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A conductor's study of George Rochberg's three psalm settings

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A CONDUCTOR'S STUDY OF
GEORGE ROCHBERG'S THREE PSALM SETTINGS

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
Requirements for the degree of
Doctor of Musical Arts

in

School of Music

By
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ABSTRACT

Contemporary choral music in general and George Rochberg's in particular present challenges to the conductor well beyond the traditional repertoire including complex harmonies and rhythms, tone clusters, *sprechstimme*, and unconventional notation. In addition, the conductor must alter usual score preparation techniques and acquire a more detailed knowledge about differences in twentieth century music. He/she must learn the techniques of contemporary music through study in theory and analysis. The conductor can also take advantage of many available books and journals that offer insight into the study, rehearsal, and performance of this music. As the conductor acquires the necessary skill in twentieth century techniques and an understanding of the evolution of this repertoire, she/he can devise effective presentation and rehearsal procedures. An examination of specific choral works composed in an atonal style and consisting of some of the characteristics previously mentioned may provide greater understanding of contemporary choral music.

The purpose of this document is to provide a conductor's analysis of the three Psalm settings composed by George Rochberg: *Psalm 23*, *Psalm 43*, and *Psalm 150*. The first chapter presents a biography of the composer and traces some of the influences on the development of his compositional style. The second, third, and fourth chapters present the analyses of *Psalm 23*, *Psalm 43*, and *Psalm 150*, respectively. The first section of each chapter discusses areas related to the poetry including authorship, liturgical function, structure and meaning. The second section discusses musical components including overall form, pitch content, horizontal and vertical characteristics, and texture. Of particular interest is the tonal structure of the works, the primary component being the hexachord. The last chapter discusses performance considerations including learning the works, developing rehearsal strategies for

teaching the rhythms and pitches, addressing the Hebrew diction and its intricacies, as well as making interpretive and programming decisions.

These three psalm settings by Rochberg contain the same interesting and inventive craftsmanship present in much contemporary choral music and are worthy of study and performance.

CHAPTER 1

INTRODUCTION AND BIOGRAPHY

INTRODUCTION

In the introduction to *George Rochberg: A Bio-Bibliographic Guide to His Life and Works*, Joan DeVee Dixon expresses surprise at how little has been written about Rochberg's compositions considering his standing in American music, "save an occasional thesis or review."¹ Dixon goes on to include excerpts from some of the letters written to and about Rochberg in honor of his seventieth birthday.² All the letters include high praise, in some form, of a musician and composer who is, as Isaac Stern wrote, "a seminal force in American composition."³

This paper focuses on the three psalm settings by contemporary American composer George Rochberg. The first chapter presents a brief biography of Rochberg and discusses some of the influences on his compositional style. Chapter two consists of a general background to the settings and provides an introduction to the tonal structure used by Rochberg. Chapters three, four and five examine the three psalm settings. These chapters parallel each other in format and include an analysis of the text, form, pitch content, and the horizontal and vertical characteristics of each psalm. The last chapter discusses rehearsal and performance considerations for all the settings including issues related to pitch, temporal issues, the Hebrew diction, overall interpretive considerations and a conclusion.

¹ Joan DeVee Dixon, *George Rochberg: A Bio-Bibliographic Guide to His Life and Works* (Stuyvesant, New York: Pendragon Press, 1992), xiii. Chapter 9 includes a listing of twenty Master's theses and Doctoral dissertations that deal either directly or indirectly with Rochberg's music. However, none of these deal with any of his choral music.

² Ibid. Dixon explains that she compiled much of the book during Rochberg's seventieth year. For this reason she dedicated the volume to him in "honor of this grand occasion," and invited many of his friends and colleagues to submit letters that would be included in the introduction.

GEORGE ROCHBERG: A BRIEF BIOGRAPHY

Aaron George Rochberg was born in Paterson, New Jersey, on July 5, 1918, to Morris and Anna Rochberg, immigrants from Ukraine. The next year the Rochbergs moved to Passaic, New Jersey.

George Rochberg's early musical training centered on learning to sing and to play the piano. In 1928 or 1929 the Rochberg family purchased a piano, and George began piano lessons with Kathleen Hall. Over the next two years he continued his piano studies with Julius Koehl. During the years 1933 and 1934, "George gave several duo piano performances with Julius Koehl on WOR (Mutual Broadcasting Company) NY."⁴ This exposure led to other performing opportunities. From 1933 to 1941 Rochberg played in dance bands and combos on a regular basis. In doing so he gained valuable experience as a performer as well as knowledge of popular repertoire.

This, however, was not the only repertoire to which he was exposed. His piano study also included most of the standard repertoire from Bach to Brahms. In 1982 he said, "The most profound influence on my early career was Johannes Brahms. By the time I was fifteen or sixteen, I had really discovered Brahms. His music took over my entire consciousness until I was about nineteen or twenty."⁵

From the fall of 1935 to the spring of 1939, Rochberg attended Montclair [NJ] State Teachers College. While there he sang in the college choir (bass section) all four years. From his sophomore to his senior year, he "worked as the pianist/composer for the Montclair State

³ Ibid., xviii.

⁴ Ibid., 1.

⁵ Ibid.

College Dance Club.”⁶ He received a Bachelor of Arts degree from Montclair State Teacher’s College in 1939.⁷

Further musical training came after graduation from Montclair. He attended the Mannes School from 1939 to 1942 where he studied composition with Hans Weiss, Leopold Mannes, and George Szell.⁸ On August 18, 1941, in Minneapolis, Rochberg married Gene Rosenfeld. They moved to New York City and lived there from September 1941 to November 1942.⁹ In November of 1942, Rochberg was drafted into the army where he was assigned to the infantry and commissioned as a second lieutenant. On September 23, 1944, while in Mons, France, during the liberation of Normandy, he was wounded in the leg. Five days later, on September 28, back in the states, his son Paul was born.¹⁰ Rochberg remained in Europe, and after a satisfactory recovery, participated in the Battle of the Bulge.¹¹ In July of 1945, after obtaining a Purple Heart with Oak Leaf Cluster, Rochberg was discharged from the army.

His tenure in the army did not completely interrupt his creative efforts. While stationed at Camp Shelby, Missouri, he composed the *261st Infantry Song*, *March of the Halberds*, and *Song of the Doughboy*.¹² While recovering from his leg wound he composed *Little Suite* and *Music for Gene and Paul*.¹³

⁶ Ibid., 2.

⁷ Austin Clarkson and Steve Johnson, “George Rochberg,” in *The New Grove Dictionary of Music and Musicians Second Edition*, ed. by Stanley Sadie (New York: Groves Dictionaries, 2000), 480.

⁸ Ibid., 480.

⁹ Dixon, *Bio-Bibliographic Guide*, 3.

¹⁰ Ibid., 4.

¹¹ Michael Roy Linton, “George Rochberg’s Concord Quartets: An Analysis of Grand Romanticism in the Twentieth Century” (Ph.D. diss., New York University, 1988), 22.

¹² Dixon, *Bio-Bibliographic Guide*, 3, 4.

¹³ Ibid., 4.

World War II had a profound influence on Rochberg. The experience of living through the bloody fighting at Normandy and the Battle of the Bulge solidified his commitment to a higher calling.

In the ruins of eastern Flanders, Rochberg committed his life to “creation.” His bitterness was not directed against humanity, or even Germany, but against any kind of mechanistic destruction or vapid sentimentality, the fruits of which he believed that he could see everywhere around him. He thought that he could best serve these ends by being an artist, a creator, and not a destroyer. He resolved to live his life as a composer, the vocational goal of his Passaic youth crystallized by this experience at war.¹⁴

This higher calling manifested itself by encouraging Rochberg to seek a new musical language. In an interview with Richard Duffalo, Rochberg remembers how his participation in the war brought him into the atonal world:

...that’s what started to push me into a kind of atonal world.... I didn’t adopt a severe chromatic palette out of any intellectual or musical interest per se. It came out of a deep emotional need to express what I felt had happened, what I’d been involved in and what it meant to me. And so, that all began to emerge in the *First Symphony*.¹⁵

The *First Symphony*, written in 1948–49 and revised in 1957, was the first composition in which Rochberg used the serial technique.¹⁶ The symphony was originally five movements long but Rochberg shortened it by removing a scherzo and one of the adagio movements, making them separate works, titling them “Capriccio” and “Night Music” respectively.¹⁷ It was premiered by the Philadelphia Orchestra on March 28, 1958. Rochberg said of this symphony, “In retrospect, I see this work as the culmination of my first efforts to absorb and make my own the language of the twentieth century.”¹⁸

¹⁴ Linton, “Concord Quartets,” 23.

¹⁵ Richard Dufallo, *Trackings: Composers Speak with Richard Dufallo* (London: Oxford University Press, 1989), 65.

¹⁶ Effie B. Carlson, *A Bio-Bibliographical Dictionary of Twelve-Tone and Serial Composers* (Metuchen, New Jersey: The Scarecrow Press, Inc., 1970), p. 149.

¹⁷ Linton, “Concord Quartets,” 23.

¹⁸ George Rochberg in notes regarding Symphony No. 1 for Orchestra, quoted in Dixon, *Bio-Bibliographic Guide*, 151.

The Rochbergs had moved to Philadelphia in the latter part of 1945.¹⁹ It was during this period that Rochberg received his most intensive musical training. He attended the Curtis Institute of Music where he studied counterpoint with Rosario Scalero, 1945–46, and composition with Gian Carlo Menotti, 1946–47 or 1948.²⁰ This was also the time that he became acquainted with the music of Schönberg.

I had begun to study Schönberg with considerable intensity (around 1947) and it was from the beginning a love-hate relationship (very ambivalent). But I realized that his was a powerful mind and an enormous musical brain, and it didn't matter to me whether I liked it or not, I had to find out what was there, why it was there, (and) how it was made.²¹

In the spring of 1948 he received the Bachelor of Music degree from Curtis. That fall he attended the University of Pennsylvania at Philadelphia while a full-time member of the faculty at the Curtis Institute. He completed and was awarded the Master of Arts degree the following year.²²

In 1950, while Rochberg was a Fulbright and American Academy Fellow, he traveled to Rome where he met and became friends with Luigi Dallapiccola, “and was strongly impressed by the power of serial music.”²³ Referring to Dallapiccola, Rochberg said,

I met him and we became friends. I admired him; I admired him as a person. He lived through the hell of Fascist Italy, you know his wife was Jewish. He was a wonderfully cultivated and civilized man. Just the living presence of a man like that, when I had the chance to meet him it corroborated, stimulated the decision I had made while in Rome to go in the direction of twelve-tone. I had been struggling with the question for three years prior. Starting about 1947 I began to realize that I couldn't go on the way I

¹⁹ Dixon, *Bio-Bibliographic Guide*, 4.

²⁰ Ibid.

²¹ Interview with George Rochberg, “Profiles,” WFMT, New York, November 13, 1982; quoted in Joan DeVee Dixon, *The Twelve Bagatelles and Sonata-Fantasia of George Rochberg: A Performer's Analysis* (DMA diss., Southwestern Baptist Theological Seminary, 1995), 4.

²² Dixon, *Bio-Bibliographic Guide*, 7.

²³ Clarkson, “George Rochberg,” 480.

was going. So that was a period of real soul searching, very intense study, hard work, digging in all kinds of directions, overcoming all kinds of doubt.²⁴

From 1951 to 1954, Rochberg worked full-time for the Theodore Presser Publishing Company as a music editor and one day a week as a faculty member at the Curtis Institute of Music.²⁵ In 1954 Rochberg took on more responsibility becoming Director of Publications at Theodore Presser although the nature of the work he was doing never changed. At the same time he made the decision to resign his teaching position at the Curtis Institute.²⁶

In 1952 Rochberg completed the first of seven string quartets dedicated to his wife Gene and their daughter Francesca. It was premiered in January 1953 at Columbia University in New York by the Galimir String Quartet and three years later, in 1956, it won the Society for the Publication of American Music Award.²⁷ Rochberg said of this work, “In composing this Quartet I came closer than ever before to grappling with the rigors of the twelve-tone method without committing myself to it completely as I did in the works which followed in the years after.”²⁸

However, it was not until later in 1952, with the completion of his *Twelve Bagatelles for Piano Solo*, that he made full use of the serial technique.²⁹

He had completed the first eight bagatelles that spring, having returned to America late the previous summer. Dallapiccola was at Tanglewood that summer and Rochberg, eager to show him these new works, went up to see him in June. On an old upright in a barn near the festival shed, Rochberg played the eight completed bagatelles for the Italian, their children playing on the lawn outside. Dallapiccola was delighted. Apparently he paid Rochberg the greatest compliment possible from one composer to another by writing a similar set of piano pieces in 1953 (the “Quaderno musicale di Annalibera”).³⁰

²⁴ George Rochberg, telephone interview with author, June 9, 1999.

²⁵ Dixon, *Bio-Bibliographic Guide*, 8.

²⁶ Rochberg, telephone interview, June 9, 1999.

²⁷ *Ibid.*, 132.

²⁸ *Ibid.*

²⁹ Martha Lynn Thomas, “Analysis of George Rochberg’s Twelve Bagatelles and Nach Bach for Solo Piano” (D.M.A. diss., University of Texas at Austin, 1987), 7.

³⁰ Linton, “Concord Quartets, 29–30.

Alexander Ringer in his article on the music of George Rochberg stated the *Bagatelles* “were conceived as a series of incisive character studies as if to prove that the technique of composing with twelve tones could serve traditional expressive purposes and did not have to lead necessarily...to highly involved novel musical structures.”³¹ Ringer suggested that they were perhaps Rochberg’s most “popular” work thus far.³²

The next year (1953) Rochberg composed the Chamber Symphony for Nine instruments, which was premiered two years later by the Baltimore Chamber Society conducted by Hugo Weisgall.³³ It was the first large-scale instrumental work in which Rochberg used a twelve-tone row as a means of organization. Furthermore it is the first time he quotes another composer in his own work, in this case quoting the *Fratello motif* from Luigi Dallapiccola’s *Il Prigionero*.³⁴

The following year he composed two vocal works, *David the Psalmist*, for tenor and orchestra, and *Three Psalms for A Cappella Mixed Chorus*, “the latter representing a further extension of the declamatory type of choral writing developed by Schoenberg in his last completed work, *De Profundis*.”³⁵ Both use the original Hebrew text and draw much of their “rhythmic inspiration from its linguistic peculiarities.”³⁶ When asked about the motivation for using the psalms in these works Rochberg stated, “I was just full of the whole idea of psalms and I wanted to try different ways of expressing them.”³⁷ *David the Psalmist* is in seven movements: 1) *Shema Yisroel* (Prelude); 2) Psalm 6; 3) Interlude; 4) Psalm 29; 5)

³¹ Alexander L. Ringer, “The Music of George Rochberg,” *The Musical Quarterly* 52, no. 4 (October, 1966), 412.

³² Ibid.

³³ Linton, “Concord Quartets, 31.

³⁴ Dixon, *Bio-Bibliographic Guide*, 64.

³⁵ Ringer, “The Music of George Rochberg,” 414.

³⁶ Ibid.

³⁷ Rochberg phone interview, June 9, 1999.

Interlude; 6) Psalm 57; and 7) *Shema Yisroel* (Postlude). It was premiered by the University of Pennsylvania Orchestra, Melvin Stauss conducting, on December 8, 1966.³⁸

In 1956 Rochberg completed his second symphony. In his notes for the work Rochberg explains that it is based on a single twelve-tone row divided into two hexachords, the second of which is a rearrangement of the mirror inversion of the first. Also, because of the row's organization, there are "three self-generating mirror inversions of the row, each mirror starting on a different pitch."³⁹ The relationship between the row and its mirror inversions gives Rochberg ample opportunity for melodic and harmonic creativity.⁴⁰ After its premiere by the Cleveland Orchestra on February 15, 1960, Ross Parmenter in his review stated,

It made a deep impression. In his program notes, the 41-year old Philadelphia composer wrote: "the problem was to find a way to employ a total chromatic palette, melodic and harmonic, on a large scale true to what the term 'symphony' has come to mean after Beethoven, without losing a sense of proportion, continuity and growth." One quotes him because his words provide the terms to define his achievement. In the twenty-seven-minute work he solved his basic problem. He has written what is truly a large-scale symphony, and the work has the qualities he aimed at, "proportion, continuity, and growth." . . . By the time he is done one has the impression of having heard a work of considerable lyricism. Yet it is also dark and intense, and its inherent gravity is what gave it its strength and its power to move the audience.⁴¹

The work won the Naumburg Recording Award and was recorded by the New York Philharmonic at a Naumburg Foundation concert in October of 1961.⁴²

Rochberg's musical language was constantly changing; he had only one guideline, . . . music must never be about sounds only, or for that matter styles and structures, but invariably about man. Hence the composer's [Rochberg's] essentially negative

³⁸ Dixon, *Bio-Bibliographic Guide*, 76.

³⁹ Ibid.

⁴⁰ For a complete analysis of this work, see Elmer Takeo Kudo, "An Investigation of Twelve-Tone Usage in George Rochberg's Symphony No. 2" (Master's thesis, Indiana University, 1974). Mirror inversion and its use in the Psalm settings is discussed in chapter two of this paper.

⁴¹ Ross Parmenter, "Music: Large Scale Symphony with a 12-tone Row; Rochberg's 2nd makes a deep impression," *The New York Times*, February 16, 1960.

⁴² "George Rochberg," in *Current Biography Yearbook*, Charles Morite, ed., 1985, 341–44.

reaction to all extremist manifestations in today's music, whether total serialism on the right or chance music on the left.⁴³

In "Tradition and Twelve-Tone Music," an essay first published in 1955 in *Mandala Magazine* [Philadelphia], Rochberg said,

. . . Twelve-tone composition, if it is to win final acceptance not only by musicians but by the world at large, must be a way of producing significant art works which will be listened to and performed not as curiosities or strange novelties but as music.⁴⁴

Rochberg left Theodore Presser in 1960 to become the acting Chair of the Music Department at the University of Pennsylvania at Philadelphia (a year later becoming the Chair of the department).⁴⁵ Although his academic and compositional careers were quite promising, tragedy struck his home life. On October 17, 1961, Rochberg's talented son, Paul, had his first operation for cancer (a malignant brain tumor).⁴⁶ This and the three years of excruciating pain and suffering Paul endured leading to his death on November 22, 1964 devastated Rochberg. He "began to look upon every single moment as a precious gift to be lived and relived."⁴⁷

By 1963 Rochberg had all but turned his back on serialism. "I began to find the method absolutely narrow, terribly confining, emotionally and expressively constricting."⁴⁸ His last strictly serial work was written in this year, a trio for violin, cello, and piano.⁴⁹ It was during this period of soul searching he realized the true nature of his artistic personality:

⁴³ Ringer, "The Music of George Rochberg," 413.

⁴⁴ George Rochberg, *The Aesthetics of Survival: A Composer's View of Twentieth-Century Music*. Edited by William Bolcom (Ann Arbor: University of Michigan Press, 1984), 30.

⁴⁵ Dixon, *Bio-Bibliographic Guide*, 12–13.

⁴⁶ Ibid. Chapter 6 is an introduction to the poems and stories of Paul Rochberg written by George Rochberg. Dixon also states that the complete works of Paul Rochberg have been published by Muse of Fire (Newtown Square, PA, 1990).

⁴⁷ Ringer, "The Music of George Rochberg," 418.

⁴⁸ Guy Freedman, "Metamorphosis of a 20th Century Composer," *Music Journal* vol. 34, no. 3 (March 1976), 12.

⁴⁹ Thomas, "Twelve Bagatelles and Nach Bach," 9.

It has taken me all these years to recognize and embrace the fact that at the root I am a complete romantic and especially now that the question arises on all sides: After abstraction, what next? The answer rings out clearly: The 'New Romanticism'.⁵⁰

Reflecting on his son's death he said, "After Paul died, that absolutely made it necessary for me to wash my hands of the whole thing [serialism]."⁵¹

I have always clung fast to these fundamentals: that music was given man so he could express the best he was capable of; that the best he was capable of had to do with his deepest feelings; that his deepest feelings are rooted in what I believe to be a moral order in the universe which underlies all real existence.⁵²

I used to think it was pure nostalgia, a longing for a past Golden Age which always brought me back to the supremely wrought clarities and identities of the old music. Now I realize it was not nostalgia at all but a deep, abiding, personal need for clear ideas, for vitality and power expressed without impediments, for grace and beauty of line, for convincing harmonic motion, for transcendent feeling.⁵³

The death of his son Paul also caused Rochberg to stop composing and re-examine the direction in which he was going. It was not until the fall of 1965 that he was able to write, "Right now composing is also a way of achieving integration and the means with which I can face existence. Without composing it would be well-nigh impossible."⁵⁴ In the works that followed he moved away from serialism back to the tonal realm and experimented with ways of integrating chromaticism and traditional practice. It was at this time he began quoting music by other composers along with his own. For example, in *Music for the Magic Theater* for small orchestra (1965), "Rochberg quoted from Mozart's Divertimento, K. 287, Mahler's 9th Symphony, a recorded trumpet improvisation by Miles Davis, Stockhausen's *Zeitmasse* and his own *Sonata-Fantasia*."⁵⁵ It was commissioned by the Fromm Foundation for the 75th anniversary of the University of Chicago.⁵⁶

⁵⁰ Dixon, *Bio-Bibliographic Guide*, xxiv.

⁵¹ Ibid., xxiii.

⁵² Ibid., xxvi.

⁵³ Ibid., xxv.

⁵⁴ Ringer, "The Music of George Rochberg," 423.

⁵⁵ Linton, "Concord Quartets, 44.

⁵⁶ Dixon, *Bio-Bibliographic Guide*, 15.

Two other major works during this period demonstrate Rochberg's use of quotation. *Contra Mortem et Tempus for Flute, Clarinet, Violin, and Piano* (1965), was commissioned by the Bowdoin Contemporary Music Festival for the Aeolian Chamber Players and premiered at Bowdoin College that same year.⁵⁷ The unusual instrumentation prompted Rochberg to quote from other works that highlight the flute including Pierre Boulez's *Sonatina*, Luciano Berio's *Sequenza*, and Edgard Varèse's *Density*, and others featuring clarinet including Alban Berg's *Clarinet and Piano Piece*, Charles Ives *Trio for Clarinet, Viola and Piano*, and Rochberg's own *Dialogues for Clarinet and Piano*.

