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BARHAM, TERRY JOE

A MACROANALYTIC VIEW OF THE CHORAL MUSIC OF VINCENT PERSICHETTI

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A MACROANALYTIC VIEW OF

THE CHORAL MUSIC OF VINCENT PERSICHETTI

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE

DEGREE OF

DOCTOR OF PHILOSOPHY

BY

TERRY JOE BARHAM

Norman, Oklahoma

1981

A MACROANALYTIC VIEW OF

THE CHORAL MUSIC OF VINCENT PERSICHETTI

APPROVED BY

Russell Mathis

Harry W. Fuhrman

Melvin C. Platt

Karl de Strudinski

Ernest Trumble

DISSERTATION COMMITTEE

ACKNOWLEDGEMENTS

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CHAPTER I

A MACROANALYTIC VIEW OF THE CHORAL

MUSIC OF VINCENT PERSICHETTI

Introduction

Vincent Persichetti ranks among the major composers in the

United States today. This prolific composer has written music for

every medium except opera. His textbook, Twentieth Century Harmony,

is a major contribution to contemporary music theory. William Schuman

has called Persichetti the "complete musician."

> While his music has its own unmistakably personal stamp,
> he uses consistently and creatively the vocabulary of musical
> procedures and sounds developed by the composers of this century.
> He has a conscious mastery of twentieth-century materials as
> well as an intuitive feeling for them.[1]

A recipient of three Guggenheim Fellowships, two grants from

the National Foundation of the Arts and Humanities, and numerous

commissions from major U.S. orchestras and foundations, Persichetti's

output to date includes nine symphonies, four string quartets,

twenty-six chamber works, thirty works for piano, twenty-six for

chorus, eleven for band, and two song cycles.

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[1]William Schuman, "The Compleat Musician: Vincent Persichetti
and Twentieth Century Harmony," Musical Quarterly 47 (July 1961): 380.

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Purpose of the Study

The purpose of this study was to provide a macroanalytic view of the choral music of Vincent Persichetti through analysis of representative choral works. A subpurpose was to provide conductors and other interested persons with an approach to score study in which emphasis was placed on acquiring a large-dimension perspective. The following elements of style were included in the analysis:

        (1) Distribution of sonorities
        (2) Nature of text
        (3) Forms employed
        (4) Types of sectional articulation
        (5) Large-scale climaxes
        (6) Contrast of tonal centers
        (7) Unifying devices or sonorities
        (8) Meters and tempi employed.

Need for the Study

The investigation of a composer's musical style is generally accepted as an important facet of research in music. In the music of the twentieth century, there is often a problem of comprehension of an idiom or language for the listener, the performer, or the conductor. The emergence of new compositional techniques and the use of traditional techniques in new combinations have given impetus to in-depth research. Understanding these techniques, their interrelationships and contribution to shape and movement in music is one of the primary goals of analysis.[1] Kinsey has stated that

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[1] William Thomson, "The Problem of Music Analysis and Universals," Source Book III: Perspectives in Music Education, Bonnie Kowall, ed. (Washington: Music Educators National Conference, 1966), p. 154.

intelligent analysis is a necessity if the performer or conductor
is to bring understanding to a performance.[1]

Conductors have an obligation to study the grammar of a
composer's vocabulary to identify those elements that are significant
to the expressive re-creation of a composition.[2] Sensitive,
knowledgeable performances are more easily attained when the conductor
has discovered and assimilated the significant details of a work.
Numerous examples are available of studies which present a comprehen-
sive view of style elements in the complete works or representative
works of one composer, yet the conductor often has little time and
inclination to ferret out pertinent facts for score preparation and
study.

One of the most immediate needs of the conductor is a large-
dimension view, a macroanalytic perspective of the work or works to
be performed. Once gained, insights into the "whole" lay the founda-
tion for later study of the "parts." LaRue has stated that

> we can come closer to the sense of flow in a
> movement if we try first to grasp its entirety. Furthermore,
> once we comprehend the wholeness, the parts fall into a
> proper perspective. The opposite process yields less insight,
> for a study of the parts does not usually help us to sense
> the whole; in fact, it tends to fragment any broader view,
> obscuring it with a multiplicity of detail.[3]

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[1]David L. Kinsey, "The Piano Sonatas of Serge Prokofieff:
A Critical Study of the Elements of Their Style" (Unpublished doctoral
dissertation, Columbia University, 1959), p. iii.

[2]Gerald Abraham, This Modern Music (New York: W. W. Norton
& Co., 1952), p. 21.

[3]Jan LaRue, Guidelines for Style Analysis (New York: W. W.
Norton & Co., 1970), pp. 5-6.

Among choral conductors at all levels lurks the danger of losing

a sense of the wholeness of a composition. By ignoring style analysis

or plunging into the myriad details of small-dimension observation

before stepping back to gain the broader view, conductors do a

grave disservice to the choral art. Such fruitless approaches hint

at one of the problems facing the choral music profession: Given

the lack of time facing many choral conductors, what is the most

fruitful approach to score study and preparation? What are the

significant elements which benefit the choral conductor most in

his initial study of music to be rehearsed and performed?

A basic premise of this investigation was that the acquisition

of knowledge about and insights into the large-dimension aspects of

musical works is valuable and needed. Far from being a cursory

examination, macroanalysis, the process of analysis and insightful

observation at the large-dimension level, yields pertinent and

foundational facts for the choral conductor.

Eight style elements were selected as relevant for the

choral conductor in gaining a macroanalytic perspective:[1]

      (1) Distribution of sonorities
      (2) Nature of text
      (3) Forms employed
      (4) Types of sectional articulation
      (5) Large-scale climaxes
      (6) Contrast of tonal centers
      (7) Unifying devices or sonorities
      (8) Meters and tempi employed

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[1]These eight elements have been derived, in part, from
LaRue, Guidelines for Style Analysis, and John D. White, The Analysis
of Music (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1976).

Knowledge of these eight elements can aid the conductor in answering
what Farrell has suggested are primal analytic concerns: (1) Which
uses of primary musical elements contribute to unity and which to
variety? (2) Is successful balance achieved?[1] It is axiomatic that
the means of achieving unity, variety, and balance overlap. Thus,
five of the eight style categories can contribute both to unity and
variety: distribution of sonorities, nature of text, forms employed,
contrast of tonal centers, large-scale climaxes and meters and tempi
employed. Types of sectional articulation belong in the domain of
variety-producing elements. Unifying devices or sonorities unquestion-
ably contribute to unity. Questions concerning balance are possible
in each of the eight macroanalytic categories. Though other style
elements are important and could have been included, emphasis was
placed on selecting those elements which would be most valuable
in establishing a large-dimension view and, at the same time, be
eminently practical for the choral conductor in his initial score study.

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[1]Laurence Farrell, "Vincent Persichetti's Piano Sonatas
from 1943 to 1965" (Unpublished doctoral dissertation, University
of Rochester, 1976), p. 27.

Vincent Persichetti's stature in twentieth-century American music is unquestioned. Writings by Farrell,[1] Evett,[2] Mullins,[3] Workinger,[4] and Shackelford[5] have drawn deserved attention to the composer's contributions to music for piano, orchestra, chamber ensemble, band, and organ.

In a 1965 article, Seigle surveyed Persichetti's choral music and closed the discussion with the statement that we have every reason to expect important additions to the work which already forms an impressive part of American choral literature.[6] Since that date, Persichetti has written three major choral works.[7] The last, a setting of the creation story, the composer calls his magnum opus.

Critical reviews of Persichetti's choral music seem to agree that his works are polished and artistic. Weisgall stated in a review of the premiere of the Stabat Mater:

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[1]Ibid.

[2]Robert Evett, "The Music of Vincent Persichetti," Julliard Review 2 (Spring 1955): 15-30.

[3]Joe B. Mullins, "A Comparative Analysis of Three Symphonies for Band," Journal of Band Research 6 (1969): 17-28.

[4]William C. Workinger, "Some Aspects of Scoring in the Band Works of Vincent Persichetti" (Unpublished doctoral dissertation, New York University, 1970).

[5]Rudy Shackelford, "Vincent Persichetti's 'Shimah B'koli' (Psalm 130) for Organ--An Analysis," The Diapason 66 (September 1975): 3; see also Shackelford, "Vincent Persichetti's Hymn and Chorale Prelude 'Drop, Drop Slow Tears'--An Analysis," The Diapason 64 (September 1973): 3-6.

[6]Cecilia Segawa Seigle, "The Choral Music of Vincent Persichetti," American Choral Review 7 (March 1965): 4-5.

[7]Celebrations, mixed chorus and wind ensemble, 1966; The Pleiades, mixed chorus, trumpet, and string orchestra, 1967; and The Creation, mixed chorus, soloists, and full orchestra, 1969.

In view of Mr. Persichetti's past achievements, it is
no surprise that this music is expertly wrought. The choral
writing is fluent and thoroughly vocal throughout. . . .
Perhaps equally impressive is the quality of restraint that
characterizes the whole piece. The composer consistently
avoids using any striking or obvious theatrical effects. . . .
Whatever combination of musical ideas and emotions prompted
Mr. Persichetti to write this kind of work, it has resulted
in music that comes across in performance as a moving experience.[1]

Commenting on the premiere of Persichetti's Mass, Perkins
wrote:

Its exceptional artistic merits are not of a kind that
draw a listener's attention away from the main purpose of
music composed primarily for liturgical purposes, but are
still impressively evident when the work is heard in secular
surroundings. . . . Persichetti does not seek to focus
attention on his musical personality or on his skill in
writing for chorus, but yet this Mass is individual in style,
and his knowledge of the choral medium is not disguised by
its essential objectivity.[2]

Persichetti's music for chorus has been the subject of two
research studies. Barnard completed a descriptive analysis using all
twenty-two choral works published prior to 1969.[3] His study is aptly
labeled for the end result is a patterned compilation of statements
concerning form, melody, rhythm, texture, harmony, treatment of text,
and accompaniment found in each of the published works. The
"descriptions," though providing helpful information, leave the
inquirer longing for insights into the composer's style.[4]

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[1]Hugo Weisgall, "Current Chronicle," Musical Quarterly 50
(July 1964): 379-80.

[2]Francis Perkins, "Current Chronicle," Musical Quarterly 47
(October 1961): 526.

[3]Jack R. Barnard, "The Choral Music of Vincent Persichetti:
A Descriptive Analysis" (Unpublished doctoral dissertation, Florida
State University, 1974).

[4]See the Review of Related Research, pp. 18-20, for a more
detailed examination of Barnard's study.

Such a nondeviating descriptive analysis, according to Thomson, may

fall short of revealing anything about the perceived structure of

the music.[1]

Ashizawa's document, on the other hand, is a general survey

of seven Persichetti choral works.[2] Written in an expository style,

the author briefly discusses selected passages in each work from a

performance standpoint noting pertinent stylistic features, how the

music portrays the text, and occasional performance problems.

Ashizawa strikes a balance between descriptive and interpretive

analysis and also includes perceptive comments from an interview

with Persichetti. Unfortunately, the study suffers from its brevity,

selective discussion of musical charactierstics, and lack of an adequate

summary of style elements.[3]

In contrast to the two preceding investigations, the

proposed study, "A Macroanalytic View of the Choral Music of Vincent

Persichetti," differs in the following particulars: (1) it includes

extended discussion of the texts and their sources; (2) it reveals

unifying devices which contribute substantially to organic unity,

both in the shorter and longer works; (3) it identifies the composer's

means for articulation of formal sections; (4) it presents tables

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[1]Thomson, "The Problem of Music Analysis," p. 154.

[2]Theodore Ashizawa, "The Choral Music of Vincent Persichetti
and Documentation of Recitals: December 1, 1970 and May 27, 1971"
(Unpublished doctoral dissertation, University of Washington, 1977).

[3]See the Review of Related Research, pp. 20-21, for a more
detailed examination of Ashizawa's study.

showing the distribution of performing sonorities within movements,
thus aiding choral conductors in the planning of rehearsal time; and
(5) it charts and includes discussion of tonal centers, large-scale
climaxes, tempi, and meters found in each work.

In all, the proposed investigation can provide knowledge
and insights of a broader nature--those gained from a large-
dimension view. These understandings should directly benefit the
conductors of the works analyzed in the study. In addition, the
analytic approach may provide conductors with needed tools for
score study, thus laying the foundation for more effective rehearsals
and stylistically accurate performances. For other interested
musicians, the study may offer material which can enhance their
appreciation of the choral music of a major composer of twentieth-
century American music.

Limitations of the Study

The study was limited to the following representative choral
works:

Op. 33, No. 1 Sam was a man, two-part chorus and piano, 1948, two
    minutes in duration

Op. 33, No. 2 Jimmie's got a goil, two-part chorus and piano, 1949,
    one and one-half minutes

Op. 82 Song of Peace, male chorus and piano, 1959, three minutes

Op. 84 Mass, mixed chorus, a cappella, 1960, sixteen minutes

Op. 97 Winter Cantata, women's chorus, flute and marimba, 1964
    eighteen minutes

Op. 111 The Creation, mixed chorus, soloists, and full orchestra,
    1969, sixty-nine minutes

The works selected span the major portion of Persichetti's

writing career. The two E. E. Cummings choruses, Op. 33, are the

composer's second published choral opus. Three major works were

chosen for study because almost half of his choral output, seven

of sixteen opuses, consists of large works.[1] Results from fourteen

responses to a letter sent to twenty-seven college choral directors from

around the United States aided in the choice of the large works.

The compositions were chosen with an eye to diversity in length

and to the variety of performance resources employed. Within those

compositions included in the study, one is written for male chorus,

one for female chorus, and two for two-part chorus. Two of the

multi-movement works call for SATB chorus. Accompaniment forces

range from piano to full orchestra.

Definition of Terms

Atonality. A term loosely applied to music in which a

definite key feeling has been weakened or lost, and to music in which

no key gravitation ever existed.[2]

Autogenesis. The process by which unity derives from the

transformation of a motive or motives throughout a movement or a

complete work. Constant variation at the expense of literal

repetition.[3]

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[1] See Appendix A for a complete list of the published choral works.

[2] Vincent Persichetti, Twentieth-Century Harmony (New York: W. W. Norton & Co., 1961), p. 261.

[3] Robert Evett, "The Music of Vincent Persichetti," Julliard Review, (Spring 1955): 19.

Cadence. The point of slackening or cessation of activity in the flow of music.[1]

Chord. Two or more tones occurring simultaneously.

Macroanalysis. The process of analysis and insightful observation at the large-dimension level.

Motive. A short figure of characteristic design that recurs throughout a composition or a section as a unifying element.[2]

Phrase. A melodic unit which exhibits some degree of completeness, comes to a point of relative melodic and rhythmic repose, and is terminated by a cadence.[3]

Section. A large, formal division beginning with new musical material or new treatment of old material and ending with a relatively strong cadence.[4]

Tonal Center. A term referring to the broader and freer concepts of tonality in the twentieth century. It is the tone which serves to orient the flow of sounds and which is implied through harmonic articulation and through the tension and relaxation of chords around a tone or chord base.[5]

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[1]Richard P. Delone, Music: Patterns and Style (Reading, Massachusetts: Addison-Wesley Inc., 1971), p. 177.

[2]Willi Apel, Harvard Dictionary of Music, 2nd ed. rev. (Cambridge, Massachusetts: Harvard University Press, 1969), p. 545.

[3]Gerald Lynn Moore, "A Musical Analysis of Selected Choral Compositions of Jean Berger" (Unpublished doctoral dissertation, University of Oklahoma, 1970), p. 27.

[4]Ibid., p. 27.

[5]Melvin E. Miller, "A Stylistic Study of the Songs of Gordon Binkerd" (Unpublished doctoral dissertation, University of Oklahoma, 1974), p. 9.

Transformation. Modification, variation, or change resulting
in a new shape which is identifiable as a derivative.[1]

Procedures and Organization of the Study

Chapter I presents a formal description of the purpose, need,
limitations, and definition of terms. Chapter II reviews and analyzes
related literature. Chapter III comprises the main body of the study.
Each of the six representative works by Persichetti is analyzed and
discussed from a large-dimension perspective according to the eight
elements of style noted earlier:

(1) Distribution of sonorities
(2) Nature of text
(3) Forms employed
(4) Types of sectional articulation
(5) Large-scale climaxes
(6) Contrast of tonal centers
(7) Unifying devices or sonorities
(8) Meters and tempi employed

Chapter IV generalizes the outcomes of the analytical inquiry and
provides a summary of the findings.

Summary

The purpose of the study was to provide a macroanalytic view
of the choral music of Vincent Persichetti through analysis of
representative choral works. A subpurpose was to provide conductors
and other interested persons with practical approaches to score study.
The need for the study was based on the conviction that Persichetti

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[1]Lou Doudma, "Thematic Transformation in Selected Works of
Walter Piston" (Unpublished master's thesis, Indiana University, 1962),
p. 6.

is a major figure in twentieth-century American music and that a macroanalytic approach to his choral music can provide insights into questions of unity, variety, and balance in the selected works. In addition, this analytic approach may offer needed tools for initial score study. The study was limited to six representative choral works which span the major portion of Persichetti's writing career.

CHAPTER II

REVIEW OF RELATED LITERATURE

Literature related to a macroanalytic view of Persichetti's choral music falls into two categories: (1) literature concerning contemporary compositional style and techniques, and (2) literature concerning Persichetti's choral music.

Contemporary Compositional Style and Techniques

In recent years, greater interest in understanding the diverse styles of music of this century has led to intensified research in compositional techniques and style. Doctoral studies in this area have made significant contributions to an enlarged understanding of twentieth-century music. Though numerous studies were helpful to the writer, two were of particular interest and relevant to the present investigation of Persichetti's choral music.

Laney analyzed thematic material from ten orchestral compositions selected from a group of 130 works commissioned and premiered by the Louisville Orchestra between 1949 and 1957.[1] Persichetti's Serenade No. 5 for Orchestra was included. The purpose

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[1] Maurice I. Laney, "Thematic Material and Developmental Techniques in Selected Contemporary Compositions" (Unpublished doctoral dissertation, Indiana University, 1964).

of the study was to extract essential thematic material, to determine
its basic structure, and to discover how this material was developed
in the construction of each composition.[1]

With each work, the principal thematic material was extracted
and systematically examined in terms of melodic analysis, rhythmic
analysis, and developmental techniques. Analytical procedures
developed by Reti[2] and analyses of motivic unfoldment found in
Edwards' The Art of Melody[3] were utilized.

Three distinct methods of motivic treatment were observed by
Laney:[4] (1) selection of certain characteristic intervals or fragments
from the initial theme for use in a variety of ways--transposition,
sequence, inversion, ostinato, fugato, and verticalization; (2) use
of fortspinnung technique, i.e., the process of continuation,
development, or working out of material in melodic construction; and
(3) motivic transformation or metamorphosis of a motive or basic
shape by modification, variation, or change often resulting in a
new shape.

Laney discovered that motivic transformation, method number
three, was an integral part of Persichetti's compositional technique
in the Serenade No. 5. Such knowledge provided the writer with tools

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[1]Ibid., p. 4

[2]Rudolph Reti, The Thematic Process in Music (Mystic,
Connecticut: Very, Laurence, Inc., 1961).

[3]Arthur C. Edwards, The Art of Melody (New York: Philosophical
Library, 1956), p. 191.

[4]Laney, pp. 181-183.

for in-depth inquiry into Persichetti's choral music. Laney found the

following categories of transformation employed by Persichetti in

the Serenade No. 5: (1) inversion; (2) reversion; (3) interversion;

(4) changes of tempo, rhythm, and accent; (5) filling out the motivic

shape; (6) thematic compression; (7) change of harmony; and (8)

transformation by identical pitch with change of accidentals.[1]

Impetus for investigating unifying compositional devices at

the macroanalytic level in the choral works of Persichetti came, in

part, from Laney's summary of the Serenade:

> The thematic material in Serenade No. 5 evolves exclusively
> from a three-note basic set. In addition, this basic shape . . .
> controls all the compositional factors in this work except rhythm
> and orchestration. Persichetti employs the processes inherent
> in motivic unfoldment to create both melodic lines of considerable
> length and short rhythmic figures whose function is transitional,
> developmental, and accompanimental, and/or cadential. . . . The
> unity and coherence of the work as a whole is achieved through the
> diversification of one central organic thought.[2]

Stehman examined the fifteen symphonies of Roy Harris for

treatment of musical form and stylistic development.[3] The study was

an investigation of the creative act from two aspects: (1) the detailed

examination of the formation and articulation of linear materials

within a single work at a given moment in time; and (2) the exploration

of the continual reshaping of some of the same materials over a

relatively long time span in widely differing contexts.[4]

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[1]Laney, p. 59.

[2]Laney, pp. 59-60.

[3]Dan Stehman, "The Symphonies of Roy Harris: An Analytical
Study of the Linear Materials and of Related Works" (Unpublished
doctoral dissertation, University of Southern California, 1973).

[4]Ibid., p. vi.

The development of melody, harmony, rhythm, form, and orchestration is traced from the beginning to the end of Harris' activity in the symphonic realm. Each of the style elements is related to the central concern of the study--Harris' conception of form as revealed through his treatment of melody. Stehman concluded that Harris' approach to form via melody has remained relatively consistent to its basic principles from the beginning of his career.[1] This approach derives from the concept of autogenetic evolution of a melody, a technique whereby a melody develops, or spins out, from a single initial germ idea.[2] Stehman pointed out that in many instances, Harris' autogenetic procedure extends to other parameters besides melody (e.g., harmony, rhythm, and texture).[3] For Harris, autogenetic formal evolution results in a structure which . . . maintains a continuous, logical, goal-oriented flow from beginning to end, with a gradual metamorphosis of the internal structure of each building block into that of its successor.[4]

In an interview with the writer, Persichetti acknowledged that he had studied several summers with Harris in Colorado in the early 1940's.[5] Stehman's investigation together with the results

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[1]Stehman, Dissertation Abstracts, Vol. 34A, 1974, p. 7272.

[2]Ibid.

[3]Ibid.

[4]Stehman, "The Symphonies of Roy Harris," pp. 982-83

[5]March 1976, interview.

of the present study, would support the conclusion that Harris'

autogenetic theories influenced Persichetti, at least in the latter's

choral works.

