

A SURVEY OF FORM AND COMPOSITIONAL PRACTICES OF
RALPH VAUGHAN WILLIAMS, IGOR STRAVINSKY, PAUL HINDEMITH, AND
ROBERT ROTH IN *KYRIE* OF THE MASS ORDINARY

by

ROBERT RAY ROTH

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Dr. Craig Weston

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Abstract

Ralph Vaughan Williams, Igor Stravinsky, and Paul Hindemith, three prolific composers of the 20th century, wrote for the medium of the mass ordinary in different ways. This report comprises a survey of those composers' styles using the Kyrie movement of the mass ordinary as the main vehicle of compositional exploration. The results of this compositional survey examine the form and various techniques the composers employ to garner the same emotional response from the listeners of the Kyrie text. The final portion of the report explores the author's personal compositional contribution to the mass ordinary.

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CHAPTER 1 - Introduction

When it comes to composing, inspiration for a certain a work can take many forms. Some have claimed divine intervention as the locus of their output, while others have drawn their creativity from the world around them. Many, however, write because it is inherent to their nature, and regardless of their surroundings, they are able to produce works that are meaningful and fulfilling unto themselves. Even though this may seem a solitary process, composing and producing music of one's own design, the product is rarely one conceived in isolation. In fact much of music is born out of common practice of the time. Those composers who have risen to the top throughout musical history have taken the music they were born with and have brought to it their own unique innovation and expansion.

Ralph Vaughan Williams, Igor Stravinsky, and Paul Hindemith are three prolific composers of the 20th century who have brought innovation to the music of their time, each in his own way. Each classically trained, their work encompasses an eclectic style and constantly evolving compositional process. Never satisfied with the status quo, their work delves past common caricatures of their style and explores realms relatable and foreign to their output. I have chosen these three composers as focus of this report to illustrate my current compositional path. My work results from my experiences in life and in music, and upon reflection I find that my work finds some of its inspiration in these composers. Their regard for form and practice mark thoughtful procedure, while their exploration of harmony, rhythm, and tonality show insightful discovery.

This report explores these ideas through an examination of the Kyrie from the mass ordinary. Each of these composers have written for this liturgical medium, utilizing different forces and approaches. Their settings span a 42 year period, with Vaughan Williams setting his mass in 1921, Stravinsky finishing his in 1948, and Hindemith composing his mass in 1963. I wish this to serve as an illustration for the development of the musical style of the mass ordinary in so brief a time span.

Even their motivation for setting the mass differs in ways; Vaughan Williams was atheistic in his beliefs during his early career, feeling little adherence to tradition when setting

biblical texts. (Adams 1996, 108) He addressed the seeming contradiction in his faith versus his prolific sacred music output during this time by saying “There is no reason why an atheist could not write a good Mass.”(Vaughan Williams 1964, 138) Stravinsky wrote out to fulfill a spiritual need, supplying a mass he thought would receive proper use in the liturgy. It was one of the few pieces he wrote without financial gain. The Mass was Hindemith’s last work, and true to his compositional style, the work is very thoughtful with many sacred references within the music itself. He wrote this personal confession of faith for his wife Gertrude, who was a devout catholic. (Neumeyer 1986, 251)

CHAPTER 2 - Ralph Vaughan Williams

Form

Ralph Vaughan Williams is considered one of the pioneers in the reestablishment of British classical music during the first half of the 20th century. His *Mass in G Minor*, written in 1921, demonstrates a wide variety of technique and styles, including sweeping Romantic lines, modal mixture, and parts reminiscent of plainchant. Set for double choir and soloists, the first movement, Kyrie, utilizes the full forces of the ensemble.

Vaughan Williams, hearkening to tradition, sets the “Kyrie” in the usual way, a triplicate division (ABA). The nature of the text, “Kyrie eleison. Christe eleison. Kyrie eleison,” lends itself to this form. A unifying feature found throughout all three sections is found in the introduction to each. A part or solo will usually begin each and the other voices will enter one at a time. The altos begin the movement with a plainsong type chant at the beginning of section A (mm. 1-14)¹. Section B (mm. 15-31) consists of soloists on all four parts. Finally, section A¹ (mm. 30-50, an overlapping section) sees a return of the large choir. Naturally, there are smaller parts to these sections; two subsections, a (mm.1-10) and b (10-15) in section A; three subsections, c (mm. 15-21), d (mm. 21-25), and e (mm. 25-31) in section B; and finally two subsection, a¹ (mm. 30-40) and f (mm. 40-50) in section A¹.

¹ Vaughan Williams has included an organ part to accompany the choir if they should need it, and there is an organ introduction written out to introduce the work if organ is to be employed. However, it is not standard practice to perform this piece with organ, so I have chosen to begin numbering the measures starting with the alto entrance.

Table 2.1 – Formal Structure (Vaughan Williams)

Section	Subsection	Primary Tonal Center – Ending Tonal Center
A	a	D minor – G Dorian
	b	G Dorian – D minor
B	c	D Dorian – A major
	d	D Dorian – A major
	e	D major/Dorian – G major
A ¹	a ¹	D minor – G Dorian
	f	G Dorian – D minor

Section A

The altos of both choirs introduce the first intonation of the movement. With the half note receiving the pulse and four beats per measure, they sing three measures of “Kyrie eleison”. Even though the mass in is G minor, the altos begin at the fifth on D4. The resulting tune utilizes pitches found in the D Aeolian scale, which in the context of G minor, would mean the pitch collection would also belong to a G Dorian scale. Indeed, as the music progresses will find an abundant use of pitches organized to emphasize the G Dorian scale.

Figure 2.1 – Section A (Vaughan Williams)

Slow

Soprano

Alto *pp* <> > Ky - ri - e e - lei - son,

Tenor *pp* <> > Ky -

Bass *pp* <> > Ky - ri - e e - lei -

6 *pp* <> > Ky - ri - e e - lei - son, e - lei - son, Ky -

A *pp* <> > Ky - ri - e e - lei - son, e - lei - son, e -

T <> > ri - e e - lei - son, e - lei - son, e - lei - son,

B <> > son, e - lei - son, *mf* Ky -

11 *pp* <> > ri - e e - lei - son, e - lei - son. Chri

A <> > lei son, Ky - ri - e e - lei son.

T *pp* <> > e - lei - son.

B *pp* <> > ri - e e - lei - son.

(♩=♩) SOLO
p

When the altos reach the final sustained note of their phrase (D4), the basses enter next on G3 (beat four, m. 3). We find the same introduction to the tune, except transposed down at the fifth. As the basses continue, they advance the melody in a scale-like manner to add counterpoint to the next entrance, which is given by the tenors. The tenors, entering on the altos D4 (beat two, m. 5), vary the tune slightly rhythmically by adding an extra beat to the first note. The altos return with the head motive in mm. 6 on beat two on tonic G4. Finally, the sopranos enter in m. 7 on the “and” of beat 1. Their entrance at the fifth (D5) sees a reduction of the rhythmic value of the first note by a quarter note.

After the sopranos first statement of “Kyrie eleison”, they, along with the altos and tenors, reach the climax of this section at m. 10 (the sopranos reach the highest note in their phrase line and a G minor chord is firmly established). After the climax, the voices come to what the listener would consider the final cadence of section A (beat 3), with the following material acting as an extension of the cadence. The altos, taking a healthy role in this extension, restate a slightly shortened version of the opening theme.

