

UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

WILLIAM SCHUMAN'S WIND BAND SETTING OF *BE GLAD THEN*,
AMERICA (1975): ITS HISTORY, ANALYSIS, AND ORCHESTRATION

A Document

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in partial fulfillment of the requirements for the

degree of

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By

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Norman, Oklahoma

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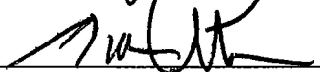
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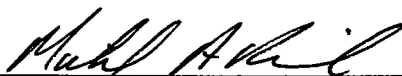
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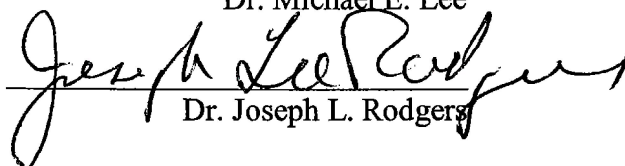
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BE GLAD THEN, AMERICA

By William Schuman

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Schuman gave permission to acquire copies of their father's personal documents in the Schuman Collection of the New York Performing Arts Library, and his score manuscripts held at the Library of Congress. Each of these people made invaluable contributions to my research.

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CHAPTER 1

INTRODUCTION, PURPOSE, AND REVIEW OF RELATED LITERATURE

Introduction

In 1956, William Schuman composed a three-movement piece, *New England Triptych*, as a tribute to colonial era composer William Billings. *New England Triptych* was reconstructed from a piece Schuman wrote in 1943, the *William Billings Overture*. He was dissatisfied with the overture, and had it withdrawn from publication.

Not long after, he fashioned the second and third movements of the *Triptych* into individual compositions for wind band: *Chester—Overture for Band* (1956) and *When Jesus Wept—Prelude for Band* (1958). At the time, Schuman chose not to rewrite the first movement for wind band. He felt that much of the movement was only practicable for an orchestral string section.

During the next twenty years, *Chester* and *When Jesus Wept* evolved into standard wind band repertoire and became two of Schuman's most often performed works. The same was true for *New England Triptych* in orchestral repertoire. Many band conductors expressed their enthusiasm to Schuman by asking when a band setting of the first movement would be published. Some even submitted transcriptions—all of which were tactfully rejected. Ultimately, Schuman decided to set the first movement for wind band himself. *Be Glad Then, America* was published in 1975.

Twenty years of experience had changed Schuman's perception of the wind band. Wind instrument ranges were extended in his later work. Thinner, more austere, concise textures were employed. Technical passages were more virtuosic. In terms of overall difficulty, *Be Glad Then, America* was less accommodating to the diverse number of school, amateur, and professional bands that had performed the other two movements. Many conductors, who wished to program the piece, alone or with the other two pieces as a set, found the new work significantly more challenging. As a result, it is performed considerably less frequently than *When Jesus Wept* and *Chester*.

Purpose

This document is devoted to raising understanding and awareness of *Be Glad Then, America* for inclusion in the wind band repertoire. Its history is discussed, followed by a score analysis. An errata list is included, as well as suggestions for scoring substitutions that bring about more uniform orchestrational patterns between the three pieces from *New England Triptych*.

A detailed analysis of *Be Glad Then, America* will hopefully encourage greater consideration for performing all three pieces as a set. While an errata list and a list of possible scoring substitutions might improve accessibility to a greater number of wind bands, the document's most significant contribution is to help conductors reconcile differences between the other two pieces, and to cope with its unique challenges.

Review of Related Literature

To date, three brief biographies of William Schuman have been published. While the two more recently published books mention the evolution of *New England Triptych* and *Be Glad Then, America*, only the earliest written text includes any musical analysis, none of which relates directly to the subject piece. *William Schuman*, which is co-authored by Flora Rheta Schrieber and Vincent Persichetti, was published in 1954. This book is divided into two sections. Schrieber wrote Part One, which is devoted to Schuman's personal life and career. Persichetti used musical examples in Part Two to show the evolution of Schuman's compositional techniques. He gave particular attention to the most recent works of that time, which included *George Washington Bridge*, which was the immediate wind band predecessor to *Chester* and *When Jesus Wept*.

Christopher Rouse published *William Schuman Documentary: Biographical Essay, Catalogue of Works, Discography, and Bibliography* in 1980. Gary Adams published the most recent book, *William Schuman: A Bio-Bibliography*, in 1998. While both texts serve to update Schuman's life, works, and recordings, neither engages in analysis of music. Both books, however, provide historical and biographical data that specifically relates to *Be Glad Then, America*.

A survey of *University Microfilms International*, *First Search Article First*, *Academic Elite*, and the *International Index to Music Periodicals* internet catalogs did not reveal any records of research documents based on analytical studies of *When Jesus Wept* or *Be Glad Then, America*. However, a doctoral

document has been written that deals exclusively with analysis of *New England Triptych*.

Gregory Alden Magie published *Conducting William Schuman's New England Triptych* in 1996. While some analytical attention is given to all three movements of this orchestral work, Magie focuses primarily on stylistic similarities between Billings and Schuman related to form and their shared practice of the primacy of melody over harmony.

Three other dissertations contain analytical data specific to the band setting of *Chester*. In 1969, Charles E. Johnson submitted *Common Musical Idioms in Selected Contemporary Wind-Band Music*, which included a section on *Chester* as well as four other pieces. Stephen Rhodes published *A Comparative Analysis of the Band Compositions of William Schuman* in 1987, which compares five Schuman band compositions to their orchestral version counterparts when applicable. *Chester* is the only piece Rhodes explored from the *Triptych*. Michael R. Brown wrote *The Band Music of William Schuman: A Study of Form, Content and Style* in 1989. This research document focuses on two Schuman pieces only—*Chester* and *American Hymn: Variations on an Original Melody*. Brown relied on data from a personal interview with Schuman to complete a more detailed analysis of *Chester* than previous publications.

The band setting of *Chester* has also been the subject of study in three conductor preparation texts: *Errata Studies for the Wind Band Conductor, Volume 1* by Timothy Topolewski, *Guides to Band Masterworks, Volume 1* by Robert J. Garofalo, and *Teaching Music through Performance in Band: Volume 2* (Richard

Miles, editor) by Susan Creasap and Rodney C. Schueller. Each of these books contains a substantive chapter on *Chester*, including a summarized analysis.

In 1990, Frank Battisti published an article in *Band Directors' Guide* entitled "William Schuman: When Jesus Wept." This one page article praises the piece, but does not delve deeply into music analysis. However, it does provide a concise explanation of how Schuman often extended phrases borrowed from other composers in his own work.

To date, no extensive research of *Be Glad Then, America* has been published. While the books, articles and documents listed in this review could assist in the study of the piece, no literature has been found that provides data about the piece on the same level as for *Chester* or *When Jesus Wept*.

CHAPTER 2

WILLIAM SCHUMAN BIOGRAPHY

Samuel and Rachel Schuman named their son, William Howard, in honor of William Howard Taft, the president of the United States at the time. He was born in New York City on August 4th, 1910. Music was the primary source of entertainment in the Schuman home, which was typical in middle-class American families at the turn of the century. Nevertheless, there were no career musicians in Schuman's immediate family.¹

As a boy, Schuman studied the violin, but was more interested in baseball than music.² Much later in life, he still insisted that the most exciting press recognition he ever received was not a musical review, but the headline of his summer camp newspaper: "Billy Schuman Pitches and Wins Both Games of Doubleheader."³

Although Schuman did not envision a career in music until he was nineteen, he was actively involved with musical activities throughout high school, including the formation of a dance band. The local success and popularity

¹ K. Gary Adams, *William Schuman: A Bio-Bibliography* (Westport, Connecticut: Greenwood Press, 1998), 3.

² Flora Rheta Schreiber and Vincent Persichetti, *William Schuman* (New York: G. Schirmer, Inc., 1954), 2-3.

³ Christopher Rouse, *William Schuman Documentary: Biographical Essay, Catalogue of Works, Discography, and Bibliography* (Bryn Mawr, Pennsylvania: Theodore Presser Co., 1980), 1.

of “Billy Schuman and His Alamo Society Orchestra” demonstrated an early aptitude for skills as an organizer and business manager, as well as a bandleader.⁴

Schuman sang, played fiddle and banjo, and taught himself enough rudimental knowledge about each instrument to do some of the arranging—mostly teaching his band members their parts by rote. These self-taught skills, which he developed as a student at George Washington High School, were liberally employed during the summer vacation at Camp Cobbossee in Maine. Schuman’s first composition, a violin tango called *Fate*, was premiered at camp.⁵

As a teen, Schuman collaborated with childhood friends to write musical plays and popular songs. Some of the songs were published, although financial gains from this venture ranged from modest to nonexistent. His best known collaborator was Frank Loesser, who went on to become a national celebrity as a songwriter. Schuman once jokingly boasted to biographer Flora Rheta Schreiber that he was “alone in having the distinction of writing an unsuccessful song with Frank Loesser.”⁶

Upon finishing high school, Schuman was undecided about career choices, but registered in 1928 to study business at the New York University School of Commerce.⁷ While in school, he gained experience in business as a part-time employee of the Paramount Advertising Agency. He also maintained his interest

⁴ Adams, *William Schuman: A Bio-Bibliography*, 3.

⁵ Schreiber and Persichetti, *William Schuman*, 5-6.

⁶ Ibid.

⁷ Ibid.

in popular music, composing a substantial number of songs with Frank Loesser long before Loesser achieved fame on Broadway and in Hollywood.⁸

On April 4, 1930, Schuman's sister Audrey had an extra ticket for a concert of the New York Philharmonic. Schuman agreed to attend only after his mother joined his sister in urging him. He had never been to a concert of serious music and was certain he would find it uninteresting.⁹ This day and event changed his life.

Schuman had been so inspired by what he had heard and seen that the next day, he quit his job at the advertisement agency and collected the remaining balance on his business school tuition. Schuman later related what happened next in an interview with music journalist Sheila Keats:

'I've got to be a musician,' I thought. 'My life has to be in music.' All those sounds were still going 'round and 'round in my head. As I passed 78th Street and West End Avenue, I noticed a sign on a private house: Malkin Conservatory of Music. I walked in and said: 'I want to be a composer. What should I do?' The woman at the desk said promptly: 'Take harmony lessons.' So I signed up to study harmony with Max Persin.¹⁰

Schuman's parents, while impressed with their son's resolute enthusiasm, were ambivalent about music as a career. The nation had just entered an economic depression. Further, their son had very little formal training in a field where only an elite few could make a living. Nevertheless, they decided to encourage and support his decision.¹¹

⁸ Adams, *William Schuman: A Bio-Bibliography*, 4

⁹ Schreiber and Persichetti, *William Schuman*, 7.

¹⁰ Sheila Keats, "William Schuman," *Stereo Review* 39, No. 6 (June 1974), 69

¹¹ Schreiber and Persichetti, *William Schuman*, 8-9.

Max Persin had studied harmony with Anton Arensky, who also taught Scriabin and Rachmaninoff. While reclusive and eccentric, his approach to harmony and teaching methodology proved to be a profound influence on Schuman. Persin used music scores and recordings instead of textbooks to introduce how harmony worked in context. His eclectic interests led Schuman to exposure of music beyond the standard symphony repertoire, including the most recent modern works. Further, he encouraged Schuman's popular music projects as well as creative experimentation with harmony assignments.¹²

In 1931, Schuman began studies in counterpoint with Charles Haubiel. At the end of a year of intense study, he was composing contrapuntal exercises with as many as fourteen voices.¹³ Beyond the Malkin Conservatory, Schuman took summer courses at the Juilliard School in 1932 and 1933, studying harmony with Bernard Wagenaar and orchestration with Adolf Schmid.¹⁴

From 1933 to 1935, Schuman completed a Bachelor of Science degree at the Columbia University Teachers College. He had decided that he could not make an independent living as a musician by writing Broadway songs. By becoming a music teacher, he could be self-sufficient, which was an important element to his future vision of himself. While he respected many of the faculty at Columbia, he disliked the overall approach. In his view, the institution placed too

¹² Rouse, *William Schuman Documentary*, 4-5.

¹³ Adams, *William Schuman: A Bio-Bibliography*, 4

¹⁴ Rouse, *William Schuman Documentary*, 5.

much emphasis on how to teach music, with not enough attention devoted to the music.¹⁵

In the summer of 1935, Schuman accepted an invitation to study conducting at the Mozarteum in Salzburg, Austria. This afforded him the opportunity to study with Felix Weingartner, Bruno Walter, and Arturo Toscanini. When not focused on his conducting studies, Schuman found time to work on composing his First Symphony for chamber orchestra.¹⁶

After his summer in Europe, Schuman began teaching at Sarah Lawrence College in Bronxville, New York. Many important events in his life took place during the next ten years while he served on the Sarah Lawrence faculty. As a young teacher, he was given opportunities to put his theories about teaching music into practice. His success ultimately developed into the renowned Literature and Materials of Music, a curriculum eventually employed at the Juilliard School.¹⁷

Having established himself as stably employed, Schuman felt at liberty to propose to longtime girlfriend Francis Prince.¹⁸ They actually met in 1931 not long after their mutual friend Frank Loesser told her, “You must meet Bill Schuman because he’s the man you’re going to marry.” Loesser’s prediction became reality on March 27, 1936.¹⁹ Mrs. Schuman proved to be a vital source of

¹⁵ Schreiber and Persichetti, *William Schuman*, 10

¹⁶ Rouse, *William Schuman Documentary*, 6.

¹⁷ Adams, *Schuman: A Bio-Bibliography*, 5

¹⁸ Schreiber and Persichetti, *William Schuman*, 12-13

¹⁹ Rouse, *William Schuman Documentary*, 7.

support throughout her husband's career.²⁰ They had two children—Anthony William (born December 22, 1943) and Andrea Frances (born April 30, 1949).²¹

Schuman had submitted his first symphony and another piece, *Chorale Canons*, for the Beams Prize at Columbia University. Music department chairperson Daniel Gregory Mason oversaw the selection of the winning piece. Though neither piece was selected for the prize, Mason had encouraging things to say about *Chorale Canons*. He was dismissive of the symphony, however, as being too modernistic.²² Although Mason's dismissal discouraged Schuman, he decided to show the work to composer Roy Harris for another opinion.²³ During the summer of 1936, Harris was teaching at the Juilliard School. Biographer Flora Rheta Schreiber wrote this response:

Harris read the score of Symphony No.1 with surgeon-like scrutiny and found it weak. Yet he knew that there was one good thing about it—that the intensity with which the composer wanted it to be good was good, that so fierce had been the desire to write a symphony that a symphony had to be written.²⁴

Schuman ultimately decided to withdraw Symphony No.1 from public view and consideration for publishing after a performance at a Work Progress Authority Composers' Forum Laboratory on October 21, 1936.²⁵ Hearing the work in performance helped him understand what Harris meant by "long on

²⁰ Adams, *Schuman: A Bio-Bibliography*, 5

²¹ Rouse, *William Schuman Documentary*, 8.

²² Schreiber and Persichetti, *William Schuman*, 14-15

²³ Rouse, *William Schuman Documentary*, 8.

²⁴ Schreiber and Persichetti, *William Schuman*, 15

²⁵ Rouse, *William Schuman Documentary*, 8.

thematic material, short on development.”²⁶ Harris admitted Schuman to three summer courses in composition at the Juilliard School. In addition, Harris invited Schuman to his home in Princeton, New Jersey that fall to begin private study.²⁷ During the course of these studies, Harris exposed Schuman to sounds and scores ranging from medieval modes to polyharmony.²⁸

Schuman created a variety of new works throughout 1937. However, it was not until 1938 that he began to achieve wider recognition. Early in that year, The Musicians’ Committee of the North American Committee to Aid Spanish Democracy sponsored a composition contest for the purpose of bringing attention to the plight of victims of the Spanish Civil War. This well-intentioned panel selected Bernard Wagenaar, Roger Sessions, Aaron Copland, and Roy Harris as judges. The winning composition was to receive a public performance, publication, and a recording. Schuman submitted his Symphony No. 2, and it won. Unfortunately, the sponsors failed to raise enough money to deliver the prize.²⁹ Nevertheless, the contest had a positive impact, in that it brought Schuman’s talents to the attention of Aaron Copland, who wrote in the May-June 1938 issue of *Modern Music* that Schuman was “the musical find of the year” and “a composer who is going places.”³⁰

²⁶ Schreiber and Persichetti, *William Schuman*, 16

²⁷ Rouse, *William Schuman Documentary*, 8.

²⁸ Schreiber and Persichetti, *William Schuman*, 15

²⁹ *Ibid.*, 16.

³⁰ Rouse, *William Schuman Documentary*, 9.

Not long after, the WPA Greenwich Village Orchestra and the CBS Radio Orchestra performed Symphony No. 2. While reviews were generally harsh and negative, a young Harvard student named Leonard Bernstein heard the radio broadcast, and ultimately became a lifelong proponent of Schuman's music. Copland was present for both performances, and spoke to Serge Koussevitsky about the work. In February of 1939, Koussevitsky conducted the symphony in performance with the Boston Symphony Orchestra.³¹

While the audience reaction to this performance was less than enthusiastic, Koussevitsky warmly encouraged Schuman, and invited him to compose a work for premiere at a new event. Koussevitsky, along with the American Society of Composers, Authors, and Publishers was planning a Festival of American Music to convene in Boston in the fall of 1939.³²

The *American Festival Overture* was a critical success at its premiere in Boston on October 6, 1939. After the performance, Koussevitsky told Schuman, "Fine! Now you must begin to hate Roy Harris!" His intention was to challenge Schuman to find his own voice as a composer.³³

While Schuman completed a number of well-received works in the 1940s, two events stand out as sealing his reputation as a composer. His Symphony No. 3 was completed in January of 1941. In the spring of the following year, it won the first annual Music Critics' Circle Award "for the best new American

³¹ Schreiber and Persichetti, *William Schuman*, 17

³² Rouse, *William Schuman Documentary*, 9.

³³ Schreiber and Persichetti, *William Schuman*, 19

orchestral work performed in New York during the current season.”³⁴ In 1943, Schuman earned the first Pulitzer Prize in music for *A Free Song*, a secular cantata for chorus and orchestra.³⁵

It was during this prolific time in his career that Schuman wrote his first work for wind band. He composed *Newsreel in Five Shots* for the Pennsylvania State College Band in 1941, which premiered in 1942.³⁶ Further, Schuman had begun to write chamber works and a piano concerto in addition to the larger scale choral and orchestral pieces. He also wrote two film scores and his first ballet, *Undertow*.³⁷

In late 1943, Schuman finished the *William Billings Overture* for orchestra. Although he eventually withdrew the piece its creation was significant in that it would ultimately form the basis of the *New England Triptych*, which has become one of Schuman’s most performed compositions.³⁸

Carl Engel was the president of G. Schirmer Publishing Company, which published its first Schuman piece in 1938. The relationship between Engel and Schuman had evolved into a close friendship. Engel requested and received the first opportunity to view each new Schuman piece that was ready for publication. When Engel died suddenly in 1944, Schuman was offered a position at

³⁴ Keats, “William Schuman,” 71.

³⁵ Rouse, *William Schuman Documentary*, 10

³⁶ Schreiber and Persichetti, *William Schuman*, 23

³⁷ Rouse, *William Schuman Documentary*, 10

³⁸ Adams, *Schuman: A Bio-Bibliography*, 9 10.

Schirmer—director of publications. Though it was difficult to end his tenure at Sarah Lawrence College, Schuman accepted the offer.³⁹

Within a week on the new job, however, James Warburg and John Erskine approached Schuman about another opportunity. Both were members of the Board of Directors at the Juilliard School of Music. Independently, both had decided that Schuman was the ideal candidate to replace outgoing school president Ernest Hutcheson. Warburg was familiar with the growth and success of the music department at Sarah Lawrence, where his daughter had studied with Schuman. Erskine had become acquainted with Schuman's work as a composer through his own dealings with Schirmer, and through collegiate panel discussions at music conferences in New York.

