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An American Evensong: The Application of an Anglican Worship Service to a Large-scale Choral Concertpiece

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UNIVERSITY OF MIAMI

AN AMERICAN EVENSONG: THE APPLICATION OF AN ANGLICAN WORSHIP SERVICE TO A LARGE-SCALE CHORAL CONCERTPIECE

By

David Anthony Pegel

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

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Doctor of Musical Arts

AN AMERICAN EVENSONG: THE APPLICATION OF AN ANGLICAN WORSHIP
SERVICE TO A LARGE-SCALE CHORAL CONCERTPIECE

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An American Evensong (2014), an original choral work composed by the author, was commissioned by Dr. Angela Batey and the University of Tennessee Chamber Singers for their 2015 summer tour to the United Kingdom. The original manuscript, for choir and organ, was written to use for a traditional Anglican Evensong service in various English cathedrals. The work was then adapted into a suite for choir and orchestra, introducing Anglican liturgy to performances in the concert hall. This essay discusses the author’s objectives in the commission, the compositional techniques used in the execution of this objective, and the overall musicological implications of the finished work.
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CHAPTER I

INTRODUCTION

Topic Origin and Objective

In the summer of 2012 the University of Tennessee Chamber Singers, under the direction of Dr. Angela Batey, traveled to Ireland to perform selections of this author’s, David Pegel’s, sacred choral literature. This included a premiere of a commissioned work, *Evening Canticles in C*, as part of the Evensong service in Christ Church Cathedral, Dublin, on July 4, 2012. The clergy of Christ Church took particular interest in *Evening Canticle’s* premiere, having rarely encountered American composers who expressed any interest in the composition of Evensong service music. Later that summer, Dr. Batey proposed a new commission: *An American Evensong*, an entire Evensong service based on *Evening Canticles in C* to be performed under her direction in Canterbury Cathedral in 2015.

The implications of this opportunity offers the potential to create a unified, large-scale work as opposed to several small ones. Over the centuries, other sacred services have transitioned into through-composed large-scale designs (e.g., the Mass Ordinary, the Requiem, the Vespers). The majority of these sacred musical forms originate from Catholic liturgy and tradition, but Anglican services lend themselves equally well to the creation of established musical genres.
The Evensong service, while not commonly known, is not foreign to the United States. The newly commissioned work would be suitable for performance in evening services in both the Church of England and the Episcopal and Anglican Churches of The United States. This creates American exposure for a primarily English tradition—an “American Evensong,” one utilizable both in the United States and the United Kingdom, inspiring the title.

The final possibility for this opportunity, one that lends itself to the subject of a dissertation, is the application of American Evensong to a large-scale work appropriate for a concert hall. This is accomplished by resetting Evensong for soloists, mass choir, and orchestra. A secular venue setting would be better received in America than in Europe where church venues are more conducive to traditional performances. Likewise, an orchestrated version of Evensong would potentially have more success and exposure in the United States than its worship service equivalent, helping establish the Evensong as its own musical subgenre outside the form of traditional worship.

The final product is a large-scale work with two versions, included in Appendices II and III of this dissertation. Appendix II contains the manuscript for cantor, choir, and organ, which is the version intended for use in worship. Appendix III contains the orchestration of the same manuscript, intended to be a concert suite for soloists, chorus, and orchestra. The vocal parts included in the concert suite are identical to the corresponding sections of the manuscript, and the orchestral accompaniment of the concert suite is derived primarily from the organ part to the full worship version. The choir-organ manuscript (hereafter referred to as “manuscript”) will be premiered in the summer of 2015 by University of Tennessee Chamber Singers, while the concert suite
will be premiered by the University of Tennessee Choral Arts Program and Symphony Orchestra at a date thereafter.

**The Musical Portions of the Evensong**

Most of the author’s knowledge of Evensong services comes from almost a decade of firsthand experience singing them in Episcopal churches. Drawn from the Episcopal and Anglican Books of Common Prayer and bulletins from St. Patrick’s Cathedral and Christ Church Cathedral in Dublin, the following summarization of the Evensong’s musical portions is offered below.

The Evensong contains a total of eight distinct musical portions, each of which vary in instrumentation, performance practice, and approximate duration. They are, in order:

1. Prelude
2. Introit
3. Preces (also known as Versicles)
4. Psalmody (sung Psalm)
5. Evening Canticles (Magnificat and Nunc dimittis)
6. Responses
7. Anthem
8. Voluntary

The prelude and voluntary are purely instrumental portions (i.e., for organ only), while the preces (‘prēsēs, PREH-sees) and responses are sung by cantor and chorus *a cappella*. The psalmody is typically performed in modern times by choir with organ accompaniment, as has also become the case with the evening canticles in recent years.

Both the introit and the anthem are choral sections, and may be either accompanied or *a cappella*.

---

1 As with any worship service transformed into musical art form, the Evensong service possesses many non-musical portions that are not incorporated in any manner to the resulting large-scale work itself. These portions will be listed in Appendix I with no further explanation.

2 See Appendix I.
cappella at each composer’s discretion. As American Evensong is a through-composed work, these performance practices allowed for intriguing textural development.

The instrumental prelude is designed to set the contemplative mood for the service—a sort of “overture.” Often these preludes are slow in tempo with soft dynamic. Because the prelude is purely instrumental, the bounds of consonance and dissonance can be manipulated at the composer’s discretion without regard for feasibility of vocal performance. Examples of preludes include the chorale preludes by Bach, Ralph Vaughan Williams’ Rhosymedre, and Herbert Howell’s Prelude in D minor.

The introit is similar in mood to the prelude, introducing the chorus. The text may be any sacred Latin or English text of the composer’s choosing; such introits have included traditional Renaissance motets, modern settings of traditional Latin chants, and free-composed settings of traditional Anglican prayers. Examples of introits include Thomas Tallis’ If Ye Love Me, Felix Mendelssohn’s Kyrie, and Ola Gjeilo’s Ubi Caritas.

Occasionally, a musical processional is added after the introit as the choir and clergy process to their places in the front of the church. The processional is not listed in the worship bulletin, and may at times be freely improvised by the organist during the service while the choir processes. On other occasions, the choir and clergy may choose to process in silence. With this in consideration, the processional was felt to be unnecessary for this service, and was omitted.

The preces and responses will be discussed simultaneously, as both function as settings of prayers in the service. Both portions are typically published together as one work, under the title Preces and Responses, as with William Byrd and Gabriel Jackson, or Versicles and Responses, as with Bernard Rose. Of all of the movements, these two
are the most strictly governed by liturgical tradition. The text, for the worship service outlined in the Anglican Book of Common Prayer, must remain completely unaltered and is sung in call-and-response fashion between cantor\(^3\) and chorus. The cantor’s line is set in the style of plainchant with no metric emphasis. Some composers such as William Smith have the cantor drone their portion of the text on a single note, so that a clergyman may sing these sections if desired. An excerpt from both a nineteenth-century and a twentieth-century example are provided below in Examples 1.1 and 1.2.

Example 1.1: Rose, *Versicles, Responses, and The Lord’s Prayer;* introductory call-answer to Preces.\(^4\)

---

\(^3\) Given that before 1940 all priests in the Anglican Church were male, cantor lines have historically been set for mid-range male voice—i.e., baritone, hence the use of bass clef in the musical examples. The cantor lines are scored similarly in *Evensong.* However, they may also be sung by a female cantor or priest with the composer’s full endorsement.

Example 1.2: Jackson, *Preces and Responses*, segment from Responses.\(^5\)

The Responses end with a series of collects (‘kæleks, KAH-lects, as opposed to the common word koh-LECTS), which are the specific prayers of the day. The cantor usually sings three collects as dictated by the Anglican Lectionary, each with a different choral response of “Amen”. Of the three collect responses, the third “Amen” is typically a longer, more complex setting than the first two, as seen in Bernard Rose, Gabriel Jackson, and Kenneth Leighton. Because the collects change daily and cannot be consistently set to the same tune, they are usually sung on a single note drone; however, since each of the collects end with the same phrase regardless of the day, some settings end with a notated cadential figure in the plainchant melody, such as in Example 1.3.

---

Example 1.3: Rose, *Versicles, Responses, and The Lord’s Prayer*; end of the third collect.\(^6\)

The psalmody is a harmonic setting of one of the 150 psalms in the Old Testament. The psalm verses are sung to a repeating chord progression of up to twenty chords that span two verses. There is an absence of metric emphasis as with the cantor solos in the preces. The aim is for the text to govern the rhythm as if it were naturally spoken. The organist plays the chord progression underneath using various registrations for timbral and dynamic contrast. An example of traditional psalmody and its realization is provided in Examples 1.4a-b.

\(^6\) Rose, 8.
Example 1.4a: Psalm 16:1-2 (traditional, RSCM).²

Example 1.4b: Psalm 16:1-2 (traditional, RSCM), realization. Rhythms are approximations.

² Psalm 16:1-2 (KJV), traditional.
The psalmody was particularly complicated to incorporate into this project because not only are the chord progressions themselves rooted in liturgical tradition, but also because a single chord progression will not fit the metrics and moods of all 150 psalms. Since a different psalm or psalm portion is used daily (as with the collects), multiple psalmody progressions are included in *An American Evensong*, so that every psalm of the day may be addressed.

The evening canticles, which is the musical pinnacle of the service, is in two parts: the Magnificat (Song of the Virgin Mary) and the Nunc dimittis (song of Simeon). The texts, as with the preces and responses, must remain unaltered for the worship service. However, composers have more lenience in the manner by which the text is set—s/he may choose to repeat certain lines of text for emphasis, set some sections for full or partial chorus, etc.

Both the Magnificat and the Nunc dimittis end with a Gloria, which usually takes the form of an extended coda or tag. The texts to both sections are identical, though the musical settings need not necessarily be so. While the Magnificat and Nunc dimittis can vary in musical nature depending on the desires of the composer, ranging from declamatory to melancholy, the Gloria traditionally takes on a majestic mood, thus adding an element of musical contrast to the rest of the Evensong service. A typical transition from the end of a Magnificat to its corresponding Gloria is included in Example 1.5.
Example 1.5: Stanford, *Magnificat and Nunc dimittis in B-flat*, mm. 50-60.\(^8\)

The anthem’s characteristics are nearly identical to those of the Introit, albeit perhaps of a more intense or cathartic nature. Since the text for the anthem is not standardized in the liturgy, anthems are incorporated by their appropriateness to the

readings and collects of the day. Examples include William Byrd’s *Ave Verum Corpus* or Ola Gjeilo’s *Sanctus*.

The choir and clergy then recess during the voluntary, a lively instrumental work typically involving some strong technical skill, to conclude the service. Organ toccatas and fugues are often used as voluntaries.

**The Importance and Challenge of Tradition**

Because *An American Evensong* will be performed under the auspices of the Church of England, a thorough knowledge of Anglican musical traditions was required to write a suitable Evensong that will be well received. As noted in the descriptions of each musical portion of the Evensong, this tradition applies much more heavily to certain sections than to others. The instrumental sections, introit, and anthem are hardly bound to this tradition at all. The preces, responses, and psalmody, however, have very little flexibility in interpretation.

In *Evensong*, these traditions were honored out of respect to the Church of England. The interpretation of this tradition thus presented a challenge. If the work were to have any thematic continuity, it would not be sufficient to bind sections such as the preces completely to tradition while completely disregarding that tradition in the more liberal sections. Such an approach would result in a finished work which lacked cohesion. To address this, the traditions of the more strict sections were pushed as much as possible regarding texture and rhythm, while some stylistic traits of Anglican sacred music were maintained in the instrumental portions, introit, and anthem.
Organization

Chapter II, “Anglican Church Tradition and Evensong,” discusses the Anglican Church traditions that influenced the composition of *An American Evensong*. These traditions informed text setting, the role of music in worship, and the performance capabilities of the choir and organist. They also influenced the choice of texts for the introit and the anthem as well as the compositional techniques implemented in *Evensong*. Chapter II also discusses the implications and controversy of intentionally resetting a piece of worship music for use in a secular context.

