

---

Student Work

---

8-1-1988

## Analytical and performance considerations of "Jubilate Deo - O Be Joyful" by Michael Fink

Eileen Croell Levin  
*University of Nebraska at Omaha*

Follow this and additional works at: <https://digitalcommons.unomaha.edu/studentwork>  
Please take our feedback survey at: [https://unomaha.az1.qualtrics.com/jfe/form/SV\\_8cchtFmpDyGfBLE](https://unomaha.az1.qualtrics.com/jfe/form/SV_8cchtFmpDyGfBLE)

---

### Recommended Citation

Levin, Eileen Croell, "Analytical and performance considerations of "Jubilate Deo - O Be Joyful" by Michael Fink" (1988). *Student Work*. 2837.  
<https://digitalcommons.unomaha.edu/studentwork/2837>

This Thesis is brought to you for free and open access by DigitalCommons@UNO. It has been accepted for inclusion in Student Work by an authorized administrator of DigitalCommons@UNO. For more information, please contact [unodigitalcommons@unomaha.edu](mailto:unodigitalcommons@unomaha.edu).

ANALYTICAL AND PERFORMANCE CONSIDERATIONS

OF

JUBILATE DEO--O BE JOYFUL BY MICHAEL FINK

A Thesis-Equivalent Project

Presented to the

Department of Fine Arts

and the

Faculty and Graduate College

University of Nebraska

In Partial Fulfillment

of the Requirements for the Degree

Master of Music

University of Nebraska at Omaha

by

EILEEN CROELL LEVIN

August 1988

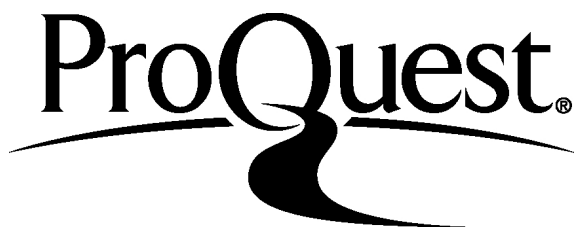
ProQuest Number: EP74366

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest EP74366

Published by ProQuest LLC (2015). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code  
Microform Edition © ProQuest LLC.

ProQuest LLC.  
789 East Eisenhower Parkway  
P.O. Box 1346  
Ann Arbor, MI 48106 - 1346

## THESIS-EQUIVALENT ACCEPTANCE

Acceptance for the faculty of the Graduate College, University of Nebraska, in partial fulfillment of the requirements for the Master of Music degree, University of Nebraska at Omaha.

### Committee

Name	Department
<u>Julia Curtis</u>	<u>Dramatic Arts</u>
<u>Robert E. Ratz</u>	<u>Music</u>

W. Kenton Bales  
Chairman

7/13/88  
Date

## ACKNOWLEDGMENTS

I am appreciative of the help and support of many people in the writing of this thesis-equivalent paper. Without the assistance of the composer, Dr. Michael Fink, the project would not have been possible. He was most cooperative in helping me to gather the information necessary for the completion of the project. I am also grateful to the members of my supervisory committee, Dr. Roger E. Foltz, Dr. W. Kenton Bales, Dr. Mary Julia Curtis, and Ms. Cina Crisara, who spent many hours advising me on various aspects of the paper. Mr. Z. Randall Stroope, Musical Director of the Nebraska Choral Arts Society, provided valuable insight. Special thanks to Ms. Harriet McCleary for assistance with diction and the Rev. Glenn Rankin, D. Div., who provided information on the history of Psalm 100. The telephone interviews of Carole Stewart and William Thorpe were also very helpful in gathering data on the subject matter. For the technical assistance and support of Dr. Dennis and Jane Crabb, I am deeply grateful. Finally, I wish to acknowledge my husband, Ben, and our children, Rachel, Rebekah, and Benjamin, for their unfailing support and encouragement in the completion of this graduate project.

## TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION.....	1
II. ANALYSIS OF <u>JUBILATE DEO</u> .....	7
III. PERFORMANCE CONSIDERATIONS OF <u>JUBILATE DEO</u> .....	23
IV. CONCLUSIONS.....	33
APPENDIX I: MICHAEL FINK'S TEXTUAL PUBLICATIONS.....	37
APPENDIX II: MICHAEL FINK'S MUSICAL PUBLICATIONS.....	42
APPENDIX III: CORRESPONDENCE AND TELEPHONE DOCUMENTATION..	46
APPENDIX IV: SELECTED LIST OF PERFORMANCES OF <u>JUBILATE DEO</u> .....	58
APPENDIX V: PRONUNCIATION GUIDE FOR <u>JUBILATE DEO</u> .....	61
BIBLIOGRAPHY.....	63
SCORE OF <u>JUBILATE DEO</u> .....	65

## CHAPTER I

### INTRODUCTION AND BIOGRAPHY

Michael Fink was born on March 15, 1939 in Long Beach, California. He began formal musical study with basic theory and jazz guitar, studying with Vincente Gomez at an early age. Fink began composing and playing the guitar professionally at the age of thirteen. The composer traces his penchant for tonality back to these early experiences playing jazz and pop music (Appendix III, '49).

Fink went on to study composition with Ernest Kanitz, Ingolf Dahl, and Halsey Stevens at the University of Southern California, where he earned the degree of Bachelor of Music in 1960. In 1962, Fink earned a Master of Music degree from the New England Conservatory, where he studied composition with Daniel Pinkham. In a questionnaire dated February 15, 1988, Fink credits Pinkham and Dahl as the two teachers who were most influential on the development of his compositional style (Appendix III, 49). In 1977, Fink earned a Ph.D in historical musicology from the University of Southern California. The composer was awarded scholarships for all of his studies, including a Tanglewood fellowship in 1961.

The composer has a varied background in recording, educational research and development, and university teaching. His teaching experience has included one year at

California State University at Fullerton and two years at the New England Conservatory. Since 1975 Fink has been an Associate Professor at the University of Texas at San Antonio, where he teaches courses in musicology, music marketing, choral arranging, and musical computer applications.

Fink considers himself to be a vocal and choral composer and a musicologist (Appendix III, 47). Many of his choral works have been written on commission from churches and institutions including the University of Texas at Austin, the New England Conservatory and the University of Southern California. His more than thirty musical publications include original works, arrangements, performance editions of older music, and scholarly study editions. Fink has published many articles and authored educational computer software as well as a textbook, Music in Contemporary Life, which is scheduled for publication by Schirmer Books. He is the program annotator for symphony orchestras and chamber music presenters in five states and writes album liner notes for Philips Classics Productions. A complete listing of his publications can be found in Appendix I on page 37 of this paper. The composer is the general editor of the "Guitar Plus" series published by Southern Music Company. He is also Vice-President and Director of Publications for the Music and Entertainment Industry Educators Association.



The popularity of the music of Michael Fink has been attested to by the number of copies of his works sold in recent years, the number and nature of commissions he has received, and the notable performances of his works. In his letter dated January 18, 1988, the composer states that What Sweeter Music (E. C. Schirmer 2771) "continues to sell over one thousand copies a year most years," and estimates that Jubilate Deo (E. C. Schirmer 2948) "must receive close to one hundred performances per year" (Appendix III, 46). Jubilate Deo has been performed on various occasions including the West Virginia All-State Chorus Festival of 1978, the dedication of a building at Notre Dame University, and the American Choral Directors Association National Convention in Salt Lake City, Utah in 1985 (Appendix III, 46, 56; Appendix IV, 59). For a selected listing of performances of Jubilate Deo, based on the rental of brass parts as provided by E. C. Schirmer, see Appendix IV on page 58 of this paper.

American Music Studies, A Classified Bibliography of Master's Theses compiled by James R. Heintze (Detroit: Information Coordinators, Inc., 1984) lists research projects on the works of Houston Bright, Theron Kirk and Daniel Pinkham (1382, 1411, 1474). RILM lists also include research on the works of Daniel Pinkham, Lloyd Pfautsch, Paul Fetler, and Theron Kirk. Since these six composers are

contemporaries of Michael Fink and share some of his stylistic characteristics, an inquiry into the nature of Michael Fink's music seems appropriate. For that reason, this paper will seek to fill the need for information about Fink's style through the analysis and performance considerations of one of his major works, Jubilate Deo--O be joyful.

The choice of Jubilate Deo for this paper was based on several factors. First, the composer himself rates this piece high on the prioritized list of works in which he was best able to communicate his style (Appendix III, 49). Secondly, it is one of the most widely performed of his compositions. Finally, it is musically accessible to a variety of choirs.

A preliminary list of Michael Fink's music and biographical information was gathered from Sacred Choral Music in Print, 2nd ed. (Philadelphia: Musicdata, Inc., 1985), Secular Choral Music in Print (Philadelphia: Musicdata, 1974), Catalog of Published Concert Music by American Composers (Metuchen, New Jersey: Scarecrow Press, 1969), the ASCAP Biographical Dictionary of Composers, Authors and Publishers (New York: American Society of Composers, Authors and Publishers, 1966), the Directory of Music Faculties of Colleges and Universities (Boulder: College Music Society, 1987), International Who's Who in Music, 10th ed. (Cambridge: Melrose Press, 1984), Who's Who

in American Music, 2nd ed. (New York: R. R. Bowker Company, 1985), and Contemporary American Composers: A Biographical Dictionary, 2nd ed. (Boston: G. K. Hall and Company, 1982). The composer has also written a letter and responded to a questionnaire germane to this research. All correspondence and documentations of telephone conversations with the composer are included in Appendix III on page 46 of this paper. Also included in Appendix III are documentations of telephone conversations with Carole Stewart and William Thorpe. Carole Stewart is the Choir Director of the one-hundred voice Chancel Choir at Plymouth Congregational Church in Des Moines, Iowa. Her group performed Jubilate Deo at the 1985 ACDA convention in Salt Lake City. William Thorpe is Vice-President of E. C. Schirmer which publishes Jubilate Deo, as well as other compositions by Fink.