The motifs fell into place miraculously as if they had originally been conceived as components of a single piece. . . . Except for the Ives material, which appears nearly always unmodified, the motives are in most instances stripped of their rhythmic profiles and used as pure pitch phenomena. . . . Combinations of concrete materials such as these are further enriched by simultaneous occurrences of measured and unmeasured ideas and countless other procedures by means of which the composer has compressed into a work of ten minutes duration the tragic experiences of a lifetime.⁵⁸

The second work demonstrating Rochberg's use of quotation is his *Third Symphony*, composed over a period of three years (1966–69). It is a work requiring enormous performing forces including vocal soloists, chamber chorus, double chorus, and a large orchestra. Commissioned by the Juilliard School of Music, New York City, it was premiered three years later (1970), by the Juilliard Orchestra and Collegiate Chorale, conducted by Abraham Kaplan.⁵⁹ In his notes for the work Rochberg lists the music he quotes as well as the reason for composing this work:

The Schütz Cantata *Saul, Saul, Saul, Was verfolgst du mich?* is incorporated in its entirety—although its appearance is considerably altered from its first form. I have also employed elements from J.S. Bach's two *Chorale Preludes* for organ based on *Durch Adam's Fall ist ganz verderbt*. The *Agnus Dei* music from Beethoven's *Missa*

⁵⁷ Ibid.

⁵⁸ Ringer, "The Music of George Rochberg," 425.

⁵⁹ Dixon, *Bio-Bibliographic Guide*, 158.

Solemnis is also incorporated into the body of my work. Besides these textually derived and associated “musics,” I have set to words quite literally the fugue from Beethoven’s *Eroica*, *March Funebre*. In this case I have made a double fugue by adding to Beethoven’s music the fugue subject from the earlier fugue set to: *Was verfolgst du mich?*

There are other references of a specifically instrumental kind: 1) to Beethoven’s *Fifth* and *Ninth Symphonies* (also treated vocally), 2) *Fanfares* from Mahler’s *First* and *Second Symphonies*, and 3) to the “question” and one of the “answers” of Ives *Unanswered Question*.

. . . To put it plainly, I have tried to write a piece of music whose raison d’etre lies precisely in the impulse to speak to my fellow-man in the language I know best of the things closest to my heart. It is my confession of need and hope that our kind will indeed “prevail,” and in prevailing, rediscover that lost Garden of Eden in which life is precious and has its own divinity.⁶⁰

In his review of the symphony, Allen Hughes stated:

Some who heard the premiere of George Rochberg’s Symphony No. 3 at the Juilliard Theater on Tuesday night may feel that the composer was trying to get away with wholesale larceny by filling up so much of the half-hour of the piece with other people’s music, but to dismiss the work on this account would, I think, be a mistake.

It is true that Mr. Rochberg borrowed heavily from compositions by Schütz, Bach, Mahler and Ives, but, of course, he admitted it in his program note. And he is certainly not the first composer to use other people’s music to make his own. . . . He has put these, and other materials (some borrowed, some new) together with what might be described as a musical equivalent of a Joycean prose technique. Rochberg’s score can then be heard as a kind of journey through a musical dream.

One’s response to a score of this kind is going to depend a great deal upon one’s interest in the composer’s memories, associations and transformations, and this listener found those of Mr. Rochberg sympathetic for the most part and, at times, moving.⁶¹

Not all reviews of the work were as complimentary as Mr. Hughes’. Ainske Cox wrote,

But esthetically it doesn’t work. The music he quotes goes on so long that its own life takes over; it no longer works on Rochberg’s terms. . . . And however ingenious, even sincere, his expansion of others’ musics, neither the expansions nor the music which is obviously his own match the genius of the borrowees. All the music is forced to carry

⁶⁰ George Rochberg in Dixon, *Bio-Bibliographic Guide*, 160–61.

⁶¹ Allen Hughes, “Juilliard Offers Rochberg’s No. 3,” *The New York Times*, 26 November, 1970.

more weight than it can, its own and Rochberg's. The symphony is a failure, because its whole is smaller than most any one of its parts, . . .⁶²

Rochberg's subsequent works displayed a more integrated approach to tonal composition. His Concord Quartets (1977), were composed, as Rochberg stated, "to ensure the maximum variety of gesture and texture and the broadest spectrum I could command, from the purest diatonicism to the most complex chromaticism."⁶³ They were commissioned by the Concord String Quartet who premiered them in January 1979 as part of a belated celebration for Rochberg's sixtieth birthday.⁶⁴

In 1968 Rochberg stepped down as the chair of the Music Department at the University of Pennsylvania but remained on the faculty teaching composition and advanced theory. During the fall of 1982 and the spring of 1983, Rochberg was on leave from the University of Pennsylvania and at the end of the spring term he retired from teaching.

In his career thus far, he has held numerous fellowships and received many honors. He held two Guggenheim fellowships, 1955–57; 1966–67; in 1985 was elected to membership in the American Academy and Institute of Arts and Letters and in 1986 became a fellow of the American Academy of Arts and Sciences. He was awarded honorary doctorates from the University of Pennsylvania, 1985, and the Curtis Institute of Music, 1988.⁶⁵ On March 16, 1980, Rochberg said of his music,

I would like to be able to look back on these things [my compositions] later and say, 'Yes, I made my contribution. I still believe in these works; I think that they're valid. I think that they're good as music. They have nothing to do with all the politics and aesthetics battles; they have outlasted that whole business.' I think that's the way it

⁶² Ainske Cox, "The Juilliard Theater," *Music Journal* vol. 29, no. 2 (February 1971), 82–83.

⁶³ George Rochberg in Dixon, *Bio-Bibliographic Guide*, 145.

⁶⁴ "George Rochberg," in *Current Biography*, 343.

⁶⁵ Theodore Baker, "Rochberg, George," in *Baker's Biographical Dictionary of Musicians*. 8th ed. revised by Nicolas Slonimsky (New York: Schirmer Books, 1991), 1523.

has to be. That's the way all real works turn out: They rise above the time from which they emerged.⁶⁶

Rochberg currently lives with his wife, Gene, in Bryn Mawr, Pennsylvania and continues to compose.

⁶⁶ Dixon, *Bio-Bibliographic Guide*, xxviii.

CHAPTER 2

INTRODUCTION TO THE THREE PSALMS

GENERAL BACKGROUND

Rochberg composed these settings in 1954 while he was Director of Publications at Theodore Presser. It was during this period that he was “deep into the methodology of the twelve-tone, and particularly fascinated by what could be done by various hexachords.”¹ According to Rochberg, the immediate impulse for composing these pieces had been his study of Schönberg’s Op. 50, B and C.

Rochberg’s compositional struggles are revealed in these settings. According to Rochberg, they were not commissioned for any particular occasion, “they were simply something I needed to do.”² Likewise, the dedication to his parents and his brother of the settings of *Psalm 23* and *Psalm 150* respectively, were for personal reasons. The dedication of the setting of *Psalm 43* was to Hugo Weisgall for his friendship.³ Rochberg chose these particular Psalms for their very “emotional, spiritual content.”⁴

Although Rochberg composed relatively few choral works (see Appendix A), he was familiar with the voice and the vocal ensemble.

When I was in college way back in the 30’s I sang in the college choir for four years, and I enjoyed that hugely, and so I’ve always had a feeling for voice, for singing, and for choral music, and as a matter of fact, when my wife and I moved to Philadelphia with our son right after the war I became the conductor of a small women’s chorus, so I had a little experience there.⁵

¹George Rochberg, telephone interview with the author, June 9, 1999.

² Ibid.

³ Ibid. Rochberg stated that Weisgall was very much involved in liturgical Jewish synagogue music and so he dedicated the setting to him.

⁴ Ibid.

⁵ Ibid. Rochberg goes on to say that at one point he conducted all three of the settings at one of the synagogues in New York. Although he did not prepare the chorus (they were prepared by their regular conductor), he said it was great fun.

BACKGROUND OF THE STRUCTURE

In his monograph, *The Hexachord and its Relation to the Twelve-tone Row*, Rochberg discusses “a uniquely organized type of 12-tone row” in which,

the notes of the first hexachord of [the original] form the second hexachord of [the inversion] and the notes of the second hexachord of [the original] being identical with the first hexachord of [the inversion].⁶

He calls this relationship mirror inversion. In the introduction to his monograph he states,

...certain devices in the organization of musical structures are analogous to phenomena existing outside of music. Such a device is mirror inversion. In its relation to the structure of the 12-tone row, it assumes an especially high form of integration, since, as we shall find, in the special type of row which is central to my discussion, the mirror is always symmetrical.⁷

Rochberg goes to great lengths to solve what he calls the duel problem of interchangeability of hexachordal groups and invertibility of hexachords resulting in the production of six new notes.⁸ One example he used to demonstrate this is the row and its mirror inversion from Schönberg’s *Phantasy for Violin and Piano, Op. 47* (Figure 1).

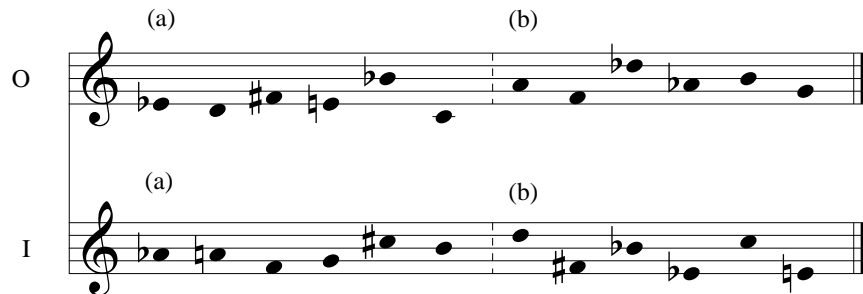


Figure 1. Row used in Schönberg’s *Phantasy for Violin and Piano, Op. 47*.

He makes three observations:

⁶ George Rochberg, *The Hexachord and its Relation to the Twelve-tone Row* (Bryn Mawr, PA: Theodore Presser Co., 1955), vii, 3.

⁷ Ibid, vii.

⁸ Rochberg, *The Hexachord and its Relation*, 4.

1. The inversion occurs at the enharmonic fourth above the Original and produces six new notes.
2. Original (hexachord a) and Inversion (hexachord b) contain identical tones but express them in different order.
3. Inversion (hexachord a) and Original (hexachord b) contain identical tones also expressing them in different order.⁹

“This interchange of notes between opposite halves ... is a major characteristic of the structure of this series.... Each group of six notes in Example 2 produces its own complement resulting in a complete 12-tone series.”¹⁰

Four years after he published this monograph Rochberg wrote “The Harmonic Tendency of the Hexachord,” in which he examines Joseph Hauer’s tropes and Milton Babbitt’s source sets.¹¹ He compares the theories of both men in the following terms.

Milton Babbitt’s term, source-set, . . . implies a general type [of set or row] existing prior to any compositional situation from which may be derived particular pitch orders of the 12 semitones preparatory to composition. Joseph Hauer’s tropes, on the other hand, are not to be considered basic sets, series, rows or source-sets . . . because they comprise a pre-determined system which is self-enclosed and ready-made for composition. Hauer apparently placed no restrictions on the number of different tropes which can be used in a given work, an idea directly opposite to the 12-tone composition practiced by Schönberg and Webern.¹²

Each of Hauer’s tropes contains all twelve chromatic notes divided into two six-note groups or hexachords. All notes in a group are in ascending order, no pitches are repeated and there are no common notes. By beginning the first group with pitch 1 and ending the second group with pitch 12 for each trope, 44 different note arrangements are available. Rochberg

⁹ Ibid., 2.

¹⁰ Ibid.

¹¹ George Rochberg, “The Harmonic Tendency of the Hexachord,” *Journal of Music Theory*, 3, no. 2, (November 1959): 208-30. Josef Hauer (1833-1959), Austrian composer and theorist, held that a composition could be based on a specific arrangement of the 12 pitch classes but, unlike Schönberg’s system, was not strictly ordered but specified according to pitch-class content. Milton Babbitt (b. 1916), American composer and theorist, systematically investigated Schönberg’s and Webern’s use of 12 tones as a compositional technique in three essays: “Some Aspects of Twelve-Tone Composition” (1955), “Twelve-Tone Invariants as Compositional Determinants” (1960), and “Set Structure as a Compositional Determinant” (1961).

¹² Ibid., 209.

observes that there are five classes of tropes: those that invert mirror fashion at one point of inversion, two points, three points, six points, and those that do not invert mirror fashion. Rochberg then points out the similarities to Milton Babbitt's source sets. They are divided into four orders: the first produces mirror inversion at a single point of inversion, the second at two points of inversion, the third at three points of inversion and the fourth at six points of inversion.¹³

After examining Hauer's tropes and Babbitt's source-sets, Rochberg poses his hypothesis: "Any 12-tone row, whether based on the principle of symmetrical hexachordal construction or not, can be reduced to one of the 44 tropes of Hauer; and, if based solely on this principle, by analogy, to one of the source-sets of Babbitt."¹⁴ He continues in the rest of the article to demonstrate, using examples drawn from Schönberg's opus, how "the series are forms directly traceable to tropes while the tropes find their theoretical analogue in Babbitt's formulation," and that both deal with the hexachord and possible permutations of its mirror inversion.¹⁵ Based on this article and the fact that he published his monograph just after he composed the three Psalm settings (the monograph was published in 1955 and the Psalm settings composed in 1954), this writer suspected an examination of the rows used in the settings would disclose characteristics of mirror inversion. Indeed, Rochberg constructed the row used in each of the Psalm settings such that each demonstrates characteristics of mirror inversion.¹⁶

¹³ Rochberg, "Harmonic Tendency," 211-13.

¹⁴ Ibid., 214.

¹⁵ Ibid.

¹⁶ Rochberg's use of mirror inversion in each psalm setting is discussed further in subsequent chapters.

Reginald Smith Brindle, in *Serial Composition*, points out an important characteristic of Hauer's tropes in that "the partitioning of the twelve notes into two halves is the only restricting factor. The notes in each hexachord are not set out in any rigid order and the composer has therefore free choice in the ordering of each group of six notes."¹⁷ This directly relates to Rochberg's Psalm settings, namely that a reordering of the pitches of each hexachord of the row is the most salient unifying feature rather than using a new row developed from mirror inversion.

¹⁷ Reginald Smith Brindle, *Serial Composition* (Oxford: Oxford University Press, 1966), 158.

CHAPTER 3

PSALM 23

TEXT

Psalm 23 is perhaps the most well known and beloved of all the psalms. In it, the poet expresses the peace and serenity that comes from complete trust in God. Artur Weiser in his exposition of this psalm observes,

The sentiments of an almost childlike trust which the poet is able to express in this psalm are, however, by no means the product of a carefree unconcern characteristic of young people; on the contrary, they are the mature fruit of a heart which, having passed through many bitter experiences and having fought many battles (vv. 4, 5), had been allowed to find at the decline of life in its intimate communion with God (vv. 2, 6), the serenity of a contented spirit—peace of mind (v. 6) and, in all dangers, strength.¹

The imagery used by the poet is that of a shepherd tending his flock. The first four verses focus on what J.R.P. Sclater refers to as the “Day’s Journey.”² The first verse presents the thesis: *The Lord is my shepherd; [therefore] I shall not want*. Verses 2 and 3 portray “a day in the life of the God-led—or the picture of a whole life story.”³ In verse 4, the poet reminds himself that even though “the shepherd in his wisdom leads to the threatening valley,” he, the shepherd, is both protector (rod) and guide (staff), and will stay close to his sheep until they arrive home safe.⁴ Verses 5 and 6 are the “Journey’s End,” where the imagery becomes that of a great banquet of which the shepherd now becomes the host (verse 5). In verse 6, the images of shepherd and host are combined; *Surely goodness and mercy shall follow me all the days of my life*, suggests the continued journey under the shepherd’s

¹ Artur Weiser, *The Psalms: A Commentary*, in *The Old Testament Library* (Philadelphia: The Westminster Press, 1962), 227.

² J. R. P. Sclater, Exposition of the Psalms, in *The Interpreter’s Bible*, vol. 4, *The Book of Psalms and The Book of Proverbs* (New York, New York: Abingdon Press, 1955), 124-128.

³ Ibid., 125.

⁴ Ibid., 126.

guidance, while *I shall dwell in the house of the Lord forever* suggests “permanency as a member of the household of the divine host—a guest adopted into the family.”⁵

Although the title of Psalm 23, “A Psalm of David,” attributes authorship to David, modern scholars disagree on the meaning of “of David.” W. Stewart McCullough points out that this phrase could mean “belonging to David,” “dedicated to David,” or “with respect to David,”⁶ while Artur Weiser contends that “there can . . . be no question of David having been the author of all the psalms which have been attributed to him.”⁷ Conversely, William R. Taylor in his exegesis of this psalm writes,

It is clear from the reference to *the house of the Lord* (vs.6) that the psalm is not Davidic. The individualism of the psalm points to a date in the postexilic period when the relations of the Lord to the individual claimed special attention. Such an opinion is further confirmed by the fact that the class to which this psalm belongs appears to be a late development in the history of Hebrew psalmody.⁸

There is little doubt that the book of Psalms includes psalms composed by David and that at one time there was a “Davidic” psalter. Psalms so titled may also include those concerning David, or one of the later “Davidic” kings, or even those written in the same style of David. Modern scholarship has illustrated that “the tradition as to which psalms are “Davidic” remains somewhat indefinite.”⁹

The poetic structure of Psalm 23 has an interesting characteristic that bears investigation. In 1753, Robert Lowth observed that partial or complete lines in Hebrew poetry are closely related to each other. He refers to this relationship as “parallelism of verse-

⁵ Ibid., 129.

⁶ W. Stewart McCullough, introduction to *The Interpreter's Bible*, vol. 4, *The Book of Psalms and The Book of Proverbs* (New York, New York: Abingdon Press, 1955), 8.

⁷ Weiser, *The Psalms*, 95-6.

⁸ William R. Taylor, Exegesis of the Psalms, in *The Interpreter's Bible*, vol. 4, *The Book of Psalms and The Book of Proverbs* (New York, New York: Abingdon Press, 1955), 124.

⁹ Introduction to Psalms, in *The New International Version Study Bible*, Kenneth Barker, ed. (Grand Rapids, Michigan: Zondervan Bible Publishers, 1985), 782.

members,” and divides them into three types: 1) Synonymous, in which the second line repeats the thought of the first; 2) Antithetic, in which the second line presents some antithesis to the first; and 3) Synthetic, in which the second line supplements or complements the first.¹⁰ Psalm 23 is unusual in that only the synthetic type of relationship is used throughout. For example, the first line, *The Lord is my shepherd*, has as its synthetic relative, *I shall not want*. Lines may be in pairs or in groups of up to four. For example, verse 5 consists of three lines, the second two synthetic to the first:

Thou set before me a table in the presence of mine enemies:
Anointest my head with oil; (Synthetic to first line)
My cup runneth over. (Synthetic to first line)

So numerous in the psalms are references to musical instruments (trumpet—47:5; 98:6; harp—33:2; 57:8; cymbals—150:5; 81:2), singing (7:17; 9:2; 18:49) and to temple activities (35:18; 50:8; 68:24–27) that it is likely many of the psalms served a liturgical purpose. However, any liturgical function that Psalm 23 may have served is unknown and if there was a liturgical purpose, it is unclear as to what it would have been.¹¹ McCullough refers to this psalm as one of the “Psalms of Trust,” and concludes that it “may originally have had no connection with temple procedures.”¹² Another possibility is that this psalm may have accompanied a festival of praise. One has postulated that the phrase *in the house of the Lord* in verse 6 may refer to a gathering celebrating a great deliverance.¹³

¹⁰ McCullough, *Interpreter's Bible*, 11.

¹¹ *Ibid.*, 5-6.

¹² *Ibid.*, 6.

¹³ Note to Psalm 23 in *The New International Version Study Bible*, Kenneth Barker, ed. (Grand Rapids, Michigan: Zondervan Bible Publishers, 1985), 782.

In his musical setting, Rochberg divides the text of Psalm 23 into three stanzas. Using Rochberg's English translation, as indicated in the score, the three-part division is presented here:

- A The Lord is my shepherd; I shall not want.
 He maketh me to lie down in green pastures:
 He leadeth me beside still waters.
 My soul restoreth:
 He guideth me in righteous paths for His name's sake.
- B Yea, though I walk the valley of the shadow,
 I will fear no evil:
 For Thou art with me;
 Thy rod and staff they comfort me.
- A' Thou set before me a table in the presence of mine enemies:
 Anointest my head with oil;
 My cup runneth over.
 Goodness and mercy surely shall follow me all my days:
 And I will dwell in the house of the Lord forever.

FORM

Thus, the overall form of *Psalm 23* is ABA', based on the division of the text (Figure 2).

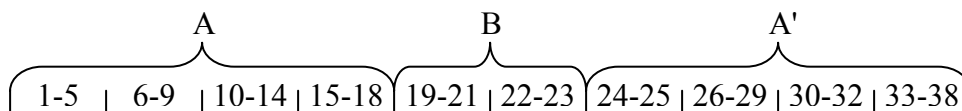


Figure 2. Overall Form of *Psalm 23*.

A fermata delineates each major section. Table 1 illustrates with more detail the components of each phrase.

PITCH CONTENT

The pitch content of Psalm 23 is based on the following 12-tone row (figure 3).

Table 1. Detail Form of *Psalm 23*

	A			
	Phrase 1, m. 1 - 5	Phrase 2, m. 6 - 9	Phrase 3, m. 10 - 14	Phrase 4, m. 15 - 18
Meter:	6 4			9 6 4 4
Tempo:	Sereno			♩
Text:	The Lord is my shepherd; I shall not want.	He maketh me to lie down in green pastures:	He leadeth me beside still waters.	My soul restoreth: He guideth me in righteous paths for His name's sake.
Soprano:	P ⁰ a.....	P ⁰ a.....	P ⁰ a.....	P ⁰ b.....
Alto:	P ⁰ a.....	P ⁰ b tc1.....	P ⁰ b tc2.....	P ⁰ b
Tenor:	P ⁰ a.....	... P ⁰ a.....	...P ⁰ a.....	P ⁰ b
Bass:	P ⁰ a.....	... P ⁰ b tc1.....	... P ⁰ b tc2.....	P ⁰ b.....