Chapter III, “Stylistic Choices in the Manuscript,” discusses the compositional techniques used in *Evensong* as found in the manuscript. This Discussion of musical treatment includes explanations of thematic material, texture and accompaniment, rhythm and text prosody, melody and harmony, form and modulation, and references to plainchant.

Chapter IV, “From Worship Service to Concertpiece,” discusses the orchestration of the manuscript. The focus is primarily on the transference of the organ accompaniment to orchestra. Chapter IV also discusses the treatment of the psalms, preces, and responses in the context of a concert work, as well as their contribution to the final application of the Evensong service to a full concert work.

A Clarification of Terms and Citations

This essay discusses the movements of Evensong services both in the context of *An American Evensong* and in the context of the worship service itself. When referring to the Evensong service and its movements in general, the terms will be in normal typeset and lowercased, with the exception of the proper nouns Evensong, Magnificat, and Nunc.
dimittis. When referring specifically to *An American Evensong* (hereafter abbreviated as *Evensong*) the names of all of the movements will be both italicized and capitalized as titles.

All musical examples from *Prelude, Introit, Magnificat, Nunc dimittis, Anthem,* and *Voluntary* will reference the specific measure numbers of the excerpts. As *Preces* and *Responses* do not use conventional measure numbering in the manuscript, the musical examples selected from these movements will reference either the first line of sung text (e.g., “And mercifully hear us,” “Because there is none other”) or the common title of the excerpt (e.g., “Kyrie,” “The Lord’s Prayer,” “Third Amen after the collects”).
CHAPTER II

ANGLICAN CHURCH TRADITION AND EVENSONG

Evening Prayer in a Simplified Service

The English Reformation, contemporary with the Lutheran Protestant Reformation, effected many changes to worship music in Europe and to liturgical worship as a whole. One of the most influential of these changes was the reduction of the eight Daily Offices of the Catholic Church (Matins, Lauds, Prime, Terce, Sext, None, Vespers, and Compline) into the two offices of Morning prayer and Evening prayer. The Evening prayer, also referred to as Evensong, “had been distilled from Vespers and Compline”\(^9\) to incorporate both evening and nighttime prayers in its liturgy. Because of this derivation, musical Evensong services could be considered the Anglican parallel to the Catholic sung Vespers.

Pre-Reformation services placed special emphasis on the Latin canticles,\(^10\) many of which were set to plainchants and are now preserved in books such as *Liber Usualis*. These canticles include the Magnificat and Nunc dimittis, which survived the Reformation and now appear in the Evensong service to this day. The Magnificat comes from the text of Vespers, while the Nunc dimittis comes from the text of Compline. Both canticles were translated from Latin to the vernacular English, according to Archbishop

\[9\text{ Kenneth R. Long, *The Music of the English Church* (New York: St. Martin’s, 1971), 22.}\]

\[10\text{ Long, 22.}\]
Thomas Cranmer’s preface to the 1549 Prayer Book, which specified that all public worship liturgies should be understood by the common people. In addition, the entirety of the Evensong service was conducted in English, except in college chapels where the students were still fluent in Latin as the contemporary language of academia.  

Text Comprehensibility

As mentioned above, one of the main priorities of the 1549 Prayer Book was to allow the masses to understand and participate in the prayer liturgy. Comprehending the text in a musical work, however, requires more than just translating the litany to the vernacular. In addition, the musical setting of the text must not impede the text’s clarity. The language of the original text ceases to matter if the music obscures the text beyond recognition.

In a 1544 letter to the King, Cranmer offered his own proposal for the ideal musical setting of texts to preserve comprehensibility:

But in my opinion, the song that should be made thereunto would not be full of notes, but, as near as may be, for every syllable a note, so that it may be sung distinctly and devoutly as be in the matins and evensong Venite, the hymns, Te Deum, Benedictus, Magnificat, Nunc dimittis, Gloria Patri, the Creed, the Preface, the Pater Noster, and some of the Sanctus and Agnus.  

Syllabic settings of texts help preserve text clarity, since the speed of the spoken text and syllabically set text are relatively similar. In many Catholic mass segments from previous centuries, florid melismas lasting whole minutes could accommodate a text as brief as the word “Alleluia” or “Kyrie.” If one syllable is sustained for an inordinate amount of time, the text becomes obscured. Syllabic text setting avoids this concern.

11 Long, 22.
12 Long, 28.
Homophonic choral texture easily accommodates syllabic text settings while preserving text clarity. For this reason, preces and responses are typically set homophonically. While the Magnificat, Nunc dimittis, introit, and anthem sometimes incorporate polyphony and melismas, composers usually write the music in such a way that the texture complements the text without obscuring it. One sees this particularly in the Renaissance period, a time when composers typically favored polyphony and imitative counterpoint. Composers like William Byrd would complement the polyphony in their anthems and canticles with abundant text repetition, ensuring that the congregants would hear the same words multiple times. In Example 2.1, an excerpt from Byrd’s *Great Service*, one sees this text repetition in action, and Byrd’s strategic use of melismas. By placing the melisma on the second syllable of the word “without,” Byrd ensures that the congregant hears and understands the entire word before the musical embellishment begins.

Example 2.1: Byrd, *Great Service*, excerpt from “Nunc dimittis.”

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13 Refer to Examples 1.1 and 1.2  
The Cathedral Tradition

One conventionally divides the musical traditions of the Church of England into two types: the Parish tradition and the Cathedral tradition. Because *Evensong* will premiere in a cathedral and was written with those stylistic traits in mind, the remainder of this chapter will focus on the musical characteristics of Anglican music within the context of the Cathedral tradition.

The foundations of Cathedral tradition are primarily based on the venue. Most English cathedrals contain boarding schools which provide strong musical instruction to their students. Because of this, most cathedrals employ “a highly trained all-male choir” of which the men are usually professional musicians and the boys have been carefully selected and then given a thorough and lengthy musical training.” The organists of these cathedrals are trained to the highest caliber, and the organs themselves employ numerous registrations allowing for vast dynamic and timbral ranges.

Given this, settings of responses and canticles are typically more elaborate in the Cathedral tradition than in the Parish tradition. Where parish churches customarily speak or chant the canticles, cathedrals present the canticles in the style of an anthem. The anthem itself, considered optional in the parish setting, has become almost mandatory in

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15 Long, 39.
16 Though the cathedral choir is traditionally all-male and employs young boys for the treble voices in a SATB setting, visiting choirs during summer recess may include women’s voices in a mixed setting. The premiering ensemble for *Evensong*, the University of Tennessee Chamber Singers, is mixed SATB. The aesthetic differences between the co-ed premiere of *Evensong* and a reprise by an all-male ensemble will be interesting to explore upon repeat performances of the work.
17 Long, 39.
cathedral services today, particularly in the most famous cathedrals such as Canterbury Cathedral and Westminster Abbey. 18

One must also consider the acoustics of the cathedral versus the parish, particularly given the importance of text comprehension. The long reverberation of the music on the cathedral walls obscures the diction of the text, making the need for textual clarity in the music more critical. Also, fast harmonic changes in the organ are not recommended, particularly in loud passages where the notes may reverberate for multiple seconds after their release.

**Choosing Appropriate Texts for Introit and Anthem**

The texts for the preces, responses, canticles, and psalm are standardized and determined by the church. The texts for the introit and the anthem, not specified in any Book of Common Prayer, are at the discretion of the ministers and the choirmaster—in this case, Dr. Angela Batey of the UT Chamber Singers. In the commission, Dr. Batey delegated the choices of text to the author with one stipulation: the anthem should incorporate passages 1 Corinthians 13, the Bible’s most famous discourse on love.

Two separate passages of scripture were used for Anthem. The main body of this movement, in accordance with the commissioner’s request, are drawn from 1 Corinthians 13:1-8 and 13:13. The introduction of the anthem uses 1 John 4:7, a complement to the Corinthians passage that emphasizes God as the origin and source of love. As the Anglican Church traditionally uses the Old King James Version (KJV) of the Bible, this version was consulted first.

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18 Long, 39.
The passage from 1 John 4 is as it appears in the KJV. The 1 Corinthians passage, however, presented some problems in its original version. The older English of the KJV used the word “charity” as opposed to “love.” Also, the prosody of the text in its older English vernacular made for clumsy rhythms in the musical setting. Because more recent settings such as the New King James Version are not in the public domain and therefore impractical to use, new edits to the original KJV were made, omitting some phrases, adjusting word order, and changing the word “charity” to “love” (Table 2.1).

<table>
<thead>
<tr>
<th>Verse</th>
<th>Original (KJV)</th>
<th>Edited for Evensong</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up,</td>
<td>Love suffereth long and is kind; love doth not envy; love vaunteth not itself, is not puffed up,</td>
</tr>
<tr>
<td>5</td>
<td>Doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil;</td>
<td>Doth not behave unseemly, seeketh not her own, is not provoked, thinketh no evil;</td>
</tr>
<tr>
<td>13</td>
<td>And now abideth faith, hope, charity, these three; but the greatest of these is charity.</td>
<td>Now abideth these three, faith, hope, love; but the greatest of these is love.</td>
</tr>
</tbody>
</table>

To complement the text choice for Anthem, the well-known Latin “Ubi Caritas” was chosen to set as Introit. The use of Latin in this context is permissible as (1) the text is already frequently set and encountered; (2) the cathedral is, technically, a scholastic environment; and (3) the admonishment of Latin texts in worship gradually became obsolete over the past centuries, starting with Queen Elizabeth I’s introduction of Liber
precum publicarum to the Anglican Church in the year 1560, and Tallis’ Latin setting of the evening canticles that followed soon thereafter.  

The introit (from the Latin antiphona ad introitum, or “entrance antiphon”) signals the beginning of the service. In parish settings, the introit takes the form of a Gathering Hymn. The author selected “Ubi Caritas” while keeping in mind this theme of gathering. The text, translated from Latin, begins by saying, “Where charity and love are, there is God; the love of Christ has gathered us into one.” The combined elements of love, charity, and gathering made “Ubi Caritas” an ideal text to complement the Bible passages used in *Anthem*.

**Secularization: The Controversy of “Concertizing”**

The relationship between music and worship has stirred controversy since the church’s beginning. Where some members of the church have found music to be a glorious tool to enhance the worship experience, others considered it a distraction of worldly pleasure. St. Augustine in his *Confessions X* wrote of the dangers of beautiful music in worship:

The pleasures of the ear did indeed draw me and hold me more tenaciously, but You have set me free. Yet still when I hear those airs, in which Your words breathe life, some with sweet and measured voice, I do, I admit, find a certain satisfaction in them, yet not such as to grip me too close, for I can depart when I will. Yet in that they are received into me along with the truths which give them life, such airs seek in my heart of place of no small honour, and I find it hard to know what is their due place. At times indeed it seems to me that I am paying them greater honor than is their due...  

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19 Long, 71.
20 All translations from Latin texts are the author’s own.
21 Long, 33.
While many critics are more liberal than St. Augustine regarding the aesthetic limitations of sacred music, for the most part they continue to debate the line where worship music ends and secular music begins. Some critics, such as G. Edward Stubbs, claim that the line has become so blurred that it no longer exists in the eyes of the masses, making the establishment of where and how secularization takes place difficult to define. Stubbs explains this premise by observing how society in the United States approaches sacred music today:

It has, therefore, become difficult to give a short, comprehensive, and scientific definition of church music as it exists to-day in the United States. The term should be restricted to music suitable to the worship of Almighty God. In reality it is extended to music ordinarily heard in various churches… Much of it might be called “church music” merely because it is used in buildings called churches.