In this paper, the parameters of texture, rhythm, melody, harmony, form and textual influences will be analyzed in large dimensions as they contribute to the shape and movement of the whole piece, and in smaller dimensions as they contribute to the shape and movement of each section. The analytical technique used is that suggested in Jan LaRue's book entitled Guidelines for Style Analysis (New York: W. W. Norton and Company, 1970). Performance practices and rehearsal techniques will also be discussed for Jubilate Deo under the categories of diction, choral

tone and intonation, melodic and phrasing considerations, dynamics, and special conducting considerations.

Accessibility, suitability, and programming will also be discussed.

CHAPTER II  
ANALYSIS OF JUBILATE DEO

Psalm 100 has been set to music by many contemporary composers including Charles Ives, Kirk Mechem, Knut Nystedt, Benjamin Britten and Daniel Pinkham, but one of the most effective and exciting settings is the work by Michael Fink entitled Jubilate Deo--O be joyful. Jubilate Deo was composed in 1976, having been commissioned by John Leverett for the Southern California College Choir. The composer describes Jubilate Deo in his letter of January 18, 1988 in this way: "The former has been a real workhorse, fitting into church services, high school contest lists, college choral concerts, and even the dedication of a building at Notre Dame University" (Appendix III, 46). It is also pointed out in the composer's letter that Jubilate Deo is the first of a sequence of three Psalms, the second of which is Laudate--Praise Him for double mixed choir and brass or organ. This piece was commissioned by two high schools in Texas. The third Psalm is in progress at this time, having been commissioned by the Nebraska Choral Arts Society. It will receive its premiere performance in December of 1988 (Appendix III, 51).

Jubilate Deo was written for 4-part mixed chorus and brass sextet or organ. The brass sextet includes one horn, two trumpets in b-flat, one trombone, one bass trombone, and

one tuba. The composer's frequent use of open fifths and the middle range gives the piece a character which seems more idiomatic to brass than organ, although organ can substitute effectively if a brass sextet is not available.

Jubilate Deo has an overall percussive effect created by sharp syncopated rhythms, rapidly changing meters, repetition of pitches, and terraced dynamics. The antiphonal principle is employed between brass or organ and voices for all but thirteen measures of the work. The tessitura presents no unusual technical demands on the brass or voices. If used with organ, the middle area of the instrument's total range is utilized. The vocal and instrumental fabric is predominantly homophonic throughout, alternating blocks of sound between the voices and brass or organ parts.

For the text of the composition, Michael Fink chose the translation from the 1928 edition of the Book of Common Prayer (New York: The Church Pension Fund). The composer has stated that the old Book of Common Prayer is his favorite source for Psalms and Canticles (Appendix III, 48). According to Massey H. Shepherd, Jr. in The Oxford American Prayer Book Commentary, the "translation of the Psalter used in the liturgy throughout the Anglican communion is that of the Great Bible (1539), which was the authorized version of the English Bible at the time of the issuance of the first Prayer Book of 1549" (343). The 1928 revision of the

Book of Common Prayer made few changes to the 1549 edition. This particular translation has been popular with many other contemporary composers besides Fink, such as John Rutter. One of the reasons for its popularity is that the Anglican tradition of singing the psalms meant that the translation had a poetic cadence, a trait not found in more modern translations whose prime objective is accurate interpretation of the Hebrew rather than singability. The text chosen by Fink for Jubilate Deo--O be joyful is:

Jubilate Deo, omnis terra!

O be joyful in the Lord, all ye lands;  
serve the Lord with gladness,  
and come before his presence with a song.

Jubilate Deo, omnis terra!

Be ye sure that the Lord, that the Lord he is God;  
it is he that hath made us and not we ourselves;  
we are his people and the sheep of his pasture.

Jubilate Deo, omnis terra!

O go your way into his gates with thanksgiving,  
and into his courts with praise;  
be thankful unto him, and speak good of his Name.

Jubilate Deo, omnis terra!

For the Lord is gracious, his mercy is everlasting;  
and his truth endureth from generation to generation.

Amen. Amen. Amen. Amen. Amen.

Massey H. Shepherd also states that Psalm 100 dates from the religious service of the Hebrews, in which it played an important role. He continues that it was probably sung during the solemn procession into the Temple in conjunction with a thanksgiving offering of sacrifice (14). In the early Roman Catholic tradition, Psalm 100 became commonly known as Jubilate Deo, the Latin equivalent of its opening words. It continues to be known by this title today. Psalm 100's popularity in English may stem from the fact that it was introduced by Thomas Cranmer, the editor and author of the prayers for the 1549 edition of the Book of Common Prayer, as the second of the fixed Psalms appointed for Lauds on Sunday (14). This meant that Jubilate Deo could have been sung every Sunday in the Anglican tradition. The same translation appears as a chant in the present editions of the Presbyterian hymnal, The Hymnbook (1955) and The Methodist Hymnal (1935). Thus, the widespread liturgical use of Psalm 100 could be one reason for its numerous musical settings by contemporary composers as well as composers of earlier historical periods, such as Gabrielli and Schutz.

The text of Psalm 100 is a controlling factor of the form of Jubilate Deo. The composer employs the antiphonal principle not only in the texture but also allows this characteristic of the performance practice of psalm singing to affect the shape of the piece as well. He achieves this



by using the text, "Jubilate Deo, omnis terra" as a refrain which, when repeated between the verses of the psalm, creates a rondo structure (See Fig. 1).

Fig. 1. RELATIONSHIP OF TEXT TO OVERALL GROWTH PATTERN.

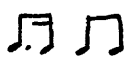




---

Measure	1	15	23	35	42	57	64	78	84	95	101
Form	Intro	A	b	A	c	A	d	A	e	A	Coda
Text		Refrain	Verse	R	V	R	V	R	V	R	

---

Dynamic levels are terraced and range from p-fff, helping to create strong emotional intensity. The refrain sections are always marked forte. There are gradations of dynamics marked within the phrases of the verse sections.

The rhythm is the most vital of the contributing parameters, making it another of the piece's controlling elements. The composer utilizes mixed meters and syncopation which lend Jubilate Deo drive and excitement. The tempo is marked Allegro Marcato, ♩ = 92 (♩ = ♩ sempre). The constant pulse of the eighth note provides unity to the work's changing meters as well as to its other rhythmic characteristics. Overall, rhythmic activity is greater in the refrain sections than in the verses. The lessening of rhythmic activity during the verses creates a very

satisfying contrast and restful release from the intensity evoked during the other sections of the piece. Another unifying factor is use of the rhythmic motive,  $\frac{3}{4}$  , which manifests itself in a variety of ways, such as  $\frac{3}{4}$   in measures 2, 5, 8, 10, 11;  $\frac{3}{4}$   in measures 17, 21, 37;  $\frac{3}{4}$   in measures 9, 12, 70; and  $\frac{3}{4}$   in measures 57 and 78.

The harmony of Jubilate Deo is primarily coloristic. Chords create interest through relatively dissonant harmonic relationships rather than progressions in traditionally tonal hierarchical relationships. The composer uses modal harmonies and exploits modal mixture, such as in the opening statement (measure 2) where the harmonic progression in g major, I - VII<sup>b</sup> - VI<sup>b</sup>, appears for the first of several times throughout the work. This succession appears in measures 5, 7, 19, 33, 79, 99, and 108. Harmonies move freely between modes and major and minor chords, with frequent use of consecutive perfect fifths weakening the tonal center. The e minor and e-flat major chords, vi and VI<sup>b</sup>, are interchanged freely, as exemplified in measures 16, 24, 61, 78, and 96. The alternation of the pitches e and e-flat and b and b-flat is most clearly shown from measures 96-111.

In the questionnaire dated February 15, 1988, Fink lists Stravinsky, Bartók, Copland, and Hindemith as being influential on his style (Appendix III, 49). Some of the

qualities inherent in the harmonic color of Jubilate Deo reflect these influences. The frequent use of the chords VII<sup>b</sup> and VI<sup>b</sup>, modal mixture, and open fifths could also be perceived as an influence of the composer's jazz background, as stated in his questionnaire of February 15, 1988 (Appendix III, 49). Overall, a fast-moving and uneven harmonic rhythm intensified by unequal chord durations lends an active and driving character to the work.

Melodic motion is mainly conjunct in all parts, with predominantly stepwise voice leading and few large intervals. Rests comprise frequent melodic articulations for both the chorus and brass. Phrases are of unequal lengths. Harmonic and rhythmic reiteration and repetition between instruments and chorus add emphasis to the melodic articulations. Through the alternation of instrumental and vocal sound, texture and timbre also play an important role in defining articulations. Repetition of pitches is used frequently in the melody which causes many melodic segments to have a level contour, deriving their interest from rhythmic or harmonic qualities (measures 15, 23, 28, 31, 60, 65, 73).

The overall structure of the piece, as shown in Fig. 1 above, derives from the composer's juxtaposition of the refrain and verses of the Psalm. This repetition keeps a tightly-knit control over elements which include

polymodality, rapidly changing meters, syncopated rhythms, dissonant harmonies and uneven harmonic rhythms. Thus, the rondo form is a unifying and organizational factor in the piece, contributing to a meaningful whole.

