*Seeds of Eternity:*

*A Study of 20th Century Art Settings of Biblical Psalms*

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*"Songs which, like the Psalms, have stood the test of three thousand years, may well be said to contain the seeds of eternity."*
*Friedrich Tholuck, (1799- 1877)* [1]

***Introduction***

The poetry of the Psalms was written down in a time and culture far distant from that of today, yet the words continue to draw people in. The original language of the Psalms has been translated countless times, yet the emotional intensity has not been diluted or ceased to capture attention. The Psalms' poetic structures have been redefined and interpreted; yet the poetic beauty continues to capture the imagination of composers. Throughout the centuries, the variety of Psalm settings has become overwhelmingly diverse, ranging from simple cantillation in Gregorian chant, to powerful sermon-like paraphrases found in Reformation hymns, to the complex contrapuntal exegesis found in the works of J.S. Bach and Arnold Schönberg.

Considerable quantities of poetry have been written through the centuries, many of which have been set to music Some of these poetic works have stood the test of time while others have not. The poetry found in the Book of Psalms is among those that have lasted. Though powerful standing alone, when these texts are combined with well-crafted music, the end result can be singularly powerful.

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[1] Rowland S. Ward, *The Psalms in Christian Worship: a Doctrinal, Historical and Expository Guide*. Melbourne: Presbyterian Church of Eastern Australia, 1992.

***Israel's Psalmbook***

The Hebrew Bible contains 150 Psalms. It is believed that the Book of Psalms was compiled during and immediately following the Babylonian exile, though most of the texts were written well before the final compilation was brought together.[2] Approximately 50 percent of the Psalms are attributed to King David, the "sweet psalmist of Israel," but many other authors are mentioned within the Book of Psalms as well. The texts range from those of prayer, supplication, lament and praise to outright anger and indignation. At times, the texts come across as raw and impolite. The psalmists gave voice to intimate faith and trust, extreme joy, and the ugliness of sorrow and rage. The Psalms are poetry that expresses the gambit of human emotion; they are reflective of the human experience. Some are directed towards God and some towards humanity. Some reflect a personal history, while others reflect the national history of Israel. The Psalms encompass a variety of authors, time periods, and vastly diverse subject matter, making them, in many ways, a historical chronicle of the religious and cultural life of the Hebrew people.

The Book of Psalms is more than just a collection of poetry; it is also poetry that has been set to music. The English title, *Psalms*, comes from the Greek name for the book: *Psalmos* (def: Song Sung to a Plucked Instrument). The original Hebrew title of the book, *Mizmorei Tehillim* (Songs of Praise), emphasizes the musical character of these texts. The assumption that these

[2] Aron Marko Rothmüller, *The Music of the Jews; an Historical Appreciation.* (New York: Beechhurst Press, 1954), 48.

Psalm texts were intended to be put to music comes from within certain Psalm texts themselves as well as from superscripts that at times give directions as to how the Psalm should be musically rendered. These superscripts often indicate certain instruments to be used or reference a tune name. These original melodies have long been lost; but for over two thousand years since their writing, these Psalm texts have been set to music in many musical styles, for professional musicians and untrained congregations, and ranging from high art to folksong. They have also proven adaptable to a variety of languages, cultural perceptions, musical styles, genres and purposes.

Judeo-Christian tradition holds these Psalms to be more than just well-crafted musical poetry. They are, in essence, prayers: words written by humans that truthfully portray the human heart. By their inclusion in the body known as the Scriptures, the Psalms also carry with them implications of divine authority. They are words with power. Not all who composed music to Biblical Psalm texts (especially in recent years) were of the Judeo-Christian faith, or of any particular faith. In fact, some of these proclaimed themselves adamantly opposed to religion or faith of any kind. Yet, composers were drawn to these words time and time again.

This study will examine a selection of Psalm settings by twentieth century art music composers, looking at the varying ways composers have approached the Psalms musically, what their musical settings bring to the texts, and what the texts bring to the music.

***Symphony of Psalms,* Igor Stravinsky**

A rather well known 20th century composition of Psalm texts is Igor Stravinsky's *Symphony of Psalms* (1930). This work was composed at the height of Stravinsky's neoclassical period and during a time of exceptional religious fervor in the composer's life. Stravinsky's setting of these Psalm texts seems to combine several aspects of his own religious faith with his neoclassical style.

Stravinsky was raised and baptized in the Russian Orthodox Church, but his family was not particularly religious, beyond adhering to the Church's traditional customs.[3]

> "I do not think my parents were believers. They were not practicing churchgoers, in any case, and judging from the absence of relevant discussion at home, they cannot have entertained strong religious feelings. Their attitude must have been more indifference than opposition, however, for the least hint of impiety horrified them."[4]

Stravinsky abandoned all association with Christianity during his adolescence, and remained distant from the Church as he developed into an internationally acclaimed composer. Yet the estrangement was not so deep as to keep him from having his children baptized in the Russian Orthodox

[3] Robert M. Copeland, "The Christian Message of Igor Stravinsky," *The Musical Quarterly* 68, no. 4 (October 1982): 564, doi:10.1093/mq/LXVIII.4.563.
[4] Quoted in Copeland, 564.

Church. [5] By his late thirties, something seemed to draw Stravinsky back to the faith he had abandoned. As he recalled many years later,

> "I cannot now evaluate the events that, at the end of those thirty years, made me discover the necessity of religious belief. I was not reasoned into my disposition. Though I admire the structured thought of theology (Anselm's proof in the Fides Quaerens Intellectum, for instance) it is to religion no more than counterpoint exercises are to music. I do not believe in bridges of reason or, indeed, in any form of extrapolation in religious matters.... I can say, however, that for some years before my actual "conversion," a mood of acceptance had been cultivated in me by a reading of the Gospels and by other religious literature." [6]

This "conversion," it seems, began to take place in 1925 when Stravinsky's wife, Yekaterina, made a passionate return to the Russian Orthodoxy of her youth. Her newly acquired religious fervor "seemed a silent rebuke of her husband's dandyish lifestyle," including, it may be surmised, his ongoing affair with another woman. [7] During this same year, Stravinsky found an abscess on his right hand, which was healed after going to church and praying for healing. Stravinsky took the healing to be a miracle.[8] Thus began Stravinsky's return to the faith he had been raised in.

A few short years later in 1929, Yekaterina's health began to fail. This year also saw the death of Sergei Diaghilev, Stravinsky's musical mentor who had been somewhat of a surrogate father to Stravinsky and had also

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[5] Copeland, 564.
[6] Quoted in Copeland, 565.
[7] Alex Ross, *The Rest Is Noise: Listening to the Twentieth Century* (New York: Farrar, Straus and Giroux, 2007), 115.
[8] Ross, 116.

commissioned three of Stravinsky's most famous works, *The Firebird*, *Petrushka,* and *The Rite of Spring.* In this atmosphere of spiritual crises, Stravinsky wrote his *Symphony of Psalms.*

Stravinsky had entertained the idea of a "Psalm Symphony" for some time. He was given the opportunity via a commission from Serge Koussevitzky, director of the Boston Symphony Orchestra, for a composition without specifications. The work was to be performed for the orchestra's 50th anniversary. Rather than structure the work around established musical forms, the symphony would be structured around the texts of a selection of Psalms. The end result was the *Symphony of Psalms*, *"composée à la gloire de DIEU est dédiée au Boston Symphony Orchestra à l'occasion du cinquantenaire de son existence,"* (Composed to the Glory of God and dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary.) The symphony was composed in less than seven months, from January to August of 1930, and was first performed December 13, 1930, by The Société Philharmonique de Bruxelles, Palais des Beaux Arts, conducted by Ernest Ansermet. The Boston Symphony Orchestra performed the American premier on December 19, 1930, conducted by Serge Koussevitzky.

