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The style of meditation: a conductor's analysis of selected motets by Rihards Dubra

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**THE STYLE OF MEDITATION:
A CONDUCTOR'S ANALYSIS OF SELECTED LATIN MOTETS BY
RIHARDS DUBRA**

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

The School of Music

by
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Soli Deo Gloria!!!

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Abstract

Born in Riga, the capital of Latvia, on February 28, 1964, Rihards Dubra is one of the emerging composers of the great Baltic choral tradition. The scope of this research is to provide an introduction to the Latvian composer's music and a conductor's analysis of selected Latin motets. Works to be examined include:

Salve Regina (1992)	SSAATTBB
Gloria patri (1992)	SSAATTBB
Oculus non vidit (1993)	SSATTB
Ave Maria (1994)	SSAATTB
Veni sancte Spiritus (1994)	SATB
Rorate caeli (1996)	SSAATB (with ST soli)
Veni Creator Spiritus (1998)	SATB
Magnificat (2000)	SSATB

The research is divided into three chapters. The first chapter is entitled, "The Influence of Tradition," and will briefly explore the influences on Dubra's style including Latvian folk music, early music, and the music of the Holy Minimalists (John Tavener, Henryk Gorecki, and Arvo Pärt). This chapter will also provide important working definitions for terms that will be used in chapter three; these terms include minimalism, holy minimalism, drone, ostinati, etc. Chapter Two is entitled, "Rihards Dubra: The Man and His Music," and will contain biographical, repertoire, and stylistic information. The

final chapter, “The Style of Meditation: A Conductor’s Analysis of Selected Latin Motets,” will analyze the previously mentioned a cappella motets with consideration given to style, techniques, and pedagogy.

Rihards Dubra’s music can be classified in many ways, Neo-Medievalism, Holy Minimalism, or by his own words “the style of meditation.” It is not by astoundingly well spun melodic lines or amazingly complex harmonic structures that Dubra’s music is propelled, it is in the simple juxtaposition and superimposition of motives, carefully planned repetition with subtle changes, masses of chordal sound supported by long pedals, the fascinating yet basic rhythm of speech, and the beauty of the human voice that breathes life into Dubra’s music.

Chapter 1

The Influence of Tradition

Every generation of musician seeks to find composers whose music not only acknowledges and reflects the masterworks and styles of the past, but also influences and shapes the styles of the future. Rihards Dubra is one of these composers. The music of Rihards Dubra is influenced by his heritage and compositional influences. His influences include early music, the music of the Baltic republics, especially of his native country, Latvia, and the music of the Holy Minimalists.

The Baltic Republics

The Baltics are made up of three Eastern European republics that border the Baltic Sea and the Gulf of Finland: Estonia, which is located due south of the Gulf of Finland; Lithuania, which is the southernmost and largest of the three, located northeast of Poland and northwest of Belarus; and Latvia, which is located south of Estonia and east of the Baltic sea.

The Baltic countries share little common history other than centuries-long domination by foreign political powers. Due to this foreign political occupation, each of their cultural identities has only begun to be re-established in the latter part of the nineteenth century, with much disruption during the Soviet occupation during the 20th century.

Music, in all of the Baltic countries, did not develop a truly independent and national identity until the late 1800s.¹ Since foreign governments and cultures had forced

¹ Olt, Harry, *Estonian Music*, Tallinn: *Perioodika*, 1980.

folk music either into isolation or accommodation, and since the integration of many other ethnic influences and multiple languages weakened any sense of national heritage,² the Baltic music that existed could not be called a true representation of a national culture.³ Large national song festivals provided “a powerful stimulus to the development of a national consciousness and musical culture and established a national tradition.”⁴ The song festivals were extremely important to countries with little or no independent national identity and are one of the only cultural similarities between the three countries.

The origins of song festivals in Estonia date back to 1869.⁵ Song festivals in Estonia have occurred in either Tallinn or Tartu on a semi-regular basis since their inception; fourteen years (1896-1910) is the longest hiatus between festivals.⁶ Estonian song festivals have included as many as thirty thousand participants, all under the baton of one conductor; the distance between opposite ends of the choir spanned the length of an entire soccer field and the top row of singers was eight stories high.⁷

Lithuania’s song festival tradition did not begin until 1924 and has continued approximately every five years since that time.⁸ In Lithuania as many as 18,000 singers have been known to participate in a single festival.⁹

In 1873, Latvia’s tradition of song festivals was started and has become a vital part of the country’s cultural history; these festivals have been known to draw tens of

² Ibid.

³ Ibid.

⁴ Wolverton, Vance, “Breaking the Silence: Choral Music of the Baltic Republics. Part I: Estonia,” *Choral Journal* (February 1998): 21-28.

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

thousands audience members and as many as 15,000 singers.¹⁰

Latvia

Latvia is divided into the four regions of Kurezeme/Courland (West), Zemgale/Semigallia (Central and South), Vidzeme/Liefland (Central and North), and Latgale (East).¹¹ From the German conquest in the thirteenth century through its dissolution in 1561, Latvia combined with Estonia was known as Livonia.¹² The territory now known as Latvia has over the centuries been under various governments including Germany, Sweden, Poland-Lithuania, Russia, and the Catholic church.¹³ Latvia originally gained its independence and was officially founded in 1918.¹⁴ Although many governments of the world did not recognize it, Latvia was annexed by the U.S.S.R. in 1940.¹⁵ It was not until 1991 that it regained its independence.¹⁶

Music and instruments in what is now Latvia date as far back as the Neolithic period.¹⁷ Until late in the nineteenth century, most of Latvia's musical heritage was based on Germanic influence.¹⁸ From the fourteenth through sixteenth centuries Riga's musical environment was centered around its *Stadtmusickanten*, which were companies of musicians.¹⁹ By the sixteenth century, Lutheranism had gained control, and in 1587 (Königsburg) and 1615 (Riga) the first liturgical music books were printed in Latvian.²⁰ In the seventeenth century, Latvian musicians were involved in Polish and Czech

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid.

¹³ Ibid.

¹⁴ Boiko, Martin: 'Latvia: Traditional Music (II)', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed 15 November 2002), <<http://www.grovemusic.com>>

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid.

companies, and from the seventeenth through the nineteenth centuries, Latvia followed the trends of Western European music.²¹

Latvian musical nationalism, like the other Baltic countries gained strength in the latter part of the nineteenth century and was strengthened by its enormous song festivals.²² Such festivals show the country's deep-rooted appreciation for the choral tradition.

In the years of the first Latvian republic (1918-40), the National Opera, the Latvian conservatory, seven music schools, the Riga Symphony Orchestra, and several other organizations were established.²³ During this period, nationalistic Romanticism, post-Wagnerianism, and Impressionism became popular.²⁴

During the Soviet rule of Latvia, many composers were forced or chose to leave the country in order to maintain creative freedom.²⁵ The music of the Soviet years was under strict control of the government and much of what was written was of little lasting value.²⁶ With its recent political independence, Latvia is trying to restore its cultural life. Many organizations have been restored and many new ones are continually established.²⁷

Many great, yet often unknown, composers hail from Latvia; the list includes Karlis Baumanis (1835-1905), Andrejs Jurjans (1856-1922), Jazeps Vitolis (1863-1948), Emils Melngailis (1874-1954), Emils Darzins (1875-1910), Jekabs Graubins (1886-1961), Janis Kalnins (b. 1904), Aldonis Kalnis (b. 1928), and Pauls Dambis (b. 1936).²⁸

²¹ Ibid.

²² Ibid.

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Ibid.

While Latvia has a limited history of nationalistic art music, it has a solid history of folk music.²⁹ Today, this tradition is best preserved in Latgale.³⁰ The singing tradition is historically dominated by women.³¹ Solo singing was rare, but communal singing for family and community events was the norm.³²

The basic form of Latvian folk songs is dictated by the *daina*, which is characterized by a quatrain of two non-rhyming couplets.³³ Traditional Latvian folk music can be separated into two main categories.³⁴ Recitative-like songs comprise the first category; these songs had narrow ranges, usually limited to a fifth,³⁵ syllabic text setting, text driven style, strophic form and were often accompanied by a vocal drone.³⁶ The second type of Latvian folk song was the refrain songs.³⁷ Verses of the songs were written mostly in duple meter and consisted primarily of shorter note values, whereas the refrains would occasionally venture into triple meter and might contain longer note values.³⁸ These songs, like the recitative-like songs were syllabic.³⁹ Mostly from central and eastern Latvia, folk songs were generally for seasonal customs, lullabies, children's music, or herdsmen's songs.⁴⁰ Refrains, or *Ligotnes*, along with vocal drones became a symbol of cultural identity. Other types of less culturally important songs exist. These

²⁹ Muktupavels, Valdis. "Latvia," The Garland Encyclopedia of World Music, vol. 8: Europe. Timothy Rice, James Porter, and Chris Goertzen, eds. New York and London: Garland Publishing, Inc., pp. 499-508.

³⁰ Ibid.

³¹ Ibid.

³² Ibid.

³³ Ibid.

³⁴ Ibid.

³⁵ Ibid.

³⁶ Boiko, Martin: 'Latvia: Traditional Music (II)', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed 15 November 2002), <<http://www.grovemusic.com>>

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Ibid.

songs contain a variety of vocal ranges and vocal drones.⁴¹

Drones occur in folk music from all of the Baltic countries, but only in central and western Latvia is the drone essential to a well developed style of polyphonic music.

Polyphony in Latvia, however, can be an elusive topic.⁴² No records exist of its practice in northern Latvia, but in the southwest and southeast records of drone songs still exist.⁴³

This style may contain pedal drones, syllabic drones, or some combination or alternation of both.⁴⁴ Some of these songs juxtapose the two types of drones and others actually superimpose them.⁴⁵ Often these songs would start with a solo statement of the melody followed by a unison restatement of the melody accompanied by a drone or drones.⁴⁶

Drones might be static or changing according to the melodic content of the music.⁴⁷ Pedal drones were usually sung on an e, a, or o vowel,⁴⁸ and are common to the regions of Kurzeme and Zemgale.⁴⁹ Syllabic drones were sung to the text and were generally combined with ostinato elements.⁵⁰ Syllabic drones are common in Vidzeme.⁵¹ Pedal drones come mainly from southern Kurzeme, eastern Zemgale, and central/northern Latgale, whereas, syllabic drones come from southern Vidzeme and southern Latgale. In western Kurzeme and portions of Latgale, drone singing still exists.⁵² Drones and ostinati

⁴¹ Ibid.

⁴² Ibid.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Brambats, Karl, "The Vocal Drone in the Baltic Countries: Problems of Chronology and Provenance," *Journal of Baltic Studies* 14, No. 1 (Spring 1983): 124-34.

⁵⁰ Boiko, Martin: 'Latvia: Traditional Music (II)', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed 15 November 2002), <<http://www.grovedictionary.com>>

⁵¹ Brambats, Karl, "The Vocal Drone in the Baltic Countries: Problems of Chronology and Provenance," *Journal of Baltic Studies* 14, No. 1 (Spring 1983): 124-34.

⁵² Ibid.

will be discussed in greater detail later in this chapter.

Folk music has had a strong influence on Latvian choral music and many of the early choral composers either quoted or emulated folk music.⁵³ In the nineteenth century, many singing societies were formed and used folk songs as the basis of their choral style.⁵⁴ Janis Cimze, Andrejs Jurjans, and Emilis Melngailis were three composers who pioneered this work and established/perfected a Latvian national style.⁵⁵ Rihards Dubra is another composer to be strongly influenced by his national music heritage. Many traditional devices, especially drone and ostinati, can be seen in his music.

Minimalism and the Holy Minimalists

Another influence on Dubra's style is the twentieth century school of minimalism. Minimalism, according to the *New Grove's Dictionary of Music and Musicians*, "is a term borrowed from the visual arts to describe a style of composition characterized by an intentionally simplified rhythmic, melodic and harmonic vocabulary."⁵⁶ This style was largely influenced by a desire to distance music from the extreme constraints of total serialism, as heard in the music of composers like Pierre Boulez and Karl Stockhausen, and indeterminacy, as heard in the music of John Cage.⁵⁷

Many features are characteristic of minimalistic music, including the following:

1) restrictions in melody and harmony, 2) extensive use of ostinati, 3) limitations of timbre, 4) often, the usage of an opening gesture that is transformed throughout the piece

⁵³ Braun, Joachim and Arnolds Klotins, 'Latvia: Art Music (I)', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed 15 November 2002), <<http://www.grovemusic.com>>

⁵⁴ Muktupavels, Valdis. "Latvia," *The Garland Encyclopedia of World Music*, vol. 8: Europe. Timothy Rice, James Porter, and Chris Goertzen, eds. New York and London: Garland Publishing, Inc., pp. 499-508.

⁵⁵ Ibid.

⁵⁶ Potter, Keith: 'Minimalism', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed 15 November 2002), <<http://www.grovemusic.com>>

⁵⁷ Ibid.

or section, 5) texture-oriented forms, and 6) often expansive dimensions.⁵⁸

Early minimalist efforts were seen largely in America in the works of composers like Steven Reich, Terry Riley, Phillip Glass, and La Monte Young.⁵⁹ Most of the early attempts were energetic and full of rhythmic vitality; however, the works of La Monte Young, began to show a change in the style.⁶⁰ Young's music was "concerned with sustained sounds rather than pulsing repetition" and foreshadowed a style that would become very popular in later years.⁶¹

Many features of minimalism are anticipated in the music of the middle ages and many of these techniques surface in a development of the style that occurred near the end of the twentieth century. In the 1990's a new form of minimalism, largely rooted in tradition, choral music, and the church, became known as "Holy Minimalism."⁶² The spiritual version of minimalism was championed by composers like John Tavener in England, Henryk Gorecki in Poland, and Arvo Pärt in Estonia.⁶³ K. Robert Schwartz describes Pärt's new style.

...Pärt's new style, like minimalism, displayed an extreme reduction of musical means. Gone were the complexity, dissonance, and conflict...In their place was a musical language made up of the simplest, most elemental ingredients of tonality...deployed with a static serenity, an ethereal clarity of texture, and a penchant for extended silences. If this was minimalism, it was of a sort far removed from the rapid-fire, kinetic, pop-influenced repetitions of Reich and Glass.⁶⁴

⁵⁸ Arias, Enrique Alberto, "Minimalism Before the Minimalists," *Ars Musica Denver* 6, No. 2 (Spring 1994): 3-15.

⁵⁹ Potter, Keith: 'Minimalism', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed 15 November 2002), <<http://www.grovemusic.com>>

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Ibid.

⁶³ Ibid.

⁶⁴ Schwartz, K. Robert, *Minimalists*, London: Phaidon Press Ltd., 1996.

Each of the Holy Minimalist composers adapted this newfound reductionism in his own way. John Tavener and Henryk Gorecki sought tradition to unify their music. Tavener turned to the music of the Greek Orthodox Church, Byzantine chant, canon, and devices like melodic inversion.⁶⁵ Gorecki remained faithful to his heritage and used the chant of the Roman Catholic church and Polish folk music as his inspiration.⁶⁶ Pärt created a completely unique style, called *tinntinnabuli*, that was based on the music of handbells and reduces music to simple triads and inversions of those triads.⁶⁷

The holy Minimalists are traditionalists. They write, as has been said of Dubra, with the essence of the Middle Ages “*through the view of a man who lives in the twentieth century.*”⁶⁸ This statement concerning Dubra’s style places him in the same category with Tavener, Gorecki, and Pärt. They each, however, maintain a distinctly individual voice, while maintaining a common aura in their music. Among their common characteristics is their inclination to spirituality and the influence of tradition and antiquity.⁶⁹ The influence of Medieval and Renaissance music is an important discussion concerning this style and specifically Dubra’s “style of meditation.” A variety of musical elements can be used to draw parallels between the composers of this school of composition, among them the use of liturgical texts, the use and or influence of chant, and the use of drone and ostinati.⁷⁰ A brief description of some of these techniques will allow for the comprehension of future analyses.

⁶⁵ Keeble, Brian, ed., *John Tavener: The Music of Silence – A Composer’s Testament*, NY: Faber and Faber, 1999.

⁶⁶ Thomas, Adrian, *Górecki*, Oxford Studies of Composers, Oxford: Oxford University Press, 1997.

⁶⁷ Hillier, Paul, *Arvo Pärt*, Oxford Studies of Composers, Oxford: Oxford University Press, 1997.

⁶⁸ <http://www.cambridgechorale.org.uk/dubra.html>

⁶⁹ See the previously mentioned sources on Tavener, Gorecki, and Part.

⁷⁰ Ibid.

Drones

Drones, as previously mentioned, maintain an important role in folk music, but can also be found in early western art music.⁷¹ According to the *Harvard Concise Dictionary of Music*, a drone is a long sustained pitch, usually in the lower voice,⁷² but often, especially in modern use in other voices. The use of drone is one of the few musical devices common to music of both eastern and western cultures, and both early and high music cultures.⁷³ Originally, and most extensively used as an instrumental device, as in the bagpipes, hurdy-gurdy, and music for lute or keyboard, drones can also be found in vocal music. The use of drones “acts as the indispensable regulator which maintains the identity of a specific melodic character or mode.”⁷⁴

An early description of drones in Western music can be found in Guido of Arezzo’s *Micrologus*. In his treatise he describes, the *occursus*, another term for this technique, as a linear movement originating in a unison in which the lower voice maintains its original pitch. While this is the earliest description that is available, it is certainly not the earliest use of the device. Walter Krüger, through his study of twelfth century Spanish music, has presented evidence that also suggests the existence of the drone as an improvised art and has discovered, what he believes to be, symbols indicating the usage of drones in early musical manuscripts.⁷⁵

The Holy Minimalists, possibly because of the ancient aural connotations, have

⁷¹ Gerson-Kiwi, Edith, “Drone and *Dyaphonia basillica*,” *Yearbook of the International Folk Music Council International* 4 (1972): 9-22.

⁷² Randel, don Michael, ed. *Harvard Concise Dictionary of Music*. Cambridge, MA: The Belknap Press of Harvard University Press, 1978.

⁷³ Gerson-Kiwi, Edith, “Drone and *Dyaphonia basillica*,” *Yearbook of the International Folk Music Council International* 4 (1972): 9-22.

⁷⁴ Ibid.

⁷⁵ Ibid.

adapted the use of drone into contemporary music. This device is immediately evident in an examination of the music of the holy minimalist composers. Drones can be classified as pedal drones, which can be on a single pitch or multiple pitches, and a recited or syllabic drone, which is the rhythmic reiteration of a single pitch using the rhythm of the text.⁷⁶ Examples of these types, along with Dubra's affinity for single-pitched, syllabic, harmonic, and cluster drones, will be discussed in further detail in chapter three.

Ostinati

One of the other important devices that Dubra borrows from antiquity is the usage of ostinati as a structural and unifying device. An ostinato is "a melodic and/or rhythmic figure that is persistently repeated throughout a composition or a section of one."⁷⁷ *New Grove's Dictionary of Music and Musicians* stipulates that the surrounding musical material must be changing,⁷⁸ although this rule does not always hold true, especially in its twentieth century application. Ostinati originated in the Middle Ages, if not earlier,⁷⁹ although the technique is not fully described until Zarlino's *Le institutioni harmoniche* in 1558.⁸⁰ The term itself was first applied to music in Berardi's *Documenti armonici* (1687).⁸¹ Composers in the Renaissance, especially those of the Franco-Flemish school, used ostinati as a unifying device.⁸² Many motets are based around this principal and

⁷⁶ Brambats, Karl. "The Vocal Drone in the Baltic Countries: Problems of Chronology and Provenance." *Journal of Baltic Studies* 14, No. 1 (Spring 1983): 124-34.

⁷⁷ Randel, don Michael, ed. *Harvard Concise Dictionary of Music*. Cambridge, MA: The Belknap Press of Harvard University Press, 1978.

⁷⁸ Schnapper, Laure: 'Ostinato', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed 15 November 2002), <<http://www.grovemusic.com>>

⁷⁹ Randel, don Michael, ed. *Harvard Concise Dictionary of Music*. Cambridge, MA: The Belknap Press of Harvard University Press, 1978.

⁸⁰ Schnapper, Laure: 'Ostinato', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed 15 November 2002), <<http://www.grovemusic.com>>

⁸¹ Ibid.

⁸² Columbro, Mary Electra. *Ostinato Technique in the Franco-Flemish Motet: 1480-c. 1562*. Ph. D. diss., Case Western Reserve University, 1974.

include compositions by composers such as Ludwig Senfl, Nicolas Gombert, Loyset Compere, Jean Richafort, Adrian Willaert, Orlando Di Lasso, Cristobal de Morales, and Josquin des Pres.⁸³

Ostinati can be treated in various ways. A purely rhythmic ostinato may employ a single pitch, or occasionally multiple pitches, if the ostinati is divided between more than one voice; usually, a purely rhythmic ostinato is combined with a group of non-repetitive or “free” pitches.⁸⁴ This type of ostinato evidenced by the thirteenth century rhythmic modes, medieval and Renaissance isorhythm, and dance rhythms of the same era.⁸⁵ It is common to have instances where the rhythm and pitch are combined in repetitive patterns. Isorhythm serves again as an example of this treatment. In the Baroque period many composers would place a rhythmic/melodic ostinato in the bass line of a composition. As a result, the composition developed an harmonic ostinato pattern, or ground bass.⁸⁶ A popular form of this treatment among baroque composers was the passacaglia.

In twentieth century music this technique has evolved in its application to include a series of repeating chords that have few or no tonal implications.⁸⁷ Other modern composers, especially the minimalists, have developed the concept of progressive transformation, in which the ostinato figure slowly is transformed, either every repetition or in some other pattern.⁸⁸ Originally confined to the lowest voice or the tenor voice, ostinato usage has been further developed to include its effects in upper or inner voices;

⁸³ Ibid.

⁸⁴ Schnapper, Laure: ‘Ostinato’, *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed 15 November 2002), <<http://www.grovemusic.com>>

⁸⁵ Ibid.

⁸⁶ Ibid.

⁸⁷ Ibid.

⁸⁸ Ibid.

often the ostinato will move between voices.⁸⁹ Finally, ostinati can be superimposed, with phrases that may or may not coincide. This treatment can be seen from the music of Central Africa to the music of modern composers like Bela Bartok, Steven Reich, Olivier Messiaen, Igor Stravinsky, and even Rihards Dubra.

Ostinati may be used to symbolize sounds, such as the trumpets in Dufay's *Gloria ad modum tube* or horse hooves in Schubert's *Die Erlkönig*.⁹⁰ The repetition of the ostinato pattern in higher voices can be used to create a feeling of insecurity or suspense in the listener, and also may cause the loss of a sense of time.⁹¹ This disruption of time, may be why the technique has become so popular among minimalist composers. The power of ostinato is in its ability to allow listener to focus attention on the text and the emotional power of the voice.⁹² Dubra's use of ostinati is quite extensive and becomes one of the hallmarks of his style.

One final technique important to the music of Rihards Dubra is pandiatonicism. According to the *New Grove Dictionary of Music and Musicians*, pandiatonicism can be defined as "the free use of several diatonic degrees in a single chord, the 6th, 7th or 9th being the most usual additions to the triad. Such added notes are usually placed in the treble, so that their positions as natural harmonics are emphasized."⁹³ Dubra takes this technique of defining tonality a step further and uses repetition and duration of a pitch or chord to tonicize a note or key. From this point forward any variation of these techniques will be referred to as pandiatonicism.

⁸⁹ Ibid.

⁹⁰ Ibid.

⁹¹ Ibid.

⁹² Ibid.

⁹³ Ibid.

Chapter 2

Rihards Dubra: The Man and His Music

Biographical Information

Born in Riga, the capital of Latvia, on February 28, 1964, Rihards Dubra is one of the emerging composers of the great Baltic choral tradition. The only child of Janis and Sarmite Dubra, Rihards was not the product of professional musicians, but according to Dubra his father played many musical instruments.⁹⁴ In 1995, he married Ieva Prince, whom he met five years earlier when she was a student and he a young professor. Dubra said that Ieva was “like a new light in my life.” Rihards Dubra has two children from a previous marriage, a sixteen year old daughter, Laima, and a fourteen year old son, Janis.⁹⁵ Dubra and Ieva now reside in Jurm.

Educated in piano, theory and composition, Dubra has studied at such institutions as the Jurmala Music College, the Emils Vitols Special Music College, and the Jazep Vitols Music Academy of Latvia, from which he earned his Master’s degree. Composition has been his primary focus in recent years and over the course of his career. Dubra has studied composition with such notable teachers as Juris Karlsons and Adolph Skulte.

Dubra has been Professor of Composition and Harmony at the Music College in Jurm since 1985. He has also served as organist of the Church of the *Mater Dolorosa* in

⁹⁴ Unless otherwise noted all biographical and philosophical information on the composer comes from the following two interviews: Dubra, Rihards, interview by author, 14 August - 2 September 2002, Baton Rouge, LA/Riga, Latvia, E-mail transcript in possession of the author, Baton Rouge, LA and Dubra, Rihards, interview by author, 8 October – 9 October 2002, Baton Rouge, LA/Riga, Latvia, E-mail transcript in possession of the author, Baton Rouge, LA..

⁹⁵ Ibid.

Riga (1994-96), and as cantor and organist of St. Mary Magdalene Church in Riga, where he has served since 1990. Rihards is also vocalist in the *Schola Cantorum Riga*, the ensemble that performs and commissions many of his choral works.

Style and Influences

Reluctant to discuss his compositional process, Dubra believes theoretical discussion regarding his music should be left to the “musical scientists” [music theorists]. His compositional goals, like his music, are quite simplistic. He says, “I would [like] simply to write truthful and emotional music.” According to Dubra, one of his goals as a composer is to express his faith and glorify God through all of his music.⁹⁶ His Latvian setting of the *Lord’s Prayer* has become a standard in many congregations throughout Latvia.⁹⁷ Dubra’s fresh simplicity also defines his philosophy on life and music - “I’m Catholic, I’m Christian – this is my philosophy.”⁹⁸ Dubra’s style and philosophies can best be summarized by his own words.

“I try to write music in the style of meditation. Sometimes it longs for the hearer (especially, when he is not ready for dreaming or imagination), but always it is like a call to heaven, sometimes like a very silent call. To listen to this music is to spend some still, soft time in the embrace of many sounds, which despite the many climaxes, are mostly meant to awaken visionary thoughts. For all my works I had to count on a touch of divinity to write - it means, I think, that I do not myself write the music. Music is always coming to me, and making me work. Therefore, I don't work if I have no inspiration, ideas, feeling. I don't think about structure - it naturally depends on the musical impulse. Certainly, experience also plays a special part. The style of my music is always in affinity with Gregorian chant or the music of the Middle Ages through the view of a man who lives in the twentieth century.

More than this I cannot say - usually I think that all that I want to say I

⁹⁶ Dubra, Rihards. *Oculus non vidit* (CD Liner Notes). Schola Cantorum Riga. Compact Disc.

⁹⁷ Ibid.

⁹⁸ Ibid.

have said with my music. Listen to it and it will tell you everything much better than I can.”⁹⁹

Aleatoric writing, chant-inspired melodies, modern chromatic and extended harmonies (with extensive use of borrowed chords and non-chord tones, especially appoggiaturas and often double appoggiaturas), melodic and rhythmic ostinati, and Medieval and Renaissance-like counterpoint are all part of Dubra’s style. His compositional language seeks to unify “minimalism and neo-romantic melodies [and harmonies] with the intonation, form and philosophy of Gregorian, Medieval and Renaissance music.” Dubra agrees that he is influenced by Gregorian chant and music of the medieval and renaissance periods, but never uses pre-existing materials in his compositions. Many of his melodies are chant-like in their contour, syntax, and lack of a prescribed meter; thus these sections of Dubra’s music are designated *senza misura*. His use of devices such as ostinati, drones, parallelism and harmonies without thirds demonstrates the influence of early music and Latvian folk music on Dubra’s style. Regarding the influence of folk/cultural music on his compositional style, he responds simply, “Everyone has some influence – I’m Latvian, - this is part of [me].”

Another strong influence on Dubra’s style is the music of the Holy Minimalists – John Tavener, Henryk Górecki, and Arvo Pärt. About Pärt, Dubra says “I take him for [a] spiritual professor, but we are...not acquainted.” Pärt’s influence is especially seen in Dubra’s large scale *Missa Signum Magnum* (a complete setting of both the mass ordinary and mass proper texts) and in other pieces like his setting of Hildegard’s text *Hymnus caritas abundat in omnia* and his setting of the *Te Deum*.

⁹⁹ Ibid.

Works

Rihards Dubra has written in a wide variety of genres, including works for orchestra. His first large-scale attempt for this medium was in 1988 with his *Symphony for big orchestra*. He has also written four “Small Symphonies,” as he calls them, entitled, *The Music in the Expectations Mist* (1991), *The Hymnus for the Running Dreams* (1991), *The Glow of Godlike Rays* (1992), and *The Small Symphony Nr.4* (1996). In addition to his symphonic repertoire he has written two concerti: *The Discovery of Fading Skylines* (1991), concerto for orchestra with piano, and *The Light of Eternal Longing* (2000), concerto for marimba & orchestra. He has also written *The Mill of Cats* (1995), the fairy-tale ballet for children, and *The Music of Moonlight Dreams* (2001), for string orchestra.

Chamber literature is also among Dubra’s compositional output. He has written a plethora of compositions for a variety of instruments and ensembles, including *Musica Plena* (1991), for eight violoncellos; *The Emergence* (1992), quintet for 2 violins, viola, violoncello and piano; *The Magic with Cold Light* (1992), for flute & piano; *The Remembrance* (1994), for violoncello & piano; *The Small Suite* (1996), for violin ensemble and piano; *Divertisment* (1997), for flute, clavecin & violoncello; *Lux confessionis* (1997), for violoncello and organ; *Visio Remissionis* (1998), for marimba solo; *Expressia* (1999), for violin and piano; *The Play of Reminiscences* (2000), for violin ensemble and piano; *The Small Mystery* (2000), for percussion, soprano saxophone and double bass; and *Meditatio* (2001), for ensemble of kokle (Latvian folk instrument).

His list of keyboard works for piano or organ is somewhat limited. His works for piano solo include *The Shatters of Reflections* (1989), *The Apple Blossoms Sounds in the*

Wind (1990), *The Prayer of Easter Morning* (1990), *The Autumn Landscape* (1991), *Waiting for Christmas Wonder* (1991), *The Autumn Flowers* (1992), *The Small Christmas Prelude* (1992), *The Autumn Prelude* (1993), and *Etude for piano* (1996). His piano duets include *The Brawl* and *The Strange Dance* both from 1997. For organ solo his works include *The Longing of Eternal Hills* (1995), *The Touch of Our Lady's Sight* (1999), *The Litany of Forgiving Light* (1999), and *Meditation in the Light of Mystic Rose* (2002).

Dubra's vocal compositions are dominated by his choral works; however, he has two examples of works for solo voice and instrumental ensemble: *The Music from Underground of Winter Evening* (1990), for mezzo-soprano, flute, clarinet, violoncello, piano and triangle; and *Sitivit Anima Mea* (1994), *Una sinfonia da camera* for baritone (voice), English horn, eight violoncellos and two double basses. He has also written works for treble chorus, including *Ave Regina caelorum* (1997), for SA choir; and *Regina caeli laetare* (1997), *Jubilare Deo* (1997), *Cantate Domino* (1997), *12 original Christmas songs* (with instrumental accompaniment) (1998), and *Venite omnes* (2000), all for children's choir.

Most of Dubra's compositions are for mixed chorus. His choral works include Latin motets; motets in Latvian; three major cantatas including *Canticum Fratris Solis* (1999), cantata with text of St. Francis of Assisi, for choir, oboe, horn & organ; *Cantata in Nativitati Domini* (2000), for choir & orchestra; and *Angelus Domini* (1997), cantata for soprano, mixed choir & organ; three *missa brevis* (1996, 1999, 2000); and the large scale *Missa Signum Magnum* (2001), a setting, not only of the Mass ordinary texts, but motets for the proper texts as well. He has also written several accompanied choral pieces outside any of the previously mentioned categories, including *Welcome the Easter Day*

(1993), a round for mixed choir and instruments with words of folksongs; *Alma Redemptoris Mater* (1997), for mixed choir, soprano saxophone & organ; *Oratio* (1998), for marimba & mixed choir; *Venite omnes* (2001), for mixed choir, flute, horn & string orchestra; and *Caritas abundat in omnia* (2001), *Meditatio* for mixed choir, trumpet & organ with text of Hildegard of Bingen.

Dubra's Latin motets may be divided into two categories: 1) his purely homophonic style, and 2) his more complex style; a few motets contain examples of both styles. While his complex style is the focus of this research and will be discussed in detail in chapter three, it is also important to understand Dubra's harmonic language. The following discussion will demonstrate the important aspects of his homophonic style.

The motets that are written in the purely homophonic style are set for three to six voices. In this style, Dubra's harmonic language is rich and full of extended chords, non-harmonic tones, non-traditional progressions with subtly shifting harmonies, and the use of parallelism and similar motion. Included in this style are his settings of *Ave Maria* (SATB - 1989), *Ave Maria* (SATB - 1993), *Ave Maris Stella* (SAB - 1996), *Panis angelicus* (SATB - 1994), *Pater noster* (SATB - 1996), *Christus natus est* (SAB - 1993), *O Bone Jesu* (SSATTB - 1993), *Miserere Mei* (SATB - 1993), *Rorando coeli* (SATB - 1993), *O Crux Ave* (SATB - 1995), *Eripe me* (SATB - 1996), and *Exaudi nos* (SATB - 1995). Others are essentially written in this style, but are not so strictly homorhythmic; these pieces contain pedal tones or the use of limited counterpoint, and therefore, contain elements of both styles. The motets in this group are *Ubi caritas* (SSATB - 1998), *Misericordias, Domini* (SATB - 1999), and *Ego sum resurrectio et vita* (SATB - 2001), and *Quam Benignus es* (SSATTB - 1996).

Chapter 3

A Conductor's Analysis of Selected Latin Motets

The analysis of the following motets has been done in a methodical and consistent manner. The motets to be analyzed include *Salve Regina*, *Gloria Patri*, *Oculus non vidit*, *Ave Maria*, *Rorate caeli*, *Veni Sancte Spiritus*, *Veni Creator Spiritus*, and *Magnificat*. Throughout the chapter the music for each motet has been included and the colored labeling system from the accompanying analysis charts has been transferred to the manuscripts.

Each motet has been broken down into large sectional divisions. Sections are set apart by a change in musical material and often new ostinati or other materials are introduced, almost in the manner of a new point of imitation as in Renaissance motets. These larger sections are labeled in red with upper case Roman numerals. Some sections can be subdivided into smaller subsections or “parts” which are also in red and are labeled with the same uppercase Roman numeral with an additional superscript number to indicate the subdivisions. Phrases are labeled in blue with uppercase letters and the smallest division on the charts, motivic groups or partial phrases, are labeled in green. Therefore, when a portion of the prose analysis refers to something in II-B-3, the reader would know that this is section II, phrase B, motivic group 3.