Looking more closely at the musical details in each section of the piece, beginning with the introduction at measures 1-13, one immediately notices that an antiphonal technique is employed with the trumpets "sounding the call" in octaves in measure 1 and the lower brasses answering as the trumpets hold their tones until measure 3. The same idea is repeated with melodic and rhythmic variation in measures 4-6, 7-9, and 10-12. This repeated melodic and rhythmic motive as well as the repeated stepwise harmonic progression in the bass, G - F - E<sup>b</sup>, add stability and unity to the introduction while the fast tempo, loud dynamic range, accent and meter changes make a bold opening statement.

The rhythmic motive used in the opening measures is one that will occur so frequently throughout the piece that to say it creates unity is an understatement. It would be more accurate to consider it the germ or kernel which the composer skillfully uses for the growth of the whole piece.

The harmonic progression F - E<sup>b</sup> - D<sup>b</sup> at measures 9-15 is a transposition of the G - F - E<sup>b</sup> in measures 1-8 which contributes more harmonic variety to the introduction. A repeated a-flat is sounded in unison

octaves for two unequal-length measures anticipating the entrance of the chorus at measure 15. The parameters of melodic contour, harmony, and tone color are minimal at this measure, because the syncopated and accented rhythm, the meter change from 5/8 to 3/4, and the reiterated unison pitch are the dominating factors. The introduction builds to measure 15 and the absence of contributing elements other than rhythm tend to intensify the moment, rather than lessen it. The emotional impact is complete at measure 15 when the a-flat abruptly changes to a g major chord. The voices enter emphatically with a theme that will predominate throughout the piece, and is one that was foreshadowed with fragments in measures 2, 5, and 8 of the introduction. The textural change is important at this articulation as the brass drops out exposing the four-part chorus as it states the work's predominant message, "Jubilate Deo, omnis terra!" which literally translates "Shout for joy to God, all the earth!"

Rhythmic vitality continues during the next section as meter changes occur in every measure, alternating from 2/4 to 3/8 during the four-measure theme. Melodic, harmonic and rhythmic unity is created when the brasses echo the voices at measure 19. The brass is silent at measure 23 as the voices reenter with the text "O be joyful in the Lord, all ye lands."

The thematic material stated at measure 23 is derived from theme 1 at measure 15 because of melodic and rhythmic similarity. The trumpets aid in the articulation of the phrase at measure 27 with d octaves and continue to sound by doubling the soprano and alto parts at measures 28-29. This is the first time that the brass and voices have sounded simultaneously, and the technique adds contrast to the antiphonal texture. The low brasses reiterate d major sonorities at measure 30, but the trumpets sound a d aeolian descending melody in measures 31-32 which double the voice parts.

The composer creates contrast in the piece with a change in the spacing of voices at measures 28 and 30. The chorus begins the two-measure phrases on octave d's. The altos and basses then move stepwise down with the pitches d - c - b<sup>b</sup> - a - g. The sopranos and tenors repeat the pitch d, creating perfect fifths in both pairs of voices. This movement causes the sound to be equally distributed again at the end of the phrase. The unison octaves at measure 28 followed by the unfolding of the voices to the open fifths is a very satisfying technique to use after the predominantly open harmony of the preceding material. The two-part harmony created is also a very sensible assurance by the composer that the trumpets will not overpower the voices, since they are doubling their parts at this point.

Measure 33 returns to the main theme stated by the full

brass in g major. The g has been prepared by the previous section's emphasis on d and the unfolding of the dominant to tonic relationship between d and g. In this way, measures 27-33 function as a long dominant preparation for the reappearance of the opening theme. This time, however, the brasses end their statement on a d major chord bringing the chorus in at measure 35 at the dominant level of g. The chorus repeats at the level of a perfect fourth lower the same material stated previously in g major. The antiphonal principle is again in effect for this section. Low brasses play a three-measure transition at measures 39-41 leading to the next verse section which begins at measure 42.

Closer spacing of voices is used in this verse section to create mood as well as contrast in the refrain. Men's voices begin the section on a unison a, dominant of the d minor chord established by the brass at measure 42. The unison a in the mens' part moves down stepwise, similar to measures 28-33. The women imitate the men a measure later with a repeated a in the soprano, continuing a sustaining dominant pedal until measure 45. The repetition of the dominant a and the absence of b<sup>b</sup> suggest a d dorian melody and create a modal effect in this phrase which ends on pairs of open fifths, e and b. Fifths are reiterated at the articulation of measure 46 by the brasses. The second phrase of the section at measure 47-52 is very similar to

the first phrase in imitative texture and voice spacing. It is in the e aeolian mode, but sustains the b dominant pitch. The sequence of the first two phrases creates interest and movement as well as shape, cohesiveness, and repetition to the section. The first and only instance of contrapuntal layering in the piece occurs in this section, created by a canonic imitation of the lower voices by the upper. The blurred effect this creates in the text adds to the overall mood of the section.

The third phrase of the section, measures 53-56, is very similar to the first two phrases, but without the imitative texture. Again the brasses echo the dominant c of the last chord of phrase two at measure 52, setting up the sequential melody of phrase three in f aeolian with a c dominant pedal carrying through measure 54. The phrase continues until finally ending the section on a c major chord, the dominant of f aeolian.

The rhythm throughout this section is very even--mostly quarter notes, which also adds to the sustained mood of the section. The meter changes are minimal in this section, which is predominantly in 3/4. This has the effect of slowing the tempo slightly, because the pulse felt is now the quarter note rather than the eighth note as in previous sections. Dynamic markings are softer, "p - mf" with "sost." markings encouraging a sustained mood. This section is a perfect example of all of the parameters interacting to



form a particular mood and emotional effect, in this case a color response to the textual idea of the section, that "the Lord sustaineth."

The brass returns emphatically with the main theme at measure 57, this time at the f or subdominant level of c major, arriving there via the pivotal nature of c as the dominant of the previous phrase. The dotted rhythm continues to add drive, vitality and impetuosity as well as cohesion to the piece in this section. Measures 57-59 function mainly as a transition back to g major, which is reached at measure 60. The a-flat at measure 59 is somewhat similar to the a-flat at measure 13, creating a strong tendency to resolve to g. Yet having heard the harmony before does not take the element of surprise or excitement out of the chorus entrance in g major at measure 60. The choral parts are the same as those at measure 15, repeating the Refrain section of the rondo form. The rhythm of the brass at measure 65 is a repetition of the rhythm at measure 39. The function is also the same, that of textural punctuation and transition to the next verse section.

Measure 66 is the second instance in the entire piece up to this point where the brass and voices articulate simultaneously. The overlapping of instrumental and vocal sound continues until measure 70, adding contrast by changing their textural relationship to each other. The

tenor part is doubled in the french horn at measure 67 and all voices are doubled at measures 70 and 71. Every rest in the choral part is utilized as an opportunity for punctuation in the brass part. In this section, the punctuation occurs at measures 67, 69 and 71. The antiphonal style of writing returns for the rest of the verse section in measure 77. The main theme repeats at measure 78, this time in g and in 6/8 meter, as at measure 57, which adds more movement than when it appears in 2/4 meter. The main theme appears in 2/4 meter at measures 15, 19, 33, 35, and 60. The chorus repeats the theme in 2/4 meter at measure 79 with the brasses entering on a forte-piano dynamic marking at measure 81. The composer is beginning to move toward the final goal, as these doublings signal increased tension. Yet, one final verse must be spoken, the most intense textually as well as compositionally.

The composer begins the final verse at the mezzo-forte level with the marking "warmly." The overall mood is similar to the verse section from measures 42-57, and is a harmonic and melodic elaboration growing from the melodic segment at measures 54-56. Measures 84-86 and measures 87-89 are repetitions of measures 54-56. The phrase from measures 90-95 has two segments. The first segment consists of the text "and his truth endureth" and is a repetition of the previous two phrases but at the level of a perfect fourth

higher. The second segment, which includes the text "from generation to generation", also begins as a repetition a perfect fourth higher, but continues to build in harmonic, dynamic and melodic intensity, returning to a g major sonority in measure 94. This point is also the dynamic and melodic highpoint of the section. The repetition in this section acts as a powerful unifying technique, while the rising contour of the melodic segments add intensity in preparation for the impending final section.

The return of the main theme in g major and in 2/4 meter at measure 95 allows the brasses only a short reprise, as an elaborate coda begins at measure 97, developing the tail of the main theme as seen previously at measures 17, 21, 37, 62, and 81. The chorus begins a series of five "Amens" alternating between e-natural and e-flat in the melody and between an f major seventh and f dominant seventh chord in the harmony, one of the jazz influences on Fink's style. Fink is careful to continue using an antiphonal texture for most of the coda with the effect of enhancing the difference in vocal and instrumental timbres. At measure 104, however, he employs all of his forces simultaneously. A sudden rest in the instrumental parts in measure 105 leaves the voices exposed, the brass accenting beat two of the measure in a stroke of rhythmic genius. Fink repeats the two-measure motive, this time with an e-

natural in the bass and soprano before continuing on to complete the piece with an exciting and final 2/4-3/4-4/4 meter pattern. The coda is an excellent example of an effective use of repetition as a rhythmic device as the rapid meter changes of the "Amen" form an interesting pattern: 2/4-3/8-2/4; 2/4-3/8-2/4; 3/8-2/4; 3/8-2/4; 2/4-3/4-4/4. The shorter two measure metric and rhythmic repetitions are important drive patterns, as is the melodic and rhythmic technique of diminution used in measure 104-107. These rhythmic techniques add brilliance to the final section, building tension until the final moment of the piece. Harmonically, the alternation of the f major seventh and f dominant seventh chord is also tension building. These elements, coupled with the textural use of full forces at the ff-fff dynamic level, add to the power of Michael Fink's Jubilate Deo--O be joyful.