The term church music, then, as used by the masses, has lost its ancient and distinctive meaning. It now signifies “music commonly heard in churches.” It embraces the worship music of all religious bodies, and includes compositions of widely varying degrees of fitness and unfitness.22

This broad definition of church music, “music suitable to the worship of Almighty God,” opens up a new question. Does the orchestration and performance of Evensong in the concert hall influence its identity as a sacred composition, if only because the venue is secular? To answer these questions, Stubbs also attempts to define secular music:

Some things can be well defined by their opposites. Secularized church music is perhaps best explained by stating the characteristics it does not possess—those of true sacred music.23

Though the orchestral version of Evensong is more likely to appear on concert programs than worship services, by Stubbs’ definition the orchestral suite will maintain its status as “church music” merely because of its suitability for Christian worship. If that

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23 Stubbs, 616.
is true, then concertizing *Evensong* does not secularize the work at all, instead placing the work in that nebulous “gray area” where sacred music is performed in secular environments.

However, Stubbs continues by acknowledging other critics’ claims that sacred music and secular music *should* be mutually exclusive, and that the advancement of one comes at the expense of the other.\(^2^4\) Master of the King’s Musick Sir Henry Walford Davies elaborated on an example of this phenomenon:

> In regard to both quality and fitness there will always be a proportion of music that is on the border line; and (especially so far as style is concerned) most of these debatable examples will be found to belong to periods of decline in music generally, or in church music in particular, or even in church life itself. More than once the decline in church music has coincided with the advance in secular music—has even been due to that advance. For example, the Haydn-Mozart-Beethoven period was one of the greatest in the history of music so far as development of the art and its resources was concerned; but it was one of the worst for church music, partly for that very reason. As there was no corresponding growth on the lines of the two great polyphonic schools that reach their culmination in Palestrina and Bach, Church music became submerged, and the difference between music for the church and that for the opera and the concert-room became almost negligible.\(^2^5\)

With respect to Sir Davies, the assumption that the negligence of difference between secular and sacred music is inherently ill-natured can and should be questioned. From Machaut’s implementation of a fourth voice in his *Missa de Nostre Dame* to the introduction of electric guitars to contemporary Christian music, sacred music has followed the practices of secular music while successfully maintaining its role as a tool for worship. If Sir Davies had concerns that secular music would be the death of its

\(^{2^4}\) Stubbs, 616.
sacred counterpart, history has proven time and time again that his concerns were unfounded.

Nonetheless, critics like Sir Davies would almost undoubtedly see writing a sacred work with the express purpose of having a “secular” concert version to be bordering on sacrilege. Even Stubbs would question whether or not the new venue would change the music’s given intent, as the audience would likely view the liturgy as secondary to the music. And yet the very act itself of bringing *Evensong* to the concert hall advertises to the masses the presence of this little-known form of worship. Anglican church music surveys as recently as 2009 have noted the decline of Evensong services over the course of the twentieth century, be it for lack of a Eucharist or for the difficulty in maintaining skilled boys choirs at present boarding schools. If *Evensong* has a successful life as a concert work, it may potentially interest the audience member to hear the Evensong service in its sacred context, where the liturgy would take precedence.

Kenneth Long presents another justification (intended or otherwise) for the concert use of works like *Evensong* through his observations on the role of the less musically able in cathedral worship:

Again, if we accept that church music is an act of worship, does it necessarily have to be a personal act? What about those who are quite unable to sing even the simplest melodies; are they to be excluded? There is a strong body of opinion in the Church which believes that because in our public worship we are no longer individuals but a corporate group, part of the Church Universal, we are therefore justified in calling upon those who are obviously more musically capable than others and can therefore offer a more beautiful musical gift to lead the people in their

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26 Stubbs, 618.
28 Long, 386.
singing and even, at times, to present worship on the half of the less musical…

Although we may not be able to join in with our lips and voices, this does not prevent us from joining in actively (not passively) with our hearts and minds. We should concentrate our thoughts on the offering that is being made on our behalf, listening intently, and either following the words in our books (if that is practicable) or at least identifying ourselves with them as closely as possible.29

If attentive listening is a form of worship, the congregant in the Cathedral tradition takes on a role resembling a studious concertgoer, listening to the musical offering provided by the church musicians. The two differences between congregant and concertgoer, when viewed from this perspective, are (1) the venue, and potentially (2) the “heart and mind” of the listener that shapes their reasons for listening. The key differences between the worship and concert versions of Evensong lie within the necessary accommodations of the former. The latter is, admittedly, the responsibility of the listener. Nonetheless, the composition of Evensong maintains its identity as the author’s “offering” in either context.

29 Long, 36-37.
CHAPTER III

STYLISTIC CHOICES IN THE MANUSCRIPT

Thematic Material

The different musical portions of the Evensong do not take place consecutively in the service; spoken prayer and Scripture readings typically interweave with the settings of the preces, evening canticles, responses, and anthem.\(^\text{30}\) Because of these sacred interruptions to the music, writing this worship service so that the audience/congregation hears it as a totality rather than individual pieces presents a challenge. To ease this concern, each of the movements possesses similar or identical thematic material. Repeated sections of prayers are often set throughout Evensong with the same melodic motives, and accompanimental figures in the organ often appear in multiple movements. Also, the solo organ movements feature significant thematic material otherwise sung during the service.

_Prelude_, intended to be an “overture” to the service, begins with the most prominent of these motives, labeled the “Magnificat” motive (Example 3.1a). This two-bar melody, consisting merely of alternating ascending fifths and descending fourths, appears in _Prelude, Magnificat, Anthem, and Voluntary_. In _Magnificat_, the text “My soul doth magnify the Lord” is set to this motive multiple times (Examples 3.1b-c).

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\(^{30}\) See Appendix I.
Example 3.1a: Prelude, mm. 1-7. Introduction of “Magnificat” theme.

Example 3.1b: Magnificat, mm. 7-12. “Magnificat” theme in women’s voices.

The utilization of these motives on multiple texts not only adds thematic congruency to Evensong, but also musically ties specific texts to each other. For example, the “Magnificat” theme is used to introduce Anthem on the text “Beloved, let us love one another” (Example 3.1d). This implies a relationship of this text with the introduction of Magnificat, “My soul doth magnify the Lord,” to emphasize the author’s belief that the divine command to love one another magnifies God’s presence.
Example 3.1c: *Magnificat*, mm. 83-86. “Magnificat” theme with harmonization.

Example 3.1d: *Anthem*, mm. 1-4. “Magnificat” theme in baritone solo with response.
Prelude also introduces the “Kyrie” theme in measures 25-35, so named because of its foundation for the “Lord have mercy on us” text in Responses (Examples 3.2a-b). This theme also appears in Introit as the melody for “Et ex corde diligamus nos sincero” in 56-66 (Example 3.2c), which translates “And from the heart may we sincerely love one another.” The setting of this text to the “Kyrie” theme is meant to demonstrate the necessity for God’s forgiveness when one does not follow this commandment in full.

Example 3.2a: Prelude, mm. 25-35. “Kyrie” theme in organ.

Example 3.2b: Responses, “Kyrie.” Theme in chorus a cappella.
Example 3.2c: Introit, mm. 56-66. “Kyrie” theme in men’s voices.

The “Nunc dimittis” motive appears in Prelude (Example 3.3a), Nunc dimittis, and Responses. This motive, found in the alto voice at measures 1-4 of Nunc, serves as the setting for the text “Lord, now lettest thou Thy servant depart in peace.” (Example 3.3b). It also supports the introduction to the Lord’s Prayer in Responses (Example 3.3c). The tie between these texts lies in the use of both the “Nunc dimittis” text and the Lord’s Prayer as nighttime prayers to be said before retiring to sleep.31

Example 3.3a: *Prelude*, mm. 65-68. “Nunc dimittis” theme in lower RH of organ.

Example 3.3b: *Nunc dimittis*, mm. 1-4. “Nunc dimittis” theme in alto.
Example 3.3c: Responses, introduction of “The Lord’s Prayer.” “Nunc dimittis” theme in soprano.

The “Ubi caritas” theme appears throughout Introit (Example 3.4a) and is reprised in Anthem (Example 3.4b). The text to this melody translates, “Where charity and love are, there is God; the love of Christ has gathered us into one.” This text complements the Scripture passages used for the Anthem, discourses from the Epistles on the nature of love.32

Example 3.4a: Anthem, mm. 88-94. Reprise of “Ubi caritas” theme.

32 1 John 4:7-8 KJV, and 1 Corinthians 13:1-8, 13 KJV with paraphrases. Refer to Table 2.1.
Example 3.4b: Introit, mm. 1-14. “Ubi caritas” theme.

The “Gloria” theme appears in Preces, Magnificat, Nunc dimittis, and Voluntary (Examples 3.5a-d), and accompanies all occurrences of the text “As it was in the beginning, is now, and ever shall be, world without end.” Each occurrence of this theme has the same harmonization, IV-V-V7/vi-vi. To provide harmonic congruency in the
work, this same harmonization also follows every occurrence of the “Nunc dimittis” theme (Examples 3.5e-g).

Example 3.5a: Preces, “As it was in the beginning.” “Gloria” theme introduced.

Example 3.5b: Voluntary, mm. 96-102. “Gloria” theme.
Example 3.5c: *Magnificat*, mm. 102-108. “Gloria” theme.

Example 3.5d: *Nunc dimittis*, mm. 76-83. “Gloria” theme.
Example 3.5e: Prelude, mm. 68-72. Harmonization of “Gloria” theme underneath *Nunc dimittis* extension.

Example 3.5f: *Nunc dimittis*, mm. 5-8. Harmonization of “Gloria” theme underneath *Nunc dimittis* extension.
Example 3.5g: Responses. “The Lord’s Prayer.” Harmonization of “Gloria” theme underneath Nunc dimittis extension.

Texture and Accompaniment

Use of Texture and Prosodic Treatment in Choral Passages

The prosody of sung text plays an important role in the perceived texture of choral voices, which may be set homogeneously or heterogeneously. Where polyphony and homophony address the texture of the musical melodies, homogeneity and heterogeneity address the text specifically. In homogeneous text settings, the choir changes words, syllables, and vowels in rhythmic unison, such as the second statement of the “Ubi Caritas” theme beginning at measure 17 of the Introit (Example 3.6a). In heterogeneous text settings, the voices change syllables independently of one another. For example, in the third statement of the “Ubi Caritas” theme at measure 67, the alto line arrives at the word “amor” in measure 68, while the men’s voices are still singing the word “caritas” heard by the women’s voices in the previous measure (Example 3.6b).
Example 3.6a: *Introit*, mm. 20-25. Homogeneous text.

Example 3.6b: *Introit*, mm. 67-71. Heterogeneous text.
As mentioned in Chapter II, composers typically set *Preces* and *Responses* with homogeneous text prosody. In contrast, this set of *Responses* utilizes polyphonic treatment of voices emphasized by heterogeneous text setting, which is a defining characteristic of the author’s compositional style. For example, in the introductory “Kyrie,” the men’s voices finish their first phrase of text one measure before the women’s voices. In the last four measures of the Kyrie, the soprano and men’s voices return to a shared rhythm, while the alto line emerges from the rest of the chorus by anticipating the harmony one beat earlier than the rest of the ensemble, before returning to full homogeneity at the cadence (Example 3.7).

Example 3.7: *Responses,* “Kyrie.” Transitioning from heterogeneity to homogeneity.

![Musical notation of the Kyrie from the Responses]

"Lord, have mercy on us."

"Christ have mercy on us. Lord, have mercy on us."
The prayer “O Lord, save the Queen,” is followed by a fanfare-like “And mercifully hear us when we call upon thee.” To emphasize this fanfare, this response utilizes more accented polyphony through heterogeneous text, staggered entrances, and brief voice crossings in the tenor, soprano, and alto. By the third measure, all four voices are moving independently of one another, only rhythmically convening at cadence points (Example 3.8). This provides melodic significance to the inner voices of the chorus, another characteristic of the author’s compositional style.

Example 3.8: Responses, “And mercifully hear us.”

