

ACHIEVING BALANCE IN MUSIC FOR CHORUS AND BAND:
ANALYSIS AND PERFORMANCE ISSUES IN *REQUIEM* BY FRIGYES HIDAS

by

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Soli Deo Gloria

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ABSTRACT

The purpose of this study is to provide a guide for conductors when evaluating issues of balance in works for chorus and symphonic band, and to assist them in realizing such works in performance. The principal focus of the document will be an analysis of vocal and instrumental textures in *Requiem* by Frigyes Hidas as they affect balance and textual clarity, using accompaniment types described by Hawley Ades as guides. The analysis shows that the scoring helps mitigate balance problems commonly found in other works scored for similar forces, making a variety of performance options and interpretations available to conductors. Ensemble issues are discussed as they relate to balance, as are practical solutions regarding stage setup.

CHAPTER ONE INTRODUCTION

In Western European cultural history, voices and orchestras have performed together for centuries in the church, theater, and concert hall. There is little historic connection, however, between choirs or solo voices and large wind bands. The modern symphonic wind band, with valved brass instruments, saxophones, and a battery of percussion, is relatively young, with just over 100 years of history.

The body of literature for chorus and symphonic band is quite small compared to that of works for chorus and orchestra. The short history of the symphonic band is doubtless a prime reason for this lack of literature. Another possible reason is that new works often are a result of commissions, but aside from the military, there are few professional bands or choirs generating commissions of this sort. Most bands and choirs are amateur ensembles associated with schools, churches, or community groups, with limited finances to fund major commissions.

Acoustical concerns also present compositional and performance challenges for works for voices, chorus, and band. The timbres and possibilities of articulation, rhythmic complexities, dynamics, and pitch ranges are often different when composing for a chorus than for solo voices, and these issues multiply when there is a large complement of instruments, such as an orchestra or symphonic band. Achieving acoustical balance in music for chorus and band is a complex issue for composers, conductors, and performers.

Although balance can be an issue in any accompanied choral work, it is especially apparent in works for chorus and winds, since a band can easily overwhelm a chorus twice its size. Archibald Davison, in his book *The Technique of Choral Composition*, recommends that the composer create a “safe margin of balance” between the chorus and instrumental ensemble, which allows for differences in choruses and in conductors’ interpretations.¹ There are a number of ways to create this margin of balance, and many are evident in Frigyes Hidas’s *Requiem*. These will be analyzed in Chapter 4. Conducting and performance issues will be discussed in Chapters 5 and 6.

For the purposes of this study, the definition of a symphonic band is one with a full complement of woodwind, brass, and percussion instruments with more than one performer on each part. A wind ensemble is a conducted ensemble with similar instrumentation to that of a symphonic band, but generally with only one player per part, except for clarinets and flutes, which may have additional players. The term “band” is a general reference to both symphonic bands and wind ensembles.

In any work scored for chorus and band, the band plays a major musical role. Describing it as merely “the accompaniment” often does not adequately recognize its collaborative role, however since it is sometimes appropriate, and often used in the primary literature on this specific topic, it cannot be avoided entirely. Finally, since “orchestration” implies the presence of strings, a more appropriate term, “scoring,” will be used.

¹ Archibald T. Davison, *The Technique of Choral Composition*, (Cambridge: Harvard University Press, 1945), 122.

CHAPTER TWO THE BALANCE PROBLEM

In his book, *Music with Words: A Composer's View*, Virgil Thomson states:

[I]f songs really need words...then there has to be in the marriage of words and music a basic compatibility in which the text's exact shape and purpose dominate the union, or seem to. I say seem to, because actually a large part of music's contribution lies in the emotional timings, the urgencies about continuity, the whole pacing and moving-forwardness of the composition that only music can provide.... The basis for communication, in other words, is a plain verbal prosody. Enrichment of this through apt vocal turn, instrumental illustration, even a grandly symphonic structure, all the devices that give music its larger life, are welcome, but only so far as they do not obscure the meaning or misplace an emphasis.²

Put simply, he states that an instrumental accompaniment must accomplish three things:

“help the listeners to follow the tune; help the singers carry the tune...[and] not obscure the verbal text by attracting undue attention. It can also do these things in a more sophisticated manner, reinforcing expression at the same time by illustrating the text.”³

The first two functions are basic compositional craft. The third, however, can be a compositional challenge.

Composer Jacob de Haan stated the issue this way: “the biggest concern...when writing for voices and winds [is] overcoming the inherent balance problems.”⁴ His comments show the importance of the issue and point out the fundamental problem: the different acoustical properties of voices and wind instruments.

² Virgil Thomson, *Music with Words: A Composer's View*, (New Haven: Yale University Press, 1989), 1-2.

³ *Ibid.*, 74-75.

⁴ Christopher Morehouse, “Research Session 7 – Considerations for Composing for Voice and Winds,” World Association of Symphonic Bands and Ensembles [WASBE].
<http://www.wasbe.org/conferences/2007/13.html>. Accessed 11/25/2007.

There are additional acoustical factors as well. Loudness is not just a matter of sound pressure level (SPL), measured in decibels (dB). Pitch range, timbre, timing, the acoustical properties of voices, instruments and performance spaces, and the limitations of the human ear, all influence our perceptions of loudness and balance.

The scope of the problem can also be understood through a relative comparison of the dynamic capabilities of the instruments themselves. Nikolay Rimsky-Korsakov in his text on orchestration declared that for each trumpet, trombone, or tuba it takes two horns to balance the sound, and for each horn, it takes two woodwinds. Additionally, in the orchestra it takes an entire section of strings to balance just two of the woodwinds. Using this ratio to balance a wind ensemble of thirty members with one on a part, the string orchestra would need nearly one hundred-fifty players!⁵ In reality, instruments can create a wide range of dynamics, which cannot be reduced to a simple mathematical ratio, but his point is generally valid. Although Rimsky-Korsakov does not mention the strength of the chorus in that portion of his discussion, the implications for the chorus are clear: even when only a few wind instruments are used, especially brass, acoustical balance is a complex issue.

Balance problems may be rooted in compositional factors at least in part, but solutions do not reside solely with the composer. Conductors, too, must recognize potential difficulties in order to make appropriate literature choices and find effective performance solutions when necessary. This is further complicated for choral conductors

⁵ Nikolay Rimsky-Korsakov, *Principles of Orchestration*, ed. Maximilian Steinberg, trans. Edward Agate, (n.p. Edition Russe de Musique, 1922, repr. New York: Dover Publications, 1964), 33.

who may be unfamiliar with the dynamic complexities of wind instruments or for band conductors who are unfamiliar with issues of vocal production.

Archibald Davison expressed the relationship between the conductor and composer in this way:

Not only is the conductor charged with interpretive matters; all the mechanics of performance, as well, are in his control. He is, furthermore, the mediator between the unexpressed intentions of the composer and the printed score. In any performance, vocal or orchestral, these responsibilities are not light, and when orchestra and chorus are combined the burden is a double one. This reference to the conductor in a work addressed to the composer is by no means irrelevant; for inasmuch as success or failure may conceivably hinge on those peculiarly complicated matters—particularly balance—which are an inevitable part of any joint choral and orchestral performance, the composer should resort to the written word in all cases where he fears that his wishes may be misinterpreted by the conductor. And, more emphatically, he would do well to under—rather than over—score his accompaniment.⁶

He continues, noting that numerical strength in a chorus does not always translate into greater volume; therefore, any artificially derived numerical ratio between the chorus and instrumental ensemble may not produce the desired acoustical balance. As noted above, he recommends the composer create a safe margin of balance between the chorus and instrumental ensemble which not only allows for differences in choruses and conductors' interpretations but also gives the composer additional flexibility to create instrumental sonorities that enhance vocal color.⁷ Ultimately, he emphasizes that “it is not the size of the orchestra which must concern the composer, but the *scoring*.”⁸

Davison identifies real and significant balance problems but offers few practical solutions. He gives no specific strategies to create his margin of balance, nor does he

⁶ Davison, 121.

⁷ Ibid., 122.

⁸ Ibid., 122.

elaborate on the idea of using the orchestration to enhance the vocal color. He is correct in noting that quantity does not automatically correspond with volume of sound, but composers might have some idea of the choral forces they expect—at least in terms of a chamber choir or large oratorio-type chorus. A chorus of twenty-four singers and one of 124 are quite different in dynamic capabilities.

Hawley Ades also addresses the topic in his classic text, *Choral Arranging*.⁹

Ades suggests another approach, which offers more practical compositional solutions.

He discusses eleven different “accompaniment types” used in choral-orchestral works:¹⁰

1. Accompaniments which duplicate vocal parts
2. Rhythmic accompaniments
(One example is a typical “oom-pah” pattern and another is a rapid scale passage while the melody is stationary.)
3. Sustained accompaniments
4. Melodic accompaniments
(These support the harmonies and formal structure of the musical material, but are not merely sustained tones or primarily rhythmic.)
5. Punctuation as accompaniment
(Individual notes or chords, which serve only to emphasize the harmonic and rhythmic structure.)
6. Arpeggiated accompaniments
7. Figuration as accompaniment
(Typical examples are brief eighth-note passages or repeated patterns, which are accompanimental and rhythmic only, do not serve a significant harmonic function, and contain too little thematic material to be considered melodic.)
8. Contrapuntal accompaniments
(These are melodic instrumental lines, but sufficiently distinct from the vocal lines that they may be considered contrapuntal in character.)
9. Special effects
(Although there are many possibilities, text painting is a common example.)
10. Accompaniment in climactic passages

⁹ Hawley Ades, *Choral Arranging*, Exp. ed. (Delaware Water Gap: Shawnee Press, 1983)

¹⁰ *Ibid.*, 186-208.

(Two examples are given, one using the orchestra in a tag following the final choral cadence, the other using a full texture with sustained tones and a countermelody but keeping the instruments in their lower registers while the chorus is singing.)

11. Chorus as orchestral color

(Here the chorus functions as a section of the orchestra. Although words are occasionally included, most often choral parts employ a neutral syllable to provide a unique sonority.)

Although Ades's discussion of accompaniment types focuses on the orchestra, it is applicable to works for chorus and band. He briefly mentions the combination of chorus and band and advises caution regarding the use of brass instruments. In addition, he considers the principles of composition or arranging for band and chorus to be identical to those for orchestra and chorus.¹¹ Band conductors and composers, however, would argue there are fundamental differences between bands and orchestras.

The most fundamental difference is that the core of an orchestra consists of a closely related family of stringed instruments, with winds and percussion as additions, which may or may not be employed. Bands on the other hand, consist of equal groups of woodwinds, brass, and often, percussion. The woodwinds and brass, though both are families of wind instruments, have much greater differences in sound between each other than do sections of strings. They are also different from strings in method of sound production, idiomatic technique, general volume, and typical articulations.

Other important differences include breathing requirements and embouchure fatigue. String players can play long lines with only a change in bow direction, but wind players must breathe, creating a break in the line, however brief it may be. Extended

¹¹ Ibid., 204.

passages may create much greater fatigue in the wind players' embouchures when compared to arm fatigue experienced by string players. This is particularly true for the brasses, especially if the musical line is high or loud. This necessitates more scoring changes to allow rests for the wind players. Such differences create unique possibilities and challenges in both the compositional process and performance of choral-band music.

Well-crafted compositional solutions can create a foundation for acoustical balance, but are no guarantee of success, since there are so many other factors that affect performance. Conductors therefore often resort to other solutions, such as increasing the size of the chorus (e.g. combining two or more choirs), repositioning the performing forces on the stage, alternate scoring, or using amplification. These may be considered, but may not be feasible or permissible, and may introduce additional problems.

CHAPTER THREE
FRIGYES HIDAS and *REQUIEM*

Frigyes Hidas (1928-2007) referred to himself as “the last of the Romantic composers.”¹² He was born in Budapest, Hungary, and graduated from the Franz Liszt Academy in 1950 having studied church music, orchestral conducting, and composition. He was principal organist and pianist for the Hungarian Radio Symphony from 1958-1975. He also served as music director for the Hungarian National Theater from 1951-1966 and the Budapest Operetta Theater from 1974-1979. He composed nearly 200 published works, including operas, ballets, film music, concertos, orchestral, chamber, solo, and choral music, but was most known for his chamber music for winds, and works for symphonic band. His compositional style was generally conservative and accessible, rooted in traditional tonality.¹³

Hidas’s *Requiem* was commissioned by the Ninth District Summerfest Organization of Budapest, Hungary, and was premiered in Budapest on November 3, 1996, in remembrance of the fortieth anniversary of the failed 1956 Hungarian Revolution. The publisher claims that it is “the first work ever composed especially for a modern symphonic band, four-part choir and four vocal soloists which retains the traditional structure of a requiem.”¹⁴

The *Requiem* is scored for large symphonic band, but it may be performed by smaller wind ensembles as well, since the instrumental accompaniment is often limited in

¹² “Frigyes Hidas,” Stormworks Europe. <http://www.stormworks-europe.com/site/index-1.html>. Accessed 11/25/2007.

¹³ Ibid.

¹⁴ Frigyes Hidas, *Requiem*, László Marosi, Band Music Centre BMC 96003-3.

its role, providing basic harmonic support, rhythmic motion, or variety of color. There are instances, however, in which the texture is more complex, showing the composer's expertise in combining vocal and instrumental forces. Hidas used all of the accompaniment types codified by Ades, plus additional techniques, which create a greater margin of balance between the vocal and instrumental ensembles. This affords conductors several options regarding the size of the ensembles.

The Roman Catholic requiem mass has a fixed liturgical text. Composers, however, have exercised some freedom in choosing which portions of this text to set. Hidas's *Requiem*, for SATB soloists, mixed chorus, and symphonic band includes the Introit and Kyrie, Dies Irae (sequence), Domine Jesu Christe (offertory), Sanctus-Benedictus, Agnus Dei, Lux Aeterna (communion), and Libera Me (responsory). The responsory properly belongs to the burial service but is often included in requiems.

Hidas's *Requiem* is dedicated to the memory of the deceased from every war in history.¹⁵ This is a broad dedication, beyond the specific liturgical uses of the requiem mass in the Roman Catholic tradition, but not without precedent. The *World Requiem* by John Foulds and *War Requiem* by Benjamin Britten also commemorate victims of war, but these interpolate extra-liturgical poetry, while Hidas preserves the liturgical text without additions.

¹⁵ Frigyes Hidas, *Requiem*, Enschede NL: Band Music Centre, 1996.

CHAPTER FOUR ANALYSIS

The two most important components affecting balance as addressed by Hawley Ades and Archibald Davison respectively are the accompaniment types and the texture. The accompaniment types are more easily definable as categories, and thus serve as an organizational framework for this discussion. Although each type can be described individually, they often function together in practice. Occasionally a section of Hidas's *Requiem* contains only one type, but most often two or more occur simultaneously. Some accompaniment types cannot be examined individually, since they only occur in combination with at least one other type. The following examples are grouped according to the most dominant type in each excerpt, and in a different order from that outlined by Ades.

“Texture,” as a musical term, is borrowed from textiles. *The Harvard Brief Dictionary of Music* alludes to this origin in its definition of texture as “the horizontal (melodic lines) and vertical (chords) relationships of musical materials comparable to the warp and weft of woven fabric.”¹⁶ Monophonic, polyphonic, homophonic, and heterophonic are general classifications of texture, though specific aspects may include vertical spacing, timbre, volume, rhythm,¹⁷ articulation, and the use of rests.¹⁸ This analysis will show a number of ways that the composer manipulated the musical texture

¹⁶ *The Harvard Brief Dictionary of Music* (New York: Washington Square Press, 1960), s.v. “Texture.”

¹⁷ *The Harvard Dictionary of Music*, 4th ed., s.v. “Texture.”

¹⁸ *The Oxford Companion to Music*, (2002), s.v. “Texture.”

to allow the textual and melodic content to be heard when combined with the underlying accompaniment.

Another related factor is the text and its setting. A familiar text is more easily perceived than one that is less familiar. Repetition of words or phrases also can help. Rhymes, too, can provide aural clues where a word may otherwise be unknown or unpredictable. Finally, there also is a subjective aspect, regarding the composers' intent and performers' interpretations, and musical versus textual concerns. There may be instances where the beauty of tone may be the goal,¹⁹ and the color or musical texture may be more important than individual words.²⁰

Alternating Ensembles

One obvious technique for avoiding acoustical competition with a chorus is to eliminate the instruments. If this type of scoring constitutes a large portion of music, it may simply be considered unaccompanied; this may be the reason it is not specifically mentioned by Ades or Davison as an accompaniment type. In smaller segments within a given piece or section of music however, alternating between vocal and instrumental ensembles can allow for brief periods of purely vocal declamation within a fully integrated vocal and instrumental texture.

Hidas uses alternating techniques in several ways. One is by inserting brief, often rhythmic instrumental motives into the texture during a short rest between vocal phrases.

¹⁹ Thomson, 1.

²⁰ Christopher Morehouse, "Research Session 7 – Considerations for Composing for Voice and Winds," World Association of Symphonic Bands and Ensembles [WASBE]. <http://www.wasbe.org/conferences/2007/13.html>. Accessed 11/25/2007.

In some instances, entrances or releases of the voices and winds overlap, though not invariably. Another use is in introductory and concluding passages, for both entire movements and interludes within movements. These are the most common uses of this technique in the *Requiem*.

Less common are lengthy passages for unaccompanied chorus. The longest occur in the first and last movements, where there are sections of eighteen measures in which the chorus sings nearly an entire verse of text without accompaniment. At another point in the first movement, the chorus and soloists sing unaccompanied, but in alternation, with the chorus responding to the solo voices. More often Hidas alternates between the chorus and instruments in brief melodic statements. One example occurs in measures 125-138 of the first movement (Musical Example 1).