### CHAPTER III

#### PERFORMANCE CONSIDERATIONS OF "JUBILATE DEO"

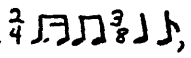
The conductor's thorough understanding of the construction of any composition is a prerequisite to beginning its rehearsal. The need for intellectual comprehension of Jubilate Deo in order to successfully perform it was brought out by Carole Stewart in her telephone conversation with the author. She states that the work "is rhythmically complicated and demands an energetic, rhythmically accurate conductor. It has a nice vocal line, although not one that the ears pick up automatically. It needs understanding" (Appendix III, 56). A knowledge of the form and its melodic and rhythmic organization will facilitate swift learning of motives that unify the work. Dividing the piece into sections will simplify the learning process for the choir, making the work seem more accessible to them. Once the choir comprehends the repetition in the piece, it will seem easier to learn the sections that lend variety. Knowing how modal mixture is used will help the choir to execute the intervals and create the mood expressed by this melodic color technique. Making the choir aware of the interrelationship between structure, choral tone, performance style, and emotional response is not an option for the successful choral conductor. If a goal of the conductor is to provide an integrated experience for the

choir members, then the technical aspects of any composition must be clarified, as well as its emotional, aesthetic, and spiritual aspects. It is with that goal in mind that analysis plays a meaningful role in the choir rehearsal.

In terms of performance, the antiphonal principle is an excellent choice of technique to use when writing for brass and chorus because of the louder nature of the brass instruments in comparison to the human voice. With this style of writing, even a small chorus can be used with brass. The suitability for choirs of all sizes, then, is a characteristic of Jubilate Deo. Meter changes are rapid and will require from the ensemble an excellent control of rhythm, musical precision, and ability to follow the conductor. Several rehearsals with the instrumental parts alone, well in advance of combining them with the chorus, will be imperative.

Because of the quickness of the tempo and the importance of the text in carrying out the meaning of the piece, the choral director must insure accurate diction. In studying the diction of the work, one immediately notices the skillful placement of vowels and consonants with regard to pitch and metric stress. The consonants can be used in a percussive manner to emphasize the power and strength of the piece. The Latin pronunciation of the first phrase is [jubilate deo / omnis terra]. The tendency of most choirs

will be to close the "e" at the end of "Jubilate" and in "Deo", and the "o" in "Deo" and "omnis." A glottal start between "Deo" and "omnis" will propel the sopranos to the f with ease.

A challenging spot in regard to pronunciation of vowels is in measure 26 on the "all ye lands", [ɔl yi laendz]. The sopranos may find difficulty in articulating the vowels correctly because of the high register in the melodic line. Tapping, clapping or speaking the dotted rhythm pattern, , as it appears in measures 15, 23, 28, 30, and throughout the piece will help to make the text clear and clean. Pronouncing crisp consonants on the dotted rhythms will also add clarity to the vowels. The [dz] at the end of "lands" at measure 27 will have to be sung with rhythmic accuracy and a slight implosion, because of the entrance of the brass in this measure, which will tend to obscure the word ending. Fink's use of the word "lands" as a translation for the Latin "terra" is a more easily performed word than its other translation, "earth," because of the presence of the "r" sound which can be troublesome for choirs. His choice of translation shows sensitivity for the performers' skills.

Enunciation of word endings at ends of phrases will be a minimal problem if they are articulated with rhythmic precision. Precise brass entrances at most of these moments will also help the chorus to be precise. Their entrance will also draw the attention of the listener away from the

singers' word endings. This overlap of texture happens at measures 46, 52, 57, 67, 69, 78, 87, 90, 95, 99, 103, 105, 107, and 111. The only place the chorus articulates a final consonant without the intrusion of the instruments is at measures 50 and 72. Careful attention to clarity of diction will have to be given at these completely exposed spots.

Special care will also have to be given to the pronunciation of the "r's" throughout the piece. The rules given by Madeline Marshall in The Singer's Guide to English Diction should suffice to clarify any confusion: 1) do not sound an "r" before a consonant; 2) sound "r's" between vowels, but do not flip when singing works by twentieth-century American composers (8-26). Some of the troublesome "r's" in Jubilate Deo would be pronounced in this way: "Lord"=[lɔd], "serve"=[sɜ<sup>v</sup>v], "sure"=[suə], "our"=[aʊə], "pasture"=[pæstʃə], "courts"=[kɔts], and "mercy"=[mɜ<sup>s</sup>ɪ].

The "pr" on "praise," at measure 71 could be flipped for emphasis but the "gr" on "gracious" at measure 86 would not be flipped because of the sustaining nature of the mood at this point. American "r's" would be used at measures 92-93 on the word "generation," as well as at measure 91 on the word "truth."

Care must be taken to execute the closed "e's" on "Be ye" at measure 42 -43 and several other closed "e's" in this section without any tension in the lower face and jaw. The



"Daniel Sitteth" rules of Marshall apply to the word "endureth" [ɪndjuəð] at measure 92 (139-141). The pronunciation of the [dju] will give added emphasis to this syllable which Fink has marked with an accent. See Appendix V on page 62 for a complete IPA pronunciation of the text.

If correct diction is in place, choral tone will follow naturally with a few reminders about what is appropriate for the style of the piece. A pure, focused tone that is bright and vibrant and has a minimum of vibrato is highly desired on the refrain and louder verse sections. The sustained sections (measures 42-56 and 84-94) require a very relaxed, legato, chantlike tone, also pure and with little vibrato. The coda of "Amens" beginning at measure 97 will also require a bright, vital tone with well rounded, open choral sounds which, at the forte level, will lend a brilliant and climactic ending to the work. Intonation will probably not be a major problem, especially for the experienced choir. However, a difficulty could arise at the execution of the e-flats and e-naturals and b-flats and b-naturals between which Fink freely alternates. The interchange of these pitches appears frequently throughout the piece, especially in the soprano and tenor parts (measures 18, 29, 32, 37, 64, 81, 82, and 97-107). Fink uses these pitches for harmonic and melodic color, so they definitely need to be well executed.

Another intonation problem may occur because

of the great amount of control needed to sing ascending melodic lines. An example of this occurs in measures 93 -94 in the soprano, alto and tenor parts. Keeping these upper parts in tune with the descending bass line will be of paramount importance. Fink's use of the crescendo and increase in intensity are dynamic factors that will add energy to the line and may offset any intonation difficulties. If singing whole-tone intervals are difficult for the performing choir, special attention will have to be devoted to the verses, particularly measures 41-57 and 84-89. Rehearsal time may need to be spent on the three sequential phrases from measures 42-57, because of the three different modal melodies used. The third phrase culminates in a c major chord which is then sounded by the organ at measure 57, making good intonation imperative. Because of the alternation of acapella singing with brass or organ throughout the piece, excellent intonation will be mandatory. Repeated tones in the melody may be a pitfall of intonation for the unwary choir director. Repetitions can be more difficult to execute and more apt to flat than when the voices move intervallically.

No intricate skips or unusual intervals are present which would make performance difficult. Fink's use of conjunct voice leading helps make the piece accessible to choruses of varying abilities. The fact that it has been

performed by a variety of types and ages of choirs becomes evident when one scans the selected list of organizations that have performed Jubilate Deo (Appendix IV, 58).

Because of the number of repeated tones in each melodic segment, care must be taken to let the accentuations of the melody fall with the accents of the text. Fink's compositional control of the rhythm takes care of this quite well. That is, he usually makes the important words of longer rhythmic duration. An example of this technique is at measures 23-25 where the words "O", "joy", and "Lord" are comprised of longer note values. This happens consistently throughout the piece and contributes to the flow and movement of the work. Fink also uses melodic inflection for emphasis on some words, such as "Lord" at measure 45, where the melody moves in the soprano part from the repeated a up a minor third to the c and then returns to the a. Another very effective use of this technique occurs at measure 51, where the melodic line moves up a perfect fifth on the word "not", and then steps downward, creating a built-in crescendo on the textual idea. The composer makes it very simple for the performers to execute the crescendo-decrescendo dynamic marking at this measure.

The dynamics in the refrain sections are natural for the chorus because the rhythmic and harmonic vitality lends itself to forte singing. Dynamic fluctuations, though not marked, can be carried out to follow the contour of the

melodic phrases--with a slight crescendo when the melody rises, and a decrescendo when the melody descends. Special attention will have to be paid to the relationship and balance of the voices and instruments where the instruments are doubling the choral parts (measures 27-33, 65-71, 81-83, and 104-111). Fink specifically marks a softer dynamic level in the brass and organ than in the voices to assure a good balance of sound.

The dynamics of the sustained section at measures 42-56 could be the most difficult to perform effectively, largely because the tempo continues to be allegro throughout the section, yet a softer, sustained, and more legato style of singing must be achieved to change the mood and to interpret correctly the meaning of the text. Fink does control the dynamic level by markings, meter change to 3/4, and even rhythmic note values. These controls are an assurance that the proper interpretation will be carried out.

At the brass transition in measure 39, the conductor should mentally prepare for the mood change of the next section, taking special care not to slow the tempo in the process. The nature of the organ and brass articulations must also be in keeping with the mood of the section. This is the only area that uses a contrapuntal layering of the text and an imitative melodic texture. These are also Fink's ingenious ways of carrying out the meditative mood of

the section.

