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I hereby recommend that the thesis prepared under my supervision by Marles Clair Preheim

entitled THE CHORAL MUSIC OF PETER MAXWELL DAVIES

be accepted as fulfilling this part of the requirements for the degree of Doctor of Musical Arts

Approved by:

Glenn Thomas

James R. G. G.

Paul G. G.

THE CHORAL MUSIC
OF
PETER MAXWELL DAVIES

by
Marles Preheim

A Thesis
In Partial Fulfillment
of the Degree
Doctor of Musical Arts
in
Choral Conducting

College-Conservatory of Music
University of Cincinnati
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PREFACE

Choral music of the twentieth-century has been afforded generous attention by numerous composers. Existing within this genre are works ranging from expanded compositions including oratorios, cantatas, and requiems to a variety of smaller works. Many of these compositions, substantial in quality, deserve to be placed in the repertoire of current choral literature. Major composers representing various schools, including continental, English, and American, have contributed significantly to the choral idiom of the twentieth-century; these contributions have dealt with the parameters of harmony, melody, rhythm, and texture, resulting in aural effects never before encountered. Innovations have brought about a diversity in performance practice through various forms of vocal improvisation, and a renewed interest in the effects of spatial separation.

There is a continuing need for research in the area of contemporary choral music. A greater awareness of current trends should provide impetus for serious study, and more performances of twentieth-century choral literature. The major purpose of this thesis is to give some exposure to the choral compositions of Peter Maxwell Davies who is one of the prominent figures in the current New English school of music. Outside of numerous "new music" listings in English periodicals

and first performance reviews, there has been a small amount of information available, especially in the United States, regarding the New English school and its young composers. Thus far only a limited number of Davies' choral works have been commercially recorded.

The printed scores have been the primary source of information for this study and analysis. Each composition is discussed individually with emphasis given to structural aspects and compositional techniques employed. Included in the main body of this work are plates and examples illustrating certain aspects of the discussion. A synthesis of the various traits comprising the composer's style is included in the closing summary.

This study does not include works scored for solo voice with accompaniment, such as Revelation and Fall, commissioned by the Koussevitsky Foundation, nor the more recent Eight Songs For a Mad King, completed in 1969. These and numerous instrumental works comprise most of the remaining compositions by Davies.

I wish to sincerely thank Dr. Ellsworth Milburn for his counsel in the preliminary stages of this study, and my co-advisors, Dr. Paul Cooper and Dr. Elmer Thomas, who have generously given of their time and assistance throughout the writing of this thesis. I am grateful also to Mr. Thomas Hilbish for loaning me tape recordings of Five Motets and Veni Sancte Spiritus.

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CHAPTER I

PETER MAXWELL DAVIES: THE NEW ENGLISH SCHOOL AND THE CONTINUING CHORAL TRADITION

The New English school of composition has been a part of the main stream of music history for a relatively short period of time. In its brief twenty-five year existence, however, some of its members have already become distinguished for their contributions to new musical thought. The development of the New English school may be credited, at least in part, to the efforts of Elisabeth Lutyens and William Glock, who disregarded British musical conservatism and established inroads to "new music". Lutyens has served to inspire other leaders in the development of the new movement. Glock, born in 1908, at first pursued a twin career as pianist and critic. In 1948 he founded what later became the Dartington Summer School of Music. Over a period of years this institution was staffed by prominent figures such as Stefan Wolpe, Elliot Carter, Luigi Nono, Luciano Berio, and Bruno Maderna. New sounds and concepts of music fertilized the impressionable minds of young musicians, among them Peter Maxwell Davies, who came to hear the

music of Schoenberg and members of the post-Webern school.¹

As these musical innovations gathered momentum and became implemented in the academic sphere, Glock, in 1959, was appointed Controller of Music to the British Broadcasting Corporation. He promptly took advantage of his new position and exposed this "new music" to the public at large. Andrew Porter, in an article recalling these developments and the response of critics, relates:

At just about the same time most of England's older critics were superseded by enthusiastic young ones, as recorded in a footnote of Stravinsky's Expositions and Developments (1962): "The open-door policy to new music in England in the last few years was made possible to a large extent by the accession of an intelligent younger generation in the musical press. In consequence, London has become a great capital of contemporary music." That "in consequence" may be overstating the case, but certainly the critics played their part in changing, for a while, the climate of musical taste. The BBC's Thursday Invitation Concerts of chamber music and their public symphony concerts received praise and publicity. Audiences went. Other concert-giving organizations followed suit. The whole thing snowballed, and for a while London could fairly be called "a great capital of contemporary music."²

According to Porter, the vogue for new music was short-lived. By 1963 concert audiences diminished in size, and programs became more conventional. The BBC Invitation Concerts became noticeably less adventurous, and were less applauded. However from a positive viewpoint, its legacy is a public that had at least some exposure to post-Webern

¹Andrew Porter, "Some New British Composers," Music Quarterly, LI (1965), 12-26.

²Ibid., 14.

idioms, and ensembles that gained some performing experience of avant-garde music. Today there remains a remnant of the concert audience which supports the recitals and programs featuring more progressive concepts in music. This interest has been maintained, as evidenced by an endless thread of commissions coming from festival committees, diverse foundations, university authorities and schools, and in some instances publishers, all seeking works from young composers representing the latest musical concepts.

These young composers who experienced the early innovations of Lutyens and Glock constitute what has become known as the New English school of music. This group followed the established generation of Britten, Walton, and Tippett, and includes such names as Richard Rodney Bennett, Thea Musgrave, Peter Maxwell Davies, Nicholas Maw, Harrison Birtwistle, Malcolm Williams, Daphne Oram, and Alexander Goehr. Three of these, Goehr, Davies, and Birtwistle belong to the "Manchester Group" so called because these men studied at the same time at the Royal Manchester College of Music in the mid-fifties. Davies early exhibited a powerful and original creative personality. He was born in Manchester in 1934, and received his early formal training at Leigh Grammar School. In addition to his courses at Manchester College, Davies also attended Manchester University where his interest was devoted to a study of the rhythmic systems of Indian music.

Numerous honors have been bestowed upon Davies for his achievements as a composer. For three consecutive years, from 1958 through 1960, he represented England at the annual festival of the International Society for Contemporary Music. In 1957 he won an Italian Government Scholarship which enabled him to study with Goffredo Petrassi in Rome. His studies here resulted in two orchestral works, both of which employ Medieval compositional techniques. One of these, the Prolation for Orchestra, won the 1959 Olivetti prize. From 1959 to 1962 Davies was appointed director of music at the Cirencester Grammar School where he gained prominent recognition in the realm of music education for his outstanding success in using avant-garde material and methods. Two major works for children's voices were composed during this period.

It was Aaron Copland who suggested Davies use his Harkness Fellowship to pursue further studies with Roger Sessions at the Graduate School of Princeton University in 1962. In 1965 Davies undertook lecture tours in Europe, Australia, and New Zealand, and returned a year later to Australia as composer-in-residence at the University of Adelaide. At present he resides in a remote country village where his time is devoted mainly to composition and frequent lecturing. Occasionally he conducts the Pierrot Players, a chamber ensemble organized in 1967 by Davies and Harrison Birtwistle for the purpose of performing contemporary compositions. More recently Davies has been conducting an

ensemble known as The Fires of London.

The versatility of Peter Maxwell Davies has not restricted his compositional interests to a singular idiom. His craftsmanship has permeated a wide variety of forms, the most recent being in the dance and opera media. About three-fifths of his total output to date is in the form of choral music. Concerning this genre Colin Mason states:

Vocal music generally forms a large and significant part of his output, perhaps partly because, like many other composers in an age when unlimited new technical possibilities seem to be available, he finds in this most elemental and enduring form of music-making a readier communication with listeners and performers than through abstract instrumental music, and also a means of controlling and directing his invention into a channel of more clearly defined limits than are imposed by instruments.¹

Davies' choral compositions encompass a broad spectrum, ranging from simple to complex structures. In general the large works are more intricate in design. Scores should be used for better elucidation of each expository discussion. This study is divided into two segments: the first is devoted to the larger compositions, and the second to the smaller pieces. The works in both parts are presented in chronological order.

¹Colin Mason, "English Music," in Twentieth Century Music, ed. by Rollo H. Myers (London: Calder and Boyars, 1968), p. 225.

CHAPTER II

THE LARGER WORKS

In a span of six years, from 1959 to 1965, Davies' choral output included seven compositions which in terms of performing length can be considered as larger works. The performance time ranges from approximately ten to thirty-three minutes, with the norm being about twenty minutes. One of these compositions, the Leopardi Fragments, is a cantata for soprano and alto while the remaining six are for mixed voices. Of these six, Veni Sancte Spiritus and Ecce Manus Tradentis require solo voices, and Five Motets is for double chorus and solo quartet. O Magnum Mysterium, Te Lucis Ante Terminum, and The Shepherd's Calendar were conceived for performance by young musicians. The Shepherd's Calendar and Five Motets are designed antiphonally, each having three groups which are to be spatially separated for performance. All are instrumentally accompanied.

Compared to the smaller compositions, the larger works display more complexity in internal organization and more varied developmental procedures, especially in the area of rhythm, meter, and texture. Improvisation, chromaticism, and traits of serialism are also frequently

employed in the larger works.

Most of these compositions are sacred with texts drawn from Medieval poetry. A chronological list of Davies' choral works is found in Appendix I, and the texts are reprinted in Appendix II.

FIVE MOTETS

The Five Motets are designed as separate compositions but they are cyclical in their relationship to each other, and should be performed collectively as a single unit. In 1959 these motets were scored for unaccompanied double chorus and soloists. By 1962, however, revisions were made and an instrumental accompaniment was added to the choral texture. The work, in composite form, is scored for three separate groups which are to be spatially divided for the intended coro spezzato effects. Plate I illustrates these three groups with their forces and respective stage placement. The Plate shows elements of general structure, and also distinguishes performers (encircled) from non-performers within a given movement. Symmetrical relationships are apparent not only within each motet, but also with respect to the entire work. The center movement, for example, because of its length and its use of all forces within, looms as the pillar of the composite work.

PLATE I

Spes Vita	Alma Redemptoris	O Lux	Nec Mora	Attollite
C (solo) S A T B Vn I Vn II Va Cello D. Bass	C (solo) S A T B Vn I Vn II Va Cello D. Bass	C (solo) S A T B Vn I Vn II Va Cello D. Bass	C (solo) S A T B Vn I Vn II Va Cello D. Bass	C (solo) S A T B Vn I Vn II Va Cello D. Bass
L R Cho. I Cho. II S S A A T T B B Tpt. I Fl. Tpt. II Ob. Tbn. I Cl. Tbn. II Bas. Ch. Org. D. Bas. Ch. Org.	L R Cho. I Cho. II S S A A T T B B Tpt. I Fl. Tpt. II Ob. Tbn. I Cl. Tbn. II Bas. Ch. Org. D. Bas. Ch. Org.	L R Cho. I Cho. II S S A A T T B B Tpt. I Fl. Tpt. II Ob. Tbn. I Cl. Tbn. II Bas. Ch. Org. D. Bas. Ch. Org.	L R Cho. I Cho. II S S A A T T B B Tpt. I Fl. Tpt. II Ob. Tbn. I Cl. Tbn. II Bas. Ch. Org. D. Bas. Ch. Org.	L R Cho. I Cho. II S S A A T T B B Tpt. I Fl. Tpt. II Ob. Tbn. I Cl. Tbn. II Bas. Ch. Org. D. Bas. Ch. Org.
- Outside forces predominate	- Equal forces - Low sonorities	- Equal forces and sonorities - Pillar of composition	- Solo group only (high sonorities) - Unaccompanied vocal	- Outside vocal accompanied by center instrumental forces

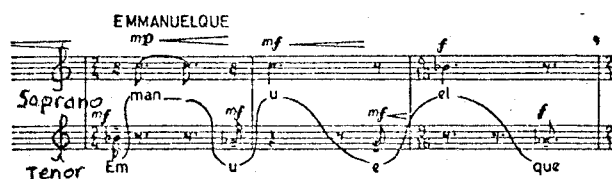
The motets are highly integrated in their sharing of musical ideas from a common nucleus. Anthony Payne states:

. . . it is possible to detect procedures that reflect serialism, as for instance in the vertical re-ordering of chords, and in the spinning of melodic lines from note-complexes already established as harmonic. But otherwise forms proliferate mainly from the composer's natural feeling for freely expanding atonal line and texture. In this respect he sometimes appears to discipline himself by applying techniques roughly analogous to renaissance parody, though from within the work rather than from an outside source.¹

Spes Vita

The first motet is comprised of seven sections, each approximately eight bars long, and a closing six-bar coda. Each section is led by the soprano and tenor solo voices from the central group who share the melodic line in a manner similar to Medieval hocket. This device is commonly found in the Five Motets.

Ex. 1



Harmonic support is provided by chorus and orchestra I with the chorus joining on vowels already initiated by the solo voices. The boundary of each section is

¹Anthony Payne, "Peter Maxwell Davies's Five Motets," Tempo, LXXII (Spring, 1965), 7.

Ex. 2

PROPHETA, SACERDOS, ② MESSIAS, SABAOTH,

SOLI

5. *f* pro - phe - ta, *f* *p* *f* Mes - si - as, *mp*
 1. sa - cer - dos, *pp* *mf* *f* *pp* *pp* Sa - ba - oth, *mp*

CHORUS I

5. *f* *mf* *p* *pp* *mf* *f* *pp* *pp* *a*
 A. *ppp* *mf* *pp* *pp* *pp* *a*
 T. *ppp* *mf* *pp* *pp* *pp* *a*
 B. *ppp* *mf* *pp* *pp* *pp* *a*

ORCHESTRA I

1. *mp* *mp* *p* *ppp* *mp* *mp* *pp* *pp*
 2. *ppp* *mp* *pp*
 Tbn. 1. *ppp* *mp* *pp*
 2. *ppp* *mp* *pp*
 ChOrg. 1. *mp* *mf* *pp*

CHORUS II

5. *mp* *pp* Rab - bi
 A. *mp* *pp* Rab - bi
 T. *mp* *pp* Rab - bi
 B. *mp* *pp* Rab - bi

ORCHESTRA II

Fl. *mp* *pp*
 Cl. *mp* *pp*
 Bsn. *mp* *pp*
 D Bsn. *mp* *pp*
 ChOrg. 2. *pp*

defined by chorus and orchestra II with a single sustained chordal punctuation (Ex. 2).

A core phrase of eight pitches provides the nucleus from which much of the material for these motets is drawn. In the first motet each section is constructed on the phrase (Vs. I) illustrated in Ex. 3, with subsequent sections employing further transcriptions and variations of this pitch series.

Ex. 3

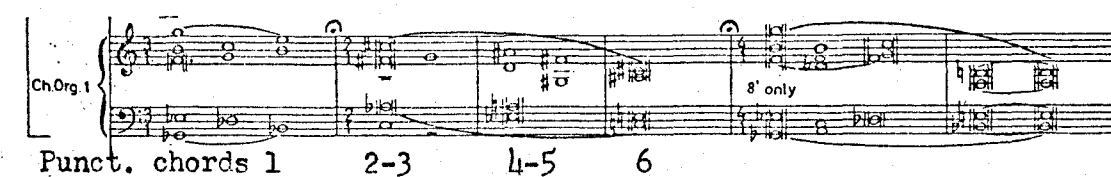


The composer, however, avoids a strict serialistic approach. The first two pitches of verse II, for example, are reversed, while verse III and VII remain unaltered. All are transposed from the original core phrase. The last section, verse VII, remains faithful for a total of seven pitches. The remaining verses have mutations that suggest more remote relationships. However, there are melodic and rhythmic fragments that exhibit a strong affinity to the ancestral core.

A strong cohesive element exists between the coda and the six chordal punctuations following each verse. First of all, these punctuations are largely drawn from

the melodic formation of the verses they close. This can be seen by comparing the first punctuation in Ex. 4 with the core phrase of verse I in Ex. 3. Secondly, the coda consists of these six punctuations combined and extended homophonically by chorus I and II with their respective instrumental accompaniments.

Ex. 4 - Coda (sonorities scored for chamber organs I & II)



In addition to being a musical summary, the coda prompts a textual and stylistic consideration as well. In a figurative sense it becomes an "amen" voiced homophonically by combined choirs, in contrast to the solo oriented verses. It is further distinguished from the preceding verses by its subdued dynamics and its sustained quality, which agogically accents the final culmination of the text, "Christus Jesus."

Alma Redemptoris Mater

This movement, like the first, is strophic in design using eight "paragraphs"¹ or extended phrases each ranging from seven to ten bars in length. Phrases are delineated by textual content and structure as well as cadential features, i.e., sustained sonorities,

¹A term used by Payne with reference to irregular phrase lengths.

decrescendos, double bar lines, and pauses written into the score.

The consistent use of low sonorities from all three groups creates a sombre mood in this movement. Although the scoring remains the same throughout, staggered entries by groups I and II insure constantly changing textures within the contrapuntal design.

Ex. 5

The musical score for Ex. 5 is arranged in a system with six staves. The top staff is for the Solo group, with Tenor (T.) and Bass (B.) voices. The second staff is for Solo strings, with Violoncello (Vc.) and Double Bass (Db.). The third staff is for Chorus I, with Tenor (T.) and Bass (B.) voices. The fourth staff is for Orchestral I (ORCH. I), with two Trombones (Tbn. 1 and 2). The fifth staff is for Chorus II, with Tenor (T.) and Bass (B.) voices. The sixth staff is for Orchestral II (ORCH. II), with Bassoon (Bsn.) and Double Bassoon (D. Bsn.). The score is in 3/4 time and features a variety of dynamic markings including *f*, *p*, *mp*, *pp*, *ppp*, and *fpp*. The Solo group begins with the word "POPULO;" and the lyrics "po - pu - lo". The Solo strings play an evasive accompaniment. The Chorus groups enter with staggered entries, and the Orchestral groups provide harmonic support. The score concludes with a double bar line and a final dynamic marking of *ppp*.

The tenor and bass voices from the center solo group perform the melodic material in the same hocket style exhibited in the first motet, while the cello and double bass accompany the solo voices in an evasive,

interweaving manner. In lieu of strict doubling, voices and strings merge in and out of their lines, sometimes in canonic fashion as shown in Ex. 5.

Behind the center solo group a subdued backdrop of sound is provided by the male voices of chorus I and II accompanied by trombones and bassoons, respectively. The vocal passages are comprised mainly of vowel sounds without consonants, on syllables currently sung by solo voices above (Ex. 5). The instrumental accompaniment to chorus I and II, for the most part, doubles the voices consistently.

The relationship of this motet to the preceding Spes Vita can be seen in Ex. 6 which illustrates a core phrase of nine pitches drawn from the first phrase of the first motet. Plate II illustrates the relationship of the Ex. 6

Allegro moderato

Soprano & Tenor Solo
(Tenor an octave lower)

Chamber Organ I & Trombones
(Ch. I omitted)

Sop.

vi - a vi - ta sa - lus ra - ti - o

sa - pi - en - ti - a lu - men

PLATE II

Intervalllic relationship of Alma Redemptoris Mater
paragraphs to core phrase of Spes Vita

Inter-vals: (3rd-3rd)(half-half)(half-whole)									
Core	B	G	D#	F#	E	F	C#	C	B ^b
	1	2	3	4	5	6	7	8	9
Par. 1	E ^b	G ^b	F	B	G	C	E	C#	A#
	3	4	6	1	2	8	5	7	9
2	A	C#	E#	(G	A ^b	F)	E ^b	C	D
	2	1	3	(8	7	9)	7	9	8
3	D	F#	B ^b	(A ^b	G ^b	A)	E	G	E ^b
	1	3	2	(8	9	7)	Added pitches C# E		
4	(A	G	B ^b)	B	A	B ^b	(E ^b	E	F)
	(8	9	7)	4	5	6	(5	6	4)
5	(D	D ^b	E ^b)	E	C ^b	G	C	G ^b	A ^b
	(6	5	4)				A		
6	(E ^b	D	E)	G#	D	C	A	B ^b	G
	(6	5	4)				A : C#		
7	(E ^b	E	C#)	(F	D ^b	A)	B ^b	B	D
	(8	7	9)	(1	2	3)	A ^b E G G ^b C A ^b		
8	D	F	B	C#	C	B	D ^b	D	F#
				4	6	5	F B G A ^b		

() - applies to another grouping

□ - free, unrelated group

Paragraphs become gradually more liberated from original core. Paragraphs two through eight are transposed, each three-note grouping a different interval from the core.

eight paragraphs of Alma Redemptoris Mater to the core phrase in Ex. 6. The first paragraph, for instance, represents the core phrase in exact pitch but completely rearranged in order. Subsequent paragraphs remain constant in their three-note groupings. However, transpositions are frequent and pitches are freely rearranged within each grouping. With each succeeding paragraph Davies' compositional freedom increases and the relationship becomes more remote. Paragraphs are lengthened by the gradual addition of pitches, and cadential points become less defined.

A further relationship is also apparent between these paragraphs and the punctuation chords in the coda of Spes Vita. The first nine different pitches sung by the solo voices in the first paragraph represent the exact pitches found in the first bar of the coda (see Ex. 4).

O Lux

The third and central movement is the longest and most elaborate of the Five Motets. Symmetrically, it is the pillar of the entire work. Form, length, and style in this movement are controlled largely by the descriptive text whose narrative flow accounts for the through-composed musical design of this motet. The movement is distinctly sectional with few over-lapping phrases. The solo and two chorus-orchestra groups function in the manner of a tri-logue with spatial separation providing the

key to its elucidation. The two choruses are occasionally heard simultaneously, but the solo group is scored alone. Only on the final cadence chord are all three groups combined.

The controlling power of the text is apparent in numerous examples of text painting in this movement. Spatial disposition becomes effective in the passage, "you in you and me in you," where each group is assigned a particular word and the musical conversation is tossed back

Ex. 7

The musical score for Ex. 7 is divided into four main sections: SOLO, SOLO STRINGS, CHORUS II, and ORCHESTRA II. The SOLO section includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The SOLO STRINGS section includes staves for Violin I (VI. I), Violin II (VI. II), Viola (Vla), Violoncello (Vc), and Double Bass (Db). The CHORUS II section includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The ORCHESTRA II section includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Double Bassoon (D.Bsn), and Chorus Organ 2 (Ch. Org 2). The score is written in 4/4 time and features various musical notations, including dynamics (f, p, mf, pp, fpp, arco, pizz), articulation (accents, slurs), and text in Latin. The lyrics for the Chorus II section are: "om - nis", "le - ne - brae", "om - nis", "ob - scu - ri - tas", "om - nis", "ob - scu - ri - tas".

and forth. This type of choral hocket is similarly applied to more descriptive words such as "obscuritas," "tenebrae," and "umbra." These sombre sonorities are depicted by the low voices and instruments of chorus and orchestra II, while the solo group with string accompaniment musically sustains the words, "Lux" and "Lumen" (see Ex. 7). Payne observes that:

. . . the composer has taken considerable care with his response to the words, both in terms of sonority and in its formal application . . . this ties word-sense to form far more cogently than the usual haphazard word painting, and in conjunction with the composer's freely developing yet cellular melodic lines is the most important factor in the work's formal layout.¹

The original note cell and the punctuation chords of Spes Vita are the materials which clearly link O Lux to the earlier movements. The soprano line of chorus I traces the exact notation of the first note cell in the opening motet. The bass voice line simultaneously sings this series of notes augmented and transposed up one-half step (Ex. 8). The tenor line in the succeeding phrase of chorus I reveals a re-ordering and transposition of the cell just as it appears in verse II of Alma Redemptoris Mater (see Ex. 3). While there are passages whose relationship is less defined, the note cell appears from time to time throughout the movement in a variety of mutations. Its final appearance in original form occurs

¹Payne, "Five Motets," pp. 10-11.

nine bars from the end establishing a cyclical unity to the motet. Many of the sustained chords in the solo group are based upon the punctuation chords in the first movement. The opening sustained chord in the solo group, for example, is a reiteration of the first "Christus" chord in the coda of Spes Vita. Continuity is further preserved by the solo group which initiates its successive phrase with the same pitches and chordal disposition that closed the previous passage (see Ex. 7).

