

Compositional Techniques – May 13, 2024

AAGO Compositional Techniques Assignment - Due: May 7, 2024 (send completed assignments to molly.davey@agohq.org)

Feedback will be given at the May 13, 2024, webinar.

A 11. (20 points) **Harmonization-Composition.**

Continue, and bring to a conclusion in approximately 16 measures, the following passage for organ. Imaginative use of the tools of composition will be expected. Continuous writing in a specified number of parts is not required. You do not need to recopy the given measures.

Manuals: Fonds 8'
Pedal: 16', 8' **Andante** ♩ = 78

The musical score is written for organ in 4/4 time, key of B-flat major. It consists of three staves: a treble staff and two bass staves. The treble staff begins with a whole note chord (B-flat, D-flat, F, A-flat) and continues with a melodic line of quarter notes: B-flat, D-flat, E-flat, F, G, A-flat, B-flat. The first two bass staves begin with a whole note chord (B-flat, D-flat, F, A-flat) and continue with a melodic line of quarter notes: B-flat, D-flat, E-flat, F, G, A-flat, B-flat. The third bass staff begins with a whole note chord (B-flat, D-flat, F, A-flat) and continues with a melodic line of quarter notes: B-flat, D-flat, E-flat, F, G, A-flat, B-flat. The tempo is Andante, 78 beats per minute.

ChM Compositional Techniques Assignment (the score to analyze is below the questions)

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Ch 4. (15 points) **Analysis.**

For the following, please refer to the enclosed score.

Translations of text:

O Salutaris Hostia,
O Redeeming Sacrifice,

Quae caeli pandis ostium,
(You) who of heaven open gate,

Bella premunt hostilia,
Wars threaten enemies,

Da robur, fer auxilium.
Give strength, send aid.

O Redeeming Sacrifice,

which opens the gate of heaven:

enemies threaten wars;

give us strength, send aid.

1. Name the key of the work. (1 point)
2. Give a possible composer and their dates. (1 point)
3. What is the form of the composition? Mark and label the various sections on the score. (2 points)

4. What compositional device is used in the two outer voices in mm. 1-2?
(1 point)
5. What is the text painting that occurs in the accompaniment with the downward eighth-note figuration on the Choir manual?
(1 point)
6. Plot out the various key centers used in mm. 1-8. Write your analysis on the score.
(3 points)
7. What contrapuntal device is used in mm. 8-14? Why? Is there text painting here?
(1 point)
8. In terms of analysis, what is the fourth note in the vocal soprano part in m. 31 called? What is the second note in the vocal bass part in m. 32 called?
(1 point)
9. Write an harmonic analysis of mm. 10–14. Write your answers on the score.
(4 points)

SCORE FOR Ch 4

O Salutaris Hostia

Thomas Aquinas

$\text{♩} = 60$ **Poco adagio**

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Poco adagio' with a quarter note equal to 60 beats per minute. The music begins with a piano (*p*) dynamic. The vocal parts enter with the lyrics: 'O sa-lu-ta-ris Ho - sti-a, Quae coe-li pan-dis o-sti - um, Bel-la pre -'. The piano accompaniment features a melodic line in the right hand and a sustained harmonic line in the left hand, marked *pp* (pianissimo) and *Sw.* (Sustained). The piano part includes a *Ch.* (Chord) marking and a *dolce* (sweet) marking. The score concludes with a *cresc.* (crescendo) marking over the final notes of the vocal parts.

S. *p* O sa-lu-ta-ris Ho - sti-a, Quae coe-li pan-dis o-sti - um, Bel-la pre - *cresc.*

A. *p* O sa-lu-ta-ris Ho - sti-a, Quae coe-li pan-dis o-sti - um, Bel-la pre - *cresc.*

T. *p* O sa-lu-ta-ris Ho - sti-a, Quae coe-li pan-dis o-sti - um, Bel-la pre - *cresc.*

B. *p* O sa-lu-ta-ris Ho - sti-a, Quae coe-li pan-dis o-sti - um, Bel-la pre - *cresc.*

Ch.