It is recommended to read the following analyses with copies of the analysis charts and manuscripts easily accessible. The analysis chart and manuscript for each motet are included as the first two figures of each new analysis. This is true for all of the motets except *Veni Creator Spiritus*. In this motet only the chart is included because the entire motet is included as figures (one entire verse for each new figure).

***Salve Regina* (1992) - SSAAATTBB**

<i>Salve, Regina, mater misericordiae;</i>	Hail, Queen, mother of mercies;
<i>vita dulcedo et spes nostra, salve,</i>	life, sweetness, and our hope, hail,
<i>Ad te clamamus, exsules filii Evae.</i>	To you do we cry, exiled children of Eve.
<i>Ad te surpiramus, gementes et flentes</i>	To you do we sigh, moaning and weeping
<i>in hac lacrimarum valle.</i>	in this vale of tears.

<i>Eia ergo, advocata nostra,</i>	Ho! therefore, our advocate,
<i>illos tuos misericordes oculos</i>	Those your merciful eyes
<i>ad nos converte.</i>	turn to us.
<i>Et Iesum, benedictum fructum ventris tui,</i>	And Jesus, the blessed fruit of your womb,
<i>nobis post hoc exsilium ostende.</i>	Show to us after this exile.
<i>O clemens, o pia, o dulcis Virgo Maria.</i>	O clement, O holy, O sweet Virgin Mary

Text

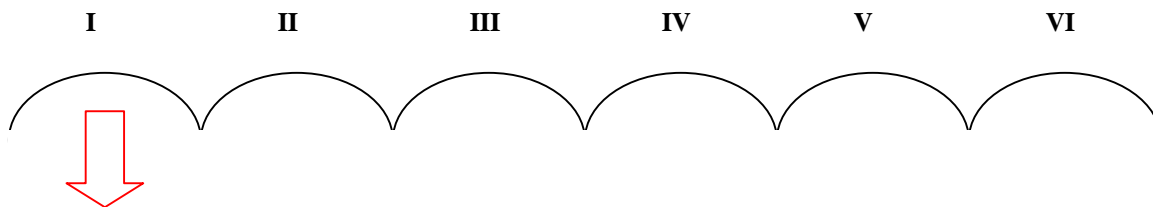
One of four Marion Breviary anthems, *Salve Regina*'s liturgical function is from the first Vespers of Trinity Sunday until *None* of the Saturday before Advent.¹⁰⁰ The text is commonly believed to have been written by Hermann Contractus, and is a prayer for mercy to Mary, the mother of Christ.¹⁰¹

Formal Structure (Figures 1 and 2 – *Salve Regina* Analysis Charts and Manuscript)

Salve Regina is written in six unrelated sections with subdivisions of individual sections. Each section is divided according to phrases of the text. Section I, II, IV, and the first half of VI are written in triple meter. Section III is *senza misura*, and V and VI (second half) are in common time. Each section is strongly tonicized to a particular key

¹⁰⁰ Unless otherwise noted all text notes and translations come from Jeffers, Ron, *Translations and Annotations of Choral Repertoire, v. I, Sacred Latin Texts*, Corvallis, OR: Earthsongs, 1988.

¹⁰¹ Ibid.



Section I

1	10	16
A	A2	A3
p mp (<i>decresc.</i>) pp	p	mp ff (<i>decresc.</i>) p
Primary: c1 = S melody	Primary: c2	Primary: c3
Accomp: a1 = cluster chord b1 = BI ostinato (9x)	Accomp: a1 b1 (6x)	Accomp: a1 b1 (7x)
		<i>cluster chord ending</i>

CM -----

c1 Sal - ve, - Re - gi - - - na, - - - -

c2 Sal - ve, - Re - gi - - - - - na, - - - -

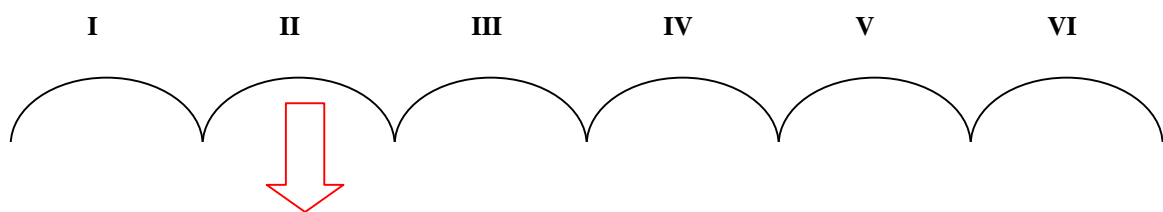
c3 Sal - ve, - Sal - ve, - Sal - ve, Re - gi - na, Sal - ve, Re - gi -

a1

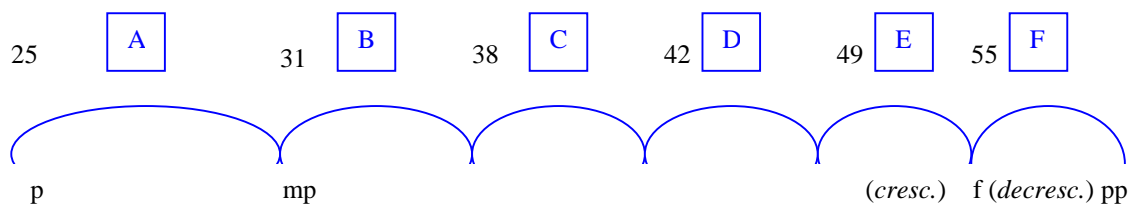
b1

*cluster
ending*

Figure 1. *Salve Regina* - analysis charts



Section II



Primary:

Primary:
g=A melody

Primary:
h

Primary:
i

Primary:
j

Accomp:
d1=S @ostinato
e1=T ostinato
f1=B drone

Accomp:
d1
e1
f1

Accomp:
d1
e1
f1

Accomp:
d1
e1
f1

Accomp:
d1
e1
f1
k1=cluster
e2

Figure 1 (cont.).

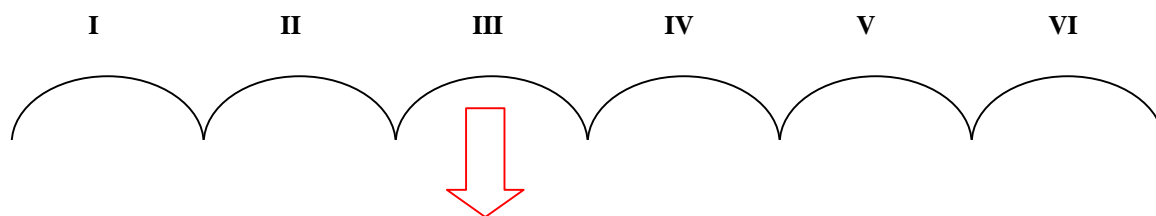
g-j C (g) D (h) E (i)

13 F (j)

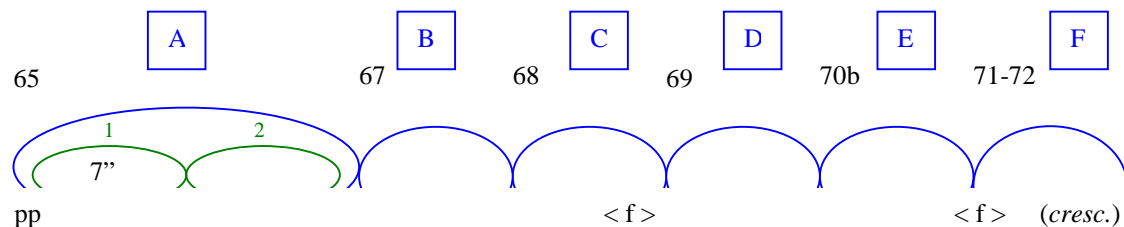
e1 e2 k1

f1

Figure 1 (cont.).



Section III



Primary:

Primary:
ch1 = T
chant

Primary:
ch2

Primary:
ch3

Primary:
ch4

Primary:
ch5

Accomp:

l1 = A @ostinato

m1 = BI+II Drone (5ths)

n1 = S @ostinato

Accomp:

l1

m1

n1

Accomp:

l1

m1

n1

Accomp:

l1

m1

n1

Accomp:

l1

m1

n1

Accomp:

l1

m1

n1

f#m-----c#m---f#m-----c#m-f#m

l1

m1

n1

ch1

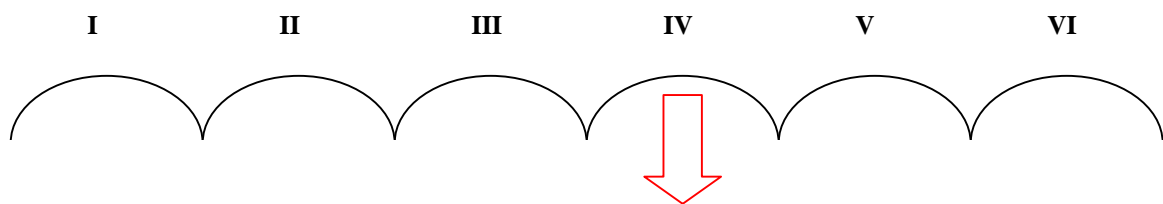
ch2

ch3

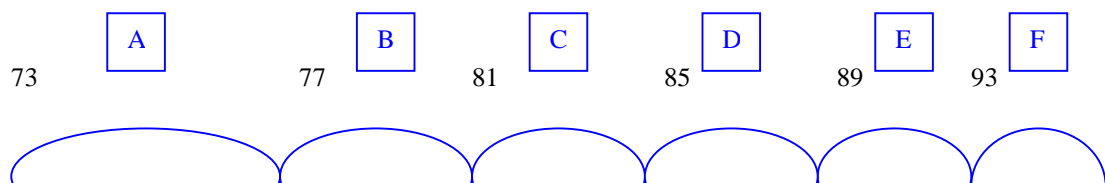
ch4

ch5

Figure 1 (cont.).



Section IV



ff

fff

o1=SA Harm. ostinato

p1=T syl. drone

q1=B syl. drone

o1

p2

q2

o1

p3

q3

o1

p4

q4

o2

p5a+b

q5a+b

o2

p5c+d

q5c+d

BM ----- (AM) ----- --(EM) ----- F#M ----- EM ----- C#M -- AM



Figure 1 (cont.).

I
II
III
IV
V
VI

Section V

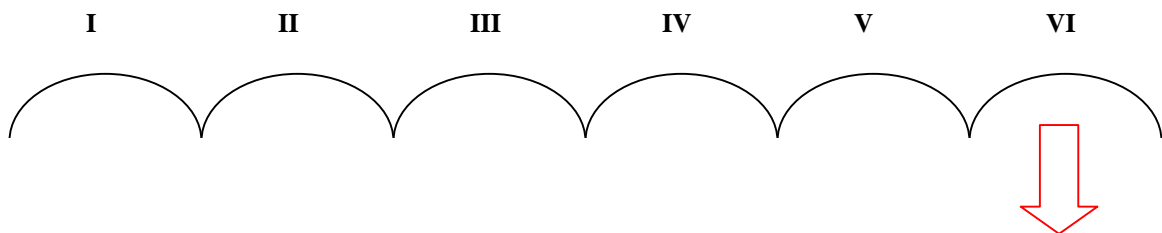
A	A	B	B	C	C	D	D	E
99	103	107	111	115	119	123	127	131

p mp mf fff

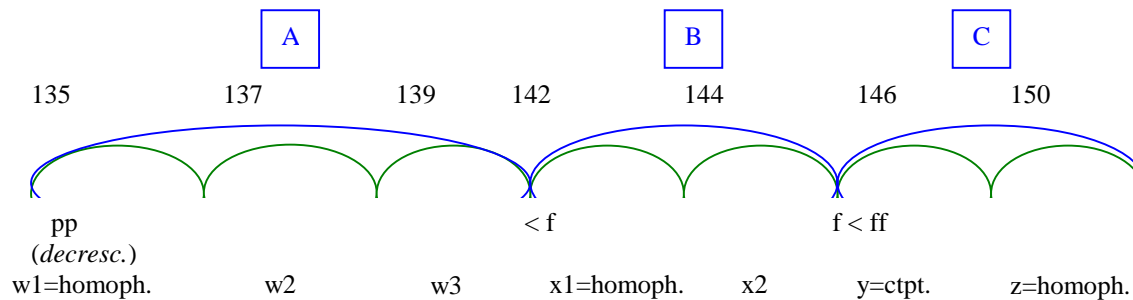
Primary: r1=A chant (2x)	Primary: r1 (2x)	Primary: s1=S mel. ost. (2x)	Primary: s1 (2x)	homoph tail
Accomp:	Accomp: t1=T Harm. ost. (2x) u1=B Harm. ost. (2x)	Accomp: r1 (2x) t1 (2x) u1	Accomp: r1 (2x) v1 (2x) u1 (2x)	

EM-----f#-c#-B7-C- (again)-----(again)------(again)--- (again)----(again)-- f#-B7-C

Figure 1 (cont.).



Section VI



CM-----V or vii (again) -----CM-----am-----FM-----V-----I

w1 w2 w3

x1 x2 y z

Chris - ti, Chris - ti.

Figure 1 (cont.).

I **A** **SALVE, REGINA**

p sempre *mp*

A. SAL - - - VE, SAL - - -

T. SALVE, RE - GI - NA, SALVE, RE - GI - NA, SALVE, RE - GI - NA,

B. SAL - - - VE, SAL - - -

4

S. SAL - - - VE, RE - -

A. VE, SAL - - - VE,

T. SALVE, RE - GI - NA, SALVE, RE - GI - NA, SALVE, RE - GI - NA,

B. VE, SAL - - - VE,

pp

GI - - - NA,

SAL - - - VE, SAL - - -

SALVE, RE - GI - NA, SALVE, RE - GI - NA, SALVE, RE - GI - NA,

SAL - - - VE, SAL - - -

B

10

SAL - - - VE, RE - - GI - -

VE, SAL - - - VE,

VE, SAL - - - VE,

NA,

SAL - - - VE, SAL - - -

VE, SAL - - -

C

13

SAL - - - VE, SAL - - - VE,

VE, SAL - - - VE,

VE, SAL - - - VE,

Figure 2. *Salve Regina* - manuscript

19 SAL - VE, RE - GI - NA, SAL - VE, RE -
SAL - VE, SAL -

20 GI - NA.
VE. *ff* *subff* *f* *sempre* *ad lib.*
A -

21 **II**
A

22 VE. A -

23 VE. A -

24 MA - TER MI - SE - RI - COR - DI - AE,
A

28 **B**
mp MA - TER MA - TER MI - SE - RI -

29 MA - TER MI - SE - RI - COR - DI - AE

30 COR - DI - AE MI - SE - RI -
MA - TER MI - SE - RI - COR - DI -

31 COR - DI - AE MI - SE - RI -

32 COR - DI - AE VI - TA
MA - TER MI - SE - RI - COR - DI - AE

33 COR - DI - AE VI - TA
MA - TER MI - SE - RI - COR - DI - AE

34 COR - DI - AE VI - TA
MA - TER MI - SE - RI - COR - DI - AE

35 COR - DI - AE VI - TA
MA - TER MI - SE - RI - COR - DI - AE

36 COR - DI - AE VI - TA
MA - TER MI - SE - RI - COR - DI - AE

C

D

Figure 2 (cont.).

40 VI - TA DUL - CE - DO, VI - TA DUL - CE - DO ET
VI - TA DUL - CE - DO

44 SPES NOSTRA VI - TA VI - TA
VI - TA DUL - CE - DO *crescendo (tutti)*

48 VI - TA DUL - CE - DO ET SPES NOSTRA SPES NOSTRA
ET SPES NOS - TRA

52 SAL - - - VE, SAL - - - VE,
SAL - VE, SAL - VE, SAL - VE, SAL - VE,
SAL - - - VE, SAL - - - VE,

56 SAL - - - VE. *pp morendo*
SAL - - - VE. *pp morendo*
SAL - VE, SAL - VE. *pp morendo*
SAL - - - VE. *sub pp.*

62 *ca ≈ 7"* *pp sempre*
ca ≈ 7"

Annotations: **F** (measure 52), **E** (measure 44), **III** (measure 62), **A** (measure 62).

Figure 2 (cont.).

63 B ch1

AD TE CLAMA - MUS EX SU - LES FI LI - I,

64 C ch2

EX - SU - LES FI LI - I E - VAE

65 D ch3

AD TE SUS - PI - RA - MUS GE - MEN - TES

66 E ch4

ET FLENTES GE - MEN - TES ET FLENTES

67 F ch5

IN HAC LAC - RI - MA - RUM

68

VAL - - - LE.

cresc. assai

cresc. assai

crescendo assai

gliss.

Figure 2 (cont.).

IV

A

69

EI A ER - GO, AD - VO - CA - TA NOSTRA,

f (tutti) e poco e poco cresc.

B

IL - LOS TU - OS MI - SE - RI - COR - DES

IL - LOS TU - OS MI - SE - RI - COR - DES

77

C

O - CU - LOS AD NOS CON - VER - TE,

O - CU - LOS AD NOS CON - VER - TE,

D

81

O - CU - LOS AD NOS CON - VER - TE.

O - CU - LOS AD NOS CON - VER - TE.

E

ET JE - SUM BE - NE - DIC - TUM FRUCTUM VENTRIS TUI,

ff e poco e poco cresc.

ET JE - SUM BE - NE - DIC - TUM FRUCTUM VENTRIS TUI,

89

F

NOBIS POST HOC EX - SI - LI - UM OS - TEN - DE

NO - BIS POST HOC EX - SI - LI - UM OS - TEN - DE.

Figure 2 (cont.).

93 V A ~60 (tutti piano, e sempre poco a poco cresc.)

98 A

103 B

93-98: Musical score for voice and piano. The voice part begins with a forte (*fff*) dynamic, marked *subito*, and then transitions to piano (*p*). The piano accompaniment also starts with *fff* and *subito*. The lyrics include "O CLEMENS, O PI -".

98-103: The voice part continues with the lyrics "A, O CLEMENS, O PI - A,". The piano accompaniment remains in the same texture.

103-112: The voice part begins with a mezzo-piano (*mp*) dynamic, marked *p* for *salve*, and then *sim.* for *salve*. The piano accompaniment is marked *p* and *sim.*. The lyrics include "O CLEMENS, O PI -".

106 B C

106-112: Musical score for voice and piano. The voice part begins with a mezzo-forte (*mf*) dynamic, marked *mf*. The piano accompaniment is marked *mf*. The lyrics include "O CLEMENS, O PI - A, O DULCIS VIRGO MA.RI - A,".

Figure 2 (cont.).

115 C

O CLEMENS O PI - A O DULCIS

O CLEMENS, O PI -

121 D

VIRGO MA - RI - A, O CLEMENS, O PI - A

A, O CLEMENS

O DULCIS VIRGO MA - RI - A *sim.*

124

O PI - A O DULCIS VIRGO MA - RI - A

CLEMENS, O PI - - A, O PI - A

O DULCIS VIRGO MARIA

GO MA - RI - A, O DULCIS VIR - GO MA - RI - A.

127 E

MA - - RI - - A.

MA - RI - - A.

131 VI A w1 w2

LARGO (e sotto voce)

pp

O - RA PRO NO - BIS SANCTA DEI

pp

Figure 2 (cont.).

134

GE - NI - TRIX UT DIG - NI EF - FI - CI - A - MUR

137

PROMISSI - O - NI - BUS CHRIS - TI, CHRIS - TI, CHRIS - TI, CHRIS - TI

141

CHRIS - TI, A, A, A A, A, A A, A, A

A - MEN

Figure 2. *Salve Regina* -- manuscript

by use of non-traditional methods, such as pandiatonicism. The overall harmonic structure of the piece moves through C major, A minor, F sharp major, B major, E major, and finally returns to C major. Dubra's use of such a myriad of tonal centers seems somewhat eccentric; however, what is important is not how each key relates to the whole, but how it relates to the tonalities that flank it. These sectional connections provide cohesion for the overall structure of the motet.

Section I of *Salve Regina*, measures 1-25 (figure 2, pp. 28-29) is divided into three musical phrases (I-A through I-C) of varying length, each setting the text "*Salve Regina*." The tonality of section I is established through a pandiatonic process. Most of the pitches of the C major tonality are presented through both vertical and horizontal procedures as well as in melodic and accompanying materials.

Two layers of accompanying material are presented in this section. The first layer, motive a1 (figure 3), is an harmonic drone that begins in the bass II, tenor I, and tenor II voices on the pitches C, E, and G. The triad quickly expands, beginning in measure 3, to include the alto I, alto II, and alto III voices on the pitches C, D, and E, resulting in the chord seen in figure 3. This drone remains present throughout all three phrases of section I. The second accompanying motive, b1, is presented as an ostinato in the bass I part. The ostinato motive is one measure in length and consists of successive eighth notes on the pitches C, D, E, G, returning to E and D (figure 4).

The primary material of section I is presented as a melody in the soprano line. The soprano melody is presented rhythmically as a hemiola, which obscures the sense of meter. Each of the three phrases begins with the same melodic material, but concludes with a slight alteration in the melodic line (figure 5-7).



Figure 3. *Salve Regina* (motive a1, mm. 3-28)



Figure 4. *Salve Regina* (motive b1, mm. 1-28)

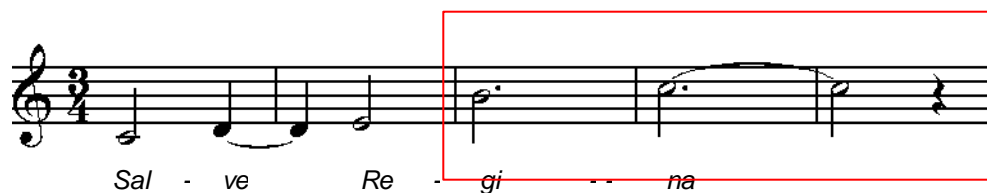


Figure 5. *Salve Regina* (motive c1, mm. 5-9)



Figure 6. *Salve Regina* (motive c2, mm. 10-15)



Figure 7. *Salve Regina* (motive c3, mm. 16-28)

The conclusion of the section is a subdominant chord with added seventh, ninth, and thirteenth scale degrees (figure 8).



Figure 8. *Salve Regina* (final cluster chord, mm. 29-30)

Section II, measures 25-64 (figure 2, pp. 29-30), elides with the end of section I. Section II is written in six phrases, II-A through II-F, according to textual phrasing and motivic materials. The tonality of section II is established by pandiatonic methods. Dubra uses a variety of accompanying ostinati and melodic material, as well as a drone to establish A minor as the tonal center of this section. The closing of section II (figure 2, p. 30) presents a traditional harmonic progression of I-IV-V followed by a deceptive cadence to a submediant chord made major. Dubra then uses the A major chord to pivot to an F sharp minor chord, which introduces the tonality of section III (figure 2, p. 30).

Three layers of accompanying material are presented as the foundation of section II. The first layer is an aleatoric ostinato (d1) on a neutral vowel presented in the soprano voice (figure 9). The ostinato begins supported by the F major harmony that ends section I. This ostinato continues through phrases II-A through II-E and breaks in phrase II-F to join the chords that conclude the section (figure 10).

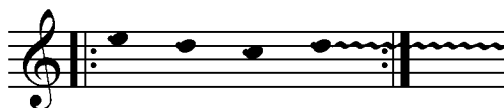


Figure 9. *Salve Regina* (motive d1, begins m. 25)



Figure 10. *Salve Regina* (concluding chords, mm. 58-61)

The second layer of material is also in the form of an ostinato (e1), this time in the tenor voice, beginning in phrase II-F (figure 2, p. 30), measure 27 (figure 11). The motive is in quarter notes and uses the upper (B) and lower neighbors (G) of the tonic A minor, in the form A-B-G. The tenor presents the text “*Mater misericordiae*” through phrases II-B and II-C (figure 2, p. 29), the text “*vita dulcedo*” in phrase II-D (figure 2, pp. 29-30), the text “*et spes nostra*” in phrase II-E (figure 2, p. 30), and concludes with the text based on the ostinato e1 (figure 9), except for phrase II-F (figure 2, p. 30), in which the tenor’s new ostinato, e2 (figure 12), maintains the same contour as e1, dividing into tenor I and tenor II (parallel thirds).



Figure 11. *Salve Regina* (motive e1, mm. 24-49)

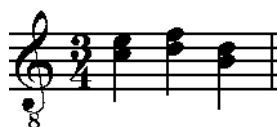


Figure 12. *Salve Regina* (motive e2, mm. 52-57)

The third accompanying layer is in the form of a bass drone (f1) (figure 13) on the tonic A. The drone is carried through the final beat of phrase II-E (figure 2, p. 30) when it ascends a major second on the final quarter note. It acts as a leading tone to the C major cluster chord at the beginning of phrase II-F (figure 2, p. 30).

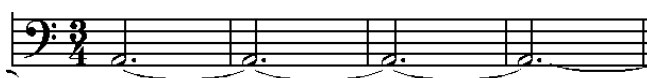


Figure 13. *Salve Regina* (motive f1, mm. 24-50)

In section II, the primary material is given to the alto voices in the form of a chant-like melody, motives g-j (figure 14), starting in phrase II-B (figure 2, p. 29). The conjunct treatment and contour of this melody, as well as its contrapuntal implications imply the sense of a *cantus firmus*. None of the melodic phrases present any repetition of motivic material. The melody breaks to join the closing cluster chords in phrase II-F (figure 2, p. 30).

Figure 14. *Salve Regina* (motive g-j, mm. 28-51)

Section III, measures 65-72, (figure 2, pp. 30-31) is constructed in six phrases (III-A through III-F) according to the division of the text. The text for the section is “*Ad te clamamus exsules filii, exsules filii evae. Ad te suspiramus gementes et flentes, gementes et flentes in hac lacrimarum valle.*” The tonality of section III is established, as in the first two sections, by the use of pandiatonicism. The drone in fifths, motive m1 (figure 15) in the bass I and II, the aleatoric ostinati in the soprano (n1) (figure 17) and alto parts (11) (figure 16), and the melodic material in the tenor (ch1-5) (figures 18-22) all tonicize the key of F sharp minor.

Section III is constructed of three accompanying layers and one primary/melodic layer. Though *senza misura* the composer indicates that approximately seven seconds should elapse between entrances. The section begins with a bass I/II drone, motive m1 (figure 15), that begins on the pitches F sharp and C sharp and continues throughout the section, with the exception of a change to octave C sharps in phrase III-C and III-E (figure 15). In layer two, the alto enters with the basses on an aleatoric ostinato (11) (figure 16) that again continues throughout the entire section. The alto motive is a simple three note descending scale on the pitches A-G sharp-F sharp. The third accompaniment layer is the soprano aleatoric ostinato (n1) that is introduced approximately seven seconds after the alto and bass begin, and is indicated as a glissando between the pitches E and C sharp (figure 17).

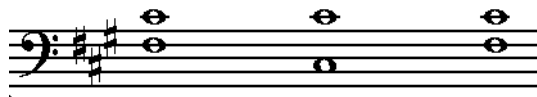


Figure 15. *Salve Regina* (motive m1, mm. 62-68)



Figure 16. *Salve Regina* (motive 11, mm. 62-68)



Figure 17. *Salve Regina* (motive n1, mm. 62-68)

Another seven seconds after the soprano enters, the primary melodic material is presented in the tenor part (ch1-5) (figures 18-22). Though still *senza misura* specific note values and metronome markings are assigned to the melodic material. This melody is again presented in a style reminiscent of the *cantus firmus* technique, which is seen in its conjunct motion, overall contour, and emphasis on text declamation. The chant (ch1-5) can be divided into five phrases, III-B through III-F (figure 2, p. 31), which are based on the text and present different pitches and rhythms for each phrase (figures 18-22).



Figure 18. *Salve Regina* (motive ch1, mm. 62-63)



Figure 19. *Salve Regina* (motive ch2, m. 64)



Figure 20. *Salve Regina* (motive ch3, 64-66)



Figure 21. *Salve Regina* (motive ch4, m. 66)

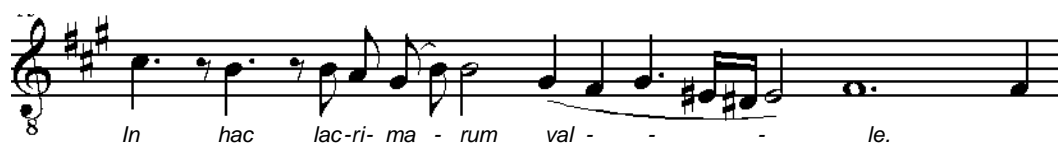


Figure 22. *Salve Regina* (motive ch5, m. 67-68)

Section III ends with an abrupt cadence on a B major chord on the downbeat of section IV. The women's ostinati come to an abrupt conclusion and the men's drone has a glissando into the new chord (figure 23).



Figure 23. *Salve Regina* (III ending/transition, mm. 68)

Section IV, measures 73-98 (figure 2, p. 32), is divided into six phrases (IV-A through IV-F). The texture appears to be simple homophony, but upon closer examination can be seen as multiple layers. The tonality of this section moves through a variety of key centers starting in B major and ultimately arriving at A major.

The homophonic texture can be divided into three layers. The first layer, o1, phrases IV-A through IV-D, and (o2) phrases IV-E and IV-F, is an harmonic and rhythmic ostinato in the women's voices (figure 24 -25). Throughout each phrase the soprano and alto parts oscillate between chords that form dominant second inversion chords and tonic root chords in a variety of key centers, while the men present syllabic drones (p1 and q1) (figure 26) that are altered slightly in each phrase (p2-p6) (figure 27). The section concludes on an A major (7 + 9 + 11) chord followed by the abrupt silence of a full measure of rest.



Figure 24. *Salve Regina* (motives o1, mm. 69-72)



Figure 25. *Salve Regina* (motive o2, mm. 85-88)



Figure 26. *Salve Regina* (motive p1 [tenor] and q1 [bass], mm. 69-72)



Figure 27. *Salve Regina* (motives p2-6 [tenor]/ q2-6 [bass], mm. 77-95)

The section concludes on an A major (7 + 9 + 11) chord followed by the abrupt silence of a full measure of rest.

Section V, measures 99-134 (figure 2, pp. 33-34), is divided into eight paired phrases (V-A through V-D) and a concluding homophonic phrase (V-E). The tonality originates with a key signature and melodic material that indicates E major. However, after phrase V-A (figure 2, p. 33) and its repeat, Dubra introduces an harmonic ostinati consisting of the pattern F sharp minor – C sharp minor – B7 – C major. This pattern is repeated in each phrase except the phrase V-E (figure 2, p. 34), which omits the C sharp minor chord.

Section V may be viewed in three layers. The first layer, the alto chant, (figure

26) r1 is stated twice in both statements of phrase V-A (figure 2, p. 33), and then becomes a simple ostinato (figure 28). Dubra then introduces the harmonic ostinato in the bass (u1) and tenor (t1) parts (figure 29). These ostinati occur in both statements of phrase V-C (figure 2, pp. 33-34). In phrase V-D (figure 2, p. 33), the tenor ostinato changes (v2) (figure 30), although with the bass ostinato remaining the same, the harmonic ostinato continues. The tenor is transposed up a minor second in phrase V-D (v2), but it maintains the same contour as v1 (figure 30). All of the textural layers break their patterns and join in a homophonic conclusion to the section in phrase V-E (figure 2, p. 34).



Figure 28. *Salve Regina* (motive r1, mm. 95-125)



Figure 29. *Salve Regina* (motive t1 and u1, mm. 103-118)



Figure 30. *Salve Regina* (motive v1 and v2)

Section VI of *Salve Regina*, measures 135-151, (figure 2, pp. 34-35) can be grouped in three phrases (VI-A through VI-C). Phrase VI-A contains three motives that use similar homophonic material (w1, w2 and w3) (figure 31), and phrase VI-B (2x) presents new homophonic material (x1 and x2) (figure 32). Phrase VI-C is divided into two motivic groups and begins with a contrapuntal *Amen* (y), and finishes the motet with a homophonic *Amen* (z) (figure 33).

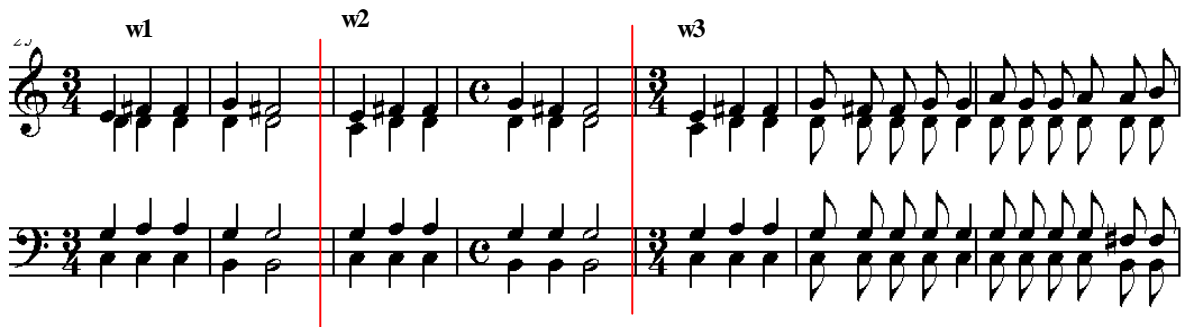


Figure 31. *Salve Regina* (motives w1-w3, mm. 131-137)

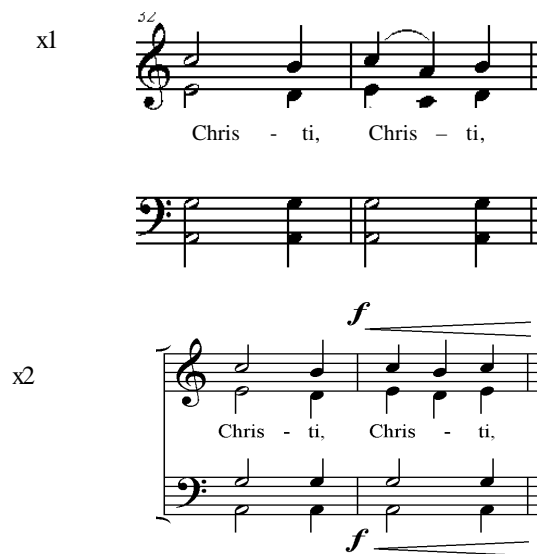


Figure 32. *Salve Regina* (motives x1-x2, mm. 138-141)

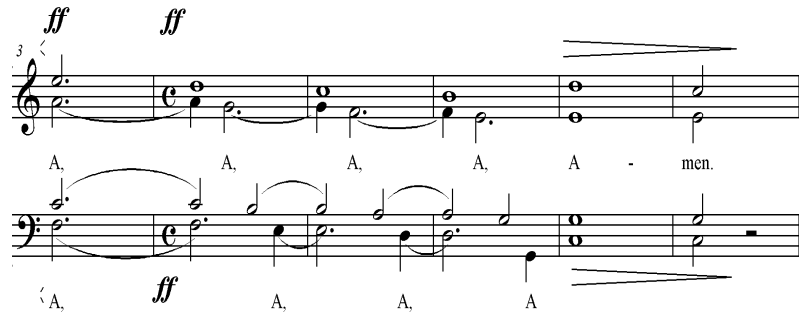


Figure 33. *Salve Regina* (motives y-z, mm. 142-147)

Interpretation and Pedagogical Issues

Rhythmic challenges in *Salve Regina* include the soprano hemiola figure against the lower voices in measure 5 (figure 2, p. 28). This hemiola obscures the sense of meter, but should not be accented to the point that it draws attention to itself. In Section III (figure 2, p. 30) the long *senza misura* section with a chant in the tenor suggests that, because of the changing bass line, few liberties should be taken with the indicated notation. However, the presentation should not be rigid, but rather imitate the natural syntax of the text.