An article by Evett throws further light on the extent of

Harris' influence, not only on Persichetti, but also on other American

composers:

> In the late thirties, Harris was a source of great excitement
> to the younger composers, and exerted a much more direct and
> powerful influence on their imaginations than any American
> composer, including Harris himself, has been able to do since.
> By that time, Harris had already evolved theories which, insofar
> as they dealt with the nature and function of harmony and form,
> had great appeal for the composers of Persichetti's generation. . . .
> It would be easy to exaggerate Harris' influence on Persichetti.
> The important thing to remember is not that Persichetti did some
> work with Harris, which he did, but rather that Persichetti's
> music did, for a time--as in, for instance, the Third Piano
> Sonata--have a superficial resemblance to that of Harris in
> point of sound, and that since this time, Persichetti has been
> even more concerned with the idea of autogenetic form and
> textured harmony.[1]

Persichetti's Choral Music

To date, two studies of the choral music of Persichetti have

been completed. Barnard completed a descriptive analysis of the

twenty-two choral works published between 1947 and 1969.[2] Divided

into one of three categories determined by length of performance

(small, medium, and large dimensions), all works are described as to

melodic structure, form, rhythm, texture, harmony, text treatment,

and accompaniment.

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[1]Robert Evett, "The Music of Vincent Persichetti," p. 19.

[2]Barnard, "The Choral Music of Vincent Persichetti: A
Descriptive Analysis."

Small dimension works include those of five minutes or less duration: <u>Three Canons</u>, <u>Sam was a man</u>, <u>Jimmie's got a goil</u>, <u>Proverb</u>, <u>This is the Garden</u>, <u>Hist Whist</u>, <u>Hymns and Responses for the Church Year</u>, <u>Seek the Highest</u>, <u>Song of Peace</u>, and <u>Four Cummings Choruses</u>. Those requiring six to twenty minutes for performance were termed middle dimension: <u>Mass</u>, <u>Te Deum</u>, <u>Spring Cantata</u> and <u>Winter Cantata</u>. Works of more than twenty minutes length--<u>Stabat Mater</u>, <u>Celebrations</u>, <u>The Pleiades</u>, and <u>The Creation</u>--fell into the category of large dimensions.

For Barnard, the term "descriptive analysis" refers to a systematic investigation of the characteristic details of musical composition.[1] A sampling of the stylistic details drawn from each work (or movement of a larger work) include the following: (1) range and tessitura of each voice part; (2) general conjunct or disjunct movement of melody; (3) formal design; (4) twentieth-century rhythmic devices, e.g., irregular meters, nonaccentual rhythms, etc.; (5) lightness or heaviness (sic) of texture; (6) characteristic intervals found in the vertical structures, e.g., seconds, thirds, fourths, etc.; (7) musical content of accompaniments and degree of doubling with voices; and (8) text-music relationships.[2]

Barnard's study is a useful overview of Persichetti's choral writing. The scope of his study limits the depth of his observations, particularly in the larger works. Weaknesses appear in the formal

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[1]Barnard, p. 13.

[2]See Barnard, pp. 7-13, for complete listing of analytic procedures.

designs found in The Creation and in the generalities stated concerning

unity in the Mass and The Creation.[1] All musical examples are taken

from the piano-vocal score, thus the reader misses a vital element

in the choral-orchestral works. The similarity of language and

patterned approach to the analysis of each work (a pattern closely

related to other choral studies) provide too few insights for the

inquirer.

In the second study, Ashizawa presented a general survey of

Persichetti's choral music using seven works: Hymns and Responses

for the Church Year, Dominic has a Doll (from Four Cummings Choruses),

Proverb, Mass, Stabat Mater, Celebrations, and The Creation.[2] The

purpose of his study was to survey the choral music through a

discussion-analysis of representative works from a performance stand-

point, pointing out specific musical characteristics which are typical

of the composer's general style.[3] Ashizawa's "discussion-analysis"

consists of helpful introductions to each of the seven works followed

by measure-by-measure stylistic highlights of selected passages

supported by occasional reflections on historical precedents or

connections. For example, in discussing the opening Kyrie from

the Mass (an eight-measure "A" section in an A B A[1] formal scheme),

he commented on (1) the quasi-Gregorian style with all voices in

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[1]For a discussion of how the proposed study, "A Macroanalytic
View . . . ," differs from Barnard's investigation, see p. 8.

[2]Ashizawa, "The Choral Music of Vincent Persichetti."

[3]Ashizawa, p. vi.

unison/octaves for the first two bars,[1] (2) rhythmic groupings which produce a chant-like effect, (3) warnings to the reader not to let the group of three eighth-notes be performed like a triplet, and (4) changes of voice doublings from two-part to four-part as the text changes to <u>Christe eleison</u>. Melodic, rhythmic, harmonic, textural, dynamic, and textual characteristics are noted by Ashizawa in a fluid writing style.

Perhaps the survey nature of Ashizawa's study precluded his presentation of important information such as formal designs and extensive but subtle use of unifying devices in <u>The Creation</u>, Persichetti's longest and most complex composition. Other weaknesses of his study include (1) a lack of full score examples for <u>Celebrations</u> (written for SATB chorus and wind ensemble) and <u>The Creation</u>, (2) the exclusion of works composed solely for female (SSAA) or male voices (TTBB), and (3) the brevity of the dissertation's summary.

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[1]Ashizawa, p. 14.

CHAPTER III

MACROANALYSIS

In this chapter, each of the six works is viewed from a broad macroanalytic perspective. In the experience of the writer, such an approach, getting the "big picture," is critical for a conductor studying music for rehearsals. Subsequent attempts at microanalysis, also an important part of the process of inquiry, can take on greater meaning when preceded by macroanalysis. For many conductors, time for score study is at a premium and must first be utilized for discovering significant details in the large dimension.

Eight style elements were selected as relevant for the choral conductor in gaining a macroanalytic perspective.[1] Each of the categories is an element of style. The amount of discussion in any given category varies with the length and complexity of the work being considered. Thus, observations concerning the short, two- and three-minute works (Sam was a man, Jimmie's got a goil, and Song of Peace) are less extensive than those concerning the multi-movement compositions (Mass, Winter Cantata, and The Creation). In order of their appearance in the discussion of each of the six works, the

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[1]As noted earlier, these categories are derived, in part, from the writings of LaRue and White.

eight categories are as follows:

    (1) Distribution of sonorities
    (2) Nature of text
    (3) Forms employed
    (4) Types of sectional articulation
    (5) Large-scale climaxes
    (6) Contrast of tonal centers
    (7) Unifying devices or sonorities
    (8) Meters and tempi employed

Though examples accompany certain portions of the text, the reader should derive the greatest benefit from having scores available for consultation.[1]

Sam was a man, Op. 33, No. 1

Distribution of Sonorities

A lively, 110-measure, one-movement work, Sam was a man combines piano accompaniment with two-part chorus. Piano and chorus share equally in importance of musical material presented. Aside from two piano interludes--one of four measures and the other of six measures duration--and a two-measure introduction for piano, both chorus and piano sound continuously. Persichetti has written on the opening page of Sam was a man and its companion piece, Jimmie's got a goil: two-part chorus for mixed voices, women's voices or men's voices with piano accompaniment. The choral writing divides into high and low voices. Any combination may be used. No vocal solos are written. The text was written by E. E. Cummings.

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[1]See Appendix A for publishers of the choral works.

Nature of Text

To those whose acquaintance with the world of poetry is limited,
the poetry of E. E. Cummings may be perplexing upon first reading.
His unorthodox writing style is most noticeably characterized by
typographical oddities such as the exclusive use of lower-case
letters, the use of unusual punctuation, and the splitting up of
words into ordinary or extraordinary syllables.[1]

Sam was a man fits into the category of the portrait poems
of Cummings, poems in which the poet maintains a neutral position, his
tone implying neither approval nor indignation.[2] The numerous facets
of character--stoutness, ruggedness, and big heartedness, etc.--shine
through the poetry. Persichetti's musical portrayal of each facet
reflects the subtle and not-so-subtle nuances of the text.

The prospective performer or conductor of any music set to
Cummings' poetry will benefit from study both of the poet and a
cross-section of his poetry. As Dumas has stated:

> Readers who have found in Cummings' work an apparent pre-
> ponderance of romantic love or indignation should remember that
> the turn of a page may bring with it the reverse of the coin.
> Great love for individuals often goes hand in hand with a large
> capacity for moral outrage at their ill-treatment. Cummings
> was not a man for all seasons, nor are his poems a storehouse of
> "something for everyone." He was, however, a man who genuinely
> loved men and the craft of poetry and hated those things which
> make men less than men and poetry mere words. That is sufficient
> to recommend him to the ages.[3]

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[1] Miller, "A Stylistic Study of the Songs of Gordon Binkerd,"
p. 17.

[2] Bethany K. Dumas, E. E. Cummings: A Remembrance of Miracles
(New York: Barnes & Noble, 1974), p. 77.

[3] Ibid., p. 106.

Form Employed

A clear sectional form is used in Sam was a man and illustrated

in the following diagram:

Section:	Intro	A	B	C	A[1]
Measure:	1	3	21	55	80

The text plays an important part in the formal musical design

of the composition; however, Cummings' original order of verses was

altered by Persichetti. A comparison between Cummings' original poem

and the composer's rearrangement of the verses reveals that the

original order is kept intact with one exception.[1] Persichetti

employed the final verse of the original both to open and to close

his musical setting, thus providing a textual frame which does not

occur in the original poem.[2] The poetic form of Sam was a man, as

originally written, is diagramed A B C D E F. Persichetti's setting

of the same poem with verse rearrangement is F A B C D E F F F. The

composer's textual liberties are aimed at achieving greater musical

coherence and unity.

Types of Sectional Articulation

The beginning of the A section in Sam was a man, measure 3,

is delineated by an authentic cadence on D and a change of timbre to

unaccompanied voices. The B section, beginning in measure 21, is

marked by the following changes of articulation: (1) change to a more

rapid surface rhythm; (2) change from predominant use of polychords to

triadic structures; (3) change in timbre from a combination of voices and

---

[1] E. E. Cummings, Complete Poems, 1913-1962 (New York: Harcourt, Brace, Jovanovich, Inc., 1972), p. 568.

[2] Ibid.

piano to piano only; (4) change from an area of unstable tonal
centers to a stable tonal center--E-flat; and (5) arrival at the
lowpoint of an important melodic line.

Though not a sectional division point, measure 33 sets up a
strong contrast for the coming C section. This intermediate section
is characterized by (1) a greater use of syncopation, (2) change of
tonal center from E-flat to F, and (3) change of dynamic level from
mezzo piano to forte.

Section C, beginning in measure 55, is marked by (1) a
change of surface rhythmic activity, (2) change of dynamics from
mezzo forte to forte, (3) change of tonal center from A to F-sharp,
and (4) change of texture to include parallel motion in the accompaniment.

The beginning of section A^1, measure 80, is characterized by
(1) a strongly implied IV-I cadence, (2) a return of thematic ideas
from Section A, measure 3, (3) change of timbre to voices only,
and (4) change of texture to two-part canon for voices.

Large-scale Climaxes

Considering the work as a whole, Sam was a man contains one
clearly defined climax. It occurs in the C section, measures 68-69,
and is achieved through a steady buildup of rhythmic energy and
arrival at the melodic highpoint for voices and piano. The shape of
the work is molded primarily through careful attention to strong
points of harmonic arrival (measures 21, 55, and 80) and to the
grouping of poetic verses.

Contrast of Tonal Centers

The strong tonal orientation of <u>Sam was a man</u> is clearly in evidence in the following profile of tonal centers.

Example 1. <u>Sam was a man</u>, profile of tonal centers

Measure:	1	3	21	33		51	55	72	80	110
										(ending)
Section:	Intro	A	B				C		A[1]	

Perusal of the tonal centers employed in the three short works included in this study revealed Persichetti's preference, as can be noted in the above profile, for tonal centers whose roots move primarily in cycles of seconds or thirds. Though not found in <u>Sam was a man</u>, occasional root movements between tonal centers a fourth apart do occur in <u>Jimmie's got a goil</u> and <u>Song of Peace</u>.[1]

Unifying Devices or Sonorities

. Persichetti's principal unifying device in <u>Sam was a man</u> is recurrence of melodic-rhythmic motives based on materials occurring in the opening two-measure piano introduction.

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[1]See Persichetti, <u>Twentieth-Century Harmony</u>, pp. 66-74, for a discussion of triads and cyclic relationships of seconds, thirds, and fifths.

Example 2. Sam was a man, measures 1-2

From the initial motive stated in measure 1, the composer

derived a second motive through rhythmic diminution in measure 2

(Example 2). Both intervallically (through the use of the interval of

a major second) and rhythmically, the first two measures contain the

musical elements from which much of the remainder of the work is

generated. The process of autogenesis--Persichetti's penchant for

the generation of a composition or substantial parts of a composition

from one or two motives stated early in the work--thereby manifests

itself in Sam was a man, the earliest of the composer's published

choral works with the exception of three canons.[1]

Each of the major sections within Sam was a man begins with a

statement of or a derivation from the initial motives found in measures

1 or 2 (Examples 3 and 4).

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[1]Persichetti, "Three Canons for Voices," Modern Canons,
(Bryn Mawr, PA: Mercury Music, 1947.)

Example 3. <u>Sam was a man</u>, section B, measures 21-22

Example 4. <u>Sam was a man</u>, section C, voices, measures 55-57

As noted earlier, the composer's use of the final verse of the poem to open and close the work contributes substantially to overall unity.

Meters and Tempi Employed

Except for one refreshing measure of $\frac{3}{2}$ meter (measure 15), a steady moderate pulse in $\frac{2}{2}$ is maintained throughout ($\bd$ = 108). Persichetti's steadiness of pulse furnishes a background against which word meanings are enhanced through jazz-like syncopation and crisp rhythmic figures. As will also be seen in the remaining works, rhythmic vitality is one of the hallmarks of the composer's style.

<u>Jimmie's got a goil</u>, Op. 33, No. 2

Distribution of Sonorities

A sister work to <u>Sam was a man</u>, <u>Jimmie's got a goil</u> is a spirited composition of approximately one minute twenty seconds duration--one minute shorter than <u>Sam was a man</u>. The piano part is

is vital to the music, but the two-part choral writing is dominant
in the presentation of musical ideas. No vocal solos occur.

Compared with Sam was a man, the piano accompaniment, sparsely
employed, serves principally as rhythmic punctuation to the vocal text.
A six-measure piano introduction aids in establishing the character
of the music. No piano interludes are written.

Nature of Text

Dumas has described Jimmie's got a goil as one of Cummings'
nonce forms--"those poems in which meter, strictly defined, is present,
and about which the term stanza form has some real meaning."[1]
Cummings' nonce forms--those invented for a single poetic occasion--
make up over half of the poet's published poems. Notable features
of this poem are the simple dependence on rhymes reminiscent of
popular songs, e.g., "when you see her shake a shimmie, how you
wish that you was Jimmie," on repetition of key words ("when you see
her shake, shake, shake"), and on the non-exaggerated use of New
York vulgarisms.[2]

Persichetti capitalizes on the subtle suggestive quality of
several of the words. Repetition of "shimmie shim" and the phrase
"Oh for such a gurl" adds rhythmic interest and an athletic quality
to the composition.

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[1] Dumas, p. 82.

[2] Dumas, p. 83.

Form Employed

The ternary form of <u>Jimmie's got a goil</u> can be diagrammed as
follows:

Form:	Intro	A	B	A^1	Coda
Measure:	1	7	25	36	58

The text plays a less important role in the formal musical
design of <u>Jimmie's got a goil</u> than in <u>Sam was a man.</u> Cummings'
basic order of verses from the original poem is faithfully observed
by Persichetti; however, the composer freely adds and repeats various
words or phrases to suit his musical purposes. A comparison of the
original poem and Persichetti's arrangement will reveal the extent
of the alterations. The original is given first.

```
Jimmie's got a goil
                goil
                   goil,
                        Jimmie

's got a goil and
she coitnly can shimmie

when you see her shake
                   shake
                      shake,
                           when

you see her shake a shimmie
        how you wish that you was Jimmie.

Oh for such a gurl
                gurl
                   gurl,
                        oh
```

for such a gurl to
be a fellow's twistandtwirl

talk about your Sal-
                Sal-
                    Sal-,
                        talk

about your Salo
-mes but gimmie Jimmie's gal.[1]

Additions by Persichetti are bracketed.

  (shimmie shimmie shimmie shim)
. (shimmie shim shim shimmie shimmie shim)

  Jimmie's got a goil (a) goil (a) goil
  (Jimmie's got a goil a goil got a goil)
  (Jimmie's got a goil a goil a goil)
  Jimmie's got a goil
  and she coitnly can shimmie
  (shimmie shimmie shimmie shim)
  (shimmie shim shim shimmie shimmie shim)
  when you see her shake shake shake,
  when you see her shake a shimmie
  how you wish that you was Jimmie.

  Oh for such a gurl gurl gurl,
  (Oh for such a gurl, oh for such a gurl,)
  (Jimmie's got a goil a goil a goil)
  (Jimmie's got a goil a goil got a goil)
  (Oh for such a gurl a gurl a gurl)
  Oh for such a gurl
  to be a fellow's twistandtwirl
  (twistandtwirl)

  talk about your Sal- Sal- Sal-,
  (talk about your Sal- Sal- Sal-,)
  (talk about your Sal-o-)
  (talk about talk about)
  talk about your Sal-o-mes
  (but gimmie gimmie gimmie gim)
  but gimmie Jimmie's gal.
  (gimmie Jimmie's gal his gal.)

_____

[1] E. E. Cummings, p. 235.

Though Persichetti's poetic license distorts the original poem, his extensive use of word and phrase repetition brilliantly exploits the pure sound possibilities of Cummings' words and contributes substantially to organic unity in the musical setting.

Types of Sectional Articulation

Many of the same types of sectional articulation found in Sam was a man appear again in Jimmie's got a goil, but in differing combinations. The initial entry of the first line of text and a change of texture to voices only characterizes the beginning of the A section, measure 7. The B section, beginning on the last two beats of measure 24, is distinguished by (1) the introduction of scalar motives b and c (Example 5), (2) a change in timbre, and (3) a harmonic resolution to an A tonal center (V-I).

Example 5. Jimmie's got a goil, measures 24-25

A shift of tonal center back to G, a return to the expanded motive a as found in measure 11, and a repetition of the text of verse one signal the beginning of section A^1 in measure 36 (Example 6).

Example 6. <u>Jimmie's got a goil</u>, measures 36-37

A strong cadence by seconds (from A to G--the latter being
the primary tonal center for the work) and a dramatic shift in dynamics
from fortissimo to pianissimo open the coda, measure 58.

Large-scale Climaxes

Two climactic points stand out in <u>Jimmie's got a goil</u>. A
melodic high point, a dynamic crescendo coupled with a thinning of
texture to octave unison for voices mark the first climax in measure 32.
A stronger climax is achieved at the end of the work (measure 67)
through the sudden cessation of a driving rhythmic figure underneath
fortissimo pedalpoints in the voice parts.

Form:	Intro	A	B	A^1	Coda	(ending)
Measure:	1	7	25	36	58	69
Climax:			32		67	

Contrast of Tonal Centers

A distinctly tonal work, Jimmie's got a goil begins and ends

on G. All tonal centers can be diatonically related to G. Unlike Sam

was a man, whose tonal centers are related exclusively by cycles of

seconds and thirds, Jimmie's got a goil is characterized by three

cyclical relationships among its tonal centers: seconds, thirds, and

fifths (notated in fourths on the profile below).

Example 7. Jimmie's got a goil, profile of tonal centers

Measure: 1   7   20   25   33   36   41   44   58   69
                                                              (ending)
Section: Intro. A   B   A^1 Coda
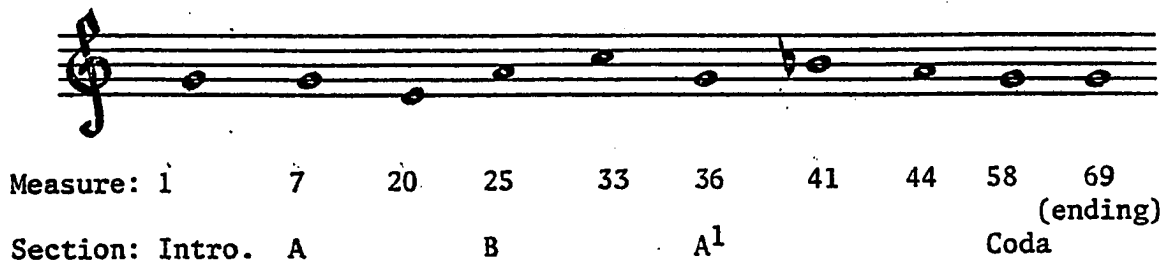
Unifying Devices or Sonorities

All of the works included in the study reflect the composer's

concern for organic unity. In Jimmie's got a goil the extensive use

of word and phrase repetition and its contribution to unity have

already been noted.[1] Measures 1-2 contain the first of two unifying

elements utilized by Persichetti in Jimmie's got a goil. The basic

building block is the motive presented in measure 1 (Example 8).

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[1]See pp. 31-33.

Example 8. <u>Jimmie's got a goil</u>, measures 1-2
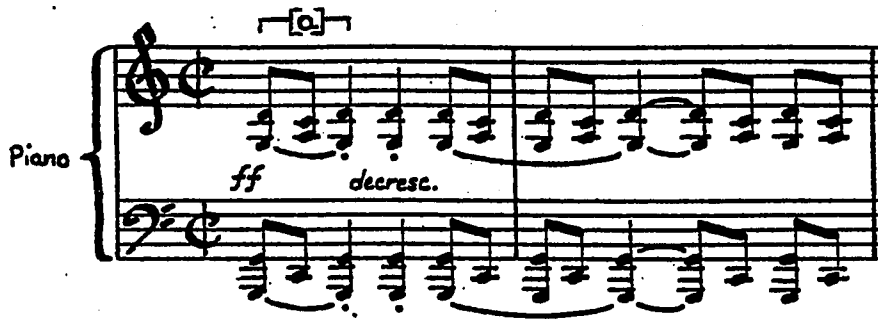
The striking similarity between motive a, above, and the
opening motive of <u>Sam was a man</u> is convincing evidence of autogenesis
between two separate but still closely related compositions (Example 9).