Legend: P = Prime row b = hexachord b
⁰ = pitch level (0-11) tc1 = first tri-chord
a = hexachord a tc2 = second tri-chord

(table 1 continued)

	B	
	Phrase 1, m. 19 - 21	Phrase 2, m. 22 - 23
Meter:	6 4	
Tempo:	(Serenio, continued)	♩
Text:	Yea, though I walk the valley of the shadow, I will fear no evil:	For Thou art with me; Thy rod and staff they comfort me.
Soprano:	P ⁰ b ascending order.....	P ⁰ b.....
Alto:	P ⁰ b ascending order.....	P ⁰ b.....
Tenor:	P ⁰ b ascending order.....	P ⁰ b.....
Bass:	P ⁰ a.....P ⁰ a.....	P ⁰ b.....

Legend: P-Prime row
⁰-pitch level (0-11)
a-hexachord a

b-hexachord b
tc1-first tri-chord
tc2-second tri-chord

(table 1 continued)

	A'			
	<div></div>			
	Phrase 1, m. 24 - 25	Phrase 2, m. 26 - 29	Phrase 3, m. 30 - 32	Phrase 4, m. 33 - 38
Meter:	6 4			
Tempo:	Sereno			♩
Text:	Thou set before me a table in the presence of mine enemies:	Anointest my head with oil; My cup runneth over.	Goodness and mercy surely shall follow me all my days:	And I will dwell in the house of the Lord forever!
Soprano:	P ⁰ a.....	P ⁰ a.....	P ⁰ b tc2.....	P ⁰ b.....
Alto:	P ⁰ a.....	P ⁰ b tc1.....	P ⁰ a.....	P ⁰ b.....
Tenor:	P ⁰ a.....	... P ⁰ a.....	P ⁰ b tc2.....	P ⁰ b....
Bass:	P ⁰ a.....	... P ⁰ b tc1.....	P ⁰ a.....	P ⁰ b.....

Legend: P = Prime row b = hexachord b
⁰ = pitch level (0-11) tc1 = first tri-chord
a = hexachord a tc2 = second tri-chord



Figure 3. Row used in Psalm 23.
© 1956 Theodore Presser Company. Used by permission.

Two characteristics of this row require discussion: mirror inversion, and its whole-tone makeup. Figure 4 illustrates one inversion in which mirror inversion occurs.

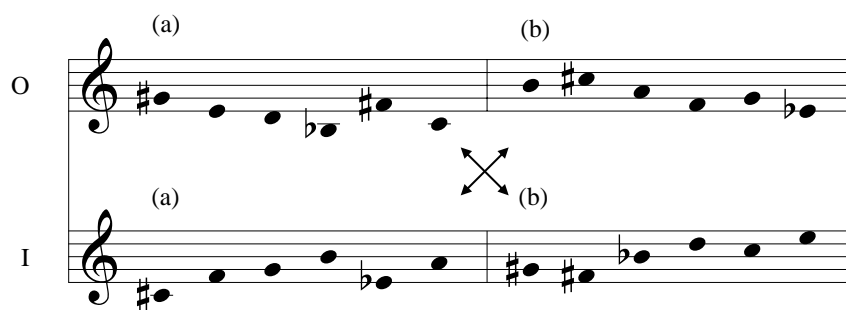


Figure 4. Mirror inversion in *Psalm 23*.
© 1956 Theodore Presser Company. Used by permission.

The notes of hexachord a of the Original occur in a different order in hexachord b of the inversion but each pitch class is the same. The same is true for hexachord b of the original relative to hexachord a of the Inversion. However, in this and the other psalm settings, Rochberg does not exploit such inversions of the row. Rather than use strict statements of the row or its permutations, he freely re-orders the pitches of each hexachord and frequently uses only segments of a hexachord to provide the basis for pitch organization. Measures 19–20 illustrate his re-ordering of pitches (Example 1).

19 *pp poco a poco cresc.* 20

S Gam kee ay-laych b'-gay tsal-mo-vet lo ee-ra

A Gam kee ay-laych b'-gay tsal-mo-vet lo ee-ra

T Gam kee ay-laych b'-gay tsal-mo-vet lo ee-ra

B *pp poco a poco cresc.* Gam kee ay-laych b'-gay tsal - mo - vet lo ee-ra ra

Example 1. *Psalm 23*, measures 19–20.
© 1956 Theodore Presser Company. Used by permission.

The upper three voices ascend step-wise, freely using pitches from hexachord \underline{b} (B, C-sharp, A, F, G, E-flat) while the bass uses pitches from hexachord \underline{a} (G-sharp, E D, B-flat, F-sharp, C).

This row conforms to Hauer's trope number 44. Using pitch classes to represent each note, the row consists of 0, 2, 4, 6, 8, and 10 in hexachord \underline{a} and 1, 3, 5, 7, 9, and 11 in hexachord \underline{b} .¹⁴ It represents Hauer's fourth class of trope which,

...inverts mirror-fashion sextuply (or at six different points of inversion or levels of transposition) without producing duplication of notes in paired antecedent and consequent hexachord-mirror combinations.¹⁵

The pitches in this row also correlate to Babbitt's source set six (fourth order). In the above example, the mirror inversion occurs at the interval of a perfect fifth below but, because of its character, could also be inverted at the following intervals: m2, m3, P4, M6, and M7.

¹⁴ For the sake of consistency I am using the same designation here that Rochberg used in his monograph, i.e., C=0, C-sharp=1, D=2, etc.

¹⁵ Rochberg, "Harmonic tendency," 213.

An examination of the intervals of each hexachord reveals a M3, M2, M3, m6 (M3 when inverted), and a tritone in hexachord a and M2, M3, M3, M2, and M3 for hexachord b. The two hexachords are joined by a M7 (Figure 5).



Figure 5. Interval content of row used in *Psalm 23*.
© 1956 Theodore Presser Company. Used by permission.

Thus, the pitches of each hexachord of this row also represent the two whole-tone scales: Hexachord a represents the whole-tone scale beginning on C (C, D, E, F-sharp, G-sharp, and A-sharp—spelled B-flat in the row), while hexachord b represents the whole-tone scale beginning on D-flat (D-flat—spelled C-sharp in the row, E-flat, F, G, A, B), as illustrated in Figure 6.



Figure 6. Whole-tone scales in *Psalm 23* row.

HORIZONTAL AND VERTICAL CHARACTERISTICS

Rochberg uses a relatively thin texture throughout section A. There are often only two voices at a time, set contrapuntally, giving it a transparent character. In the first phrase of A, he presents hexachord a (G-sharp, E, D, B-flat, F-sharp, C) in the soprano and alto then

repeats the same lines in the tenor and bass (Example 2). Throughout the analysis **red brackets** are used to indicate hexachord a and **blue brackets** to indicate hexachord b.

The musical score is for a piece titled 'Serenade' (Serenen). It is in 6/4 time and consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into two systems, each containing three measures. The first system (measures 1-3) shows the Soprano and Alto parts with lyrics 'A - do - nai ro - ee lo - ech - sar.' and 'A - do - nai ro - ee lo ech - sar.' respectively. The Tenor and Bass parts are marked with a 'p' (piano) and have lyrics 'A - do -' and 'A - do -' respectively. The second system (measures 4-6) shows the Soprano and Alto parts with lyrics 'nai ro - ee lo ech - sar' and 'nai ro - ee lo ech - sar' respectively. The Tenor and Bass parts are marked with a 'p' (piano) and have lyrics 'A - do - nai ro - ee lo ech - sar' and 'A - do - nai ro - ee lo ech - sar' respectively. Red brackets indicate hexachord 'a' and blue brackets indicate hexachord 'b'.

Example 2. *Psalm 23*, measures 1–6.
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Rochberg takes advantage of the row's potential for consonance in this and the next phrases by beginning and ending each statement of the hexachord in quasi-tonal terms. The first

interval heard, E/G-sharp, is a major third and, although it moves immediately to a dissonant interval, it returns in the cadence at the end of the phrase giving the listener the sense that, in this phrase, E major is tonicized (see Example 2). Similarly, the next phrase begins with a B and D and then again cadences on E/G-sharp in measures 8 and 10 (see Example 3).

In the second phrase of A, measures 6–9, Rochberg presents the first half of hexachord \underline{b} (B, C-sharp, A) in the alto then repeats it in the bass. Here again he uses only two voices for each statement (Example 3).

Example 3. *Psalm 23*, measures 6–10.
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The second half of hexachord \underline{b} (F, G, E-flat) is again presented in the alto part, then repeated in the bass, in measures 10–14 (third phrase of A). Here, as in the first phrase, Rochberg uses only two voices, set contrapuntally, for the presentation of the hexachord (Example 4). In addition, the tonal character of the previous two phrases is continued in this section by the openness of the perfect fifth beginning interval and cadence of this phrase (see Example 4).

10 11 12

S *p* al

A *pp* al may me - nu-chot ye-na-ha-lay-nee.

T *pp* al may me - nu chot ye - na - ha-lay-nee.

B *p* al may me-

13 14

may me - nu - chot ye - na - ha - lay - nee.

nu - chot ye - na - ha - lay - nee.

Example 4. *Psalm 23*, measures 10–14.
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However, the cross relationships between the parts argue against a feeling of tonality. For example, in measures 6 through 10, the C-sharp in the alto/bass, respectively, are cross related to the C natural in the soprano/tenor (Example 3). Similarly, in measures 10 through 13, the G-flat in the tenor/soprano, respectively, are cross related to the G-natural in the alto/bass (Example 4).

In the final phrase of A Rochberg uses hexachord \underline{b} (B, C-sharp, A, F, G, E-flat) in its entirety, measures 15–18 (Example 5).

The musical score for measures 15–18 of Psalm 23 is presented for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The time signature is 4/4. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). Blue brackets highlight specific musical phrases in each voice part. The lyrics are in Hebrew, with some words appearing in both the vocal lines and the bass line.

Measure 15: Soprano: Naf shee yanchay - nee ve-; Alto: Naf sheeye-sho vayv; Tenor: Naf sheeye-sho vayv; Bass: Naf sheeye-sho vayv.

Measure 16: Soprano: yanchay - nee ve-; Alto: (rest); Tenor: (rest); Bass: yanchay nee ve-mag'laytse-.

Measure 17: Soprano: ma - g'lay tse - dek; Alto: (rest); Tenor: (rest); Bass: dek.

Measure 18: Soprano: I' - ma - an sh' - mo.; Alto: I' - mā - an sh' - mo.; Tenor: I' - ma - an sh' - mo.; Bass: I' - ma - an sh' - mo.

Example 5. *Psalm 23*, measures 15–18.
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As mentioned previously the two hexachords making up the row for *Psalm 23* consist of a whole-tone scale each. Rochberg exploits this characteristic vertically by having the voices cadence on a cluster chord consisting of D-sharp, F, B, and G. Only four of the six notes of the hexachord are used in the final chord but the C-sharp and A are set in the alto and bass

parts earlier in the measure as grace notes in a flurry of sound immediately preceding the last chord (Example 5).

Rochberg divides the short B section into two phrases, measures 19–21 and 22–23.

The first phrase is set off by a caesura and uses both hexachords simultaneously presenting hexachord a in the bass while the upper three parts are composed of hexachord b. Hexachord b is used for the remainder of the B section which ends with a fermata (Example 6).

19 *pp* *poco a poco cresc.* 20 21 *f*

S Gankee aylaych b'-gay tsalmovet lo ee-ra ra kee at ta i-madeeshiv-t'-

A Gankee aylaych b'-gay tsalmovet lo ee-ra ra kee at ta i-madeeshiv-t'-

T Gankee aylaych b'-gay tsalmovet lo ee-ra ra kee at ta i-madee

B *pp* *poco a poco cresc.* Gam kee aylaych b'-gay tsal - mo-vet lo ee-ra ra kee at ta i-madee

22 23

cha u - mish - an - te - cha hay - ma y' - na - cha - mu - nee.

cha u - mish - an - te - cha hay - ma y' - na - cha - mu - nee.

shiv - t' - cha u - mish - an - te - cha hay - ma y' - na - cha - mu - nee.

hay - ma y' - na - cha - mu - nee.

Example 6. *Psalm 23*, measures 19–23.

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A character change occurs in this section. Rochberg not only uses both hexachords simultaneously, but he varies the texture as well. The upper three parts, beginning on F, B, and E-flat, are homorhythmic and ascend, in parallel motion, by whole step (the alto part skips from F to A in measure 21) to cadence on F, A, and B, on beat five of measure 21 (see Example 6 above).

A', measures 24–38, contains alterations of the original A section, although the pitch content is the same. Rather than repeat the first motive in the tenor and bass, Rochberg presents the first motive simultaneously by doubling the soprano and bass parts at two octaves. The alto and tenor are also doubled at the octave in the first phrase of A' (Example 7). Although the texture is still only two musical lines, Rochberg changes the color by doubling the parts, altering the dynamic from *pp* to *ff* and raising the pitch in the upper three parts an octave.

The musical score for measures 24–25 of Psalm 23 is presented for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. Measure 24 begins with a forte (*ff*) dynamic and features triplets in the Soprano and Bass parts. The lyrics for measure 24 are: "Ta - a - roch I' fa - nai shul - chan ne -". Measure 25 continues the melody, with the Soprano and Bass parts ending on a cadence. The lyrics for measure 25 are: "ged tso - r' - rai". Red brackets highlight the first phrase of the melody in measures 24 and 25 across all four parts. A blue bracket highlights the second phrase of the melody in measures 24 and 25 across all four parts.

Example 7. *Psalm 23*, measures 24–25.
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In the second phrase of A', measures 26–29, the pitches and voicing are identical to the second phrase of A. Rochberg uses the first half of hexachord \underline{b} (B, C-sharp, A) in the alto and D, C, and E from hexachord \underline{a} in the soprano. The only difference is the rhythm adjusted for the text (Example 8).

Example 8. *Psalm 23*, measures 26–29.

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The third phrase of A', like the first phrase, pairs the soprano with tenor and the alto with bass, again using the second half of hexachord \underline{b} (F, G, E-flat) in the soprano/tenor pairing and B-flat, G-sharp (A-flat), and F-sharp (G-flat) from hexachord \underline{a} in the alto/bass pairing (Example 9).

Example 9. *Psalm 23*, measures 30–32.

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The final phrase of A', like its counterpart in section A, uses pitches from hexachord \underline{b} exclusively. The only changes from the original are the ordering of the voices as they enter and at the end when the last phrase is repeated. Here Rochberg exploits vertically the whole-tone characteristics of this row by dividing the alto and tenor parts to present all the pitches of hexachord \underline{b} (a whole-tone scale) on the last chord (Example 10).

32 33 34 *f* 35

S v'-shav tee b'-vayt

A v'-shav tee b'-vayt

T v'-shav tee b'-vayt A-do nai l' - o-rech yameem.

B v'-shav tee b'-vayt A - do-nai l' - o-rech ya

36 *mf* 37 *f* *più f cresc.* 38 *ff*

l' - o - rech ya meem. l' - o-rech ya meem.

l' - o - rech ya meem. l' - o-rech ya meem.

l' - o - rech ya meem. l' - o-rech ya meem.

meem. l' - o - rech ya meem. l' - o-rech ya meem.

Example 10. *Psalm 23* measures 32–38.
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Rochberg divides the work into three sections in which the first and third are almost identical and the second is contrasting. He keeps the texture relatively light, often only paired voices, until the end of each major section at which point he uses all the parts. From a tonal

standpoint, the most salient feature of this setting is that the pitches in each hexachord of the row represent the two whole-tone scales. For this reason, the dissonance created by the cluster chords at the end of each section is less severe than cluster chords including half-step intervals. Furthermore, although this row can invert in mirror-fashion at six transpositions without creating duplication of pitches in hexachord-mirror combinations, Rochberg does not exploit such inversions. Instead, he freely re-orders the pitches of each hexachord and uses the juxtaposition of the whole-tone character of the row with brief tertian harmonies to create a striking setting of this very familiar text.

CHAPTER 4

PSALM 43

TEXT

In Psalm 43 the poet pleads with God for deliverance from oppressors and expresses his longing to return to God. But to fully understand this psalm it must be viewed as the final third of a two-psalm coupling. In many Hebrew manuscripts, Psalms 42 and 43 appear as a single psalm.¹ As further evidence of their joining William R. Taylor suggests the following: that Psalm 43 is dependent on Psalm 42, the repetition of text in 42:9 and 43:2, because of the common refrain (42:5, 11; and 43:5), and because there is no superscription for Psalm 43.²

In combination, they are an example of a common prayer in the psalms, of “one who is in desperate straits.”³ In his commentary on this psalm Artur Weiser states,

The psalmist, probably living in exile, is compelled to sojourn far away from Jerusalem and its Temple, at which he had perhaps held a high office (Ps. 42:4). ... He pines away in longing for the time he had once been privileged to spend in the house of God, when he would give himself up to the happiness of a most intimate communion with God, a happiness of which he is now deprived. The oppression and scorn of his enemies which he has to endure make him aware of the utter misery of his separation from God and of the grief which has come over him because of his yearning for God. In all sincerity he pours out his mortally wounded soul in deeply moving lamentation; with ruthless veracity he contends for the God whom he fears to lose.⁴

The psalmist begins in verse one with a plea for justice, a legal appeal to the Lord as Judge. This represents the Hebrew custom of taking your case before the king who serves as

¹ Note on Psalm 43 title, in *The New International Version Study Bible*, Kenneth Barker, ed. (Grand Rapids, Michigan: Zondervan Bible Publishers, 1985), 829.

² William R. Taylor, Exegesis of the Psalms, in *The Interpreter's Bible*, vol. 4, *The Book of Psalms and The Book of Proverbs* (New York, New York: Abingdon Press, 1955), 219–220.

³ Ibid., 220.

⁴ Artur Weiser, *The Psalms: A Commentary*, in *The Old Testament Library* (Philadelphia: The Westminster Press, 1962), 348.

final arbiter of right and wrong.⁵ In this case, however, the psalmist's motivation is not the assertion of a legal claim but rather his realization that only if the righteousness of God, His light and truth (verses 2 and 3), is revealed will he be free from his enemies. Only then will he be able to find his way back to the Jerusalem, to God's holy mountain. It is here that the psalm changes character from despair to hope.

In verse four, the psalmist continues this change of character by expressing his future hope, when he is no longer the victim of deceitful and corrupt men. He will go to God's altar where he will spend his days praising God with the harp.

The Psalm concludes with the third statement of self-questioning, *Why are you cast down, O my soul, and why are you disquieted within me? Hope in God, for I shall again praise him, my help and my God.* Artur Weiser suggests that the first two statements of this question (Ps. 42:5, 11) sound like a self-rebuke in the first statement and a last super-human effort in the second statement to find assurance of the reality of God. However, the psalmist finds calm after the struggle in the last statement (Ps. 43:5).

What had once been a melancholy recollection ... becomes for him a joyful hope; now he has brought the struggle in his soul to a successful conclusion.... Lamentation and supplication are transformed into a lofty faith, which overcomes present adversity by experience of God in the past and hopefully goes forward to meet the future.⁶

There is no superscript or title for Psalm 43 relegating it to the thirty-four "orphan" psalms.⁷ However, based on the previous discussion concerning the coupling of Psalm 42 with Psalm 43, there is enough evidence to conclude that these two psalms were originally a single psalm. Therefore, information regarding authorship must be obtained from the

⁵ Note for Psalm 17 in *The New International Version Study Bible*, Kenneth Barker, ed. (Grand Rapids, Michigan: Zondervan Bible Publishers, 1985), 782.

⁶ Artur Weiser, *The Psalms*, 352.

⁷ W. Stewart McCullough, introduction to *The Interpreter's Bible*, vol. 4, *The Book of Psalms and The Book of Proverbs* (New York, New York: Abingdon Press, 1955), 8.

superscript for Psalm 42 which ascribes it as “A Maskil of the Sons of Korah.” The “Sons of Korah” were the Levitical choir consisting of descendants of Korah appointed by King David to serve in the temple. They trace their lineage back to Kohath, the great-grandson of Levi, one of the twelve sons of Jacob. The tribe of Levi was not given land after the conquest of Canaan, rather, Moses “set the Levites apart for national priestly duty as belonging to the Lord.”⁸

There is no clear definition for the word “Maskil.” W. Stewart McCullough in his introduction to the Psalms states, “One etymology suggests a didactic or meditative psalm, but the usage of the word in the Psalter does not bear this out.”⁹ The notes for Psalm 42 in *The New International Version Study Bible*¹⁰ conclude that it may be a literary or musical term while the Revised Standard Version of the Bible translates it “psalm” in Psalm 47:7.¹¹

Also included in the superscript is “To the Choirmaster” or “To the chief Musician.” The consensus among scholars regarding this phrase is that it is most likely a liturgical notation. It may also indicate that the psalm to which it is attached should be added to the collection of psalms used by the director of music in the worship service¹² or that it is from a collection belonging or dedicated to the director of music.¹³ Based on this title and because the two psalms were at some point separated, it is likely that each psalm served a liturgical use although, as with Psalm 23, that use is unknown.

⁸ Note on the Tribes of Israel, in *The New International Version Study Bible*, Kenneth Barker, ed. (Grand Rapids, Michigan: Zondervan Bible Publishers, 1985), 81.

⁹ W. Stewart McCullough, *The Interpreter's Bible*, 9.

¹⁰ *The New International Version Study Bible*, 828.

¹¹ Psalm 47:7, Revised Standard Version.

¹² W. Stewart McCullough, *The Interpreter's Bible*, 8.

¹³ Note on the title of Psalm 4 in *The New International Version Study Bible*, 789.

The structure of the two psalms together is three part, Psalm 42:1–5, 6–11, and Psalm 43:1–5 with the last verse of each strophe the same. In his setting of this psalm Rochberg divides the text into 3 stanzas. Again, Rochberg’s English translation is presented here:

O God, be Thou my judge,
And plead my cause against an ungodly nation;
Deliver me from deceitful and unjust man.