Significant melodic rehearsal considerations include the soprano melody in section I. This line is very disjunct and may present many problems for singers, especially in regards to intonation. In the baritone part, the desired effect of the first section is to be seamless and floating. Thus, it is essential to have complete legato throughout this section, with little or no variation in dynamics or textual stress. The soprano melody in section V (figure 2, p. 33) is repetitive but contains some tricky chromaticism in regards to intonation. The tenor part in measure 123 (figure 2, p. 34) presents a motive that sets the text in an unnatural stress pattern. The tenors should be encouraged to sing this seamlessly and with minimal text accent. The motive contains an

alternation between G and G sharp major, a potential problem for some choirs.

Intonation may also need to be addressed in regards to the harmony in section I (figure 2, p. 28). The cluster chord with the addition of the ninth scale degree in the altos may pose some balance and intonation problems even for experienced choirs. Section IV (figure 2, p. 32) is full of potential intonation problems due to the numerous extended chords and inversions.

The aleatoric soprano motive in section II may be problematic in its actual presentation. One possible pedagogical solution to this issue might be to divide the soprano section into thirds, instructing one group to sing the motive at a fast tempo, one group at a medium tempo, and one group at a slow tempo. The desired result will be the “wash” of sound. A similar procedure can be followed in section III with the women’s parts. Regardless of the technique used, the desired effect is that of randomness.

Many of Dubra’s transitions can be awkward and the transition from section III to section IV (figure 2, p. 32) is an example. The men must glissando from their chord and the women must abruptly stop their aleatoric ostinati to cadence with the men. Tempo changes between sections in this motet should not pose a problem for the conductor or ensemble, because they are always preceded by fermatas or moments of rest; this allows the conductor to establish a new tempo in the preparatory gesture for the new section.

The *senza misura* Section III (figure 2, p. 30) suggests conducting the section with curonomy. Another solution might include the addition of bar lines according to the text stress creating measures of shifting meter, but making the section much easier to conduct and sing.

Dubra indicates extremes in dynamic contrasts throughout the piece, ranging from

pp to *fff*. It is the responsibility of the conductor to make sure that the intent of these ranges are followed without sacrificing the integrity of the vocal quality on either end of the dynamic spectrum. Ultimately the effect Dubra is trying to achieve is one of contrast and not of absolutes.

This motet is a fascinating study in Dubra's use of ostinati. The entire motet can be condensed into approximately 15 measures of original material. These measures are simply different ostinati patterns that are combined and layered in various ways.

***Gloria Patri* (1992) -SSAATTBB**

<i>Gloria Patri et Filio et Spiritui Sancto.</i>	Glory to the Father, and to the Son, and to the Holy Spirit.
<i>Sicut erat in principio,</i>	As it was in the beginning,
<i>et nunc, et semper</i>	and now, and always
<i>et in sæcula sæculorum.</i>	and for generations of generations.
Amen.	Amen.

Text

This is a hymn of praise of the Christian church. Also known as the “Lesser Doxology,” *Gloria Patri*, is used after the Psalms and during the Offices. It is also used after the *Judica* psalm (142) in the Mass proper.¹⁰² Probably from the third or fourth century, the *Gloria Patri* may have come from the rite of baptism in the early Christian church.¹⁰³ The text is one of the early evidences of theology regarding the Trinity.¹⁰⁴ This text is also found combined with various other texts in the liturgy.

¹⁰² Jeffers, Ron, *Translations and Annotations of Choral Repertoire, v. I, Sacred Latin Texts*, Corvallis, OR: Earthsongs, 1988.

¹⁰³ Ibid.

¹⁰⁴ Ibid.

I II III IV V VI

Section I

p sotto voce A

1

(7" x 5) + 14"

Primary:

Accomp:
a1 = Alleotonic syllabic cluster drone

mp B *poco a poco cresc.*

7

1

b1a+ b1b

2

b1a+b1b

Primary:
b1 = S melodic ostinato

Accomp:
a1

C

11

1

b1a+b1b

2

b1a+b1c

Primary:
b1

Accomp:
a1

C minor -----

Figure 34. *Gloria Patri* - analysis charts

I II III IV V VI

Section II

<p>15 mf A</p> <p>Primary: cf1a= T melody</p> <p>Accomp: c1 = SA harmonic ostinato d1 = B ostinato</p>	<p>22 f B</p> <p>Primary: cf1b</p> <p>Accomp: c1 d1</p>	<p>29 C</p> <p>Primary: cf2</p> <p>Accomp: c2 d2</p>
---	--	--

Ab ----- Bb ----- Eb ----- Ab ----- Bb ----- Eb ----- Db ----- Eb ----- F -----
 --

cf1a

c1

d1

cf1b

c1

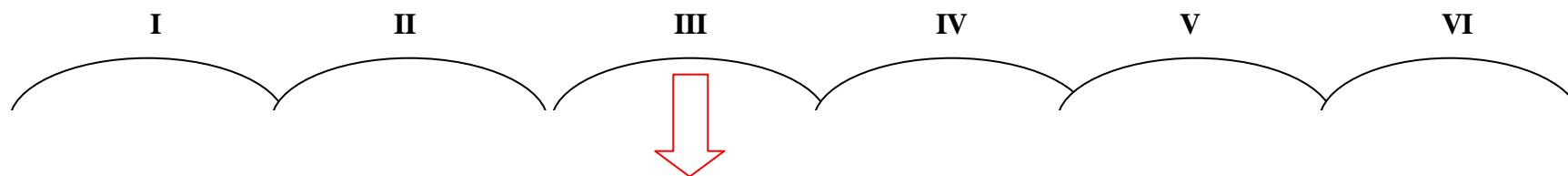
d1

cf2

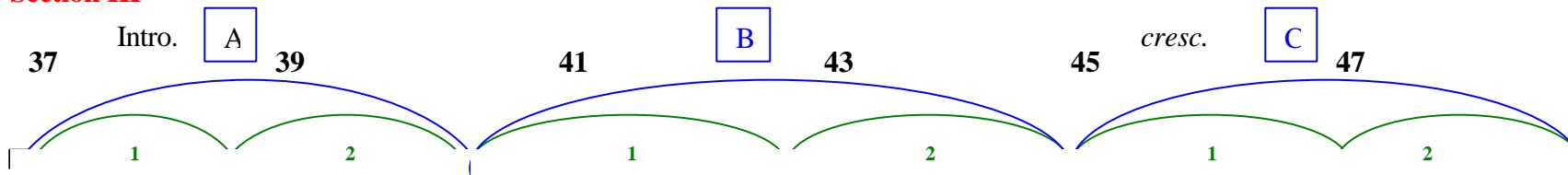
c2

d2

Figure 34 (cont.).



Section III



Primary:
g1=BI ostinato (sequence -4x)

Primary:
i1 = S ostinato (2x)

Accomp:
e1 = A ostinati (2x)
f1 = T ostinato (2x)

Accomp:
e1 (2x)
f2 (2x) – same but major 6th higher
h1 = BII drone (moving whole notes – 2x)

Accomp:
e1 (2x)
f2 (2x)
g1
h1

CM -----am~~~~~am



Figure 34 (cont.).

I II III IV V VI

↓


Section IV

49 *f e cresc.* A 52 B 55 C


<p>Primary: j1 = ST melody</p> <p>Accomp: k1 = A ostinato l1 = B syllabic drone</p>	<p>Primary: j1</p> <p>Accomp: k1 l1</p>	<p>Primary: j2</p> <p>Accomp: k1 l1b</p>
--	--	---

AM -----
-----b7


j1




k1



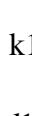
l1




j1




k1



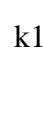
l1



j2



k1



l1b




Figure 34 (cont.).

I II III IV V VI

Section V

58 **fff**

A

62

B

assai ff

66

C

sub. pp e sempre pp

Primary: m1 = SIA syllabic drone
 n1 = SII ostinato

Accomp: o1 = T syllabic drone
 p1 = BI ostinato
 q1 = BII syllabic drone

(repeat)

Homophonic closing section
(ends on a single f# in B)

c#m -----f#m -----
------(V/B)-----

m1

n1

o1

p1

q1

closing

Figure 34 (cont.).
55

I
II
III
IV
V
VI

Section VI

73 ppp	77 p	81	85 mp	89	93	97	101 f	105 (<i>cresc.</i>) sff
A	B	C	D	E	F	G	H	I
Primary: s1 = T ostin and syllabic drone	Primary: t1=S ost.	Primary: t1	Primary: u1 = A ost.		New: v1a = B syl dr (moving /2 m)	New: v1b	New: v2a= B dr	New: v2b
Accomp:	Accomp: s1	Accomp: s1 (8x)	Accomp: t1 s1 (8x)	(repeat)	Accomp: t1 u1 s1 (8x)	Accomp: t1 u1 s1 (8x)	Accomp: t1 u1 s1 (8x)	Accomp: t2 u1 s1 (8x)

BM -----B6/4?---

s1

u1

v1a

v1b

v2a

v2b

t1

Figure 34 (cont.).

[illegible]

5

ca ≈ 7"

ca ≈ 14"

GLORIA PATRI ET FILIO, ET SPIRITUI SANCTO

sotto voce, ma sonante

p

mp

6

B

1

2

a

h

a

GLORIA PA-TRI ET FI-LI-O, ET SPI-RI-TU-I

sub p sempre

sub p sempre

mp

sim.

sub p sempre

C

1

h

a

h

10

SAN-CTO GLORIA PATRI ET FI-LI-O, ET

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

57

The image displays a musical score for a Latin Mass, likely a Kyrie or Gloria. It consists of two main systems of staves, each with vocal and instrumental parts. The lyrics are in Latin, and the score includes various performance markings such as dynamics, articulation, and rehearsal cues.

System 1 (Top):

- Vocal Part:** Lyrics include "SPI - RI - TU - I SAN - CTO," and "GLO - RI -". A red box labeled "II" is placed over the vocal line, and a blue box labeled "A" is placed over the instrumental line.
- Instrumental Part:** Features a wavy line indicating a tremolo or sustained sound.

System 2 (Middle):

- Vocal Part:** Lyrics include "A PA - TRI ET FI - LI - O ET SPI - RI - TUI".
- Instrumental Part:** Features a wavy line indicating a tremolo or sustained sound.

System 3 (Bottom):

- Vocal Part:** Lyrics include "SANCTO" and "GLO - RI - - A PATRI". A red box labeled "III" is placed over the vocal line, and a blue box labeled "A" is placed over the instrumental line.
- Instrumental Part:** Features a wavy line indicating a tremolo or sustained sound.

System 4 (Right):

- Vocal Part:** Lyrics include "ET FI - LI - O ET SPI - RI - TUI" and "SANCTO".
- Instrumental Part:** Features a wavy line indicating a tremolo or sustained sound.

System 5 (Bottom Right):

- Vocal Part:** Lyrics include "O ET SPI - RI - TUI SANCTO" and "SPI - RI - TUI SANCTO".
- Instrumental Part:** Features a wavy line indicating a tremolo or sustained sound.

System 6 (Bottom Right):

- Vocal Part:** Lyrics include "SI - CUT E - RAT IN PRIN - CI - PIO". A red box labeled "III" is placed over the vocal line, and a blue box labeled "A" is placed over the instrumental line.
- Instrumental Part:** Features a wavy line indicating a tremolo or sustained sound.

Figure 35 (cont.).

The image displays a musical score for a choral setting of the Credo, featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, along with piano accompaniment. The score is divided into three systems on the left and two on the right.

System 1 (Left): The Soprano part begins with a green box labeled '2' above the first measure. The lyrics are 'SI - CUT E - RAT IU PRIN - CI - PIO'. The piano accompaniment is marked 'sim. text'.

System 2 (Left): The Soprano part has a blue box labeled 'B' above the first measure. The Tenor part has a green box labeled '1' above the first measure. The lyrics are 'SI - CUT E - RAT IU PRIN - CI - PIO,'. The piano accompaniment is marked 'sim.'.

System 3 (Left): The Soprano part has a green box labeled '2' above the first measure. The lyrics are 'E - - - - - RAT'.

System 4 (Right): The Soprano part begins with a blue box labeled 'C' and a green box labeled '1' above the first measure. The lyrics are 'SI - CUT E - RAT IU PRIN - CI - PI - O'. The piano accompaniment is marked 'cresc.'.

System 5 (Right): The Soprano part has a green box labeled '2' above the first measure. The lyrics are 'SI - CUT E - RAT IU PRIN - CI - PI - O'. The piano accompaniment is marked 'sim.'.

System 6 (Right): The Soprano part has a red box labeled 'IV' and a blue box labeled 'A' above the first measure. The lyrics are 'ET NUNC ET SEM - PER,'. The piano accompaniment is marked 'cresc.'.

System 7 (Right): The Soprano part has a blue box labeled 'A' above the first measure. The lyrics are 'ET NUNC ET SEM - PER, ET NUNC ET SEM -'. The piano accompaniment is marked 'sim.'.

Figure 35 (cont.).

B ET NUNC ET SEMPER
 ET NUNC ET SEMPER
C PER ET NUNC ET SEM - PER ET NUNC ET
assai crescendo
 ET NUNC ET SEM - PER ET SEM - PER
 ET NUNC ET SEM - PER ET SEM - PER
 SEM - PER ET NUNC ET SEM - PER, SEM - PER
V *sempre*
 ET IU SAE - CU - LA SAE - CO -
A *fff* ET IU SAECULA SAECULORUM... *sim.*
fff ET IU SAE - CU - LA SAE - CU -
 ET IU SAE -

B LO - RUM ET IU SAE - CU - LA
 LO - RUM ET IU SAE - CU - LA
 CU - - - LA SAE - - -
assai fff C *suà pp (tutti), e sempre pp*
 SAE - CU - LO - RUM A - - -
 SAE - CU - LO - RUM A - - -
 CU - - - LO - RUM
morendo
 MEN
 MEN
ppp

Figure 35 (cont.).

The image displays a musical score for a vocal and piano ensemble, featuring six systems of music. The score is written in G major (one sharp) and 4/4 time. The lyrics are "AL - LE - LU - IA".

- System 1 (Left):** Vocal part begins with "AL - LE - LU - IA,". A blue box labeled **F** is placed over the final measure. The piano part has a *poco a poco crescendo* marking.
- System 2 (Left):** Continuation of the vocal and piano parts. The piano part includes the instruction *poco a poco crescendo*.
- System 3 (Left):** Continuation of the vocal and piano parts. The piano part includes the instruction *poco a poco crescendo*.
- System 4 (Right):** Vocal part begins with "AL - LE - LU - IA, AL - LE - LU - IA,...". A blue box labeled **H** is placed over the first measure. The piano part includes the instruction *poco a poco crescendo*.
- System 5 (Right):** Continuation of the vocal and piano parts. A blue box labeled **I** is placed over the final measure. The piano part includes the instruction *poco a poco crescendo*.
- System 6 (Right):** Continuation of the vocal and piano parts. The piano part includes the instruction *poco a poco crescendo*.

Additional markings include *sim.* (sforzando), *f* (forte), and *off* (diminuendo). The score concludes with the instruction *(tutti) al Fine* and the year 1992.

Figure 35 (cont.).

Formal Structure (Figures 34 and 35 – *Gloria Patri* Analysis Charts and Manuscript)

The *Gloria Patri* is a study in Dubra's use of ostinati. The motet is divided into six unrelated sections based on the phrases of text with an added *Alleluia*. With the exception of section II, each section not only contains ostinati, but a layering of those ostinati. The motet, which is 108 measures in length, can be condensed into less than twenty measures of original material. Dubra uses a simple method of additive layering of ostinati to create this work. Pandiatonicism is Dubra's method of establishing tonality for most of the piece.

Section I of *Gloria Patri*, measures 1-14 (figure 35, p. 57), can be divided into three musical phrases (I-A through I-C) each setting all or a portion of the text phrase "*Gloria Patri et Filio, et Spiritui Sancto.*" Figure 36 shows the first five measures of the motet. Each new entrance chants in aleatoric manner the same text. Phrases I-A-1 through I-A-6 are written *senza misura*, with phrases I-A-1 through I-A-5 indicated with a duration of seven seconds each and phrase I-A-6 lasting fourteen seconds. These phrases are written with non-traditional notation that suggest a freedom in the rhythm, rather than a prescribed rhythmic structure. Phrases I-B-1 and I-B-2, a hybrid of the period phrase structure, are one and half and two half measures respectively, with a repeat of the "period" in phrases I-C-1 and I-C-2. These phrases can be seen in figure 35 on pages 57-58.

The tonality of section I is established through a pandiatonic process. Phrases I-A through I-F methodically build a C minor extended triad with the text being chanted in an aleatoric manner. The soprano chant (figure 37) melodically oscillates between G minor and A flat major, continuously supported by the C minor harmony.

The accompanying material for the section exists in all of the voices except the soprano. The first six phrases, I-A through I-E, present the text “*Gloria Patri et Filio, et Spiritui Sancto,*” in an aleatoric syllabic drone. Each successive voice enters adding a member of a C minor chord with added subtonic and subdominant scale degrees (figure 36). Once the chord is created it continues through the duration of the section. A baritone ostinato is added and oscillates between a G and an A flat. This ostinato supports the harmonization of the primary material.

The primary material of section I is presented as a chant in the soprano voice (figure 37), measures 7-14. The chant is divided into four measures. Measures 9-10 are a repeat of measures 7-8 (b1a + b1b) except for a new text. Measures 11-14 are a repeat of measures 7-10. The text phrase is divided in half and treated in the manner of a period, although it is not a traditional period with a dominant tonic motion. The entire chant can be seen in figure 35 on page 58.



Figure 36. *Gloria Patri* (motive a1, mm. 1-5)



Figure 37. *Gloria Patri* (motive b1, mm. 7-8)

The section concludes with a direct and abrupt transition into an A flat major chord with added ninth and thirteenth (figure 38).



Figure 38. *Gloria Patri* (cadence, m. 15)

Section II, measures 15-36 (figure 35, p. 58) can be divided into three large phrases (II-A through II-C). Each continuing to set the text “*Gloria Patri et Filio, et Spiritui Sancto.*”

The tonality of section II harmonically establishes A flat major by the repeated progression of I-ii-V.

Two layers of accompanimental materials are presented in this section. The first is found in the bass voices as a syllabic drone (d1) (figure 39). The drone, or pedal, lasts approximately two or three measures before changing pitches and supports the oscillating soprano and alto chords (c1) above it (figure 40). Phrases II-A and II-B (figure 35, p. 58) contain identical material. The accompanying material (c2+d2) (figure 41) from phrase II-C appears as if it is starting the entire phrase over, transposed to D flat major, but modulates to F major by progressing I-ii-III instead of I-ii-V.

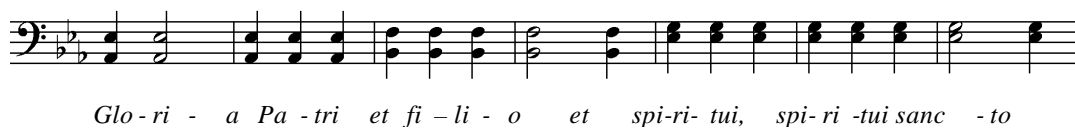


Figure 39. *Gloria Patri* (motive d1, mm. 15-21)



Figure 40. *Gloria Patri* (motive c1, mm. 15-21)

The tenor voice presents the primary material in the form of a chant-like melody labeled cf1 (figure 42), repeating in phrase II-B (figure 35, p. 58). The tenor also changes material in phrase II-C (cf2) (figure 43). The section ends with a fermata rest.

Section III, measures 37-48 (figure 35, pp. 58-59), contains six phrases (III-A through III-F) of equal length. Each two-measure phrase sets the text “*Sicut erat in principio.*”

c2



Glo - ri - a Pa -tri et fi - li - o et spi-ri- tui, sanc-to

d2

spi-ri-tui sanc - to



I

ii

III

pivot

Figure 41. *Gloria Patri* (motive c2 and d2, mm. 29-36)



Figure 42. *Gloria Patri* (motive cf1, mm. 15-21)

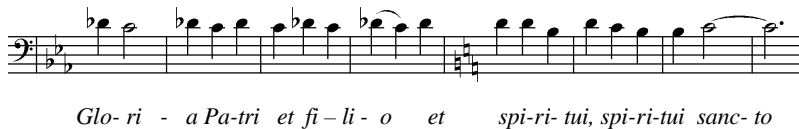


Figure 43. *Gloria Patri* (motive cf2, mm. 29-36)

Dubra establishes the key of A minor with a pandiatonic process in which all of the pitches of the A minor scale are presented both harmonically and melodically in every two-measure phrase.

Throughout the section, the primary material shifts from an existing voice to an entering voice, none of which is particularly melodic, but simply by its entrance into the existing texture becomes the primary interest. The altos begin with a different ostinato pattern in each of the alto parts. The two ostinati are perceived by the listener as one compound ostinato (e1) (figure 44). The tenors also enter at the beginning with an ascending returning neighbor note ostinato (f1) that again lasts two measures (figure 45). The baritones enter with the basses in phrase III-B (figure 35, p. 60), and become the primary voice. The basses sing a whole note ascending pattern (h1) (figure 46) that encompasses four measures as opposed to the upper voices' two-measure phrases. The baritones sing an ascending pattern of eighth notes (g1) (figure 47), each measure a second higher than the previous.



Figure 44. *Gloria Patri* (motive e1, mm. 37-40)

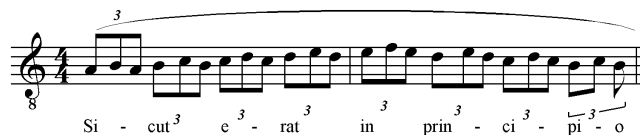


Figure 45. *Gloria Patri* (motive f1, mm. 37-40)

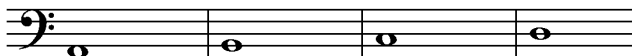


Figure 46. *Gloria Patri* (motive h1, mm. 41-44)



Figure 47. *Gloria Patri* (motive g1, mm. 41-44)

The only materially truly perceived as primary is the disjunct soprano melody (i1) that begins in phrase III-C, lasts two measures, and repeats (figure 48). The section ends with a G dominant seven chord that leads abruptly to the key of A major on the downbeat of section IV.



Figure 48. *Gloria Patri* (motive i1, mm. 45-46)

Section IV, measures 49-57 (figure 35, pp. 59-60), has three phrases, IV-A

through IV-C, each three measures in length in triple meter. Each phrase sets the text phrase “*et nunc et semper.*”

The tonality of the section is A major; however, the prominence of the lowered sixth, F natural, gives the section an almost harmonic minor sound. The key is established pandiatonically by the repetition of the tonic pitch and the melodic emphasis of the notes of the A major tonality.

All of the voices enter simultaneously but the soprano and tenor clearly present the primary material. The melody (j1) (figure 49) is very disjunct and is repeated in each of the three phrases with a slight change (j2) (figure 50) at the end of the third statement for transitional purposes.



Figure 49. *Gloria Patri* (motive j1, mm. 49-51)



Figure 50. *Gloria Patri* (motive j2, mm. 55-57)

The accompanying material is found in both the alto and bass voices. The altos have an ostinato of four sixteenth notes that is repeated throughout the section (k1) (figure 51). The basses present a syllabic drone (l1) (figure 52) on the tonic pitch that breaks (l2) (figure 53) only to transition to the next section. The section transitions

abruptly from a B half diminished seventh chord, with added ninth and eleventh, to a C sharp major chord. The abruptness of the modulation, however, is cushioned by use of pivot tones, the ninth (C sharp) and the eleventh (E), becoming the tonic and third of the new tonality.



Figure 51. *Gloria Patri* (motive k1, m. 49)



Figure 52. *Gloria Patri* (motive 11, mm. 49-52)



Figure 53. *Gloria Patri* (motive 12, mm. 55-57)

Section V, measures 58- 72 (figure 35, p. 60), can be divided into three phrases, V-A through V-C, of four measures, four measures, and seven measures respectively. The phrase V-B is a repeat of V-A, each setting the text “*et in saecula saeculorum.*” The final phrase, V-C, is an homophonic “*Amen.*”

The tonality is C sharp major, again established through a pandiatonic process. The tonic triad is presented harmonically and melodically throughout the section with no other harmony present. The section ends on an extended subdominant chord, eventually

leaving only the subdominant pitch sounding. This chord and pitch (F sharp) is used as a pivot chord/pitch to the new key of B major.

The section is contrapuntal in nature and the layers are somewhat equal throughout; therefore, it is difficult to speak of primary material. The bass (q1) (figure 54), tenor (o1) (figure 55), and alto/soprano I (m1) (figure 56) all have syllabic drones of varying rhythm. The soprano II (n1) (figure 57) and baritone (p1) (figure 58) voices present separate ostinato patterns.

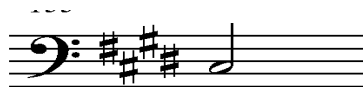


Figure 54. *Gloria Patri* (motive q1, spans m. 58-63)



Figure 55. *Gloria Patri* (motive o1, spans mm. 58-65)



Et in sae-cu-la sae-cu - lo - rum etc.

Figure 56. *Gloria Patri* (motive m2, mm. 58-65)



Et in sae-cu-la sae-cu - lo - rum etc.

Figure 57. *Gloria Patri* (motive n1, mm. 58-65)



Figure 58. *Gloria Patri* (motive p1, spans mm. 58-65)

Section VI, measure 73-110 (figure 35, pp. 61-62) is written in nine phrases (VI-A through VI-I), each four measures long, except for the last which adds a measure. The section is a setting of the text “*Alleluia*” with varying numbers of telescoping repetitions.

The tonality of section VI is introduced by the dominant/tonic relationship discussed in section V, although its arrival is momentarily delayed, because of the four three suspension on the downbeat. The tonality is further established by both harmonic and melodic means in a pandiatonic process.

Both the primary and secondary materials are written as either syllabic drones or ostinati. The second tenors present a syllabic drone throughout the entire section. The first tenors have an ostinato that is stated twice per measure (s1) (figure 59). The basses enter in phrase VI-F, with an ascending ostinato (v1) (figure 60) of their own. It is in half notes and lasts two measures before changing pitches.



Figure 59. *Gloria Patri* (motive s1, spans mm. 74-108)



Al - le - lu - ia etc.

Figure 60. *Gloria Patri* (motive v1, mm. 93-100)

The primary material is first found in the soprano in phrase VI-B (figure 35, p. 61). The sopranos have a disjunct melodic ostinato (t1) that lasts four measures (figure 61). This continues throughout, becoming secondary material when the alto (u1) enters in phrase VI-D (figure 62); however, the rhythmic values in the soprano are diminished in phrase VI-H (figure 35, p. 62), causing the ostinati to become two measures long. The alto's ostinato is four measures long; the measures three and four of each phrase are a simple sequence of measures one and two.



Al-le-lu - ia etc.

Figure 61. *Gloria Patri* (motive t1)



Al-le-lu ia, Al-le-lu-ia etc.

Figure 62. *Gloria Patri* (motive u1)

The entire section and piece comes to a close with a break from the pattern in the basses in phrase VII-I (figure 35, p. 62), and a cadence on a B minor chord in the last measure by all of the voices.

Interpretation and Pedagogical Issues

The aleatoric motives that open *Gloria Patri* have no meaningful rhythmic

notation. Thus, each voice part must either chant different/random rhythms on the text or notate the rhythm to fit the text. It is the opinion of this author that the intended effect is that of a congregation chanting in unison, therefore, instructing the singers to try to achieve unison without specific rhythmic structure will prevent perfect synchronization and will emulate the sound of a congregation reciting the text.

The text is obscured throughout this motet by the musical structure. The various layers of *ostinati* become more musically important than the text. However, different voices must be prominent during at different points in the music. For example, in phrase I-B (figure 35, p. 57), as the soprano enters with the same text as the other voices, the remaining voices, chanting the text on a single chord, must allow the soprano melody and text become the primary focus. Section II (figure 35, p. 58) is the only section in the motet where the text is clearly stated, but again Dubra is not as concerned with the text accent as he is the musical layering of motives. Thus, the textual inflection is not natural through the section and singers should not attempt to rectify this. The conductor/singer must also pay attention to the alto parts in section III (figure 35, pp. 58-59). This compound ostinato should be sung with as much natural inflection to the text as possible between the two parts. Throughout the rest of the music, singers should be concerned with the text accent of the individual line, as is true with any counterpoint, but should not be concerned with the overall effect. Because of Dubra's layering of his motivic material, the appropriate part will generally become primary when it is needed. Section VI (figure 35, pp. 61-62), for example, starts with the tenors drone/ostinato on the text "*Alleluia*." Each voice enters with the same text, but because each voice enters at a different time with a new melody, the ear is drawn to the new material.

The harmony of this motet does not pose any particular difficulties. Most of the sectional transitions move between chords a major second apart. The only transition that could create some logistical problems is from section I to section II (figure 35, pp. 58-59). The choir, except for the sopranos, is chanting in an aleatoric manner and must cadence with the sopranos on the downbeat of section II. However, since the conductor is conducting the soprano line, the preparation for the new section must be clear. Singers will have to be able to quickly find their new pitch from the old. Since, however, the aleatoric chant is on a single pitch for each part, the transition should be more direct than if the ostinato was melodic. Tempo changes between sections II-III (figure 35, p. 58) and V-VI (figure 35, pp. 60-61) are preceded by either long sustained chords or silences allowing the conductor the opportunity to establish the new tempo in a variety of ways.

***Oculus non vidit* (1993) –SSATTB**

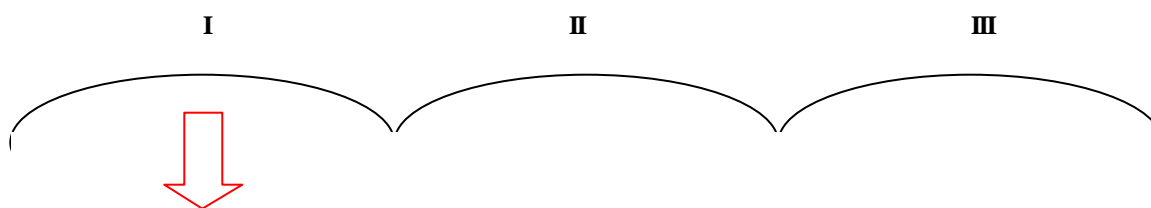
<i>Oculus non vidit, nec auris audivit,</i>	No eye has seen, no ear has heard,
<i>nec in cor hominis ascendit.</i>	no mind has conceived
<i>Quae praeparavit Deus his,</i>	what God has prepared
<i>Qui diligunt illum.</i>	for those who love Him.

Text

The text of this motet comes from the first Biblical letter of the Apostle Paul to the church at Corinth, in which he assures the Corinthians that God is much more than the mind can possibly fathom.

Formal Structure (Figures 63 and 64 – *Oculus non vidit* Analysis Charts and Manuscript)

Oculus non vidit is divided into three sections. Section I contains two parts, with the first part (I¹) written *senza misura* and the second part (I²) primarily in triple meter.



Section I

I¹ **I²**

1 **A** **B** **C** 5 **D** **E** **F** **G**

pp p mp f sub. pp fff

a1 a1 a1 e1 e2a e1 e2b
b1 b1 b1 f1 f2a f1 f2b
c1 c1 d1 g1 g2a g1 g2b

BbM-----

Primary:
a1=ST melody (3x)

Accomp:
b1 = SII+A syllabic / harmonic drone (3x)
c1 = BI syllabic / harmonic drone (2x)
d1 = B syllabic / harmonic drone 5ths (1x)

Primary:
e = ST melody (2x)

Accomp:
f = A ——— 2x)
g = B ——— (2x)

a1

b1

c1

d1

f+g

e

Figure 63. *Oculus non vidit* - analysis charts

I
II
III

Section II

<div style="margin-bottom: 10px;"> 13 <div style="border: 1px solid blue; padding: 5px; display: inline-block; margin: 0 10px;">A</div> 16 </div> <div style="margin-bottom: 10px;"> </div> <div style="margin-bottom: 10px;"> f </div> <div> <p>Primary: h1 = ST melody</p> <p>Accomp: i1 = A syllabic / harmonic drone (3x) j1 = B ostinato (3x)</p> </div>	<div style="margin-bottom: 10px;"> 16 <div style="border: 1px solid blue; padding: 5px; display: inline-block; margin: 0 10px;">A</div> 19 </div> <div style="margin-bottom: 10px;"> </div> <div style="margin-bottom: 10px;"> sub. p </div> <div> <p>Primary: h1 = ST melody</p> <p>Accomp: i1 (3x) j1 = B ostinato (3x)</p> </div>	<div style="margin-bottom: 10px;"> 19 <div style="border: 1px solid blue; padding: 5px; display: inline-block; margin: 0 10px;">C</div> </div> <div style="margin-bottom: 10px;"> </div> <div style="margin-bottom: 10px;"> sub. p </div> <div> <p>Primary: h2</p> <p>Accomp: i1 (3x) + i2 i2 (3x) + extension</p> </div>
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DbM -----

h1

h2

i1

i2

j1

j2

j ext.

Figure 63 (cont.)

I
II
III

Section III

13

A

B

C

C

D

D

E

DbM

<p>Primary: k1=ST ostinato (octave canon)</p> <p>Accomp:</p>	<p>Primary: k1</p> <p>Accomp: ll = A cluster drone</p>	<p>Primary: k1</p> <p>Accomp: ll</p>	<p>Primary: k1</p> <p>Accomp: ll</p>	<p>o = S alleotoric ost p = A alleotoric ost q = T alleotoric ost r = B harmonic dr</p>
--	--	--	--	---

Figure 63 (cont.)