Initially, Schuman declined the proposition, believing he would not be given a free hand by such a powerful board of directors. When he finally agreed to a panel interview, he proposed such sweeping changes he was convinced that the panel would no longer be interested in pursuing him as a candidate. To his surprise, they formally offered him the presidency. Schirmer released him from his contract, providing that he stay on as an advisor. Schuman remained with Schirmer in this capacity until 1952.⁴⁰

During his 17-year tenure at Juilliard, Schuman accomplished many of the sweeping changes proposed at his initial interview. In the first year, he succeeded in merging the Juilliard Graduate School and the Institute of Musical Art. This

³⁹ Keats, "William Schuman," 72.

⁴⁰ Schreiber and Persichetti, *William Schuman*, 28-30

was no small feat—while both schools were loosely affiliated, each operated under its own autonomy. Schuman accomplished the merger without radically changing the established programs of the many distinguished applied faculty, many of whom had international reputations and influence.⁴¹

Schuman envisioned a program that would include more modern music in public performances and curriculum, and employ new approaches to teaching. To accomplish these goals, he recruited Norman Lloyd as director of education, Mark Schubart as director of public activities, and many other artist/teachers, including Robert Shaw, Thor Johnson, Peter Mennin, Vincent Persichetti, Robert Ward, Richard Franko Goldman, and many others. Lloyd and Schubart were particularly helpful allies in the establishment of a new theory department. Schuman established this department as the core of the curriculum in his third year.⁴²

Schuman envisioned a program where teaching the rudiments of music and its requisite skills and techniques would not be separated from the music. This program came to be called Literature and Materials of Music (L&M). It was set up to run parallel with each student's major study course, complementing applied study. Sheila Keats, a Juilliard alum and former Schuman student states that L&M

...represents an approach, a philosophy, rather than a method, for the point of the program lies in its very *lack* of method or regimentation, in its dependence upon a built-in flexibility. Each instructor is given a relatively free hand to introduce and refine his students' theoretical skills and

⁴¹ Rouse, *William Schuman Documentary*, 13

⁴² Schreiber and Persichetti, *William Schuman*, 31.

knowledge, to teach as he thinks best. The emphasis in all study is laid upon music; students are expected to derive theoretical principles and compositional practices through studying scores, preparing works for performance in class, and writing music.⁴³

Other accomplishments while at Juilliard included a revitalization of the opera program and the establishment of a dance program. In each instance, Juilliard developed a reputation as a school that included new contemporary works along with traditional repertoire.⁴⁴

Schuman established the Juilliard String Quartet as a group that would teach and perform new works, actively seeking commissions from composers. From its inception in May of 1946 to the present, the Juilliard String Quartet continues to inspire the creation of string quartets.⁴⁵

By maintaining a rigorous and regimented work schedule, Schuman continued actively composing. While at Juilliard, he wrote numerous choral and chamber works, and a violin concerto. His Sixth Symphony was completed in 1948. The ballet *Judith* was written for Martha Graham, who had joined the Juilliard dance faculty. *Judith* was the first dance piece ever commissioned by a symphony orchestra (Louisville) for performance on a concert program.⁴⁶

In 1950, Schuman completed a commissioned work for school band directors in Michigan. *George Washington Bridge* was first performed at the

⁴³ Keats, "William Schuman," 73.

⁴⁴ Rouse, *William Schuman Documentary*, 14

⁴⁵ Adams, *Schuman: A Bio-Bibliography*, 11.

⁴⁶ *Ibid.*, 13.

Interlochen International Music Camp in July of the same year.⁴⁷ Today, this often-performed work is included on many state festival lists as suggested repertoire.

Other significant large ensemble works Schuman composed while at Juilliard include his opera *The Mighty Casey*, the orchestral piece *Credendum*, and a three-movement work that has become his most frequently performed—the *New England Triptych*. This expansion of the withdrawn *William Billings Overture* was commissioned by André Kostelanetz, who premiered it with the University of Miami Symphony Orchestra in late October of 1956. Two weeks later, Kostelanetz conducted it in a performance with the New York Philharmonic Orchestra. Schuman has written band versions based on all three movements—*Be Glad Then, America* (1975), *When Jesus Wept* (1958), and *Chester* (1956).⁴⁸

As early as the mid-1950s, a group of civic leaders in New York City was planning to build a performing arts complex that would serve as a new home for the New York Philharmonic and the Metropolitan Opera. This facility would be named the Lincoln Center. It would also contain a repertory theater, a library and museum specifically for the performing arts, a place for ballet, and an affiliation with an academic institution. Schuman wanted the Juilliard School to be the educational branch. After a considerable amount of lobbying, he convinced the Lincoln Center Board that Juilliard was the best choice.⁴⁹

⁴⁷ Schreiber and Persichetti, *William Schuman*, 30-31.

⁴⁸ Keats, “William Schuman,” 74.

⁴⁹ Rouse, *William Schuman Documentary*, 19

In May of 1959, construction began on the first Lincoln Center building, Philharmonic Hall. John D. Rockefeller III was the Lincoln Center president at the time, but he felt that a professional administrator should have the position. The board selected General Maxwell D. Taylor, who was a retired U. S. Armed Forces Chief-of-Staff, but Taylor was called to Washington to serve as an advisor to President Kennedy during the Cuban Missile Crisis. The board then asked Schuman to take the post. He was excited about the challenges and possibilities and accepted the offer. His selection addressed the concerns of many in the New York City arts community.⁵⁰

Schuman officially began his tenure as President of the Lincoln Center in January of 1962. He oversaw the completion of the buildings, dealing with conflicts regarding aesthetics and acoustics along the way. More significantly, he fostered the beginning of numerous artistic institutions: the Film Society, the Chamber Music Society, and the Great Performers Concert Series—all of which continue to operate today. Just as Schuman broadened repertoire lists to include modern music at Juilliard, he added the Music Theater of Lincoln Center Program, enlisting the aid of Richard Rodgers. He also engaged André Kostelanetz to conduct a summer “Promenade” series with the New York Philharmonic, which included popular music.⁵¹

Schuman invited his Juilliard associate Mark Schubart to oversee educational activities at the Lincoln Center. Together they envisioned a Teachers’

⁵⁰ Ibid., 20.

⁵¹ Adams, *Schuman: A Bio-Bibliography*, 16-18.

Institute for public school teachers, including a Student Program to bring the arts to the children in the New York City schools. While this work began with Schuman and Schubart, it was not carried into completion until 1975.⁵²

At first, Schuman was able to maintain his career as a composer. Most notably, he completed the Eighth Symphony and an orchestral version of a Charles Ives piece for organ, *Variations on "America."* Ultimately, his creative output became increasingly limited by the administrative demands of the Lincoln Center.⁵³ Programs and artistic offerings continued to expand, and financial resources became increasingly strained. A mild heart attack in April of 1968 led to a decision to retire in December to focus on composing, writing and lecturing.⁵⁴

While the last years at the Lincoln Center limited Schuman's compositional output, some works were completed. Three of the most notable pieces were the Ninth Symphony, the *Dedication Fanfare* for concert band, commemorating the newly completed Gateway to the West Arch in St. Louis, and *To Thee Old Cause*, written for the New York Philharmonic Orchestra to celebrate its 125th anniversary. These pieces were written in 1968 after a three-year hiatus from composing.⁵⁵

After his retirement, Schuman was surprised and pleased to find himself free to devote himself fully to composition, with complete control over when he might choose to engage in lecturing or writing. In an interview with *The New*

⁵² Rouse, *William Schuman Documentary*, 20

⁵³ Adams, *Schuman: A Bio-Bibliography*, 19.

⁵⁴ Rouse, *William Schuman Documentary*, 21-22.

⁵⁵ Adams, *Schuman: A Bio-Bibliography*, 19.

York Times, he said, “For the first time in thirty-five years, I am no longer under an institutional umbrella, and I can report total sunshine.”⁵⁶

In spite of his optimistic vision of the future, Schuman’s overall compositional output slowed after his retirement from the Lincoln Center. Even so, he completed over thirty new works ranging from solo chamber pieces to his Tenth Symphony.⁵⁷ Two works from this period are *In Praise of Shahn: Canticale for Orchestra* and *Chester: Variations for Piano*. This piece was on the mandatory repertoire list for the 1989 Van Cliburn competition in Fort Worth, Texas.⁵⁸

Many of these pieces were new settings of his previous works, including an arrangement of *Be Glad Then, America* from the *New England Triptych* for concert band. From “The Lord Has a Child,” a song Schuman composed in 1956, he created a piece entitled *American Hymn: Orchestral Variations on an Original Melody*. Schuman had also written a set of variations on the same theme for band. It was commissioned for the 50th anniversary of the American Bandmasters Association and premiered by the Marine Band in 1981.⁵⁹ “The Lord Has a Child” was used in Schuman’s last composition, set for mixed chorus and brass quintet in 1990—a commission for the 350th anniversary of Greenwich, Connecticut.⁶⁰

⁵⁶ Rouse, *William Schuman Documentary*, 26.

⁵⁷ Adams, *Schuman: A Bio-Bibliography*, 20.

⁵⁸ *Ibid.*, 24.

⁵⁹ *Ibid.*, 22.

⁶⁰ *Ibid.*, 24.

William Schuman maintained a busy schedule—composing, revising previous works, and giving interviews—until his death on February 22, 1992. He died of heart failure after a hip surgery. While many tributes appeared in the media following his death, his friend Leonard Bernstein wrote these words for *William Schuman: Documentary*, a biography written by Christopher Rouse in 1979:

...I have come to know this man and his music in a way that can be described only as loving. I have rarely met a composer who is so faithfully mirrored in his music; the man *is* the music. We are all familiar with the attributes generally ascribed to his compositions: vitality, optimism, enthusiasm, long lyrical line, rhythmic impetuosity, bristling counterpoint, brilliant textures, and dynamic tension. But what is not so often remarked is what I treasure most: the human qualities that flow directly from the man into the works—compassion, fidelity, insight, and total honesty. Compassion is the keynote; it is the mark of a man, and, for me, the mark of this man's music.⁶¹

⁶¹ Rouse, *William Schuman Documentary*, vi.

CHAPTER 3

WILLIAM BILLINGS BIOGRAPHY

William Billings was born in Boston, Massachusetts on October 7, 1746. His father, William Sr., was a shopkeeper. Billings had a small amount of formal education, but it ended when his father died in 1760, leaving very little in the family estate. William Jr. became the primary breadwinner at age fourteen, becoming an apprentice to a tanner.¹

Billings is often identified as the first American to attempt to make a living solely as a musician.² Although there were periods of time when his work in music provided an adequate living wage, public records in Massachusetts indicate that he worked as a tanner more often than not throughout his life.³

The Singing-School Movement in New England likely came about due to concerns voiced by ministers of local Puritan congregations about the quality of hymn singing. Billings learned to sing, and ultimately became a singing-school master as a part of this movement.⁴ The Billings family attended the New South Congregationalist Church near their home in Boston. The church choir leader, John Barry, was an established singing-school master. Barry may have been a profound source of musical training. The earliest evidence of a singing-school led

¹ David Phares McKay and Richard Crawford, *William Billings of Boston: Eighteenth Century Composer* (Princeton, New Jersey: Princeton University Press, 1975), 30-33.

² H. Wiley Hitchcock and Kyle Gann, *Music in the United States: A Historical Introduction*, 4th ed., Prentice Hall History of Music Series (Upper Saddle River, New Jersey: Prentice Hall Publishing, 2000), 10.

³ McKay and Crawford, *William Billings of Boston*, 34 35.

⁴ Hitchcock and Gann, *Music in the United States*, 7.

by Billings, a notice of invitation to a school in the *Boston Gazette* in 1769, lists Barry as an associate.⁵

In a music copyright petition in Boston in 1772, Billings listed “singing master” as his vocation. He led singing-schools in many places in New England through 1786. As late as 1798, he listed himself in the Boston city directory as “singing master.” It was much later in history that Billings would come to be known primarily as a composer.⁶

Billings is generally regarded to have been a self-taught composer. He likely learned the rudiments of his style of composition by studying collections of hymns and the sacred choral works of psalmodists from England. As his compositional skills evolved, he may have picked up his use of key modulation with help from Hans Gram, an immigrant from Denmark who was living in Boston.⁷

Billings had strong views about his independent approach to composition, and encouraged other composers to follow suit. In the introduction to his first published collection, the *New England Psalm-Singer*, he wrote:

For my own Part, as I don't think myself confin'd to any Rules for Composition laid down by any that went before me, neither should I think (were I to pretend to lay down Rules) that any who came after me were any ways obligated to adhere to them, any further than they should think proper: So in fact, I think it is best for every *Composer* to be his own *Carver*.⁸

⁵ McKay and Crawford, *William Billings of Boston*, 36.

⁶ *Ibid.*, 39-40.

⁷ Kroeger, Karl, “William Billings,” *Grove Music Online* ed. L. Macy (Accessed 10 October 2003), <http://www.grovemusic.com>

⁸ McKay and Crawford, *William Billings of Boston*, 55.

Billings's approach to most of his pieces was additive. The primary melody was written for the tenor voice, followed by a bass part that served as a counter-melody. The soprano part was then written to complement the tenor and bass parts. Finally, the alto part was used to add any missing harmony pitches. Billings wanted everyone who attended his singing schools to enjoy a melodically interesting part. When he wrote, he wanted section members to view their part as melodic and important.⁹ He was particularly enthusiastic about fusing tunes, as this contrapuntal form complemented this process. In his preface to *The Continental Harmony*, he wrote this explanation:

There is more variety in one piece of fusing music than in twenty pieces of plain song...The audience are most luxuriously entertained, and exceedingly delighted; in the mean time, their minds are surprisingly agitated, and extremely fluctuated...Now the solemn bass demands their attention, now the manly tenor, now the lofty counter (alto), now the volatile treble (soprano), now here, now there, now here again—O enchanting! O ecstatic! Push on, push on, ye sons of harmony.¹⁰

Billings composed, with almost no exception, for four-part unaccompanied chorus. His hymn tunes, fusing tunes, canons, anthems, and set-pieces total over 340 in number. Most of these pieces were published in collections or tune books. *The New-England Psalm-Singer* was published in Boston in 1770. It was the first tune book written by one composer in America. Other Billings collections included *Music in Miniature*, *The Psalm-Singer's Amusement*, *The Suffolk Harmony*, *The Continental Harmony*, and *The Singing Master's Assistant*, which was the most successful work, with four editions.

⁹ Kroeger, Karl, "William Billings," *Grove Music Online*.

¹⁰ Hitchcock and Gann, *Music in the United States*, 13.

Publishing laws in early America were vague and enforced with very little consistency. As a result, Billings did not greatly profit from these publications.¹¹

For texts, Billings favored the poetry of Isaac Watts. He also relied on a small number of other poets, and wrote some texts himself, using the poetry of Watts as a model. He also paraphrased scripture to suit his music, particularly when composing longer anthems.¹²

Billings was a supporter of the colonial cause in the Revolutionary War. He maintained friendships with highly influential American contributors to the war effort, including Paul Revere and Samuel Adams. While most of his compositions were sacred, he wrote a handful of secular songs, including *Chester*.¹³

For a time, Billings did achieve significant success as a singing master. During the early and middle 1780s, he was able to rent a pew at the Hollis Street Congregational Church, and purchase a home for his family. Billings married Lucy Swan in 1784. They had nine children. Six of the children outlived their parents. This brief period was the only time in his career where he achieved a measure of social acceptance outside the church community in the stilted Boston society.¹⁴

¹¹ Kroeger, Karl, "William Billings," *Grove Music Online*.

¹² Ibid.

¹³ Ewen, David, *Music Comes to America* (New York: Allen, Towne and Heath, Inc., 1947), 6.

¹⁴ Kroeger, Karl, "William Billings," *Grove Music Online*.

In the late 1780s, the popularity of the singing schools began to decline as ministers and their congregations gradually shifted toward a preference for sacred music from Europe. As Billings and other singing masters were successful in spreading music literacy, many of their former students used their skill to focus on the music from the Old World. In this way, the singing masters contributed to their own fall from popularity.¹⁵

Toward the end of his life, Billings dealt with financial problems related to the decline of the singing schools. In 1790, a group of choristers in Boston arranged for a benefit concert on his behalf. In 1794, *The Continental Harmony* was published as an act of charity. While helpful, these gestures only served to address his financial concerns for brief periods. Further, Lucy Billings died in 1795, leaving him with six young children. By the time he died in 1800, he had very little estate. His burial place is unknown, possibly in an unmarked grave in the Boston Common cemetery.¹⁶

The Reverend William Bentley was a contemporary of Billings, and a supporter of his efforts to support and improve the quality of church music. When Bentley heard that Billings had died, he added these words to his diary:

...he may justly be considered the father of our new England music. Many who have imitated have excelled him, but none of them had better original power... He was a singular man, of moderate size, short of one leg, with one eye, without any address, and with an uncommon negligence of person. Still he spoke and sang and thought as a man above the common abilities. He died poor and neglected and perhaps did too much neglect himself.¹⁷

¹⁵ McKay and Crawford, William Billings of Boston, 158-59.

¹⁶ Ibid., 160.

¹⁷ Ibid., 186.

William Schuman felt affinity for William Billings and his music for reasons beyond their shared New England heritage. Both were largely self-taught in music. As musicians, both viewed singing as their primary mode of performance, and their first creative tool for composition.

Billings and Schuman invented their own approaches to creating music. They both employed counterpoint similarly and valued the democratic sharing of melody with all the voices above other elements. Further, they practiced the belief that phrase length should serve the melody, and that melody should not necessarily serve symmetry.

As their careers began, both struggled to establish themselves as teachers. Billings worked to dissuade negative public perception of his appearance and physical limitations, while Schuman was challenged by a remarkably late start in formal musical training. Throughout their careers, both passionately articulated their views on music and music teaching, and pursued their ambitions by seeking to establish rapport with highly influential people.

Billings and Schuman developed and employed administrative skills to achieve their musical goals. Billings organized and led numerous singing schools, and Schuman presided over the Juilliard School and the Lincoln Center.

William Billings overcame his lack of formal training and other limitations by virtue of self-discipline, ambition, and devotion to music. The next chapter relates the history of Schuman's *Be Glad Then, America*, which was built on melodies conceived by Billings. *Be Glad Then, America* reflects Schuman's

desire to pay tribute to Billings as a composer by combining his music with another whose ambitions and achievements parallel his own.

CHAPTER 4

NEW ENGLAND TRIPTYCH AND THE WIND BAND SETTING OF BE GLAD THEN, AMERICA: THEIR HISTORY

In addition to his classroom responsibilities, Schuman led a student choir during his tenure at Sarah Lawrence College. In this capacity, he periodically received samples of choral publications in the mail. One of these samples was a new edition of a William Billings anthem. Schuman became intrigued with Billings's compositions, and began to program them with his choir. *When Jesus Wept* was a particular favorite.¹⁸

In an interview with oral historian Vivian Perlis, Schuman explained how and why the *William Billings Overture* was written:

...eventually I went down to the New York Public Library and got permission to go into the sacred inner chambers, where I examined the original manuscripts of Billings. I became fascinated with his work, and it seemed to be—it just struck a responsive chord in me, and I felt that it was—that he had feelings which I recognized as being wholly akin to my own.

So I got the idea really rather naturally of thinking of his music in connection with my own, and of creating a piece which could not be variations on themes by William Billings but would actually take his music and attempt to put it through my own mill, and what would come out would be pure Schuman, but through the eyes of Billings, or pure Billings through the eyes of Schuman—whichever you wanted it to be. But it would be using those materials as though they were my own. Indeed I felt that they were my own, and my idea was to see whether I could capture the spirit in terms of my own language.