Though Koussevitzky had no recommendations for how Stravinsky might write, Stravinsky's publisher did. He urged Stravinsky to write something with a more "popular" feel. Stravinsky's response:

> "I took the word, not in the publisher's meaning of "adapting to the understanding of the people," but in the sense of "something universally admired," and I even chose Psalm 150 in part for its popularity, though another and equally

> compelling reason was my eagerness to counter the many composers who had abused these magisterial verses as pegs for their own lyrico-sentimental "feelings." The Psalms are poems of exaltation, but also of anger and judgment, and even of curses. Although I regarded Psalm 150 as a song to be danced, as David danced before the Ark, I knew that I would have to treat it in an imperative way." [9]

At this time, Stravinsky had adopted of the neo-classic style that sought to avoid the subjective emotionalism of Romanticism. Stravinsky chose to set Psalm texts because of their majesty; they were words worth elevating by combining them with great music. Stravinsky set these texts in a way that was in sharp contrast to the values of Romantic sentimentalism.

Stravinsky's use of the Latin Vulgate text may have been an attempt to avoid emotional sentimentalism. Stravinsky's own comments on his choice of Latin for the Psalm settings seem to support this assessment:

> "What a joy it is to compose music to a language of convention, almost of ritual, the very nature of which imposes a lofty dignity! (. . .) This, too, has for centuries been the Church's attitude towards music, and has prevented it from falling into sentimentalism, and consequently into individualism." [10]

The orchestration calls for an interesting combination of primarily wind instruments, including five flutes, one piccolo, four oboes, an English horn, three bassoons and contrabassoon, four horns, one small trumpet in D, four trumpets in C, three trombones, tuba, timpani, bass drum, harp, two

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[9] Igor Stravinsky and Robert Craft, *Dialogues* (Berkeley: University of California Press, 1982), 44.
[10] Igor Stravinsky, *Stravinsky: an Autobiography.* (New York: Simon and Schuster, 1936), 202.

pianos, cellos and double basses, and four part chorus of men and boys.[11] Stravinsky does not use violins or clarinets, leaving the instrumental color darker, more somber. It could be that he intended the voices to take on the role of these instruments, thereby incorporating the sung texts more definitely into the orchestral texture rather than the orchestra merely accompanying the singers.

The critic Paul Rosenfeld wrote that the *Symphony of Psalms* "called to our minds the mosaic-gilded interior of one of the Byzantine domes . . . from whose vaulting the Christ and his Mother gaze pitilessly down upon the accursed human race," a God separate and Holy.[12] In *Dialogues and a Diary,* Stravinsky stated that he began composing the *Symphony of Psalms* in Church Slavonic,[13] an archaic version of modern day Russian and, for Stravinsky, "the language of prayer."[14] It seems Stravinsky chose Latin, rather than Slavonic, because of its more universal recognition as a liturgical language. Stravinsky's choice of Latin does not seem to be out of a desire to make the language inaccessible, but to keep the language Holy and set apart from everyday speech,

> "I have always considered that a special language, and not that of current converse, was required for subjects touching on the sublime. (. . .) The choice [of Latin] had the great advantage of giving me a medium not dead, but turned to stone and so

[11] Stravinsky was not adamant on using only male voices, but preferred boys rather than women to sing the treble portions.
[12] Paul Rosenfeld in Ross, 118.
[13] Igor Stravinsky and Robert Craft, *Dialogues and a Diary.*, 1st ed. (New York: Doubleday, 1963), 45.
[14] Copeland, 572.

> monumentalized as to have become immune from all risk of vulgarization." [15]

Therefore it seems that Stravinsky's choice of Latin was meant to serve as an element of sacred elevation of the text.

The three movements are performed without a break, each movement leading into the next by both textual and musical association. Stravinsky himself noted that the *Symphony of Psalms* "is not a symphony in which I have included Psalms to be sung. On the contrary, it is the singing of the Psalms that I am symphonizing."[16] This is an especially notable statement, for it indicates that the *text* was of primary concern to the composer; the musical form was made to fit the Psalms, rather than the Psalms made to fit the form.

The chosen Psalm texts portray a journey of petition to God, waiting on God's response and then responding to God with praise. The text of Psalm 38 (39)[17] (Movement I) pleads with God to hear the Psalmist's prayer. Psalm 39(40) (Movement II) finds the Psalmist waiting on and then receiving God's response. Psalm 150 (Movement III) is the final exaltation and praise of the God who, in the former movement, "put a new song" into the mouth of the Psalmist. This final Alleluia is meant to be that new song. [18]

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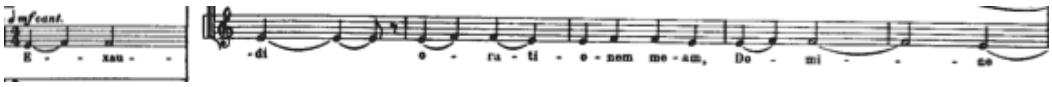
[15] Stravinsky, *Stravinsky: an Autobiography.*196.
[16] Eric Walter White, *Stravinsky: the Composer and His Works.*, 2nd ed. (Berkeley: University of California Press, 1979), 321.
[17] It should be noted that the numbering of the Latin Vulgate is slightly different than the authorized standard versions of the Bible. Hence, Psalms 38 and 39 in the Latin Vulgate are listed as 39 and 40 in our modern translations. Psalm 150 is numbered the same in both texts.
[18] See appendix for text translation and accompanying measure numbers.

Though Stravinsky wished to set the Psalm texts "objectively," his musical setting still adds to the text and draws out the emotion of the words. For example, the opening textual phrase, begun by the altos, is comprised of nothing but a series of (rising and falling) minor seconds that suggest the pleading, petitioning nature of this text.

Example I. Stravinsky, Symphony of Psalms, I: Alto melody mm 26-31, (Hear my prayer, O Lord)




This 'pleading motive' returns at measures 41-47 on "give ear to my tears," and again at measures 72 to the end on the text, "that I may be refreshed, before I go hence, and be no more." The psalmist's cry, "Be not silent!"(mm. 50-52), is set as a forceful unison, *forte,* in the tenors and sopranos, shadowing the text of pleading with the tone of a command. Later, in mm. 66-71, command and pleading cry are combined as the first "*Remite mihi"* (O forgive me) is set as homophonic perfect 4ths and 5ths. Then the text is reiterated using minor seconds with the tenor and alto voices entering together and the soprano and bass voices each entering on their own. The sensation of this second entrance (m 72) suggests heaving sobs after an initial outcry.

The second movement is a setting of Psalm 39 (40), recounting how the psalmist waited for and received God's answer. This Psalm text is set as a double fugue. Wilfrid Mellers suggests that the fugue is meant as a sort of

theological exposition on God's relation to man.[19] Mellers divides the fugal themes into the "God theme" and the "man theme," commenting on how the themes interrelate to each other and comment on man and God's differing roles within the psalm. Stravinsky's use of fugue could also be due to the neoclassical practice of reaching back to older musical forms. It could also be that the fugue simply served as a fitting texture for the Psalm text. By the time the voices enter (mm.29) on the text,[20] the first theme has already entered in four voices and the sopranos mark the entrance of the second fugue theme. This second theme will then enter in each part of the chorus.

The complexity of the fugue may represent the misery and mire in which the Psalmist finds himself. This suggestion can be supported by looking ahead to see how the following texts are set. At m. 52, on the text *Et statuit super petram pedes meos* (And he set my feet upon a rock), the voices enter in stretto marking the last point in the movement where the voices enter individually.

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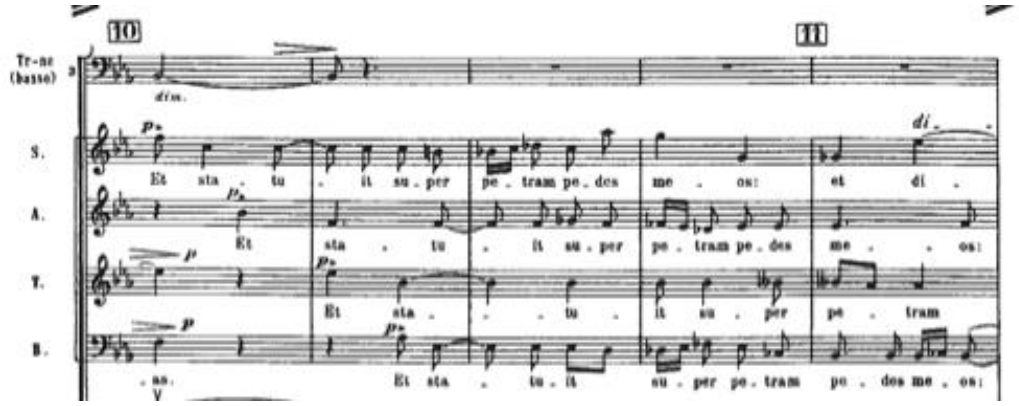
[19] Wilfrid Mellers, "1930: Symphony of Psalms," *Tempo*, New Series, no. 97 (Summer 1971): 20-21, http://www.jstor.org/stable/944301.

