Title
Leonard Bernstein's Chichester Psalms: An Analysis and Companion Piece

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Leonard Bernstein’s *Chichester Psalms*:
An Analysis and Companion Piece

A dissertation submitted in partial satisfaction of the requirements for the degree Doctor of Philosophy in Music

by

Joshua Henry Fishbein

2014
ABSTRACT OF THE DISSERTATION

Leonard Bernstein’s *Chichester Psalms*: An Analysis and Companion Piece

by

Joshua Henry Fishbein

Doctor of Philosophy in Music

University of California, Los Angeles, 2014

Professor Ian Krouse, Chair

There are two parts to this dissertation: the first is an analytical monograph, and the second a music composition, both of which are described below.

Part One (Analytical Monograph)

In his composition, *Chichester Psalms* for choir, solo treble, and orchestra, Leonard Bernstein assembles excerpts in Hebrew from the Book of Psalms to narrate a story of conflict and resolution. Bernstein develops his narrative musically by foreshadowing, summarizing, and dramatizing conflict. Specifically, he alludes to key areas in advance of their arrival by manipulating sequential repetition, melodic contour, and ambiguous harmonies. He concisely restates the music he has already presented in an eclectic juxtaposition of keys, textures, and themes. Finally, the composer dramatizes conflict by exploring distant keys at the micro and
macro levels. The musical application of these devices is notable for the way that it illuminates the meaning of the text.

Part Two (Music Composition)

Using Bernstein’s music as inspiration, I composed an original Judeo-Christian interfaith companion piece to *Chichester Psalms*, titled *Psalms, Songs, and Blues*. In five movements, this piece sets both Psalm excerpts and portions of the Jewish liturgy in English, Hebrew, and Latin, for cantor (baritone), SATB chorus, and orchestra. Scored for the same orchestration as *Chichester Psalms*, my work is designed to complement Bernstein’s for performance on the same concert program.
The dissertation of Joshua Henry Fishbein is approved.

Roger Bourland
Donald Neuen
Ronald W. Vroon
Ian Krouse, Committee Chair

University of California, Los Angeles
2014
TABLE OF CONTENTS

Abstract of the Dissertation ........................................................... ii
Committee Page ........................................................................ iv
List of Diagrams ........................................................................ vi
List of Examples .......................................................................... vii
Vita/Biographical Sketch ............................................................. viii

Part One (Analytical Monograph)

Body Text ................................................................................ 1
I. Foreshadowing ........................................................................ 4
II. Summary ................................................................................ 17
III. Conflict ................................................................................ 28
Reference .................................................................................. 48

Part Two (Music Composition)

Title Page ................................................................................ 1
Instrumentation/Contents ......................................................... 2
Text .......................................................................................... 3
Pronunciation Guide ................................................................. 4
I. Hear My Prayer / Sh’ma Koleinu / Exaudi Vocem Meam .......... 5
II. S’lach Lanu Avinu ............................................................... 13
III. Timor et Tremor ................................................................. 20
IV. Al Naharot Bavel / Super Flumina Babylonis .................... 26
V. Behold, how good and joyful a thing it is ......................... 43
References .............................................................................. 59
List of Diagrams

Diagram 1 (Mvt. 1, measure 1 - 2) ................................................................. 5
Diagram 2 (Mvt. 1, measure 1 – 2) ................................................................. 6
Diagram 3 (Mvt. 1, measure 9 – 10) ............................................................... 7
Diagram 4 (Mvt. 1, measures 14, 22, & 48) .................................................. 10
Diagram 5 (Mvt. 3, measure 1) ............................................................... 20
Diagram 6 (Mvt. 3, measure 60) ................................................................. 25
Diagram 7 (Mvt. 3, measure 62) ................................................................. 25
Diagram 8 (Mvt. 3, measure 61 – 62) .......................................................... 26
Diagram 9 (Mvt. 1, measure 73 – 74) .......................................................... 32
Diagram 10 (Mvt. 3, measures 1 – 3 & 12 – 14) ......................................... 38
Diagram 11 (Mvt. 3, measure 16 – 19) ......................................................... 39
Diagram 12 (Mvt. 3, measure 21 – 22) ......................................................... 40
Diagram 13 (Mvt. 3, measure 23 – 27) ......................................................... 41
Diagram 14 (Mvt. 3, measure 32 – 33) ......................................................... 44
Diagram 15 (Mvt. 3, measure 34) .............................................................. 45
Diagram 16 (Mvt. 3, measure 57 – 59) ......................................................... 46
List of Examples