¹⁸ William Schuman, interview by Vivian Perlis, 5 March 1977, interview 46 a-hh, transcript page 183, Oral History of American Music Museum, New Haven, Connecticut.

So I wrote an overture that I called *William Billings Overture*, and it consisted of the use of materials found in *Be Glad Then, America*, the rhyme *When Jesus Wept*, and the anthem and marching song *Chester*.¹⁹

In 1944 the New York Philharmonic premiered and eventually recorded the *William Billings Overture* with conductor Arthur Rodzinski.²⁰ Unfortunately, this premiere and recording were overshadowed by the premiere/recording of the Dimitri Shostakovich Seventh Symphony. While Schuman believed that the overture had many desirable assets, he withdrew it because he was dissatisfied with its format—the overture seemed to contain too much material for a single movement work.²¹

In 1955 André Kostelanetz was the conductor of the New York Philharmonic. He also conducted a student orchestra at the University of Miami. Kostelanetz spoke to Schuman about commissioning a piece, but he expressed concern that Schuman's best works were too difficult to prepare within a reasonable amount of rehearsal time for a university orchestra.²² In December of 1955, Schuman wrote Kostelanetz to ask if he would like to commission an expanded version of the *William Billings Overture*. The proposed piece would be a three-movement work with each movement based on a Billings composition.²³

¹⁹ Ibid., 184-85.

²⁰ K. Gary Adams, *William Schuman: A Bio-Bibliography* (Westport, Connecticut: Greenwood Press, 1998), 37.

²¹ Schuman, Perlis interview, 5 March 1977, interview 46 a-hh, 185-86.

²² Ibid.

²³ William Schuman, New York City, personal letter to André Kostelanetz, Miami, 14 December 1955, William Schuman Collection (JPB-87-33 Box 178 Folder 4), New York Performing Arts Library.

The first movement used phrases and melodic fragments from an anthem Billings wrote for Fast Day entitled *Mourn, Mourn*. The phrase “Be glad then, America!” comes from the anthem text. The second movement was based on the canon *When Jesus Wept*. The third movement was a theme statement with variations based on the song *Chester*. While most Billings compositions were based on texts written by Isaac Watts,²⁴ Schuman chose selections in which Billings wrote the text as well as the music.

Kostelanetz was apparently satisfied that his concerns regarding composition quality and rehearsal time had been addressed. Two weeks after he premiered the work with the University of Miami Orchestra (October 26, 1956), he introduced the piece in New York City with the New York Philharmonic Orchestra (November 3, 1956).²⁵

Schuman has referred to the *New England Triptych* as “my C-sharp minor prelude,” in reference to the highly popular Rachmaninoff piece. His orchestration of a Charles Ives piece for organ, *Variations on America*, is the only orchestral work that has been performed more widely than the *New England Triptych*. Up until 1977, Schuman claimed that these two pieces had been performed and recorded more often than all his other compositions combined.²⁶

In 1956, the Alpha Chapter of a National Band Fraternity, Pi Kappa Omicron, commissioned Schuman to write a piece for concert band. Schuman

²⁴ Kroeger, Karl, “William Billings,” *Grove Music Online* ed. L. Macy (Accessed 10 October 2003), <http://www.grovemusic.com>

²⁵ Adams, *Schuman: A Bio-Bibliography*, 45.

²⁶ Schuman, Perlis interview, 5 March 1977, interview 46 a-hh, 186-87.

decided to use the third movement of the *New England Triptych*, expanding its length and writing new variations.²⁷ The University of Louisville Band premiered *Chester* in 1957.²⁸

Chester was not the first commission Schuman received for band. He composed *Newsreel in Five Shots* for the Pennsylvania State College Band in 1941.²⁹ A group of band directors from Michigan commissioned *George Washington Bridge* in 1950 for the Interlochen National Music Camp Band.³⁰

Later, in 1957, Schuman arranged *When Jesus Wept* for the Goldman Band. Richard Franko Goldman conducted its premiere in New York City in 1958.³¹ Unlike the other *Triptych* movements, this setting parallels the orchestral version in form, overall texture, expressive markings, and the number of measures.

Initially, Schuman did not intend to publish a band version of the first movement, *Be Glad Then, America*. He completed a band transcription in October of 1956,³² but did not release it for publication. Over the years, he received requests from band directors to complete the *Triptych*, making its first movement available for wind band. Some offered to arrange it for him, including

²⁷ Susan Creasap and Rodney C. Schueller, *Teaching Music through Performance in Band, Volume 2*, Richard Miles, ed., "Chester" (Chicago: GIA Publications, Inc., 1998), 432.

²⁸ Adams, *Schuman: A Bio-Bibliography*, 44.

²⁹ Schuman, Perlis interview, 5 March 1977, interview 46 a-hh, 153-54.

³⁰ Adams, *Schuman: A Bio-Bibliography*, 41.

³¹ *Ibid.*, 48.

³² William Schuman, *Be Glad Then, America* unpublished manuscript, October 1956, Schuman Archives, Library of Congress, Washington, D. C.

band directors James Jorgenson and Joseph Albright. Jorgenson wrote to Schuman in 1972, asking for permission to arrange *Be Glad Then, America* for an honor band he was taking on a European tour. He wanted to program all three movements. Schuman responded, expressing concern that the string parts, particularly in the development section, were not practicable for wind instruments. Jorgenson insisted he would still like to try, and Schuman granted written permission, but the Schuman Archives contain no further exchanges between Schuman and Jorgenson.³³

Joseph Albright wrote a band transcription of *Be Glad Then, America* in 1973. He sent a copy to Schuman for approval. Schuman wished to be objective in his assessment. He sent copies of the transcription to his friend Vincent Persichetti, and to Arnold Broido, who was in charge of publications at Presser Music Publishing Company. All three decided the transcription was inadequate, although Albright had carefully followed Schuman's scoring suggestions from apparent previous meetings or correspondence. In his response to Albright, Schuman explains his intentions, and sheds some light on why the first movement was not set for band with the other two movements:

The more I think about the band transcription for *Be Glad Then, America*, the more I realize that I will have to do it myself...I am convinced that I must bring compositional imagination to the project and be less literal if I am to make a really good-sounding piece for band from the orchestral version...Since Presser did not wish to publish your version, I think that now I should take a crack at it myself.

The above, I know, will be disappointing to you, but I hope I can alleviate that disappointment by coming through with a workable arrangement on a project

³³ William Schuman, New York City, personal letters exchanged with James Jorgenson, Redlands, California, 12 and 28 April 1972, William Schuman Collection (JPB-87-33 Box 145 Folder 15), New York Performing Arts Library.

I had previously undertaken and abandoned but in which interest was rekindled by your efforts...³⁴

Schuman and Presser Publishing Company ensured that the long awaited publication of the first movement of *New England Triptych* for wind band was well publicized. It was recorded by the Arkansas Tech University Band with conductor Gene Witherspoon in late 1975 and included on a commemorative album for the 100th anniversary of the J. W. Pepper Music Company.³⁵ At Schuman's behest, the Goldman Band also featured it in a concert in New York City during their 1976 summer season.³⁶

Sales of *Be Glad Then, America* were brisk in its first year of publication, reflecting enthusiasm for Schuman's work and the attractive prospect of presenting all three movements of *New England Triptych* in wind band concerts. *Chester* and *When Jesus Wept* continued selling steadily, but *Be Glad Then, America* purchases dropped off dramatically after a year for reasons discussed in chapter five.³⁷

³⁴ William Schuman, New York City, personal letter to Joseph Albright, Scarsdale, New York, 6 March 1974, William Schuman Collection (JPB-87-33 Box 145 Folder 4), New York Performing Arts Library.

³⁵ J. W. Pepper Music Company Advertisement, *Accent* 1 No. 3, January/February 1976, 16.

³⁶ Allen Hughes, "Music: Goldman 'Spirit of '76'," *New York Times*, 25 June 1976, 24.

³⁷ William Schuman, personal sales/residuals ledger 1974-1978, William Schuman Collection (JPB-87-33 Box 142 Folder 1), New York Performing Arts Library.

CHAPTER 5

PERFORMANCECHALLENGES IN *BE GLAD THEN, AMERICA* AND REASONS TO CONSIDER REVISIONS

To the present, *Be Glad Then, America* has been performed and recorded considerably less than *When Jesus Wept* and *Chester*. One explanation for this difference is that these two Billings compositions are more recognizable than the anthem *Mourn, Mourn*, which forms the basis of the melodic material used in *Be Glad Then, America*. While familiarity of material could be a significant factor, this chapter will discuss two other challenges that are not impacted by name or melody recognition.

These challenges become apparent after a wind band conductor becomes acquainted with the score or begins rehearsal and include a prohibitive number of errors in the full score and individual parts, along with an unusually high recurrence of extreme upper-register notes, making technique, balance, and uniform intonation less accessible to many bands.

Errata

In a 1986 interview with John Clark, Schuman acknowledged that he generally made a substantive number of errors in his manuscripts, but most were

corrected in the published versions.¹ Unfortunately, the published full score and parts for *Be Glad Then, America* contain considerably more total errors than the other two settings when compared to the original orchestral and band scores, as shown in the table below:

Table 1. Errata Comparison of *Be Glad Then, America*, *When Jesus Wept*, and *Chester*

	Full score errors	Errors in individual parts
<i>Be Glad Then, America</i>	69	52
<i>When Jesus Wept</i>	3	1
<i>Chester</i>	3	46

Source: Author, excepting *Chester*: Topolewski, Timothy. *Errata Studies for the Wind Band Conductor, Volume 1*. (Potsdam, New York: Timothy Topolewski, 1990), 3.

The low number of errors in *When Jesus Wept* is likely due to its many similarities to the orchestral version. It is the only band setting from *New England Triptych* that is parallel to the orchestral movement, including the form and the total number of measures. While a substantive number of errors have been found in the individual parts for *Chester*, wind band conductors have been more tolerant of the errors since the full score is more accurate. Individual part errors are easier to correct as a result. In contrast, the large number of errors in the full score for *Be Glad Then, America* would serve to discourage many conductors during the course of preparation for performance.

¹ John W. Clark, "William Schuman on His Symphonies: An Interview," *American Music* 4, No. 3 (Fall 1986), 335.

Errors in the full score and individual parts for *Be Glad Then, America* are listed in Appendices A and B.

High Range Issues

Range and balance challenges in *Be Glad Then, America* are related to an unusually frequent amount of individual parts scored in the high register. When compared to *When Jesus Wept* and *Chester Overture*, little difference is found in the top of the range for each instrument. However, *Be Glad Then, America* employs considerably more high notes in all parts, including second, third and other section parts. A small exception would be in *Chester*, where the string bass and tuba parts are prevalently higher.

Further, there is employment of at least four pitches that rarely occur for these instruments in large ensemble works of any difficulty level: altissimo B-flat in the second flute (mm. 228-29), altissimo G-sharp in the second clarinet (mm. 211, 295-98), G-sharp above the staff in the fourth horn (mm. 87-91, 95-96), and A-flat above middle C in the third trombone (mm. 251-52).

For non-professional wind bands, preparing a six-minute piece with a large number of high-register passages as scored in *Be Glad Then, America* causes concern for stamina as well as consistency in tuning and pitch accuracy. Band conductors who might wish to program all three pieces as homage to the original *Triptych* could be dissuaded by practical issues such as fatigue.

A comparison of high register occurrences between *Be Glad Then, America* and three other pieces is charted in Appendix D. The comparison

includes *Chester*, *When Jesus Wept*, and *American Hymn: Variations on an Original Melody*. *American Hymn* is included because it was composed in 1981, six years after *Be Glad Then, America* was published. *American Hymn*'s moderate use of high register, which is more closely related to his earlier scoring of *Chester* and *When Jesus Wept*, suggests the extreme high register use in *Be Glad Then, America* is an exception to his common practice rather than a product of Schuman's advanced experience.

Further evidence of Schuman's responsiveness to practicality lies in the fact that the *New England Triptych* commission requested that the composer take into consideration the limitations of rehearsal time.²

Reasons to Consider Revisions

Before proposing to revise any large ensemble score, this question should be answered: Will score revisions for increased accessibility compromise the composer's intent?

William Schuman was an acclaimed composer—an important figure in the history of 20th century music. He successfully wrote works for large ensembles, including wind bands. For wind band conductors this is especially significant in that a consensus of growing appreciation exists for pieces composed specifically for winds and percussion. Although *Be Glad Then, America* and *Chester* were originally composed as movements of an orchestral work, Schuman wrote new settings of each for wind band. If accessibility challenges were to be addressed

² William Schuman, interview by Vivian Perlis, 5 March 1977, interview 46 a-hh, transcript pages 186-87, Oral History of American Music Museum, New Haven, Connecticut.

successfully, the wind band community would likely welcome an original composition by a highly regarded composer.

Schuman originally wrote *New England Triptych* as an expansion or revision of his own *William Billings Overture*. He complied with the commissioner's request to write a piece that could be prepared and performed with less rehearsal time. A promotional release from the publisher, Theodore Presser Company stated, "The simplicity of the score offers few, if any, musical problems for either small or large orchestras."³ Rather than being labeled and discounted as a simplified version, *New England Triptych* became a repertory piece recorded by major orchestras.

Schuman voiced his own opinions regarding the accessibility of his music for wind bands in interviews with Vivian Perlis and Ev Grimes. In a discussion of his first composition for band, *Newsreel in Five Shots*, he told Perlis that

...one of the things I wanted to do was to write music that could be performed by kids, because I love kids...I wanted to write for large numbers of performers who weren't necessarily of professional caliber, so the only thing you have at your disposal really [for that] is chorus and band. That's why I've done a lot of each over the years. That was my first experience.

I got better at it after that because the *Newsreel* is too difficult to play in terms of its musical content, I would say—a mistake I've made more than once...If it were a practical mistake, it wouldn't be worth mentioning. That would just be a misdemeanor. But as a musical mistake, it's a crime!⁴

In a later interview, he also told Perlis

³ Theodore Presser Publishing Company, promotional brochure for *New England Triptych*, circa 1957, William Schuman Collection (JPB-87-33 Box 178 Folder 1), New York Performing Arts Library.

⁴ William Schuman, interview by Vivian Perlis, 5 March 1977, interview 46 a-hh, transcript page 154, Oral History of American Music Museum, New Haven, Connecticut.

...the thing that always—just delights me, is when members of symphony orchestras—this happens all the time—come up to me, brass players saying that I first knew your music in high school when I played *George Washington Bridge*, or I played the *Chester Overture*. And when I wrote those pieces, I always had that in mind. I love these young players to experience this music while they're very young, and they've all remembered that. It's amazing.⁵

When Ev Grimes asked Schuman why he wrote for less than professional organizations such as high school choirs and bands, he said,

Because I'm a citizen. And there's nothing quite as exciting as going into a high school and having everybody love what you wrote, and singing it year after year, and asking you for more and more. And the bands—if I write a piece for band, every band that is worth anything plays it. The symphonic audiences don't really care if you ever write another piece as long as you live. But the people in music education do...All the music I have written since I was twenty-five are still in print, still used in the schools.⁶

In the same interview, Schuman went on to clarify his own definition of composer's intent when writing for non-professional ensembles:

I also find it very interesting musically never to write down [to a performing group]—I've never written down. If I write something for the high school band and make whatever compromises are needed, *the compromises are in the techniques of writing but not in the material I'm writing*.⁷

Another means to determine whether Schuman might be receptive to score changes would be to view his handling of flexibility in his published scores. Composers add cue notes and ossia parts with flexibility and accessibility in mind. The following cue notes are employed in *Be Glad Then America*: A

⁵ William Schuman, interview by Vivian Perlis, 19 July 1990, interview 46 pp-qq, transcript page 14, Oral History of American Music Museum, New Haven, Connecticut.

⁶ Ev Grimes, "Ev Grimes Interviews William Schuman," *Music Educators Journal* 72, No. 8 (April 1986), 47.

⁷ Ibid. (italics added).

baritone horn solo is cued in the tenor saxophone part in mm. 152-58, and a piccolo/oboe duet is cued in the flute and alto saxophone parts, respectively, in mm. 259-67. Cue notes are also employed in *Chester*: Euphonium for bassoon in mm. 1-16, and second trumpet as an optional reinforcement to first trumpet in mm. 212-19. Ossia parts for alto and bass clarinet were written for *Chester*, and included in the full score in anticipation that the original part might be too difficult for members of some ensembles.

As mentioned earlier, Schuman was unwilling to compromise his musical material. As a composer, he considered melody to be the most important element, and the preservation of melodic clarity to be critical. Vincent Persichetti, who collaborated with Flora Rheta Schreiber in Schuman's first biography, described a "melodic clue" to assist in analyzing his compositions:

Schuman's music springs from a single lexicon of thought. Its profile is strong and definite, and there is an overall clarity. A conductor once dismissed his music with 'But I want music with melodies.' Schuman replied, 'It is all melody. If you can't sing my music it is because you can't sing.' This is our clue to understanding his music. Each idea pivots on the melodic. The rhythmic structure is implied in the thematic outlines and the harmonies are suggested by the characteristic melodic skips and general textural feeling. Even form ideas are generated by the physical needs and implications of the primary melody.⁸

Further, regarding the importance of clarity, Schuman told music journalist Robert Hines in an interview:

If I were to choose one word to describe my preoccupation, my objective preoccupation, it is the word clarity—clarity of architecture. At any single moment, I must know, and I hope the listener knows too, the forces at work: What are their comparative strengths, what complicated things are happening in the brass, how are these things weighted against the

⁸ Flora Rheta Schreiber and Vincent Persichetti, *William Schuman* (New York: G. Schirmer, Inc., 1954), 51.

statements being made simultaneously in the strings, and which sections are to the fore.⁹

In the program notes of his last composition for band, *American Hymn: Variations on an Original Melody*, Schuman wrote, “The composer wishes to thank John Paynter for his many useful editorial suggestions, which have been incorporated into the score.”¹⁰ If Schuman was willing to employ the scoring suggestions of another to facilitate rehearsal and performance of this particular piece for wind band, it would stand to reason that he might be receptive to suggestions to do the same for *Be Glad Then, America*.

Wind band conductors can facilitate preparation and performance by choosing to employ the following:

1. Score study—an analysis of *Be Glad Then, America*, including its form, melodic and harmonic patterns, and its root sources of musical elements borrowed from William Billings are available in chapters six through eleven.
 2. Application of corrections from the errata sheets in Appendixes A and B, which were constructed by comparing the manuscript wind band and orchestral scores to printed published scores, checking individual parts as well.
 3. Selection from a list of scoring substitutions printed in Appendix C that would decrease the amount of time wind instruments play in the high registers.
- Wind band conductors may select substitutions based on the unique individual characteristics of their ensemble.

⁹ Robert S. Hines, “William Schuman Interview,” *College Music Symposium* 35 (1995), 136.

¹⁰ William Schuman, *American Hymn: Variations on an Original Melody* for band, (Bryn Mawr, Pennsylvania: Merion Music Co., 1981), cover.

Another factor for consideration would be a complete transposition of the piece—in which the band would perform it one whole step lower than is indicated in the published printed score. Schuman considered this possibility—the unpublished draft of the wind band score in Schuman’s hand was transposed a whole step lower,¹¹ as was done with the published band versions of *When Jesus Wept* and *Chester*. A new edition of *Be Glad Then, America* in a key lowered uniformly with the other two pieces would moderate the use of upper registers somewhat. However, the lower key would darken the tone color of the solo tympani, especially in the middle section of the piece where the lowest pitch would go below the staff. The opening pedal would fall below the range of standard bass clarinets—an important instrument in the low voice pedal group. Further, the lower key would lessen the impact of louder dynamics throughout the piece. The climactic ending, a long sustained major chord in the high registers of the upper winds would be less forceful and brilliant. Ultimately, Schuman chose to publish the piece in the same key as the orchestral version.