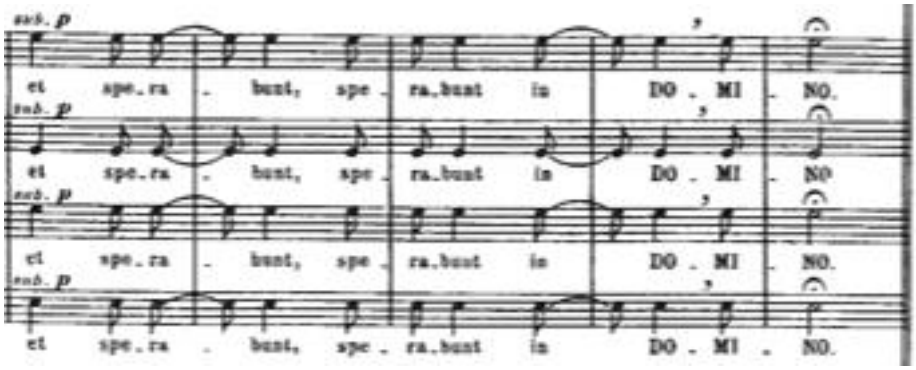
[20] "With expectation I have waited for the Lord,
and he was attentive to me.
And he heard my prayers,
and brought me out of the pit of misery
and the mire of dregs."

Example II. Stravinsky, Symphony of Psalms, II: Chorus mm 52-55, (And he set my feet upon a rock)




From this point to the end, the music moves from complexity to simplicity as the text moves from waiting in misery and mire to hoping in the Lord. The next choral entrance (m. 69) is homophonic and remains so until the end of the movement. The final text, *et sperabunt in Domino* (and they shall hope in the Lord) is sung in unison (See example III).

Example III. Stravinsky, Symphony of Psalms, II: mm. 82-86,
(and they shall hope in the Lord)



The final movement sets the text of Psalm 150.[21] This hymn of praise is meant to be the "new song" alluded to in the previous movement.[22] Stravinsky stated that the music of the opening *Laudate* was originally composed to the text of the *Gospodi Pomilui*, a Slavonic prayer to Christ for mercy.[23] Peaceful prayers of praise at the beginning and end of the movement frame the frenzied praises that form the middle.

The Allegro (mm. 24 ff.) begins with a long instrumental section before the voices return. Stravinsky stated:

> "the *allegro* in Psalm 150 was inspired by a vision of Elijah's chariot climbing the Heavens; never before had I written anything quite so literal as the triplets for horns and piano to suggest the horses and chariot. The final hymn of praise must be thought of as issuing from the skies; agitation is followed by the 'calm of praise'."[24]

The instruments maintain a strong rhythmic drive that adds to the text, calling for the Lord to be praised with a multitude of instruments. The pulsing rhythm also suggests ritualistic dancing similar to *The Rite of Spring: Danse des adolescentes*, although now the dancing is not one of pagan sacrifice but of glory to God as David danced before the ark. [25] The Psalm ends slowly and softly. Copeland suggests that Stravinsky's final interpretive

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[21] Though Stravinsky does not include the verse "Praise him with sound of trumpet: praise him with psaltery and harp." (v. 3)
[22] Igor Stravinsky and Robert Craft, *Dialogues* (Berkeley: University of California Press, 1982), 46.
[23] *ibid.*
[24] *ibid.*
[25] *ibid.* 44.

gesture on the text of the Psalm is that "quiet confidence better expresses genuine praise than loud, emotional frenzy." [26]

Stravinsky's musical setting of these texts brings with it a sense of awe. Listeners are given a vision of God's holiness and his "set apart-ness"; yet Stravinsky remains true to the emotional content of the texts to ensure that they are carried through the music.

### *Chichester Psalms,* Leonard Bernstein

From 1964 to 1965, Leonard Bernstein took a sabbatical from his conducting post with the New York Philharmonic, with the intention of exploring different compositional styles such as the atonalism being used by many of his peers. He wrote a great number of 12-tone and avant-garde pieces during this time, but ended up discarding them all. Instead, what came out of that period of exploration and experimentation was a piece that Bernstein described as "pure B flat," [27] the *Chichester Psalms.* While the work does begin in B flat, it only stays there for 17 measures before beginning to wander about, Bernstein's point not being about the key, but about the work's tonal orientation.

At the conclusion of his 15-month sabbatical, The *New York Times* asked Bernstein to give an update on the results of his months of so-called

[26] Copeland, 578.
[27] Joan Peyser, *Bernstein: a Biography* (New York: Beech Tree Books, 1987), 345.

leisure. In Bernstein's quirky fashion, he responded via a multi-page, witty and sarcastic poem that included the following lines that have relevance to *Chichester Psalms.*

> *"*For hour on end I brooded and mused
> On *material musicae,* used and abused;
> On aspects of unconventionality,
> Over the death in our time of tonality,
> Over the fads of Dada and Chance
> The serial strictures, the dearth of romance
> "Perspectives in Music," the new terminology,
> Physiomathematomusicology;
> Pieces called, "Cycles" and "Sines" and "Parameters" –
> Titles to beat for these homely tetrameters;
> Pieces for nattering, clucking sopranos
> With squadrons of vibraphones, fleets of pianos
> Played with forearms, the fists and the palms
> And then I came up with the *Chichester Psalms.*
> These Psalms are a simple and modest affair,
> Toneful and tuneful and somewhat square,
> Certain to sicken a stout John Cager
> With its tonics and triads in E-flat major.
> But there it stands- the result of my pondering,
> Two long months of avant-garde wandering-
> My youngest child, old-fashioned and sweet.
> And he stands on his own two tonal feet." [28]

To call *Chichester Psalms* simple, modest, and somewhat square seems to be an understatement, yet the work is certainly not avant-garde. As Paul R. Laird suggests, "For a piece of concert music written in the 1960's, much of the choral work's harmonic structure seems almost reactionary." [29]

The commission for this work came from Reverend Walter Hussey, Dean of Chichester Cathedral in England. The piece was to be performed in a festival presented each year by the Salisbury and Winchester cathedral

[28] Leonard Bernstein, *Findings* (New York: Simon and Schuster, 1982), 237.
[29] Paul R. Laird, *The Chichester Psalms of Leonard Bernstein*, ed. Michael J. Budds (Hillsdale, NY: Pendragon Press, 2010), 58.

choirs. When asked why he commissioned a religious work from Bernstein, a man known for his flagrant Zionism and not an adherent to Jewish Orthodoxy or any Christian confession, Hussey replied,

> "I don't ask them [commissioned composers] to say a Creed, but I do insist they have a blazing sincerity . . . I wanted something that would, as far as possible, send a breath of fresh air through Church music. Also I was anxious to get someone from the popular idiom without being vulgar and it seemed to me that Lennie Bernstein was just that…" [30]

It seems that Hussey's intuition was well founded. Despite the work's relative difficulty as compared to more traditional choral works intended for the nominal church choir, and especially considering the Hebrew text, it has continued to be performed regularly by professional and amateur choirs alike for over forty years. As to the "popular idiom," Hussey had suggested to Bernstein that he compose something with the flavor of *West Side Story*, and he got just that. *Chichester Psalms* not only uses a discarded movement from *West Side Story*, but also some of the music from a failed musical project on Thornton Wilder's play *The Skin of our Teeth.* [31]

The rest of the music was originally written for *Chichester Psalms:* three movements, each containing an entire psalm as well as a few verses from an additional Psalm that add to and comment on the text of the primary

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[30] Reverend Walter Hussey, as quoted in Laird, *The Chichester Psalms of Leonard Bernstein*, ed. Michael J. Budds (Hillsdale, NY: Pendragon Press, 2010), 18.
[31] Laird,17.