78

OCULUS NON VIDIT

I¹ **A** ≈ 72 *pp*

S. A. O - CU - LUS NON VI - DIT, NEC AURIS AU - DI - VIT, NEC IN COR

T. B. O - CU - LUS NON VI - DIT, NEC AURIS AU - DI - VIT, NEC IN COR

B

2 HO - MI - NIS AS - CEN - DIT, O - CU - LUS NON VI - DIT, NEC AURIS

O - CU - LUS NON VI - DIT AU -

C

AUDI - VIT, NEC IN COR HO - MI - NIS AS - CEN - DIT, O - CU - LUS NON

RIS AU - DI - VIT IN COR HO - MI - NIS AS - CENDIT, O - CU -

D **E**

S. A. O - CU - LUS NON VI - DIT, NEC AURIS AU -

T. B. O - CU - LUS VI - DIT, AU - RIS AU -

F

DI - VIT, NEC IN COR HO - MI - NIS

DI - VIT, IN COR HO - MI - NIS

II **A** *al tempo f*

AS - - CEN - - - DIT. MA - GO QUAE PRAEPARAVIT

AS - CEN - - - DIT. QUAE DE - US

A

DE - US HIS, QUAE PRAEPA - RAVIT

QUAE DE - US, QUAE DE - US, QUAE DE - US,

The image displays a musical score for the piece 'Oculus non vidit'. It is divided into two main systems. The left system contains four staves of music, with the first two staves labeled 'S. A.' and 'T. B.' and the last two staves labeled '2' and '4'. The right system contains three staves of music, with the first two staves labeled 'S. A.' and 'T. B.' and the last staff labeled '14'. The score includes Latin lyrics and various musical notations such as notes, rests, and dynamic markings. Annotations in red and blue boxes are present throughout the score, including 'I¹', 'A', 'B', 'C', 'I²', 'D', 'E', 'F', 'II', and 'A'. A red line connects 'I¹' to the first staff of the left system, and a blue line connects 'A' to the first staff of the left system. A red line connects 'I²' to the first staff of the right system, and a blue line connects 'D' to the first staff of the right system. A blue line connects 'E' to the first staff of the right system. A blue line connects 'F' to the second staff of the right system. A red line connects 'II' to the third staff of the right system, and a blue line connects 'A' to the third staff of the right system. A blue line connects 'A' to the fourth staff of the right system.

Figure 64. *Oculus non vidit* - manuscript

DE. US HIS B QUAE PRAEPARAVIT, QUAE PRAEPARAVIT, *sub pp*

QUAE DE. US, QUAE DE. US, DE. US HIS, DE. US HIS, *sub pp*

QUAE PRAEPARAVIT DE. US HIS, III A QUI *pp*

DE. US HIS, DE. US *ff* HIS *ff*

MENO MOSSO *♩ = 60* *pp sempre pp*

S. DI - LI - GUNT IL - LUM, QUI DI - LI - GUNT IL - LUM, QUI

A.

T. *pp sempre* QUI DI - LI - GUNT IL - LUM, QUI DI - LI - GUNT

B.

DI - LI - GUNT IL - LUM, QUI DI - LI - GUNT IL - LUM, QUI *pp sempre*

B IL - LUM, QUI DI - LI - GUNT IL - LUM, QUI DI - LI - GUNT

DI - LI - GUNT IL - LUM, QUI DI - LI - GUNT IL - LUM, QUI

C IL - LUM, QUI DI - LI - GUNT IL - LUM, QUI DI - LI - GUNT *mf*

DI - LI - GUNT IL - LUM, QUI DI - LI - GUNT IL - LUM, QUI

C IL - LUM, QUI DI - LI - GUNT IL - LUM, QUI DI - LI - GUNT

- - - LUM, QUI

Figure 64 (cont.).

DI - LI - GUNT IL - LUM, QUI DI - LI - GUNT IL - LUM, QUI DI - LI - GUNT

IL - LUM, QUI DI - LI - GUNT IL - LUM, QUI DI - LI - GUNT IL - LUM, QUI

DI - LI - GUNT IL - - - LUM, QUI

IL - LUM, QUI DI - LI - GUNT IL - LUM, QUI DI - LI - GUNT IL - LUM, QUI

DI - LI - GUNT IL - LUM, QUI DI - LI - GUNT IL - LUM, QUI DI - LI - GUNT

DI - LI - GUNT IL - - LUM, IL - LUM, QUI DI - LI - GUNT

DI - LI - GUNT IL - LUM, QUI

IL - LUM, QUI DI - LI - GUNT

IL - - LUM, IL - LUM, -

ca. 10"

subito

p *ff* *cresc. assai* *subito*

p *ff* *cresc. assai* *subito*

p *ff* *cresc. assai* *subito*

mf *ff* *cresc. assai* *subito*

Figure 64 (cont.).

Section II is homophonic. Section III contains an ostinato canon between soprano and tenor and is written in seven phrases (III-A through III-D) with a one-measure extension (III-E) that concludes the section and the piece.

Section I of *Oculus non vidit* can be subdivided into two smaller parts. Section I¹, measures 1-4, (figure 64, p. 79) can be separated into three phrases each a repeat of motives a1 and b1, which set the text “*Oculus non vidit, nec auris audivit, nec in cor hominis ascendit.*” This text repeats three times creating the three phrases (I¹-A through I¹-C). Each phrase uses the same musical material with the exception of a changing bass line in each.

The altos and basses provide the accompanying material for the section. The altos present syllabic ostinati in thirds (b1) (figure 65). The bass, entering in the phrase I¹-B, presents its own rhythmic ostinato (c1) (figure 66) that changes pitches and divides into fifths (d1) (figure 67) on phrase I¹-C. The sopranos and tenors carry the primary melodic material (a1) (figure 68) in octaves throughout phrases I¹-A through I¹-C.

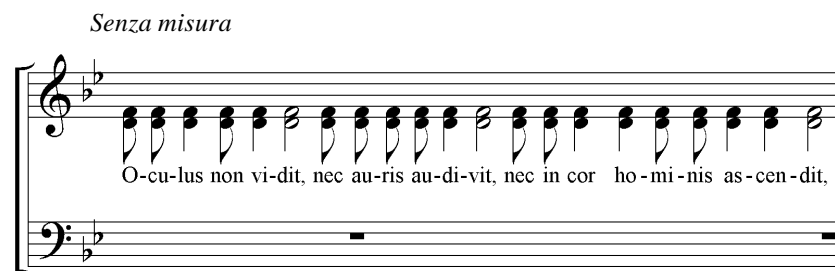


Figure 65. *Oculus non vidit* (motive b1, mm.)

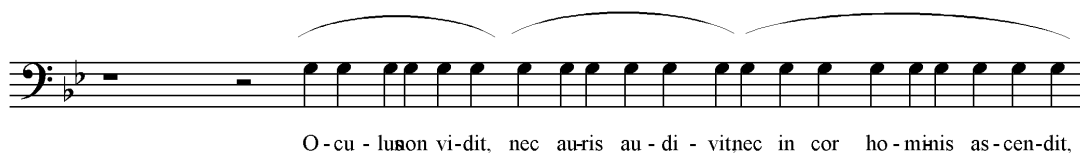


Figure 66. *Oculus non vidit* (motive c1, mm. 2-3)

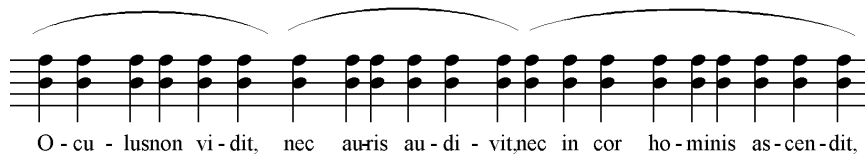


Figure 67. *Oculus non vidit* (motive d1, mm. 3-4)

Section I^2 , measures 5-12 (figure 64, p. 79) can be divided into four phrases (I^2 -D through I^2 -G) that set the same text as section I^1 ; however, the text is set to new musical material. The music of phrase I^2 D (figure 64, p. 79) is repeated in the third phrase and phrase I^2 E (figure 64, p. 79) is similar to phrase I^2 F (figure 64, p. 79) with slight transitional changes. The accompanying material in section I^2 is homophonic and is again sung by the altos (f) and basses (g) (figure 69). The sopranos and tenors continue to present the primary material (e) in octaves (figure 70), this time set to a new melody.



Figure 68. *Oculus non vidit* (motive a1, mm. 1-2)



Figure 69. *Oculus non vidit* (motive f + g, mm. 5-8)

The tonality of section I is B flat major with some departures to G minor, d minor, and the dominant (F major). In section I¹, pandiatonic processes are used to establish the tonality, primarily by the repetition and tonal centering around the chord of the keys previously indicated. In section I², Dubra uses traditional harmony to achieve the desired tonality. He presents a IV-V-V-IV-V progression in B flat major that encompasses phrase I² A. This is followed by a iii-vi-vi-iii-vi progression in phrase I² B. Phrase I² C repeats phrase I² A. Phrase I² D begins like phrase I² B (iii-vi), but is altered for the transition to section II; it finishes the phrase with the progression iii-IV-V. All of this can be seen in figure 64 on page 82. The cadence does not conclude with a tonic on B flat, but cadences on the downbeat of section II with a lowered submediant chord (G flat major). This chord acts as a pivot to the new key of D major. The syllabic ostinati in the alto and bass voices help to create these harmonic progressions and strengthen the tonality.

Figure 70. *Oculus non vidit* (motive e, mm. 5-12)

Section II, measures 13-22, (figure 64, pp. 79-80) can be divided into three

phrases (II-A, II-A, and II-B), each setting the text “*quae praeparavit Deus his.*” Each phrase lasts three measures (II-A), three measures (II-A), and four measures respectively (II-B). Phrase II-B (figure 64, p. 80) contains three statements of motives h2, i1, and j2 with a concluding extension for closure.

The tonality of section II is deceptive to the ear. Section I leads to a cadence on a G flat major chord occurring on the downbeat of section II (figure 64, p. 79). The new key signature indicates D flat major, which is exactly where Dubra takes it, however, he never cadences in the new key. He uses harmonic ostinati in the progression of IV-V-IV6 (six times) and then a progression of ii-IV-IV6 (three times), and cadences with a ii-V7-V7sus. He never resolves to the tonic (D flat major) in this section. The beginning of section III (figure 64, p. 80) establishes D flat major by melodic processes, but does not harmonically cadence until much later in phrase III-C (figure 64, pp. 80-81).

The accompanying material for section II again lies in the alto and bass parts. The bass establishes the harmonic ostinati with its own ostinato in octaves (j1). It is stated six times over both statements of phrase II-A (figure 64, pp. 79-80). A new ostinato (j2) is stated three times in phrase II-B concluding with a one-measure extension (j ext.) (figure 71). The altos supply syllabic drones in thirds (i1) throughout the entire section (figure 72). The primary material is again presented in octaves in the soprano and tenor voices (h1) and only changes for phrase II-B (h2) (figure 73).

j1

De - us his,

j2

De - us his,

j ext.

De - us his,

Figure 71. *Oculus non vidit* (motive j1 and j2, mm. 13, 19, 22)



Figure 72. *Oculus non vidit* (motive i1, spans mm. 13-21)

Figure 73. *Oculus non vidit* (motive h1, mm. 13-22)

In section III, measures 22-end (figure 64, pp. 80-81), Dubra presents an ostinato (k1) (figure 74) that is treated as an octave canon between the soprano and tenor voices. The textual phrases and the musical phrases do not coincide in these voices. The section can be divided into six phrases (III-A, III-B, III-C, III-C, III-D, III-D, and III-E) (length of 4+4+6+6+4+4 with an extension) based on the phrasing of the alto and bass voices.

The tonality of section III is D flat major, and is established melodically in the canon and bass ostinato (m1 and n1) (figures 75 and 76). The tonality is also established by pandiatonic devices, such as the cluster drone in the alto voices (l1) (figure 77). The long awaited cadence occurs on beat two of phrase III-C (figure 64, pp. 80-81).

The accompanying material for section III is presented as a cluster drone in the alto (l1) (see figure 77) and as a melodic ostinato in the bass (m1 and n1) (see figures 75 and 76). The primary material is presented as a two-measure ostinato that is set as a canon between the soprano and tenor (k1) (figure 74). The section and motet conclude with a cadence on D flat major in the bass voices and aleatoric ostinati in the upper voices (figure 78).

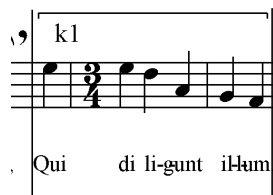


Figure 74. *Oculus non vidit* (motive k1, m. 23)



Figure 75. *Oculus non vidit* (motive m1, mm. 31-36)

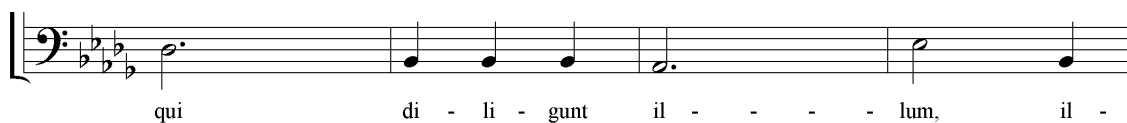


Figure 76. *Oculus non vidit* (motive n1, mm. 43-46)



Figure 77. *Oculus non vidit* (motive l1, spans mm. 30-50)

Interpretation and Pedagogical Issues

The only rhythmic concern in this motet is the treatment of the *senza misura* opening section. While the upper voices can easily be divided into measures of shifting meter, the syntactic counterpoint created by the addition of the baritone and bass voices,

on consistent quarter note values, obscures the sense of meter and may make this a difficult section for some choirs. The difficulty may be alleviated by instructing the choir to give more priority to text stress than the metric accents.

The musical score for the concluding measure (m. 51) of 'Oculus non vidit' is presented for four voices: Soprano (S), Alto (A), Tenor (M), and Bass (B). The Soprano and Tenor parts are in octaves. The Alto part features a cluster chord. The Bass part includes a glissando. The score is marked with dynamics such as 'cresc. assai' and 'ff', and articulation like 'subito' and 'Glissando'. A bracket above the Soprano part indicates a duration of 'ca 10"'.

Figure 78. *Oculus non vidit* (concluding measure, m. 51)

Throughout this motet, melodic rehearsal considerations should focus on issues of balance and text stress. The soprano and tenor double the melody in octaves through sections I and II, and time should be spent assuring an appropriate balance between the melody and the other parts as well as to assure that quality textual syntax. Harmony does not present any major problems, but intonation and balance of the cluster chord in the alto part, section III, may be an area of concern for some ensembles.

Dubra's transitions in this piece may again require some attention during rehearsals. The transitions between measures 4-5 and also between measures 12-13

progress between chords a major or minor second apart (figure 64, p. 79), as was the case in the *Gloria Patri*. The final transition in measures 22-23 suggests a dominant/tonic relationship, although the tonic is disguised because the canon starts on the supertonic scale step.

Finally, the aleatoric last measure will need some explanation to the singers. Those that are singing the aleatoric ostinati should be encouraged to continue until the cut-off with no change in the character of the sound.

***Ave Maria* (1994) – SAAATTB**

<i>Ave Maria, gratia plena: Dominus tecum,</i>	Hail Mary, full of grace, the Lord is with thee,
<i>benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus.</i>	blessed art thou among women, and blessed is the fruit of thy womb, Jesus.
<i>Sancta Maria, Mater Dei, ora pro nobis, nunc et in hora mortis nostrae Amen.</i>	Holy Mary, Mother of God, pray for us sinners, now and in the hour of our death. Amen.

Text

Ave Maria is one of the antiphons to the Virgin Mary, the mother of Christ.¹⁰⁵ The text can be divided into three sections. The first section is taken from the greeting of the Angel Gabriel upon his visit to Mary.¹⁰⁶ The second was the greeting that Mary received from her cousin Elizabeth.¹⁰⁷ The final section is a prayer for intercession that dates from

¹⁰⁵ Jeffers, Ron, *Translations and Annotations of Choral Repertoire, v. I, Sacred Latin Texts*, Corvallis, OR: Earthsongs, 1988.

¹⁰⁶ Ibid.

¹⁰⁷ Ibid.

around 1440.¹⁰⁸

Formal Structure (Figures 79 and 80 – *Ave Maria* Analysis Charts and Manuscript)

Ave Maria is written in three sections with material from section I used in section II. The motet is in A flat major throughout, which is created by the combination of counterpoint and pandiatonicism. The entire text is placed in the alto parts in the opening section with only the first phrase of text divided between the other voices. Section II (figure 80, p. 96) sets the second phrase of the text, and the final section, III (figure 80, p. 97), sets the remaining portion of the antiphon.

Section I (figure 80, pp. 94-96) may be divided into five phrases and various numbers of motivic groups. Phrase I-A (figure 80, p. 94) has two motivic groups based on the text. The textual structure of the phrase I-A is as follows:

- 1) “*Ave Maria, gratia plena dominus tecum benedicta tu in mulieribus et benedictus fructus ventris tui Jesus.*”
- 2) “*Sancta Maria, mater Dei, ora pro nobis peccatoribus nunc et in hora mortis nostrae. Amen.*”

Phrase I-B (figure 80, pp. 94-95) contains the same underlying structure in the alto voices, but the soprano and tenor parts create four motivic groups of their own. The first two motivic groups, I-B-1 and I-B-2, are based on the text “*Ave Maria,*” and the second two, I-B-3 and I-B-4, are based on the text “*gratia plena.*”

In phrase I-C (figure 80, p. 95), the alto phrasing continues, again with the soprano and tenor voices creating two motivic groups of their own, based on the text “*Dominus tecum.*” Phrase I-D (figure 80, p. 95) can again be broken into four motivic

¹⁰⁸ Ibid.

I
II
III

Section I

	A	B	C	D	E
	1 2	1 2 3 4	1 2	1 2 3 4	1 2
		S T S T	S T	S T S T	S T
Primary:		Primary: b1 = melody (STST) (I)	Primary: c1 = melody (ST canon)	Primary: b1 (STST)	Primary: c1 (ST) and closing
Secondary: a1 = A syllabic cluster drone (V)		Secondary: a1	Secondary: a1	Secondary: a1 d1 = B oscillating drone	Secondary: a1 + closing e1 = B descending drone

AbM-----

a1

A-veMari-a, grati-a plena, Dominustecum, benedicta tu in mu-li-e-ri-bus et benedictus fructus ventristu-i Je - sus.

b1

A - - - - - ve - - - - - Ma - ri - a

c1

Do - - - - - mi - - - - - nus te - - - - - cum

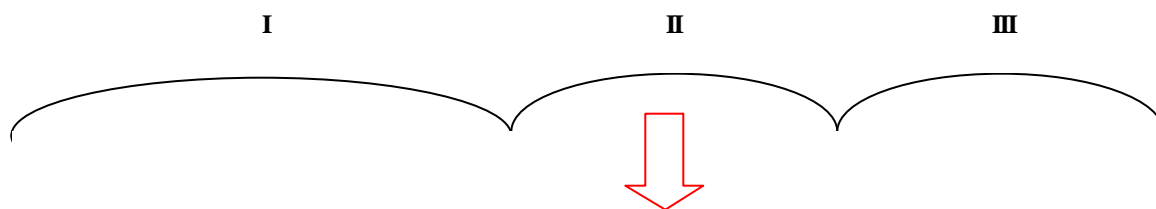
d1

A-ve Ma - ri-a Gra - ti - a ple - na Do-mi - nus te cum o o

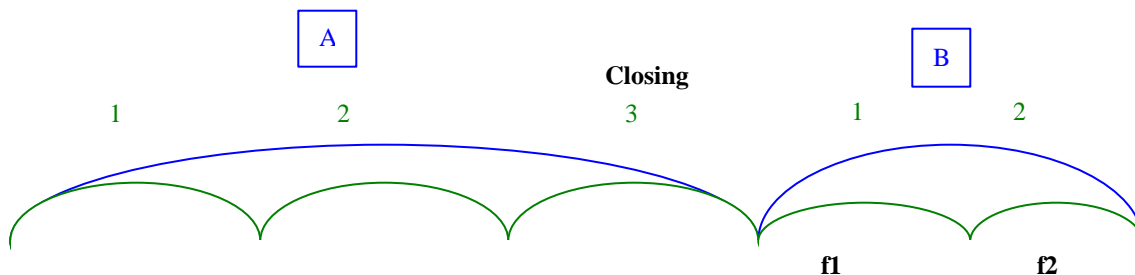
e1

A-ve Ma - ri-a Gra - ti - a ple - na Do-mi - nus te cum o o

Figure 79. *Ave Maria* - analysis charts



Section II



Primary:

b2 = STB ostinato
canon (octave)

Secondary:

Primary:

cf = A melody

Secondary:

b2

Closing material

Primary:

f = TI chant melody

Secondary:

g1 = SATIIB harmonic drone

AbM -----

b1

cf

f

g1

Figure 79 (cont.).

I
II
III

Section III

A

B

C

D

E

F

Primary:

Secondary:

Primary:
h1=ST
canon

Secondary:
i1= AB
harmony

Primary:
h1=ST
canon

Secondary:
i1= AB
harmonv

Homophonic

AbM -----

il

h1

Closing chord

Figure 79 (cont.).

I **A** **1** AVE MARIA

S M sotto voce, secco, sempre

p A - VE MA - RI - A GRA - TI - A PLENA DO - MI - NUS TECUM,

2

BE - NE - DIC - TA TU IN MU - LI - E - RI - BUS ET BE - NE - DIC - TUS

3

FRUCTUS VENTRIS TU - I JE - SUS SANCTA MA - RI - A,

4

MATER DE - I O - RA PRO NOBIS PECCA - TO - RI - BUS NUNC ET

B **1**

5

S. A - - - VE

A. IN HO - RA MORTIS NOSTRAE A - MEN *pp* A - VE MA - RI - A GRA - TI -

T.

6

MA - RI - A *morendo*

A PLENA, DO - MI - NUS TECUM, BE NE DIC - TA TU IN MU - LI -

7

E - RI - BUS ET BE - NE - DIC - TUS FRUCTUS VENTRIS TU - I

8

VE MA - RI - A *morendo*

9

3

GRA - - TI - A PLE - - NA *morendo*

JE - - SUS *pp* SANCTA MA - RI - A

Figure 80. Ave Maria - manuscript

MA TER DE I O RA PRO NOBIS PECCA TO RI BUS NUNC ET IN
GRA TI A PLE NA
DO MI NUS TE CUM
HO RA MORTIS NOSTRAE A MEN.
A VE MA RI A GRA TI A PLE NA DO MI NUS TECUM,
NUS TE CUM

4

C

1

2

A VE MA RI A,
BE NE DIC TA TU IN MU LI F RI BUS ET BE NE DIC TUS
A VE
A VE MA RI A
GRA TI A PLE NA
FRUCTUS VENTRIS TU I JE SUS
MA RI A
GRA TI A PLE NA
DO MI NUS
SANCTA MA RI A, MA TER DE I, O RA PRO NOBIS PECCA TO RI BUS
GRA TI A PLE NA
NA DO MI NUS

D

1

2

3

4

E

1

Figure 80 (cont.).

groups, in a similar way as phrase I-B (figure 80, pp. 94-95). However, the bass has entered with its own phrase on the text first line of text through “...*Dominus tecum.*” In the final phrase, I-E (figure 80, pp. 95-96), the soprano and tenor break from their repeated motives and provide transitional material into the next section.

The opening cluster drone in the alto voices does not provide a strong tonality for the beginning of the motet. It is not until the soprano enters with the chant-like melody in phrase I-C (figure 80, p. 95) that the key of A flat major is established by melodic means and the ear hears the cluster drone as an A flat major (+9) chord without its root. This type of tonicization continues throughout the section.

The accompanying material for the section is provided by the alto’s syllabic cluster drone (a1) (figure 81). The bass enters in the phrase I-D with a syllabic drone/ostinato that oscillates between the pitches A flat and F (figure 82). The soprano and tenor voices present the primary material for the section. They start by trading a chant-like motive (b1) (figure 83) (2x). A new motive (c1) is introduced in an octave canon in phrase I-C (figure 84). In phrase I-D the original chant-like motive returns for a single statement in each voice and then the second motive returns in canon; the canon is interrupted with free material (figure 85) that acts to transition to the next section.



Figure 81. *Ave Maria* (1994) (motive a1, mm. 1-3)



Figure 82. *Ave Maria* (1994) (motive d1, mm. 12-16)

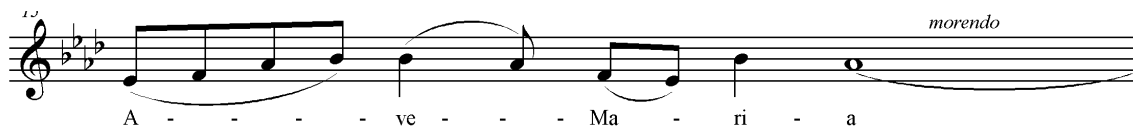


Figure 83. *Ave Maria* (1994) (motive b1, mm. 5-6)

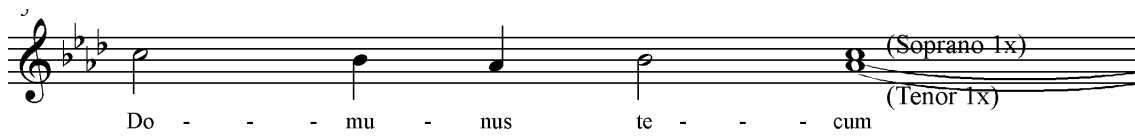


Figure 84. *Ave Maria* (1994) (motive c1, mm. 10-11)



Figure 85. *Ave Maria* (1994) (transitional material, mm. 15-16)

Section II, measures 17-27 (figure 80, pp. 96-97), contains two phrases (II-A and II-B), the first with three motivic groups and the second with two motivic groups. The tonality of the section is again established melodically and contrapuntally as A flat major.

The primary material starts when the original chant-like motive is reintroduced with a slight rhythmic change to accommodate the text (b2) (figure 86). The motive is then placed in an ostinato canon between soprano, tenor, and bass. The ostinati canon breaks for transitional purposes. The primary material becomes accompaniment to the *cantus firmus* style melody introduced in the alto voice (cf) (figure 87). In phrase II-B the accompanying material is presented as an harmonic drone in the choral voices (g1) (figure 88). The primary material is a chant (f) presented by a tenor soloist (figure 89).

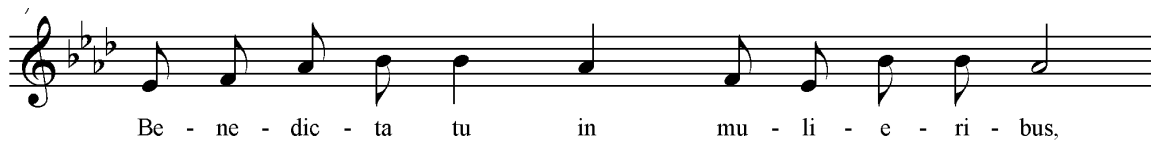


Figure 86. *Ave Maria* (1994) (motive b2, mm. 17-18)

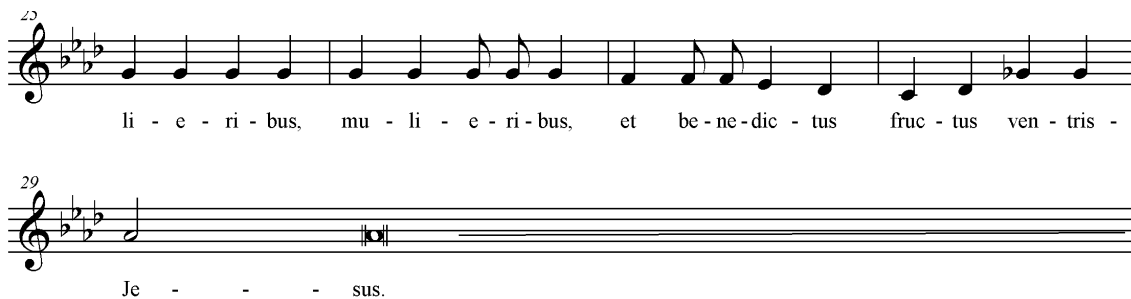


Figure 87. *Ave Maria* (1994) (cantus firmus, mm. 23-27)

Figure 88 is a musical score for four voices: Soprano, Alto, Tenor, and Bass. Each voice part is written on a five-line staff with a treble clef (except for the Bass, which has a bass clef). The key signature is one flat (B-flat major or D-flat minor). The lyrics for each voice are "Je - - - - sus". The Soprano and Alto parts have a single note followed by a whole rest. The Tenor part has a single note followed by a whole rest. The Bass part has a single note followed by a whole rest. The lyrics are aligned with the notes and rests.

Figure 88. *Ave Maria* (1994) (motive g1, m. 27)

Figure 89 is a musical score for a single voice part. It is written on a five-line staff with a treble clef. The key signature is one flat (B-flat major or D-flat minor). The lyrics are "Je - - - - sus, Je - - - - sus.". The melody consists of a series of eighth and sixteenth notes, with a repeat sign after the first phrase. The lyrics are aligned with the notes and rests.

Figure 89. *Ave Maria* (1994) (motive f, mm. 27-28)

The final section (III) (figure 80, p. 97) can be divided into six phrases (III-A through III-F) of varying lengths (2+2+2+4+2+6 measures). Each phrase takes a portion of the text “*Sancta Maria, mater Dei, ora pro nobis peccatoribus nunc et in hora mortis nostrae. Amen.*”

The tonality of the section remains A flat major, established melodically and harmonically with short examples of traditional progressions.

Section III begins with accompanying material in the alto and bass voices (i1)

(figure 90) that is a simple harmonic structure supporting the entrance of the primary material (h1), a canon between soprano and tenor (figure 91). Starting in phrase III-D, the motet becomes mainly homophonic, with a few simple repetitions of motives, but nothing structural (i.e., formal ostinati). The motet closes with a descending glissando that is marked *morendo* (figure 92). No final harmony is indicated.

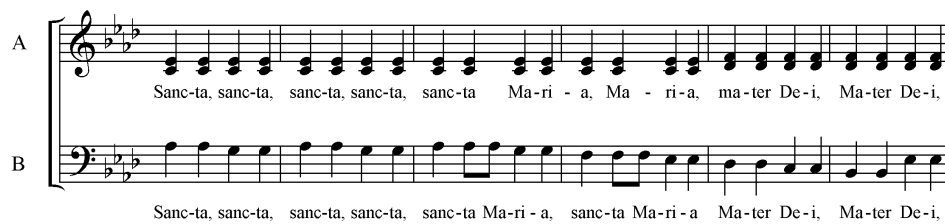


Figure 90. *Ave Maria* (1994) (motive i1, mm. 28-33)

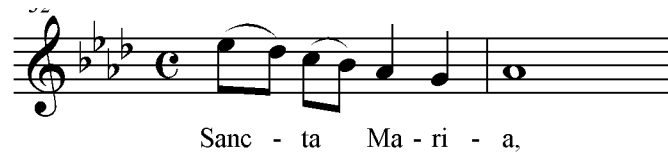


Figure 91. *Ave Maria* (1994) (section h1, mm. 30-31)

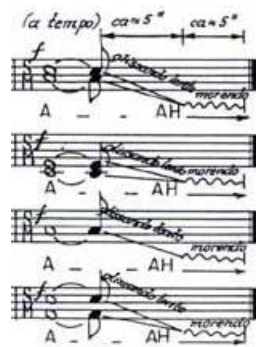


Figure 92. *Ave Maria* (1994) (closing chord, m. 45)

Interpretation and Pedagogical Issues

Senza misura passages are found throughout Dubra's *Ave Maria* including the tenor solo in section II. As in all of Dubra's *senza misura* writing, the choir and/or soloist has some rhythmic freedom suggested by the syntax of the text. Metering these sections may be helpful, but only as a rehearsal device. Throughout section I, the altos should be encouraged to sing as seamlessly as possible without textual accent. Balance and intonation of the alto cluster may also require some rehearsal emphasis.

The last measure of *Ave Maria* contains a glissando for all voices in a downward direction for five seconds and then *morendo* for another five seconds. No final cadential pitch or chord is indicated. According to Dubra, the chord should *glissando* slowly downward and *morendo* (die away) without regard to pitch.

Veni Sancte Spiritus (1994) -SATB

<i>Veni Sancte Spiritus, Et emitte coelitus Lucis tuae radium.</i>	\Come, Holy Spirit, Send forth from heaven The ray of thy light.
<i>Veni, pater pauperum, Veni, dator munerum, Veni, lumen cordium.</i>	Come, Father of the poor, Come, giver of gifts, Come, light of hearts.
<i>Consolatur optime, Dulcis hospes animae, Dulce refrigerium.</i>	Thou best of Consolers, Sweet guest of the soul, Sweet refreshment.
<i>In labore requies, In aestu temperies, In fletu solatium.</i>	In labor, thou art rest, In heat, the tempering, In grief, the consolation.
<i>O lux beatissima, Reple cordi intima Tuorum fidelium.</i>	O light most blessed, Fill the inmost heart Of all thy faithful.
<i>Sine tuo numine, Nihil est in homine, Nihil est innoxium.</i>	Without your grace, There is nothing in us, Nothing that is not harmful.
<i>Lava quod est sordidum, Riga quod est aridum</i>	Cleanse what is sordid, Moisten what is arid,

Sana quod est saucium.

Heal what is hurt.

*Flecta quod est rigidium,
Fove quod est frigidium,
Rege quod est devium.*

Flex what is rigid,
Fire what is frigid,
Correct what goes astray.

*Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.*

Grant to thy faithful,
Those trusting in thee,
Thy sacred seven-fold gifts.

*Da virtutis meritum.
Da salutis exitum,
Da perenne gaudium.*

Grant the reward of virtue,
Grant the deliverance of salvation,
Grant everlasting joy.

Text

Probably from the twelfth or thirteenth century, *Veni Sancte Spiritus* is the sequence for Whitsuntide, and is sung from Pentecost Sunday through the following Saturday. Authorship is uncertain, but modern scholars attribute it to Stephan Langton (d. 1228), Archbishop of Canterbury.¹⁰⁹

The text is a prayer to the Holy Spirit, the third part of the trinity. In its first two verses, the author ascribes attributes to the Spirit. The third verse makes a request for the infilling of grace. Verse four continues the prayer, asking for a variety of remedies to the problems of the soul. The final stanza again makes specific requests for rewards of virtue, deliverance of salvation, and everlasting joy.

Formal Structure (Figures 93 and 94 – *Veni Sancte Spiritus* Analysis Charts and Manuscript)

Veni Sancte Spiritus is a study in Dubra's use of counterpoint. It can be divided into eleven sections. The first (Ia) and eleventh (Ib) sections and the fourth (IVa) and sixth (IVb) sections share material. Other than these two exceptions, the sections of the motet are completely musically independent of each other.

¹⁰⁹ Jeffers, Ron, *Translations and Annotations of Choral Repertoire, v. I, Sacred Latin Texts*, Corvallis, OR: Earthsongs, 1988.

Ia
II
III
IVa
V
IVb
VI
VII
VIII
IX
Ib

Section I

<div style="display: inline-block; border: 1px solid red; padding: 2px 10px; margin: 0 10px;">I¹</div>			<div style="display: inline-block; border: 1px solid red; padding: 2px 10px; margin: 0 10px;">I²</div>	
<div style="border: 1px solid blue; padding: 2px 10px; margin: 0 auto; width: 40px;">A</div>	<div style="border: 1px solid blue; padding: 2px 10px; margin: 0 auto; width: 40px;">B</div>	<div style="border: 1px solid blue; padding: 2px 10px; margin: 0 auto; width: 40px;">C</div>	<div style="border: 1px solid blue; padding: 2px 10px; margin: 0 auto; width: 40px;">D</div>	<div style="border: 1px solid blue; padding: 2px 10px; margin: 0 auto; width: 40px;">E</div>
Primary: a1 = S subject (3x)	Primary: a2 = A answer (2x)	Primary: a3 = B answer (2x)	Primary:	Primary: cf = T melody
Secondary:	Secondary:	Secondary:	Secondary: a1-3 (2x)	Secondary: a1-3 (multiple times in dim./ imit and fragmented)

em -----

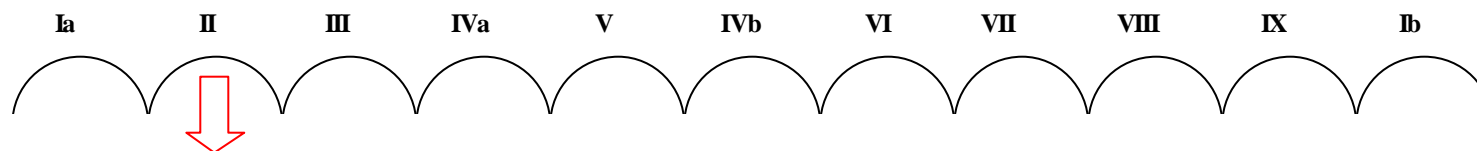
a1

a2

a3

cf

Figure 93. *Veni Sancte Spiritus* - analysis charts



Section II

A		B		C		D		E	
Homophonic		Homophonic		Primary: S melody Secondary: Homophonic accomp.		Primary: S melody Secondary: Homophonic accomp.		Homophonic	
DM: I – vi – V6 – I		I – vi – IV – V – V7 –		It dim/vi vi – E7 sus –		V – I – IV –		V7 – visus – vi – V6 – I – V6 – V – IV6/4 (4x) – V	

A	B	C	D	E

Figure 93 (cont.).