Section B

Upon reaching the second section, several features change to mark the transition. A key signature of one sharp replaces the key signature of two flats; the meter loses a beat and becomes 3/2 time; and the last thing we will note is the drastic reduction of forces employed, going from double choir to only a soloist on each part. The soprano begins on D5 (m. 15), and descends using the notes between D5 to A4. The listener’s initial response to this brief passage establishes the idea of A Dorian as our tonal center (taking the key signature into account). It is not until after the tenor entrance (m. 17, beat 2, D4) that the soprano resolves down to G4, and the key represented by the key signature is briefly established. Briefly, because as we look forward to m. 18 we will note the basses entrance on D3 and the accompanying F naturals peppered throughout this measure. We now see Vaughan Williams’ true intent all along, establishing D Dorian (again, taking the key signature into consideration) as our tonal center, which is of course a totally appropriate thing to do as this would give us the dominant relationship to G minor.

Continuing on with Vaughan Williams’ intentions in mind, we will note his efforts to affirm D as the new tonal center, accounting for both minor and major appearances of this chord. The first strong cadence in D is made at m 21. Here the first C# of the piece is given to the tenor,

and the resulting A major chord function as V in relation to D, resolving as we would expect and beginning subsection d. Here, interchanging polyphony and homophony, the voices restrict themselves to the pitch content of D Dorian. At m. 25 the voices reach a strong half cadence (A major) on beat two.

Beat 3.5 in m. 25 begins subsection e. A key feature of this subsection is Vaughan Williams's treatment of the tonality here. It begins with a D major chord to emphasize the half cadence relationship that the A major chord established, but just as quickly in m. 27 reverts back to D minor to give us back the tonic of this larger section. The music reaches the climax of section B at m. 28, as the soprano reaches its highest note (G5) in this section. To emphasize this arrival point, the division of the pulse has ceased, and now the tact prevails with homophonic half notes in all the parts. The listener will hear a very deliberate, formulaic cadence in mm. 28 (ii, I⁶, ii⁶, vi) – 29 (ii, I⁶, ii⁶, V), preparing them for the arrival of the D minor chord (i) at m. 30. Even though a strong cadence is given at this point, the textual thought hasn't completed itself. It is not until m. 31 that we see the end of the phrase line and the subsequent return to G as the tonal pitch center.

Figure 2.2 – End of Section B

The musical score for Figure 2.2 shows four vocal parts (Soprano, Alto, Tenor, Bass) performing the phrase 'son, Chri - ste e - lei - son, e - lei - - - son.' The score is divided into measures 28 and 29. In measure 28, the music is in D major. In measure 29, the key signature changes to D minor. The soprano part has a fermata over the final note in measure 28. The music concludes with a strong cadence in measure 29.

Section A¹

As at the beginning, the altos sing the introductory line to this final section, though shortened by a beat and a half, which is similar to their phrase at the end of section A. The other voices enter in the same manner as they did in the beginning; basses at the tonic (G, m. 32), tenors again at the dominant (D, m. 34) with the altos rearticulating the tonic at m. 35. Unlike the

beginning, there is about two measures worth of material before the sopranos enter in m. 38. If we consider the whole of section A¹, we find that the addition of five extra measures necessary in phrase a¹ in order to balance the length this larger section.

The voices come to a climax and cadence at m. 40, and the last three notes of that measure begin the final subsection, f. Here the sopranos have the highest note of the piece, an A5. The three voices descend downward and come to rest on beat three of m. 41, a G minor chord. We will consider this the final arrival point, or true cadence of the piece. The following musical material serves as prolongation of the final cadence and we will consider it an extension. This prolongation takes us to m. 47, where the sopranos, tenors, and basses rest on their final G minor chord. A measure earlier the altos begin the final intonation of the movement, the opening phrase verbatim, coming to rest on the dominant (D4).

Compositional Practices

Vaughan Williams provides a fine example of the Kyrie that alludes to tradition, yet is expansive and encompassing in its own way. The form follows the standard three-part division in accordance to the text, “Kyrie eleison, Christe eleison, Kyrie eleison.” The opening phrase aligns itself to an earlier style, one of plainchant, and Vaughan Williams reinforces this idea by utilizing a scale collection of the Dorian mode. Though the scale used is Dorian, the composer makes considerable use of tertian harmonies, and with few open fifths to be found, this softens the edges of the work. We see the voices almost always moving in parallel thirds and sixths or in contrary motion when the line needs to be reset.

As listeners, we feel definite points of arrival in the piece, but they aren’t achieved in a conventional way. Rather than rely on formulaic cadences in the outer sections, Vaughan Williams instead eases us into arrival points primarily with passing chords (either IV, ii, or VII). Places of arrival are instead determined by the value of the note, longer ones obviously indicating we have met the cadence point. The middle section gives us the stronger formulaic cadences (either V-I or IV-V) and the listener hears definite arrival points.

Vaughan Williams is known for excellent voice leading in his vocal works, and he takes full advantage of this in the Kyrie. Sweeping lines primarily follow the line of the scale, and knowledgeable choirs will take full advantage of the phrasing opportunities this will afford. This use of line is very reminiscent of Debussy, as there are many moments of harmonic planing.

(Kennedy 1964, 176) In fact, many Vaughan Williams's contemporary music critics placed him in this quasi-romantic vein, but still recognized his adherence to his British roots.

CHAPTER 3 - Igor Stravinsky

Form

Stravinsky's "Mass" (1944-1948) represents one of his last works in what scholars consider his neo-classical period. Like many of his works in this period, this piece demonstrates general clarity in form, and what we may consider simple harmonic treatment in the ordinary sense. Stravinsky set this mass for mixed chorus (boy sopranos and altos, tenors, and basses) and double wind quintet (two oboes, English horn, two bassoons, two trumpets in Bb, two trombones, and bass trombone). The combination of these instruments creates varied and interesting textures throughout the work. The ensemble provides delicate and nuanced interludes, and also gives support to the choir.

Turning to the Kyrie, we will expect the triplicate division of the music in accordance with the text. While there is a clear division of where each section of the text begins and ends, musically the division is somewhat askew from what we would expect in a normal setting of the text. Mm. 1-9 dedicate themselves to the first response of Kyrie eleison, after which the Christe eleison text is sung (mm. 10-33). The final response of "Kyrie eleison" comes in mm. 34-52. If we look broadly at the instrumental accompaniment below the responses, we find that it does not line up. In fact, the first three phrases (which we will label I, II, and III) (Vantine 1982, 161-162) all begin with the same motivic gesture, and carry us through m. 15. One can immediately see that text setting lies in a realm of its own apart from musical gesture. In Stravinsky's mass, it will be prudent then to assess the form based on the nature of the accompaniment because the music of the text goes hand in hand with that quite well. In this regard, then, there will be three unequal sections of music in the Kyrie; Section A extends from mm. 1-15 (incorporating subsections I-III), section B from 16-42 (with subsections IV-VII), and finally section A¹, mm. 43-52 (subsection IX-X).