Psalm. The texts are phonetically transcribed Sephardic Hebrew.[32] Jonathan Talberg suggests that there may be something to Bernstein's instrumentation, concluding that Bernstein included harps to represent the Psaltery and other ancient plucked stringed instruments, and that the trumpets and trombones represent ancient brass instruments. [33] There are frequent allusions in the Psalms to brass, percussion, and stringed instruments, all represented in the instrumentation of the *Chichester Psalms*.[34]

The first movement begins with a crashing of cymbals; possibly symbolic of the ancient Hebrew Temple practice noted previously of rousing worshippers to attention or signaling them to prostrate themselves. The voices then sing out verse two of Psalm 108, "Urah, hanevel, v'chinor! A-irah shahar!" (Awake the psaltery and harp; I will rouse the dawn!). The initial theme, sung by the upper voices, is one that will re-appear several times throughout the work, each with different inferences (Ex. IV). It appears again (in transposition) at the close of the first movement beginning at measure 109 on the text, "Ki tov Adonai!" (For the Lord is good!), ending the movement as it began.

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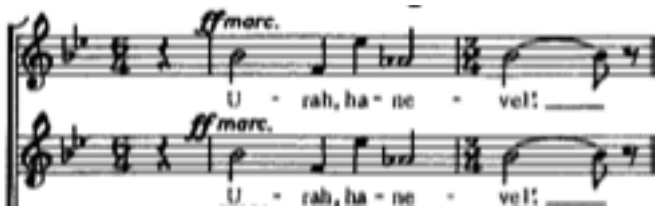
[32] Bernstein was fluent in Hebrew and had grown up using it in worship, and used it as an adult when conducting the Israel Philharmonic Orchestra. Laird, *The Chichester Psalms of Leonard Bernstein*, 64.
[33] Jonathan Talberg, *A Conductor's Guide to Leonard Bernstein's Chichester Psalms and an Introduction to and Analysis of Leonard Bernstein's Missa Brevis*, diss., University of Cincinnati, 2004, 2.
[34] Although, the brass instruments are replaced by an organ in the reduced version (included in the appendix).

Example IV. Bernstein, *Chichester Psalms*, I: Opening theme, mm. 1-2,




At measure 1 (Ex. IV) the theme seems to be a representation of the Jewish call to worship, a ritual blast on the shofar, or the "Hebrew equivalent of a cheerleader's shout."[35] Following this brief introduction, the main body of text is introduced at measure 14 where the constantly shifting meter of the introduction gives way to a rhythmic dance in 7/4. The sensation of moving from a call to worship followed by a dance of praise is precisely what Bernstein intended. In a letter to Reverend Hussey, Bernstein described the music of Psalm 108 and Psalm 100 as "evoking praise; and then (swinging) into Psalm 100 complete, a wild and joyful dance in the Davidic spirit."[36] More than making a joyful noise, Bernstein uses the music to evoke the expression "come before His presence with singing"[37] (and dancing?) for "the Lord is good, His mercy is everlasting. And His truth endureth to all generations."[38]

The second movement flows naturally from the first. Psalm 23 is a Psalm of assurance, of peace and trust in the God who was praised with dancing in the first movement. Here the harp is given special prominence,

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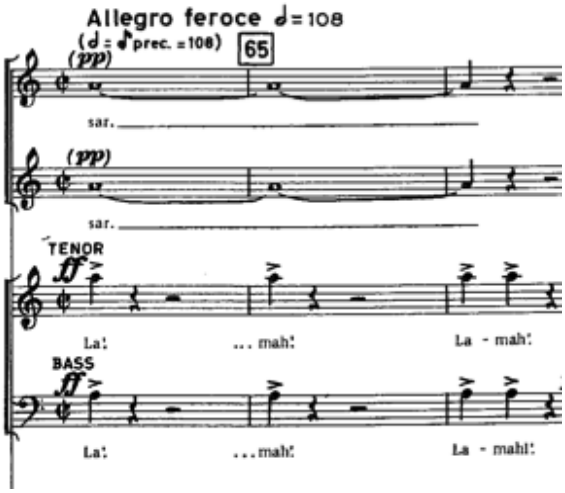
[35] Brink et al., *Psalter Hymnal Handbook,* 233.
[36] Letter from Bernstein to Hussey describing the work. In Paul R. Laird, *The Chichester Psalms of Leonard Bernstein*, 30.
[37] Ps 100:2b
[38] Ps 100:5

which seems appropriate as this psalm is attributed to King David, the biblical harpist and shepherd King.

The melody Bernstein crafted to set Psalm 23 is sung by a boy soprano echoed by treble voices, giving voice to the child-like faith of the psalmist who sings, "B'gei tsalmavet, Lo ira ra, Ki Atah imadi," (Yea, though I walk through the valley of the shadow of death, I will fear no evil, For Thou art with me.") Suddenly the lower voices interrupt loudly at measure 64 (Ex. V) where Bernstein conveys the contrast between "faith and fear."[39] The low voices sing the first four verses of Psalm 2,

> "Why do the nations rage,
> And the people imagine a vain thing?
> The kings of the earth set themselves,
> And the rulers take counsel together
> Against the Lord and against His anointed."

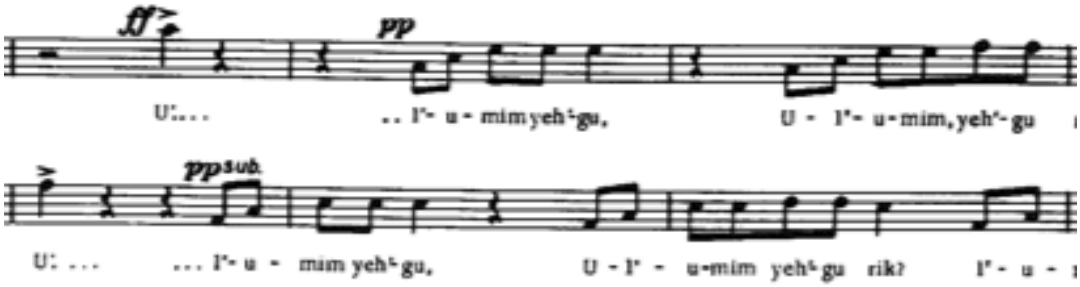
Example V. Bernstein, *Chichester Psalms,* II: Lower voice entrance, mm. 64-66a




[39] Letter from Bernstein to Hussey describing the work. Laird, *The Chichester Psalms of Leonard Bernstein*, 30.

The melody used here was adapted from music Bernstein cut from the "Prologue" to *West Side Story.*[40] Bernstein created an ambiance of fear and frenzy through insistent rhythms, bringing out the explosive declamation of the consonants in the passage and the voices quickly imitating each other by their rapidly successive entries (Ex. VI)

Example VI. Bernstein, *Chichester Psalms*, II: men's voices in rapid succession, mm. 73-75



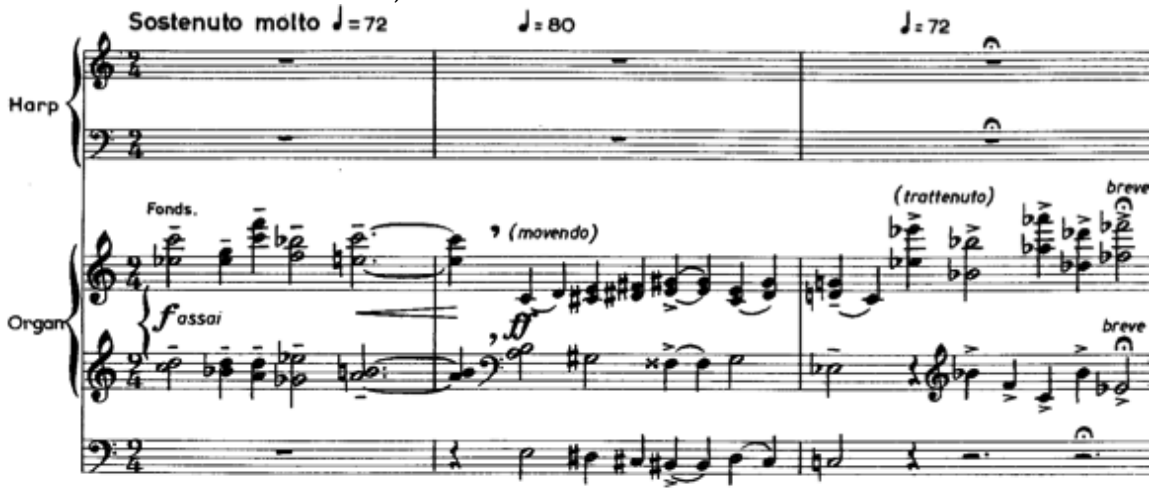

After this interruption the solo treble continues Psalm 23 at measure 102. The score is marked *"Blissfully unaware of threat".* Psalms 23 and 2 are now sung simultaneously; the difference between them is exemplified by the contrast between fear and agitation portrayed in the men's low voices, and the serenity and trust portrayed by the treble voices. The juxtaposition of the two texts is enhanced further by the A major tonality of the Psalm 23 melody against the A minor melody of the Psalm 2 text, and the lilting Psalm 23 setting against the driving rhythms of the Psalm 2 setting. Eventually the treble voices overpower the men's voices. However, the movement ends with a short reprise of the Psalm 2 melody beginning at measure 135, returning