Example 9. <u>Sam was a man</u>, measure 1

The <u>Jimmie</u> motive is a rhythmic diminution of the <u>Sam</u> motive. A
descending major second is common to both examples.

A second unifying device occurs first in measures 24-25 at
the opening of section B.

Example 10. <u>Jimmie's got a goil</u>, measures 24-26

Motives b and c, shown above, figure prominently in the construction

of Jimmie's got a goil. Both the introduction (measures 1-6) and sections

A and A^1 (measures 7-24 and 36-45) are derived from motive a, measure 1.

In addition, the A^1 section and the B section (measures 36-57 and

25-35, respectively) also employ motives b and c. The coda (measures

58-69) draws upon all three basic motives to sum up the work.

Meters and Tempi Employed

Complementing a high degree of organic unity are a naturalness,

flow, and spontaneity of words and music in Jimmie's got a goil. A

tempo of ♩ = 132 ($\frac{2}{2}$ meter) is maintained throughout the work. Except

for skillful word accentuation which alters the predominant stress

pattern in measures 34-35 (Example 11), the basic pulse is unvarying

though syncopation is encountered.

Example 11. Jimmie's got a goil, measures 34-35
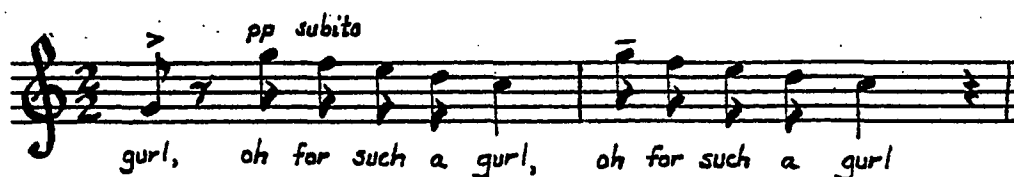
Song of Peace, Op. 82

Distribution of Sonorities

Written for male chorus (TTBB), Song of Peace is a three-

minute composition with piano or organ accompaniment. As in Sam was

a man and Jimmie's got a goil, the chorus and keyboard parts of Song

of Peace share in the presentation of the thematic material. Persichetti
has not incorporated vocal solos into the work.

Other Persichetti compositions similar in length and distribu-
tion of sonorities to Sam was a man, Jimmie's got a goil, and Song of
Peace include Seek the Highest, Op. 78 (SATB chorus with piano or
organ), Four Cummings Choruses, Op. 98 (two-part chorus with piano) and
glad and very (Five Cummings Choruses), Op. 129 (two-part chorus with
piano).

Nature of Text

Although labeled anonymous, the text was written by Persichetti.
A straightforward petition to God for peace and, at the same time,
an affirmation of quietness within ("Fear not, my soul."), the text
contains numerous repetitions of the word "alleluia" in the two A
sections. The phrase, "Peace, O Lord," serves as a unifying textual
frame, opening and closing the work.

Form Employed

The four-part sectional form noted in Sam was a man is
again employed in Song of Peace and is illustrated below.

Form:	Intro	A	B	C	A^1
Measure:	1	8	19	36	56

On a smaller scale than was found in Jimmie's got a goil,
the text is an important contributor to organic unity and to the
formal design of Song of Peace. Sections A and A^1 consist primarily
of repetitions of the word "alleluia" using rhythmic motives stated
in the initial two measures. As stated above, Persichetti frames
Song of Peace with the phrase, "Peace, O Lord."

Types of Sectional Articulation

An unaccompanied statement of "alleluia" by voices only marks

the beginning of section A. The B section, beginning in measure 19,

is characterized by (1) a change in texture from an accompanied

unison vocal line to accompanied four-part chorale style, (2) a

distinct slowing of the surface rhythm, and (3) the beginning of

a new textual idea. Section C is marked by a dynamic change to forte

coupled with a textural and timbrel change to two-part vocal polyphony.

A return to section A^1 is effected through a recapitulation of musical

and textual materials, a change of texture, and a return to the D

tonal center.

Large-scale Climaxes

Greater dynamic intensity distinguishes the C section (measures

36-55) from its immediate sectional neighbors. At a different level

of observation, a dramatic climax occurs in measures 43-44. It is

achieved through the repetition of a melodic-rhythmic figure, the

arrival at a melodic highpoint for all voices, a change of texture,

and the use of a forte dynamic level.

Contrast of Tonal Centers

With each of its major sections beginning on a D center, Song

of Peace is strongly tonal. Extended excursions away from the D tonal

center occur in sections B and C. The inclusion of the G-sharp tonal

center results from the strong Lydian modal influence felt in this work.

The distinctive flavor of Lydian, with its raised fourth degree, is

exploited by employing melodic-harmonic sonorities in which the
characteristic scale step occurs often.[1]

Section:	Intro	A	B
Measure:	1-7	8-18	19-35
Tonal Center:	D	D-E-D	D-A-G#-C

Section:	C	A[1]
Measure:	36-55	56-74
Tonal Center:	D-G-B-Bb-F	D-E-D

Unifying Devices or Sonorities

The important contributions of the text to overall unity have
been discussed under "Form Employed" on page thirty-nine. The principal
musical unifying devices are derived from a Lydian melody composed
of two motives (Example 12). Stated in the opening two measures, this
melody is the genesis of numerous melodic-rhythmic ideas found in
Song of Peace.

Example 12. Song of Peace, measures 1-2

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[1]Persichetti, Twentieth-Century Harmony, p. 32.

Sections A, C, and A[1] are based primarily on the initial

Lydian motives or their derivations. In these sections, Persichetti

capitalized on rhythmic features of the original melody as much as

on melodic content. Transformation through change of rhythm can be

observed in the following example, piano part.[1]

Example 13. Song of Peace, motive a, measures 8-9

Other melodic and rhythmic transformations of motives a and

b are common and are integral features of Persichetti's compositional

style (Examples 14 and 15).

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[1]See Reti, The Thematic Process in Music, pp. 67-95, for a
discussion of types of thematic transformation.

Example 14. <u>Song of Peace</u>, transformation through
change of rhythm and thematic compression, motive
a, measures 10-11

Motive b, transformed through change of rhythm, opens the

dramatic and forceful section C of <u>Song of Peace</u> (Example 15).

Example 15. Song of Peace, augmentation of
motive b, measures 36-38
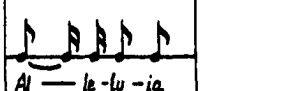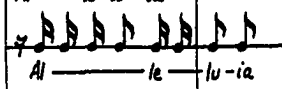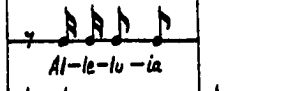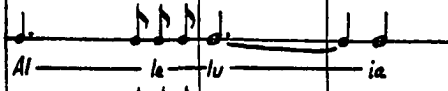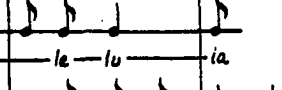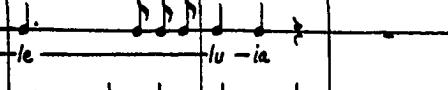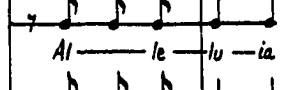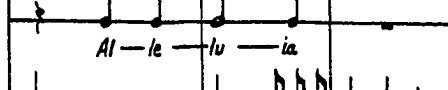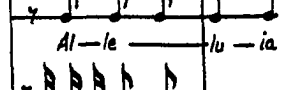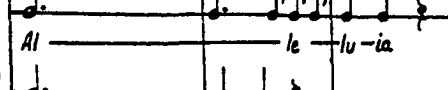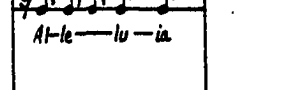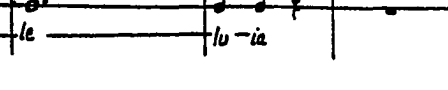
The facility with which Persichetti integrates text with music,
his careful attention to dynamic nuance, and his autogenetic approach
to thematic material in Song of Peace again attest to the composer's
mastery of the art of writing compositions of relatively small
dimensions.

Meters and Tempi Employed

Textual interpretation appears to be a primary factor in
Persichetti's use of a steady ♩ = 69 pulse. Fifty-five of the total

of seventy-four measures of <u>Song of Peace</u> are written in $\frac{2}{4}$ meter.
Alternation between $\frac{2}{4}$ and $\frac{3}{4}$ occurs primarily in the musical treatment
of the word "alleluia." Listed below are all the rhythmic patterns
used by the composer with this key word. The wide variety of rhythms
and accents (both agogic and metric) on the different syllables of
"alleluia" offers a fascinating study in rhythmic variation.

Table 1
Rhythmic Variants -- "Alleluia"

Mass, Op. 84

Distribution of Sonorities

An a cappella work for mixed voices, the Mass is approximately
sixteen minutes in length. No solos are written. Unison sectional
solos occur in the Credo in measures 1-2, 57-60, and 104-106. In
three instances within the Mass, Persichetti has adopted the early
Renaissance technique of varying the prevailing sonority by contrasting
duet sections with sections that are of predominantly four-voice
texture. This technique is found in the Gloria (measures 36-40,
alto-bass), and in the Credo (measures 33-39, tenor-bass and 115-118,
soprano-alto).

Nature of Text

In Latin, the five movements (Kyrie, Gloria, Credo, Sanctus,
Agnus Dei) are taken from the Ordinary of the Mass. Persichetti
has followed the standard practice of setting three exclamations of
each of the three lines of the Kyrie. The chant-like character of a
significant portion of the work and the tradition of delaying the
entry of the chorus until after the intonations by a cantor may have
prompted the exclusion of the opening liturgical phrases of the Gloria,
"Gloria in excelsis Deo," and the Credo, "Credo in unum Deum." The
remainder of the texts, both of the Gloria and the Credo, contain no
further deletions.

No alterations in the Sanctus text occur; however, the composer
has deleted from the Agnus Dei approximately one-third of the text,
including the second repetition of "miserere nobis" and the third

repetition of the phrase "agnus dei, qui tollis peccata mundi." The

text "dona nobis pacem" is included; however, the word "nobis" is

repeated once; the final word, "pacem," closes the Mass with four

repetitions.

Forms Employed

Persichetti's propensity for large-scale shaping manifests

itself in the Mass. The two outer movements frame the inner three

movements in terms of length and basic character. This same principle,

outer movements framing inner movements, is also found in The Creation--

a seven-movement work written nine years later. Approximate length

of the Kyrie is one minute fifty seconds, the Agnus Dei, two minutes,

when the composer's suggested tempi are followed.

The overall form of the Mass is cyclic. The chant-like

melody stated in measure 1 of the Kyrie recurs, transformed, in each

of the remaining four movements. Though transformed, the melody is

clearly recognizable in the opening measures of the Gloria, Credo,

and Sanctus. Each successive appearance of the transformed cantus

firmus assumes a new melodic-rhythmic shape in the initial measures

of three of the four movements. The cantus firmus does not occur at

the beginning of the Agnus Dei.[1]

The Kyrie, with its ternary form, is the only movement employing

a traditional musical form, e.g., part form, rondo, variation, etc.

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[1]An extended discussion with examples can be found under
"Unifying Devices or Sonorities," pp. 53-57.

The remaining four movements fall into sections of varying lengths
which are determined principally by divisions in the text.

Table 2 lists the formal designs found in each movement of
the Mass.

Table 2
Formal Designs -- Mass

Kyrie:	Section:	A	B	A^1				
	Measure:	1	9	15				
Gloria:	Section:	I	II	III				
	Measure:	1	36	74				
Credo:	Section:	I	II	III	IV	V	VI	VII
	Measure:	1	24	33	40	57	72	104
Sanctus:	Section:	I	II					
	Measure:	1	26					
Agnus Dei:	Section:	I	II	III				
	Measure:	1	19	36				

Types of Sectional Articulation

Persichetti's variety in sectional articulation increases
with works of larger scope (such as the Mass) and is achieved through
changes of texture, timbre, tempo, dynamics, thematic return, text,
and tonal center. The seven articulative agents combine with one
another in varying degrees depending upon the character of textual
expression at sectional points. Natural divisions in the text,
changes in texture, and changes in tempo are employed at more than
one-half of the thirteen sectional points--seventy-seven percent,
sixty-nine percent, and sixty-two percent, respectively. Occurring
in fewer cases but of equal importance to the overall effect are the

following: changes of timbre (forty-six percent), dynamics (thirty-one percent), tonal center (thirty-one percent), and return of thematic material (seven percent).

Example 16 is typical of Persichetti's dramatic sectional changes. Natural division in the text along with changes of timbre, dynamics, and texture combine for a convincing articulation between sections I and II of the Sanctus.

Example 16. Mass, "Sanctus," change of timbre, texture, dynamics, and text, measures 23-27

More subtle but no less effective in articulating formal sections are the changes of texture, tempo, and text found in Example 17.

Example 17. <u>Mass</u>, "Gloria," change of texture, tempo,
and text, measures 34-37

The use of thematic recapitulation as an articulative agent

occurs once in the <u>Mass</u>, a somewhat surprising fact since the <u>Mass</u> is

cyclical. A total of five changing elements can be observed in

Example 18 from the <u>Kyrie</u>: change of tonal center (E-flat to D),

return of motive a, and changes of texture, text, and tempo.

Example 18. Mass, "Kyrie," thematic return, change of
tonal center, texture, text, and tempo, measures 13-15

Large-scale Climaxes

The climax of the Kyrie comes in measure 11 on the word
Christe. Voices reach a melodic and dynamic highpoint.

Kyrie

Section:	A	B	A^1
Measure:	1	9	15
Climax:		11	

Four major climactic points occur in the Gloria, each
successively greater in intensity. Though separated by a substantial
number of measures, each of the climaxes is also distinguished by a
soprano part whose highest pitch rises with each new climax (F-G-A-A^b-A).

Gloria

Section:	I		II		III	
Measure:	1		36		74	
Climax:		24-26		53-54 68-69		80

The Credo contains three important climactic points of approximately equal intensity. Changes of texture occur at each of the highpoints.

Credo

Section:	I		II	III	IV
Measure:	1		24	33	40
Climax:		23			

Section:	V		VI	VII	
Measure:	57		72	104	
Climax:		70			129-130

Two climaxes of equal intensity occur in the Sanctus. The phrase "Hosanna in excelsis" is dramatically declaimed (forte-fortissimo) at each climax.

Sanctus

Section:	I		II	
Measure:	1		26	
Climax:		23-24		40-41

More subdued in character, the Agnus Dei contains one climax, a legato polyphonic setting of the word "pacem" sung at a dynamic level above that of the remainder of the movement.

Agnus Dei

Section:	I		II	III
Measure:	1		19	36
Climax:			29-30	

Contrast of Tonal Centers

At the macro level of observation, a clear tonal focus on D
is utilized throughout the Mass. Even with the broad areas of unstable
tonal centers found in four of the five movements, the relationship
of the most important tonal centers within each movement reveals
noteworthy tendencies. A strong tonic-dominant polarity emerges. Using
D as tonic (I), the following harmonic patterns are observable:

Kyrie	Measure:	1	21		
		I —	V		

Gloria	Measure:	1	40	86	
		V —	II —	I	

Credo	Measure:	1	39	70	131
		V —	II —	V —	I

Sanctus	Measure:	1	27	43	
		I —	VI —	I	

Agnus Dei	Measure:	1	19	46	
		I —	V —	I	

A complete listing of all tonal centers is given in Table 3.
The occurrence of E-flat tonal centers in the Kyrie can be attributed
to Persichetti's reliance upon the Phrygian mode on D.

Table 3
Tonal Centers -- Mass

Kyrie

Section:	A	B	A^1
Measures:	1-8	9-14	15-21
Tonal Center:	D-E^b-G	C-ambig.-E^b	D-A-E-A

Gloria

Section:	I	II
Measures:	1-35	36-73
Tonal Center:	A-D-A-G^b-B^b-D-A	A-E-F-ambig.-G^b-ambig.-G^b

Section:	III
Measures:	74-86
Tonal Center:	ambig.-D

Credo

Section:	I	II
Measures:	1-23	24-32
Tonal Center:	A-ambig.-A-F-$C^\#$-B^b	$G^\#$-E-G

Section:	III	IV	V
Measures:	33-39	40-56	57-71
Tonal Center:	G-E	A-E-ambig.-D-ambig.	ambig.-A-A

Section:	VI	VII
Measures:	72-103	104-136
Tonal Center:	A-E-ambig.-E-ambig.	ambig.-E-ambig.-E^b-D

Sanctus

Section:	I	II
Measures:	1-25	26-43
Tonal Center:	D-$C^\#$-ambig.-B	B-ambig-D

Agnus Dei

Section:	I	II	III
Measures:	1-18	19-35	36-46
Tonal Center:	D-B-ambig.	A-ambig.	ambig.-D

Unifying Devices or Sonorities

The first of Persichetti's multi-movement choral works written on a larger scale (four works were to follow), the Mass served as the composer's opportunity to apply, in the choral idiom, autogenesis in a broader dimension. Either consciously or unconsciously, he employed

cyclic treatment of a Gregorian melody, a technique whose origins are found in the cantus firmus masses of the Burgundian school of composers.

The principal unifying devices in the Mass are the literal quoting of or a transformation of two thematic ideas stated at the beginning of the Kyrie.

Example 19. Mass, "Kyrie," motive a, measure 1

Example 20. Mass, "Kyrie," motive b, measure 2

Motive a is, in transposed form, the incipit from the Kyrie of the Gregorian mass Kyrie Deus Sempiterne.[1]

Example 21. Gregorian Mass III, Kyrie Deus Sempiterne, first "Kyrie"

Close scrutiny of the first Kyrie of the Gregorian mass reveals that Persichetti appears to have derived measure 2, motive b, of his Mass from the final ten pitches of the Gregorian Kyrie (Example 21). Even though thematic cutting and compression have been

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[1]Benedictines of Solesmes, (eds.), Liber Usualis (Tournai, Belgium: Desclee & Co., 1952), p. 33.

employed by the composer, the basic shape of the original and the shape of Persichetti's phrase are strikingly similar.

The conjunct style and general shape of motives a and b of the Mass pervade the entire work, which, as noted earlier, is cyclic in form. The dependence on motive a can be observed in the imitative polyphony of the opening of the Gloria (Example 22). The transformation of motive a is effected through transposition and change of rhythm and tempo.

Example 22. Mass, "Gloria," measures 1-4

An octave unison statement by tenors and basses of motive a, slightly altered by sequence, occurs near the beginning of the Credo (Example 23).

Example 23. Mass, "Credo," measure 2

A tenor statement of motive a, transposed to the pitch A and slightly altered by change of rhythm, closes the Credo, thereby providing a thematic frame for the movement (Example 24).

Example 24. Mass, "Credo," measures 131-36

Further use of motive a occurs in measures 1-3 of the Sanctus in the tenor voice (Example 25).

Example 25. Mass, "Sanctus," measures 1-3

Persichetti closes the Agnus Dei (measures 36-46) with rhythmically imitative phrases derived from motive a followed by a quiet homorhythmic statement of "pacem" using open fifth intervals (D and A).

Meters and Tempi Employed

Throughout the Mass, no meter signatures are indicated. The nonaccentual rhythms of individual vocal lines derive from the composer's use of chantlike melodies with their two- and three-pulse rhythmic groupings and from careful attention to word and syllable stress. The large number of tempo changes and the irregular number of measures given to any one tempo reflect Persichetti's concern for textual interpretation and clarity.

Table 4 lists all tempi used in each movement of the Mass.

Figures in parentheses indicate the number of measures given to a particular tempo. In the <u>Gloria</u>, <u>Credo</u>, and <u>Sanctus</u>, both half- and quarter-note values are employed for the prevailing pulse.

<div align="center">

Table 4
Tempo Changes -- <u>Mass</u>

</div>

<u>Kyrie</u> (21)

♩ = 60 (12)
♩ = 48 (2)
♩ = 60 (7)

<u>Gloria</u> (86)

♩ = 100 (22)
♩ = 108 (11)
♩ = 52 (2)
𝅗𝅥 = 60 (18)
𝅗𝅥 = 76 (3)
𝅗𝅥 = 60 (12)
𝅗𝅥 = 76 (2)
𝅗𝅥 = 52 (3)
𝅗𝅥 = 66 (11)
𝅗𝅥 = 52 (2)

<u>Credo</u> (136)

♩ = 58 (16)
♩ = 112 (7)
♩ = 80 (9)
♩ = 108 (7)
♩ = 84 (9)
♩ = 63 (6)
♩ = 54 (2)
♩ = 132 (15)
♩ = 152 (8)
𝅗𝅥 = 92 (8)
𝅗𝅥 = 112 (17)
𝅗𝅥 = 60 (16)
𝅗𝅥 = 88 (4)
𝅗𝅥 = 108 (4)
𝅗𝅥 = 60 (9)

<u>Sanctus</u> (43)

𝅗𝅥 = 50 (13)
𝅗𝅥 = 63 (12)
𝅗𝅥 = 63 (15)
♩ = 84 (3)

<u>Agnus Dei</u> (46)

𝅗𝅥 = 56 (8)
𝅗𝅥 = 48 (4)
𝅗𝅥 = 56 (6)
𝅗𝅥 = 63 (10)
𝅗𝅥 = 72 (3)
𝅗𝅥 = 56 (10)
𝅗𝅥 = 46 (5)

Winter Cantata (Cantata No. 2), Op. 97

Distribution of Sonorities

Written for four-part women's chorus, flute, and marimba, the Winter Cantata consists of twelve movements of varying lengths. Length of time for performance of the complete work is approximately eighteen minutes. No solo vocal parts are written.

Table 5 lists, in each movement, the number of measures devoted to unaccompanied chorus, chorus with flute and marimba, and the flute and marimba alone. Percentage of total work is in parentheses.