The texture within each group varies according to the text painting demands made upon specific sonorities.

Ex. 9

The musical score for Ex. 9 is divided into two main sections: SOLO and SOLO STRINGS. The SOLO section includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The SOLO STRINGS section includes staves for Violin I (VI. I), Violin II (VI. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.). The score is marked with various dynamics such as *pp*, *mp*, *f*, *ppp*, and *ppp*. It also includes performance instructions like *pizz.* (pizzicato) and *arco* (arco). The score is numbered 10 in the top right corner.

Each group or band of sound is a contrapuntal entity with voices consistently doubled by instruments below. Strict parallel doubling is avoided in favor of a constant interchange of supporting instrumental lines resulting in heterophonic textures. In this way new sonorities are constantly evolving and a supple forward motion is always maintained (see Ex. 9).

Other aspects providing a fresh, virile quality are the constantly changing meters throughout and the contrapuntal application of dynamics whereby each individual line is assigned its own gamut of variation. A crescendo in one part is conversely treated in another.

A further testimony to the textual orientation of this motet is illustrated in the score by two grand pauses, one before the word, "ignorantiae" (Ex. 10), and the other before the final phrase, "vero solo et summo bono." These two ideas in direct contrast are thus set apart and highlighted in this manner. The musical treatment is as varied as the concepts themselves. "Ignorantiae" is scored in eighth notes for low sonorities in group II while the "vero"

Ex. 10

CHORUS II

I. *p* *f* G.P. *f* *p*

um - brae ig-no-ran - ti-ae

B. *p* *f* *f* *p*

um - brae ig-no-ran-iae

phrase is scored in gradual augmentation from half notes to whole notes, and embraces all the groups in the closing cadence.

Nec Mora

The fourth motet stands in strong contrast to the movement preceding it. It is brief, unaccompanied, and is scored only for soprano and alto voices of the solo group (Ex. 11). Payne describes it as a feeling of "static improvisatory calm after the hectic allegro of the third movement. . . ." ¹ Although the movement is through-composed, a fermata and pause at mid-point divides the composition into two sections, one verse for each part.

A lento tempo and quasi-recitative style contribute to the dramatic expression of the text which here depicts firm conviction against overpowering adversity. The compositional setting varies between a contrapuntal and homophonic style. Staggered entries characterize the first section with both voices featuring melodic adaptations of the original note cell, with a notable prevalence of whole tone usage throughout. The vocal dialogue becomes more homophonic and subdued dynamically as the first section draws to a close on an interval of a major second.

The second section begins homophonically, but thereafter includes phrases with non-aligned textual

¹Ibid., 11.

4. Nec Mora, Carnifices Gemini

♩ = 56 approx
piano quasi recit

Soprano
Nec — mo — ra, car — ni — fi — ces ge — mi — ni

Alto
ca — (-a-) — ar — ni — fi — ces ge — mi — ni

1 *ppp*
S (e-) et la — lus
A iun — ce — a pec — to — ra di — la — ce — rant,

2 *mp*
S un — gu — la — vir — gi — ne — u — m — et ut — rim —
A pul — sal — ut — rim —

3 *ppp*
S — que et ad os — sa se — cat; Eu — la — li — a
A — que et os — sa se — cat; Eu — la — li — a

4 *ppp*
S nu — me — ran — te no — tas. "Scri — be — ris ec — ce mi — hi, Do — mi —
A nu — me — ran — te no — tas. "Scri — be — ris ec — ce mi — hi, Do — mi —

5 *ppp*
S — ne (-a), quam u — vat — hos a — pi — ces te — ge — re, qui
A — ne, quam u — vat — hos a — pi — ces te — ge — re, qui

6 *pp*
S tu — a, Chris — te, tro — pae — a no — tant! No — men et
A tu — a, Chris — te, tro — pae — a no — tant! No — men et

7 *pp* *poco a poco*
S ip — sa sa — crum lo — qui — tur pur — pu — ra sa — (-a)
A ip — sa sa — crum lo — qui — tur pur — pu — ra

8 *pp*
S (-a) — gui — nis e — li — ci — ti
A san — gui — nis e — li — ci — ti

9 *ppp* *anche crescendo*
S (-a) — gui — nis e — li — ci — ti
A san — gui — nis e — li — ci — ti

ff moderato *allarg* *lentissimo* *sf sf sf* *p sf mp* *ppp*

syllables. These syllables iterated at varying times draw attention not only to the vocal dialogue as a device, but to the intervallic relationships as well. Seconds, sevenths, and tritones are especially prominent. In this section a point of melodic destination is apparent especially in the soprano line. After a pp entry the line ascends to a broad fff climax reached on the first syllable of "elicit*i*." The alto line remains primarily in a low C^b-E^b range and emerges only for the final four bars of the section. It supplies the tritone to the climax and then proceeds upward to join the soprano on the final unison high F pitch. A terraced decrescendo on each successive syllable of "elicit*i*" brings the phrase to a ppp close.

Attollite Portas Principes

The final motet draws upon another combination of forces from the three groups. It is scored for choirs I and II which are accompanied by the strings from the central solo group (Ex. 12).

The musical material consists of a three to four-voice texture spread loosely over the two choruses and doubled by the string accompaniment. Vocal lines are intricately criss-crossed both in pitch and in rhythmic articulation throughout the entire movement. There is no doubling of any voice part within this double chorus framework. Both choruses are actively engaged in the sharing of pitches and syllables in a pointillistic fashion. A choral dialogue

is more clearly defined on the word, "elevamini," where successive syllables are chordally shared by each chorus in turn.

Intervallic relationships in melody and harmony consist primarily of seconds, open fifths, and tritones. The preponderance of fifths coupled with an Adagio tempo and sustained cadences lends a spacious quality to this final motet.

Ex. 12

① PRINCÍPES

CHORUS I

S. *pp* *p* *mp* *p* *pp* *pp*
- las pri - m ci - pes ve - e -

A. *pp* *p* *mp* *p* *pp* *pp*
- las pri - i - i - e - es

T. *pp* *p* *mp* *p* *pp* *pp*
- las - i - i - ci - pes ve - e -

B. *pp* *p* *mp* *p* *pp* *pp*
- las - i - i - ci - pes ve - e -

CHORUS II

S. *pp* *p* *mp* *p* *pp* *pp*
- i - m ci - pes e -

A. *pp* *p* *mp* *p* *pp* *pp*
- i - m ci - pes ves

T. *pp* *p* *mp* *p* *pp* *pp*
- i - m ci - pes

B. *pp* *p* *mp* *p* *pp* *pp*
- i - m ci - pes

SOLO STRINGS

VI. I *pp* *p* *mp* *p* *pp* *pp*
- i - m ci - pes

VI. II *pp* *p* *mp* *p* *pp* *pp*
- i - m ci - pes

Vla *pp* *p* *mp* *p* *pp* *pp*
- i - m ci - pes

Vc *pp* *p* *mp* *p* *pp* *pp*
- i - m ci - pes

Do *pp* *p* *mp* *p* *pp* *pp*
- i - m ci - pes

The musical phrases are irregular in structure and are determined largely by textual design. Phrases are defined by changes in texture, meter, and dynamics. Cadential points are denoted at times by sustained chords or

note values. Fermatas and pauses are included among the score markings by the composer. A hiatus of this nature separates the final "Rex gloriae" from the preceding material. The first chord of this phrase and the melodic progression of the top soprano line both find their ancestry in the coda chords of the opening motet (compare Ex. 13 with Ex. 4). This is another of many instances which illustrate the composer's ability to freely develop melody out of harmony. In this case it also marks the completion of a cycle which enjoins the first movement to the last.

Ex. 13

The musical score for Ex. 13 is divided into two systems, CHORUS I and CHORUS II. Each system features four staves for voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). CHORUS I begins with the word 'REX' and 'GLORIAE.' and includes dynamic markings like 'pp' and 'PPP'. CHORUS II continues the 'GLORIAE.' section. The score includes various musical notations such as notes, rests, and fermatas.

O MAGNUM MYSTERIUM

The composer's appointment as Director of Music at Cirencester Grammar School in 1959 provided for him

experiences in music education among young students. In this new situation the main problem was to provide music for children in a meaningful contemporary idiom that would remain within their capabilities and yet not compromise the composer's integrity. The major composition to emanate from the Cirencester period was the O Magnum Mysterium, a cycle of carols and instrumental sonatas with a concluding virtuoso organ fantasia.¹ The sequence of pieces, instrumentation, and suggested performance layout is found on Plate III.

The work, a meditation upon the wonders and promise of the Nativity, draws its compositional material from the opening soprano solo. Formally there are three units, each comprised of two choral pieces and one instrumental piece. The composer states, however, that the carols and sonatas may be performed separately, or as a small group together, in any combination. The final organ fantasia is the culmination of all the preceding sections.

The vocal portions are homophonic in design with simple, direct harmonies, and fluent, energetic lines. A medieval quality prevails in the midst of strong tritonal vocabulary. The instrumental sonatas are characterized by a more fragmented style of composition. Controlled improvisation comprises much of the second sonata. These passages give vent to the creative imaginations of primary and secondary school-age performers for whom the work was written.

¹The organ fantasia is not included in this study.

PLATE III

NOTE

The complete work "O Magnum Mysterium" consists of the following:

Carol: O Magnum Mysterium (treble only, solo if preferred)

Carol: Haylle, comly and clene

Sonata I: Puer Natus

Carol: O Magnum Mysterium (treble and alto only)

Carol: Alleluia, pro Virgine Maria

Sonata II: Lux fulgebit

Carol: The Fader of Heven

Carol: O Magnum Mysterium (to four voices)

Organ Fantasia on 'O Magnum Mysterium'

The carols should be sung a cappella, or discreetly doubled by a string quartet, woodwind quartet, or very quiet pipe-organ if this is absolutely necessary. (This should, in any case, be avoided for 'O Magnum Mysterium' to one or two voices and 'The Fader of Heven'). The carols and sonatas may be performed separately, or as a small group together, in any combination.

INSTRUMENTATION

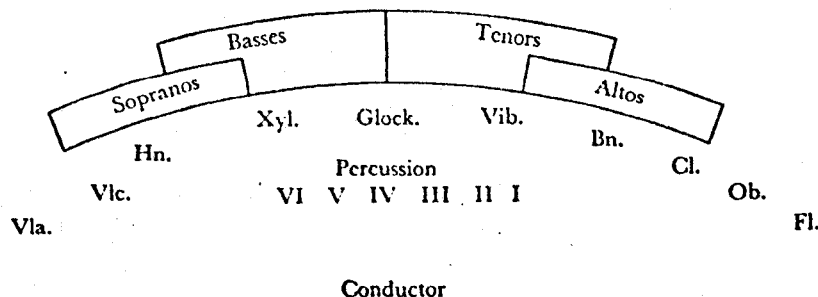
Flute	† Percussion (6 players):
Oboe	I Side Drum with snares
Clarinet in B $\flat$	Side Drum without snares
Bassoon	II Woodblock, Bass Drum
Horn	III Maracas, Tam-Tam
Viola	IV Tambourine, 4 Temple Blocks
Violoncello	V A pair of Indian Cymbals
*Glockenspiel	(pitch ad lib.), Castanets,
Xylophone	Small Gong
Vibraphone	VI Suspended Cymbal, Handbell

* The glockenspiel can also be used as substitute for the xylophone and vibraphone.

† If difficulty is experienced in obtaining any of the instruments, compromise arrangements are suggested as follows:

- | | |
|---|---|
| (a) Woodblock: this can be made easily. | (d) Temple Blocks: coconut shells of distinct pitches will suffice. |
| (b) Maracas: a good baby's rattle will suffice. | (e) Handbell: a tubular bell will suffice. |
| (c) Tam-Tam: a large dinner gong is suitable; a small one for the Small Gong. | |

SUGGESTED ARRANGEMENT OF CHOIR AND INSTRUMENTS



O Magnum Mysterium (treble solo)

The first section states the monodic chant upon which the entire work is based. Wilfred Mellers describes it as:

a treble solo like plainchant, yet different too, because the pervasive stepwise movement is occasionally disturbed by more complex intervals--especially by the diabolus of the tritone. This gives to the monody--the more so because it is sung by children's voices, sharp and clear in line, without emotional vibrato--an oddly moving precariousness.¹

The solo chant, slightly modified, outlines the Locrian mode on the scale of F (Ex. 14). Forlorn in quality, it is a fitting vehicle for the text centering on the mystery of Christ's birth. Modal alterations and fragments of synthetic scales are an integral part of the choral passages within this work.

The melody develops gradually from within as each successive phrase grows materially and dynamically out of the one preceding it. The gently rising melodic curve reaches its climax tonically and agogically on "Dominum," where a subito pp level releases all the accumulated tension. The denouement remains subdued as the closing phrase gradually settles back to the opening F pitch. The total range encompasses one octave.

¹Wilfred Mellers, "From Magic To Drama," Musical Times, CV (January, 1964), 421.

Ex. 14

O MAGNUM MYSTERIUM

Peter Maxwell Davies

Lento (♩ = c.58)

S *p* O mag - num - mys - te - ri - um, et ad -

A *p* O mag - num - mys - te - ri - um, et ad -

T *p* O mag - num - mys - te - ri - um, et ad -

B *p* O mag - num - mys - te - ri - um, et ad -

Reduction
(for
rehearsal
only)

poco cresc. mi - rab - le sac-ra - men - tum, ut a - ni - ma -

poco cresc. mi - rab - le sac-ra - men - tum, ut a - ni - ma -

poco cresc. mi - rab - le sac-ra - men - tum, ut a - ni - ma -

poco cresc. mi - rab - le sac-ra - men - tum, ut a - ni - ma -

pp - li - a vi - de - reu - do - mi - num

pp - li - a vi - de - reu - do - mi - num

pp - li - a vi - de - reu - do - mi - num

pp - li - a vi - de - reu - do - mi - num

na - tum, ja - cen - tem in - praec - se - pi - u

na - tum, ja - cen - tem in - praec - se - pi - u

na - tum, ja - cen - tem in - praec - se - pi - u

na - tum, ja - cen - tem in - praec - se - pi - u

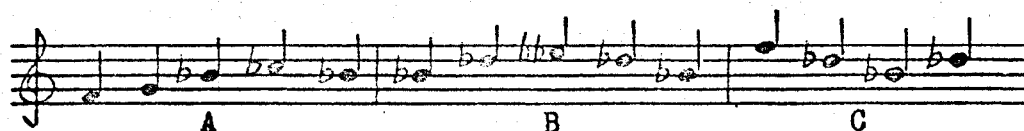
Haylle, Comly and Clene

Three strophs comprise this four-part unaccompanied choral section. Each verse is syllabic and choral throughout. The text, a welcome to the new-born Child, is from the second shepherd's play of the Wakefield Cycle of Mysteries. It is folk-like in style and dictates a simple musical setting with short melodic phrases. The syllabic variations of each verse also demand frequent changes of meter which create an energetic lilt to the work. The dynamic levels vary with each verse but the brisk tempo remains constant.

The nucleus of this work is a series of pitches suggesting the Dorian mode on F with lowered fifth, sixth, and seventh degrees of the scale. The fifth and seventh are usually flatted when approached from below, with the fifth forming the tritone which has become an identifying trait within Davies' compositions.

Melodically the piece follows the curvature of the opening O Magnum Mysterium. There are three phrases, each germinated by the one preceding it, and each occurring on a progressively higher pitch level. Each phrase is expanded by organic growth and motivic repetition, with all verses conforming to an ABCA melodic pattern. The following example illustrates the core of each phrase and the progressive development of the melodic line.

Ex. 15



The voice parts are restricted in compass, but move logically within the span of a tenth. The alto line is exclusively conjunct and is limited to a minor third in range. Tritones, fourths, and seconds are frequently superimposed upon each other, thus creating a preponderance of biting tone clusters.

Sonata I: Puer Natus

The first sonata is scored for four wind instruments, flute, oboe, clarinet, and horn; two strings, viola and cello; and a variety of percussion instruments which include a xylophone and glockenspiel. The work, sixty-five bars long, is AABA in design. The A sections are each eighteen bars in length while the B section is limited to eleven bars. A fermata closes each section and distinctly separates it from the one following.

The opening O Magnum Mysterium chant, incorporated into Sonata I, is subjected to octave displacement and instrumental coloration. It is taken in turn by the horn, clarinet, oboe, and viola. The succession of notes both in pitch and instrumentation remains constant throughout each A section. Variation occurs in that each A section successively accumulates a slightly heavier texture with

decorative material woven around the melodic core. Percussion, flute, and cello are added to section A¹ while A² employs the complete ensemble including glockenspiel and xylophone (Ex. 16). The B section is more compact with shorter note values offset by pedal point in the cello and viola. Several retards in this section provide temporal elasticity.

The sonata is harmonically pantonal, with seconds and tritones as predominating intervallic relationships. The identity of this work lies primarily in its structural form and in its pointillistic melody shared by four selected instruments.

A slow tempo, uncomplicated rhythm, and a loosely knit style are factors that facilitate the performance of this work by young students. Articulation and dynamic markings also are explicitly scored giving each performer a composite view of his interpretive responsibility. This is especially helpful to young players whose primary attention must be focused upon the fundamentals of pitch and duration of each note. This work is direct in its formal structure, and economic in its use of materials.

O Magnum Mysterium (treble and alto duet) (Ex. 14)

The opening piece of the second unit is a reiteration of the solo chant, now in duet form. The alto line by itself exists as a single component of the four-part setting of the chant, occurring later in the work. The

Ex. 16

K *a tempo*

Fl. *mp* *pp* *mp* *pp*

Ob. *p* *pp* *mp* *pp*

Cl. *p*

Hn. *fp*

Xyl. *6* *3* *3* *3*

Perc. *pp* *ppp*

Perc. VI Cymb. susp. *dr*

Perc. III Tam Tam *dr*

L

Fl. *p* *p* *mf* *p*

Ob. *pp* *mf* *p*

Cl. *mf* *pp*

Hn. *pp*

Xyl. *6* *3* *3* *3*

Perc. *pp* *pp*

Perc. III Tam Tam *p*

Perc. VI Cymb. susp. *3*

Vla. *p* *mp* *pp*

Vlc. *pizz.* *f*

line is melodically conjunct, revolving around an F pitch level and encompassing a major seventh in total range. Its relationship to the chant above is syllabic and homophonic with major seconds and tritones being the most prominent intervals between the two parts.

The aural effect of this duet is a single sonority emanating from two voices rather than two distinct lines maintaining their individuality. The chant, in harmonized form, represents a step toward gradual textural expansion as an over-all concept of the complete work.

Alleluia Pro Virgine Maria

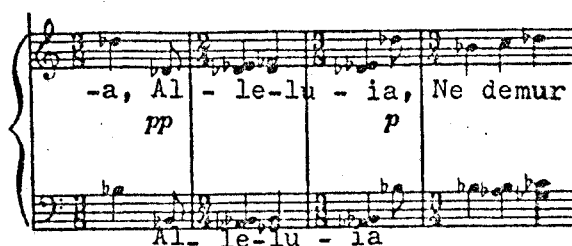
The composer's penchant for Medieval forms is clearly evident in the four-part setting of Alleluia Pro Virgine Maria. The piece, homophonic and syllabic throughout, follows the pattern of a fifteenth century carol which employs a burden or refrain sung in alternation with a number of uniform stanzas.

The refrain opens and closes the work with full chorus in harmony. It is seventeen bars long and is comprised of an eight and one-half-bar phrase repetition. It is distinguished from the verse section by its allegro moderato tempo, its tutti chorus setting, and its various dynamic levels for each of its five recurrences. Meter changes, determined largely by the text, occur frequently and are a source of rhythmic vitality in both refrain and verses.

The melodic material of this carol is built on a synthetic scale of alternating whole and half-step intervals recalling Messiaen's mode of limited transposition. The melodic range of the burden spans a tritone from A to E^b while for the verse section the tritone is transposed one half-step higher, from B^b to F^b (see Ex. 18). Cadential alterations affecting the final note of each section include a B^b pitch for the burden and an A pitch for the verse. The soprano line of the burden section moves conjunctly while the remaining parts beneath fulfill a homophonic function. The bass line, for instance, is limited to two pitches, A and F[#], throughout the entire refrain. Tritones and seconds superimposed constitute the majority of the four-part chords in the refrain.

The verse section, dynamically subdued and mod-erato in tempo, is scored for solo soprano, tenor, and bass in a style resembling Medieval conductus. The section is thirteen bars long and is comprised of two short lines which are bisected by a four-part tutti "alleluia." The dramatic qualities of the early Baroque are brought to mind by this brief two-bar interruption featuring a sudden octave drop to low sonorities on a pp level.

Ex. 17



A four-note ostinato pattern, rhythmically diffused, occurs four times in the bass line and provides a foundation for this verse section. Even though the soprano moves more freely in pitch than the bass, there is a definitive polarity of outer voices as they move in contrary motion to each other. The tenor, meanwhile stabilizes the trio on a B^b pitch level.

Ex. 18

The musical score for Ex. 18 consists of three vocal parts (Soprano, Tenor, Bass) and a four-note ostinato pattern in the bass line. The lyrics are in Latin and English. The ostinato pattern is labeled "ostinato" and is repeated four times.

Latin	English
1. Di-va na-ta-li-ci-a	Nostra purgat vi-ci
2. Na-to sac-ri-fi-ci-a	Reges dant tri pli-ci
3. Mortis vincla truci-a	Solvit di-e ter-ci

This carol exemplifies well an earmark of Davies' compositional style whereby older forms, sometimes fragmented and sometimes amalgamated, are clothed in a distinctive, new harmonic idiom.

Sonata II: Lux Fulgebit

This second instrumental piece simply and graphically portrays the spread and intensification of the light of the Nativity. It is scored for all the instruments listed on Plate III except the glockenspiel. The sonata is divided into two parts separated by a three-bar grand pause which contains a tritone scored for cello, viola, and handbell. Xylophone and percussion precede

the metered first part with a fanfare flourish cadencing on two separate choral clusters each of which differs in pitch center, instrumentation, and duration. The aural effect is analogous to a functional half-cadence announcing a forthcoming theme. The remainder of the first section is scored for woodwinds and takes the form of a wedge in pitch and dynamics. The bassoon provides a stabilized bass line while the flute, oboe, and clarinet become increasingly more animated with their eighth-note figurations. Percussion and strings close the section abruptly with a staccato tritone on a fff level.