33 Or alternately, “Guide and defend our rulers.” The choir-organ version of this setting uses “O Lord, save the Queen,” while the orchestral version uses “Guide and defend our rulers,” as explained in Chapter IV and Appendix I.
The melismatic “Amen” concluding the collects contains the freest polyphony in the Responses, for two reasons. First, as mentioned in Chapter II the closing “Amen” to Responses is traditionally the most florid. Second, composers can utilize polyphonic treatment with words such as “Amen” or “Alleluia” to emphasize the musical line because the text is familiar, whereas a polyphonic treatment of more complex or unfamiliar texts potentially obscures their clarity (Example 3.9).

Example 3.9: Responses, final Amen.

The Magnificat and Nunc dimittis incorporate polyphony in various ways. In measure 24 of the Magnificat, a two-part chorus of men’s and women’s voices sings the text. Each of the two voices first sings a fragment of the text so that both voices together form the full sentence. In measure 28, each voice sings the full text in imperfect canon (Example 3.10a). Shortly thereafter in measure 33, the choir again divides into four independent voices with soprano divisi (Example 3.10b).
Example 3.10a: *Magnificat*, mm. 23-29. Two-voice polyphony.

Example 3.10b: *Magnificat*, mm. 33-35. Four-voice polyphony.

In measures 49-52, the chorus again has men’s and women’s voices juxtaposed against each other. In this instance, however, the voices are not set into two unison lines, but rather into two independent homophonic choruses at the same time, creating an
antiphonal effect modeling late-Renaissance period practices (Example 3.11). This modeling of common composition practices demonstrates Evensong’s intentional focus on continuity of sacred choral writing techniques, as opposed to the deliberate avoidance of all past practices.

Example 3.11: Magnificat, mm. 49-52 (chorus only). Antiphony.

The “Gloria” of Magnificat and Nunc dimittis makes another reference to Renaissance and later sacred traditions through its use of imitative counterpoint at measure 93, creating a brief canon in all four voices (Example 3.12). The text, “Glory be to the Father, and to the Son, and to the Holy Ghost,” previously appears in the Preces and is thus familiar to the listener. This minimizes the concern that the heavily accented polyphony in these six measures will obscure the text.

The Nunc dimittis incorporates an imperfect canon of three voices with a soprano obbligato (Example 3.13). The text in this canon runs a higher risk of obscuration due to the unfamiliarity of the text, the lower range of the voices, and the thicker chords in the organ accompaniment. To address this potential problem, each voice of the canon sings the text twice; the repetition of the text aids the listener’s perception.
Example 3.12: *Magnificat*, mm. 93-98. Four-part canon.

Example 3.13: *Nunc dimittis*, mm. 27-38. Three-part canon with obbligato.
Texture of Organ Accompaniment and its Influence on the Chorus

The organ accompaniment strongly affects the practical treatment of voices in the chorus. This accompaniment is approached primarily in six manners, as outlined below in order of most involved accompaniment to least involved.

First, the organ frequently has transitional solo material (Example 3.14). This material offers the chorus a necessary point of rest, particularly before or after a demanding passage. It also allows for key modulations that the chorus may find difficult to readily hear and produce.

Example 3.14: Introit, mm. 28-32. Transitional solo material in the organ.

Second, the organ sometimes contains independent thematic material underneath an active chorus part (Example 3.15). Emphasizing this thematic material requires a simpler texture in the chorus; thus these sections usually incorporate choir in unison or in
two parts. The unification of the men’s voices in Example 3.15 requires a limited vocal range to accommodate both tenor and bass, and likewise the women’s voices to accommodate both soprano and alto. Placing the thematic material in the accompaniment outside of these two ranges further accentuates its importance.

Example 3.15: *Magnificat*, mm. 22-25. Independent thematic material in the organ.

Third, the organ may play supporting material with little to no thematic significance (Example 3.16). Though the accompaniment is more active in this example than the previous, the ostinati in each hand support an energetic background rather than iterate returning themes and motives. Because of this, the chorus sings homogeneous text for clarity’s sake, with a solo alto singing above the active background texture.
Example 3.16: Magnificat, mm. 42-44. Active organ accompaniment.

Fourth, the organ may play sustained chords with or underneath a solo line (Example 3.17). In this example, the solo line in the voices is doubled by the left hand of the organ, allowing for both supporting the tenors in their lower register and supporting both men’s voices in a more tonally ambiguous section where the melody is harder to hear. This style of accompaniment also offers a rest period to parts of the chorus, as they will not need to outline supporting harmonies.

Fifth, the organ may simply double the chorus (Example 3.18). This style of accompaniment works best when the chorus sings in a mostly homophonic texture, with the resulting sound closely modeling a traditional church hymn. One typically finds these occurrences during heightened moments of textual importance.
Example 3.17: *Introit*, mm. 56-60 (organ and men’s voices). Chordal support in the organ underneath a unison line.

Example 3.18: *Magnificat*, mm. 18-21. Organ doubling the chorus.

Lastly, the organ may play a bass line with the pedals while the manuals remain either *tacet* (Example 3.19a) or offer a single melodic line or drone as embellishment.
(Example 3.19b). This gives the illusion of the organ as an additional “voice” in the chorus while simultaneously offering a foundation outside of the basses’ practical range. Like the doubling option, this structure of accompaniment is most effective during heightened moments of textual importance; however, it also allows for more polyphonic motion in the chorus, as well as offering freedom for the bass voices to sing above the pedal progression.

Example 3.19a: *Introit*, mm. 38-42. Chorus supported by organ bass line.
Example 3.19b: *Introit*, mm. 48-51. Chorus supported by organ bass line and melodic embellishment.

In *Nunc dimitis* and *Anthem*, the organ sometimes drops out entirely for a whole phrase or more, allowing the chorus to sing *a cappella* (Examples 3.20a-b). This technique is used very sparingly and only for the most sensitive moments of the work, as removing the accompaniment greatly impacts the treatment of the chorus. The second basses must sing considerably lower in their range at these moments to compensate for the lack of organ pedal, thus forcing divisions into as many as six voice parts to maintain the same depth of harmonic structure.
Example 3.20a: *Nunc dimittis*, mm. 46-53. Chorus momentarily *a cappella*.

Example 3.20b: *Anthem*, mm. 87-91. Chorus momentarily *a cappella*. 
Text Prosody and its Influence on Rhythm

The prosody of the spoken text in this work greatly influences the rhythm and meter of the music in order to punctuate and draw attention to the text. This is most evident in *Preces* and *Responses*, which have the most frequent meter changes of the work. To facilitate this treatment, a scansion of the text was performed to distinguish between unstressed syllables (˘) and stressed syllables (–). The scansion of this text also notes accented syllables (>), which draw attention to the more important words of the text. A short excerpt from this scansion is included in Figure 3.1.

Figure 3.1: Scansion of text from *Reponses*.

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Be-cause there is none o-ther that fight-eth for us,
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But on-ly thou, O God.
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The rhythm and meter of the music reflects this scansion in a variety of ways. The accented syllables often fall on the downbeats of measures. If the line of text begins with an unstressed syllable, as in Figure 3.1, that syllable will almost always fall on the pickup of a measure in the music. Unstressed syllables may also fall on notes of shorter duration than the notes around them. With more prose-like texts, the resulting rhythms sometimes require mixed and asymmetrical meters to clearly notate. In Example 3.21, one will observe the pickup to the first measure, the shorter note-value on the unstressed syllable “there,” the introductory 7/8 meter followed by meter changes every measure, and the shorter note-value of the second syllable of the word “only” in the soprano and bass.
Example 3.21: Responses, “Because there is none other.” Rhythm reflecting scansion.

Melody and Harmony

To refrain from distracting listeners from the text, most of the themes in Evensong lie almost exclusively in one diatonic collection each.\(^{34}\) Both the “Magnificat” and “Nunc dimittis” themes, assuming the first note of each as do,\(^{35}\) use exclusively the notes of the major scale. The “Ubi caritas” theme uses the notes of the major scale while also including the altered solfege syllable te. The “Gloria” theme includes the altered solfege

\(^{34}\) Refer to Examples 3.1-3.5.
\(^{35}\) This paper uses solfege syllables from a moveable-do system, do-based minor.
si to accommodate the V\(^7\)/vi that appears throughout the score. The minor-based “Kyrie” theme, by far the most non-diatonic, includes both la and the seldom-used se as a precursor to its utilization of full chromaticism. The truncated statement of this theme in measures 94-101 of the Prelude, however, changes this altered se back to sol so that the melody does not clash with the diatonic accompaniment supporting it (Example 3.22).


Modality also shapes the harmonic structure of Evensong. Though secondary dominants and altered predominants like the vii\(^7\)/vi in the “Gloria” theme do make some appearances, chromatic alterations as a whole usually indicate either modal mixture or rapid modulation. This work particularly emphasizes solfege syllable le via lowered submediants and minor subdominants, which appear at least once in every movement. Occurrences of le in this context include measure 18 of Prelude; measure 28 of Introit; the penultimate measure of Preces, Magnificat, and Nunc dimitis each; the line “and grant us thy salvation” in Responses; measure 103 of Anthem; and measure 21 of Voluntary.\(^{36}\)

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\(^{36}\) Refer to Appendix II.
With the exception of *Prelude*, these chromatic alterations each imply an Aeolian cadence ($b^{VI} - b^{VII} - I$) with extensions. In *Magnificat, Nunc dimittis*, and *Voluntary*, this progression begins with a $iv^9$ instead of a $b^{VI}$. However, the added tones include all of the notes in a $b^{VI}$ chord, and the voice leading in the upper voices incorporates the same parallel motion distinctive of the modal cadence. One may refer to the sopranos and right hand of the organ in Example 3.23. This deliberate emphasis of *le* and the lowered submediant indicates an importance of third relationships, particularly when modulating. This reference to the number 3 symbolizes the Holy Trinity, a compositional practice prevalent throughout the history of sacred music.

**Example 3.23: VI: Nunc dimittis, mm. 87-88.**
Most of the cadences in Evensong utilize step-wise motion in favor of pure
tonality, the aforementioned Aeolian cadence being the most frequent example. This also
enables the use of nontraditional chords as arrival points of the cadence. In measures 80-
83 of Prelude, the phrase concludes on a dominant-7th chord in third inversion, but due to
the prevalence of stepwise voice leading approaching it, the chord sounds more
conclusive than one would expect it to sound in a more tonal context (Example 3.24).


Form and Modulations

Composers typically set the prayer portions of the Evensong service with through-
composed form, as both the varying metrics and shifting emotional affects of their text
make other conventional small-part form settings impractical if not impossible. The
Smith, Rose, and Jackson settings of the “Preces and Responses” text, for instance, pay
particular attention to the emotional character of each response. Examples 3.25a-c
demonstrates the approach each of the above-mentioned composers takes to the response
scanned in Figure 3.1, and then compare to Evensong’s setting of the same text in
Example 3.21.
Example 3.25a: Smith, *The Preces and Responses*, “Because there is none other.”

Example 3.25b: Rose; *Versicles, Responses, and The Lord’s Prayer*, “Because there is none other.”

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38 Rose, 6.
Example 3.25c: Jackson; *Preces and Responses*, “Because there is none other.”

Though both *Preces* and *Responses* in this new setting adhere to the common practice of through-composition, the other movements instead incorporate conventional small- and large-part forms. In particular, ternary forms are used as yet another reference to the Holy Trinity. Restatements of previously heard text, such as the repeated material directly before the “Gloria” tags in *Magnificat* and *Nunc dimittis*, facilitate this formal treatment. This treatment of text and form provides musical cohesion, allowing further perception of the music as a large-scale work (Figure 3.2).

Figure 3.2: *Magnificat*, formal diagram excluding “Gloria.”

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39 Jackson, 5.
Mediant-submediant modulations in *Evensong* further place emphasis on the interval of a third. For example, the B section of *Introit* begins in the key of C, while both surrounding A sections are in E♭ major (Figure 3.3).

Figure 3.3: *Introit*, formal diagram with key centers.