[40] Laird, *The Chichester Psalms of Leonard Bernstein*, 109.

the meter from triple to duple underneath the sustained soprano note and then a large crash in the percussion. In Bernstein's words, the movement "ends in unresolved fashion, with both elements, faith and fear, interlocked."[41]

The third movement sets Psalm 131 plus the first verse of Psalm 133 appended at the end. The opening melody is taken from the theme introduced at the beginning of the first movement, but in Bernstein's words, the "assertive harmonies have now turned to painful ones."[42] The opening theme of praise has been distorted by fear; now the same melody is disguised in new dissonant harmonies. (Ex. VII)

Example VII. Bernstein *Chichester Psalms*, III. Opening theme of the first movement with added chromaticism, mm. 10-12




[41] Letter from Bernstein to Hussey describing the work. Paul R. Laird, *The Chichester Psalms of Leonard Bernstein*, 30.
[42] Letter from Bernstein to Hussey describing the work. Laird, *The Chichester Psalms of Leonard Bernstein*, 30.

At measure 10, seemingly out of nowhere, the treble melody from movement II reappears played softly by the organ, but the dissonant chords from the opening of this movement interrupt it. In Bernstein's words, "There is a crisis, suddenly relieved, and the choirs humbly and peacefully singing Ps. 131, complete, in what is almost a popular song (although in 10/4 time!)"[43] In Psalm 131 the psalmist relinquishes his self-reliance, putting trust in the Lord. The themes of faith and trust in the Lord win out, leading us back, closer to the sentiments of praise of the opening movement.

Psalm 131 is one of the Psalms of Ascent (Psalms 120-134), placed directly after the crying despair of Psalm 130. In the *Chichester Psalms,* the fear of the second movement is won over by faith. The final verse from Psalm 131 makes the journey from personal trust to communal trust: "Let Israel hope in the Lord, from henceforth and forever."[44] After the concluding verses, which Bernstein designates as a "prayer for peace,"[45] we hear again the theme that opened *Chichester Psalms*, but with the final note resolved within the final chord. (Ex. VIII)

Example VIII. Bernstein, *Chichester Psalms,* III, mm. 64-65.


[43] *ibid.*
[44] Ps 131:3
[45] Letter from Bernstein to Hussey describing the work. in Laird, *The Chichester Psalms of Leonard Bernstein*, 30.

The melody from the opening has not changed, but it seems that the joyous dancing that opens the first movement has been tempered by sorrow and strengthened by faith.

### Psalms 130 and 23 in *Requiem,* John Rutter

John Rutter's *Requiem,* which sets Psalms 23 and 130, represents yet another approach to the setting of Psalm texts. Anglican by training and agnostic by choice, it is rather ironic that Rutter chose to compose music to Psalm texts. The composer has often described himself as a "fellow traveler"[46] of the Christian faith. However, while segments of the Christian community may love to claim Rutter as one of their own,[47] he adamantly denies any such association: "I'm not writing my music as a way of bringing people to Christ. I'm writing my music because it's music and because I'm a musician."[48] Still, Rutter's compositions are full of Biblical references and texts, a good number of which are settings of Psalm texts such as *Cantate Domino* (Psalm 98), and *I will lift up mine eyes* (Psalm 121).

---

[46] Rutter, John. "John Rutter Interviewed by Alan Macfarlane 28th January 2009." Interview by Alan Macfarlane. January 2009. http://www.alanmacfarlane.com/DO/filmshow/rutter1_fast.htm.
[47] Debra Bendis, "John Rutter: The Churches' Court Composer," *The Christian Century* 111, no. 7 (1994).
[48] Robert Mark McBain, "The Choral Music of John Rutter: Analysis and Performance Practices" (diss., Arizona State University, 1981), appendix C p. 286.

Though Rutter's choice of texts doesn't appear to rise from any personal religious conviction, his choice does seem to stem from a love for the poetic beauty of the words and an attraction to texts that are true to him in a metaphorical sense. "Rutter has a gift for joining text and music. He admits that this is his goal. 'I do not want to work against a text—if it contains germs of faith and vision, it is my job to enter into that text, to serve and illuminate that text and bring out its inner music.'"[49]

In an interview with Robert McBain, Rutter had the following to say about how he chooses texts:

> "I have to have some kind of Christian conviction. Otherwise, I wouldn't be setting Christian texts because they wouldn't mean anything to me. . . Whatever imaginative vision which lay behind them would be alien to me."[50]
>
> "To answer your other question about an underlying spiritual conviction behind it, the short answer is yes. There has to be or I wouldn't do it. You can't successfully set to music any text that doesn't have some kind of imaginative truth. If you did, the music would be dead; no life could come from it." [51]
>
> "Obviously anybody who writes sacred music can't but return to the Bible." [52]
>
> "I certainly could not set to music any text that didn't speak to me... If you get a text that means no more to you than the telephone book, you can't write a note; it's impossible. I choose my texts most carefully, and they have to be ones that I think mean something."[53]

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[49] Debra Bendis. "John Rutter: The Churches' Court Composer." *The Christian Century* 111, no. 7 (1994). doi:9434103891007.
[50] McBain, appendix C p. 286.
[51] McBain, appendix A p. 260.
[52] McBain, appendix B p. 279.
[53] McBain, appendix C p. 285.

The desire to write a requiem was partly instigated by the death of Rutter's father, LF Rutter, in 1984. Rutter wished to commemorate his father's life through music. Though LF Rutter enjoyed music and took pride in his son's abilities, he was not musically educated. John Rutter attempted to compose the *Requiem* in such a way that had his father "been sitting in the front row" [54] he would have understood and appreciated the music.

Following the path of many composers before him, Rutter used a number of liturgical texts from the Requiem Mass, but then also added texts of his own choosing including selections from the Anglican burial service and the texts of Psalm 130 and Psalm 23. During this same time, Rutter was editing the *Requiem Mass* of Gabriel Faure, a work that inspired much of the structure and flavor of Rutter's own work. Unlike many requiems written by other composers, Faure's Requiem was written for church performance, which appealed to Rutter. Like Faure, Rutter desired that his Requiem be adaptable to the church service as well as the concert hall.[55] Most of all he wanted some sense of consolation:

> "Art should always have a message of hope."[56] . . . "I think I knew I didn't want to write a requiem like Brahms or like Berlioz, big dramatic works… I wanted to write something more consoling"[57]

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[54] *John Rutter on the 'Requiem'.*, dir. Matthew Dilley, perf. John Rutter, John Rutter, March 2010, http://www.johnrutter.com/videos/.
[55] *ibid.*
[56] *ibid.*
[57] *ibid.*

In comparison to the previous examples by Stravinsky and Bernstein, these two Psalm settings by John Rutter are much simpler and could be called more pastoral in nature. Rutter does not present a work of music that is meant to stretch his audience, but one that is meant to appeal and connect with them from the beginning. "I suppose death is one of the great universals really . . . and when people listen to a requiem, they're weaving their own thoughts and memories into the music that they hear." [58]

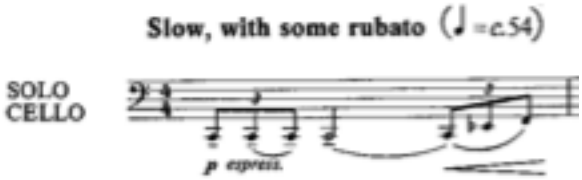
Here the texts are set in English, and their musical settings are accessible. While the work was instigated by grief, as claimed by the composer, the nature of the music is not that of the grief-stricken mourner. *Requiem* is not a work characterized by unrestrained anguish. Though the 130th Psalm invites the mourner to share in the pain and confusion of the psalmist, the invitation is offered in a rather restrained manner. One can imagine the singer of the Psalm in Rutter's musical setting has allowed himself to speak his emotions, but not to forget his manners. We find British reserve rather than Hebrew wailing. The composer, through the music, may be joining his own voice to that of the original psalmist. Rutter's Requiem invites performers and listeners to partake in words, thoughts, and sounds of grief and comfort.

