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The unaccompanied choral works of Vytautas Miškinis with texts by Rabindranath Tagore: a resource guide

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THE UNACCOMPANIED CHORAL WORKS OF VYTAUTAS MIŠKINIS
WITH TEXTS BY RABINDRANATH TAGORE:
A RESOURCE GUIDE

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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ABSTRACT

This document serves as a resource guide for the unaccompanied choral works of Vytautas Miškinis, with texts by Rabindranath Tagore, including pertinent background information, structural information, and accessibility considerations for the conductor. Additionally, there is a study of Miškinis's compositional style according to the works in this guide that includes biographical information.

Vytautas Miškinis (born 1954) is a Lithuanian conductor and composer currently published by several international music publishing houses. He is also a member of several juries for international choral competitions in addition to his duties as a professor of conducting at the Lithuanian Academy of Arts in Vilnius. His choirs have toured and competed throughout Europe, North America, Australia, and Asia since the 1970s. Virtually unknown at the turn of this century, Miškinis's music has quickly found an audience with American and Western European choirs.

His works are primarily sacred, as Lithuania is a Catholic nation, and has written over 700 works including: motets, masses, and cantatas. However, this study looks at the music inspired by the poetry of Rabindranath Tagore, the Indian polymath poet. Tagore wrote a collection of poems called *Gitanjali*, which means song offerings. Beginning in 1999, Miškinis began setting the music of Tagore and has since produced a large cache of works based on this poetry. Some of the more significant works are the collection: *Sonnets of the Angel of Death* and *5 'When I...' A Cycle of Miniatures*.

Chapter 1

Vytautas Miškinis: An Introduction ¹

The collapse of the Soviet Union opened access to the Baltic region of Estonia, Latvia, and Lithuania, a previously unknown singing culture in the world. Group singing is popular in these three nations as evidenced by the expansive stadiums built for the annual choral song festivals hosted by each country. The entire region has become a new and abundant resource for choral musicians since the collapse of communism in the early 1990s, yet much of the music and composers remain unknown to American choral musicians. One of these previously unknown composers is Vytautas Miškinis (Figure 1.1).

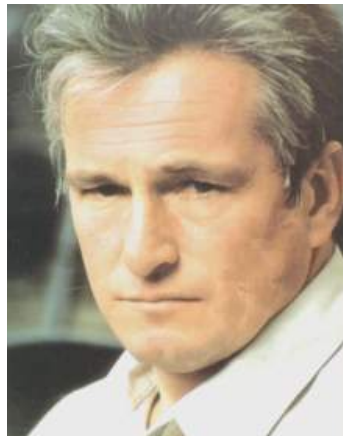


Figure 1.1, Vytautas Miškinis (born 1954)

Vytautas Miškinis is a composer, conductor, and music educator in Lithuania. He is considered one of the most influential musicians in the country due to his longtime association with the boy choir Ažuoliukas² and his professorship at the Lithuanian Academy of Music and Theatre in Vilnius.

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¹ All biographical information, unless otherwise noted, comes from interviews with the author: interview.

² Ažuoliukas- literally means “little oak tree” in Lithuanian. Hermanas Perelšteinas founded this choir in 1959.

In recent years, his choirs have won several international choral competitions including the European Grand Prize of Singing. Miškinis's choirs helped him become better known outside of Lithuania as a conductor, and most recently as a composer. He has been writing music for nearly thirty years, but only recently has his music become available to musicians outside of the Baltic region.

Miškinis was born near the Lithuanian National Park, *Pailnys-Balmontas*, outside of Vilnius on June 5, 1954. He was born into a musical family, which laid the foundation for his love of singing at an early age. His family sang together at holidays and other family events. Miškinis said, “my grandmother was a very good singer and I was very influenced by her. She sang very archaic folk songs and even recorded a couple for the radio archive.”³ This early exposure to singing served as inspiration for Miškinis to join the Vilnius Teacher House Boys choir, which is now called *Ažuoliukas*, at the age of seven.

Miškinis's teacher and mentor Hermanas Perelsteinas was the founder and first conductor of *Ažuoliukas*. Miškinis became Perelsteinas's protégé as a teenager and began receiving extensive musical training outside of the choir. His parents had him tutored privately in piano, solfeggio, and music theory in addition to his singing lessons in the choir. Speaking about Perelsteinas, Miškinis said, “he was highly educated and spoke several languages including: English, German, Russian, Lithuanian, Hebrew, and Latin. He was also not just my music teacher, but a second father as well.”⁴

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³ Vytautas Miškinis, interview by author, 29 June 2011, Baton Rouge, LA.

⁴ Ibid.



Figure 1.2, Hermanas Perelsteinas (1923-1998), founder of Ažuoliukas.⁵

At the age of seventeen, Miškinis began his musical training at the Lithuanian Music Academy, then called the Conservatoire, and became the choirmaster of the junior choir at the academy. His relationship with Perelsteinas continued as he began to work with him at both the Lithuanian Music Academy and as the chorusmaster in Ažuoliukas. Soviet ideology suppressed the outward freedom of expression, but Miškinis was able to find freedom in his music. He said that “music helped young people to fight the violence and evil of the street influences,”⁶ and Perelsteinas helped to positively influence young men during the dark times of soviet ideology. Regarding the political ideology Miškinis said, “We were afraid to express any personal opinion about political situation(s) openly or loudly.”⁷ It was perhaps this lack of political freedom that persuaded Perelsteinas to leave Lithuania in 1979 and moved to the United States. His leaving gave a twenty-five year old Miškinis charge of his boy’s choir.

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⁵ Vytautas Miškinis, “The Founder,” Ažuoliukas boy choir, <http://www.azuoliukas.lt/index.php/ikurejas/59> (accessed December 28, 2011).

⁶ Miškinis, Interview.

⁷ Ibid.



Figure 1.3, Official Logo for the Ažuoliukas organization.⁸

During this time, Miškinis began the Ažuoliukas boy choir school to teach better music literacy and provide a strong music education. He also began working with the Vilnius Teachers House men's choir (since 1979) and the professional choir Kaunas as Chorusmaster, upon completion of his work at the Lithuanian Music Academy. However, One of his main objectives was to continue the work of Ažuoliukas. He began with the main choir begun by his mentor and eventually began adding more training choirs in addition to the school. Continuing with the ideas of creating an “oasis of self-confidence and warm human beings,”⁹ with Ažuoliukas, Miškinis also continued building a great professional reputation in Lithuania.

Professional successes in the late 1970s and early 1980s led Miškinis to begin to compose. “Alongside formal conducting studies, Miškinis took composition lessons independent from the dictatorial soviet state system, allowing him a greater degree of artistic freedom.”¹⁰ Though he had been trained in composition, he was still primarily thought of as a conductor. In 1977, he wrote his first work: *Who is sleeping in winter* in honor of the birth of his son, Laurynas. However, it was not until the mid-1980s that he began to compose for his boy choir.

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⁸ Vytautas Miškinis, Ažuoliukas boy choir, <http://www.azuoliukas.lt/> (accessed December 28, 2011).

⁹ Miškinis, Interview..

¹⁰ Rupert Gough, “A Lengthy Engagement,” *Choir and Organ* (May-June 2011): 36.

He wrote nearly three hundred songs for Ažuoliukas and possibly more, but Miškinis has said he cannot remember how many pieces he wrote during this time.¹¹

The late 1980s ended with drastic changes across Eastern Europe as the Soviet controlled nations began to fall beginning with East Germany in 1988. One by one, nations that had been ruled by soviet satellite governments began to be free again. The Baltic nations were some of the last countries to be liberated from the fifty-year tyranny of soviet rule. Miškinis said that the “collapse helped me in a positive way since we could plan choir repertoire without any censorship.”¹² He also could begin composing liturgical music openly for the first time in his life. During the 1980s, Miškinis wrote several religious pieces, but was forced to hide them and they were never performed. Most of his compositions were primarily for children’s choirs such as Ažuoliukas. However, the fall finally allowed him to pursue broader compositional interests such as: masses, motets, folk music, and large-scale cantatas.

Following the collapse of communism, Miškinis was freer to travel abroad and meet with other musicians in western countries. Beginning in 1989, Miškinis took several of his choirs to numerous international choral festivals and placed or won. His Teachers House men’s choir won international choir competitions in Nantes (Grand Prix, 1989), Goricia (Italy, 3rd Prize, 1990), Marktoberdorf (Germany, 1st Prize and International Name of Honour, 1992), Mainhausen (Germany, 1st Prize, 1993), Tolosa (Spain, 3rd Prize, 1995) and Maribor (Slovenia, 2nd Prize, 2000). His other vocal ensemble, Museum Musicum, won the 2nd Prize in Goricia (Italy, 1990), 1st Prize in Tampere (Finland, 1992) and 1st Prize in Mainhausen (Germany, 1993).

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¹¹ Ibid.

¹² Ibid.

These competitions allowed him to become better known outside of the Baltic region as a conductor. Miškinis's also began a professional association with several of these international competitions as both member of the jury¹³ and as a composer. Rupert Gough, conductor of the Royal Holloway Choir in London, said, "his music has become popular largely through the international competition circuit."¹⁴

Gough's statement is true because Miškinis did begin writing several pieces for both the competition itself and also for choirs performing in them. The competition circuit finally gave his music exposure to choirs and conductors outside of Lithuania, and he has now written music for everything ranging from amateur children's choirs to advanced professional choirs such as Conspirare.¹⁵ His popularity with choirs continued to gain momentum in the late 1990s and into the 2000s. Miškinis was picked up by several publishing houses including: Carus-Verlag, Schott, A Couer Joie, Astrum, Edition Ferrimontana, Laurendale, Earthsongs, Santa Barbara, and Ediciones Musicales.

However, he has also self-published several of his works in recent years. He wrote *Nunc Dimittis* in 2004 for the University of Louisville Cardinal Singers for their competition in Bremen, Germany and the piece he wrote for Conspirare was a *Light Jazz Mass* written for two pianos, percussion, and SATB choir. It was premiered at the 2009 International Choral Music Federation Conference in Copenhagen, Denmark. He has also written several other liturgical works for choirs including a Mass in G for a Spanish choir.

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¹³ Many international competitions ask for the grand prize winning conductor to serve on the jury for the next year or years of the competition.

¹⁴ Gough, 37.

¹⁵ Conspirare (we breath together) is an American professional choir conducted by Dr. Craig Hella Johnson based out of Austin, Texas.

The alto section of this unnamed choir wrote Miškinis saying “thanks for writing music especially for altos.”¹⁶ Miškinis said of writing music in Latin,

“The Latin language is the most universal. First of all-it is accessible...for everybody. It is also quite easy to learn...and easy to vocalize or sing. One may use the Latin language both for the church rituals and as for concerts. On the other hand-it is like a source of universal poetry acceptable for everybody.”¹⁷

Miškinis’s compositional output proves his thoughts about Latin as he has written over 600 works for choirs with Latin texts, both liturgical and secular.

Miškinis has also written music based on the text of the Nobel Prize winning poet Rabindranath Tagore. He always uses the English translations by Tagore and keeps a copy of *Gitanjali* close by his him when he is composing.¹⁸ Although there are only fourteen pieces in print and two unpublished, Miškinis continues to write music based on Tagore’s poetry. He has several that are unfinished or that he has not shared with any choir yet. When speaking of Tagore’s poetry, Miškinis said, “every poet should be treated with respect...a thought is very precious and every thought presented in poetic form has an aesthetic value. I would call R. Tagore my favorite poet...his thoughts are both lively, rich and universal.”¹⁹ Tagore’s texts are some of Miškinis’s favorite, although he has written music based on the texts of prominent Lithuanian poets as well as a set of pieces with text by Dylan Thomas. Miškinis has also written some of his own text for compositions in recent years.

Miškinis has written over 700 works, primarily choral literature, and to date has some 50 still waiting to be finished.

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¹⁶ Gough, 37.

¹⁷ Miškinis, Interview.

¹⁸ Ibid.

¹⁹ *ibid.*

He has lost count of how many works he has actually written since beginning in 1977. Thirty-five years of compositions have left a legacy that is still growing in his home country of Lithuania. However, his compositions are continuing to become more popular outside of Eastern Europe. In the past two years there were three Compact Disc recordings of his works produced: *Vytautas Miškinis: Thoughts of Psalms* by Kammerchor consonare, *Miškinis: Time is Endless* by the Royal Holloway Choir, and *Baltic Exchange* by Polyphony. In addition, Conspirare, the Dale Warland Singers, and several prominent college choirs in America have recorded his music.

Vytautas Miškinis began his career as a young choral singer and rose very quickly in his country as a musician and conductor. He has conducted Azuoliukas and the Teacher's House Men's Choir since 1979, the Kaunas Symphonic Choir, Museum Musicum, and directed numerous song festivals in Lithuania. Miškinis has also served on the jury of international panels on choral music and has won several prominent awards such as: the title Honoured Artist of Lithuania, 2005 Cross of Officer, the Order of the Lithuanian Grand Duke Gediminas, 2002 Author of the Year, nomination The Author of Works Most Frequently Performed Abroad, and the 2006 The Enlightened Person of Lithuania among many others. Outside of his conducting is his compositional output. This document will focus on the selected pieces based on the text of Rabindranath Tagore. However, there will be a complete list of the published choral works, to date, of Miškinis provided at the end of this document.

Chapter 2

Vytautas Miškinis Compositional Style: As seen in the Unaccompanied Choral Works of Vytautas Miškinis with texts by Rabindranath Tagore

The choral music of Vytautas Miškinis merges the compositional styles of European composers with the traditions of the Lithuanian folk music. His ability to artistically produce the “reinvention of folk song as art...while initially quite distinct”²⁰ has allowed his compositions to be recognized as an important development in choral music throughout the world. The uniqueness of his musical style in these settings of the texts by Tagore, can be codified by examination and comparison of these works.

Vytautas Miškinis has identified at least three major composers influencing his compositions, Edward Elgar, Maurice Duruflé, and Francis Poulenc,²¹ although he does not specify specifically how they influenced his music. In addition, Miškinis “has a lot of contact with contemporary composers such as Whitacre, Busto, Lukaszewski-many of them are good friends.”²² Miškinis also considers Lithuanian composer Viktoras Budrevicius²³ his greatest Lithuanian compositional inspiration.

In total, Vytautas Miškinis’s primary choral compositions are *a cappella* works including masses, motets, cantatas, partsongs, and song cycles. These works are considerable in number, at least 700 known compositions, although only about 100 are currently published. The construction of all of Miškinis’s music is rooted in his passion for the text, whether liturgical or secular, the source of musical inspiration for all of his

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²⁰ Rupert Gough, Liner notes to *Time is Endless*, Royal Holloway Choir, Hyperion Recordings, 67818, CD.

²¹ Interview, Miškinis.

²² Gough, 36.

²³ Viktoras Budrevicius (born 1928) was a student of famous Lithuanian composer Antanas Račiūnas (1905-1984) and also taught Miškinis during his years at the Lithuanian Academy of Music.

compositions since his first one in 1977. In addition, his close affinity with the *sutartinės*, Lithuanian folk music, allowed the merging of these two influences (text and folk music) into his own musical style.

Sutartinės are a very important influence on Miškinis's compositions.