In the entire cantata (436 measures), a cappella choral writing accounts for fifteen percent of the total, chorus with accompaniment, fifty-eight percent, and flute and marimba only, twenty-seven percent. The percentage of time allotted to each of the three sonorities, unaccompanied chorus, chorus with accompaniment, and accompaniment only, varies from movement to movement. Equal time is given to each in movement II. No a cappella singing occurs in movements IV, VII, and X. The a cappella sonority is important as timbrel variety in movement VI, a midpoint in the complete work.

The instrumental ensemble is an integral part of the work as a whole, not merely an ornamental addition. Persichetti has taken full advantage of the possibilities inherent in the unique combination of timbres. Subtle dialogue between voices and instruments pervades the cantata. Instrumental introductions are written for eleven of the twelve movements. Judicious doubling of voice parts by instruments occurs in all movements except III, IV, and VI.

Table 5
Distribution of Sonorities -- Winter Cantata

	Chorus	Chor/Accomp	Fl/Marim
Movement I	2(7%)	16(53%)	12 (40%)
Movement II	19(33%)	19(34%)	19(33%)
Movement III	5(24%)	14(67%)	2(9%)
Movement IV	0(0%)	6(43%)	8(57%)
Movement V	3(10%)	18(60%)	9(30%)
Movement VI	25(48%)	12(23%)	15(29%)
Movement VII	0(0%)	26(64%)	15(36%)
Movement VIII	3(12%)	18(72%)	4(16%)
Movement IX	8(10%)	54(65%)	21(25%)
Movement X	0(0%)	25(81%)	6(19%)
Movement XI	1(5%)	13(62%)	7(33%)
Movement XII	1(3%)	29(97%)	0(0%)
	67(15%)	251(58%)	118(27%)

Nature of Text

The art of writing haiku has a long history dating from the
beginning of the thirteenth century, but it was in the seventeenth
century that this art blossomed into full perfection.[1] Not until
the nineteenth century was the haiku form discovered by English-
speaking visitors to Japan. The name "haiku" was not given to the
form until the late nineteenth century, when the poet Shiki, using the
Japanese genius for telescoping words, invented it.[2]

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[1]Harold G. Henderson, An Introduction to Haiku (Garden City,
New York: Doubleday & Co., 1958), p. 1.

[2]Joan Giroux, The Haiku Form (Rutland, Vermont: Charles E.
Tuttle Co., 1974), p. 15.

A haiku is a seventeen-syllable poem arranged in three
lines of five, seven, and five syllables, an arrangement which gives
proportion and symmetry.[1] Because it is shorter than other forms
of poetry, haiku depends for its effect on the power of suggestion.
The purpose of these short poems is to express the poet's union with
nature, his flash of intuition concerning the objects which his senses
perceive.[2] Blyth termed haiku "the poetry of the seasons."[3]
Asataro stated that "pregnancy and suggestiveness, brevity and ellipsis
are the soul and life of a haiku."[4]

According to Giroux, the four undisputed masters of haiku
are Bashô, Buson, Issa, and Shiki.[5] In the Winter Cantata, Persichetti
has set translations of three haiku by Bashô, acknowledged as the
Shakespeare of haiku[6] and one by Buson, who is regarded in Japan as
second only to Bashô.[7]

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[1]Ibid., p. 81.

[2]Ibid., p. 23.

[3]R. H. Blyth, A History of Haiku, I (Tokyo: The Hokuseido Press, 1963), p. 39.

[4]Miyamori Asataro, An Anthology of Haiku Ancient and Modern (Tokyo: Taiseido, 1932), p. 7

[5]Giroux, p. 15.

[6]Giroux, p. 18.

[7]Henderson, p. 90.

All the texts for the Winter Cantata are taken from haiku verse as translated by Stewart in A Net of Fireflies.[1] Translations of haiku by the following six poets other than Bashô and Buson complete the text for the Winter Cantata: Kikaku, Uaha, Ranko, Ho-o, Ryokan, and Izembo. The translations do not retain the classical seventeen-syllable construction; however, the poems are highly suggestive and contain an important element of haiku technique, a "season word," which suggests a whole background of imagery, thus greatly broadening the scope of each poem.[2] In the Winter Cantata, the "season words," in order of movements, are (1) chilly sky, (2) winter's first drizzle, (3) winter seclusion, (4) wintry grove, (5) snow, (6) snowy dusk, (7) crimson ice, (8) powdered snow, (9) winter's fitful gusts, (10) heavy snow, and (11) winter blast.

Word and poetic phrase repetition characterize many of the movements of the Winter Cantata. Movements II, VI, and IX are marked by extensive repetition of brief word groups--in many instances, the season word. An entire poetic phrase is often repeated in movement V. A moderate amount of repetition, principally phrase repetition, is employed by Persichetti in movements III, VI, VII, X, and XI. Minimal poetic repetition occurs in movements I and IV.

As in Jimmie's got a goil, Persichetti's use of word and phrase repetition in Winter Cantata is a means of creating and maintaining mood.

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[1] Harold Stewart, trans., A Net of Fireflies (Rutland, Vermont: Charles E. Tuttle Co., 1960).

[2] Giroux, p. 97.

With the texts as a focal point, Persichetti has etched evocative musical miniatures in each of the movements, poignant pictures which capture the essence of each poet's moment of vision.

Forms Employed

Persichetti's formal designs in individual movements of the Winter Cantata are primarily binary or ternary. Movements II, V, and X are ternary; movements III, IV, VI, VII, IX, and XI are binary. A lighthearted ritornello is employed in "Gentlest Fall of Snow," movement V. Brief codas are found in movements I, II, IV, and VI. Nine movements open with introductions ranging from two to nine measures in length.

Three movements do not fit into the clear binary or ternary forms exhibited by all the other movements. Movement I is comprised of four phrases, the inner two of which form a period. "The Branch is Black," movement VIII, consists of two clear sections with a four-measure introduction. The final movement, "Epilogue," is divided into four sections determined principally by changes of tempo and character. A musical gesture from each of the preceding eleven movements is recapitulated in the "Epilogue." Thus the overall form of the Winter Cantata follows in the pattern noted in the Mass--cyclic.

Table 6 is a compilation of formal designs found in the Winter Cantata.

Table 6
Formal Designs -- <u>Winter Cantata</u>

Movement I	Intro	A	A^1	Coda		
Measure:	1	10	18	27		

Movement II	Intro	A	B	A^1	Coda	
Measure:	1	10	21	33	53	

Movement III	Intro	A	B			
Measure:	1	3	15			

Movement IV	A	B	Coda			
Measure:	1	8	13			

Movement V	Ritor.	A	Ritor.	B	Ritor.	A
Measure:	1	4	10	13	20	23

Movement VI	Intro	A	Interl.	A^1	B	Coda
Measure:	1	9	21	29	40	48

Movement VII	Intro	A	Interl.	A^1	Interl.	B
Measure:	1	4	16	23	30	33

Movement VIII	Intro	A	A^1			
Measure:	1	5	14			

Movement IX	A	B	A^1	B^1		
Measure:	1	9	36	46		

Movement X	Intro	A	B	A^1		
Measure:	1	3	18	24		

Movement XI	Intro	A	B			
Measure:	1	3	14			

Movement XII	A	B	C	D		
Measure:	1	10	15	27		

Types of Sectional Articulation

Within the movements of the <u>Winter Cantata</u>, Persichetti
has employed several different types of sectional articulation, most
of which unite with one another in varying combinations.

The brevity of the haiku poems and Persichetti's penchant for
word and phrase repetition in this work alter the degree to which

sectional articulation coincides with natural divisions in the poetry.

Natural text division is not a factor in sectional articulation in.

movements II, IV, VIII, IX, XI, and XII. Text is a primary agent

of articulation at the beginning of the B sections of the following

movements: III, measure 15; V, measure 13; VI, measure 40; VII,

measure 33; and X, measure 18.

Table 7 indicates the total number of movements in which a

particular type of sectional articulation is employed.

Table 7
Types of Sectional Articulation
Including Total Number of Movements
Employing Each Type -- Winter Cantata

Texture	Timbre	Tempo	Dynamics	Thematic Return	Text
10	10	4	3	6	.5

Tonal Center	Surface Rhythm
6	2

As can be observed in Table 7, Persichetti utilizes the

elements of texture and timbre in a large majority of the movements

(ten of twelve). In eight of the twelve movements, changes of texture

and timbre combine to produce strong points of sectional articulation.

A typical example is from movement V, "Gentlest Fall of Snow,"

(Example 26).

Example 26. <u>Winter Cantata</u>, "Gentlest Fall of Snow,"
change of texture and timbre, measures 11-15

When compared with the <u>Mass</u>, the <u>Winter Cantata</u> displays

much greater dependence on thematic return as a sectional articulation

agent. Persichetti's reliance on thematic return, as found in both

the binary and ternary forms used in the <u>Winter Cantata</u>, appears to

grow out of the extreme brevity and nature of the haiku texts. In

Example 27, thematic return combines with changes in dynamics and

texture to bring about a striking effect and a return to the A^1

section in an A A^1 B formal scheme.

Example 27. <u>Winter Cantata</u>, "One Umbrella," thematic return
with changes in dynamics and texture, measures 27-30

Changes of tonal center are an important means of sectional
articulation in the <u>Winter Cantata</u>. A strong cadence by the interval
of a second to a C center is reinforced by a change of timbre and a
return of previous thematic material in Example 28.

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Example 28. Winter Cantata, "Fallen Leaves," change of
tonal center, timbre, and return of previous thematic
material, measures 33-38

As noted in Example 28, Persichetti often combines changes of

tonal center with other means when articulating sections within a

movement; however, in Example 29, a change of tonal center to A-flat,

via a cadence by the interval of a fourth, is the sole agent other

than natural text division.

Example 29. <u>Winter Cantata</u>, "Winter Seclusion,"
change of tonal center, measures 13-16

Example 30 from movement XI illustrates Persichetti's skillful

welding together of five musical factors--changes of texture, timbre,

tempo, dynamics, and surface rhythm--to effect a distinctive change

of section.

Example 30. <u>Winter Cantata</u>, "The Wind's Whetstone," change of texture, timbre, tempo, dynamics, and surface rhythm, measures 12-15

Large-scale Climaxes

Persichetti's judicious positioning of the eleven haiku poems shapes the entire work and reveals an overall plan in which whole movements become climactic points. Movements IV, VI, and IX are peaks in a large-scale energy curve. "Fallen Leaves," movement IX, stands apart by virtue of its dynamic ending. The general intensity levels

of movements IV and VI are approximately equal even though they vary

widely in tempo and character. The remaining movements weave varying

shades and hues around the high points.

Contrast of Tonal Centers

Considerable diversity of tonal centers is found in the

Winter Cantata; however, unity is maintained through recurring

intervallic relationships derived from germinal motives (Examples 31

and 32) and through the prominence of D as a tonal center in movements I,

IV, XI, and XII.

As can be noted in Table 8, seven of the twelve movements

open without clear tonal focus. These ambiguous areas serve, in

six of the seven instances, as brief introductions.

Table 8
Tonal Centers -- Winter Cantata

I. A Copper Pheasant

Section:	Intro	A	A^1	Coda
Measures:	1-9	10-17	18-26	27-30
Tonal Center:	D	D	$D-G^\sharp$	D

II. Winter's First Drizzle

Section:	Intro	A	B	A^1	Coda
Measures:	1-9	10-20	21-32	33-52	53-57
Tonal Center:	ambig-A^b	D^b-G-A	A-E^b	E^b-F-A^b	A^b

III. Winter Seclusion

Section:	Intro	A	B
Measures:	1-2	3-14	15-21
Tonal Center:	ambig.	E^b-C	A^b-G

IV. The Woodcutter

Section:	A	B	Coda
Measures:	1-7	8-12	13-14
Tonal Center:	D-ambig.	ambig.	ambig.

V. Gentlest Fall of Snow

Section:	Ritornello	A	Ritor.	B	Ritor.	A
Measures:	1-3	4-9	10-12	13-19	20-22	23-30
Tonal Center:	ambig.-E	E	E	E	E	E-ambig.

VI. One Umbrella

Section:	Intro	A	Interlude	A^1
Measures:	1-8	9-20	21-28	29-39
Tonal Center:	ambig.-D	D-B^b	E^b-D	D-F

Section:	B	Coda
Measures:	40-47	48-52
Tonal Center:	F	E^b

VII. Of Crimson Ice

Section:	Intro	A	Interlu	A^1
Measures:	1-3	4-15	16-22	23-29
Tonal Center:	G	G-ambig.	ambig.	ambig.

Section:	Interlu	B
Measures:	30-32	33-42
Tonal Center:	ambig.	ambig.

VIII. The Branch is Black

Section:	Intro	A	A^1
Measures:	1-4	5-13	14-25
Tonal Center:	ambig.-G	C	A^b-B^b

IX. Fallen Leaves

Section:	A	B	A^1
Measures:	1-8	9-35	36-45
Tonal Center:	ambig.	D^b-B^b-ambig.	C-ambig.-D^b

Section: B^1
Measures: 46-83
Tonal Center: D^b-B^b-ambig.-$C^{\#}$

X.   So Deep

Section:	Intro	A	B	A^1
Measures:	1-2	3-17	18-23	24-31
Tonal Center:	ambig.	E^b	B^b	B^b

XI.   The Wind's Whetstone

Section:	Intro	A	B
Measures:	1-2	3-13	14-21
Tonal Center:	D	D-E^b	E^b-D

XII.   Epilogue

Section:	A	B	C	D
Measures:	1-9	10-14	15-26	27-30
Tonal Center:	D-E^b-G	G^b-ambig	ambig-B^b	ambig.

A chart of the prominent tonal centers--those which begin
and end a movement or which are of five or more measures duration--
reveals that movements IV and V employ one tonal center exclusively
(Figure 1).   Those movements beginning and ending on the same tonal
center are I--D, II--A^b, V--E, IX--D^b($C^{\#}$), and XI--D.

In Figure 1, strong dependence on intervals derived from
germinal motives 1 and 2--A4, m2, m3, P4, and their inversions
(Examples 31 and 32)--is further evidence of autogenesis, here
manifested in a dimension of broader scope.   Wavy lines in the diagram
(movements IV, VII, and XII) indicate areas of ambiguous tonal focus.
More than one-half of movement VII, "Of Crimson Ice," capitalizes
on vagueness of tonal centers.   Using quartal harmony, static

harmonic intervals (minor thirds and major seconds) and pedal points,

Persichetti paints a stunning musical picture of "ice." In only one

instance is the same tonal center employed to end one movement and

begin an adjacent movement (XI-XII).

Figure 1
Prominent tonal centers, Winter Cantata
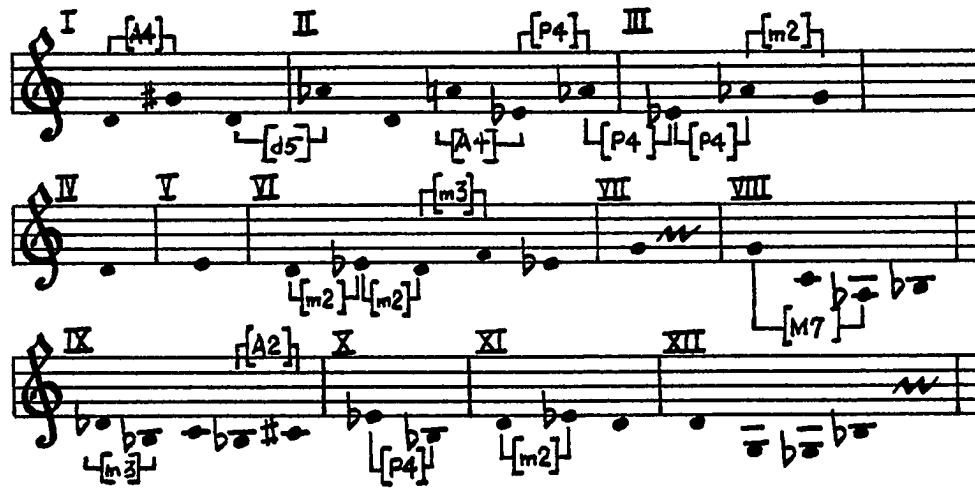
Unifying Devices or Sonorities Between Movements

The primary unifying devices employed by Persichetti are the

recurrence of cluster sonorities and the reiteration or transformation

of intervals derived from two motives. The opening three measures

of movement I, "A Copper Pheasant," are the first important source

of musical ideas.

Example 31. Winter Cantata, "A Copper Pheasant,"
germinal motive 1, measures 1-3

Measures 24-25 of the same movement present an equally

significant motive (Example 32).

Example 32. Winter Cantata, "A Copper Pheasant,"
germinal motive 2, measures 24-25

The musical components introduced by Persichetti in "A

Copper Pheasant," measures 1-3 and 24-25, permeate, through various

transformative processes, the Winter Cantata at several levels of

activity. Movements I and XI frame the inner movements through the
literal recurrence of the cluster, transformed by change of rhythm[1]
and the prominent use of the intervals of a minor ninth, sometimes
expanded to a major ninth, and a major seventh--the inversion of the
minor second from measures 1-2 (Examples 31 and 33).

Example 33.   Winter Cantata, "The Wind's Whetstone," measures 1-3

In movement XII, "Epilogue," Persichetti literally recalled

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[1]See Reti, p. 75.

a textual-musical phrase or motive from each of the movements thereby
rounding off the complete work. Cyclic form is the result.

As stated earlier, Persichetti's unifying devices in the various
movements of Winter Cantata are not employed necessarily as identifiable
rhythmic-melodic motives. Instead, intervallic shapes derived from
the two germinal motives (Examples 31 and 32) presented in movement I,
measures 1-3 and 24-25, are the source from which the composer draws
and constructs new motives. The first example of transformation of
the germinal minor ninth noted in Example 31 occurs in measures 10-14
of "A Copper Pheasant" (Example 34).

Example 34. Winter Cantata, "A Copper Pheasant,"
linear filling in of basic interval, measures 10-14

Intervallic filling of the minor ninth is also exemplified
in movement IV, "The Woodcutter" (Example 35).

Example 35. <u>Winter Cantata</u>, "The Woodcutter,"
linear filling in of basic interval, measures 1-4

The first five measures of movement V, "Gentlest Fall of Snow,"
disclose strong dependence on the intervals of a minor second, its
inversion, a major seventh, and an augmented fourth (Example 36).

Example 36. Winter Cantata, "Gentlest Fall of Snow,"
transformation of intervals from germinal motive 1,
measures 1-5

In measures 1-3 above, the minor second has been transposed
and rhythmically changed from the original germinal motive (Example 31).

The augmented fourth has been transposed and is employed in the same

Phrygian half-step relationship--F resolution to E--as is found

in movement I (measures 1-9). Verticalization of the major seventh,

an inversion of the original minor second, occurs in measures 4-5, voice

parts (Example 36). Simultaneously, intervallic filling of the major

sevenths takes place in each voice line.

Attention has been given only to the transformations of

germinal motive 1 from measures 1-3 of the first movement.

Example 37. Winter Cantata, "A Copper Pheasant,"
germinal motive 2, measures 24-25
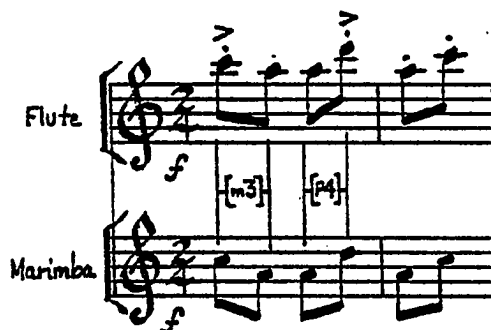
Germinal motive 2 (Example 37), through transformation by use of

identical pitches with change of accidentals[1] and a slight change of

rhythm, becomes the principal thematic idea on which movement II,

"Winter's First Drizzle," is based (Example 38).

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[1]See Reti, p. 100.

Example 38. Winter Cantata, "Winter's First Drizzle,"
principal motive, measures 1-6

Persichetti's accent marks in the flute part of germinal

motive 2, Example 37, foreshadow the natural stress marks of the

transformed motive in $\frac{3}{8}$ meter (Example 38). The expansion of the

minor third to a perfect fourth and finally to a minor seventh and

major ninth may also be further evidence of the transformative

process.

Movements VIII, "The Branch is Black," and IX, "Fallen

Leaves," are constructed, in part, from transformations of the same

intervals, the minor third and minor seventh, both of which can be

derived from the germinal motives. The opening measures of movements

VIII and IX are given below (Examples 39 and 40).

Example 39. Winter Cantata, "The Branch is Black," measures 1-6

Example 40. Winter Cantata, "Fallen Leaves," measures 1-3

In Example 39, the opening minor third is a melodic inversion of the germinal minor third, movement I. Verticalization of the interval of a minor seventh occurs in measures 5-6. The canonic "Fallen Leaves" (movement IX) also depends heavily upon the interval

of a perfect fourth or its inversion, the perfect fifth. Quartal

harmony is implied in several instances, e.g., measures 4-6 and 40-41.

Though not included in the examples discussed above, movements

III, VI, VII, and X also employ important melodic and harmonic elements

derived from transformations of the germinal motives stated in the

opening movement. Perusal of these movements in the score should prove

fruitful to the reader.

Meters and Tempi Employed

Meter signatures in the Winter Cantata range from $\frac{2}{4}$ and $\frac{3}{4}$

through $\frac{4}{4}$, $\frac{3}{8}$, $\frac{4}{8}$, $\frac{2}{2}$, and $\frac{3}{2}$. Movements III, ♩ = 52, and IX, ♩ = 168,

maintain the same tempo throughout but contain frequent changes of

meter. Tempo framing occurs in movement VI, "One Umbrella." A

rapid tempo, ♩ = 176, opens and closes the movement. The "Epilogue,"

movement XII, is marked by only one meter signature, $\frac{3}{4}$, but with

changes of tempo. The wide range of meters and tempi reflect the

subtle gradations, inflections, and brevity of the haiku poetry.

In Table 9, numbers in parentheses indicate number of measures.

The quarter note is the beat note unless otherwise indicated.

