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THE SEVEN LAST WORDS (ANALYSIS). (ORIGINAL COMPOSITION)

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The Ohio State University, 1985

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UMI
THE SEVEN LAST WORDS
(ANALYSIS)
DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Music in the Graduate School
of The Ohio State University

By
Dorothy Elder Steuart, B.M., M.M.

The Ohio State University
1985

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INTRODUCTION

For many years, I have wanted to compose a "Seven Last Words of Jesus Christ on the cross" due to my enjoyment of several magnificent renditions of Heinrich Schütz' "Seven Last Words" and my working through my personal faith. These are perhaps intertwined in that my faith is influenced by my understanding of the incarnation, death and resurrection of Jesus Christ as an event in history, that is, God's breaking into and gracing history. So it seemed appropriate and also compelling that I pursue this project as part of the requirements for the fulfillment of the Doctor of Music degree.

In this work, "The Seven Last Words", I have attempted to represent the actions, moods and emotions, such as confusion, remorse, hate, anger, frustration and misunderstanding, surrounding the crucifixion. In the first piece, "Hail! King of the Jews!" the sights and sounds of Holy Week beginning with the triumphal entry into Jerusalem are remembered. This piece reminds that the same Christ who was hailed king was soon after tried, condemned and nailed to a cross with the words "King of the Jews" nailed in derision over his head. The fickleness of the crowd is evident as those who have never understood the radical message of the gospel as embodied in the suffering servant motive.

The first entrance of Jesus ("Father, Forgive Them" II) is the shadow of a moan, a plea, a gasp, "Father." I have attempted to portray Jesus as this suffering servant in whom the reality of pain is eclipsed by the reality of forgiveness.

In the fourth piece, "Woman, Behold Your Son," Mary, mother of Jesus, Peter, and John, as some of those closest to Jesus, express
their love. But they still have not understood the thrust of Jesus' ministry. This was that those who see God's vision of justice and empowerment of the powerless, that is, the poor and marginalized, will be in conflict with the powers that be, that is, the status quo, and risk death, e.g. Martin Luther King, Jr. Jesus' friends and family still expect him to be the indestructible Messiah who will rally the Jews and free them all from Roman domination. But Jesus' victory is to be over death, fear, selfishness, and isolation.

The thieves in the sixth piece, "This Day You Shall Be With Me," are representative of those who live in the midst of death, pain, isolation, terror and fear. Some will refuse to see the truth. Some will be belligerent, angry and blaming. Others will embrace the truth and find they are graced with forgiveness and hope.

In "Where is God? (IX), the three Marys admit the reality of Jesus' death. "They've killed him." They wonder where God is in this horror as they watch their dream and love die. But, at the same time, because of this death, a revelation comes to the centurion who accepts, senses, realizes and finally proclaims, "This was the Son of God!" The centurion is moved to change his mind and life by Jesus' example of faithfulness. He is perhaps representative of another group of believing ones.

The "Prayer" (Xa) of Illumination (which might be sung by chorus and congregation, if the congregation can be rehearsed beforehand) admits the need for enlightenment, for transcendent eyes that see beyond one's personal condition and goals. This leads into the "Thanksgiving," (Xb) and expression of the promise that all will be enabled to see the world through the eyes and mind of Christ. The
chorus gives thanks that all can embrace and participate in the 
suffering of Christ by loving our neighbor as ourselves and 
worshipping the eternal God in Spirit and in Truth. The result 
will be the kingdom come and God’s vision for humanity realized.

This setting of "The Seven Last Words" is serviceable as 
a complete work for chorus, soloists and orchestra. There is one 
major solo part, i.e. the baritone in the character of Jesus, and 
many smaller solos. This makes it suitable for church and college 
choirs which have many less accomplished soloist who might enjoy 
and opportunity to perform. Several of the movements could be used 
separately as anthems or service pieces. For example, "My God, 
My God" (VII), is scored for a small group, baritone (Jesus), contra-
bass, cello, violin and flute and could stand alone.
"THE SEVEN LAST WORDS"

ANALYSIS

"Hail! King of the Jews!" opens "The Seven Last Words" on an E minor chord and D major chord combined in closed spacing, a sound not unlike the bitonality of William Schumann's "A Free Song":

![Musical notation]

The first cadence in measure five and six is a G minor chord in the first inversion superimposed on an A-flat six chord resolving to a B-flat major seventh in the first inversion with the third (D) doubled. This indicates a possible tonal center of Bb major or minor, or perhaps F or Eb major or minor. As the movement unfolds, there is a strong feeling of a G tonal center achieved by frequent and accented use of the G melodically. All chromatic scale tones are used, and both major and minor modes are implied. In fact, the tonal center shifts just as the mood the music portrays does. The chorus as the crowd is confused and changeable.

The tenors begin with a line that circles around, emphasizes and rests on G; the altos, D; the sopranos and bass, A. The cadence in measure 28 after all the voices are singing is on F# minor which functions as a dominant ninth. At the cadence there is a 4-3 suspension between the soprano and bass. The interval of the fourth is a tritone.