Table 3.1 – Formal Structure (Stravinsky)

Section	Subsection	Tonal Centers – Cadence Chords
A	I	Cm – F6/4
	II	Cm – Bb6/4
	III	Cm – D7
B	IV	D Dorian – A
	V	D – A
	VI	Db – Ab – Bb
	VII	Bb – Quartal Chord (G C F Bb)
	VIII	Bb – Quartal Chord (G C F Bb)
A ¹	IX	E Phrygian – E7
	X	C Aeolian – G6

Section A

The opening of the Kyrie begins with the oboes in octaves on Eb5 and Eb6, followed a beat later with the trumpet on Eb5, the two trombones a beat later in octaves on C4 and C5, and finally the bass trombone enters on beat four with an Eb2. The effect is reminiscent of bell-tones and is a good way to herald the beginning of the work. The choir enters in measure two with the same two pitch classes as were given in the opening. As the choir sings “Kyrie eleison” two times in succession, the resulting harmonic structure hovers around a C minor tonal center (with the exception of the altered F# in m. 4). In mm. 4 and 5 the choir sings a cappella and the final cadence rests on an F6/4 chord.

Figure 3.1 – Section A Opening (Stravinsky)

The musical score for Section A Opening (Stravinsky) is presented in a standard orchestral layout. It begins with a tempo marking of quarter note = 66. The vocal parts (Discanti, Alti, Tenori, Bassi) are in 4/4 time and feature the lyrics "Ky - ri - e e - lei - son. Ky - ri - e e - le - i - son." The instrumental parts (Oboi I. II, Corno Inglese, Fagotti I. II, Trombe I. II in Sib, Tromboni I. II, Trombon III (basso)) are also in 4/4 time. The Oboe, English Horn, and Bassoon parts are marked "poco sfp". The Trombone I and II parts are marked "poco sfp". The Trombone III (basso) part is marked "poco sfp" and "marc. in p". The vocal parts are marked "p tranquillo".

The final chord of this subsection is worth noting. Stravinsky uses this structure, what we would recognize in common practice tonality as a six-four chord², to indicate resolution and cadence. Looking to the next points of rest within subsections, we find that the cadence of subsection II (mm. 6-9) in m. 9 is on a Bb6/4 chord (the bassoon and third trombone sounding the fifth of the chord). Subsection III (mm. 10-15), rather than ending with the now appreciatively “consonant” 6/4 chord, cadences on a D dominant-seventh chord in root position.

² Listeners accustomed to the sounds of common practice tonality may hear this chord as a part of the dominant event, where normally the sixth resolves to the fifth of the chord and four resolves to three.

Though this may be a distressing ending point, especially of a larger section, the absence of any proceeding formulaic structure frees the listener's ears to perceive this arrival point simultaneously as a launching point into the material of the next larger section.

Section B

New motivic, harmonic, and textural materials saturate the middle section of the Kyrie, which is by far the longest section of this movement. It has a total of five subsections, IV-VIII. The choir now moves away from the generally homophonic feel of the first section and explores polyphonic and responsorial ideas. The ensemble, in much the same vein as the choir, now contributes a more active role to the movement.

The two oboes and one bassoon begin subsection IV with a bouncy dance, very repetitive in nature, which carries the listener through the end of the subsection. With harmonic material in thirds, the pitch content confines itself to the notes of a C major scale. However, since the notes primarily revolve around D, the listener will hear the interplay modally in D Dorian. The instruments give the listener a strong V-I cadence at the end of the section in D, thus cementing the tonality we have previously experienced.

While the reeds dance, the choir provides a melismatic texture that interweaves through the instruments. The descanti begin on a D5 and sing an octave interval to D4, and then back up the scale to a C before finally resting momentarily on B. The other voices then follow in succession; the altos begin at the fifth on A five beats later, the basses on G three beats after the altos, and the tenors enter last three beats after the basses on D again. These entrances all exhibit a canonic nature as they are in succession and utilize the same melodic shape. The voices come to rest on an A major chord, with the instruments providing the final resolution on D.

Figure 3.2 – Section B, Subsection IV

The musical score for Section B, Subsection IV consists of two systems of staves. The first system includes vocal parts for Soprano (D), Alto (A), and Bass (B), and instrumental parts for Oboe (Ob.) and Bassoon (Bsn.). The vocal parts are in a canon, with the Soprano and Alto parts starting with the word "Chri" and the Bass part starting with "ste,". The instrumental parts are in a rhythmic pattern of eighth notes, with the Oboe part marked *p stacc.* and the Bassoon part marked *p stacc.-marc.*. The second system includes vocal parts for Soprano (D), Alto (A), and Tenor (T), and instrumental parts for Bassoon (Bsn.) and Oboe (Ob.). The vocal parts continue the canon, with the Soprano and Alto parts starting with "ste," and the Tenor and Bass parts starting with "Chri". The instrumental parts continue the rhythmic pattern, with the Bassoon part marked *p stacc.-marc.* and the Oboe part marked *p stacc.*.

Moving into subsection V the voices change their role from canonic, staggered entrances to something akin of a call and response. The sopranos and altos begin with the response “Christe eleison” followed two beats and a half latter by the tenors and basses. The setting of the text gives the distinct feeling of three-eighth note subgroups. This first call and response encompasses one four-four and one three-four measure. The metric unit is then repeated verbatim with slight alteration to the choir’s rhythm. Underneath, the ensemble textures the

choirs singing with various, rhythmic entrances. The created effect is a constant continuation of the eighth note pulse. Harmonically speaking, D major provides the prominent language for this brief passage, with half cadences (on A) at the sub-phrase level.

Mm. 26-33 comprise subsection VI, an interlude-type subsection featuring the ensemble. They echo rhythmic material from the previous subsection, although now the harmonic language is in a quasi Db tonal area (the C in the bassoon in mm. 26-28 gives a distinctive sharpness to this quality as it is the major seventh of the chord). Constructed in three measure phrases, there are cadences on Db4/2 in m. 28, on a somewhat Ab flavored chord (because of the strong bassoon line in mm. 30-31) in m. 31, and finally Bb in m. 34, which is actually an elided phrase into subsection VII.

Subsections VII and VIII make up the last part of larger section B and are something akin to the rhythmic treatment we experienced in subsection V, though now Stravinsky incorporates slightly more complex rhythmic accents. Glancing at the ensemble part, we will see an almost verbatim recapitulation of the musical material in mm. 39-42 as was given in mm. 35-38 (the exceptions being the bassoon II's entrance and the absence of the bassoon I's F3 in m. 40). Stravinsky generates interest by changing how the ensemble enters for each phrase. In subsection VII the basses and tenors enter on a strong beat in m. 34 while the altos and sopranos enter on the weak portion of the beat in m. 35. We see the reversal in m. 38 and 39 as the lower voices now enter on the weak beat and the upper voices answer on the strong beat. The resulting groups of two's and three's interact to create a continuous pulse stream, with sometimes conflicting grouping patterns between the treble and bass voices. Nevertheless, as we have seen before in the work, all the voices eventually line at major cadence points (in this passage at m. 38 and 42).

Note the harmonic structure of these two subsections; they both begin strongly in what the listener would recognize as Bb in mm. 34 and at the end of 38, and then flirt briefly with the dominant (F) in mm. 36 and 40 before finally coming to a cadence on quartal chords in mm. 38 and 42 (G C F Bb). This would seem an appropriate feature with which to end section B. The final cadence of section A was seventh a chord, which was a stark contrast to all the previous consonance cadences found in that section. The listener recognizes this as a feature that introduces a new section. Ending section B with a quartal chord gives the listener a new cadence that has yet to be heard in this movement, a strong signal (if we use past experience as a guide) that we are moving into something new.