The section from measures 84-94 is similar in mood and performance techniques to measures 42-56. Its role is dual, however, as it also serves as a preparation and link to the final section. More movement and shape are created in this section through use of repeated motives, louder dynamics and emotional intensity. Knowledge of these qualities will have to be expressed by the choir through goal-oriented phrasing.

In preparing this piece for rehearsal, the conductor must establish the eighth-note pulse throughout the work, proceeding to beat the 2/4 measures in two, the 3/8 measure in one, the 6/8 measures in two, the 3/4 measures in three, and the 5/8 measure in a two pattern with the first beat divided into two pulses and the second beat divided into three pulses. A periodic check must then be made by referring to the eighth-note pulse to assure rhythmic accuracy on the part of the conductor. Perhaps an easy mistake would be to make the 6/8 measures equal to the 2/4 in beat. The conductor must show resistance in the conducting pattern for the legato sections and move easily from a vertical to a horizontal style of conducting. The conductor must manifest extreme control in the conducting pattern to execute the intensity change from measures 90-95 faithfully.

The last section is relatively easy to conduct because of the grouping of meters apparent on the "Amen." The

2/4 - 3/4 - 4/4 meter pattern on the last "Amen" is easy to remember, enabling the conductor to maintain eye contact and full control of the sound sources in the final three measures.

## CHAPTER IV

### CONCLUSIONS

This project has served as an introductory inquiry into the compositional style of Michael Fink. The goal has been carried out by displaying the relationship between analysis and performance considerations of one of his major works, Jubilate Deo--O be joyful. As LaRue points out, the evaluation process for any musical work combines objective knowledge (historical and structural facts) with subjective judgments. In this way, objective knowledge and analysis lay the groundwork for subjective judgments based on musical taste and personal evaluation (195).

LaRue further states that one cannot exclude popular judgment entirely from the evaluation process, because of the actual physical survival of the music. He continues, "The more popular works of any period survive in more numerous copies, both manuscript and printed" (199-200). His contention is that popular appeal must play a role in the evaluation of a work, but never carry an exclusive or decisive weight. Using LaRue's comments as guidelines, the popularity of Michael Fink's music as attested to by William Thorpe (Appendix III, 54), and the selected list of performances (Appendix IV, 58), cannot be overlooked.

Another criterion for evaluation proposed by LaRue is the appropriateness of a work to its purpose, a criterion

applicable only to works that are designed to serve a function. Often in works of this nature, LaRue believes the musical structure and the expressive ability of the music to carry out its role are conflicting poles. A composition that is successful in musical content is often not appropriate or suitable for a particular situation or vice versa. LaRue notes that "adjusting the emotional tempo of the two arts requires careful compromises" (201). Michael Fink seems to have achieved this compromise in Jubilate Deo. In a Church setting, this work would effectively carry out both its functional and musical roles. In an academic setting, the main purpose for performance would be musical considerations or perhaps interesting programming or educational value. Again, Jubilate Deo fulfills these purposes. Another consideration LaRue believes adds value to a composition is its scope and size (196). Using this criterion, Jubilate Deo will be more important historically when the third Psalm of the set of three is complete, making Jubilate Deo an integral part of a larger extended work, a Psalm Cantata.

Probably the most obvious of conclusions in the objective evaluation of Jubilate Deo is that it is a very well-constructed work. Michael Fink's ingenious use of rhythmic and melodic motives is similar to the way in which Haydn and Mozart utilized motivic development to express a musical thought. The harmonic color and rhythmic vitality



create excitement in the listener, making this an interesting addition to a concert program. Fink's choice of text and his use of antiphonal texture and rondo form create satisfying traditional elements in the piece by balancing his less traditional use of rhythm, melody, and harmony. It has been shown that Fink's compositional style also displays a balance of unity and variety within each parameter, at a smaller dimension.

Another conclusion of this paper is that Jubilate Deo is musically within the reach of choirs of varying sizes and abilities. This fact is attested to by the number and nature of performances the work has received (Appendix IV, 58). Jubilate Deo is suitable for a wide variety of occasions, including worship services, high school or college concerts, choir festivals, or celebration of special events.

It has been the purpose of this paper to provide meaningful analytical information as well as a practical rehearsal guide for the conductor preparing a performance of Jubilate Deo. LaRue has pointed out that a good analysis exposes all methods and conclusions fully so that further researchers can make their own judgments (138ff). It is hoped that this analysis and the performance guide fulfills LaRue's criterion.

An effect of this paper may be to create wider recognition of Fink's achievements in various musical areas.

If increased interest in his publications, more and better performances of his works, and motivation for further research of his compositions result from this paper, this project will have fulfilled its original purpose.

## APPENDIX I

## A COMPLETE LIST OF MICHAEL FINK'S TEXTUAL PUBLICATIONS

Book:

Music in Contemporary Life. New York: Schirmer Books, in the press.

Reference Articles:

"Rovigo, Francesco." The New Grove Dictionary of Music and Musicians. London: MacMillan, 1980. (Coauthored with Pierre Tagmann).

"San Antonio Symphony." In Orchestras of the United States: Selected Profiles, pp.402-406. Ed. Robert Craven. New York: Greenwood Press, 1986.

"San Antonio." The New Grove Dictionary of American Music. London: MacMillan, 1986.

"Elgar, Edward." In Victorian Britain. Ed. Sally Mitchell. New York: Garland Publishing, in the press.

Magazine and Journal Articles:

"Pierre Boulez: A Selective Bibliography." Current Musicology, Number 13 (1972): 135-150.

"Anton Webern: A Supplement to a Basic Bibliography." Current Musicology, Number 16 (1973): 103-110.

"The Autobiography and Early Diary of Alfred Einstein." The Musical Quarterly 66 (July 1980): 361-377. (Coauthored with Bess Hieronymus).

"Music in Contemporary Life: An Alternative Course to Music Appreciation." College Music Symposium 22/1 (spring 1982): 122-130. "Composing on Commission." Upbeat San Antonio 3/1 (spring 1982): 2.

"Teaching Instrumental Transposition Through the Computer." In Research Reports... XIV: 1-5. Austin: Texas Music Educators Association, 1982.

"Computer-Based Evaluation: A Listening Test Administered by Micro-Computer" [abstract]. College Music Symposium, (spring 1983): 170-171.

"The Well-Tempered Apple: A Wide-Range, Accurate Chromatic Scale for the Apple II's Speaker." Creative Computing, July 1983, 196-198.

"Developing Musical Understanding." Papers of the Dearborn Conference on Music in General Studies, pp. 31-38. Reston, VA, and Boulder, CO: NASM/CMS, 1984.

"Music Industry Survey Courses for the General Student" [abstract]. In CMS Proceedings: The National and Regional Meetings 1983-84, pp. 52-53. Ed. by Roger E. Foltz. Boulder: College Music Society, 1985.

"Review of Kyan Pascal." Call-A.P.P.L.E., July 1986, pp. 26-35.

Book and Music Reviews:

Jeffery, Brian. Fernando Sor, Composer and Guitarist. Guitar & Lute Magazine No. 7 (September 1978): 39-40.

Sor, Fernando. Complete Works for Guitar; Variations, Op. 9; and Complete Studies, ed. by Brian Jeffery. Guitar & Lute Magazine No. 8 (January 1979): 38-40.

Contemporary guitar works by Paulus, Donatoni, Kolb, and Bolcom. Guitar & Lute Magazine No. 10 (July 1979): 40.

Fernando Sor, Easy Studies for Guitar, ed. Brian Jeffery. American String Teacher, 30/2 (spring 1980): 40.

Johann Sebastian Bach. Le Quattro suite per liuto. MLA Notes (June 1985): 793-794.

Francisco Tarrega, Quattro mazurke; Venti preludi; ei composizioni originali. MLA Notes (September 1986): 182-183.

Maximo Pujol, Cinco preludios. MLA Notes (September 1986): 183-184.

Newsletter Editorship:

MEIEA Notes: Vol. 5, no. 2.  
Vol. 6, no. 1.  
Vol. 6, no. 2.  
Vol. 7, no. 1.

Liner Notes for Recordings:

Bizet, "Carmen" Suite; Falla, Dances; Moreno Torroba, Sonata

Trianera. Los Romeros Guitar Quartet. Philips Digital Classics, 412 609.

Castelnuovo-Tedesco, Concerto No. 1 for Guitar and Orchestra; Rodrigo, Sones en la Giralda; Villa-Lobos, Concerto for Guitar and Orchestra. Pepe Romero, guitar, and the Academy of St. Martin-in-the Fields Orchestra, Neville Marriner, conductor. Philips Digital Classics, 416 357.

Solo guitar works of Albeniz, Tarrega, Torroba, and C. Romero. Pepe Romero, guitar. Philips Digital Classics, 416 384.

Rodrigo, Concierto de Aranjuez and Fantasia para un gentilhombre. Alexandre Lagoya, guitar, and the Orchestre National de l'Opera de Monte-Carlo, Antonio d'Almeida, conductor. Philips Silver Line Classics, 420 714-2.

English translation of liner notes for Spohr, The Last Judgement. Philips Digital Classics. (Release date: 1988).

"Flamenco" by Pepe Romero. New notes for a re-release of Philips 9500 512. (Release date: 1988).

Solo guitar works of Villa-Lobos. Pepe Romero, guitar. Philips Digital Classics. (Release date: 1988).

#### Concert Program Notes:

San Antonio Chamber Music Society. Five programs per year, 1978-present.