If the ambiguity of the tonality results in difficulty in intonation, I would be willing to allow singers to approximate pitches and attempt to focus on rhythm, dynamics and vocal interplay. This would not detract a great deal from the intent of the first movement.

Three rhythmic themes recur in the chorus. The mezzo-forte opening acclamation, "Hail! King of the Jews!" is immediately overlaid with a piano "Hosanna!" In measure 34, the altos initiate a muted request for the release of "Barabbas" the zealot, which is the third figure. The rhythmic motives are virtually unchanged throughout, except for a slight diminution as the voices enter on the word "Barabbas," tumbling over one another until the confusion of words and harmony becomes a garbled litany. They all unite in their desire to have "Barabbas."

The chorus crescendos to the fortissimo deceptive cadence on the words, "And this Jesus." Finally as one angry voice, they pronounce the sentence, "Crucify Him," ending on an Ab chord combined with an A minor chord.

This movement is through-composed. Cadences are minimized by the voices which continue to be active straight through them.

The ranges of the voices for the movement are extreme:

Soprano  Alto  Tenor  Bass

Within each there is some division between the first and second parts. Each voice part has an independent line on the score to diffuse the sound, separating the vocal colors. Mixed placement of the vocalists...
on stage could enhance this effect.

The orchestra generally supplies a chordal accompaniment, first in the brass, then winds, then strings. The opening outward contrary motion is used as a motivic, unifying element in the accompaniment, recurring in measures 10, 15, 43, 49, 60, and sequentially in measures 66 through 73 as an exchange between brass and woodwinds with strings. The motive is a syncopated rhythm in simple meter \(\frac{3}{4}\) within the compound \(\frac{6}{8}\) structure of the voices and rhythmic punctuation figure of the accompaniment.

In measure ten, the clarinet anticipates a countermelody with the repeated-note rhythmic motive, \(\text{\textbf{\begin{diagram}}\end{diagram}}\). In measure 34, the repeated-note becomes a melodic figure, \(\text{\textbf{\begin{diagram}}\end{diagram}}\).

In measure 41, the melody springs full blown in clarinet I joined soon by cello I. This melody has a feel of rollicking carelessness, unconcern, which intentionally gives the impression of being bizarre and out of place.

As the accompaniment becomes increasingly harsh and dissonant with ninths (measure 5), clusters (measure 49, 78), minor and major seconds (55, 70), and cross relationships (27, 28), the clarinet continues to play out its modal G melody, which is picked up by violin I solo in measure 52, in measure 61 by trumpet I again, and by violins in octaves in measure 79. This countermelody is an important counter movement to the rhythmic drive of the other parts. It uses some syncopation as well.
The second movement, "Father, Forgive Them," the first of the seven last words, is a mild request in B minor stated by the baritone in the character of Jesus with a cordino string and woodwind accompaniment. This muted instrumentation makes a light, airy, delicate sound by which a mood of gentle sadness is set.

There are three main rhythmic motives in this \( \frac{3}{4} \)-meter piece. The first, a three measure motive, is introduced by the cellos and recurs throughout usually in diminution:

\[ \text{A} \]

The violas interrupt with a second brief motive:

\[ \text{B} \]

The flute I repeats this a few measures later (measure 10) in augmentation:

\[ \text{B}' \]

In measure four, violin I also muted answers the cellos with the third motive, a high thread-like counterline:

\[ \text{C} \]

This overlaps with the restatement of motive A in the violas (m. 5) and is answered by the second violins with an expanded B motive in measure six:

\[ \text{B}^2 \]
The B\textsuperscript{2} motive is picked up by clarinet I in measure 12 and imitated in diminution by clarinet II in measure 13.

The bassoon provides harmonic support and the important function of blurring the barline with tied notes and syncopated accents. The contrabass participate in this although less so after the voice enters. At that point the contrabass become a quiet but solid rock against which the voice moves in a rhythm unrestricted by the barline. The idea that melody can be or should be "free" from barline restraint which is evident in much of my music is due to the influence of chant, both Gregorian and Byzantine. The rhythm of chant as described by Willi Apel is freely flowing, but "far from being chaotic, shows subtleties of structure and organization that are superior to the hackneyed rhythmic devices of some harmonized music, with its meter, measures, beats, regular phrases, etc."\textsuperscript{2}

Here is a chant from the Requiem Mass.\textsuperscript{3}

\begin{center}
\begin{tabular}{c}
\textbf{Ky-ri-\textit{e} \textit{c} \textit{e} \textit{l-ison.} \textit{i} \textit{i} \textit{j}.} \\
\textbf{\textit{C}h\textit{r}\textit{l}st\textit{-}e \textit{\textit{c} \textit{e} \textit{l-ison.} \textit{i} \textit{i} \textit{j}.} \\
\textbf{\textbf{K}y-ri-\textit{e} \textit{\textit{c} \textit{e} \textit{l-ison.} \textit{i} \textit{j}.} \textbf{K}y-ri-\textit{e} \textit{\textit{c} \textit{e} \textit{l-ison.}}
\end{tabular}
\end{center}

A sequential, broken chord accompaniment figure derived from motive A (measure 13 in the oboes and flute II and repeated in measure 18 by the clarinets) leads into an imitative passage at the distance of one beat in clarinet II and bassoon II using scalar material. The viola follows closely with another imitation of this by clarinet I at the distance of three beats.