Table 9
Tempo Changes -- <u>Winter Cantata</u>

I. A Copper Pheasant (30)

60 (30) $\frac{2}{4}$

II. Winter's First Drizzle (57)

♪. = 52 (15) $\frac{3}{8}$

♪. = 52 (2) $\frac{4}{8}$

♪. = 52 (28) $\frac{3}{8}$

♩. = 52 (3) $\frac{4}{8}$

♩. = 48 (4) $\frac{4}{8}$

♪. = 52 (5) $\frac{3}{8}$

III. Winter Seclusion (21)

52 (3) $\frac{3}{4}$

52 (1) $\frac{4}{4}$

52 (1) $\frac{3}{4}$

52 (1) $\frac{2}{4}$

52 (1) $\frac{3}{4}$

52 (1) $\frac{2}{4}$

52 (1) $\frac{3}{4}$

52 (1) $\frac{4}{4}$

52 (1) $\frac{2}{4}$

52 (2) $\frac{3}{4}$

52 (4) $\frac{2}{4}$

52 (1) $\frac{3}{4}$

52 (1) $\frac{4}{4}$

52 (2) $\frac{3}{4}$

IV. The Woodcutter (14)

♩ = 56 (14) $\frac{3}{2}$

V. Gentlest Fall of Snow (30)

66 (30) $\frac{2}{4}$

VI. One Umbrella (52)

176 (37) $\frac{2}{4}$

66 (6) $\frac{2}{4}$

66 (1) $\frac{3}{4}$

66 (2) $\frac{2}{4}$

176 (5) $\frac{2}{4}$

VII. Of Crimson Ice (42)

50 (42) $\frac{2}{4}$

VIII. The Branch is Black (25)

54 (25) $\frac{2}{4}$

IX. Fallen Leaves (83)

168 (3) $\frac{2}{4}$

168 (1) $\frac{3}{4}$

168 (3) $\frac{2}{4}$

168 (1) $\frac{3}{4}$

168 (10) $\frac{2}{4}$

168 (1) $\frac{3}{4}$

168 (2) $\frac{2}{4}$

168 (1) $\frac{3}{4}$

168 (6) $\frac{2}{4}$

168 (1) $\frac{3}{4}$

168 (10) $\frac{2}{4}$

168 (1) $\frac{3}{4}$

168 (4) $\frac{2}{4}$

168 (1) $\frac{3}{4}$

168 (10) $\frac{2}{4}$

168 (1) $\frac{3}{4}$

168 (2) $\frac{2}{4}$

168 (1) $\frac{3}{4}$

168 (24) $\frac{2}{4}$

XI. The Wind's Whetstone (21)

84 (13) $\frac{4}{4}$

63 (8) $\frac{4}{4}$

XII. Epilogue (30)

60 (9) $\frac{3}{4}$

50 (6) $\frac{3}{4}$

60 (4) $\frac{3}{4}$

92 (3) $\frac{3}{4}$

60 (8) $\frac{3}{4}$

X. So Deep (31)

♩ = 42 (31) $\frac{2}{2}$

The Creation, Op. 111

Distribution of Sonorities

For full orchestra, SATB chorus (<u>divisi</u>), and soprano, alto, tenor, and bass soloists, <u>The Creation</u> is a work of large dimensions in Persichetti's musical output.[1] In the piano-vocal score the composer listed approximate performance times for each of the seven movements. One hour is given as a total for all movements. Tapes of a 1976 performance conducted by Persichetti and obtained by the writer were timed at one hour and nine minutes, a substantial difference from the first printed indication.

Table 10 lists performance times for each movement, first, as printed before any public performances had taken place, and second, as conducted by Persichetti.[2]

Table 10
Performance Times, The Creation

	In Score	Persichetti Performance
I	14:30'	16:20'
II	7:10'	8:25'
III	6:45'	7:40'
IV	6:25'	7:25'
V	6:35'	7:50'
VI	8:35'	9:55'
VII	10:00'	11:30'
	60:00'	69:05'

---

[1] Persichetti has referred to The Creation as his magnum opus.

[2] February 1976, performance in St. Louis.

Table 11 presents the number of measures in each movement
devoted to the orchestra alone, soloists and orchestra, chorus and
orchestra, and unaccompanied chorus. Numbers in parentheses indicate
percentage of a complete movement. Capital letters are abbreviations
for soloists. The length of each movement, in measures, is as
follows: I, 274; II, 231; III, 147; IV, 188; V, 369; VI, 178;
VII, 182.

Table 11
Distribution of Sonorities -- The Creation

	Orch.	Solo & Orch.		Chor. & Orch.	Chor.
I.	79 (29%)	20 (B)		133 (48%)	16 (6%)
		18 (S)			
		_8_ (SB)			
		46 (17%)			
II.	43 (19%)	16 (A)		151 (65%)	11 (5%)
		_6_ (T)			
		22 (10%) ·			
III.	25 (17%)	26 (S)		63 (43%)	0
		15 (TB)			
		_16_ (STB)			
		57 (39%)			
IV.	67 (36%)	16 (B)		96 (51%)	3 (1%)
		_6_ (SA)			
		22 (12%)			
V.	175 (47%)	58 (A)		91 (25%)	15 (4%)
		_29_ (ST)			
		87 (24%)			
VI.	38 (21%)	26 (T)		77 (43%)	3 (2%)
		25 (SATB)			
		_7_ (AB)			
		58 (33%)			
VII.	67 (37%)	3 (B)		75 (41%)	3 (2%)
		6 (S)			
		11 (A)			
		6 (T)			
		_10_ (SATB)			
		36 (20%)			

The above figures support several valid conclusions. Independent orchestral writing occupies approximately one-third of the entire work, soloists with orchestra, one-fifth, and chorus with orchestra, less than one-half (forty-four percent). A cappella choral writing is relatively insignificant (approximately three percent) in The Creation.

With eight instrumental interludes ranging in length from seven to thirty-one measures, movement V is dominated by orchestral writing. The creatures of creation are often introduced by varying but subtle degrees of musical characterization in the orchestra. Independent orchestral writing is least prominent in movement III where soloists and chorus share almost equally in presentation of musical material. Extended vocal solos with orchestra, important sources of contrast and formal shaping, appear in each of the seven movements.

The choral presence is most dominant in movement II (sixty-five percent) and least dominant in movement V (twenty-five percent). The chorus, orchestra, and soloists, in varying combinations, function as timbrel units or blocks which effectively articulate formal sections within movements of The Creation.

Nature of Text

Choral settings of the creation story have occupied the attention of relatively few major composers. Haydn's setting for orchestra, chorus, and SATB soloists, Die Schöpfung, is an acknowledged masterpiece. Copland's In The Beginning, written for a cappella chorus and mezzo-soprano solo, is a vital part of twentieth century

musical literature. Gunter Bialas has composed Im Anfang, a setting
for SSATBB chorus and three soprano soloists which may be performed
unaccompanied, with organ, or with orchestra. Persichetti's The
Creation (1969) is the most recent of the published settings of the
creation story set by a major twentieth-century composer.

In contrast to Copland's dependence solely upon the Biblical
text from Genesis, Persichetti collected and reassembled into seven
movements texts from a multitude of sources. The idea of drawing
upon several different sources has its precedent in Haydn's Die Schöpfung.
The venerable master of the classical style derived his text from an
English libretto purportedly by Lidley (or Linley).[1] Based on
Milton's Paradise Lost (principally Book VII) and the book of Genesis
from the Bible, the original libretto was translated into German
by Baron von Swieten, whose responsibility for the text apparently
went beyond literal translation into matters of form and style.
The resultant text, as set by Haydn, draws upon fourteen verses
from Genesis, chapter one, and one verse from Genesis, chapter two, as
strong unifying factors in addition to the Milton-Lidley-von Swieten
poetic utterance.

In number and diversity of text sources, Persichetti's text
is a radical departure from all earlier settings of the creation story.
In correspondence with the writer, Persichetti identified the source
for a large majority of the textual fragments. The composer

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[1] Record jacket notes by Irmgard Becker-Glauch, Die Schöpfung,
Deutsche Grammophon, 643515, Herbert von Karajan, conductor.

noted that he could not remember specific books from which all the
texts were taken; however, cultures, tribes, or general poetic
sources are named. Persichetti labelled a number of texts as "VR"--
vaguely recalled by ear. Others were identified as "Emerson recalled,"
"Whitman recalled," or "Milton recalled." One text was read by
Persichetti on a wall at Expo '67 in Montreal, Canada. In four
instances, words from Haydn's Die Schöpfung are quoted. The sources
may be grouped into the following four categories:[1]

Table 12
Text Sources -- The Creation

Mythological	Mythological cont'd	Poetic cont'd	Scientific
Akkadian	Pima	Nihongi	Books by:
Altai	Quechua	Rig Veda	Sir Fred Hoyle
American	Siberian	Sanskrit	Hubble
Apache	Sioux	Seven Tablets	Robert Jastrow
Aztec	Sumerian	Torah	F. Thompson
Canaanite	Tahitian	Vedic	
English	Toltec	Zen	
Fagatuan	Uittoto		
Greek	Vahitahian	Biblical	
Hawaii	Wapokomo	Amos	
Hittite	Xinca	Ecclesiastes	
Inca	Yapese	Exodus	
Iranian	Zuni	Genesis	
Irish		Hebrews	
Kalawao	Poetic	Isaiah	
Madagascan	Bhagavad Gita	Job	
Maori	Brihadaranyaka	John	
Navajo	Dead Sea Scrolls	Psalms	
Olympian	Elegy Written in a	Revelation	
Omaha	Country Churchyard	Romans	
Papago	Haiku	Samuel	
Pelasgian	Kojiki		

---

[1]In a letter to the writer, September 1977, Persichetti
identified only probable names of writers of books on science.

With the aid of the composer, the writer has endeavored to identify as many of the text sources as possible.[1] The results are as follows:

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[1]See Appendix B for a glossary of the mythological and poetic sources.

I

DARKNESS AND LIGHT

Void . . . . without desire . . . . emptiness . . . . . . deep (VR)

      Then nothingness was not, nor was there existence.
      There was no air then, nor the heavens beyond.

I am the silence of what is secret. (Expo '67 wall)
What is silence? (VR)
      May not the universe be merely a phantom? (VR)
      Secret without beginning or end . . infinite. (Indian)
I am Alpha and Omega, the beginning and the end, (Rev. 22:13)
The first and the last, which is and which was,
And which is to come. (Rev. 1:8)

I am Alpha and Omega . . (Rev. 1:8)
      Alpha atoms . . the splinters of uranium. ⌐ Science book
          unstable particles . . | by Hubble

In the beginning God created the heaven and the earth (Gen. 1:1)
And the earth was without form, and void. ⌐
      Darkness was upon the face of the deep. ⌐ (Gen. 1:2)

May not the universe be merely a phantom? (Fagatuan)
Darkness is delusion. (Inca)
The deep was lost in darkness. (Vedic)
      The world first existed as seed. (Kalawao)
      (The beginning of the world . . He knew about that before) (Navajo)

Darkness in darkness enfolded. (Vedic)
Emptiness that is form, form that is emptiness. (VR)
      Between day and night there was yet no distinction.
      On the edge of the place of Emergence, ⌐
      Behind it all is beautiful | (Navajo)
      Before it all is beautiful, hush!   ⌐

Darkness wrapped in darkness.
A land of darkness, endless as darkness itself,   ⌐
And of the shadow of death, without shape or order, | (Job 10:22)
And where the light is as darkness.   ⌐
      (Light is darkness: darkness is delusion) (Papago)
One breathed without breath by inner power. (Indian)
      I form the light, and create darkness; ⌐ (Isaiah 45:7)
      I make peace, and create evil.   ⌐
Boldly dost Thou slay the darkness, beaming with radiance. (Vedic)
And the Spirit of God moves upon the face of the waters. (Gen. 1:2)
      And God said, let there be light; and there was light. (Gen. 1:3)
      Did the stretching light come from above or from below? (Vedic)
Heaven's breath awakens creation. The sky is aflame! (Vedic)
      The light shines from the heart of darkness, ⌐ (John - Bible)
      And the darkness understands it not.   ⌐
Lead me from the unreal to the real. ⌐
Lead me from darkness to light. | (Brihadaranyaka)
Lead me from death to immortality. ⌐
      There was light. (Gen. 1:3)
      And God saw the light, that it was good; ⌐
      And God divided the light from the darkness. ⌐ (Gen. 1:4)

And God called the light Day. (Gen. 1:5)
    (Let the prisms divide the light and find its secrets)⌉ Science book by Hoyle
And the darkness He called Night. (Gen. 1:5)
    (Things which are seen were not made⌉
        of things which merely appear) ⌋(Hebrews 11:13)

And the evening and the morning were the first day. (Gen. 1:5)

II

LET THERE BE A FIRMAMENT

In the immensity the Goddess of Nature rose shrouded⌉
But found nothing to rest her feet upon.   (Pelasgian)
She divided the sea from the sky
By dancing lonely upon its waves.

All, stirred in restless motion. (Vedic)

(Dancing lonely upon its waves)

And God said
Let there be a firmament in the midst of the waters⌉
That it may separate the waters from the waters. ⌋ (Gen. 1:6)
And God made the firmament. (Gen. 1:7)
    He through whom sky is firm and steady,
    Who in midair is the measure of spaces.
(The density of radiant energy ⌉ (VR)
Fell below the density of matter)⌋
    Let it divide!
The heavens declare the glory of God ⌉(Psalm 19:1)
And the firmament showeth His handiwork.⌋
    From his navel came the air⌉ (Hindu "Rig Veda" X.90)
    From his head the sky;   ⌋
    Waves from his feet and from his ear the sigh.
And let the wind carry the fire of his blood⌉ (Seven Tablets)
Into secret places.   ⌋
    (How much space is there in distance?) (VR)

The paradoxes of infinity ⌉ (VR)
Let there be enough of space.⌋
    (Rubidium, hiding in the rocks)
From the top of the talking sea wave⌉
He can see everywhere.   ⌋ (Navajo)

The stir I hear is the empty wind.⌉ (Irish)
I hear the empty, hollow wind.   ⌋
    The clouds have climbed the sky ⌉ (Vedic)
    And made themselves an ample seat.⌋
    And from the womb the mystic thunder spoke. (Siberian)

Harness the clouds and draw them down by a new song. (Madagascan)
    (Wind and rain shape the surface of things) (Tahitian)
Deep calleth unto deep in the sound of Thy waterspouts. (Psalm 42:7)
    (The winds have horns and wear twisted robes) (Navajo)
He knows the pathway of the wind (Vedic)
When it touches the sky with whirling mist. (Uitoto)

And God called the firmament Heaven.   (Gen. 1:8)

Evening, morning, the second day.   (Gen. 1:8)

III

I WILL MULTIPLY YOUR SEED

He took earth from the First World
And planted cotton which sprouted white clouds. ⌉ (Navajo)
    (The rocks change from sedimentary to crystalline) (Science book by R. Jastrow)
At first, desire descended upon it;
That was the primal seed, born of the mind. ⌉ (Vedic)
     "I am the knowledge of those who know;
     I am the seed of all that is born.
I will bring thy seed from the east ⌉ (Isaiah 43:5)
And gather thee from the west ⌋
    I will multiply your seed as the stars of heaven, (Gen. 22:17)
    The stars in the east and the stars in the west."   (Yapese)

Gazing now fondly
He showered fertile rain ⌉ (Olympian)
Upon her secret clefts
And she bore grass. ⌋
    Open the tree and tell me where the flowers are.   (Wapokomo)
    The zephyr woos the trees and sweeps their form
    Far from the azure of the sky serene.

A lonely flower was born to blush unseen
And spend its sweetness on the desert air . . .   ⌉ (Paraphrase from "Elegy
That flower whose fragrance none has tasted.   Written in a Country
    You cannot touch a flower   Churchyard," by T. Gray)
    Without troubling a star. ⌋

"I will multiply my sighs ⌉ (Exodus 7:3)
And my wonders in the land. ⌋
    (I will multiply your seed)."   (Gen. 22:17)

For He both heaven and earth ⌉ (Haydn, "The Creation" libretto, Novello edition, Part I)
Has clothed in stately dress. ⌋
    There was evening, there was morning, the third day.   (Gen. 1:13)

IV

LIGHT FOR SEASONS

First were the unwieldy planets ⌉ Science book by F. Thompson
Spun into the boundless void . . . ⌋
Great sentinels pouring out their mysterious radiations . . ⌉ (VR)
The quasars on the fringe of the visible. . . ⌋
    Let there be lights in the expanse of the sky ⌉
    To separate the day from night;   (Gen. 1:14)
    They shall serve as signs for the seasons. ⌋

The Maker moved outward in space ⌉ (Zuni)
In the form of the Sun. ⌋
The sun was conceived in a cloud of hydrogen ⌉ (VR)
Penetrated by an exploding star. ⌋

```
Praise that golden rose in the blue . . .]
The rose is a red sun in the green . . .]  ( VR )
```

When will the new moon be gone? (Amos 8:5)
The Sun shall no more go down;
Neither shall the moon withdraw itself.   (Isaiah 60:20)
    The light of the sun shall be sevenfold.
Other suns . . .
Mercury   ..   Jupiter   ..   Neptune   ..   Venus and Mars . . .   (VR)
    and Moons . . .
    The moon repeats the story of her birth
    While all the stars around her burn.   (Altai)

The cotton sky shakes jewels into orchards
And the jewels turn to stars.   (Nihongi)
    Seen from a star
    Earth gleams like the moon.   (VR)
        Just then the moon did slip away.

(random light   . . .   night   . . .   the sky   . . .   (VR)
    night-light   . . .   stars)
    Amid the waters runs the moon.
    No one can reach and find your place.   (Vedic)
Neither the moon nor water plans the reflection.   (Aztec)
    (Moon nor water's secret)
Surely the darkness shall cover me;
Even the night shall be light about me.   (Psalms 139:11)

Evening, morning, the fourth day. (Gen. 1:19)

<div align="center">V</div>

<div align="center">OF SEA AND AIR</div>

    From nothing the increase,
    From the increase the swelling,
    From the swelling the thought,   (Maori)
    From the thought the remembrance,
    From the remembrance the consciousness, the desire.
And God said,   (Gen. 1:20)
Let the waters bring forth swarms of living creatures.

Great whales   . .   sea horses   . .   barnacles . .
The exuberance of a flourishing coral reef . .   (Hawaii)
    Sea slugs racing one-celled urchins   . . .
He has spawned monster serpents,
Sharp of tooth and merciless of fang . . .   (Seven Tablets)
    Piercing   . . .   slashing   . . .

A shark by any other name would not forget the sea crab.   (VR)
The sea crab who eats to the bone asks many questions.

The sea smiled in all her riches. (Vahitahian)

He knows the paths of birds, the sky lark, the blackbird, (Vedic)
A butterfly asleep on the mountainside -- on a temple bell. (Haiku)
    How far away the heron cries . . .
    Far below, a night bird singing . . .   (Xinca)
Has the sea gull a white as intense as the night?

There where the pheasant practices the
        backward and forward move . . .   (Apache)
The sea-hawks dance in small circles . . .
Wild geese breathing night mist . . . dancing . . .
    The crane sways in the ripples of the pond.   (Haiku)
    Deep below the shadow a catfish stirs.
    Far below, a sunfish, sleeping . . .

A mocking catbird clings to a bare branch.
A bee hides in the depths of a peony.   (Haiku)
The ragged sparrow brushes the nodding barley.
    They lie deep in the meadows   (Vedic)
    Crowned with summer sea.

    The white-eyed fly was perhaps a mutation.
    O white dove of the white mountain, what is your secret?   (Indian)
And there was evening, and morning, the fifth day. (Gen. 1:23)

VI

AFTER HIS KIND

And God said,
Let the earth bring forth the living creature
After His kind, cattle and creeping thing   (Gen. 1:24)
And beast of the earth after His kind.
And it was so.
    The fox went looking for the white butterfly. (Sioux)
    The unicorn saw his reflection. (VR)
    See the gray spider magician
    Tying the sun while the moon rolls on.   (Pima)

The Black Snake Wind came
And wrapped itself about . . .   (Pima)
Or was it a silkworm, weeping? (Akkadian)
    Thou hast turned the larvae to dancers,   (VR)
    Dancing.

A falcon holds a lamb in its claws. (Sumerian)

What did the hornless dragon say,
Playing a fly-bone flute,
Drumming an ant egg,   (Quechua)
Carrying a spider-web flag?

And God said
Let us make man in our image, after our likeness: (Gen. 1:26)

Man! whom I have created for my glory.   (Samuel - <u>Bible</u>)

From the light and freshness of the sky ⎤ (Iranian)
He fashioned the seed of man.   ⎦
The hosts of spirits descended ⎤ (Omaha)
And became flesh and blood.   ⎦

In honour clad stands a man, lord king of all nature. ⎤ (Haydn, "The Creation"
His large and arched brow of wisdom deep   ⎥   libretto, Part II)
Declares the source.   ⎦

With fondness she leans upon his breast . . . ⎤ (VR)
A woman, smiling . . .   ⎦

If the age of the universe is as one day, ⎤ (VR)
Man has lived ten seconds.   ⎦
     The North is looking to me . . . across at me.
     The mist! The dust! The glory!
And the Lord God formed man of the dust of the ground ⎤ (Gen. 2:7)
And breathed into his nostrils the breath of life;   ⎥
And man became a living soul.   ⎦

All the forms are fugitive . . . (Emerson Recalled)
     All are from dust . . . (Ecclesiastes 3:20)
At the blast of the breath of his nostrils . . . (Samuel - <u>Bible</u>)
     My soul . . .
          And now my soul is poured out upon me . . .
All are from dust and all turn to dust . . . (Ecclesiastes 3:20)
     (Something there is . . . something secret) (Whitman Recalled)
On Thee each living soul awaits . . . (Haydn - "The Creation," Part II)
     Nothing is there to come and nothing past ⎤
     But an eternal Now . . .   ⎥
     By the blast of God they came to be   ⎥ (Kojiki)
     And by the breath of his nostrils   ⎥
     Are they consumed . . .   ⎦
The seed   . . .   The secret   . . .   The silence   . . .   The glory . .