Most of the band plays in measures 125-130 at a *forte* dynamic, alternating with the chorus. If both band and chorus were sounding simultaneously, the chorus might be covered by the band, especially the sopranos, who are not in a strong vocal range, but the composer did not overlap instrumental and choral phrases. This is the first entrance of “Christe eleison,” which will be repeated a number of times in the following measures. The text is familiar and consists of only two words, so it is likely that an audience would have little problem with comprehension. It is also sung homophonically, with syllables aligned throughout the chorus, aiding in clarity. Separating the words by one measure in the very first statement should pose no difficulties for comprehension, considering its brevity and familiarity.

The next section of the *Christe eleison* features the soloists, but the soloists and chorus alternate, without wind or percussion instruments, in measures 134-138. All parts are homorhythmic. The soloists are marked *mezzo forte*, while the chorus is marked *pianissimo*, singing only “*eleison*,” as an echo effect. This section may be described as soloists accompanied by the chorus, in an alternating fashion.

Musical Example 1. Requiem, mm. 125-138²¹

125 126 127 128

Picc [8va]
Fl. 1-2/Ob. 1-2
Eng. Horn

Eb Cl./Bb Cl. 1
Cl. 2-3

Alto Sax
Ten. Sax

Tpt 1-3/Flg. 1-2
Bar.

[Bsn 1, Tb 1, Euph 8va]

Bass
f Bsn 2, B. Cl. Bari Sax, Tb 2-3, Str. Bass [Tuba 8vb]

Choir
son, *f* Chris - te e - le - i -

129 130 131 132

Picc [8va]
Fl. 1-2/Ob. 1-2
Eng. Horn

Eb Cl./Bb Cl. 1
Cl. 2-3

Alto Sax
Ten. Sax
alto sax a2
mf

Tpt 1-3/Flg. 1-2
Bar.

Bass
Bari sax only
mf

Choir
son *mf* Chris - te e - le - i - son Chris - te e -

²¹ All score examples are transcribed in C by this author from the full score (Frigyes Hidas, Enschede NL: Band Music Centre, 1996) and sound in the written octave unless designated otherwise. All syllabification, spellings, and capitalizations follow the published score. Editorial additions are in brackets.

133 134 135 136

Alto Sax
Ten. Sax

Tpt 1-3/Flg 1-2
Bar.

Bass

S
A
SOLI

Chris - te e - le - i - son e -

T
B

le - i - son e - le - i - son

Choir

le - i - son e - le - i - son

mf *mf* *mf* *mf*

pp *pp*



137 138

S
A
SOLI

lei - - i - son

T
B

Choir

e - le - i - son

pp *pp*

Another version of this alternating approach occurs in measures 147-151 of the same movement, with the same text (Musical Example 2). There are really three performing groups in this example. In the section discussed above (mm. 125-131) the winds play a decorated version of the melody, with no overlapping of the choral and wind ensembles. In measures 147-51, rhythmic motion shifts back and forth between the first instrumental group and the chorus, with no overlap of sound between the two. The second instrumental group plays a sustained chord during the first part of the vocal declamation, articulating with a *sforzando* on the choral rest, and decreasing in volume while the chorus sings. On the last two syllables of “eleison,” the rhythmic motion shifts back to the first group of instruments while the chorus is melodically static and decreases in volume. This shows contrasting dynamics with alternating melodic and rhythmic activity.

Musical Example 2. Requiem, mm. 147-151

Fl. 1-2
 Ob. 1-2
 Cl. 1-3
 Alto Sax
 Ten. Sax
 Bsn 1-2
 Horn 1-4
 Tb. 1
 Tb. 2
 Tb 3/Euph/B. Cl
 Choir

147 148 149 150 151

p *p* *p* *p* *p*
p *p* *p* *sfz* *p*
p *p* *p* *p* *p*
p *sfz* *p* *sfz* *p*
sfz *sfz* *sfz* *sfz* *p*
p *p*
sfz *sfz* *sfz* *sfz* *p*
sfz *sfz* *sfz* *sfz* *p*

[a2]

Chris-te e - lei - son Chris-te e - lei - son

p *p*

The Sanctus has another clear example of the alternating technique (Musical Example 3). While the low brass, baritone saxophone, and percussion sustain a chord over a full measure, other instruments play a triplet fanfare at a *forte* dynamic. This fanfare also serves as a “special effect” type of accompaniment. The chorus answers with a double statement of “Sanctus,” completely unaccompanied, with no overlapping entries. The open [a] vowel that predominates and the vocal pitch ranges are excellent for singing at full volume. This section gives the louder winds and percussion the opportunity to play a true *forte* and permits the chorus to sing a full *fortissimo* without competition.

After three instrumental fanfares the chorus continues, completing the line of text unaccompanied. The fanfare returns, but not until the chorus has begun the final syllable. The rest in the brass on beat one of m. 12 is less than one beat, but it gives the final choral syllable a chance to be heard. The next two measures reveal a flurry of sixteenth notes in the upper woodwinds, and serve as a brief interlude before the section repeats.

Musical Example 3. Sanctus, mm. 1-14

Tpt 1/Flg1 1
 Tpt 2/Flg1 2
 Tpt 3/Bar.

Horns

Tbn. 1-3

Euph./Bari Sax
 Tuba [8vb]
 Str. B [8vb]

Timpani

Sus.Cymbals

Chorus

1 3 3 3 2 3 4 3 3 3 5 6

3 3 3

3 3

f *mf* *f* *f* *mf* *f*

Sane - tus, Sane - tus, Sane - tus, Sane - tus,

||

Tpt 1/Flg1 1
 Tpt 2/Flg1 2
 Tpt 3/Bar.

Horns

Tbn. 1-3

Euph./Bari Sax
 Tuba [8vb]
 Str. B [8vb]

Timpani

Sus.Cymbals

Chorus

7 3 3 3 8 9 10 11

3 3 3

3 3

f *mf* *f*

Sane - tus, Sane - tus, Do - mi - nus De - us sa - ba -

The image displays a musical score for a section titled "Rhythmic Accompaniments". The score is arranged in a system with seven staves. The instruments and parts are as follows:

- Staff 1:** Picc [8va], Fl. 1-2, Ob 1-2. This staff contains a melodic line starting at measure 12, marked with a forte (*f*) dynamic. It includes performance instructions: "-Picc, Fl 1-2" and "14+E.H.".
- Staff 2:** Eb Cl/Cl 1, Cl 2-3. This staff contains a melodic line starting at measure 13, marked with a forte (*f*) dynamic. It includes the instruction "-Eb Cl".
- Staff 3:** Alto Sax 1-2, T. Sax 1-2. This staff contains a melodic line starting at measure 14, marked with a forte (*f*) dynamic. It includes the instruction "AS 1 2".
- Staff 4:** Tpt 1/Figl 1, Tpt 2/Figl 2, Tpt 3/Bar. This staff contains a rhythmic accompaniment consisting of triplets of eighth notes.
- Staff 5:** Horns. This staff contains a rhythmic accompaniment consisting of triplets of eighth notes.
- Staff 6:** Tb. 1-3. This staff contains a rhythmic accompaniment consisting of triplets of eighth notes, with the instruction "1st only".
- Staff 7:** Chorus. This staff contains a vocal line with the instruction "oth!".

The score is written in a key signature of one flat (B-flat) and a time signature of 3/4. The dynamics range from *f* (forte) to *pp* (pianissimo).

Rhythmic Accompaniments

Musical Example 4 is from the “Lacrimosa” section of the Dies Irae. The entire section is in slow compound meter, with a pizzicato articulation in the string bass, slurred pitches in the bass clarinet part on the main beats of the measures, marked *piano*, and clarinets playing after beats at a *pianissimo* dynamic. The soprano solo is marked *mezzo piano*, and is in a pitch range higher than that of the accompanying instruments. The sparse texture, low range, and soft dynamics in the accompaniment allow the voice to be heard even at this soft dynamic level.

Musical Example 4. Dies Irae, mm. 472-475

472 473 474 475

Cl. 1-3

B. Clar.
Str. Bass

mp (B. Cl.)

p (Str. B)
pizz.

Sop. Solo

La - - cri - mo - sa di - - es il - la

mp

Beginning at measure 128 of the same movement, groups of eighth-note triplets form the rhythmic basis for the accompaniment (Musical Example 5). The rhythmic interest moves from one instrumental section to another, creating a textural pyramid as lower parts sustain through the end of the measure, but with a diminuendo. The rhythmic ostinato is harmonically and melodically static, and does not detract from the vocal melody. The highest instruments, which present the greatest challenge to balance, only play the last beat of each measure, eliminating many potential issues of balance. The clarinets only play on the last two beats, after the soloist has already started the word, and the bass instruments and horns are well below the pitch range of the solo voice, which is marked one dynamic level higher than the accompaniment.

Musical Example 5. Dies Irae, mm. 128-131

128 129

Flute 1-2

Picc. [8va]
Oboe 1-2

Clarinets

Bassoons
B. Clar.
T. Sax
B. Sax

Horns

Sop. Solo

mp

Li - - - - ber - - - - scrip - - - - tus



130 131

Flute 1-2

Picc. [8va]
Oboe 1-2

Clarinets

Bassoons
B. Clar.
T. Sax
B. Sax

Horns

Sop. Solo

pro - - - - fe - re - - - - tur

Musical Example 6 shows a section with two different rhythmic patterns in the instrumental parts. The horns and timpani supply rhythmic motion across the bar line and the bass instruments play a one-measure ostinato. The horns, marked *mezzo piano*, carry the harmony through the sustained dotted half notes. The timpani and bass instruments are marked *piano*. The string bass has a *pizzicato* articulation, the use of which is prevalent throughout the *Requiem*, especially in sections with soft dynamics. This is one of the few instances where a percussion instrument adds more than just punctuation, doubling the root of the chord played by the horns.

Hidas sometimes uses louder dynamic markings for the voices compared to the instruments, and sometimes uses the same marking for all musicians. In this section the solo alto part does not have a dynamic indication in the score, but staying in the *mezzo piano* dynamic range of the accompaniment seems appropriate, since the instruments crescendo to *mezzo forte* a few measures later, matching the dynamic of the entrance of the soprano soloist in a nearly identical accompaniment.

Musical Example 6. Dies Irae, mm. 287-290

287 288 289 290

Horns *mp*

B. Clar
B. Sax
Tuba (8vb)
Str. B [pizz] *p*

Timpani *p*

Alto Solo

In - ge - mis - co, tan - quam re - us

Musical Example 7 shows combined rhythmic and contrapuntal accompaniments. A small group of instruments, including low brass and string bass, play a simple rhythmic pattern in block chords to accompany the bass soloist. One tenor saxophone part adds an instrumental melodic line that begins before the vocal solo and continues as a countermelody to the vocal line. The low tessitura of the instruments creates a dark musical color in the same range as the vocalist, but the solo part is marked one dynamic level louder. Even with the difference in dynamic markings, there could be balance issues between the soloist and the instruments in mm. 90-91, since some of the melodic line lies in the lower part of the range for a baritone voice, requiring *mezzo piano* for the entire accompaniment, compared to the *mezzo forte* dynamic of the voice. The saxophone and has a sufficiently different timbre and its musical line is higher in pitch than the instruments playing the block chords, making it audible without increasing its

dynamic level. As the countermelody moves to the euphonium and trombones, there is a crescendo for these instruments, but the vocal solo also moves into a higher, more dynamically powerful range.

Musical Example 7. Dies Irae, mm. 88-96

88 [a1] 89 90 91

Ten. Sax

Tb. 1-3

Euph.

Tuba

Str. Bass

BASS solo

mp

mp

mp

[tenuto articulations for tuba]

mp pizz.

mf

Mors stu - pe - bit et na - tu - ra

92 93 94 95 96

Ten. Sax

Tb. 1-3

Euph.

Tuba

Str. Bass

BASS solo

mf

mf

3

cum re-sur-get cre - a - tu - ra ju - di-can-ti res- pon - su - ra

Contrapuntal Accompaniments

The Agnus Dei and Lux Aeterna movements are essentially solo arias with important but small roles for the chorus. The texture of Agnus Dei is reminiscent of that of the Baroque era, when musical textures highlighted a voice and/or melodic instrument over a *basso continuo*. In particular, it is similar to a Baroque trio sonata or chamber vocal cantata with instrumental obbligato. There are short segments in other movements that also have this type of texture.

In Musical Example 8, the vocal soloist carries the main melody against a contrapuntal line played first by a solo flute, and later joined by a solo oboe. The instrumental bass line alternates between a walking bass and sustained tones, and the harmony is supplied by the horns (elsewhere the saxophones) in sustained chords. The texture is made transparent by limiting the number of instruments, placing the instrumental bass in a lower range than that of the vocalist, and placing the obbligato countermelody much higher. The horns, though in the same tessitura as the voice, are rhythmically different and are thus less competitive. Finally, all instruments except the solo flute are marked *piano*, allowing the vocal soloist to adjust his dynamic level without the need for *forte* singing.

Musical Example 8. Agnus Dei, mm. 19-22

Flute

Horns

Horns

B Cl
Tubas/Str Bass

Bass Solo

19 solo *mf*

20

p

p [Str. Bass pizz.]

Ag - - - nus De - - - i, qui



Flute

Horns

Horns

B Cl
Tubas/Str Bass

Bass Solo

21

22

tol - lis pec - ca - ta mun - - - di

The first movement of the *Requiem* includes both the Introit and Kyrie. The Kyrie begins in measure 111, set as a choral fugato (Musical Example 9). The text is simple and familiar but used only in a fourteen-measure section that does not return after the *Christe*, as it customarily does liturgically. The first half of the Kyrie uses only bassoons and bass clarinet on a unison countermelody to the voice. The rhythmic and melodic activity alternate, with the instrumental countermelody more rhythmically active than the vocal melody at first. The instrumental line adds interest through contrasting rhythms, but slows down rhythmically and narrows in pitch range once the second choral voice enters. The timbre of the bassoons and bass clarinet allow for instrumental support in the same pitch range of the voices, yet without overpowering the chorus. This also allows for greater vocal complexity (i.e., contrapuntal vocal texture) without the need for louder choral dynamics.

Musical Example 9. Requiem, mm. 111-118

111 112 113 114

Bsn. (a2)
B. Cl.

mf

Choir

mf (ten.) Ky - ri -
Ky - ri - e e - le - i - son, e - le - i -

115 116 117 118

(alto) Ky - ri - e e
i - son, e - le - i - son, Ky - ri
son, e - le - i - son, e - le - i - son, Ky - ri

Another example of a contrapuntal accompaniment is in measures 124-131 of Domine Jesu Christe (Musical Example 10). The chorus has a syllabically aligned, homophonic texture. The first oboe plays a countermelody, which is higher than the soprano part, and rhythmically more active than the voices, similar to Musical Example 9, but the remaining instruments accompany the chorus in a distinctly different manner. In Musical Example 10, the saxophones and string bass parts are similar to the vocal

lines, fully supporting the voices harmonically, although not doubling the chorus part for part.

The rhythmically contrasting and higher pitch of the countermelody limits the balance problems from the oboe. Using only saxophones and string bass (playing with a pizzicato articulation) also eliminates many potential balance problems that might arise had the scoring included additional instruments. Finally, the homorhythmic choral declamation maintains textual clarity even at a soft dynamic.

Musical Example 10. Domine Jesu Christe, mm. 124-131

124 [al] *mf* 125 126 127

Oboe

Alto Sax 1,2 *p*

Ten. Sax [al] *p*

Bari. Sax *p*

Str. Bass [8vb] *p* pizz.

Choir *p*
Hos - - ti - as et pre - ces - ti - bi Do - mi - ne,

128 129 130 131

Oboe

Alto Sax 1,2

Ten. Sax

Bari. Sax

Str. Bass [8vb]

Choir
lau - dis of - fe - ri - mus la - - dis of - fe - ri - mus;

Contrapuntal and melodic accompaniment types also occur in combination in measures 182-192 of *Dies Irae* (Musical Example 11), with the text “*Salva me fons pietatis.*” The first two words repeat four times. The horns, string bass (*arco*), and bassoons carry the harmony in half notes – not quite as sustained as in other places, but not rhythmically as active as the upper winds and chorus. The upper woodwinds state the motive first, followed by the chorus, and as these melodic motives overlap, the moving notes and the sustained tones in each part are in alternating rhythmic and melodic counterpoint.

When the “*Salva me*” motive is augmented in the chorus, English horn, and horns in measures 184-5, the flutes, one oboe, and clarinets play a more rhythmically active countermelody in a range that is set mostly above the choral sopranos. In the final repetition of the line of text, there is a textural decrescendo, created by eliminating some of the instruments and changing the string bass articulation to *pizzicato*. These instruments then have a written decrescendo before dropping out altogether, leaving the last choral phrase unaccompanied.

Scoring the accompaniment for what is essentially a woodwind ensemble with string bass is one way Hidas provided for balance. Placing the choral entry in the middle of a half note in the accompaniment, and limiting the rhythmic activity of the instruments for the initial statements of “*Salva me*” also allow the chorus to sound more clearly through the instrumental texture. Finally, although the accompaniment should pose no additional balance issues for the remainder of the line of text, Hidas sets the words for unaccompanied chorus in mm. 190-2.

Musical Example 11. Dies Irae, mm. 182-192

Musical score for *Dies Irae*, measures 182-192. The score is in 4/4 time and features the following parts:

- Picc [8va] Fl. 1-2:** Measures 182-185, *mf*. Measure 184 includes a *-Picc* marking.
- Ob. 1-2:** Measures 182-185, *mf*. Measure 183 includes an *EH* marking. Measure 184 includes an *Ob. a1* marking.
- Bsn. 1-2:** Measures 182-185, *mf*. Measure 184 includes an *Bsns* marking.
- Cl. 1-3:** Measures 182-185, *mf*. Measure 182 includes a *[Cl.1-8va]* marking. Measure 184 includes a *unis.* marking. Measure 185 includes a *1. 2-3* marking.
- Horn 1-2:** Measures 182-185, *mf*.
- Horn 3-4:** Measures 182-185, *mf*.
- Str. Bass [8vb]:** Measures 182-185, *mf*.
- Choir:** Measures 182-185, *mf*. Lyrics: *Sal - va me, sal - va me, sal - va me, sal - va*.