The second section, featuring improvisatory treatment, totals eleven unmeasured bars. Each alternates in texture, the full ensemble followed by the vibraphone and suspended cymbal (Ex. 19). More performing time is allotted to the bars with full ensemble as each player is assigned a different tempo for his improvisation. In these bars dynamic gradations also vary for each player and are explicitly marked in the score. Instruments with lower sonorities are assigned two notes per bar while flute, oboe, and clarinet are occasionally given three notes upon which to improvise. Improvisation does not apply to the bars with vibraphone and cymbal. Instead, a fermata governs the duration of each note in the vibraphone melody. By textural contrast these bars release the cacophonic tension of the full ensemble just preceding. Aurally, each

Ex. 19

SENZA MISURA

E

lento $\text{♩} = c.72$ presto $\text{♩} = c.184$ moderato $\text{♩} = c.116$

Fl. ff moderato $\text{♩} = c.116$ p $\text{♩} = c.72$ f $\text{♩} = c.184$

Ob. ff $\text{♩} = c.60$ f $\text{♩} = c.116$ p $\text{♩} = c.72$

Cl. ff $\text{♩} = c.60$ p $\text{♩} = c.116$ p $\text{♩} = c.184$

Bsn. ff $\text{♩} = c.60$ p $\text{♩} = c.116$ p $\text{♩} = c.184$

Hn. ff $\text{♩} = c.92$ p $\text{♩} = c.60$ pp $\text{♩} = c.116$

Vib. ff $\text{♩} = c.72$ pp $\text{♩} = c.116$ pp $\text{♩} = c.152$

I ff $\text{♩} = c.116$ p $\text{♩} = c.40$ f $\text{♩} = c.152$

II ff $\text{♩} = c.60$ pp $\text{♩} = c.40$ mf $\text{♩} = c.60$

III ff $\text{♩} = c.40$ p $\text{♩} = c.152$ pp $\text{♩} = c.116$

IV ff $\text{♩} = c.116$ p $\text{♩} = c.116$ f $\text{♩} = c.72$

V ff $\text{♩} = c.60$ p $\text{♩} = c.184$ pp $\text{♩} = c.184$

VI ff $\text{♩} = c.184$ p $\text{♩} = c.60$ ff $\text{♩} = c.116$

Vla. ff $\text{♩} = c.184$ p $\text{♩} = c.60$ ff $\text{♩} = c.116$

Vcl. ff $\text{♩} = c.184$ p $\text{♩} = c.60$ ff $\text{♩} = c.116$

*The players improvise freely on the given notes, using them in any order. They must make rhythmically interesting patterns, within the metronome marks and tempo indications, taking the given unit as the beat and using any number of beats to the bar. The players enter in succession, the exact order of entry to be determined by the conductor.

group of two bars effects an antecedent-consequent function. All performers are subject to the conductor for the order of entry and for the termination of each bar.

The same three-bar grand pause with tritone separates the second section from the six-bar postlude. In its second appearance the tritone is dynamically articulated f for the handbell and p to ppp for the viola and cello, a notable change from the uniform p marking for all three instruments in its first appearance. The entire ensemble gradually joins in a unison C pitch in the postlude bringing the sonata to a fff close.

The compositional technique prominently employed in Sonata II is the expansion and development of tone clusters. For the most part these clusters contain a core of major and minor seconds and tritones each of which is subjected to a wide gamut of treatment within an allotted amount of time. Dynamics, tempo, duration, and articulation are key elements in the performance of Sonata II, especially in the improvisatory portions. That element of performance which does not come under the control or discretion of the conductor is clearly marked in the score. These articulate directions, plus the composer's insight into the imagination of young artists, permit creditable performances by aspiring young musicians.

The Fader of Heven

In contrast to Lux Fulgebit the next two carols are calm and reflective. The first is a prayer, and the second is a four-part harmonization of the opening chant. The Fader of Heven is scored homophonically and syllabically for two-part treble voices. It is notated in a canzona figuration, whereby a quarter note is followed by two eighth notes on the same pitch. Although the range for both voice parts lies within the octave of D^b, the melodic material is again formed from a series of alternating whole and half-step intervals from F to D^b (Ex. 20).

The piece, brief and simple in construction, is divided into two sections. The first part is ten bars long and the second is limited to only four bars. The sections are further distinguished by differing shades of tonal centers brought about by the frequency of recurring pitches on strong beats, and also by the intervallic relationship of the voice parts which varies in each section. In the first section each textual phrase stems from a unison F pitch level. The alto line deviates little from this core pitch while the melodic range of the upper voice expands to a minor seventh interval. In the second section a preponderance of open fifths divides the voice parts whereby a tonal center is emphasized by each. The soprano line focuses primarily upon A^b and the alto upon D^b with both parts converging to a unison F on the final cadence. A

Ex. 20

THE FADER OF HEVEN

Adagio (♩ = c.44)

Peter Maxwell Davies

pp

S The fa - der of he - ven, God om - ny - po - tent, That

A The fa - der of he - ven, God om - ny - po - tent, That

p *pp* *mp*

sett alle on se - ven, his son has he sent: My name couthe he ne - ven, and

p *pp* *mp*

sett alle on se - ven, his son has he sent: My name couthe he ne - ven and

pp *mf*

lyght or he went. I con - ceived hym full e - ven through

pp *mf*

lyght or he went. I con - ceived hym full e - ven through

p *pp*

myght as he ment, And now is he borne.

p *pp*

myght as he ment, And now is he borne.

Piu lento (♩ = c.40)

pp Solo

He kepe you fro wo: I shalle pray him so; Telle

pp Solo

He kepe you fro wo: I shalle pray him so; Telle

furth as ye go, And myn on this morne.

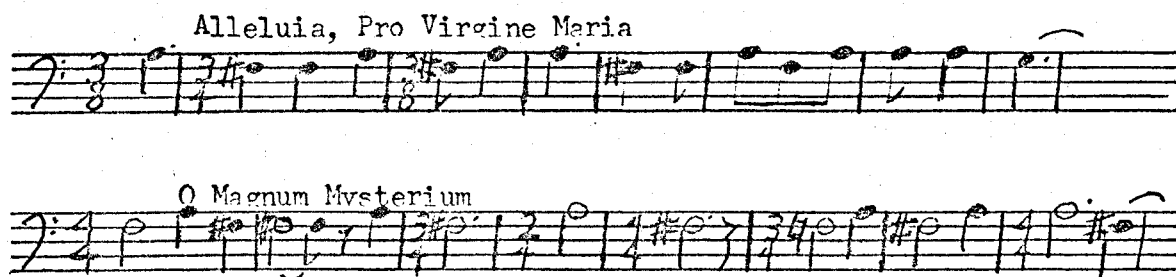
furth as ye go, And myn on this morne.

slow tempo and subdued dynamics contribute to the reflective quality of this prayer.

O Magnum Mysterium (four-part chorus) (Ex. 14)

The opening chant, here in its third and final appearance, is scored for full chorus. The tenor and bass lines are added to the soprano-alto duet form which appeared earlier. The narrow range of the tenor and bass voice lines exemplifies a compositional trait frequently found in Davies' choral settings. Neither the tenor nor the bass line, for the most part, extends beyond the interval of a major third. The tenor line moves in conjunct motion while the bass frequently vacillates between F# and A, a pattern remarkably similar to the bass line in Alleluia, Pro Virgine Maria.

Ex. 21



With the bass in octave displacement, however, the four-part range of O Magnum Mysterium is extended to two octaves on the word, "Dominum." From this point in the text a subito *pp* prevails to the end as all voices gradually converge to a unison and octave close.

As components of a composite structure the foregoing pieces are preparatory in function, a concept best elucidated by the composer:

Although the different sections of this work may be performed separately, the music heard so far only becomes really comprehensible in relation to the concluding organ fantasia, to which it forms, as it were, a huge 'upbeat'. So far, one has heard simple songs of the Nativity and extrovert instrumental commentaries, performed by children. Now a virtuoso on music's most complex and developed instrument, adds his final comment, in a sequence of variations on the 'O magnum mysterium' melody, which realises, on far deeper and more searching levels, the implications of our theme.¹

TE LUCIS ANTE TERMINUM

Having achieved remarkable success with O Magnum Mysterium, Davies' followed with Te Lucis Ante Terminum, a Latin evening hymn in three verses whose choral settings alternate with two instrumental verses. The work, similar in its structural format to O Magnum Mysterium, is shorter and requires fewer instruments. It is scored for flutes, clarinets, trumpets, and trombones in pairs, and one each of oboe, glockenspiel, and cello. The two instrumental verses are based on a free serial technique applied to a modal chant in four phrases which form the nucleus of this composition (see Ex. 22).

The chant line is unaltered for the three verses and forms a symmetrical framework to the composition. The pitch range of the line lies within the interval of a

¹Composer's notes on ARGO recording.

Ex. 22

The musical score for Ex. 22 is divided into four phrases. The first two phrases are for Soprano and Alto voices, while the last two are for a two-part setting (S. and A.).

Phrase I: Soprano and Alto voices. Lyrics: Pro-cul re-ce-dant som-ni-a, et no-cti-um phan-ta-sma-ta;

Phrase II: Soprano and Alto voices. (Continuation of the previous phrase)

Phrase III: Two-part setting (S. and A.). Lyrics: Hos-tem-que no-strum com-pri-me; Ne pol-lu-an-tur cor-o-ra.

Phrase IV: Two-part setting (S. and A.). (Continuation of the previous phrase, ending with an *attacca* marking).

minor seventh. The opening verse is in unison, verse two is in two parts, and verse three, concluding the work, is set for four-part chorus. All four phrases are melodically conjunct with the exception of one minor third in the penultimate phrase. The text is a prayer for protection and is set syllabically throughout, except for a melisma in the final cadence of each verse.

The chant contains predominate Aeolian characteristics with all degrees of the scale used except the sixth. The alto line, added in Verse II, is based on the Lydian mode in A with pitch modifications observed in the final cadence. The harmony of these combined voice lines ranges intervallically from minor seconds to minor sevenths except for the unison beginning and ending of this verse. Eighth and dotted quarter notes in all phrases except the first further distinguish the alto line from the homorhythm of the chant. All types of motion are carefully applied with contrary and oblique being most prominent.

In Verse III tenor and bass lines are added to the soprano and alto which have been retained from Verse II. The tenor line shares the Aeolian quality of the soprano while the bass conforms more to the Lydian characteristics of the alto. The addition of male voices has enriched the harmonic texture to a predominance of four-part chord clusters--brought about by the linear motion of two pairs of modally oriented lines, each on a different pitch level. The verse is barred with changing meters and closes with an "Amen."

The first instrumental verse falls quite clearly into two main sections, twelve and fifteen bars respectively, with a four-bar postlude. Flute II, trumpets I and II, and the cello are not scored in this verse. The Andante tempo applies to the entire instrumental passage. In the first section the trombones provide a pedal foundation in thirds, which is derived from Phrase II of the chant. It is apparent specifically in the trombone II part (compare Ex. 23 with Ex. 22, Phrase II). The sustained passage is shifted from the trombones in the first section to a duet between oboe and clarinet I in the second section. Intervals of seconds and fourths prevail in this passage, and several octave displacements are in direct contrast to the conjunct lines of the trombones. Functionally, however, both passages provide a harmonic backdrop upon which hang the rhythmically varied figurations for oboe and clarinets in the first section, and for flute,

Ex. 23

Andante (♩ = c. 69) Instrumental Verse I

Flute

Oboe

2 Clarinets in Bb

2 Trombones

Glockenspiel

Guitar

clarinet II, and finally the trombones in the last seven bars of the second section. The glockenspiel and guitar are reserved for coloration purposes and are used sparingly, the latter in the second section only.

The second instrumental verse is the largest of the five main divisions of this work. Compared to the first instrumental verse it is more complex in harmonic and melodic development. It features a "migrating" chant and free improvisation within a large unmetered section totaling thirty-seven bars. This section is flanked on both sides by a brief metered passage, the first functioning as a fanfare or up-beat, and the last serving as a conclusion to the improvisatory section. There are three sub-divisions to the unmetered section, each bearing a distinct identity. A cantus firmus is spread across the first thirteen bars, beginning with the cello, and ending on a triumphant G in

in flutes and trumpet. Each successive bar introduces a new pitch of the cantus firmus taken by another instrument until all have shared in the delineation of the chant. In its migratory path, the cantus firmus is articulated dynamically from pp to ff to set it apart from the three and four-note groupings performed in free meter by the remainder of the orchestra. As instructed by the composer, these thirteen bars are to be freely improvised using the given notes in any order. The temporal value of each bar diminishes as indicated by the note placed above each bar. The second sub-division of this unmeasured section, totaling sixteen bars, is scored for glockenspiel, guitar, and cello (Ex. 24). Some traits of the serial technique are in evidence as each bar of each instrumental part consists of fragments derived from the chant (Plate IV). The final six bars are stabilized by a seven-tone chord cluster which begins with a minor second in clarinets I and II, and is followed by trumpet, trombone, oboe, and flute. The phrase closes with a fast dynamic crescendo, notably one degree louder in the woodwinds than in the brasses.

The third and final sub-division consists of two four-bar phrases similar in content but separated by a tempo change from Lento to Andante. Each phrase contains a brief solo passage derivative of the chant which is then shared by another instrument. The first phrase begins with a flute and is thereafter picked up by the oboe while in the second phrase the clarinet takes over from the trumpet.

Ex. 24

C Presto

Glock.

Guit.

Vlc.

D

Glock.

Guit.

Vlc.

E

Cl. 1

Glock.

Guit.

Vlc.

Fl. 1

Ob.

Cl.

Tr.

1

Tbn.

2

Glock.

Guit.

Vlc.

mf

f

pp

cresc. e rit.

pp

mf

fff

pp

mf

fff

pp

mf

fff

pp

mf

fff

mp

mf

fff

(lunga)

(rit.)

piu ff

fff (lento)

(rit.)

PLATE IV

Presto section of Instrumental Verse II (16 bars) showing relationship of note-cells within each bar to Verse II, choral chant.

Bar	Glockenspiel	Guitar	Cello
1	I-Sop.-0	I-Alto-Frag.-0 Tr. dn. M2nd.	II-Sop.-Inv.
2	II-Sop.0	III-Sop.-Frag.-Inv.- Tr. up M2nd.	IV-Alto-Frag.-Inv.
3	III-Sop.-0	I-Alto-Frag.-0-IM.	II-Alto-Frag.- Retro. & 0.
4	IV-Sop.-0	II-Alto-Frag.-0- Tr. up dim. 3rd.	I-Sop.-Inv.- Tr. up m3rd.
5	I-Sop.-Inv.- Tr. up m3rd.	(same as bar 4 but with octave displ't)	I-Sop.-0-Tr. up m3rd.-IM.
6	II-Alto-Frag.-0-Tr. dn. M3rd.-IM.	II-Sop.-Frag.-0- Tr. up M2nd.	III-Sop.-0
7	III-Alto-Inv.-Tr. dn. M2nd.	I-Sop.-Frag.-0	I-Sop.-Inv.
8	IV-Alto-Frag.-Inv.- Tr. up M2nd.	III-Sop.-Frag.-0	I-Sop.-Inv.- Tr. up M2nd.
9	IV-Alto-Frag.-Retro.	I-Sop.-Frag.-Retro.- Tr. dn. P5th.	IV-Alto-Frag.-RI.
10	III-Sop.-Retro.-Tr. dn. M3rd.-Stim.	I-Sop.-Frag.-0- Tr. up M2nd.	II-Sop.-Retro.- Tr. dn. M2nd.-Stim.
11	II-Sop.-Retro.-Tr. dn. M2nd.-Stim.	(same as bar 10 but w/ octave displ't)	III-Sop.-Retro.-Tr. dn. M3rd.-Stim.
12	I-Sop.-Retro.- Tr. dn. P5th.	I-Alto-Frag.-0	I-Sop.-Frag.0
13	IV-Alto-Frag.-RI.- Tr. dn. M3rd.	I-Sop. Frag.-Inv.- Tr. dn. m3rd.	III-Alto-Frag.-Inv.- Tr. up m3rd.
14	II-Sop.-Retro.- Tr. dn. m3rd.	I-Alto-Frag.-0- Tr. up M2nd.	
15	II-Alto-Frag.-0 & Retro.-Tr. up P4th.		

Tetrachord Sources for Example 25

Tetrachord I - (flute solo) - IV-Alto-Frag.-RI.

Tetrachord II- (flute solo) - II-Alto-Frag.-Retro.

Legend -

I, II, III, IV	- Chant phrase
Frag.	- Fragment of phrase
Sop., Alto	- Voice part of chant
0	- Original form
Inv.	- Inverted form
Retro.	- Retrograde form
RI.	- Retrograde Inversion form
Tr.	- Transposed
IM.	- Intervallic Mutation
Stim.	- Stimmtausch

These short solo lines are again derived from the chant. There is another similarity between these two four-bar phrases. The two tetrachords of the trumpet solo in octave disposition find their inverted counterparts in the tetrachords of the flute solo. This interchange is shown in the example below.

Ex. 25

First four-bar phrase

Second four-bar phrase

(*Tetrachord sources found in Plate IV)

The final six bars are metered and marked Lento. The orchestra, thin in texture, begins with a punctuated articulation that gradually becomes more sustained and less dissonant until a single tone ends the verse similar to the manner in which it began.

LEOPARDI FRAGMENTS

The Leopardi Fragments, a cantata for soprano, contralto, and chamber orchestra was written in 1961, and first performed at a British Broadcasting Corporation Invitation Concert on July 19, 1962. The instrumental scoring is for flute (doubling with piccolo), oboe, clarinet (A and B^b), bassoon, trumpet (B^b and D), trombone, harp, and cello. There are a total of nine sections, five choral 'fragments' alternating with four instrumental interludes. The choral fragments are symmetrically arranged; sections one, five, and nine are in vocal duet form while sections three and seven are scored for soprano and contralto solo, respectively. All choral sections are instrumentally accompanied, but without any doubling of vocal lines. A composite view of the nine sections is illustrated in Plate V.

The text for the five choral fragments is derived from the lyric poetry of Count Gicacomo Leopardi (1798-1837) whose expressions of bitterness and regret provide an excellent basis for dramatic musical expression.

Of the various influences that can be detected in the choral music of Davies, a Monteverdian style is clearly apparent in the Leopardi Fragments. Robert Henderson states:

This is the third, and in many ways the most impressive, of a series of works that present 'aspects' of Monteverdi. In the earlier purely instrumental works, the String Quartet and the Sinfonia, these

PLATE V

Nine sections -

- | | | | | | |
|---|---|---|---|---|---|
| 1 | 3 | 5 | 7 | 9 | - choral |
| 2 | 4 | 6 | 8 | | - instrumental |
| | | 6 | 8 | | - non-metrical; shortest sections |
| 1 | | 5 | | 9 | - duet; cello only accompaniment |
| | 3 | | | | - soprano; only use of piccolo; melodic arch form () |
| | | | 7 | | - alto; no strings |
| 2 | | | 8 | 9 | - full orchestral accompaniment |
| | | | 9 | | - complete ensemble (orchestra and duet) |

elements of the Monteverdi Vespers that provided the composer with his point of departure were so closely absorbed into the general texture of the music as to lose all immediately recognizable identity. In the Leopardi Fragments . . . this influence of Monteverdi's distinctive musical personality is more clearly apparent, though here again the finished work has all the musical character of Maxwell Davies and little, if any, of Monteverdi.¹

The dramatic quality of this composition is characterized by angular, disjunct lines, which are independent in structure and bold in style. These lines, when set against each other, produce a rugged and unpredictable counterpoint. Irregular rhythms and the wide range in dynamic articulation are contributing elements to the cogency of the Leopardi Fragments.

The first section, totaling twenty-nine bars, is divided into four phrases, each delineated by a fermata and a diminuendo. A dramatic mood is created immediately in the opening six-bar unaccompanied duet whose range forms an expanding and contracting wedge pattern (Ex. 26). The line begins on an A# pitch, expands to an interval of a diminished twelfth, and closes on a unison D#. The texture broadens as the trombone and woodwinds in turn gradually join the duet in the next seven-bar phrase and form a gentle pedal accompaniment. In the third phrase, the melodic material of the six-bar introduction is compressed, then modified and expanded toward a tonic accent which forms the climax of the first section. The fourth phrase

¹Robert Henderson, "Peter Maxwell Davies: Leopardi Fragments," Musical Times, CIII (1962), 616.

functions as a denouement with flute and oboe reiterating the opening pedal figuration, while sustained tritones and seconds by the trombone and clarinet provide a harmonic backdrop for the closing vocal passage.

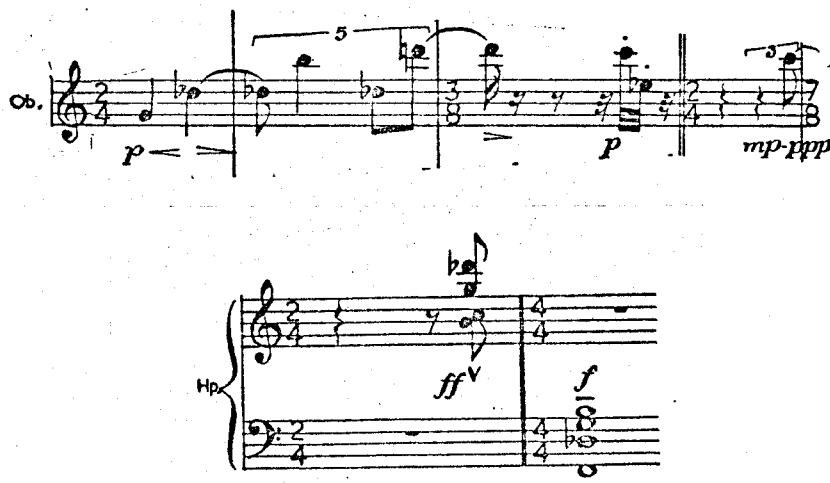
A characteristic feature of this first section is a sinking cadential line whose appearance in both voices and instruments in subsequent sections identifies it as a unifying element for the entire work. In duet passages the alto line also frequently conforms to the sloping contour, albeit in octave displacement in Ex. 26.

The second section employs the full instrumental ensemble with melodic activity given primarily to the winds. This section adheres to an ABA design. The woodwind figurations that open the first phrase are reiterated in the final eight bars, although somewhat modified in rhythm and in melodic structure. These modified symmetrical relationships also attest to the process of composition here applied, namely, organic expansion and development. The first two pitches, A and C, scored for harp in the opening bars are recast as pedal harmony in subsequent sections. In the B section, for example, these pitches appear as an interval of a third sustained in the upper register of the flute and oboe. In the recapitulation this interval functions as a pedal in the low range of the bassoon and trombone.

The same principle is illustrated in Ex. 27 where the oboe melody commencing the B section is later compressed into a chordal sonority for harp. In succeeding

bars it is then again dissected with its component pitches distributed to various instruments in a pointillistic manner.

Ex. 27



The third section features the soprano solo in a dramatic portrayal of the text. The melodic line is extremely jagged in contour with frequent intervallic leaps of ninths, and one spanning an eleventh. Meter changes occur in the first few bars, but irregular rhythm patterns prevail throughout the entire section. The instrumental accompaniment in its variety of combinations generally parallels the excitement of the vocal line, sharing a relationship in rhythmic groupings and dynamic articulations.

