Visions and Ecstasies, A Mass

Shawn M. Crouch

University of Miami, shawn@shawncrouchmusic.com

Follow this and additional works at: https://scholarlyrepository.miami.edu/oa_dissertations

Recommended Citation

https://scholarlyrepository.miami.edu/oa_dissertations/1643
UNIVERSITY OF MIAMI

VISIONS AND ECSTASIES, A MASS

By
Shawn M. Crouch

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

Coral Gables, Florida
May 2016
UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of
the requirements for the degree of
Doctor of Musical Arts

VISIONS AND ECSTASIES, A MASS

Shawn M. Crouch

Approved:

Lansing McLoskey, Ph.D.
Professor of Music Theory and
Composition

Karen Kennedy, D.M.A.
Associate Professor, Director of Choral and
Studies

Charles Norman Mason, D.M.A.
Professor and Chair of Music
Theory and Composition

Guillermo Prado, Ph.D.
Dean of Graduate School

Juraj Kojs, Ph.D.
Associate Professor of Practice of Music
Theory and Composition
Visions and Ecstasies, A Mass

Abstract of a doctoral essay at the University of Miami.

Doctoral essay supervised by Professor Lansing McLoskey.

No. of pages in text (287)

*Visions and Ecstasies, A Mass* was commissioned by the Saint Martha Concerts® for the Saint Martha-Yamaha Concert Series in Miami, Florida made possible by a grant from Alfred Allan Lewis and Ralph Lutrin. The composition is a setting of the Latin Ordinary Mass with additional text by early Catholic women mystic writers, and is scored for SATB choir, mezzo-soprano soloist and two pianos. The composition is 50 minutes in duration. Dr. Karen Kennedy and the Frost Chorale will premiere the work on April 22, 2016 at Barry University’s Broad Performing Arts Center, with mezzo-soprano soloist Robynne Redmon. This essay gives background to the early mystic writers, discusses the non-liturgical text, places the work in historical context of other modern Mass settings, provides an analysis of the composition as a whole and an in-depth analysis of movement II and movements X - XI. The complete score and libretto of the composition are included in the appendices.
ACKNOWLEDGEMENTS

I would like to thank the members of my committee for their invaluable contribution to my work. Without their leadership and guidance this composition and essay would not have been possible. I am grateful for Dr. Charles Mason who gave me new opportunities for artistic growth and leadership during my time at the University of Miami. Thank you to Dr. Juraj Kojs for showing me new perspectives in sound and music. Thank you to my committee chair and mentor Dr. Lansing McLoskey who has introduced me to so many new facets of music, and has encouraged me on my musical journey. Thank you to Dr. Karen Kennedy for believing in my music, and for bringing this work to life with the University of Miami’s Frost Chorale for whom it was written. This project would not have been possible without the help of Julie Williamson who believed in my music, and whose guidance and education in Catholic women mystics has been indispensable. This essay is dedicated to my wife Amanda and my son Carter who have supported and encouraged me throughout this entire process. No words can express how important they have been to me these past three years.
# TABLE OF CONTENT

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>HISTORICAL CONTEXT</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>THE TEXT</td>
<td>20</td>
</tr>
<tr>
<td>4</td>
<td>AN OVERVIEW OF THE FORM</td>
<td>45</td>
</tr>
<tr>
<td>5</td>
<td>IN-DEPTH ANALYSIS OF MOVEMENT II, KYRIE</td>
<td>66</td>
</tr>
<tr>
<td>6</td>
<td>IN-DEPTH ANALYSIS OF MOVEMENTS X-XI</td>
<td>95</td>
</tr>
<tr>
<td>7</td>
<td>CONCLUSION</td>
<td>115</td>
</tr>
<tr>
<td></td>
<td>BIBLIOGRAPHY</td>
<td>117</td>
</tr>
<tr>
<td></td>
<td>APPENDICES</td>
<td>120</td>
</tr>
</tbody>
</table>
List of Examples

Example 3.1. O Ecclesia in the Original and Altered Versions ............................................. 26
Example 4.1. Original Manuscript of the Composition Sketches of Movement III .............. 46
Example 4.2. Original Manuscript of the Composition Sketches of Movement II, the Kyrie.......................................................... 47
Example 4.3. Hildegard’s O Ecclesia First Phrase ................................................................. 52
Example 4.4. Hildegard’s Columba aspexit First Phrase ..................................................... 52
Example 4.5. O Ecclesia from the Kyrie in mm. 59-66 .......................................................... 52
Example 4.6. Columba aspexit as it first appears in the Gloria, mm. 132-144 ............... 54
Example 4.7. O Ecclesia at the Opening of Movement VII, mm. 1-4 ............................... 55
Example 4.8 Columba aspexit in Movement X, mm. 24-25 ............................................. 55
Example 4.9. The Contour of O Ecclesia as it appears in the “Gloria,” mm. 71-78 ...... 56
Example 4.10. Motive A From the Opening of the Kyrie, mm. 1 .................................. 57
Example 4.11. Movement III, “I saw a blazing fire,” m.3, Motive A₁ ............................ 58
Example 4.13. Motive A³ from Movement IX, Agnus Dei, mm. 1-2 ......................... 59
Example 4.14 Motive A⁴ from Movement X, mm. 32 ................................................. 59
Example 4.15. Agnus Dei from the Gloria, Movement IV, mm. 98-106, and the “Agnus Dei” from Movement IX, mm. 45-52 ................................................. 62
Example 4.17. Movement 10 “Place your mind before the mirror of eternity,” mm. 1-6 .................................................................................. 64
Example 4.18. Repeated Motive Group A in Movement VIII, Sanctus m.46, and Movement X m.17 ................................................................. 64
Example 5.1. Opening Kyrie Lydian Harmony, mm. 1-7 ................................................. 68
Example 5.2. D Lydian Example, mm. 17-20 ................................................................. 69
Example 5.3. Mixolydian Mode, mm. 49-55 ................................................................. 70
Example 5.4. Locrian Mode in the Kyrie, mm. 106-11 .................................................. 72
Example 5.5. Canonic Imitation at the Octave Below at Three Beats Between the Soprano and Tenor in the Kyrie, mm. 17-20 ........................................ 73
Example 5.6. Canonic Imitation at Fifth Below at Three Beats in the Kyrie, mm. 35-39 .......................................................... 74
Example 5.7. Canonic Imitation at the Unison at One Beat, mm. 49-56 .......... 75
Example 5.8. Combination of Material From Sections A and B, mm. 90-105 .... 76
Example 5.9. Motive A, Kyrie, m.1 .................................................................. 77
Example 5.10. Occurrences of Chords a, b and c in the Kyrie, mm. 8-12 ...... 80
Example 5.11. Occurrences of Chords a₁, b in the Kyrie, mm. 13-16 .......... 80
Example 5.12. Repetition of Tetrachords in the Kyrie at m. 34 and m. 39, Pianos I and II .................................................. 81
Example 5.13. Talea A and A¹ in Sixteenth, Eighth and Quarter Note Divisions...... 83
Example 5.14. Color P₀ ..................................................................................... 84
Example 5.15. Isorhythms in Piano I in the Kyrie, mm. 17-19 ...................... 84
Example 5.16. Color A I₁₁ and A¹₁₁, .......................................................... 85
Example 5.17. Isorhythm Using the 8th note Talea and Inverted Color in the Kyrie mm.59-64 ................................................................. 85
Example 5.18. O Ecclesia Divided by Phrases as Seen in the Kyrie.............. 86
Example 5.19. O Ecclesia by Phrase as it Appears in the Piano II of the Kyrie Phrase no. 1 mm. 17-19 ................................................................. 87
Example 5.20. O Ecclesia in the Alto Voice, mm. 59-89 .............................. 89
Example 5.21. Columba aspexit with Numbered Pitches 1-34, Transposed to Eb Ionian. ......................................................... 91
Example 5.22. Examples of Columba aspexit (C.a) as Part of the Isorhythm in the Kyrie, mm. 17-20, 23-26, 43-48 ......................... 92
Example 6.1. Opening of Movement X, mm. 1-6 .......................................... 97
Example 6.2. Opening Measure of Movement VI, mm. 1-7 .......................... 98
Example 6.3. Opening Measures Movement X mm. 1-6 .............................. 99
Example 6.4. Opening Chords of Movements VI and X in closed spacing ....... 99
Example 6.5. Opening of the Kyrie, m.1 ....................................................... 100
Example 6.6. Chords A and B from the Kyrie and Movement X ......................... 101

Example 6.7. Repeated Cluster Chord Motive, Motive a, in Movement X, m. 17 .... 102

Example 6.8. Piano 1 Rhythmic Grouping a and Chord a, m. 17 .......................... 105

Example 6.9. Repeated Cluster Chord Motive in Movement X, mm. 33, 60-61, and 73-75 ................................. 106

Example 6.10. Comparison of Kyrie Arpeggiated Triad to Movement XI Cluster Chords ........................................... 107

Example 6.11. Interval Expansion/Contraction Progression without accidentals ...... 108

Example 6.12. Expansion/Contraction Motive as it appears in mm. 41-43 in Movement X ......................................... 109

Example 6.13. Expansion/Contraction Motive as it appears in mm. 45-50 in Movement X ......................................... 110

Example 6.14. Expansion/Contraction Motive as it appears in mm. 51-53 in Movement X ......................................... 111

Example 6.15. Examples of Aleatoric Choral Writing in mm. 41-44 of the Dona Nobis Pacem in Movement X ................. 112

Example 6.16. Examples of Aleatoric Choral Writing in mm. 72-73 and 85-87 of the Dona Nobis Pacem in Movement X ................. 113
List of Tables

Table 2.1. Representative Examples of post-1950 Mass Settings from Each Category ................................................. 11

Table 3.1. Text by Movement............................................................................................................................. 20

Table 4.1. *Visions and Ecstasies, A Mass*, Form and Key Centers.................................................. 48

Table 4.2. Appearance of *O Ecclesia* and *Columba aspexit* in *Visions and Ecstasies* by Movement .................................................................................................................. 51

Table 4.3. Motive Group A as it appears in *Visions and Ecstasies, A Mass* .................... 60

Table 5.1. Modal Areas based in D ............................................................................................................. 66

Table 5.2. Motive A ......................................................................................................................................... 78

Table 5.3. Occurrences of Motive A in the Kyrie ......................................................................................... 78

Table 5.4. Dyads, Triads and Tetrachords as They Appear in the Kyrie ........................................ 79

Table 5.5. Pulse/Rhythmic Unit Per Sections in the Kyrie ................................................................. 82

Table 5.6. Modes in the Kyrie and Mode *Columba aspexit* Chant................................................. 93

Table 6.1. Form of Movements X “Place your mind before the mirror of eternity”-*Dona Nobis Pacem*, and Movement XI, the Concluding Rite .... 95

Table 6.2. Complete List of Repeated Cluster Chords as they appear in Movement X ......................... 103

Table 6.3. Rhythmic Groupings of Repeated Cluster Chords as they appear in Movement X ................................................................. 104
Chapter 1

Introduction

Then I saw the lucent sky, in which I heard different kinds of music, marvelously embodying all the meanings I had heard before. And their song, like the voice of a multitude, making music in harmony and praising the ranks of Heaven, had these words…

- Hildegard von Bingen

The Background of *Visions and Ecstasies, A Mass*

The term “Mass” is used to describe the Christian Eucharistic service. By the early 8th century all but the Credo of the Ordinary Mass were in place. The Roman Catholic Church has retained this core structure of the Ordinary Mass for daily, Sunday, and special services (Proper Mass), and composers from the Medieval Period through modern times have set the Latin Mass as musical composition for both liturgical and concert purposes. I find it interesting to use the traditional formal structure of the Mass as a vehicle to tell a compelling story. *Visions and Ecstasies, A Mass* brings together the Latin and Greek text of the Ordinary Mass with the writings of early women Christian mystics, creating a narrative that explores the mystics’ relationship to God and Christ.

---


through their personal visions. Through music the composer is able to tell a larger story, and it is the revelations of the mystics that I tell in *Visions and Ecstasies*.

*Visions and Ecstasies* was commissioned by the Saint Martha Concerts® for the Saint Martha-Yamaha Concert Series at Barry University as the third project in their Martha and Mary Commissioning Program. In 2012 Saint Martha Concerts® inaugurated its program, which commissions new concert works inspired by the biblical Martha and Mary story. The first two commissioned works were by pianist and composer Shelton Berg (Dean of the Frost School of Music), and flutist and composer Nestor Torres.5

My original idea for this work was to create a sacred drama based on the lives of Catholic women mystic saints from the Middle Ages through the present. I aimed at telling their stories of struggle and persecution, and how they took comfort and refuge in the Catholic Church. I limited my search to women saints in order to draw ties between the historical female teachers of the Church and the biblical story of Martha and Mary, which is at the heart of the Martha and Mary Commissioning Project. As I searched for stories that matched my dramatic vision, I found it difficult to find first person narratives describing the saints’ struggles. Rather, the most compelling type of text I repeatedly found were those of the authors’ descriptions of their own transformations stemming from visceral experiences where they perceived God and often specifically Christ, through visions. These visions could be manifested in multiple forms including the physical (corporeal), images within the mind while in meditation or prayer (imaginative),

4 Luke 10:38-42 KJV

5 Julie Williamson, Email message from author. March 31, 2015.
or direct teachings from God (intellectual).  

This mystical experience, or what theologian Bernard McGinn refers to as “mystical consciousness,” profoundly changes the perceiver’s mind and often compels them to a life of teaching, through writing and evangelism, leading others to a new understanding of God and Christ. As I read mystics’ descriptions of their visions I came to the conclusion that I must tell of their spiritual journeys and transformations in the Mass using only their words and not, as I originally intended, a libretto that a collaborator or I created that was inspired from their stories. Furthermore, I found parallels between framing their words (through modern English translations) within the celebration of the Latin Mass, which is similar to how their spiritual growth and understanding flowered during their lifetime from within the framework of the Catholic Church.

While the sole focus of this essay is not women mystics in the Catholic Church, a brief discussion is needed to give historical background and understanding as to how the women authors chosen for this composition fit into the greater documented history of the Catholic Church and this work.

The New Mysticism

What exactly is a Christian Mystic? McGinn defines Christian Mysticism as “that part, or element, of Christian belief and practice that concerns the preparation for, the consciousness of, and the effect of what the mystics themselves have described as a direct

---


and transformative presence of God.”

Early Christian Mysticism developed over time in two stages: one, the monastic stage of the early Middle Ages, and two, the period of the “New Mysticism” beginning around 1200 and continued through the 17th century.

During the Middle Ages the Catholic Church saw from many of its devout followers a withdrawal from society to the cloister. But the beginning of monastic life actually has its roots even earlier in the fourth century, where bishops such as Eusebius of Vercelli (283-371), Ambrose of Milan (347-397) and Augustine of Hippo (354-430) all formed communities for the clergy. These communities aimed at building closed societies for the clergy and elite Christians who wanted a higher form of spiritual life. It is in these monastic communities and through the writings of Ambrose and Augustine, among others, that the beginnings of Western Mysticism can be found.

From 600-1100, thanks to generations of monks, monasticism spread across Europe. With the development of the Church’s reformed monasticism during the period of 1050-1150, it took hold in all social classes in European communities, not just the upper class. The cloister became a place where men and women who were torn

---

8 Ibid., xiv.

9 Ibid., xi


11 Ibid.

12 Ibid. 196

between the secular and religious parts of society, could live and pray in a community of likeminded followers, and did not have to compromise their religious ways within a secular society.\textsuperscript{14}

In the cloister, church followers observed a monastic lifestyle that included poverty, simplicity, and manual labor.\textsuperscript{15} The Church turned its focus to the meaning of apostolic life (\textit{vita apostolica}), that is, to live in the image of Christ and his apostles, during the reign of Pope Innocent III, who was elected in 1198, and his reform council the Fourth Lateran Council.\textsuperscript{16} Apostolic life was not a new idea to the church, but it was in the late 12\textsuperscript{th} and early 13\textsuperscript{th} centuries that the Church shifted the focus from one of inward looking observance within the confines of the cloister, to one of outward looking, external, and evangelical interactions with the world.\textsuperscript{17} The monks and nuns of the cloister were encouraged to spread the teachings of the church just as Jesus’s disciples had done. Whereas in the monastic period poverty, simplicity and manual work were at the core of a monastic lifestyle, the apostolic life encouraged penance, poverty and teaching.\textsuperscript{18} It is in this movement that the new form of Christian Mysticism was born.


\textsuperscript{15} Ibid.


\textsuperscript{17} Ibid., 6.

\textsuperscript{18} Ibid.
The New Mysticism movement brought alternative systems of language and ways of representing the mystical consciousness in theology.\textsuperscript{19} The new literary movement brought women writers in the Church into the center of Church’s history.\textsuperscript{20} It is not that women did not have a place in the Church’s history before 1200 - certainly they did in monastic and cloister life- but rather it was around 1200 that writings by women authors began to flourish, and contributed to the Church’s documented history.\textsuperscript{21} Before 1200 there are only a handful of women writers that we have evidence of, including Hildegard of Bingen. This changed after 1200 when a plethora of historically important mystical texts by women authors appeared, including those by Clare of Assisi, Marguerite Porete, Julian of Norwich, and Teresa of Avila, all of whom are represented in *Visions and Ecstasies*.\textsuperscript{22}

These women, like many women who were followers of the Church in the Middle Ages, adopted two kinds of lifestyles: the nuns who lived together in communities or convents, and anchoresses who lived in isolation, often with only their maidservant to help attend to them.\textsuperscript{23} Hildegard of Bingen, Clare of Assisi, and Teresa of Avila,

\begin{flushleft}
\textsuperscript{19} Ibid., 12.
\textsuperscript{20} Ibid., 15.
\textsuperscript{21} Ibid.
\textsuperscript{22} Ibid.
\textsuperscript{23} Edmund Colledge and James Walsh, Introduction to *Showings*, by Julian of Norwich, (Mahwah, New Jersey, Paulist Press, 1978), 18.
\end{flushleft}
Marguerite Porete all lived with others in some form of sacred community, while Julian of Norwich represents the anchoress lifestyle of solitude.