Section A¹

The final larger section of this work, section A¹, returns us to familiar territory that we recognize as parts of section A, and gives us closure to the movement. There are only two subsections to this final section, IX and X. Subsection IX is included in this final section because of several unifying features to the first section. The ensemble returns to a supportive role, rather than having a more active part, the opposite of section B. The choir, too, also calms down its rhythmic action and returns at this point to the homophony it displayed at the beginning. The harmonic language is a little vague here, but this could be an intentional move to indicate that this is a transitioning section preparing us for the final phrase line of the movement. The notes employed are contained within the pitch collection of an E Phrygian scale (heard this way because of the long pedal point on E in mm. 44-47). Note the strong E7 cadence that prepares us for the final subsection.

At the beginning of subsection X we are greeted by an altered form of the opening motive. Oboe I still plays Eb6, but now its duration is only a beat and a half and descends two octaves through Eb5 to Eb4. The notes employed by the other instruments are an amalgamation of the tones from a C Aeolian scale. The instruments come together at m. 49 with a Cm6 chord and the choir enters simultaneously with the same music as they sang in the beginning (the exception that “eleison” is replaced with a reiteration of “Kyrie”). The ensemble restates the motive it just played, and the choir continues with music we have heard from the beginning; however, the final measure changes the cadence. At the beginning it was a F6/4; now it is a G6/4. If we examine the relationship of these three tonal areas (Cm, F, and G) we will find a quartal relationship.

Compositional Practices

Stravinsky’s impeccable sense of orchestration creates a varied and dynamic palette for the listener to enjoy in the Kyrie. Each new section brings with it a new sonic item to enjoy, whether it be the addition of an instrument yet to be heard (m. 7), new tonal areas (see Table 2.1), or even the mutation of a motive (m.48), the listener never tires of the pacing of the piece. Winds playing sharp, pointed entrances contrast nicely with the smooth, legato of the choir at the beginning. Shifting instrument units add interest; consider the double reed trio at subsection IV, or the combination of bassoons, trombones, and trumpet at subsection V.

True to his stylistic period, Stravinsky does well at delineating the structure for the listener. He achieves this through texture changes, instrumental shifts, and by creating places of cadence before each section. He has individual lines incorporate this idea by voicing them almost soloistically so that they achieve their individual function. His texture changes include contrasting the reed choir with the brass choir. Smooth, choir-like lines define the brass in mm. 12-15, while playful, dancing lines describe the reeds in mm. 16-21, 26-28, and 32-34. The pointillistic nature of the instruments (bassoons, trumpet I, and trombones I and II) in mm. 22-25 interweave the eighth-note line throughout the ensemble, creating the opportunity for different voices to shine through the texture.

Stravinsky also gives thought to roles of the two main forces in the piece; how the ensemble complements the choir and vice-versa. While the ensemble supports the activity of the choir, it never does so in unison. The ensemble provides interesting counterpoint that doesn't overwhelm the activity of the choir throughout the piece. Most notable is the reed accompaniment in subsection IV. The choir, taking its inspiration from the instruments, is able to color the text with either legato melismas, or short, punctuate exclamations of the text.

CHAPTER 4 - Paul Hindemith

Form

The Kyrie from Paul Hindemith's *Mass* (1963) for a cappella choir follows the typical setting of the text in a three-part division. Inspired by early music, Hindemith strove to hearken to tradition in some of the plainest ways possible, hence unaccompanied choir and traditional form. This conclusion is drawn from several key characteristics in the music, including tonal axes and motivic repetition. We find the first response of the "Kyrie eleison" (section A) in mm. 1-12, the "Christe eleison" (section B) in mm. 12-21, and the final response of "Kyrie eleison" (section A¹) in mm. 21-31.

What may not be as clear is the harmonic structure used to set the Kyrie. An initial listening may find the unprepared listener confused and perhaps a little bit shaken by the intricacies of the harmonic language and highly involved counterpoint. In fact, a quick perusal of the score does little to confirm any notions one may have of the music and indeed heightens one's sense of perceived irregular motion in the piece. Nevertheless, closer examination and further listening reveal some keen unifying elements to the music.

Of the three sections mentioned prior, these can be further divided into three subunits. This notion assumes the use of strong cadence points and obvious material shifts as factors determining where sections lie. The first subunit, a, of section A extends from mm. 1-3, b goes from mm. 4-8, and c from 9. Subsections of section B include d from mm. 12-14, e from 15-17, and f from 17-20. Finally, the subsections of section A¹ include a¹ from mm. 21-23, h from 24-28, and i from 29-31. (Vantine 1982)

Table 4.1 – Formal Structure (Hindemith)

Section	Subsection (Phrase)	Tonal Center/Description
A	a	F# - C#/head motive and staggered entrances
	b	C# - F#/punctuated exclamations
	c	F# - C#/head motive and polyphony
B	d	Minor third motive
	e	
	f	Canon
A ¹	a ¹	F# - /head motive
	b ¹	Punctuated exclamations
	c ¹	F#/head motive

Opening

The movement begins with staggered entrances from each part in the following order; soprano, alto, tenor, and bass. Noting when entrance occurs, we hear the alto entering nine pulses after the soprano, the tenor seven after the alto, and the bass eight after the tenor.

Figure 4.1 – Section A Opening, mm. 1-3 (Hindemith)

Sehr ruhig *etwa* 88

Soprano
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.

Alto
Ky - ri - e e - le - i - son, e - le - i -

Tenor
Ky-ri - e e - le - i -

Bass
Ky - ri -

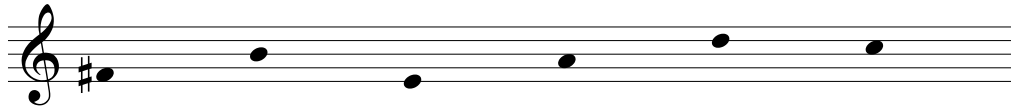
The above example clearly demonstrates the rhythmic independence that begins this movement, each voice seemingly wandering on its own course. The only clear correlations rhythmically

between the lines are the subsequent shortening of rhythmic values of the “Kyrie eleison” phrase as each successive voice enters.

Upon examination of the opening soprano line, we find that Hindemith employs a series of notes that relate by fourths (F#, B, E, A, D). This quartal series gives the opening its distinct flavor, and we can find throughout the movement many instances of this motivic germ (i.e., the bass motion in mm. 4-5, alto motion in mm. 7-8, etc...). We would expect this action to continue immediately in the entering voices, but their intervallic content differs substantially.

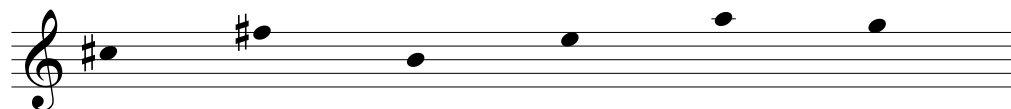
Richard French makes an interesting observation about the opening material. (French 1964, 83-91) His analysis lends itself to support the notion that Hindemith, a composer who sought to innovate the tried and true functions of music (i.e., form and harmonic language), established an immediate tonic/dominant relationship in the first few measures of the Kyrie. The sequence of pitches in the first recitation of the “Kyrie eleison” is as follows.