“*Sutartinės* are a localized phenomenon, found in the northwestern part of Lithuania. They were sung by women, but men performed instrumental versions on the *kanklės* (psaltery), on horns, and on the *skudučiai* (pan-pipes). The rich and thematically varied poetry of the *sutartinės* attests to their importance in the social fabric. *Sutartinės* were sung at festivals, gatherings, wedding(sic), and while performing various chores. The poetic language is not complex, but it is very visual, expressive and sonorous. The rhythms are clear and accented.”²⁴

This description of *sutartinės* is helpful in discovering Miškinis's inspiration for many of his compositions. The importance of *sutartinės* is as much because of Miškinis Lithuanian heritage as it is musical. This very unique folk genre of music is only found in northern Lithuania and is built around simultaneous melodic musical materials. Miškinis stated that the “Estonians have *runo songs*...and the Latvians have a very rich *lygo song* heritage.”²⁵ Miškinis's point is that each of the three Baltic States (nations) has their own distinct national music. The *sutartinės* have several characteristics, but the one found most often in Miškinis's music is the syncopated rhythms and dissonances throughout (Figure 2.1).

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²⁴ “Sutartines: Lithuanian Folk Song,” Ausis, <http://ausis.gf.vu.lt/eka/songs/sutartines.html> (accessed December 29, 2012).

²⁵ Interview, Miškinis.

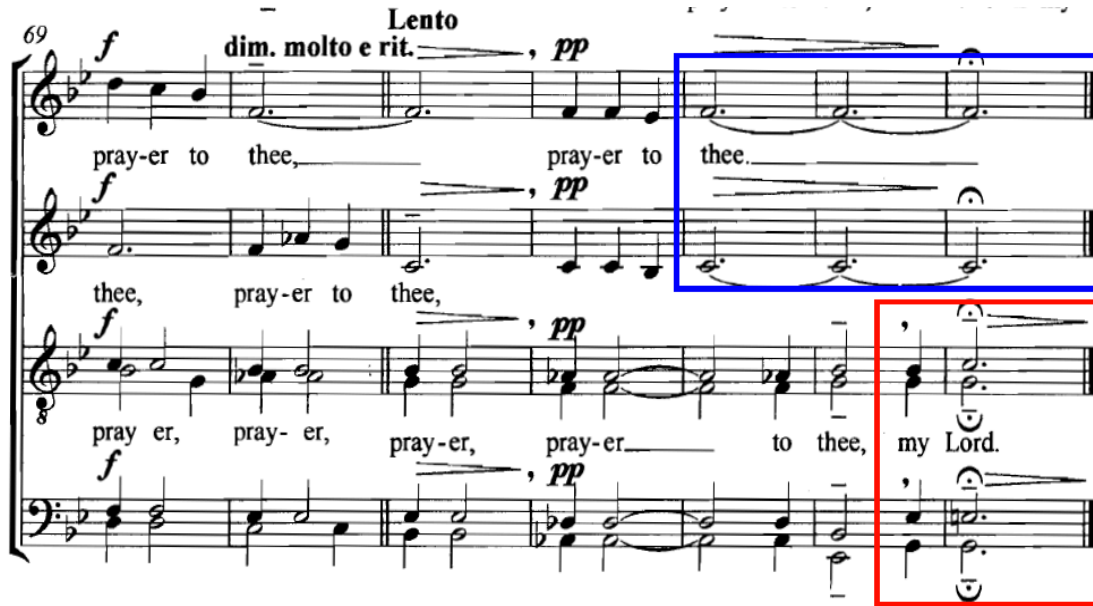


Figure 2.3, *This is My Prayer*, mm.69-75 by Vytautas Miškinis.

Miškinis's close affinity with the *sutartinės* of Lithuania allows the merging of two influences into his own musical style: folk music and text. With regards to text, Miškinis understands not only the meaning of the words he sets but also the affect produced by combinations they produce in narrative. He said, "every poet should be treated with respect...(because) a thought is precious."²⁶ His passion for the text is obvious not only in his setting of the words but also in the selection of the text. The texts in Miškinis's settings of Rabindranath Tagore's poetry are each treated distinctively, and the compositional devices used usually relate to the text.

Miškinis uses several methods to link the text to the music. These methods include: rhythm imitating the syntax of the text, creating an affect relating to the text, madrigalisms (or text painting), repetition of text for emphasis, recitative-like passages, and harmonic and melodic treatment to emphasize the text.

²⁶ Interview, *ibid.*

In his music, the syntax of the language is often responsible for the actual rhythmic structure resulting in vocal lines singers will find inviting, and allowing the singing of the text to mirror the “speaking” of the text. In contrast, it also produces many mixed meters, which can complicate the learning process. In *I have* (Figure 2.4), the rhythm of the words is obviously the source for the written rhythms, and each voice delivers the text as in normal conversation. In addition, the setting illustrates his sensitivity to the actual message and meaning of the lines by the repetition of “I only ask” three times emphasizing the intensity of the plea.

Figure 2.4 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) from the piece *I have* by Vytautas Miškinis, measures 11-13. The lyrics are: "house, house. I on - ly ask for last kind words from claims to my house. I, I on - ly ask words from claims to my house, my house. I on - ly ask for". The phrase "I on - ly ask" is highlighted in a red box in the Soprano and Alto parts, a blue box in the Tenor part, and a green box in the Bass part. The score also includes markings for "cresc." and "più risoluto".

Figure 2.4, mm.11-13, *I have* by Vytautas Miškinis.

He uses the rhythm of the text in similar fashion in *O Thou*, but adds a counter melody (with a different rhythm) in the bass voice (Figure 2.5).

4 whis- per to me!

me!

me!

me!

whis- per to me!

mp *poco a poco dim.*

Day af - ter day, day af - ter day,

mp *poco a poco dim.*

Day af - ter day, day af - ter day,

mp *poco a poco dim.*

Day af - ter day, day af - ter day,

mp *poco a poco dim.*

Day af - ter day, day af - ter day,

This same device is used in *I Know*, in the set *Sonnets of the Angels of Death*, except this time Miškinis uses triplet figures for the syntax of the text (Figure 2.6).

[illegible]

In addition to delivering the words in proper rhythmic flow, Miškinis's settings of the Tagore text may also provide reference and drama to the actual plot of the text through text painting, or madrigalisms, both very important in Miškinis's music. He frequently uses a word or phrase from the text and uses the music to bring that word or phrase to life.

For example, in *Death, Thy Servant*, Miškinis concludes the work with the personification of Death knocking on the door. The story is advanced in the tenor line while the repetition of the word “death” is repeated at intervals suggesting the “knock, knock, knock” at the door (Figure 2.7).

35

più lento e sotto voce *rit. e dim. al niente*

pp

is at my door.

Death, my ser-vant, death, death, death...

pp

Death, my ser-vant, death, death, death...

pp

Death, my ser-vant, is at my door.

pp

Death, my ser-vant, death, death, death...

Figure 2.7, mm.35-38, *Death, Thy Servant* by Vytautas Miškinis.

In another example from the men’s piece, *Light*, Miškinis uses the word “flicker” to portray the character of flames “flickering” as described in the poem (Figure 2.8). These madrigalisms, or text painting, portray and enrich the text.

Miškinis also uses rhythm and harmony for brief instances to create an auditory image for the listener. For example, in *Time is Endless*, the rhythm and harmony create the idea of endless movement within the piece (Figure 2.9). While the uses of a phrase or word are powerful, in *Time is Endless* the sustained lines and endless drone pitches personify the passage of time.

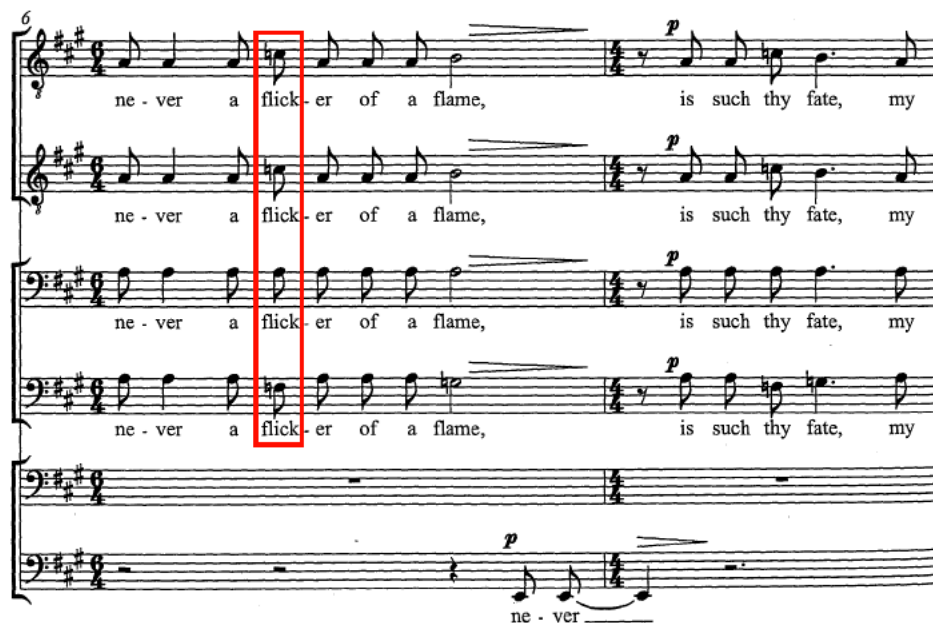


Figure 2.8, mm.6-7, *Light* by Vytautas Miškinis.

SOPRANO

leggiero *p* Time is end - less in thy hands, in thy hands.

ALTO

p *leggiero* is end-less, is

TENOR

p *leggiero* hands

Time is end - less in thy hands, in thy hands.

BASS

p *leggiero* is end- less.

p Time, my Lord.

Figure 2.9, mm.1-6, *Time is Endless* by Vytautas Miškinis.

Miškinis also suggests characterization by his orchestration of the voices.

In his setting of the text “day after day” in *O thou* (Figure 2.10), the loneliness of the passing of days is considered by the character represented by the SAT voicing in the repetition of the words (“day after day”) in a sequential pattern containing a dissonance in each repetition creating tension to underscore the “pain of waiting.” This is done over a completely static and repetitive bass pedal point (again the “drudgery” of “day after day”), a seemingly separate character from the upper voices. As before, the syntax determines the rhythm.

The musical score for "O Thou" by Vytautas Miškinis, measures 4-9, is presented in G minor (three flats) and 4/4 time. The score is for SATB voices. Measures 4-6 are highlighted with a red box, and measures 7-9 are highlighted with a blue box. The lyrics are: "whis-per to me! me! Day af-ter day, day af-ter day, Day af-ter day, day af-ter day, Day af-ter day, day af-ter day, day af-ter day, day af-ter day, I kept for thee; for thee have I day af-ter day I kept for thee; for thee day af-ter day have I kept watch for thee; for thee". The score includes dynamic markings such as *mp* (mezzo-piano), *poco a poco dim.* (diminuendo), *rit.* (ritardando), *p* (piano), *mp* (mezzo-piano), *poco più mosso* (moderato), and *cresc.* (crescendo). The SATB voices are arranged in four staves, with the SAT (Soprano, Alto, Tenor) voices in the upper three staves and the Bass voice in the lower staff. The SATB voices are in G minor, while the Bass voice is in G major (one flat less than the SATB voices).

Figure 2.10, mm.4-9, *O Thou* by Vytautas Miškinis.

The idea of the “day after day” text is significant because in the poem, the text discusses the arrival of death. This agonizing wait is signified by the repetition and dissonance in these opening measures. Thus, the madrigalisms Miškinis uses involve every aspect of music: rhythm, harmony, scoring, and dynamics.

The affect of the text may also be related to text painting in the music of Miškinis, but one that is more understated in the music. For example, in *This is My Prayer* Miškinis uses a ♩ for the word “strength” anytime it is part of the text (Figure 2.11) clearly musically relating the longer length of the note to “strength.”

The image shows a musical score for the madrigal "This is My Prayer" by Vytautas Miškinis, measures 20 through 26. The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano. The tempo is marked "Poco meno mosso" with a quarter note equal to 84 beats. The key signature has two flats. The lyrics are: "joys and sor-rows. Give me strength make me love fruit - ful. Give me the strength to make my love fruit - Give me the strenght my love give me". Red boxes highlight the word "strength" in the Soprano, Alto, and Bass parts, where it is set to a half note. Dynamics include *f*, *mp*, *mf*, and *cresc.* Performance instructions include "divisi" and "unisono".

Figure 2.11, mm.20-26, *This is My Prayer* by Vytautas Miškinis.

In *Ever in My Life*, Miškinis creates the ideas of “pleasure and pain” through the dissonant harmony and syncopated rhythms in the music (Figure 2.12).

43

pleasure and pain, and, at last, to what palace gate have they brought me in the evening at the

pleasure and pain, at last, to what palace gate brought me in the evening

and, at last

mp *mf* *mp* *mf*

Figure 2.12, mm. 43-47, *Ever in My Life* by Vytautas Miškinis.

In Figure 2.13, the rhythmic and harmonic differences between the men and women's voices to emulate the overlapping of waves.

9

wa - ter, wa - ter, and why flow-ers are paint - ed in tints -

wa - ter, wa - ter, and why flow-ers are paint - ed in tints -

wa - ter, wa - ter, why flow-ers are paint - ed in

wa - ter, wa - ter, why flow-ers are paint - ed in

pp *mf* *Tempo I* *pp* *mf* *unis. mf* *pp* *unis. mf*

12

Figure 2.13, mm.9-13, *When I Bring (I)* by Vytautas Miškinis.

Soprano
When I think of this end of my mo-ments, of the mo-ments breaks

Alto
When I think of this end of my mo-ments, the bar-rier mo-ments breaks

Tenor
When I think of end my mo - ments, bar - rier mo - ments

Bass
When I think of end my mo - ments, bar - rier mo - ments

I see by the light of death thy world, thy

and I see by the light of death thy world, world_ with its care-less trea-sures,

bre - aks") and see: death thy world trea - sures,

bre - aks") and see: death thy world trea - sures

Figure 2.14, mm.1-6, *When I Think* by Vytautas Miškinis.

Similarly, in *When I Think* (Figure 2.14) the women and men sing identical text but are separated by different meters and different rhythms. All are singing about death, but the varying rhythms and harmonies suggesting that men and women experience “death” in very different ways. The only moment the voices come together is on the final “death”, signified by union of rhythms and dissonance of harmony. In addition to the use of harmony and rhythm, Miškinis uses the voices as accompaniment for a single voice, creating a recitative-like effect.

This is almost always used to provide emphasis to a selected crucial portion or phrase of the text. Miškinis tends to give these “solo” lines to the basses or sopranos.

The image displays a musical score for the song "When I Sing" by Vytautas Miškinis. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The Soprano part is highlighted with a red box, indicating a solo line. The lyrics are: "When I sing to make you dance I truly know why there is music in leaves, and why waves send their chorus of voices to the heart of the listening earth, to the music in leaves, waves send chorus to the heart, listening earth, -". The score includes dynamic markings such as *mf* (mezzo-forte) and *div. mf* (divisive mezzo-forte). The tempo is marked with a 4/4 time signature.

Figure 2.15, mm.1-7, *When I Sing* by Vytautas Miškinis.

In Figure 2.15, the soprano voice, accompanied by the lower three voices, carries the entire text while the lower voices sing only a portion of the text. In Figure 2.16, the sopranos deliver the primary melodic voice while the accompanying voices have a much more intricate rhythmic and harmonic accompaniment perhaps suggesting the chaos of an “untended” helm.