186 187 188

Picc [8va]
Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1-3

Horn 1-2

I Horn 3-4

Str. Bass [8vb]

Choir

-Ob. -alto sax al
mf

-Bsn. E11
-B. Cl

p

pizz.

mp

mp

me, fons pi - e ta - - - tis sal - va

189 190 191 192

Ob. 1-2
dim.....

Bsn. 1-2
dim.....

Horn 1-2
dim.....

Horn 3-4
dim.....

Str. Bass
[8vb]

Choir
me, sal - va me, fons pi - e ta - tis

mf

mf

Chorus as Accompaniment

Musical Example 10 showed the chorus in a partly melodic, partly accompanimental role. In the first repetition of the “Lacrimosa” section of the Dies Irae (Musical Example 12), the accompanimental role of the chorus is much clearer. The instrumental rhythmic accompaniment continues as in the first statement, but with a few additions. One bassoon joins the bass line with eighth notes on the main beats, matching the articulation of the string bass more closely than the slurred bass clarinet part. One notable difference is the addition of sustained chords in the muted horns and the chorus. The chorus sings on an open [a] vowel, marked *pianissimo*, and the soprano stays above the range of all participating voices and instruments.

Hidas has mitigated balance problems in this section limiting the instrumentation, keeping the instruments in lower ranges, indicating soft dynamics, and using contrasting rhythmic motion in the woodwinds and bass instruments. The chorus, without text and functioning as accompaniment, does not carry a dominate role. In fact, if there is any balance issue in this example, it is in keeping the chorus from sounding too loud. The soloist, though marked *mezzo piano*, should easily be able to adjust her dynamic level to be heard over the chorus and instruments.

Musical Example 12. Dies Irae, mm. 481-484

The musical score for Dies Irae, mm. 481-484, is presented in a multi-staff format. The staves are labeled as follows:

- Cl. 1-3:** Clarinets 1-3, playing a rhythmic pattern of eighth notes and quarter notes.
- Bsn.:** Bassoon, playing a rhythmic pattern of eighth notes and quarter notes, marked *p*.
- B Cl. Str. Bass:** Bass Clarinet and String Bass, playing a melodic line with a *pizz.* (pizzicato) marking and *p* dynamic.
- Horns 1-3:** Horns 1-3, playing a melodic line with a *con sord.* (con sordina) marking and *p* dynamic.
- Sop. Solo:** Soprano Soloist, playing a melodic line with a *mp* dynamic. The lyrics are: "La - cri - mo - sa di - es il - la".
- Choir:** Choir, playing a melodic line with a *pp* dynamic. The lyrics are: "Ah Ah".

The score is in 8/8 time and features a variety of dynamics and markings to achieve a balanced and expressive performance.

Another example of the dual, accompanimental-melodic role of the chorus is in *Agnus Dei* (Musical Example 13). Most of the movement features the bass soloist, with chorus alone appearing on only one occasion. The melodic line appears first in the solo piccolo and oboe parts, and alternates with the bass soloist. All parts are marked *piano*, and the saxophones play a rhythmically simplified version of the choral lines. Choirs often sing without words when serving in an accompanimental role, as in Musical Example 12. Here, however, the chorus sings the final line of text, previously presented by the soloist.

Musical Example 13. Agnus Dei, mm. 30-36

30 31 32

Picc. [Sva]
Oboe 1
p

Alto Sax
p

Tenor Sax
p

Bar. Sax
Str. Bass [Svb]
pp [Str. Bass]

Choir
p
Do - na e - - is do - na

33 34 35 36

Picc. [Sva]
Oboe 1

Alto Sax

Tenor Sax

Bar. Sax
Str. Bass [Svb]

Bass Solo

Choir
e - is re - qui - em

Sustained Accompaniments

A sustained accompaniment works well for a variety of vocal textures, provided the accompanimental texture is not too dense, or the instrumental dynamics too loud. Vocal-instrumental balance also benefits from an accompaniment in a lower pitch-range than the voices, where we can more easily distinguish tones that are more widely separated from those which are not.²² Hidas uses sustained accompaniments effectively, often in combination with one or more additional accompanimental styles.

In measure 162 of *Domine Jesu Christe* (Musical Example 14), the text is chanted by the chorus on a four-part chord. The first beat of the measure is a quarter note for the brass, marked staccato, with an accent, and *sforzando*, but the chorus does not enter until the second beat, separating the sharp attack of the brass from the initial syllable of the text. The clarinets also enter with the brass but sustain at a piano dynamic as the chorus enters. Further, these sustained pitches are in a low range for the instruments and arranged so that both the altos and sopranos sound above the clarinets.

²² Lower and higher pitches are heard less loudly than mid-range pitches at the same decibel level, however, the differences in pitch ranges here may not be great enough to make a substantial difference in this regard. See pp. 89-99 in Juan G. Roederer, *Physics and Psychophysics of Music: An Introduction*, 3rd ed. (New York: Springer-Verlag, 1995) for a more complete discussion of loudness measurement and perception.

Musical Example 14. Domine Jesu Christe, m. 162

Cl. 1-3
p

B. Cl.
p

Tpt. 1-3
Flgl. 1-2
sfz

Tb. 1-3
Bar./Euph.
sfz

Choir
Libera animas omnium fidelium defunctorum
p
De

The final movement opens with an accompanied recitative for soprano (Musical Example 15). The flugelhorns and baritone punctuate the first note, with a *forte*, accented staccato eighth note. The alto and tenor saxophones are the only instruments with sustained chords, at a *piano* dynamic. The clarinets play quick scalar passages between vocal phrases, adding to the texture, but alternating with the soprano soloist. Percussion and additional instruments enter only after the line of text is finished, in a typical example of the composer's use of brief rhythmic or melodic figures interjected between vocal phrases.

The accompaniment is transparent in this example, but one concern is the range for the soprano. The vocal solo is marked *mezzo piano*, but the text and surrounding

musical context seem to suggest a dramatic declamation. Dramatic singing in such a low tessitura may be challenging for a voice that must also be very strong in a high range in other movements. This passage may be more appropriate for the alto soloist, who should have more dynamic and expressive flexibility in this pitch range.

Musical Example 15. Libera Me, mm. 1-10

1 2 3 4 unis. 3 3

Cl. 1-3

Alto Sax 1-2
Ten Sax 1-2

Flgl. 1-2
Bar.

SOP. solo

p

mf

mp

Li-be-ra me, Do-mi-ne, de mor-te ae-ter-na, in di-e il-la tre-men-da,

5 6 7 8 9 10

Cl. 1-3

Alto Sax 1-2
Ten Sax 1-2

SOP. solo

Quan-do coe-li mo-ven-di sunt et ter-ra

cl 1 +picc [8va], fls
cl 3, +obs, flgl 1

SD
BD

p

SOP. solo

3

cum ve-ne-ris ju-di-ca-re sae-cu-lum per ig-nem

Musical Example 16 shows a polyphonic vocal texture, with solo voices, accompanied in a sustained manner by a small group of woodwinds and string bass. The text is limited to one phrase, while the musical texture is more complicated. Contrasting

concurrent dynamics (*pianissimo* for the sustained tones, *piano* for the string bass, and *mezzo piano* for the voices) also help with balance. The volume increases with a crescendo as additional instruments enter and the third and fourth voices enter on a rising melodic line, into dynamically stronger ranges for the vocalists. The use of contrasting dynamic indications is not an accompaniment type as discussed by Ades, and is not always indicated, but it is an effective compositional technique to help maintain balance.

The rhythm of the melody also allows for movement in one or two voices, while other voices sing in half notes, and for syllabically aligned parts. This contrast of rhythmically active and static motion is effective for polyphonic vocal textures, but also works between chorus and band.

Musical Example 16. Dies Irae, mm. 141-148

141 142 143 144

Fl. 1-2 *pp*

Cl. 1-3 *pp*

Bsn. B. Clar. *pp*

Str. Bass [8vb] *p pizz.*

Sop. Solo *mp*

Ten. Solo *mp*

ju - dex er - go cum se - de - bit,

145 *a2* 146 147 + *picc.* 148

Fl. 1-2 *p*

Ob. *p*

Cl. 1-3 *p*

Bsn. B. Clar. *p*

Horn *p*

Str. Bass [8vb]

Sop. Solo *mf*
cum se - de - bit, ju - dex er - go,

Alto Solo
ju - dex er - go cum se - de - bit,

Ten. Solo
ju - dex er - go ju - dex er - go,

Bass Solo *mf*
ju - dex er - go

The first entrance of the chorus in the Introit (Musical Example 17) is another excellent example of a musical texture that uses alternating active motion and stasis. When the chorus is more rhythmically active, the instruments are static, and when the melodic and rhythmic motion shifts to the instruments, the chorus is static. Reinforcing this are stratified dynamics, which help bring out the melodic element, whether in the voices or instruments. This may be classified as a sustained, alternating, or melodic accompaniment type, or even with the chorus as accompaniment.

The music continues in measure 12 with two measures of unaccompanied chorus followed by two measures with a small group of upper woodwinds joining the chorus in another of the brief alternating accompaniment type interludes. The difference between the alternating techniques used in this example and those used in Musical Examples 1 and 3 (above), is that in the previous examples there was complete separation of instrumental and choral textures. In Musical Example 17 however, a few melodic instruments overlap the ends of the choral phrases, mostly as the chorus holds a final syllable (bassoons, bass clarinet, euphonium, tuba, and string bass at the beginning and ends of this passage, plus trombones, stopped horns, and tenor saxophones in the middle).

In measure 17 the alternating instrumental melody and sustained type of accompaniment continues, but with a variation in scoring. The melodic and rhythmic motion again alternates with sustained tones, but this time there are more instruments sustaining chords. Their pitch range lies below that of the voices, although the soft stopped horns and two trombones double the pitches of the male voices in unison. The sustained instruments are marked softer than the chorus or the instrumental melody.

There are also relative differences in dynamic levels between the choral and instrumental parts that underscore the shifting focus from sung text to instrumental melody. These dynamic fluctuations continue throughout the excerpt. The crescendos, instrumental rests, and changes in instrumental texture add emphasis to the text, which comes to a climax on “Domine” in measure 24 . The instruments that end the section reenter only after the final syllable has begun, and use previous melodic material to create a transition to the next section of music.

This entire section (mm. 7-26) shows a careful use of bass and brass instruments as accompaniment to the chorus. Alternating the sustained chords with melodic and rhythmic motion shared by the voices and the instruments maintains the clarity of melody, whether instrumental or vocal. Different dynamic indications for the melodic and harmonic elements also help maintain balance. Using the ends of vocal phrases as harmonic accompaniment to the instrumental melody and using only bass instruments for the accompaniment helps to maintain balance in softer dynamics.

Musical Example 17. Requiem, mm. 7-26

[with fl, cl, alto sax] ⁸ 9 10 11 12 13
 Horn 1-4
 Euph./ T. Sax [with Tb.]
 Bsn 1/B. Cl
 Bsn 2/Tuba/
 Str. Bass
 Choir
 Re - qui-em Re - qui-em ae - ter - nam, Re - qui-em ae - ter - nam, Do - na e - is

Fl 1-2
 Cl. 1-3
 Horn 1-4
 Tb. 1-3
 Euph./ T. Sax
 Bsn 1/B. Cl
 Bsn 2/Tuba/
 Str. Bass
 Choir
 Do - mi-ne Re - qui-em Re - qui-em

The musical score shows measures 20 through 26. The brass and woodwind parts (Tpt 1-3/Flgls Bar., Horn 1-4, Tb. 1-3, Euph./T. Sax, Bsn 1/B. Cl, Bsn 2/Tuba/Str. Bass) feature arpeggiated accompaniments. Dynamics include *mf*, *f*, and *ff*. The choir part includes the lyrics: Re - qui - em ae - ter - nam, Do - na e - is Do - mi - ne.

Arpeggiated Accompaniments

In Hidas's *Requiem*, there are several instances of arpeggiated accompaniments. They occur together with a variety of vocal textures, are of different lengths, use different rhythms, and feature a variety of instrumental scorings. They are also always used concurrently with another type of accompaniment.

The final line of the “Quantus tremor” stanza from *Dies Irae* (Musical Example 18) features the chorus in a syllabically aligned, homophonic texture. The flugelhorns, baritone, and euphonium rest on beat one, but enter on beat two with pitches marked *fp*, with a crescendo. This repeats with the same dynamic markings in each of the four measures. This coincides with a trumpet fanfare, although the fanfare ends with an

eighth note on the first beat of each measure. The remaining instruments play sustained tones at the vocal mid-range pitch and below.

The scoring helps maintain balance by eliminating most of the woodwinds from the texture and keeping the sustained instruments in a rather low pitch range. Two aspects of the trumpet fanfare also allow the chorus more presence in the overall sound. The first is the eighth rest. Once the choral sound is heard apart from the trumpets, even briefly, it is more easily distinguished than if the trumpets played through with no rest at all.²³ The second is the ascending shape of the trumpet line. There are fewer balance problems because the line starts below the pitch of the soprano part.

²³ Diana Deutsch, *The Psychology of Music*, (New York: Academic Press, 1982) 71.

Musical Example 18. Dies Irae, mm. 50-53

50 51

Alto Sax
Ten. Sax
mf

Tpt 1-3
mf

Flgl
fp

Bar.
Euph.
fp

Horns 1-4
Tb. 1-3
mf

Bsn 1/Bari Sax
Bsn 2/Tuba/
Str. Bass
mf

Choir
mf
Cun - - - cta stric - - - te

52 53

Tpt 1-3

Flgl
fp

Bar.
Euph.
mf

Horns 1-4
Tb. 1-3

Bsn 1/Bari Sax
Bsn 2/Tuba/
Str. Bass

Choir
dis - - - cus su - - - rus

Arpeggios occur in a very different musical context in the final statement of the “Lacrimosa” section (Musical Example 19). The scoring is for solo soprano with what is essentially a woodwind chamber ensemble, supplemented by the string bass (*pizzicato*). The voice is marked *mezzo piano*, with all accompanimental parts marked *piano*, including muted horns on sustained chords. The first clarinet and first flute have a descending arpeggiated motive in octaves. The flute is above the soprano and the clarinet falls mostly below the soprano melody. The arpeggio is also rhythmically and melodically in contrast to that of the vocal solo, weaving the motion between the instrumental line and the voice. The rhythmic accompaniment, string bass, muted horns, and arpeggio complement the solo without competing with it. Additionally, the soprano is in an effective range for projection.

Musical Example 19. Dies Irae, mm. 501-504

The musical score for Musical Example 19, Dies Irae, mm. 501-504, is presented in 6/8 time. It features a vocal solo and several instrumental parts. The vocal line is marked *mp* and includes the lyrics: La - cri - mo - sa di - - es il - la. The instrumental parts include:

- Fl. 1 (8va) / Bb Cl 1**: Treble clef, descending arpeggiated motive in octaves, marked *p*.
- Cl 2,3 [div.]**: Treble clef, arpeggiated accompaniment, marked *p*.
- Horns 1-3**: Treble clef, sustained chords, marked *p*, with the instruction *con sord.*
- Bsn 1**: Bass clef, rhythmic accompaniment, marked *p*.
- B. Cl. / Str. Bass**: Bass clef, sustained chords, marked *p*, with the instruction *p [Str. Bass pizz.]*.
- Sop. Solo**: Treble clef, vocal melody, marked *mp*.

Of the fifty-eight measures in the Lux Aeterna movement, the voices sing in only twenty-six. The light instrumental scoring is for three flutes, oboe, English horn, two bassoons, clarinets, string bass with a pizzicato articulation, and glockenspiel. The text of the Lux Aeterna is in two sections, the antiphon (*Lux Aeterna...quia pius es*) and the verse (*Requiem aeternam...luceat eis*). The tenor soloist sings the antiphon, accompanied by six instrumental parts at most, and the chorus sings the verse that follows in a homophonic, unaccompanied texture.

In Musical Example 20 there are two accompaniment types. One is a harmonized version of the melody and the other is arpeggiated. The more prevalent style is melodic. The first flute and glockenspiel, with additional flutes, oboes, English horn, bassoons, and string bass, accompany the tenor soloist in measures 16-23. The instruments are marked *piano*, and the vocalist, *mezzo forte*. In measures 23-32, the texture and dynamic markings change, as the first clarinet plays a melodic line that starts with an arpeggio, but then changes in character to a countermelody with the tenor, accompanied only by second and third clarinets, bassoons, and string bass. In measure 28,²⁴ the solo tenor and instruments are at a *forte* dynamic level, except for the string bass at *mezzo forte*. The vocalist is also in a pitch range where he should have enough volume to balance the instruments.

The secondary accompaniment type features the string bass, bassoons and clarinets playing an ascending arpeggio. The arpeggiated figure occurs during the final

²⁴ The *forte* dynamic markings at m. 24 in the full score must be a mistake, since there is a no decrescendo in the following two measures, yet a marked crescendo to *forte* in measures 27-28. The accompaniment part is only marked *mf* at m. 24 in the piano vocal score.

word (or two) in each phrase, and serves as a bridge to the next vocal phrase. When accompanying the voice, this figure stays below the pitch range of the soloist, rising into the singer's range only during vocal rests.

Musical Example 20. Lux Aeterna, mm. 16-32

Musical score for measures 16-22. The score includes parts for Flute 1 (Fl 1), Glockenspiel (8va), Flutes 2-3 (Fl 2-3), Oboe and English Horn (Ob. EH), Bassoon (Bsn.), String Bass (Str. Bass [8vb]), and Tenor Solo (Ten. Solo). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked *mf*. The lyrics are: Lux ae ter-na lu-ce-at e - is Do - mi-ne. Cum sanc tis Tu - is in ae - ter - num.