¹¹ William Schuman, *Be Glad Then, America*, unpublished manuscript, October 1956, Schuman Archives, Library of Congress, Washington, D. C.

CHAPTER 6

BE GLAD THEN, AMERICA FORM

In 1984, Schuman told University of Georgia doctoral student Michael Brown in an interview that his best contribution to “Billy Schuman and His Alamo Society Orchestra,” a dance band he led as a teenager, was not his limited instrumental skill, but his singing voice.¹ Schuman’s view of himself as a singer was the driving force throughout his career as a composer. The composer viewed the statement of a singable melody, followed by its development, as the basis of all of his musical creations.² All other elements, including harmony and form, serve melody.

Schuman often referred to his approach to harmony as creating a subordinate “atmosphere” to enhance melodic activity. As he told his former student, music journalist Robert Hines, he did not intend for harmony to lead musical progress through a piece, but rather to support or be an “environmental factor for the kind of horizontal sounds...at that particular moment.”³

Schuman’s horizontal, as opposed to vertical, approach to composition was influenced by music of the Renaissance while studying composition with Roy

¹ Schuman, William, interview by Michael R. Brown, tape recording, 1 April 1986, personal library of Michael R. Brown.

² Robert S. Hines, “William Schuman Interview,” *College Music Symposium* 35 (1995), 139.

³ *Ibid.*, 140.

Harris.⁴ While harmonic activity occurs in polyphonic or contrapuntal sections of his music, it is a byproduct of the melodies being presented simultaneously, not the object of focus. Schuman told Robert Hines, “I do not wish to distract the listener from what I am saying by having harmony intrude as an element.”⁵

Schuman applies the same sensibility to form. To construct a piece, an arch is created where melody is stated, explored and developed, then restated similarly to a sonata principle. In *Be Glad Then, America*, melody and its development solely defines the form instead of conventional harmonic progression. Further, while recapitulation may involve a strong restatement of the initial melody, Schuman departs from the classical tradition by rarely returning to the original key. Instead, he ends on a path where he believes the melodic material has led.⁶

When asked by Michael Brown to describe his formal approach, Schuman said,

I rarely have form in mind *a priori*. I usually let it emerge as the material emerges. When you read a novel you sometimes feel that the characters develop in an absolute logical way...other times you feel that the author has imposed his view on the characters he has invented...similarly in music you invent musical characters...all these things take on life...and what is required of a composer is that all these things be brought to fruition in a logical sense. Form is what happens next.⁷

⁴ John W. Clark, “William Schuman on His Symphonies: An Interview,” *American Music* 4, No. 3 (Fall 1986), 331

⁵ Robert S. Hines, “William Schuman Interview,” 140.

⁶ Michael R Brown, “The Band Music of William Schuman: A Study of Form, Content and Style” (Ed. D. diss., University of Georgia, 1989), 111.

⁷ Schuman, William, interview by Michael R. Brown, 1 April 1986.

An Anthem, for Fast Day

Schuman used melodies and melodic fragments from William Billings' "An Anthem, for Fast Day," also entitled *Mourn, Mourn*, as the creative basis for *Be Glad Then, America*. Billings apparently composed the piece toward the end of his musical career. It was published in his last collection, *The Continental Harmony*.⁸ Billings' earlier works were diatonic, and key signature changes were not utilized. In *Mourn, Mourn* the key signature changes from C minor to C major. The C minor section includes temporary sections in E-flat major in the middle and at the end. Accidentals are employed for a major triad on the final cadence of the minor section, and for raising leading tones to establish new tonal centers. Billings also used a wide range of meter signatures to accommodate the text, provide contrast, and keep listeners engaged—an uncommon practice for composers in colonial America.

Mourn, Mourn is through-composed, consisting of six independent sections. Billings' original text includes a small amount of paraphrased scripture from the Bible. A common pitch (C) is employed to connect the sections. Rests are used to punctuate section endings as well.

The first section in mm. 1-61 is a slow chorale, which alternates between C minor and E-flat major. The meter alternates between two and three half notes. The text is a lamentation of the people of Israel who are oppressed by their enemies. This section ends with a prayer for help.⁹

⁸ William Billings, *The Complete Works of William Billings, Volume 4*, ed. Hans Nathan (New Haven, Connecticut: American Musicological Society, 1977), 215.

⁹ *Ibid.*, 216-19.

The final cadence in C major leads into the second section in mm. 62-80, which is a polyphonic declaration that God will drive out the enemy.¹⁰ This section is set at a quicker tempo in 2/4. The anthem remains in C major from the final cadence of this section to the end of the piece.

The third section in mm. 82-109 alternates between individual section phrases one vocal part at a time, and full choral homophony. The tempo and meter from the previous section are maintained until the last eight measures, where the text is repeated at half speed in 2/2. The text assures that God's land will prosper and God's people will be satisfied.¹¹

In the fourth and fifth sections in mm. 110-138 and 140-155, the text asserts that God will protect and bring prosperity to America just as He did for Israel in the Old Testament, which is cause to "shout and rejoice." These sections are polyphonic with brief contrapuntal episodes. The meter returns to 2/4 in the fourth section, and 2/2 in the fifth.¹²

The text in the closing section in mm. 157-164 repeats the words, "Hallelujah, praise the Lord," and introduces dynamic contrast, with every two measures alternating "soft" and "loud." The meter in this section is the first usage of a rapid 6/4 in the anthem, pulsed in two beats per measure.¹³ The use of rapid

¹⁰ Ibid., 219-20.

¹¹ Ibid., 221-22.

¹² Ibid., 222-25.

¹³ Ibid., 225.

subdivision and dynamic changes, combined with celebratory text, adds to the climactic feeling of the ending.

In his program notes for *Be Glad Then, America*, Schuman included an excerpt of the text from *Mourn, Mourn*. The melodies that accompanied these words provided the material Schuman used to compose the work:

Yea, the Lord will answer
And say unto his people—behold!
I will send you corn and wine and oil
And ye shall be satisfied therewith.

Be glad then, America,
Shout and rejoice.
Fear not O land,
Be glad and rejoice.
Hallelujah!¹⁴

Schuman was deferential to Billings's text when scoring melodies, in that slur markings were employed to match slurred notes from the anthem's vocal passages. Beyond matching melodic articulation, there is no evidence that text had a significant impact on Schuman's *Be Glad Then, America*. While Billings relied on his text as the impetus for composing melodies, Schuman used *Mourn, Mourn* melodies to construct his piece.

Differences Between the Wind Band and Orchestral Settings

When Schuman scored *When Jesus Wept* and *Chester* for band, he lowered the pitch from the original orchestral versions one whole step,

¹⁴ William Schuman, *Be Glad Then, America* (Bryn Mawr, Pennsylvania: Merion Music Co., 1975), ii.

presumably to facilitate tuning and range, as well as to acknowledge that wind bands tend to gravitate toward keys where flats are prevalent in the key signatures instead of sharps. *Be Glad Then, America* however, was published in the same key as its orchestral source. Notes, rhythms, dynamics and expressive markings, as well as pitch centers are the same in both settings; except in the development section of the band version, which is twenty measures shorter. Further, the ending is four measures longer.

Measures 179-198 of the orchestral version were likely cut from his band version because Schuman believed that this passage should be voiced for strings only, in pursuit of a pure string color.¹⁵ Some of the melodic lines in the abbreviated development of the band version are more ornamented than melodies found in the orchestral version. The resulting faster rhythmic motion serves to bridge the gap left by the removed string passage, maintaining the flow of gradually increasing melodic tension.

The four measures added to the ending of the band version serve to add weight to the last cadence, enabling it to stand alone in performance.

Form of *Be Glad Then, America*

Schuman once told Aaron Copland “I never wrote a piece out of sequence, that it was impossible for me. I start at the beginning and work my way toward

¹⁵ William Schuman, New York City, personal letters exchanged with James Jorgenson, Redlands, California, 12 and 28 April 1972, William Schuman Collection (JPB-87-33 Box 145 Folder 15), New York Performing Arts Library.

the end.”¹⁶ However, *Be Glad Then, America* was not written sequentially. The introduction was composed and added later to the original form of the piece. Schuman initially wrote the allegro vivo section in mm. 41 to the end, and decided that the movement was incomplete.¹⁷ While adding an introduction afterwards did not follow Schuman’s typical chronological approach, it was a logical choice in that it set up an evolution of Billings’ “Hallelujah” melody as it appears in the end of the movement.

This added introduction also changed the form from through-composed, like the Billings anthem, to a sonata form. When the “Hallelujah” melody of the last section before the coda was added to the opening introduction in mm. 1-40, it became an exposition, and its return became a recapitulation in mm. 259-284. The two sections between in mm. 41-152 and 153-258 could then be characterized as a hybrid of a development section. Although the developed themes are new and unrelated to the exposition and recapitulation, they are nonetheless developed and intertwined in a manner characteristic of thematic treatment of sonata form. Further, the coda in mm. 285-315 reinforces the formal model by relying solely on thematic material from the two development sections. Schuman succeeds in tying all the themes together by using percussion—particularly the tympani.

Table 2 provides a diagram of the form, and references where Schuman borrowed melodic material from Billings.

¹⁶ Robert S. Hines, “William Schuman Interview,” 140.

¹⁷ Schuman, William, interview by Michael R. Brown, 1 April 1986.

Table 2. *Be Glad Then, America* Form, with *Mourn, Mourn* References

Schuman Measures	Figure(s)	Page(s)	Section	Theme/Motive	Billings Measures	Figure(s)	Page(s)
1-40	1,3,4,5	53-56	Introduction/Exposition	"Hallelujah"	156-164	2	53
41-63	6,8	59,61	Development	"Be Glad Then America"	110-114	7	60
64-76	9	63	Development	"No More"	74-81	10	64
76-110	11,13	65,69	Development	"Shout"	122-123	12	66
111-152	14	71	Development	"Shout"/"Glad"	110-114, 122-123	7,12	60, 66
153-189	16,17,18	75,76,78	Development, Part 2	"And Ye Shall Be Satisfied" 1	94-95	15	75
189-200	20	80	Development, Part 2	"And Ye Shall Be Satisfied" 2	102-109	19	80
201-206	22	82	Development, Part 2	"Behold"	86-87	21	82
206-216	23	84	Development, Part 2	"And Ye Shall Be Satisfied" 1	94-101	24	84
216-250	25-28	87,88,90 2	Development, Part 2	"Shout"	122-123	12	66
250-259	29	94	Development, Part 2	"Be Glad Then America"	110-114	7	60
258-284	31-33	97,98,100	Recapitulation	"Hallelujah"	156-164	30	96
285-302	34,35	100, 105	Coda	"Shout"	122-123	12	66
303-315	36	100	Coda	"Shout"/"Be Glad Then America"	110-114, 122-123	7,12	60,66

The analysis of *Be Glad Then, America* in the next chapter will focus on how its melodies are staged, and where Schuman paid homage to Billings.

CHAPTER 7

BE GLAD THEN, AMERICA ANALYSIS

Introduction/Exposition (Mm. 1-40)

Schuman composed the introduction as an author of fiction might write a pre-history for an existing book series. The timpani solo (Figure 1) is a presentation of the “Hallelujah” melody (Figure 2) in a reverse of evolution—a more simple melody that mirrors the shape of the “Hallelujah” phrase. Schuman uses rests and gradually increasing rhythmic activity to push toward a more mature evolution of the original Billings melody, which eventually becomes apparent, though it is not quoted precisely. Schuman withholds a direct quotation of the “Hallelujah” melody for a dramatic appearance toward the end of the piece.

Figure 1 displays Schuman’s creation—an elemental version of the original Billings melody:

♩. = c. 126-132

(5)

Low Reeds, Tuba, String Bass
Stagger breathing, Change bows at different places

Timpani

Schuman extension

p

(10)

Quasi Misterioso
Alto clar., Tenor/Bari Saxes, Baritone

p

(15)

mf sub.

Schuman extension

(20)

> p *mf sub.* *> p* *mf sub.* *> p* *mf sub.* *> p*

Fig. 1. *Be Glad Then America*, mm. 1-20.¹ Elemental “Hallelujah” theme.

Soft *Loud*

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, praise the Lord:

Soft *Loud*

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, praise the Lord.

Fig. 2. *Mourn, Mourn*, mm. 156-164.² Last section of the anthem.

¹ William Schuman, *Be Glad Then, America* for band (Bryn Mawr, Pennsylvania: Merion Music Co., 1975), 2-4.

² William Billings, *The Complete Works of William Billings, Volume 4*, ed. Hans Nathan (New Haven, Connecticut: American Musicological Society, 1977), 225.

Schuman opens the piece with a four-measure phrase from the timpani, which is similar in shape to the four-measure phrases employed by Billings in the “Hallelujah” section of his anthem. However, from the first phrase and throughout the piece, Schuman adds his own melodic phrase extensions. These extensions often imply an echo, or dramatic reverberation—as if to repeat a word or two at the end of a spoken phrase to give it emphasis. The extensions found in Figure 2 are bracketed and labeled in the timpani part in mm. 5-6 and mm. 12-13.

In m. 7, a sustained pedal tone (D) appears in the low voices. It remains through the rest of the introduction/exposition. The gradual crescendo of the pedal tone also contributes to the building of energy, along with its change from a tonic to a dominant function in m. 39 (see Figure 5).

Fig. 3. *Be Glad Then, America*, mm. 21-25.³ The “Hallelujah” theme continues.

In mm. 21-25 (Figure 3), the gradual evolution to the “Hallelujah” melody adds a tertian harmony, with a full E-major triad above the D pedal on the

³ Ibid., 4.

cadence in m. 25. From here to the exposition climax at mm. 37-40, each phrase adds energy by increasing harmonic and rhythmic complexity as well as volume.

Cantabile
 Oboes, English Horn, Clars., Alto Clar., Alto/Tenor/Bari Saxes

mf

Low Reeds, Tuba, String Bass

Schuman phrase extension

30

Fig. 4.. *Be Glad Then, America*, mm. 26-30.⁴ The “Hallelujah” theme is apparent.

In mm. 26-30 (Figure 4), the two-part melody is expanded to three parts and a phrase extension is employed in mm. 29-30. While Schuman uses major and minor triads on each note, the harmonies shift unpredictably, contributing to tonal instability and restless forward energy.

⁴ Ibid., 4-5.

Oboes, Clars., Alto Clar., Alto/Tenor/Bari Saxes,
Muted Cornets, Muted Baritone

Add Flutes

Low Reeds, Tuba, String Bass

35

cresc.

cresc.

subdominant function

dominant function

Add picc., 1st/2nd/3rd Horns, Subtract Flutes

Add Flutes (Picc. +8va)

Add 4th Horn

Timpani, Hard Sticks

(To Allegro Vivo)

f

ff

ff

Fig. 5. *Be Glad Then, America*, mm. 31-40.⁵ The opening section ends.

Schuman continues to build forward energy in mm. 31-37 (Figure 5) by adding voices and dynamic volume, reshaping the “Hallelujah” phrase into two-measure motives. Rest placement and increasingly complex rhythms are common

⁵ Ibid., 5-6.

devices used by Schuman to imply urgency and forward motion.⁶ The rapid shift between major and minor triads in the harmony adds to the prevalence of restlessness and forward motion. The introduction/exposition ends with the same implication—a strong subdominant to dominant cadence in mm. 37-40 that leads to the opening of the development.

When Schuman told Copland that he always wrote in sequence, his exceptional addition of an introduction to *Be Glad Then, America* actually serves to support his assertion. The solo timpani melody at the beginning represents the ultimate “Hallelujah” melody at an abbreviated, rudimental level. It becomes gradually apparent as Schuman adds material to each rendering. Thus, this approach aligns with the compositional sequence he claimed to follow throughout his career, in that the material composed in the introduction evolved from music he had already written.

Development (Mm. 41-152)

The first section after the introduction/exposition begins by quoting a Billings phrase (Figure 7) in the key of B-flat minor (Figure 6). Subsequent references to “Be glad then America” themes and motives will be labeled “Glad.”

⁶ Michael R Brown, “The Band Music of William Schuman: A Study of Form, Content and Style” (Ed. D. diss., University of Georgia, 1989), 126.

Allegro Vivo (45) Schuman "Be Glad" extension

$\text{♩} = 152$ High/Mid Woodwinds, Unmuted Cornets, Horns Picc. +8va minus Cornets, add Tpts., Horns, Baritone

ff

Billings quotation "Shout, shout" add Baritone Cornets

Unmuted Trumpets, Trombones Trombones

Low Reeds, Tuba, String Bass(8vab), Timpani minus Timp.

ff Low Reeds, Tuba, String Bass (8vab)

Bass Drum Snare Drum

fff fff

(extension continued)

ff

(50)

Additional "Be Glad" extension

fff add Horns, Sonoro Molto

(String Bass loco) fff

Fig. 6. *Be Glad Then, America*, mm. 41-53.⁷ The "Glad" theme begins.

⁷ William Schuman, *Be Glad Then, America* for band (Bryn Mawr, Pennsylvania: Merion Music Co., 1975), 7-8.

110 (M.M. ♩ = 120)

Alto

Bass

shout, shout,

Be glad then A - mer - i-ca, be glad then A - mer - i-ca,

Fig. 7. *Mourn, Mourn*, mm. 110-114.⁸ The original quoted “Glad” phrase.

Half notes in mm. 43-44 of *Be Glad Then, America* quote mm. 113-114 of *Mourn, Mourn* (Figures 6 and 7), but do not represent the “Shout” theme which formally begins in m. 76.

In mm. 45-53, the first part of the Billings quote is restated, shifting the strong beat by moving the pickup note as it appeared before m. 41, to the downbeat of the measure. Schuman added two phrase extensions, which are bracketed in Figure 7 in mm. 47-50 and 51-53. The latter extension is also a strong cadential point with the melodic voices on parallel major thirds. The strict use of major thirds for an entire phrase is significant as Schuman often shifts rapidly from major to minor triads in this section and throughout the piece. Further, Schuman directs the participant voices to play *Sonoro Molto* at a climactic dynamic level (*fff*).

For the remainder of the passage, in mm. 54-63 (Figure 8), the upper woodwinds join the trumpets, horns and baritone to play fragments of the “Glad” theme, beginning in unison and moving to two-part harmony in m. 58.

⁸ William Billings, *The Complete Works of William Billings, Volume 4*, ed. Hans Nathan (New Haven, Connecticut: American Musicological Society, 1977), 224.

Clars., Alto Clar., Alto/Tenor/Bari Saxes,
Tpts., and Horns

add Flutes, Oboes, Eng. Horn, Eb Clar
and Picc. +8va

(55)

fff

Cornets

Lines denote motion of the 1st Cornet

1st/2nd Trbns.

Line denotes 1st Trombone

Bass Sax, 3rd Trb., Tuba

add String Bass

fff

A^bm/B^b G/A F/G D/E E m/F[#] C/D E^bF G m/A B^bC

(60)

minus Picc., Fls., Obs., Eb Clar.

To m. 63

(Baritone Sax 8va)

(notes w/stems down are tongued)

G^b/A^b E^bm/F G^bm/A^b B m/D^b D/E

Fig. 8. *Be Glad Then, America*, mm. 54-63.⁹ The “Glad” theme continues.

The accompaniment in mm. 43-68 is made up of brief blocks of sound that serve to underscore and resonate the accented notes of the melody above. Low

⁹ Ibid., 8-9.

register instruments, including low reeds, bass trombone, tuba, and string bass, provide a secondary lead voice for the accompaniment group. No pitch is repeated by the secondary lead voice within each phrase. The remaining accompaniment pitches are assigned to cornets and upper trombones. Each pitch in the secondary lead group is harmonized with a major or minor triad. The root of each triad is a relative whole step below the secondary lead voice. All triads are major, unless the major third is one half step above the melody pitch at the time, in which case minor chords are assigned instead, avoiding half step dissonance. Like the notes in this passage, no triad is repeated within a phrase. Chord symbols have been added below the fourth line of the score in Figure 8 to illustrate this point. Triad selection must also include the pitch assigned to the melody, which can serve as the root, third, or fifth of each chord. Battery percussion reinforces each note.