There are four sub-divisions, each based upon the soprano solo which follows a formal pattern of ABCB. In the first B sub-division the solo is accompanied melodically by piccolo and cello while the harp provides chordal support. The piccolo line is in triplet figuration and

highly ornamented. In the recapitulation of the B sub-division the piccolo and cello parts are exchanged and modified, while the oboe and muted trumpet contribute a chattering sixteenth-note figuration depicting the "terror" of the text. A fine example of stile rappresentativo by the soloist can be noted at the conclusion of the first B sub-division. The sinking cadence, here ornamented in a passaggio style, gives musical expression to the word, "oppresses."

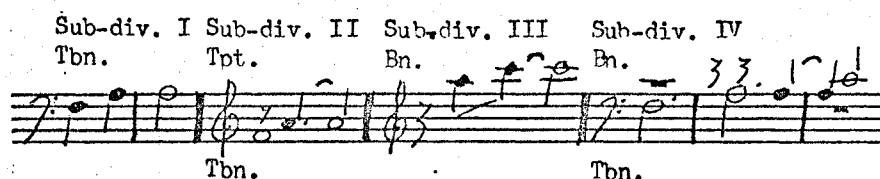
Ex. 28

The musical score for Ex. 28 is a multi-staff arrangement. The vocal soloist (S) part is the most prominent, featuring a series of notes with various dynamics and articulations. The lyrics 'pa-ssa-(a)-to.' are written below the vocal line. The Piccolo (Picc.) part is highly ornamented with triplets and slurs. The Trumpet (Tpt. (D)) part is mostly silent, with a few notes. The Harp (Hp) part features a complex figuration with triplets and slurs. The Violoncello (Vic.) part is also highly ornamented with triplets and slurs. The score includes various dynamics such as *mf*, *p*, *f*, *accel.*, *fp*, *mp*, and *pp*.

The solo line in the third sub-division, very florid and improvisatory in nature, begins to anticipate the cadence whose tonic accent on a high C (c''') also represents the peak of the arch form spanning the entire third section of the Leopardi Fragments.

The fourth section is scored for bassoon, trumpet, trombone, and harp. It is twenty-two bars long and divided into four sub-divisions, each clearly defined with a closing retard. The thematic essence of this fourth section is represented by two minor third intervals melodically articulated and sustained in each sub-division by winds, while ornate melodic material is freely interwoven by the harp. Melodic decoration is also provided by the bassoon in the second sub-division. The example below illustrates the two intervals and how they are introduced into each sub-division. Both intervals appear in the last sub-division.

Ex. 29



The fifth and central section is the shortest and lightest in scoring texture. It is twenty bars long and composed for vocal duet with cello accompaniment. The section is through-composed and singular in structure except for a retard on the eighth bar effecting a brief hiatus in the course of forward motion.

The duet setting is melismatic but the syllables in both parts are vertically aligned. The voices begin on a unison F# and thereafter expand each to rhythmically varied and disjunct lines. Dynamics, articulation, and

over-all style are largely determined by the text. The cello line parallels the vocal parts in its wide range and style. As a third voice it provides a dimension of harmonies rich in seconds, sevenths, and tritones. The cello line becomes more passive in the final eight bars where it functions as a pedal while the voices above lament the "joy of despair."

The sixth section is scored for all the instruments except the harp. It is free from precise metric controls and it is based on a two-voiced cantus assigned to pairs of instruments in various combinations. The cantus revealed in these pairs of changing sonorities resembles the Klangfarben technique of the post Romantic era. The two-part line is well camouflaged within the decorative melismas which are continually shared among the remaining instruments. The example below illustrates the two-voice cantus with its graded temporal diminution and the various instrumental combinations involved. The encircled letters denote a combination used more than once.

Ex. 30

The musical score for Example 30 is presented on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of notes and rests, with some notes marked with circled letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) indicating specific instrumental combinations. The combinations are listed above and below the staff:

Fl. Ob. Vlc. Ob. Tpt. Fl. Cl. Ob. Fl. Vlc. Ob.

Tpt. Bn. Cl. Bn. Tbn. Vlc. Tpt. Fl. Vlc. Bn. Bn.

In the absence of prescribed meter the composer has noted some principles of performance in the foreword section of the score. These pertain to the eighth section as well, which is also an unmetered instrumental interlude. He writes:

. . . the 'cantus notes'. . . become progressively shorter, as indicated by their values. Their exact value is not absolutely fixed, but determined largely by the decorative melismas, whose rhythmic proportions are given but whose speed is in turn largely dependent on the length of the 'cantus' notes. (Thus the early melismas are slow, becoming progressively quicker.) The point of entry of each melismatic part is indicated by the spacing.¹

The seventh section is the most descriptive of the five choral fragments. It is scored for alto solo and full ensemble except for harp. The cello is employed only in the last five bars. The section is through-composed and falls into three main sub-divisions. The first two total twenty-two bars each while the last is only seventeen bars long. In the first two sub-divisions the alto solo is in triple meter against duple for the orchestra. A stylistic symmetry is apparent in that the first and third sub-divisions are more reflective than the central section which displays the early Baroque affetti practice in instruments as well as in the voice. The florid solo line in the first sub-division is interrupted by frequent eighth and quarter rests. The reiteration of various vowels within the melismatic setting effects

¹Composer's notes in the foreward section of the Leopardi Fragments.

a precarious quality possibly suggesting the "steep slopes of the countryside."

In contrast, the instrumental accompaniment is passively sustained and dynamically subdued. The kaleidoscopic sonorities resulting from the interlacing of various pitches among the instruments creates an excellent balance of interest between the accompaniment and the solo above.

In the second sub-division the woodwinds share the highly animated style of the vocal line while trumpet and trombone stabilize the activity with pedal tones. The trillo figuration consisting of the rapid acceleration of a single note is notably prominent in this sub-division. An excerpt of the alto line below illustrates its affinity to the ornate performance practices of the early seventeenth century.

Ex. 31



A B^b pedal by trumpet and trombone throughout the first eleven bars of the third sub-division forms a backdrop for the solo which, in its contemplative style, resembles a musical epilogue. The fp articulation in the sinking cadence of the vocal line effectively evokes the

"image of infinity." The downward direction of the cadence is extended into the low register of bassoon, trombone, and cello in the final six-bar postlude which closes the seventh section.

The eighth section is metrically free with its thirteen "bar lines" functioning as points of reference for the spatially designed entries. The first five bars feature a simultaneous development of texture and tempo where the expansion of the former is proportional to the increase of the latter. The tempo ranges from *lento* to *presto* while the texture, beginning with the flute, expands one instrumental part for each successive bar. Six-note groupings of grace notes, to be performed as rapidly as possible, are scored for flute and clarinet (Ex. 32).

The final portion of section eight features the harp in three separate and definitive announcements, which are each given gentle response by the remainder of the orchestra, the last diminishing Molto lungo.

The ninth and last section is scored for vocal duet and full ensemble totaling thirty-seven bars. There are three sub-divisions, the first and third being symmetrical in their recitative style. The first sub-division, fourteen bars in length, commences with an unaccompanied vocal duet expanding in range from a major second to a diminished tenth. The lines, disjunct and animated with conflicting rhythms, are brought to a dynamic climax whose denouement is gently borne by the orchestra in the

Ex. 32

* These groups of grace notes, *fuori tempo*, as rapidly executed as possible.

last four bars of the first sub-division.

The second division is introduced softly by three sustained cluster chords in the low register of the clarinet, bassoon, trombone, and cello. These dark sonorities are overlapped by the vocal duet whose graphic lines reach a tonic accent on the word, "immaginar." A sinking cadence by the clarinet is featured in the five-bar conclusion again given to the orchestra as it closes the middle sub-division. The closing orchestral chord cluster is sustained into the final sub-division and functions as a pedal for the recitativo vocal duet. This final vocal lament is decorated with a full chord tremolo by harp in the closing passage with the "bitter memory" in the last bar reserved for unaccompanied duet.

VENI SANCTE SPIRITUS

In 1962 Davies chose to use his Harkness Fellowship to study at the Graduate School at Princeton University. Here he became acquainted with the remarkable choral capabilities of the Princeton High School Choir under the leadership of Thomas Hilbish. It was for this ensemble and their conductor that Veni Sancte Spiritus was composed in 1963. The work was premiered with the English Chamber Orchestra, under the direction of Mr. Hilbish on July 10, 1964, at the Cheltenham Festival.

The composition, twenty minutes in length, is scored for mixed chorus and soprano, alto, and bass soloists. Its instrumental requirements include flute, oboe, pairs of bassoons, horns, trumpets, and trombones, and strings. The work falls into two halves, the first an ABAB-Coda design, and the second, a series of five ritornello sections. The first half of the text pertains to a description of the Pentecost setting while the second half is a series of prayers to the Holy Spirit. The work is less complicated in formal design than in its interwoven compositional techniques. Payne observes the piece as "a further stage in his (Davies') drive to integrate a simpler texture and rhythm with more complex procedures."¹

The A section of the first half contains two musical ideas, one scored for voices, and the other for trumpets and horns (Ex. 33). These are contrary in rhythm and design, and provide material for development in the first half of the work. The brass theme is quasi-improvisatory in nature and becomes more decorative as it progresses. The choral line is sustained and is harmonized in two parts forming a wedge-shaped expansion which is used in reverse form at the close of main sections. Both themes are employed simultaneously and begin on the same pitch level. The texture, light at first, becomes heavier and more animated with the addition of strings and woodwinds later.

¹Payne, "Veni Sancte Spiritus," Tempo, LXX (Autumn, 1964), 16.

Ex. 33

The musical score for Ex. 33 is written for three parts: Voices, Trumpets & Horns (Tpts. & Hns.), and a string section. The music is in 4/4 time and spans three systems. The first system contains the lyrics "Dum com - ple - res". The second system contains the lyric "tur". The third system contains the lyrics "di - es pen - te". The score includes various dynamic markings such as *sf*, *f*, *p*, and *ff*. The string section plays a complex rhythmic pattern, often in a reverse wedge cadence, particularly in the first system.

The horn parts are limited to a few notes punctuating the melodic development carried on mainly by the trumpets. A sub-division of the A section occurs on bar 20 where the full chorus sings "Alleluia" in a reverse wedge cadencing *pp* on a tritone. At this juncture the violins take up the florid theme while trumpets perform the subsidiary function the horns had earlier. The full chorus (doubled by flute, oboe, and horns) closes the A section syllabically with a *ff* thrust on the final phrase, "Et subito factus est sonus de caelo," forming a musical and textual up-beat to the subsequent "Alleluia" section.

The B section, totaling thirty-six bars and in changing meter, is comprised of full chorus whose parts are doubled by strings. Trumpets, and occasionally horns, provide supporting pitches in punctuating form. The

thematic identity of this section is found in the tenor and bass parts which recur at a sub-division twenty-two bars later. The soprano and alto lines here provide a contrast in rhythm and articulation compared to the vigoroso style which opened the section. Continuity has been preserved in a larger context as well. A reference to the A section occurs eight bars prior to the sub-division where the opening trumpet theme is scored for unison treble voices.

Ex. 34

The musical score for Ex. 34 consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The lyrics are in Latin. The first system shows the Soprano and Alto parts with lyrics 'A - lle - lu - ia.' and 'Ta - m - qua - m epi - ri - tus ve - ho - men - tis.' The second system shows the Tenor and Bass parts with the same lyrics. The score includes dynamic markings such as 'meno f' and 'f'.

The third section, totaling only twenty-three bars, is an abbreviated recapitulation of the first section. The trumpet theme, though modified rhythmically, remains on the same pitch level. The choral lines, however, are given to tenor and bass voices and are transposed a diminished fifth higher than before, resulting in a new harmonic relationship between the two themes (Ex. 35). Another modification in this section is textural expansion. The choral lines are doubled by trombones while flute and oboe provide an independent and rhythmically animated melodic display above these parts. The final eight bars of this section constitute another sub-division which adds

Ex. 35

II lento (meno lento che l'9 del inizio) *And. ma*

in salito *real.* *f* *molto*

98 99 100 101 102 103

94 95 96 97 98 99

100 101 102 103 104 105

106 107 108 109 110 111

112 113 114 115 116 117

118 119 120 121 122 123

124 125 126 127 128 129

130 131 132 133 134 135

136 137 138 139 140 141

142 143 144 145 146 147

148 149 150 151 152 153

154 155 156 157 158 159

160 161 162 163 164 165

166 167 168 169 170 171

172 173 174 175 176 177

178 179 180 181 182 183

184 185 186 187 188 189

190 191 192 193 194 195

196 197 198 199 200 201

202 203 204 205 206 207

208 209 210 211 212 213

214 215 216 217 218 219

220 221 222 223 224 225

226 227 228 229 230 231

232 233 234 235 236 237

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250 251 252 253 254 255

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268 269 270 271 272 273

274 275 276 277 278 279

280 281 282 283 284 285

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horns, bassoon, low strings and treble voices, while the trumpet theme is shared in hocket fashion between trumpet II and trombone I.

The five-bar coda which follows the unaltered recapitulation of the B section draws the first half to a close with a sustained wedge-shaped cadence in the tenor and bass lines. Doubled by trombones, it begins intervallically a diminished fifth apart and ends on a unison D pitch as violins double the rhythmically contrasting soprano and alto lines.

There are several notable characteristics in Ex. 35 which are also found in Stravinsky's Symphony of Psalms. These include close intervallic relationships (i.e., seconds in the trumpet theme), percussive articulation of paired vocal lines, animated rhythmic figurations, sudden changes in dynamics, and economic use of forces. The ritornellos in Stravinsky's Cantata of 1952 bear a close kinship in structure and style to those in Veni Sancte Spiritus, supporting further evidence of the former's influence upon Davies.

Ritornello I

The variety of canonic procedures which abound in the choral portions of the five ritornello sections in Veni Sancte Spiritus are indicative of the composer's strong interest in Medieval and Renaissance compositional techniques. These ritornellos are thematically integrated

not only among themselves but to the first half as well. The choral passage within each ritornello section is preceded by an instrumental introduction. The introduction in the first ritornello is seventeen bars long, while the introductory material in each of the remaining ritornellos varies from thirty-three to thirty-five bars.

The first ritornello opens with a two-part texture comprised of flute solo accompanied by a fragmented viola line whose resulting harmonies are predominantly tritones and seconds. The remainder of the first ritornello contains three choral sub-divisions based on the same stanza, "Veni Sancte Spiritus," which serves as the basic theme for subsequent serialistic expansion and development. Each sub-division is announced by a brass trio, one chord cluster for the initial appearance of the theme, and two and three chords for the second and third reiterations, respectively. The first sub-division presents the theme simultaneously in the cello and in the voices; it appears twice in the cello, first in original form followed by cancrizans, while the soprano and alto share it in canonic augmentation. The totality serves as a thematic area.

In the second sub-division the theme, slightly modified, appears in original form in the tenor and in retrograde form and transposed in the soprano. Davies frequently reinforces thematic passages in a punctuated manner here illustrated in the accompaniment by cello and viola.

Ex. 36

The musical score for Ex. 36 is written for a chorus and instrumental ensemble. The tempo is marked 'meno lento' with a metronome marking of 80. The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, as well as Harp (Ha.), Trombone (Tpt. 1), Viola (Vla.), and Violoncello (Vo.). The chorus part is marked 'CHORUS' and features the lyrics 'Ve ni Sano te Spi'. The instrumental parts include a harp introduction, a trombone passage, and a viola/violoncello passage with markings for 'pizz.' (pizzicato) and 'sord.' (sordina).

In the third sub-division, employing full chorus, the theme is scored in original and cancrizans form in the tenor and in inversion in the bass. More freedom prevails in the treble voices as the theme is fragmented in both the original and inverted forms. The voice parts are doubled by strings, although in contrasting articulation.

There are several characteristics which distinguish this sub-division from the others. One of these is the polymetric technique of the early Renaissance, here applied between the outer and inner voices of the chorus. The bass and soprano lines are scored in compound meter against duple for alto and tenor. Notable also, perhaps more visually than audibly, is the trombone passage which outlines a descending Dorian on D scale, while the flute and oboe share, with octave displacement and intervening rests, an ascending B major scale passage (Ex. 37).

Ex. 37

B major scale

The musical score for Ex. 37 is divided into two main sections. The first section, titled "B major scale", spans measures 103 to 109. It features a piano (Pl.) and a violin (Vi.) part. The second section, titled "Dorian on D scale", spans measures 110 to 116. It features a piano (Pl.), violin (Vi.), and a vocal part (V.). The score is written for a full orchestra, including strings (Pl., Vi., Vla., Vln., Vcl., Vcb.), woodwinds (Fl., Ob., Bsn., Trp., Tromb.), and brass (Tuba, Euph., Baritone, Bass). The tempo is marked "Allegro".

B major scale (Measures 103-109):

- Pl. (Piano):** Measures 103-109. The scale is written in B major, starting on B4 and ascending to B5.
- Vi. (Violin):** Measures 103-109. The scale is written in B major, starting on B4 and ascending to B5.

Dorian on D scale (Measures 110-116):

- Pl. (Piano):** Measures 110-116. The scale is written in D Dorian, starting on D4 and ascending to D5.
- Vi. (Violin):** Measures 110-116. The scale is written in D Dorian, starting on D4 and ascending to D5.
- V. (Vocal):** Measures 110-116. The scale is written in D Dorian, starting on D4 and ascending to D5.

These scales, in their steady progression, preserve a balance in counterpoint when juxtaposed against the animated choral lines.

As the texture gradually expands the first ritornello becomes more enriched in the rhythmic, melodic, and harmonic parameters, while unity is preserved by the serialistic treatment of the Veni Sancte Spiritus theme.

Ritornello II

The instrumental introduction of the second ritornello is a three-line texture consisting of a melody shared in fragments by oboe and bass voice, and accompanied in pizzicato chords by viola and cello. The punctuated harmony is comprised mainly of tritones and seconds. Of the three sub-divisions that follow, the first two employ a bass solo, and the last is scored for full chorus. The solo in both sub-divisions is palindromically treated. It is turned upon itself in such a manner that it is accompanied by its own melodic material in a fragmented retrograde form. A trombone and bassoon supply the accompanying line in the first sub-division. In the second sub-division a cello solo is integrated with the bass solo while an independent third line is shared by trombone and bassoon. The interwoven complexity of the second sub-division is best illustrated by the numerically matched brackets in the example which follows. The number of pitches per bracket between the two solo lines is proportionately designed, ranging from one to six in number.

Ex. 38

The musical score for Ex. 38 is divided into three systems. The first system (measures 231-237) is marked 'T a tempo' and 'p dolce'. It features a vocal soloist (Soprano) with lyrics 'ni - pa - ter - pa - ram' and woodwinds/strings (Vc. Solo) with measures 231-237. The second system (measures 238-243) continues the vocal soloist's part with lyrics 'ni - da - tor - ni - sa - ram' and woodwinds/strings (Vc. Solo) with measures 238-243. The third system (measures 244-250) is marked 'rit.' and 'pp', featuring a vocal soloist with lyrics 'ni - la - men - cor - di - um' and woodwinds/strings (Vc. Solo) with measures 244-250. The score includes various musical notations such as dynamics (p, pp, ff), articulation (acc), and phrasing slurs.

The third sub-division features the Veni Sancte Spiritus theme in the soprano, and harmonized in inversion, retrograde, and retrograde-inversion forms in alto, tenor, and bass, respectively. Loud chordal interjections by woodwinds and strings divide the choral passage into

three short a cappella segments. These are dynamically subdued and homophonic in style. The setting is syllabic with quarter and eighth rests separating the chordal sonorities.

Ritornello III

There are three main segments which comprise the third ritornello. The first part is again scored for instruments whose thirty-five bars fall into an ABA subdivision defined largely by changing sonorities. The melodic material in the A division is presented by first violin and first horn with harmonic support given by the second violin. Punctuated chords are supplied by second horn and both trumpets.

In the eight-bar B section the melodic activity is given to viola and cello, and to the low register of the first horn, while trombones replace trumpets in their staccato chords. Both high and low textures close the recapitulation and form a dynamically and texturally expanding upbeat which overlaps the soprano solo entry by one beat.

The second main segment, also ABA in form, is scored for soprano solo with string accompaniment. The Veni Sancte Spiritus theme, in retrograde-inversion for solo, frames the three-part design with the B section given to a transposed and more free inversion of the theme. The recapitulation is distinguished from the exposition mainly by octave disposition and harmonic alterations in the string accompaniment.

The third segment of this ritornello is divided into two sixteen-bar sections. This segment is scored for tenor and bass voices which are doubled by horn I and II, respectively. In the first half the Veni Sancte Spiritus theme is presented in the tenor in inverted form, and completed by the bass in cancrizans. Similarly, the harmonizing line begun by the bass is exchanged with the tenor, and also appears in cancrizans form.

Ex. 39

The musical score for Ex. 39 is presented in two systems. The first system, marked 'EE', contains measures 333 through 338. It features staves for Flute (Fl.), Horns (Hr.), Tenor (T.), Bass (B.), and Chorus. The Tenor and Bass parts are vocal lines with lyrics 'quod est sor'. The Horns part is a melodic line. The second system, marked 'FF', contains measures 339 through 344. It features staves for Flute (Fl.), Oboe (Ob.), Horns (Hr.), Tenor (T.), Bass (B.), and Chorus. The Tenor and Bass parts are vocal lines with lyrics 'di dum, Ri - ga quod'. The Horns part is a melodic line. The Oboe part is a melodic line. The score includes various musical notations such as notes, rests, and dynamic markings like 'poco f/p' and 'molto'.

The woodwind line shared by flute and oboe completes the three-part texture with its triadic clusters of seconds and tritones. The flute and oboe lines (Ex. 39) are not only melodically independent from the theme but they are also bracketed in direct metric contrast to the thematic

material. This rhythmic conflict of duples against triples is maintained throughout, subsiding only on the last few bars as the third ritornello draws to a close.

Ritornello IV

Of the five ritornellos the fourth is the shortest, totaling only fifty-three bars. There are two parts; the first is for instruments only, the second for instruments and voices. Two melodies are featured in the instrumental portion--one in hocket style between flute and oboe, and the other scored for bassoon I. A third line, given to bassoon II, supplies harmonies of seconds and tritones. The bassoon lines are reinforced by viola and cello in pizzicato punctuation.

The first nine bars of the second part are for alto solo in compound meter. Joining the alto in the recapitulation is a soprano solo, and six bars later a bass, both of whose parts are melodically independent of the alto line, and in duple meter.

The accompaniment of the second part of Ritornello IV is provided by viola and cello whose expanding pitch range bears a strong relationship to the wedge-shaped opening of the composition. A further cohesive relationship is also apparent between the curvature of the viola line and the opening of the bass solo in Ritornello II.

Ritornello V

The expanding texture of Ritornello IV forms an up-beat to the final ritornello which is formally divided
Ex. 40a

MM
RITORNELLO V
allegro $\text{♩} = 168$

410 411 412 413 414 415 416

Ex. 40b (B section)

$\text{♩} = \text{E}$ allegro molto $\text{♩} = 152$

52 53 54 55

into two parts. The first part, totaling thirty-six bars is scored for orchestra and is a modified recapitulation of the musical material of the B section in the first half of the work (compare Ex. 40a with 40b). The SATB lines of the B section in Ritornello V are replaced by trumpets I and II, viola, and cello, respectively. Horns and trombones are assigned parts formerly given to trumpets and horns. Bassoons double the lower sonorities in the first twenty-two bars, and violins join to double the treble lines in the final fourteen bars of the first part.

