SUITE FOR ORCHESTRA

on the tune
"IN DULCI JUBILO"

by
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melody in a minor key and added an up-beat in the style of the classic Passacaglia.

The Passacaglia is then developed by using two, or in some cases three, repetitions of the subject against counterpoint of one kind, thus achieving periods of eight or twelve measures and eliminating the possibility of chopiness which so short a subject would seem to imply. All middle cadences in these periods are bridged over, and in a few cases even the final cadences are so treated, the counterpoint running without interruption into the next section. There are twenty-two variations on the four-measure subject, which thus fall into ten periods, eight of eight measures and two of twelve measures in length. The most frequent modulations in this movement are to G Minor, Bb, A Minor and G Major. Of the ten periods, four end with a half close in C Minor, four end in G Minor, one in G and one in Bb. A short coda, unrelated to the subject, ends this movement.

For the second movement I chose a form which was very popular in Bach's time and earlier, the Choral Improvisation in the form of polyphonic variations on the entire chorale. The movement contains four such variations.

The first variation begins with a canonic imitation over a long-sustained tonic pedal point, and employs canon by inversion almost at the outset. After the third line of the chorale the first line again occurs, a tone higher than before, in A Minor instead of G Major. The second and third lines are then played against each other, employing the first by tonality of the composition. A Minor and G Major keys are here used simultaneously. As the chorale progresses the A Minor changes to A Major so that
INTRODUCTION

In choosing the forms for the various movements of this Suite I was led by one primary consideration. The organ has always been the instrument in which I was chiefly interested, and so I naturally developed an interest in the musical forms which, as it were, have grown up with the organ.

After several years of composing, the idea occurred to me that some of these forms which one associates almost automatically with organ music might be greatly expanded if used as the basis for a large orchestral composition. The composer would not then be restricted by the physical limitations of an organist's two hands and two feet, but could have any number of voice parts and any pitch range that he might desire.

After several months of considering this idea, I finally chose three forms, the Passacaglia, variation, and double fugue to develop in the above-mentioned manner. I also chose the Christmas Choral tune, "In Dulci Jubilo," on which to base all three movements.

A Passacaglia as defined by Grove's Dictionary may be based upon a theme of eight, four, or two measures in length, an eight-measure subject being the most common of the three. I chose to use only the first line of the chorale, that is, a four-measure subject, and to alter the third note by raising it one step. This alteration gives to the subject many more polyphonic possibilities of development, especially in canon, and does not detract from the main points of stress in the choral tune. I also put the
this key is used at the same time as G Major. The final line of the chorale does not appear in this variation but can be seen in the figuration over the first line of the second variation.

The second variation employs a good deal of quartal harmony and has as its chief characteristic a long pedal point on D over which a canonic development of the chorale occurs, still using the keys of A and G Major at the same time.

The chief feature of the third variation is its modern counterpoint.
The entire fourth variation consists of a harmonized canon between higher and lower instruments, with the addition of an independent counterpoint for piccolo and glockenspiel, all over a tonic pedal point.

The third movement is a double fugue based upon the first line of the chorale and a new independent subject. Its form proceeds as follows:

I. Exposition of chorale tune in triple counterpoint, 3/4 time.

II. Exposition of second subject in 4/4 time, and showing a stretto in the exposition.

III. Development of the chorale tune in 4/4 time. Normal time, augmentation and diminution are all shown in stretto. Stretto by crabwise motion in normal time and in diminution is also employed.

IV. Development of two subjects together. Later lines of chorale are employed as episodes. More stretto on chorale tune with diminution.

V. Return of triple counterpoint on the chorale in 3/4 time, in the dominant key, and showing other inversions. Five of the possible six combinations are used.

VI. Chorale in 3/4 time and an altered form of the second subject are used together.

VII. Return to tonic key, employing a four-part stretto and the chorale in crabwise motion.

VIII. The composition ends with an inversion of the harmonised canon from the second movement.