For Thou art the God of my strength;
Lord, why hast Thou cast me off?
Why go I bow’d down before th’oppression of the foe?
O send out Thy light and Thy Truth;
Let them lead me;
Let them bring me unto Thy holy mountain and to Thy dwelling places.
Then I will go unto the altar of God,
To God my exceeding joy;
And praise Thee upon the harp, O my God.
Why art Thou cast down, O my soul?
Why moanest thou within me?

Hope thou, in God;
For I shall praise my salvation,
My countenance and my God!

FORM

As seen in Figure 7, the form of *Psalm 43* is ABA.

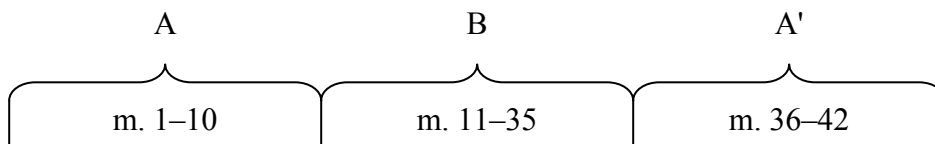


Figure 7. Overall Form of *Psalm 43*.

Each major section is further divided into smaller phrases as illustrated in Table 2.

PITCH CONTENT

The pitch content for *Psalm 43* is based on the following row (Figure 8).

Table 2. Detail Form of *Psalm 43*

	A		
	Phrase 1, m. 1 - 4	Phrase 2, m. 5 - 7	Phrase 3, m. 8 - 10
Meter:	4		
	4		
Tempo:	quarter note = ca. 40		
Text:	O God, be thou my judge,	And plead my cause against an ungodly nation;	Deliver me from deceitful man.
Soprano 1:	P ⁰ a.....		P ⁰ a.....
Soprano 2:	P ⁰ a.....	P ⁰ b.....	P ⁰ a.....
Alto:	P ⁰ a.....	P ⁰ b.....	P ⁰ a.....
Tenor:	P ⁰ a.....	P ⁰ b..... P ⁰ a.....
Bass 1:	P ⁰ a.....	P ⁰ b.....	P ⁰ a.....
Bass 2:	P ⁰ a.....	P ⁰ a.....

Legend: P-Prime row

⁰-pitch level (0-11)

a-hexachord a

b-hexachord b

tc1-first tri-chord

tc2-second tri-chord

(table 2 continued)

	B							
	Phrase 1, m. 11-13		Phrase 2, m. 14-17		Phrase 3, m. 18-20		Phrase 4a, m. 21-22	
Meter:	4							
	4							
Tempo:	Rigoroso, un poco più mosso		Meno mosso		Tempo I			
Text:	For thou art the God of my strength,		Lord, why hast thou cast me off? Why go I bow'd down before th' oppression of the foe?		Send out thy light and thy truth;		Let them lead me,	
Soprano 1:	P ⁰ b.....		P ⁰ b.....		P ⁰ b.....		P ⁰ b ascending.....	
Soprano 2:	P ⁰ b.....		P ⁰ b.....		P ⁰ a.....		P ⁰ b ascending.....	
Alto:	P ⁰ a.....		P ⁰ b.....		P ⁰ a.....		P ⁰ b ascending.....	
Tenor:	P ⁰ a.....		P ⁰ a.....		P ⁰ b.....		P ⁰ b ascending.....	
Bass 1:	P ⁰ b.....		P ⁰ a.....		P ⁰ b.....		P ⁰ b ascending.....	
Bass 2:	P ⁰ a.....		P ⁰ a.....		P ⁰ a.....		P ⁰ b ascending	

Legend: P = Prime row

⁰ = pitch level (0-11)

a = hexachord a

b = hexachord b

tc1 = first tri-chord

tc2 = second tri-chord

(table 2 continued)

B, continued

	Phrase 4b, m. 23-24	Phrase 5, m. 25-26a	Phrase 6, m. 26b-28a	Phrase 7, m. 28b-29
Meter:	4 4	5 4 \hat{c}	4 4	
Tempo:		Maestoso	Più mosso	
Text:	Let them bring me unto thy holy mountain, and to thy dwelling places.	Then will I go unto the altar of God,	To God, my exceeding joy;	Send out thy light and thy truth;
Soprano 1:	P ⁰ a ascending.....	P ⁰ a.....	P ⁰ b.....	P ⁰ a.....
Soprano 2:	P ⁰ a ascending.....	P ⁰ a.....	P ⁰ b.....	P ⁰ a.....
Alto:	P ⁰ a ascending.....	P ⁰ a.....	P ⁰ b.....	P ⁰ a.....
Tenor:	P ⁰ a ascending.....	P ⁰ a.....	P ⁰ b.....	P ⁰ a.....
Bass 1:	P ⁰ a ascending.....	P ⁰ a.....	P ⁰ b.....	P ⁰ a.....
Bass 2:	P ⁰ a ascending...	P ⁰ a.....	P ⁰ b.....	P ⁰ a.....

Legend: P = Prime row

⁰ = pitch level (0-11)

a = hexachord a

b = hexachord b

tc1 = first tri-chord

tc2 = second tri-chord

(table 2 continued)

	B, continued		A'		
	Phrase 8, m. 30-32	Phrase 9, m. 33-36a	Phrase 1, m. 36b-39a	Phrase 2, m. 39b-40	Phrase 3, m. 41-42
Meter:	4 4	♩			
Tempo:	Poco sostenuto	Meno mosso	Tempo I		Sostenuto
Text:	O my God!	Why art thou cast down, O my soul? Why moanest thou within me?	Hope thou in God;	For I shall praise my salvation,	My countenance and God!
Soprano 1:	P ⁰ b.....P ⁰ a.....	P ⁰ b tc2	P ⁰ a.....	P ⁰ b.....	P ⁰ a.....
Soprano 2:	P ⁰ b.....P ⁰ a.....	P ⁰ b tc1	P ⁰ a.....	P ⁰ b.....	P ⁰ a.....
Alto:	P ⁰ a....	P ⁰ b	P ⁰ a....	P ⁰ b.....	P ⁰ a.....
Tenor:	P ⁰ b tc2... P ⁰ a...	P ⁰ b	P ⁰ a.....	P ⁰ b..... P ⁰ a.....
Bass 1:	P ⁰ a.... ..	P ⁰ b tc1	P ⁰ a.....	P ⁰ b..... P ⁰ a.....
Bass 2:	P ⁰ a.....	P ⁰ b tc2.....	P ⁰ a.....	P ⁰ b.....	P ⁰ a.....

Legend: P = Prime row b = hexachord b
⁰ = pitch level (0-11) tc1 = first tri-chord
a = hexachord a tc2 = second tri-chord



Figure 8. Row used in *Psalm 43*.
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Mirror inversion occurs in the row for *Psalm 43* as well but at one inversion only, the m2, thus assigning it to Hauer's class one trope and Babbitt's first order source set (Figure 9).

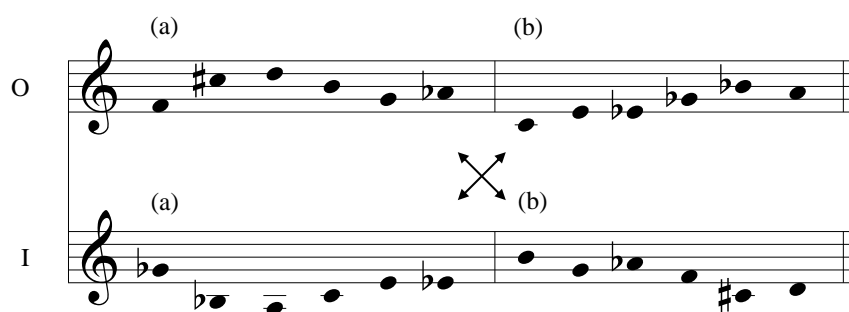


Figure 9. Mirror inversion of the row used in *Psalm 43*.
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The row for Psalm 43 also contains some interesting trichordal¹⁴ characteristics. Each trichord consists of a M3 and m2 (the first trichord is spelled with a m6 but is often inverted to a M3). Further symmetry becomes evident by examining the intervals of each hexachord in order (Figure 10).

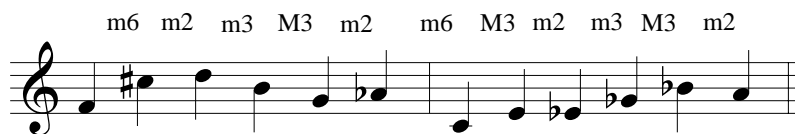


Figure 10. Intervals in the row used in *Psalm 43*.

¹⁴ Elmer Takeo Kudo, *An Investigation of Twelve-Tone Usage in George Rochberg's Symphony No. 2* (M.M. thesis, Indiana University, 1974), 20. The author defines a hexachord as a collection of six pitches, a tetrachord as a collection of four pitches, and a trichord as a collection of three pitches.

Each hexachord of Psalm 43 offers the potential to construct tertian triads. In hexachord a the chords G major and D-flat major (spelled enharmonically C-sharp, F, A-flat) are possible while in hexachord b, E-flat minor and A minor can be constructed. It is clear Rochberg was aware of the hexachord's tertian triad potential from measures 25 and 26. The upper three voices cadence in D-flat major while the lower three voices cadence in G major (Example 11).

The musical score for Example 11, Psalm 43, measures 25-26, is presented for six vocal parts: I S (Soprano I), II S (Soprano II), A (Alto), T (Tenor), I B (Bass I), and II B (Bass II). The score is written in common time (C) for measures 25 and 26, which then changes to 5/4 time. The tempo is marked 'Maestoso' and the dynamics are 'ff' (fortissimo). The lyrics are: 'V' - a - vo - a el miz - bach el - o - heem,'. The upper three voices (I S, II S, A) cadence in D-flat major, while the lower three voices (T, I B, II B) cadence in G major. The notation includes various musical symbols such as clefs, time signatures, dynamics, and articulation marks.

Example 11. *Psalm 43*, measures 25–26.
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HORIZONTAL AND VERTICAL CHARACTERISTICS

Section A is in aba form, each using one hexachord exclusively. The primary theme is presented three times in the first A section: in the bass I in measures 1–2, the soprano II in measures 2–3, and the soprano I in measures 3–4 (Example 12).

Example 12. *Psalm 43*, measures 1–4.

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Rochberg presents the theme of section b (Example 13) in the second soprano in measures 5–6, then in the baritone in measures 6–7. Simultaneously, a counter melody, using the retrograde of hexachord \underline{b} (omitting the A-natural), is presented in the tenor then alto parts in measures 5–7.

The musical score is arranged in two systems, measures 4-5 and 6-7. The vocal parts are Second Soprano (IS), Second Alto (IIS), Alto (A), Tenor (T), First Bass (IB), and Second Bass (IIB). The piano accompaniment consists of two staves, 8 and 9. The score includes various musical notations such as dynamics (*f*, *mf*, *p*, *cresc.*), articulation (accents, slurs), and phrasing (brackets). The lyrics are in Hebrew and English, with some words in parentheses indicating alternative pronunciations or meanings. Red and blue brackets highlight specific musical phrases and their retrograde counterparts across different parts.

Measure 4: IS (heem), IIS (v' - ree, va, ree - vee, mig - goy), A (e - lo - heem), T (e - lo - heem), IB (v' - ree), IIB (heem).

Measure 5: IS (heem), IIS (v' - ree, va, ree - vee, mig - goy), A (e - lo - heem), T (e - lo - heem), IB (v' - ree), IIB (heem).

Measure 6: IS (may -), IIS (la - cha - seed), A (v' - ree, va, ree - vee, mig - goy, la - cha - seed), T (goy, la - cha - seed), IB (va, ree - vee, mig - goy, la - cha - seed), IIB (may - eesh, mir -).

Measure 7: IS (may -), IIS (la - cha - seed), A (v' - ree, va, ree - vee, mig - goy, la - cha - seed), T (goy, la - cha - seed), IB (va, ree - vee, mig - goy, la - cha - seed), IIB (may - eesh, mir -).

Example 13. *Psalm 43*, measures 4–7.
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The final phrase of A is a restatement of the themes from phrase one, this time beginning in the tenor part then moving to the first soprano, baritone, alto and finally to the second soprano (Example 14).

IS
7
may - eesh mir - ma v' - av - la

IIS
may - eesh mir - ma v' - av - la

A
goy la - cha - seed
may -

T
8
may - eesh mir - ma v' - av - la t' - fal - tay - nee

IB
seed
may - eesh mir - ma v' - av - la

IIB
may - eesh mir - ma v' - av - la t' - fal - tay -

9
t' - fal - tal - nee

10
may - eesh mir - ma v' - av - la t' - fal - tay - nee.

may - eesh mir - ma v' - av - la t' - fal - tay - nee.

may - eesh mir - ma v' - av - la.

may - eesh mir - ma v' - av - la t' - fal - tay - nee.

may - eesh mir - ma v' - av - la.

Example 14. *Psalm 43*, measures 7–10.
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between the six parts (Example 15).

Rigorous, un poco piu mosso

11 12 **ff marc.**

IS **ff marc.** Kee at - ta e - lo - hay ma - u

IIS **ff marc.** Kee at - ta e - lo - hay ma - u -

A

T

8 **ff marc.** Kee at - ta e - lo - hay ma - u - zee,

IB **ff marc.** Kee at - ta e - lo - hay ma - u - zee,

IIB **ff marc.** Kee at - ta e - lo - hay ma - u - zee,

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He begins the first duet in the bass with the first two pitches of each hexachord. The second duet, between the two soprano parts, continues with the remainder of hexachord \underline{b} , while the remainder of hexachord \underline{a} is in the last duet, between the alto and tenor.

The second phrase, measures 14–15, contains an example of trichordal manipulation. In the upper three parts the first trichord of hexachord \underline{b} is presented, in prime order, (C, E, E-flat) with some repetition of pitches, while the second trichord of hexachord \underline{b} is presented in retrograde, (A, B-flat, G-flat). The same thing happens in the following measures (16 and 17) in the lower three parts with hexachord \underline{a} (Example 16). The first trichord, (F, C-sharp, D) is presented in prime order while the second trichord is presented in retrograde, (A-flat, G, B).

Musical score for Example 16, Psalm 43, measures 14–17. The score is for six voices: IS (Soprano I), IIS (Soprano II), A (Alto), T (Tenor), IB (Bass I), and IIB (Bass II). Measures 14 and 15 are marked *Meno mosso* and *pp doloroso*. The lyrics are "La - ma z' - nach - ta - nee,". The score shows trichordal manipulation with blue and red brackets highlighting specific pitch groups in the upper and lower staves.

Example 16. *Psalm 43*, measures 14–17.
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 (example 16 continued)

16 17

pp doloroso

8

La - ma ko - dayr et - ha - laych b' - la chats o - yev

ma ko - dayr et - ha - laych b' - laych chats o - yev

ko - dayr et - ha - laych b' - la chats o - yev

Similar treatment occurs in the third phrase of section B, measures 18–20. Rochberg uses the second trichord of hexachord \underline{b} in prime order (G-flat, B-flat, A) and the first trichord (E-flat, E, C) in retrograde (Example 17). This happens in the soprano I part while the tenor and bass I, in duet, use all of hexachord \underline{b} . In the second half of this phrase Rochberg treats hexachord \underline{a} in the same manner. This time the bass II presents the second trichord of \underline{a} in prime order (G, B, A-flat) and the first trichord in retrograde (D, C-sharp, F) while the soprano II and alto use all of hexachord \underline{a} (see Example 17).

Tempo I

IS
Sh'-lach or'-cha va-a-meet' - cha,

IIS
Sh' - lach or' - cha va - a - meet' - cha,

A
Sh' - lach or' - cha va - a - meet' - cha,

T
Sh' - lach or'-cha va-a-meet' - cha,

IB
Sh' - lach or'-cha va-a-meet' - cha,

IIB
Sh' - lach or' - cha va - a-meet' - cha,

Example 17. *Psalm 43*, measures 18–20.
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One of the most interesting uses of hexachords occurs in measures 21–24 (Example 18). Here Rochberg presents each hexachord in its entirety, in ascending pitch order, in each part. He begins in the tenor with hexachord \underline{b} (G-flat, A, B-flat, C, E-flat, E) followed in canon by the soprano II and soprano I, each presenting the hexachord twice. Likewise, the bass I, alto and bass II also present hexachord \underline{b} in ascending pitch order and in canon but begin on the fourth pitch, C. The bass I and alto each present the hexachord twice while the bass II presents it only once. With no overlapping he begins a similar presentation of hexachord \underline{a} (F, G, A flat, B, C-sharp, D) with the soprano II, tenor and bass I, beginning on F, in canon, presenting the hexachord twice. The soprano I, alto and bass II present the same

21 22

IS hay - ma yan - chu - nee, hay - ma yan - chu - nee

IIS hay - ma yan - chu - nee, hay - ma yan - chu - nee y' - vee -

A hay - ma yan - chu - nee, hay - ma yan - chu - nee

T 8 hay - ma yan - chu - nee, hay - ma yan - chu - nee

IB hay - ma yan - chu - nee, hay - ma yan - chu - nee

IIB hay - ma yan - chu - nee,

23 24

y' - vee - u - nee el har kod - sh' - cha v' - el mish-k' - no - te - cha.

u - nee el har kod - sh' - cha v' - el mish-k' - no - te - cha.

y' - vee - u - nee el har kod - sh' - cha v' - el mish-k' - no - te - cha.

8 y' - vee - u - nee el har kod - sh' - cha v' - el mish-k' - no - te - cha.

y' - vee - u - nee el har kod - sh' - cha v' - el mish-k' - no - te - cha.

y' - vee - u - nee el har kod - sh' - cha

Example 18. *Psalm 43*, measures 21–24.
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hexachord beginning again on the fourth pitch, B, and presenting the pitch series twice in the first two parts and once in the last, respectively.

In phrase five, measures 25–26a, Rochberg also uses all of hexachord a (Example 19).

ff *Maestoso*

I S 25 26 *ff* *3* *3*

V' - a - vo - a el miz - bach el - o - heem,

II S *ff* *3* *3*

V' - a - vo - a el miz - bach el - o - heem,

A *ff* *3* *3*

V' - a - vo - a el miz - bach el - o - heem,

T *ff* *3* *3*

V' - a - vo - a el miz - bach el - o - heem,

I B *ff* *3* *3*

V' - a - vo - a el miz - bach el - o - heem,

II B *ff* *3* *3*

V' - a - vo - a el miz - bach el - o - heem,

Example 19. *Psalm 43*, measures 25–26a.
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Two elements of this phrase set it apart from the rest of the work. First, it is the only place in the setting in which all the parts are homophonic. Second, as previously mentioned, the upper

three parts cadence on a D-flat major chord while the lower parts cadence on a G major chord, the two tertian triads that can be constructed with the notes of hexachord a. The dynamic level is fortissimo and the tempo is Maestoso. The text here, *Then I will go unto the altar of God*, is significant because of its traditional meaning. To go unto the altar of God and vocally celebrate his saving acts was a “public act of devotion in which one also invited all the assembled worshipers to praise.”¹⁵

Rochberg moves back to hexachord b for all of phrase six, measures 26–28 (Example 20).

IS
bach el - o - heem,

IIS
bach el - o - heem, El ayl

A
bach el - o - heem, El ayl

T
bach el - o - heem, El ayl sim -

IB
bach el - o - heem,

IIB
bach el - o - heem,

Example 20. *Psalm 43*, measures 26–28.

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(example 20 continued)

¹⁵ Note on Psalm 26:6, in *The New International Version Study Bible*, Kenneth Barker, ed. (Grand Rapids, Michigan: Zondervan Bible Publishers, 1985), 810.

27 *f* El ayl sim - chat gee - lee, 28 *f* V' - od - cha v' - chin

mf simchatgeelee, *mf* *f* sim - chat gee - lee, *f* V' - od -

mf *mf* *mf* *f* simchatgeelee, simchatgeelee, sim - chat gee - lee,

8 chatgee - lee,

f El ayl simchat gee - lee, sim - chat gee - lee, *f*

f El ayl simchat gee - lee, sim - chat gee - lee, *f*

As in phrases two and three of section B, he uses the prime order of trichord 1 followed by the retrograde of trichord 2 in the tenor and soprano I while the other parts use both trichords freely on the words *joy exceeding*.

In phrase seven Rochberg returns to the a hexachord switching between prime order of trichord 1, beginning in the I soprano, then to alto, and finally bass I, and the retrograde of trichord 2 in the soprano II, then tenor, ending in the bass II (Example 21).

28

IS lee, *f* V' - od - cha v' - chin -

IIS *mf* sim - chat *f* gee - lee, *f* V' - od -

A *mf* sim - chat *f* gee - lee,

T

IB gee - lee, sim - chat *f* gee - lee,

IIB *f*

29

nor

30 *f* Poco sostenuto El - lo - heem el - o - hai,

cha v' - chin - nor *f* el - o - hai,

rit. *f* V' - od - cha v' - chin - nor El - lo - heem el - o - hai,

rit. *f* V' - od - cha v' - chin - nor El - lo - heem

rit. V' - od - cha v' - chin - nor

rit. V' - od - cha

Example 21. *Psalm 43*, measures 28–30.
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hexachord a (Example 22).

hexachord a (Example 22).

hexachord a (Example 22).

hexachord a (Example 22).

33

IS *pp* naf shee,

IIS *pp doloroso* Ma tish to - cha - chee

A *pp doloroso* Ma tish - to - cha - chee

T 8

IB *pp doloroso* Ma tish - to - cha - chee

IIB *pp* naf shee,

35 *Molto meno mosso* 36

pp Ho -

ppp U - ma te - he - mee a - lai. *mp* Ho - chee -

ppp U - ma te - he - mee a - lai.

ppp U - ma te - he - mee a - lai. *mp* Ho - chee - - - lee

ppp U - ma te - he - mee a - lai. a - lai.

Example 23. *Psalm 43*, measures 33–36.
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A' begins in measure 36a repeating the exact pitches and voice parts as the first phrase of A . Rhythmic changes are used to adjust for the text (Example 24).

Tempo I

36 37

IS Ho -

IIS Ho - chee - lee lay - lo -

A lai. Ho - chee - lee lay - lo - heem,

T lai. Ho - chee - lee lay - lo -

IB lai. Ho - chee - lee lay - lo - heem,

IIB lai.