Musical score for measures 23-27. The score includes parts for Flute 1 (Fl 1), Glockenspiel (8va), Flutes 2-3 (Fl 2-3), Oboe and English Horn (Ob. EH), Bassoon (Bsn.), Clarinet 1 (Clar. 1), Clarinets 2-3 (Clar. 2-3), String Bass (Str. Bass [8vb]), and Tenor Solo (Ten. Solo). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked *mf*. The lyrics are: Qui - a pi - us es, qui - a pi - us es.

28 29 30 31 32

Bsn.

Clar. 1

Clar. 2-3

Str. Bass [8vb]

Ten. Solo

f *f* *f* *dim.* *mp*

f *f* *dim.* *dim.* *p*

f *f* *dim.* *dim.* *p*

mf *f* *dim.* *dim.*

Re - qui-em ae - ter-nam qui - a pi - us es.

Measures 168-172 (Musical Example 21) of the Dies Irae have sustained tones in only two horn parts. There is also an important, but dynamically soft, arpeggiated accompaniment, and light punctuation by the oboes on strong beats. The horns, bassoons, and bass clarinet reinforce the harmony, but do not double the voices note for note. The vocal rhythm contrasts distinctly with the flutes and clarinets in both the arpeggiated line and the dynamics, keeping the soloists more prominent. Notice too, that the *forte* rhythmic figure for brass and timpani in measure 172 comes after the vocal phrase, in another of the brief transitions that features more instruments and louder dynamics when the band plays alone than when the voices are present.²⁵

²⁵ The full score is missing a written crescendo for the soloists, present in the piano vocal score. It is added in brackets in this example.

Musical Example 21. Dies Irae, mm. 168-172

168 169 170 171 172

Flute *p* *cresc.*

Oboe [Ob 1, Sva] *p* *cresc.* unis. *f*

Cl. 1-3 *p* *cresc.* *f*

Bsn 1 [Bsn 1 Sva] *p* *cresc.* + tenor sax Sva *f*

Bsn 2/B. Cl. *p* *cresc.* *f*

Horns 1-2 *p* *cresc.* *f*

Horns 3-4 *p* *cresc.* *f*

Tpts 1-3

Fagl 1-2 *sfz*

Timpani

SOP. *mf* *f* *p*

ALTO

SOLI cum vix ius - tus sit se - cu - rus

TENOR

BASS *mf* *f*

Musical Example 22 shows an arpeggiated accompaniment combined with sustained tones and duplication of the vocal melody. The arpeggio in the bassoons and string bass (*pizzicato*) is marked *piano* and most of the figure lies below the tenor pitch range, matching or higher only briefly, during the tenor's sustained second syllable. The bass clarinet plays only the first three notes of the ascending portion of the arpeggio, which adds color to the line and helps balance the low pitches of the arpeggio with the sustained tones of the upper instruments. The bass clarinet rests in the upper pitches however, since the upper notes would get lost in the sonority of the clarinet section,

which is sustaining those pitches. The tenor melody is slow moving, doubled by the third clarinets in unison and by flutes an octave higher. Although in the same pitch range, the timbre of the flute and clarinet are sufficiently different from the soloist and should pose no significant balance problem. The sustained chords of the other clarinets should present no significant balance problems, even though they are in the same pitch range as the soloist, since they lie in the softer throat and *chalumeau* registers and do not duplicate the tenor's pitches. Finally, the two horns sound well below the voice and are marked softer than the soloist or the other instruments.

Musical Example 22. *Dies Irae*, mm. 384-387

The musical score for measures 384-387 of *Dies Irae* features the following parts and markings:

- Fl. 1 / Cl. 3:** Treble clef, marked *p*. Measures 384 and 385 contain sustained notes, while 386 and 387 contain moving notes.
- Cl. 1, 2:** Treble clef, marked *p*. Measures 384 and 385 contain sustained chords, while 386 and 387 contain moving notes.
- Horns 1, 2:** Bass clef, marked *pp*. Measures 384 and 385 contain sustained notes, while 386 and 387 contain moving notes.
- Bsn. (a2) / Str. Bass [8vb]:** Bass clef, marked *p*. Measures 384 and 385 contain moving notes, while 386 and 387 contain sustained notes.
- B. Cl.:** Bass clef, marked *p pizz.*. Measures 384 and 385 contain moving notes, while 386 and 387 contain sustained notes.
- Ten. Solo:** Treble clef, marked *p*. Measures 384 and 385 contain sustained notes, while 386 and 387 contain moving notes. The lyrics are: "O - ro - sup - plex".

In measures 412-415 (Musical Example 23) the tenor soloist sings the last line of the verse, begun in measure 384, described above. The same text in the previous four measures (408-411) is accompanied by half notes in the trumpets and one trombone, whole notes in the bassoons and euphonium on the bass line, and *pizzicato* quarter notes

in the string bass, doubled by the timpani. The baritone horn doubles the vocal tenor melody in unison, with the first trumpet an octave higher, and first flute up two octaves. The flutes offer no balance problems, but the baritone horn and trumpet must remain balanced to the *forte* of the tenor. The other instruments however, sound above or below the voice, offering less competition to it. The bass line is well below the solo line, sustained by the euphonium but with quarter notes in the timpani and string bass. All other instruments, except the tenor saxophone, sound above the voice. The tenor saxophone arpeggio matches the tenor pitch only at the peak of the figure. The first and second tenor saxophone parts divide the arpeggiated line, so that, although marked *forte*, it should not completely dominate the texture.

The bass line is marked *forte* in the winds but marked only *mezzo forte* in the timpani, and is low enough that it should pose no balance problems. Likewise, the flutes and oboes have a significantly different timbre and are more than an octave above the voice. The biggest balance issues are in the brass. Trumpets, trombones, and euphonium, already at a *forte* dynamic, are now marked *più forte*, and are in their upper pitch ranges.

Musical Example 23. Dies Irae, mm. 412-415

412 413 414 415

Fl. 1-2
f

Ob. 1-2
f

Bsn. 1-2
più f

T. Sax
1. 2.

Tpt. 1-3
f
più f

Flgl. 1-2
f

Tb. 1
più f

Bar.
Euph.
f
più f

Str. Bass
[8vb]
f pizz.

Timp.
mf

Perc.
S.D.
B.D.

TENOR
Solo
f
ge - re - cu - ram me - i fi - nis,

Punctuated Accompaniments

The most prominent accompaniment type in Musical Example 24, from the “Confutatis maledictis” section of *Dies Irae*, occurs on the final two syllables of the first two phrases of the text. Eighteen instrumental parts, including percussion, punctuate the phrase with the same quarter-note rhythms as the chorus, but with accents and additional chord tones (the chorus is in octaves). In addition, the horns, baritone saxophone, and euphonium play an arpeggiated figure, and the upper woodwinds add a fast chromatic scale figure, used in alternation with the chorus.

There are several factors influencing balance. The chorus is in octaves, singing homorhythmically. The unison horns, euphonium, and baritone saxophone, which play during most of the choral declamation, are in contrary motion to the choral parts. They are rhythmically active when the choir sustains and static when the chorus is rhythmically active. They also ascend in pitch, while the chorus descends. This is another example of alternating rhythmic and melodic activity. The rapid scale passages in the upper woodwinds occur on choral rests, and the punctuation in the remaining woodwind, brass, and percussion only occurs during the final two syllables.

Musical Example 24. Dies Irae, mm. 347-350

347 348

Picc (8va)
Fl/Oboe
Eb, Bb Cls

Alto Saxs
Tpts
Flugs

Horns
Bari Sax
Euph.

T. Sax
Tb/Bar
Tuba/Str. B
Timp

SD
BD

Sop/Alto
Choir
Ten/Bass

Con - fu - ta - tis ma - le - dic - tis,

349 350 Fl. 1-2, Eb Cl. (8va)
+ Bar. 1-2 (8vb)

Picc (8va)
Fl/Oboe
Eb, Bb Cls

Alto Saxs
Tpts
Flugs

Horns
Bari Sax
Euph.

T. Sax
Tb/Bar
Tuba/Str. B
Timp

SD
BD

Sop/Alto
Choir
Ten/Bass

flam - mis a - cri - bus ad - dic - tis,

Beginning in measure 148 (Musical Example 25) the chorus repeats the “*quam olim Abrahæ*” section of the *Domine Jesu Christe* movement, which was previously presented by the soloists. The accompaniment is similar to that in the *solis* section, with the same *forte* dynamic markings, but with additional instruments. The chorus sopranos and altos sing in octaves, while the tenors and basses accompany with the same text but slightly different rhythms. The soprano/alto melody begins on the second beat of the measure, and ends with a half note, making room for the two accented “punctuation” chords on beats four and one, occurring every two measures.

Except for the English horn and percussion, the entire band plays during this section. Most of the brass and upper woodwinds, however, are limited to the punctuated chords, while clarinets and alto saxophones double the women of the chorus, and the tenor and baritone saxophones, bassoons, bass clarinet, tuba, and string bass double the men. Using woodwinds for the *colla parte* accompaniment and limiting the brass to the punctuation chords mitigates most of the balance problems in this section. The main issue is balancing the tuba with the chorus and other bass instruments.

Musical Example 25. Domine Jesu Christe, mm. 148-152²⁶

Picc. (8va)
 Flutes
 Oboes
 Eb Cl.

Clarinets
 Alto Saxes

Tpts.
 Flugels
 Horns

Trombone
 Bar.

T. Saxs
 Euph.

Bsns.
 B. Cl.
 B. Sax
 Tuba
 S. Bass (8vb)

Percussion

Choir
 quam o - lim ab - ra-hae pro - mi - si - sti quam o - lim
 quam o - lim ab - ra-hae pro - mi - si - sti quam o - lim

²⁶ "Abrahae" is not capitalized in the published score.

Duplication of Vocal Parts

Colla parte accompaniments are the most common type found in Hidas's *Requiem*, with a variety of instrumental combinations. One example occurs in the Sanctus (Musical Example 26), where a fugal texture follows a big fanfare that opens the movement. Polyphony creates unique challenges to textual clarity, even in purely vocal music, so the addition of instruments necessitates careful scoring and text setting.

Hidas highlights the text in four ways. First, he sets only one phrase of text (*Pleni sunt coeli et terra Gloria Tua*), sung a total of five times. Second, in three of the statements, subsequent vocal entries occur on the final word in the last measure of the subject, leaving unhindered vocal declamation, particularly for the first entry. In the remaining two statements the text is syllabically aligned, although there are differences in pitch content and slight variations in rhythm from part to part (mm.40-44 and 49-55). Third, the choral lines lie mostly in the middle and upper vocal ranges where more volume is possible than in lower vocal registers, and finally, the instrumentation is limited to woodwinds, without English horn, bassoons, or bass clarinet. The limited instrumentation, *colla parte* accompaniment, and vocal tessitura help minimize balance issues in a complex choral texture.

Musical Example 26. Sanctus, mm. 31-60

31 32 33 34 35 [solo] 36

Alto Sax I

Ten. Sax I [solo] *mf*

TENOR Ple - ni sunt coe - li et

BASS Ple - ni sunt coe - li et ter - ra Glo - ri - a Tu - a Glo - ri - a



37 38 39 40 41 42

Bb Cl. *mf*

Alto Sax I

Ten. Sax I

ALTO Ple - ni sunt coe - li et ter - ra

TENOR ter - ra Glo - ri - a Tu - a Ple - ni sunt coe - li et ter - ra

BASS Tu - a, Glo - ri - a, Ple - ni sunt coe - li et ter - ra

Picc(sounding 8va),
44 Fl 1-2, Ob. 1-2 45

46 47 48

Piccolo
Flutes
Oboes

mf

Bb Cl.

T. Sax

Alto Sax I

B. Sax

Ten. Sax I

mf

SOPRANO

Ple - ni sunt coe - li et ter - ra Glo - ri - a Tu - a, _____

ALTO

Glo - ri - a Tu - a, _____ Glo - ri - a, _____ Glo - ri - a Tu - a,

TENOR

Glo - ri - a Tu - a, _____ coe - li et ter - ra _____ Glo - ri - a Tu - a, _____

BASS

Glo - ri - a Tu - a, _____ Glo - ri - a, _____ Glo - ri - a Tu - a

49 50 51 52 53 54

Piccolo
Flutes
Oboes

Bb Cl.

[T. Sax]

Alto Sax I

[B. Sax]

Ten. Sax I

SOPRANO

Ple - ni sunt coe - li et ter - ra, _____ glo - ri - a Tu - a, _____ Glo - ri - a

ALTO

Ple - ni sunt coe - li et ter - ra, _____ Glo - ri - a Tu - a, _____ Glo - ri - a

TENOR

Ple - ni sunt coe - li et ter - ra, _____ Glo - ri - a Tu - a, _____ Glo - ri - a

BASS

Ple - ni sunt coe - li et ter - ra, _____ Glo - ri - a _____ Ple - ni sunt Glo - ri - a

55 56 57 58 59 60

Piccolo
Flutes
Oboes

Bb Cl.

[T. Sax]

Alto Sax I

[B. Sax]

Ten. Sax I

SOPRANO

Tu - a, Glo - ri - a Glo - ri - a Glo - ri - a Tu - a, Ho - san - na

ALTO

Tu - a, Glo - ri - a, Tu - a,

TENOR

Tu - a, Glo - ri - a, Tu - a,

BASS

Tu - a, Glo - ri - a Tu - a,

The text, “Hosanna in excelsis,” begins in measure 60 of Sanctus (Musical Example 27). The main balance issue in this section is that the brass instruments, particularly the first trumpet and first trombone, are at times high in their ranges, making dynamic control a bigger problem. A completely homorhythmic choral texture, however, and high pitch range for the sopranos, tenors, and basses strengthens the vocal sound.

For the first three statements of the text the trumpets and trombones double the choral parts in unison. The flugelhorns add a very brief rhythmic motive that overlaps the final choral consonant, but ends and before the next statement. No other instruments are present until the final statement, in which the flugelhorns and euphonium double the voices while the timpani punctuate the cadence with quarter notes on the strong beats of the final two measures.

Although this excerpt has the same accompaniment type (duplication of vocal parts) as Musical Example 26, they have very different textures. The previous section was polyphonic, and scored for selected woodwinds. This section is homophonic, and employs selected brass instruments, mainly trumpets and trombones. The tuba and horns rest, and the flugelhorns and baritone have a very limited role. All parts are marked *forte*, and though the instrumentation is limited, the range is high, especially for the first trumpet and first trombone, requiring players with sufficient skill to have dynamic control in the upper registers of their instruments.

Using brass instruments to accompany voices can pose balance problems. Hidas provides some solutions by limiting the number of instruments, simplifying the choral texture, and placing most of the voice parts in high tessituras.

Musical Example 27. Sanctus, mm. 60-68

60 61 62 63 64

Tpt. 1-3

Tb. 1
2,3

Flug.

Bar.

Choir
(a) Ho-san - na in ex - cel - sis Ho-san - na in ex - cel - sis Ho - san - na

65 66 67 68 Fl. 1-2 only

Tpt. 1-3

Tb. 1
2,3

Flug.

Euph.

Timp.

Choir
in ex - cel - sis Ho - san - na in ex - cel - sis.
Ho - san - na.

Musical Example 28 shows a doubling texture in a climactic phrase of the *Agnus Dei*. The scoring is full, with all instruments playing except the E-flat clarinet, bass clarinet, and percussion. The horns play only in the first two measures and re-enter in measure 51 during the transition to the next section. All instruments and voices are marked *forte*. Except for the tubas and string bass, which sound an octave lower than the choral basses, and a few minor changes in rhythm or voice leading (e.g. measure 47), the instruments double the choral lines at the same pitch levels. The only additional changes begin in measure 51, where the chorus holds the final syllable and the accompaniment provides a transition to the final statement, sung by the bass soloist.

At this point in the movement, the bass soloist has already sung the text three times, the third time with choral accompaniment, making textual clarity less of an issue. At measure 45, the chorus sings without the soloist in a six-part (SAATTB) homophonic texture, in medium to high vocal ranges. The two extra vocal parts are not necessary for the harmony, but do create a fuller choral sonority and increase the perceived loudness, since thirds and octaves both sound louder than if sung by the same number of singers in closer spacing.²⁷

²⁷ Roederer, pp. 93-4, and Rudolf E. Radocy and J. David Boyle, *Psychological Foundations of Musical Behavior*, 3rd ed. (Springfield: Charles C Thomas, 1997) 97-9.

Musical Example 28. Agnus Dei, mm. 45-51

Picc [8va]
 Fls/Obs
 Eng. Hn
f

Clarinets
f

Alto Saxes
 T. Saxes
f

Bsns
 Bari Sax
f

Horns
p

Tpt 1
 Flgls/Tpt 2-3
f

Tb 1/Bar
 Tb 2
 Tb 3/Euph
f

Tuba/Str B
 [8vb]
f

Choir
f Do - na e - is re - qui - em

The score is in 4/4 time and B-flat major. It features a variety of instruments including Piccolo, Flutes/Oboes, English Horn, Clarinets, Saxophones, Brass (Trumpets, Trombones, Horns, Tuba), and a Choir. The dynamics range from *f* (forte) to *p* (piano). The choir part includes the Latin text: "Do - na e - is re - qui - em".

49 50 51

Picc [8va]
Fls/Obs
Eng. Hn

Clarinet

Alto Sax
T. Sax

Bsns
Bari Sax

Horns

Tpt 1
Flgls/Tpt 2-3

Tb 1/Bar
Tb 2
Tb 3/Euph

Tuba/Str B
[8vb]

Choir

sem pi - ter nam.

pp

pp

p

pp

pp

p Pizz. (str. B)

pp

In Musical Example 29, the vocal solo melody moves from the alto to the soprano, even though the entire line is well within the alto range. This may present some balance issues for certain types of soprano voices, since much of it lies in a low tessitura. The alto soloist, however, should have no problem projecting over the soft, sustained, and pulsing tones in the clarinets and bassoons, or with the English horn, which is in unison with the voice. The addition of the horns in measure 325 adds to harmonic aspects of the accompaniment, and the horns sound below the vocal melody.