The “Gloria” in *Magnificat* and *Nunc dimittis* uses mediant modulations in ritornello form as a symbolic gesture. Each subsequent statement of the organ fanfare starts a major third above the preceding fanfare, so that the key centers form a symmetrical augmented triad: C major, E major, and A♭ major, respectively, before returning to C major for the final Amens. This series of three modulations by third symbolizes the balance of the Holy Trinity to whom the “Gloria” attributes praise (Figure 3.3).

Figure 3.4: *Magnificat*, formal diagram of “Gloria” tag with key centers.

A quick circle of submediants appears in *Anthem* at measures 54-58, used to transition between the distantly-related keys of D minor and E♭ minor. The voice leading and emphasis of common tones in the upper three voices makes this progression of
chords very fluid and singable in spite of the resulting modulation by half-step (Example 3.26).

Example 3.26: *Anthem*, mm. 53-57.
Plainchants and Latin text in *Magnificat* and *Nunc dimittis*

The evening prayers found in the Evensong service come from the Anglican *Book of Common Prayer*, which since its creation in 1549 has always been in English. Because of this, canticles in the Anglican and Episcopal churches are almost always in either English or the vernacular language of the congregation. Few Magnificats and Nunc dimittis written for Anglican Evensong services incorporate Latin text in any capacity.

*Magnificat* and *Nunc dimittis* were written specifically to be premiered in Ireland, a country known for its schism between Anglicanism and Catholicism. Because of this, the commissioner wished to include references to the vespers services as a symbol for the unity of these two religious factions. This was accomplished by incorporating and adapting two Latin plainsong chants from *Liber Usualis*: “Magnificat Tone I” and “Nunc dimittis for Sunday at Compline.”

The “Magnificat Tone I” (Example 3.27a) appears as an alto solo in measures 42-48 of *Magnificat* (Example 3.27b). The first phrase appears as notated in the original chant with the exclusion of the falling melisma on the last syllable of the word “Dominum.” In the second phrase, the neumes on the word “spiritus meus” were simplified for clarity of text, and the last syllable of “meo” was lowered by one tone in order to cadence the phrase conclusively.

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40 Some churches such as Trinity Episcopal Cathedral in Miami, FL incorporate multiple vernacular languages in their Evensong services to emphasize a spirit of ecumenism in multicultural areas. However, this practice is uncommon, particularly in the United Kingdom.
Example 3.27a: Magnificat Tone I.41

Example 3.27b: Magnificat, mm. 42-48 (alto solo only).

“Nunc dimittis for Sunday at Compline” (Example 3.28a) appears as a tenor solo in measures 22-29 of Nunc dimittis (Example 3.28b). The adaptation of this plainchant is much more liberal than that of “Magnificat Tone I,” including omitted and changed neumes, occasional adjustments of tones by a step, and a change of mode from Phrygian to Hypophrygian. In addition, the tenor solo concludes with an original tag in order to modulate to the new tonal center in measure 29.

Example 3.28a: Nunc dimittis for Sunday at Compline.42

42 Ibid., 271.
Example 3.28b: *Nunc dimittis*, mm. 22-29 (tenor solo only).

These chants were set for soloists for both technical and contextual reasons. From a technical standpoint, the use of a soloist for these chant segments allows for more rhythmic liberty in the melodic line, mimicking the style of plainchant. Contextually, the soloists in *Magnificat* and *Nunc dimittis* represent the Biblical figures Virgin Mary and Simeon, respectively, who originally uttered the prayers.43

The codas to both *Magnificat* and *Nunc dimittis* have the same soloists singing in Latin to transition into the Gloria tags. The famous Latin text of these solo, “Gloria in excelsis Deo,” originates from the Mass Ordinary of the Catholic Church. It traditionally translates as “Glory to God in the highest,” and thus serves as a fitting introduction to the “Gloria” sections in *Evensong* despite its absence from Catholic vespers and compline (Example 3.29).

43 Given the historical association of high voices with purity, one might question the decision to use an alto to represent the Virgin Mary instead of a soprano. The author in his analysis of the text hypothesized that the Blessed Virgin’s acceptance of her fate and divine calling showed remarkable maturity as well as purity, and thus aimed to capture this maturity with the darker tone of an alto in her upper register.
Example 3.29: *Nunc dimittis*, mm. 52-56. “Gloria in excelsis Deo.”
CHAPTER IV
FROM WORSHIP SERVICE TO CONCERTPIECE

As mentioned in Chapter II and demonstrated in Chapter III, basing the separate movements of *Evensong* on the same thematic material sets a solid foundation for adapting the worship service into a concertpiece. To expand on this foundation, upon the manuscript of *Evensong* upon completion was set as a large suite for soloists, choir, and orchestra. Appendix III includes the instrumentation of this orchestra as well as a full score.

The Orchestration of *Evensong*

**Bach as Inspiration**

The inspiration for the orchestral *Evensong* originated from the examination of J.S. Bach’s *Mass in B minor*, similarly composed for soloists, choir, and orchestra. Given Bach’s Lutheran upbringing, the long duration of *Mass*, the large size of its orchestra, and the lack of a planned performance for it during his lifetime, Bach’s decision to write this full Catholic Mass Ordinary remains mysterious and unusual to this day.\(^{44}\) The first documented premiere of the full work took place in 1859, by which time Beethoven’s *Missa solemnis* had already broken the traditions of mass structure radically enough for

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musicians to consider the mass a potential symphonic form.\textsuperscript{45} Taking all of this into consideration, the author hypothesized that the influence of Bach’s \textit{Mass} as a musical statement takes precedence over its influence as a setting of liturgy, and thus approached the orchestral setting of \textit{Evensong} with similar size and scope.

\textbf{From Organ to Orchestra}

The orchestra for \textit{Evensong} includes woodwinds in threes, extended \textit{divisi} sections for the strings, and the use of less common auxiliary instruments such as piccolo trumpet and alto flute. Because of the size of this orchestra, and the necessity of a large choir to balance the orchestra, it is anticipated that the orchestral version of \textit{Evensong} will appear more often in a full concert hall than in a church setting. As many concert halls do not possess an organ capable of balancing with this large orchestra, the organ was omitted from the orchestra and instead guided the orchestration.

The change of dynamics and timbres on an organ takes place through the pulling and pushing of organ stops, thus adding and subtracting different types of organ pipes to the overall sound. If one regards the organ as a metaphorical “orchestra,” then each organ stop potentially becomes an instrument in that orchestra. This is illustrated in \textit{Evensong} through sections where the changes of volume occur not only with written dynamics, but also by adding and subtracting instruments. One observes this in the upper woodwinds of \textit{Introit}, measures 42-53 (Example 4.1). Where the right hand of the original organ part consists of mostly a single solo line, the same line is presented in the flutes, clarinets, oboes, and English horn in various combinations. These eight

instruments never sound at the same time until the fortissimo climax of the line in measure 53.

Example 4.1: *Introit*, mm. 47-53 (upper woodwinds only). Dynamics by addition.

In measures 38-41 of *Magnificat*, one observes this technique utilized with the full orchestra.\(^4^6\) The manuscript includes a decrescendo from *forte* to *piano*, which can sometimes result in a sudden dynamic shift on the organ once the loud Prinzipal and Diapason stops are released. Because the changes of dynamic on the organ are terraced rather than fluid, the orchestration reflects it with a *subito* dropping out of the brass and percussion in measure 40. No written dynamic decrescendo takes place until after the brass instruments exit.

Organists produce many different and unique timbres through both the wide variety of organ stops at their disposal and their ability to play different manuals with

\(^{46}\) Appendix III, 191.
each hand at the same time. In the manuscript, due to the uniqueness of registrations available to each organ, specific stop combinations and manual designations were not notated, trusting those choices to the discretion of the organist. Instead, such designations as “solo” or “fanfare” indicate to the organist a need to implement sudden changes of stops or manuals for one or both hands.

To reflect this in the orchestra, sections marked “solo” in the manuscript incorporate distinct combinations of instruments that naturally come to the foreground of the orchestration. The orchestration of these passages also offers the opportunity for the author to communicate his ideal registration choices for the manuscript. In measures 88-94 of Prelude, the right hand melody, marked “solo” in the organ manuscript, goes to the first oboe in its lowest register with a piccolo doubling two octaves higher. The pedal and left hand become the background through flautando\textsuperscript{47} strings, vibraphone, and bass clarinet accompaniment (Example 4.2). The resulting sound of the orchestra closely resembles the ideal organ registration for the passage: the pedals with 16′ Diapason and 8′ Gedeckt, the left hand on the swell manual with 8′ Viola, and the right hand solo line on the great manual with an 8′ Posaune and 2′ Flageolet\textsuperscript{48}.

\textsuperscript{47} Or \textit{sul tasto}, i.e. on or near the fingerboard, to produce a lighter, muted sound.

\textsuperscript{48} Though the author’s personal choice of stops for this example is very specific, it exists only as an ideal. Not all church organs can accommodate this exact registration. For example, the organ at the Chapel of the Venerable Bede in Coral Gables, FL does not have any reed stops at all, and thus a performer would have to play the solo line on a Prinzipal in lieu of a Posaune were s/he to perform Prelude in this particular chapel. Likewise, the organ at St. John’s Lutheran Church in Knoxville, TN employs Gemshorn in place of Gedeckt, forcing the organist to substitute one flute stop for another. Any expectation for Evensong to sound the exact same on any organ is unrealistic and overly limiting, and the author instead chose to reflect his own individual choices of registration solely through instrument choices in the orchestra.
Example 4.2: mm. 88-94 (piccolo, oboe, strings). Orchestration of solo organ lines.

Organists typically play sections marked “fanfare” with the organ at full stop, all pipes sounding. In the orchestra, fanfares are portrayed with tutti brass, as one may expect (Example 4.3). In the “Gloria” tags, the brass only plays during these fanfare moments, making the timbral difference of those passages striking and distinctive.

Example 4.3: *Nunc dimittis*, mm. 75-77 (horns and trumpets).
Occasionally the orchestration reflects a mood marking in the music as opposed to a specific organ registration. For example, an unusually voiced combination of woodwinds plays the four-part opening bars of *Magnificat*, to be played “with an air of mystery.” While many orchestrators would score the flutes as the highest sounding of the woodwinds in any given passage, in this passage both oboe and English horn play above the flutes so that the two instruments are playing in their slightly muted clarion register (Example 4.4). This places the C flute and alto flute in the lowest, warmest parts of their range. The resulting ostinato becomes a dark background to the entrance of the low strings and bass clarinet.

Example 4.4: *Magnificat*, mm. 1-6 (woodwinds and low strings).

On many occasions, the orchestration emphasizes the main themes of *Evensong* in manners otherwise impossible on the organ. The introduction of the “Kyrie” theme in the manuscript of measures 25-35 of *Prelude*, for example, requires all hands to be on the same manual for an evenly balanced harmonization; as a result, the melody only stands
out as the highest sounding line. In the orchestrated version, *tutti* strings and vibraphone
play the “Kyrie” theme while the brass plays the harmonization.\(^{49}\) The theme stands out
due to the sheer force of unison strings, timbre differences, and octave displacement not
found in the organ on a single manual.

Though the organ accompaniment is preserved as conservatively as possible
through his orchestration, the orchestra frequently has additional material not found in the
manuscript. Due to the capabilities of sixty orchestral musicians versus one organist, the
orchestra is able to produce more accompanimental figures at once, allowing the
inclusion of additional material. One may refer to measures 54-56 of *Anthem* as an
example.\(^{50}\) The upper woodwinds and cello play a modification of the triplets in the
organ manuals, and the lower woodwinds and double basses play the pedal line. To
thicken the texture and provide harmonic support, the bassoons play half-note chord
tones not found in the manuscript. To add even more textural interest, the violins and
violas play a series of cascading scales. If the organist were to play these cascades in the
manuscript, the cacophony would rob the choir of its harmonic support and the organist
would not have the ability to add any other layers to the accompaniment. In the
orchestral *Evensong*, however, this extra layer of accompaniment is more feasible.