38 39

chee - lee lay - lo - heem, Kee

heem, Kee od od -

Ho - chee - lee lay - lo - heem, lay - lo - heem,

heem, Ho - chee - lee lay - lo - heem, lay - lo - heem,

Ho - chee - lee lay - lo - heem,

Kee od od -

Example 24. *Psalm 43*, measures 36–39.
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The second phrase of A', like phrase two in section A, uses only hexachord \underline{b} but this time with all six voices (the soprano I and bass II were not used in phrase two of section A). Also, this phrase overlaps with the final phrase of the work in both the tenor and bass I parts (Example 25).

IS
heem, Kee od od - en - nu y' - shu - ot

IIS
Kee od od - en - nu y' - shu - ot

A
lay-lo - heem, lay-lo - heem, Kee od od - en - nu y' - shu - ot

T
lay-lo - heem, lay-lo - heem, Kee od od - en - nu y' -

IB
Kee od od - en - nu y' - shu - ot

IIB
heem, Kee od od - en - nu y' - shu - ot

Example 25. *Psalm 43*, measures 39–40.
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Rochberg uses all of hexachord \underline{a} in the final phrase of the work (the tenor and bass I overlap their pitches from hexachord \underline{b} in phrase two, but then end with pitches from hexachord \underline{a} (Example 26).

41 *ff* Sostenuto

IS pa - nai vay - lo - hai, pan-nai, vay - lo - hai!

IIS *ff* pa - nai vay - lo - hai, pan-nai, vay - lo - hai!

A *ff* pa - nai vay - lo - hai, pan-nai, vay - lo - hai!

T *ff* shu - ot pa - nai vay - lo - hai, pan-nai, vay - lo - hai!

IB *ff* pa - nai vay - lo - hai, pan-nai, vay - lo - hai!

IIB *ff* pa - nai vay - lo - hai, pan-nai, vay - lo - hai!

Example 26. *Psalm 43*, measures 41–42.
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Psalm 43 is the most complex of Rochberg's psalm settings. Perhaps the most salient tonal aspect is that frequently Rochberg divides each hexachord of the row into trichords to build his musical phrases. Also important, is his creative use of tertian chords such as the D-flat major chord stacked on top of the G major chord in phrase five of section B. With these tonal characteristics along with the rhythmic complexities, discussed in chapter six of this paper, Rochberg composes a poignant setting of this fervent prayer.

CHAPTER 5

PSALM 150

TEXT

Psalm 150, the last hymn of the Psalter, is solely a call to worship. It is an eleven-fold exhortation to praise the Lord (framed by the expression *Hallelujah*, Praise the Lord; verses 1a and 6b).¹ In its six verses it answers the following four questions: where the Lord is to be praised (verse 1); why he is to be praised (verse 2); how he should be praised (verses 3–5); and who should praise him (verse 6).

The first question, where the Lord is to be praised, is answered at once: Praise God in His sanctuary. In his exposition on this psalm Frank H. Ballard observes that some have narrowly translated the word sanctuary to mean only a temple or some other prepared place of worship. He suggests, based on “common biblical teaching that God is not confined within walls that men have built, that the word should have a broader translation to include the whole earth, and that the rest of verse 1, *praise him in his mighty firmament*, supports that rendering.”²

The second question, why God is to be praised, is answered in verse two. *Praise him for his mighty deeds; Praise him according to his exceeding greatness!* The psalmist reminds his readers of the power of an omnipotent God as seen in creation and that the measure of his praise should be in proportion to his greatness.

The answer to question three, how should God be praised, is found in verses three, four and five. Included in these verses is a list of eight instruments with dancing added in the

¹William R. Taylor, Exegesis of the Psalms, in *The Interpreter's Bible*, vol. 4, *The Book of Psalms and The Book of Proverbs* (New York, New York: Abingdon Press, 1955), 759.

²Frank H. Ballard, Exposition of the Psalms, in *The Interpreter's Bible*, vol. 4, *The Book of Psalms and The Book of Proverbs* (New York, New York: Abingdon Press, 1955), 760–61.

middle of the list. Regarding the instruments that are listed, W. Stewart McCullough observes the following:

The musical instruments fall into three categories: (a) trumpets, possibly blown by priests; (b) those of the Levitical musicians, i.e., lutes and harps; (c) those used by the laity, men and women who joined in the loud tribute of praise. We can imagine that each group, as it was mentioned, took up its part, and so the volume of sound swelled in a great crescendo.³

The final question, who should praise God, is answered in verse six, *Let everything that hath breath praise the Lord*. The last verse of the last psalm of the Psalter is a great exhortation for everyone to praise the Lord, ending as it began with the phrase *Praise the Lord*.

The authorship of Psalm 150 is unknown since there is no superscript and the content of the psalm is not specific as to time or geographic location. Likewise, the liturgical purpose of this psalm is also unknown. In his introductory notes on this psalm W. Stewart McCullough states,

It is possible that this psalm was composed especially for the purpose which it serves [the closing of the Psalter], but it is not unlikely that it was one of the praises sung in the temple on the great festival occasions when crowds of worshipers thronged its courts, perhaps even the last one in the ritual of a great feast.⁴

As with the other psalm settings Rochberg's English translation is presented here in its three-part form:

Praise ye the Lord!

Praise the Lord in his sanctuary,
Praise ye the Lord in the fullness of his pow'r.
Praise ye the Lord for mighty acts;
Praise ye the Lord his exc'llnt greatness.
Praise ye the Lord with sounds of trumpets,
Praise ye the Lord with psalt'ry and with harp.
Praise him with the timbrel and the dance;

³ W. Stewart McCullough, Exegesis of the Psalms, in *The Interpreter's Bible*, vol. 4, *The Book of Psalms and The Book of Proverbs* (New York, New York: Abingdon Press, 1955), 762.

⁴ Ibid, 760.

Praise him with string'd instruments and organs.
 Praise ye the Lord upon the cymbals;
 Praise him upon the high sounding cymbals.
 All things that have breath let them praise the Lord.

Praise ye the Lord!

FORM

Based on the division of the text and musical content *Psalm 150* is in A B A' form as illustrated in figure 11.

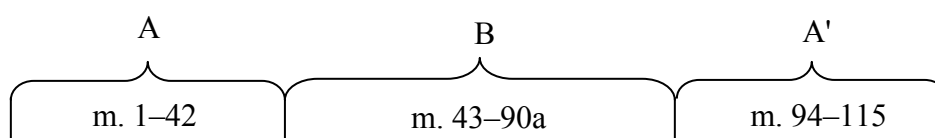


Figure 11. Overall Form of *Psalm 150*.

Each major section is further divided into smaller phrases as illustrated in Table 3.

PITCH CONTENT

The pitch content for *Psalm 150* is based on the following row (Figure 12).



Figure 12. Row used in *Psalm 150*.

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The entire row used in *Psalm 150* does not invert mirror fashion without producing notes that duplicate, which places it in Hauer's class five trope. Babbitt does not include a source set that does not invert mirror fashion. However, this row does reveal a mirror inversion on the hexachordal level that is worth exploring. An examination of this row reveals that hexachord \underline{b} is a mirror inversion at the P4 of hexachord \underline{a} . The intervals used in hexachord \underline{a} are ascending P5, ascending m2, descending P5, ascending P4, and descending

Table 3. Detail Form of *Psalim 150*

A			
	Phrase 1, m. 1-20	Phrase 2, m. 21-34	Phrase 3, m. 35-42
Meter:	♩	♩	
Tempo:	Allegro ma non troppo		Largamente
Text:	Praise ye the Lord! (Hal'luya!)	Praise ye the Lord! (Hal'luya!)	Praise ye the Lord! (Hal'luya!)
Soprano:	P ⁰ a.....	P ⁰ b.....	P ⁰ b..... P ⁰ b..P ⁰ a...P ⁰ b.P ⁰ a....
Alto:	P ⁰ a.....	P ⁰ b.....	P ⁰ b..... P ⁰ b..P ⁰ a...P ⁰ b.P ⁰ a....
Tenor:	P ⁰ a.....	P ⁰ b.....	P ⁰ a..... P ⁰ b..P ⁰ a...P ⁰ b.P ⁰ a....
Bass:	P ⁰ a.....	P ⁰ b.....	P ⁰ a..... P ⁰ b..P ⁰ a...P ⁰ b.P ⁰ a....

Legend: P = Prime row

b = hexachord b

⁰ = pitch level (0-11)

tc1 = first tri-chord

a = hexachord a

tc2 = second tri-chord

(table 3 continued)

B

	Phrase 1, m. 43-46	Phrase 2, m. 47-52	Phrase 3, m. 53-56	Phrase 4, m. 57-67
Meter:	4 4	3 4	6 4	3 4
Tempo:	Tranquillo	Un poco più mosso, ma ancora tranquillo	Poco allegro	Allegro energico
Text:	Praise the Lord in his sanctuary, Praise the Lord in the fullness of his pow'r!	Praise the Lord, give him praises. (Hall'luya!)	Praise ye the Lord, all praise to him! (Hall'luya!)	Praise ye the Lord for mighty acts; Praise ye the Lord his exc'llnt greatness. Praise ye the Lord with sounds of trumpets, Praise ye the Lord with psalt'ry and with harp.
Soprano:	R ⁰ a, D.....	aaa bbb aaa bbb	bbb	P ⁵ b.spoken.....
Alto:	R ⁰ a, D..... R ⁰ b, D.....	aab aab bba bba	abb baa	spoken.....P ⁵ b.....
Tenor:	R ⁰ a, D..... R ⁰ b, D.....	bba aaa aab abb	baa aaa	spoken.....P ⁵ b.spoken...
Bass:	R ⁰ b, D.....	bbb bba aaa bbb	abb	spoken P ⁵ b.spoken.....

Legend: P = Prime row

R = Retrograde of row

D = notes out of order

⁰ = pitch level (0-11)

a = hexachord a


b = hexachord b

tc1 = first tri-chord

tc2 = second tri-chord

(table 3 continued)

B, continued

	Phrase 5, m. 68-69	Phrase 6, m. 70-73	Phrase 7, m. 74-76	Phrase 8, m. 77-90a
Meter:	6 4	3 4 4 3 4 4		
Tempo:				
Text:	Sostenuto Praise him with the timbrel and the dance; Praise him with string'd instruments and with organs.	Risoluto Praise ye the Lord upon the cymbals; Praise him upon the high sounding cymbals.	Alla marcia, più mosso All things that have breath, let them praise the Lord.	All things that have breath, let them praise him!
Soprano:	P ⁸ b.....	P ⁸ b.....	P ⁰ a.....	P ^{5b} P ³ b P ⁰ a P ⁰ b...
Alto:	P ⁸ b.....	P ⁸ b.....	P ⁰ a.....	I ³ a I ¹ a P ⁰ b...P ⁰ a
Tenor:	P ⁸ b.....	P ⁸ b.....	P ⁰ a.....	P ⁰ b I ³ a I ¹ a P ⁰ b P ⁰ a P ⁰ b
Bass:	P ⁸ b.....	P ⁸ b.....	P ⁰ a.....	..P ⁰ b I ³ a I ¹ a P ⁰ b P ⁰ a P ⁰ b

Legend: P = Prime row

I = Inversion of row

⁰ = pitch level (0-11)

a = hexachord a

b = hexachord b

tc1 = first tri-chord

tc2 = second tri-chord

(table 3 continued)

B, continued		A'	
	Phrase 9, m. 90b-93	Phrase 1, m. 94-113	Phrase 2, m. 114-115
Meter:	C	C	
Tempo:		Tempo I	Sostenuto
Text:	All things that have breath, let them praise him!	Praise ye the Lord! (Hal'luya!)	Praise ye the Lord! (Hal'luya!)
Soprano:	P ⁰ a.....	P ⁰ a.....	P ⁰ a.....
Alto:	P ⁰ a.....	P ⁰ a.....	P ⁰ a.....
Tenor:	P ⁰ a.....	P ⁰ a.....	P ⁰ a.....
Bass:	P ⁰ a.....	P ⁰ a.....	P ⁰ a.....

Legend: P = Prime row
⁰ = pitch level (0-11)
a = hexachord a
b = hexachord b
tc1 = first tri-chord
tc2 = second tri-chord

m3. The intervals for hexachord \underline{b} are just the opposite, i.e., the first interval is a descending P5, the second a descending m2, and so on (see Figure 13).



Figure 13. Mirror Inversion in the *Psalm 150* Row.

HORIZONTAL AND VERTICAL CHARACTERISTICS

Rochberg opens the first phrase of section A with a fanfare motive using G and D, the first two pitches of hexachord \underline{a} (Example 27).

Allegro ma non troppo

Example 27. *Psalm 150*, measures 1–3.

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Following the fanfare motive he presents the final four pitches of hexachord \underline{a} , E-flat, A-flat, D-flat, and B-flat, as a brief melodic motive made up of a descending P5, ascending P4, and descending m3. This motive moves canonically from part to part until measure 11

when the first G/D theme returns (Example 28). The distance between entrances of the motive is compressed, which also heightens the musical tension to the cadence.

The musical score for Example 28, Psalm 150, measures 3-11, is presented for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in C major and 4/4 time. The lyrics are "Ha - l' - lu - ya!".

Measures 3-6 show the initial entrances of the G/D theme. Measure 3 features a Soprano entrance with a red bracket. Measure 4 features an Alto entrance with a red bracket. Measure 5 features a Tenor entrance with a red bracket. Measure 6 features a Bass entrance with a red bracket. The dynamics are *piu f* and *piu mosso*.

Measures 7-11 show the return of the G/D theme. Measure 7 features a Soprano entrance with a red bracket. Measure 8 features an Alto entrance with a red bracket. Measure 9 features a Tenor entrance with a red bracket. Measure 10 features a Bass entrance with a red bracket. The dynamics are *poco f*, *f*, *ff*, *rit.*, and *a tempo*.

Example 28. *Psalm 150*, measures 3-11.
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Rochberg then alternates between the pitches from these two motives using them both melodically and harmonically: the first motive in measures 11 and 12a, the second in

measures 12b–13, back to the first in measures 14 and 15a, and then remaining with the second in measure 15b through measure 20 (Example 29).

Example 29. *Psalm 150*, measures 11–20.

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Rochberg treats the second phrase similar to the first in that it begins with the same fanfare motive, this time using the first two pitches of hexachord \underline{b} , C and F (Example 30).

S
A
T
B

Ha - l' - lu - ya! Ha - l' - lu - ya!
Ha - l' - lu - ya! Ha - l' - lu - ya,
Ha - l' - lu - ya!
Ha - l' - lu - ya!

Example 30. *Psalm 150*, measures 21–23.
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He follows this motive with an inversion of the melodic motive used in the first phrase, and, as in the first phrase, each part has a statement of the motive. The motive consists of an ascending P5, descending P4 and an ascending m3 (Example 31).

S
A
T
B

ya!
ya,
Ha - l' - lu - ya, ha -- l' - lu - ya, - ha - l' - lu -- ya! - -
Ha - l' - lu - ya, ha - l' - lu - ya, ha-l' - lu ya!
Ha - l' - lu - ya, ha-l' - lu - ya, ha-l'-lu-ya, ha - l' - lu - ya!

Example 31. *Psalm 150*, measures 23–28.
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Rochberg continues the same alternating pattern between motive pitches, but rather than using the first two pitches together and the last four pitches together, he borrows the A from the latter group and creates an F major chord to alternate with the remaining pitches of hexachord \flat , F-sharp, B and E. The soprano and alto voices present the F major chord, measures 29–34, while the tenor and bass present the remaining pitches in the same measures (Example 32).

Example 32. *Psalm 150*, measures 29–35.

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Alternation between hexachords and pitch groups within hexachords is the main compositional procedure Rochberg uses in the final phrase of section A, measures 35–42. At the beginning of the phrase, measures 35–38, the soprano and alto continue from the previous phrase with the F major chord from hexachord \flat while the tenor and bass present a G minor chord from hexachord \flat (Example 33).

Example 33. *Psalm 150*, measures 35–38.

Example 33. *Psalm 150*, measures 35–38.
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He continues alternation of these pitch groups in the last four measures of this section, but this time places one note of each four-note group in one of the parts, i.e., from hexachord \flat , E in the soprano, B in the alto, F-sharp in the tenor and A in the bass, and from hexachord \flat , D-flat in the soprano, A-flat in the alto, E-flat in the tenor, and B-flat in the bass (see measures 39–42 in Example 34).

Soprano (S): *pp* Ha - l'lu - ya, Ha - l' - lu - ya! *ppp*

Alto (A): *pp* Ha - l'lu - ya, Ha - l' - lu - ya! *ppp*

Tenor (T): *pp* Ha - l'lu - ya, Ha - l' - lu - ya! *ppp*

Bass (B): *pp* Ha - l'lu - ya, Ha - l' - lu - ya! *ppp*

Example 34. *Psalm 150*, measures 39–42.
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Section B begins in measure 43 with the upper three parts presenting the text *Praise the Lord in his sanctuary, Praise the Lord in the fullness of his pow'r*. Here, for the first time in this setting, Rochberg uses the retrograde of the prime row (B-flat, D-flat, A-flat, D, E-flat, G) although pitches four and five, the D and E-flat, are transposed (Example 35).

Soprano (S): *pp* Ha - l' - lu - ayl b' - kad - sho, *ppp*

Alto (A): *pp* Ha - l' - lu - ayl b' - kad - sho, *ppp*

Tenor (T): *pp* Ha - l' - lu - ayl b' - kad - sho, *ppp*

Bass (B): *pp* Ha - l' - lu - ayl b' - kad - sho, *ppp*

Example 35. *Psalm 150*, measures 43–44.
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The voices cadence on an E-flat major chord, in second inversion, one of the potential tertian chords available using pitches from hexachord a (see Example 36). Phrase one of section B ends with the lower three parts presenting hexachord b, again in retrograde (A, F-sharp, B, E, F, C) with pitches four and five, the E and F, transposed (Example 36).

The musical score for measures 45-46 of Psalm 150 is presented for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part is mostly silent, with a few notes in measure 46. The Alto, Tenor, and Bass parts feature complex rhythmic patterns with triplets and slurs. Dynamics include *mf* (mezzo-forte) and *p* (piano). The lyrics are: "Ha - l' - lu - hu bir - kee - ya u zo." The score is in common time (C) and the key signature has one flat (B-flat major or D-minor).

Example 36. *Psalm 150*, measures 45–46.
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Similar to the previous cadence the voices end the phrase on an A minor triad, one of the tertian chords available using pitches from hexachord b (see Example 36).

The text changes back to *Praise the Lord (Hal'luhu)* for one of the most complex presentations of hexachords in this work. Throughout phrase two of section B, measures 47–52, Rochberg presents both hexachords in their entirety in each measure, i.e., in measure 47, three pitches of hexachord a are in the soprano (E-flat, D and D-flat—spelled C-sharp), two in the alto (G and A-flat—spelled G-sharp) and one in the tenor (B-flat). At the same time three

pitches of hexachord \underline{b} are presented in the bass (E, F, and F-sharp—spelled G-flat), two in the tenor (C and B) and one in the alto (A) (Example 37).

Example 37. *Psalm 150*, measures 47–52.

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In only one place in any of the settings does Rochberg use a dyad⁵ from each hexachord. In measures 53–56 he uses G and E-flat from hexachord a, and C and E from hexachord b. In measure 53 he presents them simultaneously, blurring any sense of tonality, but in measures 54–56 the listener may have a strong impression of C major due to the quasi leading-tone function of the E-flat (spelled enharmonically as D-sharp) and the G to C movement in the soprano and tenor parts (Example 38).

The musical score for Example 38, Psalm 150, measures 53–56, is presented for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is divided into two systems. The first system covers measures 53 and 54, and the second system covers measures 55 and 56. The tempo changes from 'Meno mosso' to 'Poco allegro' at measure 54. The dynamics range from 'ppp' (pianissimo) to 'ff' (fortissimo). The lyrics are 'Ha - l' - lu - hu' and 'Ha - l' - lu - ya!'. The score includes various musical notations such as triplets, accents, and dynamic markings. Red and blue brackets highlight specific dyads in the piano accompaniment.

Example 38. *Psalm 150*, measures 53–56.
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⁵ Kudo, *Investigation of Twelve-tone Usage*, 39. The author refers to dyads as consisting of two pitches of a three-note trichord. In this instance the term refers to Rochberg's use of two pitches from one hexachord.

The phrase ends with the voices cadencing on a C-major chord in root position, held with a fermata.

Rochberg chooses this setting to employ a contemporary vocal technique.

Sprechstimme dictates that the singer follow the provided rhythm in a speaking voice with indeterminate pitch as in phrase four of section B, measures 57–67 (Example 39). In notating the rhythm, Rochberg uses only stems and beams without note heads, along with the instruction “spoken” by the text allowing the conductor latitude to determine the best interpretation.⁶

57 Allegro energico 58 59 60

S *f* *mf* *p*
Ha-l'-lu - hu big-vu - ro - tav

A *f* *mf* *p*
(spoken) Ha-l'-lu-hu Ha-l'-lu-hu Ha-l'-lu-hu Ha-l'-lu-hu

T *f* *mf* *p*
(spoken) Ha-l'-lu-hu Ha-l'-lu-hu Ha-l'-lu-hu Ha-l'-lu-hu

B *f* *mf* *p* *f*
(spoken) Ha-l'-lu - hu Ha-l'-lu - hu Ha-l'-lu - hu Ha-l'-lu-

Example 39. *Psalm 150*, measures 57–67.

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(example 39 continued)

⁶There are a number of different notations used to indicate *sprechstimme* in vocal music including, perhaps the most common, a stem with an “x” where the note head would be, using stems with regular note heads but using only a one-line rather than a five-line staff, notes with lines through the note head or stem, or other methods.

61 *p* 62 63 64

Ha-l'-lu - hu Ha-l'-lu - hu Ha-l'-lu - hu Ha-l'-lu-

Ha-l'-lu-hu Ha-l'-lu-hu Ha-l'-lu-hu Ha-l'-lu-hu Ha-l'-lu-

Ha-l'-lu-hu Ha-l'-lu - hu b'-tay-ka sho - far,

hu k'-rov gud - lo. Ha-l'-lu-hu Ha-l'-lu-hu Ha-l'-lu-hu

65 66 67 *poco rit.*

hu Ha-l'-lu - hu Ha-l'-lu - hu Ha-l'-lu

hu b' - nay - vel v' - chi - nor.