Ia II III IVa V IVb VI VII VIII IX Ib

Section III

<div style="border: 1px solid blue; display: inline-block; padding: 2px 5px;">A</div> <p>Primary: c = B melody</p> <p>Secondary: f = Rh ostinato/syllabic drone (moving)</p>	<div style="border: 1px solid blue; display: inline-block; padding: 2px 5px;">B</div> <p>Primary: c = B melody</p> <p>Secondary: f</p>	<div style="border: 1px solid blue; display: inline-block; padding: 2px 5px;">C</div> <p>Primary: d = B melody</p> <p>Secondary: f</p>	<div style="border: 1px solid blue; display: inline-block; padding: 2px 5px;">D</div> <p>Primary: e = B melody</p> <p>Secondary: f</p>
--	--	--	--

bm -----

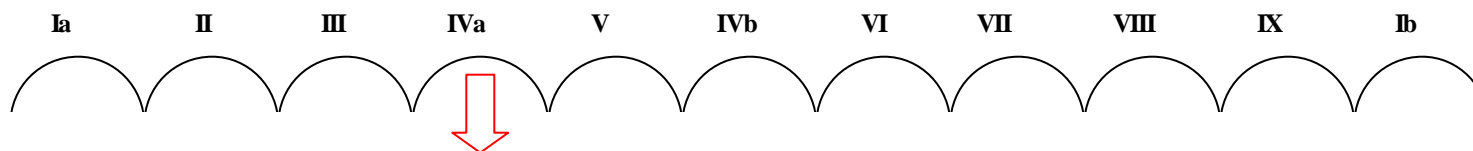
c

f1

d-e

f2-f3

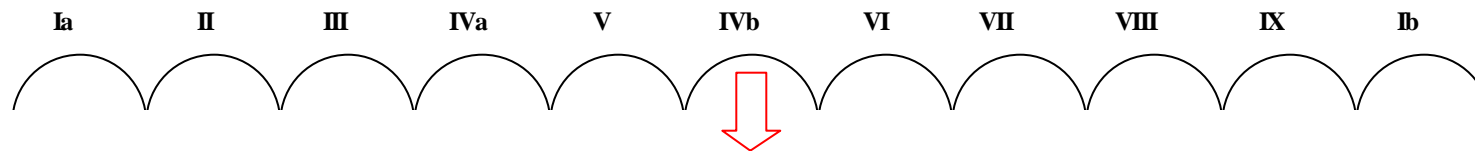
Figure 93 (cont.).



Section IV

<div style="border: 1px solid blue; padding: 2px; width: 40px; margin: 0 auto;">A</div>	<div style="border: 1px solid blue; padding: 2px; width: 40px; margin: 0 auto;">B</div>	<div style="border: 1px solid blue; padding: 2px; width: 40px; margin: 0 auto;">C</div>
<p>Primary: g1 = syllabic drone (SA)</p> <p>Secondary: h = imitative ostinato (TB) (4x)</p>	<p>Primary: g1</p> <p>Secondary: h</p>	<p>Primary: g2 = new pitch</p> <p>Secondary: h</p>
<p>BM -----</p>		
<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;"> <p>g1</p> </div> <div style="text-align: center;"> <p>g2</p> </div> </div>		
<p>h</p>		

Figure 93 (cont.).



Section IVb

A	B	C	D
Primary: g1 = syllabic drone (SA)	Primary: k1 = imitative ostinato (SA) (4x)	Primary: m1 = melody (SA)	Primary: m2 (4x) – A breaks pattern 1 eighth note early
Secondary: h = imitative ostinato (TB) (4x)	Secondary: l1 = melody (TB)	Secondary: h (4x)	Secondary: l1

bm —————

g1

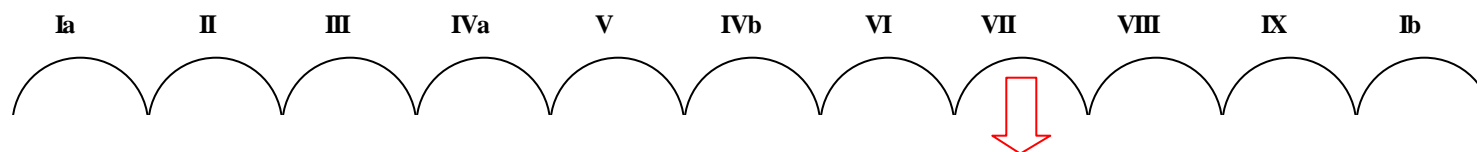
k1

m1

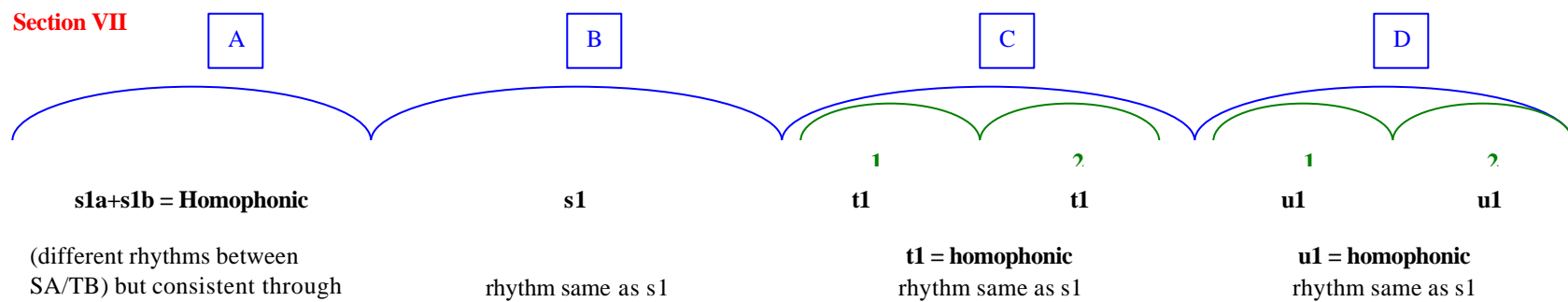
h

l1

Figure 93 (cont.).



Section VII



BM -----

s1

Flu - te quod est ri - gi - dent. Fu - te quod est ri - gi - dent.

etc.

u1

Re - ge quod est de - vi - unt. Re - ge quod est de - vi - unt.

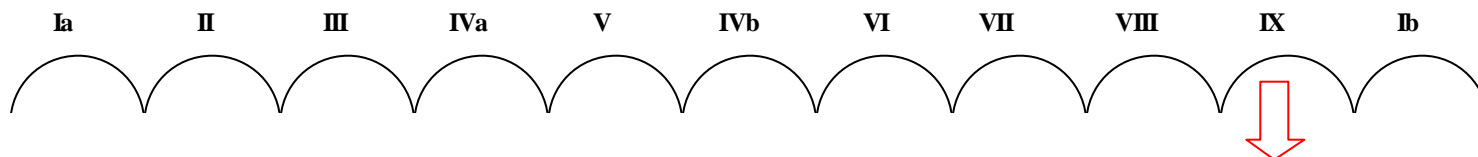
Figure 93 (cont.).

Ia II III IVa V IVb VI VII VIII IX Ib

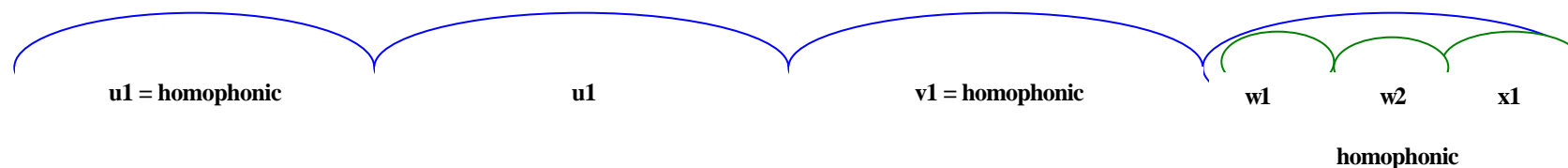
Section VIII

A
B
C
D
E
F

Sprechstimme treatment of text



Section IX



CM -----

u1

(12)
Re - ge quod est de - vi - ani, Re - ge quod est de - vi - ani,
Re - ge quod est de - vi - ani, Re - ge quod est de - vi - ani,
Re - ge quod est de - vi - ani, Re - ge quod est de - vi - ani,
Re - ge quod est de - vi - ani, Re - ge quod est de - vi - ani,

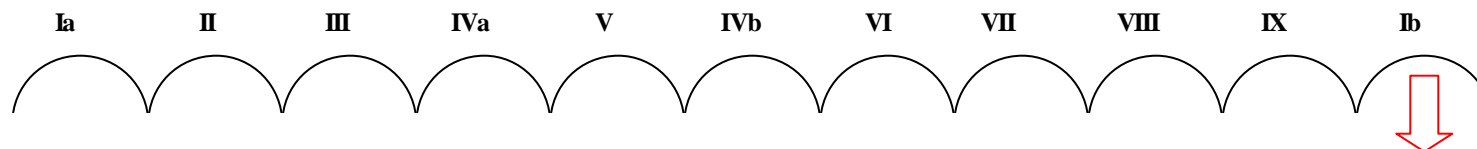
v1

(12)
Da per - on - no gra - di - ani,
Da per - on - no gra - di - ani,
Da per - on - no gra - di - ani,
Da per - on - no gra - di - ani,
Da per - on - no gra - di - ani,

W-X

A - men, A - men, A - men, A - men,
A - men, A - men, A - men, A - men,
A - men, A - men, A - men, A - men,
A - men, A - men, A - men, A - men,

Figure 93 (cont.).



Section Ib

A				B		C		D	
a1b a1b a2b a3b (S) (T) (A) (B)				a1 a1 (6x) a2 a2 (6x) TB in 5ths (moving)		Imitation of fragments of a1+2 B-T-A-S (successive entrances in diminution)		y1+z1 y2+z2 y3+z3 cadence	
Imitative entrances (fragment of opening motive)								Paired imitation of TB/SA	

EM -----

a1b

a2b

a3b

a1+a2

TB

C

y1

z1

Figure 93 (cont.).

VENI SANCTE SPIRITUS
RIHARDS DUBRA 1994.

Left Page:

- Measures 1-60, tempo $J = 60$.
- Voices: S. (Soprano), A. (Alto), B. (Bass).
- Annotations:
 - I¹** (red box) at measure 1.
 - A** (blue box) at measure 1.
 - a1** (green box) at measure 1.
 - a1** (green box) at measure 2.
 - a1** (green box) at measure 3.
 - B** (blue box) at measure 4.
 - a2** (green box) at measure 5.
 - a2** (green box) at measure 6.
 - C** (blue box) at measure 7.
 - a3** (green box) at measure 8.

Right Page:

- Measures 15-20.
- Voices: S. (Soprano), A. (Alto), T. (Tenor), B. (Bass).
- Annotations:
 - I²** (red box) at measure 15.
 - D** (blue box) at measure 15.
 - a3** (green box) at measure 15.
 - a1-3** (green box) spanning measures 15-16.
 - a1-3** (green box) spanning measures 17-18.
 - a1-3** (green box) spanning measures 19-20.

Figure 94. *Veni Sancte Spiritus* - manuscript

117

37

Et e - mit - te coe - li - tus, et e - mit - te coe - li - tus

Et e - mit - te coe - li - tus, et e - mit - te coe - li -

Lu - cis tu - ae, Lu - cis tu - ae,

Lu - cis, Lu - cis tu - ae, Lu - cis

tus Lu - cis Lu - cis tu - ae, Lu - cis

Lu - cis tu - ae ra - di - u

tu - ae, Lu - cis tu - ae ra - di - u

tu - ae, Lu - cis tu - ae ra - di - u

ae, lu - cis tu - ae ra - di - u

55

Ve - ni pa - ter pau - pe - rum, Ve - ni da - tor mu - ne - rum,

Ve - ni pa - ter pau - pe - rum, Ve - ni da - tor mu - ne - rum,

Ve - ni pa - ter pau - pe - rum, Ve - ni lu - men cor - di - um, Ve - ni

Ve - ni pa - ter pau - pe - rum, Ve - ni lu - men cor - di - um, Ve - ni

Ve - ni pa - ter pau - pe - rum, Ve - ni lu - men cor - di - um.

Con - so - la - tor op - ti - me, Dul - cis hos - pes

Con - so - la - tor op - ti - me, Dul - cis hos - pes

Ve - ni, Ve - ni, Ve - ni, Ve - ni, Ve - ni, Ve - ni,

Ve - ni, Ve - ni, Ve - ni, Ve - ni, Ve - ni, Ve - ni,

Figure 94 (cont.).

The image displays a musical score for a choral and instrumental ensemble, spanning measures 60 to 83. The score is divided into two systems. The left system (measures 60-72) features vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The right system (measures 73-83) continues the vocal and piano parts. Annotations are placed throughout the score:

- V** (red box): Located at the beginning of measure 60, pointing to the vocal entry.
- A** (blue box): Located in measure 61, pointing to the vocal part.
- 1** (green box): Located in measure 61, pointing to the piano accompaniment.
- 2** (green box): Located in measure 62, pointing to the piano accompaniment.
- B** (blue box): Located in measure 63, pointing to the vocal part.
- 1** (green box): Located in measure 64, pointing to the piano accompaniment.
- 2** (green box): Located in measure 65, pointing to the piano accompaniment.
- IVb** (red box): Located between measures 65 and 73, pointing to the vocal part.
- 3** (green box): Located in measure 73, pointing to the vocal part.
- 4** (green box): Located in measure 74, pointing to the piano accompaniment.
- A** (blue box): Located in measure 75, pointing to the vocal part.
- B** (blue box): Located in measure 76, pointing to the vocal part.
- C** (blue box): Located in measure 77, pointing to the vocal part.
- C** (blue box): Located in measure 78, pointing to the vocal part.

The lyrics are in Latin, including: "a - ni - mae, Dul - ce re - fri - ge - ri - um.", "Ve - ni, Ve - ni, Ve - ni, Ve - ni, Ve - ni, Ve - ni.", "In fle - tu", "so - la - ti - um.", "lux be - a - tis - si - ma.", "o lux, o lux, o lux, o lux, o lux be - a -", "Re - ple cor - dis in - ti - ma", "tis - si - ma", "Re - ple, Re - ple, Re - ple, Re - ple".

Figure 94 (cont.).

The image displays two pages of a musical score, likely for a vocal and piano ensemble. The score is written in G major (one sharp) and 3/4 time. The first page (left) starts at measure 97 and the second page (right) starts at measure 110. The score includes vocal lines (soprano, alto, tenor/bass) and piano accompaniment. Key annotations include:

- Page 1 (Measures 97-109):**
 - D:** A blue box at the beginning of the first system.
 - VI:** A red box at the end of the first system.
 - A:** A blue box at the end of the first system.
 - B:** A blue box at the beginning of the second system.
 - C:** A blue box at the end of the second system.
- Page 2 (Measures 110-122):**
 - D:** A blue box at the beginning of the first system.
 - VII:** A red box at the beginning of the second system.
 - A:** A blue box at the beginning of the second system.
 - B:** A blue box at the beginning of the third system.
 - C:** A blue box at the end of the third system.

The lyrics are in Latin, including "fi - de - li - um, fi - de - li - um, O lux", "be - a - tis - si - ma, o lux be - a -", "tis - si - ma, o, o lux be - a - tis - si", and "Flec - te quod est ri - gi - dum, Fo - ve quod est fri - gi - dum". The tempo/mood marking "Quasi giocoso" appears at the start of the second page.

Figure 94 (cont.).

120

D

Fo-ve quod est fri-gi-dum, Re-ge quod est de-vi-um, Re-ge quod est de-vi-um.

Fo-ve quod est fri-gi-dum, Re-ge quod est de-vi-um, Re-ge quod est de-vi-um.

VIII **A** **B** **C**

p *e cresc.* *parlando e quasi glissando, e mistico* *mp* *mf*

p *e cresc.* *parlando e quasi glissando, e mistico* *mp* *mf*

p *e cresc.* *parlando e quasi glissando, e mistico* *mp* *mf*

D **E** **F**

f *ff* *fff* *G.P.*

In te con-fi-den-ti-bus, um sep-te-na-ri-um, um sep-te-na-ri-um.

f *ff* *fff* *G.P.*

In te con-fi-den-ti-bus, Sac-rum sep-te-na-ri-um, Sac-rum sep-te-na-ri-um.

IX **A** 131

mp *mp* *mp* *mp*

Da vir tu - tis me - ri - tum ...ri - tum,

Da vir tu - tis me - ri - tum, ...ri - tum,

Da vir tu - tis me - ri - tum,

Da vir tu - tis me - ri - tum,

B

mp *mp* *mp* *mp*

da sa - lu - tis ex - i - tum, ...i - tum,

da sa - lu - tis ex - i - tum, ...i - tum,

da sa - lu - tis ex - i - tum,

da sa - lu - tis ex - i - tum,

C **D**

quasi sub. p *pp* *mf* *mf*

Da per - en - ne gau - di - um, A - men,

quasi sub. p *pp* *mf* *mf*

Da per - en - ne gau - di - um, A - men,

quasi sub. p *pp* *mf* *mf*

Da per - en - ne gau - di - um, A - men,

quasi sub. p *pp* *mf* *mf*

Da per - en - ne gau - di - um, A - men,

Figure 94 (cont.).

145

rit. *mf*

A - men, A - men. men.

rit. *mf*

A - men, A - men, A - men.

rit. *mf*

A - men, A - men, A - men.

rit. *mf*

A - men, A - men, A - men.

Ib A

1 2

pp *dolce*

Al - le - lu - ia.

3

pp *dolce*

Al - le - lu - ia.

The image shows a musical score for the hymn "Al - le - lu - ia". The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into measures by bar lines. The lyrics "Al - le - lu - ia" are written below the vocal staves. The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *molto marcato, sempre*. The score is annotated with four numbered boxes: Box 1 is a green box containing the number "1", located in the first system, right-hand piano staff, under the first measure of the second system. Box 2 is a green box containing the number "2", located in the second system, right-hand piano staff, under the first measure of the second system. Box 3 is a green box containing the number "3", located in the third system, right-hand piano staff, under the first measure of the second system. Box 4 is a green box containing the number "4", located in the third system, right-hand piano staff, under the first measure of the second system. A blue bracket labeled "B" is placed over the first system, right-hand piano staff, under the first measure of the second system.

Figure 94 (cont.).

Section I¹, measures 1-36 (figure 94, p. 116), can be divided into two parts. Part I¹ contains three phrases (I¹-A through I¹-C) and seven motivic units (a1, a2, a3) and sets the text “*Veni sancte spiritus.*” Part I² contains two phrases (I²-D and I²-E) and four motivic units (a1-3, cf) and also uses the same text. The tonality of the first section is E minor.

Section I¹ is exclusively primary material in the form of a chant-like melody. The soprano part first states the theme (a1) (figure 95) three times. The alto answers on the third (a2) (figure 96) and states the melody twice. Finally, the bass voice enters in elision with the end of the alto melody and answers on the fifth (a3) (figure 97), again stating the melody twice. Section I²-D starts by using the original theme and answers in imitation (figure 98). In section I²-E, the primary imitative material is used multiple times in diminution and fragmentation and becomes accompaniment to the *cantus firmus* style melody in the tenor voice (cf) (figure 99). The pattern breaks in measure 32 and Dubra uses fragments of the theme but punctuates them with descending glissandi (figure 100).

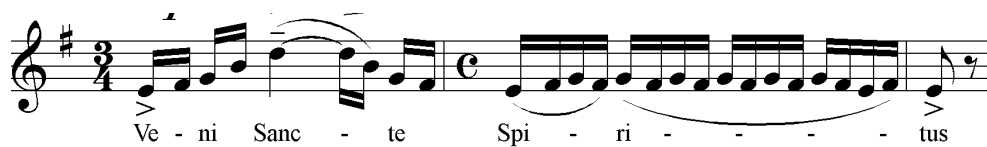


Figure 95. *Veni Sancte Spiritus* (motive a1, mm. 1-3)

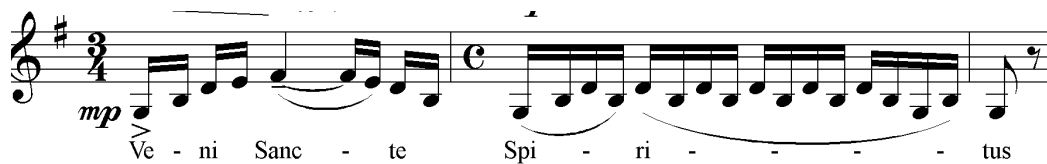


Figure 96. *Veni Sancte Spiritus* (motive a2, mm. 9-11)

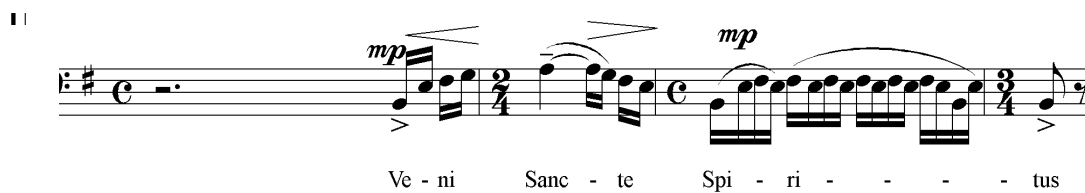


Figure 98. *Veni Sancte Spiritus* (motive a1-3 in imitation, mm. 19-20)

Figure 99. *Veni Sancte Spiritus* (cantus firmus, mm. 23-31)



Figure 100. *Veni Sancte Spiritus* (mm. 32-35)

Section II, measures 37-54 (figure 94, p. 118) can be divided into five phrases (II-A through II-E). Phrases II-A and II-B (figure 94, p. 118) set the text “*Et emitte coelitus,*” in phrases II-C and II-D (figure 94, p. 118) the text “*Lucis tuae,*” and phrase II-E (figure 94, p. 118) “*Lucis tuae radium.*” The tonality of the section is D major and ends on a half cadence. The tonality for the section is established by traditional tonal harmony.

Phrases II-A and II-B are homophonic. In phrases II-C and II-D, the alto, tenor, and bass voices become secondary to the soprano melody (figure 101). The final phrase, II-E (figure 94, p. 118), is again homophonic.

Section III, measures 55-62 (figure 94, p. 118) is divided into four phrases (III-A through III-C). The text structure is as follows:

III-A) “*Veni pater pauperum,*”

III-B) “*Veni dator munerum,*”

III-C) “*Veni pater pauperum,*”

III-D) “*Veni lumen cordium.*”

43 *mf* *poco dim*
Lu - - - cis tu - ae Lu - cis tu - ae
mf *poco dim*
Lu - cis, - - - Lu - cis tu - ae, Lu - cis
mf *poco dim*
tus Lu - cis Lu - cis tu - ae, Lu - cis
mf *poco dim*
tus lu - cis Lu - - - cis tu - - -

48 *p*
Lu - cis tu - ae ra - di - u - - - um
p
tu - ae Lu - cis tu - ae ra - di - u - - - um
p
tu - ae, lu - cis tu - ae ra - di - u - - - um
p
ae lu - cis tu - ae ra - di u - - - um

Figure 101. *Veni Sancte Spiritus* (mm. 44-49)

The tonality of section III is B minor, arrived at by a deceptive resolution from the half cadence that ends section II. The tonality is established both melodically and harmonically and has an overall harmonic progression of i-i-iv-VI. The accompanying material for section III is presented as an ostinato in the upper three voices (f1) (figure 94, p. 118 – first four measures) and is both syllabic and harmonic. The chord changes

slightly for phrases III-C (f2) and III-D (f3) (figure 102). The primary material is given to the basses and is presented in the form of a melody. Phrases III-A and III-B are identical (c) and phrases III-C (d) and III-D (e) are different (figure 103).

Figure 102. *Veni Sancte Spiritus* (motives f2-3, mm. 59-62)

Figure 103. *Veni Sancte Spiritus* (motives c-e, mm. 55-62)

Section IVa, measures 63-69 (figure 94, p. 118-119), is divided into three phrases (IVa-A through IVa-C), each two measures in length, plus a one measure rest. Phrase IVa-A sets the text “*Consolator optime*,” phrase IVa-B the text “*dulcis hospes animae*,” and phrase IVa-C “*dulce retrigerium*.” The tonality of section IVa is B minor and is

established by repetition of pitches. It is also strengthened by an oscillation between tonic and subdominant harmonies.

The accompanying material is a short ostinato set in imitation in the men's voices (h) sung to the repeated text "*Veni*" (figure 104) The primary material is a syllabic drone in the women's voices (g1) that starts on the tonic (B) and moves to the supertonic (C) in phrase IVa-C (g2) (figure 105).

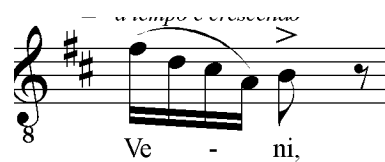


Figure 104. *Veni Sancte Spiritus* (motive h, spans mm. 63-68)

Figure 105. *Veni Sancte Spiritus* (motives g1 and g2, mm. 63-66)

Section V, measures 70-90 (figure 94, p. 119), is divided into three phrases (V-A through V-C) setting the text "*In labore requies* [V-A i1], *in aestu temperies* [V-A i2], *in*

fletu [V-B j1-4], *solatium* [V-C].” Phrase V-A is divided into two motivic units. Motive V-A-i1 (figure 106) is a simple bass melody in triple meter. Motive V-A-i2 is the same melody harmonized by the tenors (figure 107). Phrase V-B contains paired imitation between the women (j1, j3) and the men (j2, j4) (figure 108). The section closes with a homophonic progression (figure 109).



Figure 106. *Veni Sancte Spiritus* (motive i1, mm. 70-74)

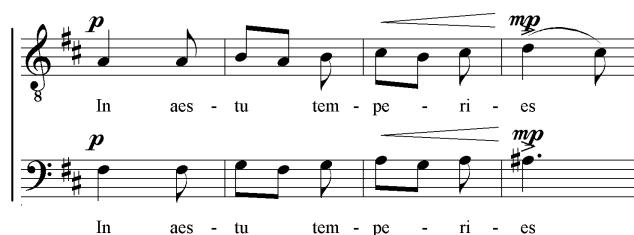


Figure 107. *Veni Sancte Spiritus* (motives i2, mm. 75-78)



Figure 108. *Veni Sancte Spiritus* (motives j1-4, mm. 79-87)



Figure 109. *Veni Sancte Spiritus* (section V closing, mm. 89-90)

Section IVb, measures 91-98 (figure 94, pp. 119-120) can be divided into four phrases (IVb-A through IVb-D). The phrases set the text phrases “*O lux beatissima*”(2x), “*Reple cordis intima,*” and “*tuorum fidelium.*” Section IVb’s tonality is B minor and is established both by the use of drones and by harmonic considerations.

The section uses the musical material from section IVa (figure 94, p. 118). The secondary/accompanying material and the primary material are traded between the men’s and women’s voices. The accompanimental material is the same short ostinato from section IVa (h) (figure 110). The primary material starts as a syllabic drone on the tonic pitch while in the women’s voices and changes to a melodic figure when it is given to the men (11) (figure 111) in phrase IVb-B. The ostinato also changes at this point (k1) (figure 112). The women retake the melody in phrase IVb-C (figure 94, p. 119) and the men return to the original ostinato (h). In the final phrase, IVb-D (figure 94, p. 120), the men return to the melody from phrase IVb-B (figure 94, p. 119) and the women return to the ostinato from the same phrase.



Figure 110. *Veni Sancte Spiritus* (motive h, m. 91)



Figure 111. *Veni Sancte Spiritus* (motive l1, mm. 93-94)



Figure 112. *Veni Sancte Spiritus* (motive k1, mm. 93)

Section VI, measures 99-114 (figure 94, p. 120) is divided into four phrases (VI-A through VI-D). Each phrase sets the text “*O lux beatissima.*” The tonality of the section starts as B major and moves up the scale (I-ii-iii-IV-V) ending on the dominant. These key areas are established both melodically and harmonically.

The accompanying material for section VI is presented in the lower three voices in the form of homorhythmic chords (q1-3) (figure 113) with a change of rhythm in the last measure of the section (r1) (figure 114). The primary material is found as a melody in the soprano (figure 115). Each of the phrases are different, but the first phrase, VI-A, and third phrase, VI-C, share similar material (figure 94, p. 120).

mp

O lux be - a - tis - si - ma, o,

mp

O lux be - a - - - tis - si - - ma, o,

mp

O lux be - a - - - tis - si - - ma, o,

mp

o lux be - a - - - tis - si - - ma o,

mp

o lux be - a - - - tis - si - - ma o,

mp

o lux be - a - - - tis - si - - ma o,

mp

o lux be - a - - - tis - si - - ma, O

mp

o lux be - a - - - tis - si - - ma, O

mp

o lux be - a - - - tis - si - - ma, O

Figure 113. *Veni Sancte Spiritus* (motives q1-3, mm. 99-102)

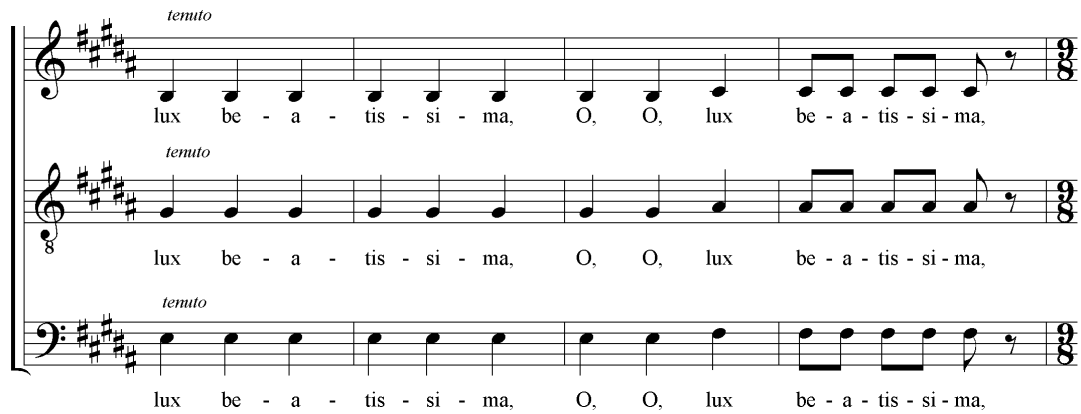


Figure 114. *Veni Sancte Spiritus* (motive r1, mm. 111-114)

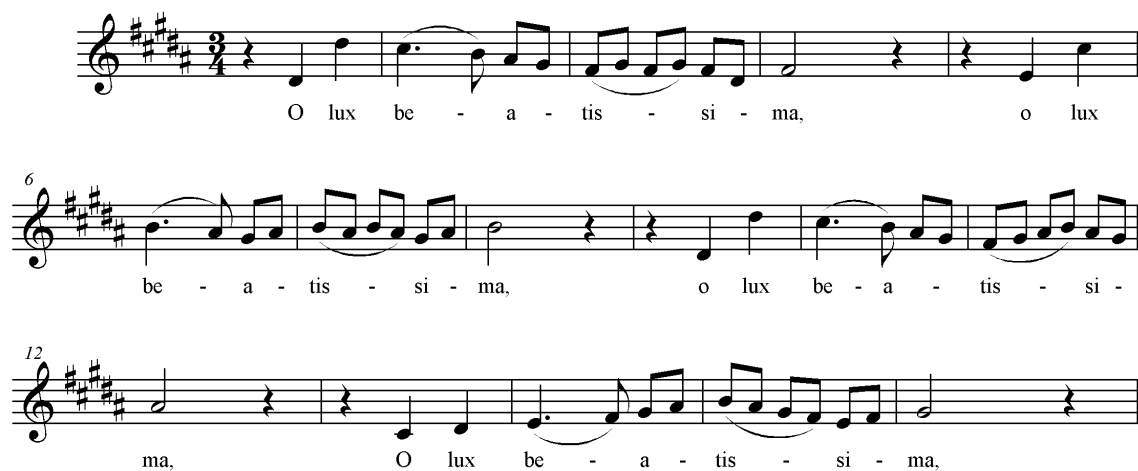


Figure 115. *Veni Sancte Spiritus* (section VII soprano, mm. 99-114)

Section VII, measures 115-122 (figure 94, pp. 120-121), can be divided into four phrases (VII-A through VII-D), each with two measures of motivic material. The two measure groups share similar material from the first measure to the second measure. The

text layout for the section is as follows:

VII-A through VII-C) “*Flecte quod est rigidum, Fove quod est frigidum,*”

VII-D) “*rege quod est devium, Rege quod est devium.*”

The tonality of the section is established by traditional harmonic progressions and tonicizes B major ending with a half cadence. The entire section is homophonic. The first phrase, VII-A (s1), can be divided into different motivic groups (s1a and s1b) (figure 116). Phrase VII-B (figure 94, p. 120) is a simple repeat of the phrase VII-A (figure 94, p. 120). Phrase VII-C (figure 94, p. 120) provides new material in two motivic groups (t1), with the second a repeat of the first (figure 117). The final phrase, VII-D (figure 94, p. 121), presents two similar motivic groups with different endings for cadential purposes (u1a and u1b) (figure 118).