The linguistic models of the Church changed during this period as well. The emergence of the use of the vernacular in the church became central to the church’s cultivation of new followers.\(^{24}\) Previously medieval theology’s monastic and scholastic modes used Latin as its central language.\(^{25}\) Writing in Latin had many advantages to it including, among others, a universality and weight. Yet Latin was considered to be a dying, male-dominated elite language.\(^{26}\) The vernacular on the other hand had great potential— it spoke to both high and low cultures, and many Church followers were becoming literate in the vernacular languages just as the new mysticism was taking root.\(^{27}\) In other words, women mystics writing around 1200 were finding themselves at the center of a literary explosion, and the use of prose and poetry in vernacular theology continued to grow significantly throughout the period. McGinn calls the year of 1200 the beginning of “the great age of women's theology.”\(^{28}\)

We can see an important subcategory emerging in mystical writings of both men and women around 1200 that scholars call the vision.\(^{29}\) The mystical vision can take

\(^{24}\) McGinn, *The Flowering of Mysticism*, 19

\(^{25}\) Ibid., 21.

\(^{26}\) Ibid., 21.

\(^{27}\) Ibid.

\(^{28}\) Ibid., 15.

\(^{29}\) Ibid., 20.
many forms and often involves a direct, transformative experience with Christ in which the perceiver is left with a new understanding or mystical consciousness. These visions can be written in the form of journals, poems or dialogues examples of which can be seen in the text chosen for *Visions and Ecstasies*.

Two final aspects about Christian Mysticism that must be discussed in order to give insight to the mystical text used in *Visions and Ecstasies* are the erotic imagery used by mystic writers in the Church, and the practice of sexual abstinence by many of the Church’s devout followers. Erotic imagery in the Medieval Catholic Church is often cited as stemming from biblical passages such as this one found in the *Song of Songs*:

> And the roof of my mouth like the best wine for my beloved, that goeth down sweetly, causing the lips of those that are asleep to speak. I am my beloved’s, and his desire is toward me.

McGinn argues that it is because of biblical language such as this that Christians were allowed to use sexual imagery in their writings. The relationship between sexuality and mysticism in the Church is complex due to the Church’s stance towards sex. One can say for certain that virginity among early Christian women followers created a

---

30 Ibid., 25.

31 Ibid., 20.


33 Song of Sol.7:9-10 (King James Version)

34 McGinn, “Mysticism and Sexuality,” 47.
new freedom for women that would have been impossible in the traditional female roles as wife and mother.\textsuperscript{35} Christian women who dedicated their life to the Church took only Christ as their husband, referring to him as the Divine Bridegroom in their mystical marriage.\textsuperscript{36} This is central to mystical imagery that we will see in \textit{Visions and Ecstasies}.

The image of Christ as the Divine Bridegroom is common in mystical writing. Christ is considered the bridegroom of the Church. The image of the Christ bridegroom symbolizes his devout love for the Church whom he has chosen as his wife and for whom he has made the ultimate sacrifice through his crucifixion.\textsuperscript{37} Those devout women followers who have dedicated their lives to the Church have taken Christ as their Bridegroom and await for his arrival in the second coming, believing that it is their duty to wait in virginity into their spiritual reunion with Christ their husband.\textsuperscript{38}

Medieval women mystics use a wide and expressive pallet of vocabulary and imagery to describe the intense physical and spiritual union they experience during their visions with God.\textsuperscript{39} Women mystics often use sexual desire in their writing to symbolize

\textsuperscript{35} Ibid., 50.


\textsuperscript{37} Ibid.

\textsuperscript{38} Ibid.

the desire to be one with God. Erotic images of love are combined with symbols of brutal, intense physical suffering and agony that to the mystics connect them to Christ’s suffering on the cross. This pain/pleasure principal can be demonstrated by the “piercing penetration” symbol in visions of many early women mystics including Beatrice of Nazareth (1200-1268), Catherine of Siena (1347-1380), and as we will see in the following chapters, Teresa of Avila (1515-1582). Sexual desires, physical pain, and spiritual union all coincide with women mystics in their marriage with Christ.

---

40 Ibid., 27.
41 Ibid., 27.
42 Ibid., 32-34.
Chapter 2

Historical Context

*Visions and Ecstasies* sits within a rich history of choral masses. Composers from the 12th century to modern times have set the Latin text for both liturgical purposes, and later for concert settings. This chapter will place the new Mass within the large historical context of Choral Masses written after 1950 and will include examples of both Ordinary and Proper Mass settings. We can place choral masses written since 1950 into five categories: a cappella SATB, SATB with organ, Folk Masses, those that are scored for large ensembles and theatrical masses with additional text outside of the Ordinary or Proper Latin text. Table 3.1 lists examples of Masses in each category.

Table 3.1. Representative Examples of post-1950 Mass Settings from Each Category

<table>
<thead>
<tr>
<th>SATB a cappella</th>
<th>SATB with Organ</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Jean Langlais- <em>Messe en Style Ancient</em> (1952)</td>
<td>• Thierry Escaich- <em>Messe Solennelle</em> (1994)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Folk Masses</th>
<th>SATB with Orchestra and Soloist</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Theatrical Masses/Masses with Additional Non-Liturgical Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Benjamin Britten- <em>War Requiem</em> (1962)</td>
</tr>
<tr>
<td>• Shawn Crouch- <em>The Road from Hiroshima, a Requiem</em> (2005)</td>
</tr>
</tbody>
</table>
A cappella Masses for mixed choir have the longest tradition. Unaccompanied liturgical singing dates back to the early medieval Roman-Frankish Mass, where the Schola Cantorum chanted the parts of the Mass during the service. This practice of a cappella singing peaked during the 16th century when composers such as William Byrd (1540-1623) and Giovanni Pierluigi Da Palestrina (1525/26-1594), among others, composed ornate polyphonic Ordinary Mass settings.

In the late 20th century composers have set a cappella settings of the Mass in a variety of musical ways, and taken liberties as to what movements of the Mass they choose to set, and in what language. The French organist and composer Jean Langlais (1907-1991) composed his *Messe En Style Ancien* (1952) using highly polyphonic textures, imitative counterpoint and modal harmonies to create a work that looks back to the early music of the Renaissance. Langlais omits the Credo and includes a separate Benedictus.

A very different setting, and one that influenced the harmonic writing of the *Agnus Dei* in *Visions and Ecstasies* is that of the American composer William Albright (1944-1998). His *Chichester Mass* (1974) employs a wide range of compositional devices and harmonic styles that foreshadow the musical language of 21st century American choral composers in his use of close diatonic canons, close spaced seventh chord and chromatic harmonies, and melodies harmonized using pan-diatonic cluster chord. Albright chose to set all but the *Kyrie* in English rather than the traditional Latin text.

---

43 McKinnon, et al., "Mass."
A cappella settings of the Mass may be performed in either a concert hall or church setting, while settings that employ organ are often performed in a church or cathedral. In the late 19\textsuperscript{th} and early 20\textsuperscript{th} century, the Anglican Church produced a steady stream of English organist-composers who wrote Mass settings in English for choir and organ, notably Charles Stanford (1852-1924), Herbert Howells (1892-1983) and Kenneth Leighton (1929-1988).\textsuperscript{44}

Similar to what I have done in \textit{Visions and Ecstasies}, the English composer Peter Maxwell Davies’ (1934-2016) \textit{Mass} (2002) for SATB and organ with optional second organ incorporates chant into his setting. Davies integrates the Pentecost plainsongs \textit{Dum Complerentur Dies Pentecostes} and \textit{Veni Creator Spiritus}, into the music of the Kyrie, Gloria, Credo, Sanctus and Agnus Dei.\textsuperscript{45} The composition is a dense, polyphonic work whose harmonies stem from the canonic treatment of the chant.\textsuperscript{46} The Credo, which contains a large amount of text, is scored for unison choir and set syllabically, sung over sustained organ tones which allows the large amount of text to be clearly understood. In addition, Davies uses traditional polyphonic variation techniques such as inversion, compression and retrograde that lends colorful harmonic and timbral densities.

The third category of post-1950 Mass settings integrates the traditional Mass with folk or world music elements. This genre gained momentum in 1959 when Pope John

\textsuperscript{44} McKinnon, et al., "Mass."

\textsuperscript{45} Ibid.

XXIII called for the Second Vatican Council. One of the Council’s outcomes included incorporating music of the vernacular in the celebration of the Mass.\(^{47}\) While this category has had enormous popular appeal, particularly that of Ariel Ramirez’s (1921-2010) *Misa Criolla* (1964), this category of Masses did not have a direct musical influence on *Visions and Ecstasies*. It did, however, influence the choice of using English translations of the mystic’s text rather than using the original language. Ramirez’s *Misa Criolla* uses Spanish translations of the Ordinary with additional Spanish text written by A. Catena, Am. Mayol and J.G. Segade.\(^{48}\) This in addition to the incorporation of South American folk music into the musical tapestry allows for an immediate accessibility, especially if it is performed in South America. Similarly in *Visions and Ecstasies* I want the English speaking audience to understand the mystic writer’s words without having to read a translation while listening to the performance.

By the late 19\(^{th}\) century composers were writing large-scale Mass settings for choir and orchestra, most notably those of Franz Liszt (1811-1886) and Anton Bruckner (1824-1896).\(^{49}\) By the end of the 19\(^{th}\) century Mass settings were of two kinds: the Concert Mass for large orchestra, soloists and choir, and small-scale liturgical Masses that were often quieter in nature compared to the Concert Mass.\(^{50}\) In contemporary


\(^{49}\) McKinnon, James W. et al. "Mass."

\(^{50}\) Ibid.
settings the Concert Masses are often performed by professional orchestras and choirs and composed with large concert halls in mind.

From this tradition come our final two categories: (1) Mass settings scored for choir and large orchestra, and, (2) Masses that incorporate a significant amount of additional secular text or theatricality in the Mass movements. Twentieth century examples of large orchestral concert Masses include those of the American-Italian composer Gian Carlo Menotti’s (1911-2007) *Missa O Pulchritude* (1979), and the Puerto Rican-American composer Roberto Sierra’s (b.1953) *Missa Latina, “Pro Pace”* (2005). Both of these works, intended to be performed in the concert hall, are composed for large orchestral forces and soloists. Interestingly these works also incorporate additional text outside of the traditional Latin, yet the narrative focus of both compositions remains on the movements of the Catholic Mass.

Perhaps the most popular of the Mass genre lies in those Masses that have outside influences weaved into their narrative. The American composer and conductor Leonard Bernstein’s (1918-1990) *Mass: A Theater Piece for Singers, Players and Dancers* (1965) uses movements from the Ordinary and Proper Masses as the outline for the composition, but incorporates a significant amount of additional material written by Bernstein and the Broadway composer Stephen Schwartz (b.1948). In fact, Bernstein and Schwartz did not intend on the work as a concert piece at all, but rather as a “fully staged, dramatic pageant.” The work is a mix of sacred and secular text that both celebrates the

---

traditional Roman Catholic Mass and pulls away from it by questioning the Rite all
together and challenging the church as a whole.\(^{52}\)

Arguably the seminal \(20^{th}\) century work of the Mass genre is the \textit{War Requiem}
(1962) by the English composer Benjamin Britten (1913-1976). The \textit{War Requiem} was
commissioned for the festival marking the consecration of the new cathedral in Coventry,
England in 1962. The original Cathedral was destroyed in enemy bombings during the
Second World War. Britten’s \textit{War Requiem} is a profound work for large orchestra, organ,
combined choral forces that include a boys and mixed choir, and soprano, tenor and bass
soloists. The movements of the Latin Requiem Mass are interspersed with the poems of
the early \(20^{th}\) century British war poet Wilfred Owen (1893-1918), who was killed in
combat one week before the Armistice.\(^{53}\) Owen was a pacifist as was Britten. The
integration of his text into the Requiem has been interpreted by scholars as a commentary
on the destructive act of war itself.\(^{54}\)

Trinity Wall Street in New York City has recently set out to rethink the Mass in
the \(21^{st}\) century. Curated by composer Daniel Felsenfeld (b.1970), six composers have
been commissioned in 2016 to write new Masses for the Choir of Trinity Wall Street,
which intersperse the five movements of the Ordinary Mass with newly commissioned

\(^{52}\) Ibid.

http://www.poetryfoundation.org/bio/wilfred-owen

\(^{54}\) Philip Brett, et al, "Britten, Benjamin.,” \textit{Grove Music Online, Oxford Music
Online}, Oxford University Press, accessed February 27, 2016.
texts from contemporary writers chosen by the composers. The first of the commissioned Masses, *Astrophysical Mass* by Felsenfeld with text by Rick Moody (b. 1961), was premiered on December 30, 2015 by the Trinity Wall Street Choir, Julian Wachner conducting. Unlike the *War Requiem* and *Visions and Ecstasies*, Felsenfeld incorporates the text of a contemporary living writer who has created an original text that is tailored specifically to the movements of the Mass. Some movements incorporate the Latin text into the English poems (Kyrie, Credo, Sanctus/Benedictus) while others abandon the Latin text all together, replacing it instead with Moody’s interpretation of the traditional text as in the *Agnus Dei*:

Here are the gentle sheep of the field  
After which you are so named  
Here are the gentle sheep of the field  
Here are the gentle sheep of the field  
In whom innocence is made plain  
Here are the gentle sheep of the field  
Here are the constellations of the night sky,  
Above the sheep of the field.  
In the company of her shepherd the lamb gently sleeps  
Grant us this peace.

In this passage Moody incorporates the liturgical image of the sacrificial lamb while creating a completely different setting than that of the traditional Agnus Dei.

Felsenfeld does not feel the need to keep the traditional order of the Ordinary either. The *Agnus Dei*, which is historically either the final movement of a Choral Mass

---


or is followed by a *Dona Nobis Pacem* or *Benedictus*, is followed in the *Astrophysical Mass* by the *Gloria*, which is traditionally the second movement in the Mass. Again, Felsenfeld uses Moody’s original text rather than the traditional Latin, this time incorporating the Gloria’s theme of praise into the poet’s language of God, the Universe and astrophysics. Moody writes:

We praise all that is, we glorify all that is
We describe an infinitely dense point of origin
We describe a grand unification epoch
   And the phase transitions, and an electroweak epoch,
   And an inflationary epoch, and a quark epoch,
   And a lepton epoch, and a proton epoch, and an epoch of
Recombination.\textsuperscript{57}

In placing *Visions and Ecstasies* into a historical context of Masses written after 1950, it is important to mention where it occurs in my own compositional output. *Visions and Ecstasies* is part of a larger trajectory of my large scale choral and choral-instrumental works, and is preceded by both *The Road from Hiroshima, A Requiem* (2005) and *Paradise, a motet for 12 voices* (2008/rev. 2013).

In 2005, the professional Miami based choral ensemble Seraphic Fire commissioned and premiered the *Road from Hiroshima, a Requiem*. This 50-minute work scored for mixed choir, soprano and baritone soloist, children’s choir, organ and chamber orchestra employs many traditional compositional techniques such as canonic imitation, harmonic and melodic modal transformation, and the use of multiple choirs. Strongly influenced by Britten’s *War Requiem*, in addition to the Latin Requiem text, *Hiroshima* includes the contemporary poems of Marc Kaminsky (b.1943) who writes about the

\textsuperscript{57} Ibid.
survivors of the 1945 Hiroshima bombing. In the *Requiem*, the soloists singing Kaminsky’s text represent the voices of the survivors of Hiroshima. The Latin Requiem text, sung by the mixed choir, represents the voice of the church as a place of solace and understanding, and the children’s choir symbolically represents the voice of the Holy Spirit. The important distinction between *Visions and Ecstasies* and *Hiroshima* is the fact that Kaminsky’s text tells of the experiences of the victims of Hiroshima, most of whom have very little connection to the Catholic Church. It was my intention to find a text that was more closely related to the Church when choosing the text of *Visions and Ecstasies*, which I have done by using authors who are writing in the context of the Catholic Church.

*Paradise, A motet for 12 voices* (2008/rev. 2013), is a 20-minute a cappella work that was commissioned and premiered by the professional male choral ensemble Chanticleer. The text is based on the contemporary American war poet Brian Turner, whose poetry recounts his experiences in the wars of both Iraq and Afghanistan. Musically this work is inspired by and modeled after J.S. Bach’s choral motet *Jesu Meine Freude* (BWV 227), in which a *cantus firmus* is the basis for the entire composition. Similarly in *Paradise*, the opening chant is recalled throughout the work and employs the use of Bach-like chorale settings as well as episodes of intricate polyphony. *Visions and Ecstasies* also incorporates liturgical *cantus firmi* into the fabric of the composition, but does so at a much deeper level than in *Paradise*, as I shall discuss in Chapter 4.
Chapter 3

The Text

The texts that I have chosen for *Visions and Ecstasies* are at the center of the composition. The form, melodic and harmonic choices and rhythmic aspects all stem from the Latin and English texts. Table 3.1 lists the texts by movements, authors and performers.