There are contrasting dynamics between the melodic lines in the voice, English horn, oboe, and flute (*mf*), and the sustained, harmonic accompaniment in the bassoons and clarinets (*p*). The composer also moves the instrumental melody up an octave and gives it to the first flute when the soprano enters in her lower range, adding one oboe and one alto saxophone only on the last line of the verse, where the soloist has higher pitches and can sing with more volume. Where the soprano has more volume in the higher pitches, the dynamics increase. As the verse ends, the volume decreases and the pitches descend.

The one-measure instrumental phrases are another interesting feature of this verse. Although the second one (m. 324) has no melodic content, those in measures 321 and 327 feature two melodic figures. These figures might diminish the aural clarity of the text if they occurred during the vocal phrases, but separately they add melodic interest in the winds without competing with the voice. This makes it not only a doubling type of accompaniment, but melodic and sustained as well, and is another example of alternating rhythmic and melodic activity between the vocal and instrumental lines.

Musical Example 29. Dies Irae, mm. 319-327

319 320 321 322 [al]

Fl.

Ob.

E.H.

Bsn.

Cl. 1

Cl. 2-3

Alto Solo

Soprano Solo

Qui Ma - ri - am ab - sol - vis - ti et la - tro - nem

mf *mf* *mf* *mf*

Alto Solo

Soprano Solo

323 324 325 326 327

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2-3

Alto Sax

Horn 1-3

Soprano Solo

ex - au - dis - ti mi - hi quo - que spem de - dis - ti

f *mf* *mf* *mf* *mf*

[al]

In the second occurrence of the Sanctus fanfares (Musical Example 30) all woodwinds except the bass clarinet and baritone saxophone double the chorus, either at the choral pitch or up an octave (flutes), with the piccolo sounding two octaves above the sopranos. This is an excellent example of methods by which the composer combines two different accompaniment styles, in this case alternating ensembles (instrumental fanfare) and duplicating vocal parts. While most of the band participates in this section, only the woodwinds play while the chorus is singing, reducing balance problems that would otherwise occur if the brass were playing continuously.

Musical Example 30. Sanctus, mm. 15-27

Picc [Sva]
 Fl. 1-2
 Ob 1-2

Eb Cl/C1
 Cl 2-3

Alto Sax 1-2
 T. Sax 1-2

Eng. Hn
 Bsn 1-2

Tpt 1/F/g1
 Tpt 2/F/g1
 Tpt 3/Bar.

Horns

Tb. 1-3

Euph./Bari Sax
 Tuba [Svb]
 Str. B [Svb]

Timpani

Sus. Cymbals

Chorus

Sane - tus, Sane - tus, Sane - tus, Sane - tus,

21 22 23 24

Picc [Sva]
Fl. 1-2
Ob 1-2

E♭ Cl/Cl 1
Cl 2-3

Alto Sax 1-2
T. Sax 1-2

Eng. Ha
Bsn 1-2

Tpt 1/Flg 1
Tpt 2/Flg 2
Tpt 3/Bar.

Horns

Tb. 1-3

Euph./Bari Sax
Tuba [Svb]
Str. B [Svb]

Timpani

Sus. Cymbals

Chorus

Sanctus, Sanctus, Dominus Deus

The image shows a musical score for Musical Example 31, which is the repeat of the "Hosanna" text. The score is arranged in a system with seven staves. From top to bottom, the staves are: Piccolo [Sva], Flutes 1-2, Oboes 1-2; Eb Clarinet/Clarinet in C 1-3; Alto Saxophones 1-2, Tenor Saxophones 1-2; English Horn, Bassoons 1-2; Horns; and Chorus. The Chorus part includes the lyrics "sa - ba - oth!". The score features various musical notations, including notes, rests, and dynamic markings like "unis.". Measure numbers 25, 26, and 27 are indicated at the top of the first staff.

Musical Example 31 shows the repeat of the “Hosanna” text at the end of the Sanctus, which combines several accompaniment types in a musically climactic context. In the first occurrence of the text (discussed above) the chorus is accompanied by trumpets and trombones only. This time the flugelhorns, baritone and euphonium double the chorus, while the trumpets, horns, and bass instruments double the pitches, but with simplified rhythms. Another significant addition is an arpeggiated group of eighth-note triplets, played by clarinets and saxophones. These occur in every other measure, overlapping the end of one textual phrase and the beginning of the next, and increasing in frequency as the text is repeated. In the final six measures that end the movement, Hidas adds upper woodwinds and percussion, and a final fanfare from the trumpets and flugelhorns.

This section contains three principal accompaniment styles: doubling of the choral parts with the same and simplified rhythms, figuration, and climactic ending. Using three accompaniment types lessens some of the competition from the instruments. Hidas also keeps the chorus in strong vocal registers and limits the text, which is repeated. Finally, the climactic ending suggests that the dramatic musical effect may be more important than keeping the chorus clearly in the foreground dynamically.

Musical Example 31. Sanctus, mm. 90-104

Musical score for Sanctus, mm. 90-104. The score is in 4/4 time and features the following parts:

- Cl. 1-3:** Clarinets 1-3, playing a melodic line starting at measure 91 with a forte (*f*) dynamic and triplet markings.
- Tenor Saxes:** Tenor Saxophones, playing a melodic line starting at measure 91 with a forte (*f*) dynamic and triplet markings.
- Horns:** Horns, playing a harmonic accompaniment with a forte (*f*) dynamic.
- Tpts. 1-3:** Trumpets 1-3, playing a harmonic accompaniment with a fortissimo (*fff*) dynamic.
- Flugs. Bar.:** Flugelhorn and Baritone, playing a rhythmic accompaniment with a forte (*f*) dynamic. Includes the instruction "[Euph. on lowest line]".
- Tbns. 1-3:** Trombones 1-3, playing a harmonic accompaniment with a forte (*f*) dynamic. Includes the instruction "[Bsn 1-8va]".
- Bsns. B. Cl./B. Sax St. Bass/Tuba:** Basses, Baritone Clarinets, Baritone Saxophones, and St. Bass/Tuba, playing a harmonic accompaniment with a forte (*f*) dynamic.
- Cym. B.D.:** Cymbals and Bass Drum, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Choir:** Choir, singing the lyrics: "Ho-san - na in ex - - - sis, Ho -".

92 93 94

Cl. 1-3

Alto Saxes

Tenor Saxes

Horns

Tpts. 1-3

Flugs. Bar.

Tbns. 1-3

Bsns.
B. Cl./B. Sax
St. Bass/Tuba

Choir

san - na in ex - cel - sis, Ho - san - na in ex -

Detailed description: This page of a musical score contains staves for woodwinds, brass, and choir. The woodwind section includes Clarinets 1-3, Alto Saxes, and Tenor Saxes. The brass section includes Horns, Trumpets 1-3, Flugelhorn/Baritone, Trombones 1-3, and Basses/Euphoniums/Baritone Saxophones/Double Basses/Tubas. The choir part is at the bottom with lyrics. The score is in 4/4 time and features a key signature of one flat. Measures 92-94 are shown. Measures 93 and 94 contain triplet markings over eighth notes.

95 96 97

Cl. 1-3

Alto Saxes

Horns

Tpts. 1-3

Flugs. Bar.

Tbns. 1-3
[Euph. follows Tb3]

Bsns.
B. Cl./B. Sax
St. Bass/Tuba

Choir
cel - sis, Ho - san - na, Ho - san - na Ho

Detailed description of the musical score: The score is for measures 95, 96, and 97. The woodwind section (Cl. 1-3 and Alto Saxes) features intricate melodic lines with frequent triplet markings. The brass section (Horns, Tpts. 1-3, Flugs. Bar., and Tbns. 1-3) provides harmonic support with sustained chords and some melodic movement. The choir part is a simple vocal line with lyrics: 'cel - sis, Ho - san - na, Ho - san - na Ho'. The percussion part (Bsns., B. Cl./B. Sax, St. Bass/Tuba) has a steady, rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

98 99 100

Picc./Fl./Ob.

Cl. 1-3

Alto Saxes

Tenor Saxes

Horns

Tpts. 1-3

Flugs. Bar.

Tbns. 1-3

Bsns.
B. Cl./B. Sax
St. Bass/Tuba

Choir

san - na in ex - cel - sis Ho - san - na

+picc
+Eb Cl.

f 3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

(Euph. 8va)

101 102 103 104

Picc./Fl./Ob.

Cl. 1-3

Alto Saxes

Tenor Saxes

Horns

Tpts. 1-3

Flugs. Bar.

Tbns. 1-3

Bsns.
B. Cl./B. Sax
St. Bass/Tuba

Timpani

Cym.
B.D.

Choir

in ex - cel - sis, Ho - san - na!

mf

Additional Examples

The following examples show various combinations of accompaniment types. Musical Example 32 is an excerpt from the second stanza of the Libera Me, the third longest portion of the requiem text. The composer sets the text once in the tenors and basses in mm. 11-23, then repeats the first line twice with the full chorus in mm. 24-29.

Hidas simplified the vocal declamation in this complex instrumental texture by scoring the chorus homorhythmically in octaves. The sopranos are in the strong, middle to upper part of their range. The altos are in a low part of their range and therefore may have less dynamic flexibility, but tenors sing in unison with the altos, strengthening the middle choral octave. The basses are in the middle of their range and should be able to sing *forte*, although not necessarily as forcefully as the tenors or sopranos.

Hidas splits the instruments into three groups, each with its own distinct rhythm and accompaniment style. One group doubles the choral melody, mostly in unison, although some bass instruments play an octave lower than the basses of the chorus. Of these, the baritone and three trumpet parts correspond to the alto/tenor and soprano octaves. The second group plays a sustained accompaniment that lies mostly in the alto range. The third group, consisting of all of the other instruments in the band except bass clarinet and percussion, adds quintuplet figures. Of these, half are within the soprano range and half are above it. In addition, the quintuplets alternate between parts, so that only half of the instruments play at a time.

The more complex the melody, harmony, rhythm, and texture become, the harder it is to distinguish individual elements of the music. Balancing complexity with

simplicity therefore, is an important way to maintain balance and textual clarity. In this example the composer strengthened the sound of the chorus in a complex instrumental texture by simplifying the choral texture to melodic octaves. Another way is by using contrasting elements. Three coinciding accompaniment types are used (melodic doubling, sustained, and special effects/figuration), each with contrasting rhythmic content. A third way is by separating pitch ranges, with each instrumental group having its own range, mostly above and below the voices, mitigating some of the balance problems that would occur if all instruments and voices shared the same pitch range.

Musical Example 32. Libera Me, mm. 24-26

Picc. (15ma)
 Fl. 2/Cl. 2 (8va)
 Ob. 2/E. Hn./Flug. 2
 Fl. 1 (8va)
 Eb Cl./Cl. 1 (8va)
 Ob. 1/Cl. 3/Flug. 1
 Alto Sax 1-2
 Horns 1,3
 T. Sax 1-2
 Horns 2,4
 Tpt. 1
 2-3
 Tb. 1-3
 Bsn. 1-2/B. Sax
 Euph./Bar.
 Tba/St. Bass (8vb)
 Timp.
 S.D.
 B.D.
 Choir

Musical score for "Libera Me, mm. 24-26". The score is in 4/4 time and features a variety of instruments and a choir. The key signature has one sharp (F#). The score is divided into measures 24 and 25. The Piccolo (15ma), Flute 2/Clarinet 2 (8va), and Oboe 2/E. Horn/Flugelhorn 2 parts play a melodic line with a forte (*f*) dynamic. The Flute 1 (8va), Eb Clarinet/Clarinet 1 (8va), and Oboe 1/Clarinet 3/Flugelhorn 1 parts play a similar melodic line, also with a forte (*f*) dynamic. The Alto Saxophones 1-2 and Horns 1,3 play a sustained chord with a forte (*f*) dynamic. The Tenor Saxophones 1-2 and Horns 2,4 play a sustained chord with a forte (*f*) dynamic. The Trumpets 1, 2-3, Trombones 1-3, Bassoon 1-2/Bass Saxophone, Euphonium/Baritone, and Tuba/Strick Bass (8vb) parts play a rhythmic accompaniment with a forte (*f*) dynamic. The Timpani, Snare Drum, and Bass Drum parts are also present. The Choir part has the lyrics: "Tre - mens fac - tus sum e - go et".

26

Picc. (15ma)
Fl. 2/Cl. 2 (8va)
Ob. 2/E. Hn./Flug. 2

Fl. 1 (8va)
Eb Cl./Cl. 1 (8va)
Ob. 1/Cl. 3/Flug. 1

Alto Sax 1-2
Horns 1,3

T. Sax 1-2
Horns 2,4

Tpt. 1
2-3

Tb. 1-3
Bsn. 1-2/B. Sax

Euph./Bar.
Tba/St. Bass (8vb)

Choir

ti - me - o

The twenty stanzas of the Dies Irae make it the longest portion the mass, nearly three times as long as the Domine Jesu Christe. Perhaps because of its length, Hidas uses less repetition.

In the first two lines of Musical Example 33, from the eighth stanza of the Dies Irae, the text is set syllabically, which aids in comprehension. In the first entry, the choral basses have the melody and the upper three voices fill out the harmony, moving homorhythmically. Each line of text takes only six beats of music, making the statement very brief, each without repetition. The final line of the stanza also is homorhythmic, but with a completely different instrumental texture and has several repetitions of important words.

In the five measures (mm. 173-177) before the chorus enters, Hidas employs the entire band, in contrast to the choral declamation, where only thirteen instrumental parts are present, while nineteen parts either rest or play only on the downbeat. This allows the entire band to participate, but minimizes the density of the texture when the chorus sings.

In measures 178-181, the instruments have three coinciding yet contrasting accompaniment types. Three instruments double the melody—the tenor saxophone and euphonium in unison with the choral basses, and the string bass sounding an octave lower. The oboes, English horn, and clarinets sustain tones within the upper three vocal pitch ranges, and add rhythmic flourishes during choral rests. The horns have a contrasting, eighth-note triplet rhythmic accompaniment.

The layered dynamics are another important balance component. The chorus is *forte*, along with the oboes and English horn. The timpani and bass drum also are *forte*,

but play only on downbeats. The clarinets, tenor saxophone, euphonium, and string bass are marked *fortissimo*, and the horns begin *piano* and crescendo to *forte*.

The instrumental dynamics are closely related to their pitch ranges. The second and third clarinets sustain pitches matching those of the altos and tenors and, though marked *fortissimo*, are in their middle (throat) and low (*chalumeau*) registers, respectively, producing a darker tone quality that is less penetrating than the upper (clarino) register. The horns add harmonic support in the alto and tenor ranges, but their main function is to provide rhythmic motion, enhanced by the crescendo from *piano* to *forte*. The tenor saxophone and euphonium are conically bored instruments and do not have the penetrating tone quality that cylindrically bored instruments have, which allows their sound to blend with and enhance the vocal sound rather than compete with it. Finally, the string bass sounds an octave lower than the choral basses and provides support in a less competitive range.

Different written dynamics between groups of instruments and voices help create dynamic balance. Contrasting rhythms and complementary accompaniment types, along with thoughtful use of instrumental registers and timbres, also provide each vocal or instrumental component its own audible place in the texture without the need for more volume. Finally, the combination of accompanied, unaccompanied, and purely instrumental passages provides opportunities for the choral and instrumental ensembles to share the musical interest, while maintaining unique roles within any given section of music.

Musical Example 33. Dies Irae, mm. 178-181

178 179

Picc. [8va]
Fl

Ob/EH/
Cl 1-3

Bsn
B Cl
B Sax

Horn 1-2

Horn 3-4

T Sax 1-2
Euph
Str Bass
[8vb]

Timpani

B.D.

Choir

f [Ob, EH]
ff [Cl]

f Picc. 8va
Fl. a2

f Eb Cl 8va
Ob. a2

f Cl. unis.
-EH

p *cresc.*

f *p*

f *p*

f Rex tre-men - dae ma - jes - ta - tis

180 181

Picc. [8va]
Fl

Ob/EH/
Cl 1-3

Bsn
B Cl
B Sax

Horn 1-2

Horn 3-4

T Sax 1-2
Euph
Str Bass
[8vb]

Timpani

B.D.

Choir

qui sal- van - dos sal - vas gra - tis

p *cresc.*

f

7 5

-Eb cl.

+EH

-EH

Cl 2-3, 8vb

3 3 3 3

3 3 3 3

+ Tb. a3

7

7

The Dies Irae sequence is a lengthy and dramatic text, often set to equally dramatic music, a tradition continued by Hidas. Hidas uses the opening three-line stanza as a refrain, which appears three times in the movement. In Musical Example 34, the first line of the stanza is set in syllabically aligned block chords. The three-part harmony is divided into six choral parts (SAATBB), doubling each of the three parts at the octave between male and female voices, creating a fuller texture. The three-part chord, sounding in octaves, may sound louder than if scored for fewer parts, however it may not be as loud as the same chord with an even more open spacing.

The brass and clarinets double the chorus in unison, with the remaining upper woodwinds doubling an octave higher. The saxophones rest during the choral declamation and percussion play on the three final punctuated chords only, but the low brass are noticeably absent in the first statement, which creates a brighter sound, and mitigates the *forte* instrumental dynamic. This is an important difference between the initial appearance and subsequent statements of the refrain.

The woodwind's rapid ascending scale figure occurs between the choral phrases only, avoiding competition to the declamation. He also aids the chorus with contrasting choral and instrumental articulations. All parts are marked *forte*, with accents in the wind parts. The instrumental texture changes in the second line of the verse (mm. 7-10). The low bass instruments, except for the bassoons, rest, and of the brass, only the conically bored instruments play, until the last three punctuated chords of the phrase. Instruments with a conical bore have fewer upper partials present in the tone, creating a darker, richer sound that is less competitive with voices than the brighter, cylindrically bored

instruments would be at the same dynamic level. The choral texture also changes to four syllabically aligned parts, with two parts in half notes and two in melismatic eighth notes, with the melismatic line doubled by alto and tenor saxophones.