Figure 4.2 – Tonic Pitch Collection



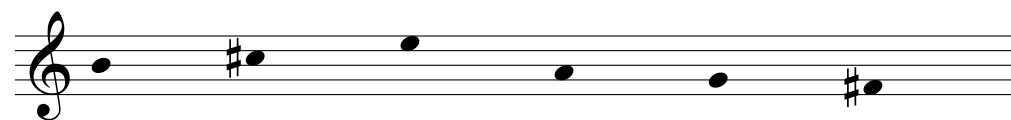
If we were to transpose this up a fifth to the dominant of this pitch collection (exploring the notion of Hindemith’s observance to precedent), we would get the following;

Figure 4.3 – Dominant Pitch Collection



Examining the second iteration of the “Kyrie eleison”, this is the collection of pitches we find;

Figure 4.4 – Soprano, Second Recitation of "Kyrie eleison" Pitch Sequence



A simple comparison of the second recitation by the sopranos and what we would consider the dominant pitch collection confirms they are the same collection. By this means Hindemith achieves a traditional subject/answer (tonic/dominant) response without sacrificing his sense of aesthetic to his style by belaboring traditional conventions.

Section A

Looking broadly at section A, there are several points of arrival where what one may consider a consonant cadence occurs. The first is at m. 4 as the voices arrive on a unison C# and this consequently leads us into subsection b. Measure 6 sees the bass arrive on an E while the upper voices echo the fifth of that with a B. In m. 9 the tenor and alto have an F# and C#, respectively, hailing the beginning of subsection c. Finally at the end of section A, an open fifth of a C# and G# finishes this part of the Kyrie.

On this level, Hindemith gives each section a type of ABA form. Subsection a began with the tonal axis revolving around F# and then ending on its dominant C#. The tonal axis shifts in subsection b as new pitch content (F and Bb) is introduced and the rhythmic texture subsides. A new texture swells at the cadence at m. 6 as the outer voices move similarly in contrary motion while the inner voices provide contrapuntal interest. The altos bridge us back into subsection c at m. 9 where the tenors give us verbatim the first phrase of the head motive. The second phrase differs, and we finally end on the C#/G# open fifth, again hailing what we might recognize as a return to the dominant at the end of the section.

Section B

The next section is the *Christe eleison*, and as we might expect in a traditional setting of the Kyrie, the musical material here contrasts starkly with that of section A. The basses give us the introduction to this new section by singing an augmented second on “Christe” (C#-Bb). The listener recognizes this as a minor third, and subsequent entrances that are marked with accents sing minor tenths (a minor third plus an octave). This motive is one of the captivating features of this section, as is Hindemith’s treatment of the rhythm throughout this section. The polyphony has been replaced with stark homophonous chords that resound the motive of the minor third.

Figure 4.5 – Section B Opening, mm. 12-13

etwas belebter

Chri - ste, _____ Chri - ste _____

Closer examination of the pitch content reveals several surprising details. The head motive of this section, D-B, is again present at the end of this section. Hindemith gets back to where he started in the following way; accented D-B is introduced by the sopranos in mm. 12-13. The tenors carry the motive, now on G-E, at the end of m. 13. Next, the altos have their turn with the motive, this time on Eb-C in m. 15. The sopranos come in again with the motive in m. 16 on G-E, and by m. 17 the sopranos are back to singing the original head motive on D-B. If we look at the progression, D-B, G-E, Eb-C, G-E, and D-B, we see that Hindemith has created a Palindrome-like outline of pitch classes in this section, with the collection Eb-C occurring aptly at a musical halfway point (subsection e, m. 15).

Notice now the pitch content of the upper three voices (soprano, alto, tenor) in mm. 12-13 and 15-16. The first four times that Christe is sung by these voice, they all sound either major or minor triadic sonorities (with the exception of the chord on “te” of the fourth Christe). In fact, after weaving in and out of a very dense polyphonic texture with very few resting places, we experience the Bb major chord with the upper three voices’ entrance as very bizarre. The chord to follow is an E6/4; the next chord on “Christe” is an G6/4 and an C#⁶; the “Christe” after sounds an eb6/4 and an a; the fourth “Christe” of the choir see an c⁶ chord and ends with a very unstable pitch collection of Bb-E-Ab.

Finally, after entering m. 17, we begin to see the first true canonic entrances of the entire piece. The soprano begins the head motive of section B, and then the alto, tenor, and bass follow suit. The movement reaches a climax at m. 19 as all voices in resounding unison pleadingly offer the “Christe” head motive. A short interlude by the basses wraps up section B and carries us to the beginning of section A¹.

Section A¹

We arrive at section A¹ on unison F#, the opening pitch for the movement. We find the first three measures of the head motive of section A spoken verbatim in the alto line. The bass contrasts this with counterpoint below the melodic fragment, while the soprano and tenor lines punctuate the line with dotted eighth/sixteenth, unison figures. It is interesting to note that the action of the soprano and tenor follow the same minor tenth pattern that was previously heard in section B. In this regard, Hindemith, in this final section, incorporates aspects of the previous two sections; highly evolved contrapuntal lines of section A with minor third motives of section B.

Figure 4.6 – Section A¹ Opening

Früheres Zeitmaß

The musical score for Figure 4.6 shows four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The time signature is 3/8 and the key signature is one sharp (F#). The tempo is marked 'Früheres Zeitmaß'. The Soprano part starts with a *pp* dynamic and features a dotted eighth/sixteenth note pattern. The Alto part starts with a *p* dynamic and features a dotted quarter note. The Tenor part starts with a *pp* dynamic and features a dotted eighth/sixteenth note pattern. The Bass part starts with a *p* dynamic and features a dotted quarter note. The lyrics are: S: Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky; A: Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son; T: Ky - ri - e, Ky - ri - e, Ky - ri - e; B: ste. Ky - ri - e e - le - i - son, e - le - i.

While Hindemith combines previous material in this final section, he is also very conscientious of the form of the first section, and adheres to many of the same structures we have seen before. In the first three mm. (21-23) of section A¹ he reintroduces the head motive. The next five mm. (24-28) the punctuated “Kyrie” figure from, sung by the sopranos and altos in

mm. 4-5, returns with the final syllable altered down one half step (sung by the altos and tenors). If we examine the soprano line at m. 24, we will note its similarities to the bass line at m. 4. In fact, Hindemith has for all intents and purposes simply transposed the bass line up a major seventh and reordered the text. By m. 26 we see the return of the familiar expansive line that was present in m. 6, albeit this time it is transposed up by the tritone, with the altos again transitioning us to subsection i at m. 29. The head motive is reintroduced verbatim here by the tenors, and a cadence is reached by m. 31 on F#, the beginning tonal axis of the piece.

Compositional Practices

With the afore mentioned in mind, it is appropriate to provide some narrative on the nature of the music in order to make sense of the process. In the case of Hindemith's Kyrie, I find this especially necessary to synthesize the material, as much of it may be foreign to the average listener. However, though a challenging listen, Hindemith's clever crafting of the music underscores the text to the core, and provides a compelling interpretation of an age-old text.

