

Summary of Dissertation Recitals: Three Choral Programs

by

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A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Conducting)
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Dedication

To my family, friends, and mentors.

To my grandmother, the matriarch,

Betty Chambers Smyre

(March 21, 1937- February 25, 2005)

Acknowledgements

To my mother, Shirley, and aunts, Janie and Annette, thank you for your unwavering love and support.

To my mentor, teacher, and friend, Dr. Eugene Rogers, who saw the potential in a small-town Southern boy. Thank you for your expertise, guidance, and realness over the past four years.

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Abstract

These three dissertation recitals were presented in partial fulfillment of the requirement for the Doctor of Musical Arts (Music: Conducting) at the University of Michigan. These recitals represent choral music from the Renaissance Era to the twenty-first century. Additionally, these choral recitals represent my work with a wide variety of vocal ensembles, with abilities ranging from community volunteers to professional vocal musicians.

The first recital, *The Exploration of HUMAN EMOTIONS: Joy, Love, Loss, and Triumph*, was performed on November 10, 2022, by the University of Michigan Arts Chorale at the Walgreen Drama Center: Stamps Auditorium in Ann Arbor, Michigan, accompanied by student and professional instrumentalists, and three soloists: Bethany Worrell (soprano), LaVonté Heard (tenor), and Tyler Middleton (baritone). The program included four sets. Set one, Joy: *Sing we and chant it* by Thomas Morely. Set two, Love: *The Hope of Loving* by Jake Runestad. Set three, Loss: *We are...* (from Lessons) by Ysaye M. Barnwell, *We Hold Their Names Sacred* by Mari Esabl Valverde, and *We shall walk through the valley* arranged by Undine Smith Moore. Set four, Triumph: *Five Mystical Songs* by Ralph Vaughan Williams.

The second recital, *Sacred Classics: 300 Years of Sacred Choral Music*, is a compilation of choral works composed over the last 300 years, presented by three School of Music Theatre & Dance ensembles at the University of Michigan. On April 12, 2021, the University of Michigan Chamber

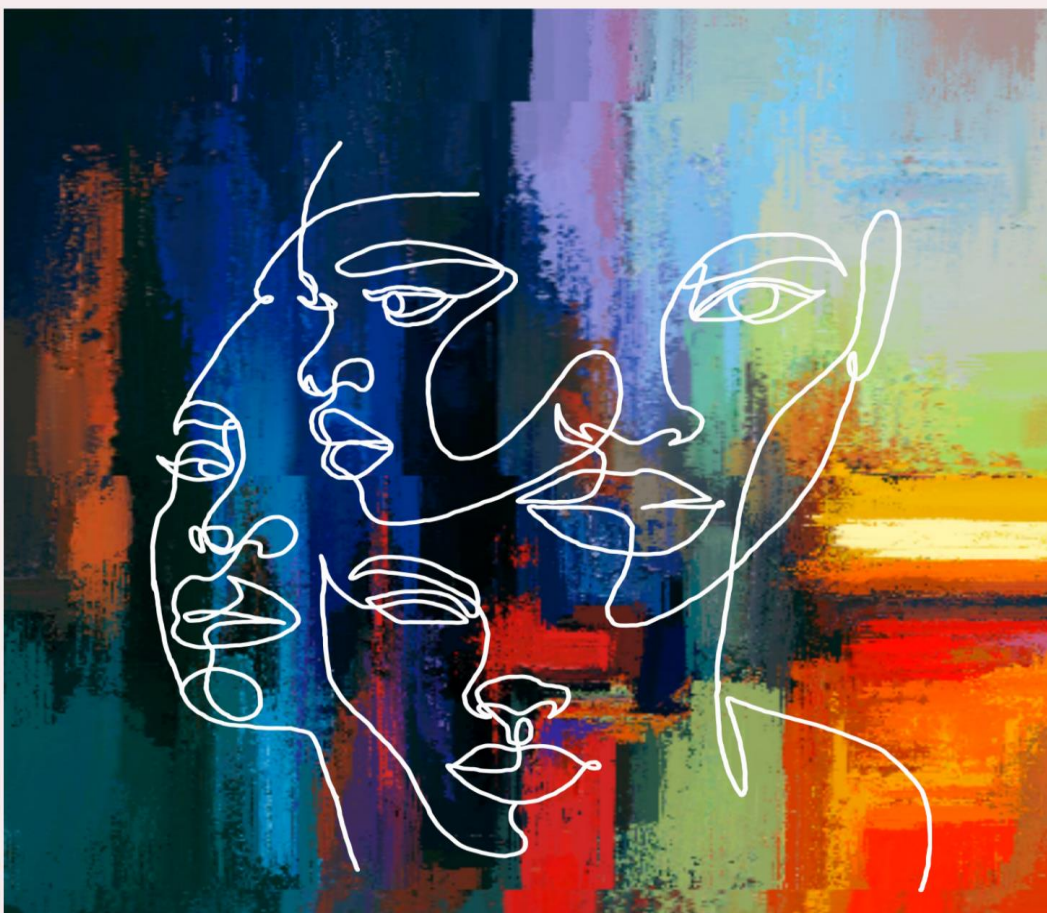
Choir, accompanied by student instrumentalists, performed movements four and five of *Nach dir, Herr, verlanget mich*, BWV 150 by Johann Sebastian Bach at Hill Auditorium, Ann Arbor, Michigan. On November 20, 2022, the University of Michigan Orpheus Singers, accompanied by student instrumentalists, performed movements one and two of *Gottes Zeit ist die allerbeste Zeit*, BWV 106 by Johann Sebastian Bach at Walgreen Drama Center: Stamps Auditorium, Ann Arbor, Michigan. On November 21, 2021, the University of Michigan Orpheus Singers, accompanied by student instrumentalists, performed *Magnificat in C*, ZWV 107 by Jan Dismas Zelenka at Walgreen Drama Center: Stamps Auditorium, Ann Arbor, Michigan. On February 14, 2023, the University of Michigan Orpheus Singers, accompanied by student instrumentalists, performed movements four, five, and six of *Vesperae Solennes de Confessore*, K. 339 by Wolfgang Amadeus Mozart at Hill Auditorium, Ann Arbor, Michigan. On February 17, 2022, the University of Michigan Orpheus Singers, accompanied by student instrumentalists, performed *Ave Maria* by Gaetano Donizetti at Walgreen Drama Center: Stamps Auditorium, Ann Arbor, Michigan. On April 9, 2022, the University of Michigan Men's Glee Club performed *The Word Was God* by Rosephanye Powell and arranged by William C. Powell. On February 16, 2023, the University of Michigan Chamber Choir performed *Crucifixion*, No. 3, from *Five Short Choral Works* by Adolphus Hailstork.

The third recital, *The Atonement* music by Samuel Coleridge-Taylor and texts by Alice Parsons, was performed on March 16, 2023, by the University of Michigan Arts Chorale, enhanced by a 32-voice professional chorus and additional professional and community vocal musicians at Hill Auditorium, Ann Arbor, Michigan. They were supported by a 47-piece ad hoc student and professional orchestra, and six soloists (in order of appearance): Branden Hood (Christ, baritone),

Nicholas Music (Pilate, tenor), Juliet Schlefer (Pilate's Wife, soprano), Goitsehang Lehobye (Mary, the Mother of Christ, soprano), Antona Yost (Mary Madalene, contralto), and Amber Merritt (Mary, the wife of Cleophas, mezzo-soprano).

RECITAL I: *The Exploration of* HUMAN EMOTIONS: Joy, Love, Loss, Triumph

@artschorale artschorale.com



the exploration of
**HUMAN
EMOTIONS**
joy love loss triumph

University of Michigan
Arts Chorale
Conducted by Bryan Anthony Ijames
Thursday, November 10, 8pm
Stamps Auditorium
Free Admission

Image 1: Recital One Flyer.

Recital I Program

First Dissertation Recital

Arts Chorale

Thursday, November 10, 2022

University of Michigan, Walgreen Drama Center, Stamps Auditorium, Ann Arbor, Michigan

8:00 PM

The Exploration of HUMAN EMOTIONS

joy

Sing we and chant it (1595)

Thomas Morley (ca.1557–1602)

love

The Hope of Loving (2015)

Jake Runestad (b. 1986)

- I. Yield to Love (text by Rabia)
- II. Wild Forcers (text by St. Francis of Assisi)
- III. Wondrous Creatures (text by Hafiz)
- IV. The Heart's Veil (for string quartet)
- V. My soul is a candle (text by St. John of the Cross)
- VI. The Hope of Loving (text by Meister Eckhart)

loss

We are... (from *Lessons*) (1993)

Ysaye M. Barnwell (b. 1946)

We Hold Their Names Sacred (2020)

Mari Esabel Valverde (b.

1987)

We shall walk through the valley (1977)

arranged by Undine Smith Moore (1904–1989)

triumph

Five Mystical Songs (1911)

Ralph Vaughan Williams (1872–1958)

- I. Easter
- II. I got me flowers
- III. Love bade me welcome
- IV. The call
- V. Antiphon

Recital I Program Notes, Texts, Translations

Sing we and chant it (1595)

Thomas Morley (ca.1557–1602)

Thomas Morley (ca.1557–1602)¹ was a preeminent English composer, editor, theorist, publisher, and organist.² He is most notably remembered for single-handedly beginning the English Madrigal School. Morely popularized the balletto by translating the original Italian text or arranging with English poetry. The balletto, a subgenre of the Italian Madrigal, was often seen as the most prevalent type before the emergence of the frottola in the late sixteenth century. Giovanni Giacomo Gastoldi (ca. 1554–1609)³, a contemporary of Morley, is credited with disseminating the vocal *balletto* as a musical genre with his publication in 1591 of the *Balletti a cinque voci con li suoi versi per cantare, sonare, & ballare*.

Morley and many others in the English Madrigal School directly imitated or copied Gastoldi's compositional model ballettos. According to scholar Suzanne G. Cusick: "In most of his ballettos, Gastoldi set strophic texts in a homophonic texture, with sections of nonsense syllables ('fa-la,' 'na-na,' 'li-rum') interpolated at the ends of couplets or tercets. Nearly all [ballettos] consist of two repeated strains (AABB) and [the aforementioned] nonsense syllables, sometimes set contrapuntally, act as a refrain at the end of each section."⁴ Of particular note is that this vocal form emerged from the purely instrumental balletto popular from 1561 to 1599. Ballettos were popular during courtly gatherings,

¹ Shrock, Dennis. "Choral Repertoire." Oxford; New York: Oxford University Press, 2009. 160-163.

² Brett, Philip, and Tessa Murray. "Morley, Thomas." Grove Music Online. 2001.

³ Arnold, Denis, and Iain Fenlon. "Gastoldi, Giovanni Giacomo." Grove Music Online. 2001.

⁴ Cusick, Suzanne G. "Balletto: Vocal." Grove Music Online. 2001.

and even Gastoldi indicated in the preface of his collection that these songs are for “singing, playing, and dancing.”

Sing we and chant it, composition No. 4 in Morley’s *First Book of Balletts for Five Voices*, was published in 1595.⁵ Like its many Italian predecessors, the now English text of this balletto is set in a strophic style with a predominating syllabic and homophonic texture in the verses. The “fa-la-la(s)” are written with great polyphonic attention and contain canonic or direct points of imitation, especially in the second set of “fa-la-la(s).” The top three treble voices feature a descending whole-step (dominant–subdominant) melodic cell, directly imitating one another. The cell is then modified to approach the final cadential progression.

The two-stanza anonymous secular text follows the well-established binary form (ABAB). Each verse differentiates its repetition with contrasting dynamics. The first stanza’s flirtatious and homophonic text speaks of the effervescent nature of young love that could cause a couple to break out in singing, while the second stanza’s practical tone reminds the lovers to “take pleasure” while they are still young. The second stanza reminds us that “delight” and satisfaction are found in many things and that lovers should spare no expense for an enjoyable time with each other.

—

⁵ Morley, Thomas. *First Book of Balletts* (1595: 21600). Music. [Rev. ed.]. *English Madrigalists*, v. 4. London, New York: Stainer & Bell; American agents: Galaxy Music Corp., 1965.

Sing we and chant it
while love doth grant it,
fa la la, etc.
Not long youth lasteth,
and old age hasteth;
now is best leisure
to take our pleasure,
fa la la, etc.

All things invite us
now to delight us,
fa la la, etc.
Hence, care, be packing!
no mirth be lacking!
Let spare no treasure
to live in pleasure,
fa la la, etc.

[anonymous]

The Hope of Loving (2015)

Jake Runestad (b. 1986)

Jake Runestad (b. 1986),⁶ originally from Rockford, Illinois, is an award-winning and frequently-performed composer called, “highly imaginative” and “stirring and uplifting” by the *Baltimore Sun* and *Miami Herald*, respectively. Runestad’s music is socially relevant and often explores provocative human emotions. He is in high demand to compose new music for national and international professional, collegiate, and community ensembles. Along with frequent commissions, he receives numerous requests to guest conduct as a featured artist-in-residence. Jake Runestad holds a Master’s degree in composition from the Peabody Conservatory of the Johns Hopkins University and a Bachelor of Science in Music Education from Winona State University.

In 2019, Craig Hella Johnson and Conspirare released the first commercial album dedicated to only Runestad’s music, *The Hope of Loving*, which received a GRAMMY® award nomination. The album title derives from his seventeen-minute masterwork for strings, soloists, and choir. The professional choir Seraphic Fire and its conductor, Patrick Dupré Quigley, commissioned *The Hope of Loving* in 2015. *The Hope of Loving*’s text derives from various religious poets compiled and adapted

⁶ Runestad, Jake . "Full Biography." JAKE RUNESTAD. <https://doi.org/https://jakerunestad.com/about/>.

into Daniel Ladinsky's book *Love Poems from God: Twelve Sacred Voices from the East and West*. Comprehensively, the text has a mystical nature that Runestad says "is a composer's dream with colorful, powerful, and succinct writings that talk of living fully, deep spirituality, self-contemplation, and love."

The Hope of Loving opens with a nine-measure prelude for the string quartet. The violins and viola play a rhythmically ambiguous five-note motive that is ubiquitous in nearly every movement. The motive begins with a neighbor tone and ascending whole-step, followed by two descending perfect fourths. A combination of instruments achieves the overall melodic contour, which creates a composite melody, implying that the melodic material is spread out between the top three instruments. When not developing the motive, the string quartet plays an accompanimental role, often emphasizing the perfect fourth. The strings create otherworldly effects by employing *sul ponticello* (bowing near the bridge) with no vibrato to create a backdrop of blended string harmonics.

Unison treble voices enter and sing the motive on Rabia of Basra's (ca. 717–801) words that Runestad titles "Yield to Love." The tenor and bass voices enter when the text shifts from first-person singular to first-person plural, maintaining simple unison. The final line of text, "How will you ever find peace unless you yield to love?" achieves a harmonic vocal texture between treble and bass voices. Runestad intentionally uses text painting on the word "peace" as the first instance of triadic harmony. Until that moment and immediately following, the cold, austere, and medieval-sounding open fifth sonority pervades the tonal landscape.

Movements I and II are performed without pause. The final phrase of "Yield to Love" becomes the first of "Wild Forces." The entire work is through-composed, and the composer indicates

that “though this is a multi-movement work, there should never be a feeling of the music ending [...] the work should feel like a cohesive whole and continuous experience.” Though the two movements are continuous, “Wild Forces” has a drastically different and energetic affect. A persistent, highly rhythmic, and accented bassline enters as the composer fragments St. Francis of Assisi’s text. When the choir sings the entire first line of text, there are remnants of unison and open fifth melodic material from the first movement. However, characteristic 20th-century harmonies come to the forefront.

On the second line of text, the singers are accompanied by strings *spiccato* (detached with bouncing bow) eighth notes underneath a unison choral texture before the same block chordal harmonies from the previous section return. In an attractive middle section, Runestad uses *pizzicato* (plucked) strings to accompany another section of fragmented text. In this section, the tenors and basses use overtone singing, a vocal style in which a single performer produces more than one clearly audible note simultaneously.⁷ While the origins of the technique vary, it is most often associated with singing of the Indigenous people of Mongolia. However unconventional the usage, overtone singing is being utilized by composers to create unique timbral effects in modern choral music. After some imitative echoing of “beautiful wild forces,” the voices find their way back to the block chords at the beginning of the movement. The chords lead to a majestic climax and resolution.

Movement III, “Wondrous Creatures,” less than one minute in length, is scored for solo tenor and strings. In a paradoxical change of poetry, Hafiz, a Persian lyric poet, asks, “what strange miracle”

⁷ Pegg, Carole. “Overtone-singing.” Grove Music Online. 2001.

has occurred that caused someone to stop smiling? The music begins with a florid 14-measure introduction that features the first violin. It has a convivial yet jaunty character that highlights extended measures of trills in the lower strings. The solo tenor enters with a declamatory phrase that recalls scenes of Renaissance jesters calling for attention. After a series of textual repetitions and upward extension of the vocal contour, the speaker delivers the final line, “so often not smile?” with punctuating string chords. Runestad brilliantly marries the music with the whimsical text to elicit an ironic smile and often laughter from all!

Movements IV and V, “The Heart’s Veil” and “My Soul is a Candle,” together form the penultimate movement of this work. “The Heart’s Veil” is orchestrated for string quartet, prominently featuring first violin and viola, begins by recalling the motive from Movement I. The motive, now slightly modified but still easily recognizable, has an overall ascending melodic contour instead of descending as before. “The Heart’s Veil” additionally recalls the Baroque Era musical form of the fugue, which was highly developed by and often associated with J. S. Bach and his contemporaries. The fugue begins with the lowest quartet instrument, the cello. The subject eventually passes through the viola and the second violin to ascend to a seventeen-beat-long reverse pedal in the first violin. The three lower strings sustain an F minor chord as the first violin ascends to G6 before performing a fourteen-measure solo. The movement ends again with the violins playing harmonics over a C pedal and the viola reintroducing the five-note motive.

Movement V, “My Soul is a Candle,” features an expressive duet between a soprano and baritone soloist to the text of Christian Apostle, St. John of the Cross. Both soloists have the

opportunity to sing the five-note motive; the soprano sings of a candle of love and light, while the baritone sings of a candle of love and darkness. When they converge on “My Love,” the choir joins in and sings harmonically ambiguous chord progressions that climax in E-flat major. After the solo soprano ascends to a high B-flat, there is a long “cooling off” period with a descending melodic contour that passes from the choir to the violins. The final line of text is sung by the baritone and echoed by the soprano over a stacked pair of perfect fourths (B-flat–E-flat and C–F) in the strings.

Finally, German theologian Meister Eckhart’s pivotal text that describes the human desire to love and be loved gives us the masterwork’s title, “The Hope of Loving.” The choir carries the bulk of the emotional weight of this movement. However, Runestad continues to use musical dissonance and text painting to remind the listener that, though most people desire love and companionship, it might not arrive in a neatly wrapped package. The choir sings the same stacked pair of perfect fourths the strings have been playing and eventually modulates from an E-flat major area to a cadence in C-flat major. “The Hope of Loving” began, as it ends in simple unison, with the choir singing, “My soul has a purpose; it is to love.”

—

I. Yield to Love (Rabia)

I know about love the way the fields know about light,
the way the forest shelters us.
We are vulnerable like an infant.
We need each other’s care or we will suffer.
How will you ever find peace unless you yield to love?

II. Wild Forces (St. Francis of Assisi)

There are beautiful, wild forces within us.
Let them turn millstones inside
filling bushels that reach to the sky.

III. Wondrous Creatures (Hafiz)

O wondrous creatures, by what strange miracle do you so often not smile?

IV. The Heart's Veil (string quartet)

V. My Soul Is a Candle (St. John of the Cross)

My soul is a candle that burned away the veil;

only the glorious duties of light I now have.

The soul is a candle that will burn away the darkness;

only the glorious duties of love we will have.

Tenderly, I now touch all things, knowing one day we will part.

VI. The Hope of Loving (Meister Eckhart)

What keeps us alive, what allows us to endure?

It is the hope of loving, of being loved.

We weep when light does not reach our hearts.

We wither like fields if someone close

does not rain their kindness upon us.

My soul has a purpose, it is to love.

[Compiled by Daniel Ladinsky]

We are... (from Lessons) (1993)

Ysaye M. Barnwell (b. 1946)

Dr. Ysaye M. Barnwell (b. 1946)⁸ is a native New Yorker now living in Washington, DC.

Barnwell studied violin beginning at an early age and majored in music through high school. With this background, and pursuing a combination of her mother's medical path and her father's musical path, she went on to earn Bachelor and Master of Science degrees in Speech Pathology (SUNY, Geneseo, 1967, 1968), Doctor of Philosophy in Speech Pathology (University of Pittsburgh, 1975), and Master of Science in Public Health (Howard University, 1981).

⁸ Biography obtained from composer's former website.

For over a decade, Dr. Barnwell was a professor at the College of Dentistry at Howard University, after which she conducted community-based projects in computer technology and the arts, and administered health programs at Children's Hospital National Medical Center and Gallaudet University.

Barnwell joined Sweet Honey In The Rock in 1979 and remained with them for 34 years before retiring to pursue other interests. She appears as a vocalist and instrumentalist on over thirty recordings with the ensemble. Concurrently she spent much time off stage working a teacher and choral clinician in African American cultural performance. Her workshop "Building a Vocal Community: Singing in the African American Tradition" has been conducted on three continents.

Dr. Barnwell has been a commissioned composer on numerous national and international choral, film, video, dance, and theatrical projects. Barnwell's music is published by Barnwell's Notes, Inc. and is distributed by The Musical Source. It has been performed and recorded by numerous choral ensembles, individual artists, and Sweet Honey In The Rock.

"We are," number five from the song suite *Lessons*, was commissioned in 1993 by the Redwood Culture Work's House Choir of Oakland, California, the Boy's Choir of Harlem, and MUSE Cincinnati's Women's Choir. The music, along with the text, is original. "We are..." was written for solo voice and mixed choir. The piece has a minor modality and utilizes a folk-like compound meter. Like many of Sweet Honey In The Rock's songs, the melodic line is maintained in one voice while other voices provide harmonic and rhythmic interest and accompaniment. The text revolves around the idea that humans are imbued with the promise to realize our ancestors' dreams for a better world.

For each child that's born
a morning star rises
and sings to the universe
who we are.

We are our grandmothers' prayers.
We are our grandfathers' dreamings.
We are the breath of our ancestors.
We are the spirit of God.

We are
Mothers of courage
Fathers of time
Daughters of dust
Sons of great vision.
We are
Sisters of mercy
Brothers of love
Lovers of life and
the builders of nations.
We are
Seekers of truth
Keepers of faith
Makers of peace and
the wisdom of ages.

We are our grandmothers' prayers.
We are our grandfathers' dreamings.
We are the breath of our ancestors.
We are the spirit of God.

For each child that's born
a morning star rises
and sings to the universe
who we are.

WE ARE ONE.

[from *Lessons* by Y. M. Barnwell]

We Hold Their Names Sacred (2020)

Mari Esabel Valverde (b. 1987)

Mari Esabel Valverde (b. 1987)⁹ is an award-winning composer commissioned by many national organizations and ensembles. Though she can sustain full-time work as a composer, she also enjoys being and is a highly sought-after ensemble singer with the Dallas Chamber Choir, Vox Humana, and EXIGENCE Vocal Ensemble. She was a featured composer at the 2016 Gay and Lesbian Association of Choruses Festival, where her “Our Phoenix” was premiered by six collective ensembles from the United States and Canada. Her works are mostly self-published and can be found with earthsongs, Walton Music, and self-published. Valverde is based in Northern Texas and has taught voice at the high school level for over six years. Her former students have participated in All-State Choirs and State Solo Competitions. She currently teaches singing and transgender voice training with *Your Lessons Now*. Valverde holds degrees from St. Olaf College, the European American Musical Alliance in Paris, France, and the San Francisco Conservatory of Music.

We Hold Their Names Sacred was commissioned in 2020 by the Commissioning Consortium of GALA Choruses of nearly thirty ensembles from the United States and Canada for their #SingforTWOC [Trans Women of Color] Project. The text was used with permission from the author, Lady Dane Figueroa Edidi. Lady Dane, as affectionately referenced, self-identifies as a “Black, African, Cuban, Indigenous, American trans performance artist, author, a Helen Hayes nominated actress, a two-time Helen Hayes Award Nominated choreographer, a Helen Hayes Award-winning

⁹ Valverde, Mari E. "Long Bio (245 Words)." Mari Esabel Valverde Composer. January 1, 2022. <https://doi.org/https://marivalverde.com/long/>.

playwright, dramaturg, educator, speechwriter, advocate, and co-editor of *The Black Trans Prayer Book*.”

Lady Dane says we say their names “to get the heavens to move for us.” Such practice hearkens back to our Indigenous ancestors whose ceremonies honor the departed. Likewise, we hold ourselves accountable for keeping our sisters’ memory alive, for the ultimate death would be that the lives within their names were forgotten. For too many of our Black and Indigenous transgender siblings of color, their humanity was ignored long before cowards stole their lives. By singing *We Hold Your Names Sacred*, we join our voices in a surge up to the skies.

From the start, a stepwise bass in the piano is played in octaves, like slow, determined feet marching towards justice. The voices enter in an open and wide-spread chordal range and at a full *forte* dynamic level, merging gradually into a single line, raising supplications for joy and then dispersing, speaking our sisters’ names into eternity. In call and response musical compositions, often utilized in organized protest, various soloists invoke the names of the departed. Upon the recitation of each name, each life is acknowledged. “The choir follows, rising like clouds, singing their names individually as spirits are summoned from the abyss to the air.”

Ultimately, all the voices unify to resound a demand for justice that our sisters’ loving memory will be everlasting. “We do not need to be told the traumas of members of the transgender community to boldly show up for them. For those still here, we must act now and continue learning along the way. Let us say our sisters’ names and fight for justice as they would have it.” For remarks on the lives and deaths of our transgender sisters mentioned in Dane Figueroa Edidi’s original text, please scan below.

#BlackTransLivesMatter

#SingForTWOC

—
Sisters whose lives were taken
Memories of you
we sing
Note, chord, melody, harmony
Psalm

Prayers
we offer with tears
Love
with words we give
High
we lift your spirit up
So you may know forever joy

Jaquarrius Holland*
Chyna Gibson*
Ty Underwood*
Penny Proud*
Crystal Edmonds*
Islan Nettles*
Angel Rose*
Lexi*
Layla Pelaez Sánchez*
Muhlaysia Booker*
Brianna “BB” Hill*
Layleen Polanco*

May your smile be made eternal
May justice be brought
with this refrain
Sisters, we hold sacred your names



* Content Warning:
Violence, Assault, Murder, Police Brutality, Neglect, Racism, Transmisogyny, etc.

[Dane Figueroa Edidi]

¹⁰ Valverde, Mari Esabel. “We Hold Their Names Sacred.” Self, (2021).

We shall walk through the valley (1977) arranged by Undine Smith Moore (1904–1989)

Undine Smith Moore (1904-1989)¹¹ was born in Jarratt, Virginia, the granddaughter of enslaved people. As a young child, Moore studied piano and eventually “received the first Juilliard Scholarship awarded for the study of music at Fisk University.”¹² After graduation, she taught piano, organ, and counterpoint at Virginia State College. While there, Moore founded and directed the Black Music Center, paving the way for many Black arts organizations. Upon retiring, she received numerous coveted awards including honorary doctoral degrees and NAACP honors. For her numerous contributions to vocal music and her long career in music education, Dr. Moore is remembered as the Dean of Black Women Composers.

We shall walk through the valley is a Negro Spiritual arranged by Moore (1977) for a *cappella* mixed chorus. As with many Negro Spirituals, the composers are unknown and cannot be traced to one single individual, but collectively are credited to enslaved Africans in the American South. According to Hymnary, an online sacred music resource, a three-verse version of the text is attributed to A. L. Hatter.¹³ No further available information was found about Hatter.

Dr. C. Michael Hawn, Southern Methodist University Distinguished Professor Emeritus of Church Music, writes, “Though the valley was a common destination in folk songs, the central scriptural source for this spiritual’s text is the familiar Psalm 23:4, “Yea, though I walk through the

¹¹ Walker-Hill, Helen. “From Spirituals to Symphonies: African-American Women Composers and Their Music.” Westport, Conn.: Greenwood Press, 2002. 50-91.

¹² Ibid. 51

¹³ Abbington, James. “One Lord, One Faith, One Baptism: An African American ecumenical hymnal.” GIA Publications, Inc., Chicago, 2018. 537.

valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me” (KJV).”¹⁴

Moore’s arrangement is composed strophically. It begins with an eight-measure introduction that uses the melodic intervals of a major sixth in the soprano and subsequent perfect fourths in the alto, tenor, and bass. The introduction also doubles as a verse refrain and postlude. Moore sets only two verses of Hatter’s original text, excluding the final verse, “There will be no dying there.” She harmonizes the traditional melody with expected triadic harmonies, often using the flattened seventh scale degree for compositional variation. The verses begin, in descending melodic contour, with a combination of alto and tenor vocal timbres in unison. The basses enter in unison with tenors, then quickly divide, continuing downward toward the dominant. The altos, tenors, and basses work together to create the aural illusion of one voice leading to the phrasal half cadence. When the sopranos take over melodic material, the bottom three voices become accompanimental for the remainder of the composition.