The last half of Ritornello V, involving the chorus, is in two sub-divisions, the first thirteen bars of which are an exact reiteration of the music in the final sub-division of Ritornello I. The flute and oboe of Ritornello I are now replaced by trumpet I and II, and the bassoon line is newly added.

The last eight bars are a recapitulation of the coda which closed the first half of Veni Sancte Spiritus. Here, as before, the wedge-shaped design closes the work with the final unison D pitch sustained for four bars.

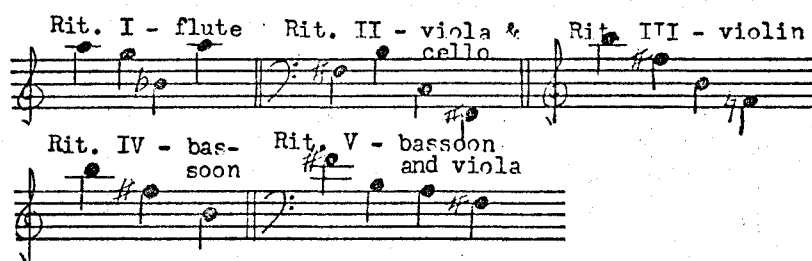
In his reference to the note-for-note exchange of Ritornello V with the B section of the first half, Payne states that:

This appears at first to be a straightforward recapitulation in keeping with the composer's drive for formal simplicity. It soon becomes evident however that this paragraph has served loosely as a harmonic ground for the other ritornelli, and that the repeat has not only set up two recognisable

architectural pillars but has structurally tightened in retrospect the intervening span.¹

The interwoven nature of Veni Sancte Spiritus establishes it as one of the composer's most cohesive choral compositions. In addition to unifying elements observed thus far, the head motive which opens the ritornellos, particularly numbers II through V, contains notable intervallic and directional similarities.

Ex. 41



The foregoing example, featuring motivic variation, gives credence to a summary made by Payne regarding the compositional concepts inherent in Veni Sancte Spiritus. Commenting on the profusion of melodic and harmonic relationships, he states:

While it makes use of the serial principle of continual variation, its processes are really based on a much freer conception of texture and line, and much more can be felt than actually pinned down.²

¹Ibid., 18.

²Ibid.

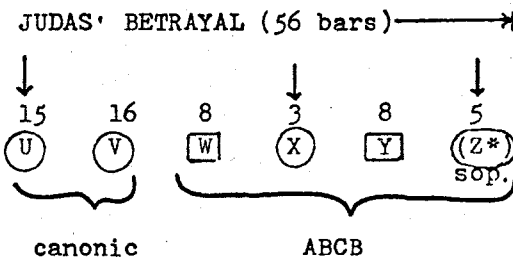
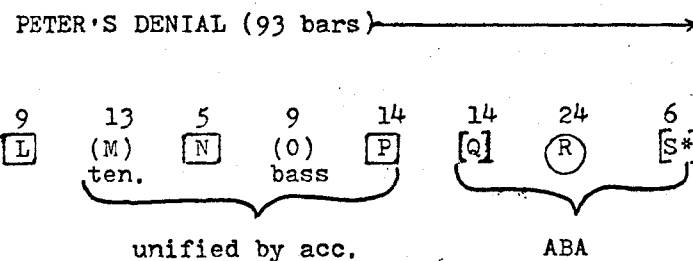
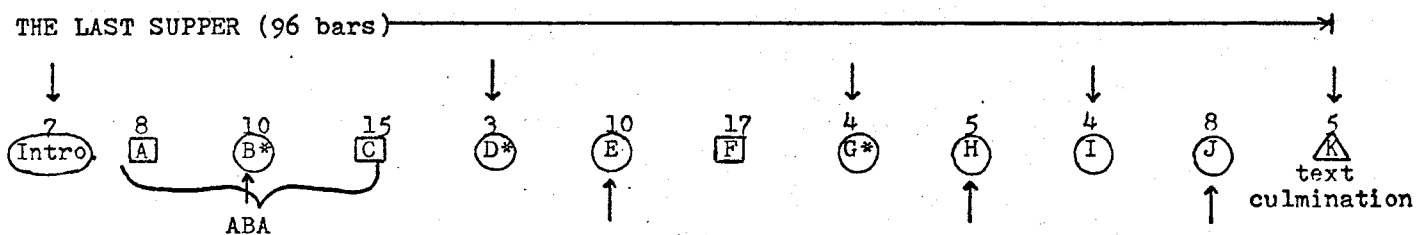
ECCE MANUS TRADENTIS

In this twenty-minute cantata the betrayal of Christ is portrayed with simplicity and restraint in three scenes. The first two are based upon scriptural accounts recorded in the twenty-second chapter of Luke, and the last scene is from the fourteenth chapter of Mark. The first scene focuses on the Last Supper and ends with the poignant announcement, "The hand that betrays is on the table." The second scene features Peter's denial, and the third, Judas' betrayal (Plate VI).

The work was written for the Wardour Castle Summer School Choir in 1965 and first performed on August 20 of that year. It is scored for SATB chorus and four soloists, flute, oboe, horn, two bassoons, two trumpets, harp, and eight handbells corresponding to the scale of C# major. The bells are used only in the first scene, and are to be struck with xylophone sticks. The harp is employed only in the last two scenes.

The composition totals 247 bars. It is multi-sectional in structure with instrumental interludes interspersed between choral segments which are primarily homophonic and syllabic in style. A melodic note cell comprised of four to six successive pitches binds the sections into a unified composition. The note cell, transformed in a variety of ways, is incorporated into almost every section of the work. While there is no doubling of parts, the note

PLATE VI



Numbers - bar length
 Letters - sections
 ○ - choral
 ○ - solo
 □ - instrumental

□ - tenor-bass duet
 △ - quartet
 ↓ - based on note cell in vertical form
 ↑ - based on note cell in melodic form
 * - a cappella

cell functions as a common denominator appearing in both instrumental and vocal parts. Frequently the cell overlaps one section with another. The note cell, comprised of pitches D-E-F-(F#)-(E)-G#, is employed in both harmonic and melodic forms as illustrated below.

Ex. 42a

42b

(chorus) Intro. to Sec. B (bass solo) Section O

Et-a-it il-lis

Di-co Ti-bi

The introduction of the first scene is designed as a choral fanfare. It is distinguished from its related sections by its ff dynamic level, here facilitated by an exchange and revoicing of soprano and alto parts. The first scene culminates textually in section K, from whence the title of the work is drawn. The orchestral accompaniment in this section, forming a backdrop for the first appearance of the solo quartet, is reduced to a pedal function. The soprano solo opens and closes the homophonic phrase with the remaining parts joining intermittently on corresponding syllables.

The second scene commences with section M, a dramatic tenor solo which heralds the impending death of Christ. The widely fluctuating tenor line is distinctly contrasted against the foreboding low textures of the

bassoons and trombones. Peter's forthcoming denial is announced by the bass solo in section O, which is based on the melodic form of the note cell. Both solos and their subsequent instrumental sections form an anacrusis to the next symmetrical unit encompassing three sections.

Section R, the longest segment of the work, is a contrapuntal elaboration on Peter's denial and forms the focal point of this scene. The bass and soprano lines begin in contrary motion with the former following the melodic note cell progression. The strong dissonance and interwoven counterpoint of this section reflects the mental anguish conveyed by the text. Section R is bordered on Ex. 43

165

R *chorus piano but firm*
p = 48. f = 96

SOP
 ALTO
 CHORUS
 TENOR
 BASS

Qui-a pri-us-quam ga-llus can-tet
 Qui-a pri-us-quam ga-llus can-tet can-
 Qui-a pri-us-quam ga-llus can-tet can-
 Qui-a pri-us-quam ga-llus can-tet ter

both sides by a homophonic tenor and bass duet (sections Q and S), whose unison opening pitch expands to a diminished octave in range. A sombre accompaniment in section Q is provided by the bassoon and contra-bassoon in their low registers. The recapitulation in section S is

unaccompanied and abbreviated.

A brief choral recitative introduces the third scene beginning with section U which is comprised of an alto solo accompanied by the horn. The horn line is a retrograde in rhythm and pitch (transposed down one semi-tone) of the alto solo. Section V features the alto solo Ex. 44

The musical score consists of two staves. The top staff is labeled 'ALTO SOLO' and the bottom staff is labeled 'HORN SOLO'. The Alto Solo part begins with a 'lunga f' marking and a 'ritmo' marking. The lyrics are 'Quem cum-que os-cu-la-tus fu-e-ro,'. The Horn Solo part is a retrograde of the Alto Solo line, transposed down one semitone.

in exact repetition but with a gradually broadening texture provided by tenor and bass counter-melodies, and bassoon and trombone accompaniment. The soprano is an exact retrograde of the tenor line in pitch while the sustained accompaniment below is based on the note cell in melodic form.

Sections X and Z are chordally disjunct. The former is unaccompanied while the latter, along with the harp, functions as a punctuated accompaniment to the soprano solo above.

The instrumental writing is designed primarily to draw the composition into a cohesive unit. Section C is a modified recapitulation of section A with textural expansion. The bassoon accompaniment in section A opens with

a descending scale figuration spanning from D to G, while in section C the scale passage ascends from C to G. In section F, the first four bars of the trombone appear in the final two bars of the flute line in a modified retrograde form. This theme also is an accompaniment which overlaps three successive choral sections, namely, H, I, and J. A similar unifying process is seen in the ascending flute line accompanying the chorus at E, and also through section H, I, and J.

Sections L and T are free in meter and function as bridge passages between the scenes. The former is scored for flute and harp with the melodic activity given primarily to the flute. Brief "pause" marks indicated in the score divide this section into numerous phrases of irregular length. Fragments of the note cell are apparent in the melodic material of section T which is scored for harp solo.

Sections M, N, O, and P are unified by an ostinato accompaniment comprised of the note cell in melodic form. The thirteen bars of section M are equal to the combined length of section N and O. The trombone accompaniment of section M is repeated and thus includes sections N and O in its recapitulation. The melodic design in the postlude (section P) remains the same but the trombone lines are transferred to flute and bassoon I. The flute is scored a seventh above trombone I, and bassoon I a fifth above trombone II.

Aside from unifying features in the accompaniment there are other aspects of control which are designed to allow for compositional expansion. Ex. 45 illustrates the note cell in contrary motion between the flute and trombone I. Here the note cell is subjected to octave disposition and rhythmic variation, affording unlimited potential in harmonic and melodic development.

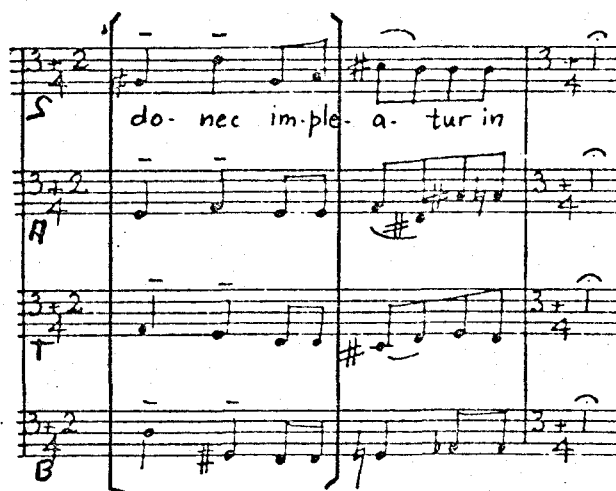
Ex. 45

The musical score for Ex. 45 consists of five staves. The top staff is for the Flute (FL) in treble clef, showing a melodic line with a 'pmp' marking. Below it are the Bassoon (BN) and Contrabassoon (CBN) staves, which are grouped together and show a descending line. The bottom two staves are for Trombone 1 (TBN 1) and Trombone 2 (TBN 2), also grouped together, showing a descending line with a 'bp' marking. The score is written in a single system with a common time signature.

Sections W and Y are eight-bar interludes with contrasting sonorities. Section W features a flute line gradually expanding in dynamics and animation, and accompanied by oboe and trombone. The bassoon solo in section Y is dynamically subdued and more sombre in style. It is accompanied by trombone and harp with the latter providing intermittent D pitches in secco style in the final choral section.

Most of the harmonic language of Ecce Manus Tradentis emanates from the structure of the note cell and from its various forms of usage. The sonority of the chord,

illustrated in Ex. 42a, is a harmonic pillar occurring frequently throughout the work. Ex. 46 shows a variation of the vertical arrangement of the note cell whereby the four parts are revoiced without involving any additional pitches. Ex. 46



Davies maintains a careful balance between vertical and horizontal aspects. He places equal emphasis upon the note cell in melodic form and harmonized against itself, as illustrated in Ex. 45. Vertical sonorities in these cases are by-products of melodic relationships. The work does not reflect as much emphasis upon the tritone as do some of the composer's earlier choral compositions.

The composer exhibits an economic use of material in Ecce Manus Tradentis. With the note cell as the primary source of musical material, chordal sonorities and melodic lines are endlessly varied by canonic manipulation and by a free approach to serialistic techniques. The limited use of decorative aspects contributes to the austerity of the

work. This serious mood is brought about not only by compositional restraint, but also by the employment of wind instruments in the low registers doubling the octave, particularly the second trombone and the contrabassoon. These instrumental lines, frequently comprised of transposed and elongated note cells, function as pedal tones for the more animated lines above.

THE SHEPHERD'S CALENDAR

Another work designed for chorus and orchestra of young people is The Shepherd's Calendar. It was commissioned for the UNESCO conference on Music Education in Sidney, Australia, in 1965. The composition, about twenty-one minutes in length, is a musical description of the passing of the four seasons. Most of the text has been drawn from the rich collection of Medieval Latin poetry by Goliard poets. The poems, some from the vivid thirteenth-century Carmina Burana anthology, have been selected and arranged to depict the first three seasons. For the final section Davies has selected an antiphon¹ which not only becomes the climax of the work, but also touches upon early Christianity. Donald Peart regards it a religious work in the broadest sense:

¹Third Sunday of Advent at Vespers, Liber Usualis, p. 338.

The theme is of perennial fascination, and Maxwell Davies makes of it a piece which is at once delightful and imaginative, and at the same time a kind of re-enactment of an age-old ritual such as mankind devised thousands of years ago to establish kinship with the gods, or forces of Nature, and if possible a measure of control over them.¹

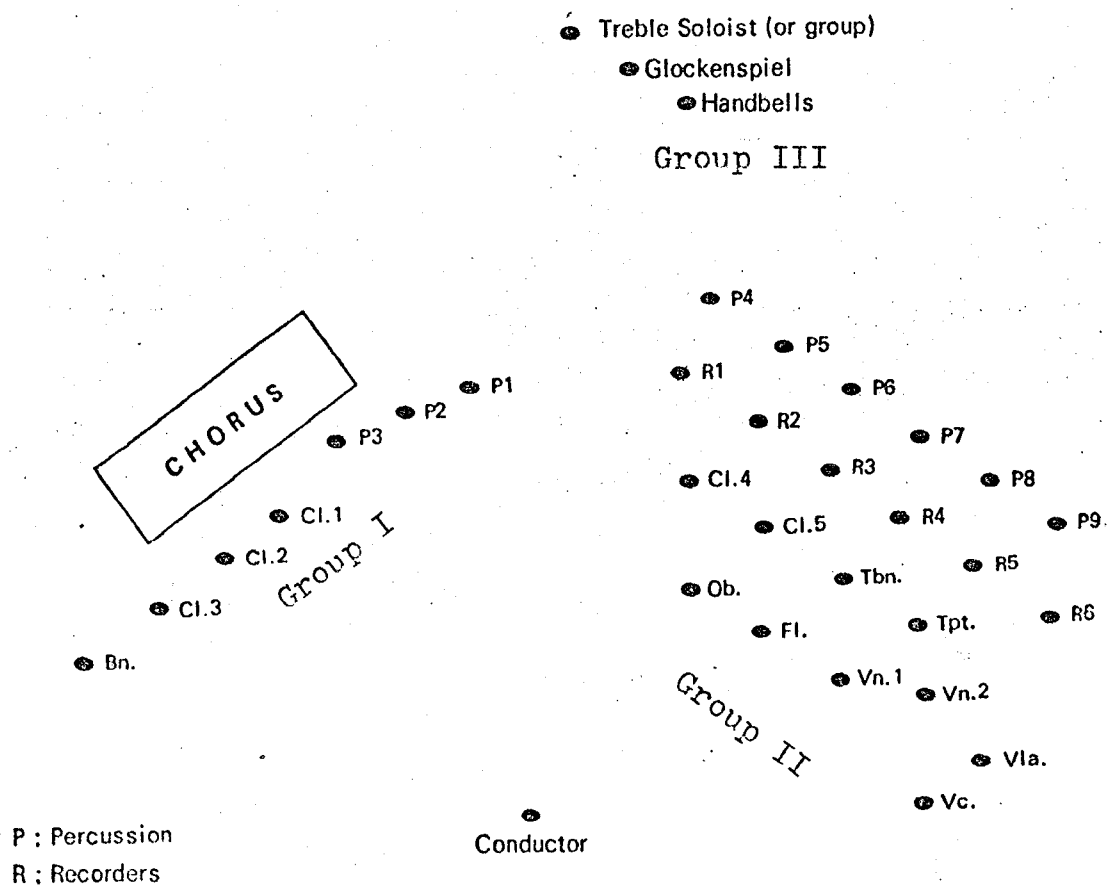
The composer has selected performing forces that can suitably depict the text. A layout suggested by Davies (Plate VII) illustrates the spatially separated groups with their respective instrumentation. The smallest group, representing the Antiphon, is notably more detached from the two larger groups, and has been placed furthest back with the soloist elevated. The instrumentation is unusual in its scoring requirements of five clarinets, six recorders, and nine percussionists. A complete list of instrumentation and percussion needs is found on Plates VIII and IX.

The first three seasons are each divided into two main parts, a choral section followed by an instrumental counterpart. The alternation of chorus and instruments provides an element of unity throughout the work. The composition begins with a brief introductory tenor solo in recitando style, heralding the coming Spring season. The contour of this solo line can be reduced to a synthetic scale of eight notes that fall within an octave as illustrated in Ex. 47. With D as a tonal center, the perfect and augmented fourths and raised seventh degree are an

¹Donald Peart, "Peter Maxwell Davies: The Shepherd's Calendar," Miscellanea Musicologia, I (March, 1966), 249.

PLATE VII

LAYOUT OF PERFORMERS



The choir and the larger instrumental group should be tiered, higher at the back. The treble soloist etc. should be "on high".

PLATE VIII

First performed on the 20th May 1965 at the UNESCO Conference
on Music in Education at Sydney, N.S.W., Australia, by members of
Sydney University and of Sydney Church of England Grammar
School, under the direction of the composer.

Duration ca. 21 minutes

NOTES ON PERFORMANCE

The Performers

Group I

Chorus SATB (with a solo voice in each section)
Clarinets 1, 2 & 3 in B $\flat$
Bassoon
Percussion 1, 2 & 3.

Group II

Flute
Oboe
Clarinets 4 & 5 in B $\flat$
Trumpet in B $\flat$
Trombone
Violin 1
" 2 } solo strings
Viola
Cello
Percussion 4, 5, 6, 7, 8 & 9
Xylophone
Recorders 1, 2, 3, 4, 5 & 6.

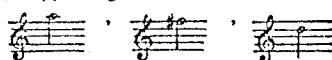
Group III

Treble Soloist (or Soprano—or a group of Trebles and/or Sopranos, doubled by a
flute if necessary)
Glockenspiel
Handbells (one player).

All instruments in C in the full score.

Percussion Instruments

5 various side-drums, tenor drum, 2 suspended cymbals, a pair of cymbals clashed together, 2 tamtams, maracas, woodblock, 2 templeblocks, a single templeblock, scrubbing board, Japanese jingles, high wooden claves, high metal claves, two discs of hard stone, clapped together, small bass drum, very large bass drum, anvil, football rattle, piano, three antique cymbals,



Also, xylophone, glockenspiel, handbells; a player for each.

Clearly, for the three side-drums in the first section of the work, tabors or other drums could be substituted; large dinner-gongs will do for tamtams, maracas can be made with dried peas in tin cans, a woodblock can be made; coconuts will suffice for templeblocks, if the right hardness and size of stone cannot be found, castagnettes will do, and so on. N.B. The anvil sound could be substituted, but the best "ring" comes from a blacksmith's anvil struck with a metal hammerhead, on a solid wooden base. The "very large bass drum" should ideally be a one-skin drum slung inside an enormous hoop.

The piano at letter CC may be considered an extravagance; this instrument is usually available, but siting here could present problems. Any suitable "rumbling" sound (large drum) could be substituted.

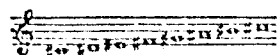
The xylophone written for is large; if some notes are not available octave transpositions are in order.

The glockenspiel is the "Granton Chromatic Glockenspiel" in Boosey & Hawkes' Educational Instruments list. This has a range



with which it is used here than a "standard" glockenspiel.

The handbells are hung by their straps in a row, and played with xylophone sticks (one player). The range is



(Tubular bells or chime-bars may be used, but real bells are infinitely preferable.)

The Instruments required by each Percussionist

PERCUSSION 1

very small side drum (no snares)
suspended cymbal
pair of cymbals clashed together
antique cymbal

PERCUSSION 2

medium side drum (no snares)
very large bass drum
tamtam (shared with player No. 3)
antique cymbal

PERCUSSION 3

large side drum (no snares)
tamtam (shared with player No. 2)
anvil
football rattle
antique cymbal

PERCUSSION 4

side drum (with snares)
high wooden claves
suspended cymbal (shared with player No. 5)

PERCUSSION 5

suspended cymbal (shared with player No. 4)
high metal claves
piano

PERCUSSION 6

maracas
tamtam
two discs of hard stone, clapped together

PERCUSSION 7

woodblock
side drum (without snares)

PERCUSSION 8

2 templeblocks
tenor drum (without snares)

PERCUSSION 9

scrubbing board
Japanese jingles
small bass drum

The instrumentalists in many places require a real score each, sometimes full, sometimes reduced, as they have to "fit in" with other players in freely notated rhythms, and improvise.

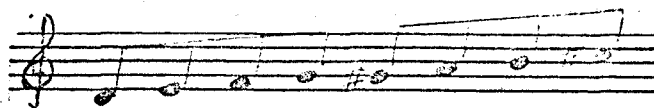
The voices of the chorus are doubled by 3 clarinets and a bassoon. A fairly small group of singers was thought of; if the group is large, or the acoustics require it, the bass/bassoon line may be doubled by a string double-bass, but not in the chorus following letter L. If only treble and alto voices are available, and the tenor and bass lines are performed only on the instruments, the double-bass is very necessary; in this case the tenor and bass solos in the first chorus should be taken by soprano and alto soloists, an 8th up. Generally, if certain instruments are not available, they may be replaced by substitutes, within reason.

The treble soloist (of the Advent carol) must be placed well away from the other performers, so that the effect will be felt of a voice from "on high, afar"; the glockenspiel and handbells are with him. If a boy (or girl) soloist takes this, the voice must be rich and full (more than pure "head" tone) using all of the voice's resources—otherwise, the desired power should be obtained by having a small group of trebles and/or sopranos sing this line, if necessary doubled by a flute.