Consider the following points that fall within the realm of tradition for a setting of the Kyrie; Hindemith's choice of forces used to execute the work (a cappella choir), tripartite form with tripartite division of subsections within larger sections, points of obvious cadence, and brief nods at traditional motive (i.e., staggered introduction, implied tonal centers, triadic harmonies, and canonic gesture). With this framework in mind, Hindemith's personal tastes become a little more obvious; unity throughout the composition through use of the opening motive, as quartal harmonies are the predominant harmonic structure in this piece, and quartal figures comprise the individual lines. As a result of this utilization, we also see seconds and sevenths as a common feature throughout. The voice leading of the piece is organic in that lines grow out of a sense of direction that complement the harmonic structure, rather than force it into place. Hindemith utilizes this strength to the fullest in the B section, increasing the drama with voices that follow their own journey, with three consonant sonorities competing with one dissonant.

Much of the motivic and harmonic material results from Hindemith's incorporation of religious symbolism within the music, one of these being references to the crucifixion. Composers throughout music history have referenced the cross with four-note motives in their works, the most notable being J.S. Bach's *Kreuz* references in his ecclesiastical music, particularly his *Prelude and Fugue No. 4 in C-sharp minor, WTC Book One*. The subject of the

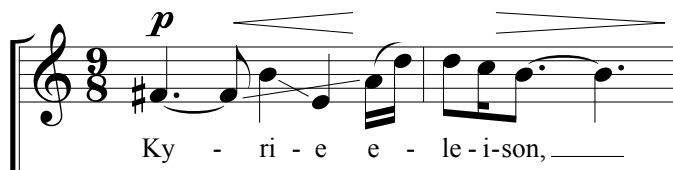
fugue clearly states the *Kreuz* motive (see figure 4.7), and consequently saturates the piece with this musical gesture.

Figure 4.7 - Bach *Kreuz*



Hindemith achieves the same effect in his music with the opening soprano lines. Here the first four notes, F#-B-E-A, serve to outline the figure of the cross (see figure 4.8). (Neumeier 1986, 246)

Figure 4.8 - Hindemith *Kreuz*



Invoking a sense of contrition, the pleading text of the “Kyrie” allows Hindemith to harness this feeling to its fullest. The entrances are staggered, not periodical, and non-imitative, suggesting a sense of confusion and of lost wandering. The voices are alone in their supplications, sporadically invoking the name of God, and as they search, they swell, come together, and then depart. The “Christe” section sees more of an earnest attempt at an invocation. The voices are more focused than ever, coming together in stark homophony at times to emphasize their point. As they move through mm. 17-19, a true call is taken up; they desperately want to be heard, and as such they sing together in the same pitch content, with the same canonic figure, and finally form together in a grand, powerful unison. The final “Kyrie” section reminisces on all that has transpired, brooding over their hearkening pleas. The pitch content of mm. 26-28 has been transposed up by the tritone (if we compare this pitch content to that of mm. 6-7) as if to finally emphasize one last time their sorrowing state. Finally, they end as they had begun, invoking God’s mercy, and having perhaps found it, resting contentedly on an open fifth of the tonic tonal axis.

CHAPTER 5 - Robert Roth

Form

My contribution to the canon of the literature of the mass is a setting for two alto saxophones and cantor. This piece, written for Dr. Anna Marie Wytko of Kansas State University and Christopher Gugel, was premiered at the North American Saxophone Alliance International Convention in March of 2014 at the University of Illinois in Champaign-Urbana. The work as a whole features different styles and themes, but most of the material stems mainly from the ideas found in the Kyrie. This movement has been attached to the end of this document.

The work takes on a para-tonal harmonic structure, drawing heavily from the Mixolydian scale with a few borrowed notes here and there. I have coupled this with freely chromatic voice leading, so as the line progresses, the voices can direct the music towards new harmonic goals and centers. In this way I see myself drawing from Stravinsky's work in his neo-classical era, developing musical lines that flow and develop in a formal way.

The Kyrie is very similar in larger structure to the works examined above but for one exception, a considerable introduction (mm. 1-36) to the work provided by the two saxophones. For a piece of this scale, I found it necessary to give considerable attention to the music that would introduce the work. Other than this, the work follows closely the standard form of the Kyrie; Section A (mm. 37-60) "Kyrie eleison", section B (mm. 61-77) "Christe eleison", and section A¹ (mm. 78-99) "Kyrie/Christe eleison". There are of course subsections to these sections, as well as specific phrases within these. Below is a detailed listing of the formal structure.

Table 5.1 – Formal Structure (Roth)

Section	Subsection	Phrase	Description
Introduction (mm. 1-36)	Cadenzas (1-3)		Major seventh – Diminished arpeggios
	Interlude (4-9)		Sequential diminished lines
	Principal Theme (10-19)	a (10-13)	Movement in thirds
		b (14-19)	
	Sequential Interlude (20-22)		Circle of fifths sequence
	Coda (23-30)		Restatement of principal theme
Transition (31-36)		Major sevenths – chromatic lines	
A (mm. 37-60)	I (37-44)	c (37-40)	Contrapuntal themes
		d (41-44)	
	II (45-60)	e (45-47)	Voice enters, Kyrie melody from <i>Chorale Harmonisations BWV 100</i>
		f (48-51)	Saxophone movement in thirds
		g (52-54)	Half cadence phrase
		h (55-57)	Saxophone movement in thirds
i (58-60)	Half cadence phrase		
B (mm. 61-77)	III (61-65)	j (61-62)	Voice introduction
		k (63-65)	Call and response in saxophones
	IV (66-72)	l (66-69)	Three voice counterpoint
		m (70-72)	Brief saxophone interlude
	V (73-77)	n (73-76)	Restatement of principal theme
Transition		Triplet figures in thirds	
A ¹ (mm. 78-99)	VI (78-89)	e ¹ (78-82)	Saxophone tremolo, canon-like entrances
		g ¹ (83-85)	Continued
		o (86-89)	Altered cadence phrase
	VII (90-99)	c ¹ (90-92)	Voice pedal, return of prior material
		d ¹ (93-96)	Continued
		p (97-99)	Restatement of primary theme

Introduction

The Kyrie begins with the second alto introducing the interval of a major seventh (A4-Bb3)³, a feature that will be prominent through the course of the mass. As the second alto sustains this note, the first alto enters on it and proceeds to arpeggiate diminished/major seventh triads in an *ad libitum* manner. When the first alto is finished, the second alto echoes a similar figure, only down a half-step. From this point, the saxophones echo passages (mm. 4-9) in measured (utilizing diminished/major seventh chords) 3/4 time to provide an interlude to the main feature of this section.

M. 10 heralds the principal theme (mm. 10-18) of the entire mass, a fanfare revolving around minor/major thirds. The pitch content utilized here is C Mixolydian, with a borrowed Ab from the minor to give more of an imploring feeling. Occasional Db's appear in this section to give a strong leading emphasis to C. As the fanfare continues, the rhythm between the two saxophones becomes offset to create a continuous sixteenth note pulse. Here a bit of the Kyrie melody is introduced by the second alto with the accented notes (mm. 17-18).