San Antonio Symphony. Notes for scholarship benefit

concerts.

U.T.S.A. Concert Series. Miscellaneous notes, 1981-  
present.

Orchestra San Antonio. Notes for six concert pairs, October-  
December 1987.

## APPENDIX II

## A COMPLETE LIST OF MICHAEL FINK'S MUSICAL PUBLICATIONS

Original Compositions;  
 (\* = commissioned work)

## E. C. Schirmer Music Company (Boston):

What Lips My Lips Have Kissed (soprano, piano), 1963.

Aria and Fugue for Strings (string orchestra), 1963.

\*Septem Angeli (mixed choir, instrumental ensemble),  
 1966.

Te Deum (tenor, mixed choir, piano), 1966.

Rain Comes Down (medium voice, piano), 1964.

Three Lyric Pieces (piano), 1964.

\*From a Very Little Sphinx (women's choir, strings),  
 1969.

Wedding March (organ), 1971.

\*O Come, Emmanuel (mixed choir, guitar), 1970.

\*What Sweeter Music (mixed choir, guitar), 1970.

\*Jubilate Deo (mixed choir, brass), 1976.

The Purple Cow and Other Rounds (treble choir), 1981.

## Southern Music Co. (San Antonio):

Monteverdiana (guitar quartet), 1980.

Sonata for Solo Guitar (guitar), 1981.



Variations on an Old Hungarian Folksong (brass quintet), 1982.

\*As My Heart Was (baritone, guitar), 1983.

Mark Foster Music Co. (Champaign):

Full Fathom Five (mixed choir), 1978.

\*This is the Day (SAB choir, organ), 1980.

\*Festival Magnificat (soprano, alto, baritone mixed choir with piano or wind ensemble), 1982.

\*Laudate Praise Him (double mixed choir, brass), 1982.

Avant/Western International Music Co. (Los Angeles):

Sonata da camera (flute), 1964.

Caprices (clarinet, piano), 1967.

Hinshaw Music, Inc. (Chapel Hill):

\*Ever 'Gainst That Season (mixed choir, guitar), 1978.

Performance Editions:

GUITAR PLUS, Michael Fink, General Editor, Southern Music Co.:

G. Faure, Sicilienne (flute, guitar), 1981.

J.S. Bach, Sinfonia (from Cantata No. 18) (guitar quartet), 1981.

J. Pachelbel, Canon and Gigue (guitar quartet), 1983.

E. Pessard, Andalouse (flute, guitar), 1984.

F. Borne, Carmen Fantasy (flute, guitar), 1986.

Y. Datshkovsky, Lullaby for Alexandra (flute, guitar; and two guitars), 1986-87.

Hinshaw Music Co.:

J.S. Bach, Selected Dances, 1981. (with David Underwood).

Scholarly Study Edition:

Three Motets for 8 Voices by Francesco Rovigo, Simon Gatto, Annibale Perini. Musik Alter Meister (series), Hellmut Federhofer, General Editor, vol. 47. Graz: Akademische Druck - u. Verlagsanstalt, 1979.

Scholarly Performance Editions:

E. C. Schirmer Music Co.:

Henry Purcell, You Say 'Tis Love (soprano, baritone, continuo), 1973.

Henry Purcell, Two Symphonies for Flutes (recorders, continuo), 1970.

Thomas Tallis, Six Pieces from the Mulliner Book (recorder quartet), 1972.

Henry Grenerin, Three Sinfonies (instrumental ensemble), in preparation.

Henry Grenerin, Three Aires (choir, continuo), in preparation.

Tecla Editions (London):

Fernando Sor, O Crux, Ave spes unica (mixed  
choir), 1980.

APPENDIX III  
CORRESPONDENCE AND TELEPHONE DOCUMENTATION

MICHAEL FINK  
4826 Bucknell  
San Antonio, Texas 78249  
512-696-0572

January 18, 1988

Ms. Eileen Levin  
312 North Main  
Denison, IA 51442

Dear Ms. Levin,

Thank you for your cordial letter of January 7. I am very flattered that you wish to make a presentation of some of my choral works. Actually, you are the second graduate student to do so. The first presentation, which took place at Washington University (St. Louis) was very successful, and I wish you every success with your particular effort.

Your list of my published choral music is fairly accurate. "A Sabbath Evening Service" was never published, however. Festival Magnificat is the full title of the work Mark Foster publishes. For your information, I have enclosed the section dealing with original music from my typescript catalog of publications. I also have enclosed my bio.

My big choral "hits" have been Jubilate Deo and What Sweeter Music. The latter is, of course, seasonal. But it continues to sell over 1,000 copies a year most years. The former has been a real workhorse, fitting well into church services, high school contest lists, college choral concerts, and even the dedication of a building at Notre Dame University. Judging by reported performances and parts rentals, Jubilate Deo must receive close to 100 performances per year.

One thing that is not very apparent from the works list is that I wrote Laudate to work as an independent piece and as a sequel to Jubilate Deo. (Perhaps someday I'll write a third macaronic Psalm setting for choir and brass sextet, so that the three works could be done together as a "Psalm Cantata.")

I do not have much to add, in general. If you would like some background on the composing of any particular work, please feel free to call me. I am home in the mornings -- (512) 696-0572, at on campus in the afternoons -- (512) 691-5319. If possible, could you send me a copy of the part of your recital document dealing with me?

Again, I am flattered and grateful for your interest and efforts. I look forward to hearing from you.

Sincerely yours,

  
MICHAEL FINK

P.S. Please convey my varnest regards to C.M. Shearer, who has been one of my most enthusiastic supporters. Also, if you see my friend, Roger Foltz, please say hello.

*M.F.*

Michael Fink (b. 1939) began formal musical study with jazz guitar and basic theory. Fink went on to earn the degrees of Bachelor of Music in composition (University of Southern California), Master of Music in composition (New England Conservatory), and Ph.D. in historical musicology (University of Southern California). He also has a varied background in recording, educational research and development, and university teaching.

Fink considers himself to be a vocal/choral composer and a musicologist. Many of his choral works have been written on commission from churches and institutions such as The University of Texas at Austin. His more than 30 musical publications include original works, arrangements, performance editions of older music, and scholarly study editions. Fink has published articles in The Musical Quarterly and The New Grove Dictionary. He has authored educational computer software, and his textbook, Music in Contemporary Life, is in the press at Schirmer Books. He is the program annotator for symphony orchestras and chamber music presenters in five states and writes album liner notes for Philips Classics Productions.

Fink is the general editor of the Guitar Plus series published by Southern Music Co. He is also Vice-President and Director of Publications for the Music & Entertainment Industry Educators Association. Presently, Fink is Associate Professor at The University of Texas at San Antonio, where he teaches courses in musicology, music marketing, choral arranging, and musical computer applications.

February 15, 1988

## QUESTIONNAIRE

1. Your style displays a familiarity with a wide variety of instruments.  
Please indicate in which instruments you have performance proficiency:

Organ \_\_\_\_\_

Guitar ☒ \_\_\_\_\_

Piano \_\_\_\_\_

Voice \_\_\_\_\_

Brass (Please specify) \_\_\_\_\_

String (Please specify) \_\_\_\_\_

Wind (Please specify) \_\_\_\_\_

2. You mentioned a commission for the University of Texas at Austin.  
To which of your works were you referring? *Festival Magnificat was originally commissioned by U.T. Austin Choir under Gordon Lambert.*

3. In your last letter you marked your commissioned works with an asterisk.  
Are the dedications listed at the top of the works also the persons for whom they were commissioned?

Yes ☒ No \_\_\_\_\_

If no, please indicate for whom the following pieces were commissioned:

Jubilate Deo \_\_\_\_\_

Septem Angeli \_\_\_\_\_

This is the Day \_\_\_\_\_

Laudate Praise Him \_\_\_\_\_

Festival Magnificat \_\_\_\_\_

4. Do you usually compose only when commissioned?

Yes ☒ No \_\_\_\_\_*The Deum was a work of love.*

5. Please comment on your choice of texts or a favorite poet you may have:

*For Psalms; canticles I like the (old)**Book of Common Prayer. There are still some Shakespearean song texts I'd like to set.*

6. Please prioritize and/or comment on any of the following influences on the development of your style:

       Religious Background or Affiliation

       Parental/Family/Environmental Influences in Formative Years

       Educational Influences

(3) Teachers - *Notably Ingolf Dahl and Daniel Pinkham*

       Peers

       Business, Economic Influences

✓ Other

*(1) I believe my penchant for tonality comes from my original experience playing jazz and pop music.*  
*(2) 20<sup>th</sup>-Century composers who have influenced me the most: Stravinsky, Copland, Bartok, and Hindemith.*

7. Please prioritize the following pieces according to the order in which you feel you were able to most successfully communicate your style:  
 (Number 1-8)

1 Festival Magnificat

3 Jubilate Deo

4 Laudate Praise Him

5 O Come Emmanuel

6 Septem Angeli

7 This is the Day

2 Te Deum

8 What Sweeter Music

8. I am planning to use a parametric approach to the analysis of your works. Do you believe this is the best approach to use or would you suggest another?

✓ Yes, the parametric approach will work well.