Table 3.1- Text by Movement

<table>
<thead>
<tr>
<th>Movement</th>
<th>Movement Title</th>
<th>Author</th>
<th>Source of Text</th>
<th>Ensemble/soloist</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>Introit</td>
<td>Hildegard von Bingen</td>
<td><em>O Ecclesia</em> chant from <em>Symphonia</em></td>
<td>mezzo-soprano</td>
</tr>
<tr>
<td>II.</td>
<td>Kyrie</td>
<td>Roman Rite</td>
<td><em>Ordinary Mass</em></td>
<td>choir</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Julian of Norwich</td>
<td><em>Showings</em></td>
<td>mezzo</td>
</tr>
<tr>
<td>III.</td>
<td>I saw a blazing fire</td>
<td>Hildegard von Bingen</td>
<td><em>Scivias</em></td>
<td>mezzo</td>
</tr>
<tr>
<td>IV.</td>
<td>Gloria</td>
<td>Roman Rite</td>
<td><em>Ordinary Mass</em></td>
<td>choir</td>
</tr>
<tr>
<td>V.</td>
<td>I saw an angel</td>
<td>Teresa of Avila</td>
<td><em>The Book of My Life</em></td>
<td>mezzo</td>
</tr>
<tr>
<td>VI.</td>
<td>Truth declares to my heart</td>
<td>Marguerite Porete</td>
<td><em>The Mirror of Simple Souls</em></td>
<td>mezzo</td>
</tr>
<tr>
<td>VII.</td>
<td>I Saw that he is everything which is good</td>
<td>Julian of Norwich</td>
<td><em>Showings</em></td>
<td>mezzo</td>
</tr>
<tr>
<td>VIII.</td>
<td>Sanctus</td>
<td>Roman Rite</td>
<td><em>Ordinary Mass</em></td>
<td>choir</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Clare of Assisi</td>
<td><em>Letters to Agnes of Prague</em> (from Clare of Assisi)</td>
<td>mezzo</td>
</tr>
<tr>
<td>IX.</td>
<td>Agnus Dei</td>
<td>Roman Rite</td>
<td><em>Ordinary Mass</em></td>
<td>choir</td>
</tr>
<tr>
<td>X.</td>
<td>Place your mind before the mirror of eternity</td>
<td>Clare of Assisi</td>
<td><em>Letters to Agnes of Prague</em> (from Clare of Assisi)</td>
<td>mezzo</td>
</tr>
<tr>
<td></td>
<td>Dona Nobis Pacem</td>
<td>Roman Rite</td>
<td><em>Ordinary Mass</em></td>
<td>choir</td>
</tr>
<tr>
<td>XI.</td>
<td>Concluding Rite</td>
<td>Hildegard von Bingen</td>
<td><em>Columba Aspexit</em> chant from <em>Symphonia</em></td>
<td>mezzo</td>
</tr>
</tbody>
</table>
Ordinary Mass

According to the *Grove Music Online*, the term “Ordinary Mass” refers to “any part of the Mass, sung or spoken, that has the same text at every enactment of the service.” The Ordinary Mass consists of the Kyrie, Gloria, Credo, Sanctus/Benedictus and Agnus Dei.

The Roman Rite and the Ordinary Mass as we now know it, developed slowly over many centuries. The Church’s sustainability is due to its ability to adapt to the changing cultures and periods of its followers. In the fifth through the eighth centuries Roman religion was a mixture of separate cults that existed simultaneously. As Christianity became increasingly popular it did so by absorbing particular cultures and traditions of cults that emerged at a similar time and region, and reinterpreting them for Christian use. Christianity became a legal, public religion with Constantine’s victory over Maxentius in 312, but it was not until the 13th century that the Church adopted the Order of the Mass as we now know it.

The emergence of Latin as the language of the church came about gradually as well. Before the third and fourth centuries Romans and Christians, as well as Jews, used

---


60 Ibid. 3.

61 Ibid.

62 Ibid. 17.
Greek as their primary language for religious celebration. The Church first adopted Latin into its liturgy when Pope Victor I (died 199 C.E.) integrated it with the Greek. As Roman Christians increasingly were unable to understand Greek, for a short period of time the Church performed a bilingual service, before it moved completely over to Latin in the late 4th century. Greek re-appear in the liturgy with the addition of the *Kyrie Eleison* by Pope Gelasius in the late fifth century. By the 8th century, Latin was no longer understood by most of the Church’s followers, and was being replaced by the developing Romance languages; yet it continued to be the Church’s Liturgical language and increasingly one for the educated elite. It was not until Pope John XXIII’s Second Vatican Council (1962-65) that the vernacular replaced Latin, which led to the ending of all Latin in the primary Catholic Liturgy by 1968.

Yet in musical compositions, even after the Second Vatican there continued a rich tradition of choral masses being composed utilizing the Latin Mass text. For *Visions and Ecstasies* I have chosen to use the original text in order to pay homage to the Mass’s early musical settings and historical roots. Furthermore, setting the four Ordinary Mass

---

63 Ibid. 7.
64 Ibid. 8.
65 Ibid. 9.
66 Ibid. 17.
movements in their original language allows for linguistic counterpoint between the Mass movements and the modern English translations of the mystic’s text.

**Narrative Roles of the Ensemble**

*Visions and Ecstasies* integrates the Latin Ordinary Mass with the women mystic writers Hildegard von Bingen (1098-1179), Clare of Assisi (1194-1253), Marguerite Porete (1250-1310), Julian of Norwich (1342-1416) and Teresa of Avila (1525-1582). The three instrumental forces in *Visions and Ecstasies* (choir, pianos and soloist) represent a variation on the image of the Holy Trinity as seen and described by Hildegard in her Second Vision.

Hildegard’s “Vision Two” in the second book of the *Scivias* depicts Jesus as a sapphire colored image surrounded by two circles of light. Hildegard writes:

> And that bright light bathes the whole of the glowing fire, and the glowing fire bathes the bright light; and the bright light and the glowing fire pour over the whole human figure, as that the three are one light in one power of potential.\(^{68}\)

According to Hildegard, the outer circle represents the light of God the Father, the burning glow of the second circle represents the Holy Spirit, and the sapphire figure at the center of the image is Christ himself.\(^{69}\) Here Hildegard gives us a beautiful image of the Holy Trinity, with each person embraced by the other. The Light of God the Father, which surrounds the Holy Spirit, which surrounds Christ, depicts the Holy Trinity as one and the same.

---

\(^{68}\) Ibid.

I have conceived the three instrumental forces in *Visions and Ecstasies* as representations of Hildegard’s image of the Holy Trinity. The choir, singing the Latin Ordinary Mass, represents the furthest circle from Hildegard’s vision, that of the Father. The Latin Ordinary is the Word of God and is at the center of the church liturgy. It embraces and houses all aspects of the Church, and the Church itself, through the liturgy, is a place of solace for the mystics.

The two pianos in the Mass represent the second circle, that of the Holy Spirit. The pianos, which weave intricate layers of musical counterpoint and chant fragments throughout the composition, are present in all but the *Agnus Dei*, representing the spirit of God among us that surrounds us all.

The mezzo-soprano soloist represents the inner circle of Hildegard’s image of the Holy Trinity. The soloist represents the mystics, singing their text which describe their intimate union with Christ. The soloist also serves as the narrator of the Mass, letting the listener in on who she is as a mystic and what she can see. And finally, she acts as the celebrant of the Mass, guiding us through the different parts of the Roman Rite. I will discuss these roles in deeper detail and how they appear in the flow of the text in the following section.

**General Flow/Narrative of the Text**

*Visions and Ecstasies* opens with Hildegard’s chant *O Ecclesia* from her collection of her musical compositions in her *Symphonia*, sung by the mezzo-soprano soloist. This and the closing chant *Columba aspexit* serve as the through line in the entire composition, appearing in different musical permutations. I will discuss these
permutations in detail in the analysis portion of this essay. Musically the beginning of the opening chant is a direct quote of Hildegard’s music, but by the end of the Introit Hildegard’s *O Ecclesia* has given way to my original melodies. The Introit superimposes the second verse’s text of *O Ecclesia*, “In Visione vere fidei…” onto the melody of the first verse. I did this because I preferred the musical shape of the opening verse’s melody to the second verse’s melody, but felt that the second verse’s text was better suited as an introduction to the mystical content of the Mass.
Example 3.1. *O Ecclesia* in the Original and Altered Versions

Hildegard’s Original *O Ecclesia*

The altered version as it appears in *Visions and Ecstasies*
In the second movement, Kyrie, the Greek text of the Ordinary, sung by the choir, is juxtaposed with text by Julian of Norwich, which is sung by the soloist. The soloist sings about who she is and what she can see. It is in the Kyrie that she speaks directly to the audience for the first time, singing "I saw God in an instant of time."

The first purely solo movement, "I saw a blazing fire" sets Hildegard’s text found in her Scivias.

I saw a blazing fire, incomprehensible, inextinguishable, wholly living and wholly Life, with a flame in it the color of the sky, which burned ardently with a gentle breath, and which was as inseparably within the blazing fire as the viscera are within a human being. And I saw that the flame sparked and blazed up. And behold! The atmosphere suddenly rose up in a dark sphere of great magnitude, and that flame hovered over it and gave it one blow after another, which struck sparks from it until that atmosphere was perfected and so Heaven and earth stood fully formed and resplendent.  

The text is supported by driving, rhythmic piano music that is meant to convey the image of the burning fire and the energy that she captures in her vision. This is followed by the fourth movement Gloria, a purely choral work that sets the Latin Ordinary to music with shifting meters and a joyful piano accompaniment.

I have chosen not to set the Credo from the Ordinary Mass in Visions and Ecstasies. I have replaced it with a set of three songs for piano(s) and mezzo-soprano. Next to the Holy Communion, the Credo is the focal point of the Roman Rite, and where one reaffirms their faith through the recitation of the Nicene Creed ( "I believe one God;
the Father almighty, the maker of heaven and earth...”). There is precedence to not include the Credo in musical settings of the Mass. Of the composers in Table 2.1, Albright, Langlais and Muhly all chose to not set the Credo in their Ordinary settings. In the three songs in *Visions and Ecstasies*, each text describes the author’s relationship to the Divine in three distinct ways. First, “I saw an angel,” Movement V, on text by Teresa of Avila describes the physical experience she felt during her encounter with an angel. In this text there is the erotic imagery and language of pleasure/pain that is often seen in writings of authors of the New Mysticism. The second, “Truth declares to my heart,” Movement VI on text by Marguerite Porete is a love poem to her Christ-husband. This movement is the dramatic highpoint of the entire composition and describes her Divine love and betrothal to her husband, Jesus Christ. The set concludes with Julian of Norwich’s “I saw that he is everything which is good,” where she explains the love of God through a metaphor she experiences in a vision. This triptych is three perspectives that depict each writer’s intimate relationship with Christ from the most physical (“I saw an angel”) through courtly love (“Truth declares to my heart”) and concludes with the metaphorical (“I saw that he is everything which is good”).

The seventh movement, Sanctus, incorporates the Latin text from Clare of Assisi’s *Blessing* from 1253, where she also includes the popular benediction from *Numbers* 6:24-26. Here the mezzo steps out of her role as narrator and steps into the role of the celebrant singing in the middle of the movement:

---

In the name of the Father and of the Son and of the Holy Spirit. May the Lord bless you and keep you. May He show His face to you and have mercy on you. May He turn His countenance to you and give peace to you. My sisters and daughters, and to all others who come and remain in your company I beg our Lord Jesus Christ through his mercy, that the heavenly father give you and confirm for you this most holy blessing in heaven and on earth. Always be lovers of your souls and those of all your sisters. May the Lord always be with you and may you always be with him.

Both Clare of Assisi or Margaret Porete’s texts are mystical but not necessarily visions; rather their texts are more educational and philosophical, giving us insight into their understanding of the relationship of man to God.

The eighth movement, Agnus Dei, is the only unaccompanied choral movement in the composition, and the omission of the piano accompaniment represents the moment when the audience is in direct contact with the word of God through the Latin Ordinary text. In previous movements the pianos act as filters in which the choir sings through. In the Agnus Dei, the choir sings alone without any outside instrumental forces to detract from the text. The Mass builds to a conclusion with a slow movement for mezzo who is joined at the end by the choir. Movement X, “Place your mind before the mirror of eternity”/”Dona Nobis Pacem” uses text by Clare of Assisi and juxtaposes it with the text of the Latin Dona Nobis. The choir sings the text in a semi-improvised manner building up thick, shimmering diatonic chord clusters that are meant to convey the multitude of voices of the heavens and the whole of humanity. It is the musical representation of what Hildegard describes in her final vision in the Scivias:

---

Then I saw the lucent sky, in which I heard different kinds of music, marvelously embodying all the meanings I had heard before. And their song, like the voice of the multitude, making music in harmony and praising the ranks of Heaven.  

Around and through this texture the mezzo gives her final statements on the love of Christ:

Place your mind before the mirror of eternity! Place your soul in the brilliance of glory!... May you totally love Him, who gave himself totally for your love at whose beauty the sun and the moon marvel, whose rewards and their uniqueness and grandeur have no limits. Amen.

The work comes to a close with Concluding Rite where the mezzo soloist sings the opening melody of Hildegard’s chant *Columba aspexit*. Throughout the composition fragments of this chant have come to the surface, and it is only here that the listeners hear the complete phrase for the first time. She sings: “A dove gazed in through a latticed window: there balm rained down on her face.”

Here the dove represents God/Christ. The use of the word “her” in the translation refers to the dove, yet the feminine pronoun (*eius* in Latin) can also be interpreted as in the context of the *Visions and Ecstasies* as referring to the mystic, making both Christ and the mystic one and the same. At the end of the *Visions and Ecstasies, A Mass*, bride and groom have finally been united.

---


74 Clare of Assisi, 51

The Relationship of the Mystics’ Texts to the Latin Ordinary

The placement of the mystics’ texts in *Visions and Ecstasies* is intended to: (1) support the Latin text in the formal structure of the movements of the Mass, (2) give a dramatic arc to the composition, (3) provide a musical through line that connects the movements.

Movements I-III, the Introit, Kyrie and the first solo movement, “I saw a blazing fire,” can all be viewed as an introduction to the Mass and the first part of the composition. The Introit introduces the Hildegard chant that runs through the entire work and connects the movements musically. The Kyrie also introduces musical themes that will be heard throughout the Mass. Finally, the solo movement, “I saw a blazing fire,” introduces the listener to the role of the mystic that will be heard in the movements for mezzo-soprano and piano(s).

The Gloria is a hymn of praise that traditionally follows the Kyrie during the opening Entrance Rite. Because of its placement in the Entrance Rite, along with the Introit and the Kyrie, I have also grouped it in the introduction of the Mass.

Out of the Gloria flow three songs settings of mystic texts that serve as devotional ballads to Christ, and replace the Credo. The mystic text found in the Sanctus supports the Latin by interweaving passages written by Clare of Assisi from her *Blessing*. In the *Blessing* Assisi quotes from *Numbers* 6:24-26, “The Lord bless you and keep you…”


77 *Numbers* 6:24-26, KJV
This biblical passage is a popular benediction in many religious services. In the traditional Mass, the Latin Benedictus follows the Sanctus. In \textit{Visions and Ecstasies}, the Benedictus is interweaved into the Sanctus using Assisi’s passage from \textit{Numbers}. All four of these movements can be grouped together to form the second part the Mass and the dramatic peak of the composition.

Finally, the third part, or concluding section of the Mass, includes movements IX-XI; the Agnus Dei, “Place your mind before the mirror of eternity”/”Dona nobis Pacem,” and the Concluding Rite. Here the mystic’s texts serve as a summation of all that has come before and bring the composition to a close.

\textbf{The Mystics}

In this section I will give a brief description of each of the mystics that are included in \textit{Visions and Ecstasies}, and comment about their chosen passages. The texts that I have selected are representative of some of the major themes of Catholic mystics: a direct and transformative experience in the presence of God, mystical union between God and the soul, and a vocabulary that describes the intense sexual love that they experience with the divine.\footnote{McGinn, \textit{Christian Mystics} xiv} \footnote{Miller, 25}
Hildegard von Bingen

Few people have made such a significant contribution to many aspects of early Christianity as Hildegard von Bingen (1194-1253). A writer, prophet, visionary, and composer, her output includes three large theological volumes, an encyclopedia of medicine and natural science, writings on lives of saints, and a body of music that includes over 70 liturgical songs. Hildegard was born into a noble family in Bermersheim, Germany. When she was young she worked as a handmaiden to a daughter of a Count named Jutta. Jutta was seeking a solitary and monastic life. Hildegard became her student and in later years they together established a nunnery that became the Benedictine community at Bingen.

Beginning as a young child and continuing throughout her life, Hildegard found that she had the ability to see visions that were invisible to others, was able to view light around living objects in what modern mystics may call auras, and heard explanations from the Divine on a variety of images that she experienced ranging from human forms and architectural models, to deep understandings of the scripture in a flash of light.

Amazingly, given the volume of her writing, it was not until the age of 42 when she experienced a prophetic vision in which she was called to write down her experiences, that she begin to write with the intent of reinvigorating the scriptures through teaching,

---

81 Ibid.
82 Ibid., 11.
evangelism, and interpretation. The Hildegard text that I have included in *Visions and Ecstasies* comes from the *Scivias* (1151) and the *Symphonia* (1158/second version in 1180).

The *Scivias* took 10 years to complete and contains a series of twenty-six visions in three books. Originally composed in Latin, they are rich in descriptive language that describes her visions. Each vision is followed by a detailed explanation as to the meaning of the vision and her interpretation of the relationship it had to the scripture.

The *Symphonia’s* first edition was completed in 1158 and contained 57 songs. Shortly after her death, a second edition was completed including more than 70 songs. The second edition consists of antiphons (43), responsories (18), sequences (7) and hymns (4). The two chants that I have included in *Visions and Ecstasies*, *O Ecclesia* and *Columba aspexit*, are examples of sequences. Traditionally sequences were intended to be sung between the Alleluia and the Gospel, and consist of a pair of versicles that have the same number of syllables and are sung to the same melody. Hildegard preferred a more nonmetrical sequence that is much freer in form than the traditional, as is seen in *O Ecclesia* and *Columba aspexit.*

---

83 Ibid. 12.
84 Bishop and Hart, 8.
86 Ibid., 13-16.
87 Ibid.
O Ecclesia pays homage to St. Ursula who rejected the traditional marriage in favor of a divine marriage with Christ.\textsuperscript{88} Legend has it that she was murdered along with eleven thousand virgins she was leading to Rome, when she refused to marry the leader of the pagan Huns at Cologne in 451.\textsuperscript{89} O Ecclesia is the longest work that Hildegard composed in honor of this famous female leader.\textsuperscript{90}

Columba aspexit paints a picture of St. Maximin celebrating Mass and is filled with the rich imagery inspired by passages celebrating Simon found in the apocryphal book of Ecclesiasticus.\textsuperscript{91} While the work is not a direct tribute to a strong female leader as O Ecclesia, I was moved by the beauty of its opening stanza, which was discussed in the previous section, and its lilting, gentle melody.

Clare of Assisi

One cannot discuss Clare of Assisi (1194-1253) without also discussing Francis of Assisi (1181-1226), for without Francis’ influence, one could argue that Clare would not have found herself on the spiritual path which guided her throughout her entire life. As a young man Francis of Assisi converted to the vita apostolica (apostolic life of penance, poverty and evangelism), spent many years wandering Europe preaching, and in


\textsuperscript{90} Hildegard von Bingen, \textit{Sequences and Hymns}, 26.