Additionally, the use of an asymmetrical meter adds to the “restlessness” of the music and underscores that same textual uncertainty.

The image shows a musical score for the piece "When I Give" by Vytautas Miškinis, measures 1-8. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The Soprano part is highlighted with a red box. The lyrics are: "When I give up the helm I know that the time, time, that the time has come for thee to take it for thee What there that time has come take it for thee. come for thee, come for thee, come for thee, take for thee. come for thee, come for thee, come for thee, take for thee." The music is in 5/4 time and features a variety of note values and rests, creating a sense of asymmetry. The Soprano part begins with a half note, followed by a quarter note, a half note, and a quarter note, then a half note, a quarter note, a half note, and a quarter note, and finally a half note. The Alto part begins with a half note, followed by a quarter note, a half note, and a quarter note, then a half note, a quarter note, a half note, and a quarter note, and finally a half note. The Tenor part begins with a half note, followed by a quarter note, a half note, and a quarter note, then a half note, a quarter note, a half note, and a quarter note, and finally a half note. The Bass part begins with a half note, followed by a quarter note, a half note, and a quarter note, then a half note, a quarter note, a half note, and a quarter note, and finally a half note. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and articulation markings such as accents and slurs. The Soprano part is marked with *mp* and has a slur over the final two measures. The Alto part is marked with *mp* and has a slur over the final two measures. The Tenor part is marked with *mp* and *div.* (divisi) and has a slur over the final two measures. The Bass part is marked with *mp* and *div.* (divisi) and has a slur over the final two measures.

Figure 2.16, mm. 1-8, *When I Give* by Vytautas Miškinis.

There are a few exceptions to the use of soprano and bass solo lines, such as in *On the Day*. Here, Miškinis gives the solo line to the alto voice perhaps for the timbre and lower pitch register in reference to the subject of the text (Figure 2.17).

Figure 2.17 shows musical notation for four voices (Soprano, Alto, Tenor, Bass) in measures 1-4 of *On the Day* by Vytautas Miškinis. The Alto part is highlighted with a red box. The lyrics are: Soprano: ...at thy door —; Alto: On the day when death will knock door — what; Tenor: On the day when death knock door what; Bass: On the day when death knock door what. The second system shows a triplet of notes for the Alto part, with the lyrics: what of - fer him?; wilt thou of - fer to him?; wilt thou of - fer him?; wilt thou of - fer him?.

Figure 2.17, mm.1-4, *On the Day* by Vytautas Miškinis.

English is not Miškinis's primary language and there are instances when the English syntax is not correct. These are infrequent and, in the opinion of the author, the conductor should restructure the rhythms to match the correct syntax. In *Life of My Life*, triplet figures (Figure 2.18a) correctly set the opening textual syntax. However, in the same opening, Miškinis divides the word "pure" into two syllables (Figure 2.18b). A similar problem occurs in *Light* with the final cadence and the text not lining up exactly with the textual stress (Figure 2.19).

Tenor I
 Tenor II
 Bass I
 Bass II

mp *3* *a* *b*

I shall e-ver try to keep my bo-dy pu-re,
 Life of my life, bo-dy pu-re,
 Life of my life, bo-dy pu-re,
 I shall e-ver try to keep bo-dy pu-re

Figure 2.18, mm.1-2, *Life of My Life* by Vytautas Miškinis.

14 *più f* *3* *dim.* *P*

and he calls thee to thy love-tryst through the dark-ness of night.

and he calls thee to thy love-tryst through the dark-ness of night.

and he calls thee to thy love-tryst through the dark-ness of night.

and he calls thee to thy love-tryst through the dark-ness of night.

and he calls thee to thy love-tryst through the dark-ness of night.

and he calls thee to thy love-tryst through the dark-ness of night.

ppp

Figure 2.19, mm.14-16, *Light* by Vytautas Miškinis.

A solution to Figure 2.19 is provided in Figure 2.20, which changes the order of the text, an example of one possible solution to this issue.



Figure 2.20, mm.16 (Bass IV voice), solution by N. Cummins

An additional textual syntax error is found in the opening to *I have* (Figure 2.21). In this example, the word “farewell” has been set to a triplet, and, as before, a solution is provided in Figure 2.22.



Figure 2.21, mm.3-4, *I have* by Vytautas Miškinis.



Figure 2.22, mm.3 (soprano voice), solution by N. Cummins.

The techniques outlined above are primary musical traits found in nearly all of his music. His ideas about the text are the most important as he says, “the first and most decisive source of inspiration for the composition of a work...is the text on the composition is to be based.”²⁷ The preservation of the Lithuanian *sutartinės* and creating beautiful melody and harmony in the music are the most important musical factors in all of Miškinis’s compositions. His ambition is to connect native musical sound to the words that inspire him.

These settings of text by Rabindranath Tagore are significant representations of his compositional output. His career as a composer spans only thirty-five years, and in that time he has written well over 700 works. His music has also been featured in competitions, recordings, conventions, and tour programs across five continents in the past fifteen years. While the majority of his output is liturgical settings, these works and texts are some of his favorites.

Further research is needed about his liturgical music as well as his life as a conductor and music educator. The compositions are only a third of his life, and his passion for choral music and music education has long been a part of the lives of young children in Lithuania. Miškinis said, “music helps young people to fight the violence and evil of ‘street influence’...Azuoliukas is an oasis.”²⁸ Vytautas Miškinis is both a composer and a music educator that began writing music for his boy choir and has since evolved into an internationally known composer.

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²⁷ Gough, liner notes.

²⁸ Interview, Miškinis.

Chapter 3

Rabindranath Tagore (1861-1941) and the *Gitanjali*

The importance of the Rabindranath Tagore and the *Gitanjali* to the music of Vytautas Miškinis comes down to one thing: the text. All composers want to choose a text that speaks to them or has some significance, but Miškinis has a special affinity for the writings of Tagore. An observation by conductor Rupert Gough stated, “Miškinis has long held a fascination for the writings of the Bengali polymath Rabindranath Tagore, and his well-thumbed copy of *Gitanjali (Song Offerings)* is never far from his side.”²⁹ Additionally, Miškinis has said, “his thoughts are both lively, rich and universal.”³⁰ This affinity for Tagore and his poetry is important to understanding the music of Miškinis and also to gain insight into the poet who has inspired him.

Tagore is less known anywhere outside of literary circles of his own native India. However, prior to his death in 1941 he was an important cultural icon in India as important to the country as Gandhi. India’s first Prime Minister, Jawaharlal Nehru said, “I felt that among the world’s great men today Gandhi and Tagore were supreme as human beings...What good fortune for me to have come into close contact with them.”³¹ It is sad that many today have never heard of Tagore, while countless people have heard of the peaceful starvation protests of Mahatma Gandhi. Both men were heroes to an India when fighting to be free from the British, but today only one of them is still considered famous.

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²⁹ Gough, 36.

³⁰ Interview, Miškinis.

³¹ Krishna Dutta and Andrew Robinson, eds., *Rabindranath Tagore: An Anthology* (New York: St. Martins Griffin, January 1999), 3.

Modern India is divided into 28 states or regions that make up the seventh largest nation in the world. However, prior to independence in 1947 most of what is Bangladesh and India was part of British East India, including the region called Bengal. This region is now divided between India (State of East Bengal) and Bangladesh. This is the region where the poet Rabindranath Tagore was born in 1861. He wrote about his early years as being both lonely (being primarily raised by servants), but he was brought up in a very affluent home.³² He was a citizen of the British Empire his entire life and yet “English was his least favourite subject.”³³ Until his own translation of his poetry in the later years of his life, he very rarely spoke or wrote in English because his native language was Bengali.

His life throughout most of the nineteenth century consisted of his attempt at schooling in England in Law and Literature, marriage, and eventually publishing poetry. However, as previously stated he did not like English. In fact, “he never acquired complete confidence in it [English]...his interest developed only later almost certainly though reading literature,”³⁴ but he did enjoy reading and studying Shakespeare.

The middle years of his life, between 1900-1930, would become his most prolific as a poet and artist. These were the years when he published most of the works he is known for including: *The Gardener*, *Gitanjali*, and several short stories and children’s writings. However, the work that garnered him the fame that won him a Nobel Prize for Literature in 1913 was the *Gitanjali*.

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³² Krishna Dutta and Andrew Robinson, eds., *Rabindranath Tagore: The Myriad Minded Man*, 2nd ed. (New York: Tauris Parke Paperbacks, 2009), 43.

³³ Dutta, 49.

³⁴ Ibid.

Gitanjali, or Song Offerings, was originally written in Bengali and published as a volume in 1910, and the work “git” means song, while “anjali” means prayer offering in song.³⁵ Bengali is the sixth most spoken language in the world, but no one in the western world knew or cared to read poems in an Indo-Aryan language. The idea of a translation was very unpopular with Tagore as he told his biographer, Edward Thompson:

“I have come to the conclusion that translating a poem is doing it wrong, especially when the original belongs to a language which is wholly alien to the medium of its translation. You know most of the great poets of Europe through the experience of a large number of your countrymen who have read them in the original-their evidence being supplemented by translations which cannot but be inadequate.”³⁶

However, for some unknown reason Tagore began to translate his *Gitanjali* into English while on a sea voyage. “On 27 May 1912 he [and his family] boarded a liner at Bombay...with him went his manuscript...whenever his mind became restless he would sit in a deck-chair and translate one or two more poems.”³⁷

This new translation was a compilation of about fifty of the original one hundred and three poems from the Bengali version of *Gitanjali*. However, Tagore lost his first manuscript upon his arrival in June 1912. It is likely due to his confusion of the travel on the London Underground, as he had never ridden any mass transit before his arrival. It was not long into his stay that Tagore wished to go home to Bengal, as his previous stay in England (during his younger years) had been dismal.

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³⁵ “Tagore: Gitanjali,” School of Wisdom,
<http://www.schoolofwisdom.com/history/teachers/rabindranath-tagore/gitanjali/>
(accessed December 29, 2011).

³⁶ Dutta, 353

³⁷ Ibid, 162.

However, not long into the visit Tagore began retranslating his *Gitanjali* again and this time that William Rothstein³⁸ discovered the writings of Tagore.

Rothstein passed a copy along to William Butler Yeats to read and give his opinion. Yeats was so taken, he passed a copy along to Ezra Pound and other important literary figures in London society. Tagore was asked by Rothstein to publish his slender volume of poems and he agreed to do so through the Indian Society and Macmillan publishing. Yeats also agreed to write a forward for this new edition. Tagore's own thoughts about translations came true as this edition was missing half of the original one hundred-three poems and several were incomplete translations that were missing sections of the original poem.

However incomplete this book of verse, *Gitanjali*, brought Tagore world-wide acclaim almost overnight. Within the next year the poet was awarded the 1913 Nobel Prize for Literature, being one of only five non-Caucasian winners in the one hundred and twelve year history of the prize. The quote about his win from the announcement speech said, "The Nobel Prize in Literature 1913 was awarded to Rabindranath Tagore because of his profoundly sensitive, fresh and beautiful verse, by which, with consummate skill, he has made his poetic thought, expressed in his own English words, a part of the literature of the West".³⁹

Tagore's new fame brought him a British Knighthood (which he later renounced) and the ability to raise awareness for poverty in his native Bengali India. He also began to fight for the rights of self-rule with his fellow Indian friend Gandhi.

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³⁸ English painter and writer (1872-1945)

³⁹ "Nobel Laureate 1913," Nobel Prize, http://www.nobelprize.org/nobel_prizes/literature/laureates/1913/index.html (accessed December 29, 2011).

His political views would eventually cause his falling out of favor with the British society, but he was able to bring important causes to the public.

His later years would lead to more writings and travelling mostly in the Arabic regions of the world. He also taught literature at Calcutta University and helped them to become a more established university. His last five years of life were marred by sickness, which left him unable to travel as frequently. In August 1941, Tagore died in his home surrounded by his family. When he died he was considered a national hero and is still today celebrated by Indians on the day of his death. His writings and paintings are still celebrated as some of the greatest works of artistry during the twentieth century.

The 1913 publication of *Gitanjali* is still available for readers today and it is approximately sixty-five pages including W.B. Yeats introduction. There are no titles or separations for each poem, however many versions have been edited to include titles and separations for each poem. There are several full versions of the one hundred and three original poems that have been translated, but they are translated by scholars and do not have the same meaning that the Tagore translations. Miškinis uses these poems from *Gitanjali* for all of the texts used in this resource guide, and sometimes he combines different poems to create one work. That is a fitting tribute to the legacy of Rabindranath Tagore who did the same when he translated many of his works into English. Miškinis has helped bring the legacy of this famous Indian poet to the rest of the western world where he was forgotten for more than sixty years. The figure below provides a glimpse of the man in photo in his later years after his rise to fame and eventual return to his homeland of Bengali.

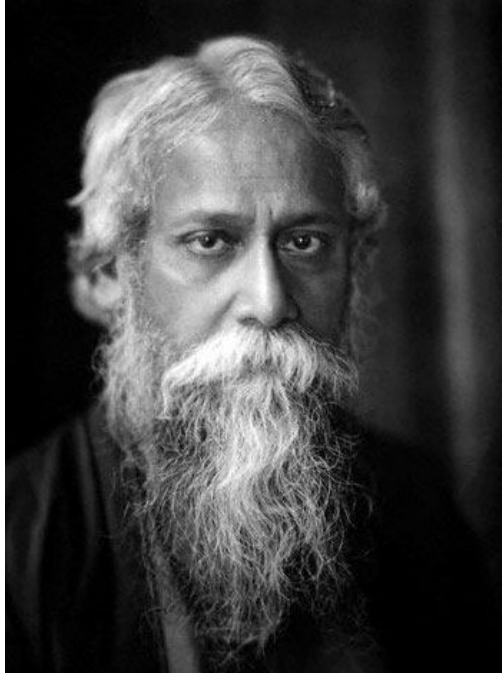


Figure 3.1, photo of Rabindranath Tagore (1861-1941).⁴⁰

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⁴⁰ “Rabindranath Tagore: The Myriad Minded Man,” TopNews,
<http://www.topnews.in/people/rabindranath-tagore> (accessed Decemeber 31, 2011).

Chapter 4

The Unaccompanied Choral Works of Vytautas Miškinis with texts by Rabindranath Tagore: A Resource Guide

The non-liturgical unaccompanied choral works of Vytautas Miškinis draw mostly from the poetry of Rabindranath Tagore.⁴¹ While only a small portion of the total compositional output of Miškinis, they are representative of his other works. This document is a complete resource guide to these select choral works by Miškinis, and information will be arranged into four distinct groupings by text, scoring, and date of composition.⁴² Each is comprised of a set of works composed at the same time beginning with the oldest compositions and begins with the choral works for men's chorus written between 1999-2000, *Life of my life* and *Light*.

The second grouping comprises choral works for mixed chorus written in 2000: From *Sonnets of the Angels of Death: I have, I know, Death, thy servant, O thou*, and *On the day*.

Those are followed by five short pieces for mixed chorus written in 2002: 5 "*When I...*" a Cycle of Miniatures: I. *When I bring*, II. *When I sing*, III. *When I Bring*, IV. *When I Think*, and V. *When I Give*. The final set, written for mixed chorus between 2003-2009 are: *If the day is done*, *Ever in my Life*, *This is my Prayer*, and *Time is Endless*.

