

FACTFILE: GCE MUSIC

AOS2 SACRED VOCAL MUSIC: ANTHEMS



Gibbons: This is the record of John

Orlando Gibbons (1583-1625) was one of the first composers to write exclusively for the Church of England and *This is the record of John* is an example of a specific genre known as the verse anthem which has its origins in the metrical psalms of the Anglican Church and the Elizabethan consort song. In the verse anthem the setting of the text alternates between sections for solo voices and full choir (usually accompanied by viol consort or organ) whereas the full anthem uses choral forces, generally unaccompanied, and without soloists. *This is the record of John* - one of only three verse anthems by Gibbons to use a single soloist - is scored for solo alto/countertenor, a five-part choir (SAATB) with the top line usually sung by boy trebles and an instrumental accompaniment which can be played by viols or, as on the recommended recording, by organ. The sequence of solo and full sections within the work as a whole may be outlined as follows:

Bar 1	Solo	This is the record of John
Bar 19	Full	And he confessed and denied not
Bar 27	Solo	And they asked him
Bar 41	Full	And they asked him
Bar 55	Solo	Then said they unto him
Bar 77	Full	And he said

In the opening solo section the vocal melody is prefigured in the accompaniment with the rising scale in quavers, which first occurs on the fourth beat of the first bar, used imitatively during the

presentation of the first line of text. The tonality is Ab major and the harmonisation is largely based on the three primary triads which are elaborated with frequent passing notes and suspensions. In b. 3, for example, a $4/3$ suspension occurs on the first beat of the bar while passing notes (obviously related to the opening) are present on the third and fourth beats. The two repeated quavers of *when the Jews* are similarly used as unifying motif in the setting of the next line of text which includes an ascending sequence on *from Jerusalem* and a modulation to the dominant (Eb major) at *Who art thou*.

Although the dominant/tonic polarity represents a gradual shift away from the modality of the Renaissance towards the diatonic system of the Baroque, the style of this verse anthem is essentially that of the Tudor (Renaissance) period.

The next phrase, *And he confessed*, features conjunct movement and returns to the tonic, but there is a hint of the subdominant with the introduction of a Gb in b. 15. With the exception of a conspicuous melisma on the word *am* in b. 17, the wordsetting is entirely syllabic ensuring clarity in the delivery of the text which was of course paramount in the Anglican liturgy of the time.

This syllabic style is also evident when the full choir enter homophonically with *And he confessed and denied not* - taking up the last words of the preceding solo section. A new motif for *and said plainly* (b. 21), consisting of repeated pitches following by a rising third or fourth, is used in close polyphonic entries but merges seamlessly into homophonic texture by b. 25 and leading to

the cadence point in b. 26. The perfect cadence marking the end of this choral section is prefaced by the customary 4/3 suspension (Ab) which is prepared as a consonance on the previous beat and then resolves down to G.

As in the first solo section, the accompaniment anticipates the alto's opening pitches (Eb, C, Eb) on *And they asked him*. The predominance of tonic and dominant harmony is again evident in bb. 27-29 followed by a modulation to the dominant in b. 30. A rising scale asks the question *Art thou Elias?* and is made even more insistent by being repeated as an ascending sequence a third higher. The resolution of the suspension in b. 35 is decorated with a lower auxiliary note in semiquavers which over the next few bars become a motif in their own right within the accompaniment. The emergence of the hierarchy of related keys, which was to dominate the Baroque and Classical periods, is again evident as a modulation to the subdominant (Db) occurs at *Art thou the prophet?* This demand is then emphasised by sequential repetition a third lower which introduces a Bb minor chord on the second half of b. 38 before the section ends with another perfect cadence in Ab major.

The section for full chorus which follows at b. 40 shares many characteristics with its earlier counterpart (b. 18): (i) It takes up the text of the preceding solo passage (ii) the words are set in a syllabic style and (iii) the texture at the beginning is homophonic giving way to imitative counterpoint and then returning to chordal writing. The directness of the homophonic style which Gibbons employs in this section is due to the prevalence of strong cadential progressions and is in keeping with the interrogative nature of the text:

The reply *And he said, I am not*, is a series of fugal

bb. 40-41	And they asked him,	Perfect in Ab
bb. 42-43	What art thou then?	Perfect in Db
bb. 43-44	Art thou Elias,	Perfect in Ab
bb. 44-45	Art thou Elias?	Perfect in Eb

entries consisting of a brief scalic fragment:
The final *And he answered, No* comes twice.