\textsuperscript{91} Hildegard von Bingen, \textit{Sequences and Hymns}, 19.
1208 founded the Franciscan Friars. In 1211 Clare, the daughter of a noble Italian family, sought out Francis in hopes of seeking to live an evangelical life. For the remainder of Francis’ life he would mentor Clare in the ways of vita apistola. Clare became the first women convert to the evangelical way of life under Francis and went on to found the Poor Ladies of Dominico. One could say that Clare and Francis were “twin souls” as they were like-minded in their approach to the world and to the Church.

Scholars suggest that the relationship between Francis and Clare can best be viewed as one in which they were partners in finding a new way to live the apostolic life.

Clare did not begin writing until after Francis’ death in 1226. Her works include The Form of Life (1253), with which she became the first woman to write her own guidelines for religious life, and Letters to Agnes (1230-1253), which are made up of four letters to Agnes of Hungary. Both text are in Latin. Agnes, the daughter of the king of Bohemia, had rejected an offer of marriage from Emperor Frederick the II in order to

---

92 McGinn, Flowering of Mysticism, 43.

93 Ibid. 47.

94 Ibid., 64.


96 McGinn, Flowering of Mysticism, 64.

97 Ibid.

98 Ibid.

follow a life of poverty and spiritual growth in the community of San Damiano near Assisi. Agnes had heard of the way that Clare, Francis and their followers at the Poor Ladies of San Damiano were living their lives through the ideals of the Gospel. Letters to Agnes include Clare’s guidance and teaching to Agnes concerning the spiritual path and give insight into Clair’s own understandings of her relationship with Christ. Clare always speaks of Christ as the Bridgeroom in the letters and often explores the theme of a mystical marriage to Christ. Clare’s Third Letter to Agnes is included in Visions and Ecstasies.

In the Third Letter Clare invites Agnes into a deeper understanding of the meaning of the Bride of Christ.

Place your mind before the mirror of eternity!
Place your soul in the brilliance of glory!
Place your heart in the figure of the divine substance
and, through contemplation,
transform your entire being into the image
of the Godhead itself.

McGinn argues that the divine transformation alluded to in this passage occurs when the bride herself becomes one with Christ.

\[\text{References}\]

100 Ibid.
101 Clare of Assisi, 39.
102 McGinn, Flowering of Mysticism, 67.
103 Ibid. 68.
104 Clair of Assisi, 51.
Scholars have found numerous versions of Clare’s *Blessing (1253)*, one of which I have included in *Visions and Ecstasies*. Legend has it that it was spoken at her deathbed blessing the sisters of San Damiano.\(^{106}\) There is also evidence that Clare sent blessings to Agnes of Prague and Ermentrude of Bruges, among others.\(^{107}\) I chose it because of its lyrical beauty and its reference to the biblical passage from *Numbers*, which is shared with the Jewish tradition in its use as a Benediction at the end of a service.

**Marguerite Porete**

Marguerite Porete (1250-1310) was executed on June 1, 1310 for the charge of being a heretic.\(^{108}\) Her single piece of writing, *The Mirror of Simple Souls* was composed between 1296-1306 and the book was ordered by the Bishop of Guy II of Cambrai to be burned with her present.\(^{109}\) Despite this she continued to disseminate the book until she was arrested in 1308. During the two years of her imprisonment she refused to recant the text and was subsequently convicted of heresy and burned at the stake.\(^{110}\) According to McGinn, the major complaint the Church had with her writing was the “antimonian freedom from the virtues and the moral law.”\(^{111}\)

---

\(^{105}\) Ibid.

\(^{106}\) Clare of Assisi, 66.

\(^{107}\) Ibid.

\(^{108}\) McGinn, *The Flowering of Mysticism*, 244.

\(^{109}\) Ibid. 245.

\(^{110}\) Ibid.

\(^{111}\) Ibid.
Porete, who lived in France, belonged to a group of religious women called Beguines. While to the general public Beguines appeared to look similar to nuns, they actually were not related to the Catholic Church structure at all. Rather, they were a community of unmarried women who dedicated their lives to God, but did not take any sacred vows with the Church and could leave the community at any time and choose to be married without any repercussions. One could also take a wider definition of the word *beguine*, that could be of any person, male or female, who marked a religious path outside of the established norms of the church.

Unlike the other mystic text we have discussed, *The Mirror of Simple Souls* contains no visions or revelations. Through a series of dialogues, Porete creates a type of mystical identity of the soul through the soul’s annihilation and transformation into God. Also unlike her predecessors, Porete does not consider Christ alone to be her husband, but rather that she or the soul is the bride of the Holy Spirit or Holy Trinity. Her language is passionate, and can often even be erotic, but it is in the sense of courtly

---


113 Babinsky, 7.


115 Ibid. 260.
love, rather than sexual love. Direct sexual imagery that can be found in Teresa of Avilla’s writing for example, is not present in *The Mirror*. 116

**Julian of Norwich**

Little is known about Julian of Norwich (1342-1416) outside of her one work *Showings*.117 Scholars have speculated that she had academic training when she was young, most likely in a religious order.118 There is evidence, from bequests in wills from the 14th and 15th centuries that are made to her, that she was living a life of solitude as an anchoress in a room adjoining the parish Church of St. Julian in Conisford, Norwich.119 *Showings*, originally written in early English, exists in two forms; the *Short Text*, and the *Long Text*. The exact date of completion is difficult to know, but scholars point to the conclusion of the *Long Text* as having been written in 1393, but the text as it stands now was subject to many rewritings by Julian in subsequent years.120

The text came to her through a series of 16 “revelations” or visions.121 Each vision is explained through a series of chapters (25 in the *Short Text*, 86 in the *Long Text*). The visions vary in content from visceral, moving images of the death and suffering in Christ’s death (the First Revelation) to the sheer joy of finding herself in Christ’s love

---

116 Ibid.
117 Colledge and Walsh, 18.
118 Ibid. 20.
119 Ibid.
120 Ibid 23.
121 Ibid.
(the Twelfth Revelation) and the beauty of a lesson Christ teaches her through a metaphor (First Revelation Chapter 5).

I have chosen two portions of text from Julian. The first is a sentence fragment from the opening of the Third Revelation, Chapter Eleven:

…I saw God in an instant of time…

I was drawn to this phrase as a perfect opening to the Mass. As discussed earlier, it is sung in the middle of the Kyrie, and it is the first time that the soloist speaks directly to the listener representing all of the mystics that will be heard in the Mass. In just eight words, Julian tells us she is a mystic.

The second excerpt of Julian’s that appears in Visions and Ecstasies comes from the Fifth Chapter of the First Revelation.

I saw that he is everything which is good. He showed me something so small, no bigger than a hazelnut, lying in the palm of my hand, and it was as round as a ball. I looked at it with the eye of my understanding and thought: What can this be? I was amazed that it could last, for I thought that because of its littleness it would suddenly have fallen into nothing. And I was answered in my understanding: It lasts and always will, because God loves it; and thus everything has being through the love of God.

Here Julian explains that God alone can give us all that we need. The musical setting of this passage occurs as the last movement of a set of three movements. The first movement sets the text of Teresa of Avila and the second movement sets the text of

\[\text{\cite{122}}\]

\[\text{Julian of Norwich, Showings, Translated by Edmund Colledge and James Walsh, (Mahwah, New Jersey. Paulist Press, 1978), 197.}\]

\[\text{\cite{123}}\]

\[\text{Ibid. 183}\]
Marguerite Porete. These movements are slower and more dramatic in nature compared to the third movement. In the third movement, I aimed to create a beautiful innocent aria that carries with it the message of the lesson in the text using the simplest melody possible.

**Teresa of Avila**

Teresa of Avila (1525-1582) was a writer, leader, teacher, and as of 1970 the first recognized woman Doctor of the Church. At age 18 Teresa entered the convent, primarily to be sheltered from societal norms. At the age of 12 she witnessed her mother die in childbirth and realized that the traditional life of marriage and children was not an appealing option for her. As a young nun she marked her own path from the beginning—she had a dynamic personality, according to scholars was stunningly beautiful with long black hair and beautiful black eyes, and had an outgoing demeanor that could charm all walks of life. Throughout her twenties she struggled with the quiet, contemplative inner life of the convent and her more extroverted tendencies. It was not until she was almost 40, when she had her first mystical experience, that she found her voice in the church.

---


126 Ibid.

127 Ibid.
Teresa carefully catalogued her “visions, voices and raptures” which in her book, *The Book of My Life* she groups under the title “Divine Favors.”

She categorizes them into three sections:

- **Corporeal:** Sensory experience visions which includes a physical presence outside of her body.

- **Imaginative:** A form that unfolds within the mind.

- **Intellectual:** The teachings of God that appear directly in the mind.

I have chosen in *Visions and Ecstasies* the famous passage in which Teresa is visited by an angel. This is one of only a handful of Corporeal visions that she documents. She writes:

> I saw an angel in bodily form standing very close to me. The angel was quite small and very beautiful. His face was so lit up by flame, brilliantly lit, that I thought he must belong to those we call Seraphim. I saw that he held a great golden spear. The end of the iron tip seemed to be on fire. Then the angel plunged the flaming spear through my heart again and again until it penetrated my innermost core. When he withdrew it, it felt like he was carrying the deepest part of me away with him. He left me utterly consumed with love of God. The pain was so intense that it made me moan. The sweetness this anguish carries with it is so bountiful that I could never wish for it to cease.

As we discussed earlier, this “piercing penetration” imagery is often found in mystical writings. What is important to notice is the imagery of sexual assault “the angel

---

128 Ibid., xxv.

129 Ibid.

130 Ibid.


132 Miller, 32.
plunged the flaming spear through my heart…until it penetrated my innermost core” is paired with the erotic imagery “he left me utterly consumed” and “the pain was so intense that it made me moan” and the final line “the sweetness this anguish carries…I could never wish it to cease.” To Teresa and other mystics, pain and pleasure, violence and eroticism are often one and the same.\(^{133}\)

\(^{133}\) Ibid., 34.
Chapter 4

An Overview of the Form

This chapter will discuss the overarching form of *Visions and Ecstasies*, central motives that can be traced through the composition, shared musical material that link movements, and the general process of composition.

The Process

*Visions and Ecstasies* was composed through a process that I have used in many of my vocal works. I begin with researching, choosing and arranging an appropriate text. I spend a significant amount of time analyzing the poems and hearing the natural stresses of the words. I compose a melody that is written mostly intuitively, paying attention to ensure I create a natural text setting where the words can be understood, and strive for a clear line that carries the listener through the phrase. I then add a supportive and interesting bass line that carries the larger harmonic movement. Finally I add harmonies that support the melody and bass line, and compose the accompanimental material.

Example 4.1 is the original sketch for the melody, bass line and harmony of Movement III, ”I saw an angel.” Here we can see that the melody is composed without rhythms or barlines. Rather than a complete composition, the example is a general sketch in which the details will be added as the composition comes into focus. Composition for me is a process of rewriting and getting to know the piece in steps.
Example 4.1. Original Manuscript of the Composition Sketches of Movement III
Example 4.2. Original Manuscript of the Kyrie, mm. 12-19
Example 4.2 shows mm. 12-19 of the Kyrie. When composing this passage I heard more details of the music from the start, as compared to the Example 4.1, and was able to include more from the beginning, including measures with time signatures, and rhythms for the choir and piano. All other details were added in the final stages of the composition once I transferred the pencil sketches to the computer.\textsuperscript{134}

The Form

Before I started composing \textit{Visions and Ecstasies} I carefully considered the harmonic movement of the entire composition to make sure that the music flowed smoothly from one movement to another by having adjacent movements be harmonically related. In \textit{Visions and Ecstasies} composition is related by harmonic movement by 3\textsuperscript{rd}s.

<table>
<thead>
<tr>
<th>Large Scale Form</th>
<th>Intro</th>
<th>A</th>
<th>B</th>
<th>A\textsuperscript{1}</th>
<th>C</th>
<th>A\textsuperscript{2}</th>
<th>D</th>
<th>C\textsuperscript{1}-A\textsuperscript{3}</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement</td>
<td>I</td>
<td>II</td>
<td>III</td>
<td>IV</td>
<td>V</td>
<td>VI</td>
<td>VII</td>
<td>VIII</td>
<td>IX</td>
</tr>
<tr>
<td>Ensemble</td>
<td>solo</td>
<td>choir/solo</td>
<td>solo</td>
<td>choir</td>
<td>solo</td>
<td>solo</td>
<td>choir/solo</td>
<td>choir</td>
<td>solo/choir</td>
</tr>
<tr>
<td>Key Center</td>
<td>D</td>
<td>D</td>
<td>F</td>
<td>A</td>
<td>C</td>
<td>E</td>
<td>G</td>
<td>B-D-F#</td>
<td>F#</td>
</tr>
</tbody>
</table>

Table 4.1 shows the overall form of the composition and its harmonic relationships. The large-scale form resembles a rondo, with the repeated choral movements containing similar material, and each solo movement offering contrasting

\textsuperscript{134} It is interesting to note that at the time that I started composing the Kyrie I had chosen a different Hildegard chant to open the work; \textit{Karitas}. The left hand of the piano, which quotes the opening chant, was changed to quote \textit{O Ecclesia}, which is in the final version of the composition.
music with regard to instrumentation, text and motives. The composition heavily employs
Church Modes, and harmonic centers as listed in Table 4.1 should not be considered
solely major or minor tonalities. Rather, I explore all of the possibilities within a key
center, allowing for harmonies to pull towards and away from the designated pitch
centers. The recapitulation of the entire composition arrives at Movement X in the Dona
Nobis Pacem, where the work returns both thematically and harmonically to the music
first heard in the Kyrie. Whereas the Kyrie begins and ends harmonically in D, the Dona
Nobis Pacem begins in D but moves to F♯ Ionian/Mixolydian by the end of the movement.
This is done to give a sense that the composition is continually moving forward even as
the composition comes to a close.

The Incorporation of Hildegard Chant

The music of J.S. Bach is very influential to me as a composer. His incorporation
of cantus firmi and hymns by other composers into his vocal works, particularly in his
motet Jesu, meine Freude, has influenced my own compositions.\(^{135}\) As discussed
previously, in my motet, Paradise, I use an original chant line as a cantus firmus that runs
throughout the entire nine-movement work. In Visions and Ecstasies I incorporate
Hildegard’s plainsongs O Ecclesia (first heard in the Introit) and Columba aspexit (heard
in the most recognizable form in its Concluding Rite).

During the first half of the composition, O Ecclesia is heard mostly in the
foreground with clear fragments of the chant being distributed in the choir and pianos.

\(^{135}\) Johann Sebastian Bach, *Bach Motets*, Monteverdi Choir conducted by John
Columba aspexit on the other hand is heard in the background, fragmented over the span of many measures and incorporated into other material. Over the course of the Mass, *O Ecclesia* dissolves into the background while *Columba aspexit* becomes more prominent in the foreground. As the composition progresses, *Columba aspexit* emerges in increasingly recognizable phrases, until finally at the end of the Mass, the entire first line of the chant is sung in uninterrupted form by the mezzo-soprano. Table 4.2 shows the appearance of both plainsongs throughout *Visions and Ecstasies*. 
Table 4.2. Appearance of *O Ecclesia* and *Columba aspexit* in *Visions and Ecstasies* by Movement

<table>
<thead>
<tr>
<th>Movement</th>
<th><em>O Ecclesia</em></th>
<th><em>Columba aspexit</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>I: Introt</td>
<td>-mezzo-soprano</td>
<td></td>
</tr>
<tr>
<td>II. Kyrie</td>
<td>- mm. 17-55 in left hand (l.h.) of piano II, in divided into fragmented phrases. - mm. 60-83 in the altos.</td>
<td>- m.17-end in right hand (r.h.) of piano I. Chant appears every 16 rhythmic units</td>
</tr>
<tr>
<td>III. I saw a blazing fire</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>IV. Gloria</td>
<td>- mm.71-74 soprano and tenor - mm. 133-140 in tenor - mm. 155-159 in alto</td>
<td>-mm. 142-148 in r.h. of pianos I and II. -mm.155-160 in r.h. of piano I.</td>
</tr>
<tr>
<td>V. I saw an angel</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>VI. Truth declares my heart</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>VII. I saw that he is everything</td>
<td>- mm. 3-5 in r.h. of piano - mm. 17-19 in r.h. of piano - mm. 39-41 in r.h. of piano - mm. 47-50 in r.h. of piano - mm. 55-57 in r.h. of piano</td>
<td>- mm. 51-54 in r.h. of piano - mm. 60-64 in r.h. of piano</td>
</tr>
<tr>
<td>VIII. Sanctus</td>
<td>- m. 60-end in l.h. of piano ostinati, contour of the first three pitches of the chant.</td>
<td>- mm. 63-67 l.h. of pianos - mm. 71-74 l.h. of pianos</td>
</tr>
<tr>
<td>IX. Agnus Dei</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>X. Place your mind/Dona Nobis</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>XI. Concluding Rite</td>
<td>- mezzo-soprano</td>
<td></td>
</tr>
</tbody>
</table>

Chapter 5 gives an in-depth analysis of the use of these chants in the Kyrie, so a discussion is not needed here. I do however want to point out a few key examples in which the chants appear. Examples 4.3 and 4.4 both show the first line of the chants in their original form (not transposed).
When these chants emerge through the texture, they often do so in one of four ways: (1) they can emerge in a clearly recognizable long phrase, (2) they can appear in short phrases that are less recognizable, (3) they can appear in short phrases whose contour is similar to that of the chant but quickly dissolve into other music, (4) they can appear as single accented pitches that are distributed over long stretches of music.
Example 4.5 from the Kyrie shows the opening phrase of *O Ecclesia* in the alto voice and is an example of our first category of chant appearances. While only the opening phrase is shown in this example, the *O Ecclesia* melody continues past this system quoting the entire first line of the Hildegard. Next to the Introit and Concluding Rite, this is the longest passage of Hildegard music that is heard in the Mass.

We first hear a recognizable form of *Columba aspexit* at the end of the Gloria (Example 4.6).
Example 4.6. *Columba aspexit* as it first appears in the Gloria, mm. 132-144

The chant melody is clearly audible because it is set apart from the other musical material by its location in the upper piano register, is played in octaves, and is composed as a polyrhythm of 2:3 with the surrounding music.
The chants can emerge in short, less recognizable phrases as well. In Movement VII, “I saw that he is everything which is good,” the opening phrase of *O Ecclesia* is heard in the piano (Example 4.7)

Example 4.7. *O Ecclesia* at the Opening of Movement VII, mm. 1-4

This short phrase acts like a melodic refrain that repeatedly emerges from the piano texture. This fragmented version of the chant works as a countermelody to the longer melodic line of the mezzo-soprano solo. The use of the chant as a countermelody can also be seen in Movement X where short phrases of *Columba aspexit* are heard (Example 4.8).