The resource guide will include the following important information:⁴³

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⁴¹ Miškinis has written music for the poetry of several poets including Dylan Thomas and several other lesser-known Lithuanian poets. However, he considers Tagore's poetry his favorite to set to music.

⁴² These dates of composition are from the composer and not the date of publication.

⁴³ All information, unless otherwise stated, comes from interviews with the composer, Vytautas Miškinis.

Title
Composition Date
Duration
Scoring
Difficulty⁴⁴
Vocal Ranges
Available Editions
First Performance
Available Recordings
Text⁴⁵

In addition, a concise structural analysis of the overall work will be provided to illustrate significant compositional events.

The accessibility rating given for each work is based upon the collective assessment of range, tessitura, harmonic complexity (including voice leading), rhythmic complexity, scoring, and melodic difficulty. The three basic classifications include: Easy, Moderately Difficult, and Difficult. A plus or minus may be added to each of these rankings for additional clarity. An “easy” classification indicates accessibility to the broadest range of choirs, while a “moderate” ranking infers challenges for an average choir. The “difficult” label includes music that will provide significant challenges for all choirs including the most advanced. Each consideration of the individual works will provide specific information relating to the difficulties for the choir.

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⁴⁴ Difficulty will be decided based upon range, tessitura, and harmonic complexity, which will be discussed for each piece.

⁴⁵ All texts are by Rabindranath Tagore, and he translated all poetry from Bengali to English.

Section I

Title: *Life of my life*

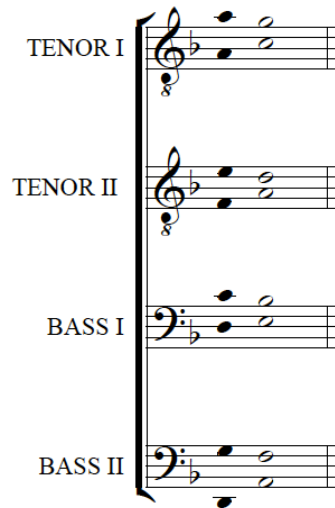
Composition Date: 1999

Duration: 2 minutes

Scoring: TTBB, with divisi

Rating: Moderately Difficult

Ranges:



Available Editions: Edition Ferrimontana, EF 2731

First Performance: not known

Available Recordings: none available

Text:

*Purity from Gitanjali*⁴⁶

Life of my life, I shall ever try to keep my body pure, knowing that thy living touch is upon all my limbs.

I shall ever try to keep all untruths out from my thoughts, knowing that thou art that truth which has kindled the light of reason in my mind.

I shall ever try to drive all evils away from my heart and keep my love in flower, knowing that thou hast thy seat in the inmost shrine of my heart.

And it shall be my endeavour to reveal thee in my actions, knowing it is thy power gives me strength to act.

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⁴⁶ *Gitanjali* is a set of poetic song offerings.

Structural Information:

Life of my life, a short work composed for men's chorus, is divided into four sections through both tonality and textual relationships resulting in meter and tonal changes throughout the piece. A key signature is used in each short phrase, but Miškinis frequently adds accidentals to the melodic and harmonic elements of the music. Meter changes occur in the opening and closing sections to accommodate the text.

Sections	A mm.1-5	B mm.6-12	C mm.13-21	A1 mm.22-29
Phrases	3+2	3+4	5+4	4+4
Tonal Center	FM	GM (Bb removed)	DM (added C#)	Dm (several accidentals)
Key Signature	FM	FM	GM	FM
Meter	5/4-3/4-4/4	4/4	4/4-3/4	4/4-5/4
Texture	Polyphonic & Homophonic	Homophonic	Polyphonic & Homophonic	Homophonic
Text	Life of my life, I shall ever try to keep my body pure, knowing that thy living touch is upon all my limbs.	I shall ever try to keep all untruths out from my thoughts, knowing that thou art that truth which has kindled the light of reason in my mind.	I shall ever try to drive all evils away from my heart and keep my love in flower, knowing that thou hast thy seat in the inmost shrine of my heart.	And it shall be my endeavour to reveal thee in my actions, knowing it is thy power gives me strength to act.

Figure 4.1, Flowchart, *Life of my life*

Accessibility:

Life of my life is rated moderately difficult primarily because of the divisi and range of the men's voices. Miškinis requires a split in both the baritone and bass voices (although at different times) resulting in three bass parts throughout the piece (Figure 4.2). In addition, the Tenor I voice has several exposed higher pitches and a high tessitura. Indeed it is the ranges of the Bass II and Tenor I that will create the greatest challenge for this piece (Figure 4.3). The voice leading and melodic constructions are not difficult and the rhythm follows the syntax of the text.

Figure 4.2 shows the musical score for measures 1-2 of *Life of my life* by Vytautas Miškinis. The score is for four vocal parts: Tenor I, Tenor II, Bass I, and Bass II. The lyrics are: "I shall e-ver try to keep my bo-dy pu-re, Life of my life, bo-dy pu-re, Life of my life, bo-dy pu-re, I shall e-ver try to keep bo-dy pu-re". The score includes dynamic markings like *mp* and *3*. A red box labeled "Divisi of Bass I" highlights the split in the Bass I part.

Figure 4.2, mm. 1-2, *Life of my life* by Vytautas Miškinis.

Figure 4.3 shows the musical score for measures 26-29 of *Life of my life* by Vytautas Miškinis. The score is for four vocal parts: Tenor I, Tenor II, Bass I, and Bass II. The lyrics are: "kno-wing it is thy po-wer — gives me strength to act. Life of my life. Life of my life. Life of my life. Life of my life." The score includes dynamic markings like *pp*, *ff*, and *pp*, and tempo markings like *risoluto* and *lento*. A red box labeled "Extreme Ranges" highlights the high and low notes in the Tenor I and Bass II parts.

Figure 4.3, mm.26-29, *Life of my life* by Vytautas Miškinis.

Title: *Light*

Composition Date: 1999

Duration: 4.5 minutes

Scoring: TTBBBB

Rating: Difficult

Ranges:

Musical score for six voices: TENOR I, TENOR II, BASS I, BASS II, BASS III, and BASS IV. The score shows a single measure with a key signature of one flat (B-flat) and a common time signature (C). The Tenor parts are in treble clef, and the Bass parts are in bass clef. The notes are: Tenor I (G4, A4, B4), Tenor II (G4, A4, B4), Bass I (G3, A3, B3), Bass II (G3, A3, B3), Bass III (G3, A3, B3), and Bass IV (G3, A3, B3).

Available Editions: Edition Ferrimontana, EF 2729

First Performance: not known

Available Recordings: none available

Text:*Lamp of Love from Gitanjali*

Light, oh where is the light?
Kindle it with the burning fire of desire!
There is the lamp but never a flicker of a flame--is such thy fate, my heart?
Ah, deaths were better by far for thee!
Misery knocks at thy door, and her message is that thy lord is wakeful,
And he calls thee to the love-tryst through the darkness of night.
The sky is overcast with clouds and the rain is ceaseless.
I know not what this is that stirs in me--I know not its meaning.
A moment's flash of lightning drags down a deeper gloom on my sight,
and my heart gropes for the path to where the music of the night calls me.
Light, oh where is the light! Kindle it with the burning fire of desire!
It thunders and the wind rushes screaming through the void.
The night is black as a black stone. Let not the hours pass by in the dark.
Kindle the lamp of love with thy life.

Structural Information:

Light is composed for men's chorus and is divided into six sections through both tonality and textual relationships resulting in meter and tonal changes throughout the piece. The text defines each section of this work, in addition to the rhythm and tonality. His frequent meter changes, between 6/4 (triple), 5/4 (irregular), and 4/4 (duple), and use of triplets throughout the piece are used to accentuate the text. (Figure 4.4)

The key signatures relate to the tonal center throughout the music, with the exception of the D section. In Section D, the key signature is given as a minor, however the accidentals blur the tonality and suggests developmental material with no recognizable tonal center. This section then leads to the return of A and the final closing of the piece (Figure 4.5).

17 *con moto e agitato* ♩ (= ♩.) = 112

Thy sky with clouds

Thy sky with clouds

Thy sky is o - ver-cast with clouds, thy sky is o - ver-cast with clouds, thy

Thy sky is o - ver-cast with clouds, thy sky is o - ver-cast with clouds, thy

Thy sky with clouds

Thy sky with clouds

Figure 4.4, mm.17-18, *Light* by Vytautas Miškinis.

tempo Lma più tranquillo

me. Light, oh where is the light?

me. Light, oh where is the light?

me. Light, oh

me. Light, oh

me. Where is the light, light,

me. Where is the light, light,

Return of "A" in all voices

Figure 4.5, mm.35-37, *Light* by Vytautas Miškinis.

Sections	A mm.1-4	B mm.5-8	C mm.9-16	D mm.17-35	A ^I mm.36-44	Closing mm.45-50
Phrases	1	2+2	2+3+3	3+5+6+5	5+5	4+2
Tonal Center	DM	AM	AM	Am	AM	CM
Key Signature	DM	AM	AM	Am	AM	CM
Meter	6/4	4/4-6/4	6/4-4/4	5/4-4/4-3/4-4/4	6/4-4/4	4/4-6/4
Texture	Homophonic					
Text	Light, oh where is the light? Kindle it with the burning fire of desire!	There is the lamp but never a flicker of a flame--is such thy fate, my heart?	Ah, deaths were better by far for thee! Misery knocks at thy door, and her message is that thy lord is wakeful, And he calls thee to the love-tryst through the darkness of night.	The sky is overcast with clouds and the rain is ceaseless. I know not what this is that stirs in me--I know not its meaning. A moment's flash of lightning drags down a deeper gloom on my sight, and my heart gropes for the path.	Light, oh where is the light! Kindle it with the burning fire of desire! It thunders and the wind rushes screaming through the void. The night is black as a black stone.	Let not the hours pass by in the dark. Kindle the lamp of love with thy life

Figure 4.6, Flowchart for *Light* by Vytautas Miškinis

Accessibility:

Light is rated difficult due to the range, tessitura, rhythm, and divisi voicing. The work contains no fewer than six men's parts throughout, and occasionally expands to eight voices. The ranges and tessitura for both the tenor I and low bass (Bass III and IV) are at the extremes of the vocal range (Figure 4.7). An example of challenging rhythm is shown in Figure 4.4 above with both meter change and two distinct rhythmic figures occurring in different voices. An example of the divisi is provided in Figure 4.5 above as the choir is divided into seven different voices.

Figure 4.7a shows musical notation for measures 45-48 of *Light* (Tenor I & II parts) by Vytautas Miškinis. The score is in 4/4 time, marked *più tranquillo* with a tempo of 80. The lyrics are "Let not the ho - urs pass by in the dark." A red dashed box highlights the Tenor I part, labeled "difficult tessitura [TI]".

Figure 4.7a, mm.45-48, *Light* (Tenor I &II parts) by Vytautas Miškinis.

Figure 4.7b shows musical notation for measures 45-48 of *Light* (Bass IV part) by Vytautas Miškinis. The score is in 4/4 time, marked *pp* (pianissimo). The lyrics are "Kin-dle the lamp of love, of love with thy life, with thy life." A red dashed box highlights the Bass IV part, labeled "difficult range [Bass IV]".

Figure 4.7b, mm.45-48, *Light* (Bass IV part) by Vytautas Miškinis.

Section II⁴⁷

Title: “I have” from *Sonnets of the Angels of Death*

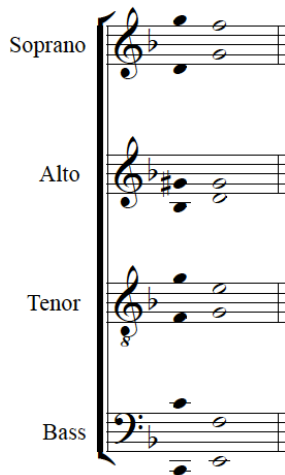
Composition Date: 2000

Duration: 3 minutes

Scoring: SATB, divisi

Rating: Moderately Difficult

Ranges:



Available Editions: Edition Ferrimontana, EF 2845

First Performance: not known

Available Recordings: none available

Text:

Farewell from *Gitanjali*

I have got my leave. Bid me farewell, my brothers!
I bow to you all and take my departure.
Here I give back the keys of my door ---and I give up all claims to my house.
I only ask for last kind words from you.
We were neighbors for long, but I received more than I could give.
Now the day has dawned and the lamp that lit my dark corner is out.
A summons has come and I am ready for my journey.

---

⁴⁷ The selections from Section II are all poems related to death. However, these were grouped together by the composer and not the poet.

Introduction:

Sonnets of the Angels of Death is a cycle of poetry by Tagore and selected by Miškinis. While Tagore never intentionally grouped any of these works together, Miškinis used the theme found in each poem, death, to link them. There are five pieces in the set, *Sonnets of the Angels of Death*, and each one deals with the topic of death in a different way. For example, *I have* is a farewell to the world from the narrator of the poem. The narrator is nostalgic about his or her time on earth and acknowledging that death has arrived. However, *Death, thy servant* is a more forlorn narrator fearing the approach of death and as death approaches, his fear grows. These illustrate the variety of the consideration of death in the groupings as given by Miškinis.

Structural Information:

I have, the first of this set, is divided into four sections primarily according to the text. There are some instances of melodic imitation between the parts, but the music is mostly homophonic. Miškinis also uses triplet figures and syncopation in setting the text. The music is clearly text driven and the phrases follow the syntax of Tagore's text. There are no modulations, beyond the use of the relative minor, and no meter changes throughout the piece. This piece is also an excellent example of the influence of sutartinės with the frequent use of paired voices.

Chromaticism is prevalent in several phrases to accentuate the text (text painting), and there are several instances of complex rhythms found in this piece. However, all of the complex rhythmic figures are used for syntactical purposes related to the text.⁴⁸

---

⁴⁸ See Choral Accessibility Considerations for more information on the syntax and rhythmic relationships.

Sections	A mm.1-5	B mm.6-14	C mm.15-21	A¹ mm.22-28
Phrases	3+2	4+5	3+3+1	5+2
Tonal Center	CM	CM	Am	CM
Key Signature	CM			
Meter	C			
Texture	Homophonic			
Text	I have got my leave. Bid me farewell, my brothers!	I bow to you all and take my departure. Here I give back the keys of my door ---and I give up all claims to my house. I only ask for last kind words from you.	We were neighbors for long, but I received more than I could give. Now the day has dawned and the lamp that lit my dark corner is out.	A summons has come and I am ready for my journey. my brothers!

Figure 4.8, Flowchart, *I have* by Vytautas Miškinis.

Accessibility:

I have has been rated “moderate” primarily because of the harmonic and rhythmic complexity throughout the piece. The syntax of the language is not always set correctly (See Figure 2.21 in Chapter 2, pg. 25). In mm. 8, Miškinis uses paired voicing and each pair operates with an independent rhythm. These conflicting backgrounds create rhythmic tension and produce different meanings of the chosen text (Figure 4.9) and may provide some difficulties to the singers.

8

Here I give back — the keys of my door - and

Here I give back — the keys of my door - and

I give back the keys of door, -

I give back the keys of door, -

different backgrounds

più espr.

più espr.

più espr.

più espr.