Before the chorus sings the final line of the verse, the first two lines are repeated (mm. 11-18). The first line has the same accompaniment as before, except for the addition of the bassoons, but the second line contains slight variations. The choral parts are simpler, with only two brief eighth-note passages in the alto part. The choral texture is homophonic, with five- and six-part divisi, and with mostly syllabically aligned declamation. The contrasting articulation in measures 15-17 illustrates an important approach to textual clarity. Most of the wind phrases are slurred, but half of the brass instruments play staccato quarter notes on the strong beats. This also limits some of the balance problems that would arise if those instruments were playing half notes along with the chorus and other instruments.

There are two additional scoring changes in the repeated section. One is in the running eighth-note instrumental line. The tenor saxophones play the entire two-measure figure, but the harmonized part splits between first clarinets, bassoons, and baritone. The other change is in the final portion of the phrase, where the chorus sings without accompaniment.

For the final line of the stanza, Hidas scores the chorus in six-part divisi, as it was in the opening line, with most of the winds and brass doubling the choral lines. The articulations are different, however. The doubling instruments are marked *tenuto*, and

there is a new, arpeggiated staccato line in the upper woodwinds. Tuba, string bass, and percussion parts punctuate the last two beats with accents.

In this section, the composer mitigates some of the balance problems by scoring the chorus in four, five, and six parts, although the six-part divisions are, in fact, three parts doubled. He also limits the role of the low brass and percussion instruments in the initial statement of the refrain, with fuller scoring in subsequent statements, and places rapid, rhythmic scale figures only during rests between choral phrases. In addition, he uses contrasting articulations throughout the entire verse, with strongly punctuated chords at the ends of phrases, most notably in the last two notes, where he adds percussion and bass instruments.

Musical Example 34. Dies Irae, mm. 1-22

Fl. a2
 Picc (8va)
 Fl 1-2/bb Cl

Ob 1-2
 Cl 1
 Cl 2-3
 A. Sax 1-2
 T. Sax 1-2
 Bsn 1-2

Tpt 1
 Tpt 2-3
 Tbn 1
 Tbn 2-3
 Flugel 1-2
 Bar
 Euph
 Tuba
 Str. Bass
 (both 8vb)

1st Horn
 2-4 Horns

[tacet in measures 3-6, present in recurrences]

Choir
 Di - es i - rae.

Musical score for Dies Irae, mm. 1-22. The score is written for a full orchestra and choir. The woodwind section includes Piccolo (8va), Flute 1-2 (Bb), Clarinet 1, Clarinet 2-3, Alto Saxophone 1-2, Tenor Saxophone 1-2, and Bassoon 1-2. The brass section includes Trumpet 1, Trumpet 2-3, Trombone 1, Trombone 2-3, Flugelhorn 1-2, Baritone/Euphonium, and Tuba/Str. Bass (both 8vb). The choir part is at the bottom. The score is in common time (C) and features a variety of dynamics, including fortissimo (f) and accents. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and choir provide harmonic support. The choir enters in measure 7 with the text "Di - es i - rae."

5 6 7 sb

Picc (8va)
Fl 1-2/b C1

Ob 1-2

C1 1
C1 2-3

A. Sax 1-2

T. Sax 1-2

Bsn 1-2

Tpt 1

Tpt 2-3

Tb 1
-Tb. - Horns

Tb 2-3

Flug 1-2

Bar
Euph

Tuba
Str. Bass
(both 8vb)

Choir
Di - es il - la sol - vet sac - lum

9 10 11 12 13

Picc (8va)
Fl 1-2/b Cl

Ob 1-2

Cl 1
Cl 2-3

A. Sax 1-2

T. Sax 1-2

Bsn 1-2

Tpt 1

Tpt 2-3

Tb 1

Tb 2-3

Flug 1-2

Bar
Euph

Choir
in - fi - vil - la Di - es i - rae. Di - es

Detailed description of the musical score: The score is for measures 9 through 13. It features a woodwind section with Piccolo (8va), Flutes 1-2 (B-flat), Clarinets 1-3, Alto Saxophones 1-2, Tenor Saxophones 1-2, and Bassoons 1-2. The brass section includes Trumpets 1-3 and Trombones 1-3. There are also parts for Flutes 1-2, Baritone/Euphonium, and a Choir. The choir part has the lyrics 'in - fi - vil - la Di - es i - rae. Di - es'. The music is in a key with one flat (B-flat major or F major) and a 4/4 time signature. The woodwinds and brass play complex rhythmic patterns, often with slurs and accents. The choir part is a simple vocal line.

Picc (8va)
Fl 1-2/E♭ Cl

Ob 1-2

Cl 1
Cl 2-3

A. Sax 1-2

T. Sax 1-2

Bsn 1-2

Tpt 1

Tpt 2-3

Tb 1

Tb 2-3

Flug 1-2

Bar
Euph

Choir

14 15 16 17

sol - - - vet saec - - - lum
sol - vet saec - lum saec - lum in fa -
il - la sol - - - vet saec - - - lum
sol - - - vet saec - lum saec - lum in fa -

18 *stacc.* 19 20 21 22

Picc (8va)
Fl 1-2/E♭ Cl

Ob 1-2 *stacc.*

Cl 1
Cl 2-3

A. Sax 1-2

T. Sax 1-2

Bsn 1-2

Tpt 1

Tpt 2-3

Tb 1

Tb 2-3

Flug 1-2

Bar
Euph

Tuba
Str. Bass
(both 8vb)

f [Tuba, Str. Bass all times]
f Timp/BD

Choir
vil - la tes - te Dav - id cum Sy - bil - la

CHAPTER FIVE INTERPRETIVE SOLUTIONS

Even with a composer's careful attention to scoring, balance issues are still likely to occur in any work for voices and large instrumental ensemble. The conductor, therefore, must be the final arbiter, deciding on the most desirable balance levels. Some of the balance problems can be resolved through interpretive decisions. The following interpretive solutions are discussed in the context of specific examples from Hidas's *Requiem*.²⁸

Some balance problems can be resolved by making slight changes to instrumental articulations. Using a slightly separated instrumental articulation will create more auditory space for the choral sound. To accomplish this in heavily accented passages, a quick decay is effective, or some players might perform the part as written, and others play staccato. This not only leaves a little more space in the texture for the voices, but also adds to the effect of the accents. Using the full instrumental ensemble on punctuated chords, while otherwise limiting the instrumental complement to one player per part is also effective (see Musical Example 34, pp. 113-117).

The only balance issue in measures 125-129 (Musical Example 35) is keeping the *forte* of the band and the *forte* of the chorus relatively equal; the chorus may be covered otherwise. One possible solution is to make the second eighth note in each group less loud than the first, and keep a light articulation throughout the measure. Another solution

²⁸ All examples are from the previous chapter, reprinted here (except for example 34) for the convenience of the reader.

is to start the instrumental figure at a softer dynamic and allow it to crescendo to the next measure, setting up the choral *forte*. A third interpretive option is a combination of both, allowing an instrumental crescendo without getting too heavy in the winds.

The saxophone motives in measures 131-134 are an abbreviated version of the previous instrumental motives, and as before, alternate with the voices without overlapping them. Both the chorus and saxophones are marked *mezzo forte*. Since the instrumental scoring is limited to saxophones only at this point, they may have to play a bit louder between the choral statements to maintain an equally perceived *mezzo forte* dynamic, depending on the number of players and the strength of the chorus.

Musical Example 35. Requiem, mm. 125-138

125 126 127 128

Picc [8va]
Fl. 1-2/Ob. 1-2
Eng. Horn

Eb Cl./Bb Cl. 1
Cl. 2-3

Alto Sax
Ten. Sax

Tpt 1-3/Flg. 1-2
Bar.

[Bsn 1, Tb 1, Euph 8va]

Bass
f Bsn 2, B. Cl. Bari Sax, Tb 2-3, Str. Bass [Tuba 8vb]

Choir
son, Chris - te e - le - i -

129 130 131 132

Picc [8va]
Fl. 1-2/Ob. 1-2
Eng. Horn

Eb Cl./Bb Cl. 1
Cl. 2-3

Alto Sax
Ten. Sax
alto sax a2
mf

Tpt 1-3/Flg. 1-2
Bar.

Bass
Bari sax only
mf

Choir
son Chris - te e - le - i - son Chris - te e -
mf

2

133 134 135 136

Alto Sax
Ten. Sax

Tpt 1-3/Flg 1-2
Bar.

Bass

S
A
SOLI

Chris - te e - le - i - son e -

T
B

le - i - son e - le - i - son

Choir



137 138

S
A
SOLI

lei - - i - son

T
B

Choir

e - le - i - son

Tubas have one of the widest dynamic ranges of all the instruments, and can easily cover voices, even though lower in pitch. Matching the articulations of the tuba and other bass instruments to that of the string bass, using lighter, slightly separated quarter notes helps keep the accompaniment from getting too loud (Musical Example 36).

Musical Example 36. Dies Irae, mm. 287-290

287 288 289 290

Horns *mp*

B. Clar
B. Sax
Tuba (8vb)
Str. B [pizz] *p*

Timpani *p*

Alto Solo

In - ge - mis - co, tan - quam re - us

In Musical Example 37, using a staccato articulation for the trumpets eighth-note will help to clear the first beat of each measure, allowing the chorus just enough acoustic space to establish the first syllable of each word. In addition, the trumpets should follow a dynamic similar to that of the flugelhorns, starting each fanfare motive with a softer dynamic, followed by a crescendo, to the indicated dynamic level, as implied by the rising line of these rhythmic arpeggios, thereby increasing the dramatic nature of the music while maintaining balance.

Musical Example 37. Dies Irae, mm. 50-53

50 51

Alto Sax
Ten. Sax

Tpt 1-3

Flg

Bar.
Euph.

Horns 1-4
Tb. 1-3

Bsn 1/Bari Sax
Bsn 2/Tuba/
Str. Bass

Choir

Cun - - - cta stric - - - te

mf

52 53

Tpt 1-3

Flg

Bar.
Euph.

Horns 1-4
Tb. 1-3

Bsn 1/Bari Sax
Bsn 2/Tuba/
Str. Bass

Choir

dis - - - cus - - - su - - - rus

mf

The trumpets, trombones, and euphonium in Musical Example 38, previously playing *forte*, are now marked *più forte*, and are in their upper pitch ranges. The first trumpet and first trombone players are likely to be closer to *fortissimo* than *forte*. The conductor must ensure that they do not play louder than necessary. This passage also demonstrates the necessity for a tenor soloist who can sing with full voice in this tessitura.

Musical Example 38. Dies Irae, mm. 412-415

412 413 414 415

Fl. 1-2 *f*

Ob. 1-2 *f*

Bsn. 1-2 *piu f*

T. Sax *f*

Tpt. 1-3 *piu f*

Flgl. 1-2 *f*

Tb. 1 *piu f*

Bar. Euph. *f*

Str. Bass *f pizz.*

Timp.

Perc. *mf*
S.D.
B.D.

TENOR Solo *f*
ge - re cu - ram me - i fi - nis,

Detailed description: This musical score page shows measures 412 through 415 of the 'Dies Irae' section. The instrumentation includes Flutes 1-2, Oboes 1-2, Bassoons 1-2, Tenor Saxophone, Trumpets 1-3, Flugelhorns 1-2, Trombone 1, Baritone/Euphonium, String Bass, Timpani, Percussion (Snare and Bass Drum), and a Tenor Soloist. The key signature has one sharp (F#), and the time signature is common time (C). The Tenor Soloist part is written in a soprano clef and includes the lyrics 'ge - re cu - ram me - i fi - nis,'. Dynamics range from *f* (forte) to *mf* (mezzo-forte). The score features various articulations such as accents, slurs, and hairpins, along with performance instructions like *piu f* and *f pizz.*

Even with limited participation of the upper woodwinds and brass, the conductor, must take care to balance dynamics between the instrumental and choral ensembles to create a balanced *forte* (Musical Example 39). In particular, the unison clarinets must balance their sound with the alto saxophones, sopranos, and altos, and all melodic instruments should shape the notes and phrases dynamically to those of the chorus. The tuba part will need careful attention as well, even with only one player, which is sufficient for the entire composition. Finally, the conductor must ensure that the punctuated chords do not sound significantly louder than the more important musical elements.

Musical Example 39. Domine Jesu Christe, mm. 148-152

Picc. (8va)
 Flutes
 Oboes
 Eb Cl.

Clarinets
 Alto Saxes

Tpts.
 Flugs.
 Horns

Trombone
 Bar.

T. Saxes
 Euph.

Bsns.
 B. Cl.
 B. Sax
 Tuba
 S. Bass (8vb)

Percussion

Choir
 quam o - lim ab - ra-hae pro - mi - si - sti quam o - lim
 quam o - lim ab - ra-hae pro - mi - si - sti quam o - lim

In the excerpt shown in Musical Example 40, the conductor must carefully balance the sound. All instrumental and vocal parts are marked *mezzo forte*, so adjustments may be necessary. The saxophones may need to play louder than indicated however, for the chorus to hear the saxophone part and to maintain balance. For the clarinets, oboes, flutes, and clarinets, the opposite may be needed. Should articulation become too percussive and obscure the consonants in the chorus, the winds should tongue with a lighter articulation (possibly using [du] instead of [tu]), softening the onset of the instrumental tone and allowing the choral consonants to be heard more easily.

It is often advantageous for instrumentalists to understand the nuances of vocal declamation. Here, where they are in unison, it is especially helpful. The conductor should model the melody in rehearsals. Marking the instrumental parts appropriately, creating a handout for instrumentalists that demonstrates the text underlay for important melodic motives, singing the part, and asking the chorus to reinforce dynamic shapes and phrases during combined rehearsals will help instrumentalists understand how their part functions with the chorus. This process also encourages the wind players to listen and respond to the chorus.

Musical Example 40. Sanctus, mm. 31-42

31 32 33 34 35 [solo] 36

Alto Sax I

Ten. Sax I *[solo]* *mf*

TENOR

BASS

Ple - ni sunt coe - li et

Ple - ni sunt coe - li et ter - ra Glo - ri - a Tu - a Glo - ri - a



37 38 39 40 41 42

Bb Cl. *mf*

Alto Sax I

Ten. Sax I

ALTO

TENOR

BASS

Ple - ni sunt coe - li et ter - ra

ter - ra Glo - ri - a Tu - a Ple - ni sunt coe - li et ter - ra

Tu - a, Glo - ri - a, Ple - ni sunt coe - li et ter - ra

Picc(sounding 8va),
44 Fl 1-2, Ob. 1-2 45

46 47 48

Piccolo
Flutes
Oboes

Bb Cl.

Alto Sax I

Ten. Sax I

SOPRANO

ALTO

TENOR

BASS

Ple - ni sunt coe - li et ter - ra Glo - ri - a Tu - a, _____

Glo - ri - a Tu - a, _____ Glo - ri - a, _____ Glo - ri - a Tu - a,

Glo - ri - a Tu - a, _____ coe - li et ter - ra _____ Glo - ri - a Tu - a, _____

Glo - ri - a Tu - a, _____ Glo - ri - a, _____ Glo - ri - a Tu - a

49 50 51 52 53 54

Piccolo
Flutes
Oboes

Bb Cl.

Alto Sax I

Ten. Sax I

SOPRANO

ALTO

TENOR

BASS

Ple - ni sunt coe - li et ter - ra, _____ glo - ri - a Tu - a, _____ Glo - ri - a

Ple - ni sunt coe - li et ter - ra, _____ Glo - ri - a Tu - a, _____ Glo - ri - a

Ple - ni sunt coe - li et ter - ra, _____ Glo - ri - a Tu - a, _____ Glo - ri - a

Ple - ni sunt coe - li et ter - ra, _____ Glo - ri - a Ple - ni sunt Glo - ri - a

mf

T. Sax

B. Sax

[T. Sax]

[B. Sax]

The musical score consists of the following parts and markings:

- Woodwinds:** Piccolo, Flutes, Oboes, Bb Cl. (with first and second endings marked '1, 2'), Alto Sax I (with first ending marked '[F. Sax]'), Ten. Sax I (with first ending marked '[B. Sax]').
- Brass:** Tpt. 1-3 only (trumpets), Tb. 1-3 only (trombones).
- Vocal Soloists:** SOPRANO, ALTO, TENOR, and BASS.
- Lyrics:**
 - Soprano: Tu - a, Glo - ri - a Glo - ri - a Glo - ri - a Tu - a, Ho - san - na
 - Alto: Tu - a, Glo - ri - a, Tu - a,
 - Tenor: Tu - a, Glo - ri - a, Tu - a,
 - Bass: Tu - a, Glo - ri - a, Tu - a,
- Dynamic Markings:** *f* (forte) is used in measures 59 and 60 for the vocal soloists and brass.

Establishing balance within the chorus will have a positive impact on the overall balance (Musical Example 41). One may choose to split the altos and tenors, as written, but establishing six equal choral sections by combining some second sopranos and first altos, and second tenors and baritones, may be more effective. Beyond that, since this is the fourth statement of the text and is a climactic point in the movement, as evidenced by the dynamic level and the full texture, it is plausible to treat this section as a whole sonority, rather than attempting to keep the chorus predominate.

49 50 51

Picc [8va]
Fls/Obs
Eng. Hn

Clarinet

Alto Sax
T. Sax

Bsns
Bari Sax

Horns

Tpt 1
Flgls/Tpt 2-3

Tb 1/Bar
Tb 2
Tb 3/Euph

Tuba/Str B
[8vb]

Choir

sem pi - ter nam.

pp

pp

p

pp

pp

p Pizz. (str. B)

pp

pp

Crescendos and decrescendos allow for interpretive flexibility. The rate and amount of change are subject to the conductor's interpretation. For large ensembles, a conductor also may find that certain groups of instruments or voices should begin earlier or later than other groups, and with a different rate of change, in order to make a balanced change in volume. In Musical Example 42, the decrescendo in the instrumental parts is not marked until the last two beats of measure 326, it may be advisable to begin it on beat three of measure 325, following the natural decrescendo in the soprano voice.