Example 4.8. *Columba aspexit* in Movement X, mm. 24-25
These short phrases increase in length and recognizability over the course of the movement. This prepares the listener’s ear for the final, complete statement of this chant when it is heard in the final moments of the Mass during the Concluding Rite.

The third way that the chant lines can appear in *Visions and Ecstasies* are as short phrases whose contour is similar to that of the chant, but whose intervals are not identical to the original and that quickly dissolves into other music. In Example 4.9 from the Gloria, we see the tenor and soprano lines share material that is similar to *O Ecclesia* but then fade into original music. The first five pitches are like the contour of the opening of *O Ecclesia*, but they do not contain the same interval relationships. Because the listener has heard this melody a number of times, the ear connects it to the original chant.

Example 4.9. The Contour of *O Ecclesia* as it appears in the “Gloria,” mm. 71-78
The final way in which Hildegard’s chants are heard in the Mass, as single accented pitches that are distributed over long stretches of music, will be discussed in Chapter 5 as it relates to the Kyrie.

**Connecting Material**

In addition to chant material, there are a number of motives that help musically connect the movements of the Mass. Two of these motives can be heard in the Kyrie and can be traced throughout the entire composition.

The opening measure of the Kyrie contains a short, explosive M2 motive that I have labeled Motive A.

Example 4.10. Motive A From the Opening of the Kyrie,” mm. 1

![Example 4.10. Motive A From the Opening of the Kyrie](image)
This striking opening version of the motive in Example 4.10 can be linked to similar motives in *Visions and Ecstasies*. In my analysis I have included all motives whose essence is the intervals of a 2\textsuperscript{nd} and a 7\textsuperscript{th} (inversion of the second) to be related to Motive A calling it collectively Motive Group A. We can also break the motive group into separate variations. For example, at the opening of Movement III, “I saw a blazing fire,” the mezzo soloist repeatedly sings the interval of a m7 which I have called Motive A\textsuperscript{1} (Example 4.11).

Example 4.11. Movement III, “I saw a blazing fire,” m.3, Motive A\textsuperscript{1}

M2 and m7 are similar in timbre to the ear and the listener quickly connects this melodic fragment to the original Motive A. Similarly upward arpeggiated chords that outline the interval of a 2\textsuperscript{nd} or 7\textsuperscript{th} can also be heard as relating to Motive A. I have labeled them Motive A\textsuperscript{2} (Example 4.12)

Example 4.12. Motive A\textsuperscript{2} from Movement V, “I saw an angel,” mm. 2-3
Motive A can appear in a quieter and more sustained and intimate version as it appears in the Agnus Dei in Example 4.13. I have labeled this version Motive $A^3$.

Example 4.13. Motive $A^3$ from Movement IX, Agnus Dei, mm. 1-2

And finally Motive A can be traced to the repeated cluster chords in Movement X.

Example 4.14. Motive $A^4$ from Movement X mm. 32
These five variations on a single intervallic motive create a through line that connects each of the major movements of the Mass. Table 4.3 lists each occurrence of Motive Group A in *Visions and Ecstasies*.

Table 4.3. Motive Group A as it appears in *Visions and Ecstasies, A Mass*

<table>
<thead>
<tr>
<th>Movement</th>
<th>Measure #</th>
</tr>
</thead>
<tbody>
<tr>
<td>I: Introit</td>
<td>No appearance of Motive A</td>
</tr>
<tr>
<td>II. Kyrie</td>
<td>- Motive A in pianos: 1-9, 15-16, 21, 27, 40,</td>
</tr>
<tr>
<td>III. I saw a blazing fire</td>
<td>- Motive A&lt;sup&gt;1&lt;/sup&gt; in mezzo: 3-8</td>
</tr>
<tr>
<td>IV. Gloria</td>
<td>- Motive A in pianos: 3-5, 10-11, 17-18, 34-35, 61, 107-112,</td>
</tr>
<tr>
<td>V. I saw an angel</td>
<td>- Motive A&lt;sup&gt;2&lt;/sup&gt; in piano: 3-4</td>
</tr>
<tr>
<td>VI. Truth declares my heart</td>
<td>- Motive A&lt;sup&gt;2&lt;/sup&gt; in pianos: throughout the movement in the upward arpeggiated motive</td>
</tr>
<tr>
<td>VII. I saw that he is everything</td>
<td>Motive A as harmonic coloring in piano refrain of <em>O Ecclesia</em> chant: 3, 5, 18-19, 39-42, 48-50, 51-54, 56, 58-64.</td>
</tr>
<tr>
<td></td>
<td>- Motive A&lt;sup&gt;2&lt;/sup&gt; in soprano and alto: 111-end</td>
</tr>
<tr>
<td>IX. Agnus Dei</td>
<td>- Motive A&lt;sup&gt;3&lt;/sup&gt; in alto and tenor: opening m2 motive that is heard throughout the movement</td>
</tr>
<tr>
<td>X. Place your mind/Dona Nobis</td>
<td>- Motive A&lt;sup&gt;4&lt;/sup&gt; in pianos: throughout movement in the form of the rising cluster chord motive.</td>
</tr>
<tr>
<td></td>
<td>- Motive A in piano recap. of opening motive: 38, 60, 62, 80, 82, 85, 87, 89,</td>
</tr>
<tr>
<td>XI. Concluding Rite</td>
<td>No appearance of Motive A</td>
</tr>
</tbody>
</table>
While Motive Group A acts as the foundation that keeps the eleven movements of the Mass as a cohesive whole, there are clear musical relationship between particular pairs of movements. One of the most striking is the connection between the Gloria and the Agnus Dei where I took inspiration from Bach’s Mass in B Minor. In Bach’s Mass, music from Gratias agimus tibi in the Gloria, returns as the music for the closing Dona Nobis Pacem at the end of the Mass.\textsuperscript{136} Similarly, in Visions and Ecstasies, the “agnus dei” portion of the Gloria briefly exposes the listener to the music that will later become the complete Agnus Dei movement (Example 4.15).

Example 4.15. Agnus Dei from the Gloria, Movement IV, mm. 98-106, and the “Agnus Dei” from Movement IX, mm. 45-52

Agnus Dei from the Gloria, Movement IV

Agnus Dei from Movement IX
Similarly, Movement V, “I saw an angel” foreshadows the piano music that appears in the following movement, “Truth declares my heart” (Example 4.16).


Movement V, “I saw an angel”

Movement VI “Truth declares my heart”

In this example, the music from Movement V serves as transitional material that bridges two lines of text and gives the ear a harmonic and rhythmic point of rest. The same music reappears at the opening of Movement VI and becomes the central accompanimental material in the pianos for the entire movement.
This material returns yet a third time at the first half of Movement X, “Place your mind before the mirror of eternity.”

Example 4.17. Movement 10 “Place your mind before the mirror of eternity,” mm. 1-6

Here, in Movement X, we begin the first of a series of recapitulations that brings a return of many of the motives that were heard throughout the Mass. For example, in m.17 the repeated cluster chord motive $A^4$ first appeared as a three-note repeated figure in the Sanctus.

Example 4.18. Repeated Motive Group A in Movement VIII, Sanctus m.46, and Movement X, m.17
Movement X not only brings back motives from the previous movement, but also marks the return of the striking original Motive A from the Kyrie, at the start of the Dona Nobis Pacem at m. 38, as well as returns to the Mass’s original key center of D. A more thorough comparison of the motives in Movement X to other movements of the Mass will be discussed in Chapter 7.

*Visions and Ecstasies, A Mass,* is a unified collection of eleven movements that are connected through a common compositional process, central motivic groups, and shared musical material. In the following two chapters we will look deeply into the inner workings of three movements: the Kyrie and Movements X-XI. I have chosen to closely analyze only these movements because they clearly show the methodic process in which I composed *Visions and Ecstasies.* While it is not the focus of this essay to give a detailed analysis of all the movements in *Visions and Ecstasies,* one should assume that the same level of detail discussed in the following chapters can be similarly applied to all the movements in the Mass.
In-Depth Analysis of Movement II, Kyrie

This chapter will discuss in detail the form, harmonic centers, integration of plainsong, and the compositional devices that are used in Movement II, the Kyrie.

Form and Modality

The Kyrie in *Visions and Ecstasies* is built on simple Ternary form: A-B-C (A₁) that stems from the form of the Latin text.

\[
\begin{align*}
  & Kyrie Eleison \quad (A) \\
  & Christe Eleison \quad (B) \\
  & Kyrie Eleison \quad (A)
\end{align*}
\]

Within each section there are three repeats of each line of the text giving an overall form of nine sections with an introduction. The composition is based around the pitch center D, with each section composed in a different mode that moves from the bright harmonies of Lydian to the darker sonorities of Locrian. Table 5.1 shows the distribution of modes within the form.

<table>
<thead>
<tr>
<th>Form</th>
<th>A</th>
<th>B</th>
<th>A₁</th>
</tr>
</thead>
</table>
| Mode | • Lydian  
      | • Ionian  
      | • Mixolydian | • Mixolydian  
      | • Dorian  
      | • Aeolian | • Aeolian  
      | • Phrygian  
      | • Locrian |
Almost all of the pitch material in each section follows the key signature of the designated mode. The only exception to this is the Hildegard chant *Columba aspexit* that occurs in the upper registers of Piano I, in the key of E♭ Major (Ionian) throughout the entire movement. I will discuss the appearance of this chant in the Kyrie later in this chapter. Appendix A shows the overall form, subforms, compositional techniques and harmonic center that will be discussed in this chapter.

The opening “Kyrie eleison” is made up of two major triads stacked on top of each other as seen in Example 5.1; a D Major and E Major triad. When these two triads are combined, the Lydian sonority is clear with the inclusion of the G♯ (#4 scale degree). There is an audible transfer of harmony that occurs in mm. 2-4 as one chord passes to the other; the D major chord is heard first, the E major chord is then added in m. 3, expanding the harmony, and finale the D Major chord stops leaving the listener with only the E Major triad sounding. This echoes the opening piano motive discussed in the previous chapter, Motive A. Motive A will also be discussed in detail later in this chapter.
At the beginning of section A, the melodic canons in the choir evoke an A Ionian harmony, yet the piano writing keeps the passage in D Lydian. As seen in Example 5.2, piano II’s first gesture begins and ends on the pitch D, and piano I contains the pitch G♯, the signature raised 4 scale degree in the Lydian mode.
Example 5.2. D Lydian Example, mm. 17-20

By the time we arrive in section B, the movement has moved through the Ionian mode and has settled into a D Mixolydian harmony.
Example 5.3. Mixolydian Mode, mm. 49-55

Jillian of Norwich: 'D center 1 saw God, I saw God, I saw God, I saw God

S

Christe eleison.

S

Christe eleison.

A

Christe eleison.

A

Christe eleison.

T

B

D center

Piano 1

Piano 2

Dim7
In Example 5.3 the choir is singing in A Dorian, but the mezzo-soprano soloist repeatedly outlines the interval of a minor 7th with the lower pitch being D. This keeps the passage grounded in a D tonality. Furthermore the pianos support the mezzo line by doubling the same minor seventh three times in the example. This minor 7th also echoes the opening Motive A that is first heard in the pianos.

The movement progresses through each of the modes until the end of the Kyrie where the harmony settles into D Locrian mode as seen in in Example 5.4.
Example 5.4. Locrian Mode in the Kyrie, mm. 106-112

The Pitch D grounds the passage in a D center
Dramatically, this gradual shift transitions the listener from an emotional state of joy, to a deeper and more meditative state. At the start of the Kyrie the listener is captured by the bright harmonies of the Lydian mode. When the “Kyrie eleison” returns at the end of the movement, it is set to the darker harmony of the Locrian mode. This transition from light to dark and from fast pace to slow is methodically composed into the movement. In the following sections we will explore how this transition happens musically.

**Imitation**

Throughout the Kyrie there is extensive use of canonic imitation. In each instance at least two voices are in canon with each other, with the additional voices adding cluster-chord harmonies to the counterpoint.

**Example 5.5. Canonic Imitation at the Octave Below at Three Beats Between the Soprano and Tenor in the Kyrie, mm. 17-20**

In Example 5.5 the soprano 1 and tenor are in canon (not strict) at the octave below, three beats apart. The alto and bass each contribute to the harmonic sonority by
sustaining pitches that are part of the melodic line. This creates a harmonic blurring effect that is a signature timbre throughout *Visions and Ecstasies*.

Similarly, in Example 5.6, in mm. 35-39 the soprano 1 and bass are in canon at the fifth below, three beats apart. Here the texture is reduced to only four parts, yet the harmonic blurring effect is still present by the sustained pitches of the alto and tenor voices.

Example 5.6. Canonic Imitation at Fifth Below at Three Beats in the Kyrie, mm. 35-39

The canons found in the A section are longer and more melodic than those found in the B section of the Kyrie. The B section canons are short, canonic cells that spin outward, creating a cascading effect in the ensemble. This technique is used primarily for accompanimental material with the solo voice singing on top of the texture (Example 5.7).
Example 5.7. Canonic Imitation at the Unison at One Beat, mm. 49-56

In Example 5.7, the soprano and alto voices are in a four-part divisi. The canonic cell is shorter than those in the preceding A section, occurs at a faster rate of imitation (canon at 1 beat), and is a cannon in 4 voices compared to the two voice canons in the preceding section. The overall effect is a fluid texture that creates an undulating foundation that the mezzo-soprano soloist can sing over the top of.

As the movement progresses into the third section, section C, the canons become less dense, shorter and combine both the long melodic imitative lines from section A with the shorter canonic cells of section B as seen in Example 5.8.
Example 5.8. Combination of Material From Sections A and B, mm. 90-105

Shorter canon in cells similar to those found in section II.

Longer melodic lines similar to those found in section A.

Inverted canon at the fourth below and at 1 beat.

Quarter note pulse in the piano.
There are three things that occur in section C that brings the work to a close: (1) the pulse becomes quarter notes which slows the pacing, (2) the mode moves to the Locrian, the darkest in melodic and harmonic color of the seven modes, (3) there is contrapuntal variety at the end of the movement with an inverted canon between the tenor and bass (the only time in the Kyrie that an inverted canon is heard).

**Chordal Structures in the Kyrie**

The Introduction and Transition sections in the Kyrie employ the use of two, three and four-note chords that give clear aural signposts to the listener as to where they are in the form. The movement opens with the striking two-note motive that becomes a central theme in the entire composition (Example 5.9). As mentioned previously, I have labeled it Motive A.

Example 5.9. Motive A, Kyrie, m.1
I consider this dyad (Table 5.2) to be the equivalent of a reciting tone that is commonly used in Gregorian Chant. Here the reciting tone(s) boldly announces their importance, and the listener will relate all subsequent pitches to this dyad, particularly the lower of the two, the pitch D. Motive A returns many times throughout section A as seen in Table 5.3.

Table 5.3. Occurrences of Motive A in the Kyrie

<table>
<thead>
<tr>
<th>Motive A</th>
<th>mm. 1, 8, 15, 21, 22, 27, 40,</th>
</tr>
</thead>
</table>

Motive A is interspersed with arpeggiated chords in the pianos that return in original and transposed forms. Table 5.4 shows each of these chords in their original forms.
Table 5.4. Dyads, Triads and Tetrachords as They Appear in the Kyrie

<table>
<thead>
<tr>
<th>Chord Name</th>
<th>$a$</th>
<th>$a'$</th>
<th>$a''$</th>
<th>$a'''$</th>
<th>$a''''$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitches at first appearance</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><img src="image1.png" alt="Image" /></td>
<td><img src="image2.png" alt="Image" /></td>
<td><img src="image3.png" alt="Image" /></td>
<td><img src="image4.png" alt="Image" /></td>
<td><img src="image5.png" alt="Image" /></td>
</tr>
<tr>
<td>Measures they appear</td>
<td>9, 20</td>
<td>14, 22, 30, 34, 39, 58, 80, 89</td>
<td>34, 39, 58</td>
<td>58, 80, 89</td>
<td>109, 113</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chord Name</th>
<th>$b$</th>
<th>$b'$</th>
<th>$b''$</th>
<th>$c$</th>
<th>$d$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitches at first appearance</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><img src="image6.png" alt="Image" /></td>
<td><img src="image7.png" alt="Image" /></td>
<td><img src="image8.png" alt="Image" /></td>
<td><img src="image9.png" alt="Image" /></td>
<td><img src="image10.png" alt="Image" /></td>
</tr>
<tr>
<td>Measures they appear</td>
<td>10, 13, 40</td>
<td>28, 29, 41</td>
<td>42</td>
<td>10, 28, 29, 40, 41</td>
<td>14, 22</td>
</tr>
</tbody>
</table>

Chords $a$, $b$ and $c$ are all first heard in the introduction as seen in Example 5.10.

mm. 8-12\(^{137}\)

\(^{137}\) Note that all transpositions are calculated from the pitch C ($T_0$)
Example 5.10. Occurrence of Chords $a$, $b$ and $c$ in the Kyrie, mm. 8-12

Each of these chords appears in four-note tetrachord groupings. A variation of this gesture appears at m. 13 with a quick descending arpeggio of 32\textsuperscript{nd} notes (Example 5.11).

Example 5.11. Occurrences of Chords $a^1$, $b$ in the Kyrie, mm. 13-16
This fast gesture comprised of chords $bT_9$ and $bT_7$ in piano 1 at m. 13, sets up a rhythmic fluctuation that keeps the music’s pacing elastic in each of the transition sections. This elasticity works in counterpoint to the very regular pulse-driven tempos of the A, B, and C sections which the transition sections interrupt.

These chords can appear in transposition, but most often they are in direct repetition and are heard in different chord pairings (Example 5.12). I treat these tetrachords like interchangeable objects that can be mixed and matched with one another, as can be seen in mm. 34 and 39.

Example 5.12. Repetition of Tetrachords in the Kyrie at m. 34 and m. 39, Pianos I and II.