Figure 4.9, mm.8-9, *I have* by Vytautas Miškinis.

The chromatic harmony and disjunct voice leading are significant difficulties in performing this piece. More specifically, the voice leading is difficult due to frequent leaps into dissonant chords (Figure 4.10). However, these difficulties are brief and infrequent so the work should be considered accessible for most choirs.

24 *mf molto cresc.* *risoluto ff*
 for my jour - ney, my broth - ers,
mf ff
 my, rea - dy for my jour - ney, my broth - ers,
mf ff
 my, rea - dy for my jour - ney, my broth - ers,
mf ff
 my, rea - dy for my jour - ney, my broth - ers,

26 *sub. pp più lento*
 broth - ers! I have got my leave. *dim. al niente ppp*
sub. pp pp *dim. al niente ppp*
 broth - ers! broth - ers!
sub. pp pp *dim. al niente ppp*
 broth - ers, broth - ers!
sub. pp pp *dim. al niente ppp*
 broth - ers, (broth - ers!)
 broth - ers!

Leaping into two dissonant chords that are inversions of the same chords, but very dissonant is difficult

Figure 4.10, mm.22-28, *I have* by Vytautas Miškinis.

Title: "I know" from *Sonnets of the Angels of Death*

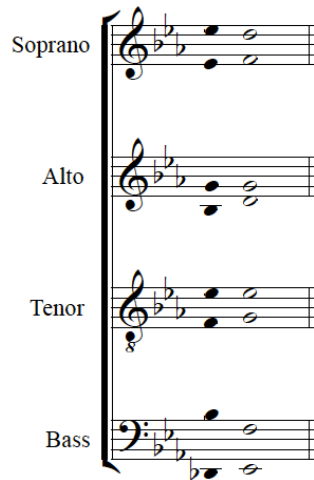
Composition Date: 2000

Duration: 2 minutes

Scoring: SATB, divisi

Rating: Moderately Difficult

Ranges:



Available Editions: Edition Ferrimontana, EF 2846

First Performance: not known

Available Recordings: none available

Text:

The Last Curtain from *Gitanjali*

I know that the day will come when my sight of this earth shall be lost, and life will take its leave in silence, drawing the last curtain over my eyes.

Yet stars will watch at night, and morning rise as before, and hours heave like sea waves casting up pleasures and pains.

When I think of this end of my moments, the barrier of the moments breaks and I see by the light of death thy world with its careless treasures.

Rare is its lowliest seat, rare is its meanest of lives.

Things that I longed for in vain and things that I got ---let them pass.

Let me but truly possess the things that I ever spurned and overlooked.

Structural Information:

I know is divided into three distinct sections according to the text. Miškinis reinforces the inevitability of the text throughout the piece by the constant conflict of the triplets against the simple meter. The melodic material, usually found in the soprano voice, changes to the bass voice in the middle and last sections of this piece. The piece is scored in a slow tempo ($\text{♩}=48$). However, the music retains an energetic feeling due to the use of triplets.

Sections	A mm.1-9	B mm.10-16	A ¹ mm.16- 23
Phrases	3+2+4	3+4	4+5
Tonal Center	EbM	Cm	EbM
Key Signature	EbM		
Meter	C, ¾, 2/4, C	C	
Texture	Homophonic		
Text	I know that the day will come when my sight of this earth shall be lost, and life will take its leave in silence, drawing the last curtain over my eyes. Yet stars will watch at night, and morning rise as before, and hours heave like sea waves casting up pleasures and pains.	When I think of this end of my moments, the barrier of the moments breaks and I see by the light of death thy world with its careless treasures. Rare is its lowliest seat, rare is its meanest of lives.	Things that I longed for in vain and things that I got ---let them pass. Let me but truly possess the things that I ever spurned and overlooked.

Figure 4.11, Flowchart, *I know* by Vytautas Miškinis.

Accessibility:

I know has been rated “moderately difficult” primarily due to the excessively low bass range and very slow tempo. The piece is accessible with regards to rhythm, melody, and voice leading, but the conductor will need to give careful attention to the slow tempo and the low tessitura. The considerably slow tempo marking may create some issues for smaller ensembles (Figure 4.11).

Tranquillo (♩ = 48) triplets move music in the slow tempo Vytautas Miškinis

Sopran
I know that the day will come when my sight

Alt
I know that the day will come when my sight

Tenor
I know that the day will come when my

Bass
I know that the day will come

Figure 4.11, mm.1-2, *I know* by Vytautas Miškinis.

The tessitura required for this piece is also an important consideration and, as shown in the scoring, remains quite low throughout the entire piece. Additionally, there are several ascending leaps of at least a sixth or seventh in the bass voice (Figure 4.12). Each of the difficulties listed are significant and should be considered before performing or rehearsing this work.

9 *rit.*

plea - sures and pains.

plea - sures and pains.

plea - sures and pains.

plea - sures and pains.

più mosso

triplets used to move slow tempo

When I think of this end of my mo - ments,

When I think of this end of my mo - ments,

When I think of this end of my mo - ments,

When I think of this end of my mo - ments,

low range/tessitura

plea - sures and pains. When I think

Figure 4.12, mm.9-10, *I know* by Vytautas Miškinis.

Title: "Death, thy servant" from *Sonnets of the Angels of Death*

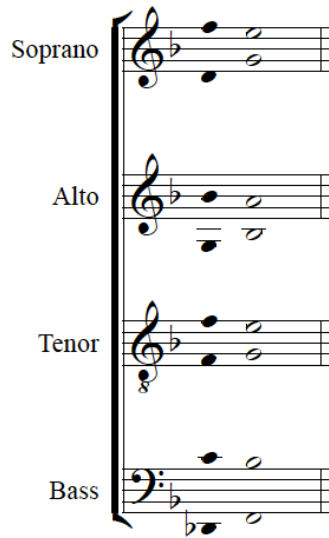
Composition Date: 2000

Duration: 4 minutes

Scoring: SATB, divisi

Rating: Difficult

Ranges:



Available Editions: Edition Ferrimontana, EF 2843

First Performance: not known

Available Recordings: none available

Text:

Death, Thy Servant from Gitanjali

Death, thy servant, is at my door. He has crossed the unknown sea and brought thy call to my home.

The night is dark and my heart is fearful -- yet I will take up the lamp, open my gates and bow to him my welcome.

It is thy messenger who stands at my door.

I will worship him placing at his feet the treasure of my heart.

He will go back with his errand done, leaving a dark shadow on my morning; and in my desolate home only my forlorn self will remain as my last offering to thee.

Structural Information:

Death, thy servant is divided into five sections each correlating with new text from the poem. The structure of the opening and closing sections are similar, but the middle section is distinctively different from the outer portions of the piece.

Syncopation is found in each section to accentuate the text and build momentum into cadence points. These cadences are frequently dissonant, but they are clearly in the same tonal area.. Harmonically, this piece centers on F major and only deviates in the Bb middle section. The texture is primarily homophonic with the melodic material being either in the soprano or tenor voice and the other voices acting as accompaniment.

Sections	A mm.1-6	B mm.7-14	C mm.14-22	D mm.23-33	A ¹ mm.34-38
Phrases	2+4	3+2+3	4+4	4+2+5	2+3
Tonal Center	FM	FM	BbM	FM	FM
Key Signature	FM	FM	BbM	FM	FM
Meter	C				
Texture	Homophonic				
Text	Death, thy servant, is at my door. He has crossed the unknown sea and brought thy call to my home.	The night is dark and my heart is fearful -- yet I will take up the lamp, open my gates and bow to him my welcome. It is thy messenger who stands at my door.	I will worship him placing at his feet the treasure of my heart.	He will go back with his errand done, leaving a dark shadow on my morning; and in my desolate home only my forlorn self will remain as my last offering to thee.	Death, thy servant, is at my door.

Figure 4.13, Flowchart, *Death, thy servant*.

Accessibility:

Death, thy servant is rated “difficult” because of the range, tessitura, and rhythmic syncopation found throughout the piece. The divisi does not present challenges, however conductors should be aware of the frequent ascending and descending leaps into dissonance that occur in every voice part (Figure 4.14), and be prepared to negotiate those with each section.

6 *a tempo (leggiero)*

home. *p* The night is dark, *cresc.* my heart is fear-ful - I will take up the lamp, *mf*

home. *mp (espr.)* The night and heart, - *cresc.* yet I will take up the lamp, *mf*

home. *p* The night is dark, *cresc.* my heart is fear-ful - I will take the lamp, *mf*

home. *p* The night is dark, *cresc.* my heart is fear-ful - I will take the lamp, *mf*

ascending leaps in all voices

Figure 4.14, mm.6-9, *Death, thy servant* by Vytautas Miškinis.

Rhythmic syncopation is integral to the music. Miškinis uses syncopation throughout this piece to intensify the syntax of the text, push the tempo of the music forward, and emphasize the meaning of the text (Figure 4.15). He again uses paired voices to show different ideas or perspectives of the same text.

Figure 4.15 shows musical notation for measures 23-25. The score includes vocal parts (Soprano and Alto) and piano accompaniment (Right and Left hands). The lyrics are: "He will go back with his er-rand done, lea-ving dark sha-dow". The tempo markings are *tranquillo*, *cresc. poco a poco*, and *poco più risoluto*. A red box highlights the vocal staves, and a blue box highlights the piano staves. A green dashed box with the text "rhythmic syncopation between voice pairs" points to the syncopated rhythm in the vocal staves.

Figure 4.15, mm.23-25, *Death, thy servant* by Vytautas Miškinis.

Additionally, the rhythm is used for text painting in certain places in the piece.

For example, in the final three measures Miškinis musically portrays the idea of “death” knocking on the door (Figure 4.16).

Figure 4.16 shows musical notation for measures 35-38. The score includes vocal parts (Soprano and Alto) and piano accompaniment (Right and Left hands). The lyrics are: "is at my door. Death, my ser-vant, death, death, death...". The tempo markings are *più lento e sotto voce* and *rit. e*. A red dashed box with the text "Death knocking at the door" points to the rhythmic pattern in the vocal staves. A blue box highlights the piano staves.

Figure 4.16, mm.35-38, *Death, thy servant* by Vytautas Miškinis.

Title: *O thou from Sonnets of the Angels of Death*

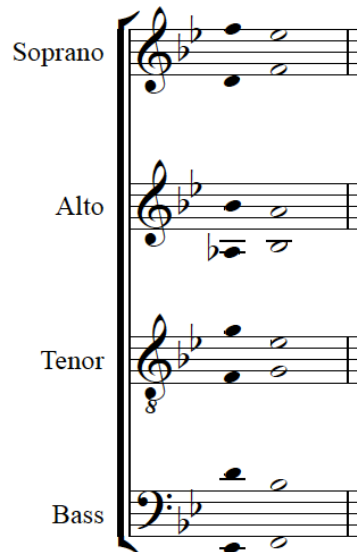
Composition Date: 2000

Duration: 3.5 minutes

Scoring: SATB, divisi

Rating: Moderately Easy

Ranges:



Available Editions: Edition Ferrimontana, EF 2844

First Performance: not known

Available Recordings: none available

Text:

Death from Gitanjali

O thou the last fulfillment of life, Death, my death, come and whisper to me!
Day after day I have kept watch for thee; for thee have I borne the joys and pangs of life.
All that I am, that I have, that I hope and all my love have ever flowed towards thee in
depth of secrecy.
One final glance from thine eyes and my life will be ever thine own.
The flowers have been woven and the garland is ready for the bridegroom.
After the wedding the bride shall leave her home and meet her lord alone in the solitude
of night.

Structural Information:

O thou is divided into five sections primarily by text and the opening and closing sections are an exact repetition. The work uses similar melodic and harmonic material, and each is formed primarily through textual considerations. Miškinis skillfully uses the same meter while frequently changing the rhythm to create a different affect. The harmonies are frequently dissonant and parallel ideas in the text. For example, in the opening three measures Miškinis uses a major triad with two dissonant outer pitches to personify the fear of death's arrival with the consonant inner chord signifying the comfort death can bring (Figure 4.17).

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: "O thou the last ful - fil - ment of life, Death, — come and whis - per to". The Soprano part has a red dashed box around the first three measures and a red solid box around the last three measures. The Alto, Tenor, and Bass parts have a red solid box around the last three measures. The Bass part has a blue dashed box around the last three measures. The Soprano part has a 'p' dynamic marking at the start of the first measure and a 'p' dynamic marking at the start of the last measure. The Alto, Tenor, and Bass parts have a 'p' dynamic marking at the start of the first measure. The Soprano part has a 'div.' marking above the last measure. The Bass part has a 'p' dynamic marking at the start of the last measure.

Figure 4.17, mm.1-3, *O thou* by Vytautas Miškinis.

Miškinis also uses alternating rhythmic patterns to create both textual conversation and momentum in the music. The use of rhythm and meter is important to the overall structure of the piece, and it is always tied to the syntax or the meaning of the text.

Sections	A mm.1-13	B mm.14-20	C mm.21-25	D mm.26-36	A^I mm.37-41
Phrases	4+4+5	4+3	3+2	3+2+3+3	2+2
Tonal Center	BbM-EbM	EbM	EbM (AbM)	EbM	EbM
Key Signature	BbM	EbM	EbM	EbM	EbM
Meter	C				
Texture	Homophonic				
Text	O thou the last fulfillment of life, Death, my death, come and whisper to me! Day after day I have kept watch for thee; for thee have I borne the joys and pangs of life.	All that I am, that I have, that I hope and all my love have ever flowed towards thee in depth of secrecy.	One final glance from thine eyes and my life will be ever thine own.	The flowers have been woven and the garland is ready for the bridegroom.	After the wedding the bride shall leave her home and meet her lord alone in the solitude of night.

Figure 4.18, Flowchart, *O thou* by Vytautas Miškinis.

Accessibility:

O thou, from the *Sonnets of the Angels of Death*, is rated “Moderately Easy,” a very accessible piece for any choir. Only a couple of difficulties exist for the choir. The first is the chord in the opening measures of the piece, which is dissonant, but easily acquired through the voice leading (previously used Figure 4.17). The second point is a low pitch (Eb) for the basses in measure 21 (Figure 4.19), which is an exposed pitch and marked *p*.

18

meno mosso *sub. p* *pp* *rit.* *più lento* *p (sempre)*

flowed to - wards thee in depth _ of se - cre - cy. Fi - nal glance

flowed to - wards thee in depth _ of se - cre - cy. Fi - nal glance

f *sub. p* *pp* *p (sempre)*

e - ver flowed thee in depth _ of se - cre - cy. Fi - nal glance

f *sub. p* *pp* *p (sempre)*

e - ver flowed thee in depth _ of se - cre - cy. One glance

Figure 4.19, mm.18-21, *O thou* by Vytautas Miškinis.

This piece is the most accessible from this set because of the ease of voice leading throughout, rhythmic simplicity, and lack of complex harmony. *O thou* is an excellent example of Miškinis's ability to write an expressive but very simple work.