Bar	Voice	Pitch
452	Treble	Bb
453	Alto 2	Eb
461	Alto 1	Bb
464	Tenor	Eb
471	Bass	Ab

Firstly it is sung by reduced forces (without the trebles) ending in Eb and secondly by the full five-part choir ending in the tonic key which lends it greater weight.

The third and final alto solo follows the pattern established in the two previous verses: (i) a foretaste of the vocal melody occurs in the accompaniment, (ii) the text is declaimed in syllabic style (iii) the harmony is, on the whole, based upon primary triads and their inversions and (iv) these progressions are embellished with suspensions, passing notes and modulations to closely related keys. The most significant musical features may be linked to the text as follows:

Then said they unto him,	bb. 56-57	Modulation to Eb, 7/6 suspension,
What art thou? That we may give,	bb. 57-58	Unaccented passing notes, Bb minor chord
that we may give an answer	b. 59	Rising scale in quavers
unto them that sent us	bb. 60-61	Bb7 chord, 4/3 suspension, perfect cadence in Eb
What sayest thou of thyself?	bb. 62-64	Eb major replaced by Eb minor, perfect cadence in Ab complete with passing 7th
And he said,	bb. 64-65	Modulation to F minor, 9/8 suspension
I am the voice of him that crieth in the wilderness	bb. 65-69	Remains in F minor, alternating F minor and C major harmony
Make straight the way of the Lord,	bb. 70-74	Text and melody repeated with different harmony
the way of the Lord.	bb. 74-76	Note values lengthened approaching perfect cadence (wordpainting).

The full choir passage also follows a precedent set earlier in the work, namely, adopting the text of the previous solo and starting with a chordal passage which gives way to imitative entries before returning to homophony.

And he said achieves great impact due to the strong falling fourths in the bass line (b. 77) and brief imitation between soprano and bass in bb. 78-79. *Make straight the way of the Lord* is set to an uncomplicated motif which rises and falls by step - the straightforwardness of the musical material obviously representing the meaning of the text. This first appears in the soprano at b. 82 and is passed through the other parts in a passage of fugal imitation during which bb. 82-83 are treated as an ascending sequence in bb. 84-85:

Bar	Voice	Pitch
822	Treble	Bb
824	Tenor	Bb
832	Alto 2	F
834	Bass	F
842	Treble	C
844	Alto 1	C
852	Alto 2	G
854	Bass	G
872	Treble	C
874	Bass	C
882	Alto 1 & 2	G

On the last entry of this motif the first and second altos join in parallel sixths as the texture becomes homophonic and culminates in the certainty of the final perfect cadence in the tonic, Ab major.



Handel: Zadok the Priest

George Frideric Handel (1685-1795) was a truly cosmopolitan composer who grew up in Germany, travelled in Italy and eventually settled in England. The influence of these countries is apparent in his musical style: rigorous Germanic counterpoint, the drama of Italian opera and the English choral tradition.

Zadok the Priest is one of four anthems which Handel was commissioned to write for the coronation of George II in Westminster Abbey on October 11th 1727. It has been sung at the coronation of every British monarch since and should also be familiar to followers of both the BBC's Ten Pieces initiative and Champions League football! The openly allegorical text is adapted from the First Book of Kings (1:38-40) and the ceremonial occasion provided Handel with the opportunity to employ extended choral forces: a seven-part (SSAATBB) choir and a large orchestra in which the violins are unusually divided into three parts and also including harpsichord and organ continuo, 2 oboes, 2 bassoons, 3 trumpets and timpani. The tonality of D major is a common key for ceremonial works (see Handel's *Music for the Royal Fireworks* or *Water Music*) and is particularly suitable for natural trumpets. NB the specified recording sounds a semitone lower than the printed score due to the use of period instruments at Baroque pitch.