\textsuperscript{3} Liber Usualis, pp. 1810-1813.
The instruments provide a mostly diatonic contrapuntal accompaniment replete with suspensions, for example: 1.) a 4-3 suspension as in measure 3 with an E in the contrabass and the cello suspending an A which resolves to a G; 2.) the cello and contrabass in measures 15 and 16 sound a 2-1 suspension; 3.) in measure 40 the same two parts play a 2-3 suspension below as the contrabass resolves to a D.

The orchestra's six measures of introduction plus two measures in which the baritone soloist as Jesus invokes God are followed by two, four-measure phrases and one three-measure phrase. The shape of the melodies of each phrase is very similar:

1. 

2. 

3. 

The voice range for the piece is A-e'. The melody lies mostly within the B-b range. The only accidentals are G#, a scale step of the melodic minor, which hints at the dominant of the dominant of the relative major D (dominant harmony). The first two vocal cadences (measure 12 and 18) are on C# (with chordal A major). In the first, the voice outlines a dominant first inversion of the dominant melodically. The instruments participate in establishing the cadential harmony at these points and harmonic and rhythmic activity slow down, but do not stop until the final measure.
The second period begins after three-and-a-half measures of orchestral interlude. It consists of two, five-measure phrases in contrasting construction. The first is skeletal in the voice with three punctuating "Father's" descending from C# to F# to B. The second phrase is full and lyric. Each spans the range of a major ninth.

The eleven measure coda pyramids from a bare F# dotted half note in the cello (measure 32). The instruments and voice enter one at a time at two or three beat intervals. The flute, oboe and clarinet play question and answer. The voice ends on a whispered, questioning F# as the orchestra seems to search about finally settling on the quintal chord B-F♯-C♯.

The third piece, "Symphonia," in $\frac{6}{4}$ meter for full orchestra is a chromatic work of shifting colors. The opening bars start pianissimo with a B sustained from the second movement by the bassoon. The cello adds an Eb and the viola an F. The violins enter one measure later completing the F minor chord, which is blurred five beats later by the cross relationship formed by the entrance of the trumpets on F and A natural. This sounds like F major until the clarinet and oboe complete the chord with a quarter note F which moves to a sustained D. So, in the first seven measures, B major, F major/minor and D major/minor are heard. Tonal centers continue to shift as they vie for preeminence. Cross relationships abound, e.g. measure 16 between contrabass and violin and oboe there is a B natural to Bb relationship, also a C in the violin and C♯ in the trumpet. Clusters of major and minor seconds, as in measure 13, are
not common because the spacing is generally open. Major and minor ninths and sevenths are more usual as between violin II (D) and violin I (Eb and Db) followed by a diminished octave between violin II (F) and contrabass (F#) in measure 22 and a minor ninth between violin II (C) and double bass (F#) in measure 23. The tritone, while not a prominent interval, is used melodically (measure 22 in violins I and II and measure 24 in the trumpet) and harmonically (measure 4) but not in the sense of progression. The voices leap in and out of the tritone.

The central resting point in measures 35 and 36 is approached by a half step in the bass voice and added thirds in the upper voices up to G, the thirteenth, on the first beat of measure 36 and a low cluster (D, F, G, Bb, C) on beat two, the intent of which is to increase the instability and decrease the sweetness.

The root movement throughout the piece generally does not follow rules of chord progression, and there is an obvious lack of leading tone. But the impression desired is one of serenity as is sometimes found in the music of Fauré. Hansen in describing Fauré's music recognized that "Fauré's chords are chromatic and his modulations are frequently to remote keys, but because of his fondness for modal scales (with their lack of leading tones) the effect is one of serenity rather than one of feverish intensity that characterizes so much chromatic music."4 The root movement of measures 19 through 26 follows:

4. Peter S. Hansen, Twentieth Century Music, p. 35.
The bass note played by contrabass and doubled by the second trombone is rather static, moving slowly by minor or major seconds (see measure 12) or large leaps of major or minor sixths, sevenths, or perfect, augmented, or diminished octaves (measures 17, 32, 28).

Above the sustained chords, several rhythmic motives emerge. In measures 11, 12, and fourteen it appears as \( \frac{3}{2} \) \( \frac{1}{2} \) \( \frac{1}{2} \). In measure 23 it is in diminution, \( \frac{3}{2} \) \( \frac{1}{2} \) \( \frac{1}{2} \). In measure 14 there is some imitative sequencing between violins I and II on this motive at the interval of a ninth, then seventh, and at a delay of four beats.