Figure 5.1 – Principal Theme

The image displays two systems of musical notation for saxophones. The first system, labeled 'A. Sx. 1' and 'A. Sx. 2', covers measures 10 through 18. It begins with a dynamic marking of *f*. The first alto part (A. Sx. 1) features a melodic line with accents and a triplet of eighth notes in measure 12. The second alto part (A. Sx. 2) provides a rhythmic accompaniment with a similar triplet. The second system, also labeled 'A. Sx. 1' and 'A. Sx. 2', covers measures 15 through 22. It continues the rhythmic pattern with a continuous sixteenth-note pulse in the second alto part and introduces accented notes in the first alto part, including a triplet of eighth notes in measure 22.

A sequential interlude follows after the principal theme. Triplet-sixteenth figures here utilize the Ab major scale to give the listener descending seventh chord arpeggiations around the circle of fifths, ultimately ending on Ab7 (m. 22), before continuing on to the return of the principal theme. The return (coda, mm.23-30) provides a means to conclude this section, and it

³ For the sake of convenience, all musical examples I give in this chapter will be in concert pitch. The work at the end of this paper will be in transposed pitch.

uses two features, the material of the principal theme as well as triplet-sixteenth figures of the diminished/major seventh chord we have seen before. After a very brief pause, the interval of the major seventh returns in both altos to provide transition material (mm. 31-37) into the opening of the Kyrie.

Section A

The second alto introduces the opening motive to this section, a brief passage between A3 and Bb3 on sixteenth notes. After a repetition of this passage the first alto enters with longer quarter notes on top, utilizing the pitches G4 and F4. As this continues, the second alto adds embellishing counterpoint underneath, and both voices finally cadence on F4 and G3. The voice enters at m. 45 with the first recitation of the Kyrie. I borrowed the melody for this tune from Bach's *Choral Harmonisations, BWV 100, Durch Adams Fall ist ganz verderbt*. It is an imploring melody, and fits the text quite well. The resulting pitch content for section thus far is predominantly in the realm of C minor (with the voice ending on C2), with an occasional Db to help emphasize movement towards C as the tonic.

The saxophones continue the phrase line in thirds after the voice enters, utilizing the established pitch content, with occasional chromatic passing tones. The voice enters again at the fifth, again with a snippet of the melody from *BWV 100*. The saxophones provide a chordal background, ending on a half cadence of an open fifth (G3 and D4). The instruments carry on with a chromatic ascending line with the same melodic fragments that they have been using. The voices final entrance at m. 58 sees the reverse of the pitch content of its primary recitation (compare G-F-G-Eb-D-C to C-D-Eb-G-F-G).

Section B

Still with the same pulse, the voice leads off this new section in 9/8 time, reciting *Christe eleison*. C minor prevails as the leading tonality in the beginning, with the voice adhering closely to the C pitch, and the saxophones accenting an open fifth on C4 and G4. The saxophones continue and dance with the idea introduced by the voice in a call and response manner. The interval of the seventh and the tritone are important fixtures in this passage, as well shifting tonal centers. By the time the saxophones reach where the voice enters next, C Dorian establishes itself as the prevailing tonal center.

In phrase line 1, a continuous eighth-note pulse is felt with how the voices enter with their given rhythmic figures. The second alto provides a pulse on all the downbeats, the first saxophone answers with the remaining division of the pulse, and the voice articulates the last division of every pulse. The tonality shifts away from C Dorian, briefly emphasizes D as a tonal area in m. 69, and then moves into a brief saxophone interlude at m. 70. Here a shifting chromatic texture prepares us for the final recitation of the “Christe eleison.”

At m. 73 the saxophones reintroduce the principal theme of the work (albeit, now in a compound time signature). The voice recites the final “Christe eleison” of this section (m. 73) as it had in the beginning of this section, though the characteristic melisma is replaced with a more sweeping division of the beat, rather than the subdivision. The saxophones continue to echo the primary theme, ending with the dyad E5 and G5. The two-four m. (77) has the saxophones playing triplet material from the beginning as a transition measure into section A¹.

Section A¹

As the name of this section would suggest, we are now back in familiar territory, albeit with some modifications. The saxophones immediately introduce the tune in m. 78, but not in the usual way. The accented grace notes here provide the melody, while the quarter note tremolos embellish the melody. The listener will also note that in mm. 78-80 the first saxophone gives us the three full measures of the melody, the second saxophone does the same (at an octave lower) in mm. 79-81, and finally the voice reiterates this in mm. 80-82. This staggered canon continues until m. 85, where now the saxophones add counterpoint to the voices line. The voices come to rest on m. 87 with a stark Gb chord in second inversion, before the saxophones end the subsection by resting on a second (C4 and D4).

At m. 90 we hear the final subsection of this movement. The voice begins the final recitation of the “Kyrie eleison” on C3, and continues that pedal to the end of the movement. The saxophones enter with phrase lines c¹ and d¹, the alteration being on the beat they enter (as in the case of c¹) and the lack of the same cadence (as d¹ continues on into p). In the last three measures the voices sustains the C3 while the saxophones play one last time the principal theme. When the voice releases in m. 99, the saxophone cadence on the E4 and G4 diad.

Compositional Practices

The choice of medium for this composition came from my ever-growing knowledge of the saxophone. Technically agile and capable of many different articulations, tonal colors, and dynamic levels, setting the *Mass* with these instruments was a natural choice. Coupled with voice, this ensemble combines to create a very powerful vehicle with which to relay the liturgy of the mass ordinary.

A unifying theme throughout the movement is how the saxophones interact with each other via call and response. At the most basic level, one saxophone will state a musical gesture, and the other will answer it. This is both evident on the micro level as well as the macro level, and subtle variations are introduced which enhance the complexity of this idea. The first example of this occurs right away in the cadenza passage that begins the piece, with the first alto playing the opening cadenza and then the second answering at the next pitch level. Motives are built in this fashion, as diminished/major seventh triads are traded in succession in mm. 4-5 and 8-9. Mm. 14-18 sees the saxophones swap patterns at the eighth note level, making for a constant sixteenth note effect. The sequential passage in mm. 20-22 is a natural example of trading patterns in inversion.

When setting saxophones with voice, it is important to consider the strength of the former, especially when it is two against one. With this in mind, I set the voice at strategic moments. Some of the time the voice is heard in silence, either introducing the next idea or singing a brief phrase between saxophone answers. When the voice is with the saxophones, their dynamics are marked softer than the voice's and their parts are less busy to ensure that the voice does not have to compete to be heard.

A final thought in this setting are the idiomatic phrase lengths for the instruments. With only three voices, it is tempting to turn the piece into a constant motion vehicle, like one would do for a keyboard instrument; however it is important to consider the endurance factor for the saxophone player. I have included natural resting places for the saxophones (mm. 20-22, 27-29, and of course when the voice enters) not only for the sake of endurance, but to give natural flow to the music.

CHAPTER 6 - Conclusion

The preceding work details in many ways how each composer approached setting the Kyrie for the mass ordinary. Many factors contribute to their unique output; time, place, and experience being the predominating influences. While it is interesting to note the different approaches of style through a single work, it is equally as important to regard the unifying elements that distinguish these composers and set them apart.