¹⁴ Hawn, C M. "History of Hymns: 'We Shall Walk Through the Valley in Peace'." Discipleship Ministries. The United Methodist Church, February 23, 2023. <https://doi.org/https://www.umcdiscipleship.org/articles/history-of-hymns-we-shall-walk-through-the-valley-in-peace>.

Ah, Lord, we shall walk, shall walk in peace.

We shall walk through the valley in peace;
We shall walk through the valley in peace;
If Jesus Himself shall be our Leader,
We shall walk through the valley in peace.

Shall walk in peace. Lord, we shall walk, shall
walk in peace.

There will be no sorrow there;
There will be no sorrow there.
If Jesus Himself shall be our Leader,
We shall walk through the valley in peace.

Shall walk in peace. Lord, we shall walk, shall
walk in peace.

[A. L. Hatter]

Five Mystical Songs (1911)

Ralph Vaughan Williams (1872–1958)

Ralph Vaughan Williams (1872–1958),¹⁵ born in Down Ampney Gloucestershire, England, is perhaps best known for his nine symphonies. He also contributed extensively to the genre of vocal repertoire, having composed over thirty *a cappella* choral pieces, various hymns, and chorales, and nearly forty compositions for chorus and orchestra. Many of those works were inspired by and written in the style of English folk music. He took great pride in advocating for the “Renaissance” of English Tudor music and advocated for and compiled English folk songs. Vaughan Williams began assimilating folk songs into large-scale classical forms and more complex musical structures.

Vaughan Williams studied at the Royal College of Music (RCM) with Sir Hubert Parry (1848–1918) and Charles Villiers Stanford (1852–1924), along with many other prominent continental composers like Maurice Ravel (1875–1937). All three teachers and his adherence to folk music helped to shape some of his most salient musical characteristics. His uses of modality, pentatonic scales, and chant are most striking. While vastly prolific, his work as a Professor of

¹⁵ Shrock. 675-679.

Composition at the RCM and his various positions with the Folk-Song Society significantly impacted subsequent generations of British composers.

Vaughan Williams wrote the *Five Mystical Songs* (1911),¹⁶ after earning a Doctor of Music degree from Cambridge University in 1901 and before he worked as a stretcher-bearer in World War I. It is a five-movement work for solo baritone, *ad libitum* mixed chorus and orchestra. He conducted the orchestra and choir at the first performance in Worcester, England, in 1911, for which the commissioning organization was the Three Choirs Festival. Subsequently after the premiere he created versions to be performed with wind ensemble, piano and string quintet, and piano only.

The texts, compiled by the composer, are four poems from George Herbert's (1593–1633) *The Temple. Sacred poems and private ejaculations* (1633). Herbert lived during the time of Shakespeare and Milton and was known to be a poet and a clergyman of the Church of England. In Izaak Walton's *The Life of Mr. George Herbert*, he quotes Herbert as saying of *The Temple* that readers "shall find in it a picture of the many spiritual conflicts that have passed between God and my soul, before I could subject mine to the will of Jesus, my Master." Vaughan Williams, a known agnostic, may not have agreed with Herbert's deeply religious poetry, but one can deduce that he related to the metaphysical nature of the texts and the spiritual conflicts and questioning that humans go through in declaring beliefs.

¹⁶ Spencer, Mark William. "A Performer's Analysis of "Five Mystical Songs" and "Seven Songs" from "the Pilgrim's Progress" by Ralph Vaughan Williams." Order No. 9223545, Southwestern Baptist Theological Seminary, 1992.

The *Five Mystical Songs* have an overall arc structure (Movements I–II, Movement III, Movement IV–V). The first two movements divide Herbert’s poem “Easter” into two separate movements, the first of which opens with eighth-note triplets that persist throughout the movement while also foreshadowing the use of hemiola in Movement V. The baritone solo begins with a declamatory command that is echoed by the chorus in the first line of the text. A significant shift in dynamic creates a new world as the narrator questions, “Who” is this person manipulating their life? The middle sixteen measures, marked *poco animato*, modulates to a distantly related tonal center emphasizing third relationships. These modulations are reminiscent of the ones used by Beethoven and Brahms in the Romantic Era. “Easter” ends with the soloist and chorus in a prayerful man ask for the “blessed [holy] spirit” to descend upon them.

The second half of Herbert’s poem becomes Movement II: “I got me flowers.” Movement II is primarily a solo, accompanied by strings and piano, though it uniquely features a wordless chorus near the end of the movement. “I got me flowers” employs extensive use of mixed meter and firmly introduces Vaughan Williams’s use of Gregorian chant-like melismatic writing. The movement centers around E-flat Aeolian, which compositionally facilitates the flatted seventh harmony, which Vaughan Williams believed to be firmly affiliated with folk music and a principal theoretical feature of modality.¹⁷

Movement III, “Love bade me welcome,” at the center of the structural arc, extracts its name from the first line of Herbert’s poem, “Love (III),” the final poem in a set. Herbert synonymously

¹⁷ Ibid, 9.

interchanges the word “Lord” for “Love” because the “host” is functioning as a placeholder for “Lord.” Oscillating modal eighth notes characterize the eight-measure introduction. The quasi-chant-like soundscape elicits a sense of a journey from questioning to acceptance. When acceptance occurs, the choir enters, singing another iteration of a wordless chant on the *O sacrum convivium* melody, which in the context of a mass or service refers to the moment when the people partake in communion.

After receiving a proper “welcome” and “feast” from the Host in “Love bade me welcome,” the narrator sings a personal prayer of acceptance in Movement IV, “The Call,” a three-verse strophic movement for solo baritone. The text is derived and expanded from John 14:3: “I am the way and the truth and the life. No one comes to the Father except through me.” Vaughan Williams uses the flattened seventh scale degree to establish E-flat Dorian as the harmonic center. The melody is marked with a lilting and singable quality. At the end of each melodic phrase, the final textual idea is emphasized with a melismatic pattern that recalls Gregorian chant, seen first in “I got me flowers,” and highly contributes to the continuous flow of the line. The soloist is supported mainly by sustained block chords in the strings, with the piano adding to the ensemble texture only in the climactic third verse.

The soloist in Movement IV seems to represent personal acceptance of one’s beliefs, while the final movement, “Antiphon,” hints at group acceptance. The movement utilizes the quintessential folk song structure of alternating refrains and verses. “Antiphon” is for mixed chorus, strings, and piano. It begins with a fourteen-measure introduction before the first interpolation of the refrain. The pitch D, as harmonic center is heavily emphasized, though it does not function totally within the

“common practice” understanding of a tonic. The presence of D-sharp and its relation to B major helps move from a pure tonal harmonic progression to one centered around a pentatonic scale.

The introduction also establishes the frequent use of rhythmic hemiola. The time signature indicates 3/4, though Vaughan Williams creates a four-eighth-note motive that invokes a sense of instability in the first few bars. The tenors and basses fragment the melodic material from the three measures before entering. The sopranos and altos join in a repetition of the first phrase of the refrain before the final phrase and the first appearance of a choral hemiola. The four-eighth-note motive disappears as *legato* oscillating eighth notes set up each verse. Recalling his use of melismatic passages for emphasis from “The Call,” Vaughan Williams again emphasizes the essential word in each verse with a florid text setting. The four-eighth-note motive returns with the final refrain. This time an interlude precedes the repetition of the first line of text and as before, *legato* oscillating eighth notes set up the final verse with some variation. The piece builds to a climax; ending with two repetitions of the refrain and a harmonically satisfying descent from the central pitch D through a flattened-sixth harmony to the final plagal cadence.

I. Easter

Rise heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

II. I got me flowers

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

III. **Love bade me welcome**

Love bade me welcome: yet my soul drew back,
Guilty of dust and sin.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd anything.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, says Love, who bore the blame?
My dear, then I will serve.
You must sit down, says Love, and taste my meat:
So I did sit and eat.

IV. **The call**

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, My Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

V. Antiphon

Let all the world in every corner sing,
My God and King!

The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing,
My God and King!

The church with Psalms must shout.
No door can keep them out:
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing,
My God and King!

[George Herbert (1593–1633)]

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RECITAL II: *Sacred Classics*: 300 Years of Sacred Choral Music

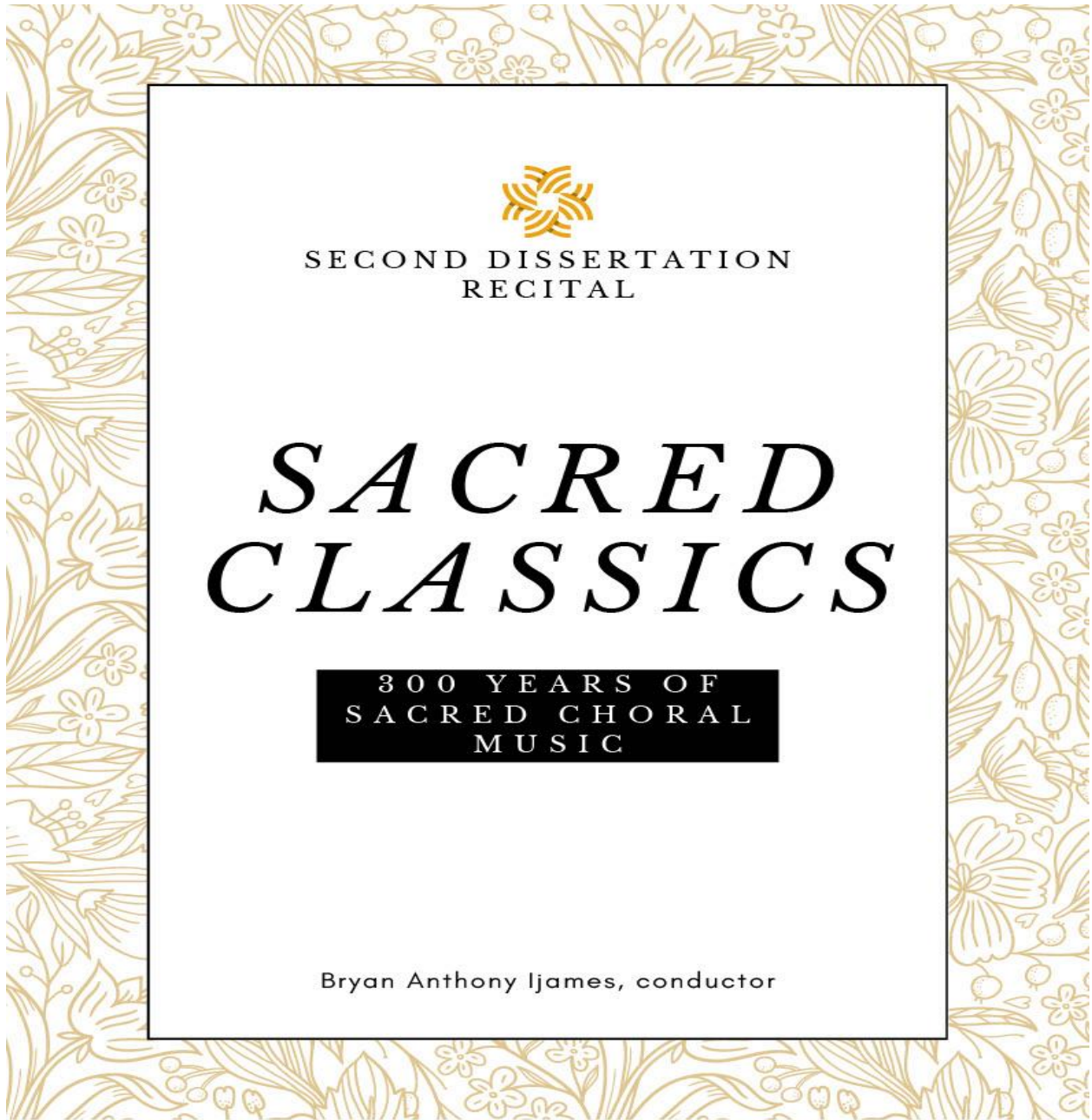


Image 2: Recital Two Flyer:

Recital II Program

Second Dissertation Recital

Sacred Classics: 300 Years of Sacred Choral Music

Chamber Choir

Monday, April 12, 2021

Hill Auditorium, Ann Arbor, Michigan

7:00 PM

Nach dir, Herr, verlanget mich, BWV 150 (1707) Johann Sebastian Bach (1685–1750)

- IV. Leite mich in deiner Wahrheit
- V. Zedern müssen von den Winden

Orpheus Singers

Sunday, November 20, 2022

Walgreen Drama Center, Stamps Auditorium, Ann Arbor, Michigan

8:00 PM

Gottes Zeit ist die allerbeste Zeit, BWV 106 (1707) Johann Sebastian Bach (1685–1750)

- I. Sonatina
- II. a. Gottes Zeit ist die allerbeste Zeit
 - b. Ach, Herr, lehre uns bedenken
 - c. Bestelle dein Haus
 - d. Es ist der alte Bund

Orpheus Singers

Sunday, November 21, 2021

Walgreen Drama Center, Stamps Auditorium, Ann Arbor, Michigan

8:00 PM

Magnificat in C, ZWV 107 (1735) Jan Dismas Zelenka (1679-1745)

- I. *Magnificat anima mea Dominum*
- II. *Esurientes implevit bonis*
- III. *Magnificat/ Gloria Patri*
- IV. *Amen*

Orpheus Singers
Tuesday, February 14, 2023
Hill Auditorium, Ann Arbor, Michigan
8:00 PM

Vesperae Solennes de Confessore, K. 339 (1779) Wolfgang Amadeus Mozart (1756–1791)
IV. Laudate pueri Dominum
V. Laudate Dominum omnes gentes
VI. Magnificat

Orpheus Singers
Thursday, February 17, 2022
Walgreen Drama Center, Stamps Auditorium, Ann Arbor, Michigan
8:00 PM

Ave Maria (1842) Gaetano Donizetti (1791–1848)

University of Michigan Men's Glee Club
Saturday, April 9, 2022
Hill Auditorium, Ann Arbor, Michigan
7:00 PM

The Word Was God (1990/2003) Rosephanye Powell (b. 1962)
TTBB Arrangement by William C. Powell (b. 1962)

Chamber Choir
Thursday, February 16, 2023
Hill Auditorium, Ann Arbor, Michigan
8:00 PM

“Crucifixion,” No. 3 from Five Short Choral Works (1994) Adolphus Hailstork (b. 1941)

Recital II Program Notes, Texts, Translations

Nach dir, Herr, verlanget mich, BWV 150 (1707)

Johann Sebastian Bach (1685–1750)

Johann Sebastian Bach (1685 - 1750)¹⁸ was a revered German composer and musician whose extraordinary abilities and creative innovations have shaped the world of classical music. Bach was born into a family deeply ingrained with a strong musical lineage, and this early immersion into music greatly influenced his trajectory.

Tragically orphaned at age ten, Bach moved in with his elder brother, Johann Christoph. This phase of his life was fundamental to Bach's development as a musician. Not only did he explore an array of musical works, but he also learned from the compositions of influential figures of that era, such as Vivaldi and Buxtehude. During this time, he began mastering the violin and keyboard, further amplifying the profound effect these experiences had on his future compositions.

One of the distinctive aspects of Bach's work lies in his skillful and ingenious use of counterpoint. Weaving intricate melodic lines to create depth and complexity in his music. Counterpoint, combined with his complex harmonies and influenced by the Doctrine of Affections, resulted in profoundly emotional compositions.

Bach's remarkable career took him all over Germany, from his birthplace of Eisenach to cities like Lüneburg, Arnstadt, Mühlhausen, Weimar, Cöthen, and finally, Leipzig. He held various roles throughout his career, such as an organist in Arnstadt and Mühlhausen, concertmaster in Weimar, and *Kapellmeister* in Cöthen. His final and most enduring position was as the Cantor of *Thomasschule* at

¹⁸ Wolff, Christoph, and Walter Emery. "Bach, Johann Sebastian." Grove Music Online. 2001.

St. Thomas's Church in Leipzig. Bach created a vast catalog of over 1,000 compositions bridging various genres - from intimate violin concertos to grand orchestral suites and cantatas, establishing himself as a versatile and prolific composer of his time.

J. S. Bach's sacred cantata BWV 150, *Nach dir, Herr, verlanget mich* (For You, Lord, do I long), is believed to be among his earliest cantatas, probably composed between 1707 and 1708 during his tenure as an organist in Mühlhausen, Germany.¹⁹ The seven-movement cantata is orchestrated for two violins and continuo, which uniquely includes bassoon. The bassoon serves not only to support the other continuo instruments, but also functions independently at times, demonstrating Bach's early orchestrational techniques.

In this cantata, the distinctive arrangement of voices is marked by the soprano as the solo voice, while the other three voices combine in a *terzetto* configuration, creating a rich harmonic texture. The text of BWV 150 combines passages from Psalms with extra-liturgical free verses, blending sacred and secular literary sources that further enrich the work and create poetic allegories. Though the specific occasion for this cantata's creation remains uncertain, it may correspond with the third Sunday after Epiphany. Significantly, knowledge of BWV 150 is transmitted to us solely through secondary sources, adding to its historical intrigue, doubts of authenticity, and positioning it as an enticing subject of ongoing scholarly analysis.²⁰

¹⁹ Glöckner, Andreas. *Zur Echtheit und Datierung der Kantate BWV 150 "Nach dir, Herr, verlanget mich"*, BJ 1988, 195-203.

²⁰ Dürr, Alfred. "The Cantatas of J.S. Bach : With Their Librettos in German-English Parallel Text." Oxford ; New York: Oxford University Press, 2005. 773-776.

In movement four, *Leite mich in deiner Wahrheit* (Lead me in Your Truth), Bach alternates sections of choral passages characterized by contrasting tempi (slow, fast, slow, fast) to define the movement's structure. The first section, "Lead me in Your Truth," is marked *Andante*. Bach employs ascending scalar melodic material beginning with the basses and is subsequently weaved through each vocal part until it reaches its pitch climax (three octaves and a third from its origin) in the first violin part. *Und lehre mich* (and teach me); the second section, is beautifully florid in an *Allegro* tempo with melismatic sixteenth notes in the relative major key. This passage displays a sense of eagerness from the voices. In the third section, *Andante*, each voice on the text *Denn du bist der Gott* (Because you are the God) sings a similar melodic structure as a soloistic statement of acknowledgment to God. The section ends with a *tutti* affirmation in rhythmic homophony. Finally, the fourth section, marked *Allegro*, is a brief fugue that leads to a beautifully contrasted Picardy third ending. The subject, a quasi-pedal tone motif, is sequenced through each voice part and is decorated by a melismatic countersubject. The text, "Daily I await you," is beautifully painted in the final four bars as the bass voice sustains ten counts of the tonic before the final cadential progression.

Movement five, *Zedern müssen von den Winden*, an alto, tenor, bass vocal trio, is masterfully accompanied by a cello, bassoon, and organ trio. Throughout this movement, the cello plays a primary role in providing rhythmic, harmonic, and melismatic interest that is strikingly reminiscent of the Prelude movement of Bach's Cello Suite #1. Bach uses the unyielding sixteenth-note figurations in the cello to paint the "wind" that batters the "Cedar Trees," described in the text; Bach's instrumental accompaniment can be seen as an allegory for life's ongoing trials. On the other hand, the bassoon's

rhythmic consistency, in constant duet with the cello, can be seen as God's presence that is omnipotent and steadfast throughout adversity.

—

IV. Coro

*Leite mich in deiner Wahrheit und lehre mich;
Denn du bist der Gott,
Der mir hilft,
Täglich harre ich dein.*

Lead me in Your Truth and teach me;
Because You are the God,
Who helps me;
Daily I await You.

V. Terzetto (Trio)

*Zedern müssen von den Winden
Oft viel Ungemach empfinden,
Niemals werden sie verkehrt.
Rat und Tat auf Gott gestellet,
Achtet nicht, was widerbellet,
Denn sein Wort ganz anders lehrt.*

Cedar trees must from the wind
Often undergo much hardship,
They often become uprooted.
Counsel and work based on God,
Do not pay attention to what contradicts,
Because His Word teachers quite different

Gottes Zeit ist die allerbeste Zeit, BWV 106 (1707)

Johann Sebastian Bach (1685–1750)

Cantata BWV 106, *Gottes Zeit ist die allerbeste Zeit* (God's time is the very best time) subtitled:

Actus Tragicus, is believed to have been composed in Mühlhausen, Germany, in 1707.²¹ Bach wrote the cantata when he was only 22 years old. The work was written for a Lutheran funeral, though musicologists are undecided on specifically for whom it was originally intended. Bach scholar Alfred Dürr and other scholars suggest as many as three different people, some family while others prominent Mühlhausen citizens.²² Its unique use of instruments and unexpected combination of text, referencing

²¹ Dürr, 758.

²² Dürr, 759.

the Apocrypha²³ and the New Testament, showcases Bach's inventive compositional techniques in what is considered to stand as one of his earliest known cantatas.

Movement I: *Sonatina*, is an orchestral introduction that features a pair of flutes, a pair of viola da gamba, and continuo. The separate instrumental parts and continuo create an overall five-part chordal, and, at times, contrapuntal texture. Despite instances of G minor, the movement begins and ends in F major. The melodic content centers around half and whole-step dissonances that form a sighing motif. In the Baroque Era, a descending half-step slur of two notes is characteristic of a "sighing" motif regardless of overall tonality. When the pair of flutes enter in measure four, the two voices are nearly indistinguishable until the second flute seems to "come out of phase" with the first by the rhythm of one-sixteenth note. The rhythmic disparity is also accompanied by a half-step pitch disparity, creating another layer of dissonance and a somewhat composite sighing motif. The flutes also seem to create a chasing or echoing aural landscape until the last two measures of this movement.

Movement II divides into four through-composed subsections, but is differentiated by contrasting textures, keys, performing forces, and compositional devices. Choruses flank separate tenor and bass *arias*. Dürr describes IIa, *Gottes Zeit ist die allerbeste Zeit*, (God's time is the very best time.) as a "tripartite motet" with a ternary macro form (slow-fast-slow). The motet structure is highly influenced by the doctrine of affections, whereas each line of text carries its own emotional affect that must be differentiated in the composer's music. Thus, three textual lines are realized in three different

²³ "The apocrypha is a selection of books which were published in the original 1611 King James Bible. These apocryphal books were positioned between the Old and New Testament (it also contained maps and genealogies). The apocrypha was a part of the KJV for 274 years until being removed in 1885 A.D. A portion of these books were called deuterocanonical books by some entities, such as the Catholic church." <https://www.kingjamesbibleonline.org/Apocrypha-Books/>.

compositional structures. The first portion of the motet is a primarily homophonic chorus with instrumental support. There is no new mood indication at the beginning of the movement, so it is assumed that the indication from the Sonatina, *molt' adagio*, continues. *In ihm leben, weben und sind wir, solange er will.* (In Him we live, move, and have our being, as long as He wills.) is derived from Acts 17:28²⁴ and uses a fast *fuguato* structure with uncharacteristically independent instrumental parts.

In Bach's mature motet writing circa 1725 in Leipzig, nearly all vocal fugues were written with *colla parte* instrumental parts. In this cantata, Bach only utilizes the organ continuo to double the contrapuntal material. His melodic material features text painting on the word *weben*, which translates to mean “weave” or “move.” The word is extended and highlighted with oscillating eighth notes that give the music a forward momentum. The unison flutes and viola da gambas also use the oscillating eighth notes to help encourage directionality in this movement. Nearing the end of this section, he again highlights the textual meaning of the word *solange [er will]* (as long as He wills). The top vocal part sustains a dominant pedal before the other voices join in to lead to the final cadence of the section. The last section of the “tripartite motet,” marked *Adagio assai*, rounds out the final slow section of Movement IIa. Bach uses a chorale-type compositional device with *colla parte* instruments doubling the voices. The text comes from the second verse of Johann Leon's 1589 chorale *Ich hab mein Sach Gott beimgestellt*, which is melodically quoted in IIId.

²⁴ 28: For in him we live, and move, and have our being; as certain also of your own poets have said, For we are also his offspring. Acts 17:28. KJV.

Movement IIb and IIc are written for tenor and bass solo, respectively. IIb *Ach, Herr, lehre uns bedenken*, (Ah Lord, teach us to remember) is a biblical quote adapted, likely by Bach, from Psalm 90:12²⁵. The tenor *arioso* features the entire instrumental ensemble on a free chaconne. A two-measure introduction establishes the ground bassline that repeats no less than five times before slightly altering to accommodate the textual affect of *daß wir sterben müssen*, (that we must die,). The chaconne returns in the final two measures before the cadence. IIc launches into a fiery bass aria that is marked by virtuosic *coloratura*. The highly florid bass solo also features equally virtuosic unison flutes and continuo, creating a three-part texture. The text, another biblical quote, comes from Isaiah 38:1²⁶, which speaks of Isaiah's prophecy over Hezekiah's illness. It reads, "In those days, Hezekiah became ill and was at the point of death. The prophet Isaiah, son of Amoz, went to him and said, "This is what the Lord says: Put your house in order, because you are going to die; you will not recover."

Dürr describes IID as the central movement and "musical high point" of the cantata that is flanked by two pairs of solos and bookended with choruses.²⁷ The text is juxtaposed from two sources. Ecclesiasticus 14:17²⁸ from the Apocrypha and Revelations 22:20²⁹ from the New Testament. The form is marked by a complexity of three layers of compositional devices. The first layer is a three-part fugal chorus on the Apocryphal text. Bach employs the well-established fugue subject, a descending tritone leap surrounded by upper and lower neighboring semitones. The second layer that enters is the

²⁵ 12: So teach us to number our days, that we may apply our hearts unto wisdom. Psalm 90:12. KJV.

²⁶ 38: In those days was Hezekiah sick unto death. And Isaiah the prophet the son of Amoz came unto him, and said unto him, Thus saith the Lord, Set thine house in order: for thou shalt die, and not live. Isaiah 38:1. KJV.

²⁷ Dürr, 761.

²⁸ All flesh waxeth old as a garment: for the covenant from the beginning is, Thou shalt die the death. Ecclesiasticus 14:17.

²⁹ 20: He which testifieth these things saith, Surely I come quickly. Amen. Even so, come, Lord Jesus. Revelations 22:20. KJV.

solo soprano singing the New Testament text and accompanied by continuo. The final layer is a three-part harmonization of the Leon chorale, mentioned earlier, for unison flutes and two viola da gamba parts. The movement is made up of a four-fold occurrence of the aforementioned layers. This movement ends with an unaccompanied soprano solo on the text “Herr Jesu.”

—

IIa.

Gottes Zeit ist die allerbeste Zeit.
In ihm leben, weben und sind wir, solange er will.

In ihm sterben wir zur rechten Zeit, wenn er will.

God's time is the very best time.
In Him we live, move, and have our being, as
long as He wills.
In Him we die at the right time, when He wills.

IIb.

Ach, Herr, lehre uns bedenken,
daß wir sterben müssen,
auf daß wir klug werden.

Ah Lord, teach us to remember
that we must die,
so that we become wise.

IIc.

Bestelle dein Haus;
denn du wirst sterben
und nicht lebendig bleiben!

Put your house in order,
for you shall die
and not remain living!

IId.

Es ist der alte Bund:
Mensch, du mußt sterben!
Ja, komm, Herr Jesu!

It is the old covenant:
Man, you must die!
Yes, come, Lord Jesus!

Magnificat in C, ZWV 107 (1735)

Jan Dismas Zelenka (1679-1745)

Jan Dismas Zelenka (1679-1745),³⁰ a Czech composer, was immersed in religious life from birth. His father, Jiří, cantor and organist of the Louňovice, Prague Parish church, was his first teacher. By 1709, Zelenka found himself under the mentorship of Johann (Jan) Hubert Hartig (1671-

³⁰ Shrock. 285-286.

1741),³¹ an important music patron at the Jesuit Collegium Clementinum College in Prague. By 1714, he was a salaried contrabass player in the Dresden Court Orchestra, primarily staffed by French musicians. After some years of travel and study throughout Italy and France, he was sent to Vienna, where he studied with imperial *Kapellmeister*, Johann Joseph Fux (1660-1741).³² Upon returning to Dresden, Zelenka became one of the chief composers of Catholic sacred music, eventually leading to becoming the acting *Kapellmeister* of the Dresden Royal Court. Though respected and revered by many contemporaries, his musical output was not large. His compositional style was most concerned with maximizing the rich musical expression innate in texts through the use of innovative contrapuntal techniques. According to Stockigt et al., “In large- and small-scale psalm compositions, the structural feature of the refrain and ostinato, the use of cantus firmi, and the recurring musical-rhetorical figures may all be traced back to practices of the Monteverdi era. Many of Zelenka’s psalm settings conclude with remarkable double fugues,”³³ all of which can be found in ZWV107.

The *Magnificat* in C Major is taken from the psalm collection Zelenka compiled in 1735. Labeled in his own hand, *Inventarium rerum Musicarum Variorum Authorum Ecclesiae Servientium*, (Inventory of Musical Items by Various Authors in the Service of the Church) contained this setting of the *Magnificat* and other psalms composed by various composers.³⁴ He revised all of these compositions, some of which date back to his time at the Dresden Court Church in the mid-1720s, to

³¹ Veverka, Karel. “The musical patronage of count Johann Hubert von Hartig of the order of the knights of the cross with the Red Star in Prague in the light of the archived documents of the order.” 51. 2014. 161-174.

³² Stockigt, Janice B., Andrew Frampton, and Frederic Kiernan. “Zelenka, Jan (Lukáš Ignatius) Dismas.” Grove Music Online. 2001.