Figure 116. *Veni Sancte Spiritus* (motives s1a and s1b, mm. 115-116)

118

Flec-te quod est ri-gi-dum, Fo-ve quod est fri-gi-dum,

Flec-te quod est ri-gi-dum, Fo-ve quod est fri-gi-dum,

Flec-te quod est ri-gi-dum, Fo-ve quod est fri-gi-dum,

Flec-te quod est ri-gi-dum, Fo-ve quod est fri-gi-dum,

Figure 117. *Veni Sancte Spiritus* (phrase VIII-C)

120

Re-ge quod est de-vi-um, Re-ge quod est de-vi-um,

Re-ge quod est de-vi-um, Re-ge quod est de-vi-um,

Re-ge quod est de-vi-um, Re-ge quod est de-vi-um,

Re-ge quod est de-vi-um, Re-ge quod est de-vi-um,

Figure 118. *Veni Sancte Spiritus* (motive u1a and u1b, mm. 121-122)

Section VIII, measures 123-129 (figure 94, p. 121) can be divided into six phrases based on the text. The entire section is indicated as intoned speech, *Sprechstimme* style with text division as follows:

“*Da tuis fidelibus [VIII-A], in te confidentibus [VIII-B], Da tuis fidelibus [VIII-C], in te confidentibus [VIII-D], Sacrum septenarium [VIII-E], Sacrum septenarium [VIII-F].*”

Section IX, measures 130-148 (figure 94, pp. 121-122), can be divided into four phrases (IX-A through IX-D). Each phrase is homophonic and sets a different phrase of the text. “*Da vir tutis meritum, da salutis exitum, da perenne gaudium. Amen.*” The tonality of the section is C major, established by harmonic means.

The entire section is homophonic. The second phrase, IX-B, is a repeat of the first, IX-A (u1) (figure 119), and the third, IX-C (v1) (figure 120), and fourth phrases, IX-D (w and x) (figure 121), are different.

♩ = 72

129 *mp*

Da vir tu - tis me - ri - - tum ...ri - tum,

Da vir tu - tis me - ri - - tum ...ri - tum,

Da vir tu - tis me - - - - ri - tum,

Da vir tu - tis me - - - - ri - tum,

Figure 119. *Veni Sancte Spiritus* (mm. 130-134)

139

Da per - en - ne gau - di - um.

Da per - en - ne gau - di - um.

8 Da per - en - ne gau - di - um,

Da per - en - ne gau - di - um,

Figure 120. *Veni Sancte Spiritus* (motive v1, mm. 140-143)

144

A - men, A - men, A - men, A - men.

A - men, A - men, A - men, A - men.

8 A - men A - men, A - men, A - men.

A - men, A - men, A - men, A - men,

rit. *mf*

rit. *mf*

rit. *mf*

rit. *mf*

Figure 121. *Veni Sancte Spiritus* (motives w and x, mm. 144-147)

The final section, Ib, measures 149-end (figure 94, pp. 122-123), is a recap of the opening set to the text “*Alleluia*.” It can be divided into four phrases with several motivic units in each phrase. The tonality of section Ib is E major and is established by melodic, contrapuntal, and harmonic means.

Phrase Ib-A is divided into four motivic groups, each with the theme (a1b) (figure 122) or an answer (a2b and a3b) (figure 123-124). In the second phrase, Ib-B, the primary material is in the women's voices (a1 and a2) and the men provide harmonic support in fifths (figure 125). Phrase Ib-C (figure 94, p. 123) sets fragments of a1 and a2 in imitation with time between each entrance diminished. The final phrase, Ib-D, is in paired imitation between the men (z1-3) and the women (y1-3) (figure 126-127).



Figure 122. *Veni Sancte Spiritus* (motive a1b, mm. 149-150)



Figure 123. *Veni Sancte Spiritus* (motives a2b, mm. 151-152)



Figure 124. *Veni Sancte Spiritus* (motives a3b, mm. 155-156)

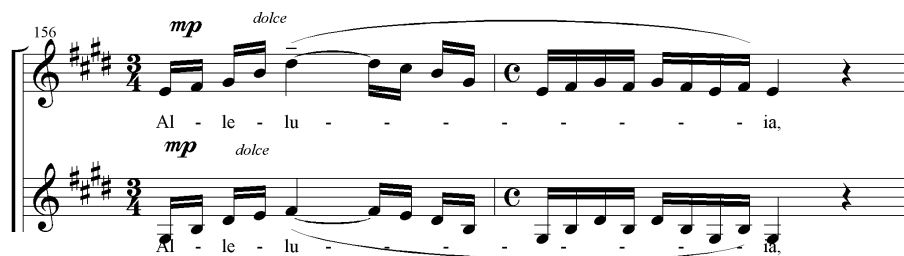


Figure 125. *Veni Sancte Spiritus* (motives a1 and a2, mm. 157-158)



Figure 126. *Veni Sancte Spiritus* (motive z1, mm. 177-178)



Figure 127. *Veni Sancte Spiritus* (motive y1, mm. 177-178)

Interpretation and Pedagogical Issues

The setting of *Veni Sancte Spiritus* requires that special emphasis should be

placed on precision of pulse and entrances in the contrapuntal sections. The text stress for this motet is quite natural in its rhythmic treatment, therefore allowing the singing of the poetic accent. Likewise, the melody is well suited for the text and should not present any intervallic problems. This motet is set in a conservative and traditional harmonic fashion and presents no difficulties.

The transition from section VIII-IX (figure 94, p. 121) will require some explanation for the singers. Section VIII contains the use of *Sprechstimme* which may make the initial chord for section IX difficult to hear. Appropriate rehearsal time must be allotted for the effective presentation of the music through this transition.

***Rorate caeli* (1996) - SSAATB with ST soli**

*Rorate caeli de super, et nubes pluant justum
aperiratur terra et germinet Salvatorem.*

*Ne irascaris Domine, ne ultra memineris
iniquitatis ecce civitas Sancti facta est deserta;
Sion deserta facta est Jerusalem desolata est
domus sanctificationis tuae et gloriae tuae, ubi
laudaverunt te patres nostri.*

*Rorate caeli de super, et nubes pluant justum
aperiratur terra et germinet Salvatorem.*

*Peccavimus, et facti sumus tamquam immundus
nos, et cecidimus quasi folium universi, et
iniquitates nostrae quasi ventus abstulerunt nos
abscondisti faciem tuam a nobis et allisisti nos in
manu iniquitatis nostrae.*

*Rorate caeli de super, et nubes pluant justum
aperiratur terra et germinet Salvatorem.*

*Vide, Domine afflictionem populi Tui, et mitte
quem misurus es emitte Agnum Dominatorem
terrae de petra deserti ad montem filiae Sion, ut
auferat ipse jugum captivitatis nostrae.*

*Rorate caeli de super, et nubes pluant justum
aperiratur terra et germinet Salvatorem.*

*Consolamini popule meus cito veniet salus tua
quare merore consumeris quia innovavit te
dolor. Salvabo te noli timere, ego enim sum
Dominus Deus tuus, Sanctus Israel, Redemptor
tuus.*

Text

Formal Structure (Figures 128 and 129 – *Rorate caeli* Analysis Charts and Manuscript)

Rorate caeli is divided into eight sections. Sections I, mm. 1-18 (figure 129, p. 151) and five (Ia), measures 43-56 (figure 129, p. 153), contain the same material. Section three (Ib) (figure 129, p. 152) is similar to one (Ia) and five (Ia), but is in a different key. Sections two (IIa) (figure 129, p. 151), four (IIb) (figure 129, p. 152), and six (IIa+b) (figure 129, p. 153) share the same structure and similar musical materials. Sections seven (III) and eight (IV) contain completely new material (figure 129, p. 154).

Section Ia, measures 1-18 (figure 129, p. 151), can be divided into six phrases (Ia-A through Ia-E). Each of the phrases in the men's voices repeat the text "*Rorate caeli de super,*" while the women sing "*Rorate caeli*" (phrase Ia-C), "*et nubes pluant justum*" (phrase Ia-D), "*aperiatur terra*" (phrase Ia-E), and "*et germinet Salvatorem*" (phrase Ia-F). The tonality of the section is C major and is established both melodically and by the repetition of the bass and tenor ostinati.

The accompanying material for the section is the ostinati in the men's voices (a1) (figure 130). It is repeated exactly five times and changes only slightly in phrase Ia-F in order to complete the section (a2) (figure 131). The primary material is found in the women's voices. A melody in the soprano is harmonized by the alto in parallel sixths (reminiscent of discant) (b1-4). Each phrase begins the same but concludes differently in the women's voices (figure 132).

Ia IIa Ib IIb Ia IIa=b III IV

Section I

A	B	C	D	E	F
1	Intro.	7	9B	12	Closing 15B
Primary:		Primary:	Primary:	Primary:	Primary:
		b1=SA in 6ths	b2	b3	b4
Accomp:	Accomp:	Accomp:	Accomp:	Accomp:	Accomp:
a1=TB ostinato (2x)	a1	a1	a1	a1	a1

CM -----

b1

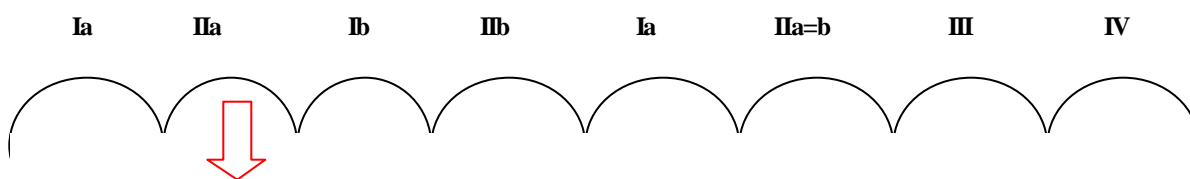
b2

b3

b4

a1

Figure 128. *Rorate caeli* - analysis charts



Section II

A

B

C

19

20

21B



Primary:
Ch1a+1b

Primary:
Ch2a+2b

Primary:
Ch3a+3b

Accomp:
c1 = cluster (am)

Accomp:
d1 = cluster (GM)

Accomp:
e1 – cluster (gm) f1 (C6/4)

am-----GM-----gm-----C6/4

Ch1

Ch2



Ch3

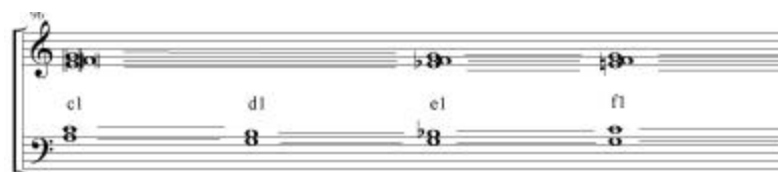


Figure 128 (cont.).



am -----

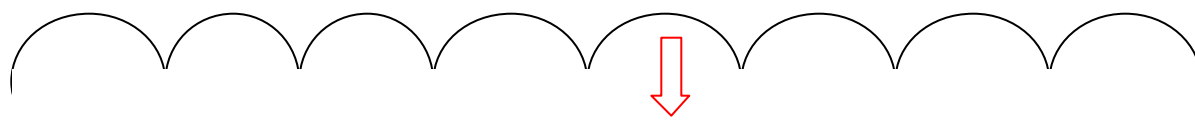
Example 10 shows two measures of music. The first measure is annotated with 'b3' and the second with 'b4'. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first measure contains a quarter rest, followed by a quarter note G4, an eighth note F#4, and an eighth note E4. The second measure contains a quarter note D4, an eighth note C4, and an eighth note B3. The notation is written on a single staff.

17

Musical notation for Example 17, showing a bass line with eighth and sixteenth notes.


145

Ia IIa Ib IIb Ia IIa=b III IV



Section Ia


A



Primary:

Accomp:
a1=TB ostinato
(1x)


B



Primary:
b1=SA in 6ths

Accomp:
a1


C



Primary:
b2

Accomp:
a1


D



Primary:
b3

Accomp:
a1

E




Primary:
b4

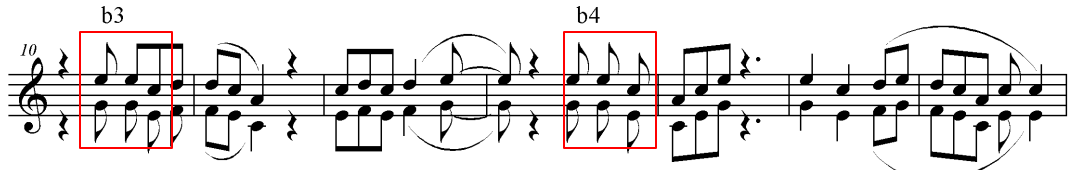
Accomp:
a1

CM -----

b1 b2



b3 b4



a1


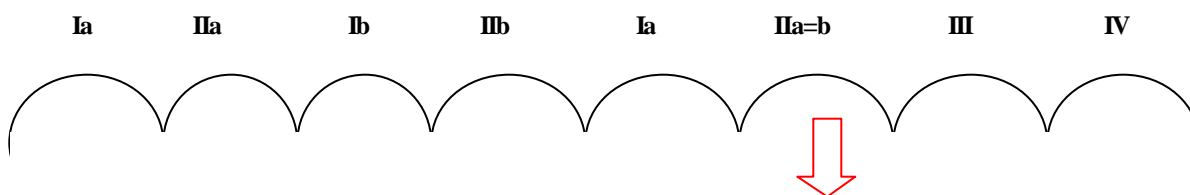


Figure 128 (cont.).



Section IIb

A	B	C	mp
19	20	21R	
1 2	1 2	1 2	
Primary: Ch1a+1b (S) Ch4a+4b (T)	Primary: Ch2a+2b (superimposed) Ch5a+5b	Primary: Ch3a+3b Ch6a+6b	
Accomp: c1 = cluster (am)	Accomp: d1 = cluster (GM)	Accomp: e1 – cluster (gm) f1 (C6/4)	

am-----GM-----gm-----C6/4

mf

Soprano

mf Vi - de, Domine... quem mis - su - rus - es e - mitte... ..rae

Tenor

mf

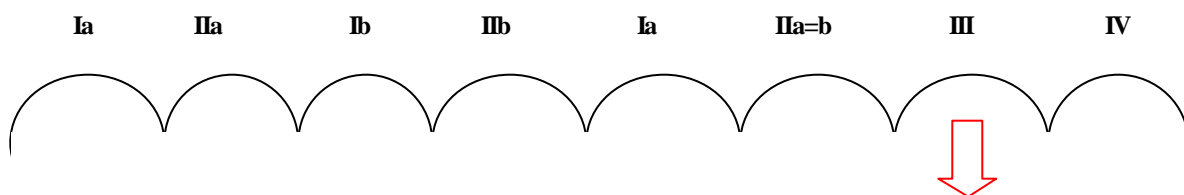
S de petra... ..montem... ..ae = Si - on, ut auferat... ..ju - gum cap = ti - vi - ta - tis nos = trae.

T

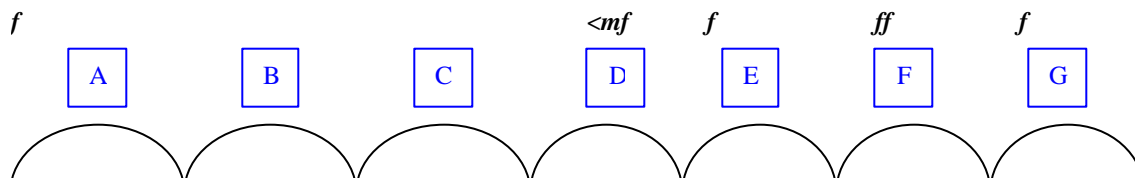
mf

c1 d1 e1 f1

Figure 128 (cont.).



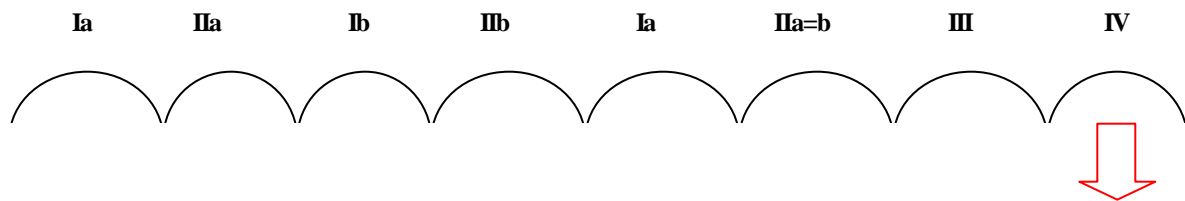
Section III



F (IV/C) -----G

S. A. *f* *ff* *pp* *mf*
 Goo-oo - la - mi - ni, Goo-oo - la - mi - ni (D) - la
 T. B. *f*
 me - lo (I - to ve - lo - si sa - tis E - i Qua - re ve - lo - ro
ff *pp* *mf*
 con - sa - me - ri col - la ri - no - ve - re te do - lo
 S. A. *f* *ff*
 Sol - ve - do te no - li E - me - ni, E - go e - nim sum Go - mi - mus
 T. B. *f*
 De - us tu - us, Sa - bi - tis is - ta - et Re - demp - tor tu - us

Figure 128 (cont.).



Section IV

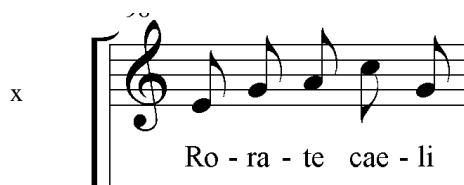
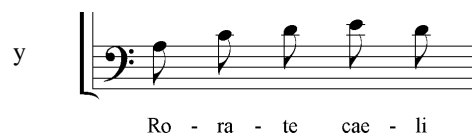
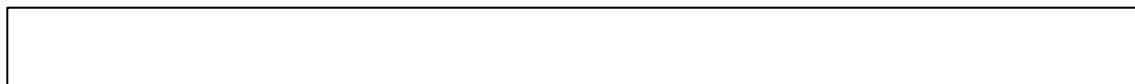
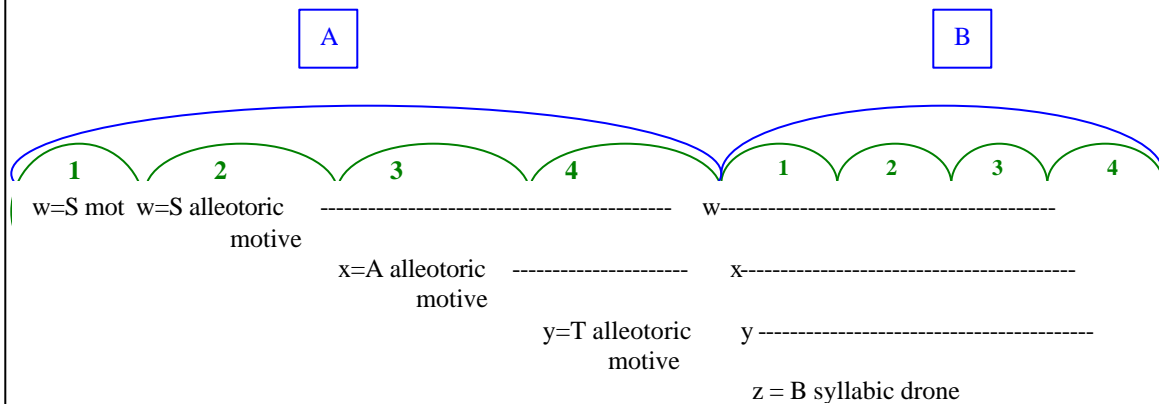


Figure 128 (cont.).

RORATE CÆLI

RIHARDS DUBRA
1996.

♩. - 92

S. A.

T. B.

Ro - ra - te cœ - li de su - per, ro -

ra - te cœ - li de su - per, ro - ra - te cœ - li

de su - per et nu - bes plu - ant jus - tum

a - pe - ri - a - tur ter - ra et ger - mi -

per, ro - ra - te cœ - li de su - per, ro -

16

net Sal - va - to rem.

te cœ - li de su - per, ro - ra - te

No i rascaris Domine, ne ultra memineris i - ni - qui - ta - tis

ec - ce ci - vitas Sancti facta est deser - ta; Si - on deserta facta est

Je - ru - sa - lem deso - la - ta est do - mus sanc - ti - fi - ca - ti - onis Tuæ

et glo - ri - æ Tuæ, u - bi lau - da - ve - runt Te pa - tris nos - tri.

mp

mp

I **A**

B **C**

D **E** **F**

IIa **A**

B **C**

Figure 129. *Rorate caeli* - manuscript

Ib A B
 Ro-ra-te cœ-li de su-per, ro-ra-te cœ-li
 de su-per et nu-bes plu-ant jus-tum
 ra-te cœ-li de su-per, ro-ra-te cœ-li
 D E
 a-pe-ri-a-tur ter-ra et ger-mi-
 de su-per, ro-ra-te cœ-li de su-per
 35 net Sal-va-to-rem.
 per, ro-ra-te cœ-li de su-per,

IIb A
 Te-ros rub. ad. lib.
 Pec-ca-vi-mus, et facti sumus tamquam immundus nos, et cecidimus
 S. A. M. T. B. P.
 B
 quasi folium u-ni-ver-si, et iniquitates nostræ quasi ventus abstulerunt
 nos abs-con-distî faciem Tuam a no-bis
 C
 et allisisti nos in ma-nu i-ni-quî-tatis nostræ.

Figure 129 (cont.).

The image displays two pages of a musical score, likely for a liturgical or religious work. The score is written for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (P.).

Left Page (Measures 42-54):

- Measures 42-44:** Labeled **Ia** (red box) and **A** (blue box). The vocal parts enter with the lyrics "Ro-ra-te cœ-li".
- Measures 45-48:** Labeled **B** (blue box). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.
- Measures 49-52:** Labeled **C** (blue box). The vocal parts continue with "de su-per, ro-ra-te cœ-li".
- Measures 53-54:** Labeled **D** (blue box). The vocal parts sing "a-pe-ri-a-tur ter-ra et ger-mi-".
- Measures 55-58:** Labeled **E** (blue box). The vocal parts sing "de su-per, ro-ra-te cœ-li de su-".
- Measures 59-62:** The vocal parts sing "net Sal-va-to-rem." and "per, ro-ra-te cœ-li de su-per."

Right Page (Measures 59-62):

- Measures 59-60:** Labeled **IIa+b** (red box) and **A** (blue box). The vocal parts enter with the lyrics "Vi-de, Domine afflictionem populi Tui, et mitte".
- Measures 61-62:** Labeled **B** (blue box). The vocal parts sing "quem mis-su-rus es e-mitte Agnum Dominatorem ter-rae".
- Measures 63-64:** The vocal parts sing "de petra deserti ad montem fili-æ Si-on,".

The piano accompaniment consists of two staves (treble and bass clef) with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Figure 129 (cont.).

The image displays two pages of a musical score, likely for a vocal and piano ensemble. The score is written in Italian and includes various musical notations such as notes, rests, and dynamic markings.

Page 1 (Left):

- Measures 60-63:** Vocal part with lyrics "ut auferat ipse ju - gum cap - ti - vi - ta - tis nos - trae." Instrumental accompaniment is marked *mp*.
- Measure 64:** Vocal part with lyrics "Con - so - la - mi - ni, con - so - la - mi - ni po - pu - le". Instrumental accompaniment is marked *ff* and *pp*.
- Measures 65-66:** Vocal part with lyrics "me - us ci - to ve - ni - et sa - lus tu - a qua - re me - ro - re". Instrumental accompaniment is marked *ff* and *pp*.
- Measures 67-68:** Vocal part with lyrics "con - su - me - ris qui - a in - no - va - vit te do - lor." Instrumental accompaniment is marked *mf*.

Page 2 (Right):

- Measures 67-68:** Vocal part with lyrics "Sal - va - bo te no - li li - me - re, E - go e - nim sum Do - mi - nus". Instrumental accompaniment is marked *f*.
- Measures 69-70:** Vocal part with lyrics "De - us tu - us, San - tus is - ra - el, Re - demp - tor tu - us." Instrumental accompaniment is marked *f*.
- Measures 71-72:** Vocal part with lyrics "Ro - ra - te cae - li, Ro - ra - te cae - li, Ro - ra - te cae - li." Instrumental accompaniment is marked *pp* and *sempre, e rubato*.
- Measures 73-74:** Vocal part with lyrics "Ro - ra - te cae - li, Ro - ra - te cae - li de su - per, et nu - bes." Instrumental accompaniment is marked *pp* and *sempre, e rubato*.
- Measures 75-76:** Vocal part with lyrics "piu - ant jus - tum a - pe - ri - a - tur ter - ra, et ger - mi - net Sal - va - to - rem." Instrumental accompaniment is marked *p* and *rub.*.

Annotations and Labels:

- III:** A red bracketed label on the left side of the first page, spanning measures 64-66.
- A:** A blue bracketed label on the left side of the first page, spanning measures 64-66.
- B:** A blue bracketed label on the left side of the first page, spanning measures 65-66.
- C:** A blue bracketed label on the left side of the first page, spanning measures 64-66.
- D:** A blue bracketed label on the left side of the first page, spanning measures 65-66.
- E:** A blue bracketed label on the right side of the first page, spanning measures 67-68.
- F:** A blue bracketed label on the right side of the first page, spanning measures 67-68.
- G:** A blue bracketed label on the right side of the first page, spanning measures 67-68.
- IV:** A red bracketed label on the right side of the second page, spanning measures 71-72.
- 1:** A green bracketed label on the right side of the second page, spanning measures 71-72.
- 2:** A green bracketed label on the right side of the second page, spanning measures 71-72.
- 3:** A green bracketed label on the right side of the second page, spanning measures 71-72.
- 4:** A green bracketed label on the right side of the second page, spanning measures 71-72.

Figure 129 (cont.).



Figure 130. *Rorate caeli* (motive a1, mm. 1-3)



Figure 131. *Rorate caeli* (motive a2, mm. 16-18)

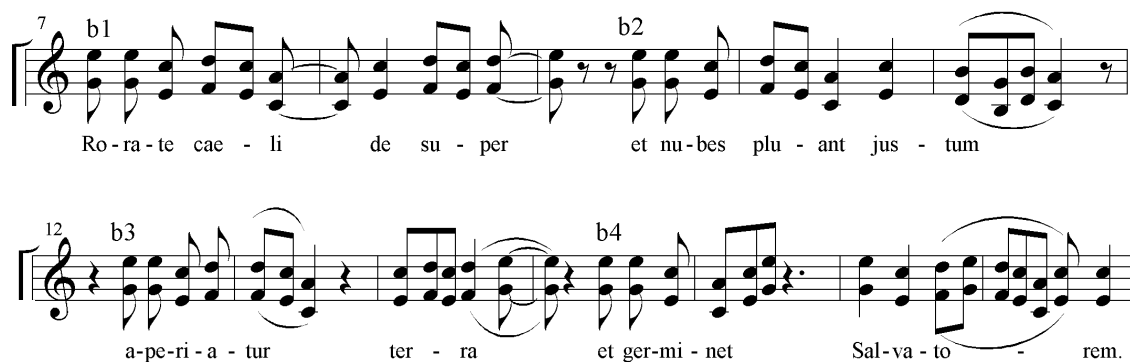


Figure 132. *Rorate caeli* (motives b1-4, mm. 7-18)

Section IIa, measures 19-23 (figure 129, p. 151) is written *senza misura* and can be divided according to the text and melody into three phrases with two, one, and two motivic groups respectively. Phrase IIa-A sets the text “*Ne irascaris Domine, ne ultra memineris iniquitatis, ecce civitas Sancti facta est deserta;*” phrase IIa-B, “*Sion deserta facta est Jerusalem desolata est,*” phrase IIa-C “*domus sanctificationis Tuae et gloriae*

Tuae, ubi laudaverunt Te patres nostri.” The section is set in A minor which is established both melodically in the solo voice and harmonically by the cluster drone in the choral voices.

The accompanying material is a series of harmonic drones found in the choral voices (c1-f1) (figure 133). The primary material is presented as a chant for soprano solo (Ch1-3) (figure 134).

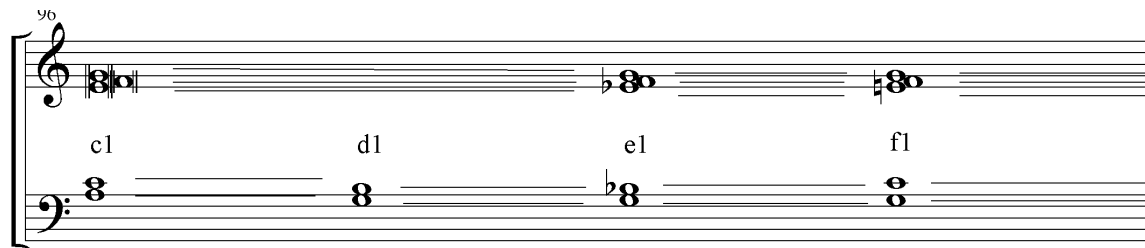


Figure 133. *Rorate caeli* (motives c1-f1, mm. 19-22)

7 Ch1 Ch2

Ne - i - rascaris... ...i - ni - qui - ta - tis ec - ce civitas... ...ta; Si - on... ...est

9 Ch3

Je - rusalem... ...la - - ta est do - mus...

11

...et glo - riae... ...u - bi - lau - da - ve - runt Te pat - res - nos - tri.

Glissando

Figure 134. *Rorate caeli* (motives Ch1-3, mm. 19-22)

Ia, however, the men's voices (a1b) are now transposed to the submediant (figure 135).

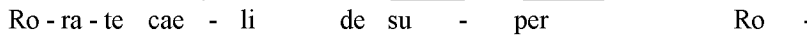


Figure 135. *Rorate caeli* (motive alb, mm. 24-26)

136) is now given to a tenor soloist.

Ch4

Ch5

Tenor

8

Pec - ca - vi - mus... ..nos, et... ..quasi... ..u - ni - ver - si, et - iniquitates...

p

Ch6

4

8

...nos abs - con - disti... ..a - no - bis et - allisisti... ..ma - nu - i - ni - qui - ta - tis nos - trac.

Figure 136. *Rorate caeli* (Ch4-6, mm. 38-41)

The fifth section (Ia), measures 43-56 (figure 129, p. 153), is an identical recap of the first section, Ia.

The sixth section (IIa+b), measures 57-60 (figure 129, p. 153), is similar in structure to the second, IIa (figure 129, p. 151), and fourth sections, IIb (figure 129, p. 152). The text is written in three phrases “*Vide, Domine afflictionem populi Tui, et mitte quem missurus es*”(IIa+b-A), “*emitte Agnum Dominatorem terra, de petra de deserti ad montem filiae Sion*”(IIa+b-B), and “*ut auferat ipse jugum captivitatis nostrae*”(IIa+b-C). Tonality in the section is again A minor, established just as section IIa and IIb. Soprano and tenor solos have been superimposed in this section to create a primary melodic layer that is a duet in parallel tenths (figure 137).

The musical score for Figure 137, *Rorate caeli* (section six duet, mm. 57-60), is presented for Soprano and Tenor. The Soprano part is written on a treble clef staff with a key signature of one flat (B-flat). The Tenor part is written on a bass clef staff with a key signature of one flat (B-flat). Both parts have a dynamic marking of *mf*. The lyrics are: "Vi - de, Domine... quem mis - su - rus - es e - mitte... ..rae" for the Soprano and "de petra... ..montem... ae - Si - on, ut auferat... ..ju - gum cap - ti - vi - ta - tis nos - trae." for the Tenor. The score shows a duet in parallel tenths.

Figure 137. *Rorate caeli* (section six duet, mm. 57-60)

The seventh section (III), measures 61-68 (figure 129, p. 154), can be divided into seven small phrases (III-A through III-G) based on the text and the music. The text for the section is “*Consolamini, consolamini popule meus* [III-A], *cito veniet salus tua* [III-

B], *quare merore consumeris* [III-C], *quia innovavit te do lor* [III-D]. *Salvabo te noli timere* [III-E], *ego enim sum Dominus Deus tuus* [III-F], *Sanctus Israel, Redemptoris tuus* [III-G].” The section starts on the subdominant of C major and shifts tonally until it finally lands on G major. Section III is purely homophonic and written exclusively with extended harmonies or clusters.

Section IV, measures 69-71 (figure 129, p. 154), returns to the text from sections Ia and Ib, and is divided into two phrases (IV-A and IV-B) according to the text and music. Each phrase consists of four motivic groups (IV-A-1 through IV-A-4 and IV-B-1 through IV-B-4). The tonality is ultimately established on G, a result of the drone in the bass. This is another example of Dubra’s use of pandiatonicism.

The upper three voices enter successively with different aleatoric motives (w-y) (figures 138-140) that become the accompanying material. Motive w is in the soprano (figure 138) that starts with the opening melodic motive of the entire motet followed by new motives in the alto (x) (figure 139) and tenor (y) (figure 140). The bass (z) enters after all of the others with a syllabic drone (figure 141). *Rorate caeli* concludes with an abrupt rest.



Figure 138. *Rorate caeli* (motive w, spans mm. 69-71)



Figure 139. *Rorate caeli* (motive x, spans mm. 69-71)



Figure 140. *Rorate caeli* (motive y, spans, 70-71)



Figure 141. *Rorate caeli* (motive z, mm. 70-71)

Interpretation and Pedagogical Issues

Rhythmic difficulties in *Rorate caeli* are found most prominently in the solo sections. The soloist should be encouraged to stay within the boundaries of the indicated rhythms. Text stresses, as in the other motets, should be followed throughout, especially in the chant-like solo passages. Significant harmonic considerations occur in section III (figure 129, p. 154) in the series of cluster chords. These sections will contain pitch accuracy and intonation problems for most choirs and an appropriate amount of rehearsal time should be allotted.

Aleatoric ostinati occur in the final section, IV (figure 129, p. 154). The ideal should give the impression that the musical flow is random and un-metered and the bass must enter with a steady tempo and rhythm at the end of the section. Transitional problems occur at the beginning of each solo section, as the sopranos leap into a dissonance. Again, rehearsal time must be designated to solidify these areas.

For the conductor, as the bass enters in the final section, it will probably be most

effective if the section is divided into meters appropriate to textual stress, but chant-like curonomy or other options are also available.

Veni Creator Spiritus (1998) - SATB

<i>Veni, Creator Spiritus, Mentes tuorum visita, Imple superna gratia, Quae tu creasti pectora:</i>	Come Creator Spirit, Visit the souls of your devoted; With your divine grace fill The hearts which you have created.
<i>Qui diceris Paraclitus, Altissimi donum Dei, Fons Vivus, Ignis, Caritas, Et spiritalis unctio.</i>	You are called Comforter, Gift of the highest God, Fount of life, fire, love, And spiritual unction.
<i>Tu septiformis munere, Digitus paternae dexteræ, Tu rite promissum Patris Sermone ditans guttura.</i>	You are seven-fold in your gifts, The finger of God's right hand; You are the one duly promised by the Father, Enriching our tongues with speech.
<i>Accende lumen sensibus, Infunde amorem cordibus, Infirma nostri corporis Virtute firmans perpeti.</i>	Enkindle your light in our minds, Infuse your love into our hearts; Strengthen the frailties of our flesh By your perpetual power.
<i>Hostem repellas longius, Pacemque dones protinus, Ductore sic Te previo, Vitemus omne noxium.</i>	May you drive our enemy far away, And bestow abiding peace, So that, with you leading before us, We may shun all evil.
<i>Per Te scidmus da Patrem, Noscamus atque Filium, Teque utriusque Spiritum Creddamus omni tempore.</i>	Grant that through you we may know the Father, And that we might also come to know the Son; And you, the Spirit of Them both, May we trust at all times.
<i>Deo Patri sit gloria, Et Filio, qui a mortuis Surrexit, ac Paraclito, In saeculorum saecula. Amen.</i>	All glory to the Father be, And to the Son, who rose from the dead, And to the comforter, Forever and ever. Amen.