Both of these measures begin with a fast upward gesture in piano II made up of chord $a^1T_2$. When this gesture returns at m. 39 chord $a^1T_2$ is again repeated but at $T_7$. In m. 34, piano I contains two tetrachords comprised of chords $a^2T_2$ and $a^1T_7$. When the passage returns at m.39 chord $a^2T_2$ is paired with $a^3T_7$. Throughout the Kyrie these
chordal objects are repeated each time in a different pairing and often sounding at different octaves.

**Pulse**

In sections A, B and C there is a continuous pulse that carries the movement forward. Over the three sections there is a systematic slowing down of pacing that is accomplished through larger units of pulse (Table 5.5).

| Table 5.5. Pulse/Rhythmic Unit Per Sections in the Kyrie |
|---------------------------------|------|------|------|
| Form  | A    | B    | C    |
| Pulse | 1/8  | 1/4  |    |

Over the duration of the Kyrie there is a transition from the sixteenth note, to eighth note and ending with quarter note pulse divisions that slow the pacing of the movement. This general slowing down works in coordination with the darkening of the harmonic landscape brought about through the changing modes. This process brings the listener from a place of near hyperactivity at the start of the Kyrie, to one of a thoughtful and almost meditative emotional state by the end of the movement.
Isorhythm

The term *Isorhythm* refers to the repetition of rhythmic figures often in collaboration with melodic content. Composers of the 14th and 15th centuries regularly employed isorhythms in their music, as well as 20th century composers such as Olivier Messiaen. I have found that the use of isorhythms to be a fantastic compositional tool for variation and have used it in a number of my compositions.

The Kyrie in *Visions and Ecstasies* employs the use of isorhythm throughout the large sections of the movement. The isorhythm is comprised of two repeated pitch sequences (*color*) and two rhythmic patterns (*talea*) (Example 5.13 and 5.14).

Example 5.13. Talea A and A\(^1\) in Sixteenth, Eighth and Quarter Note Divisions

---

Example 5.14. Color $P_9$

The talea is a 16 rhythmic units pattern. Talea $A$ and $A^1$ are similar except for units 9-16 which are slightly varied. The color is composed of two slightly varied melodic contours ($color\ A$ and $A^1$) with the variation in contour occurring after pitch no. 6. There are also a different number of notes in each color, with $A$ containing 10 pitches and $A^1$ containing 9 pitches. Throughout the Kyrie, the color is freely transposed to different starting pitches and to the key signature of the mode where it occurs.

These two systems are superimposed on each other creating a richly colorful and changing piano texture (Example 5.15).

Example 5.15. Isorhythms in Piano I in the Kyrie, mm. 17-19

Example 5.14 shows the interaction between the color and the talea. The color is transposed up a M2 in $A^1$ and is in D Lydian. The accented pitches D♯ and F
natural (color no. 10 in A and 9 in A^1) are both outside of the key of the surrounding mode of D Lydian and will be discussed in the following section. Appendix B shows the isorhythm over a longer example from mm. 17-28.

The color can also found in the inverted form as seen in Example 5.16.

Example 5.16. Color A I_{11} and A^1I_{3}

Using the inverted forms of the color creates variety in the B and C sections of the Kyrie. In Example 5.17 from the B section, the rhythmic unit is the eighth note and the color is transposed and inverted.

Example 5.17. Isorhythm Using the 8^{th} note Talea and Inverted Color in the Kyrie mm. 59-64
Chants

As previously discussed, *Visions and Ecstasies* incorporates two Hildegard chant lines into the composition. Evidence for both *O Ecclesia*, which opens the Mass, and *Columba aspexit*, which closes the Mass, can be found in the Kyrie.

Example 5.18. *O Ecclesia* Divided by Phrases as Seen in the Kyrie

![Example 5.18](image)

Example 5.18 divides the first half of the chant into multiple phrases.\(^{139}\) As discussed in the previous chapter, in the overall form of the composition, *O Ecclesia* is heard in the foreground of composition and recedes to the background as the Mass progresses, whereas *Columba aspexit* begins in the background and advances to the foreground.

*Ecclesia* can be clearly heard, in fragmented form in the left hand of the piano II during the first half of the movement (A-B)\(^1\).

\(^{139}\) It is important to note that the Kyrie incorporates Hildegard’s original chant melody (transposed) and not the one that appears in the “Introit,” which I have taken composition liberties in arranging.
Example 5.19. *O Ecclesia* by Phrase as it Appears in the Piano II of the Kyrie

Phrase no. 1 mm. 17-19

Phrase no. 2 mm. 21-25

Phrase no. 3 mm. 31-34
Rhythmically the chant is freely composed, yet one can still hear it as being related to the original chant because the ordering of the notes remains the same. Each appearance of the chant breaks up the melody into smaller melodic fragments until after
phrase no. 7, when the complete chant is once again heard in its complete form and transposed up a fifth in the alto voice.

Example 5.20 *O Ecclesia* in the Alto Voice, mm. 59-89
Seeing that he does everything which is done.

I saw God, I saw God, I saw God.
*Columba aspexit* is more subtly heard throughout the Kyrie. It can be found hidden in the isorhythms discussed earlier in this chapter. In Example 5.21 the first 34 pitches of *Columba* are numbered to help show the order of their appearance in the isorhythm.

Example 5.21. *Columba Aspexit* with Numbered Pitches 1-34, Transposed to E♭ Ionian.

*Columba* can be seen beginning in the A section on the last note of each isorhythm, the 16th rhythmic unit, which breaks from the color and is replaced with a pitch from the *Columba* chant line, set in E♭ Ionian (spelled with enharmonics and freely displaced by the octave).
Example 5.22. Examples of *Columba aspexit* (C.a) as Part of the Isorhythm in the Kyrie, mm. 17-20, 23-26, 43-48

**mm. 17-20**

![Diagram 1](image1.png)

**mm. 23-26**

![Diagram 2](image2.png)

**mm. 43-48**

![Diagram 3](image3.png)
At the beginning of the movement the E♭ Ionian key that *Columba aspexit* is in lies outside of the surrounding modality of D Lydian. As the movement progresses the surrounding modality moves towards D Locrian. By the end of the movement both the chant and the surrounding modality come together in the key of three flats (D Locrian/E♭ Ionian).

Table 5.6. Modes in the Kyrie and *Columba aspexit* Chant

<table>
<thead>
<tr>
<th>Form</th>
<th>A</th>
<th>A¹</th>
<th>A²</th>
<th>B</th>
<th>B¹</th>
<th>B²</th>
<th>C</th>
<th>C¹</th>
<th>C²</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subform</td>
<td>A</td>
<td>A¹</td>
<td>A²</td>
<td>B</td>
<td>B¹</td>
<td>B²</td>
<td>C</td>
<td>C¹</td>
<td>C²</td>
</tr>
<tr>
<td>Mode of <em>Columba aspexit</em></td>
<td>E♭ I on.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In the Kyrie, there are foreign pitches outside of the mode at the start of the movement that over time become an integral part of the piano writing. The same pitch collection that was outside of the harmony at the start of the Kyrie becomes part of the harmonic field by the end of the movement. The chant can be viewed as spiritually symbolizing the voice of God who often seems at odds with the human condition. The changing modal harmony can represent the changes of the soul over time, which by the end has come to a type of reconciliation with the word of God.
The Kyrie from *Visions and Ecstasies* is one of the most complex works that I have composed. Through the careful controlled use of canon, isorhythm, harmony, and borrowed chant melodies, I have strived to create a tightly constructed and logical movement that all the other movements of the Mass can emerge from.
Chapter 6

In-Depth Analysis of the Movements X and XI

“Place your mind before the mirror of eternity”/ “Dona Nobis Pacem” and Concluding Rite

This chapter will discuss in detail the form, melodies, and chordal and rhythmic structures of Movement X and XI, as well as the movement’s musical connections to previous movements in *Visions and Ecstasies.*

**Form**

Movements X and XI are really three adjoining movements. The first two movements lie in Movement X, and share a common text by Clare of Assisi, sung by the mezzo soloist, and are interwoven with the *Dona Nobis Pacem.* The overarching form of the movement is a two-part binary with a coda. The final movement, Movement XI, the Concluding Rite, stems out of the previous section and is a brief setting of Hildegard’s *Columba aspexit.*

<table>
<thead>
<tr>
<th>Movement</th>
<th>X “Place your mind before the mirror of eternity”</th>
<th>Dona Nobis Pacem</th>
<th>XI “Concluding Rite”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Measures</td>
<td>1-34</td>
<td>35-92</td>
<td>93-97</td>
</tr>
<tr>
<td>Mode</td>
<td>B Dorian</td>
<td>D Ionian/Lyian and F♯ Ionian/Mixolydian</td>
<td>F♯ Ionian/Mixolydian</td>
</tr>
</tbody>
</table>

Table 6.1. Form of Movements X “Place your mind before the mirror of eternity”/ “Dona Nobis Pacem”, and Movement XI, the Concluding Rite
The first part of Movement X, “Place your mind before the mirror of eternity” is a solo for mezzo-soprano and two pianos that begins in the key of B Dorian. At m.35 there is a recapitulation of the opening piano motives from the Kyrie which signals the start of the Dona Nobis Pacem. By this time, the harmony has moved to D Lydian and will continue to move by the end of the movement to the key of F♯ Ionian/Mixolydian. Clare of Assisi’s text, which began at the start of Movement X, continues through the Dona Nobis Pacem and comes to a conclusion when both the soloist and choir stop singing at m. 97. Here, the soloist chants Hildegard’s plainsong as the Concluding Rite, bringing the entire composition to a close.

**Melody**

As discussed in Chapter 4, the melodies that are found in *Visions and Ecstasies* are all written first, with the pitches chosen intuitively, emerging out of the natural rhythm and word stress of the text, and then given a supportive bass line and harmony. The final step is to orchestrate the music for the two pianos. Movement X is unique in that the melody is meant to float, almost freely unattached from the surrounding piano music, and later in the Dona Nobis, from the choral music. I want to convey a limitless quality to the music that attempts to capture the entire universe in a sonic landscape.

To achieve this freedom, I needed to devise a system in which the soloist could stay within the general harmonic movement of the ensemble, yet still have the freedom to shape the lines using her musical intuition. To this end I created a melodic line that uses suggested rhythms, is without bar lines, and asks that the soloist use the melody as a
guide, using her own intuitive sense of phrasing and pacing to best shape the line (Example 6.1).

Example 6.1. Opening of Movement X, mm. 1-6

This freedom in interpretation allows the soloist to react musically to what is happening in the ensemble, to interpret the natural arch of the melody, and gives the soloist the freedom to shorten or elongate phrases in order to best direct the movement of the line. When the soloist is given this type of liberty the musical line can feel nearly improvised, and is given a new freshness and sense of spontaneity each time it is performed.
Chordal Structures Part I: Connections between Movement II, the Kyrie and Movement X

As discussed previously, Movement X can be viewed as a recapitulation to the entire Mass, with multiple motives heard throughout the composition returning at the end of the work. Movement X opens with music that is first heard in the sixth movement, “Truth Declares my Heart” (Example 6.2).

Example 6.2. Opening Measures of Movement VI mm. 1-7
Example 6.3. Opening Measures Movement X mm. 1-6

Both movements open with two stacked chords at a distance of a M2, orchestrated over four octaves.

Example 6.4. Opening Chords of Movements VI and X in closed spacing.

Movement VI (A)       Movement X (B)

Both A and B are composed of a dyad of a 7th (M7 in the chord A, m7 in chord B,) and a triad (major triad in A, minor triad in B). The distance between the lower dyad and the upper triad is a M2, the same distance as the opening dyad of the Kyrie. In this
passage, the ear is being prepared for the recapitulation of the Kyrie material that will return in its original form at m.38 in Movement X.

Example 6.5. Opening of the Kyrie, m.1

m.1 Kyrie

m. 38 Dona Nobis Pacem

This M2 motivic connection to the Kyrie can also be heard at m.7 in the piano chords.
Example 6.6. Chords A and B from the Kyrie and Movement X

**Kyrie, m 8-9 Triad A**

**Movement X m. 7 Tetrachord B**

Similar to the opening dyad, Triad A from the Kyrie is composed of two major triads, a D major and E major chord a M2 apart. This upward gesture returns in Movement X in the form of two tetrachords at the distance of a P5 (Tetrachord B). Each chord is made up of two P5ths at the distance of a M2 (M9) heard melodically. While it is not a direct quote of the earlier material, I believe the listener still connects this gesture to the opening movement, and prepares the listener’s ear for the recapitulation (Example 6.6).
Chordal Structures Part II: The Repeated Cluster Chord

Movements X contains a unique repeated chordal motive that is not heard elsewhere in the Mass. This repeated figure first appears in m.17, starting from a single pitch and growing into a M2 dyad. The rhythmic repetition is 3+3 using a 16\textsuperscript{th} note unit pulse.

Example 6.7. Repeated Cluster Chord Motive, Motive \textit{a}, in Movement X, m. 17

This motive is the last new musical material that will be heard in \textit{Visions and Ecstasies}, and returns in variation through the end of the Mass. The motive can be heard in cluster chords that are composed of anywhere from 2-5 pitches (Table 6.2), and uses a variety of repeated 16\textsuperscript{th} note unit rhythmic groupings (Table 6.3).
Table 6.2. Complete List of Repeated Cluster Chords as They Appear in Movement X

<table>
<thead>
<tr>
<th>Chord Name</th>
<th>$a$</th>
<th>$a^1$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitches at first appearance</td>
<td><img src="#" alt="Chord Notation" /></td>
<td><img src="#" alt="Chord Notation" /></td>
</tr>
<tr>
<td>Measures it first appears</td>
<td>17</td>
<td>19</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chord Name</th>
<th>$b$</th>
<th>$b^1$</th>
<th>$b^2$</th>
<th>$b^3$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitches at first appearance</td>
<td><img src="#" alt="Chord Notation" /></td>
<td><img src="#" alt="Chord Notation" /></td>
<td><img src="#" alt="Chord Notation" /></td>
<td><img src="#" alt="Chord Notation" /></td>
</tr>
<tr>
<td>Measures it first appears</td>
<td>33</td>
<td>36</td>
<td>36</td>
<td>37</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chord Name</th>
<th>$c$</th>
<th>$c^1$</th>
<th>$c^2$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitches at first appearance</td>
<td><img src="#" alt="Chord Notation" /></td>
<td><img src="#" alt="Chord Notation" /></td>
<td><img src="#" alt="Chord Notation" /></td>
</tr>
<tr>
<td>Measures it first appears</td>
<td>61</td>
<td>67</td>
<td>68</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chord Name</th>
<th>$d$</th>
<th>$d^1$</th>
<th>$d^2$</th>
<th>$d^3$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitches at first appearance</td>
<td><img src="#" alt="Chord Notation" /></td>
<td><img src="#" alt="Chord Notation" /></td>
<td><img src="#" alt="Chord Notation" /></td>
<td><img src="#" alt="Chord Notation" /></td>
</tr>
<tr>
<td>Measures it first appears</td>
<td>69</td>
<td>72</td>
<td>74</td>
<td>75</td>
</tr>
</tbody>
</table>
Table 6.3. Rhythmic Groupings of Repeated Cluster Chords as they Appear in Movement X

<table>
<thead>
<tr>
<th>Rhythm Name</th>
<th>$a$</th>
<th>$b$</th>
<th>$c$</th>
<th>$d$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythm</td>
<td><img src="image1" alt="Rhythm" /></td>
<td><img src="image2" alt="Rhythm" /></td>
<td><img src="image3" alt="Rhythm" /></td>
<td><img src="image4" alt="Rhythm" /></td>
</tr>
<tr>
<td>Rhythmic Groupings</td>
<td>3+3</td>
<td>3+3+3</td>
<td>3+3+2</td>
<td>3+3+3+3</td>
</tr>
<tr>
<td>Measures it first appears</td>
<td>18</td>
<td>19</td>
<td>33</td>
<td>27</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rhythm Name</th>
<th>$e$</th>
<th>$f$</th>
<th>$g$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythm</td>
<td><img src="image5" alt="Rhythm" /></td>
<td><img src="image6" alt="Rhythm" /></td>
<td><img src="image7" alt="Rhythm" /></td>
</tr>
<tr>
<td>Rhythmic Groupings</td>
<td>3+3+3+4</td>
<td>3+3+3+3+3</td>
<td>3+3+3+3+4</td>
</tr>
<tr>
<td>Measures it first appears</td>
<td>60-61</td>
<td>37</td>
<td>39-40</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rhythm Name</th>
<th>$h$</th>
<th>$i$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythm</td>
<td><img src="image8" alt="Rhythm" /></td>
<td><img src="image9" alt="Rhythm" /></td>
</tr>
<tr>
<td>Rhythmic Groupings</td>
<td>3+3+3+3+3</td>
<td>3+3+3+3+3+8+4+13</td>
</tr>
<tr>
<td>Measures it first appears</td>
<td>54-55</td>
<td>73-75</td>
</tr>
</tbody>
</table>
In the first appearance of this motive at m. 17, we see that it is made up of a dyad, chord $a$, and what I label rhythmic grouping $a$.

Example 6.8. Piano 1 Rhythmic Grouping $a$ and Chord $a$, m. 17

These rising motivic gestures expand to increasingly larger episodes with each appearance, using 3, 4, and 5-note chords that employ longer rhythmic chains that thicken the density and expand the duration of each motive. Examples 6.9 shows how expanding chordal and rhythmic units develop the motive until peaking in both length and density in mm. 73-75.
Example 6.9. Repeated Cluster Chord Motive in Movement X, mm. 33, 60-61, and 73-75

m. 33, Rhythmic Grouping c and Chord b

\[ \text{Rhythmic Grouping c} \]
\[ \text{Chord b} \]

mm. 60-61, Rhythmic Grouping e and Chord c

\[ \text{Rhythmic Grouping e, Chord c} \]

mm. 73-75, Rhythmic Grouping h and Chord \( d, d^1, d^2 \) and \( d^3 \)
While this motive is unique to Movement X we can still hear it as the natural outgrowth from the triadic arpeggios that were heard in the Kyrie, and which so much of the last movements of *Visions and Ecstasies* recall.