A second rhythmic figure in the essentially rhythmically static atmosphere is \( \frac{3}{2} \) \( \frac{1}{2} \) \( \frac{1}{2} \), as heard in measures 22, 35, 36, 37.

The dynamic range of "Symphonia" is conservative. From the opening pianissimo, there is a crescendo to mezzo-piano in measure 17 and measure 34 and a decrescendo to pianissimo in measure 50 and pianississimo in measure 53.

The fourth piece, "Woman, Behold Your Son," in D minor for soprano, tenor, two baritones, strings and woodwinds. The harmonic vocabulary is consistently diatonic with only an occasional B natural (measure 8) and C# (measure 11 and 13) in a brief section in the melodic minor (raised sixth and seventh scale notes ascending) in measure 54. It has a G plagal sense including a lone F# in measure 58.

After a three-measure introduction, the first section is comprised of three phrases. One is an eight-measure phrase sung by
the tenor in the character of Peter the Apostle with chordal accom­
paniment in a motet style. It passes through the tonic D minor to
the major subdominant G major to the dominant with no third on the
first beat of measure 9. The second is an eight-measure phrase from
measure 15 plus anacrusis sung by the soprano in the role of Mary,
mother of Jesus. The third is an eight-measure phrase including
two measures of orchestral extension sung by tenor (Peter) who
changes his questioning mode of the first phrase to one of pleading.

The second section is comprised of two phrases. One of eight
measures is a duet of tenor (Peter) and soprano (Mary). The se­
cond is an eleven-measure, sparsely accompanied solo by the
baritone (Jesus) including two measures of response by the second
baritone (John). This is followed by a six measure duet by the
two baritones.

An invasive strotto by soprano (Mary) breaks in proclaiming,
"I don't understand you," to start the final nine-measure phrase
plus two of accompanimental extension of the final cadence.

The tenor as Peter sings a melodic range of c–f' with descen­
ding and lower tessitura on such phrases as "I failed you" (measure
5) and "Please, Lord" (measure 23, 24) and ascending and higher
tessitura with metrical accent on "I love you" (measure 7), "Why
must you die?" (measures 10 and 62), and "You can't do this!"
(measure 32).

The soprano (Mary) sings first a phrase in a low range, d'–
e". The melodic emphasis is on "God's only son" (measures 20–21).
The second phrase is midrange, a'–g' with emphasis on "I never
understood you" (measures 32-34). The third phrase sends the soprano to the highest point on "My son" (measure 63).

The baritones (Jesus and John) range from d-e'. Jesus' high note is in measure 43 sung piano on the phrase, "Woman, Behold Your Son." The low note d is in the succeeding phrase, "Behold your mother" (measure 48). The baritone as John quietly answering Jesus' request adds musically in a low tessitura, "Like a brother and my friend." Then he rebels against the request and proclaims, "My Lord, what about your kingdom?" which rises up to e' (measure 56) and "You can't die like this" (measure 60) as he witnesses the death of his friend and leader.

The countermelody in the accompaniment passes back and forth between flute (measures 1, 12, 51) and bassoon (measure 6), to oboe (measure 36) to violin I (measure 54).

Several unifying rhythmic accompaniment figures are:
1. \( \begin{array}{c} 1 \end{array} \) , measures 3 (flute), 4 (oboe I), 8 (bassoon); 2. \( \begin{array}{c} 2 \end{array} \) , measures 10 (voice), 12 (flute), 34 (viola and bassoon), 51 (flute) in diminution;
3. \( \begin{array}{c} 3 \end{array} \) , measures 14, 31-37 (soprano), 15 (flute and violin), 16 (viola and clarinet), 17 (bassoon). The triplet figure is the property of the soprano and accompanying flute, violin I, viola and clarinet in measures 14 through 17.

A sixteenth-note figure is introduced by the oboes in parallel thirds (measure 39) which the flutes expand on in measure 51 adding an interesting rhythm in measure 55, \( \begin{array}{c} 5 \end{array} \).

The overall accompaniment effect produced is simply supportive,
while the voices play out their drama. Some imitative figures have been mentioned. Other contrapuntal devices used are: suspensions (measure 10 and 11, a 2-3 suspension below in viola and contrabass), passing tones (measure 3, E in cello), anticipations (measure 21 in violin II), escape tones (measure 21, E in the voice), appoggiaturas (measure 25, G in the contrabass) and neighboring tones (measure 18, A in the soprano).

Cadences are generally on D minor. Dominant seventh major to tonic minor as in measures 12 and 49, also with extension I-VII-I is one form. The cadence in measure 27 is tonic to minor dominant A. In measure 30 there is a plagal cadence VI-IV7-I. The final cadence is extended by the use of a tonic pedal with dominant and subdominant harmonies sounding above. One outstanding cadence is that in measures 19-21. It implies C major but the seventh and leading tone is carefully avoided. In fact, only one B and that is a Bb is within several measures of either side of the cadence.