Peter Maxwell Davies

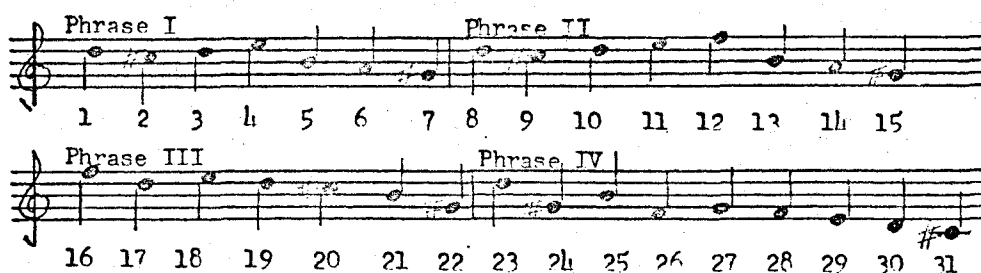
The text of the first three sections is from the Goliard Poets (13th century); that of the fourth from the *Liber Usualis*, Vespers of the Fourth Sunday of Advent.

Ex. 47



inherent part of the melodic language. This scale, with extensions in either direction, provides the source from which much of the following material is drawn. The melody of the opening chorus is outlined in four phrases, which also constitutes the main theme of the work.

Ex. 48



Five distinct divisions, ABCAB, comprise this first chorus. Division A has fifteen bars, B has nine, and C has eleven. The four-part chorus lines are doubled by clarinets 1, 2, and 3, and bassoon, playing SATB respectively (see Group I in Plate VII). The B section of the chorus contains fewer triplet figurations and is dynamically subdued in contrast to sections A and C. The C section is for unaccompanied tenor and bass duet. It overlaps one bar into the recapitulation where the texture is now expanded by the remaining forces of Group I, namely, percussionists 1, 2, and 3.

The compositional style of the chorus is primarily homophonic with outer voices often in contrary motion while inner voices are "filled in." The harmonic texture is a result of four lines moving simultaneously but independently. The passage resembles Medieval conductus, especially in its compound meter and frequent triplet figuration. The brisk tempo and displaced accents are traits well suited to the joyful text.

The instrumental portion of the first season follows the same structural pattern of the preceding choral section (see Plate X). Each section is approximately nineteen bars long with the exception of the last which recapitulates only one-half of the theme. Solo passages are either in original or retrograde-inversion forms of the main theme. Each thematic solo is "accompanied" with material drawn from the theme itself, some portions less strictly serialized than others. The first phrase of the flute accompaniment, for example, is an inversion of notes 18-23 (Phrase III) transposed down a major third (compare Ex. 49 below with Ex. 48). The first six pitches of the phrase immediately following are a retrograde-inversion of notes 9-14 (Phrase II).

Ex. 49

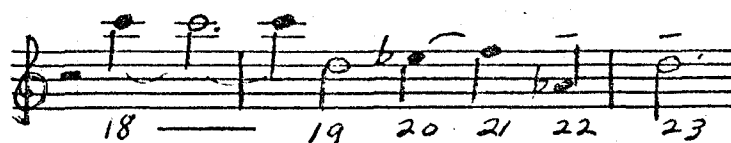


PLATE X

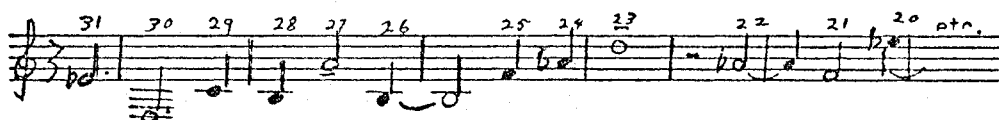
Structural design of instrumental section of Spring
(Letters in parenthesis indicate reference points
printed in score)

Section

- (F) A - Oboe solo (with flute "acc."). Main theme in Original form, transposed up a minor third (all four phrases).



- (G) B - Clarinet 4 solo (with flute "acc."). Main theme in Retrograde-Inversion (all four phrases).



- (H & I) C - Free section - Improvised bird calls by flute, oboe, and recorders 1-6. Rhythmic improvisation by percussion 4-9.
- (J) A - Trumpet solo (with clarinet 4 "acc."). Main theme in Original form, transposed down a major second (all phrases). Same disposition as oboe solo except fifth, third, and last notes from end.
- (K) B - Clarinet 5 solo (with clarinet 4 "acc."). Last half of main theme (phrases III & IV) in Retrograde-Inversion. Same disposition and pitch level of clarinet 4 solo.

Although cadential points are clearly defined by various instruments sharing the theme, continuity has not been negated. The opening oboe solo overlaps the final choral cadence and the percussion section bridges the thematic exchange from oboe to clarinet (sections B to C).

The center C section represents a programmatic display of bird calls initiated by flute and oboe over a subdued percussion passage. Soon six recorders begin freely improvising over their entire registers with numerous trills, repeated notes, skips, and silences. A clarinet and a variety of additional percussion instruments join the cacophony to the end as the thematic passage is recapitulated by solo trumpet and clarinet 5.

This section illustrates well the control of freedom. The performer's imagination is invoked to simulate the ornathological sounds of Spring. These are scored within sub-divided segments of time in space determined by the conductor's judgment. Performance suggestions and responsibilities are clearly stated in the score, attesting to the well-organized concepts of the composer.

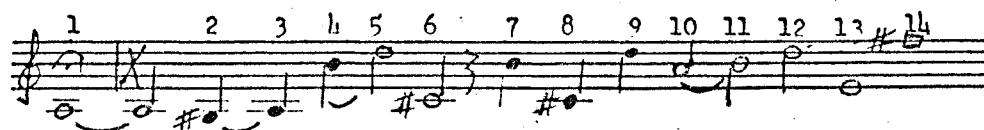
The choral section of Summer is thirty bars long and strophic in design. The first twenty-four bars are repeated and then concluded by a six-bar coda whose closing sonority overlaps the instrumental portion of Summer. The melodic contour of the choir begins on F# and gradually expands upward to the octave above and then recedes to its opening pitch. The dynamic intensity parallels

this range expansion, beginning with pp to poco f and then down to a diminishing pp by the end of the coda. Melodically it also bears a resemblance to the first chorus of Spring. The tempo for Summer is slower than for either Spring or Autumn. A further contribution to its nonchalant quality are the two distinct tonalities shared simultaneously by inner and outer voices. John Andrewes describes it as follows:

The charming and unhurried tune of the sopranos, which rises and falls, supported by the bass line, in a clear key of F sharp major, is made more languid by the alto and tenor harmonies in F major. The resulting semitonal bitonality gives the sensation of a general flattening of the texture, impressing on it a lazy, indolent character, as if the altos and tenors simply could not be bothered to raise themselves from F to F sharp.¹

The ensuing instrumental portion features the string quartet, also symmetrical in its ABA form. Material for this section is drawn from the introductory violin solo which bridges the choral and instrumental sections. The solo is in the form of a free recitative and bears a melodic affinity to the earlier Summer theme, but a major sixth lower.

Ex. 50



¹John Andrewes, "Maxwell Davies's 'The Shepherds' Calendar'," Tempo, LXXXVII (1968-1969), 7.

The solo passage appears next in the cello where the material is now metered and varied by octave disposition and augmented as illustrated in Ex. 51. The violins and viola are subject to the cello passage and, according to the composer, must:

follow the 'cello line and fit in their "freely notated" parts with it--the 'cellist must, however, also follow the other parts, allowing the players time to shape their melismas.¹

These accompanying phrases also are derivative of the opening violin line, but in various forms including retrograde, transposed, abbreviated, and fragmented.

Ex. 51

The musical score for Ex. 51 consists of four staves: Violin 1 (top), Violin 2, Viola, and Cello (bottom). The Cello staff features a prominent melodic line with various dynamics including *ppp*, *pp*, *p*, and *port.* (portando). The Violin and Viola staves provide accompaniment, with instructions such as "take up G from Via.", "blending into", and "take up Ab from Via.". The score includes numerous musical notations such as slurs, accents, and dynamic markings to guide the performers.

¹Composer's notes on p. 19 of The Shepherd's Calendar.

The B section is a seven-bar bridge passage, and uses only the three upper strings in homophonic style. These three-note chords are dynamically subdued and sustained, with the tritone prevalent almost exclusively.

Ex. 52

The recapitulation is exact except for the trilled viola part, and the addition of an elongated flute line whose twenty-two notes comprise the block chords in the B section. These are now melodically notated in successive order.

Ex. 53

The opening chorus of Autumn bears a distinct resemblance to the first chorus of Spring. The melodic progression of the first phrase of each is identical, but meter, articulation, and the style of Autumn has been transformed. A changing meter depicts the uneven "falling of

leaves from the branches" as the melody is alternately suspended and moved forward.

Chordal sonorities are usually three and four-part clusters a second apart, with the tritone prominent in both harmonic and melodic relationships. The opening and closing pitches of the first phrase are D and G#, respectively. As before, the harmonic structure is determined by the linear arrangement of the individual vocal lines with clarinets and bassoon again doubling the voice parts.

From a structural standpoint, simplicity and clarity are strong features of this season:

- A - SATB chorus with parts doubled
 - a - 8 bars - tonic level (see Ex. 54a)
 - b - 7 bars - dominant level (see Ex. 54b)
 - c - 4 bars - tonic level
- B - SA duet with clarinet
 - a - 4 bars
 - a' - 4 bars (sequence)
 - b - 3 bars
- A - (recapitulation)
 - a - 8 bars - tonic level
 - b - 7 bars - dominant level
 - a' - 8 bars - tonic level (includes four-bar extension with xylophone overlapping next instrumental section)

The first two phrases in the B section are melodically similar, the second a sequence one step above the first. Figural repetition and progressive melodic ascent are techniques readily applied in the structure of this chorus. The clarinet supports this duet with a pedal effect. Its five successive pitches, sustained throughout the eleven bars, outline an F major triad in an arch shape (AC^FCA).

The recapitulation is exact except for a closing four-bar extension of rests and cadence chords. Not only does this effect a retard, but it also provides a logical entry for the xylophone whose sustained tremolo pitch links the choral and instrumental sections.

Ex. 54a

a - tonic level (repetition)

$\text{♩} = 60$

CHORUS

S. De ra - - - mis ca - - - dunt fo - - - li - a.

A. De ra - - - mis ca - - - dunt fo - - - li - a.

T. De ra - - - mis ca - - - dunt fo - - - li - a.

B. De ra - - - mis ca - - - dunt fo - - - li - a.

Ex. 54b

b - dominant level cresc. - - - -

CHORUS

S. nam vi - - - ror to - - - tus pe-ri-it; iam ca - - - lor

A. nam vi - - - ror to - - - tus pe-ri-it; iam ca - - - lor

T. nam vi - - - ror to - - - tus pe-ri-it; iam ca - - - lor

B. nam vi - - - ror to - - - tus pe-ri-it; iam ca - - - lor

The ensuing instrumental section illustrates a prime example of motion and direction in Davies' compositional technique. A point of destination is achieved by means of a steady increase in rhythmic animation and by a gradual thickening of texture. A total of forty-seven

bars are used in this carefully planned drive to the final cadence. They can be reduced to four groups of eleven bars each (plus a three-bar extension):

- A - 11 bars - Flute and oboe duet with xylophone
- A' - 14 bars - (includes three-bar extension)
- B - 11 bars - Trombone chant, recorders improvise
- A'' - 11 bars - Duet with added textures of full orchestra

The opening flute and oboe duet forms an antecedent-consequent phrase structure based upon material from Spring. The xylophone supplies a free, figural accompaniment to this duet. The eleven-bar phrase is repeated a major second lower with flute and oboe parts exchanged. The complete battery of percussion gradually joins and now includes high wooden and metal claves, two discs of hard stone, and drums of various sizes, all "precipitating the cold of winter." Following the duet, a Medieval style chant is initiated by the solo trombone. This serves as a nucleus guiding the remaining forces to the climax which reaches its apex on the final cadence.

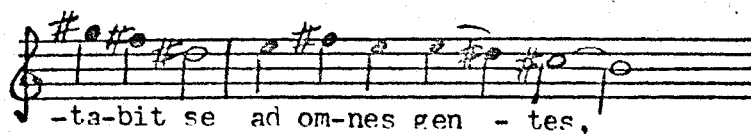
In the final eleven bars of Autumn the flute and oboe duet is stated in its opening form except for several octave dispositions. An anvil and football rattle are added to the percussion section while the glockenspiel, beginning slowly, gathers momentum and reaches the Presto fff climax with the remaining orchestral forces.

A treble solo, commencing the final portion of the work, silences the furor of the gale with the Antiphon for Advent. The antiphon, according to Andrewes:

. . . carries a double significance of a prayer for the Advent of Christ and for the lengthening days of another Spring--a meaning underlined by the final 'Ave, solde stella'.¹

The prayer is accompanied first by glockenspiel and handbells, then by clarinets 1, 2, and 3, and bassoon incorporating the ever-present tritone, G#-D. An F# pitch level permeates the entire last section. The melodic range of the solo antiphon encompasses a hexachord beginning on B.

Ex. 55



The B major tonality, however, is obscured by a variety of reiterated chord clusters played ff by bells and glockenspiel. Throughout this maze of dissonance the cello sustains a lone D pitch forecasting a relationship to the final tonal cadence. As Ex. 56 illustrates, the choral passage, "Ave solde stella," is modally centered on a unison F# with outer voices moving conjunctly and in contrary motion, the narrowest and widest interval always being the tritone. Inner voices stabilize the three-bar passage with a sustained F#, crossing parts only one prior to the final unison cadence.

¹Andrewes, "The Shepherd's Calendar," p. 9.

Ex. 56

A - ve, sol de ste - lla, A - ve.

(T. & A. octave apart)

(tri-tone) (tri-tone)

pizzicato

This choral response is reiterated softly as the antiphon is sung once more, with the addition of pizzicato string figurations cued by the conductor. After the choral sounds die away the composition concludes in a five-bar postlude by percussion, clarinet, and strings. Three antique cymbals, however, sound the final resolution as they punctuate this morendo passage with four quiet but articulate D major triads.

CHAPTER III

THE SMALLER WORKS

There are a total of thirteen separate pieces that comprise the category of smaller choral compositions. Nine of these works come from two separate sets of four and five carols each. These sets are scored for mixed and treble voices, respectively. Of the remaining four pieces, one is scored for children's choir and the others are for mixed voices. A piano accompaniment is mandatory for the children's piece, while an accompaniment for the remaining works is either optional or non-existent.

Davies' output of smaller works stems from two different periods within the decade of the sixties. The Ave Maria, Four Carols, and The Lord's Prayer were composed between 1961 and 1963. The Ave Plena Gracia, Shall I Die For Mannis Sake, and Five Carols represent the period from 1965 through 1966. These works are included in the chronology of choral compositions listed in APPENDIX I.

In contrast to the larger compositions the smaller works reveal a greater residue of Medieval techniques and style. Conceived as simpler structures the shorter compositions are more restricted in scope and more unified in content. They differ distinctly from the larger works not

only in length, but also in their closed form and concise structure. The disparate elements of chant, modal rhythm, modal harmony, synthetic scales, tonal clusters, and melodic metamorphosis are thoroughly integrated into the smaller works. Some of the new modes of expression reflect the innovations of Bartok and Messiaen.

The majority of these works appear as carols whose formal structures are modeled upon the Medieval carol with its alternating burdens and stanzas. These works are strophic in design and homophonic in texture; lines are basically conjunct and set syllabically rather than melismatically. Two of these carols are in the form of rounds: one is for three voices and one is for four equal voices. Through-composed, The Lord's Prayer does not conform to the carol design.

The texts are drawn from Medieval and early Renaissance poetry and for the most part they center upon the birth of Christ and the joys of Christmas. Some works are in Latin and others are in Medieval English. A third category employs both languages.

The smaller works will be discussed in chronological order. Because of the similarity in their structure an abbreviated graphic layout for each will be used. Letters B and V refer to Burden and Verses.

AVE MARIA - HAIL, BLESSED FLOWER

A	B	A'	A	B	A'
Chant	V 1	Refrain	Chant	V 2	Refrain
<u>a 3</u>	<u>a 4</u>	<u>a 4</u>	<u>a 3</u>	<u>a 4</u>	<u>a 4</u>
6(bars)	6	6	6	6	6
Lat.	Eng.	Lat.	Lat.	Eng.	Lat.

A reverent calm pervades this carol of praise to the Virgin Mary. The opening chant, harmonized by the three lower voices, features the melody in the tenor which frequently crosses the alto line in the first six bars. The ensuing verse is scored for all four voices while the closing refrain reiterates the opening Latin chant with the melody now given to the soprano.

In this carol the melodic lines are related to a series of notes with alternating half and whole-step intervals which conforms to a scale pattern used by Messiaen, a.e., a mode of limited transposition. The harmonic development, as seen in the example below, emanates from a tonal anchor a-a' (tenor and alto). With the pitch A as a core, the bass line ranges to a sixth below and the soprano line to a diminished fifth above. Inner voices, in the meantime, adhere to the tonal center and provide harmonic stability throughout.

Ex. 57 - (verse)

1 Hail, bless-ed flow'r of vir-gi-ni-ty, that bare this time a child so free, that was and is and ev-er shall be;
 1 Hail, bless-ed flow'r of vir-gi-ni-ty, that bare this time a child so free, that was and is and ev-er shall be;
 1 Hail, bless-ed flow'r of vir-gi-ni-ty, that bare this time a child so free, that was and is and ev-er shall be;
 1 Hail, bless-ed flow'r of vir-gi-ni-ty, that bare this time a child so free, that was and is and ev-er shall be;

Two different shades of harmonic color can be distinguished between the verse and refrain sections. The brighter shade in the verse section is effected by the raised sixth and seventh scale degrees in the bass and alto lines. A darker quality is cast in the six-bar refrain wherein voice parts use the lowered fifth degree of the scale. All phrases throughout the work begin and cadence firmly on the tonal center.

Ex. 58 - (refrain)

A - ve Ma - ri - a, A - ve Ma - ri - a, gra - cia Do - i ple - na.
 A - ve Ma - ri - a, A - ve Ma - ri - a, gra - cia Do - i ple - na.
 A - ve Ma - ri - a, A - ve, A - ve Ma - ri - a, gra - cia Do - i ple - na.
 A - ve Ma - ri - a, A - ve, A - ve Ma - ri - a, gra - cia Do - i ple - na.

FOUR CHRISTMAS CAROLS

Alma Redemptoris Mater

A	B	A	C
Chant	V I	Chant	V 2
Unison	Round	Harmony	Round
6(bars)	12	6	12
Lat.	Eng.	Lat.	Eng.

Composed for four equal voices, this carol is comprised of two main sections, each with a verse designed as a round. Each voice begins the verse in turn, sings it through once, and finishes in turn. Vocal entries occur on every fifth bar in verse 1 and on every fourth bar in verse 2.

The opening chant, with its spacious curve, provides the basis for musical development in the subsequent sections. Ex. 59 illustrates the melodic metamorphosis in verse 1, and the chant harmonized against itself in retrograde form.

A strong tonal center in F, with minor-mode characteristics, prevails in this carol. Frequent modifications of the fifth and seventh scale degrees (both flatted) are observed with the lowered fifth degree providing the typical tritone characteristic. The tonality is supported, not only by its key signature, but also by the dominant to tonic relationship connecting the harmonized chant with verse 2. The textural expansion of this carol is controlled by its

Ex. 59

Alma Redemptoris Mater

Carol on a mediæval text
for four equal voices

Peter Maxwell Davies

$\text{♩} = 72$

Al - ma re - dem - pto - ris ma - ter.

Verse 1

As I lay up - on a night, me -
thought I saw a seem - ly sight that
cal - led was Ma - ry bright,

Melodic metamorphosis
Extension

Verse 2

Al - ma re - dem - pto - ris ma - ter.
Al - ma re - dem - pto - ris ma - ter.

Retrograde form of chant

Verse 2

There she con - cei - ved God Al - might,
that was in - stall with her all night,
there men knew what she *hight, re -
dem - pto - ris ma - ter,

*is called

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formal structure, beginning with monophony and ending with four-part harmony in round form.

Carol On St. Steven

B	V 1	B	V 2	B	V 3	B
Sop.	Sop. solo	SA	SA	SAB	SAB solo	SATB
8(bars)	16	8	16	8	16	8

The two musical ideas comprising this carol are an eight-bar burden and a sixteen-bar verse both of which are set in Medieval English. The verse section contains two textual phrases each occupying eight bars. The two sections are further distinguished in that eighth and quarter notes are scored for the burden while quarter and half notes are assigned to the verse section. The ternary pattern of the latter bears a close resemblance to the rhythmic modes of the thirteenth century.

Ex. 60

Verse
♩ = 100

S
1. Then said the Jew - es with great scorn that God
2. Now is sprung the well of life of Ma - ry,
3. The Jewes that were both stiff and strong, They ston - ed

A
2. Now is sprung the well of life of Ma - ry,
3. The Jewes that were both stiff and strong, They ston - ed

B
3. The Jewes that were both stiff and strong, They ston - ed

Several aspects of melodic and harmonic development are illustrated in Ex. 61. The opening figuration of four to six notes is melodically transformed three times on three

Ex. 61

Carol on St. Steven

Carol on a mediæval text

Peter Maxwell Davies

Burden
♩ = 72

(repetition)

Soprano
The ho - ly mar - ter, Ste - ven, we pray to be our suc - cour both night and

Alto
The ho - ly mar - ter, Ste - ven, we pray to be our suc - cour both night and

Tenor
The ho - ly mar - ter, Ste - ven, we pray to be our suc - cour both night and

Bass
The ho - ly mar - ter, Ste - ven, we pray to be our suc - cour both night and

Piano reduction
(for rehearsal only)

(Cadenential extension)

day, The ho - ly mar - ter, Ste - ven, we pray. pray.

day, The ho - ly mar - ter, Ste - ven, we ——— pray. pray.

day, The ho - ly mar - ter, Ste - ven, we pray.

day, The ho - ly mar - ter, Ste - ven, we pray. pray.

123 — 4 —

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successive pitch levels to form the soprano line of the first burden. In its final four-part texture the harmonic parameter of the burden is clearly framed by the polarity of outer voices progressing in mirror form. This practice, frequently employed, and with its recurring pattern of intervallic progressions, has become a trademark of Davies' compositional style. The strict contrary motion of the alto and tenor lines in the first four bars also insures a cohesive quality to the work, while a preponderance of tritones, seconds, and sevenths throughout the carol underscores its minor-mode characteristic.

Jesus Autem Hodie

A			A'			B		
B I - V 1 - B II			B I - V 2 - B II			B I - V 3 - B II (w/ ext.)		
SA	SATB	SATB	SA	SATB	SATB	SA	SATB	SATB
9	9	6	9	9	6	9	9	6 + 4
Lat.	Eng.	Lat.	Lat.	Eng.	Lat.	Lat.	Eng.	Lat.
A	A'	B	A	A'	B	A	A'	B

The formal structure of this carol is a large bar-form comprised of several smaller units in the same design. The nine-bar passages of burden I and the verse section are made up of three three-bar phrases each in barform by itself. The melodic pitch range of the first phrase (ex. 62) encompasses a tritone, from A# to D, while the second phrase is a raised half-step sequence to the first. The third phrase deviates melodically and functions as a consequent

phrase to the first two. The example below also illustrates a notable aspect of Davies' contrapuntal technique in cadential treatment. The first two phrases each begin with intervallic dissonances and end in unison while in the third phrase the order is reversed. This phrase is further distinguished from the first two by its strict mirror form; it is homorhythmic except for the final cadential mutation. The modal framework, and the melodic and rhythmic metamorphosis inherent in these small works are compositional practices which recall stylistic traits of Bartok.