Schuman invented his own tonal system in this passage, creating an atmosphere to support the “Glad” theme. He avoided conventional tonality and half step dissonance, building forward motion with syncopated rhythms and rapidly changing, unpredictable harmony.

The transition passage in mm. 63-76 (Figure 9) phases out “Glad” extension fragments from mm. 51-53 along with the block accompaniment chords in mm. 64-68. The accompaniment continues the tonal atmosphere but abandons the practice of no repeated pitches within a phrase to support new melodic material. References to the “Glad” theme disappear after measure 68. The upcoming “Shout” theme fragments begin to appear in the middle and low reed

and horn parts in mm. 69-70. The evolving fragments of the “Shout” theme become formally apparent in measure 76.

Fig. 9. *Be Glad Then, America*, mm. 63-76.¹⁰ The “Glad” theme continues, with “No More” motives.

After the more demonstrative “Shout” theme fragment is presented in

¹⁰ William Schuman, *Be Glad Then, America* for band, 9-10.

m. 70, Schuman returns to the use of smaller fragments until the full “Shout” theme appears in m. 76.

Melodic material in *Mourn, Mourn* (Figure 10) is employed to connect the “Glad” and “Shout” themes. The mm. 63-76 transition is the only place in *Be Glad Then, America* where this material is employed. In Figure 10, the borrowed material is marked with brackets, as is its application in Figure 9.

Figure 10 shows a musical score for the piece "Mourn, Mourn" from measures 74 to 81. The score is written for Soprano and Tenor/Bass parts. The Soprano part is marked "Soprano part employed by Schuman" and the Tenor and Bass parts are marked "Tenor and Bass parts employed by Schuman". The lyrics are: "your Pha-roahs and A-chans and A-habs are no more. (no more, no more, no more.)". The music features a melodic line in the Soprano part and a supporting line in the Tenor and Bass parts. The measures are numbered 75 and 80.

Fig. 10. *Mourn, Mourn*, mm. 74-81.¹¹ The original quoted “No More” motive.

The rhythm of the “No More” phrase is slightly altered to build energy toward the formal beginning of the “Shout” theme.

The “Shout” theme begins in m. 76 (Figure 11), borrowed from the Billings anthem (Figure 12). The cornets introduce the new theme, scored in thirds, implying E minor tonality with a B pedal in the third part. The long slurs in the Schuman melody match the melismatic approach to the word “Shout” as it was employed by Billings. After their brief presentation, the theme is extended and presented alternatively by two wind choirs. While the winds in the top two staves move actively with triads against an oblique harmony, the winds on the

¹¹ William Billings, *The Complete Works of William Billings, Volume 4*, 220.

bottom staff create a perpetual oblique motion by sustaining the last pitch of their harmonized melodic phrase.

Picc., Fls., Eb Clar., 1st/2nd Clars. "Shout" theme extension
 f 3 sfz.

Obs., Eng. Horn, 3rd Clars., Horns
 f 3 sfz.

Billings "shout" quotation
 Cornets
 f legato

Trbs., Baritone, Tuba, Str. Bass
 f legato sfz.

Billings "shout" quotation

"Shout" theme extension

80

85

90

Cornets/Tpts. return here

Fig. 11. *Be Glad Then, America*, mm. 76-91.¹² The "Shout" theme begins.

¹² William Schuman, *Be Glad Then, America* for band, 10-11.



Fig. 12. *Mourn, Mourn*, mm. 122-123.¹³ The original quoted “Shout” material.

The upper group maintains the same tonal scheme as the cornets from mm. 76-77, as the lower group uses wider, perfect intervals between voices—fourths, fifths, and octaves. By avoiding an abiding major or minor tonality in this section, Schuman underscores its temporal, unresolved status similar to the accompaniment’s rapid harmonic shifts in mm. 47-68. The unresolved content and instability of this entire passage pushes the listener to the next musical section.

The “Shout” theme extension in Figure 12 occurs canonically in upper and lower voices in m. 80 and m. 82. This melodic figure, which implies a reverberation of the “Shout” theme, recurs frequently and prominently later in the piece.

In mm. 86-87, Schuman elevates the pedal point in the upper group to maintain forward energy. When viewed vertically with the low voices, m. 87-88 form a dominant function B major triad with an added C-sharp. This chord serves as a bridge, harmonically connecting the upper group to the intervals currently employed in the lower group.

¹³ Ibid., 223.

A new mid-range group enters in m. 91 as the upper group rests (Figure 13). The upper group consists of horns, cornets, and trumpets. It begins by using the same triad employed by the upper group. When the new mid-range group arrives at its phrase ending in mm. 93-94, it has aligned by perfect fourths with the lower group.

In Figure 13, the lower group begins its phrase a perfect fifth higher in m. 93, but returns to its previous phrase ending pitch in m. 95. In m. 94, the upper group temporarily returns to the use of major and minor triads. This passage starts in F major, and quickly retreats with a series of descending parallel minor triads. It exits in m. 98 with a B-flat minor triad, which bridges a connection to the cornet/trumpet/horn entrance in m. 98.

As the upper woodwind group rests, the mid-range group resumes dialogue with the lower brass and reed group, but with a more unified key relationship. D-flat major scale pitches are used exclusively on strong beats in mm. 98-152. While G-natural and C-flat occasionally appear, they function as passing tones to maintain parallel motion. While the lower group continues the B-flat minor tonality inherited from the upper group, it maintains its perfect intervals, but ascends chromatically (mm. 96-98) to a series of the same D-flat major scale pitches as the mid-range group. This ascendancy parallels motion previously employed by the upper group in mm. 86-87. The lengthier, comparatively stable D-flat major tonality becomes a factor in the building of energy toward a climactic point.

upper group

95

High Woodwinds,
English Horn

mid-range group

Cornets, Tpts., Horns

Horns only

lower group

Saxes, Low Reeds, Low Brass,
String Bass

Cornets, Tpts., Horns continued

dim. poco a poco

minus Horns

105

low voices continued

Trbs., Tuba only

dim. poco a poco

110

mf

fff

"Shout" extension

mf

fff

"Shout" extension

Fig. 13. *Be Glad Then, America*, mm. 91-110.¹⁴ The “Shout” theme continues.

Just as Schuman added voices to increase volume and urgency in mm. 77-94, he decreases the number of voices for a temporary retreat in

¹⁴ Ibid., 11-13.

mm. 98-105. Constant sound is maintained—the lower and mid-range groups alternate by sustaining chords or moving melodically. In spite of the decrease in volume, forward energy continues by reducing the time between antiphonal exchanges. Overall, the exchange between voices gradually becomes more canonic. Movement between the mid-range and lower groups decreases from four to six beat exchanges to two beats. In m. 105, oblique motion and the F pedal tone cease, which is a recalling of mm. 76-77. Both are replaced by contrary motion. This increase in energy is reinforced by a rapid, wide-ranging crescendo to m. 109.

The “Shout” theme section formally closes with a climactic statement of the “Shout extension” where both choirs rhythmically unite in mm. 109-110. While the mid-range group resolves to a D-flat major triad, enforcing a strong cadential arrival, the lower group maintains parallel perfect fifths. Although this is not a major tonality, only D-flat major scale pitches are employed. For the last chord of this section, the mid-range group resolves downward while the lower group resolves upward. The decreased distance between groups adds dynamic power to this cadence.

While the cadence is strong, harmonic resolution is delayed and interrupted by the timpani entrance in m. 111-112 (Figure 14). While percussion is employed sparingly throughout the piece, this entrance is consistent with its importance, as the timpani passage clearly marks the end of the “Shout” theme section and the beginning of a transition passage that employs “Glad” theme fragments.

Musical score for "Be Glad" Fragment*. The score is written for a large ensemble, including Cornets, Tpts. (Trumpets), Horns, Trbns. (Trumpets), Tuba, Timpani, and Baritone. The key signature is one flat (B-flat major or D minor). The score is divided into measures, with measure numbers 115, 120, 125, 130, 135, 140, 145, and 150 marked.

The score begins with a "Be Glad" Fragment* marked *ff* (fortissimo). The first staff (Cornets) and second staff (Tpts. move to this line) are marked *ff*. The third staff (Trbns. move to line above) is marked *ff*. The fourth staff (Timpani) is marked *ff*. The fifth staff (Horns, Trbns., Baritone continued) is marked *dim. poco a poco* (diminuendo poco a poco) and *mf* (mezzo-forte). The sixth staff (Timpani continued) is marked *ff* and *mf*. The seventh staff (Cornets, Tpts. continued) is marked *dim. poco a poco* and *mf*. The eighth staff (Horns, Trbns., Baritone continued) is marked *dim. poco a poco* and *mf*. The ninth staff (Timpani continued) is marked *ff* and *mf*. The tenth staff (Cornets, Tpts. continued) is marked *pp* (pianissimo). The eleventh staff (Horns, Trbns., Baritone continued) is marked *pp*. The twelfth staff (Timpani continued) is marked *p* (piano) and *ff subito* (fortissimo subito). The thirteenth staff (Cornets, Tpts. continued) is marked *pp*. The fourteenth staff (Horns, Trbns., Baritone continued) is marked *p*. The fifteenth staff (Timpani continued) is marked *p* and *ff subito*.

The score includes various musical notations, including dynamics (*ff*, *mf*, *pp*, *p*, *ff subito*), articulation (*dim. poco a poco*), and performance instructions (*note below †*, *subito*). The score is written in a standard musical notation with a key signature of one flat and a common time signature.

Fig. 14. *Be Glad Then, America*, mm. 111-152.¹⁵ “Glad” motives in a transition passage.

70

The canon begins in m. 112, stated by baritone horn, trombones and horns. The trumpets enter in unison with these instruments, adding clarity to their entrance, but shift to join the cornets in m. 113. This second group of cornets and trumpets restates the canonic melody a perfect fifth above the first group. While the two groups are spaced apart at a perfect fifth, both groups continue to maintain the use of pitches within the D-flat major scale, which sets up a related bitonality—B-flat minor in the lower voice and an F-phrygian mode in the upper voice. When the timpani returns in m. 122, its pitches, G-flat, D-flat and F, with G-flat as the root tonal pitch are retained. While three tonalities are employed between the three groups, the distance between the limited ranges used by each along with the adherence to the D-flat major scale negates dissonance, blunting the effect of three distinct tonal centers.

In an overview of Schuman's compositional techniques, Sheila Keats stated,

By spacing out his dissonances, and by separating his chord members and the non-chord tones, he can produce a texture in which the dissonances rub against each other, pulling and straining but rarely clashing.¹⁶

Two examples of dissonances scored in separate registers to minimize the perception of clashing for the listener are observable in Figure 14. In m. 111, the timpani enters on G-flat, while first cornets and trombones sustain an F in octaves above. Another example is in mm. 129-131, where cornets and trumpets sustain G-flat a minor ninth above the prominently score F pitches in the timpani melody.

¹⁶ Sheila Keats, "William Schuman," *Stereo Review* 39, No. 6 (June 1974), 76

Mm. 119-136 begin a decrease in volume and melodic motion. The three unison groups present a thinner texture than the two fully harmonized brass choirs of the previous transition in mm. 63-76 (Figure 9). Melodic fragments are augmented instead of diminished as the section ends. The use of oblique harmony is increased.

At first, the timpani engages in a dialogue with the two wind voices in mm. 122-136 (Figure 14). Soon, as the upper voices gradually decrease in motion and volume, the dialogue evolves into a timpani monologue. Schuman employs dramatic dynamic combinations and rhythmic variations on its three pitches. Rests are employed both between and within phrases, ranging from one to two beats in length, to drive rhythm and energy forward.

During the timpani solo, the tonal center of the three pitches gradually shifts from G-flat to D-flat. The shift is accomplished by increasing the prevalence of D-flat on strong beats beginning in m. 142, and by ending the last three phrases on D-flat.

Rather than dividing phrases by conventional symmetry or rests, Schuman uses terraced subito dynamics to mark the beginning of each phrase during the timpani solo. The last phrase in mm. 148-152 connects to the next section by the solo voice establishing D-flat as a leading tone to D-natural in m. 153. Further, Schuman reasserts the leading tone relationship by repeating mm. 141-142 twice, in mm. 145-146 and mm. 149-150. The F and D-flat, a descending major third, are a fragment of opening melody of the next theme. For the second time in the

piece, Schuman relies on the timpani to introduce thematic material that gradually evolves into a recognizable melodic theme.

The second part of the development begins after the timpani solo ends in m. 152. This section opens with thematic material from *Mourn, Mourn* not previously employed in the piece.

Development, Part 2 (Mm. 153-259)

The second section of the development is marked by the use of two melodies from the same section of *Mourn, Mourn* (Figures 15 and 19).

References to “And Ye Shall Be Satisfied” themes and motives will be labeled “Satisfied.”



Fig.15. *Mourn, Mourn*, mm. 94-95.¹⁷ The original “Satisfied” quotation.

To open this section, a solo baritone horn enters with a pickup to m. 153 (Figure 16). Only the first four notes of the Billings phrase are played here. After a pause, the baritone horn plays a slightly longer quotation. By gradually increasing in length, these fragment quotations build anticipation as well as energy.

¹⁷ William Billings, *The Complete Works of William Billings, Volume 4*, ed. Hans Nathan (New Haven: American Musicological Society, 1977), 221.

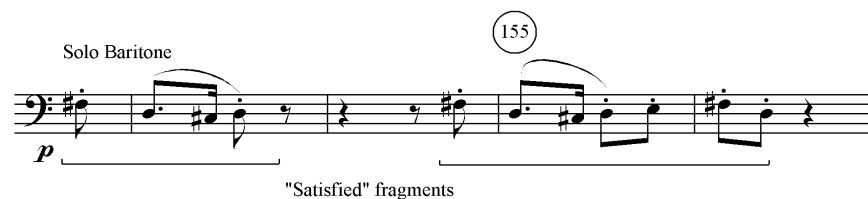


Fig. 16. *Be Glad Then, America*, mm. 153-156.¹⁸ The “Satisfied” theme begins.

In m. 157 low voices add a B pedal (Figure 17), which serves as a backdrop for the ensuing “Satisfied” fragments. These fragments continue through m. 172. The pedal B alters the tonality established by the baritone horn solo from D major to B minor. All assigned pitches in this section adhere to the B-natural minor scale until m. 185. The remarkable 28 measure length of this B minor passage represents a trend toward increasing tonal stability as the piece moves toward a climactic recapitulation.

Schuman alters the melodic fragments in mm. 157-174 by adding ornamental neighbor pitches to beginnings or endings of brief melodic statements. At first, fragmented figures alternate between the clarinets and a solo cornet in mm. 158-68. In m. 164, the clarinets reinforce the pedal B before playing their own melodic fragment in mm. 173-176.

An F-sharp is added to the B pedal in m. 168 by the alto clarinet, and alto and tenor saxophones. Pedal pitches are perpetuated by other voices, including the cornets, to add color, momentum, and substance to the B minor tonality. When the B pedal departs in m. 177, the F-sharp pedal assumes a dominant function, serving as a pivot to the homophonic passage in mm. 179-184.

¹⁸ William Schuman, *Be Glad Then, America* for band (Bryn Mawr, Pennsylvania: Merion Music Co., 1975), 17.

Figure 17 shows a musical score for the piece "Be Glad Then, America". The score is divided into two systems. The first system covers measures 160 to 165. The top staff is for the Solo Trumpet, starting at measure 160 with a *mf* dynamic. The bottom staff is for the Bari Sax, Bass Sax, Baritone, and Tuba, starting at measure 160 with a *f* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure 165 is marked with a circled number. The second system covers measures 170 to 175. The top staff is for the Piccolo (8va), Flute, Oboe, English Horn, and Eb Clarinet, starting at measure 170 with a *mf* dynamic. The bottom staff is for the Alto Clarinet and Alto/Tenor Saxophones, starting at measure 170 with a *p* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure 175 is marked with a circled number. The score also includes instructions for "Stagger breathing" and "Add Bass Clar., Bsns., 3rd Trb., String Bass".

Fig. 17. *Be Glad Then, America*, mm. 157-74.¹⁹ The “Satisfied” theme continues.

The 22-measure pedal point span in mm. 157-178 bridges the solo statements of mm. 157-178 to the climactic passage that begins in m. 179. This building device recalls the pedal point used in the introduction in mm. 7-40, which served the same function. As a compositional device, pedal point is second in significance only to the use of percussion to mark the beginning and end of each section.

Two statements, an exchange between high and low groups accompanied by a pedal occur in mm. 169-174 (Figure 17). In mm. 175-176 (Figure 18), the first cornets echo the low voice fragment immediately. For the first time in this section of the piece, a melodic fragment is played as an immediate and literal repetition of its predecessor, setting off a rapid and dramatic growth of volume.

¹⁹ Ibid., 18-19.

Fig. 18. *Be Glad Then, America*, mm. 175-89.²⁰ The “Satisfied” theme climaxes.

In m. 176 (Figure 18), a melodic fragment elides with the statement initiated by the first cornet in m. 175. This fragment quotes precisely the figure played by the baritone horn at the beginning of the section in mm. 154-156. The elision triggers a brief flurry of polyphonic activity in mm. 176-178 that builds to a strong homophonic passage in mm. 179-188. Mm. 179-188 employ “satisfied” fragments in two harmonized parts. Both parts are engaged in contrary motion.

²⁰ Ibid., 19-21.

The upper group maintains a parallel perfect fourth in its melodic motion while the lower group moves in parallel fifths.

Mm. 181-188 is the first passage in the piece where Schuman employs accents to underscore syncopation. Upbeat accents are notated in mm. 182, 185, 186, and 187. Mm. 179-183 is the only place where a 3/4 time signature is employed.

While a mixture of quartal (upper group) and quintal (lower group) harmony in mm. 179-184 temporarily denies a conventional tonal center, there is a tonal shift when the percussion enters in m. 185. Instead of using pitches from the B minor scale, Schuman shifts to E-flat minor. Only natural minor scale pitches are employed. This passage also marks another temporary tonality change. While both groups are still in contrary motion, the upper group is now harmonized in major and minor thirds within the E-flat natural minor scale. The snare drum roll in mm. 185-189 serves as an implied pedal voice, framing and supporting the moving voices. A sudden shift to a more conventional tonality, along with the distinctive percussion entrance, underscores an urgency to move to the next section which employs material from the second “Satisfied” theme (Figure 19). The E-flat serves as a connecting pivot pitch in that the E-flat root of mm. 185-188 becomes the third of the short-lived C-minor tonality in mm. 189-192.

Schuman alters the mode from the previous passage, but the overall melodic shape is similar. Further, the two phrases of the Billings text in Figure 19 could be readily applied to the woodwind and the cornet/trumpet melodic phrases in of mm. 189-196 (Figure 20). Melodic structure and strong beats are aligned, and Figure 19 text syllables are equal to the number of Figure 20 notes in the corresponding passage.

Harmonic intervals between the two voices are varied, but the minor sixth is the most prevalent in both. Schuman uses only pitches found in the C melodic minor scale, but tonal allegiance is temporary, becoming less apparent with the addition of the accompaniment in m. 193.

(soprano fragment employed by Schuman)

105

be sat - is - fied, be sat - is - fied, be sat - is fied there - with. be

(tenor fragment employed by Schuman)

(soprano fragment employed by Schuman)

sat - is - fied, be sat - is - fied, be sat - is - fied there - with.