The orchestral introduction embodies an effective build up in which the following elements create a mood of expectation:

- Repeated rising arpeggios on first violins
- Repeated quaver chords in the remainder of the strings, woodwind and continuo
- Sustained bass notes
- Slow harmonic rhythm with chords generally changing on the first beat of every bar

The distinctive sequence of harmonies (bb. 9-15 are the same as bb. 1-7 only transposed to the dominant) make this one of the most immediately recognisable passages in all music:

Bar	Harmony
1	D major root position
2	E minor over D pedal
3	A minor first inversion
4	D7 third inversion
5	G major first inversion
6	A7 root position
7 ¹	D major second inversion
7 ⁴	G# diminished over A pedal
8	A major
9	A major
10	B minor over A pedal
11	E minor first inversion

Bar	Harmony
12	A7 third inversion
13	D major first inversion
14	E7 root position
15	A major second inversion
16	E minor (4/3 suspension)
17 ¹	Diminished seventh on A#
17 ³	F#7 first inversion
18	B minor root position
19 ¹	D major first inversion D7
19 ³	first inversion
20 ¹	G major root position E
20 ³	minor root position
21 ¹	A7 root position D major
21 ³	second inversion
22 ¹	A major (4/3 suspension)
22 ³	A7 root position
23	D major root position

The rhythmic patterns and harmonic progression of the introduction accompany the declamation of “Zadok the Priest” featuring full choral and orchestral forces at b. 23 with particular prominence given to the trumpets. The syllabic word setting and homophonic texture add to the impact of this announcement which ends with an imperfect cadence to prepare for the succeeding section.

The celebratory nature of “And all the people rejoic’d” is represented by several musical features:

- Triple metre (associated with dance music and often a metaphor for joy)
- Major tonality accentuated by frequent dominant/tonic harmonies
- Continuous dotted rhythms
- Fanfare-like trumpet writing
- The chorus is again used homophonically to achieve maximum effect
- Syllabic word setting
- Repetition is used to emphasise “rejoic’d” at bb. 35-38.

The music of bb. 39-44 is more or less the same as bb. 31-36 except that it is transposed to G major. A sense of climax is created through the use of an ascending sequence between b. 43 and b. 52 which modulates to the dominant at b. 46 and the relative minor at b. 50. On returning to the tonic, bb. 53-60 are a restatement of bb. 31-38 but this time two *Adagio* bars prepare for the third and final section.

Although the time signature is now common time, many of the same devices are employed to illustrate the meaning of the text namely: massed choral and orchestral forces, syllabic word setting, homophonic texture, major tonality, dotted rhythm and repetition. “God save the King” is given added grandeur by way of the tonic pedal which underpins this motif:

Ex. 1 Choir (b. 63)

A change of texture occurs on “may the King live for ever” which is set to a rising triadic figure in unison (altos, violins and violas) with the lengthened note values on “ever” constituting a simple yet effective example of wordpainting. This is answered by tutti reiterations of “Amen, Alleluja” (similar to the famous *Hallelujah* chorus from *The Messiah*) based on alternating tonic and dominant chords. Following a modulation to the dominant in b. 69, there is an extended sequential melisma on “Amen” (descending and then ascending) in the basses accompanied by detached quaver chords in the orchestra and choir. Oboes and violins add semiquavers in parallel thirds to the repeat of “Amen, Alleluja” in bb. 72-73. Whereas b. 69 modulated to A major, b. 74 returns to the tonic. After a brief orchestral interlude during which the semiquavers are developed using descending sequences and suspensions, “God save the King” and “may the King live for ever” are restated with a few small changes: the key is now the dominant rather than the tonic, “God save the King” is sung twice rather than three times, the oboes add the semiquavers in thirds and there is some reordering of the vocal parts. “Amen, Alleluja” (b. 82⁴) continues in much the same fashion as previously (b. 67⁴) but this time the melismatic semiquavers from (b. 69⁴) appear in parallel thirds in the sopranos doubled by oboes (b. 84⁴). The dotted rhythm of “may the King live” in the choir and various permutations of the semiquavers in the orchestra are combined in an ascending sequence which begins at b. 87 and leads to an imperfect (Phrygian) cadence in B minor at b. 92. The music remains in the relative minor as another variant of the “Amen” semiquavers is presented in thirds by altos, tenors and first basses and then taken up by violins at b. 94. A descending sequence consisting of parallel first inversion chords (bb. 95-96) ends with a perfect cadence in B minor. The tonic/dominant chordal motif of “Amen” instigates another descending sequence which passes through E minor at b. 97, D major at b. 98 and finishes up in F# minor at b. 101. This digression to the mediant minor makes the return of “God save the King” in the tonic key at b. 103 all the more satisfying. This