Musical Example 42. Dies Irae, mm. 323-327

323 324 325 326 327

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2-3

Alto Sax

Horn 1-3

Soprano Solo

ex - au - dis - ti mi - hi quo - que spem de - dis - ti

In Musical Example 43, the chorus has an advantage, singing in block chords and syllabically aligned text. Still, achieving balance between the chorus and the woodwinds may require some adjustments. The choral dynamic remains *fortissimo*, and the winds are marked *forte*, suggesting that the composer wished the voices to be clearly heard. The winds can play one dynamic level lower throughout, or if needed, can make articulation changes. Playing with a quick decay on each note will eliminate some of the dynamic weight of the accompaniment, allowing more room for the voices in the dense texture. The conductor also might ask some of the players in each section to play as written and some to play staccato.²⁹ In very reverberant acoustical environments, all winds may need to play with greater separation than they might in less reverberant spaces in order to decrease the effects of the indirect sound of the instruments on the loudness. This also mitigates the effects of aural masking, since a softer tone can be heard in the presence of a masking tone if the masking tone is not constant.³⁰ The instruments also should shorten the downbeat to an eighth note and eighth rest to let the reverberation clear before the chorus enters. This creates acoustic space for the chorus without limiting participation by instrumentalists.

²⁹ Tones of less than half a second in length also are heard less loudly than longer tones. Staccato articulations can be another way of controlling the sound level of the instruments, in addition to allowing the chorus to sound through the space between the tones. See Roederer, 85-97 for a more complete discussion of loudness perception.

³⁰ Deutsch, 71. Masking occurs when one sound completely covers another sound. There are two situations however, when a sound that is normally masked can still be heard. One is when the masking sound is not continuous, the other is when the softer tone begins slightly ahead of the masking tone.

Musical Example 43. Sanctus, mm. 15-27

Picc [Sva]
 Fl. 1-2
 Ob 1-2

Eb Cl/C1
 Cl 2-3

Alto Sax 1-2
 T. Sax 1-2

Eng. Hn
 Bsn 1-2

Tpt 1/F/g1
 Tpt 2/F/g1
 Tpt 3/Bar.

Horns

Tb. 1-3

Euph./Bari Sax
 Tuba [Svb]
 Str. B [Svb]

Timpani

Sus. Cymbals

Chorus

Sane - tus, Sane - tus, Sane - tus, Sane - tus,

21 22 23 24

Picc [Sva]
Fl. 1-2
Ob 1-2

E♭ Cl/Cl 1
Cl 2-3

Alto Sax 1-2
T. Sax 1-2

Eng. Ha
Bsn 1-2

Tpt 1/Flg 1
Tpt 2/Flg 2
Tpt 3/Bar.

Horns

Tb. 1-3

Euph./Bari Sax
Tuba [8vb]
Str. B [8vb]

Timpani

Sus. Cymbals

Chorus

Sanc - tus, Sanc - tus, Do - mi - nus De - us

The musical score for Musical Example 44, measures 25-27, features the following parts and markings:

- Picc [Sva]**: Piccolo (Soprano Clarinet)
- Fl. 1-2**: Flute 1-2
- Ob. 1-2**: Oboe 1-2
- E♭ Cl/Cl 1**: Eb Clarinet/Clarinet 1
- Cl 2-3**: Clarinet 2-3
- Alto Sax 1-2**: Alto Saxophone 1-2
- T. Sax 1-2**: Tenor Saxophone 1-2
- Eng. Hn**: English Horn
- Bsn. 1-2**: Bassoon 1-2
- Horns**: Horns
- Chorus**: Chorus with lyrics "sa - ba - oth!"

Measure 25 includes a *un.* (unison) marking for the Horns. The score shows complex rhythmic patterns and dynamic markings across all parts.

The section shown in Musical Example 44 contains three principal accompaniment styles: doubling of the choral parts with the same and simplified rhythms, figuration, and climactic ending. Instrumental ranges are below, above, and the same as the chorus and all parts are marked *forte*. The winds should play only *forte*, while the chorus may sing *fortissimo*, since that dynamic level would not seem inappropriate for this musical setting. The conductor could have the winds may play *marcato*, with a decay and separation of tones, especially in measures 100-101, to allow the chorus to come through a little more. The instrumentalists also can help maintain balance between the two ensembles by listening to the chorus as they play, just as they would in any other performance even without a chorus.

This is a relatively loud and dramatic portion of the *Requiem*, but if the band completely covers the chorus, it may sound anticlimactic. In the final few measures however, a conductor may feel that the musical climax is more important than textual declamation. Therefore, a conductor may choose to allow the instrumentalists to play out and even add a crescendo on the fermata to create a more dramatic climax.

Musical Example 44. Sanctus, mm. 90-104

Musical score for Sanctus, mm. 90-104. The score is in 4/4 time and features the following parts:

- CL1-3:** Clarinet 1-3. Measures 90-91. Measure 91 features a melodic line with triplets and a forte (*f*) dynamic.
- Tenor Saxes:** Tenor Saxophone. Measures 90-91. Measure 91 features a melodic line with triplets.
- Horns:** Horns. Measures 90-91. Measure 90 features a chordal accompaniment with a forte (*f*) dynamic.
- Tpts. 1-3:** Trumpets 1-3. Measures 90-91. Measure 90 features a chordal accompaniment with a fortissimo (*fff*) dynamic.
- Flugs. Bar.:** Flugelhorn and Baritone. Measures 90-91. Measure 90 features a chordal accompaniment with a forte (*f*) dynamic. Includes the instruction "[Euph. on lowest line]".
- Tbns. 1-3:** Trombones 1-3. Measures 90-91. Measure 90 features a chordal accompaniment with a forte (*f*) dynamic. Includes the instruction "[Bsn 1-8va]".
- Bsns. B. Cl./B. Sax St. Bass/Tuba:** Basses, Baritone Clarinet/Bass Saxophone, and St. Bass/Tuba. Measures 90-91. Measure 90 features a chordal accompaniment with a forte (*f*) dynamic.
- Cym. B.D.:** Cymbal and Bass Drum. Measures 90-91. Measure 90 features a single note with a forte (*f*) dynamic.
- Choir:** Choir. Measures 90-91. The lyrics are "Ho-san - na in ex - - - sis, Ho -".

92 93 94

Cl. 1-3

Alto Saxes

Tenor Saxes

Horns

Tpts. 1-3

Flugs. Bar.

Tbns. 1-3

Bsns.
B. Cl./B. Sax
St. Bass/Tuba

Choir

san - na in ex - cel - sis, Ho - san - na in ex -

Detailed description: This page of a musical score covers measures 92, 93, and 94. The woodwind section (Cl. 1-3, Alto Saxes, Tenor Saxes) features a melodic line with triplets in measures 93 and 94. The brass section (Horns, Tpts. 1-3, Flugs. Bar., Tbns. 1-3, Bsns./B. Cl./B. Sax/St. Bass/Tuba) provides harmonic support with chords and rhythmic patterns. The choir enters in measure 92 with the lyrics "san - na in ex - cel - sis, Ho - san - na in ex -".

95 96 97

Cl. 1-3

Alto Saxes

Horns

Tpts. 1-3

Flugs. Bar.

Tbns. 1-3
[Euph. follows Tb3]

Bsns.
B. Cl./B. Sax
St. Bass/Tuba

Choir
cel - sis, Ho - san - na, Ho - san - na Ho

98 99 100

Picc./Fl./Ob.

Cl. 1-3

Alto Saxes

Tenor Saxes

Horns

Tpts. 1-3

Flugs. Bar.

Tbns. 1-3

Bsns.
B. Cl./B. Sax
St. Bass/Tuba

(Euph. 8va)

Choir

san - na in ex - cel - sis Ho - san - na

Detailed description of the musical score: The score is for measures 98, 99, and 100. Measure 98 features a Piccolo/Flute/Oboe part with a rest, and woodwinds (Clarinets 1-3, Alto Saxes) playing triplets. Measure 99 is marked with a forte 'f' dynamic and continues with triplets in the woodwinds. Measure 100 includes a Piccolo part with a 'picc + Eb Cl.' instruction and a dynamic 'f'. The brass section (Horns, Trumpets 1-3, Flugelhorn/Baritone, Trombones 1-3, Basses/Bass Clarinet/Bass Saxophone/Strick Bass/Tuba) provides harmonic support with chords and melodic lines. A euphonium part is indicated as '(Euph. 8va)'. The choir part at the bottom has the lyrics 'san - na in ex - cel - sis Ho - san - na'.

In Musical Example 45, although all parts are marked *forte*, the conductor may choose to focus attention on the chorus by asking for full volume from the chorus while limiting or reducing volume in the sustained chords and figuration of the accompaniment. Conversely, the full texture, *forte* dynamic, and repetition may justify prioritizing the overall sonority over the text. The decision may differ according to a conductor's preferences, or even change due to particular performance circumstances, yet still lead to a compelling performance.

Musical Example 45. Libera Me, mm. 24-26

Picc. (15ma)
 Fl. 2/Cl. 2 (8va)
 Ob. 2/E. Hn./Flug. 2

Fl. 1 (8va)
 Eb Cl./Cl. 1 (8va)
 Ob. 1/Cl. 3/Flug. 1

Alto Sax 1-2
 Horns 1,3

T. Sax 1-2
 Horns 2,4

Tpt. 1
 2-3

Tb. 1-3
 Bsn. 1-2/B. Sax

Euph./Bar.
 Tba/St. Bass (8vb)

Timp.

S.D.
 B.D.

Choir

Tre - mens fac - tus sum e - go et

26

Picc. (15ma)
Fl. 2/Cl. 2 (8va)
Ob. 2/E. Hn./Flug. 2

Fl. 1 (8va)
Eb Cl./Cl. 1 (8va)
Ob. 1/Cl. 3/Flug. 1

Alto Sax 1-2
Horns 1,3

T. Sax 1-2
Horns 2,4

Tpt. 1
2-3

Tb. 1-3
Bsn. 1-2/B. Sax

Euph./Bar.
Tba/St. Bass (8vb)

Choir

ti - me - o

CHAPTER SIX ENSEMBLE ISSUES AND PRACTICAL SUGGESTIONS

Whether the inherent balance problems in a composition are due to the scoring, capabilities of the performers, or the acoustics of the performance space, the conductor must diagnose the problems and find solutions. One part of the solution may concern choral precision in tuning, tone, and timing. Ensemble issues in the chorus may not be critical when there is a sufficient margin of balance between the instruments and voices, but in instances where the scoring is less transparent, ensemble precision can make a difference.

Assuming that rehearsals are held in a different location than the performance hall, the room acoustics will be different. The conductor must guide the instrumentalists in adjusting to the acoustics of the room and the sound of the chorus. Singers too, will hear the sound of the chorus, as well as their individual voices, differently in the performance space than in a separate rehearsal room, and must adjust to the new acoustical environment, often with limited rehearsal time.

The chorus must also adjust to the sound of the band. No piano reduction of instrumental sound can approach the sound of a live instrumental ensemble. The piano is percussive at tonal onset; the tone then quickly decays. For wind instruments however, there are a greater variety of articulation onsets. Decay in sound is possible, but not typical. Because of this, hearing the beginning of the pitch may be more difficult for singers.

Adding to the problem is the fact that vocal articulations are often more complex than articulations for wind instruments. Wind players articulate with [t] or [d], and sometimes [k] or (hard) [g], when double tonguing, but vocalists must sing a wide variety of consonants (often in combination) and vowels. Singers with little experience performing in different languages may have difficulty with certain vowel sounds or consonant combinations, which may result in singing with less confidence and precision. Choral music is particularly problematic, since many singers must articulate the text in a uniform fashion in order to keep words intelligible. Furthermore, audience members who are unfamiliar with the language being sung cannot “fill in the gaps” if portions of the text are obscured. Establishing clarity in choral articulation can help mitigate some perceived balance problems.

There are two main approaches to singing consonants. Both start with the premise that the vowel is the primary carrier of tone. They differ on placement of consonants. Most choral conductors instruct the singers to place consonants slightly ahead of the beat, allowing the vowel to sound rhythmically in tempo.³¹ Another approach contends that the key to both keeping tempo and making the consonants intelligible is to make the consonants as short as possible and place them exactly on the beat.³²

Regardless of approach, conductors must insist on rhythmically precise consonants to create effective articulations. If some sing one vowel or part of a complex

³¹ For further information, see Richard Cox, “Diction” in *Up Front! Becoming the Complete Choral Musician*. ed. Guy B. Webb (Boston: ECS Publishing, 1992), 197.

³² This approach is taught by Dr. Bruce Chamberlain at the University of Arizona.

consonant while others sing something else, the result will be imprecise and less intelligible. This may create an aural perception of imbalance, even if the chorus and band are otherwise dynamically matched. Band conductors who are conducting combined rehearsals or performances should be aware of the approach used by the chorus, reinforcing what was practiced by the choir in separate rehearsals.

To solve balance problems, conductors sometimes ask the chorus to sing louder or the instrumental ensemble to play softer. Although these adjustments may be necessary at certain times, relying on them too often can create unintended consequences. The band should clearly understand when they are in an accompaniment role and should play accordingly. Playing too softly however, may make it even more difficult for singers to enter accurately.

Choral conductors must be aware that it is challenging for wind players to maintain good tone when playing very softly. With amateur players, even at the college level, breath support often suffers, resulting in poor intonation, uncharacteristic tone quality, and little attention to nuances of musical phrasing. Continually asking the instrumentalists to play softer, therefore, may be counterproductive. As noted above, this may also have a detrimental effect on the chorus, since some singers may rely on the instrumental component for tuning and accurate entrances. It is often more effective to change the instrumental articulations.

Rather than asking for louder singing, the conductor should elicit strict rhythmic integrity, matching vowels, unified articulation, and accurate tuning. Singers who have limited experience singing with large instrumental ensembles often tend to over-sing,

either to hear themselves more clearly or to match the dynamic of the band, especially if the conductor continues to ask for more volume. This may produce a harsh, uneven tone, tense straight tone, or uncontrolled vibrato, and will create vocal fatigue. Unmatched vowels and imprecise rhythm often follow, since singers can no longer hear the rest of the ensemble adequately. The result is that, though the sound level may seem to increase, the text clarity may actually decrease.

Choral entrances that slightly anticipate the beat may help the chorus to be heard, since the masking effect of louder tones is mitigated if the masked tone begins a fraction of a second earlier than the louder tone.³³ This may work for secure singers, but may not be a preferred solution, depending on the conductor's approach to singing consonants. Furthermore, if there is any pitch or rhythmic insecurity for the singers, they may tend to delay their entries until they hear a firm sound from the band. Late vocal entrances make the balance problem worse by masking the chorus.³⁴

Another important component in achieving balance concerns the dynamic capability of the chorus. The volume of the chorus depends on both the dynamic capacity of individual singers and their effectiveness as an ensemble. Of course, using voice-building exercises in rehearsals is an excellent way to increase the choir's potential

³³ Deutsch, 71.

³⁴ This is different than separate entrances, as when the chorus enters a measurable amount later (e.g., eighth note or quarter note). Separate entrances avoid the onset of the instrumental tone, which is more complex and less stable than the sustained portion of the tone. The time difference also creates a distinctly separate aural event, making the second entrance more easily heard.

volume,³⁵ and is strongly encouraged, but it is a topic all its own and a long-term strategy, outside the scope of this document.

As mentioned in Chapter One, increasing the number of singers in a chorus does not necessarily guarantee greater volume. The dynamic range of a choir depends more on individual singers' dynamic capacity than on the numbers of singers.³⁶ Ingo R. Titze, Executive Director of the National Center for Voice and Speech, notes the acoustic principle that doubling the sound source (i.e., doubling size of the choir) without significant changes in the singers' dynamic capacity adds only three decibels to the sound. His conclusion is that "large dynamic ranges in choral ensembles are created by training individual voices that are gifted enough to have a large dynamic range."³⁷ This by no means rules out the idea of increasing the number of singers. Adding singers is most effective however, when the added voices have sufficiently large dynamic capability.

Simultaneous sounds are distinguished in three primary ways: by differences in pitch, loudness, or timbre. In music, pitches are most often predetermined by the composer, and thus not subject to alteration. The composer may also offer a guide to dynamics, but the actual loudness in performance is controlled by the conductor, given

³⁵ For more, see Wilhelm Ehmann and Frauke Haasmann, *Voice Building for Choirs*, trans. Brenda Smith (Chapel Hill: Hinshaw Music, 1981).

³⁶ To double the perceived loudness by additional numbers, it would take ten times as many voices or instruments when producing the same tone at the same dynamic level. Ensemble performance is more complex, but the acoustical principle is important nonetheless. See Roederer, 91.

³⁷ Ingo R. Titze, "Getting the Most from the Vocal Instrument in a Choral Setting," *Choral Journal* 49, no.5 (Nov 2008): 39.

the capabilities of the performers. Since timbre also affects the perception of loudness,³⁸ a healthy, focused, and unified choral tone will help. For instrumentalists, a change of equipment may help.³⁹

The louder dynamic capabilities of instruments, especially brass and percussion, can be used to the ensemble's advantage. For a crescendo, the conductor might allow the chorus and softer instruments to begin the crescendo, adding dynamic volume in the louder instruments near the end. Reverse these steps for a decrescendo. In this way, the softer instruments and voices are not overpowered; their crescendo or decrescendo is audible; and the full effect of the dynamic change is more dramatic. In passages in which the entire ensemble plays, the balance can often be controlled by limiting the dynamic volume of certain instruments and saving higher dynamic levels for the most dramatic moments or those times when the instruments play alone.