Fig. 19. *Mourn, Mourn*, mm. 102-109.²¹ The second original “Satisfied” quotation.

²¹ William Billings, *The Complete Works of William Billings, Volume 4*, 222.

Picc. (8va), Flutes,
Oboes, Eng. Horn,
Eb Clar., Cornets, Tpts.

190

Cornets, Tpts. only

Trbs.
Stacc. *ff*

Crash Cymbals
ff

Bass Sax, Baritone, Tuba, String Bass

195 Cornets, Tpts. continued

Trbs., Low Voices continued

200

Fig. 20. *Be Glad Then, America*, mm. 189-200.²² The second “Satisfied” theme.

After the upper woodwinds introduce the theme from the second “Satisfied” excerpt, the trumpets and cornets continue an altered and extended version of the same phrase in mm. 193-200. The extension material is built on fragments of the second “Satisfied” theme.

The accompaniment group in this passage hints at the “Behold” motives, which will be dramatically presented in m. 201. Two sub-groups exchange two eighth notes at a time, setting up a rhythmic perpetual motion that will continue into the next section. The lower sub-group bass voices play in unison while the upper trombone sub-group answers in major triads. When the two subgroups

²² William Schuman, *Be Glad Then, America* for band, 21-22.

merge at the end of m. 200, the new “Behold” motives begin in the upper woodwinds, cornets, trumpets, and glockenspiel.

The “Behold” motives (Figure 21) serve the same function as the “No More” motives from mm. 66-76, in that they briefly lead a transition passage to the next section, and do not recur.



Fig. 21. *Mourn, Mourn*, mm. 86-87.²³ The original “Behold” quotation.

The accompaniment group from the previous section in mm. 193-200 (Figure 21), is rhythmically merged in Figure 22. The upper woodwinds and glockenspiel become the new primary melodic voice. The trumpets and cornets, which melodically led the previous section, hand the melody to upper woodwinds in an elision in mm. 201-202. Percussion is employed again to mark the beginning and end of sections. Both melody and accompaniment continue the perpetual eighth notes found in the accompaniment of the previous section, exchanging units of two and four notes at a time. Further, the upper group sustains pitches while the lower group responds. The change in texture serves to continue momentum to the next section.

²³ William Billings, *The Complete Works of William Billings, Volume 4*, 221.

Picc.(8va), Fls., Eb Clar., Clars., Glock.(8va)

"Behold" motive

"Behold" fragments

(205)

fff Cornets, Trumpets

Trombones

ff *stacc.*

Bass Sax, Baritone, Tuba, String Bass

Fig. 22. *Be Glad Then, America*, mm. 201-206.²⁴ The "Behold" motive transition.

Except for the first note in m. 201, the upper group maintains a minor third harmony through m. 205. In the lower group, the trombones are scored in major triads as in the previous section. The bass voices, in addition to being aligned rhythmically with the trombones, begin to play roots of the trombone triads implying a gradual resolution toward a single tonal center in the future. In the previous section in mm. 193-201, the bass voices remain harmonically independent from the trombone triads.

In mm. 205-206, the major triads in the lower voices move in parallel motion for the first time since their group entrance at m. 193. Previous motion was either oblique, or a combination of parallel and oblique. The new, unified motion assists in marking a strong cadence and advancing the next section.

²⁴ William Schuman, *Be Glad Then, America* for band, 22-23.

Measures 206-216 (Figure 23) represent the longest Billings quotation (Figure 24) thus far in *Be Glad Then, America*. The longer, complete quotation of a Billings phrase implies a step toward a climactic point in the piece where Schuman employs an entire section of *Mourn, Mourn*.

Picc.(8va), Fls., Eb Clar., 1st/2nd Clars.
"Shout" and "Glad" fragments

Oboes, 3rd Clar.
"Shout" and "Glad" fragments

Alto Clar., Tenor Sax, Tpts.(to here), 3rd/4th Horns
Complete "Satisfied" quotation

Tpts.move to here

Eng. Horn, Alto Saxes, Tpts., 1st/2nd Horns
Complete "Satisfied" quotation

Tpts.move to here

Bass Sax, Low Brass

High Woodwinds continued

Alto Clar., Alto/Tenor Saxes, Tpts., Horns continued

Fig. 23. *Be Glad Then, America*, mm. 206-216.²⁵ The first "Satisfied" theme returns.

²⁵ William Schuman, *Be Glad Then, America* for band, 23.

The image shows a musical score for four vocal parts: Altos, Sopranos, Tenors, and Basses. The lyrics are "and ye shall be sat-is-fied,". The score is divided into two systems. The first system starts at measure 95, indicated by a box above the staff. The second system starts at measure 100, also indicated by a box. The music is written on a grand staff with four staves. The lyrics are written below the staves, with some words underlined. The music consists of eighth and sixteenth notes, with some rests.

Fig. 24. *Mourn, Mourn*, mm. 94-101.²⁶ The original “Satisfied” motives.

In mm. 206-211, all primary and secondary melodic lines ascribe to a B-flat minor tonality. When voices in the primary group are not playing the melody, they sustain a B-flat pedal. By shifting to play each separate rendering of the melody in this section, the trumpets serve to underscore its cohesion as a unit.

The tonal center quickly becomes unstable, beginning in m. 211 as melodic pitches move away from the B-flat natural minor scale. Two sub-groups of winds in the primary passage gradually move to parallel motion in major and minor thirds and sixths, but without a specific tonal target until m. 216. The sub-groups employ the pitches B and D. The B serves as a pivot tone, connecting the end of this section to the next. The primary melodic voice, which is scored in the first trumpet, introduces the return to the “Shout” theme on the same pitch.

The full evolution of the “Satisfied” theme is marked by overlapping “Glad” fragments, played with and without extensions by two partner melodies scored in the upper woodwind parts. While some of the melodic motion is parallel, both parts generally move independently. The partner melodies, in the

²⁶ William Billings, *The Complete Works of William Billings, Volume 4*, 221-22.

top staff of Figure 24, along with the primary melody in the second and third staves, maintain three strict range zones. The voices cross only once—after count two of m. 207 in the upper woodwinds. Schuman avoids harsh dissonant sound in this passage by segregating ranges and registers. In the top woodwind voice, Schuman allows the piccolo to double the melody an octave above for reinforcement that will not cross other voices. This octave doubling is significant, as Schuman rarely doubles octaves in melody, as it lessens melodic clarity in the inner voices and brings undue attention to dissonance.²⁷

At m. 216 (Figure 25), the two upper voice melodies taper into one part with fewer instruments. The oboes and third clarinets merge with the higher register melody, joining piccolo, flutes, and high clarinets. In m. 217, the B flat soprano clarinets and the oboes rest, leaving the piccolo, flutes, and E-flat soprano clarinet to play the high register secondary melody. This thinner texture coincides with the beginning of a new section, which features the return of the “Shout” theme.

Mm. 216-230 (Figure 25) presents a strong restatement of mm. 76-91. The primary difference is the addition of counter-melodic “Shout” fragments in the upper woodwinds. Previously, the upper woodwinds played the “Shout” theme with the trumpets and cornets. Lower voices exchange melody and sustained pitches with the trumpet melody in a dialogue similar to the first “Shout” presentation.

²⁷ Sheila Keats, “William Schuman,” *Stereo Review* 39, No. 6 (June 1974), 76

High Woodwinds

Picc.(8va), Fls.,
Eb Clar. only

220

ff

Cornets

Add Tpts.

f

Low Reeds, Trbs,
Baritone, Tuba,
String Bass

f

Sost.

Legato

225

Add Obs., Clars.

230

f

f

"Shout" fragments throughout

Add Alto Clar.,
Alto/Tenor Saxes

Fig. 25. *Be Glad Then, America*, mm. 216-230.²⁸ The "Shout" theme returns.

In Figure 25, the tonal ambiguity from the previous section continues. While each of the three groups plays within a diatonic scale, the scales are altered in nearly every short phrase by each group using a different scale. As before, the distance between each of the three voices softens the dissonance.

Schuman continues to employ three groups in Figure 26, but the intensity and forward motion are furthered by the addition of mid-range woodwinds to the lowest group. The trumpet/cornet group unifies rhythmically with the low group

²⁸ William Schuman, *Be Glad Then, America* for band, 23-25.

as well. While their melodic motion is contrary, the increased volume of voices on the same rhythmic pattern adds significant power.

Picc.(8va), Fls., Obs., Eb Clar., Clars.

ff

Cornets, Tpts.

f

Alto Clar., Saxes, Low Reeds, Low Brass, String Bass

f

(235)

"Shout" fragments throughout

Fig. 26. *Be Glad Then, America*, mm. 231-238.²⁹ “Shout” motives continue.

Another factor in the increased intensity of this passage is the adherence of all voices to the pitches of the G-flat major scale, except in the second trombone and second alto saxophone parts where C-natural is employed instead of C-flat, as illustrated in the second part from the top on the third staff in Figure 26.

Dissonance is negated again in this passage because of intervallic distance, more than an octave, between potentially clashing notes within groups, and the brief

²⁹ Ibid., 25.

duration of each pitch. C-naturals in the low group do not occur in the same beat as C-flat throughout the passage. Further, while D-flat pitches do occur in the middle voice at the same time as C-natural in the low voice, distance and brevity soften the dissonant effect of the relative half step. No tonality is firmly established in this passage. Schuman employs the same harmonic scheme as the original “Shout” section. The trumpets play only major and minor triads, while the low voices play perfect fourths, fifths, and octaves. The only difference is in the high unison woodwinds, which are scored independently from the brass in this passage. In the first “Shout” section, woodwinds were harmonized with the trumpets—there was no separate melodic line.

In the previous section, the lower two voices engaged in a dialogue, alternating the presentation of “Shout” fragments. In this section, the exchange includes the upper woodwind voice, which is strengthened by the addition of oboes and clarinets. A sustained oblique voice is no longer employed. Exchanges in elision between voices are scored at shorter rhythmic intervals—one and two beats at a time. The number of moving notes in a phrase fragment gradually decreases from seven to five to three notes as they progress. In mm. 235-238, each of the four fragments is given a crescendo. This is the first employment of short, repeated crescendos in the piece. This new pattern, along with gravitation toward a single rhythm in all voices precedes a strong, climactic cadence.

The upper woodwinds continue “Glad” fragments in mm. 239-242

(Figure 27) while the brasses, middle and low reeds, and the snare drum present an important “Shout” extension—a fully evolved recalling of mm. 109-110. As in all previous sections, the entrance of a percussion instrument signals a transition to a new section.

(240) "Glad" fragments

Picc.(8va), Fls., Obs., Eb Clar., Clars.

ff

Cornets, Tpts.

f stacc.

Alto Clar., Saxes,
Low Reeds, Low
Brass, Str. Bass

f stacc.

Snare Drum

fff

"Shout" extension/reverberation

Fig. 27. *Be Glad Then, America*, mm. 239-242.³⁰ The “Shout” extension.

This extension is a staccato repetition of pitches, adding an implied reverberation to the “Shout” fragments in mm. 230-238. This presentation also serves as a premonition of the last section of the piece, where variations in the “Shout” extension become a closing theme in m. 287 to the end.

The harmonic scheme is the same as mm. 230-238, except the cornets and trumpets play at a closer interval—E-flat, F, and A-flat. The more narrow

³⁰ Ibid., 25-26.

interval, coupled with the avoidance of a secure tonal center, serves to push to the next phrase, adding intensity.

The first phrase in mm. 243-246 (Figure 28) is climactic—four strong repeated notes from the bass drum and timpani, with afterbeat accent responses from the low and middle voice winds. The upper woodwinds, reinforced by the snare drum, play a condensed “Glad” fragment, which is harmonized in parallel major thirds. This parallel harmony is used to great effect by imitating a previous climactic point, mm. 51-53, which is also a “Glad” fragment.

Picc.(8va), Fls., Obs., Eb Clar., Clars.

245

ff

Cornets, Tpts.

f

Tpts. exit

Alto Clar., Saxes, Trbs., Baritone

Baritone exits

f

Low Reeds, Tuba, String Bass

Timpani

fff

Snare, Bass Drums

fff

250

fff

fff

fff

"Shout" fragments throughout

Fig. 28. *Be Glad Then, America*, mm. 243-250.³¹ The “Shout” section climaxes.

The middle and low voices in the afterbeat chord are one whole step higher than m. 242—a harmonic ascension. The cornet/trumpet group pushes

³¹ Ibid., 26-27.

downward to a D-flat major triad. The perfect interval chord, found in the lower voices, continues to delay tonal resolution.

In mm. 247-249, three changes from the previous phrase serve to underscore a push into m. 250. First, the high woodwinds play the “Glad” fragment from the previous phrase without resting between repetitions. Second, the low reeds, cornets, trombones, tubas, and string bass sustain the “response” chord from the previous phrase, increasing volume with the other voices. Third, the timpani, which provide the primary melodic voice in this phrase, is reinforced by the snare drum. The percussion restates excerpts of its melodic material from mm. 111-152. Further, this recalling of the previous solo uses the same three pitches—G-flat, D-flat, and F, signaling the end of the section. Ultimately, this passage signals the end of the development as well.

In Figure 28, the winds employ pitches from the A-flat major scale, but with no firmly established root. The absence of the third note of the scale (C) furthers the delay of tonal security. The timpani melody in the second phrase shares D-flat and F with the winds, but its use of the low G-flat is distinct. As before, dissonance is lessened by the distance between voices.

In mm. 250-52 (Figure 29), a powerful unison is shared by mid-range reeds, trumpets, horns, trombones, and baritones. These returning “Glad” theme fragments assert a D-flat minor tonality in m. 250, which suddenly shifts to D-flat major in mm. 251-252. The strong volume and new addition of conventional major and minor triadic tonalities imply an eminent strong cadence. Other sources of climactic power include the scoring of winds and percussion on the

same rhythms, and the timpani entrance. The timpani melody moves to the pitch F with the winds on the second beats of mm. 251 and 252, but in contrasting upward motion. Despite the power of the passage, the sudden shift from minor to major perpetuates tonal instability. Further, the timpani part retains the three-pitch tonal scheme from the previous phrase.

"Glad" fragments
Eng. Horn, Alto Clar., Alto/Tenor Saxes,
Tpts., Horns, Baritone
Brassy
fff

Augmentation of "Glad" fragment
Add Eb Clar., Clars., Cornets
Alto/Tenor Saxes exit
fff

Trombones
fff *ff*

Timpani
fff

Snare, Bass Drums
fff *ff* *mf*

"Glad" fragment

Augmentation of "Glad" fragment continued

255 Eb Clar., Clars., Cornets, Tpts. continued

Hybrid of "Glad" and "Shout" fragments
Low Reeds, Horns, Low Brass continued

Snare Drum continued
fff

Fig. 29. *Be Glad Then, America*, mm. 250-259.³² "Glad" fragments return.

In mm. 253-259, the trumpets, cornets and clarinets play an augmentation of the "Glad" fragment in unison, reinforced by the snare drum. The first five

³² Ibid., 27.

pitches from the melody in the previous phrase are restated a perfect fifth higher. The tonal shift, however, is not minor to major because the lower voices move to A-natural in m. 259, a sudden tonal shift to A minor, which is the initial tonality of the next section. The use of the A-flat natural minor scale ends at this cadential point.

The simple texture and fortissimo volume of mm. 250-259 add to its power. Both lower and upper voices are split into unison octaves. As with all other sections, the timpani are given the last melodic statement, a “Glad” fragment, to mark the beginning of the recapitulation.

Recapitulation (Mm. 259-284)

The passage in Figure 30 contains the first quotation of an entire section of the Billings anthem—its ending.

The musical score for Figure 30 is presented in two systems. Each system consists of a vocal line (treble clef) and a piano line (bass clef). The tempo is marked 'M.M. 80'. The first system is marked 'soft' and the second 'loud'. The lyrics are 'Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, praise the Lord;'. A box labeled '160' is placed above the final measure of the first system.

Fig. 30. *Mourn, Mourn*, mm. 157-164.³³ All parts of the original anthem ending.

The oboe and piccolo (Figure 31) begin their passage in an elision with two voices from m. 259. The oboe takes up the lower voice A, and the piccolo

³³ William Billings, *The Complete Works of William Billings, Volume 4*, ed. Hans Nathan (New Haven, Connecticut: American Musicological Society, 1977), 225.

begins on the upper voice C. The large interval between the two voices, two octaves and a third, is maintained throughout the passage.

Fig. 31. *Be Glad Then, America*, mm. 258-267.³⁴ The “Hallelujah” theme returns.

The two solo instruments play the original Billings “Hallelujah” melody in separate but parallel minor tonal centers. The minor tonality is further emphasized by the relative minor third between the two soloists. While the parallel minor third prevails, it is not used exclusively. In the cadential measures, 263 and 267, pitches are altered to include major thirds between voices. In tribute to Billings, Schuman maintains the original “Hallelujah” melody, its antecedent/consequent symmetrical phrase structure, and the intervals between the soprano and tenor voices— major and minor thirds. The symmetrical phrasing is particularly significant, as it is employed here for the first time, indicating that the piece is approaching its finish.

Mm. 259-267 continue another pattern from the previous passage, where phrases begin with a minor tonality and end with a major tonality. The pattern is

³⁴ William Schuman, *Be Glad Then, America* for band (Bryn Mawr, Pennsylvania: Merion Music Co., 1975), 27-28.

particularly apparent in m. 267, where the piccolo ends on an E-natural. Thus, a major third and a melodic elision begin and end this passage, as the piccolo passes its E-natural to the next passage, presented by the trumpets and horns (Figure 32).

Picc(+8va), Oboe exit

Brassy - Legato, but clearly articulated (270)

Tpts., Horns *mf* *ff*

Clars., Alto Clar.
Saxes, Low Reeds

Baritone, Tuba,
String Bass

(275)

Fig. 32. *Be Glad Then, America*, mm. 267-278.³⁵ The “Hallelujah” theme continues.

Just as Billings scored a complete repetition of the “Hallelujah” section, Schuman offers a second and third rendition of the melody as well, though it is not a literal repetition. In the second rendition (Figure 32), the melody is scored in unison for trumpets and horns. An E-dorian mode is used without alterations until m. 276, where the last pitch of the phrase is raised to bridge to the third rendition.

³⁵ Ibid., 28-29.

The single reeds, baritone horn, tuba and string bass support the melody with accompaniment chords in this passage. The lowest voices play roots to a series of major and minor triads while the baritone horn and low reeds move in parallel perfect fifths above them. Upper accompaniment voices are generally more static, supporting each chord by moving to the nearest triadic pitch.

The minor triads are placed between major triads twice in an antecedent/consequent phrase pattern. The use and symmetric repetition of major and minor triads implies a step toward greater tonal stability. Chord symbols are imposed on Figures 32 and 33 for clarity. The chords Schuman selected are generally consonant with the trumpet/horn melody. Even so, the rapid changes from chord to chord continue the delay of a strong final cadence.

The rhythm played by the accompaniment voice contributes to forward motion and increasing energy by shifting from a “long-short” pattern in the antecedent phrase to a “short-long” pattern in the consequent phrase. In addition, the chordal cadences of both phrases move in the same direction as the melody—down in m. 271 and up in m. 275.

The end of this passage is connected to the next phrase by an elision (Figure 33). The trumpets and horns end on C-sharp, which is picked up without a pause by the solo cornet in m. 276.

The third complete rendition of the “Hallelujah” theme (Figure 33) is the most emphatic. Instruments are gradually added to the melody. By the time the passage ends, it has become the most forceful of the three “Hallelujah” passages.