My soul is continually in hand. (Psalm 119:109)
     Come sit in silence before Me. ⎤ (VR)
What is the sound of my hand?   ⎦

The first man holds the sun in his hand ⎤
     In the center of the sky.   ⎥
          It starts upward.   ⎥
                                            ⎥ (Navajo)
The first woman holds the moon in her hand ⎥
     In the center of the sky.   ⎥
          It starts upward.   ⎦

And it was evening, and morning, the sixth day. (Gen. 1:36)

VII

BEHOLD HIS GLORY

Thus the heavens and the earth were finished.
All the host of them. (Gen. 2:1)
And God blessed the seventh day and declared it holy. (Gen. 2:3)
    "There is nothing that can exist without Me . . .
    No end to My holy powers." (Bhagavad Gita 10.39-40)
And Thou Lord, in the beginning hast laid the foundations (Hebrews 1:10)
Of the earth and heaven.
For the invisible things of creation are clearly seen. (Romans 1:20)
These are the generations. (Gen. 2:4)
    The light in My heart has pierced the darkness. (Dead Sea Scrolls)

Only He knows whether the universe was made or unmade. (Hindu Rig Veda)
Or does He know?

Generations are a reflection of the unstable atom. (VR)
Uncover the ancient secrets of the universe
With steel-ribbed parabolic saucers (Canaanite)
And spindly antennae.
    Probe the secrets. (VR)
    Has the universe expanded? Or is it ever the same?
    Is the steady-state universe infinite?
    Does it expand after each contraction? (VR)
        When will matter and antimatter meet? The eighth day?
        Have living things gone from the earth?

From a union between Air and Earth (Greek)
Sprang Hatred, Craft and Fear.
God has a feud with all flesh
And exacts satisfaction from all who spurn Him. (Dead Sea Scrolls)

The fruit of that forbidden tree, whose mortal taste (Milton Recalled)
Brought Death.

What is man, that Thou art mindful of him?   (Psalms 8:4)
    (The Suchness or Isness of Is) (Zen)
Knowing himself, he became the Self of all. (Brihadaranyaka)
My face is equal to all creation. (Bhagavad Gita)
What was Your original face? (VR)
Look into the night and see the past.
Must You hide Your Glory? (Toltec)

Could not the universe be merely a dew drop (VR)
A single dew drop trembling upon a star?
    The moon and stars! Those gentle eyes so far. (Sanskrit)

He created for His glory. (Isaiah 43:7)

He will multiply my seed   . . .   multiply my song. (Exodus 32:13)

The spirit of God is in my nostrils. (Job 27:3)
Magnify His name throughout creation. (Haydn, "The Creation" - Part III)

Persichetti's method of collecting texts and setting them to music is noteworthy. The composer has stated:

> The Creation started maybe twenty years ago (1957?) but I am aware of five years of intense research all over the country-- at libraries in towns and colleges that I would pass while on tour.
> Many of the texts are paraphrased because I did not want to hamper my musical ideas. Music came with texts as I recalled them. When I began writing, I selected texts as I got musical ideas. But at this point I had thousands of text excerpts and I used only a small number of them. I seemed to write everything at once--I certainly had no set libretto nor set musical scheme when I started.[1]

The composer has said that the text represents his concept of creation.[2] A study of the complete text reveals that the biblical account from Genesis--Persichetti's paraphrasing of sixteen verses from chapter one and three verses from chapter two--is a major unifying element. Each of the first six "days" in the setting concludes with a literal statement or paraphrase of--"And the evening and the morning were the . . . day."

The universality of Persichetti's text is in keeping with his philosophy of the unity and oneness of all mankind and mankind's awareness, as he has called it, of an omnipotent force.

> You see, I believe in my fellow human being; which means, in a way, that I believe what they believe. . . . I respect you and, therefore, what you believe in. . . . In The Creation, I used texts from many religions and cultures--and all of them had one thing in common: an awareness and a belief in some force that is above all. As a result, I don't see that much difference in a Christian, a Jew, a Hindu or what have you.[3]

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[1] Letter from Persichetti, September 1977.

[2] Discussion with music students at University of Wisconsin-Madison in March 1976.

[3] Robert E. Page, "In Quest of Answers," The Choral Journal (November 1973): 7.

Forms Employed

The overall form of The Creation is cyclic. Eight of the fifteen musical ideas treated cyclically--and discerned by the writer-- appear originally in movement I and recur in movement VII. Three thematic ideas from the third movement are also recapitulated in the final movement.[1] Having already noted the importance of cyclic treatment as a unifying agent in the Mass and the Winter Cantata, it comes as no surprise that Persichetti employs the same technique in the largest of his multi-movement choral works. As in the earlier works, the recapitulation of musical motives and themes in The Creation is marked by various types of transformation.

Ranging in length from approximately seven minutes to sixteen minutes, the seven movements of The Creation exhibit relatively clear sectionalization; however, only movement III, a five-part form, falls into a traditional form. Formal analysis of texted works of comparable length by other composers is often aided by natural divisions in the text. Persichetti's text, a composite of fragments compiled from a multitude of sources, does not lend itself to such an approach. Internal unity in each of the movements is achieved through the composer's use of melodic and harmonic motives derived from the opening measures of movement I.[2] Sectional articulation is accomplished through changes in the following elements: timbre, texture, tempo, dynamics, surface rhythm, tonal center, thematic return, and text.[3]

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[1]See pp. 119-132 for an extended discussion of cyclic treatment in The Creation.

[2]Unifying sonorities and devices are fully discussed later in this chapter.

[3]See pp. 102-111.

Formal designs within each movement have been defined as follows:

Table 13
Formal Designs -- <u>The Creation</u>

I -- "Darkness and Light" (274 mea.)

Section:	I	II	III	IV	V	VI	VII	VIII	IX
Measure:	1	32	45	54	66	83	97	112	128

Section:	X	XI	XII	XIII	XIV	XV	XVI
Measure:	153	165	177	187	212	234	270

II -- "Let There Be A Firmament" (231 mea.)

Section:	I	II	III	IV	V	VI	VII
Measure:	1	20	37	91	101	179	220

III -- "I Will Multiply Your Seed" (147 mea.)

Section:	A	B	C	D	B'
Measure:	1	43	77	87	119

IV -- "Lights for Seasons" (188 mea.)

Section:	I	II	III	IV	V	VI	VII	VIII	IX
Measure:	1	22	34	51	65	95	111	123	178

V -- "Of Sea and Air" (369 mea.)

Section:	I	II	III	IV	V	VI	VII	VIII
Measure:	1	23	143	154	193	224	268	309

VI -- "After His Kind" (178 mea.)

Section:	I	II	III	IV	V	VI	VII
Measure:	1	27	58	72	88	123	148

VII -- "Behold His Glory" (182 mea.)

Section:	I	II	III	IV	V	VI	VII	VIII	IX
Measure:	1	41	65	97	108	121	141	150	161

Types of Sectional Articulation

Eight types of sectional articulation have been identified as important features of Persichetti's style in The Creation. As can be observed in Table 13, fifty-four points of sectional articulation occur. Table 14 lists the total number of occurrences of each type. Figures in parentheses indicate total percentage of use.

Table 14
Types of Sectional Articulation Including
Total Number of Occurrences in The Creation

Texture	Timbre	Tempo	Dynamics	Thematic Return	Text
42 (78%)	53 (98%)	26 (48%)	18 (33%)	6 (11%)	4 (7%)

	Tonal Center			Surface Rhythm	
	14 (26%)			18 (33%)	

A number of important conclusions concerning sectional articulation in The Creation can be drawn from Table 14. Timbrel and textural change, used ninety-eight percent and seventy-eight percent of the time, respectively, are the most important types of sectional articulation employed by Persichetti. This fact is further confirmation of the composer's strong dependence upon these two articulative agents noted earlier in discussions both of the Winter Cantata and the Mass.

Tempo is a type of articulation in almost one-half (forty-eight percent) of the sectional divisions, dynamics and surface rhythm, one-third, and tonal centers, one-fourth (twenty-six percent). The limited use of thematic return as an articulative agent (eleven percent) is in marked contrast to the relative importance of this same agent in the Winter Cantata.

Considering the fragmentary nature of the texts and their diversity, the minimal use of natural divisions in the text for sectional articulation (seven percent) is not surprising. An extended discussion of the texts and their sources follows this section.

As can be noted in all works analyzed earlier in this study, the combining of articulative types is characteristic of Persichetti's compositional style. His use of timbre as an articulating factor ranges from the subtle nuance of Example 41 (movement I) to the dramatic change of timbre along with changes of texture, dynamics, and surface rhythm in Example 42 from the same movement.

Example 41. The Creation, movement I, change of timbre measures 81-84

Example 41 continued

Example 42. The Creation, movement I, changes of timbre,
texture, dynamics, and surface rhythm, measures 43-46

As noted in Table 14, changes of texture are an important means of sectional articulation in The Creation. In Example 43 from movement II, a six and one-half measure textural and dynamic crescendo, undergirded by a dissonant string pedal point, builds to a peak in measure 100 and rapidly dissolves into a spare texture to create a convincing sectional division in measure 101.

Example 43. The Creation, movement II, changes of texture, timbre, and dynamics, measures 99-102

In movement V, "Of Sea and Air," change of tempo predominates as an articulative agent in five of the seven possible sectional division points. Change of tempo is effectively combined with a thickening of texture and change of timbre in Example 44.

Example 44. The Creation, movement V, changes of tempo, texture and timbre, measures 151-155

In the final movement, Persichetti has recalled several
melodies which first appeared in early movements, a technique noted
in the Winter Cantata. Occurring originally in movement I, measure
112 (Example 53), with different words and transposed down a step,
this melody, in tandem with changes of timbre, texture, and the
emerging of a clear tonal center on D, clearly marks the beginning
of a new section (Example 45).

Example 45. The Creation, movement VII, return of previous
thematic material with changes of timbre, texture, and tonal
center, measures 139-142.

Raising the specter of an "eighth day" along with the question "Have living things gone from the earth?," the text becomes the impetus for a powerful Ivesian touch in movement VII. Changes in five elements--surface rhythm, texture, timbre, tempo, and dynamics--powerfully articulate a new section at measure 65 (Example 46).

Example 46.   The Creation, movement VII, change of surface rhythm,
texture, timbre, tempo, and dynamics, measures 63-66

Large-scale-Climaxes

Within each movement, Persichetti has achieved a marriage of text and music which results in sensitive placement of climactic points. Their location in <u>The Creation</u> does not follow a particular pattern with regards to structural divisions. Peaks occur in a variety of positions. In four instances, climactic points occur at the beginning of sections. The placement of the remaining climaxes is almost equally divided between occurrence in the middle or towards the end of a section.

Persichetti demonstrated a slight preference for text-based, vocal-instrumental climaxes over those which are purely instrumental. Dramatic climaxes on key words such as "darkness," "radiance," and "aflame" in movement I, "living soul" and "glory" in movement VI and "creation" in the final movement are extraordinarily effective.

Important contributory elements employed by the composer to achieve climaxes are the following: dynamic peaks, highpoint of one or more melodic lines, increase in the pace of the harmonic rhythm, increase in number of textural components, and peaks in dissonance. These elements are found in varying combinations at each climactic point.

Table 15 is a graphic representation of principal climactic areas found in each movement. The stronger the climax, the taller the vertical line. The levels of intensity indicated on the graph are based on the writer's perception and are not drawn to scale. Numerals beneath each horizontal line indicate location of sectional divisions.
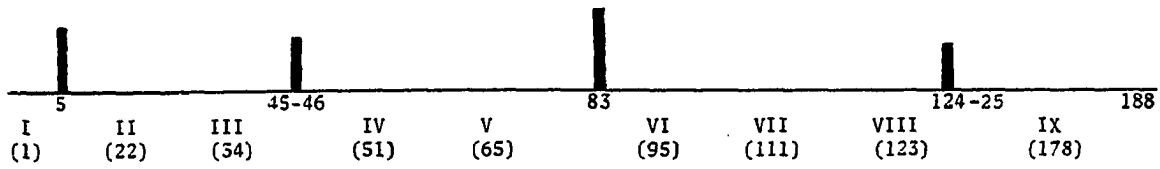
The sustained intensity and close proximity of the three
climaxes found in section III, movement VII, are noteworthy. A
dissonant and tempestuous instrumental commentary on the idea of an
"eighth day" combines a number of primary musical elements in a
compelling fashion.[1]
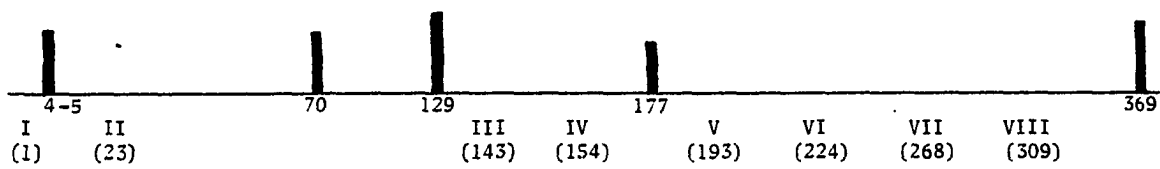
Table 15
Principal Climactic Areas -- The Creation

I. Darkness and Light

		48-49			87-88			139	176		205				274
I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV	XVI
(1)	(32)	(45)	(54)	(66)	(83)	(97)	(112)	(128)	(153)	(165)	(177)	(187)	(212)	(234)	(270)

II. Let There Be A Firmament

		69-70	85-86		203	231
I	II	III	IV	V	VI	VII
(1)	(20)	(37)	(91)	(101)	(179)	(220)

III. I Will Multiply Your Seed

32	56		109	147
A	B	C	D	B[1]
(1)	(43)	(77)	(87)	(119)

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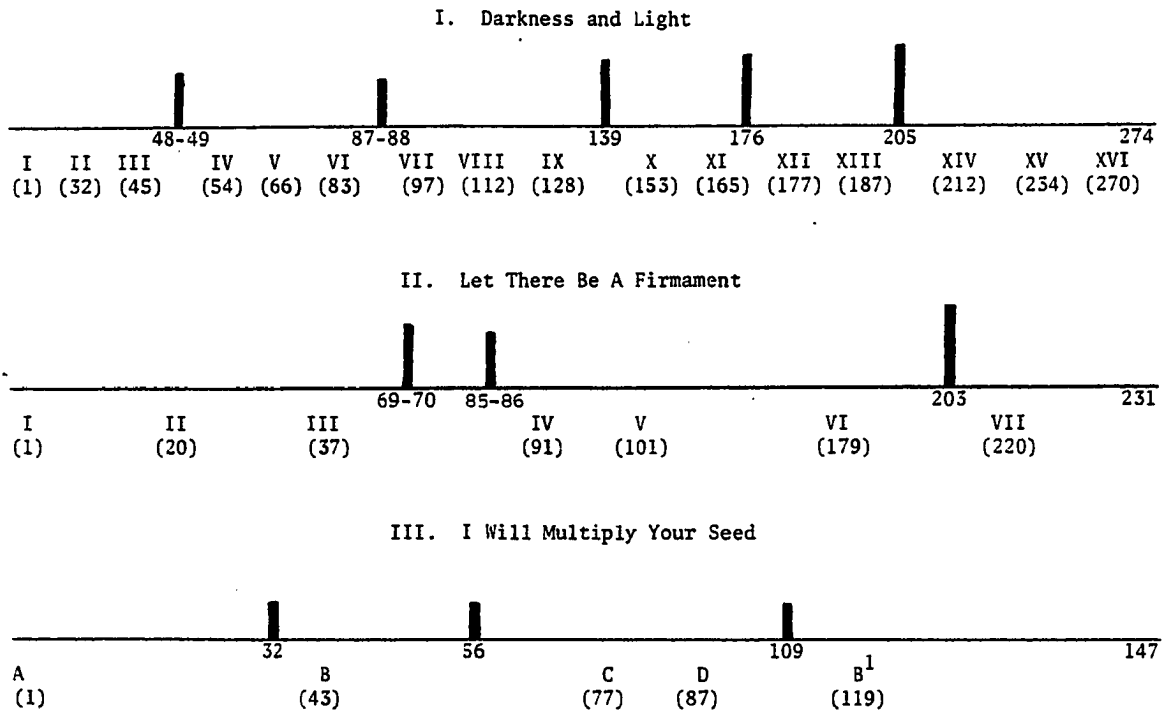
[1]See Example 46 for the opening measures of section III in
movement VII.

IV. Lights for Seasons

```
         5           45-46              83                    124-25      188
    I      II    III      IV      V        VI      VII     VIII       IX
   (1)    (22)  (34)     (51)    (65)      (95)    (111)   (123)      (178)
```

V. Of Sea and Air

```
        4-5              70      129            177                          369
    I      II                        III     IV       V       VI      VII     VIII
   (1)    (23)                      (143)   (154)    (193)   (224)   (268)    (309)
```

VI. After His Kind

```
                              67-71                    120   147             178
    I      II      III      IV          V          VI      VII
   (1)    (27)    (58)     (72)        (88)       (123)    (148)
```

VII. Behold His Glory

```
                  63 65-69       81-83  101                         172-75
                          73-78                                            182
    I         II      III      IV       V          VI      VII     VIII     IX
   (1)       (41)    (65)             (97)  (108)   (121)   (141)   (150)   (161)
```
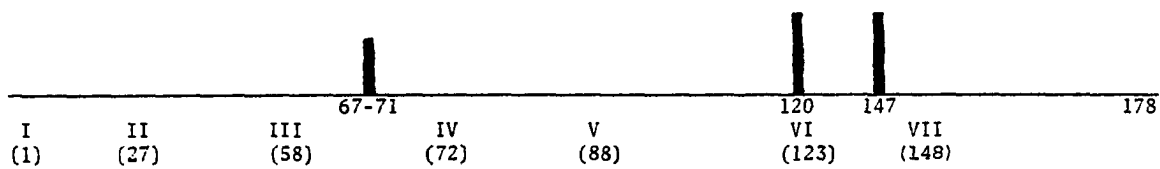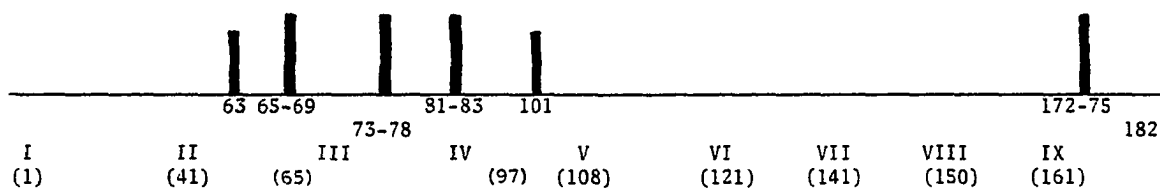
Contrast of Tonal Centers

Though Persichetti has continued to employ tonal centers as a part of his musical vocabulary in The Creation, large-scale tonal organization between movements, as was noted in the Mass, appears to be non-existent. Tonality does not function as a unifying factor in The Creation; however, "points" of tonality--tonal centers--are clearly discernible and are of structural importance within movements.[1] None of the seven movements begins and ends on the same tonal center. Three movements begin with relatively clear tonal focus--I (E), V (F), and VII (E^b). Three movements conclude with a clear tonal underpinning-- II (E), VI (E), and VII (D), clouded somewhat by E^b.

Tonal centers are established by Persichetti both melodically and harmonically.[2] The melodic means of establishment are (1) through melodic emphasis upon one tone by repetition, or prominent placement as high or low tone, beginning or ending note, or by rhythmic prominence, and (2) melodic use of diatonic tones within one scale or mode. The harmonic means for establishing tonal centers are through prominent placement or repetition of one chord--a "tonic" chord--and/or tonally functional harmony.

By virtue of total number of occurrences, structural placement, and total duration, tonal centers on E, F, D, and A are notable. An E tonal center anchors the first four sections (measures 1-65) of the first movement even though chaos and darkness are being depicted

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[1] See Table 14, page 102 for the number of tonal centers used at points of sectional articulation.

[2] Farrell, "Vincent Persichetti's Piano Sonatas," p. 141.

musically. The pitch F is a prominent tonal center in movement V, A

in movement III, and D in movement VII. The number of different

tonal centers employed in a single movement varies from seven in

movement I (E, F, B^b, A, E^b, D^b) and six in movement VII

(E, F, A, E^b, D, B) to three in the third movement (A, D^b, D).

Movements II, V, and VI contain five different tonal centers each.

In all, Persichetti has utilized a total of twelve different

pitches for tonal centers. In order of their introduction in The

Creation, they are E, F, B^b, G$^\#$, A, E^b, D^b, D, F$^\#$, G, C, and B. The

first seven pitches are introduced in movement I. The D is introduced

in movement II, the F$^\#$ in movement IV, the G and C in the fifth

movement, and the B in movement VI. No relationship between the order

of introduction of the twelve tonal centers and their use serially

was discovered.

Table 16 lists all tonal centers found within each movement

of The Creation.

Table 16
Tonal Centers -- The Creation

I. Darkness and Light

Section:	I		II	III
Measures:	1-31		32-44	45-53
Tonal Center:	E-none-F-none-E		E-none-E-none	none-E

Section:	IV	V	VI	VII
Measures:	54-65	66-82	83-96	97-111
Tonal Center:	E-none	none	none-F	B^b-none

Section:	VIII	IX	X	XI
Measures:	112-127	128-152	153-164	165-176
Tonal Center:	E-F	A^b-none	none	none-F-none

I. Darkness and Light (continued)

Section:	XII	XIII	XIV
Measures:	177-186	187-211	212-233
Tonal Center:	G#(A^b)-none	B^b-A-none	E^b-none-B^b-A-none

Section:	XV	XVI
Measures:	234-269	270-274
Tonal Center:	D^b-none-D^b-none	ambiguous

II. Let There Be A Firmament

Section:	I	II	III
Measures:	1-19	20-36	37-90
Tonal Center:	none	F-none	none-E-none-D-A-none

Section:	IV	V
Measures:	91-100	101-178
Tonal Center:	none	none-A^b-none-A^b-none

Section:	VI	VII
Measures:	179-219	220-231
Tonal Center:	none-F-none	none-E

III. I Will Multiply Your Seed

Section:	A	B	C
Measures:	1-42	43-76	77-86
Tonal Center:	none-D-A-none-A-none	none-A	none

Section:	D	B^1
Measures:	87-118	119-147
Tonal Center:	none	none-D^b-ambig.