³³ Ibid.

³⁴ Stockigt.

be scored for 2 oboes *ad libitum*, 2 violins, viola, and continuo (bassoon, cello, double bass, and organ).

Magnificat anima mea (Luke 1:46-55) or the Cantic of the Blessed Virgin Mary has been sung daily since 525 A.D. as the final text of the office of Vespers in Catholicism.³⁵ *Magnificat* is one of three evangelical canticles (*Benedictus* or Cantic of Zachary and *Nunc dimittis* or Cantic of Simeon), all found in the Gospel of Luke. These texts, in a religious context, are meant to be interpreted as a personal expression of joy and thanksgiving. In the first four lines of text, Mary rejoices at the unimagined favor God has bestowed upon her. In the next three lines, she recalls the mercies shown to the children of Israel, and in the final three lines of text, she sings of the Incarnation's fulfillment of God's promise of redemption. To the end of the Song of Mary is added the traditional doxology, the *Gloria Patri*.

The compositional form of the *Magnificat* is considered to be a solo cantata. The soloist sings all the text except for the first and last line, *Magnificat anima mea Dominum* and *Amen*, respectively. He employs an eight-measure model phrase (*ritornello*) written in *cantus firmus* style. The *cantus firmus* is a Gregorian intonation on tone 3 and is placed in the soprano part in each iteration of the *ritornello*. The *ritornello* is also marked by a repetition of the first line of the *Magnificat* text.

³⁵ Jeffers, Ron. "Translations and Annotations of Choral Repertoire." Corvallis, Or.: Earthsongs, 1988. 154-157.

Magnificat C-Dur

1. Magnificat anima mea Dominum

Jan Dismas Zelenka
1679–1745

Vivace

Oboi I/II
Violini I/II
Viola
Soprano (Tutti/Solo)
Alto (Tutti)
Tenore (Tutti)
Basso (Tutti)
Basso continuo (Violoncello, Fagotto, Contrabbasso, Organo)

unisono
f staccato
f staccato
Tutti
Tutti
Tutti
Tutti
f *Tutti* staccato

Ma - gni - - fi - cat a - ni - ma me -
Ma - - gni - - fi - cat, ma - gni - fi - cat a - - ni -
Ma - - gni - - fi - cat, ma - gni - fi -
Ma - - gni - - fi - cat, ma -

a Do - - mi - num, a - ni - ma me - - a Do - mi - num:
ma me - a Do - - mi - num.
cat a - ni - ma me - - a Do - - mi - num.
gni - fi - cat a - ni - ma me - - a Do - - mi - num.

6 9 5 6 # 7 = 6 5 #
4

div.
senza Fag.

Aufführungsdauer / Duration / Durée: 12 min.

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Image 3: Zelenka, Jan Dismas. Magnificat in C. Carus-Verlag, 1984. VS, Form 1.

3. Magnificat/Gloria Patri

Vivace

182 184

Oboi I/II

Violini I/II

Viola

Soprano (Tutti/Solo)

Alto (Tutti)

Tenore (Tutti)

Basso (Tutti)

Basso continuo (Violoncello, Fagotto, Contrabbasso, Organo)

Ma - gni - - - fi - cat a - - ni - ma me - -

Ma - gni - - fi - cat, ma - gni - fi - cat, ma - gni - fi -

Ma - gni - - fi - cat

Ma - gni - - fi - cat, ma -

182 184

Tutti

Tutti

Tutti

Tutti

Tutti

6

186 188

186 188

a Do - - mi - num, a - ni - ma me - a Do - mi - num.

cat a - ni - ma me - a Do - - - - mi - num.

a - - ni - ma me - a Do - - - - mi - num.

gni - fi - cat a - - - ni - ma me - a Do - - - - mi - num.

186 188

Solo

6 9 5 6 4 6 6 7 6 5

Image 4: Zelenka, Jan Dismas. Magnificat in C. Carus-Verlag, 1984. VS, Form 2.

In the first and third movements, the *ritornello* is presented five times in two forms (Image 3 & Image 4 above) and is only sung by the chorus and accompanied by tutti strings and *colla parte* oboes. Form 1 of the *ritornello*, heard three times, begins in the tonic key-C major and modulates to its dominant. These sections are concluded with a perfect authentic cadence (PAC) in G major. Form 2 of the *ritornello*, heard two times overall, begins in F major and subsequently modulates to its dominant- C major and closes on a PAC. Though the *ritornello* is stated in two different forms, the interval content of the melody and the supporting harmonic progressions are nearly identical.

Of particular note in this setting is the virtuosic writing for the soloist. Each line of the text is set in a declamatory style full of overt text painting that highlights the compositional techniques of the day. Melodic intervals of an octave, diatonic arpeggiations, and strategically placed chromaticism are a few compositional techniques that Zelenka employs in his solo writing. The *arioso*, movement II, harkens back to Renaissance compositional styles with intense chains of suspensions highlighting the gravity of the *esurientes* text. The *Gloria Patri* can be seen as an abridged version of movement I, giving the first three movements a combined ternary form.

To balance the compositional energy spent on the soloist as opposed to the chorus, Zelenka writes the closing statement of the *Magnificat* text, *Amen*, for the choir using fugal imitation that highlights duet pairs throughout. In the Baroque era, firmly established by J.S. Bach, fugues would often contain subject material accompanied by a countersubject. Zelenka's *Amen* fugue is marked, in so much, as the subject is not accompanied by a consistent countersubject. The alto voice and violin II present the fugue subject. The subject, initiated by a three-note rhythmic figure, essentially contains only five distinct pitches. The tonal answer, meaning that the intervallic content is slightly altered to

remain within the diatonic framework, is presented in the tenor, viola, and cello. Subsequently, the fugue subject returns in the bass and continuo and is followed by the final entry of the tonal answer in the soprano, violin I, and oboe I & II. Though the instrumental parts have very freely-composed ideas in movements I-III, in movement IV, they again play *colla parte* with the voices the entire movement. The tempo marking, *presto ma non troppo* is indicated at the beginning of the fugue and aids in creating drive, vitality, and forward motion to the final plagal cadence 50 measures later.

—

I. *Magnificat anima mea Dominum*

choral ritornello

Magnificat anima mea Dominum

My soul doth magnify the Lord,

Solo

*Et exultavit spiritus meus in Deo
salutari meo.*

And my spirit hath rejoiced in God my saviour.

*Quia respexit humilitatem ancillae
suae:*

For he hath regarded the lowliness of his handmaiden:

*ecce enim ex hoc beatam me dicent omnes
generationes.*

for behold from henceforth all generations shall call me
blessed.

choral ritornello

Solo

*Quia fecit mihi magna qui potens est:
et sanctum nomen ejus*

For he that is mighty hath magnified me;
And holy is his name.

*Et misericordia a progenie in progenies
timentibus eum.*

And his mercy is on them that fear him throughout all
generations.

*Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.*

He hath showed strength with his arm;
He hath scattered the proud in the imagination of their
hearts.

*Deposuit potentes de sede, et exaltavit
humiles.*

He hath put down the mighty from their seat, and hath
exalted the humble and meek.

choral ritornello

II. *Esurientes implevit bonis*

Solo

*Esurientes implevit bonis:
et divites dimisit inanes,
Suscepit Israel puerum suum recordatus
misericordiae suae.
Sicut locutus est ad patres nostros, Abraham et
semini ejus in saecula.*

He hath filled the hungry with good things,
and the rich he hath sent empty away.
He remembering his mercy hath helped his
servant Israel.
As he promised to our forefathers, Abraham and
his seed, forever.

III. *Magnificat/ Gloria Patri*

choral ritornello

Solo

*Gloria patri, Gloria Filio, Gloria Spiritui
sancto!
Sicut erat in principio et nunc et semper et in
saecula saeculorum.*

Glory be to the Father and to the Son and to the
Holy Spirit.
As it was in the beginning, is now, and ever shall be,
world without end.

choral ritornello

IV. *Amen*

Vesperae Solennes de Confessore, K. 339 (1779) Wolfgang Amadeus Mozart (1756–1791)

Wolfgang Amadeus Mozart (1756-1791)³⁶ was born in Salzburg, Austria, where he spent many of his early years living and working before moving to his final home, Vienna, Austria. The son of a composer, he was considered a child prodigy on the keyboard, violin, and in composition as early as age five. Mozart traveled extensively during his formative and teenage years. He toured many countries

³⁶ Shrock. 375-381.

and played for prominent dignitaries throughout Europe and England. In his thirty-five short years, he mastered all of the Viennese instrumental and vocal music forms of the time. Though highly prolific, he struggled for financial security even unto death. His music was influenced early on by his father, his contemporaries C.P.E Bach and Joseph Haydn, and eventually his predecessors J.S. Bach and G.F Handel. These master composers helped shape his predilection for mastery of established forms instead of innovation. He was known to possess a keen skill for synthesizing the Italian and German national styles into his own balanced expression of intensity with classical restraint. Though restraint was characteristic of the time, Mozart's music possessed dramatic contrasts, expressive chromaticism, and richness of part writing. Unfortunately, of his 800 or so compositions, fewer than 50 are for traditional choral forces, not including his operas. K339 *Vesperae solennes de Confessore non Pontifice*³⁷ is one of his two large-scale choral-orchestral Vespers.

Returning from his travels in Paris in 1779, Mozart petitioned Archbishop Colloredo for an elevated position at the Salzburg Cathedral. In his newly appointed court organist position, he composed the *Vesperae solennes de Confessore* (the second of his Vesper settings) in close proximity to many other choral-orchestral masterworks for the Salzburg Cathedral. Nonetheless, the *solennes* indication in the title suggests that it is meant for a Sunday Vespers or feast day compared to the daily Vesper service that would only feature monastic chanting. Mozart does not indicate for whom this solemn Vesper was written nor on which feast day it was intended to be celebrated. However, scholars have established that the Köchel (K) numbers are assigned sequentially according to the date of

³⁷ McCollam, Patricia Caroline. "Vesperae Solennes De Confessore", K.339, W. A. Mozart: A Study in Performance and Analysis." Order No. 9616989, University of Southern California, 1995.

composition. In 1985, Richard Trame theorized that before Mozart departed for Munich on November 5th, 1780, and after he wrote K338 Symphony No. 34 in C, premiering on August 29th, 1780, only one Saint's feast day would receive a solemn Vesper service. Coincidentally, Archbishop Hieronymus von Colloredo's name day corresponds to the celebration of the Feast of Saint Jerome (Hieronymus), September 30th. Thus, Trame concludes that it was very likely that the first performance happened on September 30th, 1780, on Colloredo's name day and the feast of Saint Jerome.³⁸

Vespers are the daily penultimate ecumenical service associated with corporate prayers.³⁹ As one of the canonical hours, Vespers is the service that occurs in the early evening and before Compline (prayer at bedtime). The Latin name *Vesperae* translates to "evening," the time of day when it is traditionally celebrated. The origins of Vespers lie in the Jewish feast of the Sabbath and blessing of lights, *Lucernarium*, though now the word is closely affiliated with the Roman Catholic Rite. The central textual portion of the Sunday service, the Solemn Vespers, are five Psalms settings and the Cantic of Mary or *Magnificat* (Luke 1:46-55). The liturgical service begins with *Deus in adiutorium* (Psalm 69 "Make haste, O God, to deliver me") and is followed by Psalms 109-112 and 116, which are often collectively referred to as the "Vesper Psalms." Each Vespers segment ends with and is unified by the *Gloria Patri*. The liturgical Vespers, as compared to the musical portions listed above, are known to include incensation (the practice of casting incense on the altar) and other musical and non-musical

³⁸ Trame, Richard H. "For What Confessor Saint Did Mozart Compose His 'Vesperae Solennes de Confessore', K. 339?" *The Choral Journal* 26, no. 3 (1985): 5–6.

³⁹ Steiner, Ruth, and Keith Falconer. "Vespers." *Grove Music Online*. 2001.

offerings such as hymns, canticles, antiphons, scripture readings, and prayers interspersed between movements.⁴⁰

The Vesper Psalms and Magnificat combine to form Mozart's six-movement *Vesperae solennes de Confessore*. It is scored for trumpet, timpani, bassoon *ad libitum*, two violins, *continuo* (cello, double bass, and organ), mixed chorus, and solo quartet. Due to Archbishop Colloredo's preferences, the viola is absent in the orchestration.⁴¹ Yet, it does include *ad libitum* trombones that play *colla parte* with the alto, tenor, and bass choral parts. This orchestration is part of the standard performance practice for liturgical compositions in the Salzburg Cathedral. In movements, I, II, III, and VI, the musical texture materializes mainly as homophonic choral and solo vocal writing occurring alternately or in the popular *concertato* style. In movement IV, *Laudate pueri*, the solo quartet is *tacet*. At the same time, the chorus explores Mozartian fugal choral writing featuring telescoped text (a characteristic element of overlapping verses of text often seen in the *Gloria* and *Credo* movements of *missa brevis* compositions) to ensure brevity. Movement V, *Laudate Dominum*, features the soprano solo performing an *aria* with orchestral accompaniment and homophonic choral writing on the *Gloria Patri*. C major is the tonic key for the entire set, though each movement has a relative tonal relationship with the home key. Patricia McCollam gathers that the keys are on a circular progression from tonic to dominant and back again.⁴² Regarding the meter, there seems to be alternating triple and

⁴⁰ Ibid.

⁴¹ McCollam.

⁴² Ibid.

duple time signatures for consecutive movements, with movement V being the outlier using 6/8, compound duple.

Psalm 112, *Laudate pueri*, is a nine-verse Psalm of praise to the Lord for his care of the lowly or “young children.”⁴³ As previously mentioned, the solo quartet is *tacet* in this movement while the chorus and *colla parte* orchestra explore Mozartian fugal writing that harkens back to *stile antico* or the “old style.” Mozart’s fugue contains all the compositional elements established in the Baroque period but has the overall Classical sonata structure. Additionally, it is the only movement in a minor key. The fugue subject consists of two iterations of leap-step voice leading. The first is an ascending perfect fifth followed by a half-step, then a descending diminished seventh followed by a half-step resolution. The subject is introduced in the bass voice in verse one, and its tonal answer, in verse two, is presented in the tenor voice four measures later. A three-note countersubject accompanies the tonal answer. The same pattern proceeds for the alto (verse three) and soprano (verse four). The opening fugal exposition also embraces telescoping, as seen in other movements.

Verse five establishes the first episode (section without the fugue subject) with a descending minor scale that appears in every voice (tenor, alto, bass, soprano). This section is vastly different from the other movements in that each contrapuntal entrance is a repetition of the text. Verse six, *Et humilia respicit in coelo et in terra?*, “And yet He considers the lowly in heaven and on earth?”, is demarcated by a homophonic texture and a sudden shift in dynamics from *forte* to *piano*. Verses seven and eight constitute the development section of this fugue-sonata wherein the fugue subject and the

⁴³ Jeffers. 151-153.

primary exposition theme from the first episode (descending scale) are combined in a double fugue. The recapitulation occurs in verse eleven, beginning in the bass voice again but, the tonal answer and the second appearance of the subject are inverted in the tenor and alto, respectively. As before, a homophonic *piano* section occurs on the final line of text, *matrem filiorum laetantem*, “mother of children rejoicing.” At the beginning of the *Gloria Patri*, paired voices restate the subject simultaneously as mirrors, whereas one voice states the subject while the other its inversion. The imitation of the subject in close succession, *stretto* occurs on the *sicut erat in principio* before the final *Amen*.

Psalm 116, *Laudate Dominum omnes gentes*, the final psalm of praise, is constructed of six lines with no designated verse numbering.⁴⁴ Mozart deviates entirely by setting this Psalm of praise as an operatic soprano *aria* with orchestral accompaniment. Of the six movements, *Laudate Dominum* is generally considered the most popular as it is often excerpted as a stand-alone octavo apart from the entire Vespers. Mozart further differentiates movement V in meter by employing 6/8 as the time signature and writing a bassoon *ad libitum* part independent of the other *continuo* voices. The latter is significant as it relates to the influence of symphonic solo instrumental writing becoming more and more prominent in sacred vocal music. The overall form resembles a Baroque *da capo aria* with instrumental *ritornello*. The orchestral texture consists of three to four independent parts: the bassoon *obligato*, the *continuo* - outlining harmonic pacing, and the second violin playing a continuous sixteenth-note ostinato. The first violin alternates between motivic material, later taken over by the

⁴⁴ Jeffers. 149-151.

soprano and a two-note accompanimental figure. The solo vocal writing is melismatic and can be characterized as *molto sostenuto*. Upon the expected return of the *ritornello*, the chorus enters on the *Gloria Patri* text, leading to a deceptive cadence upon reaching the *Amen* text. At this point, the soprano soloist rejoins the texture to sing a florid *cadenza* before the final cadence.

Luke 1:46-55, *Magnificat anima mea Dominum*, Cantic of the Blessed Virgin Mary, is the textual origin of the final movement.⁴⁵ It is sung daily at Vespers, contrary to the prior Psalms substituted in and out depending on the day of the week or the feast day's solemnity. *Magnificat* is one of three evangelical canticles (*Benedictus* or Cantic of Zachary and *Nunc dimittis* or Cantic of Simeon) found in the Gospel of Luke. In a religious context, these texts are meant to be interpreted as a personal expression of joy and thanksgiving. In the first four lines of the text, Mary rejoices at the unimagined favor God has bestowed upon her. In the following three lines, she recalls the mercies shown to the children of Israel, and in the final three lines of text, she sings of the Incarnation's fulfillment of God's promise of redemption. The *Magnificat*, the final movement, ends as all the Vesper Psalms have, with the singing of the doxology, *Gloria Patri*.

Like many of the previous movements and much of the music of the time, Mozart returns to sonata form after an *adagio* introduction. The full orchestra, along with C-major, returns. McCollam characterizes the introduction as "fanfare-like," with the trumpets and timpani, providing "harmonic punctuation" and the unison strings playing a triplet arpeggiated figure that ascends each measure

⁴⁵ Ibid. 154-157.

from tonic to dominant.⁴⁶ The *tutti* chorus's triumphant and imitative octaves and perfect fourths recall Baroque French overture dotted rhythms. Marked by tempo *allegro*, the sonata form begins verse forty-seven with an exclamatory soprano solo before the spirited orchestra and *tutti* chorus enters verse forty-eight. The *concertato* style, popularized in the Renaissance Era by Andrea (ca. 1532-1585)⁴⁷ and Giovanni (ca.1555-1612)⁴⁸ Gabrieli, and their contemporaries, makes an appearance here with alternating vocal forces (soloist or chorus) on successive verses. Mozart explores various textures in the development of the sonata form, though he consistently highlights imitative polyphony. Mozart's K339 *Vesperae solennes de Confessore* concludes with one final iteration of the *Gloria Patri*, announced by the solo quartet, leading to a majestic and climatic *tutti, Amen*.

—

IV. Laudate pueri

Laudate, pueri, Dominum; laudate nomen Domini.

O praise the Lord, ye Children, praise the name of the Lord.

Sit nomen Domini benedictum ex hoc nunc et usque in sæculum.

Blessed be the name of the Lord from hence forth now and for ever.

A solis ortu usque et ad occasum, laudabile nomen Domini.

From the rising of the sun even unto the setting, the name of the Lord is praiseworthy.

Excelsus super omnes gentes Dominus, et super caelos gloria eius.

The Lord is high above all nations, his glory above the heavens.

Quis sicut Dominus Deus noster, qui in altis habitat,

Who is like the Lord our God, who dwells on high,

⁴⁶ McCollam.

⁴⁷ Shrock. 66-67.

⁴⁸ Ibid. 78-80.

Et humilia respicit in coelo et in terra?

And yet he considers the lowly in heaven, and on earth?

Suscitans a terra inopem, et de stercore erigens pauperem,

Lifting up the needy from the dust, and raising the poor from the dungheap,

Ut collocet eum cum principibus, populi sui.

So that he may place him with the princes of his people.

Qui habitare facit sterilem in domo, matrem filiorum letantem.

Who makes the sterile woman to dwell in her house, the joyful mother of children.

Gloria Patri et Filio, Et Spiritui Sancto.

Glory be to the Father, and to the Son, and to the Holy Spirit.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

As it was in the beginning, is now, and ever shall be, world without end. Amen.

V. Laudate Dominum

Laudate Dominum omnes gentes; laudate eum, omnes populi.

O praise the Lord, all ye nations; praise him. All ye peoples.

Quoniam confirmata est super nos misericordia eius,

For his loving kindness has been bestowed upon us,

Et veritas Domini manet in aeternum

And the truth of the Lord endures for ever.

Gloria Patri et Filio, Et Spiritui Sancto.

Glory be to the Father, and to the Son, and to the Holy Spirit.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

As it was in the beginning, is now, and ever shall be, world without end. Amen.

VI. Magnificat

Magnificat anima mea Dominum.

My soul magnifies the Lord.

Et exultavit spiritus meus in Deo salutari meo.

And my spirit has rejoiced in God my saviour.

Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.

For he has regarded the low estate of his handmaiden: for behold, henceforth all generations shall call me blessed.

Quia fecit mihi magna qui potens est, et sanctum nomen ejus.

For he who is mighty has done great things to me; and holy is his name.

Et misericordia ejus a progenie in progenies timentibus eum.

And his mercy is on them who fear him from generation to generation.

Fecit potentiam in brachio suo: Dispersionis superbos mente cordis sui.

He has shown strength with his arm; He has scattered the proud, even the arrogant of heart.

Deposuit potentes de sede, et exaltavit humiles.

He has deposed the mighty from their seats, and exalted the humble.

Esurientes implevit bonis, et divites dimisit inanes.

The hungry he has filled with good things, and the rich he has sent empty away.

Suscepit Israel, puerum suum, recordatus misericordiae suae.

He has helped his servant Israel, in remembrance of his mercy.

Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.

As it was spoken to our fathers, to Abraham and his seed for ever.

Gloria Patri et Filio, Et Spiritui Sancto.

Glory be to the Father, and to the Son, and to the Holy Spirit.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

As it was in the beginning, is now, and ever shall be, world without end. Amen.

Ave Maria (1842)

Gaetano Donizetti (1791–1848)

The masterful and well-known operatic composer Gaetano Donizetti (1797-1848),⁴⁹ should also be remembered for his contributions to sacred music. Though his family did not support being a musician, he began musical training at age nine in Simon Mayr's cathedral school named *Lezioni Caritatevoli di Musica*. The cathedral school was later renamed after its most famous alumnus Gaetano Donizetti as *Istituto Musicale Gaetano Donizetti*. Biographers say that a 'throat defect' limited the young Gaetano's usefulness as a member of the cathedral chorus, though it did not halt any other aspect of his musical training.⁵⁰ Being a true advocate and often patron for Donizetti, Mayr helped to secure his first professional commission, launching his career as a preeminent opera composer. Among his some seventy operas, his most famous opera, *Lucia di Lammermoor*, written in 1835 at the height of his compositional life, would only be matched in success by his only opera set to a French libretto, *La fille du régiment*, 1840, two years before *Ave Maria*.

After significant success in Paris, Donizetti, in March of 1842, was invited to conduct the Italian première of Gioachino Rossini's (1792-1868)⁵¹ *Stabat mater* in Bologna. Rossini attempted to persuade Donizetti to become *maestro di cappella* at the cathedral of St. Petronio in Bologna, but Donizetti declined to take another prestigious position of *Hofkapellmeister* to the Habsburg court in Vienna and court composer to the Austrian emperor. It is at the Vienna Royal Chapel he composes, *Ave Maria Offertorio per Soprani, Contralti, Tenori e Bassi con accompagnamento di Violini, Viole,*

⁴⁹ Shrock. 436.

⁵⁰ Smart, Mary Ann, and Julian Budden. "Donizetti, (Domenico) Gaetano." Grove Music Online. 2001.

⁵¹ Shrock. 393-395.

Violoncelli e Bassi. Donizetti submitted *Ave Maria* to Emperor Ferdinand I to prove that “among writers of the theatrical genre, there was still a good Christian who knew a different genre, that is, the sacred one.”⁵²

Donizetti was known for his operatic florid vocal lines. Still, in his sacred music after 1835, he returned to his early training, steeped in the German Classical Era influences of Haydn and Mozart. Praised by critics for its simple dignity, *Ave Maria*'s, eighty measures are jam-packed with concentrated expression and was said to have “marked the rebirth of genuinely religious music in Italy.”⁵³ Possibly considered an Italian advancement of the Renaissance Verse Anthem, *Ave Maria*, features sectionalized solo, and choral writing. Far from Renaissance harmonic structure, *Ave Maria* lies closer to Classical Era harmonic progressions with its flowing elegance and predictable cadences while being infused with expressive Romantic chromaticism.

Ave Maria, a Marian prayer that pays homage to the Blessed Virgin Mary, contains three distinct sections.⁵⁴ Two portions of the text stem from biblical sources. The first portion, Luke 1:28, describes the greeting by the Archangel Gabriel to Mary, *Ave Maria...*, the first two lines of text. Upon that meeting, now known as the Day of the Annunciation, celebrated precisely nine months before Christmas Day on March 25, Gabriel notifies Mary that she will be the mother of Jesus Christ. The

⁵² Gossett, Philip. “The New Grove Masters of Italian Opera : Rossini, Donizetti, Bellini, Verdi, Puccini.” Book. The Composer Biography Series. London: Macmillan, 1983. 131-132.

⁵³ Ibid.

⁵⁴ Jeffers. 99-101.

second portion, Luke 1:40-42⁵⁵, is Elizabeth's reaction to Mary's greeting. Mary had been informed that her relative, Elizabeth, traditionally thought of as being past the childbearing age, was in her sixth month of pregnancy. When Mary arrived and greeted Elizabeth, Elizabeth was filled with the Holy Spirit, and her baby leapt inside her, prompting her to cry out, *benedicta tu...*, the third and fourth lines of text. The use of the final three lines of text was standardized around the 14th and 15th centuries when it was traditional for congregants to recite the *Ave*, stanzas one through four, and to add some personal petition to the end of their prayer. *Sancta Maria...*, lines five through seven express the sinner's plea for pardon and help, now and at the hour of their deaths.

Ave Maria opens with a five-measure string introduction featuring divided and muted violas and cellos. Viola I & II play a contrapuntal duet marked by an expressive ascending half-step motive in the second viola that leads seamlessly to the entrance of cello I before the first cadential arrival of F major. After the introduction, the soprano soloist enters with Gabriel's salutation artistically punctuated by *tutti* silences. A sequence involving a chain of secondary dominant chords begins in measure ten in the strings, leading to a cadential progression in the dominant key C Major. Here we reach the arrival of Elizabeth's reaction to Mary: a melodic phrasal structure shift from two to four measures is perceived. Of particular note is the appearance of a sustained vocal line from the soloist occurring on the words that translate to "Blessed."

⁵⁵ 40: And entered into the house of Zacharias, and saluted Elisabeth. 41:And it came to pass, that, when Elisabeth heard the salutation of Mary, the babe leaped in her womb; and Elisabeth was filled with the Holy Ghost: 42:And she spake out with a loud voice, and said, Blessed art thou among women, and blessed is the fruit of thy womb. Luke 1:40-42. KJV.

Nearing the end of this section a beautiful trill from the soloist on the word *Jesu* is heard. Then enters the addition of the double bass. The *tutti* lower strings provide a three-measure interlude, featuring the ascending half-step motive from the introduction, leading to the unaccompanied choral entrance. It is particularly marked that Donizetti recaps the melodic material from the solo entrance in the choral soprano part, while masterfully accompanying it with alto, tenor, and bass voices instead of the lower strings. When the chain of secondary dominants reappears, the soloist adds to the sequential progression by echoing the choir's cries of "Holy Mary" with "Hail Mary." Again reaching the dominant and the final stanza of text, Donizetti, at last, utilizes the full consort of musicians, including violin I & II, choir, and soloist. Without incident, the full ensemble entrance aligns with the text's translation of "now and at the hour of OUR death."

Donizetti could have chosen to end *Ave Maria* at measure fifty-nine, but he extended the prayer by nearly thirty more measures. The *Amen* occurs here and is marked by a recap of the beautiful cadential trills and a perfect authentic cadence in F major. Instead of ending, Donizetti reminds us that while steeped in classical harmonic function, a broader harmonic palette was more commonly employed by composers at the time. After the *Amen*, the *tutti* strings play an accented Neapolitan chord (D-flat major) borrowed from C minor, marking the beginning of three iterations of question and answer between the soloist and the chorus. After this, Donizetti delays the cadential arrival with a deceptive cadence. He balances the deception by allowing the soprano soloist to relish on a top G, marked *lunga*, before the chorus sings their final dominant-seventh to tonic resolution. Another logical place to end. Alternatively, he offers a ten-measure string postlude that recycles and combines the opening introduction and soloist melodic material before the final cadence.

*Ave Maria, gratia plena:
Dominus tecum*

Hail Mary, full of grace,
the Lord is with thee,

*benedicta tu in mulieribus
et benedictus fructus ventris tui Jesus.*

blessed are thou among women
And blessed is the fruit of thy womb, Jesus.

*Sancta Maria, Mater Dei
ora pro nobis peccatoribus
nunc et in hora mortis nostrae. Amen.*

Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.