       A different approach would work better. I suggest                     

9. Additional comments on any of the above questions or other areas of concern:

*It is not generally known that I originally conceived Festival Magnificat as a companion piece for Le Deum. Both have a similar sectional approach to the text. The Magnificat uses S, A, B soloists, while Le Deum uses only Tenor. This was meant to be complementary, if the two works were ever done on the same program. Also, in both works the piano part is somewhat orchestral. The piano part to Festival Magnificat was, in fact, arranged very successfully for wind ensemble by my colleague, Robert Rustawicz. (For a score, inquire of Mark Foster Music Co.)*

*Michael Fink*

*P.S. Thank you for your interest in my music.*



## TELEPHONE CONVERSATION BETWEEN MICHAEL FINK AND THE AUTHOR

February 1, 1988

- EL: Thank you for your letter of January 18. The biographical material and the list of your musical publications has been very helpful. You mentioned another graduate student who had made a presentation of your choral works. I have been unable to locate that information, even after calling Washington University at St. Louis. Do you recall the name of the student or the name of the thesis?
- MF: It was a class presentation, not a thesis. Actually, you already have more information than I had given to that student. I cannot recall the student's name, but I don't think it would be necessary to have that information.
- EL: Are you aware of any major articles or presentations that have been made on your compositions, such as the Choral Journal or the Texas Music Educators publications?
- MF: I am not aware of any.
- EL: You noted in your list of musical publications that What Sweeter Music and O Come, Emmanuel were both commissioned works, although that is not listed on the top of the octavo. Could you tell me for whom these works were commissioned?
- MF: Both pieces were originally commissioned by E.C. Schirmer, who wanted to publish a collection of contemporary Christmas carols. It was published in 1969 under the title of Carols New Fashioned. They wanted both carols to have guitar accompaniment. The collection is now out of print but they have continued to publish the titles separately.
- EL: At this point, it looks like my recital paper will be limited to an analysis and performance considerations of just a few of your works. I'm sure Jubilate Deo will be one of them, but I have not decided on the others.
- MF: I want you to know that I just received a commission from the Nebraska Choral Arts Society to compose the third psalm in the Psalms Cantata I had mentioned. It will be a sequel to Jubilate Deo and Laudate

Praise Him and will be performed by their group next December.

EL: I do not have any further questions at this time, but I would like to be able to send you a questionnaire if any more questions arise as I continue my research.

MF: That will be fine.

## TELEPHONE CONVERSATION BETWEEN MICHAEL FINK AND THE AUTHOR

March 11, 1988

- EL: Thank you for returning the questionnaire. Many of your comments have been very significant in the preparation of my paper. It is almost completed, and I just have a few more questions to ask you. I need to be more specific about which symphonics and chamber music presenters you write program notes for.
- MF: Some of them include the San Antonio Symphony, the Greenville, North Carolina Symphony, and the Brevard Orchestra. Chamber music presenters include the San Antonio Chamber Music Society, the Ambassador Foundation in Pasadena, California, and the Merkin Concert Hall in New York City. Actually, if it would be helpful, I could send my complete list of textual publications. I did not send this before, because I did not think it would be useful to you.
- EL: I would really appreciate it if you could send me a list of your publications.
- MF: I appreciate your interest in my music.
- EL: Hopefully, I will be able to send you a copy of the paper sometime in the summer of 1988.

TELEPHONE CONVERSATION BETWEEN WILLIAM THORPE,  
VICE PRESIDENT OF E.C. SCHIRMER, AND THE AUTHOR

March 11, 1988

EL: Mr. Thorpe, I am writing a recital paper on Jubilate Deo by Michael Fink, which your company publishes. My paper will include an analysis, and I would like to have permission to print the score in my paper.

WT: Yes, that can be arranged.

EL: I also have some questions I would like to ask you regarding Dr. Fink and his music. Would you consider Jubilate Deo to be one of your big, medium, or small sellers?

WT: Jubilate Deo is a very popular piece. I would not call it our biggest seller, yet it is not in any danger going out of print.

EL: I have been made aware of the fact that What Sweeter Music and O Come, Emmanuel were originally commissioned by you for a collection entitled Carols New Fashioned. Could you name some of the other composers besides Michael Fink that you included in this collection?

WT: The collection included works by Carl Korte, David Carney, and Daniel Pinkham as well as Michael Fink. The collection is no longer in print but we continued to publish the titles singly.

EL: Why did you decide to do that?

WT: Mainly because of the demand for certain titles more than others in the collection.

EL: Could you tell me which works were the most in demand?

WT: The Fink titles.

EL: I have been researching notable performances of Jubilate Deo and am wondering if you could help me. Do you keep a record of the groups that rented the brass parts for the number, and would that information be accessible to me?

WT: Yes, we could send you a list of the people that have rented the brass parts. It is a popular piece, and the list will be long because it goes back to 1976.

EL: I would like to thank you for your assistance in my project.

WT: Please send me a copy of your paper when it is finished.

TELEPHONE CONVERSATION BETWEEN CAROLE STEWART,  
DIRECTOR OF THE PLYMOUTH CONGREGATIONAL CHURCH CHANCEL CHOIR  
DES MOINES, IOWA, AND THE AUTHOR

March 11, 1988

EL: I am doing research on the piece entitled Jubilate Deo by Michael Fink. I noticed in the ACDA Convention program from Salt Lake City in 1985, that your choir performed this work at the convention. How did you become familiar with this piece?

CS: I first prepared this piece for performance by a high school festival choir in the late 70's. I subsequently included it in a series of settings of Jubilate Deo, and our chancel choir performed it at a Thanksgiving worship service in the fall of 1984, before preparing it for the ACDA convention in 1985. Altogether, I have conducted the work three times, having used both brass and organ.

EL: What particular difficulties have you encountered in preparing the piece for performance?

CS: It is not a difficult work, but it is rhythmically complicated and demands an energetic, rhythmically accurate conductor. It has a nice vocal line, although not one that the ears pick up automatically. It needs understanding. It is a fine, well crafted piece.

EL: In terms of rehearsal time, would you say it took you a small, average, or large amount?

CS: It depends on what you are preparing for. Obviously, we spent a lot of time preparing for the convention. With a church choir that must have an anthem prepared every week, you spend less time. It also depends on the nature and size of the choir. My choir consists of one hundred singers, most of which are good readers. Because they are mature adults, however, they found the complicated meters more difficult than perhaps a group of younger singers would find them. They loved the piece, but it did take some heavy duty preparation. They did not have much trouble on the longer sustained sections, but because of the physical size of the group, agility in performing the rhythm was a difficulty.

EL: Have you used other music by Michael Fink?

CS: I used What Sweeter Music when I taught at Grandview College. I like Michael Fink's compositions. I am very happy this paper is being done because I definitely feel there is a need for more people to know about Michael Fink. His music is well crafted and he is a fine composer.

(Note: Carole Stewart earned a Master of Music degree in Choral Conducting from Southern Methodist University).

## APPENDIX IV

A SELECTED LIST OF PERFORMANCES OF JUBILATE DEO--O BE JOYFUL

Performing Organization:	Date of Performance:
University of Texas (G. H. Lamb) San Antonio	8/76
Anderson College Anderson, Indiana	10/6/79
Shenandoah Conservatory Winchester, Virginia	4/10/77
Odessa College Odessa, Texas	11/7/77
Olivette College Olivette, Michigan	3/28/82
Roosevelt University Chicago, Illinois	6/27/80
Georgia State University Atlanta, Georgia	7/31/80
Alabama ANM University Normal, Alabama	12/14/80
Northeast Missouri State University Kirksville, Missouri	1/16/81
University of Wisconsin LaCrosse, Wisconsin	11/20/81
Luther College Decorah, Iowa	12/13/85
Portland State University Portland, Oregon	11/30/83
University of Colorado Boulder, Colorado	2/28/84



University of Notre Dame Notre Dame, Indiana	9/14/84
University of Missouri Kansas City, Missouri	4/6/86
University of Minnesota Minneapolis, Minnesota	11/2/86
Loyola University Chicago, Illinois	11/23/86
West Virginia All State Chorus Huntington, West Virginia	4/1/78
Cooper High School Abilene, Texas	11/79
Lee High School Choir Midland, Texas	3/2/82
Griffith High School Griffith, Indiana	3/14/80
LBJ High School Austin, Texas	4/10/81
East High School Denver, Colorado	6/2/84
North Fulton Honors Chorus Atlanta, Georgia	1/28/87
Illinois Summer Youth Music Camp Urbana, Illinois	6/26/87
Miami Palmette High School Miami, Florida	3/25/88
John Glenn Junior High School San Angelo, Texas	10/4/78
N. Thurston High School Lacey, Washington	3/8/79
Brookfield High School Brookfield, Wisconsin	3/20/80
Sacred Heart Church Statton Island, New York	12/18/79

First United Presbyterian Church Mansfield, Ohio	5/78
Plymouth Congregational Church Coconut Grove, Florida	4/11/82
First Presbyterian Church Greensboro, North Carolina	11/25/82
Central Baptist Church Lexington, Kentucky	4/7/85
Christ Lutheran Church Phoenix, Arizona	10/28/84
Holy Trinity Episcopal Church Midland, Texas	11/15/87
First United Methodist Church Morristown, Tennessee	3/30/86

## APPENDIX V

PRONUNCIATION OF JUBILATE DEO--O BE JOYFUL  
ACCORDING TO THE INTERNATIONAL PHONETIC ALPHABET

Jubilate Deo omnis terra!

[jubilate dɛɔ / ɔmnis tɛrɐ]

O be joyful in the Lord, all ye lands;

[o bi dʒɔɪfʊl ɪn ðə lɔd ɔl yi lændz]

serve the Lord with gladness,

[sɜːv ðə lɔd wɪθ glædnəs]

and come before his presence with a song.