Ha-l'-lu-hu Ha-l'-lu-hu Ha-l'-lu-hu

Ha-l'-lu-hu Ha-l'-lu-hu Ha-l'-lu-hu

For the voices that have notated pitches Rochberg used the prime order of hexachord \underline{b} at pitch level five (F, B-flat, A, E, B, D).⁷ Similar to the previous phrase, he uses a quasi leading-tone sonority to tonicize the B-flat. The A in the soprano and tenor measures 59 and 63 functions as a leading tone to B-flat. The F at the beginning of the phrase serves as the dominant of B-flat, and with the B-flat/D cadence at the end of the phrase, the tonality of B-flat is suggested (see Example 39). The bass and alto parts support this tonality as well by beginning with a B-flat/D “chord” in measures 60 and 64 respectively.

The text for this section is the answer to the second question posed in this psalm, “Why praise God?” The soprano has the first part of the answer, *Praise ye the Lord for His mighty acts*, while the bass concludes the answer, *Praise ye the Lord his exc’lnt greatness*. The tenor and alto begin answering the third question, “How should God be praised?” by listing the first three instruments in this psalm; the tenor’s text is *Praise ye the Lord with sounds of trumpets*, measures 62–64, and the altos text, *Praise ye the Lord with psalt’ry and with harp*, measures 64–67 (see Example 39).

In phrase five of the B section, measures 68–69, Rochberg uses hexachord \underline{b} of the prime row, this time at pitch level eight (A-flat, D-flat, C, G, D, F). He presents the entire hexachord in measure 68 by dividing the soprano and alto into four parts. The text continues answering the third question with *Praise him with the timbrel and the dance*. He follows that with the tenor and bass repeating the same pitches and rhythm, down an octave, with the next phrase of the text, *Praise him with string’d instruments and with organs* (Example 40). This

⁷ This is the first occurrence in any of the settings where Rochberg uses a complete presentation of a hexachord at a pitch level other than prime. Included in Appendix B is a matrix for each psalm setting illustrating the 48 possible permutations of each row.

phrase is set off from the preceding phrase by meter, dynamic and tempo changes as well as concluding with a fermata (see Example 40).

Sostenuto

68 *ff*

S Ha-l'-lu-hu b' - tof u-ma-chol,

69

A *ff*

A Ha-l'-lu-hu b' - tof u-ma-chol,

T *ff*

T Ha-l'-lu-hu b'-mi - neem v' - u-gav.

B *ff*

B Ha-l'-lu-hu b'-mi - neem v' - u-gav.

Example 40. *Psalm 150*, measures 68–69.
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The text for phrase six, *Praise ye the Lord upon the cymbals; Praise him upon the high sounding cymbals*, is presented in the bass part alone (Example 41). The soprano, alto and tenor, each divisi, have short, accented chords on the text, *Praise ye the Lord* (*Hal'luya*). Rochberg continues with hexachord \underline{b} at pitch level eight (A-flat, D-flat, C, G, D, F) throughout this section (see Example 41).

70
Risoluto *sffz* 71 72 73

S Ha - l' - lu - ya. Ha - l' - lu - ya.

A *sffz* Ha - l' - lu - ya. Ha - l' - lu - ya.

T *sffz* Ha - l' - lu - ya. Ha - l' - lu - ya.

B *ff* sempre Ha-l'-lu-hu b' - tsil tse lay sha-ma, Ha-l'-lu-hu b' - tsil tse lay t'-ru-a.

Example 41. *Psalm 150*, measures 70–73.
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The last two phrases of section B, phrase seven (measures 74–76) and phrase eight (measures 77–90) are closely related by thematic material. In phrase seven, Rochberg returns to the prime order of hexachord a and presents the final theme, derived from the fanfare motive and the brief melodic motive made up of a descending P5, ascending P4, and descending m3 of the original theme, in the soprano and tenor parts, in octaves (Example 42). The text in this section answers the last question posed in this psalm, “Who should praise God?” The answer, in all the parts, is *All things that have breath, let them praise the Lord*. This phrase overlaps the next phrase in the bass part in measure 77.

74 **ff** **>**

S Kol ha - n' - sha - ma t' - hal - layl ya,

A **ff** **>** 3 Ha - l' - lu - hu, Ha - l' - lu - ya

T **ff** **>** 3 8 Kol ha - n' - sha - ma t' - hal - layl ya,

B **ff** **>** 3 Ha - l' - lu - hu, Ha - l' - lu, Kol ha - n' - sha -

76 3 t' - hal - layl ya,

77 3 t' - hal - layl - - - ya

8 3 t' - hal - layl ya, 3 Kol ha - n' - sha - ma t' - hal -

ma t' - hal - layl ya, t' - hal - layl ya,

Example 42. *Psalm 150*, measures 74–77.
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Rochberg continues with the same text in phrase eight, but develops the final theme by presenting it at different pitch levels. He begins in measure 77 with the tenor part using the prime order of hexachord \underline{b} while the bass continues on a G from hexachord \underline{a} (Example 43).

The musical score for measures 77-80 of Psalm 150 is presented for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat) and the time signature is common time (C). Measure numbers 77, 78, 79, and 80 are indicated above the staves.

Measure 77: The Soprano part begins with a whole rest. The Alto part also has a whole rest. The Tenor part starts with a quarter note G4 (labeled with an 8 below it), followed by a triplet of eighth notes (A4, B4, C5) and a quarter note D5. The Bass part begins with a half note G3 (labeled with an 8 below it), followed by a triplet of eighth notes (A3, B3, C4) and a quarter note D4. The lyrics for measure 77 are: S: Kol ha - n' - sha -; T: Kol ha - n' - sha - ma; B: ya, t' - hal - layl ya,.

Measure 78: The Soprano part has a whole rest. The Alto part has a whole rest. The Tenor part continues with a quarter note E5 (labeled with a # below it), followed by a quarter note D5 and a half note C5. The Bass part continues with a quarter note D4, followed by a triplet of eighth notes (E4, F4, G4) and a quarter note A4. The lyrics for measure 78 are: S: Kol ha - n' - sha -; T: t' - hal - layl ya,; B: t' - hal - layl ya,.

Measure 79: The Soprano part has a whole rest. The Alto part has a whole rest. The Tenor part continues with a quarter note B4, followed by a triplet of eighth notes (C5, D5, E5) and a quarter note F5. The Bass part continues with a quarter note B3, followed by a triplet of eighth notes (C4, D4, E4) and a quarter note F4. The lyrics for measure 79 are: S: ma t' - hal - layl; T: ya,; B: ya, t' - hal - layl ya,.

Measure 80: The Soprano part has a whole rest. The Alto part has a whole rest. The Tenor part continues with a quarter note G5, followed by a triplet of eighth notes (A5, B5, C6) and a quarter note D6. The Bass part continues with a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5) and a quarter note D5. The lyrics for measure 80 are: S: ya,; T: Kol ha - n' - sha - ma t' - hal -; B: t' - hal - layl ya,.

Annotations include a forte (*f*) dynamic in measures 78 and 80, and various phrasing brackets and articulation marks (>) throughout the score.

Example 43. *Psalm 150*, measures 77–80.
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The bass part, beginning in measure 78, joins the tenor in hexachord \underline{b} through measure 79. The soprano has the next statement of the theme beginning on beat three of measure 78 and continuing until the first two beats of measure 80. Here, Rochberg uses the prime order of hexachord \underline{b} , this time at pitch level five (F, B-flat, A, E, B, D), which is a perfect fourth above the last entrance of the theme (see Example 43).

The next entrance of the theme is in the alto part, measures 80–81, this time using hexachord \underline{a} , inverted, and at pitch level three (B-flat, E-flat, D, A, E, G). Again, the pitch level is a perfect fourth above the previous entry. The tenor and bass parts are also at $I^3 \underline{a}$, using a rhythmic fragment from the theme as accompaniment (Example 44).

80

S ya,

81

A Kol ha - n' - sha - ma t' - hal - layl ya,

T t' - hal - layl ya, t' - hal - layl ya,

B t' - hal - layl ya, t' - hal - layl ya,

Example 44. *Psalm 150*, measures 80–81.
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Rochberg continues the process of each theme entering a fourth above the previous entry with the soprano entrance in measure 81. Moving to the prime order of hexachord \underline{b} , this

time at pitch level three, the soprano presents the theme completely while the alto and tenor, also at $P^3\flat$ (E-flat, A-flat, G, D, A, C), accompany with the same rhythmic fragment as the tenor and bass in the previous entry (Example 45).

The musical score for Psalm 150, measures 81-83, is presented in four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The time signature is common time (C). The key signature has one flat (B-flat). The score includes lyrics and musical notation with dynamic markings and articulation.

Measure 81:

- Soprano (S):** Starts with a rest, then a blue bracketed measure containing a half note B-flat. The lyrics are "Kol ha - n' - sha - ma".
- Alto (A):** Starts with a half note B-flat, then a red bracketed measure containing a half note G. The lyrics are "layl ya,".
- Tenor (T):** Starts with a half note B-flat, then a red bracketed measure containing a half note G. The lyrics are "t' - hal - layl ya,".
- Bass (B):** Starts with a half note B-flat, then a red bracketed measure containing a half note G. The lyrics are "t' - hal - layl ya,".

Measure 82:

- Soprano (S):** Starts with a half note B-flat, then a blue bracketed measure containing a half note G. The lyrics are "t' - hal - layl".
- Alto (A):** Starts with a half note B-flat, then a blue bracketed measure containing a half note G. The lyrics are "t' - hal - layl ya,".
- Tenor (T):** Starts with a half note B-flat, then a blue bracketed measure containing a half note G. The lyrics are "t' - hal - layl ya,".
- Bass (B):** Starts with a half note B-flat, then a blue bracketed measure containing a half note G. The lyrics are "t' - hal - layl ya,".

Measure 83:

- Soprano (S):** Starts with a half note B-flat, then a blue bracketed measure containing a half note G. The lyrics are "ya,".
- Alto (A):** Starts with a half note B-flat, then a blue bracketed measure containing a half note G. The lyrics are "layl ya,".
- Tenor (T):** Starts with a half note B-flat, then a blue bracketed measure containing a half note G. The lyrics are "layl ya,".
- Bass (B):** Starts with a half note B-flat, then a blue bracketed measure containing a half note G. The lyrics are "Kol ha - n' - sha - ma".

Example 45. *Psalm 150*, measures 81–83.
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The fifth entrance of the theme, also a fourth above the previous entrance, is now in the bass part at I^1_a (A-flat, D-flat, C, G, D, F). The alto and tenor again accompany with the previous rhythmic pattern, also at I^1_a (Example 46).

83

S ya, Kol ha - n' - sha -

84

A layl ya, t' - hal - layl ya, t' - hal - layl ya,

T layl ya, t' - hal - layl ya, t' - hal - layl ya, Ha -

B Kol ha - n' - sha - ma t' - hal - layl ya, Ha -

Example 46. *Psalm 150*, measures 83–84.
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For the last four entrances of the theme, Rochberg uses only the prime order of hexachord \underline{a} . The soprano begins the order in measure 84 with the tenor following in 86, the bass in 87 and the alto in 89 (Example 47). The theme is altered in the alto and bass parts by octave displacement, i.e., rather than descending from G down to D, the bass and alto ascend from G up to D; and rather than descending from E-flat down to A-flat, they ascend from E-flat up to A-flat (see Example 47). Rochberg also accompanies the theme differently in this section. He uses all of hexachord \underline{b} and borrows the B-flat from hexachord \underline{a} . He does this to create chromatic lines of contrary motion in the accompaniment. The tenor and bass parts in

measures 84–85 illustrate this. The bass descends chromatically G-flat, F, E, while the tenor ascends chromatically B-flat, B, C (see Example 47). This chromatic line of contrary motion occurs in retrograde in the soprano and alto parts in measures 86–87. The soprano begins on the C and descends chromatically to B, B-flat, and then A, while the alto begins on E and

84 *f* Kol ha - n' - sha - ma t' - hal - layl

85 *f* t' - hal - layl ya, Ha - - - l' - lu - ya, layl ya, Ha - - - l' - lu - ya,

86 *f* ya, Ha - - - l' - lu - ya, Ha -

87 *f* Ha - - - l' - lu - ya, Ha -

Kol ha - n' - sha - ma t' - hal - layl ya,

Kol ha - n' - sha -

Example 47. *Psalm 150*, measures 84–90.
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 (example 47 continued)

88 89 90 *ff*

S I' - lu - ya, Kol ha - n' - sha -

A I' - lu - ya, Kol ha - n' - sha - ma t' - hal - layl ya, Kol ha - n' - sha -

T Ha - I' - lu - ya, Kol ha - n' - sha -

B ma t' - hal - layl ya, Ha - I' - lu - ya, Kol ha - n' - sha -

ascends chromatically to F, and G-flat (see measures 86–87 in Example 47). This same accompaniment occurs with the last two statements of the theme in measures 87–90.

Rochberg uses the same theme to transition to the A' section. Beginning on the third beat of measure 90, all the voices present the theme in octaves at its original pitch level (Example 48). The bass and tenor then repeat the melodic portion of the theme in measure 92. Then the alto and bass present the G, A-flat, and B-flat from hexachord \underline{a} in an ascending line (measure 93) to further delay the last pitch of the theme which finally occurs on the first beat of measure 94 (see Example 48).

90 *ff* Kol ha - n' - sha - ma t' - hal - layl ya,

layl ya, Kol ha - n' - sha - ma t' - hal - layl ya,

lu - ya, Kol ha - n' - sha - ma t' - hal - layl ya,

lu - ya, Kol ha - n' - sha - ma t' - hal - layl ya,

92 93 *molto rit.* Tempo I 94

t' - hal - layl ya, Ha - l' - lu -

molto rit. Kol ha - n' - sha - ma t' - hal - layl ya, Ha - l' - lu -

t' - hal - layl ya, t' - hal - layl ya, Ha - l' - lu -

t' - hal - layl ya, Kol ha - n' - sha - ma t' - hal - layl ya, Ha - l' - lu -

Example 48. *Psalm 150*, measures 90–94.
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The A' section begins in measure 94, continues until measure 113, and duplicates almost exactly measures 1–20 (Example 49). There are only two differences between these sections, and both are found in measures 96 and 97. In the first phrase, the soprano holds a D

for two whole notes (see measures 3–4 in Example 29). This time the soprano doubles the tenor part an octave higher. The second change is in both the soprano and tenor parts. Each part is divided into two voices and the upper voice in each part sings a dotted-quarter note/eighth note in measure 96 (see Example 49).

The musical score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into two systems. The first system covers measures 94 to 97. In measure 94, all four voices enter with a forte (*f*) dynamic, singing a dotted-quarter note followed by an eighth note. The lyrics are "Ha - l' - lu - ya!". In measure 95, the Soprano and Tenor parts have a triplet of eighth notes. In measure 96, the Soprano and Tenor parts have a dotted-quarter note followed by an eighth note, while the Alto and Bass parts have a whole note. In measure 97, the Soprano and Tenor parts have a dotted-quarter note followed by an eighth note, while the Alto and Bass parts have a whole note. The second system covers measures 98 to 101. In measure 98, the Soprano and Tenor parts have a dotted-quarter note followed by an eighth note, while the Alto and Bass parts have a whole note. The lyrics are "lu - ya!". In measure 99, the Soprano and Tenor parts have a dotted-quarter note followed by an eighth note, while the Alto and Bass parts have a whole note. The lyrics are "Ha - l' - lu - ya!". In measure 100, the Soprano and Tenor parts have a dotted-quarter note followed by an eighth note, while the Alto and Bass parts have a whole note. The lyrics are "Ha - l' - lu - ya!". In measure 101, the Soprano and Tenor parts have a dotted-quarter note followed by an eighth note, while the Alto and Bass parts have a whole note. The lyrics are "Ha - l' - lu - ya!".

Example 49. Psalm 150, measures 91–113.
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 (example 49 continued)

102 *f* *ff* 103 *rit.* 104 *a tempo* 105 *pp*

S Ha - l' - lu - ya! Ha -

A *ff* *rit.* *a tempo* *pp*

I' - lu - ya! Ha - l' - lu - ya! Ha -

T *f* *ff* *rit.* *fp* *a tempo* *f* *pp*

Ha - l' - lu - ya! Ha - l' - lu - ya! Ha -

B *ff* *rit.* *fp* *a tempo* *f* *pp*

lu - ya! Ha - l' - lu - ya! Ha - l' - lu - ya! Ha -

106 107 108 *pp* 109

S I' - lu - ya! Ha - l' - lu - ya!

A I' - lu - ya! Ha - l' - lu - ya!

T I' - lu - ya! Ha - l' - lu - ya! Ha - l' - lu - ya!

B I' - lu - ya! Ha - l' - lu - ya! Ha - l' - lu - ya!

(example 49 continued)

110 *p* 111 *poco* *f* *cresc.* 112 113

S Ha - l' - lu - ya! Ha - l' - lu - ya! Ha - l' - lu - ya!

A Ha - l' - lu - ya! Ha - l' - lu - ya! Ha - l' - lu - ya!

T Ha - l' - lu - ya! Ha - l' - lu - - - - ya!

B Ha - l' - lu - ya! Ha - l' - lu - - - - ya!

The second phrase of A' functions like a brief codetta ending the work with a final statement of *Hal'luya* using the first two notes from hexachord *a* (Example 50).

Sostenuto 114 *ff* 115

S Ha - - - - l' - lu - ya!

A Ha - - - - l' - lu - ya!

T Ha - - - - l' - lu - ya!

B Ha - - - - l' - lu - ya!

Example 50. *Psalm 150*, measures 114–115.
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As he did in the other settings, Rochberg divides this work into three sections in which the theme from the A section returns to close the work. This setting is the only one of the three that includes *sprechstimme* and is the only one to use a complete presentation of a hexachord at a pitch level other than prime. The most significant characteristic about the row upon which this setting is built is that the intervals of hexachord a mirror those of hexachord b, a characteristic Rochberg exploits throughout the first section. Section B includes nine phrases in which Rochberg manipulates the hexachords by a variety of means including presenting both hexachords in their entirety in each measure, using only two pitches from each hexachord, presenting them in retrograde, and presenting them at different pitch levels. His creative handling of the row and the rhythmic vitality of his melodies combine to create an effective setting of this universal call to praise.

CHAPTER 6

REHEARSAL AND PERFORMANCE CONSIDERATIONS

Inherent in these pieces, as with all music regardless of the genre, are issues related to performance that the conductor must consider. Among them are learning the works, developing rehearsal strategies for teaching the rhythms and pitches, addressing the Hebrew diction and its intricacies, as well as making interpretive and programming decisions. Based on these and other issues the conductor can determine the artistic value of the works, their educational usefulness, and ultimately how they rank as representatives of twentieth century choral music.

Contemporary choral music in general and Rochberg's in particular present challenges to the conductor well beyond the traditional repertoire, including complex harmonies and rhythms, tone clusters, *sprechstimme*, and unconventional notation. In addition, the conductor must alter usual score preparation techniques and acquire a more detailed knowledge about differences in twentieth century music. He/she must learn the techniques of contemporary music through study in theory and analysis. The conductor can also take advantage of many available books and journals that offer insight into the study, rehearsal, and performance of this music. As the conductor acquires the necessary skill in twentieth century techniques and an understanding of the evolution of this repertoire, she/he can devise effective presentation and rehearsal procedures.

To ensure adequate rehearsal time to prepare these works, this writer suggests the following general rehearsal plan for each setting. Initially, the singers should learn and be able to reproduce the hexachords using solfege syllables while separately acquiring the text using International Phonetic Alphabet symbols. The complex rhythm sections must then be

mastered prior to any addition of text or pitch. Once temporal issues are mastered, the ensemble can realize the work first with solfege syllables to identify the application of the hexachords in the actual settings, followed by the insertion of the Hebrew text. Finally, after the application of the text, the conductor should solidify transitions between the various applications of the hexachords. This procedure, used over multiple rehearsals, will facilitate learning the works in the shortest period of time.

PITCH ISSUES

A major challenge facing the conductor is the acquisition, by the singers, of the various hexachordal arrangements and the cluster chords used in these works. The singers may use a variety of methods to ensure accuracy in learning their parts. The conductor may devise simple melodies containing the pitches of each hexachord as warm-up or ear-training exercises during the rehearsal to memorize the pitch relationships. If students use a sight-reading method, such as solfege syllables, it is the author's opinion that they will acquire the pitches with much more success. Solfege syllables provide a frame of reference whereby pitches develop relationships as opposed to the rote memorization of the pitches, a much less effective method.

The conductor should approach cluster chords by rehearsing parts separately and then, after each part is solid on its own, combining parts in a tonal order, if possible. It is essential for singers to mark and recognize these important pitch relationships. Singers should sustain places of dissonance to develop an "ear" for them and skill in accurate reproduction.

Because of the complexity of Rochberg's tonal structure there are places in each setting that will require special attention. In *Psalm 23*, measure 38 (Example 51), the last chord of the work consists of a whole-tone scale (D-sharp, F, G, A, B, and C-sharp).

34

ff

S ya meem.

A ya meem.

T ya meem.

B ya meem.

ff

Example 51. *Psalm 23*, measure 38.
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Initially, the conductor could train the singers, using solfege syllables, to sing the entire scale in a comfortable register. The next step is for the singers to begin on the first scale degree and ascend, stopping and sustaining their respective pitches. The final step is to have the singers sing their respective notes as written. To reinforce this procedure the chorus could build the chord in scale order, i.e., beginning with the bass D-sharp, then adding the second tenor F, the first tenor G, the soprano A, and finally, the alto's B and C-sharp.