On rarer occasions, the insertions of additional material play a stronger role than
mere textural enhancement. In measures 40-45 of *Prelude*, an iteration of the
“Magnificat” theme is added to the piccolo trumpet, oboes, and piccolo.\(^{51}\) Were it
possible to play on the organ, this same material would have appeared in the manuscript.

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\(^{49}\) Appendix III, 165-166.
\(^{50}\) Appendix III, 231.
\(^{51}\) Appendix III, 167.
However, given both the harmonic underpinning of the left hand and the oscillating eighth notes in the right hand introducing a change of texture, the other material in the manuscript must take precedence.

As perhaps the most prominent example of new material found in the orchestral accompaniments, the trumpets play a herald fanfare at Voluntary and the introduction of the “Gloria” tag in Nunc dimittis and (Example 4.5). This herald fanfare provides a needed contrast between the two “Gloria” tags in the orchestral version. In a worship setting, where more attention is given to the nature of text as prayer, this contrast is less critical. Taking into account the difficulty in executing this herald fanfare on an organ in a cathedral setting, the addition of the fanfare to the organ manuscript would be superfluous.

Example 4.5: Voluntary, mm. 3-6 (trumpets). Herald fanfare.

Sparse accompaniment is employed in the brief a cappella chorus moments in Nunc dimittis and Anthem (Example 4.6). Ideally, these sections would have stayed a cappella. However, removing the entire orchestra left the chorus sounding “emptier” than the same passages in the manuscript. To reinstate some of the expressiveness of these passages, minimal string doubling helps to support the choir, and the strong blend between the chorus and strings preserves the a cappella effect while simultaneously restoring some of the warmth of those passages found in the manuscript.
Example 4.6: *Nunc dimittis*, mm. 49-51 (choir and violas). Light string doubling.

Omission of the Psalm Tones from Orchestral Version

The inclusion of the psalm tones in the orchestral work was inappropriate for multiple reasons. The text to these tones changes based on the day, with each text possessing a different number of verses. Also, multiple psalm tones can feasibly accompany each text. Therefore, to comprehensively set these psalm tones for orchestra would require between three and five *hundred* different versions of the same movement.

One might address this concern by choosing one psalm, set to one psalm tone, to be used for every performance of the concert regardless of the liturgical year. However, other musical factors make the psalm tones incongruous with the movements of *Evensong*. The formal structure of the psalm tones involves a single phrase repeated nine or ten times in succession. Taking into account the small-part and through-composed forms of the other movements, the inclusion of the psalm tones create an obvious formal
inconsistency in the work as a whole. Also, the psalms contain none of the thematic material unifying the other works, so their omission does not affect the thematic development of the concert work in any fashion.

Musically speaking, the psalm tones are merely chord progressions repeated numerous times, possessing no melodies or potential for significant thematic development. They contain too little potential to stand alone as an independent movement to a concert work. Given that the inclusion of the psalm tones into the concert work would add little to no aesthetic benefit to the piece as a whole, the they are omitted from the orchestral score.

**Completing the Transformation: Preces and Responses**

Given the call-and-response nature of *Preces* and *Responses*, and the differing moods and styles of each response, some difficulty was anticipated integrating these movements into the concert work. However, given the presence of the critical thematic material in *Preces* and *Responses*—such as the “Kyrie” theme in its full textual context\(^{52}\)—the inclusion of these movements seemed more integral than the inclusion of the psalm tones. Also, the Preces and Responses portions of the Evensong service contain the bulk of the prayers used in the liturgical worship, including the Kyrie and the Lord’s Prayer. Integrating these two movements into the orchestral version, though challenging, was critical to the concertpiece’s identity as an Evensong for orchestra.

Regarding the transference of Evensong worship to a concert work, the author considers the incorporation of *Preces* and *Responses* into the large-scale work to be the most critical and successful endeavor in accomplishing his objective. Preludes,

\(^{52}\) Refer to Example 3.2b.
voluntaries, introits, and anthems already frequently appear in concert repertoire, and choirs regularly perform Magnificats and Nunc dimitis during concerts and festivals. Preces and responses, however, rarely appear as mainstream repertoire for secular concerts, and integrating them into a large-scale orchestral work in a manner where they maintain congruency with the large work demonstrates their potential as concert works as well as worship.

Upon including Preces and Responses to the orchestral score, Preces worked smoothly partly due to its brevity. The respite of the orchestra for this short a cappella movement offered homage to the tradition of Evensong services without detracting from the nature of the piece as a concert piece.

However, the Responses, being longer and having more call-and-response sections, needed revisions to maintain congruency with the rest of Evensong. The first revision involved the omission of the Collects, which like the psalms contained no thematic significance and changed throughout the church year. The three Amens after the Collects stayed in the orchestral score, now concluding the response prayers as a whole.

The second revision was to change one cantor line in the Responses; “O Lord, save the Queen” became “Guide and defend our rulers.” Both lines appear in the current Book of Common Prayer; churches in the commonwealth of the United Kingdom use the former, while nations outside of British rule incorporate the latter. In some regions such as the Republic of Ireland, “O Lord, save the Queen” causes political controversy, while “Guide and defend our rulers” avoids controversy even when used in the commonwealth.
The third and most involved revision was to add an original orchestral accompaniment to Responses, which are a cappella during the worship services. This accompaniment included very brief transitions between contrasting responses. For example, in measures 50-52 of Responses, the transition between the cantor’s “Guide and defend our rulers” and the choir’s “And mercifully hear us” includes an anticipation of the change in tempo, a smooth modulation between the two key centers, and an instrumental restatement of the cantor line in the high woodwinds.

Because the accompaniment to Responses did not derive from an original organ version, the foundations for the orchestration came from the chorus and text. Muted brass doubles the choir throughout the entirety of the Kyrie. Similarly, most of the string writing in the Lord’s Prayer derives from the chorus. A brief herald fanfare occurs in the trumpets and trombones at measure 64 to accentuate the word “joyful.” More liberal percussion was added for punctuation, including a field drum used in measures 61-65 and 71-77 to incorporate a slightly militaristic feel. In measures 71-73, the brass accentuates the mixed meter by playing staccato notes on the irregular down beats, which also draws attention to the meter’s support of the text.

In the first three measures of Responses, as well as measures 46-82, the orchestral accompaniment underneath the solo cantor lines simply consists of held chords (Example 4.7). This was the easiest way to coordinate soloist and orchestra, and the resulting sound closely resembled the continuo underneath many solos in Baroque oratorios, creating a perception of Responses as a set of miniature recitatives and arias.

54 Appendix III, 219.
55 Appendix III, 220.
Example 4.7: *Responses*, mm. 1-4 (solo, chorus, and strings).

In the manuscript of *Preces* and *Responses*, time signatures and lengths of rests between calls and responses are not strictly notated, the latter being left to the discretion of the conductor as is common practice. In the orchestral version of *Responses*, time signatures and the rhythms of most of the solo cantor chants are notated. This is out of necessity to best coordinate the choir and soloist with the orchestra. Time signatures were also added to *Preces* for the conductor’s convenience.
CHAPTER V

FINAL THOUGHTS

Final Score Preparations

Formatting

Once the manuscript and the orchestration were complete, the scores were formatted for final publication size. Though both scores appear in the appendices reduced onto letter-size sheets, the manuscript and parts to the orchestral score are available for performance on concert folio (9”x12”) while the orchestra score itself is available on ledger sheets (11”x17”). This formatting of page size optimizes legibility of the music during performance and reduces the number of pages of the score.

Doubled instruments such as the oboes and clarinets share a staff in the orchestral score to conserve space (the four horns share two staves). Occasionally, this creates unusual clef choices in the trombone and bassoon, such as when the first player plays in a tenor clef range while the second is in a bass clef range. In the orchestral parts, these clef choices are addressed to match the range of the single instrument.

The orchestral score in the appendix is transposed. While many would find a concert-pitch score beneficial for analyzing the harmonic content of the orchestration, an analysis of the organ part in the manuscript will yield the same result. In contrast, the transposed score allows the reader to quickly examine the register of the instruments, which will help him/her understand the orchestration techniques used in Evensong.
Program and Performance Notes

Program and performance notes were included in both the manuscript and the orchestration, discussing the choral ranges necessary to perform the piece and offering recommendations to the organist or orchestra. Program notes in the manuscript are intentionally brief, discussing the work’s commission and outlining its movements. As the manuscript will typically be performed for worship services as opposed to a program per se, any further elaboration seemed unnecessary. As the orchestral version will appear more in a concert setting than the manuscript, the program and performance notes for the orchestration are more in depth and include a short background on the Evensong service and its movements. These notes were drafted through abridged and edited excerpts from Chapter I of this dissertation. Both sets of notes include a biography.

The Premieres

Given appropriate funds, the author will travel with the University of Tennessee Chamber Singers to the United Kingdom on their summer 2015 tour to premiere the manuscript of Evensong. The author, an alumnus of the UT choir program, anticipates performing with the ensemble alongside other invited alumni. He may also serve as the cantor if the priest does not wish to chant during the premiere.

At the time of this document’s publication, there is no set premiere for the orchestral version of Evensong. However, several groups have expressed an interest in viewing the score, including the choral and orchestral programs at both the University of Tennessee and the University of Miami. Though a premiere is not yet set, the necessary part preparations for a premiere are already taking place, so that all materials may be readily expedited to the willing ensemble at an appropriate time.
The Work’s Influence on the Author

While composing this piece, the author noticed some developments in his compositional style that he attributes to the composition of *Evensong*. As this was the first work he composed for chorus and organ, or for chorus and orchestra, the addition of these performing forces encouraged him to try new approaches with the choir. These approaches include unison lines in the chorus, placing the basses in their upper register, and counterpoint accompanying homogeneous text setting. The composition process improved his awareness of the importance of text prosody, the potentials of sparse orchestration, and the capabilities of the organ. He hopes to experiment with these compositional approaches in future works.
BIBLIOGRAPHY


APPENDIX I

ORDER OF SERVICE FOR EVENSONG

*Passages in italics are sung by a solo cantor. Passages in normal text are sung by full chorus.*

**Prelude, Introit and Processional**

**Preces**

\[O \text{ Lord, open Thou our lips.} | \text{And our mouth shall shew forth Thy praise.}\]
\[O \text{ God, make speed to save us.} | \text{O Lord, make haste to save us.}\]
\[Glory be to the Father, and to the Son: and to the Holy Spirit [Ghost]^{56};\]

As it was in the beginning, is now, and ever shall be: world without end. Amen.

\[Praise ye the Lord. | \text{The Lord’s Name be praised.}\]

**Psalmody**

[text of the Psalm of the Day, usually from the KJV translation of Scripture]

Glory be to the Father, and to the Son: and to the Holy Spirit;

As it was in the beginning, is now, and ever shall be: world without end. Amen.

**The First Lesson of Scripture**

**Canticle I: Magnificat**

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my Saviour.
For He hath regarded the lowness of His handmaiden.
For behold, from henceforth all generations shall call me blessed.
For He that is mighty hath magnified me, and holy is His Name.
And His mercy is on them that fear Him throughout all generations,
He hath shewed strength with His arm;
He hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat,
He hath exalted the humble and the meek.
He hath filled the hungry with good things,
and the rich He hath sent empty away.
He remembering His mercy hath holpen His servant Israel,
as He promised to our forefathers,
Abraham and his seed, forever.

(Gloria)

Glory be to the Father, and to the Son: and to the Holy Spirit;
As it was in the beginning, is now, and ever shall be: world without end. Amen.

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^{56} The terms “Holy Spirit” and “Holy Ghost” may be used interchangeably.
THE SECOND LESSON OF SCRIPTURE

CANTICLE II: NUNC DIMITTIS

Lord, now lettest Thou Thy servant depart in peace, according to Thy word.
For mine eyes have seen Thy salvation,
which Thou hast prepared before the face of all people;
To be a light to lighten the Gentiles,
and to be the glory of Thy people Israel
(Gloria)
Glory be to the Father, and to the Son: and to the Holy Spirit;
As it was in the beginning, is now, and ever shall be: world without end. Amen.