The dynamic range again is somewhat subdued. Mezzopiano and piano are the rule; mezzoforte (measures 19, 31, 57) and forte (measures 21, 59-64) are the exception and used only briefly for emphasis of agonized pleading.

"Save Yourself," the fifth piece, is a bright, brassy choral piece in rondo form with cello and contrabass ground and a mere hint of flute.

In section one, the brass introduction anticipates the vocal phrase, "Come down from the cross." The voices enter singing a six-measure phrase $A'$ (measure 8) unaccompanied but for a punctuating
brass chord here and there in the "Save yourself" rhythm which leads into the consequent phrase $A^2$ (measure 14). The $A^2$ phrase is seven measures long.

The next two phrases $B^1$ and $B^2$ are also parallel construction in text, music and harmonic complexity. The first beginning measure 27 is a five-measure phrase, "If you are the Son of God," followed by seven measures of orchestral interlude. The second (measure 39) is five measures long followed by three measures of orchestral interlude. This is followed by a consequent phrase, "Come down from the cross." There is then a six-measure interlude bridging to the second section.

The second section is scored for four-part male chorus as the high priests with horn, cello and contrabass accompaniment. Trumpets enter in measure 87 adding harmonic complications. There are four phrases in contrasting construction. $A$ is eight measures long; $B$, 13; $C$, 12; and $D$, 13. This section moves in fourths and fifths in as open a spacing as voice range capabilities will allow.

The declamatory question in octaves (measure 98), "I am the Son of God?" has an effect similar to that produced by Guillaume de Machaut in La Messe de Notre Dame. In the Gloria movement, the note values are doubled and the momentum seem to slow almost to a halt on the words, "Jesu Christe."\(^5\)

\(^5\) Guillaume de Machaut, La Messe de Notre Dame, p. 11.
The organizational rhythmic motive in section one is \( \frac{3}{4} \) and \( \frac{3}{2} \), heard in the soprano (measures 8 and 9) and as the "Save yourself" motive, \( \frac{3}{4} \) and \( \frac{3}{2} \). Also, an accompanimental melody recurs throughout section one:

![Melody Example]

in measures 21, 33, 43, and altered:

![Melody Example]

in measures 24 and 35.

The harmonic vocabulary of the voice parts includes minor (measure 39, second beat) and major (measure 48) sevenths, ninths (measure 27), elevenths (measure 42, first beat), double pedal points (measure 19 and 39 in alto and tenor), added seconds (measure 30), diminished sevenths (Bb diminished seventh in measure 58), quartal harmony (measure 41, second beat), appogiaturas (measure 48, 49, in tenor), suspension (7-6 in measure 50 between the tenor and bass II), double passing tones (measure 73), harmonic tritones (measure 60 between tenors I and II on the second beat), parallel fourths (measure 61). In measure 84, there is an interesting succession of parallel 6 4 chords: F major 6 4 , E minor 6 4 , D major 6 4 , resolving deceptively to E minor in the first inversion instead of C. The orchestra employs this vocabulary with the addition of parallel fifths (measure 33 between trombone II and contrabass, measure 77 horns) and quintal harmony with added seconds (measures 90 and 91). The spacing is wide open between the horns and then trumpets in the accompaniment of the second section.

Cadences come on D minor (measure 11 without the fifth) and then a diminished 6 5 chord in measures 30 and 31, F major (measure
37), deceptive (A minor eleventh to C major to D minor seventh, when F was clearly expected, in measure 42), Eb major (measure 62), C major first inversion (measure 69), which becomes E major by means of C#'s in the inner voices and the sustained E in the second bass, C minor (measure 75, preceded by a G minor seventh, first inversion), which sounds like a half cadence on the dominant of the dominant to the dominant which is confirmed by a cadence in G major five measures later). Indeed, the second section ends as firmly as a plagal cadence (Eb major 6 to C to G minor) allows with a decided lack of F#. The last F# is heard in measure 89 in the trumpet I.

The Dal segno marks a return to the fourth measure for a repeat of section A. In returning to A the music again moves between F major and D minor. The chorus end on a D minor seventh chord.

The orchestra extends the cadence with a major second cluster, resolving to F major (III), cluster, C major first inversion, cluster expanded by an A as the lowest note giving the impression of dominant, finally resting on D minor.

The sixth piece, "This Day You Shall Be With Me," is a danse macabre (dance of death) for pizzicato strings with one tenor (as the first thief) and two baritones (Jesus and the second Thief) in through-composed form.

The strings frolic uneasily with unresolved sevenths (both chords in measure one), added seconds (G in measure 2), cross relationships (first beat of measure two, C# in cello against G natural in viola, melodic measure 25, 26, C#-C, F#-F both in the
violin II), both melodic and harmonic tritones (measure eleven, 3 to A# in the violin I and measure 22 in violin against F# in violin II), augmented fifths (measure 15, cello C-G#), melodic ninths (measure 41, C#-D# in violin II). The harmonic vocabulary is rich and varied.