Title: “On the day” from *Sonnets of the Angels of Death*

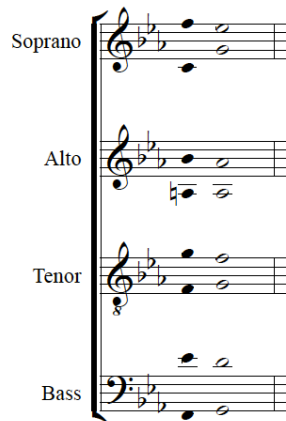
Composition Date: 2000

Duration: 2 minutes

Scoring: SATB, divisi

Rating: Moderately Easy

Ranges:



Available Editions: Edition Ferrimontana, EF 2847

First Performance: not known

Available Recordings: none available

Text:

The Day from *Gitanjali*

On the day when death will knock at thy door what wilt thou offer to him?
Oh, I will set before my guest the full vessel of my life-I will never let him go with empty hands.

All the sweet vintage of all my autumn days and summer nights, all the earnings and gleanings of my busy life will I place before him at the close of my days when death will knock at my door.

Structural Information:

On the day is the shortest of the five pieces in the set, and, surprisingly, the only one from the *Sonnets of the Angels of Death* in a minor tonality. Miškinis set this piece in three sections according to the text. The affect of the text and music are even more somber than those from the other pieces primarily due to the minor key. The piece ends with another attribute common to Miškinis's music, a major chord with dissonant non-chord tones ending the music unresolved in keeping with the text (Figure 4.20).

26 *pp* *rit.* *ppp* *morendo*

...at thy door _ what of - fer him? On the day...

knock door _ what wilt thou of - fer to him? On the day...

knock door what wilt thou of - fer him? On the day...

knock door what wilt thou of fer him? On the day...

F major chord (added 9th and 6th)

EF 2847 Vilnius, 03.09.2000

Figure 4.20, mm.26-29, *On the day* by Vytautas Miškinis.

Sections	A mm.1-11	B mm.12-24	A¹ mm.25-28
Phrases	4+5+2	4+3+5	4
Tonal Center	Cm-FM	BbM	Cm
Key Signature	Cm	BbM	Cm
Meter	C		
Texture	Homophonic		
Text	On the day when death will knock at thy door what wilt thou offer to him? Oh, I will set before my guest the full vessel of my life-I will never let him go with empty hands.	On the day when death will knock at thy door what wilt thou offer to him? Oh, I will set before my guest the full vessel of my life-I will never let him go with empty hands.	On the day when death will knock at thy door what wilt thou offer to him? .

Figure 4.21, Flowchart, *On the day* by Vytautas Miškinis.

Accessibility:

On the day is one of the most accessible works by Miškinis due to the lack of extreme ranges, limited tessitura, and the repetition of thematic material. Rated as “moderately easy,” there are a few difficulties for the choir. One potential difficulty is the ascending dissonant leap in the Bass II voice in the opening measures (Figure 4.22). These dissonances are not found throughout the piece, only in both the opening and closing sections.

Sopran

Alt *mp* ...at thy door —

Tenor *p* On the day when death knock door what

Bass *p* On the day when death knock door what

Figure 4.22, mm.1-2, *On the day* by Vytautas Miškinis.

This opening motive returns as an exact repetition of the beginning. The transition in measures 10-15 may also require extra rehearsal (Figure 4.23). The thematic material in those measures is in ascending minor triads. This piece and the *O thou* are two of the most accessible choral works by Miškinis in the entire set of Tagore settings.

10

Sopran *p* emp - ty hands, emp - ty hands. All the sweet *cresc.*

Alt *p* emp - ty hands, emp - ty hands. All the sweet

Tenor *p* let him go with emp - ty hands. All sweet vin - tage,

Bass *p* let him go with emp - ty hands. All sweet vin - tage,

13

Sopran *dim. poco a poco* vin - tage of all, of all my au-tumn days and sum-mer nights,

Alt *dim. poco a poco* vin - tage of all my au-tumn, all my days and sum-mer nights,

Tenor *dim. poco a poco* all the sweet vin - tage of all my au-tumn days and sum-mer, sum-mer nights,

Bass *dim. poco a poco* all the sweet of all my au-tumn days and sum-mer nights,

Figure 4.23 mm.10-15, *On the day* by Vytautas Miškinis.

Section III

Title: “When I Bring” from 5 ‘*When I...*’ *A Cycle of Miniatures*

Composition Date: 2002

Duration: 1 minute

Scoring: SATB, divisi

Rating: Moderately Difficult

Ranges:



Available Editions: Astrum 33.025

First Performance: not known

Available Recordings: *ACDA Southern Division* 2006: University of Alabama at Birmingham. ViaMedia Productions, 2006.

Text: ⁴⁹

Portions of *Coloured Toys* from *Gitanjali*

When I bring to you colored toys, my child, I understand why there is such a play of colors on clouds, on water, and why flowers are painted in tints; when I give colored toys to you, my child.

---

⁴⁹ The text for these five pieces comes from **three (3)** different poems by Rabindranath Tagore: *Coloured Toys (I-III)*, *I know that the day will come (IV)*, and *When I give up the helm (V)*.

Introduction:

5 “*When I...*” *A Cycle of Miniatures* is a set of five pieces with poetry from three separate poems. The first three pieces in the set, *When I Bring*, *When I Sing*, and *When I Bring (II)*, are all taken from the poem *Coloured Toys* by Tagore. These three pieces should be done either as a set or in combination with the other two pieces. The final two pieces from the set are both from *I know that the day will come* and *When I give up the helm*, respectively. The fourth piece from the set is also very short and should be considered a portion of the set and probably not a stand-alone piece. However, the fifth piece of the set, *When I Give*, may be considered separately from work or as a part of it. Miškinis wrote this cycle as a complete set, but there are many combinations possible depending on the textual needs or musical ideas being used by the conductor.

Structural Information:

When I Bring, the first piece in the set, is very brief and has few difficulties in vocal range, tessitura, and overall difficulty. The piece is divided into three sections, and each section is a brief phrase. Miškinis uses text painting throughout this work and the other four using both harmony and rhythm to suggest and enhance the meaning of the text (Figure 4.25 on pg. 67)

Sections	A	B	C
Phrases	mm.1-4	mm.5-10	mm.11-17
Tonal Center	EM	EM-DM	GM
Key Signature	EM		
Meter	C		
Texture	Polyphonic		
Text	When I bring to you colored toys, my child,	I understand why there is such a play of colors on clouds, on water	and why flowers are painted in tints; when I give colored toys to you, my child.

Figure 4.24, Flowchart, *When I Bring* by Vytautas Miškinis.

Choral Accessibility Considerations:

When I Bring is rated “moderately difficult” because of the dissonant harmonies and the rhythmic syncopations which Miškinis frequently uses both as devices to better serve the meaning of the text. Dissonant harmonies are found throughout this cycle, but are more challenging in later movements. The harmonic challenges in this piece are primarily in the conflicting chords between the men and women’s voices (Figure 4.25).

wa - ter, wa - ter, and why flow-ers are paint - ed in tints -

wa - ter, wa - ter, and why flow-ers are paint - ed in tints -

wa - ter, wa - ter, why flow-ers are paint - ed in

wa - ter, wa - ter, why flow-ers are paint - ed in

Figure 4.25, mm.9-13, *When I Bring* by Vytautas Miškinis.

Figure 4.25 also demonstrates the rhythmic syncopation found throughout this piece, here to perhaps suggest water “lapping” up on the shore.

Title: “When I Sing” from 5 ‘*When I...*’ *A Cycle of Miniatures*

Composition Date: 2002

Duration: less than 1 minute

Scoring: SATB, divisi

Rating: Moderately Easy

Ranges:



Available Editions: Astrum 33.025

First Performance: not known

Available Recordings: *ACDA Southern Division* 2006: University of Alabama at Birmingham. ViaMedia Productions, 2006.

Text:

Portions of *Coloured Toys* from *Gitanjali*

When I sing to make you dance I truly now why there is music in leaves, and why waves send their chorus of voices to the heart of the listening earth; when I sing to make you dance.

Structural Information:

The second of five works, *When I Sing*, is also a short work from this set and it is divided into three sections, again according to the text.

When I Sing is different from the first piece in two ways: the melodic material is always in the soprano with the other voices accompanying (Figure 4.26), and the range and tessitura is also different.

leaves, and why waves send their cho-rus of voic-es to the heart of the liste-ning earth, to the

mu-sic in leaves, waves send cho - rus to the heart, liste-ning earth, -

mu-sic in leaves, waves send cho - rus to the heart, liste-ning earth, -

mu-sic in leaves, waves send cho - rus to the heart, liste-ning earth, -

Figure 4.26, mm.4-7, *When I Sing* by Vytautas Miškinis.

Sections	A	B	C
Phrases	mm.1-4	mm.5-8	mm.9-11
Tonal Center	AM	BbM	AM
Key Signature	AM		
Meter	C		
Texture	homophonic		
Text	When I sing to make you dance I truly now why there is music in leaves,	and why waves send their chorus of voices to the heart of the listening earth	when I sing to make you dance.

Figure 4.27, Flowchart, *When I Sing* by Vytautas Miškinis.

Accessibility:

When I Sing is rated as “moderately difficult.” The primary reasons for the rating are the challenges found in the successive descending sevenths and the high tessitura in the soprano voice (Figure 4.26). These portions of the piece can be mastered with rehearsal and more specifically the ability to find the dissonant pitches.

The image displays a musical score for the piece "When I Sing" by Vytautas Miškinis, specifically measures 1 through 7. The score is written for four vocal parts: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part begins with a melody marked *mf* (mezzo-forte). The lyrics for the Soprano are: "When I sing to make you dance I tru-ly know why there is mu-sic in". The Alto part begins with a melody marked *div. mf* (divisive mezzo-forte). The lyrics for the Alto are: "When I sing to make you dance there is". The Tenor part begins with a melody marked *mf*. The lyrics for the Tenor are: "make you dance there is". The Bass part begins with a melody marked *mf*. The lyrics for the Bass are: "dance there is". The score includes two red dashed boxes highlighting specific musical features. The first box, labeled "Soprano Melody", highlights the Soprano's melody in measures 1-7. The second box, labeled "Descending Sevenths", highlights the descending seventh intervals in the Alto, Tenor, and Bass parts in measures 1-7. The lyrics for the Soprano are: "leaves, and why waves send their cho-rus of voic-es to the heart of the liste-ning earth, to the". The lyrics for the Alto are: "mu-sic in leaves, waves send cho - rus to the heart, liste-ning earth, -". The lyrics for the Tenor are: "mu-sic in leaves, waves send cho - rus to the heart, liste-ning earth, -". The lyrics for the Bass are: "mu-sic in leaves, waves send cho - rus to the heart, liste-ning earth, -".

Figure 4.28, mm.1-7, *When I Sing* by Vytautas Miškinis.

Title: “When I Bring (2)” from 5 ‘*When I...*’ *A Cycle of Miniatures*

Composition Date: 2002

Duration: 1.5 minutes

Scoring: SATB, divisi

Rating: Difficult

Ranges:



The image shows four staves of musical notation for Soprano, Alto, Tenor, and Bass voices. The Soprano staff is in G major (one sharp) and treble clef. The Alto staff is in G major (one sharp) and treble clef. The Tenor staff is in G major (one sharp) and treble clef, with an octave 8 below the staff. The Bass staff is in G major (one sharp) and bass clef. The notation shows a few notes for each voice part, indicating the range of the piece.

Available Editions: Astrum 33.025

First Performance: not known

Available Recordings: *ACDA Southern Division* 2006: University of Alabama at Birmingham. ViaMedia Productions, 2006.

Text:

Portions of *Coloured Toys* from *Gitanjali*

When I bring sweet things to your greedy hands I know why there is honey in the cup of the flowers and why fruits are secretly filled with sweet juice; when I bring sweet things to your greedy hands.

Structural Information:

This is the third and final piece of the cycle of five using the text from *Coloured Toys*.

There are only two sections in this piece and they both use similar material (A and A1).

Although there are only sixteen measures the piece is very slow, marked *lento*.

Additionally, there are no meter or key modulations found in this piece.

Sections	A	A ¹
Phrases	mm.1-11	mm.12-16
Tonal Center	DM	DM
Key Signature	DM	
Meter	C	
Texture	Polyphony (with moments of homophony)	
Text	When I bring sweet things to your greedy hands I know why there is honey in the cup of the flowers and why fruits are secretly filled with sweet juice	when I bring sweet things to your greedy hands.

Figure 4.29, Flowchart, *When I Bring (2)* by Vytautas Miškinis.

Choral Accessibility Considerations:

When I Bring (2) is the final portion of the poem *Coloured Toys* used in this set of five pieces. It is rated as “moderately difficult” primarily because of the scoring, dissonant harmonies, and soprano tessitura. Most of the harmonic difficulty exists between measures six and eleven (Figure 4.31, outlined in green), and in the final three measures (Figure 4.31). The opening passages are also outlined (women in red and men in blue) to show the imitation. However, this is the most accessible piece of the first three.

13

things

things

15

to your hands, to your hands.

to your hands, to your hands.

bring sweet to your gree-dy hands, to your gree - dy hands.

bring sweet to your gree-dy hands, to your gree - dy hands, hands.

mp *p* *mp* *p*

Dm vs. EbM going in to the cadence

Figure 4.31, mm.12-16, *When I Bring (2)* by Vytautas Miškinis.

Title: “When I Think” from 5 ‘*When I... ’ A Cycle of Miniatures*

Composition Date: 2002

Duration: 2 minutes

Scoring: SATB, divisi

Rating: Difficult

Ranges:



Available Editions: Astrum 33.025

First Performance: not known

Available Recordings: none available

Text:⁵⁰

Portions of *I know that the day will come* from *Gitanjali*

When I think of this end of my moments, the barrier of the moments breaks and I see by the light of death thy world with its careless treasures. Rare is its lowliest seat; rare is its meanest of lives.

Structural Information:

When I think is from the middle of the poem *I know that the day will come*, and it is divided into three sections according to the text.

---

⁵⁰ This is the first instance of new poetry in this cycle (setting) of five pieces.

There are no meter or key modulations present. However, there are several instances of triplets used throughout the piece, and it is scored for SATB double choir. A flowchart has been provided to give further information.

Sections	A	B	C
Phrases	mm.1-8	mm.9-12	mm.13-20
Tonal Center	FM	FM	FM
Key Signature	FM		
Meter	C		
Texture	Polyphony (primarily double choir)		
Text	When I think of this end of my moments, the barrier of the moments breaks and I see by the light of death thy world with its careless treasures.	Rare is its lowliest seat; rare is its meanest of lives.	Rare is its lowliest seat; rare is its meanest of lives.

Figure 4.33, Flowchart, *When I Think* by Vytautas Miškinis.

Accessibility:

When I Think is rated as “difficult” primarily because of the complexity of the rhythm of the piece and the frequently occurring dissonances; it is also scored for SSAA/TTBB, which is significant.

The piece is written in common time (c), however there are several instances of complex triplet figures that are quite complex (Figure 4.34). Additionally, there are many dissonances occurring between pairs of voices (Figure 4.34).

mean-est of, mean-est of lives.

mean-est of, mean-est of lives.

mean-est of lives, mean-est of lives, mean-est of lives.

mean-est of lives, mean-est of lives.

two levels of rhythmic complexity occurring

morendo

morendo

morendo

morendo

2002.01.02.VILNIUS

Figure 4.33, mm.14-20, *When I Think* by Vytautas Miškinis.