Before the entrance of the Psalm 130 text, a cello literally calls "from out of the deep,"[59] beginning on the lowest note it is capable of playing. This note, on the lowest open string, is played four times. Rutter states that this

[58] *ibid.*
[59] Psalm 130:1

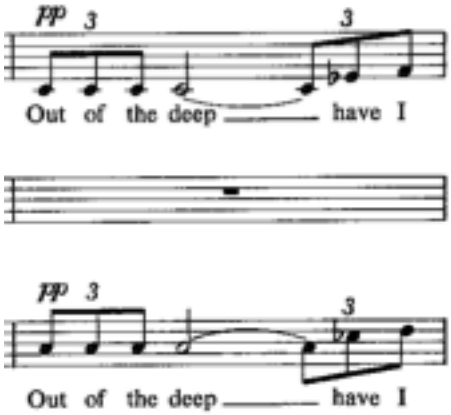
motive is mimicking the 'knocking motif' used in the opening of Brahms' German Requiem. (Ex. IX) [60]

Ex. IX. Rutter, Requiem, Psalm 130, m.1




Perhaps Rutter is portraying the Psalmist as knocking on the door seeking the attention of the Almighty: "Lord, hear my voice." The voices enter, echoing the mournful theme just heard from the cello: "Out of the deep, have I called unto thee Oh Lord, Lord hear my voice." (Ex. X)

Ex. X Rutter, Requiem, Psalm 130 m. 9




In measures 9-12, the choir sings this text in unison. It is a mournful tune falling somewhere between a traditional Anglican chant and a blues riff. "The cello weaves in and out of the voices as if it's saying some things that

[60] *John Rutter on the 'Requiem'.*, dir. Matthew Dilley, perf. John Rutter, John Rutter, March 2010, http://www.johnrutter.com/videos/.

perhaps the voices can't express themselves." [61] It is as if the instrument is commenting and elaborating on the words being sung. Rutter acknowledged that his cello's contrapuntal commentary is something he borrowed from J.S. Bach, who often used a solo instrument line to add to and elaborate on the text of the vocal line in his passions and cantatas.[62] The minor mode is broken for a moment as C minor changes to major at measure 38 with the words, "For there is mercy with thee," and continues in major through the passage where the Psalmist exhorts, "Israel wait for the Lord, for with the Lord there is mercy."

The sixth movement, a setting of the well-known and beloved 23rd Psalm, serves as a counterpart to Psalm 130.[63] Instead of the mournful cello, Rutter substitutes the light and rustic sounds of an oboe. Rutter states that he chose this instrument as the counterpart to the vocal line of this Psalm because of its association with shepherds. As in Psalm 130, here the instrumental solo continually weaves around the vocal parts, imitating and seemingly commenting on the words of the Psalmist.

Like Bernstein's setting of Psalm 23, Rutter sets the text to a slow lyrical melody but without the terrifying interruption of "nations raging." However, Rutter isn't aiming for overdone emotionalism:

> "I always tell choirs, don't sentimentalize it, because the voice of the psalmist is almost like that of a ten year old shepherd boy whose been left on this lonely hillside, and spent hours just watching the sheep, (quite boring really) and he suddenly has

[61] *ibid.*
[62] *ibid.*
[63] *ibid.*

> this amazing thought that there is somebody watching over him and that is perhaps why it is one of the most lovely of the psalms because it's all about trust and its all about returning to the simplicity that a child might feel."[64]

The harmony darkens ever so slightly at measure 47 and the texture changes to marching blocked chords as the choir begins to sing, "yea though I walk through the valley of the shadow of death." In this section Rutter uses the melody from the previous movement to connect Psalm 23 with the words of Jesus, "I am the resurrection and the life says the Lord, He that believeth in me, though he were dead, yet shall he live." Rutter's setting of Psalm 130 leaves the voice of the Psalmist questioning; Rutter's setting of Psalm 23 leaves the voice of the Psalmist trusting, for 'though I walk through the valley of the shadow of death,' 'he that believeth in me, though he were dead, yet shall he live.' [65]

### *De Profundis,* Arnold Shoenberg

*De profundis,* a musical setting of the 130th Psalm by composer Arnold Schoenberg, is the last Psalm setting to be explored in this study. Psalm 130 is categorized as a Psalm of Ascent, a song that would have been sung by pilgrims on their way to Jerusalem. It is a lament to God, the speaker crying out for God's attentive ear, and ultimately, his mercy. The psalmist reveals a fear of God, a fear of his righteousness ("If you, O LORD, should mark iniquities, O Lord, who could stand?"), and that God's ability to extend

[64] *ibid.*
[65] *John Rutter on the 'Requiem'.*, dir. Matthew Dilley, perf. John Rutter, John Rutter, March 2010, http://www.johnrutter.com/videos/.

forgiveness is a reason to fear him. This setting of Psalm 130 provides a sharp contrast to John Rutter's setting of the same text. Instead of mournful reserve, there is wailing. Instead of politely knocking on the door, Schoenberg barges his way in to God's presence.

Schoenberg's six-part choral setting of Psalm 130, his last completed work, was composed in the summer of 1950. It was composed in response to a commission from Chemjo Vinaver. Vinaver desired that Schoenberg write a piece to be included in his *Anthology of Jewish Music*. In preparation for the work, Vinaver sent Schoenberg the original Hebrew text,[66] the English translation, and a number of Chassidic songs to use as references.[67] The work was first performed on January 29, 1954, in Cologne, Germany, by the Choir of the West German Radio conducted by Bernd Zimmerman. Schoenberg dedicated the work to the new State of Israel.

*De Profundis* is a 12-tone atonal work. However, by this point in his compositional career, Schoenberg had relaxed the strictness of his application of 12-tone technique. In this composition, he did not hold strictly to using all twelve tones before repeating a previously used tone. Just a few years after the publication of *De Profundis*, George Rochberg argued that Schoenberg used two hexachords rather than a fully realized tone row -

[66] See appendix for complete English translation.
[67] Willi Reich, *Schoenberg: a Critical Biography.* (New York: Praeger, 1971), 230.

though all 12 tones are still represented - and that these hexachords had tonal implications.[68]

Schoenberg used the text to guide the music, deriving the musical form from the text rather than imposing a musical form onto the text, a practice Schoenberg began sometime earlier when he was struck with the need to find a new structural form for his atonal music:

> "I discovered how to construct larger forms by following a text or a poem. The differences in size and shape of its parts and the change in character and mood were mirrored in the shape and size of the composition, in its dynamics and tempo, figuration and accentuation, instrumentation and orchestration. Thus, the parts were differentiated as clearly as they had formerly been by the tonal and structural functions of harmony." [69]

In *De Profundis* Schoenberg allowed the text not only to dictate the form, but also the placement of certain pitches, allowing the tones to bring expression to the text both symbolically and aurally: the tonal implications or lack thereof give symbolic expression to the text. The music follows the Psalmist from individual desolation and prayer for mercy to a future hope of national redemption. Schoenberg brought out the emotive voice of the psalmist through an extreme range of dynamics, non-pitched chant and sung tone, and consonant versus dissonant intervals.

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[68] George Rochberg, "The Harmonic Tendency of the Hexachord," *Journal of Music Theory* 3, no. 2 (November 1959): 215, doi:10.2307/842851.
[69] Arnold Schoenberg, Leonard Stein, and Leo Black, *Style and Idea: Selected Writings of Arnold Schoenberg* (Berkeley: University of California Press, 1984), 217-218.