THE APOSTLE’S CREED

RESPONSES

The Lord be with you. | And with Thy spirit. | Let us pray.
Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.
Our Father, which art in heaven, Hallowed be Thy Name.
Thy kingdom come. Thy will be done, in [on] earth as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses as we forgive those who trespass against us.
And lead us not into temptation; but deliver us from evil. Amen.
O Lord, shew Thy mercy upon us. | And grant us Thy salvation.
O Lord, save the Queen.57 | And mercifully hear us when we call upon Thee.
Endue thy ministers with righteousness. | And make Thy chosen people joyful.
O Lord, save Thy people. | And bless Thine inheritance.
Give peace in our time, O Lord. |
Because there is none other that fighteth for us, but only Thou, O God.
O God, make clean our hearts within us. | And take not Thy Holy Spirit from us.
[Collect 1]...through Jesus Christ our Lord. | Amen.
[Collect 2]...through the merits of Jesus Christ our Saviour. | Amen.
[Collect 3]...our Saviour, Jesus Christ. | Amen.

ANTHEM

SPOKEN PRAYERS

VOLUNTARY

57 In the United Kingdom (England, Scotland, Wales, and Northern Ireland) as well as any republics under British rule, this line “O Lord, save the Queen” is standard. In republics and nations outside of British rule, such as the Republic of Ireland and the United States, the line “Guard and defend our rulers” is substituted.
APPENDIX II

EVENSONG: MANUSCRIPT
AN AMERICAN EVENSONG
A MUSICAL EVENING PRAYER
FOR SSAATTBB, CANTOR, AND ORGAN

MUSIC BY DAVID PEGEL

© 2014 David Pegel
AN AMERICAN EVENSONG

An American Evensong (2014) was commissioned by Dr. Angela Batey and the University of Tennessee Chamber Singers for their 2015 summer tour to the United Kingdom. This large service, incorporating all of the musical portions of the traditional Evensong service, is set in eight movements:

I. Prelude
II. Introit—Ubi caritas
III. Preces
IV. Canticle I—Magnificat
V. Canticle II—Nunc dimittis
VI. Responses
VII. Anthem—Love (1 John 4:7; 1 Corinthians 13:1-8,13)
VIII. Voluntary

After the Preces, two pages of psalm tones are included. The choirmaster may select a fitting tone to use for the psalm of the evening.

PERFORMANCE NOTES

An American Evensong requires an eight-part chorus, with optional descant lines in the soprano. For the sake of balance, the choirmaster may consider an additional six-part assignment to use in SSATBB sections.

The use of 16′ stops in the organ manuals should be avoided, and the use of 32′ stops in the pedal should be reserved for the loudest moments of the work. Aside from these guidelines, all specific registrations are at the organist’s discretion, and the organist is encouraged to employ as many different timbres as possible.

Estimated duration of the service including readings and psalms: 1 hour.

Composed for and dedicated to Dr. Angela L. Batey, Tami Newsom, and the University of Tennessee Chamber Singers.

© 2014 David Pegel
ABOUT THE COMPOSER

2011 ASCAP Mancini Fellow David Pegel (b. 1986) received his Doctor of Musical Arts in Composition at the University of Miami in Coral Gables, FL. He previously attended the University of Tennessee in Knoxville, TN, where he received a Bachelor of Music in Theory and a Master of Music in Composition.

Pegel has received performances of more than forty of his original works and arrangements in multiple concerts across the Eastern United States and abroad. He has received premieres by groups such as Eastman Tuba-Mirum, the West Virginia University Horn Ensemble, Georgia Intermediate Mixed All-State Choir 2007, the Oak Ridge Youth Symphony Orchestra, the University of Miami Frost Chorale and Mancini Orchestra, the University of Tennessee Chamber Singers and New Music Orchestra, and others. His instrumental music has been described as “short and sassy on one hand and smart and boldfaced on the other” (Becky Ball, Oak Ridger), and his choral music is respected for its “uncanny sense of the marriage of text and music” (Dr. Angela Batey, University of Tennessee). Specializing in sacred choral music and instrumental chamber music, Pegel’s influences are very diverse—citing Appalachian bluegrass, Renaissance church music, hard rock, Irish folk dances, and even techno.

Pegel is also an active keyboardist and vocalist. He co-founded and sang with VOLume, the University of Tennessee’s first contemporary a cappella ensemble, serving as the group’s primary arranger for two years. He also co-founded BisCaydence, the University of Miami’s first co-ed a cappella ensemble, where he served as the music director and primary arranger for the ensemble during its first year. He frequently performs with university choirs and accompanies for recitals and church services on both piano and organ.
I: Prelude

In wonder $j = 60$

[Music notation image]

End solo
Pensively \( \frac{q}{72} \)
II: Introit — Ubi Caritas

Tenderly = 72  Soprano solo  mp

De-us i-bi est, con-gre-ga-vit nos in un-um Chris-ti-a-

mor, Chris-ti a-

mor
Time amus et amamus De-um viv -

Time amus et amamus, ti-me-amus et amamus De-um viv -

Time amus et amamus De-um viv -
In quiet awe

Tempo I
III: Preces

Priest/Cantor

A

O Lord, open thou our lips.

B

O God, make speed to save us

C

Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without end. Amen.

Praise ye the Lord.
VI: Ordinary

VII: Holy Trinity
Tutti

Soli men's/women's voices as desired

(organ pedals)

VIII: Pentecost
IV: Canticle I – Magnificat

With an air of mystery $\frac{d}{\text{beat}} = 56$
My soul doth magnify the Lord!
And my spirit hath rejoiced in God.
in God my Saviour, for He hath regard ed the low li ness, the low li ness of his
hand maid en. For be hold, all gen er a tions_
hand maid en. For be hold from hence forth,___
For He who is mighty among us shall call me blessed. For behold from henceforth, all generations shall call me blessed.
He who is mighty hath magnified me, and Holy is His name!

In wonder \( j = 66 \)

Alto solo \( mf \)

And His

And His

And His

- 27 -
In ex sul-ta-vit spi-ritus me-us
Him, through out

- 28 -
I in De - o sa - lu - ta - ri me - o

all gen - e - ra

all gen - e - ra

all gen - e - ra

all gen - e - ra

all gen - e - ra

all gen - e - ra

all gen - e - ra

all gen - e - ra

all gen - e - ra

all gen - e - ra

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all gen - e - ra

all gen - e - ra

all gen - e - ra

all gen - e - ra

all gen - e - ra

all gen - e - ra

all gen - e - ra

all gen - e - ra

He hath shewed strength with His arm.

He hath shewed strength with His arm.
He hath scat tered the proud in the im ag in a tion of their hearts. My soul doth put down the
Vocal score with musical notation.
filled the hungry with good things. He rehearsed Israel, as He

member-ing His mer-cy hath hol-pèn Is-ra-el, as He

member-ing His mer-cy hath hol-pèn His serv-ant Is-ra-el, as He

member-ing His mer-cy His serv-ant Is-ra-el, as He
In quiet awe \( \frac{1}{2} = 52 \) Alto solo, freely \( mf \)

Joyfully \( \frac{1}{2} = 120 \)
Glo-ry to the Fath-er, and to the Son, and to the
Fath-er, and to the Son, and to the

Glo-ry to the Fath-er and to the Son, and to the

Fanfare—

Glo-ry to the Fath-er, and to the Son, and to the
Fath-er, and to the Son, and to the
Fanfare

Holy Spirit, as it was in the beginning, is now, and ever shall be, world

Fanfare
Fanfare

As it

was in the beginning, is now, and ever

was in the beginning, is now, and ever

was in the beginning, is now, and ever

is now, and ever
shall be, world without end!  

shall be, world without end!  

shall be, world without end!  

shall be, world without end!  

Fanfare

men!  

men!  

men!  

men!  

men!  

men!  

men!  

men!  

men!
V: Canticle II—Nunc dimittis

Peacefully $\frac{4}{4}$ $\text{p} = 52$

Lord, now let test thou Thy servant depart in peace, acceptably.

Lord, now let test thou Thy servant depart in peace, acceptably.

Lord, now let test thou Thy servant depart in peace, acceptably.

Lord, now let test thou Thy servant depart in peace, acceptably.
According to Thy word, according to Thy word, Lord let test thou, Lord.

thou, for mine eyes have seen, mine eyes have seen, mine eyes have

let test thou, for mine eyes have seen, mine eyes have

- 40 -
Thy salvation, salvation, which Thou hast prepared before the face of all people;
Of all people;
Brighter  \( \dot{\text{=}} \) 60

Tenor solo

Nunc di-mi-tis ser-vum tu-um Do-mi-ne, se-cun-dum ver-bum

people, of all people,

people, of all people,

people, of all people,

people, of all people,

people, of all people,

people, of all people,

people, of all people,

people, of all people,

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people, of all people,
Soprano desc. (optional)

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Glory of Thy people, Israel.

Thy people, Thy people, Israel.

Glory of Thy people, Israel.

Thy people, Thy people, Israel.

Glory of Thy people, Israel.

Thy people, Thy people, Israel.

Glory of Thy people, Israel.

Thy people, Thy people, Israel.

Glory of Thy people, Israel.

Thy people, Thy people, Israel.

Glory of Thy people, Israel.

Thy people, Thy people, Israel.

Glory of Thy people, Israel.

Thy people, Thy people, Israel.

Glory of Thy people, Israel.

Thy people, Thy people, Israel.

Glory of Thy people, Israel.

Thy people, Thy people, Israel.

Glory of Thy people, Israel.

Thy people, Thy people, Israel.
Tenor solo, freely

Glo-ri-a in ex-cel-sis De-o!

peace, in peace, peace. Glo-ry

peace, in peace, peace. Glo-ry

peace, in peace, peace. Glo-ry

peace, peace. Glo-ry

peace, peace. Glo-ry

be to the Fath-er. Glo-ry to the Fath-er,

be to the Fath-er. Glo-ry to the Fath-er, and

be to the Fath-er. Glo-ry to the Fath-er, and to the

- 45 -
V and to the Son, and to the Holy
Father and to the Son, and to the Holy
to the Son, and to the Holy
Son, and to the Holy

Fanfare

Spirit, as it was in the beg
Fanfare

- 46 -
inning, is now, and ever shall be, world without
inning, is now, and ever shall be, world without
inning, is now, and ever shall be, world without
inning, is now, and ever shall be, world without
inning, is now, and ever shall be, world without
inning, is now, and ever shall be, world without
inning, is now, and ever shall be, world without
inning, is now, and ever shall be, world without
inning, is now, and ever shall be, world without
inning, is now, and ever shall be, world without
VI: Responses

Priest/Cantor

The Lord be with you.

Let us pray.

Lord, have mercy on us.

Lord, have mercy on us.

Lord, have mercy on us. Christ have mercy on us.
THE LORD'S PRAYER

Our Father which art in heaven, Hallowed be thy Name. Thy kingdom come. Thy will be done, in earth as it is in heaven.

Give us this day our daily bread. And forgive us our trespasses, as we forgive those who trespass against us.
O Lord, save the Queen.

And mer-ci-ful, and mer-ci-ful ly hear us when we call up-on thee.

And mer-ci-ful ly hear us when we call, call up-on thee.

Endue thy Ministers with right-eous-ness.

And make thy cho-sen peo-ple joy-ful.

And make thy cho-sen peo-ple joy-ful.

And make thy cho-sen peo-ple joy-ful.
O Lord, save thy people.

Give peace in our time, O Lord.

And bless thine inheritance.

Because there is none other that fighteth for us, but only thou, O God.
O God, make our hearts within us.

And take, not thy holy Spirit from us.

And take, not thy holy Spirit from us.

And take, not thy holy Spirit from us.

And take, not thy holy Spirit from us.

through Jesus Christ our Lord.

Amen.

... of Christ our Saviour.