IV. Lights For Seasons

Section:	I	II	III	IV
Measures:	1-21	22-33	34-50	51-64
Tonal Center:	none-E-none	none	none-F#	none

Section:	V	VI	VII	VIII
Measures:	65-94	95-110	111-122	123-177
Tonal Center:	none	none	E^b-none	none-F-none

Section:	IX
Measures:	178-188
Tonal Center:	ambig.

V. Of Sea and Air

Section:	I	II			III
Measures:	1-22	23-142			143-153
Tonal Center:	F-none	F-none-D-none-A-none			none

Section:	IV	V	VI
Measures:	154-192	193-223	224-267
Tonal Center:	G-none-D-none	none	none-C-none

Section:	VII	VIII
Measures:	268-308	309-369
Tonal Center:	C-none	none

VI. After His Kind

Section:	I	II	III
Measures:	1-26	27-57	58-71
Tonal Center:	none	C-none-C-none	none-E^b-none

Section:	IV	V	VI	VII
Measures:	72-87	88-122	123-147	148-179
Tonal Center:	none	none-B-none	none	none-G-none-E

VII. Behold His Glory

Section:	I	II
Measures:	1-40	41-64
Tonal Center:	E^b-none-E -none	B-none-F-none-A-none

Section:	III	IV	V	VI
Measures:	65-96	97-107	108-120	121-140
Tonal Center:	none-E^b-none	none	none	none-D-none

Section:	VII	VIII	IX
Measures:	141-149	150-160	161-182
Tonal Center:	D-none	none	D-none-D

Unifying Devices or Sonorities

Persichetti's seven-movement setting of The Creation is characterized by a high degree of unity deriving primarily from recurrence and relatedness of materials. The composer's means for achieving unity can be grouped as follows: (1) recurrence of text phrases; (2) cyclic treatment of musical material; and (3) recurrence of melodic and harmonic shapes derived from an initial three-note series or from transformations of the three-note series.

Contributing significantly to overall unity is Persichetti's use of a literal or paraphrased verse from Genesis--"And the evening and the morning were the . . ."--to conclude each of the first six movements. Musical treatment of this biblical phrase varies from movement to movement according to prevailing mood.

Cyclic treatment, the use of a motive or theme in more than one movement of a multi-movement work, is an integral part of the composer's style in The Creation.[1] This same device has already been observed in the Mass and in the Winter Cantata, the final movement of which recalls at least one thematic idea from each of the previous eleven movements; however, Persichetti, in The Creation, does not utilize cyclic treatment in the same fashion. A majority of the musical ideas treated cyclically--eight of the fifteen found by the writer--appear originally in movement I and recur in movement VII. The third movement is the source of three themes which are recapitulated in the final movement. The remaining theme restated in movement VII first occurs in movement V.

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[1]Gail de Stwolinski, Form and Content in Instrumental Music (Dubuque, Iowa: Wm. C. Brown Co., 1977), p. 31.

Three themes out of the total of fifteen subjected to cyclic
treatment are recapitulated in movement VI. All others return in
the final movement. The initial phrase of a first movement lyrical
melody recurs in two different locations in movement VI.[1] A scalar
motive from the first movement, measure 177, returns in movement VI,
measure 148.

All thematic ideas undergo various transformative processes
upon their reappearance. The woodwind polychordal sonorities and
rhythmic patterns found in Example 47, movement I (measures 66-68)
return, transformed but clearly discernible, in the final movement
(measures 30-32, Example 48).

Example 47.   The Creation, movement I, measures 66-68

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[1]See Examples 53, 54, and 55, pp.126-29.

Example 48. <u>The Creation</u>, movement VII, measures 30-32

The initial entry of the chorus in movement I, a cumulative-type chromatic cluster encompassing one octave and lightly doubled by strings (Example 49), reappears as a dynamic crescendo building towards the final climax of movement VII (Example 50). A half-octave chromatic vocal cluster doubled at the octave is sharply punctuated by woodwinds, strings, and, finally, brass (Example 50).

Example 49.   The Creation, movement I, measures 13-15

Example 50.   <u>The Creation</u>, movement VII, measures 169-171

Persichetti's ability to transform a given melody while
retaining its essential intervallic relationships and its musical
identity can be observed by comparing the first five measures of the
soprano solo from movement III, measures 42-47 (Example 51), with its
counterpart in the final movement, measures 149-154. Note the changes
of timbre and text along with transposition to new pitch level
(Example 52).

Example 51. The Creation, movement III, measures 42-47

Example 52.   The Creation, movement VII, measures 149-154

The writer found one instance in which a musical idea is recapitulated under three different guises. The first phrase of a soprano solo from movement I (Example 53) is subtly woven into a contrapuntal fabric for solo voices in movement VI, measures 126-128 (Example 54), before serving as a transposed choral unison for sopranos and tenors in measures 153-154 of the same movement (Example 55).

Example 53. **The Creation**, movement I, measures 112-119

Example 53. continued

Example 54.   The Creation, movement VI, measures 126-128

Example 55. <u>The Creation</u>, movement VI, measures 153-154

With changed instrumentation, transposed and in diminution,

the entire soprano solo (Example 53) reappears in movement VII

written for tenor voice, measures 141-144 (Example 56).

Example 56. The Creation, movement VII, measures 141-144

Example 56.   continued

Persichetti's individual manner of employing the cyclic principle, with its apparent emphasis upon recurrence of aurally discernible musical ideas in the final movement, greatly contributes to a sense of closure and overall unity for the attentive listener.

Thus, the composer has demonstrated the efficacy of a statement from

his own writings: "The compositional process is meaningless unless

thematic statements are identifiable, for continuity and coherence

are effected through aural retention of motifs."[1]

Less aurally discernible than the techniques described above,

yet important as a unifying principle in The Creation, is Persichetti's

adaptation and use of serial technique. Shackleford has noted that

Persichetti, characteristically, has approached serialism with an

open mind, selectively adopting those of its aspects which he finds

positively useful, eschewing others which experiments in total

serialization during the 1950's and early 1960's have shown to be

culs-de-sac.[2]

Persichetti has stated that

some directions in serial composition point away from the
specialized craft of strict "atonal" writing, where all elements
are generated from a single germ cell, toward a flexible
creative process that includes the vast musical resources of
composition, both tonal and atonal. The techniques and materials
of atonal music are often amalgamated with those of many types
of tonal idioms. . . .[3]

The atonality observable in The Creation derives, in part, from

Persichetti's selective serialization of musical materials found in

the opening measures of movement I. The composer's "series" contains

three notes in the following order:

---

[1]Persichetti, Twentieth-Century Harmony, pp. 275-276.

[2]Shackleford, "Vincent Persichetti's 'Shimah B'koli' (Psalm 130)
for Organ--An Analysis." p. 3.

[3]Persichetti, p. 262.

Figure 2
Basic series (Original), <u>The Creation</u>
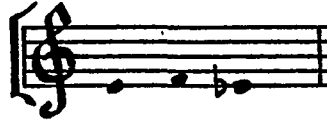
Appearing first as a trichord in measure one and then as a
melodic motive in the flute part, measures 2-3 (Example 57), the
series is employed as a three-note cell not only in the original form--
always designated 0-1--and its transpositions, but also in the three
mirror forms: Retrograde (R), Inversion (I), and Retrograde Inversion
(RI).

Example 57. **The Creation**, movement I, measures 1-5

Figure 3
Intevallic Cell, The Creation
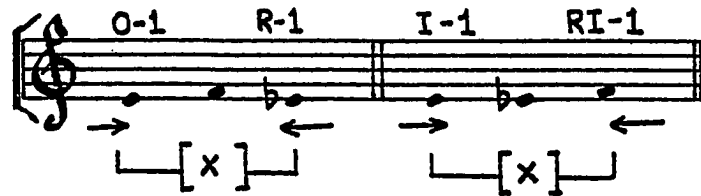
Persichetti's deployment of the three-note cell is of particular interest. Melodic motives or themes may begin with x in any one of its four forms or twelve transpositions, but only the first three different pitches may be serialized. Permutations of x are common.

Example 58. The Creation, movement II, measures 78-79
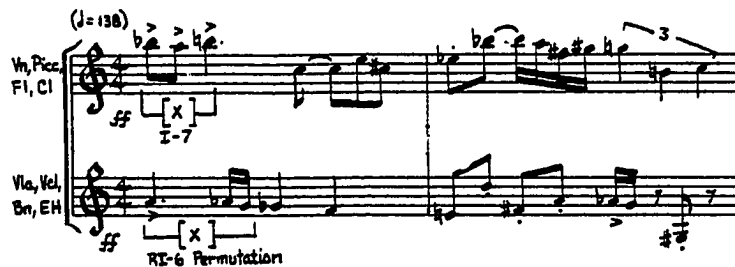
The composer has opened section II of the first movement with a serial statement of x-(I-1) followed by a textural pyramid constructed from a transformation of intervals from x. Cluster sonorities, common in The Creation, are the result (Example 59).

Example 59. <u>The Creation</u>, movement I, measures 32-34

The basic three-note cell may also be employed as a motive.

In Example 60, a powerful unison declaration of x-(0-6) by chorus and

horns is dramatically answered by a simultaneous statement of x in both

the original and inversion forms at the identical transposition level.

Example 60. The Creation, movement VII, measures 57-59

Four transpositions of the inversion of x (I-6, I-1, I-2, I-10) are the basis for a contrapuntal commentary on key textual phrases from the first movement. Alto and tenor voices are in canon at the distance of a major seventh. Strings sustain a distant-sounding compound chord which serves as a pedal point (Example 61).

Example 61. The Creation, movement I, measures 41-43

Examples 58, 59, 60, and 61 are illustrative of Persichetti's
literal use of the three-note basic cell as a unifying device.
Equally important to overall unity is the relatedness of musical
materials deriving from transformations and permutations of x.
Melodic lines whose intervallic content derives from major and minor
seconds, the primary intervals in x, figure prominently in The Creation.
A synthetic scale composed of alternating half and whole steps
(Example 62) is employed as an ostinato in movement I, measures 177-179,
and, finally, as the basis for a four-voice canon beginning on the
pitch, E (Example 63). Altos and basses, continue the same canon with
a different starting pitch, G, in measure 184.

Example 62.   The Creation, movement I, measure 177

Example 63.   The Creation, movement I, measures 182-183

In a more complex example from movement II, a complete formal section, IV; is permeated with melodic lines constructed from minor seconds. Following a three-measure opening phrase, a two-part canon is written for each of three vocal parts, sopranos (I & II), altos (I & II), and basses (I & II). Within each pairing of these voices, the lower part is simultaneously an augmentation of the upper part. The tenor part is not divided. Entrances of altos and basses occur every four counts. The tenor entrance follows the basses at a distance of six beats. All canonic subjects are based principally on descending minor seconds. Slight differences in rhythmic construction distinguish each of the four subjects. The cumulative effect of the six-measure textural crescendo occurring over a string pedal point is striking (Example 64).

Example 64. The Creation, movement II, measures 94-96.

Example 64. continued

A canon for four-part treble voices, movement IV (measures 163-178), displays a more balanced utilization of major and minor seconds--intervals derived from the basic three-note cell. Each new voice enters at the distance of eight counts. Only the canonic subject is shown in Example 65.

Example 65. The Creation, movement IV, soprano I, measures 163-170

In The Creation Persichetti has liberally employed major sevenths both horizontally and vertically in the construction of new musical ideas. Obtained through harmonic inversion of the germinal minor second (Figure 2, page 133), major sevenths function as sharp dissonances in a variety of contexts.[1]

In Example 66 from movement VI, the text provides the impetus for a dramatic musical setting. Note the prominence of major sevenths in the contrapuntal texture. The composer's fondness for static and dissonant pedal points again surfaces. A pianisissimo string sonority provides an effective foil for the bold leaps and angular lines of vocal and wind parts.

---

[1]See Persichetti's discussion of intervals and degrees of consonance and dissonance in Twentieth-Century Harmony, pp. 13-17.

Example 66. The Creation, movement VI, measures 122-124

Example 66.   continued

Further examples of unity deriving from relatedness of musical materials can be observed in Persichetti's reliance upon verticalization of seconds and sevenths, primary intervals already noted in horizontal contexts. Secundal harmony using uninverted dyads is employed in an extended passage from movement IV, measures 99-110. Only one phrase from the sixteen-measure passage comprising section VI is shown in Example 67.

Example 67. <u>The Creation</u>, movement IV, measures 99-103

Dissonant two- and three-note secundal chords serve in a
percussive capacity in Example 68 from the opening measures of the

fifth movement. The initial chord is a vertical statement of x

transposed up one half-step.

Example 68. <u>The Creation</u>, movement V, measures 1-7

In the closing measures of the same movement, V, secundal

harmonies again predominate (Example 69). Major and minor seconds

resulting from rhythmic concurrence of two-voice counterpoint in

measures 364-368 provide rhythmic and textural contrast to preceding

musical materials and effectively aid in propelling the music to a

conclusive ending, measure 369.

Example 69. The Creation, movement V, measures 357-369

Cluster sonorities are utilized in movements I, II, IV, VI,

and VII. A logical outgrowth of the original three-note cell stated

vertically, clusters serve primarily to enhance textual meaning.[1]

Two types may be found in The Creation--chromatic and diatonic. A

chromatic cluster encompassing a complete octave, E to E-flat, occurs

with the initial entry of the chorus in movement I, measures 14-30.[2]

Diatonic clusters, those constructed from the juxtaposition of major

seconds, are employed by the composer in a representative example

also from movement I, measures 33-35.[3]

---

[1]See Example 57, p. 134.

[2]For the opening measures of this cluster, see Example 49,
p. 122.

[3]See Example 59, p. 136.

Noteworthy is Persichetti's use of a chromatic string cluster as a pedal point over which is written a striking cadenza for English horn, movement VI. The pedal point continues through the powerful unison chorus entrance, "And God said" (Example 70).

Example 70. The Creation, movement VI, measures 55-58

Example 70. continued

Meters and Tempi Employed

In *The Creation*, Persichetti has shown a marked preference

for simple meters--$\frac{4}{4}$ and $\frac{3}{4}$ are predominant. The only instance of

the use of compound meter occurs in movement I for one measure.

Irregular alternation of meter signatures is characteristic of all

movements except movement IV where a $\frac{4}{4}$ signature is employed throughout.

Meter changes are the result of the composer's careful attention to

text prosody. The greatest frequency of meter change occurs in

movement I where the duration of a meter signature ranges from one

to eleven measures.

When compared with the outer movements (I and VII), the

following interior movements--II, III, V, and VI--are characterized

by a greater number of areas in which one meter may be sustained for

a longer period of time. The longest span governed by one meter in

movement II is fifty-two measures. In movement III, the span is

of thirty-four measures duration, in movement V, 216 measures, in

movement VI, forty-six measures. The greatest amount of metric

regularity is found in movements IV and V.

Table 17 summarizes meter signatures employed in *The Creation*.

Table 17
Meter Signatures -- The Creation

Mvt.	No. of Sigs.	Signatures Used						
I	88	4/4	3/4	2/4	5/4	6/4	7/8	5/8
II	33	4/4	3/4	2/4	3/8	4/8	5/8	
III	32	4/4	3/4	2/4				
IV	1	4/4						
V	7	4/4	3/4	2/4				
VI	17	4/4	3/4	2/4				
VII	34	4/4	3/4					

The variety and range of tempi employed by Persichetti in
The Creation appear to be a reflection of the nature of the text.
The multiplicity of text sources and the juxtaposition of long and
short textual fragments in each movement invite contrasts in tempo.

The element of tempo contributes significantly to contrasts
between adjacent movements. In three movements, II, IV, and V,
changes of tempo are a primary agent in sectional articulation;
formal structure in these movements is strongly influenced by tempo
changes. Although dramatic changes from fast to slow tempi occur
in movements II, IV, and V, only movement II is marked by any degree
of regularity of change.

At the macro level of observation, a distinct aural effect of slow-fast-slow occurs in movement VII. Slow tempi frame a thirty-measure, ♩ = 160, orchestral outburst.

All changes of tempo occurring in The Creation are included in the following table. Numbers in parentheses indicate number of measures for a tempo. A quarter note is the beat note in all but two instances.

Table 18
Tempo Changes -- The Creation

I	II	III	IV	V
63 (32)	138 (5)	58 (16)	152 (17)	138 (7)
69 (5)	66 (3)	63 (17)	66 (1)	80 (4)
58 (4)	138 (1)	88 (8)	58 (3)	69 (11)
72 (11)	66 (10)	72 (34)	66 (3)	138 (40)
63 (13)	138 (7)	63 (5)	58 (9)	152 (79)
50 (3)	66 (1)	72 (5)	152 (15)	84 (11)
63 (9)	138 (1)	84 (8)	76 (2)	138 (32)
72 (8)	66 (1)	72 (3)	160 (44)	80 (18)
80 (11)	138 (5)	84 (8)	132 (13)	69 (20)
63 (15)	88 (2)	72 (4)	104 (3)	138 (146)
72 (29)	138 (53)	80 (5)	80 (5)	
50 (2)	66 (21)	72 (17)	72 (7)	
72 (10)	♪=126 (31)	58 (3)	152 (23)	
60 (4)	72 (17)	72 (4)	160 (17)	
69 (8)	♪=138 (12)	84 (4)	168 (15)	
76 (7)	84 (3)	58 (5)	88 (4)	VII
88 (5)	72 (4)		69 (1)	
76 (25)	160 (41)		48 (5)	66 (20)
72 (13)	96 (4)	VI		63 (7)
84 (8)	66 (3)			69 (2)
72 (4)	96 (5)			50 (10)
56 (2)		80 (30)		63 (4)
76 (3)		72 (20)		76 (17)
66 (3)		66 (7)		160 (30)
88 (9)		72 (21)		66 (5)
76 (3)		63 (9)		72 (13)
60 (5)		80 (6)		80 (5)
72 (12)		63 (6)		63 (2)
60 (5)		72 (11)		54 (6)
		88 (11)		88 (9)
		96 (6)		76 (5)
		72 (7)		50 (5)
		84 (12)		60 (4)
		66 (20)		56 (8)
		72 (11)		60 (25)

CHAPTER IV

SUMMARY AND CONCLUSIONS

The present study was undertaken to provide a macroanalytic
view of the choral music of Vincent Persichetti through analysis of
six representative choral works. In addition, the study was designed
to furnish choral conductors with an approach to score study in which
emphasis was placed on acquiring a large-dimension perspective. Such
an approach can aid the conductor in grasping the "wholeness" of a
work, thus laying the foundation for later study of the "parts."[1]
The need for the study underscored the importance of the conductor's
obligation to identify significant detail which will enhance
performance.[2] Also important was a general acknowledgement of
Persichetti's stature in twentieth-century American music and the
author's conviction that a macroanalytic approach can provide insights
into questions of unity, variety, and balance in the composer's choral
music. Eight style elements were selected as being relevant to
macroanalysis:

     (1) Distribution of sonorities
     (2) Nature of text
     (3) Forms employed
     (4) Types of sectional articulation
     (5) Large-scale climaxes
     (6) Contrast of tonal centers
     (7) Unifying devices or sonorities
     (8) Meters and tempi employed

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[1]LaRue, Guidelines, p. 5.

[2]Abraham, This Modern Music, p. 21.

The study was limited to six representative compositions by Persichetti:
Sam was a man, Jimmie's got a goil, Song of Peace, Mass, Winter
Cantata, and The Creation. These works span the major portion of
the composer's writing career and were chosen with an eye to diversity
of length and to the variety of performance resources employed.

The review of related literature included two studies of
contemporary compositional style by Laney and Stehman and two of the
choral music of Persichetti by Barnard and Ashizawa. Laney's study
dealt with analysis of thematic material found in ten orchestral
compositions commissioned by the Louisville Orchestra.[1] His
discovery that motivic transformation was an integral part of
Persichetti's Serenade No. 5 kindled the writer's interest in finding
similar techniques in the composer's choral music. Laney's conclusion
concerning the Serenade--that its thematic material evolved exclusively
from a three-note basic set--has been subsequently verified in the
present study of Persichetti's choral music as a basic compositional
principle. In another study, Stehman examined the fifteen symphonies
of Roy Harris for treatment of musical form and stylistic development.[2]
He concluded that Harris' approach to form via melody derived from
the composer's concept of the autogenetic evolution of melody, a
technique which also extended to other musical parameters, e.g.,
harmony, rhythm, etc. Persichetti's acknowledgement that he had studied

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[1] Laney, "Thematic Material and Developmental Techniques."

[2] Stehman, "The Symphonies of Roy Harris."

with Harris in the early 1940's together with subsequent analysis

of the choral works has led the writer to conclude that Harris'

autogenetic theories have been influential in Persichetti's

compositional style in the choral works.

In the first of two investigations of Persichetti's choral

music, Barnard completed a descriptive analysis of the twenty-two

choral works published between 1947 and 1969.[1] All works were

"described" as to melodic structure, form, rhythm, texture, harmony,

text treatment, and accompaniment. Though weaknesses were apparent,

the study offered a useful overview of Persichetti's choral music.[2]

In the second study, Ashizawa presented a general survey of seven

choral works.[3] The purpose of his document was to survey the choral

music through discussion-analysis of representative works from a

performance standpoint, pointing out specific musical characteristics

which were typical of the composer's general style.[4] His "discussion-

analysis" consisted of brief introductions to each of the seven works

followed by measure-by-measure stylistic highlights of selected

passages.

A brief summary of the principal points covered in the

macroanalysis of the six choral works concludes this chapter.

---

[1] Barnard, "The Choral Music of Vincent Persichetti: A
Descriptive Analysis."

[2] See pp. 17-19 for a review of the study.

[3] Ashizawa, "The Choral Music of Vincent Persichetti."

[4] Ibid., p. vi.