Certainly, however, the most outstanding feature of the string accompaniment is the fact that it moves in cross rhythm to the voices. Accents are so placed that a \( \frac{3}{4} \) meter is the result, dance time, with only an occasional \( \frac{2}{4} \) or \( \frac{4}{4} \) measure. A few cross rhythms between string voices occur (measure 7 between violin I and viola).

In addition to chordal and arpeggiated seventh and ninth chords a figure first played by violin I (measure 13), starting high and descending is accented:

\[
\begin{array}{c}
\text{[Musical notation]}
\end{array}
\]

The figure lends, perhaps, a shade of reality to the otherwise carefree dance. One statement of it in measure 53 is unusual. The melody outlines a supertonic half-diminished seventh chord plus a ninth, a striking sound used by Schubert in "Gute Nacht."

\[
\begin{array}{c}
\text{[Musical notation]}
\end{array}
\]

In measure 53, the supertonic half diminished chord is used melodically. In this example, Schubert outlines the seventh interval.

One melody is introduced in (measure 46 in violin II) and

6. Christ, op. cit., p. 64.
is surrounded by bouncing perfect fourths and tritones in the viola.
The melody recurs later and is treated in much the same way.

After a fourteen measure orchestral introduction in which sets
one tone, the tenor (Thief I) enters in a decidedly tonal melody in
F♯ minor. In the first phrase, he outlines the F♯ tonic chord,
minus the third. The voices continue throughout in F♯ minor comple-
ting phrases on 3 (IV, measure 24, 50), G♯ (II, measure 24), C♯
(V, measure 36), F♯ (I measure 18, 40). When the second solo
baritone (Jesus) sings (measure 54), he reinforces the tonal har-
mony outline of supertonic or minor dominant of dominant (G♯-B-D♯)
to dominant (C♯-E-G♯) to tonic.

Each solo line proceeds in a metrical fashion offering no objec-
tion to the metrical \( \frac{4}{4} \) stricture. There are several repeated note
figures (measure 15, 17, 32, 34, 35) and sequencing (measure 47).
A sixteenth-note rhythm stands out in rhythmic variants, such as
a dotted-note figure:

\[
\begin{align*}
\text{measure 15} & & \text{measure 17} & & \text{measure 20} \\
\text{measure 22} & & \text{measure 29} & & \text{measure 40} \\
\end{align*}
\]

The voices tend generally to outline triads or move by scale
steps. However, there are several larger intervals including the
opening perfect fifth (measure 15, 22-32, 56), a major sixth (mea-
sure 22-23), a perfect fourth (measure 29, 37, 38).

"My God, My God," the seventh piece, in ternary form, is scored
for baritone in the character of Jesus, flute, violin I, cello,
contrabass and chorus. It is polyphonic in texture.
The opening bars feature a solo by the contrabass section. This line is legato and sonorous and is joined by a flute midrange. The timbre is distinctive and pleasing. Needless to say, the spacing is very open. The melodies might remind one of a Bartok Bagatelle:

In measure 12 when the voice enters, violin I doubles the flute and the cello doubles the bass at the octave. The three melodies complement and contrast one another. The two instrumental melodies move mostly in contrary motion.

The harmony drifts in and out of G minor and A minor, with the first phrase ending (measure 6) sounding in D minor. The second phrase (measure 7) mixes the modes, being written in Gb minor which sounds suspiciously like $\frac{3}{2}$ minor, complete with A natural three measures late. The one intervening measure with a G to D sense (measure 9) must be mentioned. So it should not come as a great surprise when the first phrase ends on C minor (IV of G and G is natural again). The accompaniment centers on C for four measures (measure 12 to 16) before heading towards D with G minor superimposed, then again in Gb minor! In measure 21, the contrabass makes a melodic change on the second beat implying Bb minor (III).

The solo voice begins in G minor (measure 12) and moves into F major/minor about measure 18. The C minor means dominant harmony.

to the voice while the orchestra seems to "hear" it as subdominant harmony.

The chorus enters in measure 28 in A Dorian (B is natural) on sustained notes. Their second phrase (measure 33) is in G Dorian (B is flat). The tenors and bass extend the cadence creating a deceptive cadence in preparation for the soprano melody in E major which dovetails in measure 39.

A two-measure rhythmic and melodic figure repeats frequently (measures 10, 20, 35, 61) and can be analyzed as follows:

On beat three of the first measure, the Db in the flute is heard as a C# (Major third) against both the A natural and E natural. It also functions as a C# when it resolves to D melodically. But seeing where it has come from Ab and F, outlining a Db triad, I can justifying spelling it as such. This two-measure phrase is a cohesive element. Another is a rhythmic pattern that recurs in part one. This example is from measures 14 to 16 in the violin and flute parts:

In the middle section we see an obvious bitonality as the bass voices imitate the soprano melody in canon at a time interval of four beats, but in C major. The altos and tenors in two-part harmony sing an answering phrase in Eb major. The bass spins
an E major phrase using the same words as the tenors and altos but their own melody. As expected, cross relationships are commonplace (measure 47, alto Ab against bass A). The tenors and altos end on Bb major (V of Eb) and the bass on B major (V of E).