Schoenberg set the Psalm using the Hebrew text, though interestingly enough the title is in Latin. He began the musical setting on the text "Sir ha-ma-a-lot"[70] (A Song of Ascents). Most Biblical translations do not include this superscript as part of the text of the Psalm, but Schoenberg set it as the opening verse of the Psalm, as rendered in the Hebrew text.

For most of the piece, the text is sung in some voices while simultaneously chanted rhythmically in other parts, adding intensity to the words. It has been suggested that the chanting was intended to imitate a Jewish practice known as *davening*, a spoken, lowly chanted response to sung prayer.[71] "The effect is intensely dramatic, like the confused response of a confused congregation, or giving the effect of a multitude of individual souls 'crying from the depths' by whatever means of expression each can command."[72]

It could be suggested that Schoenberg used dynamic contrast to emphasize certain words of the text. For example, the piece begins *piano* for the opening text, "Out of the depths I have cried to thee," until the first cry to the Lord at the end of measure four where the soprano and tenor lines are marked *fortissimo* on "Adonay". The voices are then marked *pianissimo* once again for "Lord hear my voice." These dramatic dynamic changes help to bring out the voice of the psalmist. At times the psalmist is seemingly

[70] The score uses a transliteration of the Hebrew, not actual Hebrew characters.
[71] Thomas Michael Couvillon, Jr., *Text and Structure in Schoenberg's Op. 50, and an Original Composition, Symphony #1*, diss., Louisiana State University, 2002, 49-50, doi:1106102-114007.
[72] Malcolm MacDonald, *Schoenberg* (London: Dent, 1976), 110.

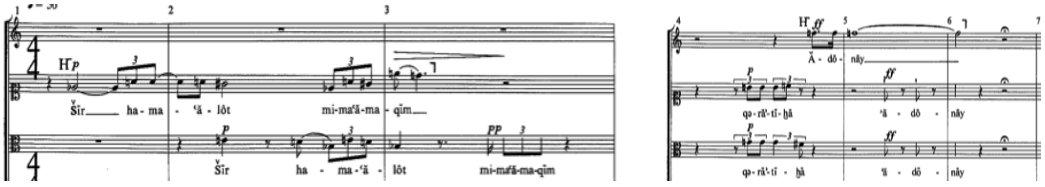
trembling with fear and pleading for mercy while at other points he appears to almost throw an accusatory fist in God's face. To illustrate, beginning in measure 13 there is a heightening in dynamic. Schoenberg finishes a quiet plea, "listen to my voice," but then increases the volume slightly, "If thou should mark what is done amiss who could stand?" (m 13-15). Then again slightly louder, the lower two voice parts sing in unison and the upper voices chant, "who could stand?" (m 16) and increasing to a climax with all voices singing *forte* in measure 17, "Who could stand?!"

After this outburst, Schoenberg pulls the music back, perhaps to give the impression of the psalmist attempting to regain his senses or soften his outcry. The movement slows at *poco meno mosso* and the dynamic level plummets back to *piano*. The singing voices are marked *dolce* (sweetly) as they sing "For with thee there is forgiveness that thou may be feared," (m 18-22) while underneath the lower voices chant softly. Schoenberg continued to use dynamic effects to paint the emotive state of the psalmist as he reels from agony, to hope in the Lord's mercy, to belief in his God's intent to save Israel ("or will He?" the psalmist seems to ask in the sudden return to *piano* in the pickup to measure 48 after his forceful proclamation of the same text in the measure just preceding).

It could be argued that Schoenberg also used the placement of consonant and dissonant intervals to add a level of symbolism to the text. Thomas Michael Couvillon suggests that Schoenberg "designed his row to

maximize possible tonal implications" in this work.[73] If the row is divided into two hexachords, as Rochberg suggests, it can be seen that each hexachord includes a tritone and the two consonant resolutions that would be possible/required in a tonal context. [74] Rochberg supports his notion that Schoenberg meant to give these tonal implications by noting how Schoenberg weaves these intervals into the music and uses them to add to the text. Take for example this excerpt from measures 1-5. (Ex. XI)

Ex. XI Schoenberg, *De Profundis*, I, mm. 1-5




The opening interval of the tritone (Eb-A) in a tonal setting would require a resolution to the major sixth (D-Bb), or spelled enharmonically (D- A#) and would require resolution to the major third (E- G#). In an atonal composition these rules of functional harmony no longer apply. However, by the text in which Schoenberg lays these chords, the case can perhaps be made that he had these rules in mind- at least symbolically if not functionally. [75]

The opening text, "A song of Ascents," is set with an ascending tritone. Schoenberg then used this same rising tritone on the text, "out of the depths." Perhaps it is the voice of Schoenberg himself as the psalmist, or perhaps as

[73] Couvillon, 43.
[74] *ibid.*
[75] Couvillon, 58.

the musical representation of all humanity, dissonant and unstable, rising, ascending "out of the depths," hoping their prayers will be "resolved" in the Lord."[76]

An example of this resolution can be seen by the pickup to measure five where there is momentary "resolution." The text "Adonay" is set to a major third. This pattern of setting dissonance (tt) versus consonance (M3/6) in relation to the plea of the psalmist (tt) and the name of the Lord (M3/6) continues throughout the work. Also of note is an instance at measures 38-39. Here Schoenberg sets the text "*hahesed"* (mercy) using the entire primary hexachord as introduced at the opening of the work (Eb-A-D-G#- E- Bb), incorporating both the dissonant tritone and the consonant major intervals in one giant chord sung in all voices. It is as if the psalmist were crying out in all his instability, hoping for the resolution only God can bring. Yet the resolution is not quite realized.

The music written during the last two years of Arnold Schoenberg's life was almost totally preoccupied with religious matter. Though a hereditary Jew, Schoenberg jumped from one faith to another, at one point converting to Christianity via Lutheranism, and then reconverting to Judaism. Schoenberg spent the last years of his life controlled by extreme superstition and paranoia. During these last years he seemed to become pre-occupied with the Psalms, and even wrote a few poems of his own, the first one entitled "Psalm 151," seemingly beginning where the book of Psalms left off.

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[76] *ibid*.

*O Thou my God, all peoples praise Thee and assure Thee of Thy loftiness.*
*But even if I do, or not, what can it signify to Thee?*
*Who am I, to believe that my prayer is necessary?*
*When I say 'God,' I know that I mean by this the Sole,*
*All-powerful, Omniscient and unimaginable One,*
*Of whom I neither can nor may make unto myself an image.*
*On whom I neither may nor can make the least claim,*
*Who will fulfill my most fervent prayer or not notice it.*
*And, for all that, I pray, as everything that lives prays;*
*For all that, I beg for grace and wonders, fulfillments.*
*For all that, I pray,*
*Since I would not be deprived of the felicitous sense of unity, of union with Thee.*
*O Thou my God, Thy grace has left us prayer as a means of contact,*
*A blessed means of contact with Thee,*
*As a bliss which gives us more than would all fulfillment.* [77]

It seems that in this "Psalm 151," Schoenberg was trying to emulate the purpose of the Psalms and their character. This poem was only the first of many "Psalms" written by Schoenberg near the end of his life: poetry written in the tradition of the biblical Psalms with words that are at times blatantly honest, words that reveal just as much about the human condition as about the God who allows them to hurl the groans of their hearts in his direction. The French composer Oliver Messiaen once stated:

> Those people who reproach me do not know the dogma and know even less about the sacred books.... They expect from me a charming, sweet music, vaguely mystical and above all soporific. … Do you think that psalms, for example, speak of sweet and sugary things? A psalm groans, howls, bellows, beseeches, exults, and rejoices in turn.[78]

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[77] Reich, 232-233.

[78] Dame Gillian Weir, "Olivier Messiaen: "Combat De La Mort Et De La Vie," from Les Corps Glorieux - Piece Detail | LA Phil," Los Angeles Philharmonic at Walt Disney Concert Hall | LA Phil, 2009, accessed February 06, 2011, http://www.laphil.com/philpedia/piece-detail.cfm?id=2779.

In his setting of Psalm 130, Schoenberg's music allowed the text of the Psalm to do just that.