Speaking broadly of form, these composers adhere fairly strictly to the prescribed manner in which the Kyrie architecture is set. Vaughan Williams's and Hindemith's setting clearly defines the boundaries of where one section ends and another begins. Both take advantage of providing a cadence around an established tonal center and restating motives that help the listener identify the end of an idea. Stravinsky in much the same manner provides clearly identifiable cadence points, however, the overall structure is much more fluid, in that sections aren't as clearly define by the text. It is Stravinsky's change of musical mood that helps define larger sections of his work. My piece follows the tripartite division of the text quite closely, but my Kyrie includes an extensive introduction, or introit to herald the beginning of the piece as a whole.

Sense of phrase line is another aspect that unifies these movements. Each exhibits a point of cadence within smaller subsections that help construct the larger framework. Even though Vaughan Williams's arrival points are not met with harmonic function, he nonetheless establishes these crucial areas by having the voices sing long notes on the tonic of a particular section. Stravinsky leads the harmony to specific tonal areas, cadences there, and then quickly moves on to a new tonal area to establish the next section. The tonic and dominant relationship Hindemith uses in his Kyrie help to shape cadence points, giving the line a target note, and the listener a familiar tone for which to listen. In my work, new material helps identify the beginnings of new phrases, as do temporary tonal centers.

Finally, even though these composers sought to innovate and expand our musical world, their homage to those music makers that came before can be found within their own works. Vaughan Williams drew bits and snippets of his own writing from Debussy, and the very melody

of his Kyrie is the essence of plainchant, a very ancient tradition of the church. Stravinsky's Kyrie, while having no obvious nods to the past, demonstrates its sense of heritage through angular lines that are very transparent. Especially in the beginning of section B, one can hear imitative entrances and a bouncing accompaniment that suggest Mozart. Hindemith strove in his Kyrie to keep a sense of balanced proportion while suggesting a sense of tonal ties at key places. His reference to the cross in the opening line pays tribute to those great composers who established that legacy. My own Kyrie draws heavily from these three composers and more. I can see in my work Vaughan Williams's sense of line, Stravinsky's neat, angular writing, and Hindemith's strict, yet free adherence to tonal centers.

CHAPTER 7 - “Kyrie” from Robert Roth’s *Mass*

The following is the Kyrie movement from *Mass* for two alto saxophones and cantor. The work received its international premiere at the North American Saxophone Alliance International Conference at the University of Illinois in Champagne-Urbana on March 22, 2014. The performers were Dr. Anna Marie Wytko and Christopher Gugel, saxophone, and Robert Roth, cantor.

Mass
for two alto saxophones and cantor

Score

I. Kyrie

Alto Sax. 1 **Freely, plenty of rubato** Robert Roth

Alto Sax. 2

sfz p

A. Sax. 1 **Steady, building** $\text{♩} = 90$ *p*

A. Sax. 2

p

A. Sax. 1 *subito p*

A. Sax. 2

subito p

I. Kyrie

2

Musical score for strings 1 and 2, measures 9-14. The score is written in treble clef with a key signature of one flat (B-flat). The first staff is labeled 'A. Sx. 1' and the second staff is labeled 'A. Sx. 2'. Both staves feature a triplet of eighth notes in measures 9, 10, and 11, marked with a forte (*f*) dynamic. The music continues with eighth and sixteenth notes, including accents and slurs.

Musical score for strings 1 and 2, measures 15-19. The score is written in treble clef with a key signature of one flat. The first staff is labeled 'A. Sx. 1' and the second staff is labeled 'A. Sx. 2'. The music continues with eighth and sixteenth notes, including accents and slurs.

Musical score for strings 1 and 2, measures 20-24. The score is written in treble clef with a key signature of one flat. The first staff is labeled 'A. Sx. 1' and the second staff is labeled 'A. Sx. 2'. The music continues with eighth and sixteenth notes, including accents and slurs.

I. Kyrie

3

23

A. Sx. 1

A. Sx. 2

ff

ff

This system contains measures 23, 24, and 25. It features two staves: A. Sx. 1 (top) and A. Sx. 2 (bottom). Both staves begin with a treble clef and a key signature of one sharp (F#). Measure 23 starts with a dynamic marking of *ff*. The music consists of eighth notes, some with accents (>), and triplets of eighth notes. A slur covers measures 24 and 25, which contain triplets of eighth notes. The system concludes with a fermata over the final note of measure 25.

26

A. Sx. 1

A. Sx. 2

sfp

mp

sf

sf

p

sfmp

This system contains measures 26 through 31. It features two staves: A. Sx. 1 (top) and A. Sx. 2 (bottom). Both staves begin with a treble clef and a key signature of one sharp (F#). Measure 26 starts with a dynamic marking of *sfp*. The music consists of eighth notes, some with accents (>), and triplets of eighth notes. A slur covers measures 27 and 28, which contain triplets of eighth notes. The system concludes with a fermata over the final note of measure 31.

32

A. Sx. 1

A. Sx. 2

rit.

p

p

This system contains measures 32, 33, and 34. It features two staves: A. Sx. 1 (top) and A. Sx. 2 (bottom). Both staves begin with a treble clef and a key signature of one sharp (F#). Measure 32 starts with a dynamic marking of *p*. The music consists of eighth notes, some with accents (>), and triplets of eighth notes. A slur covers measures 33 and 34, which contain triplets of eighth notes. The system concludes with a fermata over the final note of measure 34.

I. Kyrie

4 Ponderous $\text{♩} = 60$

A. Sx. 1

A. Sx. 2

pp

A. Sx. 1

A. Sx. 2

B

mp

mp

Ky - ri - e e - le - i - son;

Ky - ri - e

A. Sx. 1

A. Sx. 2

B

e - le - i - son;

Ky - ri - e e - le - i - son;

Pleading $\text{♩} = 60$

61

A. Sx. 1

A. Sx. 2

B

f

f

Chri-ste e-lei-son, — e — lei-son, —

65

A. Sx. 1

A. Sx. 2

B

mp

cresc.

mp

cresc.

Chri-ste — e — lei — son, Chri-ste — e — lei — son,

I. Kyrie

6

Musical score for strings, measures 70-73. The score is divided into three parts: A. Sx. 1 (Violin I), A. Sx. 2 (Violin II), and B (Cello/Double Bass). The key signature has one sharp (F#) and the time signature is 4/4. Measures 70-71 feature a melodic line in the upper strings with accents and a dynamic marking of *ff*. Measures 72-73 continue the melodic development with a dynamic marking of *ff*.

Chri-ste e-lei-son, —

Musical score for strings, measures 74-77. The score is divided into three parts: A. Sx. 1 (Violin I), A. Sx. 2 (Violin II), and B (Cello/Double Bass). The key signature has one sharp (F#) and the time signature is 4/4. Measures 74-75 feature a melodic line in the upper strings with accents and a dynamic marking of *sf*. Measures 76-77 feature a melodic line in the upper strings with accents and a dynamic marking of *sf*. The lower strings play a rhythmic accompaniment with triplets, marked *mf* and *mf*.

— e - lei - son, —

I. Kyrie

7

Broad ♩ = 60

78 A. Sx. 1

78 A. Sx. 2

78 B

p *f*

Ky - ri - e e - le - i - son; Ky - ri - e

84 A. Sx. 1

84 A. Sx. 2

84 B

e - le - i - son; Chri - ste e - lei - son;

I. Kyrie

8

90

A. Sx. 1

A. Sx. 2

B

pp

pp

p

Ky - ri - e e - le - i - son,

95

A. Sx. 1

A. Sx. 2

B

e - le - i - son.

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