Solo Cornet *Legato, but clearly articulated* (280) All Cornets *ff Legato*

Tpts., Horns exit

Eng. Horn, Clars., Alto Clar., Alto/Tenor Saxes, 1st Bsns.

f A C E G c# b f# g# A C

2nd Bsns., Low Reeds/Saxes, Baritone, Tuba, String Bass

f

Add Pico(8va), Fls., Eb Clar. (♩ = ♩)

Add Tpts., move 1st/2nd Clars., Alto Clar., Alto Saxes

E G Add Horns f# b b♭ (with added E natural)

ff *ff*

Bsns. exit

Crash Cymbals, Bass Drum

Timp. *fff* *fff*

to (285)

Fig. 33. *Be Glad Then, America*, mm. 276-284.³⁶ The “Hallelujah” section ends.

The low voice patterns of the second “Hallelujah” passage continue in the accompaniment of the third rendition. Low voices continue to play the roots of the triads only, presenting a counter-melody. The voices immediately above them continue to move in parallel perfect fifths, which contribute to growth toward a climactic cadence in m. 283.

³⁶ Ibid., 29-30.

The accompaniment chord progression implies a stronger step toward a final tonality. Rests between chord changes are no longer present. The division of major and minor triads becomes more evenly divided—four major triads and four minor triads in the antecedent phrase. In the consequent phrase, the four major triads are repeated and two minor triads lead to the final cadence before the coda—a B-flat minor chord in the low and mid voices with an added E-natural in the upper register melody.

Distance between the voices again negates the half-step dissonance. In addition, the strength of the cadence in mm. 283-84 is reinforced by a brief return to a B-flat minor tonality, recalling m. 41. Further, the characteristic placement of percussion ends the “Hallelujah” section of the piece and marks the beginning of the coda. The use of percussion here is made more significant by its presentation of a “Glad” theme fragment that rhythmically recalls m. 41 as well. The timpani passage, by employing D-flat and F, conforms to the tonality of the winds. Only the E-natural in the highest voices contributes enough tonal instability to further delay final resolution.

The B-flat minor chord at the end of the section ultimately manifests a subdominant function, as the piece ends with a conventional F major chord. From this point on, the timpani, which introduced the piece and served to divide each important section, surrenders its tonal autonomy and remains with the winds in F major, the final key, to the end. The merge of tympani and winds ends the recapitulation and introduces the coda.

Coda (Mm. 285-315)

To open the coda, the piccolo, flutes, oboes, English horn, clarinets, bass clarinet and bassoons play a unison melody (Figure 34) that is spread over four octaves—a compositional device employed for the first time in the piece. The accompanying low brasses and string bass are harmonized, playing major triads with the roots in the string bass and tuba parts. They add weight to the woodwind melody by echoing each note, creating a rebounding effect. The first two measures of the coda set up an antiphonal atmosphere, where symmetrical phrase statements move from one instrument choir to the next.

285 Picc.(8va), Fls., Obs.,
Eng. Horn, Eb Clar.,
Clars., Bass Clar.,
Bssns.

Add Alto Clar., Alto/Tenor/Bari Saxs, Cornets, Tpts., Horns

Obs., Eng. Horn, 3rd Clar.,
Bass Clar., Bssns. rest here B^bsus 4

290

fff

Trbs., Baritone, Tuba, String Bass

fff

add Bass Sax

Timpani

Bass Drum,
Crash Cymbals

fff

Fig. 34. *Be Glad Then, America*, mm. 285-90.³⁷ The Coda begins with “Shout” fragments.

From m. 287 to the end of the piece, fragments of the “Shout” extension become the primary melodic motive. Each phrase in the coda is punctuated by percussion, which is employed in response to the rhythmic activity in the winds.

³⁷ William Schuman, *Be Glad Then, America* for band (Bryn Mawr, Pennsylvania: Merion Music Co., 1975), 30.

The first phrase in mm. 287-290 (Figure 34) opens as the low voices end on a perfect fifth—B-flat and F. This ending complements the chord, B-flat, E-flat, and F, employed in the phrase. The B-flat root underscores the subdominant function and leads to an eventual F major at the end, along with the placement of the pitch F at the top of the chord in every register. This suspended chord belies the temporal status of the phrase. Even near the end of the piece, Schuman is still pushing the listener forward.

In each of the four measure phrases in mm. 287-302, Schuman alters the rhythm, the chord, the combination of voices, and the percussion response. However, there are shared traits, including the four measure length, intense dynamic volume, root position, use of “Shout” extension fragment material, and uniform release of each phrase—a quarter note tied to an eighth note in every fourth measure.

The second “Shout” extension phrase in mm. 291-294 (Figure 35) spells a D minor triad with an added E. This particular chord is the first and only occurrence of a literal half step dissonance in the piece. Schuman reserved its use for the ending, making for a particularly dramatic tension before the final F major cadence. All of the chords employed in mm. 287-298 use suspensions, delaying the final IV-I progression until the last two chords of the piece. This is also the only phrase in the coda that begins with a rest. All other phrases in the coda begin resolutely on count one.

over two octaves, and its sparing use of percussion—a single stroke from the bass drum and cymbals in m. 296.

Middle and low reeds and brass play a B-flat major triad in the fourth phrase in mm. 299-302, securing the subdominant function of the penultimate chord. The tubular bells enter conspicuously here, reinforcing F as a pivot tone to the final cadence.

Mm. 303-6 (Figure 36) uses the same wind instruments as the previous phrase, with the addition of bass clarinet, bass sax, tuba, and string bass. All of the additional voices reinforce the root of the final cadence. In mm. 303-04 the glockenspiel temporarily replaces the tubular bells but fulfills the same role—reinforcing rhythm in the wind parts on the fifth of the triad.

While the lower voices sustain across a bar line in m. 305, the cornets and trumpets start a new “Shout” extension fragment with support from the snare and bass drums. At the end of this measure, the alto clarinet, alto, tenor and baritone saxophones, and the horns leap an octave, increasing the volume and brilliance of the last sustained chord.

In m. 306, the high woodwinds are added on the second count as the remaining winds begin to sustain a long, full chord. The gradual addition of voices in mm. 303-06 serves to create a pyramid effect. The pyramid is reinforced by the octave leap from the middle voices, and the major sixth leap in the high piccolo, flutes and E-flat clarinet in m. 311. Schuman reserves this dramatic device for the ending, ensuring that the final cadence is the strongest in the piece.

Picc. (8va), Fls., Obs., Eng. Horn, Eb Clar., Clars

305

ff

Cornets, Tpts.

ff

Alto Clars., Alto/Tenor/Bari/Bass Saxes, Bsns., Horns,
Low Brass, String Bass

ff

Alto Clar., Alto/Tenor/Bari Saxes, Horns leap an octave here

Timpani

ff

Snare, Bass Drums

ff

Suspended cymbal w/sticks

mf

Glockenspiel (+8va)

ff

310

Picc. (8va), Fls., Eb Clar. leap a sixth here

315

Crash and Suspended Cymbals

Fig. 36. *Be Glad Then, America*, mm. 303-315.³⁹ “Shout” and “Glad” fragments conclude the piece.

³⁹ Ibid., 31-32.

Despite a strong showing from the winds, the percussion section ultimately prevails. The entire percussion section is joined together from m. 305 on, mingling “Glad” and “Shout” extension fragments at forceful dynamic levels. From m. 308 to the last note the glockenspiel doubles the timpani, strongly underscoring its role as the leading voice in *Be Glad Then, America* from beginning to end.

CHAPTER 12

CONCLUSIONS

Not long after Schuman published *New England Triptych*, he constructed wind band versions of all three movements. Each was conceived as an independent piece. *Chester* and *When Jesus Wept* were subsequently published, eventually becoming widely known as important contributions to wind band repertoire.

Although Schuman completed a wind band version of *Be Glad Then, America* in the same period (1955-1957), he did not release this version for publication. Correspondence with band directors Joseph Albright and James Jorgenson implies that Schuman did not intend to make *Be Glad Then, America* available as a wind band piece, but changed his mind in response to those who had expressed interest in its availability.

The version published in 1975 was different from the work he completed in 1956. It was raised a whole step, returning it to the original orchestral key. Twenty measures were removed from the development, and four measures were added to the ending.

A substantial amount of the published version of *Be Glad Then, America* was written in the highest registers of the wind instruments, making the piece more physically demanding and less accessible than its counterparts, *Chester* and *When Jesus Wept*. The high note frequency comparison chart on page 104

(Appendix D) shows in the cornet, trumpet, horn, trombone, and baritone horn parts occurrence of pitches above formant range are more than ten times as frequent in *Be Glad Then, America* than in *When Jesus Wept*, *Chester*, or *American Hymn: Variations on an Original Melody*. Further, while altissimo register woodwind pitches present less of a physical demand, frequent recurrence of high pitches could present tuning and balance challenges for any wind band, including professional organizations. Overall, altissimo pitches occur more than three times as often in the piccolo, flute, oboe, clarinet and saxophone parts when compared to the three other Schuman works.

In addition, Schuman failed to carefully edit the published version *Be Glad Then, America*. The large number of errors in the full score and individual parts, along with the overuse of high registers, contributed to a significant decrease of interest in the piece compared to *When Jesus Wept* and *Chester*.

Be Glad Then, America should not be dismissed because of its errors. This document addresses the challenges of preparing and performing the piece by providing three supportive resources—background data, errata and possible revisions, and a detailed analysis of its form, melodies, and harmonic structure.

The background data includes biographical information about William Schuman and William Billings, as well as the history behind *Be Glad Then, America*. Schuman's affinity for Billings and his music inspired the evolution of *New England Triptych*.

The errata lists were built by comparing the orchestral score to original and published versions of the band score, then employing the results of the comparison to check for errors in each individual part.

The suggestions for scoring additions and substitutions are provided to show alternatives for moderating the frequency of high register passages without compromising clarity, balance, or dynamic range.

The analysis provides details of *Be Glad Then, America* by cataloging references to Billings' anthem *Mourn, Mourn*, identifying where and how he used percussion, particularly timpani, to punctuate each section of the piece; and illustrating his own assertion that melody, ranging from germ motives to whole phrases, is the primary element of the piece.

Billings divided each section of his anthem with a tonic function chord followed by a period of silence. Schuman connected sections with solo tympani representations of the melodies, and an avoidance of strong cadences that pushed toward a climactic ending.

Be Glad Then, America deserves wider recognition and more frequent inclusion on wind band repertory lists. William Schuman took the rough-hewn, through-composed anthem of a self-taught composer and skillfully weaved its disparate, text-driven melodies into a unified sonata form. Each melody section is staged with a unique harmonic atmosphere, reconciling Schuman's sonata form to the through composed anthem.

Billings believed that a singable melody was the ideal tool to bring his texts to life for singers and listeners. Schuman may or may not have been

influenced by Billings's text, but he employed the *Mourn, Mourn* melodies as though they were his in order to, in his words, "capture the spirit in terms of my own language."¹ The exuberance of the original *Mourn, Mourn* melodies is preserved in *Be Glad Then, America*.

Be Glad Then, America contains all of the musical elements that have brought acclaim to *Chester* and *When Jesus Wept*. This document could serve as a wind band conductor's resource for preparation and performance. Further, the score analysis could facilitate academic research of other Schuman compositions, as it illustrates an example of his approach to melody, form, and tonality.

Some might argue Schuman's tying of disparate melodies into a sonata was simply an impressive intellectual exercise. However, the vitality of these melodies, both in their original form and with Schuman's additions and alterations, cannot be denied. Further, the restless energy of the accompaniment pushes the listener forward in rising and falling waves toward the "Hallelujah" of the recapitulation, capped by a jubilant "Amen" at the coda.

Mourn, Mourn brims with gratitude and optimism. Its harmonic simplicity and accessible melodies likely facilitated enthusiastic performance from colonial singing school students. While it may not have been Schuman's goal, he succeeded in capturing the celebratory energy in *Be Glad Then, America* that Billings sought to invoke in his anthem.

Be Glad Then, America, *When Jesus Wept*, and *Chester* are wind band pieces that can be programmed individually, even though they were originally

¹ William Schuman, interview by Vivian Perlis, 5 March 1977, interview 46 a-hh, transcript pages 184-85, Oral History of American Music Museum, New Haven, Connecticut.

published in a single three movement symphony, *New England Triptych*. *Chester* and *When Jesus Wept* are performed considerably more often than *Be Glad Then, America*, separately and in tandem.

Interest in programming all three works together in a wind band concert could and should be rekindled by the availability of a corrected, revised version. Regardless of any ambivalence Schuman may have had about *Be Glad Then, America*, the descriptive notes prefacing the published score include instructions for playing all three movements as a group.²

Each is melodically independent, and unrelated by conventional elements that unify most multi-movement works. Nonetheless, these three pieces share two strong bonds: the primacy of melody above all other musical elements, and the role of percussion.

Melodies in *Be Glad Then, America* are built from a single Billings anthem. *When Jesus Wept* is a melodic canon, and *Chester* is a set of variations based on a single melody. Each displays primary and secondary melodic lines liberally in all of the winds and tuned percussion.

The solo timpani punctuates the beginning and end of every section of *Be Glad Then, America*. The beginning, middle, and end of *When Jesus Wept* are marked with solo field drum passages. At the end of *Chester*, the timpani and snare drum are featured prominently, together and in alteration, to lead the finale.

The ending of *Be Glad Then, America* was altered from the orchestral ending of the first movement of *New England Triptych* to allow for programming

² William Schuman, *Be Glad Then, America* for band, (Bryn Mawr, Pennsylvania: Merion Music Co., 1975), cover.

it alone. Nevertheless, following its ending with *When Jesus Wept* would be appropriate—dramatic changes in tempo and volume between symphonic movements is a common occurrence, and the movements are still connected by foremost emphasis on melody and prevalent solo percussion.

A list of topics for additional research includes a complete Schuman biography. To date, the most detailed biography was written by Flora Rheta Schreiber in 1954, 38 years before his death. Since Schuman balanced administration and music education with his career as a composer, a biography might be of particular interest to people in the academic community with similar multifaceted career paths.

Another possible topic could be a survey of the influence of his teachers, particularly Roy Harris, on his earliest large ensemble works. In addition, Schuman's exposure to the William Billings manuscripts while teaching at Sarah Lawrence College had an impact on his work—particularly his early choral compositions. An amplification of how and where this inspiration manifested in his music and teaching would be of value to the body of academic research.

While most of Schuman's music for wind band has received considerable attention, two pieces, *When Jesus Wept* and *American Hymn: Variations on an Original Melody*, have not been the subject of detailed analysis to date. The availability of analytical documents for both would benefit wind band conductors who wish to program the pieces and students of composition in general.

The best solution to overcome the challenges of programming *Be Glad Then, America* in its current state would be the publication of a revised, corrected

edition. Since *New England Triptych*, *When Jesus Wept*, and *Chester* were a reflection of William Schuman's desire for the accessibility of his tribute works to William Billings, a new edition of *Be Glad Then, America* would be a substantive addition to wind band literature.

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AE	Academic Elite
FAL	University of Oklahoma, Fine Arts Library
IIMP	International Index to Music Periodicals
LC	The Library of Congress
NPAL	New York Performing Arts Library
PL	Personal Library
RILM	Répertoire International de Littérature Musicale (First Search)

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APPENDIX A

BE GLAD THEN, AMERICA FULL SCORE ERRATA

<u>Page</u>	<u>Part</u>	<u>Measure</u>	<u>Correction</u>
4	Clar. II	23	Last note is F# not G
4	Horns I-II	25	Add <i>div.</i>
4	Horns III-IV	25	Add <i>div.</i>
5	Eng. Horn	28	2 nd note is D
5	Clar. I	29	4 th note F# not F
5	A. Sax II	33	Last note G not F#
6	Bass Clar.	35	Add <i>cresc.</i>
6	Bsns.	35	Add <i>cresc.</i>
6	Bass Sax	35	Add <i>cresc.</i>
6	Clar. III	36	Last note G# not G
6	Bass Clar.	37	Add <i>ff</i>
6	Bsns.	37	Add <i>ff</i>
6	Bass Sax	37	Add <i>ff</i>
6	Bssn. II	38	D not F
7	Flutes	43	Add <i>div.</i>
7	Baritone	43	Add <i>ff</i>
8	Eng. Horn	51	F not G
8	Tuba	51	F not G

<u>Page</u>	<u>Part</u>	<u>Measure</u>	<u>Correction</u>
8	Flutes	58	Add <i>div.</i>
8	Eng. Horn	58-60	F E D C B B F#
8	Bass Sax	58	1 st note staccato
8	Bass Sax	59	Accent without staccato
9	Tpt. II	63	Accent count 1
9	Bass Sax	65	Count 2 is two eighth notes
9	Horns III-IV	66-68	Slur 3, Slur 2—not slur 5
9	Piccolo	70	Count 1 is Db not Eb
9	Flutes	70	Count 1 is Db not Eb
9	Clar. III	71	C# not D#
10	Clar. III	75	2 nd note is D not C
11	Piccolo	83	E F# F#, not F G# G#
11	Eng. Horn	83-85	All notes are F# not G or G#
11	Eng. Horn	86	1 st two notes are F# not G or G#
11	Piccolo	87	All notes are F# not G#
11	Alto Clar.	83-87	All notes are G# not A#
11	A. Sax I	83-87	All notes are G# not A#
11	A. Sax II	83-87	All notes are D# not E#
11	Alto Clar.	91-93	1 st two notes are G# D#, not A# E#
11	A. Sax I	91-93	1 st two notes are G# D#, not A# E#

<u>Page</u>	<u>Part</u>	<u>Measure</u>	<u>Correction</u>
12	Eng. Horn	97	D# C#, not E# D#
12	Clar. I	97-98	F# E Eb, not G# F Fb
12	Clar. III	94-98	Pitches should be same as Horn I
12	Cornet III	101	Add tenuto to 1 st note
20	Cornets II-III	177	Add staccato to 1 st note
20	Trb. I	177	Last pitch is a sixteenth note
20	Cornets II-III	179	Count 3 is D# not D
21	T. Sax	186	Add accent to last note
21	Tuba	186	3 rd note is Ab not Gb
21	A. Saxes I-II	189	Slur 2 nd and 3 rd notes
22	High WW's	203-04	Accent w/staccato hard to read
22	A. Saxes I-II	205	D not A
23	Tpts. I-III	209	Add breath mark between 3 rd , 4 th notes
23	Clar. II	210-13	Slur 8 notes starting on count two
23	Cornet III	216-17	Slur and add tenutos to all notes
24	Tpt. II	220	Both notes on count 2 are D not E
24	Cornet III	224-27	Slur groupings should match other cornets
25	A. Saxes I-II	230	Rhythm should match baritone sax

<u>Page</u>	<u>Part</u>	<u>Measure</u>	<u>Correction</u>
25	All winds	230-38	All notes preceding rests should be staccato
27	Trbs. I-III	250	Count 2 is Fb not Db
27	Piccolo	260	Tongue 1 st note of count two
27	Flutes	260	Tongue 1 st note of count two (picc. cues)
27	Oboe I	260	Tongue 1 st note of count two
27	A. Sax I	260	Tongue 1 st note of count two (ob. cues)
28	Bssn. I	269	Count 2 is B not D
29	Alto Clar.	275	Count 2 is G not F#
30	Clar. III	283	Add accent
30	Piccolo	288	Add accent
30	Timpani	288-89	All notes are F not E
32	Cornets I-III	305	<i>fff</i> not <i>ff</i>
32	Tubular Bells	306-07	Tie between quarter notes is missing

APPENDIX B

BE GLAD THEN, AMERICA INDIVIDUAL PARTS ERRATA

<u>Instrument</u>	<u>Measure</u>	<u>Correction</u>
Piccolo	80	Add tenuto to 1 st note
	288	Add accent
Flute I	80	Add tenuto to 1 st note
Flute II	80	Add tenuto to 1 st note
	285	Add accent
Oboe I	217	Add staccato
Oboe II	217	Add staccato
Clarinet I	80	Add tenuto to 1 st note
Clarinet II	210-13	Slur from m. 210 (count 2) to 213 (count 1)
Clarinet III	71	C# not D#
Alto Clarinet	275	Count 2 is G not F#
Bass Clarinet	35	Add <i>cresc.</i>
	37	Add <i>ff</i>
	250	<i>fff</i> not <i>ff</i>
Bassoons	35	Add <i>cresc.</i>
	94	Add tenuto to the last note
	269	Top divisi plays B not D on count 2
Alto Sax I	205	4 th line D not A