Textual sources for the works studied are diversified. Both Sam was

a man and Jimmie's got a goil draw upon portrait and nonce poems

by E. E. Cummings. Though labeled anonymous, the text for Song of

Peace was written by the composer. The text of the Mass is taken

from the Ordinary of the Catholic liturgy. The terse, suggestive

poetry found in the Winter Cantata derives from eight Japanese

haiku poets. A multitude of written fragments, both from cultural

and literary sources, provides textual material for The Creation.[1]

The brevity and suggestiveness of the haiku poems, each of

which is marked by a "season word," are matched by Persichetti's

economy of musical materials and subtle use of vocal, marimba, and

flute timbres. As noted in Chapter III, the translations of the poems

do not retain the classical seventeen-syllable construction (three

lines of five, seven, and five syllables each).

The significance of Persichetti's setting of The Creation,

a sixty-nine-minute work in seven movements, may be found as much in

the nature and scope of the text as in its musical setting. In

number and diversity of text sources, the composer's setting is a

radical departure from previous settings of the creation story.

Thirty-two of the thirty-five listed mythological sources, all thirteen

poetic sources, twelve biblical sources, and four scientific books

were identified in the text either by the writer or by Persichetti.[2]

---

[1]To the writer's knowledge, this study is the first to identify
specific textual passages in The Creation with sources. The writer
is indebted to Dr. Persichetti for his aid in matching many texts with
sources.

[2]See Table 12, p.90.

Many texts were labeled by the composer as "vaguely recalled." Other

fragments were not identified at all. In drawing from widely divergent

creation legends, myths, biblical sayings, scientific writings, etc.,

the composer appears to be making a statement about the unity and

oneness of all mankind and mankind's awareness of an omnipotent

force. Persichetti has stated: "I have found that we all believe

in the same thing. There may be different names for it and different

creeds, but basically it is the same."[1]

Persichetti's alteration of texts includes a substantial amount

of word and phrase repetition which arises both from dramatic and

structural demands. In Sam was a man, the composer employed the final

verse of the original poem both to open and to close the musical

setting, thus providing a textual frame which contributes to unity.

The same device, textual framing, appears in Song of Peace. More

extensive word and phrase repetition (both of which contribute

greatly to unity and variety) may be found in Jimmie's got a goil.

In movements II, VI, and IX of the Winter Cantata, extensive repetition

of brief words, in many instances the "season word," aids in creating

and maintaining mood. Repetition of entire poetic phrases is more

characteristic of movements III, VII, VIII, X, and XI. In The Creation,

word and phrase repetition is a means of (1) emphasizing texts of

special importance, e.g., "darkness" (movement I, measures 128-34),

"forever" (movement VII, measures 51-53), and "glory" (movement VI,

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[1]Discussion with music students at University of Wisconsin-
Madison in March 1976.

measures 72-78), (2) extending musical material, e.g., "and the
spirit of God moves upon the face of the waters" (movement I, measures
179-86), (3) generating rhythmic drive, e.g., "motion" (movement II,
measures 20-26), and (4) unifying the first six movements--the phrase
"and the evening and the morning were . . .," or its paraphrase, is
used to close movements I through VI. Other notable features of
the text of The Creation include the juxtaposition of literal
description, spiritual insight, and poetic utterance.

Important for the conductor's plans for use of rehearsal
time are several conclusions concerning distribution of sonorities,
particularly in Winter Cantata and The Creation. Independent
orchestral or chamber instrumental writing occupies approximately one-
third of The Creation and one-fourth of Winter Cantata. Unaccompanied
choral writing is insignificant in The Creation (three percent) and
more important in Winter Cantata (fifteen percent). Chorus with
instrumental accompaniment ranges from forty-four percent in The Creation
to fifty-eight percent in Winter Cantata. Approximately one-fifth
of The Creation is given to soloists accompanied by orchestra.

With eight instrumental interludes ranging in length from
seven to thirty-one measures, movement V of The Creation is dominated
by orchestral writing. The "creatures" are often introduced by
subtle degrees of musical characterization in the orchestra. The
choral presence is most dominant in movement II of The Creation
(sixty-five percent). In the Winter Cantata, the same is true for

movement XII (ninety-seven percent). In that final movement, one or more phrases from each of the preceding eleven movements is recapitulated—an obvious unifying device.

All three one-movement works (Sam was a man, Jimmie's got a goil, and Song of Peace) are characterized by the exclusion of vocal solos—also true for the Mass and Winter Cantata—and by the balanced utilization of piano for presentation of musical materials and short introductions or interludes. Persichetti's fondness for setting texts by E. E. Cummings in the two-part, high voices/low voices sonority (with piano) can be noted not only in Sam was a man and Jimmie's got a goil, but also in the later Op. 98 (Four Cummings Choruses, 1966) and Op. 129 (Five Cummings Choruses, 1976).

All works included in the study are clearly sectional, the size of the component parts varying with the scope of the work, the text, and its musical setting. Formal designs found in each composition are as follows:

Sam was a man	Intro	A	B	C_1	A^1			
Jimmie's got a goil	Intro	A	B	A^1	Coda			
Song of Peace	Intro	A	B	C	A^1			
Mass								
Kyrie	A	B	A^1					
Gloria	I,	II, III						
Credo	I,	II, III,	IV,	V,	VI, VII			
Sanctus	I,	II						
Agnus Dei	I,	II, III						

Winter Cantata

I	Intro	A	A^1	Coda			
II	Intro	A	B	A^1	Coda		
III	Intro	A	B				
IV	A	B	Coda				
V	Ritor.	A	Ritor.	B	Ritor.	A	
VI	Intro	A	Interl.	A^1	B	Coda	
VII	Intro	A	Interl.	A^1	Interl.	B	
VIII	Intro	A	A^1				
IX	A	B	A^1	B^1			
X	Intro	A	B	A^1			
XI	Intro	A	B				
XII	A	B	C	D			

The Creation

I	I,	II,	III,	IV,	V,	VI,	VII,
	VIII,		IX,	X,	XI,	XII,	XIII,
	XIV,		XV,	XVI			
II	I,	II,	III,	IV,	V,	VI	
III	A	B	C	D	B^1		
IV	I,	II,	III,	IV,	V,	VI,	VII,
	VIII,		IX				
V	I,	II,	III,	IV,	V,	VI,	VII,
	VIII						
VI	I,	II,	III,	IV,	V,	VI,	VII
VII	I,	II,	III,	IV,	V,	VI,	VII,
	VIII,		IX				

Perusal of the music reveals Persichetti's preference either for cyclic form or the part forms--binary, ternary, four-part, or five-part. The part forms are utilized in the single-movement works and in individual movements of the larger works as follows:

> Binary: Winter Cantata (movements III, IV, VI, VII, IX, XI)
> Ternary: Jimmie's got a goil, Mass (Kyrie),
>   Winter Cantata (movements II, V, X)
> Four-Part: Sam was a man, Song of Peace,
>   Winter Cantata (movement XII)
> Five-Part: The Creation (movement III)

The overall form of the three multi-movement works is cyclic. In the Mass, the chant-like melody stated in measure 1 of the Kyrie (Example 19) recurs, transformed, in each of the remaining four movements. A musical gesture from each of eleven movements of Winter Cantata is recapitulated in movement twelve, "Epilogue." In The

Creation, musical ideas originally appearing in movements I and III

recur, again transformed, in the final movement.

Large formal sections in the works analyzed are comprised

primarily of asymmetric groupings of phrases, periods, or phrase groups.

Movement V of The Creation, for instance, contains striking mathematical

imbalances in terms of the length of individual sections, yet the move-

ment, with tempo change as a primary agent for sectional articulation, is

musically balanced.

Table 19
Length of Sections
Movement V -- The Creation

I	22 measures
II	122 measures
III	11 measures
IV	39 measures
V	32 measures
VI	45 measures
VII	42 measures
VIII	62 measures

A statement by Toch is especially relevant to this phenomenon.

"Proportions in artistic form, especially in musical form, do not

coincide with arithmetical ones."[1] Even though asymmetry within and

between sections is the norm in the works analyzed, the musical result

(when considering a complete work) is characterized by balance, an

aurally discernible feature of Persichetti's choral music.

Eight principal types of sectional articulation, a primary

variety-producing element in the choral works, are employed by the

composer: changes of texture, timbre, tonal center, tempo, dynamics,

surface rhythm, natural division in text, and thematic return. These

articulative agents combine with one another in varying degrees

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[1]Ernst Toch, The Shaping Forces in Music (New York: Free Press,
1963), p. 168.

depending upon the character and relative weight of articulation

desired (Compare the differences of weight between the change of

timbre, Example 41, and the change of surface rhythm, texture, timbre,

tempo, and dynamics in Example 46 from The Creation). No one

particular type predominates both in large and small works although

change of texture is consistently first or second in all compositions

in terms of greatest percentage of use. Strong dependence on textural

and timbrel changes is evidenced in the multi-movement works. Change

of tonal centers moves from a position of relative importance in

Sam was a man, Jimmie's got a goil, and the Winter Cantata to one of

lesser significance in The Creation. Natural division in text

dominates as an agent in the Mass, is also important in the Winter

Cantata, but is relegated to insignificance in the composer's magnum

opus, The Creation. Change of tempo achieves significant use as an

articulative type only in the large works. Thematic return attains

a moderate degree of importance only in two of the six works analyzed,

Song of Peace and Winter Cantata. Increased significance for changes

of surface rhythm and dynamics as articulative factors comes solely

in The Creation.

Concerning large-scale climaxes, several observations can be

made. As might be expected, the three shorter works contain fewer

climaxes (one each in Sam was a man and Song of Peace, and two in

Jimmie's got a goil) than the three multi-movement compositions;

however, the contribution of these climactic areas (and the movement

towards and away from them) to the basic principle of unity or coherence

is no less important in the shorter works. Multiple climaxes are

found in all movements of The Creation, three movements of the Mass,
and Jimmie's got a goil. In the Gloria of the Mass and movement I
of The Creation, each successive climax can be perceived as growing
in intensity. In all movements of the Mass, Winter Cantata, and in
the three shorter works, climaxes occur most often near the midway
point or towards the end of the work. As was noted in Table 15, climac-
tic areas in The Creation do not follow the pattern previously
mentioned; however, in movements I, II, and VI, the most compelling
climaxes are found in the final one-fourth of the movement. The
sustained intensity and close proximity of the three Ivesian-
sounding climaxes occurring in movement VII of The Creation (section
III) rivet the listener's attention and play a major part in a possible
large-scale, tri-partite shaping of the closing movement. Persichetti's
primary means of achieving large-scale climaxes may be found in varying
combinations in all six works: dynamic peaks, highpoint of one or
more melodic lines, increase or decrease in textural components,
increase in pace of harmonic rhythm, change in surface rhythm, and
peaks of harmonic dissonance. The composer's judicious positioning
of the eleven haiku poems and their musical settings in the Winter
Cantata offers a broader view of climaxes, one in which movements IV,
VI, and IX become climactic points in a large-scale energy curve,
with movement IX standing apart by virtue of its dynamic ending.
The remaining movements weave varying shades and hues around these
high points.

The profiles and charts of tonal centers reveal clear tonal polarity in all three shorter works and in the Mass. Sam was a man is a "D" work, Jimmie's got a goil, G, Song of Peace, D, and the Mass, D. Even with the broad areas of unstable tonal centers found in the latter work, significant tonal patterns revolving around D contribute greatly to organic unity in the Mass: Kyrie (I-V), Gloria (V-II-I), Credo (V-II-V-I), Sanctus (I-VI-I), and Agnus Dei (I-V-I). Persichetti's preference for tonal centers whose roots move in cycles of seconds, thirds, and fifths (or fourths) is evident in all the works discussed above. Not until the Winter Cantata and The Creation does the tri-tone relationship between tonal centers manifest itself. Although D is prominent in four movements (I, IV, XI, and XII) of the Winter Cantata, the composer moves away from large-scale tonal planning as found in the Mass. Tonal centers do remain important in the Winter Cantata as focal points for resolution of dissonant areas, a fact also true for The Creation. In the Winter Cantata, only five movements of the twelve begin and end on the same tonal center: I-D, II-A^b, V-E, IX-D^b, and XI-D.

Tonal centers are of structural importance in The Creation. They function as agents of sectional articulation and, as noted above, serve as focal points for resolution of dissonance, a prominent characteristic of The Creation when the latter is compared with any of the earlier choral works. By virtue of total number of occurrences, structural placement, and total duration, tonal centers on E, F, D, and A are noteworthy. For example, an E tonal center subtly underpins sections I through IV (measures 1-65) of the first movement even

though chaos and darkness are being depicted musically. In the midst of The Creation's highly dissonant, sometimes atonal textures, tonal centers contribute substantially to unity within movements even though Persichetti eschews large-scale tonal organization between movements.

The principal unifying devices employed by Persichetti in the six works fall, generally, into one of two categories: recurrence and relatedness of material. In the three one-movement compositions, the Kyrie of the Mass, eight of twelve movements of the Winter Cantata, and movement III of The Creation, recurrence of formal sections, e.g., A B A^1, is a unifying element. As noted earlier, tonal polarity, with its recurrence of one central tonal center, is an important unifying device in the three shorter works and in the Mass. Recurrence of text phrases was observed in Sam was a man, Jimmie's got a goil, Song of Peace, Winter Cantata, and The Creation. Cyclic treatment is utilized in the three multi-movement works.

Perhaps the most significant unifying device employed by Persichetti, significant because of its pervasive use, is the recurrence of germinal motives or shapes, either literal or transformed, and the resultant relatedness of material. Analysis of the six representative works in the preceding chapter pinpointed specific motives in each work which undergo various transformative processes. In every instance except one, the Winter Cantata, the germinal motive is found in the first two or three measures of the composition. The exception occurs in the twelve-movement cantata wherein two motives provide the material for autogenetic development. The first occurs in the initial measure, the second in measures 24-25. Autogenesis,

the process by which unity derives from transformation of motives throughout a work, is common both to the shorter compositions and to the three larger works. Primarily compact rhythmic-melodic entities, germinal motives are constructed from relatively small intervals-- m2, M2, m3, M3, etc. In the three one-movement works and in the Mass, the germinal motive is employed as an identifiable rhythmic-melodic unit; such is not always the case in the Winter Cantata and The Creation where a greater degree of subtlety is in evidence. In the former work, intervallic shapes derived from the two germinal motives become the source from which the composer constructs new motives. In The Creation, a three-note cell is serialized and employed as a motive and as an intervallic source for new melodic lines and vertical sonorities.

The types of transformative techniques increase in number in the larger works--Mass, Winter Cantata, and The Creation. The categories of transformation utilized in the three short works include change of rhythm, interval expansion, and thematic compression. Employed in the three multi-movement works (in addition to the three techniques above) are the following: (1) filling in of thematic shapes; (2) change of accent and tempo; (3) verticalization of intervals; (4) use of identical pitches with change of accidentals; (5) inversion; and (6) reversion.

The meters and tempi employed by Persichetti in the six works contribute both to unity and variety. The large number of tempo changes and the irregular number of measures given to any one tempo in the Mass reflect the composer's careful attention to textual

interpretation and contribute to variety. Changes of tempo are primary agents of sectional articulation and strongly influence the formal structure of movements II, IV, and V of The Creation, e.g., note the sharp contrasts between slow and fast tempi in movements II and V. In addition, contrasts between adjacent movements of the same work are heightened by tempo changes. The framing of movement VI, Winter Cantata, by the same tempo marking contributes to unity. In Sam was a man, Jimmie's got a goil, and Song of Peace, steady tempi throughout aid in establishing continuity, a unity-producing element. In the Winter Cantata, the wide range of meters and tempi reflect the subtle gradations, inflections, and brevity of the haiku poetry.

Simple meter signatures are used exclusively in all six compositions with one exception--one measure of compound occurs in the first movement of The Creation. Irregular alternation of meter signatures is characteristic of all movements of the composer's magnum opus except in movement IV where a $\frac{4}{4}$ signature is employed throughout. The variety and frequency of meter changes appear to result from the composer's concern for syllabic stress and text prosody. The variety and number of meter signatures found in The Creation and Winter Cantata are in marked contrast to the paucity of meters employed in Sam was a man ($\frac{2}{2}$ throughout except for one measure of $\frac{3}{2}$), Jimmie's got a goil ($\frac{2}{2}$), and Song of Peace ($\frac{2}{4}$ and $\frac{3}{4}$). Such differences are understandable when the scope and nature of texts of the large works are compared with those of the smaller compositions.

In conclusion, this study has provided a macroanalytic view of the choral music of a major twentieth-century composer through

analysis of representative works. It has offered an approach to score study in which emphasis is placed on acquiring a large-dimension perspective--seeing the "whole" before dealing with the "parts." It is the writer's hope that the study has given new insights into the choral music of Vincent Persichetti and that the analytical approach, when applied to the works of other composers, will result in better performances and a greater appreciation and understanding of the choral art.

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APPENDIX A

Published Choral Works of Vincent Persichetti

Op. 31 Three Canons for Voices, Mecury Music, 1947.

Op. 33 Two Cummings Choruses, Two-part Mixed, Women's, or Men's
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Op. 34 Proverb, Mixed Chorus, A Cappella, Elkan-Vogel, 1948.

Op. 46 Two Cummings Choruses, Women's Chorus, A Cappella, Carl
         Fischer, 1950.

Op. 68 Hymns and Responses for the Church Year, Unison or Parts,
         Accompanied or A Cappella, Elkan-Vogel, 1955.

Op. 78 Seek the Highest, SAB Chorus and Organ or Piano, Elkan-Vogel,
         1957.

Op. 82 Song of Peace, Male Chorus and Piano or Organ, Elkan-Vogel,
         1959.

Op. 84 Mass, Mixed Chorus, A Cappella, Elkan-Vogel, 1960.

Op. 92 Stabat Mater, Mixed Chorus and Orchestra, Elkan-Vogel, 1963.

Op. 93 Te Deum, Mixed Chorus and Orchestra, Elkan-Vogel, 1963.

Op. 94 Spring Cantata (Cantata No. 1), Women's Chorus and Piano,
         Elkan-Vogel, 1963.

Op. 97 Winter Cantata (Cantata No. 2), Women's Chorus, Flute and
         Marimba, Elkan-Vogel, 1964.

Op. 98 Four Cummings Choruses, Two-part, Mixed Women's or Men's Voices
         and Piano, Elkan-Vogel, 1964.

Op. 103 Celebrations, Mixed Chorus and Wind Ensemble, Elkan-Vogel, 1966.

Op. 107 The Pleiades, Mixed Chorus, Trumpet and String Orchestra,
         Elkan-Vogel, 1967.

Op. 111 The Creation, Soprano, Alto, Tenor, and Baritone Soloists,
         Mixed Chorus, and Orchestra, Elkan-Vogel, 1970.

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Op. 129 <u>glad and very</u> (Five Cummings Choruses), Two-part Women's
and/or Men's Voices and Piano, Elkar-Vogel, 1976.

APPENDIX B

Select Glossary of Text Sources, The Creation

Akkadian -- A Semitic people of central Mesopotamia living before
          2000 B. C.

Altai -- A Turkic dialect of Kirghiz, U.S.S.R.

Apache -- An American Indian people of the southwestern United States.

Aztec -- A Nahuatian people who founded the Mexican empire conquered
          by Cortes in 1519.

Bhagavad Gita -- A Hindu philosophical work in poetic form originally
          written in Sanskrit, an ancient Indic language.

Canaanite -- A Semitic people inhabiting ancient Palestine and Phoenicia
          from about 3000 B. C.

Dead Sea Scrolls -- The fragmentary remains of a large library of the
          ancient Jewish sect of Essenes. Found in caves near the
          Dead Sea, the oldest texts date from 200 B. C.

Fagatauan -- A tribe found in Australian New Guinea.

Haiku -- A form of Japanese poetry arranged in three lines of five,
          seven, and five syllables. Haiku depends for its effect
          on the power of suggestion.

Hittite -- A people of Asia Minor and Syria with an empire in the
          second millennium B. C.

Inca -- A Quechuan people of the valley of Cuzco in Peru who formed
          an empire circa 1100 A. D. The Spanish conquest in 1531-35
          brought about the fall of the Inca empire.

Iranian -- A people of Persia, Southwest Asia.

Kojiki -- A Japanese legendary chronicle dated 712 A. D.

Madagascan -- People of an island off the southeast coast of Africa.

Maori -- A Polynesian people native to New Zealand.

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Nihongi -- A Japanese legendary chronicle dating from earliest times to 697 A. D. The Japanese name is Nihon Shoki.

Olympian -- Olympia was the center of worship of Zeus, one of the major ancient Greek gods.

Omaha -- An Indian people of northeastern Nebraska.

Papago -- An Indian people of southwestern Arizona and northwestern Sonora, Mexico.

Pelasgian -- An ancient people mentioned by classical writers as early inhabitants of Greece and the eastern islands of the Mediterranean.

Pima -- A people of southern Arizona and northern Mexico.

Quechua -- A group of people constituting the dominant element of the Inca Empire.

Sanskrit -- An ancient Indic language that is the classical language of India and of Hinduism. Its oldest form is known as Vedic.

Seven Tablets -- A source of myths of creation from Assyro-Babylonian mythology. The tablets date from 7 B. C. to 1000 B. C.

Sioux -- An Indian people of central and eastern North America.

Sumerian -- An ancient people of lower Babylon.

Tahitian -- A people of the South Pacific island of Tahiti (Polynesia).

Toltec -- A Nahuatlan people of central and southern Mexico.

Torah -- The body of wisdom and law contained in Jewish scripture and other sacred literature and oral tradition. The first five books of the Old Testament.

Uitoto -- A people of southeastern Colombia.

Vedic -- A term relating to the Vedas (hymns written in Sanskrit), the language in which they were written, or Hindu history and culture between 1500 B. C. and 500 B. C.

Wapokomo -- A tribe found in the Tana Valley of eastern Africa.

Xinca -- An Indian people of southeastern Guatemala.

Yapese -- A people of Yap Island, Micronesia (Pacific Ocean area).

Zen -- A Japanese sect of Mahayana Buddhism that aims at enlightenment
by direct intuition through meditation.

Zuni -- An Indian people of western New Mexico.