The Word Was God (1990/2003)

**Rosephanye Powell (b. 1962)
TTBB Arrangement by William C. Powell (b. 1962)**

Rosephanye Powell (b. 1962),⁵⁶ is seen as an exemplary figure in contemporary American choral music composition and vocal performance. Her prodigious contributions to the discipline have been widely acknowledged throughout the music academia. Known for her unique incorporation of elements reflecting the African-American heritage, Powell's work is distinguishable for its characteristic melodies, complex harmonies, and rhythmic intensity.

Powell's musical orientation can be traced back to her early days performing in local church choirs. Recognizing her passion for music, she pursued her undergraduate studies in music education at Alabama State University. Post-graduation, she undertook an intensive course of study at Westminster Choir College, obtaining a Master's degree in Vocal Performance and Pedagogy, with distinction. Her academic journey culminated with a Doctor of Music Arts (DMA) degree, with a specialization in vocal performance from Florida State University. Throughout her academic pursuits,

⁵⁶ Powell, Rosephanye. "Biography." ROSEPHANYE POWELL. <https://www.rosephanyepowell.com/biography/>

Powell developed and honed her extraordinary talent for musical composition, which has since become an indispensable part of her extensive musical oeuvre.

In the realm of composition, Powell has significantly enriched the American choral music canon. Her works are published by some of the nation's leading publishers and have been conducted and premiered by nationally and internationally renowned conductors in many distinguished concert halls. Complementing her contributions to choral music, Powell serves as the Charles W. Barkley Endowed Professor and Professor of Voice at Auburn University, where she perpetuates her knowledge of music to inspire new cohorts of musicians.

Powell's scholarly contributions extend beyond music composition and pedagogy. Her work comprised of several articles pertaining to voice-specific issues, African-American song repertoire, and effective choral curriculum techniques, serves as significant contributions to academic discourses. Notwithstanding her many engagements, Powell maintains an active presence as a recitalist concentrating on the genre of African-American Art Song, again reflecting her extensive involvement within the music field.

The arranger, William C. Powell (b.1962)⁵⁷ is a renowned Professor of Music and the Director of Choral Activities at Auburn University. He earned his DMA from Florida State University, MM from Westminster Choir College, and BM from Alabama State University. Powell conducts the

⁵⁷Dr. William C. Powell

Chamber Choir, Men's Chorus, Concert Choir, and Gospel Choir and teaches choral-related courses.⁵⁸

An impressive guest conductor, Powell has conducted throughout the US and abroad, including Australia, Italy, and Eastern Europe. He is a regular adjudicator at choral festivals like Festival Disney, a presenter at several conferences, and his choral arrangements are published globally. Powell, along with his wife Rosephanye, co-edited the "Spirituals for Upper Voices" collection.

Powell is an active member of the American Choral Directors Association. He's served on the Committee on Ethnic and Multicultural Perspectives and holds additional memberships with the National Association for Music Education and the American Society of Composers and Publishers.

The Word Was God (1990),⁵⁹ is a composition for mixed voices and was arranged by William C. Powell in 2003. The intricate, layered construction mirrors the sophisticated theology of John 1:1-3⁶⁰, its adapted source text, illuminates Christ's pre-existence, active participation in Creation, unity with God, and divine nature. Due to the depth of its theology and its potential for compelling musicality, it has remained a part of standard choral repertoire for over three decades.

The piece opens with simplicity. The initial theme begins in unison and then expands to four-part harmony while still representing the oneness of God and Christ through rhythmic homophony.

As Powell describes, "The unison represents the oneness of God and Christ (who is the Word). The

⁵⁸ Powell, William C. "William Powell" University Directory. Auburn University. <https://cla.auburn.edu/directory/william-powell>.

⁵⁹ Powell, Rosephanye. "The Word Was God SATB/SSAA/TTBB" ROSEPHANYE POWELL. <https://www.rosephanyepowell.com/piece/the-word-was-god-divisi/>

⁶⁰ 1: In the beginning was the Word, and the Word was with God, and the Word was God. 2: The same was in the beginning with God. 3: All things were made by him; and without him was not any thing made that was made. John 1:1-3. KJV.

homophony represents the distinctness of God and Christ in their roles."⁶¹ The simplicity of the introduction underscores that before Creation, only God and Christ (the Word) existed.

The six measure theme is a highly syncopated and articulate melody initiated by the upper (tenors 1 & 2) voices. The lower voices (baritone & bass) have an iteration of the initial theme, a major third lower though with slightly altered pitch content. The complexity increases in the thirteenth measure, where the pervading homophonic texture becomes polyphonic. The outermost parts begin in unison octaves restating the theme, while the two middle parts, in duet, add a fragment of the theme. This superimposing of thematic fragments could represent that "Christ was (existed) and was at work in creation (the same was in the beginning with God)."⁶² The emphatic rhythmic syncopations reinforce Christ's active participation in Creation. The established polyphony continues and builds in intensity until reaching fortissimo by the twenty-eighth measure.

"The contrasting B section serenely states that everything that has been made was made by Christ, the Word," Powell informs.⁶³ The lyrical conversation between upper voices and baritones relieves the preceding tension, accentuating the inherent unity and continuity of Creation. The divided basses, acting as a drone, furnish harmonic support and stability beneath this exchange, highlighting the seamless interconnectedness of all Creation.

In the final section, Powell's compositional craftsmanship shines as she manifests musically the act of divine speech that brought the universe into being. "In the beginning was the Word" is repeated

⁶¹ Powell.

⁶² Ibid.

⁶³ Ibid.

six times, shifting from divided baritones to divided second tenors and then to divided first tenors.

Each statement and subsequent entry, increases in dynamic and raises in pitch content. Symbolically, like the seven days of creation Powell includes seven entrances.

Invoking the dramatic culmination of the Biblical allegory (John 1:1-3) through repetition, that Christ (the Word) and God are one, the coda iterates, “and the Word, and the Word, and the Word was God!” The emphatic finale leaves no doubt about the composition’s central message: the divine is intrinsic to the Word and the act of creation.

—

In the beginning was the Word,
and the Word was with God,
and the Word was God.
The same was in the beginning with God.
All things were made [that have been made]
[Nothing was made, he has not made;]
[All things were made by him.]

[Adaptation of John 1:1-3 KJV]

“Crucifixion,” No. 3 from Five Short Choral Works (1994) Adolphus Hailstork (b. 1941)

Adolphus Cunningham Hailstork III (b. 1941),⁶⁴ a United States (U. S.) Armed Forces veteran, is an acclaimed American composer celebrated for his distinctive blend of African-American idioms and Western classical techniques. Dr. Hailstork’s compositions are influenced by his identity and upbringing as a chorister in the Anglican tradition. He was influenced by the French School (Debussy, Poulenc, and Ravel), Germans (Brahms, Orff, and Wagner), British (Britten, Holst, and

⁶⁴ Hailstork, Adolphus, and Gene Brooks. “An Interview with Adolphus Hailstork.” *The Choral Journal* 39, no. 7 (1999): 29–34.

Vaughan Williams), and American music idioms such as Negro- Spirituals, folk music, church music, jazz, and blues.⁶⁵

Hailstork was born in Rochester, New York, and grew up in Albany, NY where he was thoroughly involved in academic and sacred music. After high school, he started his musical journey at Howard University, graduating with a Bachelor of Music degree in music theory. After graduating, he attended the American Conservatory at Fontainebleau, France, where he studied for one year with Nadia Boulanger (1887-1979).⁶⁶ Pursuing his passion for composition, he earned a second bachelor's of music degree, this time in composition, and a master's of music degree from the Manhattan School of Music. Later, he acquired a Doctor of Philosophy degree in composition from Michigan State University. His unique educational journey laid the foundation for a remarkable career in music, pushing the boundaries of contemporary classical music through his cutting-edge compositions.

Hailstork's career skyrocketed with the composition *Celebration!*, commissioned for the U.S. Bicentennial (1976) by the Nashville Symphony and its conductor, Thor Johnson. His orchestral work, *American Guernica*, dedicated to the memory of the 16th Street Baptist Church bombing victims, was noted for its profound emotional resonance. He also composed magnificent tributes to Dr. Martin Luther King Jr., namely *Songs of Love and Justice* and *Cantata* for tenor, choir, and orchestra. Hailstork's symphonies and string quartets have been showcased by leading symphony orchestras in the U.S. His opera, *Joshua's Boots*, was commissioned by the Lyric Opera of Kansas City and the University of Missouri-Kansas City Conservatory of Music and received extensive acclaim.

⁶⁵ Ibid.

⁶⁶ Hailstork.

One of this most recent compositions is dedicated to the murders of unarmed black men in America, entitled *Knee on the Neck*.

In addition to his multifaceted compositional career, Hailstork has been an influential academic figure. His devotion to music education is as profound as his commitment to composition. He believes in the power of music as a tool for transformation, and his teaching philosophy nurtures creativity, innovation, and artistic expression among his students. After returning from the army, he taught at Youngstown State University from 1971-1977. He was *Composer-in-Residence* and taught graduate theory and composition at Norfolk State University in Virginia from 1977-2000. Dr. Hailstork retired, Professor Emeritus, from Old Dominion University in Norfolk, Virginia, in 2021. His commitment to education perpetuates his musical legacy by inspiring a new generation of composers.

Five Short Choral Works: No. 1. *I Will Sing Life* (Rev. Arthur Graham), No. 2. *Nocturne* (Rev. Jim Curtis), No. 3. *Crucifixion* (traditional spiritual text), No. 4. *The Cloths of Heaven* (William Butler Yeats), and No. 5. *The Lamb* (William Blake) is a set of five unaccompanied choral pieces for mixed choir composed between 1979 and 1984.⁶⁷ Though they were published as a set, the pieces are based on text from five different sources and have no thematic, poetic, or compositional similarities other than voicing. No. 1, 2, and 5 were composed by commission from the Unitarian Church of Norfolk, Virginia, with the first two texts being original texts written by former Pastors of the church. No. 3 and 4 were conceived in response to his affinity to the text.

⁶⁷ Dungee, Jason Andrew. "A Socio-Pedagogical Analysis of "Five Short Choral Works" by Adolphus Hailstork." Order No. 10152942, The University of Arizona, 2016. 58.

Dr. Jason Dungee outlines four major style features that are salient compositional devices used by Dr. Hailstork. “These style features include: 1. the obscuring of conventional harmonic function, 2. the use of small motivic cells as thematic material, 3. the use of various techniques for text painting, and 4. the use of the text to determine the musical form.”⁶⁸ Hailstork’s *Crucifixion* exhibits all of the compositional characteristics outlined by Dungee, but in a varied order.

Crucifixion is an original composition that uses the text to determine the musical form, style feature four. It is inspired by and utilizes the traditional Spiritual, *He Never Said a Mumblin’ Word*.⁶⁹ *Crucifixion* most closely fits in the rounded binary form, where there are two large sections with a return of some or all of the opening material. Section A uses verses one through three. Section B, verse five, takes advantage of the dramatic imagery of Christ dying on the cross, with the final line of verse 5 being slightly altered and fragmented. Hailstork omits the fourth verse, “The blood came trickalin’ down.”

The work opens with a two-part introduction. The first part is a four-measure fanfare-like proclamation marked, “Dramatically.” This part will return at the end to complete the aforementioned form. A fortissimo dynamic marking instantly grabs the attention of the listener, but the sound is quickly varied by a fast tutti decrescendo and crescendo. The sonic effect is similar to the fast manipulation of a radio volume dial. Altos and basses establish Hailstork’s stylistic feature - use of small motivic cells as thematic material - as described by Dungee. The initial motivic cell in *Crucifixion*

⁶⁸ Dungee, 59.

⁶⁹ Eicher, David. “Glory to God: The Presbyterian Hymnal.” Presbyterian Publishing Corporation, Louisville, KY. 2013. 219.

is an upward octave leap followed by a downward step. This cell undoubtedly has connections to the “sighing motives” popularized in the Baroque period, though Hailstork has significantly elongated it.

The second part of the introduction continues for the next ten measures, but it is now marked “Strongly accented” with an accelerated tempo marking of 120 BPM. The basses continue the octave motivic cell while the altos and tenors (inner voices), in unison, add contrapuntal interest. The inner voices introduce Section A, verse one, and Hailstork’s treatment of the Spiritual. The pitch and rhythmic content are slightly varied, but not enough to obscure the melodic contour of the Spiritual tune.

At the end of verse one, the tenors offer a hocket-like melodic cell on the text, “not a word.” The origins of hocket rhythms can be traced back to Medieval French Motets sung at the *Notre-Dame de Paris*.⁷⁰ For the next seven measures, the altos and sopranos subsequently echo the hocket motive while the basses reprise the initial octave motivic cell. Ironically, the sopranos have been in the background of the choral texture and have played an accompanimental role thus far in the work.

In the second verse (measure twenty-seven), the sopranos acquire the melody for the first time. However, the tenors impatiently interrupt with truncated rhythms on the Spiritual melody. Their duet continues for another ten measures to complete verse two. Polyphonic interest is occasionally added by appearances of the hocket motive in the soprano and alto parts.

The basses announce the third verse and arrival of new text using not the expected Spiritual tune (tenors one measure later), but the octave motivic cell established at the beginning of the work.

⁷⁰ Sanders, Ernest H. “Hocket.” Grove Music Online. 2001.

Afterward, the treble voices sing an altered version of the Spiritual tune. This alteration corresponds to the text in verse three, “they pierced him in the side.” At this moment, Dungee’s third style feature (the use of various techniques for text painting) manifests itself. The melodic content of the Spiritual melody is altered by a half-step along with a biting dissonance created by an alto *appoggiatura* on the word “side.” The basses and tenors again lead a repetition of this text before the return of the hocket motive in the tenor, bass, and alto voices. A half cadence and a textural arrival of homophony closes Section A on a fortissimo F-sharp major chord.

Section B, verse five, marked “very slowly and solemnly,” utilizes the opposite end of the tempo and dynamic spectrum. Hailstork avails himself again of the third style feature (the use of various techniques for text painting) by writing the melodic contour to be a descending line to match the text, “He bowed his head and died.” Hailstork is also obscuring conventional harmonic function, style feature two, by adding accidentals that lead to unexpected cadential arrivals. This section also features contrapuntal dissonances created by the melodic lines and voice crossing.

At this point in the Passion story, Christ has died. Christ's silence is manifested in the alteration of the final line of text and the removal of the phrase, “not a word.” Subsequently, the hocket motive is also absent for the remainder of the work. A period of “mourning” occurs in an isolated soprano “humming” section.⁷¹ After the moaning section, new melodic content is established. It is developed by way of accelerating tempo, dynamic, and articulation, leading to the end of the B section with one final fortissimo cry of “and he never said a mumblin’ word.”

⁷¹ Dungee, 97.

Crucifixion ends by reprising the initial octave motivic cell established at the beginning of the introduction. Nearly every part sings the octave-step motive, expanding into brilliant 20th-century harmonies before resolving the B-minor tonality to B-Major with a Picardy third. *Crucifixion* is a work that often stands alone in Hailstork's oeuvre as being a significant example of his ability to distinctly blend African-American idioms with Western classical techniques.

1. [My Lord.] They crucified my Lord,
and he never said a mumbalin' word.
Not a word, [My Lord].

2. They nailed him to a tree,
and he never said a mumbalin' word;
Not a word, [My Lord].

3. They pierced him in the side,
and he never said a mumbalin' word;
Not a word, [My Lord].

5. He bowed his head and died,
and he never said a mumbalin' word;
[Oh My Lord, not a word,]
[and he never said a mumbalin' word. My Lord.]

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RECITAL III: *The Atonement* by Samuel Coleridge-Taylor and Alice Parsons

*University of Michigan Arts Chorale
presents*

THE ATONEMENT

a sacred cantata for soli, chorus, and orchestra

Words by Alice Parsons

Music by Samuel Coleridge-Taylor



**Thursday, March 16, 2023, 8:00PM
Hill Auditorium, Ann Arbor, MI
Bryan Anthony Ijames, conductor**

Image 5: Recital Three Flyer

Recital III Program

Third Dissertation Recital

Arts Chorale

Thursday, March 16, 2023

Hill Auditorium

8:00 PM

The Atonement, Op. 53 (1903/ Revised 1904)

- I. Prelude
- II. Gethsemane
- III. Prayer of the Holy Women and Apostles
- IV. Pontius Pilate
- V. Calvary

Samuel Coleridge-Taylor (1875-1912)

Words by Alice Parsons (1872-1934)

Critical Edition by

Bryan Anthony Ijames (b.1990)

Recital III Program Notes. Text, Translation

The Atonement, Op. 53 (1903/ Revised 1904)

Samuel Coleridge-Taylor (1875-1912)

Critical Edition by

Bryan Anthony Ijames (b.1990)

Samuel Coleridge-Taylor (August 15, 1875 - September 1, 1912)⁷² is remembered as a violinist, singer, conductor, and composer who was also the mixed-race son of Daniel Hughes Taylor - an African medical student from Freetown, Sierra Leone, West Africa, and Alice Hare Martin - an English woman from Dover, England. Since W. C. Berwick Sayers's 1915 initial biography, *Samuel Coleridge-Taylor, Musician; His Life and Letters*, various scholars have challenged and introduced new theories, leaving somewhat of a cloud of mystery around Coleridge-Taylor's parents. Dr. Catherine Carr, a Coleridge-Taylor researcher, extends documented evidence that "[Daniel Hughes Taylor] filed a petition from [Sierra Leone] on 18 February 1875 (six months before Coleridge-Taylor was born) to take up an appointment in Public Service."⁷³ Dr. Carr's evidence furthermore infers that Daniel Hughes Taylor had already returned to Africa and could have been unaware or never had the opportunity to meet his son, Samuel. Nonetheless, Coleridge-Taylor did not go without parental support; his mother, who survived him by several years, was a constant in his life and encouraged his musical talent and development.

⁷² Sayers, W. C. Berwick and Jackson, J. H. Smither. *Samuel Coleridge-Taylor, Musician; His Life and Letters*. Afro-Am Press, 1969.

⁷³ Carr, Catherine. "The music of Samuel Coleridge-Taylor (1875-1912): a critical and analytical study." Durham theses, Durham University. 2005. 2

Benjamin Holmans (believed to be Samuel's grandfather), gave him his first violin and initial music lessons.⁷⁴ Coleridge-Taylor quickly became a violin and vocal prodigy, appearing in public concerts as early as age eleven. Colonel Herbert A. Walters, local choirmaster, and future Coleridge-Taylor musical dedicatee encouraged him to compose vocal music and sing as a soprano soloist for the parish.

At 15, Samuel became acquainted with Sir George Grove (1820-1900)⁷⁵ via Colonel Walters. Grove recognized his immense talent and admitted him into the newly established Royal College of Music (RCM) in South Kensington, London. Within his first year of study at the RCM, Sir Grove encouraged the sixteen-year-old to submit *In Thee, O Lord, Have I Put My Trust* (1891),⁷⁶ for publication with Novello & Company.⁷⁷ One year later, he became acquainted with his lifelong mentor and composition teacher, Sir Charles Villiers Stanford (1852-1924),⁷⁸ who was known as the esteemed teacher of other reputable English composers such as Ralph Vaughn Williams (1872–1958)⁷⁹ and Gustav Holst (1874–1934),⁸⁰ both of which he studied alongside. Though the aforementioned composers are remembered for their substantial contributions to Nationalistic English music, Coleridge-Taylor was often held as one of Stanford's premier students. After the death of Coleridge-

⁷⁴ Self, Geoffrey. "The Hiawatha Man: The Life and Work of Samuel Coleridge-Taylor." Aldershot, Hants, England: Brookfield, Vt.: Scolar Press; Ashgate Pub. Co., 1995. 6.

⁷⁵ Graves, C.L., and Percy M. Young. "Grove, Sir George." Grove Music Online. 2001.

⁷⁶ Robles, Zanaida Noelle. "The Sacred Choral Works of Samuel Coleridge-Taylor." Order No. 10799226, University of Southern California, 2014. 13.

⁷⁷ Self. 18.

⁷⁸ Shrock, Dennis. "Choral Repertoire." Oxford; New York: Oxford University Press, 2009. 537-539.

⁷⁹ Ibid. 675-679.

⁸⁰ Ibid. 679-681.

Taylor, Stanford remarked, that Coleridge-Taylor's music contained "remarkable flow and brilliance of ideas."⁸¹

Under Stanford's esteemed tutelage, Coleridge-Taylor established his musical voice full of rich chromaticism inspired by the substantially popular genres of symphony and opera cultivated on the European mainland. His dramatic tendencies were funneled into many compositional genres, but the cantata - often demanded by choral societies, festivals, and publishing houses - propagates his legacy.⁸² One of his most well-known cantatas comes from a collection of works entitled "Scenes from *The Song of Hiawatha*," Op. 30. It is a trilogy of three cantatas based on the 1855 poem by Henry Wadsworth Longfellow that narrates the love story of Hiawatha and Minnehaha - geographically based around the Pictured Rocks area of Michigan, on the south shore of Lake Superior. To the trilogy of cantatas, composed from 1898-1900, was added an overture and, eventually, ballet music during his final year of life. The most popular cantata of the trilogy, *Hiawatha's Wedding Feast*, Op. 30, No. 1,⁸³ launched his popularity in England and has been said to, at times, rival the performance popularity of Handel's *Messiah* and Mendelssohn's *Elijah*.

Coleridge-Taylor received his first Three Choirs Festival commission in 1898 for their meeting at the Gloucester Cathedral. *Ballad in A minor*, op. 33 (1889), was the result, but only after an

⁸¹ Self. 21.

⁸² "As with Elgar (and perhaps Stanford himself), it would be Coleridge-Taylor's misfortune to be working in England at a time when dramatic and operatic opportunities were still largely only to be found on the continent, with the result that those composers who lacked the time, energy, and financial resources to storm European Opera Houses had to channel their dramatic inspirations into the sterile form, the cantata so vociferously demanded by choral societies, festivals, and publishing houses." Self. 21.

⁸³ Carter, Nathan M. "Samuel Coleridge-Taylor: His Life and Works (England, Afro-English Composer)." Order No. 8417662, Peabody Institute of the Johns Hopkins University, 1984. 232.

enthusiastic recommendation from Sir Edward Elgar (1857-1934)⁸⁴ and Novello & Company's head of publishing at the time, August Johannes Jaeger (1860-1909).⁸⁵ Elgar turned down the commission invitation because he was “...too busy to do so,”⁸⁶ opening the door for Coleridge-Taylor to have the prestigious opportunity to compose for the festival. Following tremendous success with the *Ballad*, his orchestral music was featured in the Three Choirs Festival concert series for the next three consecutive years: *Solemn Prelude* op. 40 (1899), *The Soul's expression* op. 42 (1900), *Idyll* op. 44 (1901).⁸⁷

The Atonement premiered at the Hereford Cathedral as a part of the Three Choirs Festival on September 9th, 1903, with the composer conducting.⁸⁸ *The Atonement* was his final commission from the organization and was his first sacred work for choral-orchestral forces. Coleridge-Taylor, twenty-eight at the time, spent most of the previous year writing the extended cantata (oratorio). “In seeking to set the last phases of the World's Tragedy, Coleridge-Taylor remarked, in spite of the difficulty of securing an adequate libretto, he preferred to set original verses rather than to select Scriptural texts which might convey them.”⁸⁹

⁸⁴ Schrock. 539-543.

⁸⁵ Kent, Christopher. "Jaeger, August." Grove Music Online. 2001.

⁸⁶ Sayers. 51-52.

⁸⁷ Boden, Anthony; Hedley, Paul. *The Three Choirs Festival: A History: New and Revised Edition*. Book. Boydell & Brewer Ltd. 2016. 571.

⁸⁸ Sayers. 136.

⁸⁹ *Ibid.*



Photo by H. J. Unwin.]

THE CHORUS, HEREFORD MUSICAL FESTIVAL, 1903.

[Wilson & Phillips, Hereford.]

Image 6: The Chorus, Hereford Three Choirs Festival in Shire Hall 1903 c. Derek Foxton Collection. Image believed to be rehearsal before premier performance of chorus and Mr. Coleridge-Taylor, seated left of center. Image provided by Alexis Peterson, Chief Executive, Three Choirs Festival.

He partnered with Alice Parsons (1872 -1934)⁹⁰ to obtain a sufficient libretto. Alice Parsons was known as a “member of the Three Choirs Festival,”⁹¹ “a political leader and thinker,”⁹² journalistic author, music critic, art enthusiast, and wife of Francis L. C. Parsons, a Cheltenham, England journalist, and *Gloucestershire Echo* proprietor.⁹³



Image 7: The Late Mrs. Alice Parsons. Image obtained from British Newspaper Archive⁹⁴

Coleridge-Taylor requested “something absolutely different from anything that had ever been written before” from Parsons.⁹⁵ In an effort to inject a sense of drama, perfect for Coleridge-Taylor’s compositional voice, Parsons liberally extended the Gospel text into a five-scene libretto that features an amalgamation of paraphrased biblical quotes from the Passion accounts found in the Gospels of

⁹⁰ Carr. 133.

⁹¹ Ibid.

⁹² Liberalism is defined as a political and social philosophy that promotes individual rights, civil liberties, democracy, and free enterprise.

⁹³ “Death of Mrs. Alice Parsons: Work for Liberalism in Cheltenham: Literary Gifts.” *Gloucestershire Echo*, Gloucestershire, England. (Mar. 20, 1934). Page 1.

⁹⁴ “Obituary: Mrs. Alice Parsons.” *Middlesex County Times*, London, England. (Mar. 24, 1934). Page 2.

⁹⁵ Blathwayt, Raymond. ‘Mr. Coleridge-Taylor’s New Oratorio’, *The Quiver* (n.d.), 353- 358.

Matthew, Mark, Luke, and John⁹⁶ interwoven with other biblical references⁹⁷ and her own fresh and creative extra-biblical narrative commentary. While the text has direct biblical quotations from all the Gospels, the libretto seems to focus on the events portrayed in Matthew, Luke and John. Geoffrey Self, a Coleridge-Taylor biographer, describes the framework of the text as, “Christ’s seizure by the mob, his desertion by his disciples, his treatment at the hands of Pilate, and his crucifixion. It covers, therefore, the same ground as a Passion setting, but with important differences: there are no chorales to involve a congregation or audiences, and there is no Evangelist to narrate.”⁹⁸

The Atonement is scored for a romantic orchestra featuring pairs of woodwind instruments (flute, oboe, clarinet, and bassoon) and piccolo, a full consort of brass (four: horns, two: trumpets, two: trombones, bass trombone, and tuba) and divided strings, along with scoring for timpani, bass drum, cymbals, harp, and organ.⁹⁹ The orchestra is a critical part of the overall drama. They not only provide melodic, harmonic, and rhythmic support, but introduce and often foreshadow Coleridge-Taylor’s frequent use of *leitmotif*.

The vocal forces are scored for six soloists¹⁰⁰ portraying the dramatic characters of Christ (baritone), Pontius Pilate (tenor), Pilate's wife (soprano), Mary the Mother of Christ (soprano), Mary the wife of Cleophas (mezzo-soprano) and Mary Magdalene (contralto) and a chorus that divides up

⁹⁶ Matthew 26-27, Mark 14-15, Luke 22-23, John 18-19. KJV.

⁹⁷ Appendix B: Libretto Analysis

⁹⁸ Self. 137.

⁹⁹ In a letter to Mr. Arthur S. Gray, Secretary of the S. Coleridge-Taylor Choral Society, SCT remarks about his orchestral requirements for his upcoming visit to America. “I should require: 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, drums, and 8 first violins, 8 seconds, 4 violas, 6 cellos, 4 basses.” Sayers. 146.

¹⁰⁰ Premiere Singers: Madame Emma Albani, *soprano*, Madame Emily Squire, *mezzo soprano*, Madame Muriel Foster, *contralto*, William Green, *tenor* Andrew Black, *bass*.

to eight-parts. In this unique Passion narrative, the choral voices, not only the soloist, participate in the dramatic action. Along with always performing the freely conceived narrations, the chorus portrays other holy women associated with the “Three Marys” in the Passion story, the Apostles or disciples of Christ, and the *turba* (crowd or mob).

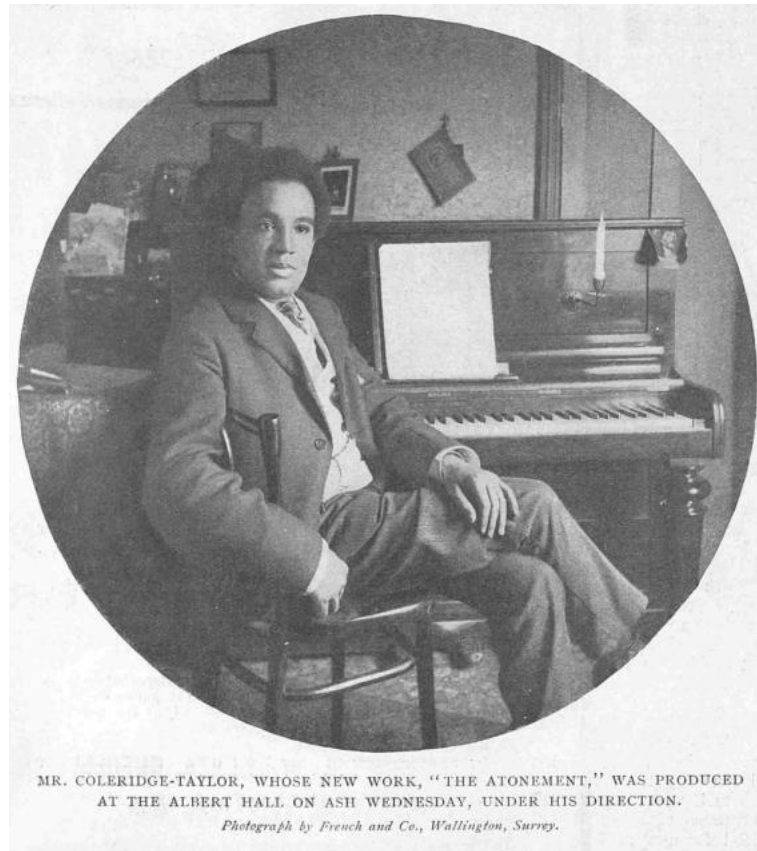


Image 8: Mr. Coleridge-Taylor¹⁰¹

After its premiere and likely due to varied and often overly harsh criticism,¹⁰² Coleridge-Taylor reorchestrated, adjusted, and altered his original manuscript and vocal score (see Appendix D as compared to Appendix E). The result, a revised version with significant musical cuts, performed one

¹⁰¹ Common Chord. "Key-Notes" The Sketch, London, England. (Feb. 24, 1904). Page 30.