time, however, the semiquavers in thirds have been added to the orchestral accompaniment and there is an ascending sequence at bb. 106-107 which is a transposition of bb. 87-88. The remainder of the work (from b. 109⁴ onwards) utilises only “Amen” and “Alleluja” together with musical material from earlier in this section. The semiquaver melisma in the basses at b. 113⁴, for example, is an exact repeat of b. 69⁴ and this recollection of previously heard music intensifies the climax of the entire

work. The repetitions of “Amen, Alleluja” in G major at b. 118⁴, culminate in a plagal cadence at the *Adagio* and a final trumpet fanfare in the last bar. The third part of *Zadok the Priest* is much more complex as regards structure and contrapuntal writing than the previous two and may be summed up in terms of three statements of “God save the King” between which the chordal and semiquaver motifs connected with “Amen” and “Alleluja” are developed and combined:

Bar	Key	Text	Content
63	D major	God save the King	Dotted rhythm, chordal
68		Amen, Alleluja	Tonic/dominant chords, semiquavers
79	A major	God save the King	Dotted rhythm, chordal
83		Amen, Alleluja	Tonic/dominant chords, semiquavers
103	D major	God save the King	Dotted rhythm, chordal
110		Amen, Alleluja	Tonic/dominant chords, semiquavers

An enumeration of the typically Baroque features of this work might provide a suitable conclusion:

- Frequent use of ascending and descending sequences
- Consonant harmonies with any dissonances properly prepared and resolved as suspensions
- Harmonisation mainly derived from primary triads, especially tonic and dominant
- Modulations restricted to related keys
- Vocal parts often doubled in the orchestral accompaniment
- Ornamentation (trills) a common melodic feature
- Fanfare-like writing for trumpets based on the notes of the harmonic series to which instruments without valves were limited
- Timpani restricted to tonic and dominant and are generally used (in conjunction with the trumpets) to emphasise cadence points.



Mendelssohn: Hear my Prayer

Although Jewish by birth, Mendelssohn (1809-1847) converted to Protestantism and gained a thorough knowledge of the Bible. He composed a great deal of sacred music for the Lutheran and Catholic liturgies combining Baroque forms and counterpoint with typically Romantic harmonies and expressive melodic writing. The genesis of *Hear My Prayer* is somewhat complicated but seems to be as follows: In November 1843 William Bartholomew (who prepared the English translation of *Elijah*) sent a text based on the opening verses of Psalm 55 to Mendelssohn. Mendelssohn set a German adaptation of the text entitled *Hör mein Rufen* (later *Hör mein Bitten*) for solo soprano, SATB chorus and organ by 25th January 1844 and an English version using Bartholomew's lyrics was completed by the 31st of the same month. Mendelssohn orchestrated the work in 1847 at the request of the Irish baritone Joseph Robinson, but

it is the English version with organ accompaniment which is most often heard and which has been specified for the current examination. Although described as a Hymn, *Hear My Prayer* is in reality a **substantial cantata** into which elements of aria, recitative and chorus have been integrated.

The work begins in **G major** with three prefatory bars in which a rising and falling quaver motif modulates briefly in and out of the subdominant. This is underpinned by a **tonic pedal** point which continues during the first two bars of the solo soprano's entry. The melody of *Hear My Prayer* begins with two **falling perfect fifths**, continues with the rising quavers from the introduction on *O God incline Thine ear* and ends with an **imperfect cadence** on *do not hide*.