There are always minor deviations in tuning, timbre, and rhythm in a chorus, since no two voices are exactly alike. When the differences are small, they do not significantly diminish the strength of the core sound, the part of the tone that the voices

³⁸ Roederer, pp. 85-105. Timbre and loudness are associated in two primary ways. First, because the human ear is most sensitive to frequencies between 2,000 and 4,000 Hz, tones with these frequencies sound louder to the ear than tones outside those frequencies. Second, when most instruments increase in loudness, they add higher frequency partials in the tone, changing the timbre slightly. This is one way in which a listener can perceive a *fortissimo* dynamic level from a recording or radio broadcast, even when played at a very low volume.

³⁹ Wind players often use different mouthpieces for different types of playing – what works on the marching field is seldom appropriate for the concert hall. There are often fewer options regarding the instruments themselves, however in the case of trumpets, one might specify cornets instead, since they contain fewer high frequency partials in the tone than the brighter sounding trumpets. Hidas's *Requiem* is scored specifically for trumpets, but for many compositions, cornets may be more appropriate. For percussion, there many options for sticks and mallets, types of drums, etc.

have in common.⁴⁰ Significant differences, such as out-of-tune singing or mismatched vowels, weaken the core tone, since the fundamental pitch and overtones no longer reinforce each other. Using appropriate vowels and matching them throughout the chorus helps to unify the choral timbre, making the choral sound more distinguishable within a complex instrumental texture, and helps create a dynamically viable choral sound.

Ensemble issues may stem from inattentiveness, but they also may result from acoustical problems in the performance space. The singers' ability to hear themselves individually and collectively is helpful in maintaining a strong, unified choral tone. Sten Ternström, faculty member in the Department of Speech, Music, and Hearing at the Royal Institute of Technology, Stockholm, Sweden, calls it the "self-to-other ratio" (SOR).⁴¹ If a singer cannot hear his or her own voice adequately due to the much stronger sound of surrounding singers' voices, then errors in pitch and timbre are likely. On the other hand, if the sound of the rest of the choir is insufficient compared the loudness of the singer's own voice, errors in rhythmic precision are likely.⁴²

Two main factors influence the SOR: room acoustics and choral formation. Room acoustics are often beyond the control of a conductor, but conductors may be able to alter the stage setup in ways that improve the acoustical feedback for the musicians. Ternström's research showed that the size of the choir and the singers' placement in the chorus influenced the SOR, with a higher ratio (more of the singer's own voice) preferred toward the ends of the rows and lower ratios (more of the chorus) in the middle of the

⁴⁰ This is commonly referred to as the "chorus effect," when multiple voices singing together are heard as one chorus, rather than individual voices.

⁴¹ Sten Ternström, "Preferred Self-to-Other Ratios in Choir Singing," *Journal of the Acoustical Society of America*, 105 no.6 (June 1999): 3563.

⁴² *Ibid.*, 3563.

choir. Although individual singers may have different SOR needs or preferences, higher voices and softer voices often need a higher SOR, so placing tenors and basses in the middle and sopranos and altos on the sides may help. As the number of rows of singers increases, so does the importance of position within the choir. The spacing between singers is critical in adjusting the ratio, and Ternström concluded that “for similar SOR values, a large choir is likely to require more floor area *per singer* than a small choir.”⁴³

James F. Daugherty, editor of the *International Journal of Research in Choral Singing*, reported similar results, and stated that the problems increase with large choirs:

Large choirs, for instance, decrease the ability of singers to hear feedback from their own voices adequately, particularly if the choir performs on standing risers that necessitate close spacing. A sectional formation in particularly large choirs may also decrease the ability of singers to hear the reference sound of the choir as a whole. Both instances may exacerbate problems with intonation or vocal production.⁴⁴

He also found that close spacing significantly increased physical tension in singers, which is detrimental to healthy vocal production. Both experienced singers and auditors clearly preferred lateral and circumambient spacing.⁴⁵

The number of singers and the dynamic range of those singers are significant factors in achieving balance between the chorus and the band, but so is maintaining good choral tone through healthy vocal production, good intonation, matched vowels, and

⁴³ *Ibid.*, 3572-3.

⁴⁴ James F. Daugherty, “Rethinking How Voices Work in a Choral Ensemble,” *Choral Journal* 42, no.1 (Dec 2001): 73.

⁴⁵ Daugherty, “Choir Spacing and Formation: Choral Sound Preferences in Random, Synergistic, and Gender-Specific Chamber Choir Placements,” *International Journal of Research in Choral Singing* 1, no.1 (2003): 57. Lateral spacing employed a twenty-four inch gap between singers; circumambient spacing employed lateral spacing plus added space (18 inches) between rows by using every other row on standing risers.

rhythmic precision. Compromising the tone of the chorus in any of these elements may also compromise the choir's dynamic potential.

Matters of tuning, timbre, and rhythm may be unified in choral rehearsals, but when the chorus and band come together, singers will hear themselves quite differently, and it is up to the conductor to reestablish ensemble unity both within the chorus and between the chorus and band. Adapting the physical placement of the musicians to the acoustics of the room may mitigate some of the problems that influence balance.

Considering these factors, the following practical suggestions are offered.

Practical Suggestions for Stage Setup

1. The chorus should be elevated above the band, and individual rows within the chorus should be elevated on risers. Singers (especially women) should have ample space around them to improve aural perception and reduce physical tension. Fewer rows are better than many, since singers in the back cannot adequately hear those in front, with male voices in the center of the choir and female to the outside, with softer voices toward the ends of each row. Using an alternative to traditional standing risers may provide greater flexibility in

placement.⁴⁶ If these options are not available, using a mixed formation or voice compatibility placement may help.⁴⁷

2. For a large chorus and symphonic band, the chorus might sing from a balcony, if available, above and behind the band, with instrumentalists seated in a traditional formation.
3. The chorus may stand on risers in mixed quartets or in two equal choirs, placed to the sides and slightly in front of the band. The wind ensemble should sit in several narrow rows to create a deep formation. Separated choirs and mixed formations do require greater musical independence from the singers, and may not be effective with inexperienced singers (Figure 1).

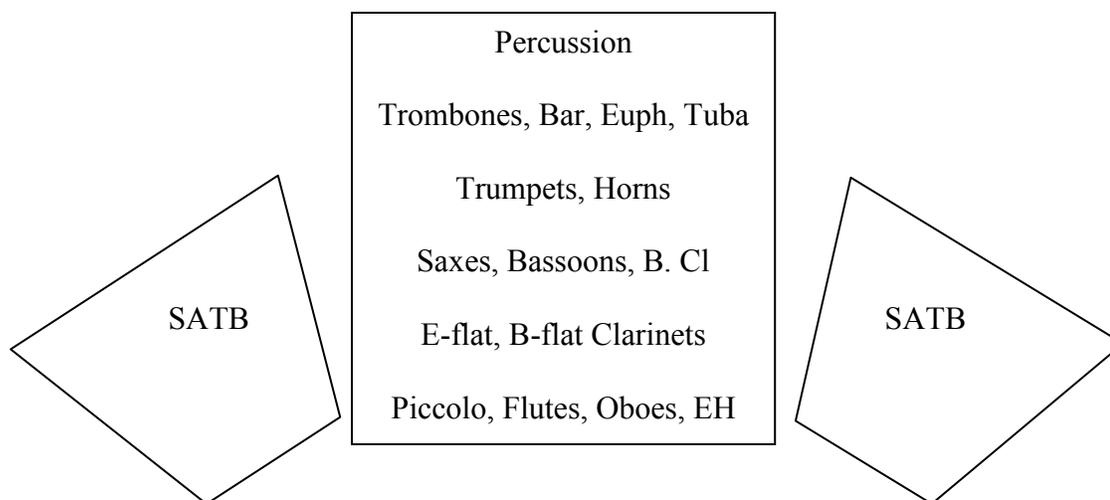


Figure 1. Wind Ensemble with Chorus

⁴⁶ Daugherty, *Rethinking*, 73. The lower frequencies of male voices refract from the mouth to the ear more readily than the higher frequencies of the female voices. Female singers, then, tend to benefit more from placement toward the outside of the choir where SOR values are greater.

⁴⁷ *Ibid.*, 71-72. Compatibility placement uses a process of audition designed to place singers with compatible vocal characteristics together. Dougherty suggests that mixed formations and compatibility placement may be micro manifestations of the spacing phenomenon.

4. If the chorus is on risers directly behind the band, the band might be arranged with the softer woodwinds in the center, facing forward, the louder woodwinds behind them, and the brass instruments on the sides, facing inward. This directs the sound of the brass instruments across the stage instead of directly toward the audience, softening the sound. This formation was used in this author's recital, and is especially appropriate for this particular composition, since the brass instruments often form two distinct groups: trumpets, horns and trombones as one ensemble and flugelhorns, baritone, euphonium, and tuba forming another (Figure 2).

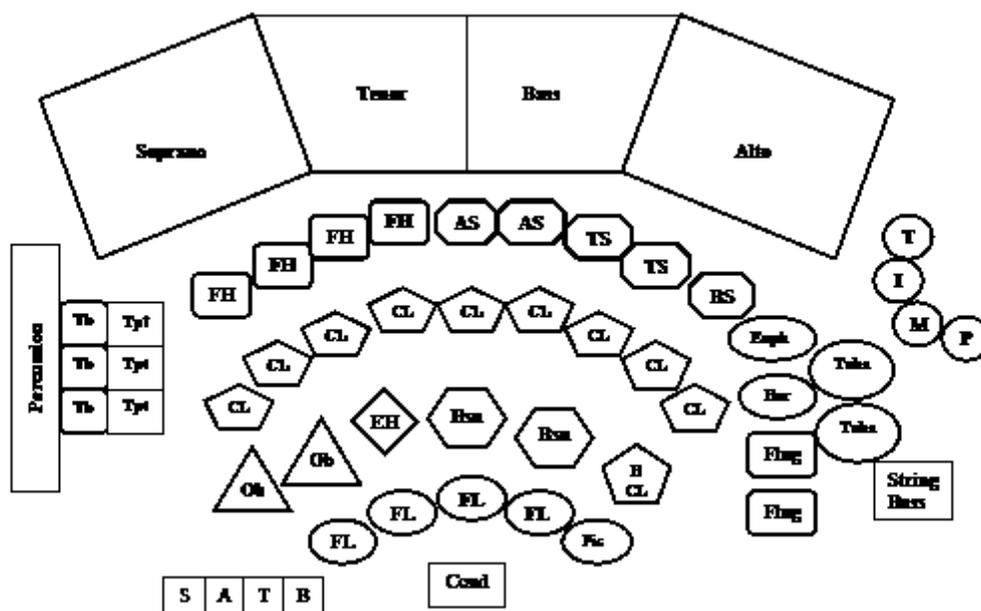


Figure 2. Chorus and Band with Separated Brass

Finally, it is also important that all performers understand what they are communicating through their musical conversation. For choral works, communication is through both text and tones. Just as a good storyteller uses many kinds of vocal expression to relate a story, vocalists must often use expressive articulations and dynamic inflections in the words and phrases they sing. A conductor should communicate to instrumentalists that they, too, at times, are playing the text. Matching the vocal articulations and phrasing in the band is an important part of unified expression and creating dynamic balance, especially in *colla parte* accompaniments.⁴⁸ If the instrumentalists play all notes with the same intensity they may cover words or syllables that do not carry strong dynamic stresses. Since instrumentalists do not have the texts printed in their parts and have no points of reference between the words and their pitches and rhythms, a conductor might create a handout showing important vocal phrases, or write key vocal phrases into the instrumental parts, in addition to marking instrumental parts with matching articulations. The chorus can reinforce these phrasing concepts by demonstrating them for the band during combined rehearsals. This may help instrumentalists understand how their part functions with the chorus and encourage all musicians to listen and respond to each other.

⁴⁸ Bruce Chamberlain, "Articulation: Enabling the Meaning in Music to be Understood," in *Teaching Music through Performance in Choir*, (Chicago: GIA, 2011), 3: 27-39.

CHAPTER SEVEN CONCLUSION

Creating balance between a band and chorus is a challenging task. A composer can create favorable conditions in the scoring, as in Hidas's *Requiem*, but conductors, singers, and instrumentalists all have a part in creating a successful performance.

Hidas employs the full band rarely, and then mainly for climactic or textually dramatic moments where the overall sonority may be more important than the clarity of each word. In such situations, he often limits the amount of text. Most often the thicker textures are used for punctuated chords and instrumental interludes, whether briefly between vocal phrases, or in longer sections between verses and as introductory and concluding passages.

Most of the work is transparently scored for various chamber-sized ensembles, with frequent changes in instrumentation. To highlight the vocal and instrumental melodies, especially in solo movements, Hidas often uses textures that are in some ways similar to Baroque solo or trio sonatas. The most common scoring in softer dynamic levels is for woodwinds, while brasses are scored in louder sections. Horns and saxophones serve in both brass and woodwind ensembles, usually filling out the harmony in sustained tones, but doubling inner voices at other times.

Bass instruments play an important role in this work. Much of the bass line in sections with softer dynamics is provided by bass clarinet, bassoons, and string bass (often played with a *pizzicato* articulation), sometimes individually and at other times in combination. In louder choral sections they are often omitted, except for rare

circumstances that feature the fullest possible sonority. The upper woodwinds play a dual role as solo or accompaniment in the “concertino,” and part of the tutti ensemble, especially in rapid, rhythmic flourishes between vocal phrases and interludes. Hidas is unusually conservative in his use of percussion. Few percussion instruments are scored, and these are very sparingly used, mostly in punctuated chords or at dramatic moments, with the notable exception of the glockenspiel in movement six.

Variety and contrast are the two most important scoring principles in *Requiem*. Along with a variety of vocal textures, the composer uses all the accompaniment types described by Hawley Ades, often with more than one in combination. In many instances where the instrumental texture is complicated, Hidas often aligns the text syllabically, even though the choral parts are not entirely homorhythmic. At other times, the choral texture is simplified even further to homorhythmic declamation. The opposite is also true: in polyphonic vocal textures the accompaniment is often simplified by sustaining chords or doubling the voices. Contrasting ranges for the vocal and instrumental ensembles help create more acoustical space for the choral and solo voices. The accompaniment styles and musical texture, woven through vertical spacing, timbre, dynamics, rhythm, and articulations, provide musical interest and foster acoustical balance.

The composer scored the work in ways that mitigate many of the potential balance problems, but the performers play an important role in achieving a satisfactory result as well. Singers must strive for accuracy of rhythm and unity of vowels, along with phrasing that follows the natural declamation of the words. Instrumentalists must

strive for accuracy of rhythm and pitch, and adjust their articulations to complement the chorus, while listening to, and carefully matching the vocal phrasing.

Conductors can further affect choral-band balance through a variety of approaches, techniques, and cautions. They should pay special attention to the acoustics of the performing space and needs of the singers, in relation to the formation and standing arrangements, since these directly influence rhythmic and tonal accuracy, timbre, and vocal production, all of which affect the audibility of the choral ensemble.

Vocalists, instrumentalists, and conductors share in the collaborative process. It is imperative that all performers understand that they are communicating a message. This message is part of a musical conversation within and between the ensembles, guided by the text in words and phrases, and extends to the listening audience. For this collaboration to be successful, all participants must listen and respond to each other in service of the music.

APPENDIX A
PERMISSION

Mr. Ben Cruiming
Stormworks® Europe
PO BOX 134, 7470 AC
GOOR, The Netherlands

7 December, 2012

Dear Mr. Cruiming:

I am completing a document (dissertation) at the University of Arizona entitled “Achieving Balance in Music for Chorus and Band: Analysis and Performing Issues in *Requiem* by Frigyes Hidas.” I would like your permission to reprint excerpts from the *Requiem* (Stormworks catalog no. BC 129) in the document. The excerpts are listed on the attached page.

This request is for irrevocable, and royalty-free permission, and extends to any future revisions and editions of my document, including non-exclusive world rights in all languages. These rights in no way restrict republication of the material in any other form by you or others authorized by you. This authorization is extended to University Microfilms International (UMI), Ann Arbor, Michigan, for the purpose of reproducing and distributing copies of this document. Your approval also confirms that Stormworks-Europe owns the copyright to the above described material.

If you agree with the terms as described above, please respond.

Sincerely,
Andy Bade

Excerpts from *Requiem* (Stormworks-Europe, BC 129), reprinted in “Achieving Balance in Music for Chorus and Band: Analysis and Performing Issues in *Requiem* by Frigyes Hidas,” by Andy Bade

Requiem, mm. 125-138
 Requiem, mm. 147-151
 Sanctus, mm. 1-14
 Dies Irae, mm. 472-475
 Dies Irae, mm. 128-131
 Dies Irae, mm. 287-290
 Dies Irae, mm. 88-96
 Agnus Dei, mm. 19-22
 Requiem, mm. 111-118
 Domine Jesu Christe, mm. 124-131
 Dies Irae, mm. 182-192
 Dies Irae, mm. 481-484
 Agnus Dei, mm. 30-36
 Domine Jesu Christe, m. 162
 Libera Me, mm. 1-10
 Dies Irae, mm. 141-148
 Requiem, mm. 7-26
 Dies Irae, mm. 50-53
 Dies Irae, mm. 501-504
 Lux Aeterna, mm. 16-32
 Dies Irae, mm. 168-172
 Dies Irae, mm. 384-387
 Dies Irae, mm. 412-415
 Dies Irae, mm. 347-350
 Domine Jesu Christe, mm. 148-152
 Sanctus, mm. 31-60
 Sanctus, mm. 60-68
 Agnus Dei, mm. 45-51
 Dies Irae, mm. 319-327
 Sanctus, mm. 15-27
 Sanctus, mm. 90-104
 Libera Me, mm. 24-26
 Dies Irae, mm. 178-181
 Dies Irae, mm. 1-22

Response to Permission Request

Ben Cruiming [stormworkseurope@me.com]

Wednesday, January 09, 2013 2:50 AM

Dear Andy,

Hereby your permission. If you need any info about Mr. Hidas or his pieces don't hesitate to contact me.

Please send me a copy of your document.

Best regards,

Ben

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