¹⁰² "The Critics on "The Atonement:" Extraordinary Conflict of Opinion." Cheltenham Chronicle. (Sept. 12, 1903). Page 3.

year later on February 17th, 1904 (Ash Wednesday) at the Royal Albert Hall in London, England.

Though roughly one year apart, clergy, audiences, cultural arts critics, and his own compositional contemporaries all had vastly different opinions about the work. The premiere was called “uninspired,” “irreverent,”¹⁰³ “blasphemous,” and “a disgrace to any civilised country!” (Elgar)¹⁰⁴ while after the revision, the London audience praised it tremendously. Coleridge-Taylor writes to a friend, “I was recalled twice after the first part and three times after the end. I mention this not for the sake of it, but because I always had great faith in the work in spite of the dishonest newspaper criticism...”¹⁰⁵

Some months following the Royal Albert Hall performance of the revised version of *The Atonement*, Coleridge-Taylor visits America for the first time.¹⁰⁶ During that time he was interviewed by Mary Church Terrell, journalist for the *Voice of the Negro*, Atlanta, Georgia. She writes about the performances given on his first visit, none of which were *The Atonement*, but deliberately includes quotations from Coleridge-Taylor on his feelings about the work:

“Altogether Mr. Coleridge-Taylor has composed fifty works, the greatest of which in his own opinion is his Atonement. In talking with him about his compositions one day, he said, “If you wish to know which work of mine I consider the most original and best, it is the Atonement. I think the people who heard it at the Albert Hall, when it was sung by the Royal Choral Society on Ash Wednesday last, were touched more deeply by it than they were by Hiawatha, in spite of many stupid newspaper critics. And I have had more kind things said about it than about most things. Of course, it will never be so popular as Hiawatha, but popularity is far from being everything.”¹⁰⁷

¹⁰³ Self. 135.

¹⁰⁴ “Taylor’s work was a disgrace to any civilised country! The utter want of *education* is the curse of this chap. The clergy condemn it as blasphemous.” Green, Jeffrey. “Samuel Coleridge-Taylor, a Musical Life.” London ; Brookfield, VT : Pickering & Chatto, 2011. 120.

¹⁰⁵ Letter from Coleridge-Taylor to Nicholas Kilburn, 18 Feb. 1904, Royal College of Music, London Portraits Dept.

¹⁰⁶ Carr. Volume II. Appendix 2. Page 107-108.

¹⁰⁷ Terrell, Mary Church. “Samuel Coleridge-Taylor The Great Anglo-African Composer. The Two Concerts Conducted by Him in Washington, D. C..” *Voice of the Negro*, Atlanta, Georgia. (Jan. 1, 1905). Page. 665.

While Reception was mixed, there were several international performances of the work given within three years of its publication. The first American performances were given on February 24 & 25, 1904, by the Church Choral Society at St. Thomas' Episcopal Church in New York, Richard Henry Warren (1859-1933), conductor.¹⁰⁸ Two months later, on April 29, 1904, the Philharmonic Society of Calgary, Canada, mounted the first Canadian performance at the Calgary Opera House, J. S. Dennis, conducted.¹⁰⁹

Two years later, two performances were given in Washington D.C. by the S. Coleridge-Taylor Society, a group of black vocal and orchestral musicians. The first was on April 18th, 1906, at the First Congregational Church.¹¹⁰ The second was given on November 21, 1906, during Coleridge-Taylor's second visit to America, at a Music Festival held at the Metropolitan African Methodist Episcopal Church, Washington D.C.¹¹¹ At both Washington D.C performances, Mr. Harry T. Burleigh, baritone, sang the role of Christ.

The S. Coleridge-Taylor Society was organized in 1901 and incorporated in 1903. The society's presence can be attributed to a group of prominent African American women, but most notably Mamie Elizabeth Hilyer (1863-1916). The organization's specific and immediate goal was to bring the

¹⁰⁸ "The Atonement' Given.: Coleridge-Taylor's New Cantata Sung by the Church Choral Society." *The New York Times*, New York, New York. (Feb. 25, 1904). Page 9.

¹⁰⁹ "Miscellaneous." *The Musical Times* 45, no. 736 (June 1, 1904): 404.

¹¹⁰ "The Coleridge-Taylor Society." *The Evening Star*, Washington, D.C. (April 19, 1906). Page 10.

¹¹¹ McGinty, Doris Evans. "That You Came so Far to See Us': Coleridge-Taylor in America." *Black Music Research Journal* 21, no. 2 (2001):218-220.

composer to America to conduct the choir in a performance of his music. The organization further pledged itself to cultivating in its audience's interest in music that would "refine and elevate"¹¹²

Performances beyond the ones mentioned at the early part of the twentieth century have been sparse. A resurgence of interest occurred in Plymouth England due to Douglas M. Durston, conductor, William George Lennox, producer, and the Samuel Coleridge-Taylor Society of Plymouth mounted one week of "dramatized" performances of *The Atonement*.¹¹³ Unfortunately a miniscule number of performances have occurred in the life of the work (Appendix F: Selected Performance & Publication Timeline)

Samuel Coleridge-Taylor & Alice Parson's *The Atonement*: Prelude, movement (mvt.) I is an orchestral overture that introduces the numerous principal melodic motifs¹¹⁴ that will accompany important characters, signal mood changes, and foreshadow dramatic scenes throughout the work. This mvt. opens with eight measures of introductory material that sets up the work's harmonic context and highlights the importance of melodic movement in bass voices. Melodic motion in the orchestral bass voices is realized by a dark and foreboding group of low winds, low strings, and tuba. They are often used to create directional drive and forward motion.

Following the introduction, the core instruments give way to Coleridge-Taylor's beautifully lyric Christ-Motif played in unison, first by the principal horn and clarinet, then the violas and cellos.

¹¹² Ibid, 202

¹¹³ F.B. "Music in the Provinces." *The Musical Times* 72, no. 1059 (May 1, 1931): 454–456.
<http://www.jstor.org/stable/916369>.

¹¹⁴ Appendix A: Principal Melodic Motifs.



Figure 1: Christ-Motif: Appendix A: No. 1.

This group of instruments is employed several times when Coleridge-Taylor intends to set a scenic picture foreshadowing drama. As the mvt. progresses, Coleridge-Taylor makes slight chromatic transformations to some of the established motifs to introduce variation - directly contradicting what Stanford called “too much repetition in his music.”¹¹⁵

After introducing nearly all the principal themes, he explores more development by layering the motifs on top of one another. Supporting the intense motivic exploration is a harmonic landscape full of extended tertian harmonies that often feature dominant seventh chords, half, and fully diminished seventh chords that aid in leading-tone modulation to non-remote tonal centers. The Prelude begins in G-minor, but explores and modulates through several keys before it eventually climaxes in G-major, introducing the Triumphant-Motif, *grandioso*, which will return in the final mvt. (Calvary) in the key of B-flat-major.



Figure 2: Triumphant-Motif: Appendix A: No. 6.

¹¹⁵ Self. 21.

Gethsemane: mvt. II, is the entry-place for this Passion narrative. It must be assumed that several events including the following few - Caiaphas's plot to arrest and kill Christ, his betrayal by Judas Iscariot, and the celebration of the feast of the unleavened bread (Passover), known to Christians as, The Last Supper - have already occurred.¹¹⁶ In some Gospel accounts of this scene, Christ is found three times to pray and interact with the disciples. Parsons combines these events into a single scene of alternating narration and solo.

Gethsemane is the garden at the foot of the Mount of Olives, where Christ and his disciples often convened to pray. It is the place where he will soon be arrested before his trial and crucifixion. An orchestral introduction begins in C-major, reviving the Narrative-Motif heard in the Prelude.



Figure 3: Narrative-Motif: Appendix A: No. 2.

After arriving at a perplexingly placed plagal cadence¹¹⁷, the altos and tenors, in simple duet texture, establish their first role as narrator singing the Narrative-Motif (Figure 3). They vividly describe the scene with melodic contours that employ dotted rhythms, expressive dynamic gradation, duple versus triple rhythmic interplay, and syllabic accents to set the stage for Christ's first entrance.

¹¹⁶ Matthew 26:1-35, Mark 14:1-31, Luke 22:1-38. KJV

¹¹⁷ Scale degree IV moving to scale degree I in the bass. Also known as an "Aman Cadence"

Christ, the baritone soloist, prays, “Father, the last dread hour of shame and death is near.”¹¹⁸ Here, Coleridge-Taylor establishes a character that is resolute in stature but resolved to his fate. Christ’s opening solo sets the stage for the overt drama that will follow. At this moment, the listener realizes that Parsons has deviated from the Bachian tradition of direct biblical quotes to craft her libretto from a combination of events in the Gospels. Critics of the time unfortunately cited this as a deficiency of the libretto and harshly criticized Coleridge-Taylor for setting it.¹¹⁹ Nonetheless, musically when Christ character reaches his third full iteration of, “the Shadow of the Cross Upon my Spirit falls,” there is a textual alignment of the first melodic motive, the Christ-Motif (Figure 1), that was heard in the Prelude.

When the chorus returns, the Narrative-Motif (Figure 3) also returns, this time it is used to progress the narration and describe an event that is only found in the Gospel of Luke, the appearance of an angel.¹²⁰ The orchestral texture thins significantly as Christ’s time of prayer ends. This lessening in texture illustrates what Christ discovers as he returns to find the disciples have, in fact, not “kept watch,” but fallen asleep. After a light scolding from Christ, “Could ye not watch one hour, O my beloved?,” the opening scene in the garden ends.

Idiomatic to opera, the orchestra often sets the stage for new scenes. Coleridge-Taylor introduces a new scene, a conversation (bordering on an argument) between Christ and the *turba*. An orchestral interlude forewarns that the “ominous crowd” is approaching to arrest Christ. The brass

¹¹⁸ Appendix B: Libretto Analysis

¹¹⁹ “The Hereford Musical Festival.” *The Musical Times and Singing Class Circular* 44, no. 728 (1903): 671.

¹²⁰ 43: And there appeared an angel unto him from heaven, strengthening him. 45: And when he rose up from prayer, and was come to his disciples, he found them sleeping for sorrow. Luke 22: 42. 45.

signals the prominent melodic material, based around an E-harmonic minor scale with its characteristic raised seventh scale-degree, on top of a rhythmic ostinato pedal in the cellos and basses. The melodic idea only occurs in this scene; thus Coleridge-Taylor does not establish it as a motif. However, a burgeoning use of brass to alert the entrance of Romans is established here and brought to fruition later in the oratorio. When the chorus enters, their role soon shifts from narrator to crowd. After another orchestral interlude, led by the brass voices, Christ appears in front of the crowd asking, “Whom seek ye?” The crowd responds in an angular and homophonic manner, demanding, “Jesus of Nazareth.”

In the closing scene of mvt. II, Gethsemane, Christ surrenders, and before he is led away by the crowd, he speaks a word of comfort over the terrified disciples, “...Why do you tremble so? Do those dim eyes not see the Angel of the Lord that walks with me?” His final words are set musically with dramatic vocal effects. The chorus re-enters as a narrative voice describing Christ's “calm” and resolute demeanor as he is deserted by the disciples and led to Galilee.

Prayer of the Holy Women and Apostles, mvt. III, can be viewed as a three-stanza prayer that displays a parallel to the broad structure of Vespers or Evening Prayer. Vespers are the daily penultimate ecumenical service associated with corporate prayers.¹²¹ In a generalist framework, the service of prayer begins with intercession, followed by confession of sin, and ends with a Collect or dismissal prayer. Parsons may have been inspired by the finality of Evening Prayer to represent the closure of a day, and to express the regret of the disciples.

¹²¹ Steiner, Ruth, and Keith Falconer. “Vespers.” Grove Music Online. 2001.

The first stanza has an air of intercessory supplication “Father Omnipotent, to Thee Out of the gathering gloom we cry;”. The second stanza is direct confession and repentance “We in the darkness falter...”. “Lighten our darkness, King of kings,” is the opening sentence of the last stanza, it seems to paraphrase the opening sentence of the third dismissal Collect, the prayer for aid against all perils, which is recited without alteration at the end of Evening Prayer.¹²² The fourth and fifth lines of the final stanza, “Keep thou the stumbling feet that tread The pathway of the Vale of Tears,” also makes reference to the Hebrew **בְּעֵמֶק הַבְּכָא** (Vale of Baca - “to weep”) or Latin *vallis lacrimarum* (Vale of Tears) as referenced in Psalm 84:6.¹²³ Overall this text can be viewed as a poem or prayer service that the followers of Christ recite as their response to deserting Christ at the end of the previous mvmt.

In addition to the twelve male disciples (Apostles), there are numerous biblical examples of named and unnamed females (Holy Women) also considered “disciples” of Christ. They received many healing miracles from him, counseled him, ministered with and alongside him, and notably were present at significant times during his life. Parsons takes Coleridge-Taylor up on his request for “something different” by actively highlighting those “Disciples of Christ” who identify as female in her libretto. Coleridge-Taylor presents these two groups as choral soprano-alto (Holy Women) and choral tenor-bass (Apostles)

¹²² “The 1662 Book of Common Prayer.” Printed by John Baskerville, 1762. Online. <http://justus.anglican.org/resources/bcp/1662/baskerville.htm>. This is intended to exactly reproduce The 1662 Book of Common Prayer as printed by John Baskerville in 1762. “Lighten our darkness, we beseech thee, O Lord; and by thy great mercy defend us from all perils and dangers of this night, for the love of thy only Son, our Saviour Jesus Christ. Amen”

¹²³ Who passing through the valley of Baca make it a well; the rain also filleth the pools. Psalm 84:6 KJV.

The mvt III opens with a brief orchestral introduction. Though slightly obscured by the sustained E-minor chord in the brass and organ, the opening Weeping-Motif recalls music heard in the strings and woodwinds in the Prelude.



Figure 4: Weeping-Motif: Appendix A: No. 4.

Its reappearance here, characterized by a falling and somewhat chromatic melodic idea, establishes a prayerful and remorseful mood. After the introduction, the tenors and basses begin the first line of text, “Father Omnipotent.” This phrase becomes a four-measure *ritornello* with six identical repetitions throughout the movement. The *ritornello* is sometimes sung *a cappella*, but is most regularly reinforced by the French horns. Coleridge-Taylor occasionally employs Renaissance-Era *concertato* (polychoral) textures that highlight like instruments or voices. He utilizes primarily a homophonic four-part chordal texture, though, in his holograph manuscript (Image 9) he intentionally divides the vocal forces into eight vocal parts with eight distinct choral staves, the only time this is done in the oratorio. The divided staves represent a physical differentiation between the Holy Women and Apostles.

III - Prayer of the Holy Women and Apostles
Andante con moto

141

poco rit. ritempo

Picc.
Fl.
Ob.
Cl. (A)
Fag.
Corni (F)
Trombe (F)
Tromboni o Tubi.
Timp.
C. Prati.
Organo
Sb. 2.
Sb. 3.
Alto 2.
Alto 3.
Tenor 2.
Tenor 3.
Basso 2.
Basso 3.

poco Rit. ritempo

poco Rit. ritempo *molto espressivo*

Whomus

poco rit. ritempo

poco rit. ritempo

Vic.
Viola
Cello
C. Basso

Image 9: Samuel Coleridge-Taylor's *The Atonement*, Copyist Manuscript Royal College of Music Library item MS 4872. Digital Page 150.

Upon setting the second stanza beginning, “We in the darkness falter...”, Coleridge-Taylor employs, using the melodic contour of the *ritornello*, only the Apostles to perform the acknowledgment that they deserted Christ in the Garden of Gethsemane. At this moment, it can be inferred that Coleridge-Taylor and Parsons understand and want to deliberately acknowledge the significant role that women play in Christ’s life and the Passion narrative. Though it may seem inconsequential, this short moment foreshadows the deliberate inclusion of Pilate’s Wife in mvt. IV, and in mvt. V, the featured role for choral sopranos and altos, and “The Three Marys.” *The Prayer of the Holy Women and Apostles* ends with an interesting and highly chromatic cadential progression involving mode mixture and a plagal substitution of a second-inversion F-sharp-fully diminished chord that resolves to the final G-major triad.

Pontius Pilate: movement IV, begins in an abrupt and somewhat perplexing manner. The pervading moods of this mvt. are irritation, indignation, and outrage. The *turba* chorus, in an altercation with Pontius Pilate, is set with unrelenting homophonic shouts. Coleridge-Taylor realizes this angst with heavily accented instrumental and vocal writing in a continuously high *tessitura*. Throughout this mvt., the orchestra plays a vital role in signaling new characters and new scenic locations. Coleridge-Taylor alluringly exhibits his mastery of orchestral color to enhance and heighten the textual drama. Of note is the use of the orchestral brass, particularly the French horns and trumpets. They drive the timbral color for Coleridge-Taylor’s two new and distinctive motifs: Imperial-Motif and Pilate’s-Fanfare.



Figure 5: Imperial-Motif: Appendix A: No. 3.

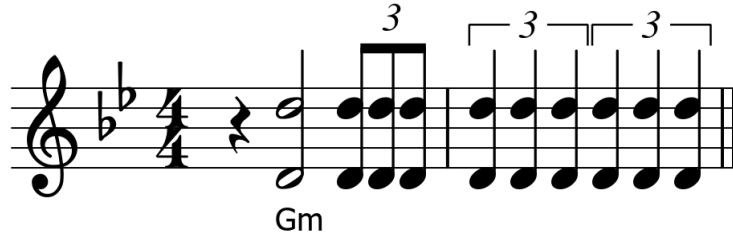


Figure 6: Pilate's-Fanfare: Appendix A: No. 7.

The Imperial-Motif (Figure 5) is characterized by a dotted eighth-note triplet figure. It was first introduced by the trumpets in the Prelude, but eventually, each orchestral voice will have an opportunity to play this motif. In each instance, it signals textual development or action that is associated with Christ. It also exudes a hint of satirical or mocking pomp when the crowd begins to shout, “King of the Jews.” Pilate’s-Fanfare draws attention to Pontius Pilate, the official expected to preside over Christ’s trial. Each alarum of Pilate’s-Fanfare (Figure 6) is reminiscent of the Medieval *buisine* or herald trumpet often used to publicize the presence of an important person.¹²⁴

Following the opening Imperial-Motif (Figure 5) is Coleridge-Taylor’s take on a march. It evolves from the motif into a characteristic march involving the entire orchestra. To set the first scene, the chorus enters - as narrator - describing the journey to bring Christ to the Praetorium, or palace. Coleridge-Taylor also uses a chromatic descending bass line that illustrates walking, marching, or a

¹²⁴ Pilate’s-Fanfare only occurs in mvt. IV, though it sounds as a precursor to most all of Pilate’s texts; thus it is included in Appendix A.

movement of sorts. After the narration, Pilate's-Fanfare is heard for the first time proclaiming the arrival of the official and that he, Pontius Pilate, will speak. There are four episodes of an acrimonious debate between Pontius Pilate and the *turba* chorus about Christ's fate. Pilate's texts are set in a quasi-recitative style minimally accompanied by the orchestra, while the crowd's texts are set homophonically with great attention to syllabic accents. Coleridge-Taylor sets all of the dramatic conversational text with disjunct and biting melodic contour. Frequently increasing tempo indications and an active baseline demonstrate a tangible sense of urgency and hysteria.

As the dramatic intensity seems to boil over between Pilate and the crowd, an interesting, cooling, of sorts occurs. A rather lengthy *diminuendo* materializes in the orchestra to set up the new scene demarcated with the Italian expressive mark, *tranquillo*. The harp (often associated with angels in biblical iconography), accompanied by *pianissimo* woodwinds and *pizzicato* lower strings, invites Pilate's Wife to share her dream-inspired prophecy. Alice Parsons deliberately derived the text from the Gospel of Matthew 27:19¹²⁵. No other Passion refers to Pilate's Wife.¹²⁶

First, Pilate's Wife sings in a declamatory and recitative style, "Have nought to do, I pray thee, with this man." Second, in a contrastingly lyrical aria, she speaks of the intense anxiety that the dream produced. It must be noted that Pilate's Wife is the only solo character whose full-length aria survived Coleridge-Taylor's revisions after the premiere. This retention furthermore highlights the prominent

¹²⁵ When he was set down on the judgment seat, his wife sent unto him, saying, Have thou nothing to do with that just man: for I have suffered many things this day in a dream because of him. Matt. 27:19.

¹²⁶ Appendix B: Libretto Analysis.

female influences in *The Passion*. Her prophecy is exquisitely portrayed with varied musical textures and a vocally climactic resolution.

In the 1903 original version, Pilate's Wife pleads again, "O Pilate, hear my words! Have nought to do, I pray thee, with this man," before Pilate launches into his aria, "Breath of my life."¹²⁷ William Tortolano, and many other biographers and newspaper critics describe the duet that is supposed to follow as an inclusion "[violating] the conventions of the time."¹²⁸

Ye mighty gods of ancient Rome!
If in your dwelling Place serene
The prayers of mortal men are heard,
Their motives read, their action seen,
Know that I fain would mercy show; Know that he fain would judge aright;
Condemn [him/me] not if [he/I] should fail
In this sad hour, through want of light.

The text of the duet lacks a connotation of love, but presents as a prayerful duet in which they appeal for guidance to their gods and subsequently ask forgiveness for condemning Christ to his death.

Pilate's aria, on the other hand, presents language that can be viewed through a lens of "romantic love." Pilate's repeated refrain, "Breath of my life," seems to be directed at his wife as a mantra of sort to help him rationalize and express his turmoil, questioning, and "perplexity"¹²⁹ about this situation.

¹²⁷ Appendix C: Extracted Scenes

¹²⁸ Tortolano, William. "Samuel Coleridge-Taylor: Anglo-Black Composer, 1875-1912." Second Edition. Lanham, Md.: Scarecrow Press, 2002. 16

¹²⁹ Perplexity is defined as an inability to deal with or understand something complicated or unaccountable.

Unfortunately, this entire scene was removed before the Albert Hall performance¹³⁰ and publication in 1904.¹³¹

Eventually, Pilate releases Christ to the crowd in a muted and contemplative manner, saying, “Behold your King! Take Him and go your way!” This scene closes with Pilate’s-Fanfare to punctuate his verdict. The Imperial-Motif (Figure 5) returns during an orchestral interlude that helps to differentiate the speaker of the following scene. The chorus, as the narrator, describes the crowd leading “...Jesus forth, And in a purple robe Clothe Him in mockery.” Coleridge-Taylor chooses to highlight the following text, “and for His brow they weave a crown, a crown of thorns,” by setting it *a cappella*. What follows is a sequence of malicious mocking, laughing, degrading, and insulting interactions hurled at the ever-silent Christ. The contempt builds in feverish intensity from the crowd supported by the orchestra, erupting with bombastic *sforzandi* commanding Christ to “March to Calvary!” Mvt. IV, Pontius Pilate, ends with one final postlude of Pilate’s-Fanfare, a quite pungent way to punctuate and reiterate Pilate’s involvement.

Coleridge-Taylor continues to innovate by creating multiple variations through motivic expansion and augmentation of the motifs established in the Prelude. Calvary, mvt. V, opens with a

¹³⁰ “The number entitled “Breath of my life,” delegated to Pilate, and the succeeding duet between the Governor of Judea and his wife, were omitted yesterday, and this is as it should be, for the love suggestion in these passages is hardly in keeping with the religious nature of the remainder of the Cantata.” “Yesterday’s Concerts” London Evening Standard, London, England. (Feb. 18, 1904). Page 3.

¹³¹ Coleridge-Taylor, Samuel, 1875-1912. “The Atonement. [A sacred cantata for soli, chorus and orchestra ...]”. Novello & Company, London, England. Orchestra parts. (Strings only). cm. M2020.T28A82 P2. Library of Congress. 65801-65805. 1904. <https://lccn.loc.gov/unk84040900>.

twenty-two-measure introduction recalling the Weeping-Motif (Figure 4), a modified Triumphant-Motif (Figure 2), and a four-measure bridge of a new theme, the Cross-Motif.¹³²



Figure 7: Cross-Motif: Appendix A: No. 5.

The first half of the introduction to mvt. V, Calvary, centers around the most basic form of the Weeping-Motif (Figure 5), it consists of a four-note structure with descending melodic contour that covers the range of a perfect fourth. Unambiguously heard in the oboe, the motif's intervallic make-up comprises two descending half-steps followed by one descending minor third (G, F-sharp, F, D). At the same time, the viola sounds a variation involving eighth-note-triplets decorated with diatonic and chromatic upper neighbor tones. The second half of the introduction recalls the return of the Triumphant-Motif (Figure 2) established at the end of the prelude, but this time centered around G-minor instead of G-major. The four-measure bridge of the Cross-Motif (Figure 7) is foreshadowing the treble voices that are the narrator of this mvt. Overall, the introduction sets up Christ's final march to Calvary.

The treble voices narrate the opening scene describing Christ's brutal journey to the cross, "Close around him through the people, mocking, cursing, and reviling," along the "Way of Sorrow to

¹³² The cross motif: an angular group of four notes of which the first and last are around the same pitch, the second and third respectively higher and lower (or lower and higher), so that two lines drawn between [first and fourth] and [second and third] would cross halfway. Williams, Peter. "The Organ Music of J. S. Bach." Cambridge Studies in Music. Cambridge, New York: Cambridge University Press, 1980-1984. Volume I: Page 586.

Golgotha.” Parsons was able to not only hone in on Christ’s agony and suffering, but also give prominence to “...the women [who] follow after, weeping for Him, and lamenting.” Until now, there have only been subtle signs of a comparison of the suffering of women to the Passion of Christ, but here, Parson and Coleridge-Taylor have found the perfect place to “double down” on the juxtaposition of these distinct situations. Throughout this descriptive passage, all three previously mentioned motifs occur as background accompanimental figures. Coleridge-Taylor again utilizes the harp when attempting to highlight the presence of women in Christ’s Passion, recalling its inclusion during Pilate’s Wife’s scene. The opening scene closes with a string recap of the Weeping-Motif (Figure 4) and the Cross-Motif (Figure 7).

An incredible number of events have occurred in Christ’s Passion since last he spoke: betrayal, arrest, trial, and humiliation, yet he remained silent. Parsons repeatedly chooses to include moments in the Passion that involve women. Another poignant moment that helps to connect Parsons’ throughline is the inclusion of Christ speaking and attempting to comfort the “Daughters of Jerusalem” during his ascent to the cross. Coleridge-Taylor includes, in a short introduction, two iterations of the Christ-Motif (Figure 1) to demarcate that Christ is about to speak. Marked, *molto espressivo*, he murmurs, “Women, weep not for One Who soon will be at rest.”¹³³ Christ’s mini-aria continues as he reaches the textual climax saying, “Weep for *her* sorrow, in the days to [come]”¹³⁴ Weep not for me; Weep not for me!” Coleridge-Taylor uses the Weeping-Motif (Figure 4) throughout this

¹³³ Appendix B: Mvt: V: Luke 23:27-29.

¹³⁴ *The holograph manuscript employs Parsons’ original text, “be.” though the copyist manuscript and published vocal score changed the word to, “come.”

passage, further driving home the painful comparison of the suffering of the women observing the Passion and Christ's physical suffering.

Alice Parsons was very specific about which events were included in her libretto. Many that included female characters were incorporated, while other male-centered roles were omitted or extracted during the revision (ie: Judas, Peter, the thieves). Even during one of the most seemingly important scenes, the crucifixion, Parsons chooses to step back from the action for a more observational perspective. Parson's three-stanza descriptive narrative seems to produce a poetic form with a narrowing perspective of the crucifixion. The narrative zooms in from Christ far away, "on the green hillside," to an understanding that his death was a gesture of love "for the sins of the world."

Behold the Cross,
The Cross uplifted on the green hillside!
With straining limbs
They raise it on high
With its burden of pain.

Behold the King!
The King of sorrow, crown'd with many thorns!
Mark how His feet
And His hands have been nailed
To that terrible throne.

Behold the Love,
The Love Divine of Him who suffers there,
Patiently bearing
Sorrow and shame
For the sins of the world.