In *Psalm 43*, measures 25 and 26, the upper three parts cadence on a D-flat major chord while the lower three parts cadence on G-major chord both in root position (Example 52). In this instance, each tertian chord could be rehearsed separately before combining the two. Again, the chorus should sustain the chords to allow the singers time to acquire an “ear”

***ff* Maestoso**

25

26

3

I S V' - a - vo - a el miz - bach el - o - heem,

II S V' - a - vo - a el miz - bach el - o - heem,

A V' - a - vo - a el miz - bach el - o - heem,

T V' - a - vo - a el miz - bach el - o - heem,

I B V' - a - vo - a el miz - bach el - o - heem,

II B V' - a - vo - a el miz - bach el - o - heem,

Example 52. *Psalm 43*, measures 25–26.
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for the dissonance. It is also important to rehearse carefully the process of arriving at the chord from the previous measure. One way to rehearse this and other sections where the singers have difficulty finding their pitches is to have the singers sustain the last chord from the previous beat or measure, then move to the next chord and sustain it. Alternating back and forth between the two chords will help solidify the pitches and give the students a opportunity to hear the tonal progression. While this procedure is useful for trouble spots it is much too time consuming to use throughout the rehearsal. The initial learning of the hexachords should

aid the singers in their overall accuracy and will decrease the amount of rehearsal time needed to master the works.

In measure 42 of *Psalm 43* Rochberg uses the same pitches but obscures any sense of tertian tonality by dividing the pitches of both tertian chords among the parts. Here again, the best approach is to build the chord from the bottom since the lower four parts leap into the last chord and the soprano I and II move to the last pitch by a half-step and whole-step respectively (Example 53).

41 **ff** *Sostenuto*

IS pa - nai vay - lo - hai, pan-nai, vay - lo - hai!

IIS **ff** pa - nai vay - lo - hai, pan-nai, vay - lo - hai!

A **ff** pa - nai vay - lo - hai, pan-nai, vay - lo - hai!

T **ff** 8 shu - ot pa - nai vay - lo - hai, pan-nai, vay - lo - hai!

IB **ff** pa - nai vay - lo - hai, pan-nai, vay - lo - hai!

IIB **ff** pa - nai vay - lo - hai, pan-nai, vay - lo - hai!

Example 53. *Psalm 43*, measures 41–42.
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Similar to *Psalm 43*, *Psalm 150* in measures 35–38 has two tertian chords set simultaneously (Example 54).

The musical score for four voices (Soprano, Alto, Tenor, Bass) in measures 35–38 of Psalm 150. The score is in C major, 4/4 time. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with a crescendo marked between measures 35 and 36. The lyrics are "Ha - l' - lu - ya!". The Soprano and Alto parts sing the same melody, while the Tenor and Bass parts sing a different melody. The Tenor part has a cross-voicing issue in measure 37 where it overlaps with the Alto part.

Example 54. *Psalm 150*, measures 35–38.
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The lower voices sing a G-minor chord while the upper voices sing an F-major chord.

Rehearsing the parts separately and then together would work here as well. Although there are other places in each of the settings that will prove challenging to the singers, those addressed above will require special attention.

Along with pitch relationships the conductor must address the area of cross voicing. Cross voicing occurs when one or more parts overlaps, either higher or lower, an adjacent part, i.e., if the tenor part is written higher than the alto or the soprano part is written lower

than the alto part. An example of cross voicing occurs in *Psalm 23* in measure 15. The tenor part is lower than the bass part (Example 55).

Example 55. *Psalm 23*, measures 14-16. The score shows four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The time signature changes from 6/4 in measure 14 to 3/4 in measure 15, and back to 6/4 in measure 16. The lyrics are: S: Naf shee yahhay-nee ve; A: Naf sheeyesho vayv; T: Naf sheeyesho vayv; B: Naf sheeyesho vayv yahhay nee veng'layse-.

Example 55. *Psalm 23*, measures 14-16.
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To address cross voicing with the ensemble, the conductor may choose to simply point out where it occurs in each setting or he/she may select to rehearse each occurrence. If the ensemble is capable of performing these works, pointing out where cross voicing occurs should be sufficient. In *Psalm 23* it occurs only 4 times, in *Psalm 150*, 12 times, while in *Psalm 43* it occurs 32 times. A complete listing of where cross voicing occurs by measure number and between which parts is included in Appendix D.

TEMPORAL ISSUES

The conductor must pay careful attention to the rhythmic intricacies of these works. The primary rhythmic element used in all three settings is the polyrhythm of two against

three. In *Psalm 23*, Rochberg uses triplet figures frequently but only a few times against a duple figure¹ (Example 56).

Example 56. *Psalm 23*, measure 24.
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Psalm 43 contains the most extensive and complex use of the polyrhythm of two against three. It occurs 23 times in 42 measures and is treated in ten different ways. Figure 14 illustrates each treatment reduced to its basic form.

Figure 14. Triplet rhythm treatments used in *Psalm 43*.

¹ By count, it occurs only four times in *Psalm 23*: measure 16, beats 5–6; measure 24, beats 2–3;

Examples of these may be found in measures 7–10 in Example 57.

IS
7
may - eesh mir - ma v' - av - la

IIS
may - eesh mir - ma v' - av - la

A
3
goy la - cha - seed

T
8
may - eesh mir - ma v' - av - la t' - fal - tay - nee

IB
seed may - eesh mir - ma v' - av - la

IIB
may - eesh mir - ma v' - av - la t' - fal - tay -

VII
9
t' - fal - tal - nee

III
3
may - eesh mir - ma v' - av - la t' - fal - tay - nee.

III
3
eesh mir - ma v' - av - la

VIII
3
ma - eesh mir - ma v' - av - la.

VI
10
ma - eesh mir - ma v' - av - la.

IV
3
ma - eesh mir - ma v' - av - la.

nee may - eesh mir - ma v' - av - la.

Example 57. *Psalm 43*, measures 7–10.

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measure 31, beat 2; and measure 35, beats 3–4.

This is a challenging section of the piece and the conductor must devise rehearsal methodology to ensure accuracy. If the rhythm is not precise, not only will the text become unintelligible, but the pitches, which in turn create the vertical elements, will be indistinct as well. The best approach to rehearsing this section may be to break it down into individual and paired parts to solidify the rhythm and the text before adding pitch. There are three voice pairings that would rehearse well together in this section: tenor and soprano I in measures 7 and 8, soprano II and baritone in measure 8, and tenor and bass in measures 9 and 10.

The polyrhythm of two against three occurs in *Psalm 150* rather infrequently, by count only seven times in 115 measures. Five of those times occur in measures 58–68 where the three spoken parts create an ostinato triplet pattern on the word *ha-l'-lu-hu*, while the melody, exchanged between all the parts, presents the rest of the text of this section (see measures 58–61, Example 58).

The musical score for measures 58–61 of Psalm 150 is presented in four staves, labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The time signature is 3/4. The score features a complex polyrhythmic pattern of two against three, with triplet markings (3) and dynamic markings (f, mf, p) indicating the intensity of the parts. The lyrics are written below the staves, corresponding to the vocal parts.

Measure 58: Soprano (S) has a half rest, followed by a triplet of eighth notes (Ha-l'-lu - hu). Alto (A) has a triplet of eighth notes (Ha-l'-lu-hu). Tenor (T) has a half rest, followed by a triplet of eighth notes (Ha-l'-lu-hu). Bass (B) has a half rest, followed by a triplet of eighth notes (Ha-l'-lu - hu).

Measure 59: Soprano (S) has a half note (big-vu - ro - tav). Alto (A) has a triplet of eighth notes (Ha-l'-lu-hu). Tenor (T) has a half rest, followed by a triplet of eighth notes (Ha-l'-lu-hu). Bass (B) has a half rest, followed by a triplet of eighth notes (Ha-l'-lu - hu).

Measure 60: Soprano (S) has a half note (big-vu - ro - tav). Alto (A) has a triplet of eighth notes (Ha-l'-lu-hu). Tenor (T) has a half rest, followed by a triplet of eighth notes (Ha-l'-lu-hu). Bass (B) has a half rest, followed by a triplet of eighth notes (Ha-l'-lu - hu).

Measure 61: Soprano (S) has a half rest, followed by a triplet of eighth notes (Ha-l'-lu-). Alto (A) has a triplet of eighth notes (Ha-l'-lu-hu). Tenor (T) has a half rest, followed by a triplet of eighth notes (Ha-l'-lu-hu). Bass (B) has a half rest, followed by a triplet of eighth notes (Ha-l'-lu - hu).

Example 58. *Psalm 150*, measures 58–61.
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DICTION

For the conductor who is unfamiliar with Hebrew diction these Psalm settings may pose difficulties. One such challenge may be the transliteration.² Cheryl Frazes-Hoffman in her article “Hebrew for Singers” states, “There are no set guidelines available for pronouncing the transliterations that appear in the literature, short of learning to *read* the actual language and then having that Hebrew written in the music.”³ Before 1948, when the State of Israel was established, two forms of Hebrew existed: Sephardic and Ashkenazic, “each having its own scheme of pronunciation.”⁴ Sephardic Jews, the smaller of the two groups, are located primarily in Northern Africa, Turkey, and the Holy Land, while the larger group, the Ashkenazic Jews, live throughout central Europe and Russia.

This is the group which emigrated to America by thousands around the turn of the century.... It is from the Ashkenazic Jews that we have reform movements within the religious service, i.e., the addition of a mixed four-voice choir singing composed music, with instrumental (organ) accompaniment. They have also given us composers like Slonimsky, Bloch, and Schalit writing music for the synagogue. Their transliterations of Hebrew, needless to say, follow rules for pronouncing Ashkenazic Hebrew.⁵

The Hebrew of the Ashkenazic, while being the same language as Sephardic Hebrew, was strongly influenced by the Germanic and Slavic languages adjacent to it. When Israel was created, the new government adopted Sephardic Hebrew as the official language thus prompting American synagogues to change to the new standard.⁶

² Transliteration, or Romanization, is the process of writing a word or sound using a different alphabet.

³ Cheryl Frazes-Hoffman, “Hebrew for Singers,” *The Choral Journal*, vol. 22, no. 3 (1981): 19. The problem with this approach is two-fold: first, for a native English speaker, the time and effort to learn another language, especially one with a completely different alphabet and structure, would not be practical; second, Hebrew is written right to left so a transliteration must be written to fit into the music.

⁴ Richard F. Sheil, *A Manual of Foreign Language Dictions For Singers* (Fredonia, N.Y.: Edacra Press, 1975), 151.

⁵ *Ibid.*, 151–52.

⁶ *Ibid.*

In the spring of 1970, the American National Standards Institute organized a “Subcommittee for the Romanization of Hebrew and Yiddish.”⁷ Over the next five years they produced standards for four different systems including General Purpose Romanization, More Exact Romanization, Narrow Transliteration, and Keypunch-Compatible Transliteration.

Alexander L. Ringer supplied the transliteration for this edition of these Psalm settings, and with a few changes to correct minor differences between the Ashkenazic and Sephardic pronunciation, it is adequate.⁸ However, the drawback for this transliteration is that the rendering into English sounds is not as precise as it should be. For example, throughout the transliteration Ringer uses the letter “o” with no distinction between an open “o” as in [kɔl] and closed “o” as in [tov].⁹ The same is true for both “i” and “e” in open and closed positions.

Two other issues not clearly addressed by Ringer’s transliteration are the appearance of an apostrophe after a single letter, as in the word *b’gay*, and the location of accents in polysyllabic words. Concerning the apostrophe, it should be “regarded as a vowel and given syllabic value whenever indicated by a note or grace note in the musical notation. The vowel is neutral like the mute *E* in French.”¹⁰ In all three Psalm settings every occurrence of a letter followed by an apostrophe is set with either a note or a grace note. Although there is no indication in the text, Rochberg’s setting makes clear which syllables should be stressed and which should be unstressed. However, to further clarify these issues this writer produced a

⁷ American National Standards Institute, *American National Standard Romanization of Hebrew* (New York, NY: American National Standards Institute, 1975).

⁸ The transliteration into IPA in Appendix C is based on the official Sephardic Hebrew diction.

⁹ [kɔl] and [tov] are renderings in International Phonetic Alphabet symbols.

¹⁰ William V. May and Craig Tolin, *Pronunciation Guide for Choral Literature* (Reston, VA: Music Educators National Conference, 1987), 52.

transliteration using International Phonetic Alphabet symbols based on the original Hebrew text with Sephardic pronunciation (see Appendix C).

As with any language Hebrew has some idiosyncrasies that must be addressed for proper pronunciation. Most of the sounds are similar to if not exactly the same as English and for the conductor who is able to cope with the diction problems of the German language there are no new sounds. Specific problems include the fricative consonant [x], the nasal consonant [ɲ], the lateral consonant [l], the glide [r], diphthongs, accents, and an apostrophe after a letter.

Perhaps the most difficult sound to learn and correctly produce is the [x]. It is made “with the back of the tongue close to the soft palate (or velum) and the tip of the tongue behind the front teeth. The exiting air makes a fricative sound, similar to a sharply whispered [a].”¹¹ One way to learn how to produce this sound is to practice saying the fricative [k] a few times, then to extend the air current longer, [kx], and finally to omit the initial [k] and just attack and sustain the sound of [x].¹²

The [x] sound occurs throughout the settings of *Psalms 23* and *43*, only once in *Psalm 150*, and is preceded and followed by most vowels. The problem comes when it is immediately preceded by an [i], as in [et ha le:ix], or by [I] as in [ta a rix] where the tongue is in the forward-most position. The back of the tongue must move to its highest position and a sufficient amount of air must be exhaled for the sound to be heard. One solution to this

¹¹ Joan Wall, *International Phonetic Alphabet for Singers: A Manual for English and Foreign Language Diction* (Dallas, TX: Pst...Inc., 1989), 219.

problem is to allow the placement for the [x] to move slightly forward producing a sound closer to [ç] as in the German word *Ich*. When it is followed by any other vowel no adjustment is necessary to correctly pronounce the [x] since the tongue is closer to the needed position.

The nasal consonant [ŋ] occurs only once in the settings, in *Psalm 23*, measures 16 and 17, in the word [və mə ŋle:i] (Example 59).

Example 59. *Psalm 23*, measures 16–17.
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It is produced by placing the back of the tongue against the soft palate, which redirects the air current up through the nasal passage. It is important to use enough air to energize the sound to keep it from sounding muffled. Furthermore, since it is followed by an [l] in this case, it is

¹² Joan Wall, Robert Caldwell, Tracy Gavilanes, and Sheila Allen, *Diction for Singers* (Dallas, TX: Pst...Inc., 1990), 141.

vital that the back of the tongue be used to redirect the air rather than the front of the tongue, which will produce an [n] sound.

The first syllable of [və maŋ le:i] is set on an eighth note while the second and third syllables are set on the first and second notes of a quarter note triplet (see Example above). To make sure the [ŋ] sound is heard one could change the quarter note on which the syllable [maŋ] is set to two eighth notes and place the [ŋ] on the second eighth note (see Figure 15). It still must be energized but the extra length will allow time for that to happen.

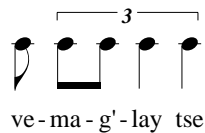


Figure 15. Suggested rhythm change for *ve-ma-g'lay*.

The lateral consonant [l] is a specific challenge for American singers. Inexperienced singers have a tendency to use a dark [l], which is made by placing the tip of the tongue higher on the teeth ridge as when pronouncing the words “wall,” and “help.” This darker [l] sounds swallowed and indistinct and will often drive the pitch down. The correction for this is to use a dental [l] where the tip of the tongue is placed on the back of the upper teeth while keeping the middle and back of the tongue low and relaxed on the mouth. Every instance of [l] in these Psalm settings should be made with a dental [l] and the duration should be kept short.¹³

¹³ Sheil, *Manuel of Foreign Language Dictions*, 153. The author suggests using a “European l for a model, as in the Italian word bella.”

The IPA symbol for the sound often referred to as an American or burred “r” is [ɹ].¹⁴

This sound should never be used in these settings. The glide [ɹ] or flipped “r” is made in the same way as the [d] with the tip of the tongue touching “the teeth ridge to stop the air flow through the oral passageway. The soft palate is raised, closing the nasal passageway. Air pressure builds up and then is released explosively.”¹⁵

A strategy for learning this sound might include saying the word “kitty” replacing the two t’s with two d’s. Adding a small amount of air through the d’s results in the proper pronunciation of the flipped or glide [ɹ].

A diphthong occurs when two vowels are set in the same syllable on one note.¹⁶ Since both vowel sounds must be sounded, the conductor should determine the duration of each vowel sound. In Hebrew, as in English, all diphthongs have the stress on the first vowel sound. Therefore, “it is important to sing a long first vowel, moving to the second as late but as clearly as possible.”¹⁷ Furthermore, the second vowel should be very forward and both vowels should be very bright.¹⁸ In any case where this approach does not provide the desired results the conductor should determine exactly where the second vowel sound should be. For example, in *Psalm 23*, in the first word, [ɑ dɔ nɑ:i], the last syllable is set on a dotted-half note tied over the barline to a quarter note (Example 60).

¹⁴ John Moriarty, *Diction* (Boston, MA: E.C.Schirmer Music Co., 1975), 99, and Richard Cox, “Diction,” in *Up Front: Becoming the Complete Choral Conductor*, ed. Guy B. Webb (Boston: ECS Publishing, 1993), 195.

¹⁵ Wall, *International Phonetic Alphabet*, 138.

¹⁶ Not all two-vowel combinations create a diphthong. In *International Phonetic Alphabet*, 108, the author states, “a diphthong is produced when there is a movement of the tongue, lips or jaw during the production of a vowel, usually with a quick, gliding motion of the tongue to a higher position. The two vowel sounds of a diphthong are blended into a sound which the speaker perceives as a single unit.”

¹⁷ Cox, “Diction,” 202.

¹⁸ Sheil, *Manuel of Foreign Language Dictions*, 152.

Serenio

A - do - nai ro - ee lo - ech - sar.

A - do - nai ro - ee lo ech - sar.

A - do -

Example 60. *Psalm 23*, measures 1–3.
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The conductor could alter the tied quarter note to two eighth notes and sustain the [ɑ] until the last eighth note when the singer would move to the [i].¹⁹ The three diphthongs occurring in these settings are [ɑ:i], [e:i], and [ɔ:i].

OVERALL INTERPRETIVE CONSIDERATIONS

The conductor should interpret the dynamics, ranging from *pp* to *ff* in all three settings, in a strict manner. Because of the numerous louder dynamic sections in these works, the conductor must also take care, in rehearsal, to avoid loud sustained singing. Rehearsals might include repetition of soft rhythmic singing that encourages and maintains accurate rendering of the text, rhythm, and pitches. Articulation, rhythmic precision, and style may all be perfected during these repetitions. Likewise, the choir should carefully observe all articulation markings but not exaggerate them.

¹⁹ Obviously, the conductor could divide the note any number of ways and assign the last syllable to any note value he/she deems appropriate.

Psalm 23

While the range for Psalm 23, although not extreme, would be challenging for younger singers, the chief concern is with the tessitura. Much of the time, especially the last third of the piece, the tessitura is in the upper part of the voice, except in the Alto voice which lies mostly in the middle of their range. The other area of concern is in the Bass part in measures 19–21 (Example 61).

19 *pp poco a poco cresc.* 20

S Gam kee ay-laych b'-gay tsal-mo-vet lo ee-ra

A *pp* Gam kee ay-laych b'-gay tsal-mo-vet lo ee-ra

T *pp* Gam kee ay-laych b'-gay tsal-mo-vet lo ee-ra

B *pp poco a poco cresc.* Gam kee ay-laych b'-gay tsal - mo - vet lo ee-ra ra

21 *f*

S ra kee at ta i - ma - dee shiv - t' -

A ra kee at ta i - ma - dee shiv - t' -

T 8 ra kee at ta i - ma - dee

B kee at ta i - ma - dee

Example 61. *Psalm 23*, measures 19–21.
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The bass is in the lower part of the range so the conductor must be careful to balance with the upper three parts.²⁰ To facilitate better balance in this section the conductor may increase the dynamic level in the bass line from *pp* to *p* or *mp*.

Figure 16 shows the range for each part indicated by whole notes and the tessitura indicated by quarter notes.



Figure 16. Range for *Psalm 23*.
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The meter for *Psalm 23* is $\frac{6}{4}$ except for measure 15, which is $\frac{9}{4}$. The only tempo indication is *Sereno* at the beginning. Considering this, the nature of the text, and the rhythm in the third section starting in measure 24, this writer suggests a tempo of a quarter note = ca. 64–68 conducted in six. Anything much faster could result in the third section sounding rushed and frantic.

Psalm 43

Rochberg gives the tempo indication of a quarter note = ca. 40 at the beginning of *Psalm 43*. Unlike *Psalm 23*, *Psalm 43* has numerous tempo indications (the author's tempi suggestions are in parentheses):

- Rigorous un poco più mosso*, m. 11 (eighth note = ca. 84–88)
- Meno mosso*, m. 14 (eighth note = ca. 80–84)
- Tempo I*, m. 18 (eighth note = ca. 80–82)
- Maestoso*, m. 25 (eighth note = ca. 72–76)
- Più mosso*, m. 26 (eighth note = ca. 80–84)

²⁰ The low range of the upper three voices as well as the soft dynamic level more easily facilitates good balance.

Poco sostenuto, m. 30 (eighth note = ca. 76–80)
Meno mosso, m. 33 (eighth note = ca. 72–76)
Molto meno mosso, m. 35 (eighth note = ca. 66–69)
Tempo I, m. 36 (eighth note = ca. 80–84)
Sostenuto, m. 41 (eighth note = ca. 76–80)

The meter throughout is common time except for measure 26, which is $\frac{5}{4}$. The only viable choice of conducting patterns to use at this tempo is a subdivided four, subdivided five in measure 26.

The setting of *Psalm 43* is similar to *Psalm 23* in that the tessitura for the first soprano, tenor and first bass is in the upper part of the voice range. Although there is more time for these parts to rest vocally, both in actual rests and when the pitches are in the middle to lower part of the range, the conductor should remind the singers to take advantage of the rests so as not to tire. In Figure 17, whole notes indicate the range for each part while quarter notes indicate the tessitura.