I see by the light of death thy world, thy world, thy world, world with its care-less treasures,

and I see by the light of death thy world, world with its care-less treasures,

bre-aks*) and see: death thy world trea-sures,

bre-aks*) and see: death thy world trea-sures,

Dissonances

Paired Voicing

morendo

morendo

morendo

morendo

Figure 4.34, mm.4-6, *When I Think* by Vytautas Miškinis.

The melody and accompanying harmony are also mildly challenging. However, the rhythm is the greatest challenge to the choir and conductor.

Title: “When I Give” from 5 ‘*When I... ’ A Cycle of Miniatures*

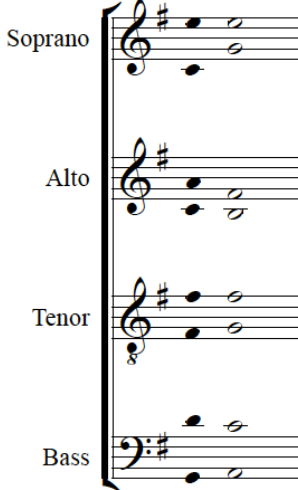
Composition Date: 2002

Duration: 4 minutes

Scoring: SATB, divisi

Rating: Difficult (+)

Ranges:



The image shows four staves of musical notation for Soprano, Alto, Tenor, and Bass voices. Each staff has a treble clef (except for the Bass which has a bass clef) and a key signature of one sharp (F#). The Soprano staff shows a half note G4 and a quarter note A4. The Alto staff shows a half note E4 and a quarter note F#4. The Tenor staff shows a half note C4 and a quarter note D4. The Bass staff shows a half note G2 and a quarter note A2. The notes are grouped by a large bracket on the left.

Available Editions: Astrum 33.025

First Performance: not known

Available Recordings: none available

Text:

Portions of *When I give up the helm* from *Gitanjali*

When I give up the helm I know that the time has come for thee to take it. What there is to do will be instantly done. Vain is this struggle.

Then take away your hands and silently put up with your defeat, my heart, and think it your good fortune to sit perfectly still where you are placed.

Structural Information:

When I Give is, like to the fourth movement, from a different poem than the opening three selections. The piece is divided into five sections primarily by the text.

Most of the music has a texture similar to homophony or homorhythm, however there are few instances of true homophony found in this piece. Actually, there are three (3) separate elements occurring, soprano, alto, and the male voices. For example, there are several instances of two or more thematic motives occurring at the same time (Figure 4.35). These themes are occurring only an eighth note apart and in an irregular meter (5/4).

Presto e giocoso (ritmico) (♩ = 160)

Three distinct rhythmic themes in S, A, TB.

Figure 4.35, mm.1-4, *When I Give* by Vytautas Miškinis.

There are several meter and key changes found in this piece, and many are not always noted in a key signature, but rather are found in the accidentals given in the individual lines (Figure 4.36).

Più tranquillo

CM (but actually AbM)

Figure 4.36, mm.25-28, *When I Give* by Vytautas Miškinis.

Sections	A mm.1-16	B mm.17-27	C mm.28-31	A¹ mm.32-53	Closing mm.54-60
Phrases	8+8	5+6	4	8+8+5	5+2
Tonal Center	FM	EbM-EM- EbM	AbM	FM	GM
Key Signature	FM-GM	GM-EM	CM	FM-GM	GM
Meter	5/4	3/4-4/4	4/4	5/4-3/4	3/4
Texture	Homophonic	Homophonic (with polyphony in mm.22-27)	Polyphonic	Homophonic	
Text	When I give up the helm I know that the time has come for thee to take it. What there is to do will be instantly done.	Vain is this struggle. Then take away your hands and silently put up with your defeat, my heart	and think it your good fortune to sit perfectly still where you are placed.	When I give up the helm I know that the time has come for thee to take it. What there is to do will be instantly done. Vain is this struggle.	When I give up the helm

Figure 4.37, Flowchart, *When I Give* by Vytautas Miškinis.

Accessibility:

When I Give is rated “difficult” and is the most difficult of the five movements of 5 ‘*When I...’ A Cycle of Miniatures*.

This rating comes from consideration of the rhythm, scoring, meter changes, melody, and harmony. For example, in Figure 4.38 there are three (3) distinct rhythmic patterns operating simultaneously (A, B and, C).

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The music is in 4/4 time. Three distinct rhythmic patterns are highlighted with colored boxes and labels A, B, and C. Pattern A (red box) is in the Soprano part, starting on the first measure. Pattern B (blue box) is in the Alto part, starting on the first measure. Pattern C (green box) is in the Tenor and Bass parts, starting on the first measure. The lyrics are: 'When I give up the helm I know that the time, time, that the' for Soprano; 'When I give up the helm I know' for Alto; and 'When I give up the helm I know that the time has' for Tenor and Bass. The score includes dynamic markings like 'mp' and 'div.'.

Figure 4.38, mm.1-4, *When I Give* by Vytautas Miškinis.

These rhythmic figures occur together several times, and are difficult as each one is distinctly different. The alto part is the most difficult as all of the entrances occur on the upbeat, and each of the three patterns, A, B, or C, arrives at a different time creating instability and rhythmic tension. Most of the action occurs on the upbeat and is therefore very challenging when combined with the already uncommon meter. The irregular meter intensifies the affect and creates the effect of time no one being “at the helm.” Meter changes occur frequently as Miškinis attempts to follow the flow of the text.

Harmonic function is another important consideration for this piece. There are several modulations and difficult pitches for the singers to find. For example, in Section B (mm.17-27) there is a modulation from G major to E Major. These modulations are also accompanied by several dissonant chords that are difficult (Figure 4.39).

In addition, Miškinis again uses paired voicing and syncopation for both affect and importance of the text.

The image displays a musical score for the piece "When I Give" by Vytautas Miškinis, specifically measures 22 through 24. The score is written for voice and piano in 4/4 time, with a key signature of three sharps (F#, C#, G#).

Measure 22: The tempo is marked *rit. poco a poco*. The vocal line begins with the lyrics "strug - gle." and is marked *div. mp*. The piano accompaniment features a bass line with the lyrics "Vain is this strug - gle," and a treble line with the lyrics "Vain is strug - gle,". A green dashed box labeled "Modulation [GM-EM]" highlights the piano accompaniment in measure 22.

Measure 23: The tempo is marked *molto rit.*. The vocal line continues with "strug - gle." and is marked *div. mp*. The piano accompaniment features a bass line with the lyrics "Vain is strug - gle," and a treble line with the lyrics "strug - gle.".

Measure 24: The tempo is marked *Meno mosso e leggiero*. The vocal line begins with the lyrics "Then take a - way your hands and si - lent - tly put up with your de - feat," and is marked *p*. The piano accompaniment features a bass line with the lyrics "Then take a - way, take your hands, put de - feat," and a treble line with the lyrics "Then take a - way, take your hands, put de - feat,". A red dashed box labeled "Paired Voicing" highlights the piano accompaniment in measure 24.

Figure 4.39, mm.22-24, *When I Give* by Vytautas Miškinis.

Section IV

Title: *This is My Prayer*

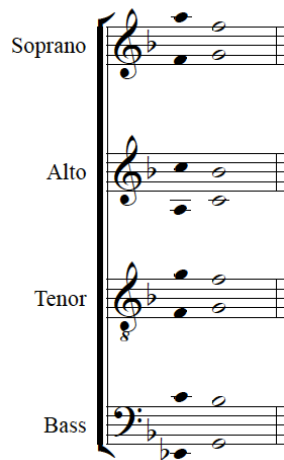
Composition Date: 2005

Duration: 3.5 minutes

Scoring: SATB, divisi

Rating: Difficult

Ranges:



Available Editions: from composer⁵¹

First Performance: Delta State University Chorale 2012

Available Recordings: none available

Text:

Give Me Strength from *Gitanjali*

This is my prayer to thee, my lord---strike, strike at the root of penury in my heart.
Give me the strength lightly to bear my joys and sorrows.
Give me the strength to make my love fruitful in service.
Give me the strength never to disown the poor or bend my knees before insolent might.
Give me the strength to raise my mind high above daily trifles.
And give me the strength to surrender my strength to thy will with love.

---

⁵¹ This work is published by the composer and available through email.

Structural Information:

This is My Prayer is similar in style to other works by Miškinis in its contrapuntal character. It is divided into seven sections through the text. Miškinis used each line of text to define the sections and then created phrases within those sections. Harmonically, there are several instances of dissonant chords and difficult key changes creating harmonic tension. For example, in mm. 41-54 Miškinis uses dissonance chords with the melodic theme (Figure 4.41). The flowchart below (Figure 4.40) provides important sections, phrases, key, and other information.

Sections	A mm.1-15	B mm.16-21	C mm.22-29	D mm.30-40	E mm.41-50	F mm.51-63	A ¹ mm.64-75
Phrases	4+4+6	2+4	5+2	7+4	5+5	4+6+4	4+4+4
Tonal Center	FM	gm	gm	Gm-GM	FM	FM	BbM-FM
Key Signature	FM	gm	gm	FM	FM	FM	BbM-FM
Meter	3/4						
Texture	Homophony (voice pairings with accompanying voices)						
Text	This is my prayer to thee, my lord--- strike, strike at the root of penury in my heart.	Give me the strength lightly to bear my joys and sorrows.	Give me the strength to make my love fruitful in service.	Give me the strength never to disown the poor or bend my knees before insolent might.	Give me the strength to raise my mind high above daily trifles	And give me the strength to surrender my strength to thy will with love.	This is my prayer to thee, my lord---

Figure 4.40, Flowchart, *This is My Prayer* by Vytautas Miškinis.

Accessibility:

This is My Prayer is rated as “difficult” primarily because of the vocal range, scoring, dissonance, and voice leading. Miškinis wrote at least one voice in dissonance with another for most of the piece with few exceptions. The dissonances are usually between a female and male voice easing the rehearsal process. The rhythms and melodic material are not difficult although the melody is found in different voices throughout the piece (Figure 4.41).

4
41 **Tempo primo**
p
Give me the strength to rise my mind high a - bove dai - ly
p
mp espr.
Give me the strength to rise my mind my mind dai - ly
mp espr.
Give me the strength to rise my mind
48 *dim.* *poco rit.* *a tempo* *mf*
trif - les, dai - ly trif - les. and give me
mf espr.
And give me the strength to sur - ren - der
mp
trif - les, dai - ly trif - les. And give me the strength
give me
strength

Figure 4.41, mm. 41-54, *This is My Prayer* by Vytautas Miškinis.

Title: *Ever in My Life*

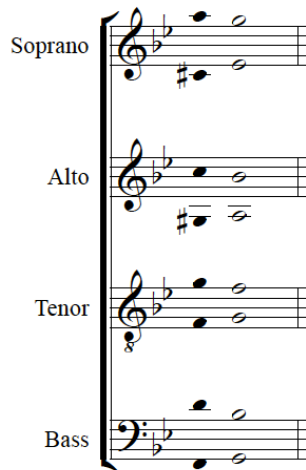
Composition Date: 2004

Duration: 4 minutes

Scoring: SATB, divisi

Rating: Very Difficult

Ranges:



Available Editions: from composer⁵²

First Performance: University of Louisville Cardinal Singers, 2004

Available Recordings: *ACDA Southern Division* 2006: University of Alabama at Birmingham. Dr. Philip Copeland, Conductor. ViaMedia Productions, 2006.

Text:

Ever in My Life from *Gitanjali*

Ever in my life have I sought thee with my songs.

It was they who led me from door to door, and with them have I felt about me, searching and touching my world.

It was my songs that taught me all the lessons I ever learnt; they showed me secret paths, they brought before my sight many a star on the horizon of my heart.

They guided me all the day long to the mysteries of the country of pleasure and pain, and, at last, to what palace gate have they brought me in the evening at the end of my journey?

---

⁵² This work is published by the composer and available through email.

Structural Information:

Ever in My Life is in five sections, each related to the text. The opening and closing sections use the same compositional material, with only slight alterations. There are modulations of key, but no meter changes in the piece. Most of the piece uses polyphonic texture with some instances of accompanying homorhythm. The flowchart below has been provided to give more insightful information on this selection.

Sections	A mm.1-12	B mm.13-22	C mm.23-36	A ¹ mm.37-49	closing mm.50-55
Phrases	4+5+3	3+3+5	2+4+4+4	4+4+4	3+3
Tonal Center	BbM-GM	CM-AM	Dm	BbM-GM	BbM
Key Signature	BbM	CM	Dm	BbM	BbM
Meter	C				
Texture	Polyphony(with some homophonic sections)				
Text	Ever in my life have I sought thee with my songs. It was they who led me from door to door, and with them have I felt about me, searching and touching my world.	It was my songs that taught me all the lessons I ever learnt; they of my heart.	they showed me secret paths, they brought before my sight many a star on the horizon of my heart.	They guided me all the day long to the mysteries of the country of pleasure and pain, and, at last, to what palace gate have they brought me in the evening at the end of my journey?	Ever in my life have I sought thee with my songs.

Figure 4.42,Flowchart, *Ever in My Life* by Vytautas Miškinis.

Accessibility:

Ever in My Life is rated as “difficult” based on the tessitura, frequent dissonances, a cappella key modulations, and frequent rhythmic syncopations. The range and tessitura of this piece can be challenging for the choir, but are not insurmountable. However, the driving rhythms and harmonic dissonances are very challenging and will require some rehearsal time to manage correctly (Figure 4.43). One of the most challenging aspects of this piece is the modulation between sections (Figure 4.43 and 4.44).

10 *mp* *pp*
sear- ching and tou- ching my world.
a- bout me, a- bout me, my world.
a- bout me, a- bout me, my world.
It was my songs, songs, my songs
It was my songs, my songs
It was my songs

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Figure 4.43, mm. 10-14, *Ever in My Life* by Vytautas Miškinis.

33 *risoluto* *ff* *allargando* *tutta forza* *mf*
they brought be-fore my sight ma-ny a star on the ho-ri-zon of my heart. They
brought be-fore my sight ma-ny a star on the ho-ri-zon of my heart. They

Figure 4.44, mm. 33-37, *Ever in My Life* by Vytautas Miškinis.

Title: *If the Day is Done*

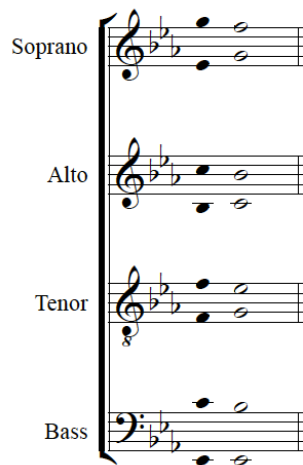
Composition Date: 2003

Duration: 2 minutes

Scoring: SATB, divisi

Rating: Moderately Difficult

Ranges:



Available Editions: Edition Ferrimontana, EF 2926

First Performance: not known

Available Recordings: none available

Text:

If the Day is Done from *Gitanjali*

If the day is done, if birds sing no more,
if the wind has flagged tired, then draw the veil of darkness thick upon me,
even as thou hast wrapt the earth with the coverlet of sleep and tenderly closed the petals
of the drooping lotus at dusk.

From the traveler, whose sack of provisions is empty before the voyage is ended,
whose garment is torn and dust-laden, whose strength is exhausted,
remove shame and poverty, and renew his life like a flower under the cover of thy kindly
night.