Coleridge-Taylor has been credited with writing only one hymn tune¹³⁵, but here, he takes the opportunity to write a beautifully melodic and strophic melody to elucidate the crucifixion. The choral tenors and basses, followed closely by the sopranos and altos, describe Christ as resolute on the cross. After their separate observations of Christ's ultimate gesture of love (the first two stanzas of text), the choral voices unite with tutti orchestra on the third stanza in soaring recognition of Christ's unconditional love. A rhythmically modified Triumphant-Motif (Figure 2) is used as the musical material for the very brief and somewhat abrupt, orchestral introduction to this scene. The inclusion of the motif here is a subtle yet ingenious way to foreshadow Christ's sacrifice. This scene closes with a string and woodwind recap of the Weeping-Motif (Figure 4).

Con furia, with fire, is the most fitting description of the next scene in mvt. V. Coleridge-Taylor re-engages the orchestral brass and high woodwinds to introduce the next *turba* scene. In this section, he harkens back to the conversational effect achieved in using Renaissance polychoral writing. Each individual choir (soprano-alto, tenor-bass, woodwinds, brass, and strings) interject their fiery timbre and then converge to perform the most emphatic text, "Save now thyself!" He also uses eight-part fully-diminished chords that the choir sing (shout) when they are laughing at Christ. Of particular note is the highly effective use of the *gran cassa e piatti*¹³⁶ that adds thunderous and majestic impact during this moment of apogee.

¹³⁵ Self. 295. 'Luconor', for the hymn 'Jesu, the very thought of Thee' (Methodist Sunday School Hymnal)

¹³⁶ Bass Drum and Cymbals.

Two major sections of music were also removed from mvt. V in Coleridge-Taylor's 1904 revision.¹³⁷ The extracted scene manifests as 131 measures of choral narration and an aria (see Appendix D as compared to Appendix E). The choral sopranos and altos describe the two thieves crucified with Christ, followed by Christ's response to them. The first section features Choral Recitative, a technique utilized by Mendelssohn to connect the opening chorus and the following duet in his oratorio *Elijah*.¹³⁸ While the second extracted portion is Christ's aria, entitled, *Be not afraid*.

The Metropolitan Opera defines an *aria* as, "a self-contained piece for solo voice, usually accompanied by orchestra. In opera, arias mostly appear during a pause in dramatic action when a character is reflecting on their emotions....Arias are not unique to opera, as they also appear in oratorios, cantatas, and other vocal genres."¹³⁹ The aria is a critical musical form that helps to establish the importance of the protagonists in the dramatic narrative. Christ's only substantial aria, *Be not afraid*, is a response to the two thieves that hang beside him at Calvary. The vocal part, piano reduction, and orchestration for *Be not afraid* exists in the published Novello and Company vocal score (1903)¹⁴⁰, and Samuel Coleridge-Taylor's manuscript,¹⁴¹ but has been X-ed out in the manuscript

¹³⁷ Appendix C: Extracted Scenes

¹³⁸ Mendelssohn Bartholdy, Felix, Kritische Ausgabe von R. Larry Todd. "Elias: [Oratorium nach Worten des Alten Testaments]". Stuttgarter Mendelssohn-Ausgaben Urtext. Carus. 1995. 34-35.

¹³⁹ "10 Essential Musical Terms." Metropolitan Opera. <https://www.metopera.org/discover/education/educator-guides/agrippina/10-essential-musical-terms/#:~:text=A%20self%2Dcontained%20piece%20for,is%20reflecting%20on%20their%20emotions.>

¹⁴⁰ Coleridge-Taylor, Samuel, 1875-1912. "The Atonement. [A sacred cantata for soli, chorus, and orchestra ...]". Novello & Company, London, England. 1 vocal score (190 p.) 1903.

¹⁴¹ Royal College of Music Library, London, England: MS 4871.

and subsequently not included in the copyist manuscript,¹⁴² the version performed in 1904 at the Royal Albert Hall (Image 10).

The copyist manuscript is the basis for the only surviving published orchestral parts¹⁴³ and is the basis for the new critical-edition. Evidence has not been discovered to fully understand why, if, in standard compositional practice, an aria is the most important vocal element for a leading character, does, Coleridge-Taylor choose to cut Christ's? Nonetheless, keeping with the Parsons' theme of calling attention to the women in the Passion story, neither the latter nor the former is unexpected. The next section ushers in the "Three Marys," named women who play a significant role in Christ's Passion.

¹⁴² Royal College of Music Library, London, England: Movements 1-3 MS 4872; movements 4-5 MS 4873

¹⁴³ Coleridge-Taylor, Samuel, 1875-1912. "The Atonement. [A sacred cantata for soli, chorus and orchestra ...]". Novello & Company, London, England. Orchestra parts. (Strings only). cm. M2020.T28A82 P2. Library of Congress. 65801-65805. 1904. <https://lccn.loc.gov/unk84040900>

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THIRTY-THIRD SEASON, 1903-1904.—FIFTH CONCERT.

ROYAL ALBERT HALL,
Wednesday Evening, February 17, 1904.

THE ATONEMENT (A Sacred Cantata) - S. COLERIDGE-TAYLOR.

(FIRST TIME OF PERFORMANCE IN LONDON.)

CONDUCTED BY THE COMPOSER.

PART THE FIRST.

I.—PRELUDE ORCHESTRA.

II.—GETHSEMANE.

CHORUS	In the soft moonlight glow.
BARITONE SOLO (<i>Christ</i>)	Father! the last dread hour.
CHORUS	Lo! through the gathering gloom.
BARITONE SOLO (<i>Christ</i>)	Could ye not watch one hour.
CHORUS	Listen! a murmur of voices.
BARITONE SOLO (<i>Christ</i>)	Whom seek ye?
CHORUS	Jesus of Nazareth!
BARITONE SOLO (<i>Christ</i>)	Lo! I am He.
CHORUS	Away with Him!
BARITONE SOLO (<i>Christ</i>)	O little flock.
CHORUS	But the disciples.

III.—PRAYER OF THE HOLY WOMEN AND APOSTLES

CHORUS (Eight Parts) Father Omnipotent.

IV.—PONTIUS PILATE.

CHORUS	The night is past.
TENOR SOLO (<i>Pilate</i>)	Upon what accusation
CHORUS	He is a traitor.
TENOR SOLO (<i>Pilate</i>)	I meddle not with your faith.
CHORUS	Let Him be crucified!
SOPRANO SOLO (<i>Pilate's Wife</i>)	O Pilate! hear my voice.
TENOR SOLO (<i>Pilate</i>)	Shall I crucify your King?
CHORUS	We have no king but Caesar.
TENOR SOLO (<i>Pilate</i>)	Hypocrites! Wolves!
CHORUS	Now lead they Jesus forth.

Interval.

PART THE SECOND.

V.—CALVARY.

FEMALE CHORUS	Through the gateway of the city.
BARITONE SOLO (<i>Christ</i>)	Women, weep not.
CHORUS	Behold the Cross.
FEMALE CHORUS	At the Cross their vigil keeping.
SOPRANO SOLO (<i>Mary, the Mother of Christ</i>)	Son of mine.
CONTRALTO SOLO (<i>Mary Magdalene</i>)	Friend of sinners.
MEZZO-SOPRANO SOLO (<i>Mary, the Wife of Cleophas</i>)	Master! Master! I am praying.
TRIO (<i>the three Marys</i>)	Son of Man, and Friend of sinners.
CHORUS	Lo! at the sixth hour.
BARITONE SOLO (<i>Christ</i>)	My God! My God!
CHORUS	He calleth Elias.
BARITONE SOLO (<i>Christ</i>)	Father! into Thy hands.
SOLI AND CHORUS	It is finished.

ARTISTS.

SOPRANO	MADAME SOBRINO.
MEZZO-SOPRANO	MISS MAGGIE PURVIS.
CONTRALTO	MISS LALLA PARRY.
TENOR	MR. WILLIAM GREEN.
BARITONE	MR. ANDREW BLACK.

(The Chorus take the parts of the Narrator and the People.)

ORGANIST—Mr. H. L. BALFOUR.

Doors open at 7; Commence at 8 o'clock.

Stalls, 7s. 6d. Arena, 6s. Balcony, Reserved, 5s. Unreserved, 4s. Boxes from £1 11s. 6d. to £3 3s.
 GALLERY (PROMENADE), ONE SHILLING.

Tickets may be had of the usual Agents, and at the Royal Albert Hall.

Image 10: First performance of revised edition. Image provided by Royal Albert Hall Archive.

After a pause, the strings introduce the next scene with none other than the Weeping-Motif (Figure 4). Here again, the treble voices narrate what this author believes to be the emotional pillar of the work and the most direct depiction of the suffering of the women in Christ's Passion.

At the Cross their vigil keeping
Through the long, long hours of sorrow,
Kneel the faithful women, weeping,
Suffering as women suffer
When the ones they love are tortured,
And they have no power to save them.

Parsons then writes a continuous sequence of three mini-arias and a trio for Mary the Mother of Christ, Mary Magdalene, and Mary, the wife of Cleophas.¹⁴⁴ The former is believed to be the sister of Mary, the Mother of Christ.

Over the course of the oratorio, the Three Mary's music, the Cross-Motif (Figure 7), has been heard on several occasions, but only as a background accompanimental figure. It is only now that any portion of Parsons' libretto has been attributed to it. Throughout this section, the harp is prominently featured and pivotal to add importance and gravitas to the "Three Marys" texts. There is a significant juxtaposition between the use of the harp as a semiotic¹⁴⁵ feminine instrument and the angular and disjunct melodic contour of the Cross-Motif (Figure 7). This juxtaposition could be rationalized as a

¹⁴⁴ 25 Now there stood by the cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene. John 19:25.

¹⁴⁵ Sergeant, Desmond C ; Himonides, Evangelos. "Gender and Music Composition: A Study of Music, and the Gendering of Meanings." *Frontiers in Psychology*. Switzerland: Frontiers Research Foundation, n.d. doi:10.3389/fpsyg.2016.00411.

deliberate use of a melodic contour that is a representation of strength and sacrifice, i.e. the cross, both from the women with Christ and himself.

In four stanzas of a pentastich poem¹⁴⁶ Parsons expresses the thoughts of Mary, the mother of Jesus, who weeps as she watches her son suffer, Mary Magdalene crying in anguish for her friend, and Mary, the Wife of Cleophas, praying for strength for Christ. This scene ends with the fourth stanza of text delivered by all three Marys singing a beautifully lyrical trio expressing great emotion. Coleridge-Taylor begins each mini-aria with the Cross-Motif (Figure 7). For each interlude/postlude of the text, he uses the Triumphant-Motif (Figure 2) as the melodic material. The mixing of these two motifs is seamless and seems to work together well to progress the drama.

Coleridge-Taylor indicates a *Grand Pause* in the score to simulate the passing of time. When the orchestra reenters, an ominous and highly chromatic bass line evolves into a recapitulation of the Imperial-Motif (Figure 5) driving the drama in the introduction to the final scene of narration. The text recalls three Gospel narratives¹⁴⁷ that speak of the event of darkness covering the land. In ancient Jewish tradition, the *sixth hour* is the time of the day when the sun is at its high point and unobscured. The significance of the “noonday sun” being “blotted out” is depicted and intensified by the continuation of the chromatic bass line -now sixteenth notes, not eighths - and high C trills in the first violin, flutes, and piccolo.

¹⁴⁶pentastich. / ('pentə,stik) / noun. a poem, stanza, or strophe that consists of five lines. Merriam-Webster's Collegiate Dictionary.

¹⁴⁷ Appendix B: Libretto Analysis: Mvt. V.

Following the description of darkness, Coleridge-Taylor inserts a recapitulation of the disciple's prayer (mvt. III) - not notated in the Parsons libretto of "Father Omnipotent." Here, after such a lengthy journey, the inserted twenty-measure recap portrays more desperation from the disciples (Holy Women and Apostles) as they watch Christ take his last breaths. Before returning to the narration, Coleridge-Taylor inserts another two iterations of *Grand Pause*, this time to help delineate the speaker (disciples) from the narrator. Meanwhile, still in the darkness, Parsons' narration continues. Coleridge-Taylor depicts a haunting representation of the fear and terror that has shrouded the land for three hours. He achieves this by highly featuring disjunct melodic contour, diminished harmonies, and *Diabolus in musica* – devil in music or the melodic interval of a tritone. Coleridge-Taylor again employs the Christ-Motif (Figure 1) as a transition to some of His final seminal words on the cross.

After a brief orchestral interlude, Christ asks, "My God, My God, Hast Thou forsaken me?"¹⁴⁸

This part of the text is the most controversial among the critics of the time. From the London Morning Post,

"Miss Parsons' Poem. The poem, by Alice Parsons follows the gospel narrative, which, of course, in itself present striking contrast. With two exceptions there is much to praise in the poem. The words of Christ are not given literally; but to improve the biblical language is not possible; they ought not to have been touched. Such a sacred part needs treatment with the utmost care and reverence. In one place the actual meaning is altered: we refer to the solemn utterance: "My God, My God, **why** hast thou forsaken me?" the latter clause reading thus: "Hast Thou forsaken me?"¹⁴⁹

¹⁴⁸ Text from Parsons' original libretto.

¹⁴⁹ "Hereford Musical Festival: The Atonement." Morning Post, London, England. (Sept. 10, 1903). Page 5.

The one-word difference was questioned so much that there are textual and musical differences found in both the holograph manuscript (Image 11) the copyist manuscript (Image 12). Unfortunately, it is unclear, based on handwriting analysis, if Coleridge-Taylor made these adjustments in the Copyist Manuscript since this would have been the same score that Novello and Company would loan for performances. Nonetheless he was meticulous to set Parsons' text as she intended, but due to backlash after the premiere, the text and music were changed to match what Matthew and Mark wrote in their Gospels.¹⁵⁰ Thus in the critical-edition the text will remain as it is found in the copyist manuscript.



Image 11: Samuel Coleridge-Taylor's *The Atonement*, Holograph Manuscript, Royal College of Music Library, London, England: MS 4871, Digital Page 338.

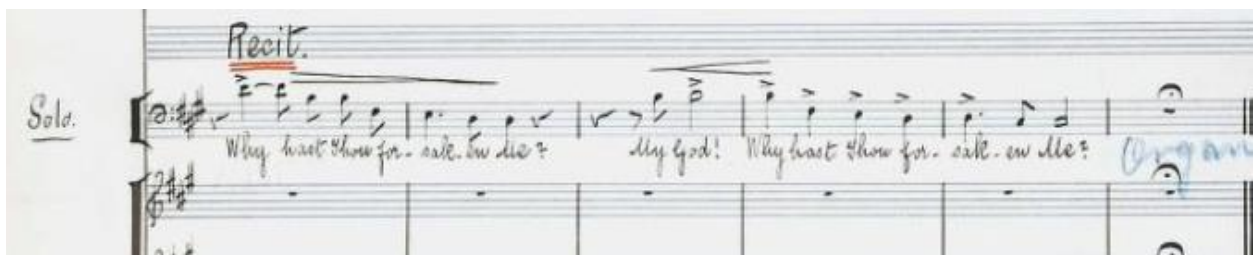


Image 12: Samuel Coleridge-Taylor's *The Atonement*, Copyist Manuscript, Royal College of Music Library, London, England: Movements 4-5 MS 4873, Digital Page 204.

Coleridge-Taylor set the melodic line with rising chromaticism with simple but supportive chords from the violas, cellos, clarinets, and bassoons. These instruments have been used several times

¹⁵⁰ Appendix B: Libretto Analysis.

together. The combination of their darker timbre creates a foreboding bed of support for this moment. Eventually, all of the instruments fall silent and leave Christ all alone and “forsaken.” After a brief pause, the *turba* chorus mocks Christ one final time. The orchestra interrupts the mocking with the Christ-Motif (Figure 1) before Christ speaks his penultimate phrase from the cross. Quoted specifically from Luke,¹⁵¹ Coleridge-Taylor takes his compositional inspiration from the text, “And when Jesus had cried with a loud voice,” by having the baritone ascend to the near top of his range to sing an F4¹⁵² on the phrase, “Into Thy hands, My spirit I commend!”

After an unprepared arrival on a G-flat dominant chord¹⁵³ punctuated by an over five-octave arpeggiation in the harp, Christ whispers, *a cappella*, his final words, “It is finished!” Coleridge-Taylor uses a simple minor third (B-flat - D-flat) to deliver this text. It must be noted, supported by Luke’s Gospel, that no one remains, literally or figuratively (chorus or orchestra), with Christ except the “Three Marys.” They echo - *a cappella* - Christ’s words before another brief moment of silence.

Die letzte posaune (The Last Trumpet) is known for its numerous biblical references to annunciation and resurrection.¹⁵⁴ Here, it is used to announce the figurative Resurrection of Christ.

After the trumpet performs the third iteration of the “It is finished!” minor-third phrase, the orchestral

¹⁵¹ Ibid.

¹⁵² F above middle C.

¹⁵³ G-flat - B-flat - D-flat - E-natural

¹⁵⁴ 31: And he shall send his angels with a great sound of a trumpet, and they shall gather together his elect from the four winds, from one end of heaven to the other. Matt. 24:31.

52: In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. 1 Cor. 15:52.

16: For the Lord himself shall descend from heaven with a shout, with the voice of the archangel, and with the trump of God: and the dead in Christ shall rise first: 1 Thess. 4:16.

15: And the seventh angel sounded; and there were great voices in heaven, saying, The kingdoms of this world are become the kingdoms of our Lord, and of his Christ; and he shall reign for ever and ever. Rev. 11:15.

voices join in a rapid four-measure transformation of the Imperial-Motif (Figure 5) into the Triumphant- Motif (Figure 2).

The orchestra has played a significant role throughout the oratorio and here it is responsible for recasting the sorrow and pain (minor third) of “It is finished!”, into triumph and joy. Finally, marked again, *Grandioso*, the entire orchestra and chorus take over and resurrect the Triumphant-Motif (Figure 2), now in the true tonal center of B-flat-major. After a quite convincing cadence in B-flat Coleridge-Taylor ventures away from the tonality, moving quickly through various keys. Throughout the Finale, there is a clever mixture of the Cross-Motif (Figure 7), with its characteristic intervallic leap of a minor sixth, and the Triumphant-Motif (Figure 2). The oratorio ends with a celebratory arrival of a cadential sequence to B-flat employing the full splendor of the organ, orchestra, and chorus representing Christ’s triumph over sin and death.

In his article, *Mr. Coleridge-Taylor's New Oratorio*, published in *The Quiver* (1904), Raymond Blathway describes Coleridge-Taylor’s music as an attempt “... to illustrate incidents in the story of the Redeemer, and his hearers can evolve the spiritual for themselves as they listen to the harmonious strains ...”. Coleridge-Taylor certainly is a composer that understands what it takes to imbue a well-crafted libretto with motivic development, musical drama, and outstanding orchestration. Coleridge-Taylor says, “I have written the music on no accepted religious lines, and have merely tried to put musical life to [Parsons’] libretto.”¹⁵⁵

¹⁵⁵ Carr. 134

The score is truly outstanding and has been called his *magnum opus*,¹⁵⁶ though the libretto and Alice Parsons should not be overlooked. She fearlessly authored a well-crafted text that was surely one of the first of its kind at that time. Parsons maintains and highlights the importance of women throughout Christ's Passion. While she uses the Passion narrative as a conduit, it is evident to this author that Parsons felt inclined or even obligated to honor her Liberalism, a predecessor to liberal feminism, and her own literary skills to simultaneously illuminate the universal suffering of women. Together Alice Parsons and Samuel Coleridge-Taylor have created "something absolutely different from anything that had ever been written before," a true masterpiece.

¹⁵⁶ "The Three Choirs Festival: Hereford Meeting: The Atonement." Gloucester Journal, Gloucestershire, England. (Sept. 12, 1903). Page 8.

II. Gethsemane

Chorus

In the soft moonlight glow
Of the Judaen night,
Along the road their feet so oft have trod.
Jesus of Nazareth
And His disciples pass
Into the Garden of Gethsemane.
There, in the sombre shade
Kneeling apart, the Lord
In bitter anguish prays:

Baritone Solo (Christ)

“Father! The last dread hour
Of shame and death is near;
The Shadow of the Cross
Upon My Spirit falls;
Thy people hear My voice, yet heed Me not!
The snares of sin and death encompass Me!
The heavy sorrow of a weary world
Rests on My soul to-night.
Thy will, not Mine, be done!
But let Me feel Thee near—
Forsake Me not in My last agony!”

Chorus

Lo! through the gathering gloom
Of sad Gethsemane,
Upon swift wings a radiant angel comes!
Unto the Son of Man,
From the High Heaven sent down,
With confidence and hope to strengthen Him.
Then, passing hence, toward Heaven behold
 him soar,
Leaving the shadowy garden darker than
 before.
Then Jesus, rising, comes
Where the disciples lie,

Weary with tribulation,
Sleeping for very sorrow.

Baritone Solo (Christ)

“Could ye not watch one hour, oh My
 beloved?
Could ye not watch one hour?
Brave is the spirit, but the flesh, how weak!
Lest in temptation’s path ye go astray,
Watch, ever watch and pray!”

Chorus

Listen! A murmur of voices.
A sound of numerous footsteps—
Behold! A glimmer of torches,
Brighter and brighter glowing!
Now from out of the shadows
An ominous crowd approaches,
And the torchlight fitfully flickers
On the helmets of Roman soldiers,
On faces destroyed by malice.

Baritone Solo (Christ)

“Whom seek ye? Whom seek ye?”

Chorus

“Jesus of Nazareth! Jesus of Nazareth!
 The Galilean!
He that conspireth ‘against mighty Caesar!
 The Blasphemer!
 Jesus of Nazareth!”

Baritone Solo (Christ)

“Lo! I am He.
Why come ye thus, all armed with swords and
 staves,
 To capture me?
Daily in yonder Temple have I taught,
Daily I paced your city’s crowded ways,

And yet ye took me not.
But now, as if against a thief ye come!
Behold! This is your hour,
Therefore I go with you.”

Chorus

“Away with Him!
Bring Him to Caiaphas!
Lead Him to Pilate!
To Judgement!
Away with Him!”

Baritone Solo (Christ)

“Oh, little flock, whom I have loved so well,
Why do ye tremble so?
Do those dim eyes not see
The Angel of the Lord that walks with Me?”

Chorus

But the disciples, they who walked with Him
In Galilee,
Stricken with terror, now desert their Lord
With one accord.
While Jesus, calm amid the raging storm,
Passes serenely on
Toward the city that rejected Him.

III. Prayer of the Holy Women and Apostles

Chorus

Father Omnipotent, to Thee
Out of the gathering gloom we cry;
Our faith is weak, our light is low,
The night of dark despair is nigh:
Deeper and Deeper the shadows fall,
Help us and guide us, Lord of All.

We in the darkness falter, Thou
In Heaven’s clear light beholdest all;
The sounds of strife and sorrow here
Discordant on our senses fall;
But well we know they blend for Thee
In calm and perfect harmony,

Lighten our darkness, King of kings,
Strengthen our faith and calm our fears;
Keep Thou the stumbling teeth that treat
The pathway of the Vale of Tears;
Till at the last our souls are blest
Father, in Thine Eternal Rest.

IV. Pontius Pilate

Chorus

The night is past;
Bright glows the Eastern sky;
And as the sun
Rises above the dark Judaeon hills,
The multitude
Lead Jesus forth to the Praetorium,
To Pontius Pilate.

Tenor Solo (Pilate)

Upon what accusation,
Oh men of Judaea,
Bring ye this Man to me?

Chorus

He is a traitor,
A traitor to Caesar!
He maketh the sedition
Throughout all Jewry
Perverting the nation!

Tenor Solo (Pilate)

Behold, I, a Roman,
And faithful to Caesar,
Find no such fault in Him!

Chorus

He is a blasphemer!
He scorneth our priesthood,
And defieth our Temple.
Away with Him!
Let Him be crucified!

Tenor Solo (Pilate)

I meddle not

With your faith or your worship.

Let your own High Priest

Condemn or acquit Him.

Chorus

Let Him be crucified!

Barabbas! Barabbas!

Release unto us Barabbas!

Tenor Solo (Pilate)

Barabbas! He whose hands are stained with
blood!

While this poor visionary harmeth none?

Chorus

Barabbas! Barabbas!

Give us Barabbas!

Away with this fellow!

Let Him be crucified!

Soprano Solo (Pilate's Wife)

Oh Pilate, hear my words[voice]!

Have nought to do, I pray thee, with this Man;

For in my dreams

Much have I been perplexed concerning Him.

I dreamt that He Who meekly stands

Before us now, was crucified!

But from His Cross a glory shone

That lighted all the years to be,

And they that looked toward that light

Found rest.

I dreamt that He Whose weary head

On earth no resting-place could find,

Reigned in a city far away,

Where sin and anguish never came,

And tears of sorrow all were dried

For aye.

I dreamt that He Whom now they scorn

Had come again in majesty;

The dead awakened at His Voice;

Before His face the nations bowed;

For He had come to reign on earth

Always.

Tenor Solo (Pilate)

Shall I crucify your King,

Crucify this King of the Jews?

Chorus

We have no king but Caesar,

Let him be crucified!

Tenor Solo (Pilate)

Hypocrites! Wolves!

Upon your own heads

Be the blood of the guiltless!

May the gods of my city,

And the gods of my fathers,

Judge and acquit me

Of His condemnation.

Chorus

His blood be upon us,

On us and our children!

Tenor Solo (Pilate)

Behold your King!

Take Him and go your way!

Chorus

Now lead they Jesus forth,

And in a purple robe

Clothe Him, in mockery;

And for His brow they weave a crown of
thorns;

Then, smiting Him, with mocking laughter
cry:

“King of the Jews, all hail!

We lowly bend to Thee.

Sceptre and robe and crown Thou hast,

And upon Calvary

Thy throne shall rise for all the world to see!

Come, Jews, and Gentiles, come!
Put on your best array!
The King Whom we with pomp have crowned
Ascends Him throne to-day.
Come, all ye people and obeisance pay!

King of the Jews, stand forth,
That one and all may see
The mighty Monarch Who hath come
From out of Galilee!
Forward, in order! March to Calvary!"

V. Calvary

Chorus

Through the gateway of the city,
All along the Way of Sorrow
To Golgotha, Jesus passes.
Now He falters, now He stumbles.
For the shameful Cross is heavy,
And the sun is high in heaven.
Close around Him throng the people,
Mocking, cursing, and reviling;
And the women follow after,
Weeping for Him, and lamenting.
Way of Sorrow, Way of Sorrow,
Stained with blood and tears forever!

Baritone Solo (Christ)

Women, weep not for One
Who soon will be at rest.
Weep rather for the fate
Of fair Jerusalem;
Weep for her sorrow in the days to [be/come].
Weep not for Me; Weep not for Me!

Chorus

Behold the Cross,
The Cross uplifted on the green hillside!
With straining limbs
They raise it on high
With its burden of pain.

Behold the King!
The King of sorrow, crown'd with many thorns!
Mark how His feet
And His hands have been nailed
To that terrible throne.

Behold the Love,
The Love Divine of Him who suffers there,
Patiently bearing
Sorrow and shame
For the sins of the world.

Come down from the Cross
Thou Boaster!
Destroyer of Temples,
Miraculous Builder!
Ha! Ha! Ha! Ha! Ha!
Come down from the Cross
Blasphemer!
Thou Son of God,
Thou Savior of others,
Save now Thyself!
Come down from the Cross,
Pretender!
Thou Ruler of Israel,
Come down from the Cross
And we will believe Thee!
Ha! Ha! Ha! Ha! Ha!
Where is the God, then,
In Whom Thou hast trusted?

Chorus

At the Cross their vigil keeping
Through the long, long hours of sorrow,
Kneel the faithful women, weeping,
Suffering as women suffer
When the ones they love are tortured,
And they have no power to save them.

Trio.

Mary the Mother of Christ
Son of mine, my tears are falling,
As I watch Thee bleeding, dying
For the sinners who reject Thee;

And I cannot see Thy glory
Through the mist of doubt and sorrow.

Mary Magdalene

Friend of sinners, I am kneeling
At Thy feet in bitter anguish;
And my very soul is pierced
By the cruel thorns that wound Thee,
By the nails that tear and rend Thee.

Mary, the wife of Cleophas

Master, Master, I am praying,
Praying to the Lord, Thy Father,
That He give Thee strength to suffer,
In this hour of tribulation,
In this hour of pain and darkness.

All. (Three Marys)

Son of Man and Friend of Sinners,
Savior of the meek and lowly,
Helper of the weak and helpless,
We are weeping, we are praying,
At Thy Cross in sorrow kneeling.

Chorus

Lo ! At the sixth hour, over all the land
 The darkness falls ;
The noonday sun in heaven is blotted out ;
 And in the fields
The cattle, humble children of the Lord,
 Affrighted stand.
Pale faces gather in the darkened streets,
Wild eyes are raised towards the awful sky,
 And terror reigns,
For three long hours, supreme in every heart.

Baritone Solo (Christ)

My God! My God!
Why hast Thou forsaken Me?

Chorus

He calleth Elias!
Now we shall see
Whether Elias
Will come and deliver Him.

Baritone Solo (Christ)

Father, into Thy hands
My spirit I commend!
It is finished!

Trio (Three Marys)

It is finished!

Final Chorus

It is finished, He hath triumphed,
Sin and Death to Him shall yield,
For the work of our salvation
With His blood for aye is sealed.

Lo! The solid earth is shaken,
Lightnings flash along the skies,
And the quiet dead, awakened,
From their riven graves arise.