Ex. 1: Soprano (bb. 3-7)

The phrase is repeated and its continuation includes a **circle of fifths** (bb. 9-11), some **passing chromaticism** (b. 11) and a **secondary modulation to A minor** (b. 12) before ending with a **perfect cadence** into b. 13. The music **shifts from G major to G minor** in b. 13 and the sense of urgency implied in the text is represented by dotted rhythm in the solo part on *Take heed to me!* and *I mourn to Thee*. The accompaniment meanwhile reuses the **rising quaver phrase** from the introduction at b. 13 and then at b. 15 in **E♭ major**. The same text is emphasized by several **imperfect cadences** in the key of **D minor** which occur between b. 16 and b. 20. Mendelssohn's employs **word painting** in setting the next line: *Without Thee all is dark, I have no guide*. The falling chromaticism in the solo line and the **tonal uncertainty** produced by **tritones** and **diminished triads** in the quaver accompaniment, parallels the anxiety which the text implies. Although **B♭ major** is reached on the first beat of b. 24, the feeling of restlessness continues in a **rising harmonic sequence over a chromatic bass line** (b. 24) and the **augmented sixth progression** which coincides with the soprano's high G in b. 26. The resolution of this augmented sixth chord elides with the return of *Hear my prayer* (b. 3) whose first phrase is altered to end in a perfect cadence (IIb7 - V - I) which, together with the auxiliary note in the soprano at b. 29, is an obvious homage to the chorale harmonisations of J.S. Bach. The harmony of the last few solo bars is, however, typically Mendelssohnian ending with a pause on a D7 chord in b. 33 over a tonic pedal point. Now the chorus enters for the first time with a **unison statement** of *Hear my prayer* which brings this section to a close.

The enemy shouteth launches the next segment of the work and Mendelssohn exploits the dramatic potential of the text to the full:

- The tempo changes to Allegro moderato
- The metre changes to 3/8
- The key is the relative minor (E minor)
- Forceful declamation of the text (dotted rhythm and rising fourth)
- Syllabic word setting
- Soloist answered by full chorus in unison
- Continuous quavers in the accompaniment (four-bar ostinato)

There is a modulation to **B minor** at *The wicked oppress me* (b. 55) and the solo soprano continues with an obvious example of word painting: the high, sustained F# on *fly*. The use of **diminished seventh chords** (bb. 56 and 62, for example) is typical of Romantic period harmony and also

contributes to the turbulent nature of the music as the cries to God become more impassioned. *O God hear my cry!* (b. 64) demonstrates considerable compositional skill as paired choral voices (S/A and T/B) are employed both **imitatively and in a descending sequence**. Perplex'd and bewilderd (b. 70) is also polyphonic in texture and sequential - rising effectively on O God, hear my cry! to a climactic diminished seventh on b. 75. Following a tierce de Picardie (b. 78), The enemy shouteth is repeated in a contacted form over a dominant pedal. The imitative passage for paired voices (b. 64) is reworked at b. 91 but now in E minor and the sequential treatment of Perplex'd and bewilderd is also brought back in E minor at b. 97 and A minor at b. 100. Tension is increased from b. 105 as the rising sequential quavers are taken over by the organ over a tonic pedal point while the voices enter cumulatively alternating between rising octaves and sevenths. Appropriately enough the highest note (A) is reserved for cry! which is once more harmonised with a diminished seventh chord. The text is repeated (b. 113) in a homophonic passage over a chromatically ascending bass whose harmonies, characteristic of Mendelssohn and the period in general, are worthy of closer attention: The quaver movement, which appeared as an **ostinato** in the accompaniment at the beginning of the Allegro moderato, returns at b. 120 and the soprano refers back to the dotted rhythm motif of bb. 36-37 on *God hear my cry* rising to G rather than an E as before. The last five bars for the chorus end with an **inconclusive E7 chord** which overlaps

Bar	Harmony
113	E minor first inversion
114	Diminished seventh on G#
115	A major root position
116	C7 third inversion (enharmonically)
117	E minor second inversion
118 ¹	F# diminished second inversion + seventh
118 ³	B7 + G
119	E minor root position

with the recitative which follows.