<u>Instrument</u>	<u>Measure</u>	<u>Correction</u>
Alto Sax I	230	Count 2 is a 4 th space Eb dotted 1/8 note, followed by a 4 th space Eb 1/16 note. These notes should be slurred and marked with tenutos
Alto Sax II	33	Last note is G not F#
	205	4 th line D not A
	230	Count 2 is a 3 rd line Bb dotted 1/8 note, followed by a 3 rd line Bb 1/16 note. These notes should be slurred and marked with tenutos
Tenor Sax	186	Add accent to the last note
	230	Count 2 is a 2 nd space Ab dotted 1/8 note, followed by a 2 nd space Ab 1/16 note. These notes should be slurred and marked with tenutos
Baritone Sax	89	Count 2 is G# not G
Bass Sax	35	Add <i>cresc.</i>
	37	Add <i>ff</i>
	58	Add staccato to the first note
	59	Accent should not include a staccato marking
	65	Count 2 should be two 1/8 notes, not a dotted 1/8 and a 1/16 note
	246	Add accent
	269	First pitch (A) is below range, should be one octave higher
	273	First pitch (A) is below range, should be one octave higher
Cornet II	179	Last note is D# not D

<u>Instrument</u>	<u>Measure</u>	<u>Correction</u>
Cornet III	77	C# not D#
	179	Last note is D# not D
	216-17	Add tenutos and slur all
	224-25	All of m. 224 should be slurred to count 1 of m. 225
	225-27	Slur missing from m. 225 (count 2) to m. 227 (count 1)
	227	Remove the printed slur
Trumpets	41	First note is 4 th space Eb not C
	63	Add accent to the bottom divisi, count 1
	209	Breath mark should be placed at the upbeat of count 2
	282	add <i>legato</i>
Trombone I	230	Count 1 is Cb not C
	250	Count to is Fb above the staff not Db
Trombone II	250	Count to is Fb above the staff not Db
Trombone III	250	Count to is Fb above the staff not Db
Baritone BC	43	Add Senza Sord.
Baritone TC	43	Add Senza Sord.
Tuba	51	F not G
Tubular Bells	306-07	Tie between quarter notes is missing

APPENDIX C

SUGGESTED ADDITIONS OR SUBSTITUTIONS FOR *BE GLAD THEN, AMERICA*

<u>Instrument</u>	<u>Measure(s)</u>	<u>Addition/Substitution</u>
Piccolo	58	Add crescendo*
Flutes I-II	58	Add crescendo*
Flute II	33-34	Play one octave lower
	39-40	Play one octave lower
	78-91	Play down one octave
	191-92	Play down one octave after the 1 st note
	210 (ct. 2)-31(ct.1)	Play down one octave
	235-42	Play down one octave
	287-90	Play Eb, not F, on all 5 notes
Oboes I-II	295-98	Play Gb instead of Ab on all notes
	58	Add crescendo*
	295-98	Play down one octave
	58	Add crescendo*
	189-92	1 st note up an octave; rhythm should be the same as alto sax II (Fig. 37 below)
	58	Add crescendo*
	59-60	After 1 st note play down one octave
Eb Clarinet	210 (ct. 2)-31 (ct.1)	Opt. play down one octave

<u>Instrument</u>	<u>Measure(s)</u>	<u>Addition/Substitution</u>
Eb Clarinet	235-40 (ct.1)	Opt. play down one octave
	295-96	Tacet
	311-15	Stay on A from previous measure to the end
Clarinet I	58	Add crescendo*
	201-17	Play the oboe part (Fig. 38 below)
	217-27	Double Flute I down an octave (Fig. 39 below)
	295-98	Play Eb not Ab on all notes
Clarinet II	58	Add crescendo*
	68-76	After 1 st note play down one octave
	201-17	Play down one octave
	217-27	Double new Clarinet I part(Fig. 39 below)
	243-50	Double Clarinet III part (Fig. 40 below)
	253-59	Play down one octave
	287-90	Play C, not F, on all 5 notes
	295-98	Play Bb (7 th lower) on all notes
Clarinet III	58	Add crescendo*
	201-17	Play down one octave
	217-27	Double new Clarinet I part(Fig. 39 below)
	253-59	Play down one octave

<u>Instrument</u>	<u>Measure(s)</u>	<u>Addition/Substitution</u>
Clarinet III	287-90	Play same as Flute I down an Octave (Fig. 40 below)
	295-98	Play Ab not Eb on all notes
Alto Clarinet	58	Add crescendo*
	179-89	Replace part w/euphonium part (Fig. 41 below)
	285-86	Play Bass Clarinet part (Fig. 42 below)
Bass Clarinet	37-40	Add divisi with one octave higher
	158-72	Cue in tuba part for staggered breathing (Fig. 43 below)
Bassoons I-II	158-72	Cue in tuba part for staggered breathing (Fig. 44 below)
Alto Sax I	37-38	Play C not E (all notes)
	39-40	Play C# not E (all notes)
	58	Add crescendo*
Alto Saxes I-II	78-98	Replace part w/horn part, except m. 98 is an eighth note instead of a half note (Fig. 45 below)
Alto Sax II	37-38	Play G not C (all notes)
	39-40	Play A not C# (all notes)
	58	Add crescendo*
Tenor Sax	179-89	Replace part w/euphonium part (Fig. 46 below)
	37-38	Play A not C (all notes)
	39-40	Play A not D (all notes)

<u>Instrument</u>	<u>Measure(s)</u>	<u>Addition/Substitution</u>
Baritone Sax	58	Add crescendo*
	21-24	Opt. tacet—hold D one beat only
	37-40	Double 4 th Horn part
	58	Add crescendo*
Cornets (all)	311-15	Slur up to orig. given last note
Cornet I	305-10	Play D (6 th lower) on all notes
Cornet II	51-53	Divisi part, doubling 1 st cornet (Fig. 47 below)
Cornet II	305-10	Play B (6 th lower) on all notes
Cornet III	51-53	All play lower divisi(Fig. 47 below)
	305-10	Play G (5 th lower) on all notes
Trumpets (all)	58	Add crescendo*
	76	Play down one octave
	112	Let horns prevail for these two beats
	311-15	Slur up to orig. given last note
Trumpet I	305-10	Play D (6 th lower) on all notes
Trumpet II	305-10	Play B (6 th lower) on all notes
Trumpets II-III	67 (last note)-68	2 ^{nds} and 3 ^{rds} swap these two notes
Trumpet III	91-111	Double 3 rd cornet, in m. 111, play an eighth note, not a half note (Fig. 48 below)
	305-10	Play G (5 th lower) on all notes
Horns (all)	56-57	From count 2, play these 3 notes down an octave

<u>Instrument</u>	<u>Measure(s)</u>	<u>Addition/Substitution</u>
Horns (all)	58	Add crescendo*
Horns I-II	77-105	Double trb. I, 1 st note of 105 should be an eighth note (Fig. 49 below)
	189	Go down to Bb instead of up to G
Horns III-IV	69-76	Opt. down one octave
	77-105	Double trb. II, 1 st note of 105 should be an eighth note (Fig. 50 below)
Trombone II	250-52	Opt. tacet
Trombone III	250-52	Opt. tacet
Baritone Horn	37-40	Double 4 th Horn part
	56 (ct. 2)-63	Opt. tacet—resume at pickups to m. 64
	58	Add crescendo*
	187-89	Opt. tacet after 1 st note
	239-45	Opt. play down one octave
	250-52	Opt. tacet
All Winds	185-89	Add <i>f cresc.</i> *
String Bass	158-72	Cue in tuba part (Fig. 51 below)

*An addition derived from the orchestral score.

PRINTED SCORE INSERTIONS OF POSSIBLE
ADDITIONS/SUBSTITUTIONS



Fig. 37. English Horn, mm. 189-92, facilitates an awkward leap from m. 188.



Fig. 38. Clarinet I, mm. 201-27, adds volume to the oboe passage.



Fig. 39. Clarinets I-II-III, mm. 217-27, adds volume and clarity to the flute passage.

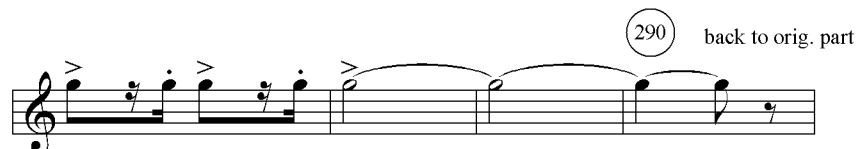


Fig. 40. Clarinets II-III, mm. 287-90, replaces altissimo register pitches, adds volume to the middle register of the passage.



Fig. 41. Alto Clarinet, mm. 179-89, avoids altissimo register, reinforces low reeds.



Fig. 42. Alto Clarinet, mm. 285-90, reinforces low reeds, improving balance.

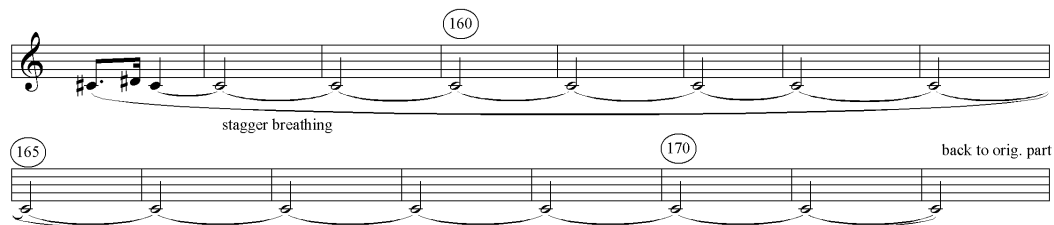


Fig. 43. Opt. Bass Clarinet, mm. 158-72, reinforces tubas, facilitates stagger breathing.

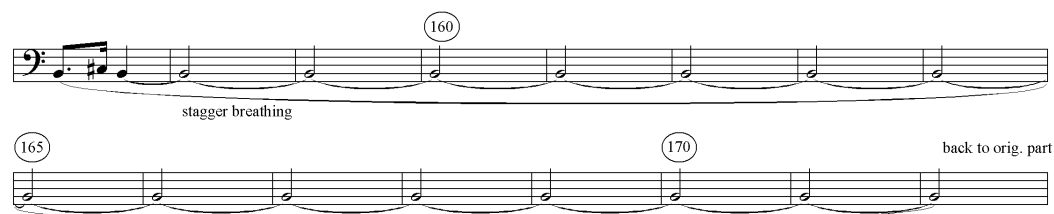


Fig. 44. Opt. Bassoons I-II, mm. 158-72, reinforces tubas, facilitates stagger breathing.

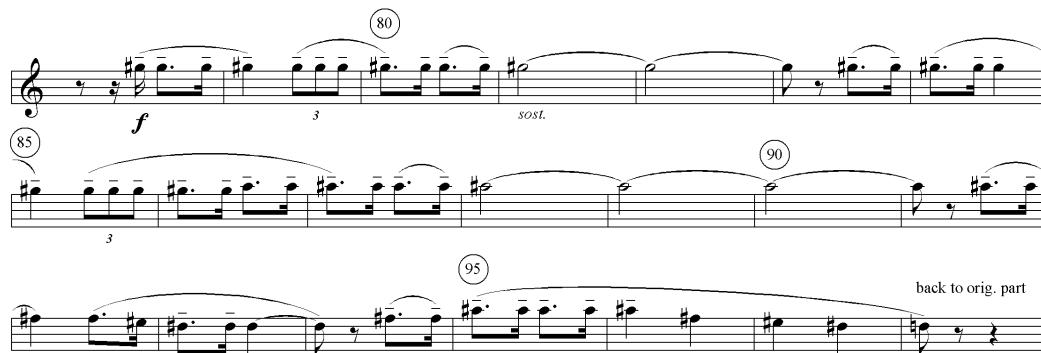


Fig. 45. Alto Saxes I-II, mm. 78-98, could supplement or replace the horn passage, moderating the amount of time horns play in the high register.

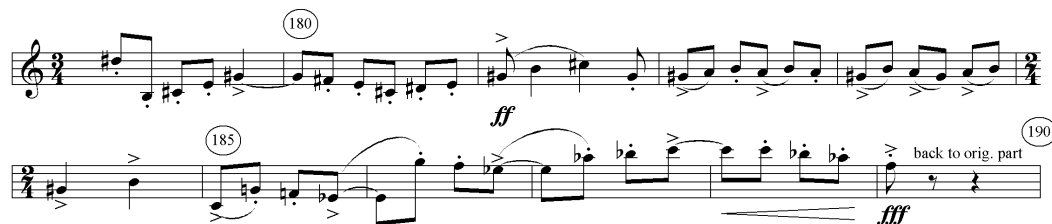


Fig. 46. Tenor Sax, mm. 179-89, reinforces thinly scored baritone horns.

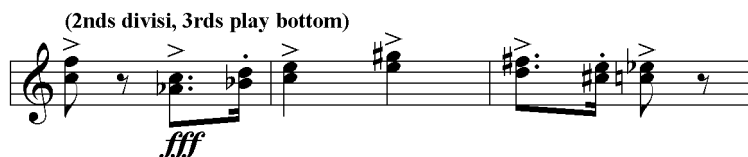


Fig. 47. Cornets II-III, mm. 51-53, equalizes top heavy scoring.

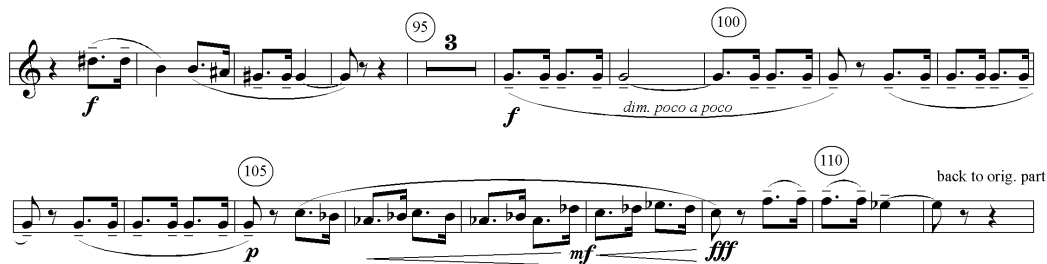


Fig. 48. Trumpet III, mm. 91-111, reinforces thinly scored 3rd cornets.

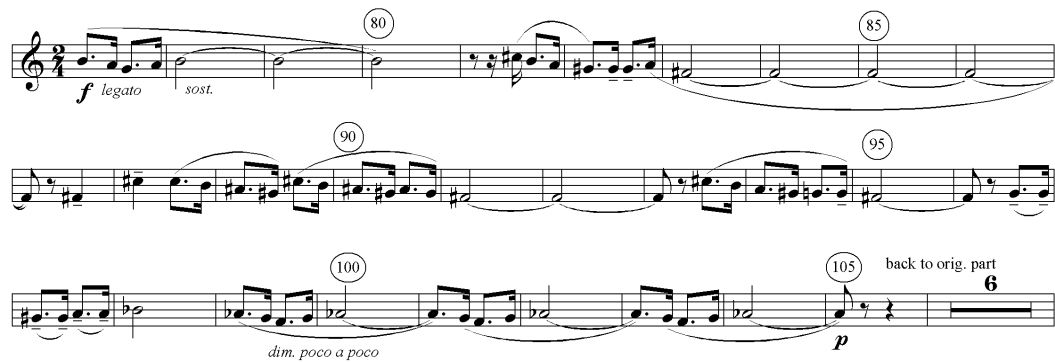


Fig. 49. Horns I-II, mm. 77-105, reinforces 1st trombones--an alternate passage for horns if alto saxes are used on Fig. 45.



Fig. 50. Horns III-IV, mm. 77-105, reinforces 2nd trombones- an alternate passage for horns if alto saxes are used on Fig. 45.

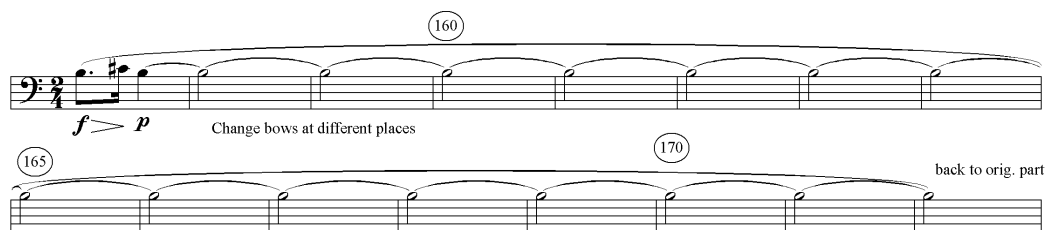


Fig. 51. Opt. String Bass, mm. 158-172, reinforces tubas, facilitates stagger breathing.

APPENDIX D

Table 3. High Note Frequency Comparison Chart

Instrument	High Range	BGTA	WJW	Chester	AHVOM
Piccolo	f # "" ↑	77	0	20	1
Flute I	f # "" ↑	119	3	20	21
Flute II	f # "" ↑	75	3	20	21
Oboe I	c # "" ↑	20	0	1	8
Oboe II	c # "" ↑	20	NS	0	3
English Horn	f # " ↑	5	NS	NS	0
Eb Clarinet	f # "" ↑	68	2	21	38
Clarinet I	c # "" ↑	38	4	62	9
Clarinet II	c # "" ↑	38	0	7	0
Clarinet III	c # "" ↑	14	0	1	0
Alto Clarinet	e " ↑	18	0	60/0*	NS
Bass Clarinet	b ' ↑	0	0	1/0*	0
Contrabass Clar.	b ↑	0	0	0	0
Bassoon I	f # ' ↑	0	0	4	14
Bassoon II	f # ' ↑	0	0	2	0
Alto Sax I	f # " ↑	41	0	0	0
Alto Sax II	f # " ↑	5	0	0	0
Tenor Sax	c " ↑	14	0	5	0
Baritone Sax	f ' ↑	34	0	6	0
Bass Sax	b ↑	0	0	0	0
Cornet I	f # " ↑	143	4/1**	9	16
Cornet II	f # " ↑	22	0	0	1
Cornet III	f # " ↑	10	0	6	0
Trumpet I	f # " ↑	96	0	9	16
Trumpet II	f # " ↑	31	0	0	1
Trumpet III	f # " ↑	2	0	6	0
Horn I	b ' ↑	79	4	13	7
Horn II	b ' ↑	59	4	0	0
Horn III	b ' ↑	48	2	0	0
Horn IV	b ' ↑	48	2	0	0
Trombone I	f # ' ↑	81	0	7	15
Trombone II	f # ' ↑	8	0	0	0
Trombone III	f # ' ↑	4	0	0	0
Euph./Baritone	f # ' ↑	100	7/0**	0	6
Tuba	f # ↑	9	1	21	1
String Bass	f ↑	7	0	20	5

Chart Legend

High Range	Non-transposed pitches selected to define where high range begins. On this chart, c' is the equivalent of middle C. The arrow ↑ denotes all pitches above the indicated pitch
BGTA	<i>Be Glad Then, America</i>
WJW	<i>When Jesus Wept</i>
AHVOM	<i>American Hymn: Variations on an Original Melody</i>
NS	The score for this piece did not include this instrument.
*	Schuman included an <i>ossia</i> part in the score, which eliminated pitches above the high range definition.
**	The first number denotes solo passages. The second number denotes section passages.