Ex. 62

Jesus Autem Hodie
Carol on a mediæval text
Peter Maxwell Davies

Burden I

♩ = 176 a

Soprano
Alto

Je - sus au - tem ho - di - e re - gres - sus est a

Jor - da - ne, re - gres - sus est a Jor - da - ne.

Melodic Metamorphosis
Cadential mutation

The verse section is a melodic recapitulation of burden I now harmonized in four parts. The closing phrase of the verse section, with its cadence forming a tonic accent, functions as an up-beat anticipating the last section of this carol.

The third section, a culmination of preceding sections, features several distinguishing characteristics. A chordal style, effecting a more static quality, now prevails with the lower three voices juxtaposed against the soprano descant an octave above the alto line. This chordal style, coupled with a slower tempo, anchors the tonal level more firmly to a B^b-G^b framework which is led gradually by a descending bass line to the final E^b unison cadence. A repose is effected not only harmonically, but rhythmically and melodically as well.

Ex. 63

Burden II $\text{♩} = 66$

Hic est fi - li - us me - us

Hic est fi - li - us me - us, me - us ip - sum in -

Hic est fi - li - us me - us, me - us ip - sum in - ten - de, in -

Hic est fi - li - us me - us, me - us ip - sum in - ten - de, in -

$\text{♩} = 66$ *rit.*
Alleluia

ip - sum in - ten - de. Al - le - lu - ia.

ten - de. Al - le - lu - ia.

ten - de. Al - le - lu - ia.

ten - de. Al - le - lu - ia.

A performance option is suggested by the composer whereby the treble part of burden II and the "Alleluia" may be spatially separated and sung by a soloist or by selected treble voices.¹

Nowell

A	A'	A''	A (w/ ext.)
11(bars)	6	6	10 + 5

The final carol in this set is strophic in design, and scored for SATB chorus. There are two stanzas, both set to a Medieval English text. Variation principle provides the musical premise of this work with a rhythmically oriented "Alleluia" phrase following each thematic appearance.

Six chord progressions reiterated in cancrizans form constitute the structure of the main idea, which is illustrated below without the "Alleluia" addendum.

Ex. 64

$\text{♩} = 104$

1. Out of your sleep a rise and wake, for God man-kind hath y take.
2. Now, bles-sed bro-ther, grant us grace A Domes-day to see thy face.

1. Out of your sleep a rise and wake, for God man-kind hath y take.
2. Now, bles-sed bro-ther, grant us grace A Domes-day to see thy face.

1. Out of your sleep a rise and wake, for God man-kind hath y take.
2. Now, bles-sed bro-ther, grant us grace A Domes-day to see thy face.

1. Out of your sleep a rise and wake, for God man-kind hath y take.
2. Now, bles-sed bro-ther, grant us grace A Domes-day to see thy face.

¹Composer's notes on p. 4 of Jesus Autem Hodie.

Pitch levels of A^b and C form the harmonic framework of the main idea. The two variations which follow deviate not only in harmonic orientation, but they are also abbreviated and melodically altered. The first variation is a modified inversion of the original form while the second is modified in its transposition.

Ex. 65

Ex. 65 consists of two musical staves, A' and A'', each with lyrics underneath. Staff A' is in treble clef and contains the following lyrics: "All of a maid with out an - y make; And in thy court to have a place,". Staff A'' is also in treble clef and contains the following lyrics: "Of all wo - men she bear'th the bell That we now * ther - ē sing No well".

Sixteenth notes and triplet figurations are used to appropriately express the joyful "Alleluia" phrases. The recapitulation is exact and functions as a refrain since its singular text applies to both stanzas. The five-bar extension is a part of the "Alleluia" section.

THE LORD'S PRAYER

An aura of simplicity and unpretentiousness prevails in this brief through-composed setting of The Lord's Prayer (Ex. 66). The work contains no dynamic markings and

*The bass note is misprinted. It should read G^b.

Ex. 66

THE LORD'S PRAYER

PETER MAXWELL DAVIES

$\text{♩} = 96$

S
Our Father, which art in heaven, Hallowed be thy name. Thy kingdom

A
Our Father, which art in heaven, Hallowed be thy name. Thy kingdom

T
Our Father, which art in heaven, Hallowed be thy name. Thy kingdom

B
Our Father, which art in heaven, Hallowed be thy name. Thy kingdom

Piano
(for rehearsal only)

come. Thy will be done in earth, As it is in heaven. Give us this day our dai-ly

come. Thy will be done in earth, As it is in heaven. Give us this day our dai-ly

come. Thy will be done in earth, As it is in heaven. Give us this day our dai-ly

come. Thy will be done in earth, As it is in heaven. Give us this day our dai-ly

utilizes only quarter and half notes, with whole notes reserved for phrase endings. The text is abbreviated, ending with "But deliver us from evil, Amen." The words, set homophonically and syllabically, dictate the melodic flow and the length of the musical phrase. The pitch A is tonicized, opening and closing in a wedge shape that features a compact series of dissonant progressions within. In this taut harmonic structure the bass adheres closely to the opening pitch, deviating occasionally a minor third below and a second above. The range of each remaining voice line is limited to a tritone except for the soprano whose range in one instance includes a minor sixth. At its widest point the four-part sonority spans the distance from f# to d".

Harmonic variety and wide sonorities reach their peak in the central portion of the arch plan with chord structures, used earlier in the work, gradually appearing in the denouement. This modified cancrizans form of chordal progression defines the shape of the work and strengthens its unity.

AVE PLENA GRACIA

The structural design of this piece is closely allied to the Carol On St. Steven, previously discussed. Ave Plena Gracia is a longer work as the principle of gradual textural expansion extends to a 6 with the inclusion

of the two-part treble descant in the final reiteration of the chant.

Chant	V 1	Chant	V 2	Chant	V 3	Chant (repeated w/ SA descant)	
Sop.	Sop. solo	SA	SA solo	SAT	SAT solo	SATB	SATB + SA
10(bars)	20	10	20	10	20	10	+ 10
Lat.	Eng.	Lat.	Eng.	Lat.	Eng.	Lat.	

The musical material of this work is derived from a variety of synthetic scales as illustrated in Ex. 67. The chant (A) is based on a six-note series of alternating half and whole steps (from D# to B), conforming to Messiaen's mode of limited transposition. In subsequent sections the whole-tone scale is applied, though modified and abbreviated. In the second half of the verse (C) the melody is comprised of five whole-tones, from A^b to E, while the alto line below draws its pitches from the entire scale. Melodic lines, adroitly interwoven in their relationship to each other, are reminiscent of twelfth and thirteenth-century compositional devices such as invertible counterpoint and stimm-tausch. The soprano line in the second half of the verse, for example, is an exact recapitulation (an octave higher) of the alto line in the duet form of the chant (A). The tenor line (not illustrated) in the trio form of the chant is a modified inversion of the chant itself, using a series of four pitches with alternating half and whole steps, D#,

Ex. 67

A
Tempo I
FULL

s.
A.
Organ

A - ve, a - ve ple - na gra - ci - a, A - ve, De - i
A - ve, a - ve ple - na gra - ci - a, A - ve, De - i

B
Tempo II
poco rit.
SOLI

ma - ter Ma - ri - a. 2. Hail be thou, Queen of pa - ra - dise, Of all wo -
ma - ter Ma - ri - a. 2. Hail be thou, Queen of pa - ra - dise, Of all wo -

C
Tempo II
poco rit.

- men thou bear - es price, Ma - ri - a. Hail wife, hail mai - de bright of
- men thou bear - es price, Ma - ri - a. Hail wife, hail mai - de bright of

poco rit.

ble! Hail daugh - ter, hail sis - ter full of pi - ty! Ma - ri - a.
ble! Hail daugh - ter, hail sis - ter full of pi - ty! Ma - ri - a.

Ave Plena Gracia (X157)

E#, F#, and G#. The bass line in the final section is an exact recapitulation (an octave lower) of the tenor line in the trio.

The harmonic dissonance of this work is largely a result of linear emphasis. Each line is distinct in its own melodic curve and harmonic sphere. When these lines are juxtaposed, augmented and diminished intervallic relationships become a large part of the harmonic vocabulary. However, an F# pitch level, reaffirmed with each recurring chant, provides tonal-harmonic stability and direction to this carol of Marian praise.

An organ part is scored for optional use. The composer notes that:

The organ part, when used, should not merely "double" the voices, but add a bright silvery sparkle to them, the registration approximating as nearly as practicable that of an eighteenth-century chamber organ.¹

SHALL I DIE FOR MANNIS SAKE

Refr. V 1		Refr. V 2		Refr. V 3		Refr. (modified and extended)	
SA	S solo	SA	S solo	SA	S solo	SA	
17	16	16	16	16	16	16 + 4	

¹Composer's notes on p. 1 of Ave Plena Gracia

Ex. 68

SHALL I DIE FOR MANNIS SAKE

Text from *Hill's Commonplace*
Book (XV-XVI) Century
 edited by F.M.M. Comper

PETER MAXWELL DAVIES

Andante moderato ♩ = circa 80
 FULL *f*

SOPRANO
 Shall I mo - der? shall

ALTO
 Shall I mo - der? shall

PIANO
f *isochrythm* (simile)

If Shall I do so? Shall

If Shall I do so? Shall

I die for man - nis sake, and I ne - ver

I die for man - nis sake, and I ne - ver

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The refrain and verse sections are each comprised of two eight-bar phrases with duet and solo lines appearing in exact repetition except in the closing refrain. The text, in Medieval English, varies for each verse and also for the final refrain.

The piano accompaniment provides much of the musical interest in this strophic carol for two-part children's choir. The half note, part of an isorhythmic pattern in the first ten bars, is used in the left hand throughout the first refrain and in all the verses while the right hand doubles the vocal line throughout the piece (Ex. 68). However, with each recurring refrain the doubling process is less strictly applied as the texture of the accompaniment is expanded to include octave displacement, rhythmic variations and subdivisions.

The vocal material in all refrains except the last is drawn from a tonal realm of Dorian on A^b. In the second half of each refrain the alto line is modified to a whole tone pattern for five bars before returning to the Dorian anchor at the end of the phrase. An E^b tonal level serves all the solo verse sections and also the final refrain where the tonality is shared, minor for soprano and Dorian of E^b for alto. These vocal lines exhibit a higher tessitura than in preceding refrains.

In the example below the expanded texture of the accompaniment can be noted as well as fragments of canonic

writing in the voice parts. The final refrain of this piece also reveals a closer synthesis of music with textual expression. The vocal descent, particularly as it occurs in the closing four-bar extension, musically depicts the thought conveyed by the text.

Ex. 69

The musical score for Ex. 69 consists of two systems, each with three staves. The top two staves are for voices (Soprano and Alto), and the bottom staff is for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

System 1:

- Voice 1: *dim..* all his bless - ing and send us all good
- Voice 2: all his bless - ing and send us all good
- Piano: Accompaniment with chords marked with asterisks (*) and a *dim..* marking.

System 2:

- Voice 1: *p rit..* rest, and send us all good *pp* rest.
- Voice 2: rest, and send us all good *pp* rest.
- Piano: Accompaniment with *p rit..* and *pp* markings, and chords marked with asterisks (*).

FIVE CAROLS

These carols, scored for unaccompanied treble voices, are musically and textually independent from each other. Four

of the five in this set relate to the birth of Christ while Carol IV refers to Christ's death. Carols I, III, and IV are set in Medieval English with numbers II and V containing both Latin and Medieval English. Carols I and III are a 2; numbers II and IV are a 3, and number V requires a division up to a 4.

I

A	B	B	A
B 1	V 1	V 2	B 2 (final cadence <u>a 3</u>)
SA	Sop. solo w/ alto	Sop. solo w/ alto	SA
5(bars)	5	5	5

A strong C# tonal center permeates this short, two-part treble carol. The sections are each unified by a closing cadence in Burgundian style complete with under-third, which imposes a distinct Medieval character to the work. Davies' frequent employment of strict inversion of melodic lines identifies this as one of his compositional traits. This device is applied several times in this set of carols, with its first appearance being in the opening bars illustrated below.

Ex. 70

$\text{♩} = 80$
 BURDEN 1. (FULL)

Go - day, go - day, my lord Sire Chris - te - mas, go - day!

In the verse section the alto line functions as a cantus firmus supporting the more animated soprano solo above. Modifications in harmony are effected by the lowering of the second, third, and seventh degrees of the C# scale, resulting in a dissonant modal sonority which gives way to the C# tonality in the final two bars of the verse.

Burden II is identical to Burden I except that its final chord is in three voice parts, and its dynamic level is increased one degree, to ff. The carol is in Alla Breve meter throughout.

II

B	V 1	B	V 2	B
E min.	Dom. of G ^b	E min.	Dom. of G ^b	E min.
Round (<u>a 1</u>)	Sop. solo w/ SA	Round (<u>a 1</u> & <u>a 2</u>)	Sop. solo w/ SA	Round (<u>a 1</u> , <u>a 2</u> , & <u>a 3</u>)

Because of its restriction to diatonic material a strong tonal center is suggested in this bi-sectional carol. An E^b minor tonality is clearly apparent in the burden which is a six-bar phrase in three-part round form with entries spaced in two-bar intervals (Ex. 71). In its order of performance the round creates a gradual and simultaneous expansion of texture and length.

The verse section, hinging on a dominant level of G^b, is comprised of two phrases for soprano solo linked by the two-part choral accompaniment beneath.

Ex. 71

3

Order of performance

1. Burden a I
2. Verse 1
3. Burden a I & II
4. Verse 2
5. Burden a I, II & III

II

♩ = 68

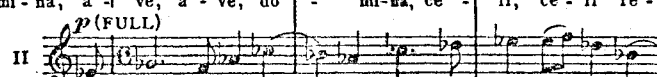
BURDEN (FULL)

p



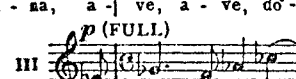
A - ve, a - ve, do - mi - na, a - ve, a - ve, do - mi - na, ce - li, ce - li re -

p (FULL)



A - ve, a - ve, do - mi - na, a - ve, a - ve, do -

p (FULL)



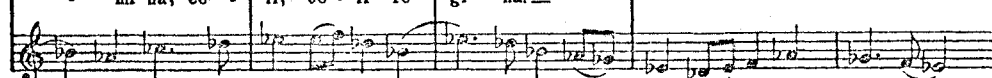
A - ve, a - ve, do -



- gi - na. —

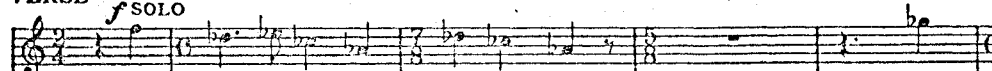


- mi - na, ce - li, ce - li re - gi - na. —

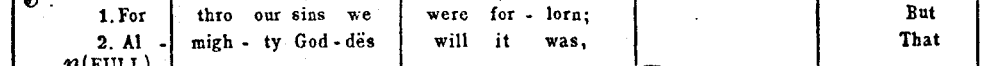


- mi - na, a - ve, a - ve, do - mi - na, ce - li, ce - li re - gi - na. —

VERSE

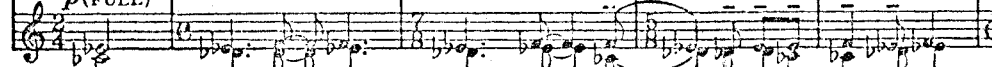
f SOLO


1. For thro our sins we were for - lorn; But

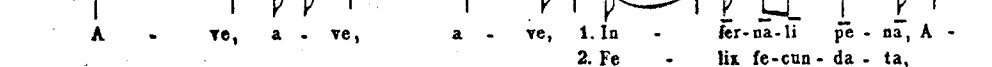


2. Al - migh - ty God - dës will it was, That

p (FULL)



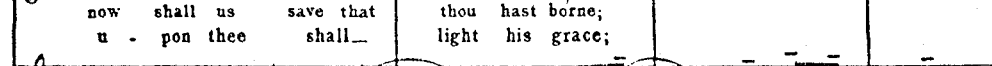
A - ve, a - ve, a - ve, 1. In - fer - na - li pe - na, A -



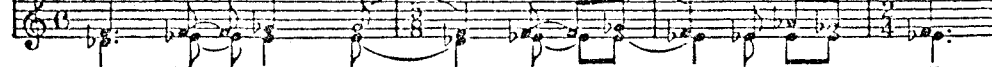
2. Fe - lix fe - cun - da - ta,



now shall us save that thou hast borne;



u - pon thee shall light his grace;



- ve, a - ve, a - ve, a - ve, do - mi - na.

B. & H. 19592

III

B	V 1	B	V 2
A	B (aba + ext.)	A	B' (aba + ext.)
4(bars)	12+2	4	12+2
<u>a 2</u>	unison	<u>a 2</u>	<u>a 2</u>
full	a few	full	semi- chorus

A folk song on a tonal level of F suggests the harmonic, melodic, and structural basis of this Christmas carol (Ex. 72). The verse sections are identical except for the harmonized form of verse 2. The tonality of this carol is obscured by the modification of root, second, third, and seventh degrees of the F scale resulting in intervallic relationships comprised mainly of tritones, seconds, and sevenths. The two-bar extensions, one in unison and one in harmonized form, draw their material from the whole tone scale with cadential alteration designed to meet the needs of contemporary expression.

The opening burden, in mirror form, functions as a fanfare. Its animated quality is perpetuated throughout the carol by a compound meter recalling the style of the rhythmic modes of the Medieval era.

A quantitative variation is indicated in the performance of this carol whereby a few voices are assigned to the first verse, a semi-chorus for the second, and the full group for the burden sections.

Ex. 72

4

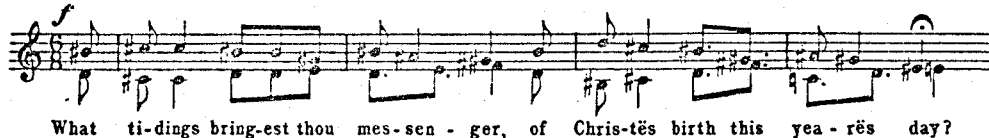
Order of performance

1. Burden (full)
2. Verse 1. (a few voices)
3. Burden (full)
4. Verse 2. (semichorus)

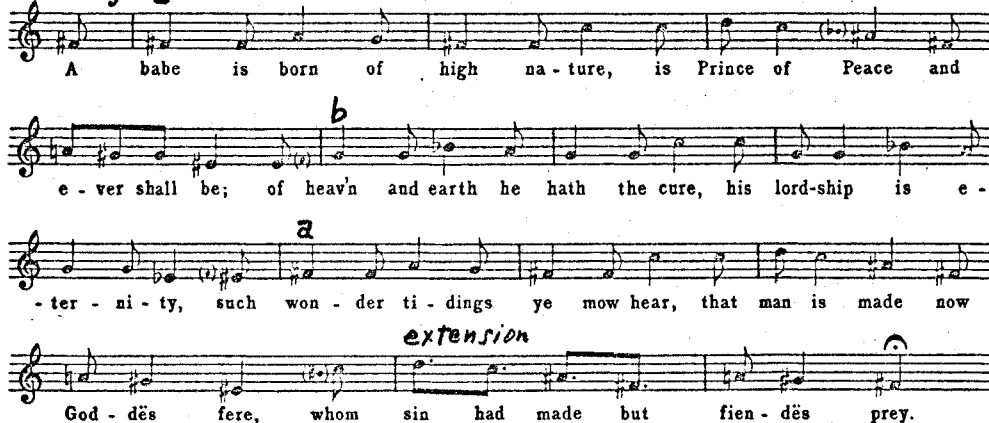
III

♩ = 76

BURDEN (FULL)



VERSE 1.

meno f a

VERSE 2.

meno f

IV

A	B	A	B	A'
B 1	V 1	B 1	V 2	B 1 (w/ ext.)
SSA	SA solo	SSA	SA solo	SSA
8	11	8	11	8 + 4

A notable characteristic of this Easter carol is its quality of restraint reflected in a simple duple meter and a moderately slow tempo. The harmonic and melodic materials of the burden section are embraced by the interval of a perfect fifth whose F# root is sustained by the alto throughout this first section. The burden cadences in oblique motion as the intervallic span gradually diminishes to a unison F# (Ex. 73).

The melodic vocabulary of the verse section is drawn from a synthetic scale of alternating half and whole-steps ranging from D# to B with pitch modifications designed for melodic and harmonic expression. The verses are comprised of four short phrases ending with tritones on different levels of pitch. The harmonic ambiguity brought about by these diaboli in musica stands not only as a contrast to the more stabilized pitch center of the burden sections, but also as a programmatic expression of the text.

The four-bar extension of the recapitulated burden is comprised of cadential material featuring a portion of the harmonic wedge diminishing to a unison F#.

Ex. 73

5

Order of performance

1. Burden 1
2. Verse 1
3. Burden 1
4. Verse 2
5. Burden 2

IV

♩ = 60

BURDEN 1. (FULL)

f Ah man, as - say, — as - say, as - say, — and ask mer - cy while — thou may. *p*

VERSE

pp SOLO
1. In sin thy life — if thou have — led, — a - mend it now, be
2. God that died — u - pon the — rood, — for thy mis - deed he

pp SOLO
(a for —)

p (FULL)
not a - dread, for he his mer - cy forth has spread; — As - say.
shed his blood, for his mer - cy is full and good; — *p* (FULL)

BURDEN 2. (FULL)

f Ah man, as - say, — as - say, as - say, — and ask mer - cy while —

p rit. — — — *pp*
— thou — may, — while — thou may; — As - say.

B. & H. 19592

V

A	B	A	B	A'
B 1	V 1	B 1	V 2	B 2 (w/ ext.)
<u>a 2</u>	solo w/ <u>a 4</u>	<u>a 2</u>	solo w/ <u>a 4</u>	<u>a 2</u> (last bar <u>a 3</u>)
7(bars)	6	7	6	7 + 1

Although the sequence of formal structure in this carol is patterned after Carol IV, several additional characteristics are noteworthy. The a 2 texture of the opening burden is in mirror form with an intervallic range extending from a major second to an octave plus a doubly diminished seventh. The vocal lines of the burden sections are drawn from a C# scale with lowered second, third, and fourth degrees.

The first three bars of the verse section are a 2 with the soprano solo derived from pitches spanning a diminished fifth, G to D^b. Coupled with the alto in a cantus firmus style, these three bars form an upbeat to the closing phrase of the verse illustrated below.

Ex. 74

f molto

Wel - come, wel - come, wel - come, ve - ni re-demp-tor gen - ci - um.
Glo - ri - a, ti - bi, glo - ria, glo - ri - a ti - bi, Do - mi - ne.

With A^b as a focal point the unison texture expands in modified mirror form to a 4, spanning a total range to an octave

plus tritone at its widest point. This expansion of range and dynamics marks the climax of the work.

As a performance option the final burden may be performed in exact repetition (plus a one-bar extension with a Burgundian style cadence), or in a modified form as illustrated in Ex. 75. In this illustration Burden 2 is altered by a rhythmic displacement of the melodic line, a technique bearing a kinship to the Medieval hocket principle. This displacement effects a delightful rhythmic variation in the prevailing compound meter which perpetuates the joyful mood of this final carol.