My heart is sorely pain'd begins in typical *recitativo secco* style i.e. the words are **set syllabically** (apart from an expressive appoggiatura on breast) with frequent repetitions of pitch and an accompaniment consisting of sustained chords. The E7 chord held over from b. 130 does not resolve

conventionally, but becomes a diminished seventh causing tonal instability which is an appropriate means of illustrating words such as *terror*, *trembling*, *fearfulness and horror*:

Bar	Harmony
131	E7
132 ¹	E7
132 ³	Diminished seventh on G + appoggiatura
133	Diminished seventh on G
134 ¹	Diminished seventh on Gb + appoggiatura
134 ³	F7
135 ¹	F7
135 ³	Diminished seventh on D
136	C minor first inversion
137	Diminished seventh on E

The solo soprano's plea of *Lord, hear me call* is answered homophonically by the full chorus and by way of contrast *With horror overwhelm'd* is used briefly in a series of polyphonic entries (bb. 139-140). The choir's unison response to soprano's final *Lord hear me call* is harmonised with **imperfect cadences in G minor** which are a preparation for the final section.

O for the wings of a dove is not only the best-known part of this work but is probably one of Mendelssohn's most immediately recognisable tunes (due in no small part to the famous 1929 recording by Ernest Lough). The melody, which features **scalic triplet movement**, ascending sequence and **repetition** in bb. 146-147 and a **descending triadic motif** in b. 148, is presented over a **three-bar tonic pedal**.

Ex. 2: Soprano (bb. 146-149)

Having modulated to **A minor** in bb. 152-153, the music returns to **G major** with a **perfect cadence** in b. 155. As the triplet motif is developed (by **repetition and ascending sequence**), the harmonies deviate also: an **augmented triad** in b. 156 and a **dominant minor ninth chord** in b. 159 lead to **E minor**. A **descending sequence**, beginning at b. 160 returns to **G major** and then these four bars are repeated with fuller harmonisation. Word painting is applied in bb. 168 - 171 where the **tonic pedal** and slower harmonic rhythm accompany *And remain there for ever at rest* and the lengthening of *ever* in bb. 171-172 with a tied note is equally significant.

Attention shifts to the chorus at b. 173 who sing *O for the wings of a dove* to a new **crotchet and two-quaver motif**. This begins in the basses and is imitated in turn by the tenors, altos and sopranos producing slightly archaic **suspensions** (another instance of Baroque influence) which themselves form an **ascending sequence** in bb. 175-176. The arpeggio motif which was connected with *Far away* back in b. 148 is now woven into a **polyphonic choral texture** beginning in the sopranos at b. 179. The change of key to D major is underlined by the **pedal point** in bb. 182-185 over which another series of imitative entries based on *In the wilderness build me a nest* commences. These move up a tone on *And remain there for ever at rest* on the upbeat to b. 187 and eventually reach a diminished seventh chord in b. 190 where the texture becomes more **homophonic** and eventually gives way to **unison** in bb. 192-196.

This unison D is held on while the soprano reprises *O for the wings of a dove* and then the chorus divide into **sustained chords**, which add homophonic interjections and harmonic support to what is essentially a repeat of bb. 146-167. The recollection of previous material (b. 168) continues at b. 224 and the remainder of the work has the feeling of a coda due to the numerous perfect cadences which occur over the **tonic pedal** from b. 223 to the end. The progressive lengthening of the note values adds to this sense of finality while also complementing the text: *for ever at rest*.



Rutter: A Clare Benediction and For the Beauty of the Earth

Although John Rutter (b. 1945) has enjoyed an international reputation as a conductor, editor and arranger, it is as a composer of sacred choral music (and Christmas carols in particular) that he is best known. The combination of eminently singable melodic lines, rhythmic vitality, tonal harmonies with occasional dissonances and effective choral and instrumental writing account for the enormous popularity of his music. Rutter himself always acknowledges the importance of matching music to the text and his success in achieving this is yet another contributory factor in the widespread appeal of his output as a choral composer. In these two works he perpetuates the Anglican anthem tradition which extends from the Reformation to the present day.