[ænd kʌm bɪfɔ hɪz pɹɛzənts wɪθ ə sɔŋ]

Be ye sure that the Lord he is God;

[bi ji suəðæt ðə lɔd hi ɪz ɡɒd]

it is he that hath made us and not we our selves;

[ɪt ɪz hi ðæt hæθ meɪd ʌs ænd nat wi ʌʊəsɛlvz]

we are his people and the sheep of his pasture.

[wi ə hɪz pipl̩ ænd ðə ʃɪp əv hɪz pæstʃə]

O go your way into his gates with thanksgiving,

[o go jɔ weɪntu hɪz ɡeɪts wɪθ θæŋksɡɪvɪŋ]

and into his courts with praise;

[ænd ɪntu hɪz kɔrts wɪθ praɪz]

be thankful unto him and speak good of his Name.

[bi θæŋkfʊl ʌntu hɪm ænd spɪk ɡʊd əv hɪz neɪm]

For the Lord is gracious, his mercy is everlasting;

[fɔ ðə lɔd ɪz ɡreɪʃəs hɪz mɜːsi/ɪz ɛvələstɪŋ]

and his truth endureth from generation to generation.

[ænd hɪz truθ ɪndʒʊərəθ frəm dʒenəreɪʃən tu dʒenəreɪʃən]

Amen.

[amɛn]

## WORKS CONSULTED

- Anderson, E. Ruth, comp. Contemporary American Composers: A Biographical Dictionary, 2nd ed. Boston: G.K. Hall and Company, 1982.
- Bull, Storm. Index to Biographies of Contemporary Composers, volume 2. Metuchen, New Jersey: Scarecrow Press, 1974.
- Eagon, Angelo. Catalog of Published Concert Music by American Composers. Metuchen, New Jersey: Scarecrow Press, 1969.
- Eslinger, Gary S., and F. Mark Daugherty, eds. Sacred Choral Music in Print. 2nd ed. 2 vols. Philadelphia: Musicdata, Inc., 1985.
- Eslinger, Gary S., et. al., eds. Music in Print Annual Supplement. Philadelphia: Musicdata, Inc., 1980-86.
- Farnol, The Lynn Group, Inc., comp. and ed. The ASCAP Biographical Dictionary of Authors and Publishers. New York: American Society of Composers, Authors, and Publishers, 1966.
- Heintze, James R., comp. American Music Studies, A Classified Bibliography of Master's Theses. Detroit: Information Coordinators, Inc., 1984.
- International Who's Who in Music, 10th ed. Cambridge: Melrose Press, 1984.
- LaRue, Jan. Guidelines for Style Analysis. New York: W. W. Norton and Company, 1970.

Marshall, Madeleine. The Singer's Manual of English Diction  
New York: Schirmer Books, 1953.

Nardone, Thomas R., James H. Nye, and Mark Resnick, eds.  
Secular Choral Music in Print. 2 vols. Philadelphia:  
Musicdata, Inc., 1974.

Robinson, Ray, and Allen Winold. The Choral Experience. New  
York: Harper and Row, Publishers, Inc., 1976.

Shepherd, Massey H., ed. The Oxford American Prayer Book  
Commentary. New York: Oxford University Press, 1950.

E.C.S. No. 2948

*For John Leverett and the Southern California College Choir*

# Jubilate Deo-O be joyful

Psalm C, Book of Common Prayer

Michael Fink

*Allegro marcato, ♩ = ca. 92 (♩ = ♩ sempre)*

Soprano  
Alto

Tenor  
Bass

Organ or  
Brass  
sextet

5

*Instrumental parts (one horn, two trumpets in B-flat, one trombone, one bass trombone, and one tuba)  
are available from the publisher on a rental basis.*

© Copyright 1976 by E. C. Schirmer Music Company, Boston / For all countries

USED WITH PERMISSION

Musical score for measures 9-12. The score is written for three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature changes from 8/8 to 2/4 in measure 10 and back to 8/8 in measure 12. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, with some measures marked with '7' indicating triplets. The vocal line is mostly rests, with some notes in measure 12.

Musical score for measures 13-16. The score is written for three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature changes from 8/8 to 2/4 in measure 14 and back to 8/8 in measure 16. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, with some measures marked with '7' indicating triplets. The vocal line includes the lyrics "Ju - bi - la - te De - o," in measure 14. The piano part has a forte (*f*) dynamic marking in measure 14.



17

Musical score for measures 17-20. The score is written for voice and piano. The voice part has lyrics: "om - nis ter - ra!". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked with a common time signature (C). The dynamics include a forte (*f*) marking in measure 19.

21

Musical score for measures 21-24. The score is written for voice and piano. The voice part has lyrics: "O be joy - ful in the". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked with a common time signature (C). The dynamics include a forte (*f*) marking in measure 21.

Lord, all ye lands; serve the Lord with

*f* *mf*

This musical system covers measures 25 through 28. It features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in measure 25, followed by a rest in measure 26, and then continues with a new phrase in measure 27. The piano accompaniment provides harmonic support, with a dynamic shift from *f* (forte) to *mf* (mezzo-forte) in measure 27. The system concludes with a final chord in measure 28.

glad - ness, and come be - fore his pres - ence with a

*mf* *f*

This musical system covers measures 29 through 32. The vocal line continues the previous phrase, with a melodic line in measure 29, a rest in measure 30, and then a new phrase in measure 31. The piano accompaniment features a dynamic shift from *mf* (mezzo-forte) to *f* (forte) in measure 31. The system concludes with a final chord in measure 32.

33

song. Ju - bi - la - te De - o,

*f*

*f*

*f*

*poco*

*mf*

*poco*

*mf*

37

om - nis ter - ra!

*mf*

41

Be ye sure that the

Be ye sure that the Lord; that the

*mf* Be ye sure that the Lord

The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays a simple harmonic accompaniment, while the left hand provides a bass line. The tempo is marked 8/4.

45

Lord he is God; it is he that hath

he is God; it is

*p*

The piano accompaniment continues with a grand staff. The right hand features more complex harmonic textures, including chords and melodic lines. The left hand maintains a steady bass line. The tempo remains 8/4.

49

made us — and not we our selves;  
he that hath made us and not we our selves;

The musical score for measures 49-52 features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). Measures 49-50 are in 4/4 time, while measures 51-52 are in 3/4 time. The lyrics are: "made us — and not we our selves; he that hath made us and not we our selves;". The piano part includes a dynamic marking of *p* (piano) in measure 52.

53

*p* we are his peo - ple and the sheep — of his pas - ture. —

The musical score for measures 53-56 features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). Measures 53-54 are in 3/4 time, while measures 55-56 are in 4/4 time. The lyrics are: "we are his peo - ple and the sheep — of his pas - ture. —". The piano part includes a dynamic marking of *p* (piano) in measure 53.

57

Musical score for measures 57-59. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The piano part features a strong, rhythmic accompaniment with a prominent bass line. The vocal parts have rests in measures 57 and 58, and enter in measure 59.

60

Musical score for measures 60-63. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The piano part features a strong, rhythmic accompaniment with a prominent bass line. The vocal parts enter in measure 60 with the lyrics "Ju - bi - la - te De - o, om - - nis ter - -".

Ju - bi - la - te De - o, om - - nis ter - -

64

- ra! O go your way in - to his

67

gates with — thanks - giv - ing, and

10

70

in - to his courts with praise; be thank - ful un - to

*mf*

*mf*

This musical system covers measures 70 through 73. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: "in - to his courts with praise; be thank - ful un - to". The piano part includes arpeggiated chords and sustained block chords. Dynamic markings include *mf* (mezzo-forte) at the beginning and middle of the system.

74

him, and speak good of his

*mf*

*mf*

This musical system covers measures 74 through 77. It continues the vocal melody and piano accompaniment. The lyrics are: "him, and speak good of his". The piano part features a more active melody in the right hand, with arpeggiated figures. Dynamic markings include *mf* (mezzo-forte) in the middle and at the end of the system.



77

Name. \_\_\_\_\_ Ju - bi - la - te

*f*

*mf*

80

De - o, om - - nis ter - - - ra!

*fp*

*f*

84

*mf* (warmly)

For the Lord — is gra - cious, —

*mf* (warmly)

mf

87

*mf*

— his mer - cy is ev - er - last - ing;

*mf*

mf

90

*f* (more intense)

and his truth — en — dur — eth from gen — er —

*f* (more intense)



93

*piu f*

a — tion to gen — er — a — tion.

*piu f*

*f*



96

Musical score for measures 96-99. The score is written for voice and piano. The voice part (treble and bass staves) features a melody with a forte (*ff*) dynamic. The piano accompaniment (treble and bass staves) provides harmonic support. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics "men, —" are written below the voice staff. The piano part includes a forte (*f*) dynamic in measure 99.

100

Musical score for measures 100-103. The score is written for voice and piano. The voice part (treble and bass staves) features a melody with a forte (*ff*) dynamic. The piano accompaniment (treble and bass staves) provides harmonic support. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics "men, —" are written below the voice staff. The piano part includes a forte (*f*) dynamic in measure 103.

104

Musical score for measures 104-107. The score is written for three staves: a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat). The time signature changes from 3/8 to 2/4 and back to 3/8. The vocal line includes the lyrics "A - - - - - men, - - - - - A - - - - - men, - - - - -". The piano accompaniment features arpeggiated chords and sustained notes.

108

Musical score for measures 108-111. The score is written for three staves: a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat). The time signature changes from 3/8 to 2/4 and back to 3/8. The vocal line includes the lyrics "A - - - - - men!". The piano accompaniment features arpeggiated chords and sustained notes. Dynamics include *fff* (fortississimo) and *ff* (fortissimo).