Text

This hymn for Whitsuntide dates from the tenth century, but authorship is unknown.¹¹⁰ Its earliest appearance is from the *Durham Manuscript* (c. 980), but other

¹¹⁰ Jeffers, Ron, *Translations and Annotations of Choral Repertoire, v. I, Sacred Latin Texts*, Corvallis, OR: Earthsongs, 1988.

I	II	III	IV	V	IV	
A B C D	A B C D	A B C D	canon	A B C D	A B C D	
Primary: Ch=chant (unison)	Primary: Ch (ST)	Primary: Ch (ST)	Primary: Ch (SA canon)	Primary: Ch (A)	Primary: Ch (T)	Homoph. <i>(Amen)</i>
Accomp:	Accomp: a = AB drone	Accomp: b = AB drone (moving)	Accomp: c = TB drone in 5ths	Accomp: d = S ctr mel e = T drone f = B drone (moving)	Accomp: g h = A ctr mel i = R harm line	
FM -----						

Chant

Ve-ni Cre-a-tor Spi - ri - tus, men-tes tu-o-rum vi-si-ta: Im-ple su - per-na gra - ti-a quae tu cre-as-ti pec-to-ra.

Variations of harmonization are presented in each verse and can be seen in their entirety in Chapter III: “Veni Creator Spiritus”

Figure 142. *Veni Creator Spiritus* - analysis chart

somewhat later sources can be found in England, France, Germany, Switzerland, Italy, and Spain.¹¹¹

Formal Structure (Figure 142 - *Veni Creator Spiritus* Analysis Chart)

Veni creator spiritus can be divided into six sections/verses with a concluding “Amen.” Each verse treats the opening chant (verse A) in a different way. Each verse is written *senza misura* and is set in four measure phrases that are determined by the text. The tonality of the entire piece is F major established both by melodic and harmonic means.

Section I is a simple setting of a newly composed chant, in octaves. The tonality is F major, established melodically (figure 143).

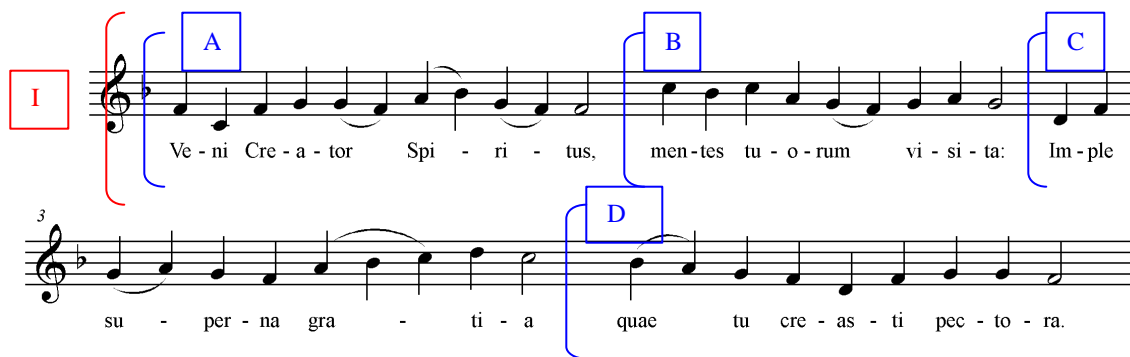


Figure 143. *Veni creator spiritus* (section I)

Section II presents the chant in octaves in the soprano and tenor voices while the alto and bass voices sing a drone on the fifth (C) (figure 144). In section III, the chant is again found in the soprano and tenor, while the bass and alto provide a harmonic foundation in octaves (figure 145).

¹¹¹ Ibid.

II

A B C

Qui a
Qui pa-rac - li - tus di - ce - ris, do-num De - I al - tis-si-mi, fons vi -
Qui a -----

7

D

-vus, ig - nis ca - ri - tas, et spi - ri - ta - lis unc - ti - o.

Figure 144. *Veni creator spiritus* (section II)

III

A B C

Tu sen - ti - for - mis mu - ne - re. dex - trae De - I tu
Tu a
Tu sen - ti - for - mis mu - ne - re. dex - trae De - I tu
Tu a

D

-te pro - mis - sum Pa - tris. ser - mo - ne
-te pro - mis - sum Pa - tris. ser - mo - ne

Figure 145. *Veni creator spiritus* (section III)

Section IV presents the soprano and alto singing the chant in a canon at the unison. The men sing fifths that act as drones and provide a traditional harmonic foundation below the canon (figure 146).

IV As-cen-de lu-men sen - si - bus, in-fun-de a-mo-rem cor-di-bus, in-fir-

As-cen-de lu-men sen - si - bus, in - fun-de a-mo-rem cor-di-

15 -ma nos-tri cor - po-ris vir - tu-te firmans per-pe-ti

-bus, in - fir - ma nos-tri cor - po-ris vir - tu-te firmans per-pe-ti

Figure 146. *Veni creator spiritus* (section IV)

In section V, the chant is given to the alto, the soprano sings a countermelody above it, the tenor sings a drone on the third (A), and the bass again provides harmonic foundation (figure 147).

In section VI, the tenor sings the chant. The soprano again sings a countermelody. The alto adds an embellished countermelody in eight notes, while the bass again provides harmonic foundation (figure 148). The motet concludes with a one-measure homophonic “Amen,” with the progression IV-iii-vi-ii-V-I (figure 149).

Interpretation and Pedagogical Issues

In similar fashion to many of the motets, the treatment of the *senza misura* section is probably the most challenging rhythmic concern in *Veni Creator Spiritus*. Since the motet is based on a single chant, the various harmonizations of that melody can be particularly difficult. For example, in sections IV and V (figures 146 and 147), the harmonic changes can be awkward rhythmically.

V A B C

Hos - tem re-pel-las lon - gi - us, pa-cem que do-nes pro-ti-nus: duc

To -re sic te prae-vi- o D vi- te mus om-ne no -xi- um.

19

Figure 147. *Veni creator spiritus* (section V)

III A B

Per te sci - a - mus da Pat - rem, nos - ca - mus

22

At - que Fi - li -um, C te u - tri - us - que Spi - ri-

23

-tum D cre - da - mus om - ni----- tem - po - re.

24

Figure 148. *Veni creator spiritus* (section VI)



Figure 149. *Veni creator spiritus* (concluding “Amen”)

The text stress is of utmost importance in this motet and determines the phrasing. Special care should be taken to bring out the text stress of the canon in section IV. It is recommended to meter each verse according to the text and the phrasing. Sections I, II, III, V, and VI can each be divided into four phrases metered by the half note. The phrases should be divided into measures of six, six, five, and five respectively. Section four is also in four phrases, but each phrase contains six beats.

The transition to the final “Amen” should be established by the *rallentando* starting six measures before the final phrase. The tempo for the “Amen” will be the tempo that ends the previous section. The tenors may still have difficulty with the switch from duple to triple rhythmic groups. However, familiarity should solve any problems suggesting careful allotment of rehearsal time.

***Magnificat* (2000) - SSATB**

*Magnificat anima mea Dominum.
Et exultavit spiritus meus
in Deo salutari meo.*

My soul magnifies the Lord.
And my spirit has rejoiced
in God my saviour.

*Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent
omnes generationes.*

For he has regarded the low estate of his servant:
for behold, henceforth, all generations shall call
me blessed.

*Quia fecit mihi magna qui potens est
et sanctum nomen eius.
Et misericordia eius*

For he who is mighty has done great things to
me; and holy is his name.
And his mercy is on them

<i>a progenie in progenies timentibus eum.</i>	who fear him from generation to generation
<i>Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.</i>	He has shown strength with his arm, he has scattered the proud, even the arrogant of heart.
<i>Deposuit potentes de sede et exaltavit humiles.</i>	He has deposed the mighty from their seats, and exalted the humble.
<i>Esurientes implevit bonis et divites dimisit inanes.</i>	The hungry he has filled with good things, and the rich he has sent empty away.
<i>Suscepit Israel puerum suum, recordatus misericordiæ suæ. Sicut locutus est ad patres nostros, Abraham et semini eius in asecula.</i>	He has helped his servant Israel, in remembrance of his mercy. As it was spoken to our fathers, to Abraham and his seed for ever.
<i>Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in sæcula sæculorum, Amen.</i>	Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now and ever shall be world without end, Amen.

Text

The *Magnificat* is the canticle of the Virgin Mary, one of three such canticles found in the opening chapters of the Gospel of Luke. It is the response of Mary to the angel's message that she would give birth to the Messiah.

Formal Structure (Figures 150 and 151 – *Magnificat* Analysis Charts and Manuscript)

Dubra's *Magnificat* setting is divided into nine contrasting sections with a recapitulation of the material from the first section in the ninth section. In this motet Dubra forgoes the use of ostinati in favor of free counterpoint, paired imitation, chant-like melodies, and drone. The overall tonality moves from C major, E flat Lydian, F major, F Lydian, E major/C sharp minor, B minor, E Phrygian, F sharp Lydian, A sharp minor, A minor, and finally returns to C major.

Section I, measures 1-41 (figure 151, p. 178), can be divided into five phrases (I-

I II III IV V VI VII VIII IX

Section I

A

123

Primary:
a1 = S melody

Secondary:

B

123

Primary:
a1 = S melody

Secondary:
b1 = A harmony

C

123

Primary:
a1 = S melody

Secondary:
b2 = A harmony
c1 = T harmony

D

123

Primary:
d1 = S melody

Secondary:
e1 = A harmony
f1 = T harmony
g1 = B drone (moving)

E

123456789

h1 h1 h1 h1 i1 h1 i2 i2

Paired Imitation
SA + TB

CM-----

a1

a1+b1

a1+b2+c1

h-i

d-g

Figure 150. *Magnificat* - analysis charts

169

I II III IV V VI VII VIII IX

Section II

A	B	C	D	E
<p>Primary: j1 = S melody</p> <p>Secondary: k1 = A drone (moving)</p>	<p>Primary: l1 = S melody</p> <p>Secondary: k1</p>	<p>Primary: m1 = S melody</p> <p>Secondary: k1</p>	<p>Primary: o1 = TB melody (octaves)</p> <p>Secondary: p1 = S drone (moving) q1 = A drone</p>	<p>Primary: r1 = TB melody (octaves)</p> <p>Secondary: p1 q1</p>

EbM ----- FM-----

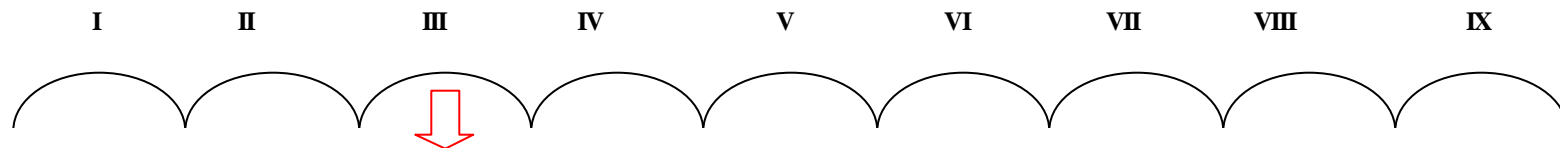
j-m

O-T

p-q

k1

Figure 150 (cont.).



Section III

<div style="border: 1px solid blue; padding: 2px;">A</div>		<div style="border: 1px solid blue; padding: 2px;">B</div>		<div style="border: 1px solid blue; padding: 2px;">C</div>		
1 2		1 2		1 2 3		
S	a + b	c + b	d + e	d + f	f	f g
A	h1 + i	h2 + i	j + k1	j + k2	k2	k2 l
T	drone	m + n	o + m	n + pp	pp	pp qq
B	drone	drone	syllabic drone	syllabic drone	syllabic drone	
(B = 3 double whole notes)		(B = 6 whole notes)		(B = 12 half notes)		

F Lydian -----C

SA

ST

B

Figure 150 (cont.).

I II III IV V VI VII VIII IX

Section IV

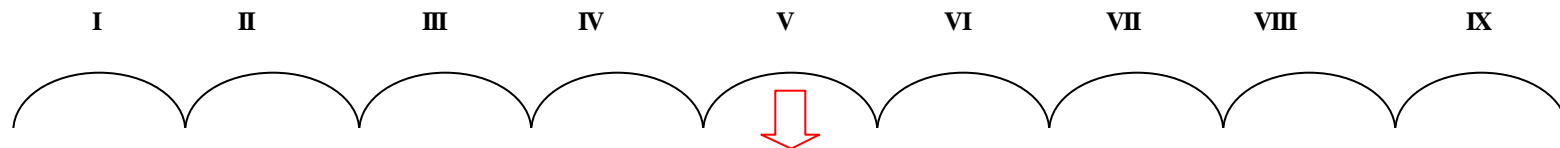
<div style="border: 1px solid blue; display: inline-block; padding: 2px 5px; margin-bottom: 5px;">A</div> <p>SA r1 + r2 + r2 + s TB v + v + v + v</p> <p><i>(both pairs are in similar motion to each other and contrary to the other pair)</i></p>	<div style="border: 1px solid blue; display: inline-block; padding: 2px 5px; margin-bottom: 5px;">B</div> <p>SA r1 + r2 + r2 + s TB v + v + v + v</p> <p><i>(both pairs are in similar motion to each other and contrary to the other pair)</i></p>	<div style="border: 1px solid blue; display: inline-block; padding: 2px 5px; margin-bottom: 5px;">C</div> <p>SA t + t + t + u TB w + w + w + w</p>	<div style="border: 1px solid blue; display: inline-block; padding: 2px 5px; margin-bottom: 5px;">D</div> <p>S x + y + z + z A aa + bb + drone T drone B drone + cc</p>	<div style="border: 1px solid blue; display: inline-block; padding: 2px 5px; margin-bottom: 5px;">E</div> <p>S dd+ee+ff cad. A drone cad. T drone cad. B cc+cc+cc cad.</p>
--	--	---	--	---

EM-----bm-----

r-u

v

Figure 150 (cont.).



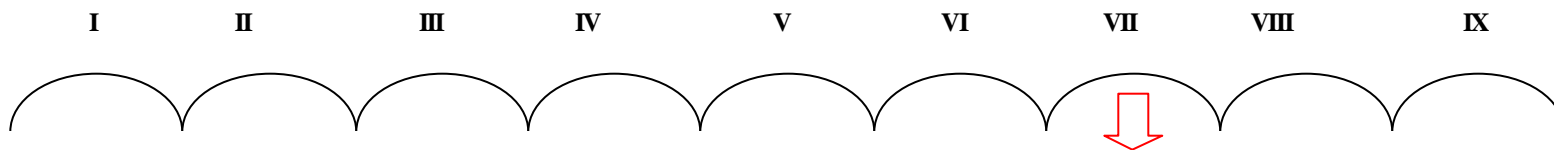
Section V

A	B	C	D	E	F	G	H
Primary: gg = T chant	Primary: hh = T chant	Primary: ii1 = T chant	Primary: ii2 = T chant	Primary: nn = TB melody (5ths)	Primary: nn	Primary: oo = ST canon	Primary: oo (breaks) qq = ST canon
Secondary: jj1 = S drone kk = A drone	Secondary: jj1 kk	Secondary: jj1 kk ll = B drone	Secondary: jj2 = S drone kk ll	Secondary: jj2 mm = A alleo ost	Secondary: jj2 mm	Secondary: mm pp = B drone	Secondary: mm pp = B drone (moves)

E Phrygian -----F Lydian -----



Figure 150 (cont.).



Section VII

<div style="border: 1px solid blue; padding: 2px; width: 40px; margin: 0 auto;">A</div>	<div style="border: 1px solid blue; padding: 2px; width: 40px; margin: 0 auto;">B</div>	<div style="border: 1px solid blue; padding: 2px; width: 40px; margin: 0 auto;">C</div>
<p>Primary: ww = ST chant</p> <p>Secondary: xx = A drone yy = B drone (moving)</p>	<p>Primary: zz = ST chant</p> <p>Secondary: xx yy</p>	<p>Primary: aaa = ST chant</p> <p>Secondary: xx yy</p>

F#M-----

ww-aaa

xx-yy

Figure 150 (cont.).

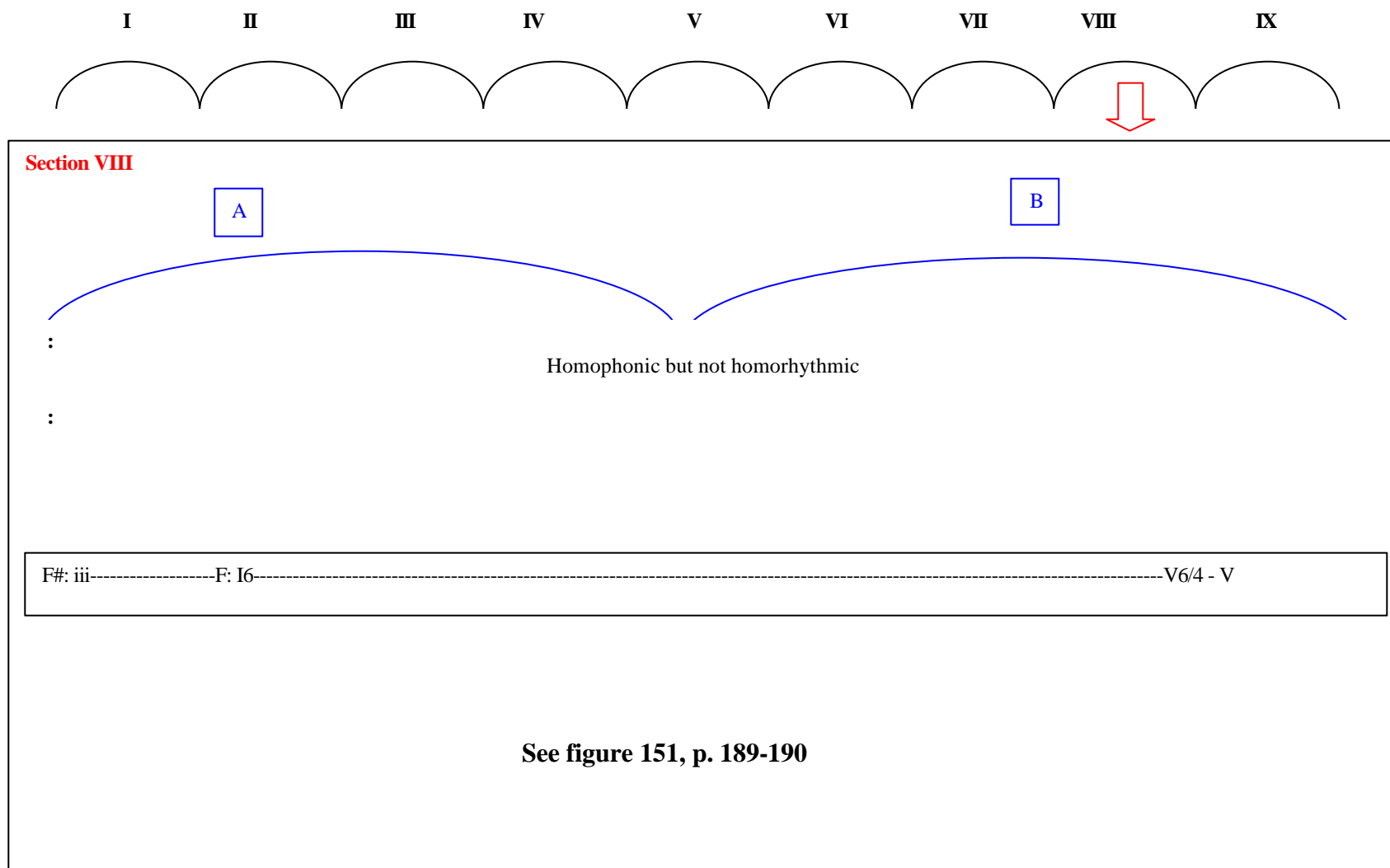


Figure 150 (cont.).

I II III IV V VI VII VIII IX

Section IX

A

Primary:
motives from Section I

Secondary:
bbb = B drone (*moving*)

B

Primary:
bbb bbb bbb ccc

Secondary:
bbb

C

Primary:
ddd = S melody

Secondary:
chords

CM-----

B

bbb

B

C

Figure 150 (cont.).

MAGNIFICAT

Rihards Dubra

I **A**

1 = 70 (jubiloso)

1 **2**

S. Mag - ni - fi - cat a - ni - ma me - a Do - mi - num: e - xul - ta - vit

A. **1** **2**

T. - - - - -

B. - - - - -

3

S. spi - ri - tus me - us in De - o sa - lu - ta - ri me - o.

A. **3**

T. - - - - -

B. - - - - -

B

9 *mp*

S. Mag - ni - fi - cat a - ni - ma me - a Do - mi - num: et e - xul - ta - vit

A. *mp* **1** **2**

T. **1** **2**

B. - - - - -

C

13 *mf*

S. spi - ri - tus me - us in De - o sa - lu - ta - ri me - o. Mag - ni - fi - cat

A. *mf* **3** **1**

T. - - - - -

B. - - - - -

2 **3**

S. a - ni - ma me - a Do - mi - num: et e - xul - ta - vit spi - ri - tus me - us in

A. a - ni - ma me - a Do - mi - num: et ex - ul - ta - vit spi - ri - tus me - us in

T. **2** **3**

B. - - - - -

D

23 *f*

S. De - o sa - lu - ta - ri me - o. Mag - ni - fi - cat a - ni - ma me - a Do - mi - num et

A. De - o sa - lu - ta - ri me - o. Mag - ni - fi - cat a - ni - ma me - a Do - mi - num et

T. **1** **2**

B. Mag - ni - fi - cat

Figure 151. *Magnificat* - manuscript

Figure 151 (cont.) displays musical notation for a choral piece, showing three systems of staves with lyrics in Latin. The notation includes various musical symbols such as clefs, time signatures, key signatures, and dynamic markings.

System 1 (Measures 28-32): Features a four-part vocal setting (Soprano, Alto, Tenor, Bass). The lyrics are: "e - xul-ta-vit spi-ri-tus me - us in De-o sa-lu-ta-ri me - o, in- ex - ul-ta-vit spi-ri-tus me - us in De-o sa-lu-ta-ri, De-o sa-lu-ta-ri, De-o sa-lu-ta-ri, a - ni - ma in". A blue bracket labeled **E** groups measures 28-32.

System 2 (Measures 33-37): Continues the vocal setting. The lyrics are: "De-o sa-lu-ta-ri me - o in De-o sa-lu-ta-ri, De-o sa-lu-ta-ri, De-o sa-lu-ta-ri, me - o, in De-o sa-lu-ta-ri me - o, in De-o sa-lu-ta-ri, De-o sa-lu-ta-ri".

System 3 (Measures 38-42): Features a four-part vocal setting. The lyrics are: "De - o sa - lu - ta - ri, De - o me - o". A red bracket labeled **II** groups measures 38-42.

System 4 (Measures 43-47): Features a four-part vocal setting. The lyrics are: "Qui - a res - pe - xit hu - mi - li - ta - tem an - cil - lae su - ae, Qui - a res - pe - xit hu - mi - li - ta - tem an - cil - lae su - ae, ec - ce e -". A blue bracket labeled **A** groups measures 43-47.

System 5 (Measures 48-52): Features a four-part vocal setting. The lyrics are: "qui - a res - pe - xit hu - mi - li - ta - tem an - cil - lae su - ae, ec - ce e -". A blue bracket labeled **B** groups measures 48-52.

System 6 (Measures 53-57): Features a four-part vocal setting. The lyrics are: "rim ex hoc be - a - tam me di - cent om - nes ge -". A blue bracket labeled **C** groups measures 53-57.

Figure 151 (cont.).

The image displays a musical score for a choral setting, likely a Mass, with six systems of music. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The score includes various musical notations such as dynamics (*pp*, *p*, *mp*), articulation (accents), and phrasing (brackets). The lyrics are in Latin, including "ne-ra-ti-o-nes", "a", "Qui-a-fe-cit-mi-hi", "mag-na-qui-po-tens-est", "et sanc-tum no-men e-ius", and "no-men e-ius, sanc-tum no-men e-ius".

The score is divided into two main sections. The left section contains systems 1, 2, and 3. The right section contains systems 4, 5, and 6. Various musical features are highlighted with colored boxes and lines:

- Red boxes:** II² (system 1), III (system 4).
- Blue boxes:** D (system 1), E (system 2), C (system 5).
- Green boxes:** 1 (system 4), 2 (system 4), 1 (system 5), 2 (system 5), 3 (system 5).

Vertical lines connect these boxes across systems, indicating structural or thematic relationships. For example, a red line connects II² to III, and a blue line connects D to E to C. Green lines connect the numbered green boxes across systems, suggesting a sequence of musical ideas or phrases.

Figure 151 (cont.).

The image displays a musical score for a vocal ensemble (Soprano, Alto, Tenor, Bass) across three systems. The score is written in 3/4 time with a key signature of one sharp (F#). The lyrics are in Latin, including "et sanc - tum no - men e - ius," and "Et mi - se - ri - cor - di - a".

System 1: Measures 94-100. Dynamics include *f* and *f e poco a poco cresc.*. Sections IV¹ and A are marked.

System 2: Measures 101-107. Dynamics include *ff sempre*. Sections B and A are marked.

System 3: Measures 108-114. Dynamics include *pp* and *p quasi canto gregoriano (rubato assai)*. Sections C, V, and A are marked.

Red boxes highlight specific measures: IV¹ (measure 94), IV² (measure 106), and V (measure 108). Blue boxes highlight sections: A (measures 94-100, 101-107, 108-114), B (measures 101-107), and C (measures 108-114).

Figure 151 (cont.).

The figure displays six systems of musical notation, each consisting of four staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The systems are numbered 119, 123, 127, 131, 137, and 143. Annotations are placed above specific measures:

- System 119:** Annotation **B** is above the Soprano staff.
- System 123:** Annotation **C** is above the Soprano staff.
- System 127:** Annotation **D** is above the Soprano staff.
- System 131:** Annotations **V²** (in a red box) and **E** (in a blue box) are above the Soprano staff.
- System 137:** Annotation **F** (in a blue box) is above the Soprano staff.
- System 143:** Annotation **G** (in a blue box) is above the Soprano staff.

Other markings include *rubato, ad libitum*, *mp*, *mf*, *p*, and *f*.

Figure 151 (cont.).

Figure 151 (cont.) displays musical notation for vocal parts (Soprano, Alto, Tenor, Bass) across three systems. The score includes lyrics in Italian and various musical markings such as dynamics (*f*, *ff*, *cresc.*) and tempo changes (*furoso*). Annotations include a blue box 'H' at measure 147, a red box 'VI' and blue box 'A' at measure 151, and green boxes '1' and '2' at measure 155. The right page continues with measures 136-140, featuring a blue box 'B' at measure 136 and green boxes '1', '2', and '3' at measures 137, 138, and 139 respectively.

Figure 151 (cont.).

B

Figure 151 (cont.) displays four systems of musical notation for vocal parts (Soprano, Alto, Tenor, Bass) with Latin lyrics. The score includes dynamic markings (e.g., *fff*, *pp*, *mp*) and tempo markings (e.g., *e poco a poco cresc.*). Annotations include a green box labeled "2" at measure 169, a red box labeled "VII" at measure 172, a blue box labeled "A" at measure 173, a blue box labeled "B" at measure 181, a red box labeled "VIII" at measure 192, and a blue box labeled "A" at measure 193.

System 1 (Measures 169-171): Lyrics: et di-vi-tes di-mi-sit i-na-nes, di-mi-sit i-na-nes. Dynamic: *fff*. Annotation: Green box "2" at measure 169.

System 2 (Measures 172-174): Lyrics: rum su-um, re-cor-da-tus. Dynamic: *pp* to *p*. Annotation: Red box "VII" at measure 172, blue box "A" at measure 173.

System 3 (Measures 175-177): Lyrics: Sus-ce-pit Is-ra-el pu-e-rum. Dynamic: *ppp* to *pp*. Annotation: Blue box "B" at measure 181.

System 4 (Measures 178-180): Lyrics: su-um, sus-ce-pit Is-ra-el pu-e-rum. Dynamic: *ppp* to *pp*.

System 5 (Measures 181-183): Lyrics: mi-se-ri-cor-di-ae su-ae. Dynamic: *mp* to *p*. Annotation: Blue box "A" at measure 193.

System 6 (Measures 184-186): Lyrics: Si-cut lo-cu-tus est ad pat-res nos-tros. Dynamic: *mp* to *mp* *e poco a poco cresc.*. Annotation: Red box "VIII" at measure 192, blue box "A" at measure 193.

System 7 (Measures 187-189): Lyrics: Si-cut est nos-tros. Dynamic: *mp* to *mp* *e poco a poco cresc.*.

System 8 (Measures 190-192): Lyrics: Si-cut est nos-tros. Dynamic: *mp* to *mp* *e poco a poco cresc.*.

Figure 151 (cont.).

The image displays a musical score for a choral work, featuring vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score includes Latin lyrics and various musical notations such as dynamics, tempo markings, and rehearsal marks.

Top Left System (Measures 201-204): The vocal parts sing "A - bra - ham, et se - mi - ni e - ius in". The piano accompaniment provides harmonic support.

Top Right System (Measures 213-217): The vocal parts sing "us in De-o sa-lu-ta-ri De-o sa-lu-ta-ri De-o sa-lu-ta-ri De-o sa-lu-ta-ri". The piano accompaniment features a melodic line with the lyrics "i - ma - me - a Do - mi -".

Middle Left System (Measures 205-208): The vocal parts sing "sae - cu - la, sae - cu - la, sae - cu - la, sae - cu - la". The piano accompaniment continues with the same melodic line.

Middle Right System (Measures 218-221): The vocal parts sing "me o, De - o sa - lu - ta - ri me - o". The piano accompaniment features a melodic line with the lyrics "num: ri - ri - ri - ri".

Bottom Left System (Measures 222-225): The vocal parts sing "Mag-ni-fi-cat a-ni-ma-me-a Do-mi-num: et ex-ul-ta-vit spi-ri-tus-me". The piano accompaniment features a melodic line with the lyrics "Mag-ni-fi-cat a-ni-ma-me-a Do-mi-num: et ex-ul-ta-vit spi-ri-tus-me".

Bottom Right System (Measures 226-229): The vocal parts sing "Mag-ni-fi-cat a-ni-ma-me-a Do-mi-num: et ex-ul-ta-vit spi-ri-tus-me". The piano accompaniment features a melodic line with the lyrics "Mag-ni-fi-cat a-ni-ma-me-a Do-mi-num: et ex-ul-ta-vit spi-ri-tus-me".

Rehearsal Marks and Dynamics: The score includes rehearsal marks IX, A, B, C, 1, 2, 3, 4. Dynamics include *ff*, *p*, *pp*, *cresc.*, *morendo*, and *lenap*.

Tempo Marking: The score includes the tempo marking "Tempo I (e maestoso)".

Signature: The score is signed "Richard D. Dyer 2000".

Figure 151 (cont.).

A through I-E) with three motivic groups in each of the first four phrases and nine motivic groups in the last phrase. Phrases I-A through I-C (figure 151, p. 178) are eight measures long, phrase I-D (figure 151, pp. 178-179) is six measures long, and phrase I-E (figure 151, p. 179) is eleven measures long. Each of the first three phrases, I-A through I-C, sets the text “*Magnificat anima mea Dominum: et exultat spiritus meus in Deo salutari meo.*” The same text is then split between phrases I-D and I-E. Phrase I-E repeats “*Deo salutari,*” multiple times in paired imitation. The tonality of section I is C major and is established by contrapuntal means. The section cadences on a G major chord. With only one measure of rest between the G major and the next section, the harmony moves quite abruptly to E flat Lydian on the downbeat of section II.

The soprano opens the motet with the primary material or theme (a1) (figure 152). In phrase I-B, the alto joins in counterpoint against it (b1) (figure 153) and the tenor enters in counterpoint in phrase I-C (c1) (figure 154). In phrase I-C, the alto starts the same as before, but it is eventually altered (b2) (figure 155) to accommodate the new tenor counterpoint. The bass adds harmonic foundation when it enters in phrase I-D (g1) (figure 151, p. 178), and the soprano, tenor (e1) and alto (f1) change counterpoint (figure 156). The final phrase, I-E, is set in paired imitation between the women and men (figure 157).



Figure 152. *Magnificat* (motive a1, mm. 1-8)

1 *mp* Mag - ni - fi - cat a - ni - ma - me - a Do - mi - num: et e - xul - ta - vit

2 *mp* spi - ri - tus me - us in De - o sa - lu - ta - ri me - o.

5

Detailed description: This musical score is for motive b1, measures 9-16. It features two staves. The first staff (labeled 1) has a treble clef and a key signature of one flat (B-flat). The second staff (labeled 2) has a bass clef and the same key signature. The music is in 3/8 time. The first staff begins with a mezzo-piano (*mp*) dynamic. The lyrics are: 'Mag - ni - fi - cat a - ni - ma - me - a Do - mi - num: et e - xul - ta - vit' for the first staff and 'spi - ri - tus me - us in De - o sa - lu - ta - ri me - o.' for the second staff. A measure number '5' is placed above the first staff at the start of the second system.

Figure 153. *Magnificat* (motive b1, mm. 9-16)

1 *mf* Mag - ni - fi - cat a - ni - ma - me - a Do - mi - num: et e - xul - ta - vit

2 *mf* Mag - ni - fi - cat a - ni - ma - me - a Do - mi - num: et e - xul - ta - vit

3 *mf* spi - ri - tus me - us in De - o sa - lu - ta - ri me - o.

5

Detailed description: This musical score is for motive c1, measures 17-24. It features three staves. The first staff (labeled 1) has a treble clef and a key signature of one flat (B-flat). The second staff (labeled 2) has a treble clef and the same key signature. The third staff (labeled 3) has a bass clef and the same key signature. The music is in 3/8 time. The first staff begins with a mezzo-forte (*mf*) dynamic. The lyrics are: 'Mag - ni - fi - cat a - ni - ma - me - a Do - mi - num: et e - xul - ta - vit' for the first two staves and 'spi - ri - tus me - us in De - o sa - lu - ta - ri me - o.' for the third staff. A measure number '5' is placed above the first staff at the start of the second system.

Figure 154. *Magnificat* (motive c1, mm. 17-24)



Figure 155. *Magnificat* (motive b2, mm. 17-24)

Figure 156. *Magnificat* (motives e-g1, mm. 24-30)

Section II, measures 42-82 (figure 151, pp. 179-180), can be divided into two parts, II¹ and II². Section II¹ contains three phrases (II¹-A through II¹-C) of six, six, and ten measures respectively, each of which is determined by the text. Phrases II¹-A and II¹-B set the text “*Quia respexit humilitatem ancillae suae,*” and phrase II¹-C sets the text “*ecce enim ex hoc beatam me dicent omnes generationes.*”

The tonality of II¹ seems to begin in E flat Lydian, but is simply the subdominant

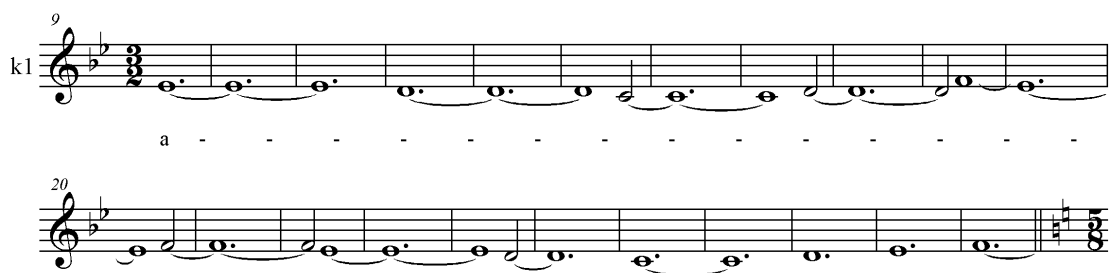


Figure 158. *Magnificat* (motive k1, mm. 42-63)

$\text{♩} = 58$

31 j1 11

Qui-a res-pe - xit hu-mi-li - ta-tem an-cil-lae sa - ae, qui-a re-spe - xit hu-mi-li - ta-tem an-cil-lae

42 m1

su-ae, ec-ce e - nim ex hoc be-a - tam me di - cent om - nes ge - ne ra-ti-o - nes.