Hark! A song of triumph rises
O'er earth's tumult, far away ;
'Tis the choir angelic singing
In the land of perfect day!

Surely He Who meekly suffered
Shame and grief and pain untold.
Was in truth the Man of Sorrows
Promised by the Seer of old.

Surely He Whom men rejected
Was the Son of God most High!
Conqueror of Sin and Satan,
Lord of all Eternity

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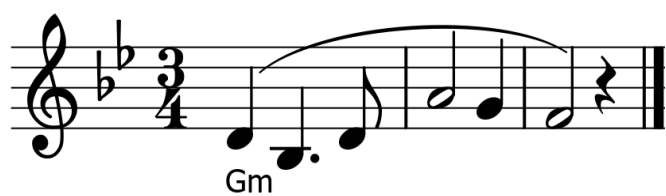
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Appendices

Appendix A: Principal Melodic Motif

No. 1: Christ-Motif



No. 2: Narrative-Motif



No. 3: Imperial-Motif



No. 4: Weeping-Motif



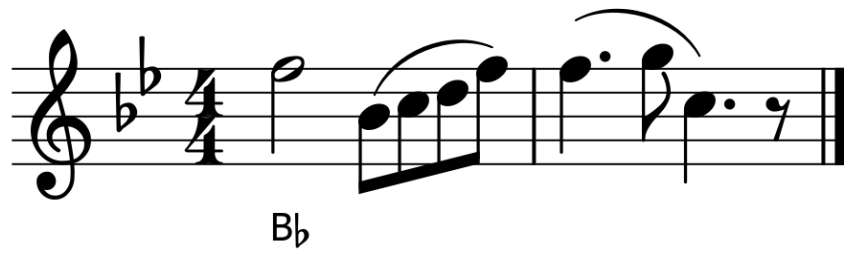
Musical notation for No. 4: Weeping-Motif. The piece is in G minor (one flat) and 4/4 time. The melody begins with a half note G4, followed by a quarter note A4 with a sharp sign, a quarter note B4, a quarter note A4, a quarter note G4, a half note F4, and a quarter note E4. A slur covers the notes from A4 to F4. The piece ends with a quarter rest followed by a quarter note D4.

No. 5: Cross-Motif



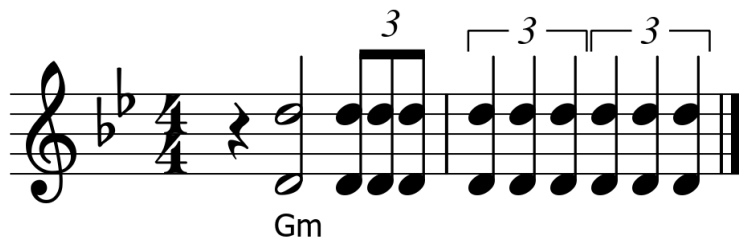
Musical notation for No. 5: Cross-Motif. The piece is in C major and 4/4 time. The melody consists of a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4.

No. 6: Triumphant Motif



Musical notation for No. 6: Triumphant Motif. The piece is in Bb major (two flats) and 4/4 time. The melody begins with a half note Bb4, followed by a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note Bb4, a quarter note Ab4, a quarter note Gb4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4.

No. 7 Pilate's-Fanfare



Musical notation for No. 7 Pilate's-Fanfare. The piece is in G minor (one flat) and 4/4 time. The melody starts with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The next measure contains a triplet of eighth notes: C5, B4, A4. The following two measures each contain a triplet of eighth notes: G4, F4, E4. The piece ends with a quarter note D4.

Appendix B: Libretto Analysis

Appendix Figures 1: The below chart is a side-by-side comparison of Alice Parsons’ libretto and the possible biblical(King James Version) sources found in the Gospels of Matthew 26-27, Mark 14-15, Luke 22-23, and John 18-19. The verses below found in *gray* have been included as possible references to earlier events in Christ’s life or included for contextual purposes. Special Note: Among biblical scholars, Isaiah 53 is sometimes referred to as the “Fifth Gospel” because of its messianic prophecies. Subsequently, verse three has been included, in two places as a reference for the languages found in the libretto.

Mvt. II: Gethsemane

Parsons	Matthew	Mark	Luke	John
<p>Chorus (Narrator) In the soft moonlight glow Of the Judaen night, Along the road their feet so oft have trod. Jesus of Nazareth And His disciples pass Into the Garden of Gethsemane. There, in the sombre shade Kneeling apart, the Lord In bitter anguish, prays:</p>	<p>36: Then cometh Jesus with them unto a place called Gethsemane, and saith unto the disciples, Sit ye here, while I go and pray yonder.</p> <p>37: And he took with him Peter and the two sons of Zebedee, and began to be sorrowful and very heavy.</p> <p>38: Then saith he unto them, My soul is exceeding sorrowful, even unto death: tarry ye here, and watch with me.</p> <p style="text-align: right;">Matt. 26:36-39</p>	<p>32: And they came to a place which was named Gethsemane: and he saith to his disciples, Sit ye here, while I shall pray.</p> <p>33: And he taketh with him Peter and James and John, and began to be sore amazed, and to be very heavy;</p> <p>34: And saith unto them, My soul is exceeding sorrowful unto death: tarry ye here, and watch.</p> <p style="text-align: right;">Mark 14:32-34</p>	<p>39: And he came out, and went, as he was wont, to the mount of Olives; and his disciples also followed him.</p> <p>40: And when he was at the place, he said unto them, Pray that ye enter not into temptation.</p> <p>41: And he was withdrawn from them about a stone’s cast, and kneeled down, and prayed,</p> <p style="text-align: right;">Luke 22:39-41</p>	<p>18: When Jesus had spoken these words, he went forth with his disciples over the brook Cedron, where was a garden, into the which he entered, and his disciples.</p> <p style="text-align: right;">John 18:1</p>
<p>Christ “Father! The last dread hour Of shame and death is near; The Shadow of the Cross Upon My Spirit falls;</p>	<p>39: And he went a little farther, and fell on his face, and prayed, saying, O my Father, if it be possible, let this cup pass from me: nevertheless not as I</p>	<p>35: And he went forward a little, and fell on the ground, and prayed that, if it were possible, the hour might pass from him.</p>	<p>41: And he was withdrawn from them about a stone’s cast, and kneeled down, and prayed,</p> <p>42: Saying, Father, if</p>	

<p>Thy people hear My voice, yet heed Me not! The snares of sin and death encompass Me! The heavy sorrow of a weary world Rests on My soul tonight. Thy will, not Mine, be done! But let Me feel Thee near— Forsake Me not in My last agony!”</p>	<p>will, but as thou wilt. 42: He went away again the second time, and prayed, saying, O my Father, if this cup may not pass away from me, except I drink it, thy will be done. Matt. 26:39, 42</p>	<p>36: And he said, Abba, Father, all things are possible unto thee; take away this cup from me: nevertheless not what I will, but what thou wilt. Mark 14:35-36</p>	<p>thou be willing, remove this cup from me: nevertheless not my will, but thine, be done. 44: And being in an agony he prayed more earnestly: and his sweat was as it were great drops of blood falling down to the ground. Luke 22:41-42, 44</p>	
<p>Chorus (Narrator) Lo! through the gathering gloom Of sad Gethsemane, Upon swift wings a radiant angel comes! Unto the Son of Man, From the High Heaven sent down, With confidence and hope to strengthen Him. Then, passing hence, toward Heaven behold him soar, Leaving the shadowy garden darker than before. Then Jesus, rising, comes Where the disciples lie, Weary with tribulation, Sleeping for very sorrow.</p>			<p>43: And there appeared an angel unto him from heaven, strengthening him. 45: And when he rose up from prayer, and was come to his disciples, he found them sleeping for sorrow, Luke 22:43, 45</p>	
<p>Christ “Could ye not watch one hour, oh My beloved? Could ye not watch one hour? Brave is the spirit, but the flash, how weak!</p>	<p>40: And he cometh unto the disciples, and findeth them asleep, and saith unto Peter, What, could ye not watch with me one hour?</p>	<p>37: And he cometh, and findeth them sleeping, and saith unto Peter, Simon, sleepest thou? couldst not thou watch one hour?</p>	<p>46: And said unto them, Why sleep ye? rise and pray, lest ye enter into temptation.</p>	

<p>Lest in temptation's path ye go astray, Watch, ever watch and pray!"</p>	<p>41: Watch and pray, that ye enter not into temptation: the spirit indeed is willing, but the flesh is weak.</p> <p>42: He went away again the second time, and prayed, saying, O my Father, if this cup may not pass away from me, except I drink it, thy will be done.</p> <p>43: And he came and found them asleep again: for their eyes were heavy.</p> <p>44: And he left them, and went away again, and prayed the third time, saying the same words.</p> <p>45: Then cometh he to his disciples, and saith unto them, Sleep on now, and take your rest: behold, the hour is at hand, and the Son of man is betrayed into the hands of sinners. Matt. 26:40-45</p>	<p>38: Watch ye and pray, lest ye enter into temptation. The spirit truly is ready, but the flesh is weak.</p> <p>39: And again he went away, and prayed, and spake the same words.</p> <p>40: And when he returned, he found them asleep again, (for their eyes were heavy,) neither wist they what to answer him.</p> <p>41: And he cometh the third time, and saith unto them, Sleep on now, and take your rest: it is enough, the hour is come; behold, the Son of man is betrayed into the hands of sinners. Mark 14:37-41</p>	<p>Luke 22:46</p>	
<p>Chorus (Disciples) Listen! A murmur of voices. A sound of numerous footsteps— Behold! A glimmer of torches, Brighter and brighter glowing!</p> <p>Chorus (Narrator) Now from out of the</p>	<p>46: Rise, let us be going: behold, he is at hand that doth betray me.</p> <p>47: And while he yet spake, lo, Judas, one of the twelve, came, and with him a great multitude with swords and staves, from the chief priests and elders</p>	<p>42 Rise up, let us go; lo, he that betrayeth me is at hand.</p> <p>43 And immediately, while he yet spake, cometh Judas, one of the twelve, and with him a great multitude with swords and staves, from the chief priests and the scribes</p>	<p>47: And while he yet spake, behold a multitude, and he that was called Judas, one of the twelve, went before them, and drew near unto Jesus to kiss him.</p>	<p>3: Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons.</p>

<p>shadows An ominous crowd approaches, And the torchlight fitfully flickers On the helmets of Roman soldiers, On faces destroyed by malice.</p>	<p>of the people.</p> <p>Matt. 26:46-47</p>	<p>and the elders.</p> <p>Mark 14:43-48</p>	<p>Luke 22: 47</p>	<p>John 18:3</p>
<p>Christ “Whom seek ye? Whom seek ye?”</p>				<p>4: Jesus therefore, knowing all things that should come upon him, went forth, and said unto them, Whom seek ye? John 18:4</p>
<p>Chorus (Crowd) “Jesus of Nazareth! Jesus of Nazareth! The Galilean! He that conspireth ‘against mighty Caesar! The Blasphemer! Jesus of Nazareth!”</p>				<p>5: They answered him, Jesus of Nazareth. Jesus saith unto them, I am he. And Judas also, which betrayed him, stood with them. John 18:5</p>
<p>Christ “Lo! I am He. Why come ye thus, all armed with swords and staves, To capture me? Daily in yonder Temple have I taught, Daily I paced your city’s crowded ways, And yet ye took me not. But now, as if against a thief ye come! Behold! This is your hour, Therefore I go with you.”</p>	<p>47: And while he yet spake, lo, Judas, one of the twelve, came, and with him a great multitude with swords and staves, from the chief priests and elders of the people.</p> <p>55: In that same hour said Jesus to the multitudes, Are ye come out as against a thief with swords and staves for to take me? I sat daily with you teaching in the temple, and ye laid no hold on</p>	<p>43: And immediately, while he yet spake, cometh Judas, one of the twelve, and with him a great multitude with swords and staves, from the chief priests and the scribes and the elders.</p> <p>48: And Jesus answered and said unto them, Are ye come out, as against a thief, with swords and with staves to take me?</p>	<p>52: Then Jesus said unto the chief priests, and captains of the temple, and the elders, which were come to him, Be ye come out, as against a thief, with swords and staves?</p> <p>53: When I was daily with you in the temple, ye stretched forth no hands against me: but this is your hour, and the power of darkness.</p>	<p>5: They answered him, Jesus of Nazareth. Jesus saith unto them, I am he. And Judas also, which betrayed him, stood with them.</p> <p>6: As soon then as he had said unto them, I am he, they went backward, and fell to the ground.</p> <p>7: Then asked he</p>

that walks with Me?"			Luke 22:45	
<p>Chorus (Narrator) But the disciples, they who walked with Him In Galilee, Stricken with terror, now desert their Lord With one accord. While Jesus, calm amid the raging storm, Passes serenely on Toward the city that rejected Him.</p>	<p>56: But all this was done, that the scriptures of the prophets might be fulfilled. Then all the disciples forsook him, and fled. Matt. 26:56</p> <p>23: And when he was entered into a ship, his disciples followed him.</p> <p>24: And, behold, there arose a great tempest in the sea, insomuch that the ship was covered with the waves: but he was asleep.</p> <p>25: And his disciples came to him, and awoke him, saying, Lord, save us: we perish.</p> <p>26: And he saith unto them, Why are ye fearful, O ye of little faith? Then he arose, and rebuked the winds and the sea; and there was a great calm.</p> <p>27: But the men marvelled, saying, What manner of man is this, that even the winds and the sea obey him!</p>	<p>50: And they all forsook him, and fled. Mark 14:50</p> <p>36: And when they had sent away the multitude, they took him even as he was in the ship. And there were also with him other little ships.</p> <p>37: And there arose a great storm of wind, and the waves beat into the ship, so that it was now full.</p> <p>38: And he was in the hinder part of the ship, asleep on a pillow: and they awake him, and say unto him, Master, carest thou not that we perish?</p> <p>39: And he arose, and rebuked the wind, and said unto the sea, Peace, be still. And the wind ceased, and there was a great calm.</p> <p>40: And he said unto them, Why are ye so fearful? how is it that ye have no faith?</p>	<p>22: Now it came to pass on a certain day, that he went into a ship with his disciples: and he said unto them, Let us go over unto the other side of the lake. And they launched forth.</p> <p>23: But as they sailed he fell asleep: and there came down a storm of wind on the lake; and they were filled with water, and were in jeopardy.</p> <p>24: And they came to him, and awoke him, saying, Master, master, we perish. Then he arose, and rebuked the wind and the raging of the water: and they ceased, and there was a calm.</p> <p>25: And he said unto them, Where is your faith? And they being afraid wondered, saying one to another, What manner of man is this! for he</p>	<p>3: He is despised and rejected of men; a man of sorrows, and acquainted with grief: and we hid as it were our faces from him; he was despised, and we esteemed him not. Isiah 53:3</p> <p>16: And when even was now come, his disciples went down unto the sea,</p> <p>17: And entered into a ship, and went over the sea toward Capernaum. And it was now dark, and Jesus was not come to them.</p> <p>18: And the sea arose by reason of a great wind that blew.</p> <p>19: So when they had rowed about five and twenty or thirty furlongs, they see Jesus walking on the sea, and drawing nigh unto the ship: and they were afraid.</p>

		41: And they feared exceedingly, and said one to another, What manner of man is this, that even the wind and the sea obey him?	commandeth even the winds and water, and they obey him.	20: But he saith unto them, It is I; be not afraid. 21: Then they willingly received him into the ship: and immediately the ship was at the land whither they went.
	Matt. 8:23-27	Mark 4:36-41	Luke 8:22-25	John 6:16-21

Mvt. III: Prayer of the Holy Women and Apostles

Parsons	Reference
<p>Chorale (Disciples) Father Omnipotent, to Thee Out of the gathering gloom we cry; Our faith is weak, our light is low, The night of dark despair is nigh: Deeper and Deeper the shadows fall, Help us and guide us, Lord of All.</p> <p>We in the darkness falter, Thou In Heaven's clear light beholdest all; The sounds of strife and sorrow here Discordant on our senses fall; But well we know they blend for Thee In calm and perfect harmony,</p> <p>Lighten our darkness, King of kings, Strengthen our faith and calm our fears; Keep Thou the stumbling feet that tread The pathway of the Vale of Tears; Till at the last our souls are blest Father, in Thine Eternal Rest.</p>	<p>6: Who passing through the valley of Baca make it a well; the rain also filleth the pools.</p> <p style="text-align: right;">Psalm 84:6</p>

Mvt. IV: Pontius Pilate

Parsons	Matthew	Mark	Luke	John
<p>Chorus (Narrator) The night is past; Bright glows the Eastern sky; And as the sun Rises above the dark Judaeian hills, The multitude Lead Jesus forth to the Praetorium, To Pontius Pilate.</p>	<p>1: When the morning was come, all the chief priests and elders of the people took counsel against Jesus to put him to death.</p> <p>2 And when they had bound him, they led him away, and delivered him to Pontius Pilate the governor. Matt. 27:1-2</p>	<p>1: And straightway in the morning the chief priests held a consultation with the elders and scribes and the whole council, and bound Jesus, and carried him away, and delivered him to Pilate.</p> <p>Mark 15:1</p>	<p>1: And the whole multitude of them arose, and led him unto Pilate.</p> <p>Luke 23:1</p>	<p>28: Then led they Jesus from Caiaphas unto the hall of judgment: and it was early; and they themselves went not into the judgment hall, lest they should be defiled; but that they might eat the passover.</p> <p>John 18: 28</p>
<p>Pilate Upon what accusation, Oh men of Judaea, Bring ye this Man to me?</p>			<p>4: Then said Pilate to the chief priests and to the people, I find no fault[accusation] in this man.</p> <p>Luke 23: 4</p>	<p>29: Pilate then went out unto them, and said, What accusation bring ye against this man? John 18:29</p>
<p>Chorus (Crowd) He is a traitor, A traitor to Caesar! He maketh the sedition Throughout all Jewry Perverting the nation!</p>			<p>2: And they began to accuse him, saying, We found this fellow perverting the nation, and forbidding to give tribute to Caesar, saying that he himself is Christ a King.</p> <p>5: And they were the more fierce, saying, He stirreth up the people, teaching throughout all Jewry, beginning from Galilee to this place. Luke 23:2, 5</p>	
<p>Pilate Behold, I, a Roman,</p>			<p>13: And Pilate, when he had called together</p>	<p>38: Pilate saith unto him, What is</p>

<p>And faithful to Caesar, Find no such fault in Him!</p>			<p>the chief priests and the rulers and the people, 14: Said unto them, Ye have brought this man unto me, as one that perverteth the people: and, behold, I, having examined him before you, have found no fault in this man touching those things whereof ye accuse him: Luke 23:, 13-14</p>	<p>truth? And when he had said this, he went out again unto the Jews, and saith unto them, I find in him no fault at all. 39: But ye have a custom, that I should release unto you one at the passover: will ye therefore that I release unto you the King of the Jews? John 18:38-39</p>
<p>Chorus (Crowd) He is a blasphemer! He scorneth our priesthood, And defieth our Temple. Away with Him! Let Him be crucified!</p>	<p>12: And Jesus went into the temple of God, and cast out all them that sold and bought in the temple, and overthrew the tables of the moneychangers, and the seats of them that sold doves, 13: And said unto them, It is written, My house shall be called the house of prayer; but ye have made it a den of thieves. 14: And the blind and the lame came to him in the temple; and he healed them. 15: And when the chief priests and scribes saw the wonderful things that he did, and the</p>	<p>15: And they come to Jerusalem: and Jesus went into the temple, and began to cast out them that sold and bought in the temple, and overthrew the tables of the moneychangers, and the seats of them that sold doves; 16: And would not suffer that any man should carry any vessel through the temple. 17: And he taught, saying unto them, Is it not written, My house shall be called of all nations the house of prayer? but ye have made it a den of thieves. 18: And the scribes and chief priests</p>	<p>63: And the men that held Jesus mocked him, and smote him. 64: And when they had blindfolded him, they struck him on the face, and asked him, saying, Prophecy, who is it that smote thee? 65: And many other things blasphemously spake they against him.</p>	

	<p>children crying in the temple, and saying, Hosanna to the son of David; they were sore displeased,</p> <p>Matt. 21: 12-15</p>	<p>heard it, and sought how they might destroy him: for they feared him, because all the people was astonished at his doctrine.</p> <p>Mark: 11:15-19</p>		
			Luke 22:63-65	
<p>Pilate I meddle not With your faith or your worship. Let your own High Priest Condemn or acquit Him.</p>			<p>6: When Pilate heard of Galilee, he asked whether the man were a Galilaean.</p> <p>7: And as soon as he knew that he belonged unto Herod's jurisdiction, he sent him to Herod, who himself also was at Jerusalem at that time.</p> <p>Luke 23:6-7</p>	<p>31: Then said Pilate unto them, Take ye him, and judge him according to your law. The Jews therefore said unto him, It is not lawful for us to put any man to death:</p> <p>John 18:31</p>
<p>Chorus (Crowd) Let Him be crucified! Barabbas! Barabbas! Release unto us Barabbas!</p>	<p>20: But the chief priests and elders persuaded the multitude that they should ask Barabbas, and destroy Jesus.</p> <p>21: The governor answered and said unto them, Whether of the twain will ye that I release unto you? They said, Barabbas.</p> <p>22: Pilate saith unto them, What shall I do then with Jesus which is called Christ? They all say unto him, Let him be crucified.</p> <p>Matt. 27: 20-22</p>	<p>7: And there was one named Barabbas, which lay bound with them that had made insurrection with him, who had committed murder in the insurrection.</p> <p>8: And the multitude crying aloud began to desire him to do as he had ever done unto them.</p> <p>13: And they cried out again, Crucify him.</p> <p>Mark 15:7-8, 13</p>	<p>18: And they cried out all at once, saying, Away with this man, and release unto us Barabbas:</p> <p>Luke 23:18</p>	<p>40: Then cried they all again, saying, Not this man, but Barabbas. Now Barabbas was a robber.</p> <p>John 18:40</p>
Pilate	23: And the governor		20: Pilate therefore,	

<p>Barabbas! He whose hands are stained with blood! While this poor visionary harmeth none?</p>	<p>said, Why, what evil hath he done? But they cried out the more, saying, Let him be crucified. Matt: 27:23</p>		<p>willing to release Jesus, spake again to them. Luke 23:20</p>	
<p>Chorus (Crowd) Barabbas! Barabbas! Give us Barabbas! Away with this fellow! Let Him be crucified!</p>			<p>21: But they cried, saying, Crucify him, crucify him. Luke 23:21</p>	
<p>Pilate's Wife Oh Pilate, hear my words /[voice]! Have nought to do, I pray thee, with this Man; For in my dreams Much have I been perplexed concerning Him. I dreamt that He Who meekly stands Before us now, was crucified! But from His Cross a glory shone That lighted all the years to be, And they that looked toward that light Found rest. I dreamt that He Whose weary head On earth no resting-place could find, Reigned in a city far away, Where sin and anguish never came, And tears of sorrow all were dried For aye. I dreamt that He Whom</p>	<p>19: When he was set down on the judgment seat, his wife sent unto him, saying, Have thou nothing to do with that just man: for I have suffered many things this day in a dream because of him.</p>			

<p>now they scorn Had come again in majesty; The dead awakened at His Voice; Before His face the nations bowed; For He had come to reign on earth Always.</p>	<p>Matt. 27:19</p>			
<p>Pilate Shall I crucify your King, Crucify this King of the Jews?</p>		<p>9: But Pilate answered them, saying, Will ye that I release unto you the King of the Jews? 12: And Pilate answered and said again unto them, What will ye then that I shall do unto him whom ye call the King of the Jews? 14: Then Pilate said unto them, Why, what evil hath he done? And they cried out the more exceedingly, Crucify him.</p>	<p>22: And he said unto them the third time, Why, what evil hath he done? I have found no cause of death in him: I will therefore chastise him, and let him go. Luke 23:22</p>	<p>33: Then Pilate entered into the judgment hall again, and called Jesus, and said unto him, Art thou the King of the Jews? John 18:31 13: When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the judgment seat in a place that is called the Pavement, but in the Hebrew, Gabbatha. 14: And it was the preparation of the passover, and about the sixth hour: and he saith unto the Jews, Behold your King! John 19:13-14</p>
<p>Chorus (Crowd) We have no king but Caesar, Let him be crucified!</p>			<p>23: And they were instant with loud voices, requiring that he might be crucified. And the voices of them and of the chief priests prevailed.</p>	<p>15 But they cried out, Away with him, away with him, crucify him. Pilate saith unto them, Shall I crucify your King? The chief priests</p>

			Luke 23:23	answered, We have no king but Caesar. John 19:15
Pilate Hypocrites! Wolves! Upon your own heads Be the blood of the guiltless! May the gods of my city, And the gods of my fathers, Judge and acquit me Of His condemnation	24: When Pilate saw that he could prevail nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person: see ye to it. Matt 27:24			
Chorus (Crowd) His blood be upon us, On us and our children!	25: Then answered all the people, and said, His blood be on us, and on our children. Matt. 27:25			
Pilate Behold your King! Take Him and go your way!	26: Then released he Barabbas unto them: and when he had scourged Jesus, he delivered him to be crucified.	15: And so Pilate, willing to content the people, released Barabbas unto them, and delivered Jesus, when he had scourged him, to be crucified.	24: And Pilate gave sentence that it should be as they required. 25: And he released unto them him that for sedition and murder was cast into prison, whom they had desired; but he delivered Jesus to their will.	1: Then Pilate therefore took Jesus, and scourged him. 4: Pilate therefore went forth again, and saith unto them, Behold, I bring him forth to you, that ye may know that I find no fault in him. 5: Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them, Behold the man! 6: When the chief priests therefore and officers saw him, they cried out,

	Matt. 27:26	Mark 15:15	Luke 23:24-25	saying, Crucify him, crucify him. Pilate saith unto them, Take ye him, and crucify him: for I find no fault in him. John 19:1, 4-6
<p>Chorus (Narrator) Now lead they Jesus forth, And in a purple robe Clothe Him, in mockery; And for His brow they weave a crown of thorns; Then, smiting Him, with mocking laughter cry:</p> <p>Chorus (Crowd) “King of the Jews, all hail! We lowly bend to Thee. Sceptre and robe and crown Thou hast, And upon Calvary Thy throne shall rise for all the world to see!</p> <p>Come, Jews, and Gentiles, come! Put on your best array! The King Whom we with pomp have crowned Ascends Him throne to- day. Come, all ye people and obeisance pay!</p> <p>King of the Jews, stand forth, That one and all may see The mighty Monarch Who hath come From out of Galilee! Forward, in order! March to Calvary!”</p>	<p>27: Then the soldiers of the governor took Jesus into the common hall, and gathered unto him the whole band of soldiers.</p> <p>28: And they stripped him, and put on him a scarlet robe.</p> <p>29: And when they had platted a crown of thorns, they put it upon his head, and a reed in his right hand: and they bowed the knee before him, and mocked him, saying, Hail, King of the Jews!</p> <p>30: And they spit upon him, and took the reed, and smote him on the head.</p> <p>31: And after that they had mocked him, they took the robe off from him, and put his own raiment on him, and led him away to crucify him.</p>	<p>16: And the soldiers led him away into the hall, called Praetorium; and they call together the whole band.</p> <p>17: And they clothed him with purple, and platted a crown of thorns, and put it about his head,</p> <p>18: And began to salute him, Hail, King of the Jews!</p> <p>19: And they smote him on the head with a reed, and did spit upon him, and bowing their knees worshipped him.</p> <p>20: And when they had mocked him, they took off the purple from him, and put his own clothes on him, and led him out to crucify him.</p>	<p>38: And a superscription also was written over him in letters of Greek, and Latin, and Hebrew, This Is The King Of The Jews.</p>	<p>2: And the soldiers platted a crown of thorns, and put it on his head, and they put on him a purple robe,</p> <p>3: And said, Hail, King of the Jews! and they smote him with their hands.</p> <p>4: Pilate therefore went forth again, and saith unto them, Behold, I bring him forth to you, that ye may know that I find no fault in him.</p> <p>5: Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them, Behold the man!</p> <p>6: When the chief priests therefore and officers saw him, they cried out,</p>

	Matt. 27:27-31	Mark 15:16-20	Luke 23:38	saying, Crucify him, crucify him. Pilate saith unto them, Take ye him, and crucify him: for I find no fault in him. John 19:2-6
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Mvt. V: Calvary

Parsons	Matthew	Mark	Luke	John
<p>Chorus (Narrator) Through the gateway of the city, All along the Way of Sorrow To Golgotha, Jesus passes. Now He falters, now He stumbles. For the shameful Cross is heavy, And the sun is high in heaven. Close around Him throng the people, Mocking, cursing, and reviling; And the women follow after, Weeping for Him, and lamenting. Way of Sorrow, Way of Sorrow, Stained with blood and tears forever!</p>	<p>33: And when they were come unto a place called Golgotha, that is to say, a place of a skull,</p> <p>55: And many women were there beholding afar off, which followed Jesus from Galilee, ministering unto him:</p> <p>Matt. 27:33, 55</p>	<p>22: And they bring him unto the place Golgotha, which is, being interpreted, The place of a skull.</p> <p>41: (Who also, when he was in Galilee, followed him, and ministered unto him;) and many other women which came up with him unto Jerusalem.</p> <p>Mark 15: 22, 41</p>	<p>26 And as they led him away, they laid hold upon one Simon, a Cyrenian, coming out of the country, and on him they laid the cross, that he might bear it after Jesus.</p> <p>27: And there followed him a great company of people, and of women, which also bewailed and lamented him.</p> <p>Luke 23:27</p>	<p>17: And he bearing his cross went forth into a place called the place of a skull, which is called in the Hebrew Golgotha:</p> <p>John 19:17</p>
<p>Christ Women, weep not for One Who soon will be at rest. Weep rather for the fate Of fair Jerusalem ; Weep for her sorrow in</p>			<p>28: But Jesus turning unto them said, Daughters of Jerusalem, weep not for me, but weep for yourselves, and for your children.</p>	