Amen.
COLLECT III

... Our Saviour, Jesus Christ.
VII: Anthem—Love

Richly 60
Baritone solo

Be-loved, let us love one an-oth-er,

for love is of God, and ev-ery one that

loved, let us love one an-oth-er,

is of God.

Love is of God.

Love is of God.

Love is of God.

Love is of God.

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- 56 -
Though I speak with the tongues of men and of God, and knoweth God, and knoweth the love of God, is one that is born of God. Though I speak with the tongues of men and of God, and knoweth God, and knoweth the love of God, is one that is born of God. Though I speak with the tongues of men and of God, and knoweth God, and knoweth the love of God, is one that is born of God. Though I speak with the tongues of men and of God, and knoweth God, and knoweth the love of God, is one that is born of God. Though I speak with the tongues of men and of God, and knoweth God, and knoweth the love of God, is one that is born of God.
pro-ph-e-cy, and un-der stand all mys-teries and all

pro-ph-e-cy, and un-der stand all mys-teries and all

know-ledge; and though I have all faith, so that I could re-move

know-ledge; and though I have all faith, so that I could re-move

know-ledge; and though I have all faith, so that I could re-move

- 59 -
Mountains, and have not love, I am
mountains, and have not love, I am
mountains, and have not love, I am
mountains, and have not love, I am
mountains, and have not love, I am
mountains, and have not love, I am

Nothing. And though I bestow all my goods to feed the
nothing. And though I bestow all my goods to feed the
nothing. And though I bestow all my goods to feed the
nothing. And though I bestow all my goods to feed the
nothing. And though I bestow all my goods to feed the
nothing. And though I bestow all my goods to feed the

- 60 -
poor, and though I give my body to be burned, and have not
though I give my body to be burned, and have not
though I give my body to be burned, and have not
though I give my body to be burned, and have not

love, it profiteth me nothing.
Gaining energy \( \frac{q}{\text{Hz}} = 72 \)

Love suffers long and is kind; love vaunteth not itself, is not puffed up; doth not envy; love doth not vaunt itself, is not puffed up; doth not envy; love doth not vaunt itself; is not puffed up; doth not envy. Love suffereth long and is kind; love vaunteth not itself, is not puffed up; doth not envy; love doth not vaunt itself, is not puffed up; doth not envy; love doth not vaunt itself; is not puffed up; doth not envy.
have unseemly, seek-eth not her own, is not provoked, think-eth no
up; doth not behave unseemly, seek-eth not her own, is not pro-
have unseemly seek-eth not her own, is not provoked, think-eth no
up; doth not behave unseemly, seek-eth not her own, is not pro-

evil; Rejoiceth not in iniquity, but rejoiceth in the
voked, think-eth no evil; Rejoiceth not in iniquity, but rejoiceth in the
voked, think-eth no evil; Rejoiceth not in iniquity, but rejoiceth in the
voked, think-eth no evil; Rejoiceth not in iniquity, but rejoiceth in the

- 63 -
(\( q = 92 \))  

\[ \text{truth; bear eth all things, be liev eth all things; hop eth all things, en dur eth all} \]

Majestically! \( q = 80 \)  

\[ \text{things. Love ne ver fail eth. Love ne ver fail eth. But} \]

- 64 -
Whether there be prophecies, whether there be tongues;

whether there be prophecies, they shall fail; there be tongues, they shall

whether there be prophecies, they shall fail; there be tongues, they shall

whether there be prophecies, they shall fail; there be tongues, they shall

In quiet awe $q = 52$

whether there be knowledge, it shall vanish away.

cease; there be knowledge, it shall vanish away.

cease; there be knowledge, it shall vanish away.

cease; there be knowledge, it shall vanish away.
But the greatest of these is love.

Caritas amor, Deus ibi est, congratulatur.
Ga-vit nos in un-um Chris-ti a-mor, Chris-ti a-

...
VIII: Voluntary
APPENDIX III

EVENSONG: ORCHESTRAL VERSION
AN AMERICAN EVENSONG

A SUITE FOR LARGE CHOIR AND ORCHESTRA

MUSIC BY DAVID PEGEL

© 2014 David Pegel
AN AMERICAN EVENSONG

An American Evensong (2014) was commissioned by Dr. Angela Batey and the University of Tennessee Chamber Singers for their 2015 summer tour to the United Kingdom. The original manuscript, for choir and organ, was written to use for a traditional Anglican Evensong service in various English cathedrals. The work has since been adapted for choir and orchestra.

ABOUT THE EVENSONG SERVICE

Evensong is one of the oldest liturgies in Anglican worship, incorporating elements of the Christian daily offices of Vespers and Compline. The texts from these offices, translated from the original Latin to English, are used in evening prayer nearly every day in Anglican cathedrals. The choral setting of Evensong worship is one of the oldest English musical traditions that are still in use today.

The large service in its current-day contains eight distinct musical portions, seven of which have been incorporated into this orchestral suite (one portion, the canticles, is divided into movements IV and V):

I. Prelude
II. Introit
III. Preces
IV. Magnificat
V. Nunc dimittis
VI. Responses
VII. Anthem
VIII. Voluntary

The instrumental prelude is designed to set the contemplative mood for the service—a sort of “overture.”

The introit is similar in mood to the prelude and introduces the chorus. The introit for American Evensong is set to the traditional Latin text “Ubi caritas,” the opening line of which translates, “Wherever charity and love are found, there is God.”

The preces (prēsis, PREH-sees) and responses both function as settings of prayers in the service. Of all of the movements, these two are the most strictly governed by liturgical tradition. The text for these movements, outlined in the Anglican Book of Common Prayer, is sung in call-and-response fashion between cantor (represented in this suite by a solo baritone) and chorus. Traditionally, and in the original manuscript, both movements are a cappella. An orchestral accompaniment has been added to the responses movement in this suite to complement the rest of the large work.

The canticles, which is the musical pinnacle of the service, is in two parts: the Magnificat (Song of the Virgin Mary) and the Nunc dimittis (Song of Simeon). Both the Magnificat and the Nunc dimittis end with a Gloria, which takes the form of an extended coda or tag.

The chorus concludes with an anthem, which is thematically similar to the introit. This anthem includes two Biblical discourses on love, beginning with a setting 1 John 4:8 (KJV) and transitioning into 1 Corinthians 13:1-8, 13 (KJV with revisions).

In the worship service, the choir and clergy then recess during the voluntary, a lively instrumental, to conclude the service.

INSTRUMENTATION

| Piccolo | Violin I divisi |
| 2 Flutes | Violin II divisi |
| Alto flute in G | Viola divisi |
| (dbl. Fl. 2 in C) | Cello divisi |
| 2 Oboes | Double bass |
| English horn in F | Solo soprano |
| 2 Clarinets in B-flat | Solo alto |
| Bass clarinet in B-flat | Solo tenor |
| 2 Bassoons | Solo baritone |
| Contrabassoon | SSAATTBB chorus |

*Duplicate percussion instruments may be shared between players if practical to do so.
PERFORMANCE NOTES

Range of the chorus (SATB):

An American Even-song requires an eight-part chorus, with optional descant lines in the soprano. For the sake of balance, the choirmaster may consider an additional six-part assignment to use in SSATBB sections. The work also incorporates four soloists: soprano, alto, tenor, and baritone. If necessary, these solos may be sung by members in the chorus, although it is recommended that they be separate and featured in front of the orchestra—particularly the solo baritone. The solo soprano may also wish to sing the optional descant in the Nunc dimittis, provided it sits well in her range.

In the movements that incorporate chorus, the brass and winds should strive for a light tone so as not to overshadow the choir. In particularly soft sections, the conductor may wish to reduce the strings to the first three desks only. Flautando playing in the strings is also encouraged in such passages, even when not marked.

In the event that an alto flute is not available, an alternate C flute 2 part is provided that incorporates the alto flute line with all necessary adjustments and omissions.

Double basses without low C extensions may play either scordatura (preferred) or with octave adjustment. If both octaves are notated, double stops are encouraged by all players when reasonable.

Estimated duration: 42 minutes.

ABOUT THE COMPOSER

2011 ASCAP Mancini Fellow David Pegel (b. 1986) received his Doctor of Musical Arts in Composition at the University of Miami in Coral Gables, FL. He previously attended the University of Tennessee in Knoxville, TN, where he received a Bachelor of Music in Theory and a Master of Music in Composition.

Pegel has received performances of more than forty of his original works and arrangements in multiple concerts across the Eastern United States and abroad. He has received premiers by groups such as Eastman Tuba-Mirum, the West Virginia University Horn Ensemble, Georgia Intermediate Mixed All-State Choir 2007, the Oak Ridge Youth Symphony Orchestra, the University of Miami Frost Chorale and Mancini Orchestra, the University of Tennessee Chamber Singers and New Music Orchestra, and others. His instrumental music has been described as “short and sassy on one hand and smart and boldfaced on the other” (Becky Ball, Oak Ridger), and his choral music is respected for its “uncanny sense of the marriage of text and music” (Dr. Angela Batey, University of Tennessee). Specializing in sacred choral music and instrumental chamber music, Pegel’s influences are very diverse—citing Appalachian bluegrass, Renaissance church music, hard rock, Irish folk dances, and even techno.

Pegel is also an active keyboardist and vocalist. He co-founded and sang with VOLUME, the University of Tennessee’s first contemporary a cappella ensemble, serving as the group’s primary arranger for two years. He also co-founded BisCaydence, the University of Miami’s first co-ed a cappella ensemble, where he served as the music director and primary arranger for the ensemble during its first year. He frequently performs with university choirs and accompanies for recitals and church services on both piano and organ.

Dedicated to Dr. Angela L. Batey, Tami Newsom, and the University of Tennessee Chamber Singers.

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In quiet awe
III: Preces

As a chant, solo line should be sung freely, speech-like, and without meter throughout.

O Lord, open Thou our lips.

And our mouths shall show forth Thy praise.

O God, make speech-like, and without meter throughout.

*As a chant: solo line should be sung freely,

Praise ye the Lord.

And our mouth shall shew forth Thy praise.

Help us.

And shew forth Thy praise.

Glory be to the Father, and to the Son and to the Holy Ghost,

And praise.

Was in the beginning is none.

Was in the beginning is none.

Was in the beginning is none.

Was in the beginning is none.

Praise ye the Lord.
IV: Magnificat

With an air of mystery \( \frac{4}{4} = 56 \)
IV: Magnificat
IV: Magnificat

He hath shewed strength with His arm. He hath scattered the proud in the imagination of their heart.
IV: Magnificat
IV: Magnificat
IV: Magnificat
V: Nunc dimittis
V: Nunc dimittis
Joyfully \( \frac{3}{4} = 120 \)

V: Nunc dimittis
VI: Responses

Mysteriously $\frac{q}{2} = 60$

Percussion

2 Flutes

2 Clarinets

2 Bassoons

Bassoon 1

Bassoon 2

Piccolo Trumpet

Bass Trombone

Bass Clarinet

Percussion 2

Percussion 3

Viola

Voice 1

Voice 2

ALT

Tenor

Bass

Mysteriously $\frac{q}{2} = 60$

Voice 3

Voice 4

Bassoon 3

Vocal 5

Vocal 6

Tenor Bass

Double Bass
O Lord, show thy mercy upon us, and grant us thy salvation.
VII: Anthem

Richly \( \frac{Q}{4} \) = 60

Mand.

Viola

Violin I

Violin II

Double Bass
VII: Anthem
love, love, love, love, 

though I be stow all my goods to feed the poor, and 

I am no thing. And though I be stow all my goods to feed the poor, and
though I gave up body to be
burned, and have not love, a pro-
fiteth me no thing.
VIII: Voluntary
VIII: Voluntary
Majestically! \( \text{q} = 52 \)

Tempo

"molto rit."

Vi. II

Vi. I

Vl.

Cornas

2 Fl.

Tuba

Vc.

Picc.

Treble

Triangle

\( \text{D.B.} \)

2 B. Cl.

B. Cl.

C. Bn.

C. Bn.

Timp.

B. n.