Figure 159. *Magnificat* (motives j1, 11, and m1, mm. 42-63)

Section II² is divided into two phrases. Each phrase sets the text “*Quia fecit mihi qui potens est.*” The tonality in II² is again somewhat elusive. The key signature and the drones (fifths) indicate F major as tonic. However, the melodic material (tenths) in the men’s voices tends to weaken the tonality by avoiding the tonic.

The accompanying material of the section is given to the alto and soprano voices in the form of a harmonic drone in fifths and sixths. The soprano drone (p1) changes pitches while the alto (q1) remains constant on the tonic pitch (figure 160). The men sing a two-phrase melody that is harmonized in tenths (o1 and r1) (figure 161).

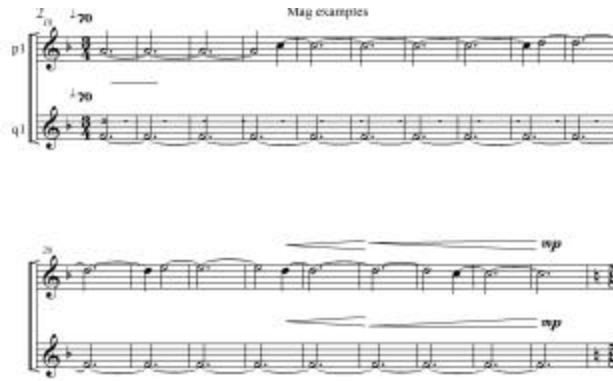


Figure 160. *Magnificat* (motives p1 and q1, mm. 64-82)



Figure 161. *Magnificat* (motives o1 and r1, mm. 64-82)

Section III, measures 83-93 (figures 151, p. 180), contains three phrases (III-A through III-C) each with two, two, and three motivic groups respectively. Each motivic group sets all or a portion of the text “*et sanctum nomen eius.*”

The tonality of section III is F lydian and ends on a C major chord. The tonality is established by both pandiatonic and contrapuntal means. The combination of drones and counterpoint tonicize F.

The soprano presents itself as the primary voice, with a chant-like melody written in half notes (figure 162). The melody can be broken into seven motivic groups as in the

analysis chart (see figure 150) and are labeled a + b / c + b / d + e / d + f / f / f / g. In some of the phrases material is repeated. The accompanying materials include the syllabic drone in the bass part that changes pitches for each of the first two phrases, III-A and III-B, and twice in the final phrase, III-C (figure 163). Each of the phrases for the bass part show a diminution of the rhythmic unit; phrase III-A is written in three double whole notes, phrase III-B, in six whole notes, and phrase III-C in twelve half notes. The alto provides secondary material with counterpoint against the soprano (h1 + i / h2 + I / j + k1 / j + k2 / k2 / k2 / l) creating a series of suspensions (figure 164). The tenor sings a countermelody (drone / m + n / o + m / n+ pp / pp / pp / qq) against the soprano (figure 165).



Figure 162. *Magnificat* (soprano, mm. 83-93)

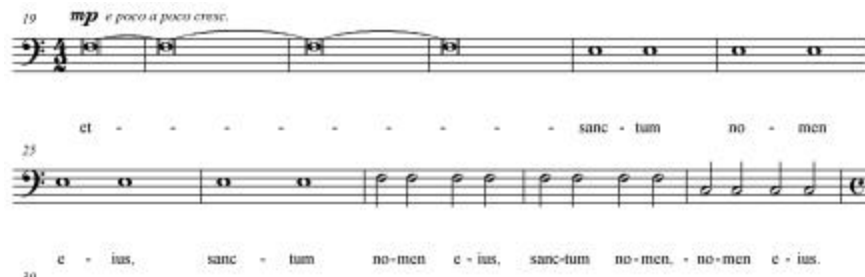


Figure 163. *Magnificat* (bass, mm. 83-93)

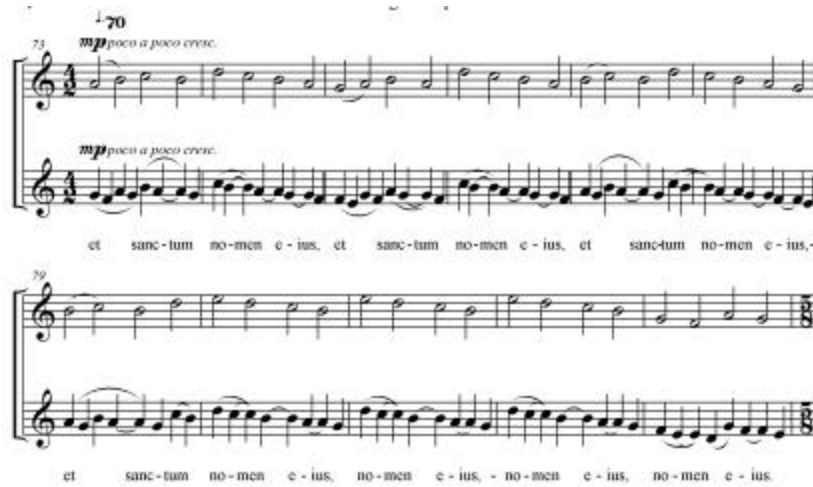


Figure 164. *Magnificat* (soprano and alto, mm. 83-93)

Figure 165. *Magnificat* (soprano and tenor, mm. 83-93)

Section IV, measures 94-115 (figure 151, p. 181), can be divided into two parts, IV¹-IV². The first part contains three phrases, IV¹-A through IV¹-C. For phrases IV¹-A and IV¹-B (figure 151, p. 186) the women state the text once and the men twice – “*et sanctum nomen eius.*” The second phrase, IV¹-B, is a repeat of the first. In phrase IV¹-C, the voices each set the text twice (figure 151, p. 181). In part IV² (figure 151, p. 181), the

music divides into two phrases (IV²-D and IV²-E). The text from part IV¹ is the basis of the two phrases with overlapping textual phrases in each of the voices.

The tonality of the section IV¹ is E major and B minor for section IV². The entire section cadences on an A minor chord. The tonality is established by counterpoint in section IV¹ and counterpoint and drone in section IV².

Section IV¹ (figure 151, p. 181) pairs in similar motion the men's voices and the women's voices and sets them in contrary motion against each other. The layout of the soprano and alto parts is r1+r2+r2+s / r1+r2+r2+s / t+t+t+u (figure 166). The men's voices repeat the same motive (v) for each of the first eight measures and a new motive (w) (figure 167) for the next four measures. Section IV² sets the primary material against drones and some counterpoint. Again the soprano has the melody presented as x+y+z+z / dd+ee+ff. (figure 168). The accompanying material in the other voices is a drone in the tenor (figure 169), a drone and counterpoint (cc) in the bass (figure 170), and counterpoint (aa+bb) and drone in the alto (figure 171).

Section V, measures 116-157 (figure 151, pp. 181-183), is in two parts. Section V¹ sets the text "*Et misericordia eius a progenie in progenies timentibus eum. Fecit potentiam in brachio suo,*" in four phrases (V¹-A through V¹-D) and section V² the text "*dispersit superbos mente cordis sui. Deposuit potentes de sede...*" in five phrases (V²-E through V²-I).

The tonality of this section is created by pandiatonic processes and tonicizes E Phrygian and F Lydian. Section V¹ (figure 151, p. 181) contains two layers. The accompanying layer is made of a harmonic drone, first in fifths between soprano and alto (jj1 and kk), and later with the basses joining on the tonic (ll) (figure 172). The primary

70 r1 r2 r2 s r1 r2

12 *f* *et poco a poco cresc.* sanc - tum no - men e - ius, et sanc - tum

r2 s t t t2 u

18 no - men e - ius, et sanc - tum no - men e - ius, et sanc - tum no - men e - ius.

Figure 166. *Magnificat* (motives r1, r2, s, t, and u, mm. 94-105)

20 *f* *et poco a poco cre.* co a poco cre.

8 *f* *et poco a poco cre.* et sanc - tum

26 *z.v.* et - sanc - tum

Figure 167. *Magnificat* (motives v and w, mm. 94 and 102)

163 *ff* *sempre* et sanc - tum no - men e - ius, no - men e - ius, no - men e - ius.

Figure 168. *Magnificat* (soprano, mm. 106-115)

172 *ff* *sempre* e - - - - - ius.

Figure 169. *Magnificat* (tenor, mm. 106-115)



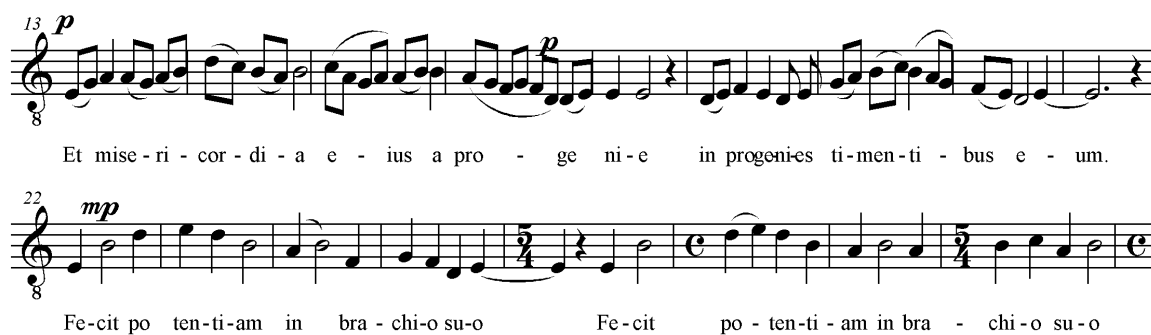


Figure 173. *Magnificat* (tenor, mm. 117-133)



Figure 174. *Magnificat* (motive mm, spans mm. 134-142)



Figure 175. *Magnificat* (motive nn, mm. 135-142)

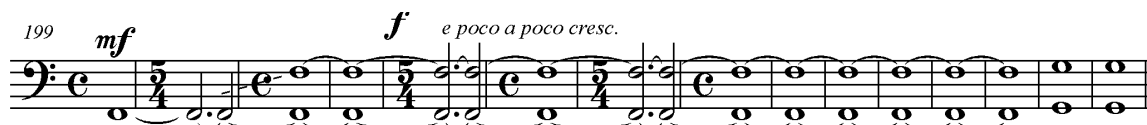


Figure 176. *Magnificat* (motive pp, mm. 143-157)

The second measure repeats the music of the first and the rest of the phrase is freely composed (figure 181).



Figure 178. *Magnificat* (motive ss, mm. 163-164)



Figure 179. *Magnificat* (motives rr1+rr2, mm. 163-166)



Figure 180. *Magnificat* (motive tt, mm. 167-169)



Figure 181. *Magnificat* (mm. 169-174)

Section VII, measures 175-196 (figure 151, pp. 184-185), can be divided into three phrases (VII-A through VII-C) and sets the text “*Suscepit Israel puerum suum* [VII-A and VII-B], *recordatus misericordiae suae* [VII-C].” The tonality of the section is F sharp major created by both contrapuntal and pandiatonic means.

The accompanying material for the section is found in the alto (xx) and bass (yy) (figure 182) voices in the form of drones. The primary material is presented as a melody in octaves by the soprano and tenor (ww, zz, and aaa) (figure 183).



Figure 182. *Magnificat* (motives xx and yy, mm. 175-196)



Figure 183. *Magnificat* (motive ww, zz, and aaa, m m. 175-196)

Section VIII, measures 197-207 (figure 151, pp. 184-185), can be divided into two overlapping phrases (VIII-A and VIII-B) that set the text “*Sicut locutus est ad patres nostros Abraham, et semini eius in saecula.*”

The tonality for section VIII starts on the mediant of the previous F sharp major, but quickly moves to F major in the middle of the phrase VIII-A. The new key is carried throughout the section and prepares for the return to the original C major tonality with a V6/4-V progression. The key centers are created by traditional harmonic progressions and contrapuntal writing. The section is contrapuntal throughout and freely composed.

Section IX, measures 208-end (figure 151, p. 185), contains three phrases (IX-A through IX-C) with smaller motivic groups in phrases IX-A and IX-B. The text for the section is a return to the opening text “*Magnificat anima mea Dominum, et exultavit spiritus meus in Deo salutari meo.*” The tonality of this section returns to the original tonality of C major and is again established by contrapuntal and pandiatonic means.

The accompanying material for phrase IX-A is presented as a drone in the bass (bbb) (figure 184). The upper parts are taken directly from phrase I-C, but eventually break the pattern. The material in phrase IX-B (figure 151, p. 185) repeats the first measure three more times. In the final phrase, IX-C, the soprano continues with a melodic line (figure 185). The other voices return for the final cadence on a C major (+9) chord for the last four measures (figure 185).



Figure 184. *Magnificat* (motive bbb, mm. 208-212)

Figure 185 shows a musical score for the Magnificat, measures 218-222. The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has a melodic line starting at measure 219, marked with a piano (p) dynamic. The other voices (A, T, B) have a drone pattern. The lyrics are 'o, De - o sa - lu - ta - ri me - o. De - o'. The score includes a morendo marking, indicating a gradual decrease in volume.

Figure 185. *Magnificat* (measures 218-222)

Interpretation and Pedagogical Issues

The shifting meter in the first and last sections according to the text may present a

challenge to inexperienced groups. Text stress should be emphasized in those places where there is telescoping of text. Wherever the accent is unnatural, musical accent should become more important.

Some melodic lines may be a concern in the beginning stages of learning this piece. The melody of section II (figure 151, pp. 179-180), for example, is very disjunct but should become very natural after a few rehearsals and repetition. Also, the soprano and tenor canon in section V (figure 151, p. 181-182) is also very disjunct. The interval of the ascending ninth is particularly troublesome, but again, repetition should ease some of this concern.

Parallel motion between voices may also be difficult as in the parallel fourths in I-B-3 (figure 151, p. 178). In section III (figure 151, p. 180) while the harmonies are not difficult, special emphasis and attention should be placed on the suspensions that occur between the soprano and alto parts. The similar motion in the men's voices and in the women's voices in section IV (figure 151, p. 181), may also take some rehearsal time before it is comfortable. Section VI (figure 151, pp. 183-184) contains a series of suspensions that should be given special attention. Some time will need to be spent with section VI also, because of the new accidentals. The progressions are fairly natural after the singers become familiar with them, but it may be beneficial to learn this section at a different time than the previous section.

In section V (figure 151, pp. 181-182), the alto enters with an aleatoric ostinato. It is again recommended to divide the section into varying tempo groups so that the presentation seems more improvisational. It is often essential to give structure to something that needs to appear random.

Dubra plans his transitions well and seemingly unnatural progressions are actually not a problem. For example, section I-II (figure 151, pp. 178-180) moves from a G suspended 4-3 (without resolution) to an E flat major (without the fifth). However, it is only the ladies voices that move and the soprano has the common tone of G and the alto's D becomes the leading tone to E flat. However, the transition from section III-IV is very troublesome. Section III (figure 151, p. 180) ends on a C major chord and Section IV (figure 151, p. 181) begins on a C sharp minor chord in first inversion. Thus an appropriate allocation of rehearsal time is necessary to allow singers to memorize this transition. Section VI (figure 151, pp. 183-184) ends on C sharp octaves and section VII (figure 151, p. 184) begins in F sharp major, but it starts on the third in the soprano and tenor before the chord is established in the alto and bass.

Conclusion

Rihards Dubra's music combines elements of medieval and Renaissance music and folk traditions, such as chant, ostinato, drone, and counterpoint with a modern voice. Dubra takes the philosophies and simplicity of minimalism, and by combining it with the techniques of past composers, creates a new style that has musical and artistic credibility as well as the possibility of a strong and lasting value. Thus, his "style of meditation" succeeds as a reflection of the value and techniques of music that has lasted for centuries.

Its beauty is achieved by the complexity of various textural layers of drone, ostinati, and counterpoint contrasted by moments of beautiful neo-Romantic homophony and a challenging harmonic language made accessible by the layering of these repetitive motives. In addition, his unconventional tonal transitions between sections add another interesting and appealing element to his style.

It is clear from an analysis of the music examined in this document that Dubra's texts are of secondary importance to the music. These motets are written in clearly delineated sections, based on the phrases of text, but with little musical symbolism and rarely with any obvious musical connection between the material of the various sections. Occasional recapitulations of material can be seen as in the *Magnificat* and *Veni Sancte Spiritus*, but these instances are rare.

Dubra's transitions between sections are usually demarcated by periods of rest or long sustained chords; this allows for ease of transition in changes of tempi. However, in most instances the harmonic connections between sections can seem somewhat arbitrary and distantly related.

His music is certainly tonal, but rarely because of traditional harmonic progressions. Rather, Dubra chooses to establish tonality more often by the use of pandiatonicism. Techniques include long sustained pedals, the use of cluster chords, the repetition of ostinati through a particular measure or section and the repetition of a single pitch at structurally important points of the music. Each of these techniques provides the listener's ears with either one single pitch or a group of pitches from a particular scale/mode and in so doing, suggests a particular tonality.

Dubra's use of drone is inspired by the music of the Medieval and Renaissance periods as well as Latvian folk music. drones are one of the trademarks of Dubra's meditative style. All of the pieces discussed, with the exception of *Veni Sancte Spiritus*, contain drones. Single pitch sustained drones are common throughout Dubra's music as well as drones in fifths in *Salve Regina* and *Veni Creator Spiritus*. Harmonic drones or cluster drones are also demonstrated in *Salve Regina*, *Oculus non vidit*, and *Ave Maria*.

Syllabic drones or drones present the text on single pitch and occur in *Gloria Patri*, *Veni Sancte Spiritus*, and *Rorate caeli*. The use of drone can be seen in its placement in voices other than the lowest voices. For example, in the *Magnificat*, the drones appear in the soprano and alto.

Aleatoric motives in one or multiple voices also create unique effects. Although less frequently used than some of the other devices, aleatoric motives can be found throughout Dubra's repertoire, often in conjunction with layers of drone, ostinati, and or chant. Many of the pieces discussed in this chapter include aleatoric sections in varying degrees, including *Salve Regina*, *Gloria Patri*, *Oculus non vidit*, *Rorate caeli*, and *Magnificat*.

Counterpoint is a widely used technique in every period of music history from the Middle Ages onward. Dubra has an affinity for the use of imitation as demonstrated in *Veni Sancte Spiritus* and the paired imitation of *Magnificat*. Canon, another common contrapuntal device, is used by Dubra in *Oculus non vidit*, *Ave Maria*, and *Veni Creator Spiritus*.

Chant has made a profound impact on many composers throughout the centuries as well as those of the twentieth and twenty-first centuries. As previously discussed in chapter two, the Holy Minimalists are drawn to the use of chant, possibly because of its connotations of serenity and antiquity, as well as its simplicity and beauty.

Dubra's melodies, while never directly quoted from borrowed chant, are clearly inspired by chants in their contour, phrasing, declamation, simplicity, and treatment. Most of Dubra's chant-like melodies are supported and/or combined with drones, ostinati, or aleatoric passages. Occasionally, the melodies are treated in the *cantus firmus*

style as seen in *Ave Maria* and *Veni Sancte Spiritus*.

The harmonic structure and harmonic rhythm of most of Dubra's compositions tend towards being minimalistic and thus, are quite slow. It is the combination of the drones, the propulsion of the ostinati, the inclusion of the chant melodies and their use in layering that give Dubra's music motion and intensity as well as a sense of tension and release. The combination of these elements creates what Dubra likes to call his "style of meditation."

Because of its ingenuity, Dubra's music is already well published and performed in his own country. The accessibility and adaptability for religious as well as secular performances has also begun to make his music popular in the United States as well as in the rest of Europe. His music has been performed to positive reviews at places like Louisiana State University (Baton Rouge, LA), Evangel College (Springfield, MO), and others.

Dubra has achieved an artistic and creative goal of many great composers. His desire is to reflect the past and yet to give it a new and current voice. He writes with the essence of the Middle Ages "*through the view of a man who lives in the twentieth century*." His music, through its use of tradition combined with creative texture, imaginative harmonic language, and amazing unity and cohesion, will continue to gain popularity and it is this author's belief that it will also survive the test of time.

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Appendix A
Complete Works List by Date (as of 2003)

1988

Symphony for big orchestra

1989

Mass (fa diez minor) for choir and orchestra

Piano miniatures:

"The Shatters of Reflections"

Choral Motet”

"Ave Maria I," for mixed choir

1990

"The Music from Underground of Winter Evening" for mezzo-soprano, flute, clarinet, violoncello, piano & triangle

Piano miniatures:

"The Apple Blossoms Sounds in the Wind", "The Prayer of Easter Morning"

Choral Motets:

"The Christmas Night" (in Latvian), "Advent" (in Latvian), "Lord Jesus, our Morningstar" (in Latvian)

1991

The Small Symphony Nr.1 – "The Music in the Expectations Mist"

The Small Symphony Nr.2 – "The Hymnus for the Running Dreams"

"Musica Plena," for eight violoncellos

"The Discovery of Fading Skylines," concerto for orchestra with piano

Piano miniatures:

"The Autumn Landscape," "Waiting for Christmas Wonder"

1992

"The Emergence," quintet for 2 violin, viola, violoncello & piano

"The Magic with Cold Light," for flute & piano

The Small Symphony Nr.3 - "The Glow of Godlike Rays"

Piano miniatures:

"The Autumn Flowers," "The Small Christmas Prelude"

Choral motets:

"Gloria Patri," "Salve Regina"

1993

"Welcome the Easter Day," a round for mixed choir and instruments with words of folksongs

Choral motets:

"O, bone Jesu," "Miserere mei," "Rorando coeli," "Oculus non vidit," "Ave Maria II,"

"The Prayer (ps25)" (in Latvian), "Alleluia," "Hodie Christus natus est"

Piano miniature:

"The Autumn Prelude"

1994

"The Remembrance," for violoncello & piano

"Sitivit Anima Mea," Una sinfonia da camera for baritone (voice), English Horn, eight violoncellos & two double basses

Choral motets:

"Ave Maria III," "Panis Angelicus," "Veni Sancte Spiritus"

1995

"Missa Sinceritatis," for tenor, oboe, percussion, mixed choir & organ

"The Longing of Eternal Hills," for organ

"The Mill of Cats," the fairy-tale ballet for children

Choral motets:

"O, crux, ave," "Our Father" (in Latvian), "Pater Noster," "Exaudi nos," "The Time of Mist" (in Latvian)

1996

The Small Symphony Nr.4

"Missa simplex Nr1," for mixed choir

"The Small Suite," for violin ensemble & piano

Etude for piano

Choral motets:

"Psalm 22" (in Latvian), "Eripe me," "Quam benignus es," "Rorate coeli," "Ave Maris Stella," "In the Cold Winter Night" (in Latvian)

1997

Divertisment for flute, clavecin & violoncello

"Lux confessionis," for violoncello & organ

"Angelus Domini," cantata for soprano, mixed choir & organ

"Alma Redemptoris Mater," for mixed choir, soprano saxophone & organ

Miniatures for two pianos:

"The Brawl," "The Strange Dance"

Choral motets:

"The Latvian Confessions" (in Latvian), "The Bell of Araisī-church"

Motets for childrens choir with instrumental accompaniment:

"Regina caeli laetare," "Jubilare Deo," "Cantate Domino," Ave Regina Caelorum"

1998

"Visio Remissionis," for marimba solo

"Oratio," for marimba & mixed choir

"12 original Christmas songs," for children's choir and instrumental accompaniment

Choral motets:

"Audierunt quia ingemisco ego," "Veni creator," "Ubi caritas"

1999

"Canticum Fratris Solis," cantata with text of St. Francis for choir, oboe, horn & organ

"The Touch of Our Lady's sight," for organ

"The Litany of Forgiving Light," for organ

"Missa simplex Nr2," for mixed choir & organ

"Expressia," for violin & piano

Choral motets:

"Asperges me," "Misericordias Domini..."

2000

"The Light of Eternal Longing," concerto for marimba & orchestra

"The Play of Reminiscences," for violin ensemble & piano
"The Small Mystery," for percussion, soprano saxophone & double bass
"Cantata in Nativitati Domini," for choir & orchestra
"Magnificat," for mixed choir
"Venite omnes," for children's choir

2001

"Venite omnes," (2. red.) for mixed choir, flute, horn & string orchestra
"The Music of Moonlight Dreams," for string orchestra
"Signum Magnum," Mass for two mixed choirs, two mixed vocal quartets & men's choir (TTB)
"Meditatio," for ensemble of kokle (Latvian folk instrument)
"Missa de Spiritu Sancto," for SA choir & organ
"Caritas abundat in omnia," meditatio for mixed choir, trumpet & organ with text of Hildegard of Bingen

Choral motets:

"The Sea" (in Latvian), "Ad te levavi oculos meos" (Ps.122), "I stay with hands wide open" (in Latvian), "Ego sum resurrectio et vita"

2002

"Meditation in the Light of Mystic Rose," for organ
"Ave Regina caelorum," (2) motet for SA choir

Choral motets:

"The Prayer" (in Latvian), "The Angels Cry" (in Latvian), "O, Holy Spirit" (in Latvian),
"Ave verum corpus," "Missa simplex" Nr.3 for mixed choir and organ

Appendix B
Complete Works List by Genre (as of 2003)

INSTRUMENTAL

Orchestra

Symphony for big orchestra (1988)

The Small Symphony Nr.1 – "The Music in the Expectations Mist"

The Small Symphony Nr.2 – "The Hymnus for the Running Dreams"

"The Discovery of Fading Skylines," concerto for orchestra with piano

The Small Symphony Nr.3 - "The Glow of Godlike Rays"

"The Mill of Cats," the fairy-tale ballet for children (1995) ???

The Small Symphony Nr.4 (1996)

"The Light of Eternal Longing," concerto for marimba & orchestra (2000)

"The Music of Moonlight Dreams," for string orchestra (2001)

Chamber Ensemble/Solo

"Musica Plena," for eight violoncellos (1991)

"The Emergence," quintet for 2 violin, viola, violoncello & piano (1992)

"The Magic with Cold Light," for flute & piano (1992)

"The Remembrance," for violoncello & piano (1994)

"The Small Suite," for violin ensemble & piano (1996)

Divertisment for flute, clavecin & violoncello (1997)

"Lux confessionis," for violoncello & organ (1997)

"Visio Remissionis," for marimba solo (1998)

"Expressia," for violino & piano (1999)

"The Play of Reminiscences," for violin ensemble & piano (2000)

"The Small Mystery," for percussion, soprano saxophone & double bass (2000)

"Meditatio," for ensemble of kokle (Latvian folk instrument) (2001)

KEYBOARD

Piano solo

"The Shatters of Reflections" (1989)

"The Apple Blossoms Sounds in the Wind", "The Prayer of Easter Morning" (1990)

"The Autumn Landscape," "Waiting for Christmas Wonder" (1991)

"The Autumn Flowers," "The Small Christmas Prelude" (1992)

"The Autumn Prelude" (1993)

Etude for piano (1996)

Piano duet

"The Brawl," "The Strange Dance" (1997)

Organ solo

"The Longing of Eternal Hills," for organ (1995)

"The Touch of Our Lady's sight," for organ (1999)

"The Litany of Forgiving Light," for organ (1999)

"Meditation in the Light of Mystic Rose," for organ (2002)

VOCAL

Solo with accompaniment

"The Music from Underground of Winter Evening" for mezzo-soprano, flute, clarinet, violoncello, piano & triangle (1990)

"Sitivit Anima Mea," Una sinfonia da camera for baritone (voice), English Horn, eight violoncellos & two double basses (1994)

"Missa Sinceritatis," for tenor, oboe, percussion, mixed choir & organ (1995)

Mixed chorus a cappella (Latin)

"Ave Maria I," for mixed choir (1989)

"The Christmas Night"(in Latvian), "Advent"(in Latvian), "Lord Jesus, our Morningstar"(in Latvian) (1990)

"Gloria Patri," "Salve Regina" (1992)

"O, bone Jesu," "Miserere mei," "Rorando coeli," "Oculus non vidit," "Ave Maria II," "The Prayer (ps25)" (in Latvian), "Alleluia," "Hodie Christus natus est" (1993)

"Ave Maria III," "Panis Angelicus," "Veni Sancte Spiritus" (1994)

"O, crux, ave," "Our Father" (in Latvian), "Pater Noster," "Exaudi nos," "The Time of Mist" (in Latvian) (1995)

"Missa simplex Nr1," for mixed choir (1996)

"Psalm 22" (in Latvian), "Eripe me," "Quam benignus es," "Rorate coeli," "Ave Maris Stella," "In the Cold Winter Night" (in Latvian) (1996)

"The Latvian Confessions" (in Latvian), "The Bell of Araisi-church" (1997)

"Audierunt quia ingemisco ego," "Veni creator," "Ubi caritas" (1998)

"Asperges me," "Misericordias Domini..." (1999)

"Magnificat," for mixed choir (2000)

"Signum Magnum," Mass for two mixed choirs, two mixed vocal quartets & men's choir (TTB) (2001)

"The Sea" (in Latvian), "Ad te levavi oculos meos" (Ps.122), "I stay with hands wide open" (in Latvian), "Ego sum resurrectio et vita" (2001)

"The Prayer" (in Latvian), "The Angels Cry" (in Latvian), "O, Holy Spirit" (in Latvian), "Ave verum corpus" (2002)

Mixed chorus with orchestra or instruments

Mass (fa diez minor) for choir and orchestra (1989)

"Welcome the Easter Day," a round for mixed choir and instruments with words of folksongs (1993)

"Angelus Domini," cantata for soprano, mixed choir & organ (1997)

"Alma Redemptoris Mater," for mixed choir, soprano saxophone & organ (1997)

"Oratio," for marimba & mixed choir (1998)

"Canticum Fratris Solis," cantata with text of St.Francis for choir, oboe, horn &

organ (1999)

"Missa simplex Nr2," for mixed choir & organ (1999)

"Cantata in Nativitati Domini," for choir & orchestra (2000)

"Venite omnes," (2. red.) for mixed choir, flute, horn & string orchestra (2001)

"Caritas abundat in omnia," meditatio for mixed choir, trumpet & organ with text of Hildegard of Bingen (2001)

"Missa simplex" Nr.3 for mixed choir and organ (2002)

Children's Choir with instrumental accompaniment:

"Regina caeli laetare," Jubilate Deo," "Cantate Domino," Ave Regina Caelorum" (1997)

"12 original Christmas songs," for children's choir and instrumental accompaniment (1998)

"Venite omnes," for children's choir (2000)

Women's Chorus

"Ave Regina caelorum,"(2) motet for SA choir (2002)

Appendix C
Motet List by Liturgical Calendar (as of 2003)

Marion Motets

Ave Maria (3 settings)

Salve, Regina

Ave Maris Stella

Magnificat

Alma Redemptoris Mater

Motets for Advent and Christmas

Advent

◆ *Rorano coeli*

◆ *Venite omnes*

Christmas

◆ *Christus natus est*

Motets for Lent, Holy Week, and Easter

Lent

◆ *Audierunt quia ingemisco ego*

Holy Week

◆ *O bone Jesu*

◆ *O crux ave*

◆ *Ubi caritas*

◆ *(Ave verum corpus)*

Easter

◆ *Ego sum resurrectio et vita(?)*

Motets for the Mass Proper (Standard)

Gloria Patri

Pater Noster

Exaudi nos

Asperges me

Motets for the Mass Proper (Occasional)

Oculus non vidit

Panis Angelicus

Veni sancte spiritu (Pentecost)

Veni creator spiritus (Pentecost)

Quam benignus es

Psalm Settings

Penitential Psalms


- ◆ *Miserere mei (51)*
- ◆ *Eripe me (143)*
- ◆ *Misericordias domini*

Psalms of Praise, Thanksgiving and Daily Living

- ◆ *Dominus regit me (23)*
- ◆ *Ad te levavi oculos meos (122)*

Appendix D

Consent from the Composer to Use Manuscripts

From:	"Richard" <rd@delfi.lv>  Add to Address Book
To:	"Kevin Smith" <schmittty_k@yahoo.com>
Subject:	Re: IMPORTANT
Date:	Thu, 20 May 2004 21:34:32 +0300

Dear Kevin,
Of course you can do it!
You can make copies or put in your work scanned images of my pieces, if it's important for you! My best wishes for your work!
Rihards

----- Original Message -----
From: "Kevin Smith" <schmittty_k@yahoo.com>
To: "Rihards" <rd@parks.lv>
Sent: Thursday, May 20, 2004 5:40 PM
Subject: IMPORTANT

> Rihards,
>
> I need final approval and permission from you to use
> scanned images of your entire manuscripts as examples
> in my dissertation. I want to make sure there are no
> copyright issues and that I have your permission.
>
> I need a reply email as quickly as possible. I will
> send you a copy if you would like to see it.
>
> Thanks,
> Kevin D. Smith
>

Vita

Kevin D. Smith is an Assistant Professor of Music at Slippery Rock University where he holds the title Director of Choral Activities and Music Theory. He earned a Bachelor of Science in Music Education from Eastern Nazarene College, a Master of Sacred Music and Choral Conducting from Emory University and Doctor of Musical Arts in choral conducting from the Louisiana State University.

Kevin has served as conductor of the Louisiana State University A Cappella Choir and Chamber Singers, Emory University Wasczek Choir, guest conductor of the Louisiana State University Chamber Orchestra, and served as Louisiana State University theory assistant. He was music coordinator and choral director at the DeKalb School of the Arts (Atlanta, Georgia) including work with two choirs, chamber choir, and music theatre ensemble. He has taught voice, piano, music appreciation, and marketing for the arts. He has also served as choral director and music teacher at Marshfield High/Middle School in Marshfield, Massachusetts, and at Fuller Middle School in Framingham, Massachusetts. Mr. Smith is a baritone (voice) soloist, and plays the piano, organ, and trombone.

Published articles by Mr. Smith appear in both the American Organist (Journal of the AGO) and Choral Journal (Journal of ACDA) and has served as clinician/adjudicator at numerous high schools and vocal/instrumental competitions. He is a member of the AGO, ACDA, and MENC as well as the local chapters of each organization.

Kevin has played trombone/piano and served as conductor in numerous musical theatre productions, including his most recent experience as Music Director/Conductor

for a 19 show run of “West Side Story,” at the Baton Rouge (Louisiana) Little Theatre.

He has also served as music director in a number of different churches.