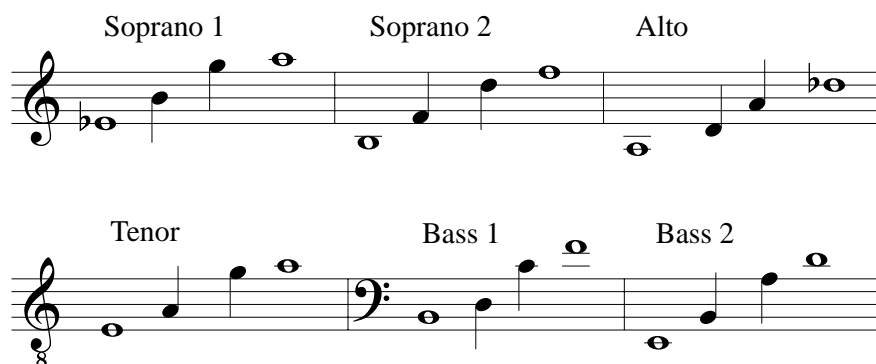


Figure 17. Range for *Psalm 43*.
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Psalm 150

Metrically, *Psalm 150* is the most complex of the three settings. Throughout Rochberg uses the meters $\frac{2}{2}$, $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{6}{4}$. In most occurrences Rochberg indicates the relationship between the old and new meters by supplying a legend, i.e., a sixteenth-note = an eighth-note

in measure 53 going from $\frac{3}{4}$ to $\frac{6}{4}$. When no indication is given the relationship is inherent, based on the musical evidence; for example, in measures 70–73 where the time signature changes from $\frac{3}{4}$ to $\frac{4}{4}$ and back, the quarter note pulse remains the same (Example 62).

70 Risoluto *sfz* 71 72 73

S Ha - l' - lu - ya. Ha - l' - lu - ya.

A Ha - l' - lu - ya. Ha - l' - lu - ya.

T *ff* sempre Ha - l' - lu - ya. Ha - l' - lu - ya.

B Ha-l'-lu-hu b' - tsil tse lay sha-ma, Ha-l'-lu-hu b' - tsil tse lay t'-ru-a.

Example 62. *Psalm 150*, measures 70–73.
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Rochberg generously uses tempo indications throughout his setting of *Psalm 150*.

Although he gives no definite tempo at the beginning, as he did in *Psalm 43*, he does indicate the tempo as *Allegro ma non troppo*. This author suggests a half-note = ca. 72–76. Other tempo indications used in this setting are:

- Largamente*, m. 35 (half note = ca. 56)
- Tranquillo*, m. 43 (quarter note = ca. 100–104)
- Un poco più mosso, ma ancora tranquillo*, m. 47 (quarter note = ca. 104–108)
- Meno mosso*, m. 53 (eighth note = ca. 92)
- Poco allegro*, m. 54 (quarter note = ca. 92)
- Allegro energico*, m. 58 (quarter note = ca. 96–100)
- Sostenuto*, m. 64 (quarter note = ca. 92–96)
- Risoluto*, m. 71 (quarter note = ca. 92–96)

Alla marcia, più mosso, m. 75 (quarter note = ca. 96–100)

Tempo I, m. 95 (half note = ca. 72–76)

Sostenuto, m. 115 (half note = ca. 60–63)

The vocal ranges for *Psalm 150* are comparable to the other two settings, although the alto part is slightly lower. The tessitura for all the parts lies more in the middle part of the range. Figure 18 shows the range for each part indicated by whole notes and the tessitura indicated by quarter notes.

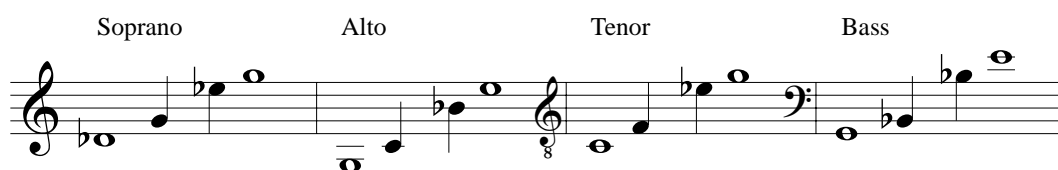


Figure 18. Range for Psalm 150.
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A medium-sized chorus of 40 to 60 would be appropriate to perform these settings. Since they are set without instrumental accompaniment and because of their nature, a small chamber chorus of 16 to 20 would also be adequate. In a telephone interview with the author, Rochberg stated that they could be performed with “just single voices to each part.”²¹ He goes on to say, “they’ve [the singers] got to have good ears, a good sense of pitch, not be...waylaid by somebody else’s line. They have to be able to stick to what their route is.” This is true for all the settings, but especially of *Psalm 43* because of its tonal and rhythmic complexity.

In the score there is a piano reduction marked for rehearsal only and, even though these works are challenging, the choir should sing them a cappella. Ideally, they should be performed with the Hebrew text but using the English translation is also acceptable. They may be done as a set, lasting about 12 minutes, but also will work as individual pieces.

²¹ George Rochberg, telephone interview with author, June 9, 1999.

CONCLUSION

It has been the intent of this study to examine, from a conductor's point of view, the three psalm settings by American contemporary composer George Rochberg. A brief survey of the influences on his life, especially the time leading up to and during when these pieces were composed, revealed how his study of Schönberg's music, specifically Schönberg's Op. 50, B and C, became the immediate impulse for composing them. Furthermore, how his friendship with Luigi Dallapiccola helped to confirm the decision to go in the direction of twelve-tone. Although Rochberg later turns his back on the serial technique, for these psalm settings, this period of his life was very influential.

An examination of each Psalm setting reveals how, even though some mirror inversion is present in each of the twelve-tone rows, the most salient unifying tonal feature is how Rochberg freely re-orders the pitches of each hexachord to express his musical ideas. This examination further reveals how he manipulates the hexachords by presenting each in its entirety, using only two or three pitches from a hexachord, presenting them in retrograde, and presenting them at different pitch levels. Understanding the use of hexachords in these works will improve rehearsal management and may influence interpretive decisions for performance.

To select repertoire for a concert season or performance the conductor considers numerous factors, including the music, the ensemble, the audience, the type of program, performance venue, and various other considerations. These settings, although fairly difficult, could be performed by a strong choir with solid reading ability and experience performing atonal music. These works are not, in the opinion of the author, ideal for introducing the ensemble to contemporary choral music; but for an experienced ensemble, they are well worth the effort to perform. These three Psalm settings by Rochberg contain the same interesting

and inventive craftsmanship that is present in much contemporary choral music and, although relatively unknown,²² are worthy of study and performance.

²² Based on the amount of written information about the settings and the number and availability of recordings (Oberlin Choir has recorded the *Psalm 150* and Trinity Church in New York has recorded the *Psalm 23* but no professional recordings have been made of any of the settings).

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APPENDIX A

ROCHBERG'S CHORAL MUSIC

Five Smooth Stones (1949) for soloists, chorus, and large orchestra (unpublished)

Three Psalms (1954) for a cappella mixed chorus, Bryn Mawr, PA: Theodore Presser Company, 1956.

Passions [According to the Twentieth Century] (1964–67) for actors, dancers, singers, choruses, speakers, and instrumentalists (unpublished)

Symphony No. 3 (1966–69) for soloists, chamber chorus, double chorus, and large orchestra, Bryn Mawr, PA: Theodore Presser Company, 1969.

Tableaux [Sound Pictures from the “Silver Talons of Piero Kostrov,” by Paul Rochberg] (1968) for soprano, 2 actors’ voices, small men’s chorus, and 12 players, Bryn Mawr, PA: Theodore Presser Company, 1968.

Behold My Servant (1973) for a cappella mixed chorus, Bryn Mawr, PA: Theodore Presser Company, 1974.

Suite No. 2 based on the opera *The Confidence Man* (1987–88) for soloists, chorus, and orchestra (unpublished)

APPENDIX B

COMPLETE MATRIXES

Psalm 23

G#	E	D	Bb	F#	C	B	C#	A	F	G	Eb
C	G#	F#	D	Bb	E	Eb	F	C#	A	B	G
D	Bb	G#	E	C	F#	F	G	Eb	B	C#	A
F#	D	C	G#	E	Bb	A	B	G	Eb	F	C#
Bb	F#	E	C	G#	D	C#	Eb	B	G	A	F
E	C	Bb	F#	D	G#	G	A	F	C#	Eb	B
F	C#	B	G	Eb	A	G#	Bb	F#	D	E	C
Eb	B	A	F	C#	G	F#	G#	E	C	D	Bb
G	Eb	C#	A	F	B	Bb	C	G#	E	F#	D
B	G	F	C#	A	Eb	D	E	C	G#	Bb	F#
A	F	Eb	B	G	C#	C	D	Bb	F#	G#	E
C#	A	G	Eb	B	F	E	F#	D	Bb	C	G#

0	8	6	2	10	4	3	5	1	9	11	7
4	0	10	6	2	8	7	9	2	1	3	11
6	2	0	8	4	10	9	11	7	3	5	1
10	6	4	0	8	2	1	3	11	7	9	5
2	10	8	4	0	6	5	7	3	11	1	9
8	4	2	10	6	0	11	1	9	5	7	3
9	5	3	11	7	1	0	2	10	6	8	4
7	3	1	9	5	11	10	0	8	4	6	2
11	7	5	1	9	3	2	4	0	8	10	6
3	11	9	5	1	7	6	8	4	0	2	10
1	9	7	3	11	5	4	6	2	10	0	8
5	1	11	7	3	9	8	10	6	2	4	0

Psalm 43

F	C#	D	B	G	Ab	C	E	Eb	Gb	Bb	A
A	F	Gb	Eb	B	C	E	Ab	G	Bb	D	C#
Ab	E	F	D	Bb	B	Eb	G	Gb	A	C#	C
B	G	Ab	F	C#	D	Gb	Bb	A	C	E	Eb
Eb	B	C	A	F	Gb	Bb	D	C#	E	Ab	G
D	Bb	B	Ab	E	F	A	C#	C	Eb	G	Gb
Bb	Gb	G	E	C	C#	F	A	Ab	B	Eb	D
Gb	D	Eb	C	Ab	A	C#	F	E	G	B	Bb
G	Eb	E	C#	A	Bb	D	Gb	F	Ab	C	B
E	C	Db	Bb	Gb	G	B	Eb	D	F	A	Ab
C	Ab	A	Gb	D	Eb	G	B	Bb	C#	F	E
C#	A	Bb	G	Eb	E	Ab	C	B	D	Gb	F

0	8	9	6	2	3	7	11	10	1	5	4
4	0	1	10	6	7	11	3	2	5	9	8
3	11	0	9	5	6	10	2	1	4	8	7
6	2	3	0	8	9	1	5	4	7	11	10
10	6	7	4	0	1	5	9	8	11	3	2
9	5	6	3	11	0	4	8	7	10	2	1
5	1	2	11	7	8	0	4	3	6	10	9
1	9	10	7	3	4	8	0	11	2	6	5
2	10	11	8	4	5	9	1	0	3	7	6
11	7	8	5	1	2	6	10	9	0	4	3
7	3	4	1	9	10	2	6	5	8	0	11
8	4	5	2	10	11	3	7	6	9	1	0

Psalm 150

G	D	Eb	Ab	Db	Bb	C	F	E	B	F#	A
C	G	Ab	Db	F#	Eb	F	Bb	A	E	B	D
B	F#	G	C	F	D	E	A	Ab	Eb	Bb	Db
F#	Db	D	G	C	A	B	E	Eb	Bb	F	Ab
Db	Ab	A	D	G	E	F#	B	Bb	F	C	Eb
E	B	C	F	Bb	G	A	D	Db	Ab	Eb	F#
D	A	Bb	Eb	Ab	F	G	C	B	F#	Db	E
A	E	F	Bb	Eb	C	D	G	F#	Db	Ab	B
Bb	F	F#	B	E	Db	Eb	Ab	G	D	A	C
Eb	Bb	B	E	A	F#	Ab	Db	C	G	D	F
Ab	Eb	E	A	D	B	Db	F#	F	C	G	Bb
F	C	Db	F#	B	Ab	Bb	Eb	D	A	E	G

0	7	8	1	6	3	5	10	9	4	11	2
5	0	1	6	11	8	10	3	2	9	4	7
4	11	0	5	10	7	9	2	1	8	3	6
11	6	7	0	5	2	4	9	8	3	10	1
6	1	2	7	0	9	11	4	3	10	5	8
9	4	5	10	3	0	2	7	6	1	8	10
7	2	3	8	1	10	0	5	4	11	6	9
2	9	10	3	8	5	7	0	11	6	1	4
3	10	11	4	9	6	8	1	0	7	2	5
8	3	4	9	2	11	1	6	5	0	7	10
1	8	9	2	7	4	6	11	10	5	0	3
10	5	6	11	4	1	3	8	7	2	9	0

APPENDIX C

INTERNATIONAL PHONETIC ALPHABET TRANSLITERATION

* indicates difference between Ashkenazic and Sephardic pronunciation
accented syllables are underlined

Psalm 23

A - do - nai ro - ee lo ech - sar. Bi - not de - she yar - bee - tsay - nee
[ɑ dɔ na:i] [ro i] [lɔ] [ɛk sar] [bi not] [dɛ ʃɛ] [jɑr bi tse:i ni]

al may me - nu - chot ye - na - ha - ley - nee. Naf shee ye* - sho - vayv
[ɑl] [me:i] [mɛ nu xot] [jɛ nɑ hɑ le:i ni] [naf] [ʃi] [jɪ ʃo ve:iv]

yan - chay - nee ve - ma - g'lay tse - dek* l' ma - an - sh' - mo.
[jɑn xe:i ni] [vɛ man le:i] [tse dɪk] [lɛ mɑ ɑn ʃə mo]

Gam kee ay - laych b' - gay tsal - mo - vet
[gam] [ki] [e:i lɛx] [bɛ ge:i] [tsal mo vɛt]

lo ee - ra ra kee at ta i - ma - dee
[lɔ] [i ra] [rɑ] [ki] [ɑt ta] [i mɑ di]

shiv - t' - cha u - mish - an - te - cha hay - ma y' - na - cha - mu - nee.
[ʃɪv tɛ xɑ] [u mɪʃ ɑn tɛ xɑ] [he:i ma] [jɛ nɑ xɑ mu ni]

Ta - a - roch l' fa - nai shul - chan ne - ged tso - r' - rai
[tɑ ɑ rox] [lɛ fɑ na:i] [ʃul xan] [nɛ gɪd] [tso rɛ ra:i]

Dish - an - ta va - she - men - ro - shee ko - see r' - va ya.
[dɪ ʃan tɑ] [vɑ ʃɛ mɛn ro ʃi] [ko si] [rɛ va] [jɑ]

Ach tov va - che - sed yir - d' - fu - nee kol ye - may cha - yai
[ɑx] [tov] [vɑ xɛ sɛd] [jɪr dɛ fu ni] [kɔl] [jɛ me:i] [xɑ ja:i]

v' - shav tee b' - vayt A - do - nai l' - o - rech ya meem.
[vɛ ʃav ti] [bɛ ve:it] [ɑ dɔ na:i] [lɛ o rɛx] [jɑ] [mim]

Psalm 43

Shof - tay - nee e - lo - heem v' - ree va ree - vee mig - goy la - cha - seed
[ʃof tɛ:i ni] [ɛ lo him] [və ri] [vɑ] [ri vi] [mi go:i] [lo xɑ sid]

may - eesh mir - ma v' - av - la t' - fal - tal - nee.
[mɛ:i iʃ] [mir mɑ] [və av lɑ] [tə fɑl tɑl ni]

Kee at - ta e - lo - hay ma - u - zee, La - ma z' - nach - ta - nee,
[ki] [ɑt tɑ] [ɛ lo he:i] [mɑ u zi] [lɑ mɑ] [zə nɑx tɑ ni]

La - ma ko - dayr et - ha - laych b' - la - chats o - yev.
[lɑ mɑ] [ko de:ir] [ɛt hɑ le:ix] [bə lɑ xɑts] [o je:iv]

Sh' - lach or' - cha va - a - meet' - cha hay - ma yan - chu - nee
[ʃə lɑx] [or xɑ] [vɑ α mit xɑ] [he:i mɑ] [jɑn xu ni]

y' - vee - u - nee el har kod* - sh' - cha v' - el mish - k' - no - te - cha.
[jə vi u ni] [ɛl] [hɑr] [kɑd ʃə xɑ] [və ɛl] [mɪʃ kə no tɛ xɑ]

V' - a - vo - a el miz - bach el - o - heem, El ayl sim - chat gee - lee,
[və α vo α] [ɛl] [mɪz bɑx] [ɛ lo him] [ɛl] [e:il] [sɪm xɑt] [gi li]

V' - od - cha v' - chin - nor El - o - heem el - o - hai!
[və ɒd xɑ] [və xin nor] [ɛ lo him] [ɛ lo hɑ:i]

Ma tish - to - cha - chee naf shee,
[mɑ] [tɪʃ to xɑ xi] [naf] [ʃi]

U - ma te - he - mee a - lai Ho - chee - lee lay - lo - heem,
[u mɑ] [tɛ hɛ mi] [e le:i] [ho xi li] [le:i lo him]

Kee od od - en - nu y' - shu - ot pa - nai vay - lo - hai!
[ki] [ɒd] [o den nu] [jə ʃu ɒt] [pɑ nɑ:i] [və lo hɑ:i]

Psalm 150

Ha - l' - lu - ya! Ha - l' - lu - ayl b' - kad - sho
[hɑ lə lu ja] [hɑ lə lu jɑl] [bə kɑd ʃo]

Ha - l' - lu - hu bir - kee - ya* u - zo.
[hɑ lə lu hu] [bɪr ki ɑt] [u zo]

Ha - l' - lu - hu big - vu - ro - tav,
[hɑ lə lu hu] [bɪg vu ro tav]

Ha - l' - lu - hu k' - rov gud - lo.
[hɑ lə lu hu] [kə rov] [gud lo]

Ha - l' - lu - hu b' - tay - ka sho - far,
[hɑ lə lu hu] [bə te:i kɑ] [ʃo far]

Ha - l' - lu - hu b' - nay - vel v' chi - nor.
[hɑ lə lu hu] [bə ne:i vɛl] [və ki nɔr]

Ha - l' - lu - hu b' - tof u - ma - chol,
[hɑ lə lu hu] [bə toɪ] [u mɑ xol]

Ha - l' - lu - hu b' - mi - neem v' - u - gav.
[hɑ lə lu hu] [bə mi nim] [və u gav]

Kol ha - n' - sha - ma t' - hal - layl ya!
[kɔl] [hɑ nə ʃɑ ma] [tə hal lɑl] [jɑ]

APPENDIX D

CROSS VOICING IN EACH SETTING

Psalm 23

Measure	Parts
15	T/B
17	S/A

Measure	Parts
17	A/T
36	S/A

Psalm 43

Measure	Parts
2	A/T
5	2S/T
8	A/T
9	1B/2B
14	1S/2S
15	1B/2B
21	2S/A
21	T/1B
22	1S/2S
22	A/T
26	2S-A/T
27	1S/A
29	A/T
30	2S/A
37	A/T
40	A/T

Measure	Parts
4	2S/A
8	2S/T
9	1S/2S
13	A/T
15	1S/2S
21	1S/2S
21	A/T
21	1B/2B
22	2S/A
22	1B/2B
27	A/T
28	1S/2S
29	1B/2B
33	2S/A
39	2S/A
40	1S/2S

Psalm 150

Measure	Parts
9	T/B
26	T/B
27	T/B
76	T/B
78	T/B
89	A/T

Measure	Parts
22	A/T
27	S/A
56	2A/1T
77	T/B
79	S/A
102	T/B

APPENDIX E

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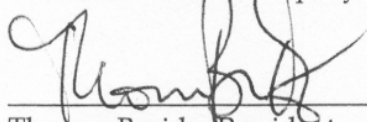
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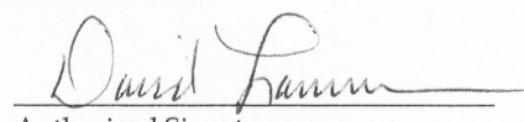
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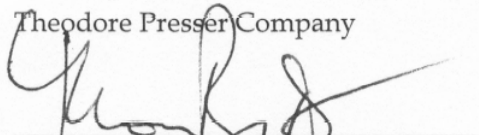
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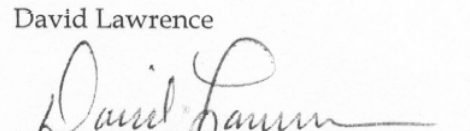
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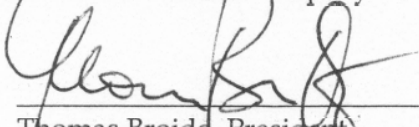
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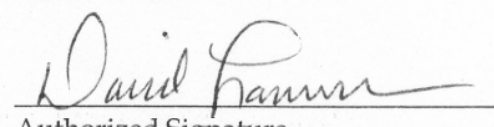
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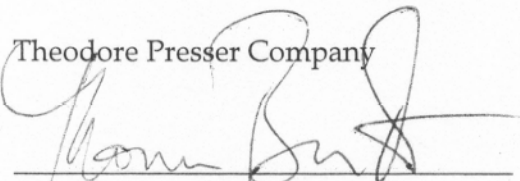
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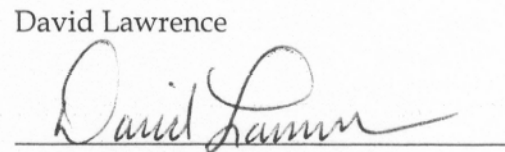
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VITA

David Alan Lawrence is a native of Texas. He graduated from Abilene High School in May of 1982 then received a scholarship to study voice in the Department of Music at Abilene Christian University. In 1986 he made the semi-finals of the National Association of Teachers of Singing and was awarded the Louise Harsh-Adams voice scholarship.

After graduating in May of 1987 with a Bachelor of Music Education degree, he and his wife Melanie moved to Seattle, Washington, to teach. While residing in Seattle, he attended the University of Washington where he studied conducting with Abraham Kaplan and Joan Catoni Conlon. In 1991 he was awarded the James Edward Conlon Conducting Scholarship and in 1994 he completed the Master of Music degree in choral conducting.

In August of 1994 Mr. Lawrence was awarded a teaching assistantship in the School of Music at Louisiana State University. Upon completion of the required course work, he accepted a position as Assistant Professor of Music and Director of Choral Activities at Wayne State College in Wayne, Nebraska. After serving for three years there he accepted an interim position as Director of Choral Activities at Lamar University in Beaumont, Texas. Currently, Mr. Lawrence is Assistant Professor of Music at the University of Rio Grande in Rio Grande, Ohio, where he conducts the choirs and teaches music education classes and private voice. He will receive the Doctor of Musical Arts degree in choral conducting in August of 2002.