Example 6.10. Comparison of Kyrie Arpeggiated Triad to Movement XI Cluster Chords

Kyrie m. 8-9

Movement X m.60-61
The chordal sonorities in *Visions and Ecstasies* work on multiple levels; the chords themselves emerge from the longer, slower harmonic plan of the entire composition, they act as motivic cells that both push the composition forward and recall previously heard music, and they are musical moments of rest, as in the opening of the Movement X, where the listener is invited to breathe in the harmonic sonority.

**Intervallic Expansion and Contraction**

The repeated cluster chord motive we just discussed is distributed between pianos I and II. Both pianos also share another motive that is integral to the “*Dona Nobis Pacem*”, what I call the intervallic expansion and contraction motive. Stemming from the opening piano gestures in mm. 1-10, the expansion/contraction motive begins at the “*Dona Nobis Pacem*” in m. 35. Here until the end of the “*Dona Nobis*”, piano II cycles through consecutive pitches using expanding/contracting interval relationships found in D Lydian and later F# Ionian/Mixolydian. Beginning with the interval of a 2\textsuperscript{nd}, piano II progresses through the ascending intervals of 3\textsuperscript{rds}, 4\textsuperscript{ths}, 5\textsuperscript{ths}, 6\textsuperscript{ths}, and 7\textsuperscript{ths}, before working back through the intervals, repeating the 7\textsuperscript{ths} (intervals 7, 6, 5, 4, 3, 2), and finally ending once again on the interval of a 2\textsuperscript{nd} before beginning the process over again.

*Example 6.11. Interval Expansion/Contraction Progression without accidentals*
The quality of each interval depends on the key area that it occurs. The “Dona Nobis” progresses from B Dorian to D Lydian/Ionian before coming to rest on F# Ionian/Mixolydian.

Examples 6.12, 6.13, and 6.14 show how the progression of intervals is distributed between the two pianos to create the expansion/contraction motive.

Example 6.12. Expansion/Contraction Motive as it appears in mm. 41-43 in Movement X.
Example 6.13. Expansion/Contraction Motive as it appears in mm. 45-50 in Movement X
Example 6.14. Expansion/Contraction Motive as it appears in mm. 51-33 in Movement X

The expansion/contraction theme metaphorically represents the expansion and contraction of the Universe. It is my intention that this final movement moves the listener from the physical images of the Church, the Mass, and the mystics and transports them beyond the physical and into the realm of the spiritual, and the infinite of the Universe.

**Choral Writing- “Dona Nobis Pacem”**

Perhaps the most striking aspect of Movement X is the aleatoric writing for the choir in the “Dona Nobis Pacem”. Building on the image of capturing the whole of the Universe, in Movement X, the audience’s attention should move from the soloist, representing the voice of the mystics, to the sound of the choir, whose voices represent all of the souls that have come before and after. It is in many ways a celebration of all those who have passed through this earth and moved beyond. To create this polyphony of
voices, each singer in the choir sings the Latin text “Dona Nobis Pacem” at their own pacing and on their designated pitch (Examples 6.15 and 6.16).

Example 6.15. Examples of Aleatoric Choral Writing in mm. 41-44, 72-73 and 85-87 of the *Dona Nobis Pacem* in Movement X

mm. 41-44
Example 6.16. Examples of Aleatoric Choral Writing in mm. 72-73 and 85-87 of the “Dona Nobis Pacem” in Movement X

mm. 72-73

mm. 88-90
The choir enters on the single pitch D, in octaves, starting in the altos and basses. The D Ionian tonality returns the composition to the opening key. I have given general directions as to the pacing of the words, indicating slow, medium, and fast. By the peak of the movement in m.72, all choral parts are singing simultaneously on a 16-note divisi with all three speeds present (slow, medium and fast). The intended effect is for a dazzling, ringing wall of moving choral timbres singing on D Lydian which overtakes the singer in volume, allowing her to emerge through the texture only once the choir recedes in mm. 88-90 where only the sopranos remain singing the pitch D

The Concluding Rite

As the frenetic energy of the “Dona Nobis Pacem” recedes, what is left in the sonic wake is mezzo-soprano singing Hildegard’s *Columba aspexit*. She sings the passage alone, ideally from the back of the church or concert hall, and brings the composition to a close similar to the way it has begun. Even though it is the first time that the listener has heard the chant in this form, it is not new to the listener, as it has moved from the background of the Kyrie, buried in the isorhythms in the pianos, to the forefront of the composition in Movement X, and finally heard in its most stark form here in the Concluding Rite. Hildegard’s *Columba aspexit* plainsong is the summation of the entire work. It brings the listener back to where she started, yet has moved her beyond the starting harmonic field, ending the composition in F#, a harmonic key that has not been heard in the Mass. It is intended that the listener senses the music continually propelling forward, moving beyond the reach of the listener’s hearing as the composition ends, and into the Universe itself.
Chapter 7

Conclusion

*Visions and Ecstasies, A Mass* is a work that is intended to be a journey for the listener. It is a stepping-stone in my creative output, paving the way for a full dramatic opera in the future. The composition is intended to immerse the listener in a particular sound world and carry them both on a musical as well as spiritual journey. As I was composing, I was careful to always take into consideration the psychological state that the music creates in the listener, placing myself in the concert hall for a performance of *Visions and Ecstasies*, and trying to experience what the listener would. Throughout the composition process I asked myself questions such as, “Do I need to give the ear a break here and create simpler music?” or “Do I need music that picks up the pace to help move us forward to the next section?”, I was always keeping the listener’s experience in mind. *Visions and Ecstasies* is intended to be enjoyed on multiple levels: intellectually, spiritually and as entertainment. In searching for the right balance that would make the work appeal to both the experienced and novice listener, I placed musical signposts in the composition to help guide the listener through the use of similar motives, natural harmonic designs, and the incorporation of borrowed melodies. It is my intention that the work will appeal to many listeners, similarly as the music of J.S. Bach does. Bach’s music, while infinitely complex in design, invites the listener on many levels. One can listen to Bach’s music following his use of imitation and harmonic structure, and/or overarching melodies, intricate motor rhythms and the sheer joy that much of his music conveys.
Visions and Ecstasies is the most comprehensive and tightly constructed work that I have composed to date. When I was first approached with the idea of writing a Mass, I had no idea the amount of impact that the work would have on me as a composer, as a scholar, or in my spiritual life. It is my hope that Visions and Ecstasies, A Mass will be wholly satisfying to the performer, scholar and listener who choose to walk along its path.
Bibliography


  https://www.biblegateway.com/passage/?search=Song+of+Solomon+7&version=ESV;NIV

St. Clare of Assisi”. The Franciscan Archive. Accessed February 2, 2016,
http://www.franciscanos.org/esscl/epcla3.html

Starr, Mirabai. Introduction to *Teresa of Avila, The Book of My Life*, translated by

“St. Ursula.” *Catholic Online*. Accessed February 2, 2016,
http://www.catholic.org/saints/saint.php?sa...t=325


Oxford University Press, Accessed February 27, 2016,

“Wilfred Owen.” *Poetry Foundation*. Accessed February 27, 2016,
http://www.poetryfoundation.org/bio/wilfred-owen
## Kyrie-Form

<table>
<thead>
<tr>
<th>Form</th>
<th>Intro</th>
<th>A Kyrie Eleison</th>
<th>B Christe Eleison</th>
<th>C Alle Kyrie Eleison</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subform</td>
<td>A</td>
<td>Tr.1</td>
<td>A'</td>
<td>Interruption</td>
</tr>
<tr>
<td>Length (in measures)</td>
<td>16</td>
<td>4</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>Compositional Technique and motivic cells/chord.</td>
<td>- mot. A, chords a', b, c</td>
<td>- c: 3/8 below @ 3 bs/ST</td>
<td>- c: 3/8 below @ 3 bs/ST</td>
<td>- c: 3/8 below @ 3 bs/ST</td>
</tr>
</tbody>
</table>
Appendix B

Example of Isorhythm in the Kyrie, mm. 17-27
Appendix C

Shawn Crouch

Visions and Ecstasies,
A Mass

SATB choir, mezzo-soprano soloist
and two pianos

Performance Time: 50 minutes

Commissioned by the St. Martha-Yamaha Concert Series,
Miami Shores, FL

ShawnCrouchMusic.Com Publications
1535 Bay Drive • Miami Beach, FL 33141
e-mail: Shawn@ShawnCrouchMusic.com
Shawn Crouch

Visions and Ecstasies,
A Mass

SATB choir, mezzo-soprano soloist
and two pianos

Commissioned by the St. Martha-Yamaha Concert Series,
Miami Shores, FL
Made possible by donations from
Alfred Lewis and Ralph Lutein

Composed for and premiered by mezzo-soprano
Robynne Redmon and the University of Miami
Frost Chorale under the direction of
Dr. Karen Kennedy.

Premiered April 22, 2016 at the St.
Martha-Yamaha Concert Series at Barry Universit,
Miami Shores, FL.
Visions and Ecstasies, A Mass
for mezzo-soprano, SATB choir and two pianos

I. Introit (mezzo-soprano)
(Hildegard von Bingen: O Ecclesia)

In Visione vere fidei
Ursula Filium Dei amavit
et virum cum hoc seculo reliquit
et in solem aspexit
atque pulcherrimum iuvenem
tocavit, divin.

Ursula fell in love
with God's Son in a vision:
her faith was true. She rejected
her man and all the world
and gazed straight into the sun,
crying out to her beloved,
fairest of the sons of men

II. Kyrie (SATB and mezzo-soprano)

Kyrie eleison
Christe eleison

Lord have mercy,
Christ have mercy,

(Julian of Norwich)
I saw God in an instant of time
By which vision I saw that he is present in all
things. Seeing that he does everything which
is done.

Kyrie eleison

Lord have mercy.

III. I saw a blazing fire (mezzo-soprano)
(Hildegard von Bingen)

I saw a blazing fire, incomprehensible, inextinguishable, wholly living and wholly Life, with a flame
in it the color of the sky, which burned ardently with a gentle breath, and which was as inseparably
within the blazing fire as the viscera are within a human being. And I saw that the flame sparked and
blazed up. And behold! The atmosphere suddenly rose up in a dark sphere of great magnitude, and
that flame hovered over it and gave it one blow after another, which struck sparks from it until that
atmosphere was perfected and so Heaven and earth stood fully formed and resplendent.
IV. Gloria (SATB)

Gloria in excelsis Deo.
Et in terra pac.
Sane boni voluntatis.
Laudamus te; benedicimus te;
adoramus te; gloriamus te.

Grauitus aminus tibi
propiter magnum gloriam tuam.

Domine Deus, Rex coelestis, Dei Patris omnipotens,
Domine Filii unigenite Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
immen nobis.
Qui tollis peccata mundi
susuce deprecationem nostrum.
Qui sedes ad dextram Patris,
O misere nobis.

Quoniam tu solus Santus,
in solus Dominus,
in solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.

Amen.

V. I saw an angel (mezzo-soprano)
(Teresa of Avila)

I saw an angel in bodily form standing very close to me. The angel was quite small and very beautiful. His face was so lit up by flame, brilliantly lit, that I thought he must belong to those we call Seraphim. I saw that he held a great golden spear. The end of the iron tip seemed to be on fire. Then the angel plunged the flaming spear through my heart again and again until it penetrated my innermost core. When he withdrew it, it felt like he was carrying the deepest part of me away with him. He left me utterly consumed with love of God. The pain was so intense that it made me moan. The sweetness this anguish carries with it is so bountiful that I could never wish for it to cease.
VI. Truth declares to my heart (mezzo-soprano) (Marguerite Porete)

Truth declares to my heart,
That I am loved by One alone,
And says that it is without return
That He has given me His love.
This gift kills my thought
By the delight of His love,
Which delight
  Lifts me and transforms me through union
Into the eternal joy
  Of the being of divine Love.

And Divine Love tells me
  That she has entered within me,
And so she can do
  Whatever she wills,
Such strength she has given me,
From One Lover whom I possess in love,
To whom, I am betrothed,
Who wills that He loves,
And for this I will love Him.

I have said that I will love Him.
I lie, for I am not.
It is He alone who loves me;
He is, and I am not;
And nothing more is necessary to me
Than what He wills,
And that He is worthy.
He is fullness,
And by this am I impregnated.
This is the divine seed and Loyal Love.

VII. I saw that he is everything which is good (mezzo-soprano) (Julian of Norwich)

I saw that he is everything which is good. He showed me something so small, no bigger than a hazelnut, lying in the palm of my hand, and it was as round as a ball. I looked at it with the eye of my understanding and thought: What can this be? I was amazed that it could last, for I thought that because of its littleness it would suddenly have fallen into nothing. And I was answered in my understanding: It lasts and always will, because God loves it; and thus everything has being through the love of God.
VIII. Sanctus (SATB and mezzo-soprano)

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.

(Clare of Assisi)
In the name of the Father and of the Son and
of the Holy Spirit.
May the Lord bless you and keep you.
May He show His face to you and have mercy
on you.
May He turn His countenance to you and give peace to you

Pleni sunt coeli et terra

my sisters and daughters, and to all others
who come and remain in your company

gloria tua.

I beg our Lord Jesus Christ through his mercy,
that the heavenly father give you and confirm
for you this most holy blessing in heaven and
on earth.

Always be lovers of your souls and those of
all your sisters. May the Lord always be with
you and may you always be with him.

Osanna in excelsis./Amen

IX. Angus Dei (SATB)

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei.
Dona nobis pacem

Lamb of God,
Who takest away the sins of the world,
have mercy upon us.
Lamb of God.
Grant us peace
X. Place your mind before the mirror of eternity/Dona Nobis Pacem (mezzo-soprano and SATB)  
(Clare of Assisi)

Place your mind before the mirror of eternity!  
Place your soul in the brilliance of glory!  
Place your heart in the figure of the divine substance  
and, through contemplation,  
transform your entire being into the image  
of the Godhead itself.  
So that you too may feel what friends feel  
in tasting the hidden sweetness  
that, from the beginning,  
God himself has reserved for His lovers.

And after all who ensnare their blind lovers  
in a deceitful and turbulent world  
have been completely passed over  
may you totally love Him  
who gave himself totally for your love  
at whose beauty the sun and the moon marvel,  
whose rewards and their uniqueness and grandeur have no limits.  
Amen.

Dona nobis pacem.  

XI. Concluding Rite (mezzo-soprano)  
(Hildegard von Bingen -Columba aspexit)

Columba aspexit  
Per cancellis fenestrae,  
Ubi ante faciem eius  
A dove gazed in  
through a latticed window:  
there balm rained down on her face.


Lyrics excerpted from The Lady of Clare of Assisi: The Early Documents, Translated by Regis J. Armstrong, Copyright © 2006 by Regis J. Armstrong. Used with Permission by the translator. New York, New City Press

Lyrics excerpted from Teresa of Avila: The Book of My Life, Translated by Mirabai Starr, Copyright © 2007, Used with permission by the translator. Boston, MA. Shambhala Publications.
**Visions and Ecstasies, A Mass**  
for mezzo-soprano, SATB choir and two pianos

**Table of Contents**

<table>
<thead>
<tr>
<th>Movement</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Introit</td>
<td>1</td>
</tr>
<tr>
<td>II. Kyrie</td>
<td>6</td>
</tr>
<tr>
<td>III. I saw a blazing fire</td>
<td>28</td>
</tr>
<tr>
<td>IV. Gloria</td>
<td>40</td>
</tr>
<tr>
<td>V. I saw an angel</td>
<td>74</td>
</tr>
<tr>
<td>VI. Truth declares my heart</td>
<td>81</td>
</tr>
<tr>
<td>VII. I saw that he is everything which is good</td>
<td>89</td>
</tr>
<tr>
<td>VIII. Sanctus</td>
<td>96</td>
</tr>
<tr>
<td>IX. Agnus Dei</td>
<td>124</td>
</tr>
<tr>
<td>X. Place your mind before the mirror of eternity/Donna Nobis Pacem</td>
<td>130</td>
</tr>
<tr>
<td>XI. Concluding Rite</td>
<td>156</td>
</tr>
</tbody>
</table>
I.

Introit

The mezzo-soprano should begin singing in the rear of the hall or church and processes towards the ensemble. The pianos enter after the voice and should be cued by the conductor. The pianists play the music as written making sure to be in the same approximate place with each other. The conductor cues each section following the mezzo soloist. The general feeling should be of increasing amount of piano music that slowly overtakes the singer in volume. The entire movement should take approximately 2'30".
Introit

Pno. 1

Pno. 2

"cresc."
The pianos should continue in a similar 16th note pattern using d phrygian and crescendo to the point of overtaking the singer in volume. The Kyrie should follow attacca with the conductor cueing the downbeat after cue 7.
Introit

10''

(in tempo 4 beats)

Mezzo

Pno. 1

Pno. 2

attacca
Kyrie
Kyrie
Kyrie

fluid, with forward motion

A

B

Pno. 1

Pno. 2
Kyrie
Kyrie

S

Ky - ri - e e - le - i - son.

A

Ky - ri - e e - le - i - son.

T

Ky - ri - e e - le - i - son.

B

Ky - ri - e e - le - i - son.

Pno. 1

sub mp

Pno. 2

sub mp
Kyrie
Kyrie

C quietly, flowing
(a small number of singers)

S

A

T

B

Pno. 1

Pno. 2

(a small number of singers)

(a small number of singers)
Kyrie

Julian of Norwich:

I saw God
Mezzo

56

in an instant of time I saw God

S

leison.

S

eleison.

A

steleison.

A

ste leison.

T


B


Pno. 1


Pno. 2


(219)

56.

18

mf

mf
I saw God, in an instant of time by which I saw God, in an instant of time I saw God, in an instant of time by which I saw God, in an instant of time by which

(O Ecclesia chant melody)

(tutti) **pp** dark in timbre

with wonder; a revelation

chant-like
Mezzo

Pno. 1

Pno. 2

Kyrie

vision I saw

I saw

that he is present on all things, all things, I saw God.

I saw

Christe eleison, Christe eleison,

Chri...
Kyrie

Mezzo

\[76 \quad p \quad mf\]

Seeing that he does everything which is done.