Ex. 75

*BURDEN 2. (FULL)

Make we joy now in this fest, in

quo Chris-tus na-tus est; e-ya, e-ya; in

quo Chris-tus na-tus est; e-ya, e-ya, e-ya.

poco rit.

CHAPTER IV

SUMMARY

The choral music of Peter Maxwell Davies is a synthesis of disparate elements which coalesce to form a style distinctly his own. These elements range from Medieval and Renaissance practices such as hocket, isorhythm, coro spezzato, and all types of canonic devices to serialistic treatment, controlled improvisation, and other contemporary modes of expression.

The outlines of architecture in Davies' compositions are free, yet clear and decisive in direction. Structural designs are well organized and provide a solid framework for the compositions they support. His music exhibits a large amount of sectionalism, a quality which is tempered by frequent overlapping of phrases. An innate sense of direction is also observed whereby small units function as a means to an end rather than as diverse ideas placed aimlessly side by side. Principles of symmetry are given structural priority, and cyclical relationships, in the large works especially, attest to the highly integrated nature of his compositions. Davies' formal structures, specifically the ritornello divisions of Veni Sancte Spiritus, clearly reflect the influence of Stravinsky in this parameter. Most of the smaller

compositions are in the form of the early English carol with alternating sections of burdens and uniform stanzas.

There are various resources which provide material for Davies' compositional procedures. In some works Medieval chant is employed as a basis for melodic development while in other compositions lines expand organically from cellular note structures. In the smaller works the melodic material frequently conforms to synthetic scale patterns such as alternating whole-tones and semi-tones which suggest melodic structures used by Bartok and Messiaen. Melodic lines, whether derived or freely invented, are afforded a variety of treatment including octave disposition, pitch alteration, and cadential modification in order to meet the needs of contemporary expression. In the larger works especially lines are frequently subjected to diverse contrapuntal devices, i.e., retrograde, inversion, and augmentation.

In many cases melodic precepts also govern the harmonic development. In serialized passages melodic lines are commonly re-ordered vertically to function as harmonic sonorities whose intervallic relationships abound in tone clusters comprised of seconds, sevenths, and tritones. The consistent use of the tritone as a focal point in the harmonic progression of outer voices is an earmark of Davies' compositional style. The large works with their broad display of tonal materials may be regarded as pan-tonal while the smaller compositions, more Medieval in

character, reflect a modal orientation.

The parameter of rhythm is articulately planned and provides the energetic force in Davies' compositional style. Rhythmic complexity is especially apparent in the larger works where multiple divisions of the beat are frequently set against regular patterns. Polymeter and unmetered passages featuring controlled improvisation with intricate rhythmic figurations are also commonly incorporated into his larger compositions.

Davies' compositional process is perpetuated to a large extent by the principle of alternation which permeates almost all of his compositions. In the large works this principle becomes manifest in the rotation of instrumental with choral sections, in recurring thematic material, and in the alternation of metered and unmetered passages. The alternation of burden and verses is an inherent feature of the carol form. In this form the smaller works with their less complicated strophic designs, are lengthened by a simple additive process whereby vocal textures are expanded from a 1 at the beginning to a 3 and a 4 at the conclusion. The expansion of texture, when coupled with Davies' rhythmic vitality, adds excitement and a sense of urgency to his compositional style.

The instrumental accompaniments to the large choral works are carefully organized textures, which, in addition to choral support, provide the added dimension of wide sonorities, heterophony, color, and chromatic vocabulary to each work.

A broad spectrum of expressive writing is noticeable in the larger compositions where the doubling of specific textures forms a musical syntax complementary to the meaning of the text. Programmatic aspects are also expressed by unusual combinations of instruments as exemplified by improvisatory birdcalls in The Shepherd's Calendar. The precise performance instructions noted in various scores reveal the clarity of the composer's concepts and his concern for accurate interpretation.

Most of the texts in Davies' compositions are religiously oriented and are derived from hymns and poetry of the Medieval and Renaissance periods. The works are predominantly in Latin with some of the smaller compositions employing both Latin and Medieval English in alternating passages. The text settings are primarily syllabic except for some contrapuntal and melismatic variations in the larger works. The prevalence of syllabic text settings is indicative of the composer's concern for intelligibility in performance. Based on this premise one then questions the reason for employing the Latin text in favor of English.

It appears that the complexity of the larger choral works in particular will limit performances to those forces who are musically proficient for the task before them. One of the reasons for the six-year gap between composition and performance of the Five Motets has been the difficulty that it presents to the singers.¹ In acknowledgement of such

¹Colin Mason, ed., Tempo, LXXII (Spring, 1965), 1.

performing difficulties it seems incongruous that the composer has designed several of the larger works for performance by young amateur musicians. However, recordings of Veni Sancte Spiritus and O Magnum Mysterium have revealed very creditable performances by high school-age students. While these achievements reveal excellent leadership they also are indicative of the composer's ability to recognize the potential of young musicians, and to write successfully for them.

In an article supporting the "new music" of Peter Maxwell Davies, Roger Smalley writes:

It is simply not good enough to juggle around with a few well-worn ingredients in the naive hope that some wonderful new sound-world will eventually emerge. New music doesn't automatically appear by merely writing notes on paper--it occurs through prolonged deliberation about the substances of music, and the highly conscious imposition on them of new modes of thought, not in a half-hearted manner, . . . but with a bold and uncompromising spirit.¹

The broad perspectives of style exhibited in the choral music of Peter Maxwell Davies reflect not only the wide range of experience he has had as composer, teacher, traveling lecturer, and conductor, but also his dedication to constant self-renewal of creative imagination. As a young representative of the New English school, Peter Maxwell Davies is boldly continuing the long-standing English choral tradition.

¹Roger Smalley, "Peter Maxwell Davies," Tempo, LXXXIV (Spring, 1968), 2.

APPENDIX I: LIST OF CHORAL COMPOSITIONS

LIST OF CHORAL COMPOSITIONS

Date	Composition	Scoring	Publisher
1959	FIVE MOTETS -Spes Vita -Alma Redemptoris Mater -O Lux -Nec Mora -Attollite Portas Principes	SATB Soli, Double Chorus & Instruments	Boosey-Hawkes
1960	O MAGNUM MYSTERIUM	SATB Chorus, Instrumental Sonatas, and Fantasia for Organ	Boosey-Hawkes
1961	*AVE MARIA-HAIL BLESSED FLOWER	SATB Unaccompanied	Novello
1961	TE LUCIS ANTE TERMINEM	SATB Chorus and Chamber Orchestra	Schott
1961	LEOPARDI FRAGMENTS	SA and Instruments	Schott
1962	*FOUR CAROLS -Alma Redemptoris Mater -Carol on St. Steven -Jesus Autem Hodie -Nowell	SATB Unaccompanied (4 equal voices)	Schott
1962	*THE LORD'S PRAYER	SATB Unaccompanied	Schott
1963	VENI SANCTE SPIRITUS	SAB Soli, Mixed Chorus, and Small Orchestra	Boosey-Hawkes
1964	ECCE MANUS TRADENTIS	SATB Soli, Chorus, and Instruments	Boosey-Hawkes
1965	THE SHEPHERD'S CALENDAR	SATB Chorus (Young Singers) and Instrumentalists	Boosey-Hawkes
1965	*AVE PLENA GRACIA	SAT Soli, Mixed Chorus, and Optional Organ	Oxford
1965	*SHALL I DIE FOR MANNIS SAKE	SA and Piano	Boosey-Hawkes
1966	*FIVE CAROLS -I (a 2) -II (a 3) -III (a 2) -IV (a 3) -V (a 4)	SSA Unaccompanied	Boosey-Hawkes

* - The Smaller Works

APPENDIX II: TEXTS AND TRANSLATIONS

FIVE MOTETS

SPES, via, vita, salus, ratio, sapientia, lumen,
Iudex, porta, gigas, rex, gemma, propheta, sacerdos,
Messias, Sabaoth, Rabbi, Sponsus, mediator,
Virga, columba, manus, petra, Filius, Emmanuelque,
Vinea, pastor, ovis, pax, radix, vitis, oliva,
Fons, paries, agnus, vitulus, leo, propitiator,
Verbum, homo, rete, lapis, domus, omnia, Christus Jesus.

ALMA Redemptoris Mater, quae pervia coeli
Porta manes, et stella maris, succurre cadenti,
Surgere qui curat, populo; tu quae genuisti,
Natura mirante, Tuum sanctum Genitorem:
Virgo prius ac posterius, Gabrielis ab ore
Sumens illud Ave, peccatorum miserere.

OLUX quam non videt alia lux; lumen, quod non videt aliud lumen;
lux quae obtenebrat omnem lucem: et lumen quod excaecat omne ex-
traneum lumen; lux, a qua omnis lux; lumen, a quo omne lumen:
lumen, ad quod omne lumen est tenebrae, ad quod omnis lux obscuritas;
lux cui omnes tenebrae lumen, cui omnis obscuritas lux; lux suprema,
quam caecitas non obnubilat, quam caligo non hebetat, quam tenebrae
non obscurant, quam nulla obstantia claudit, quam nunquam separat
aliqua umbra, lux, quae illuminas omnia tota simul semel et semper,
absorbe me in claritatis abyssum, ut videam undique te in te, et me
in te, et cuncta sub te; ne derelinquas me, ne accrescant umbrae ig-
norantiae meae, et multiplicentur delicta mea; sine te enim omnia
sunt mihi tenebrae, omnia mala; quia nihil bonum sine te, vero, solo
et summo bono.

NEC mora, carnifices gemini
iuncea pectora dilacerant,
et latus ungula virgineum
pulsat utrimque et ad ossa secat;
Eulalia numerante notas.

"Scriberis ecce mihi, Domine,
quam iuvat hos apices legere,
qui tua, Christe, tropaea notant!
Nomen et ipsa sacrum loquitur
purpura sanguinis elicitum".

ATOLLITE portas principes vestras,
et elevamini portae aeternales,
et introibit rex gloriae.

HOPE, the way, life, safety, reason, wisdom, light,
Judge, gateway, giant, king, jewel, prophet, priest,
Messiah, Lord of hosts, Rabbi, Surety, mediator,
Sapling, dove, right hand, rock, Son of God and Emmanuel,
Vineyard, shepherd, sheep, peace, root, grapevine, olive,
Fountain, rampart, lamb, calf, lion, propitiator,
The Word, the man, net, stone, home, all things, Christ Jesus.

MOTHER of Christ the redeemer,
Eternal gateway to the heavens, and star of the deep,
Bring help to your people who sink yet seek to rise;
You who miraculously bore your holy Father:
Virgin first and last, by means of Gabriel's word,
You who received his greeting, pity us our sins.

OLIGHT on whom no other light can gaze: lamp too bright for other
lamps to see; light who darkens all other light; and lamp which
dazzles all lamps foreign to itself; light from whom comes all light;
light in whom is all light; light to whom all other light is shadow,
to whom all light darkness; lamp by which all shadows are
made light, all light darkness; light above all lights, whom blindness
can not veil, whom mist can not obscure, whom shadows can not hide,
whom no obstruction can shut out, whom shade can never pierce, light
who illuminates all things once and for always, envelop me in your
depths that everywhere I may see you in you, and me in you, and all
things under you; do not leave me lest the shadows of my ignorance grow
and my indulgences increase; for all is darkness without you, all
wickedness; since without you there is no good, you who are
the truth, the one and supreme good.

IN an instant two torturers
are savaging the slender breast,
while an iron claw tears at the virgin's side.
On both sides it cuts to the bone as
Eulalia herself counts the fatal gashes.

"Behold Lord, you are being inscribed upon me,
and I take joy in reading these words
which proclaim your victory, O Christ.
Even the purple stains of the flowing blood
speak of the holiness of your name".

LIFT up your gates, O princes,
And let the everlasting doors be raised,
For then the King of glory will come in.

English translation by Anthony Payne © Copyright 1966 by Boosey & Hawkes Music Publishers Ltd.

O MAGNUM MYSTERIUM

O MAGNUM MYSTERIUM

Oh, great mystery, and marvellous sacrament,
that the beasts should have seen our Lord lying in a manger!

HAYLLE, COMLY AND CLENE

Hail, comely and pure; hail, young child!
Hail, creator, as I believe, of a maiden so mild!
Thou hast, I believe, warded off the fiend so wild;
The false worker of evil, now he is defeated.

Lo, he is merry!
Lo, he laughs, my sweetheart,
A welcome meeting!
I have given my greeting.
Have a bunch of cherries?

Hail, sovereign saviour, for thou hast sought us!
All hail, leaf and flower, who hast created all things!
Hail, full of grace, who createdst everything out of nothing!
Hail! I kneel and I cower. A bird have I brought
To my bairn!
Hail, little tiny pate,
Of our creed thou art the crop!
I would drink of thy cup,
Little day-star.

Hail, darling dear, full of divinity!
I pray thee, be near when I have need.
Hail! sweet is thy air: my heart would bleed
To see thee sit here in such poor clothes,
With no pennies.
Hail! put forth thy hand!
I bring thee only a ball.
Take it and play with it,
And have a game of tennis.

ALLELUIA, PRO VIRGINE MARIA

Alleluia, alleluia for the Virgin Mary.
The holy birth purges our sins
Lest we be given to torment.

The kings give triple offerings to the babe
After the reproaches of Herod.

On the third day the power of the risen Christ
Loosed the grim bonds of death,

THE FADER OF HEVEN

The Father of Heaven, God omnipotent,
Who set all things in order, His son has He sent.
My name he could tell, and he laughed as if he knew all about it.

I conceived him, through God's power, just as He intended,
And he is just new-born.

May he keep you from woe:
I shall pray him so;
Make his birth known,
And remember this morning.

LEOPARDI FRAGMENTS

FRAMMENTI DI LEOPARDI

Stridore notturno delle banderole traendo il vento.
Vedendo meco viaggiar la luna.

La speme che rinasce in un col giorno.
Dolor mi preme del passato, e noia
Del presente, e terror de l'avvenire.

Mi diedi tutto alla gioia barbara e fremebonda
della disperazione.

Campagna in gran declivio veduta alquanti passi
in lontano, e villani che scendendo per essa si per-
dono tosto di vista, altra immagine dell 'infinito.

Ahi tu passati, eterno
Sospiro mio: passati: e fia compagna
D'ogni mio vago immaginar, di tutti
I miei teneri sensi, 'i tristi e cari
Moti del cor, la rimembranza acerba.

LEOPARDI FRAGMENTS

Nocturnal creaking of the weather-vanes borne
on the wind. Seeing with me the moon in its
course.

Hope which is reborn in one with the day. Grief
of the past oppresses me, and ennui of the present
and terror of the future.

I gave myself up entirely to the wild and furious
joy of despair.

The steep slope of the countryside seen some
paces in the distance and peasants who, descend-
ing this, soon disappear from view—another
image of Infinity.

Ah! you have left me, my eternal sigh; you have
left me; let bitter memory become the compan-
ion of my every vague imagining, of all my
tender feelings, the dear, sad impulses of my
heart, the bitter memory.

English translation by Dr. Nigel Fortune.

LEOPARDI: FRAGMENTE

Nächtliche Schreie der Wetterfahnen, die der
Wind rüttelt. Der Mond ist mit mir auf der
Reise.

Die Hoffnung, die in einem einzigen Tag wieder-
geboren wird. Schmerz um die Vergangenheit
bedrückt mich und Langeweile in der Gegenwart
und Grauen vor der Zukunft.

Ich gab mich völlig der wilden und zügellosen
Freude der Verzweiflung hin.

Steile Abhänge sieht man einige Schritte entfernt,
und Bauern, die heruntersteigen verliert man fast
aus dem Blick—ein anderes Bild der Unendlich-
keit.

Auch, du bist vergangen, mein ewiger Seufzer:
du bist vergangen: und nun sei mir Begleiterin
jedes meiner schweifenden Gedankenbilder, der
traurigen und lieben Bewegungen des Herzens,
der herben Erinnerung.

German translation by Ingrid Samson.

VENI SANCTE SPIRITUS

Dum complerentur dies pentecostes erant omnes pariter dicentes Alleluia:
Et subito factus est sonus de caelo, Alleluia.
Tamquam spiritus vehementis et replevit totam domum, Alleluia.
Dum ergo essent in unum discipuli congregati propter metum Judeorum,
Sonus repente de caelo venit super eos, Alleluia.

When the days of Pentecost were over they all gathered together, saying: Alleluia.
And suddenly there was a sound from heaven, Alleluia,
As of a mighty wind which filled the whole house, Alleluia.
While therefore the disciples were assembled in one place, for fear of the Jews, there came suddenly upon them a sound from heaven, Alleluia.

Veni, Sancte Spiritus,
Et emitte caelitus
Lucis tuae radium.

Veni, pater pauperum,
Veni, dator munerum,
Veni, lumen cordium.

Consolator optime,
Dulcis hospes animae,
Dulce refrigerium.

O lux beatissima,
Reple cordis intima
Tuorum fidelium.

Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium.

Da tuis fidelibus
In te confidentibus,
Sacrum septenarium.

Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.
Amen.

Come, O holy Spirit,
And send from heaven
The rays of your light.

Come, father of the poor,
Come, giver of gifts,
Come, light of our hearts.

O best of consolers,
Welcome guest of souls,
Sweetly refresh us.

O most blessed light,
Fill the inmost hearts
Of your faithful people.

Cleanse whatever is foul;
Quench whatever is dry;
Heal whatever is hurt.

Give your faithful people
Who trust in you
Your sevenfold graces.

Give virtue its reward,
Save us at life's end;
Grant us joy everlasting.
Amen.

TE LUCIS ANTE TERMINUM

*Before the end of the day we beg you, Creator of all things, that in your mercy
you be our guard and keeper.*

*May dreams and the hateful fantasies of darkness be far removed from us; tread
under foot our common Enemy, and let not our bodies be defiled.*

*Shield us, dearest Father; and Christ, His only peer; who, with the Holy Spirit,
reign to all eternity.*

English translation © 1967 Schott & Co. Ltd. London.

ECCE MANUS TRADENTIS

Sequentia Sancti Evangelii Secundum Lucam:

in illo tempore discubuit Jesus et duodecim apostoli cum eo.
Et ait illis: Desiderio desideravi hoc pascha manducare
vobiscum antequam patiar. Dico enim vobis quia ex hoc non
manducabo illud, donec impleatur in regno Dei. Et accepto
calice, gratias egit, et dixit: Accipite, et dividite inter
vos. Dico enim vobis quod non bibam de generatione vitis,
donec regnum Dei veniat. Et accepto pane, gratias egit, et
fregit et dedit eis, dicens: Hoc est corpus meum, quod pro
vobis datur: hoc facite in meam commemorationem. Similiter
et calicem, postquam cenavit, dicens: hic est calix. novum
testamentum, in sanguine meo qui pro vobis fundetur. Verum-
tamen ecce manus tradentis, mecum, est in mensa.

Domine, tecum, paratus sum, et in carcerem et in mortem ire.
Dico tibi Petre, non cantabit hodie Gallus donec ter abneges
nosse me. Et continuo adhuc illo loquente cantavit gallus.
Et conversus Dominus respexit Petrum. Et recordatus est
Petrus verbi Domini, sicut dixerat: Quia priusquam gallus
cantet ter me negabis Et egressus foras Petrus flevit amare.

Secundum Marcum:

Quemcumque osculatus fuero, Ipse est, tenete eum, et ducite
caute. Ave, ave, Rabbi. Et osculatus est eum.

Now the birds are back again
 With their happy singing.
 Cheerful spring is here again:
 Enjoy yourselves, young people.
 With it come fresh pleasures.
 Now everything is springlike.

Welcome, spring, at last!
 Season lovers long for,
 Bringing out the flowers,
 Masses of flowers everywhere,
 Colour upon colour.
 We welcome you, a pleasing
 Addition to our fun.
 Lovely to hear the birds singing!
 Enjoy yourselves, young people.
 Cruel winter must be gone,
 The breezes blow so mildly.

The boys must have some flowers to wear
 And to enjoy the scent;
 So off the girls must go
 And pick them eagerly;
 Then they can wander through the fields
 Wearing lovely flowers
 All together.

Now the land with all its fields
 Shining bright with flowers
 Comes to life again.
 Leafy shade increases
 And the wood recovers.
 All creation feels the vital urge.
 Happy faces,
 Smart appearance,
 Are the outward shows of passion.
 Love titillates its devotees;
 Nature's sweetest sap is rising;
 Thus the spark that lights the flame
 In lovers is ignited.

I

Letabundus rediit
 avium concentus,
 ver iocundum prodiit,
 gaudeat iuventus,
 nova ferens gaudia;
 modo vernant omnia,

Salve ver optatum,
 amantibus gratum,
 gaudiorum,
 fax multorum,
 florum incrementum;
 multitudo florum
 et color colorum,
 salvetote,
 et estote
 iocorum augmentum!
 Dulcis avium concentus
 sonat, gaudeat iuventus.
 Hiems seva transiit,
 nam lenis spirat ventus.

Iuvenes ut flores
 accipiant,
 et se per odores
 reficiant,
 virgines assumant
 alacriter,
 et eant in prata
 floribus ornata
 communiter.

Tellus purpurata
 floribus et prata
 revirescent,
 umbre crescunt,
 nemus redimitur;
 lascivit natura
 omnis creatura;
 leto vultu,
 claro cultu,
 ardor investitur;
 Venus subditos titillat,
 dum nature nectar stillat,
 sic ardor venereus
 amantibus scintillat.

Now young branches clothe the bleak woods
Laden with their fruits.
From every lofty perch the pigeons
Coo their song.

The swift-darting swallow twitters,
The quail goes 'click-a-lick', the jackdaw prattles;
Songs of birds from every side
Compose the summer chorus.

Now from the branches fall the leaves,
Their greenness all faded;
Warmth has deserted everything
And vanished.
For the sun is visiting
the lowest arc of the sky.

Now the frost harms the tender things
And winter hurts the birds,
And the nightingale complains to the rest
That the fire that was in the sky
Is being taken from them.

No lack of water in the river now,
No growth of green things in the field.
The golden sun has deserted our part of the world.
Now follow snowy days
And night is cold.

The Lord will come and not be slow
To give light to the shadowy places,
And will show Himself to all peoples.

Hail, Sun born of a Star, all hail!

II

Vestiunt silve tenera merorem
virgulta, suis onerata pomis;
canunt de celsis sedibus palumbes
carmina cunctis.

Velox impellit rugitus hirundo,
clāngit coturnix, graculus fringulit;
aves sic cuncte celebrant estivum
undique carmen.

III

De ramis cadunt folia,
nam viror totus periit;
iam calor liquit omnia
et abiit;
nam signa celi ultima
sol petiit.

Iam nocet frigus teneris,
et avis bruma leditur,
et philomena ceteris
conqueritur,
quod illis ignis etheris
adimitur.

Nec lympa caret alveus,
nec prata virent herbida;
sol nostra fugit aureus
confinia;
est inde dies niveus,
nox frigida.

IV

Veniet Dominus, et non tardabit,
ut illuminet abscondita tenebrarum,
et manifestabit se ad omnes gentes.

Ave, sol de stella, ave.

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- Tape - FIVE MOTETS and VENI SANCTE SPIRITUS. These tapes were loaned through the courtesy of Mr. Thomas Hilbish from the choral department of the University of Michigan at Ann Arbor.