A Clare Benediction

Rutter has had a long association with Clare College, Cambridge having read music there in the 1960's and then returning as director of the chapel choir from 1975 to 1979 so it is unsurprising that he should dedicate a work to the college. The original version of *A Clare Benediction*, which sets a text by the composer himself, was composed for a *cappella* SATB choir in 1998 and subsequently rearranged in several formats. It is the SATB version in Eb major with orchestral accompaniment (2 flutes, 1 oboe, 2 clarinets, 1 bassoon, 2 horns, harp and strings) which is specified for AS to be studied from the vocal score as the full orchestral score is only available on hire.

Solo clarinet introduces a motif containing an upper auxiliary note (b. 1) and a rising arpeggio (b. 2) which is then used in a descending sequence (b. 3) and ends with an imperfect cadence in which the third of the chord is suspended (b. 4). This phrase is significant as it is worked into the accompaniment at bb. 13-16 (horn) and bb. 19-20 (oboe), then occurs as an interlude between verses one and two (bb. 37-40) and reappears in the coda at bb. 79-82. Sopranos and altos in unison sing the first two lines syllabically to a melody whose persistent rhythmic feature is an anacrusis consisting of two quavers. In typical Rutter fashion this is harmonised with the changing chords over a tonic pedal point:

Bar 5	Eb major
Bar 6	F minor
Bar 7	Eb major + major 7th
Bar 8	Eb dominant 7th

The Eb7 chord in b. 8 produces a modulation to the subdominant (Ab major) on b. 9 while G minor and C minor chords with secondary sevenths in bb. 11 and 12 respectively lead towards F minor at b. 13 where the tenors and basses (also in unison) answer the female voices with a balancing eight-bar phrase. Rutter avoids predictability by way of a harmonic sidestep to Db major at b. 19 (an interrupted cadence) on the way to a Bb major chord in b. 20 (an imperfect cadence). Sopranos and altos (still in unison) return with *When you sleep* which begins with the same melody as b. 5, but this is altered through the introduction of an AJ in b. 26 and a modulation to G minor at b. 27. A sense of intensification in the succeeding bars (28-30) is created through a crescendo to mezzo forte and then forte; a rise in pitch as the sopranos and tenors at b. 29 begin the two-quaver motif on Ab and reach a high F in b. 30; the bass line descends chromatically (F, E, Eb) in contrary motion to the rising vocal melody and also through the deployment of the full orchestral forces. This climax proves inconclusive due to its ending on a paused C minor 7th chord at b. 32, but the final four bars for sopranos and altos provide an effective resolution not least because the perfect cadence in the tonic key is preceded by some dissonances: seventh chords (b. 33 and 35), an augmented triad (b. 34) and a suspension (b. 36).

Melodic interest is created by the falling octave in b. 33 and the hint of hemiola (the emphasizing of a two-beat pattern with triple metre) in bb. 33-36. The four introductory bars, now harmonised over a tonic pedal and played by the strings, provide a link to the second verse (note the strophic form). *May the Lord show his mercy upon you* is presented by the sopranos and altos in octaves with the tenors and basses before the voices split into four-part homophony at *may the light of his presence be your guide* but all the time following the harmonic framework of verse one. The progression from unison to harmony is a ploy adopted by Rutter in many of his Christmas carols as is the introduction of a wordless descant for female voices above the

male voices when they (in unison) sing *When you sleep may his angels watch over you* constituting an example of wordpainting. The only deviation from the first verse occurs in b. 73 where the expected cadence in Eb is delayed by a dominant pedal over which the harmonies change as follows:

Bar 73	Eb major second inversion
Bar 74	Db major
Bar 75	C7

Bar 75 repeats the melody of *Then in heaven* (b. 69) a third lower while *may you see*, sung by sopranos and basses (b. 76), is immediately imitated by altos and tenors. The anticipated perfect cadence into b. 79 brings about a brief coda in which a homophonic harmonisation of *may you see his face*, combined with the introductory motif played by solo oboe, ends in a serene plagal cadence.