S

\[\text{Christe eleison, Christe eleison, Christe eleison, Christe eleison,} \]

A

\[\text{Jesus, Christe eleison, Christe eleison,} \]

T

\[\text{Jesus, Jesus, Jesus,} \]

B

\[\text{Jesus, Jesus, Jesus,} \]

Pno. 1

\[76 \quad p \quad mf \quad p \quad p\]

\text{which is done.}

Pno. 2

\[76 \quad \text{very thing.}\]
Kyrie

Mezzo

S

A

T

B

Pno. 1

Pno. 2

dying away

I saw God

I saw God

I saw God

ste,

ste,

ste

ste,

ste,

ste

ste e

ste e

ste e

ste e

ste e

ste e

ste e

God.

God.

God.

son.

son.

son.

son.

son.
Kyrie
Kyrie
Kyrie
III.

I saw a blazing fire

(Hildegard von Bingen)

Mezzo-Soprano

Piano 1

Piano 2

Driving \( \frac{q}{q} = 104 \)

I saw, I saw,
I saw a blazing fire

Mezzo

Pno. 1

Pno. 2

comprehensive, wholly living and wholly
I saw a blazing fire

Mezzo Pno. 1
Pno. 2

Life, with a flame

in it the color of the
I saw a blazing fire

sky, which burned at-dost-ly with a gen-

tle breath, and which was in-sep-a-ra-bly with-in the blaz-

ing
I saw a blazing fire

Mezzo  Pno. 1  Pno. 2

27  $f$

30  $mp$

32  $mp$

$\text{Mezzo}$  $\text{Pno. 1}$  $\text{Pno. 2}$

\text{fire as the viscera are within the human sub, p}

\text{being And sub, p}
I saw a blazing fire

Mezzo

Pno. 1

Pno. 2

I saw the flame sparked and blazed

up. And be - hold! The at - mo - sphere sud - den - ly rose
I saw a blazing fire

Mezzo

up in a dark sphere of great magnitude and that flame, flame, flame,
I saw a blazing fire

Mezzo

Pno. 1

Pno. 2

50

Mezzo

Pno. 1

Pno. 2

35
I saw a blazing fire

Mezzo

Pno. 1

Pno. 2

Mezzo

Pno. 1

Pno. 2

I saw a blazing fire

Mezzo

Pno. 1

Pno. 2

I saw a blazing fire

Mezzo

Pno. 1

Pno. 2

I saw a blazing fire

Mezzo

Pno. 1

Pno. 2

I saw a blazing fire
I saw a blazing fire

Mezzo

until that atmosphere was,

Pno. 1

Pno. 2

was, was, was, was perfect and
I saw a blazing fire

Mezzo

Pno. 1

Pno. 2

65

67

stood fully formed

heaven and
I saw a blazing fire
IV. Gloria

Joyfully $\frac{q}{4}=88$ ($\frac{q}{4}$ sempre)
Gloria
Gloria
Gloria
Gloria

Et in terra pax, Et in terra pax,
Gloria, Gloria, Gloria,

Et in terra pax, Et in terra pax,
Gloria, Gloria, Gloria,

mf intensely
mf

mf intensely
Gloria

S

Et in terra pax, Et in terra pax,

S

Et in terra pax, Et in terra pax,

A

Et in terra pax, Et in terra pax,

A

Et in terra pax, Et in terra pax,

T

Gloria, Gloria, Gloria, Gloria, Gloria, Gloria, Gloria,

B

Gloria, Gloria, Gloria, Gloria, Gloria, Gloria, Gloria,
Gloria

C  full of joy

S  Laudamus te; Benedictus ei cum te; adoramus te;

A  Laudamus te; Benedictus ei cum te; adoramus te;

B

T  mp joyfully

Gloria  Gloria

Pno. 1

Pno. 2

mf
Gloria
Gloria

Tempo 1 \( \frac{4}{4} \) 132 (\( \frac{4}{4} \) =88)

mf

<table>
<thead>
<tr>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
</tr>
<tr>
<td>T</td>
</tr>
<tr>
<td>B</td>
</tr>
</tbody>
</table>

Gloria

Tempo 1 \( \frac{4}{4} \) 132 (\( \frac{4}{4} \) =88)

Pno. 1

Pno. 2
Gloria

S
Sanctus, tu solus dominus,

S
Sanctus, tu solus dominus,

A
Sanctus, Sanctus,

A
Sanctus, Sanctus,

T
Sanctus, tu solus dominus,

B
Sanctus, tu solus dominus,

Pno. 1

Pno. 2
Gloria

\[\text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \]

\[\text{Cum Sancto Spiritu} \quad \text{Cum Sancto Spiritu} \quad \text{Cum Sancto Spiritu} \quad \text{Cum Sancto Spiritu} \quad \text{Cum Sancto Spiritu} \quad \text{Cum Sancto Spiritu} \quad \text{Cum Sancto Spiritu} \]

\[\text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \]

\[\text{Gloria} \quad \text{Gloria} \quad \text{Gloria} \quad \text{Gloria} \quad \text{Gloria} \quad \text{Gloria} \quad \text{Gloria} \quad \text{Gloria} \]

\[\text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \]

\[\text{In Gloriosa Dei Tris, In Gloriosa Dei Tris, In Gloriosa Dei Tris, In Gloriosa Dei Tris, In Gloriosa Dei Tris, In Gloriosa Dei Tris, In Gloriosa Dei Tris, In Gloriosa Dei Tris} \]

\[\text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \quad \text{mf} \]

\[\text{Gloria} \quad \text{Gloria} \quad \text{Gloria} \quad \text{Gloria} \quad \text{Gloria} \quad \text{Gloria} \quad \text{Gloria} \quad \text{Gloria} \]
Gloria

164

S

Cum Sancto Spiritu

S

Cum Sancto Spiritu

A

Spiritu

T

In Gloriam

mf cresc.

In Gloriam Dei Patris

B

a Dei Patris

mf cresc.

In Gloriam Dei Patris Dei

Pno. 1

mf cresc.

Pno. 2
Gloria
Gloria
V.
I saw an angel

Passionately \( \frac{a}{4} = 54 \)

(St. Teresa of Avila)

Mezzo-Soprano

Piano 1

Piano 2 Tacet

I saw an angel in bodily

Standing very close to me. The angel was quite

Standing very close to me. The angel was quite
I saw an angel

small and very beautiful

His face was so

gently

lit up by flame, brilliantly lit, that I thought

he must belong to the angels who we call
I saw an angel

Mezzo

Sera-phon

Pno.

mf

> p

sub mf

> p

Mezzo

saw that he held a golden spear. The end of the iron

Pno.

mp cresc.

Pno.

broadly

Mezzo

tip seemed to be on fire

Then the angel
I saw an angel

Mezzo
plunged the flaming spear through my heart a-

Pno.
gain and a gain, a gain and a gain un til he pen e tr at ed my

Mezzo
gain and a gain, a gain and a gain un til he pen e tr at ed my

Pno.

Mezzo
in ner most core. When he with drew it, it

Pno.
I saw an angel

felt like he was carrying the deepest part of me away with

him. He left me utterly con-

sumed with love of God. The

broadly

78
Mezzo

53

I saw an angel

\[ f \quad \text{rit.} \]

\[ \begin{align*}
\text{Pno.} & \\
\text{mf} & \quad \text{mp} & \quad \text{p}
\end{align*} \]

\[ \begin{align*}
\text{Mezzo} & \\
\text{Pno.}
\end{align*} \]

Pno.

57

\[ \begin{align*}
a \text{\textit{tempo}} & \\
\text{Mezzo} & \\
\text{Pno.} & \quad \text{pp} & \quad \text{pp}
\end{align*} \]

The sweetness this

\[ \begin{align*}
\text{Mezzo} & \\
\text{Pno.}
\end{align*} \]

62

\[ \begin{align*}
\text{Mezzo} & \\
\text{Pno.} & \quad \text{pp} & \quad \text{pp}
\end{align*} \]

\[ \begin{align*}
\text{Mezzo} & \\
\text{Pno.}
\end{align*} \]

\[ \begin{align*}
\text{Mezzo} & \\
\text{Pno.}
\end{align*} \]

\[ \begin{align*}
\text{Mezzo} & \\
\text{Pno.}
\end{align*} \]

\[ \begin{align*}
\text{Mezzo} & \\
\text{Pno.}
\end{align*} \]

\[ \begin{align*}
\text{Mezzo} & \\
\text{Pno.}
\end{align*} \]
I saw an angel

Mezzo

Pno.
VI.

Truth declares my heart

(Marguerite Porete)

Mezzo-Soprano

Piano 1

Piano 2

and says that it is without return that he has given me His love.
Truth declares my heart

Mezzo

slightly faster, with motion

This gift kills my thought by the delight of His love, which

Pno. 1

20

de-light lifts me and transforms me through union

Pno. 2

B

Mezzo

Pno. 1

Pno. 2
Truth declares my heart

Mezzo

in to the eternal joy of being of

Pno. 1

rings

Pno. 2

rings

Mezzo

divine Love. And Divine Love

Pno. 1

with motion

Pno. 2
Truth declares my heart

Mezzo

that she has en-
tered with-in me,  
and

Pno. 1

so she can do-
what- ev- er she 
will,
Truth declares my heart

Mezzo

such strength she has given me,

Pno. 1

Pno. 2

From One

Mezzo

love, to whom I am bet

Pno. 1

Pno. 2

85
Truth declares my heart

troubled, who tells that He loves, and for this I will love

Him. I have said that I will love Him. I lie, for I am
Truth declares my heart

Mezzo

58

not. It is he alone who loves me; 

58

piu

He is and I am not; and nothing

Pno. 1

mp

Pno. 2

mp

Pno. 1

63

more is necessary to me than what he

63

ringing

Pno. 2

mf

87
Truth declares my heart

Mezzo

sells, and that he is worth y. He is full ness and by this I am in-

Pno. 1

Mezzo

prop nat ed. This is the di vine seed, and lo y al love.

Pno. 2

attacca
VII.

I saw that he is everything which is good

-- innocent, with warmth

\( j = 84 \)

Mezzo-Soprano

(O Ecclesia)

cantabile

Piano 1 Tacet

\(mf\)

Mezzo

\(mf\)

Piano

(Julian of Norwich)

\(mf\)

Mezzo

\(mf\)

Piano

\(mf\)

Mezzo

\(mf\)

Piano

\(mf\)

Mezzo

\(mf\)

Piano

\(mf\)
I saw that he is everything which is good

---

He showed me something

---

small, no bigger than a hazel nut

---

lying in the palm of my hand

---

21

\(\text{(O Ecclesia)}\)

\(\text{mf}\)

\(\text{mp}\)
I saw that he is everything which is good.
I saw that he is everything which is good

Mezzo

Pno.

Mezzo

Pno.

Mezzo

Pno.

for I thought that be-cause of its lit-tle-ness it would
I saw that he is everything which is good

It lasts and always

with wonder and amazement
I saw that he is everything which is good

55

Mezzo

will, because God loves it; and thus

\(\text{O Ecclesia}\)

58

Mezzo

everything has

59

\(\text{Columba aspexit}\)

60

Mezzo

being through the love

\(\text{Columba aspexit}\)
I saw that he is everything which is good

(smaller note-ossia)
VIII.
Sanctus

\footnotesize
\begin{center}
\begin{align*}
&\text{Mezzo-Soprano} \\
&\text{Soprano} \\
&\text{Alto} \\
&\text{Tenor} \\
&\text{Bass} \\
\end{align*}
\end{center}

\footnotesize
\begin{center}
\begin{align*}
&\text{Piano 1} \\
&\text{Piano 2} \\
\end{align*}
\end{center}

\footnotesize
\begin{center}
\begin{align*}
&Gently, freely without meter \\
&\text{Freely, pianos do not have to line up exactly} \\
\end{align*}
\end{center}

\footnotesize
\begin{center}
\begin{align*}
&\text{pp} \\
&\text{pf} \\
&\text{pp} \\
\end{align*}
\end{center}

\footnotesize
\begin{center}
\begin{align*}
&\text{\cite{q=60}} \\
&\text{\cite{96}}
\end{align*}
\end{center}

\footnotesize
\begin{center}
\begin{align*}
&\text{\cite{227}}
\end{align*}
\end{center}
Sanctus
Sanctus
Sanctus
Sanctus

Do mi, Do mi, Do mi, Do mi, Deus,

becoming more agitated
Sanctus

In the name of the Father and of the

chant-like, slightly slower

mf

In the name of the Father and of the
Sanctus

Mezzo

Pno. 1

Pno. 2

May the Lord bless you and keep you...
May He show his mercy, and have
Mezzo

merc-y, and have merc-y on.

Pno. 1

May He turn His count-er-nace

Pno. 2
Sanctus

to you and give peace
Sanctus

E
Slightly faster, with forward motion \( \frac{4}{3} \) \( \text{q=80} \)

Mezzo

S

A

T

B

Pno. 1

Pno. 2

to you.

Ple

ni,

Ple

ni

Ple

ni

Ple

ni

Ple

ni

62

sim.

sim.

\( \text{Hildegard O Ecclesia} \)

\( \text{Hildegard O Ecclesia} \)
Sanctus

Mezzo

\textit{My sisters and} and to all others

\textit{declarative}
Sanctus

Mezzo

who come and remain in your company,
I beg our

S

gloria tua

A

gloria tua

T

gloria tua

B

gloria tua

Pno. 1

(Hildegard Columba aspexit)

Pno. 2

Sanctus
Sanctus

Lord Jesus Christ through his mercy that the
 Sanctus

(smaller notes = ossia)

Mezzo

heavenly Father give you, and confirm for you this most holy bless

S

mf
gloria

A

gloria

T

gloria

B

gloria

Pno. 1

mf

Pno. 2

hol y bless
Mezzo

S

A

T

B

Joyfully

ing in heav - en and on earth.

Sanc - 

244
Sanctus
Sanctus

Always be lovers of your souls

Tremolo should start fast and slow to quarter notes

with warmth

mff
Sanctus

Faster, joyously  \( \frac{4}{104} \)

Mezzo

Pno. 1

Pno. 2

and those of all your

sisters. May the Lord always be with you and
Sanctus

Mezzo

S

A

T

B

Pno. 1

Pno. 2

(smaller notes = ossia)
Sanctus

1 Joyously

Mezzo

S

A

T

B

Pno. 1

Pno. 2
Sanctus

Mezzo

S

A

T

B

Pno. 1

Pno. 2
Sanctus
IX.
Agnus Dei

(soprano line should be without break, stagger breathe as needed)

Tenderly $\frac{\text{B}}{4} = 60$

Soprano

Alto

Tenor

Bass

\[ \text{Agnus Dei} \]

\[ \text{PPP cresc.} \]
Agnus Dei

26

pp

S

A

T

B

257
Agnus Dei

Slower, peacefully

Do na Nob - is Pa - cem

pp
X-XI.
Place your mind before the mirror of eternity/Dona Nobis Pacem

This movement should be sung with the written melody as a general guide to the performer. The soloist should feel free to use her own sense of phrasing and pacing to shape the melody.

patiently, with a sense of vast space, like the universe \( \sim 60 \)

Mezzo-Soprano

Soprano

Alto

Tenor

Bass

Piano 1

Piano 2
Place your mind before the mirror of eternity/Dona Nobis Pacem

Mezzo

Pno. 1

Pno. 2

Mezzo

Pno. 1

Pno. 2

Volcanic excerpts from the lyrics:

- Place your soul in the brilliance of glory!

- Place your heart in the figure of the divine substance and through contemplation like emerging light.
Place your mind before the mirror of eternity / Dona Nobis Pacem
Place your mind before the mirror of eternity/Dona Nobis Pacem

Mezzo

Feel what friends feel is

Pno. 1

\(\text{nf}\)

Pno. 2

\(\text{nf}\)

Mezzo

Tasting the hidden sweetness

Pno. 1

With increasing energy

Pno. 2

With increasing energy
Place your mind before the mirror of eternity/Dona Nobis Pacem

with increasing energy

flat, from the beginning God has

self has reserved for His
Place your mind before the mirror of eternity/Dona Nobis Pacem

slightly faster, with forward movement \( \text{\textit{f}} \)

* Each singer sings the words "Dona Nobis Pacem" on their given note repeating and at their own pace. The singers should feel free to vary the speed that they sing the text within the given pacing (slow, medium, fast). The overall effect should be of a mass chord with many individual voices giving texture to the chord growing in complexity and density before fading away.
Place your mind before the mirror of eternity/Donna Nobis Pacem

mf with more motion, as if filled with light

And after all who ensnare their blind...
Place your mind before the mirror of eternity; Dona Nobis Pacem

Mezzo

S

A

T

B

Pno. 1

Pno. 2

in a deceitful and turbulent world

Place your mind before the mirror of eternity/Dona Nobis Pacem
Place your mind before the mirror of eternity/Dona Nobis Pacem

Mezzo

S

A

T

B

Pno. 1

Pno. 2

have been completely passed over

(Hildegard Columba aspexit)

138
Place your mind before the mirror of eternity/Dona Nobis Pacem
Place your mind before the mirror of eternity/Dona Nobis Pacem
Place your mind before the mirror of eternity/Dona Nobis Pacem
Place your mind before the mirror of eternity/Dona Nobis Pacem
Place your mind before the mirror of eternity/Dona Nobis Pacem
Place your mind before the mirror of eternity/Dona Nobis Pacem
Place your mind before the mirror of eternity/Dona Nobis Pacem

Mezzo

S

A

T

B

Pno. 1

Pno. 2
Place your mind before the mirror of eternity/Dona Nobis Pacem
Place your mind before the mirror of eternity/Dona Nobis Pacem

Mezzo

S

A

T

B

Pno. 1

Pno. 2

slowly dying away

slowly dying away
Place your mind before the mirror of eternity/Dona Nobis Pacem
Place your mind before the mirror of eternity/Dona Nobis Pacem

Mezzo

Pno. 1

Pno. 2

Text pacing: slow/medium
Place your mind before the mirror of eternity/Dona Nobis Pacem
Place your mind before the mirror of eternity/Donna Nobis Pacem
Place your mind before the mirror of eternity/Dona Nobis Pacem

Recess to the rear of the church or concert hall.
Place your mind before the mirror of eternity/Dona Nobis Pacem
XI. Concluding Rite

Place your mind before the mirror of eternity/Dona Nobis Pacem

Sung from the rear of the church or concert hall.

(Hildegard Columba aspexit)

freely, chant

Mezzo

S

A

T

B

Pno. 1

Pno. 2