The baritone as Jesus has entered in C. The chorus mocks his phrase, "I thirst," in grotesque imitation. The effect desired is a carnival atmosphere of derisive humor.

The instruments in a driving rhythm try to be all things to all voices, shifting back and forth between harmonies. The violin I and cello melody is an energetic rhythm contrasting the first legato section. The bowings marked as détaché also includes many more down-bows, the effect of which will be accentuation and vigor.

The return of the A section is abbreviated and only slightly modified.

"Into Thy Hands," the eighth piece is characterized by clusters (measure 16), sevenths (measure 13, 14), rumbling tympani (measure one and following), tremolos (measure 31), arpeggios (measure 19), harp figures, rocking cello triplets (measure 23), trills (measure 15), chromatic glissandos (measure 30), repeated note buzzings (measure 33), chromatic melodies (measure 36 and measure 41), sky-high flute and strings (measures 29, 47).

A dynamic reign is kept on the atonal madness with piano and pianissimo most frequent until a crescendo in all parts beginning in measure 45 which quickly builds to a fortissimo at measure 47 only to bottom out in measure 50.
Beginning at measure 51, the accompaniment becomes lyrical, almost sweet, yet retains its atonal flair to a large degree. This, of course, presages the final entrance of the baritone as Jesus. Three contrasting phrases, the first of seven measures outlining Eb Dorian (II of Db major), are sung. The second phrase modulates with a D natural in measure 66 to F♯ minor with V (C♯) to F♯ melodically at the cadence in measure 70. With the third phrase (a coda) of three-plus measures, the baritone in a last breath repeats, "It is finished," in a chant-like melody. He ends on a B which is dissonant, forming a major second cluster with the cello and viola accompaniment (measure 75). The B is resolved to a C by the melodic action of the bassoon, which is met by more clusters (measure 76) and diminished and augmented arpeggios (measures 77 through 83).

The frantic arpeggios run their course, abruptly ending, and are replaced by harsh cluster chords with dramatic crescendos and decrescendos. The low rumbling continues as though the earth is still quaking.

The ninth piece, "Where is God?" is in free rhythm. To sing this rhythm, the vocalists would need to understand that each note is approximately equal in length. But that he or she is free to "ad lib" them. Double notes would be sustained approximately twice as long as a single note.

Secondly, each note marked with an ictus ( ) is slightly accented. This should aid the performers in understanding the composer's idea of the flow of the phrases. The first phrase would be
somewhat in this rhythm:

\[ \text{\includegraphics[width=\textwidth]{image}} \]

The accompaniment is a double pedal point on low E octaves in the cello and contrabass and high f'' (violin I). These instruments have hollow square notes (\(\square\)), the time lengths of which are determined by the vocal line at each point. The length of the square note at the end in all voices is dependent on the entrance of the F in the lower part of the violin I divisi.

The soloists are soprano, mezzosoprano, and alto as the three Marys and tenor as the centurion, who is joined in the eighth phrase after a three note incipit by unison tenors and basses for two notes then finishing the phrase an octave apart.

As described by Ratner, the six modal scales are "determined by the position of half steps and the tritone."\(^8\) The first phrase and alternating phrases (except five and six which are in the same mode) are in the Dorian mode on D, and the opposite phrases are in Dorian on G (with Bb and Eb).

The D Dorian phrases (1, 3, 5, 6, 8 and 10) end on C, D, E, B, D and G. The G Dorian phrases (2, 4, 7, 9) end on A, C, C, and G, which are stronger resting points than those of the D Dorian phrases. In D Dorian, the usual melodic phrase endings would be D, A, and F (in that order).

The final phrase which melodically sounds very much like an

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Allaia becomes "Where is God?" In the eleventh phrase after the voices have ceased the instrument intone a death knell which is tied over into the tenth movement, "Prayer."

The tenth and final movement is comprised of two pieces, an a cappella Prayer, "Open My Eyes," in four-part chorale style, and a Response, "Let the Mind of God Be in You," a unison choral work with a high energy rhythmic accompaniment.

The prayer is comprised of a two-phrase period in contrasting construction. The first, five-measure phrase begins in A minor with a transient modulation into D major with a plagal cadence on D. The second phrase begins in A minor and ends in A major on a picardy third. Ratner describes this effect in which "compositions written in the minor mode and conclude on the major chord of the tonic instead of the minor. To the listener, this appears immediately as a brightening or sweetening effect. Structurally, this procedure introduces more than a purely coloristic value...acoustically, the major triad is more stable than the minor triad. When a composer ends a minor-mode composition in the parallel major, he (or she) is strengthening his (her) gesture of arrival."