For the Beauty of the Earth

Evidence of the popularity of John Rutter's music in America is found in the numerous works which have been commissioned from him such as *For the beauty of the Earth*, which was composed in 1980 for the Texas Choral Directors Association. The original setting of the text by Folliott S. Pierpoint (1835-1917) is for SATB choir with keyboard accompaniment but it has appeared in many arrangements including the orchestral version which is scored for the same forces as *A Clare Benediction* with the addition of glockenspiel and drum kit. A full score is available from Oxford University Press.

The introduction shares the same Rutter trait as the first phrase of *A Clare Benediction* namely changing harmonies (in this case Bb, F, Eb, F) over a tonic pedal point. A tied note in the middle of each bar introduces syncopation to the continuous quaver arpeggios (flutes and harp) which persist as a unifying feature throughout the piece. Bars 5-8 repeat the same harmonic formula as bb. 1-4 only now the quavers take the form of broken arpeggios. Tremolando strings and sparing use of the glockenspiel add a touch lightness and delicacy. This same sequence of chords accompanies the sopranos when they enter with an ascending scalic melody in b. 9. Interest is provided during the long note at the end of each phrase by a change of harmony, suspension or 'fill' such as the clarinet

phrase in b. 12. The rising scalic motif is developed in the subsequent bars including a particularly expressive falling seventh on *which from our birth* and the music begins to deviate harmonically from the original primary triads with the introduction of G minor in b. 17 and C minor in b. 19. The quavers and syncopation of *Over and around us lies* (bb. 20-21) are used in a descending sequence (bb. 22-23) as the bassline moves down in steps. The note values of the ascending scalic idea are lengthened on *Lord of all, to the we raise* - in itself an example of wordpainting - and this coincides with a modulation to the subdominant (Eb major) at b. 27. The sprightly syncopation of b. 29 is also an illustration of the text our *joyful hymn of praise* as the first verse comes to a close with a perfect cadence in the tonic key at b. 31.

The four-bar introductory phrase returns to provide a brief interlude between verses one and two. Rutter again adopts a strophic approach, using the same music for the second stanza of the text, but creates a cumulative effect by introducing the full choir first in unison (bb. 35-38), then homophonic (b. 39-42) and briefly polyphonically (bb. 42-46). The climactic refrain *Lord of all to thee we raise* has the upper and lower voices moving in parallel thirds and sixths at bb. 51-53 while on *This our joyful hymn* (b. 55) sopranos and tenors and altos and basses are an octave apart. The choral texture is enriched at b. 53 and at the final cadence through the division of the basses into two parts. Subtle touches of orchestration also contribute to the sense of progression such as the discreet introduction of the drum kit at b. 35 and a harp glissando in b. 54.

In the transition to the third verse (bb. 58-61) the oboe leads with the rising scalic motif (derived from bb. 9-11) and is answered by the clarinet's syncopated motif (bb. 20-21). This passage modulates from Bb major to the unrelated key of G major (tonal shifts of this nature are often used to provide variety in strophic compositions, especially in popular genres). In this third stanza unison tenors and basses have the tune while the sopranos and altos (also in unison) add a descant which contains elements of imitation, inversion, diminution and ascending sequence. The female voices eventually divide at the refrain *Lord of all* as do the male voices at the final cadence. Orchestrally speaking, the drum kit drops out for this verse while the quaver arpeggios are taken by the harp alone.

Like bb. 58-61, bar 84 serves the dual purpose of linking verses and modulating to another new key - this time B major. The dynamic level has been increased to forte, the horns add support to the orchestral texture and the drum kit returns with a more prominent ostinato. All four parts are in unison up to b. 92 where the alto and male voices again take the melody while the sopranos have a new descant which features syncopation, lower auxiliary notes and octave leaps. At b. 100 (the refrain) the voices divide into the same four-part harmony as the corresponding point in verse two (bb. 50-53) but *This our joyful hymn* is altered by extending its crotchet/quaver rhythm and notating it in 3/8 time thereby producing an interesting crossrhythm. Following an interpolated bar for strings (b. 111), *This our joyful hymn* is repeated by the sopranos and the perfect cadence is harmonised by the full four-part choir. Flute and harp then reprise the quaver arpeggios from the beginning to form a gentle coda.