### *Conclusion*

In the fourth century, Athanasius of Alexandria (4th C. A.D.), wrote: that one "recognizes (the Psalms) as being his own words. And the one who hears is deeply moved, as though he himself is speaking, and is affected by the words of the songs, as if they were his own songs." [79] The truth of this can be seen firsthand in the musical compositions examined in this study. Each of the compositions studied were formed around texts taken from the Biblical Psalms. Using these texts as a springboard for creation, each composer joined his own musical voice to the voice of the Psalmist.

Though they are not necessarily men of faith, these composers and many others have been drawn to the texts of the Biblical Psalms. By God's Common Grace, the composers crafted music which not only expresses attributes of humanity, but also of the God who created humanity. In the words of Harold Best,

> "Being created in the image of God gives artists a unique capacity for seeing *into* all of the creation without physically having to see *all* of it. Creative vision is more than optical vision, physical hearing, or technique. It rests in the

[79] Athanasius of Alexandria (c. (296-298) – 373), *Letter to Marcellinus,* ed. and trans. Clesbsch, 111. In William Lee. Holladay, *The Psalms through Three Thousand Years: Prayerbook of a Cloud of Witnesses* (Minneapolis: Fortress Press, 1993), 165.

> unexplainable mystery of human beings created in the image of their Creator (*imago dei*)." [80]
>
> "Because of this *imago dei,* these words of Hebrew Scripture have an undeniable effect, drawing composers from all backgrounds to new heights of expression." [81]

This grace, the power of God, combined with the power of the words, causes the music to yield something more.

Through the music of Igor Stravinsky, the Psalms portray a God who is highly exalted, Holy and set apart. Through the music of Leonard Bernstein, the Psalms portray a God who is to be praised with dancing, who gives peace to those who trust him as their shepherd despite the chaos of the world, and a God who can turn bitterness into joy. Through the music of John Rutter, the Psalms portray a God who comforts in times of mourning and brings hope. Through the music of Arnold Schoenberg, the Psalms portray a God who allows himself to be confronted and questioned, and a God who has the power to resolve our instabilities. They represent the voice of humanity. They represent the God who created humanity. The music is elevated by these words that have lasted for thousands of years: these Psalms which may well be said to contain the seeds of eternity. [82]

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[80] Harold Best, *Music Through the Eyes of Faith.* (San Francisco: HarperCollins, 1993. ) 23.
[81] Via conversation with Ben King, May 2011.
[82] Rowland S. Ward, *The Psalms in Christian Worship: a Doctrinal, Historical and Expository Guide*. Melbourne: Presbyterian Church of Eastern Australia, 1992.

## *Appendix*

Text and translations of works that are not included in the score

### *Symphony of Psalms*, text and translations[83]

Movement I Text Translation Psalm 38: 13-14

| **Latin Vulgate** | **English translation** | **Mm.** |
|---|---|---|
| Exaudi orationem meam, Domine,<br>et deprecationem meam;<br>auribus percipe lacrymas meas.<br><br>Ne sileas, quoniam advena ego sum<br>apud te, et peregrinus sicut omnes patres mei.<br>Remitte mihi, ut refrigerer priusquam<br>abeam et amplius non ero. | Hear my prayer, O Lord,<br>and supplication;<br>give ear to my tears.<br><br>Be not silent: for I am a stranger with thee,<br>and a sojourner as all my fathers were.<br>O forgive me, that I may be refreshed,<br>before I go hence, and be no more. | 26- 32<br>33-36<br>41-47<br><br>49- 57<br>57-65<br>66-72<br>73-78 |

Movement II Text Translation Psalm 39: 2-4[84]

| **Latin Vulgate** | **English Translation** | **Mm.** |
|---|---|---|
| Exspectans, exspectavi Dominum,<br>et intendit mihi.<br>Et exaudivit preces meas,<br>et eduxit me de lacu miseriae<br>et de luto faecis.<br>Et statuit super petram pedes meos,<br>et direxit gressus meos.<br>Et immisit in os meum canticum novum,<br>carmen Deo nostro.<br>Videbunt multi, et timebunt,<br>et sperabunt in Domino. | With expectation I have waited for the Lord,<br>and he was attentive to me.<br>And he heard my prayers,<br>and brought me out of the pit of misery<br>and the mire of dregs.<br>And he set my feet upon a rock,<br>and directed my steps.<br>And he put a new song into my mouth,<br>a song to our God.<br>Many shall see, and shall fear:<br>and they shall hope in the Lord. | 29-46<br>31-48<br>33-52<br>40-46<br>44-46<br>52-56<br>55-59<br>69-72<br>73-75<br>76-81<br>82-86 |

[83] Translations from Jin Myung Kang, *An Analysis of Stravisnky's Symphony of Psalms Focusing on Tonality and Harmony*, diss., Ohio State Univeristy, 2007, 4-5.

[84] The text of Movement II is set as a fugue with verses often overlapping each other. Hence the overlapping of measure numbers in the chart.

Movement III text translation, Psalm 150[85]

| **Latin Vulgate** | **English Translation** | **Mm.** |
|---|---|---|
| Alleluia. | Alleluia. | 2-3 |
| Laudate Dominum in sanctis ejus; | Praise the Lord in his holy places; | 4-11, |
| laudate eum in firmamento virtutis ejus. | praise him in the firmament of his power. | 14-19 |
| Laudate eum in virtutibus ejus; | Praise him for his mighty acts; | 53- 68 |
| laudate eum secundum multitudinem magnitudinis ejus. | praise him according to the multitude of his greatness. | 72-98 |
| [Laudate eum in sono tubae; laudate eum in psalterio et cithara.][86] | [Praise him with sound of trumpet: praise him with psaltery and harp.] | |
| Laudate eum in tympano et choro; | Praise him with timbrel and choir: | 150-153 |
| laudate eum in chordis et organo. | praise him with strings and organs. | 151-162 |
| Laudate eum in cymbalis benesonantibus; | Praise him on high sounding cymbals: | 163-168 |
| laudate eum in cymbalis jubilationis. | praise him on cymbals of joy: | 169-174 |
| Omnis spiritus laudet Dominum! | let every spirit praise the Lord. | 187- 198 |
| Alleluia. | Alleluia. | 205-206 |

*The text and translation of *Chichester Psalms* is included with the score.

[85] Stravinsky adds in several extra exclamations of "*Laudate Dominum,*" (Praise the Lord) throughout the movement.

[86] Stravinsky didn't set these verses.

### *De Profundis*, text and translations[87]

| Hebrew Text | English Translation | Mm. |
|---|---|---|
| Sir hamaalot<br>mimaamaqim qeratiha adonay | A Song of Ascents:<br>Out of the depths I cry to you, O LORD! | 1-6 |
| adonay simah veqoli tihyeynah ozneyha qasuvot leqol tahanunay | O Lord, hear my voice!<br>Let your ears be attentive to the voice of my pleas for mercy! | 7-12 |
| im awonot tismor yah adonay mi yaamod | If you, O LORD, should mark iniquities,<br>O Lord, who could stand? | 13-17 |
| ki imha haslihah lemaan tiware | But with you there is forgiveness, that you may be feared. | 18-22 |
| qiwiti adonay qiwtah nafsi welidvaro hohalti | I wait for the LORD, my soul waits, and in his word I hope; | 23-28 |
| nafsi ladonay misomrim laboqer somrim laboqer | my soul waits for the Lord more than watchmen for the morning,<br>more than watchmen for the morning. | 29-33 |
| yahel yisrael el adonay ki im adonay hahesed weharbeh imo fedut | O Israel, hope in the LORD!<br>For with the LORD there is steadfast love,<br>and with him is plentiful redemption. | 34-41 |
| wehu yifdeh et yisrael mikol awonotayw | And he will redeem Israel from all his iniquities. | 42-55 |

[87] Chart from Andrew Kuster, "Stravinsky's Topology. Doctoral Dissertation. Boulder, CO: University of Colordao," Stravinsky's Topology:CHAPTER 2 Analyses and General Characteristics of Stravinsky's Twelve-Tone Music, 2000, http://home.earthlink.net/~akuster/music/stravinsky/objects/02-method.htm. ESV text used in place of King James (used in Kuster's chart).

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