pp *Sw.* *dolce*

5

-munt ho - sti - li - a; Da ro-bur, fer au-xi - li - um, Bel-la

-munt ho - sti - li - a; Da ro-bur, fer au - xi - li - um,

-munt ho - sti - li - a; Da ro-bur, fer au - xi - li - um,

-munt ho - sti - li - a; Da ro-bur, fer au - xi - li - um,

-munt ho - sti - li - a; Da ro-bur, fer au - xi - li - um,

p *cresc. molto* *f* *p* *p dolce*

p *cresc. molto* *f* *p*

p *cresc. molto* *f* *p*

p *cresc. molto* *f* *p*

p *cresc. molto* *f* *pp*

9

cresc. e animato *f* *Allarg.* *p* *esp.* *pp* *rall.*

pre - munt ho - sti - li-a; Da ro - bur, fer au - xi - li - um, au -

p *dolce e animato* *f* *Allarg.* *p* *esp.* *pp* *rall.*

Da ro - bur, fer au - xi - li - um, au -

8

p *dolce e animato* *f* *Allarg.* *p* *esp.* *pp* *rall.*

Bel-la pre - munt ho - sti - li-a; Da ro - bur, fer au - xi - li - um, au -

f *Allarg.* *p* *esp.* *pp* *rall.*

Da ro - bur, fer au - xi - li - um, au -

poco animato *f* *Allarg.* *p* *esp.* *pp* *rall.*

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 9-12, and the second system contains measures 13-16. The lyrics are in Italian. The piano accompaniment features a prominent melodic line in the right hand, often with slurs and dynamic markings. The vocal lines are characterized by long, flowing phrases with various dynamics and articulation. The score includes markings for *cresc. e animato*, *f*, *Allarg.*, *p*, *esp.*, *pp*, and *rall.*

-xi - li - um. U - ni tri - no - que

-xi - li - um. U - ni tri - no - que

-xi - li - um. U - ni tri - no - que

-xi - li - um. U - ni tri - no - que

Dynamics: *p*

pp tempo *rit.*

17

Do - mi-no Sit sem-pi-ter-na glo-ri - a: Qui vi-tam si - ne ter - mi -

Do - mi-no Sit sem-pi-ter-na glo-ri - a: Qui vi-tam si - ne ter - mi -

Do - mi-no Sit sem-pi-ter-na glo-ri - a: Qui vi-tam si - ne ter - mi -

Do - mi-no Sit sem-pi-ter-na glo-ri - a: Qui vi-tam si - ne ter - mi -

Ch.

Sw. *pp*

dolce

p *cresc. molto* *f* *p* *p dolce* *cresc. e animato*
 -no No-bis do - net in pa - tri - a, Qui vi - tam si - ne

p *cresc. molto* *f* *p*
 -no No-bis do - net in pa - tri - a,

p *cresc. molto* *f* *p* *p dolce e animato*
 -no No-bis do - net in pa - tri - a, Qui vi - tam si - ne

p *cresc. molto* *f* *p*
 -no No-bis do - net in pa - tri - a,

cresc. molto *f* *pp* *poco animato*

ter - mi-no No - bis do - net in pa - tri - a, in pa - tri -

No - bis do - net in pa - tri - a, in pa - tri -

ter - mi-no No - bis do - net in pa - tri - a, in pa - tri -

No - bis do - net in pa - tri - a, in pa - tri -

f Allarg. *p* *esp.* *pp rall.*

f Allarg. *p* *esp.* *pp rall.*

f Allarg. *p* *esp.* *pp rall.*

f Allarg. *p* *esp.* *pp rall.*

ppp *legatiss.* *rall. e dim.*

-a. A - men, A - men.

ppp *legatiss.* *rall. e dim.*

-a. A - men, A - men.

ppp *legatiss.* *rall. e dim.*

-a. A - men, A - men.

ppp *legatiss.* *rall. e dim.*

-a. A - men, A - men.

Sw. *ppp* *rall. e dim.*

FAGO Compositional Techniques Assignments

Due: May 7, 2024 (send completed assignments to molly.davey@agohq.org)

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F 11. (15 points) **Orchestration.**

Orchestrate the passage on the following page for a chamber ensemble consisting of the following instruments (with one player per part):

Flute

Two Violins

Two B-flat Clarinets

Viola

B-flat Trumpet

Cello

Horn in F

String Bass

Organ

p

This system contains the first four measures of the organ piece. The music is written for a three-staff organ. The top two staves are a grand staff (treble and bass clefs) and the bottom staff is a separate bass line. The time signature is 4/4. The first two measures are mostly rests in the upper staves, with some notes in the lower staves. The third and fourth measures feature more active melodic lines in the upper staves. A dynamic marking of *p* (piano) is placed below the first measure of the lower staves.

5

This system contains measures 5 through 8. The time signature changes from 4/4 to 2/4, then back to 4/4, and then to 2/4 again. Measure 5 starts with a treble clef and a 2/4 time signature. Measure 6 changes to a bass clef and 4/4 time signature. Measure 7 returns to a treble clef and 2/4 time signature. Measure 8 ends with a treble clef and 4/4 time signature. The music features various rhythmic patterns, including triplets (marked with a '3') and complex chordal textures. A double bar line with a diamond shape is present in measure 7.

9

mf

f

3

12

mf

ff

ff

3

3 3 3 3

F 12. (20 points) **Composition.**

Set the following text for unaccompanied voices (SATB, soli and divisi, etc., as desired).
Imaginative use of the tools of composition will be expected.

“Come, let us sing for joy to the Lord, let us shout aloud to the
Rock of our salvation. Let us come before Him with thanksgiving
and extol Him with music and song.” (Psalm 95:1-2)