Structural Information:

If the Day is Done is divided into three sections, according to the text, and is primarily homophonic in texture. There are no key changes or meter changes throughout the piece. Most of the rhythms follow the syntax of the text and the harmonies do not have many chromatic or altered pitches.

Sections	A mm.1-18	B mm.19-33	A ¹ mm.34-40
Phrases	4+4+8	3+4+7	2+3+2
Tonal Center	Eb	Eb	Eb
Key Signature	Eb		
Meter	C		
Texture	Homophonic		
Text	If the day is done, if birds sing no more, if the wind has flagged tired, then draw the veil of darkness thick upon me, even as thou hast wrapt the earth with the coverlet of sleep and tenderly closed the petals of the drooping lotus at dusk.	From the traveler, whose sack of provisions is empty before the voyage is ended, whose garment is torn and dust-laden, whose strength is exhausted, remove shame and poverty, and renew his life like a flower under the cover of thy kindly night.	If the day is done, if birds sing no more,

Figure 4.45, Flowchart, *If the Day is Done* by Vytautas Miškinis.

Choral Accessibility Considerations:

If the Day is Done is rated as “moderately difficult” primarily because of the vocal range for the basses. However, the voice leading, rhythmic structures, and melody are all accessible for choirs. There are two instances the choir should be aware of when reading for the first time.

Figure 4.46 shows the first section, features brief syncopation, but there are not any difficult harmonies. Figure 4.47 shows the second section, which features a descending tritone in the alto voice. These two sections are indicated because they are the most likely places in the music to create a challenge for the choir. The other portions of this piece should present very few challenges for most choirs.

Figure 4.46 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) across measures 17, 18, and 19. The lyrics are: "dusk." (Soprano/Alto), "droo - ping lo - tus at dusk." (Tenor/Bass) in measure 17; "From the tra - vel - ler, whose" (Soprano/Alto), "From the tra - vel - ler" (Tenor/Bass) in measure 18; and "From the tra - vel - ler" (Soprano/Alto), "From the tra - vel - ler" (Tenor/Bass) in measure 19. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). A red dashed box highlights the syncopation in measure 18, with the word "syncopation" written inside the box. Above the box, the text "più risoluto" is written.

Figure 4.46, mm.17-19, *If the Day is Done* by Vytautas Miškinis.

38 *rit.* *Lento*

day is done, if the day is done, day is done...

pp day is done, day is done, day is done.

pp If the day is done, if the day is done, day is done...

pp If the day is done, if the day is done, day is done...

Figure 4.47, mm.38-40, *If the Day is Done* by Vytautas Miškinis.

The ranges and tessitura for this piece are accessible, and few areas that would require extensive rehearsal to achieve. This piece lends itself to a lot of nuance and musicality with a mixed choir of any level.

Title: *Time is Endless*

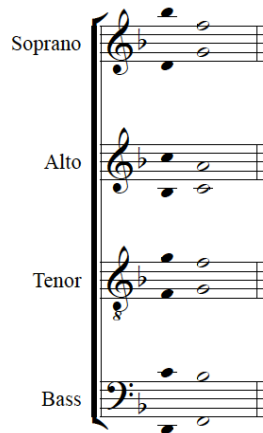
Composition Date: 2007

Duration: 4.5 minutes

Scoring: SATB, divisi

Rating: Very Difficult

Ranges:



Available Editions: Edition Ferrimontana, EF 3506

First Performance: Singapore Youth Choir, 2008

Available Recordings: *Time is Endless: The Music of Vytautas Miškinis*: The Royal Holloway Choir. Rupert Gough, Conductor. Hyperion Records, 2010.

Text:

Endless Time from *Gitanjali*

Time is endless in thy hands, my lord.

There is none to count thy minutes.

Days and nights pass and ages bloom and fade like flowers.

Thou knowest how to wait. Thy centuries follow each other perfecting a small wild flower.

We have no time to lose, and having no time we must scramble for a chance.

We are too poor to be late.

And thus it is that time goes by while I give it to every querulous man who claims it, and thine altar is empty of all offerings to the last.

At the end of the day I hasten in fear lest thy gate be shut; but I find that yet there is time.

Structural Information:

Time is Endless is divided into six distinct sections and always according to the text. There are frequent changes of rhythmic speed, but very few meter changes as well as two key changes,. Most of the texture in this piece is homophonic (or homorhythmic), but each section is distinct from the others and there is very little repetition of material. Harmonically, there are many dissonant chords and chromatic pitches. For example, in mm 22-36 several instances of chromatic pitches are found in the inner voices (Figure 4.44). The flowchart below is also provided to give more insight into the selection.

22 Lord, my Lord, my Lord. *piu risoluto* ♩ = 86 *mf* my Lord...

like flo - wers. *mf* Thou kno-west how to wait, *mf*

like flo - wers. Thou kno-west how to wait, *mf*

30 my Lord. *chromatic pitches* *mosso* ♩ = 104 *p*

thou kno - west how to wait. Thy cen - tu - ries fol-low each

piu f Thy cen-tu-ries

how to wait. *piu f* *piu f* my Lord.

Figure 4.48, mm.22-36, *Time is Endless* by Vytautas Miškinis.

Sections	A mm.1-25	B mm.26-33	C mm.34-46	D mm.47-61	E mm.62-84	F mm.85-115
Phrases	4+6+3+5+6	4+3	4+5+4	5+5+4	4+7+4+7	4+6+3+5+6
Tonal Center	FM	FM	DM	FM	EbM	Fm
Key Signature	FM	FM	CM	FM	EbM	Fm
Meter	3/4				2/4	3/4
Texture	Homophonic					
Text	Time is endless in thy hands, my lord. There is none to count thy minutes. Days and nights pass and ages bloom and fade like flowers.	Thou knows how to wait.	Thy centuries follow each other perfecting a small wild flower.	We have no time to lose, and having no time we must scramble for a chance. We are too poor to be late.	And thus it is that time goes by while I give it to every querulous man who claims it, and thine altar is empty of all offerings to the last.	At the end of the day I hasten in fear lest thy gate be shut; but I find that yet there is time.

Figure 4.49, Flowchart, *Time is Endless* by Vytautas Miškinis.

Accessibility:

Time is Endless is rated as “very difficult” for several reasons including: range, tessitura (low and high), frequent dissonance, and meter changes. There are a variety of challenges for a choir of ability to overcome during the learning phase of this piece. However, while it is difficult the chord structure and melodic themes are very appropriate for the text and affect of the text.

Dissonant harmony is one of the most frequently occurring challenges in this piece because they occur on nearly every chord in the music, with the exception of the opening (Figure 4.50).

2

Tranquillo ♩ = 66

leggiero

SOPRANO

p *leggiero*

ALTO

p *leggiero*

TENOR

p *leggiero*

BASS

p *leggiero*

my Lord

Time is end - less in thy hands, in thy hands.

is end - less, is

hands

Time is end - less in thy hands, in thy hands.

is end - less.

Time, my Lord.

Figure 4.50, mm.1-5, *Time is Endless* by Vytautas Miškinis.

Additionally, there are ascending and descending leaps into dissonances for all of the voice parts (Figure 4.51). However, these are mostly rehearsal issues that can be resolved during the learning of the music.

71 *f* *3x ff* *fff* **Meno mosso** ♩ = 86 *pp* *divisi*

que-ru-lous man who claims it and thine al - tar is em - pty em - pty of all

man who claims it, *ff* *fff* *pp*

man who claims it, and thine al - tar is em - pty em - pty of all

Figure 4.51, mm.71-78, *Time is Endless* by Vytautas Miškinis.

The most important issue, from a performance perspective, for the conductor is the change in meter. The meter changes are all combined with a change in affect or speed (Figure 4.52).

58 *mp* **poco rit.** *p* **Risoluto** *mf*

We are too po - or to be late. it is that

mp *p* *mf*

And thus it is that time,

mp *p* *unisono* *mf*

We are to po - or to be, to be late. And thus it is that time,

mp *p* *unisono* *mf*

Figure 4.52, mm.58-64, *Time is Endless* by Vytautas Miškinis.

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APPENDIX A

Published Scores (as of March 2012)

By Title, voicing, and catalogue number

Laurendale Associates

- Pater Noster SATB CH-1238

Edition Ferrimontana

- I'm Waiting For SATB EF 3765
- Three Sights to Holy Mary
  - Beata es Maria TTBB EF 3527
  - Ave Maris Stella TTBB EF 3528
  - Ave Maria TTBB EF 3529
- Time is Endless SSAATTBB EF 3506
- And I Say from "the Prophet" SSAATTBB EF 3512
- Assumpta est Maria SSSAA EF 3507
- Sacti tui Domine SSSSAAA EF3508
- And Death Shall have no dominion #1 TTTBBB EF 3511
- And Death Shall have no dominion #2 TTTBBB EF 3510
- Jubilate Deo #2 SAATBB EF 3158
- Magnificat SSAA EF 4001P
- Magnificat SSAA EF 4001
- Missa Brevis in F SATB/org. EF 3042P
- Missa Brevis in F EF 3042
- If the day is done SATB EF 2926

- The Rainbow Fairies SATB EF 2925
- Ave Maris Stella #2 SSSAAA EF 2924
- No.7 O Emmanuel SATB EF 2966
- No.6 O Rex genitum SATB EF 2965
- No. 5 O Oriens SATB EF 2964
- No. 4 O Clavis David SATB/SATB EF 2963
- No. 3 O Radix Jesse SATB/SATB EF 2962
- No. 2 O Adonai SATB/SATB EF 2961
- No. 1 O Sapientia SATB/SATB EF 2960
- Gloriosa dicta sunt #2 SATB EF 2934
- Verbum caro factum est SSAA/SSAA EF 2931
- Te Lucis SSAATTBB EF 2930
- Ave Maris Stella #2 SSAA EF 2924
- Memento SATB EF 2923
- Laudate pueri, Dominum SATB EF 2929
- I have SATB EF 2845
- O thou SATB EF 2844
- Death, thy servant SATB EF 2843
- Nunc Dimittis SAATBB EF 2836
- Ave Regina coelorum SSAA EF 2812
- On the Day SATB EF 2847
- I know SATB EF 2846
- Missa de Angelis SATB 2754P

- Missa de Angelis SATB 2754
- Alma redemptoris mater TTBB EF 2735
- Salve Regina SATB EF 2734
- Alleluja SATB EF 2733
- Tenebrae factae sunt SATB EF 2732
- Life of my life TTBB EF 2731
- Pater noster TTBB EF 2730
- Light TTBBBB EF 2729
- Exultate Deo SATB EF 2704
- Lucis Creator optime SSAATTBB EF 2703
- Ave Maria #3 SAATBB EF 2702
- O sacrum convivium SSAATTBB EF 2558
- Peccantem me quotidie TTBB EF 2505

Earthsongs

- Kyrie SSAATTBB S 227

Santa Barbara Music Publishing

- Diffusa est Gratia SATB div. SBMP-521

C.M. Ediciones Musicales- Spain

- Ave Regina Coelorum SSSAAA C.M.2.0026
- Iru Errege SATB C.M.2.0027
- Three Motets SATB C.M.2.0033
- Beati mundo Corde SATB C.M.2.0034
- Missa Brevis SATB C.M.2.0078

- Ave Maris Stella SSAA C.M.2.0085

Carus Verlag

- Musica Sacra Baltica SATB CV 02.152/00
- Angelis Suis Deus SATB CV 09.925/00
- Ave Maria SATB CV 07.323/00
- Dilexi SATB CV 07.362/00
- Gloria SATB CV 09.923/00
- I will Praise the Lord as Long as I Live SATB CV 07.365/00
- O Salutaris Hostia SATB CV 07.325/00
- Tu est qui venturus SATB CV 07.366/00
- Chorbuch Deutsch Volkslieder SSAA CV 02.201/00
- Psalmverse: Thoughts of Psalms SATB CV 07.361/00
- Cantate Domino SATB CV 07.324/00

Editions A Couer Joie- France

- Light Mass SSAATTBB ACJ 19 0066
- Sub Umbra Illius SATB ACJ 5126
- Jubilate Deo SATB ACJ 5066
- Adiuro Vos SATB ACJ 5127
- 12 Polyphonies Sacrees (both SATB & SSA) ACJ 53 0102

Schott Verlag

- Missa Sancti Martini SSAA and organ ED 9914

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Organization: Louisiana State University Doctoral Candidate
Your Address: Cleveland, MS

Phone Number: 1-205-383-6077
Fax Number: 1-662-846-4605
E-mail Address: ncumm1@lsu.edu

Author's signature: Place & Date: November 14, 2011

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Advisor's Name and Department:	Dr. Kenneth Fulton, Conducting and Ensembles Chairperson
Title of the Dissertation, etc:	The Poetry of Rabindranath Tagore: The Secular Music of Vytautas Miskinis
Anticipated Date of Completion (Month and Year):	March 2012
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CM.2.0033 **THREE MOTETS** (by Vytautas Miskinis)

Kind regards,

D. Juan Solaguren

From: Vytautas Miskinis
<v.miskinis@azuoliukas.lt>
Subject: **Re: interview**
Date: November 29, 2011 2:21:33 AM CST
To: Nicholas Cummins
<ncummi1@tigers.lsu.edu>

On Nov 29, 2011, at 2:21 AM, Vytautas Miskinis wrote:

Dear Nick,

I'll try to answer you as soon as I'll find enough time for it.

Latest - in one week.

Please keep in mind that my English is very basic and not so rich in expression.

You may reprint *This is my prayer, Nunc Dimittis, and Every in my life*.

Let me say which pieces of mine you want to survey.

Some of the new pieces will be published very soon.

Yours

Vytautas

From: FREDERIQUE LE CORRE <FLECORRE@choralies.org>
Subject: **RE: order problems**
Date: April 8, 2011 4:14:44 AM CDT
To: Nicholaus Cummins <nbc79@me.com>

Hello,

We have already sent your order; it was sent without stamps; and we accord you permission to reprint for a maximum of 8 bars.
Best regards,

Frédérique

VITA

Nicholaus B. Cummins is currently Assistant Professor of Music and Director of Choral Activities at Delta State University where he conducts the Chamber Singers, Chorale, and Delta Singers in addition to teaching conducting and choral methods. Prior to coming to Delta State University, Mr. Cummins was a Graduate Teaching Fellow at Louisiana State University where he conducted the LSU Women's Chorale and assisted the choral department with recruitment and technology. He also taught public school choral music at Hewitt-Trussville High School in Birmingham, Alabama and John Marshall High School in San Antonio, Texas.

Mr. Cummins has also served as a clinician for high school choirs in Alabama, Tennessee, Louisiana, and Mississippi. In addition, he has presented topics at conferences about technology in the choral rehearsal, assessment in choral ensembles, and score mastery. Mr. Cummins received his Bachelor of Music Education from the University of Mississippi, the Master of Arts in Music Education from the University of Alabama-Birmingham (UAB), and is presently a candidate for the Doctor of Musical Arts in Choral Conducting at Louisiana State University. His primary conducting teachers have been Dr. Philip L. Copeland and Dr. W. Kenneth Fulton. He has also studied in Conducting Masterclasses with Dr. Jerry McCoy, Dr. John Dickson, Dr. Jefferson Johnson, and Dr. Jerry Blackstone. He is also a member of the American Choral Director's Association, the National Collegiate Choral Organization, College Music Society, and Music Educator's National Conference.