<p>the days to be. Weep not for Me; Weep not for Me!</p>			<p>29: For, behold, the days are coming, in which they shall say, Blessed are the barren, and the wombs that never bare, and the paps which never gave suck. Luke 23:28-29</p>	
<p>Chorus (Narrator) Behold the Cross, The Cross uplifted on the green hillside! With straining limbs They raise it on high With its burden of pain.</p> <p>Behold the King! The King of sorrow, crown'd with many thorns! Mark how His feet And His hands have been nailed To that terrible throne.</p> <p>Behold the Love, The Love Divine of Him who suffers there, Patiently bearing Sorrow and shame For the sins of the world.</p>	<p>35: And they crucified him, and parted his garments, casting lots: that it might be fulfilled which was spoken by the prophet, They parted my garments among them, and upon my vesture did they cast lots.</p> <p style="text-align: center;">Matt. 27: 35</p>	<p>24: And when they had crucified him, they parted his garments, casting lots upon them, what every man should take.</p> <p>25: And it was the third hour, and they crucified him.</p> <p style="text-align: center;">Mark 15:24-25</p>	<p>30: Then shall they begin to say to the mountains, Fall on us; and to the hills, Cover us.</p> <p>31: For if they do these things in a green tree, what shall be done in the dry?</p> <p>33: And when they were come to the place, which is called Calvary, there they crucified him, and the malefactors, one on the right hand, and the other on the left.</p> <p style="text-align: center;">Luke 23:33</p>	<p>18: Where they crucified him, and two other with him, on either side one, and Jesus in the midst.</p> <p style="text-align: center;">John 19:18</p>
<p>Chorus (Crowd) Come down from the Cross Thou Boaster! Destroyer of Temples, Miraculous Builder! Ha! Ha! Ha! Ha! Ha!</p> <p>Come down from the Cross Blasphemer! Thou Son of God, Thou Savior of others, Save now Thyself!</p>	<p>39: And they that passed by reviled him, wagging their heads,</p> <p>40: And saying, Thou that destroyest the temple, and buildest it in three days, save thyself. If thou be the Son of God, come down from the cross.</p> <p>41: Likewise also the</p>	<p>29: And they that passed by railed on him, wagging their heads, and saying, Ah, thou that destroyest the temple, and buildest it in three days,</p> <p>30: Save thyself, and come down from the cross.</p>	<p>35: And the people stood beholding. And the rulers also with them derided him, saying, He saved others; let him save himself, if he be Christ, the chosen of God.</p> <p>36: And the soldiers also mocked him, coming to him, and</p>	

<p>Come down from the Cross, Pretender! Thou Ruler of Israel, Come down from the Cross And we will believe Thee! Ha! Ha! Ha! Ha! Ha!</p> <p>Where is the God, then, In Whom Thou hast trusted?</p>	<p>chief priests mocking him, with the scribes and elders, said,</p> <p>42: He saved others; himself he cannot save. If he be the King of Israel, let him now come down from the cross, and we will believe him.</p> <p>Matt. 27: 39-42</p>	<p>31: Likewise also the chief priests mocking said among themselves with the scribes, He saved others; himself he cannot save.</p> <p>32: Let Christ the King of Israel descend now from the cross, that we may see and believe. And they that were crucified with him reviled him.</p> <p>Mark 15:29-32</p>	<p>offering him vinegar,</p> <p>37: And saying, If thou be the king of the Jews, save thyself.</p> <p>Luke 23:35-37</p>	
<p>SA Chorus (Narrator) At the Cross their vigil keeping Through the long, long hours of sorrow, Kneel the faithful women, weeping, Suffering as women suffer When the ones they love are tortured, And they have no power to save them.</p>	<p>55: And many women were there beholding afar off, which followed Jesus from Galilee, ministering unto him:</p> <p>Matt. 27:55</p>	<p>41: (Who also, when he was in Galilee, followed him, and ministered unto him;) and many other women which came up with him unto Jerusalem.</p> <p>Mark 15: 41</p>	<p>49: And all his acquaintance, and the women that followed him from Galilee, stood afar off, beholding these things.</p> <p>Luke 23:49</p>	
<p>Mary the Mother of Christ Son of mine, my tears are falling, As I watch Thee bleeding, dying For the sinners who reject Thee; And I cannot see Thy glory Through the mist of doubt and sorrow.</p> <p>Mary Magdalene Friend of sinners, I am kneeling At Thy feet in bitter</p>	<p>56: Among which was Mary Magdalene, and Mary the mother of James and Joses, and the mother of Zebedees children.</p> <p>61: And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre.</p>	<p>40: There were also women looking on afar off: among whom was Mary Magdalene, and Mary the mother of James the less and of Joses, and Salome;</p> <p>47: And Mary Magdalene and Mary the mother of Joses beheld where he was laid.</p>	<p>46: And Mary said, My soul doth magnify the Lord,</p> <p>47: And my spirit hath rejoiced in God my Saviour.</p> <p>48: For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed.</p>	<p>25: Now there stood by the cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene.</p> <p>26: When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother, Woman, behold thy son!</p>

<p>anguish; And my very soul is pierced By the cruel thorns that wound Thee, By the nails that tear and rend Thee.</p> <p><i>Mary, the wife of Cleophas</i> Master, Master, I am praying, Praying to the Lord, Thy Father, That He give Thee strength to suffer, In this hour of tribulation, In this hour of pain and darkness.</p> <p>All. (Three Marys) Son of Man and Friend of Sinners, Savior of the meek and lowly, Helper of the weak and helpless, We are weeping, we are praying, At Thy Cross in sorrow kneeling.</p>	<p>Matt. 27:56, 61</p>	<p>Mark 15:40, 47</p>	<p>49: For he that is mighty hath done to me great things; and holy is his name.</p> <p>50: And his mercy is on them that fear him from generation to generation.</p> <p>51: He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.</p> <p>52: He hath put down the mighty from their seats, and exalted them of low degree.</p> <p>53: He hath filled the hungry with good things; and the rich he hath sent empty away.</p> <p>54: He hath helped his servant Israel, in remembrance of his mercy;</p> <p>55: As he spake to our fathers, to Abraham, and to his seed for ever.</p> <p>Luke 1: 46-55</p>	<p>27: Then saith he to the disciple, Behold thy mother! And from that hour that disciple took her unto his own home.</p> <p>John 19:25-27</p>
<p>Chorus (Narrator) Lo ! At the sixth hour, over all the land The darkness falls; The noonday sun in heaven is blotted out ; And in the fields The cattle, humble</p>	<p>45: Now from the sixth hour there was darkness over all the land unto the ninth hour.</p>	<p>33: And when the sixth hour was come, there was darkness over the whole land until the ninth hour.</p>	<p>44: And it was about the sixth hour, and there was a darkness over all the earth until the ninth hour.</p> <p>45: And the sun was darkened, and the veil</p>	

<p>children of the Lord, Affrighted stand. Pale faces gather in the darkened streets, Wild eyes are raised towards the awful sky, And terror reigns, For three long hours, supreme in every heart.</p>	<p>Matt: 27:45</p>	<p>Mark 15:33</p>	<p>of the temple was rent in the midst.</p> <p>Luke 23:44-45</p>	
<p>Christ My God! My God! [Why] Hast Thou forsaken Me?</p>	<p>46: And about the ninth hour Jesus cried with a loud voice, saying, Eli, Eli, lama sabachthani? that is to say, My God, my God, why hast thou forsaken me?</p> <p>Matt: 27: 46</p>	<p>34: And at the ninth hour Jesus cried with a loud voice, saying, Eloi, Eloi, lama sabachthani? which is, being interpreted, My God, my God, why hast thou forsaken me?</p> <p>Mark 15:35</p>		
<p>Chorus (Crowd) He calleth Elias! Now we shall see Whether Elias Will come and deliver Him.</p>	<p>47: Some of them that stood there, when they heard that, said, This man calleth for Elias.</p> <p>48: And straightway one of them ran, and took a sponge, and filled it with vinegar, and put it on a reed, and gave him to drink.</p> <p>49: The rest said, Let be, let us see whether Elias will come to save him.</p> <p>Matt. 27:47-49</p>	<p>35: And some of them that stood by, when they heard it, said, Behold, he calleth Elias.</p> <p>36: And one ran and filled a sponge full of vinegar, and put it on a reed, and gave him to drink, saying, Let alone; let us see whether Elias will come to take him down.</p> <p>Mark 15:35-36</p>	<p>36: And the soldiers also mocked him, coming to him, and offering him vinegar,</p> <p>Luke 23:36</p>	<p>28: After this, Jesus knowing that all things were now accomplished, that the scripture might be fulfilled, saith, I thirst.</p> <p>29: Now there was set a vessel full of vinegar: and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth.</p> <p>John 19:28-29</p>
<p>Christ Father, into Thy hands My spirit I commend! It is finished!</p> <p>Three Marys It is finished!</p>	<p>50: Jesus, when he had cried again with a loud voice, yielded up the ghost.</p>	<p>37: And Jesus cried with a loud voice, and gave up the ghost.</p>	<p>46: And when Jesus had cried with a loud voice, he said, Father, into thy hands I commend my spirit: and having said thus, he gave up the ghost.</p>	<p>30: When Jesus therefore had received the vinegar, he said, It is finished: and he bowed his head, and gave up the</p>

			<p>49: And all his acquaintance, and the women that followed him from Galilee, stood afar off, beholding these things.</p> <p>55: And the women also, which came with him from Galilee, followed after, and beheld the sepulchre, and how his body was laid.</p> <p>Luke 23:46, 49, 55</p>	ghost.
	Matt. 27:50	Mark 15: 37		John 19:30
<p>Final Chorus (Narrator) It is finished, He hath triumphed, Sin and Death to Him shall yield, For the work of our salvation With His blood for aye is sealed.</p> <p>Lo! The solid earth is shaken, Lightnings flash along the skies, And the quiet dead, awakened, From their riven graves arise.</p> <p>Hark! A song of triumph rises O'er earth's tumult, far away ; 'It's the choir angelic singing In the land of perfect day!</p> <p>Surely He Who meekly suffered</p>	<p>52: And the graves were opened; and many bodies of the saints which slept arose,</p> <p>53: And came out of the graves after his resurrection, and went into the holy city, and appeared unto many.</p> <p>54: Now when the centurion, and they</p>	<p>39: And when the centurion, which</p>	<p>47: Now when the centurion saw what</p>	<p>3: He is despised and rejected of</p>

<p>Shame and grief and pain untold. Was in truth the Man of Sorrows Promised by the Seer of old.</p> <p>Surely He Whom men rejected Was the Son of God most High! Conqueror of Sin and Satan, Lord of all Eternity!</p>	<p>that were with him, watching Jesus, saw the earthquake, and those things that were done, they feared greatly, saying, Truly this was the Son of God.</p> <p style="text-align: right;">Matt: 27:52-54</p>	<p>stood over against him, saw that he so cried out, and gave up the ghost, he said, Truly this man was the Son of God.</p> <p style="text-align: right;">Mark 15:39</p>	<p>was done, he glorified God, saying, Certainly this was a righteous man.</p> <p style="text-align: right;">Luke 23:47</p>	<p>men; a man of sorrows, and acquainted with grief: and we hid as it were our faces from him; he was despised, and we esteemed him not.</p> <p style="text-align: right;">Isiah 53:3</p>
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Appendix C: Extracted Scenes

Appendix C: The below chart is a side-by-side comparison of Alice Parsons' libretto and the possible biblical (King James Version) sources found in the Gospels of Matthew 26-27, Mark 14-15, Luke 22-23, and John 18-19.

Mvt. IV: Pontius Pilate

Parsons	Matthew	Mark	Luke	John
<p>Pilate's Wife [O] Pilate, hear my words! Have nought to do, I pray thee, with this Man.</p>	<p>19: When he was set down on the judgment seat, his wife sent unto him, saying, Have thou nothing to do with that just man: for I have suffered many things this day in a dream because of him. Matt. 27:19</p>			
<p>Pilate Breath of my life, in this strange land What other voice could plead so well As thine, that ever since we met, Like music on my spirit fell? Yet not for thy sweet sake alone Would I these frenzied men defy: An unseen presence pleads for him Whom now they seek to crucify. The fury and the hate of men Rage round me like an angry</p>				

<p>sea; But calm amid the tumult stands This sad, strange Man of Galilee! Breath of my life, dear heart of mine, Pray to they household gods, that they Perchance may deign to lend me aid, In my perplexity to-day.</p>				
<p>Pilate and Pilate's Wife Ye mighty gods of ancient Rome! If in your dwelling Place serene The prayers of mortal men are heard, Their motives read, their action seen, Know that I fain would mercy show; Know that he fain would judge aright; Condemn [him/me] not if [he/I] should fail In this sad hour, through want of light.</p>				
<p>Pilate Shall I crucify your King, Crucify this King of the Jews?</p>				

Mvt. V: Calvary

Parsons	Matthew	Mark	Luke	John
<p>Choral Recit. Two thieves with Him are crucified, And one, whose body vainly writhes, In agony unspeakable, Reviles the Saviour, and blasphemes; The other, calmer in his pain,</p>	<p>38: Then were there two thieves crucified with him, one on the right hand, and another on the left. 44: The thieves also, which were crucified with him, cast the same in his teeth.</p>	<p>27: And with him they crucify two thieves; the one on his right hand, and the other on his left. 28: And the scripture was fulfilled, which saith, And he was</p>	<p>32: And there were also two other, malefactors, led with him to be put to death. 39: And one of the malefactors which were hanged railed on him, saying, If</p>	<p>18: Where they crucified him, and two others with him, on either side one, and Jesus in the midst.</p>

<p>Wistfully with his glazing eyes Regarding Jesus, prays of Him Forgiveness in the passing world of woe, Remembrance in the world that lies beyond.</p>	<p>Matt. 27:38, 44</p>	<p>numbered with the transgressors.</p> <p>Mark 15:27-28</p>	<p>thou be Christ, save thyself and us.</p> <p>40: But the other answering rebuked him, saying, Dost not thou fear God, seeing thou art in the same condemnation?</p> <p>41: And we indeed justly; for we receive the due reward of our deeds: but this man hath done nothing amiss.</p> <p>Luke 23:32-41</p>	<p>John 19:18</p>
<p>Christ Be not afraid! This mortal agony Is but the cleansing fire Through which thy spirit, purified, shall rise, And, passing hence, be evermore at rest In Paradise. Be not afraid! the mist will roll away, And thou shall see The brightness of the better world beyond, The rapture of the blessed ones at rest In Paradise. Be not afraid! before yon scorching sun His course hath run, Thy sins forgiven and thy suffering o'er Thou shalt be with Me in the healing shade Of Paradise.</p>			<p>42: And he said unto Jesus, Lord, remember me when thou comest into thy kingdom.</p> <p>43: And Jesus said unto him, Verily I say unto thee, Today shalt thou be with me in paradise.</p> <p>Luke 23:42-43</p>	

Appendix D: Holograph Manuscript Structure

Appendix D: The below chart** is a structural breakdown of the oratorio. Each sub-section is labeled with a lowercase roman numeral. The soloist and chorus are differentiated by role. Orchestral material beyond ten measures is identified as introduction, interlude, or postlude. Total measure numbers for each movement and for each sub-section are listed. Lastly, the first line of text is listed. Based on RCM Library: MS 4871.

Movement	Length (mm)	Solo/Chorus /Orchestra	Text First Line
I: Prelude	168	Orchestra	-----
II: Gethsemane	552	(i) Orch. Introduction (mm1-32) (ii) Chorus – Narrator (mm33-80) (iii) Solo – Christ (mm81-134) (iv) Orch. Interlude (mm135-151) (v) Chorus – Narrator (mm152-221) (vi) Solo – Christ (mm222-263) (vii) Orch. Interlude (mm264-281) (viii) Chorus – Disciples/ Narrator (mm282-325) (ix) Orch. Interlude (mm326-355) (x) Solo – Christ (mm356-359) (xi) Chorus – Crowd (mm360-383) (xii) Solo – Christ (mm384-427) (xiii) Chorus – Crowd (mm428-463) (xiv) Orch. Interlude (mm464-483) (xv) Solo – Christ (mm484-506) (xvi) Chorus – Narrator (mm507-535) (xvii) Orch. Postlude (mm536-552)	----- <i>In the soft moonlight glow</i> <i>Father! the last dread hour</i> ----- <i>Lo! through the gathering gloom</i> <i>Could ye not watch one hour,</i> ----- <i>Listen! a murmur of voices,</i> ----- <i>Whom seek ye?</i> <i>Jesus of Nazareth!</i> <i>Lo! I am He</i> <i>Away with Him!</i> ----- <i>O little flock,</i> <i>But the disciples,</i> -----
III: Prayer of the Holy Women and Apostles	239	(i) Chorus – Disciples (SSAATTBB)	<i>Father Omnipotent,</i>
IV: Pontius Pilate	696	(i) Orch. Introduction (mm1-25) (ii) Chorus – Narrator (mm26-50) (iii) Solo – Pontius Pilate (mm51-61) (iv) Chorus – Crowd (mm62-82) (v) Solo – Pontius Pilate (mm83-93) (vi) Chorus – Crowd (mm94-118) (vii) Solo – Pontius Pilate (mm119-127) (viii) Chorus – Crowd (mm128-140) (ix) Solo – Pontius Pilate (mm141-153)	----- <i>The night is past;</i> <i>Upon what accusation,</i> <i>He is a traitor,</i> <i>Behold, I, a Roman,</i> <i>He is a blasphemmer!</i> <i>I meddle not</i> <i>Let Him be crucified!</i> <i>Barabbas!</i>

		<p>(x) Chorus – Crowd (mm154-191) (xi) Orch. Interlude (mm192-205) (xii) Solo – Pilate’s Wife (mm205-268) (xiii) Solo – Pontius Pilate (mm269-280) (xiv) Chorus – Crowd (mm281-305) (xv) Solo – Pilate’s Wife (mm305-312) (xvi) Solo – Pontius Pilate (mm312-438) (xvii) Duet - Pilate/ Wife (mm439-495) (xviii) Solo – Pontius Pilate (mm496-504) (xix) Chorus – Crowd (mm505-532) (xx) Solo – Pontius Pilate (mm533-56) (xxi) Orch. Interlude (mm567-580) (xxii) Chorus – Narrator/Crowd (mm581-696)</p>	<p><i>Let Him be crucified!</i> ----- <i>O Pilate! bear my words [voice]!</i> <i>Shall I crucify your King,</i> <i>We have no King but Caesar!</i> <i>O Pilate! bear my words [voice]!</i> <i>Breath of my life,</i> <i>Ye gods of ancient Rome!</i> <i>Shall I crucify your King,</i> <i>We have no King but Caesar!</i> <i>Hypocrites! Wolves!</i> ----- <i>Now lead they Jesus forth,</i></p>
V: Calvary	863	<p>(i) Orch. Introduction (mm1-21) (ii) Chorus – Narrator, SA (mm22-65) (iii) Solo – Christ (mm66-102) (iv) Chorus – Narrator (mm103-192) (v) Chorus – Crowd (mm193-324) (vi) Chorus – Narrator, Recit. (mm325-351) (vii) Solo – Christ (mm352-455) (viii) Chorus – Narrator, SA (mm456-479) (ix) Solo – Mary Mother of Christ (mm480-495) (x) Solo – Mary Magdelene (mm496-514) (xi) Solo – Mary, wife of Cleophas (mm514-528) (xii) Trio – Three Marys (mm529-572) (xiii) Orch. Interlude (mm573-606) (xiv) Chorus – Narrator (mm607-704) (xv) Orch. Interlude (mm705-724) (xvi) Solo – Christ (mm725-740) (xvii) Chorus – Crowd (mm741-751) (xviii) Solo – Christ (mm752-773) (xix) Soli & Chorus (mm774-863)</p>	<p>----- <i>Through the gateway of the city,</i> <i>Women, weep not for One</i> <i>Behold the Cross,</i> <i>Come down from the Cross</i> <i>Two thieves with Him crucified,</i> <i>Be not afraid!</i> <i>At the Cross their vigil keeping</i> <i>Son of mine, my tears are falling,</i> <i>Friend of Sinners, I am kneeling</i> <i>Master! Master! I am praying,</i> <i>Son of Man, and Friend of Sinners</i> ----- <i>Lo! at the sixth hour,</i> ----- <i>My God! My God!</i> <i>He calleth Elias</i> <i>Father! into thy hands</i> <i>It is finished</i></p>

** Adapted from Carr, Catherine. “The music of Samuel Coleridge-Taylor (1875-1912): a critical and analytical study.” Durham theses, Durham University, 2005, 137.

Appendix E: Copyist Manuscript Structure

Appendix E: The below chart** is a structural breakdown of the oratorio. Each sub-section is labeled with a lowercase roman numeral. The soloist and chorus are differentiated by role. Orchestral material beyond ten measures is identified as introduction, interlude, or postlude. Total measure numbers for each movement and for each sub-section are listed. Lastly, the first line of text is listed. Based on RCM Library: Movements 1-3 MS 4872, movements 4-5 MS 4873.

Movement	Length (mm)	Solo/Chorus /Orchestra	Text First Line
I: Prelude	168	Orchestra	-----
II: Gethsemane	552	(i) Orch. Introduction (mm1-32) (ii) Chorus – Narrator (mm33-80) (iii) Solo – Christ (mm81-134) (iv) Orch. Interlude (mm135-151) (v) Chorus – Narrator (mm152-221) (vi) Solo – Christ (mm222-263) (vii) Orch. Interlude (mm264-281) (viii) Chorus – Disciples/ Narrator (mm282-325) (ix) Orch. Interlude (mm326-355) (x) Solo – Christ (mm356-359) (xi) Chorus – Crowd (mm360-383) (xii) Solo – Christ (mm384-427) (xiii) Chorus – Crowd (mm428-463) (xiv) Orch. Interlude (mm464-483) (xv) Solo – Christ (mm484-506) (xvi) Chorus – Narrator (mm507-535) (xvii) Orch. Postlude (mm536-552)	----- <i>In the soft moonlight glow</i> <i>Father! the last dread hour</i> ----- <i>Lo! through the gathering gloom</i> <i>Could ye not watch one hour,</i> ----- <i>Listen! a murmur of voices,</i> ----- <i>Whom seek ye?</i> <i>Jesus of Nazareth!</i> <i>Lo! I am He</i> <i>Away with Him!</i> ----- <i>O little flock,</i> <i>But the disciples,</i> -----
III: Prayer of the Holy Women and Apostles	239	(i) Chorus – Disciples (SSAATTBB)	<i>Father Omnipotent,</i>
IV: Pontius Pilate	466	(i) Orch. Introduction (mm1-25) (ii) Chorus – Narrator (mm26-50) (iii) Solo – Pontius Pilate (mm51-61) (iv) Chorus – Crowd (mm62-82) (v) Solo – Pontius Pilate (mm83-93) (vi) Chorus – Crowd (mm94-118) (vii) Solo – Pontius Pilate (mm119-127) (viii) Chorus – Crowd (mm128-140) (ix) Solo – Pontius Pilate (mm141-153) (x) Chorus – Crowd (mm154-191) (xi) Orch. Interlude (mm192-205)	----- <i>The night is past;</i> <i>Upon what accusation,</i> <i>He is a traitor,</i> <i>Behold, I, a Roman,</i> <i>He is a blasphemer!</i> <i>I meddle not</i> <i>Let Him be crucified!</i> <i>Barabbas!</i> <i>Let Him be crucified!</i> -----

		(xii) Solo – Pilate’s Wife (mm205-268) (xiii) Solo – Pontius Pilate (mm269-280) (xiv) Chorus – Crowd (mm281-312) (xv) Solo – Pontius Pilate (mm313-346) (xvi) Orch. Interlude (mm347-360) (xvii) Chorus – Narrator/Crowd (mm361-466)	<i>O Pilate! bear my words [voice]! Shall I crucify your King, We have no King but Caesar! Hypocrites! Wolves!</i> ----- <i>Now lead they Jesus forth,</i>
V: Calvary	732	(i) Orch. Introduction (mm1-21) (ii) Chorus – Narrator, SA (mm22-65) (iii) Solo – Christ (mm66-102) (iv) Chorus – Narrator (mm103-192) (v) Chorus – Crowd (mm193-324) (vi) Chorus – Narrator, SA (mm325-348) (vii) Solo – Mary Mother of Christ (mm349-364) (viii) Solo – Mary Magdelene (mm365-383) (ix) Solo – Mary, wife of Cleophas (mm384-398) (x) Trio – Three Marys (mm399-442) (xi) Orch. Interlude (mm443-476) (xii) Chorus – Narrator (mm477-574) (xiii) Orch. Interlude (mm575-594) (xiv) Solo – Christ (mm595-610) (xv) Chorus – Crowd (mm611-621) (xvi) Solo – Christ (mm622-643) (xvii) Soli & Chorus (mm643-732)	----- <i>Through the gateway of the city, Women, weep not for One Behold the Cross, Come down from the Cross At the Cross their vigil keeping Son of mine, my tears are falling, Friend of Sinners, I am kneeling Master! Master! I am praying, Son of Man, and Friend of Sinners</i> ----- <i>Lo! at the sixth hour,</i> ----- <i>My God! My God! He calleth Elias Father! into thy hands It is .finished</i>

** Adapted from Carr, Catherine. “The music of Samuel Coleridge-Taylor (1875-1912): a critical and analytical study.”
Durham theses, Durham University, 2005, 137.

Appendix F: Selected Performance & Publication Timeline

Appendix F: Below is a timeline listed in year. month. day format of selected performances and publication dates based on national and international periodical and archival resources for Samuel Coleridge-Taylor and Alice Parsons' *The Atonement*.

1903

Published Vocal Score Novello and Company

1903.8.9

Premier Performance by Three Choirs Festival, Hereford Cathedral, composer conducting

1903.11.12

US Library of Congress Vocal Score [Revised Edition/not indicated as such]

1904.2.17

Performance of [Revised Edition] by the Royal Choral Society, Royal Albert Hall, composer conducting

1904.2.24

Performance (Afternoon) by the Church Choral Society, St. Thomas' Episcopal Church in New York, Richard Henry Warren (1859-1933), conductor

1904.2.25

Performance (Evening) by the Church Choral Society, St. Thomas' Episcopal Church in New York, Richard Henry Warren (1859-1933), conductor

1904.2.29

US Library of Congress Revised Edition String Parts Entered.

1904.3.18

British Library Strings Parts [Revised Edition]

- 1904.4.29
First Performance, Canada. Opera House, Calgary. (J. S. Dennis, conductor)
- 1906.4.18
Performance by the S. Coleridge-Taylor Choral Society (America) at First Congregational Church, Washington D.C.
- 1906.11.21 or 22
Performance by the S. Coleridge-Taylor Choral Society (America) at a Music Festival at Metropolitan African Methodist Episcopal Church, Washington (USA).
- 1912.9.1
Death of Samuel Coleridge-Taylor.
- 1924.4.12
Performance by the Samuel Coleridge-Taylor Choral Society of Plymouth, England. Douglas M. Durston, conductor. (First Performance in Plymouth).
- 1925.2.22
Performance (Excerpts) by the Samuel Coleridge-Taylor Choral Society of Plymouth, England. Douglas M. Durston, conductor.
- 1931.3.28
Performance by the Dublin Philharmonic Society, J. Turner Huggard, conductor. Dublin BBC Studio.
- 1931.3.30
Performance by the Dublin Philharmonic Society, J. Turner Huggard, conductor. Dublin BBC Studio.
- 1931.3.30 - 4.4,
Performances by the Samuel Coleridge-Taylor Choral Society of Plymouth, England. Stage Version Prepared by William George Lennox, producer. Douglas M. Durston, conductor.
- 1932.5.12
Performance by the Musical Art Society, Metropolitan AME Church, District of Columbia, Professor Roy. Tibbs, conductor, "Sponsored by the Committee on Coordinating Activities Among Colored People for the George Washington Bicentennial Celebration Sub-Committee of Music.

1933.4.12.

Performance by the Samuel Coleridge-Taylor Choral Society of Plymouth, England.
Davenport Central Hall. Douglas M. Durston, conductor.

1935.4.10

Performance by the Samuel Coleridge-Taylor Choral Society of Plymouth, England. Upton
Vale Baptist Church Torquay. Douglas M. Durston, conductor.

1935.4.14

Performance by the Samuel Coleridge-Taylor Choral Society of Plymouth, England.
Plymouth Guildhall. Douglas M. Durston, conductor.

1935.4.19

Performance by the Samuel Coleridge-Taylor Choral Society of Plymouth, England.
Devonport Methodist Central Hall. Douglas M. Durston, conductor.

2023.3.16

Performance by the University of Michigan Arts Chorale, Ann Arbor Michigan, Bryan
Anthony Ijames, conductor.

Appendix G: Samuel Coleridge-Taylor's The Atonement Bibliography

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