There is an abundance of 6 chords, a sprinkling of sevenths, a few suspension (measure 2, 7-6 between bass and tenor, measure 8, 4-3 between alto and bass), a double passing tone (measure 5 in alto B and tenor C), passing tone and anticipation (measure 7 in bass and alto), appoggiatura (measure 6 in alto), and an escape tone (measure 7 in soprano).

The apex of the melody in the first phrase is the D in measure four on the first beat "love," and the low point at the cadence D 9. Ibid., p. 197.
on "me." The second phrase peaks in the eighth measure on a 3 to E, "Spirit," ending on a midrange C#. This is a mild form of word painting, which is "expression through music of the ideas presented or suggested by the words of a song or other vocal piece." It played an especially prominent role in baroque music, as in this example from Bach's cantata number 8:

The range for the voices in this movement are as follows with the two cadence notes notated as filled whole notes:

These are very comfortable ranges for each of the voices, although the middle C might not be the most beautiful note of the soprano range. Happily, it is used but once as the opening note.

The "Thanksgiving" in response is a polyphonic piece linked to the Prayer by an instrumental bridge scored for trombones in octaves and cellos and contrabasses in octaves. The melodic material for the first six measures is a rhythmic version of the first phrase of the "Dies Irae" chant from the Requiem Mass of the Gregorian chant repertoire. This is the most important unifying feature of the second section.

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10. Apel, op. cit., p. 928.
The melody spins out based on this chant and is joined by trumpets, violin II, and viola on a seven-measure counter-melody (skeleton dance) based on E. At this point, the pedal point from "Where is God?" is reintroduced with the E as the high note in violin I and F as the low note in cello and contrabass. The bassoon plays a bouncy counter-melody which recurs in stanza three and in the composite stanza, stanza four.

The chorus enters on the first of four, exactly-repeated unison stanzas. The first phrase of the chorale melody is in F minor, the second in G minor, and the third in a combination of the two as the melody vacillates between A natural and Ab.

The instrumental melodies are of equal importance and should be considered subordinate only in that the words would need to be clearly understood.

In measure 34, the cello and contrabass "slip" from their droning F to foreshadow a theme which they will play in its entirety beginning in measure 66, stanza three: 

More "Dies Irae" melody is heard.

As stanza two begins in measure 35, the oboe I plays a lyrical, legato melody, which like the vocal melody tries to find a balance between the F minor and G minor modes. The cello and contrabass have resumed their vigil on the F octaves. One bass and one alto sing this stanza an octave apart while the brass supply a new chordal accompaniment. The harmonic progression of their three phrases is:
measure 35  F minor, C major, D dim. min.7, C minor  
F:  I  V  ii°7  I
measure 40  D minor, E dim. min.7, D dim. 6, G major  
F:  VI  
G:  V  ii°7  min.6  I
measure 44  F major7, no chord, E major, A min2, Bb6  
G:  VII  —  V/IIV  II  III  I  
F:  I  —  V/III  III  IV  I

Note once again the picardy third on G at the end of the second phrase.

The D diminished minor seventh chord and E diminished minor seventh chord are available as another special attribute of the melodic minor scale. They contribute to the instability of the key as there are two unstable intervals, the minor seventh and the diminished fifth. Schubert's Quartet Number 14 in D minor, "Death and the Maiden," uses this interval. 12

The sustained D in this example as well as the resolution of the half diminished chord are very similar to the sound of measures 40 to 43 of the "Thanksgiving."

In the interlude between stanzas two and three, the tympani joins with the viola on the F pedal, but with a skipping octave rhythm plus a roll and a hemiola effect. In that effect, the second accent of each two measure phrase is on the fourth beat of 12. Christ, op. cit., p. 66.
the measure in \( \frac{3}{4} \) time:

\[
\begin{array}{ccccccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

This rhythm evolves slightly in the move to \( \frac{3}{4} \) and through an altered rhythm \( \overline{\underline{\mid \mid}} \), but continues its effect of negating the barline throughout the rest of the piece. In fact, the tympani has the last word, a sharp, staccato F eighth note.

As mentioned, the bassoon repeats its stanza one melody with oboe and clarinet alternating measure by measure an octave above the bassoon.

At measure 61, the bassoon remembers the cello and contrabass figure, \( \overline{\underline{\mid \mid}} \), which is carried on further by the trumpet, violin II, and viola in measure 62. The trombone and cello and contrabass replay the counter-melody of the second phrase of the introduction.

In stanza four, every melody of the previous three stanzas is played as all instruments join in a babel of voices. The horns intone the chorale melody in octaves.

In the last phrase (measure 72, "And God Will Be Praised"), the soprano heads for the heights ending on a high G–C divisi. The orchestra wails away at an F chord in high range with no third. The final chord with half the instruments tacit is a low range F chord with an Ab in the viola section.


The Seven Last Words

Dissertation

Dorothy Elder Stewart

1985
I. HAIL! KING OF THE JEWS!
III. SYMPHONIA
Thank you, I say to you, this day you shall believe in the resurrection.
WHERE IS GOD?
I. PRAYER AND THANKSING