Example 1 (Mvt. 1, measure 32 – 35) ..................................................................................8
Example 2 (Mvt. 1, measure 39 – 41) ...............................................................................9
Example 3 (Mvt. 1, measure 48 – 50) .............................................................................10
Example 4 (Mvt. 1, measure 66 – 68) .............................................................................11
Example 5 (Mvt. 1, measure 78 – 85) .............................................................................12
Example 6 (Mvt. 1, measure 101 – 104) .................................................................13
Example 7 (Mvt. 2, measure 1 – 21) ..........................................................................15
Example 8 (Mvt. 2, measure 102 – 107) .................................................................18
Example 9 (Mvt. 3, measure 7 – 13) ..........................................................................21
Example 10 (Mvt. 3, measure 58 – 60) ......................................................................23
Example 11 (Mvt. 3, measure 62 – 65) ......................................................................24
Example 12 (Mvt. 1, measure 66 – 81) ......................................................................29
Example 13 (Mvt. 2, measure 80 – 83) ......................................................................33
Example 14 (Mvt. 2, measure 78 – 82) ......................................................................34
Example 15 (Mvt. 2, measure 136 – 146) .............................................................35
Example 16 (Mvt. 3, measure 29 – 34) ......................................................................42
**Vita/Biographical Sketch**

**Joshua Henry Fishbein**

### Education

<table>
<thead>
<tr>
<th>Institution</th>
<th>Degree</th>
<th>Dates</th>
<th>Teacher</th>
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### Teaching

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from the Fifth International Festival of Jewish Liturgical Music (2013)

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Winner, Delaware Valley Chorale, Choral Composition Competition: 2013
Merit and Festival Awards, Boston Metro Opera, Int’l. Comp. Competition: 2013
Winner, BMI, 60th Annual Student Composer Award: 2012
2nd place, Belvedere Chamber Music Festival, Composition Contest: 2012
Winner, The American Prize in Composition – Choral Division (student): 2012
Winner, ACDA, Brock Memorial Student Composition Competition: 2012
Winner, Guild of Temple Musicians, Young Composers Award: 2011
Winner, National Lutheran Choir, 25th Anniversary Choral Competition: 2011
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Harry G. Archer Award for Orchestral Comp., Carnegie Mellon University: 2006
Leonard Bernstein’s *Chichester Psalms*

**Analysis**

Commissioned by the Dean of Chichester Cathedral in Sussex, England, the so-titled *Chichester Psalms* (1965) by Leonard Bernstein exemplifies the composer’s cohesive musical language in a captivating work of art. Bernstein holds the listener’s attention by assembling contrasting themes, distant keys, and surprising cadences to accompany his own selections from the Book of Psalms. Moreover, the piece has a unique orchestration with two harps, no woodwinds or horns, and chorus (with solo treble) to be comprised entirely of male voices. The use of male voices alone is appropriate to both the traditional Anglican choir of men and boys (the ensemble that was to give the premiere) as well as the orthodox Jewish tradition, from the composer’s own religious heritage. Furthermore, Bernstein sets the Psalms entirely in Hebrew. Listed below is his libretto in Hebrew transliteration and English.

**Movement I.**

Ps. 108, vs 2:  
*Urah, hanevel, v’chinor!*
*A-irah shachar!*

Awake, psaltery and harp:  
I will rouse the dawn!

Ps. 100:  
*Hariu l’Adonai kol haaretz.*

Make a joyful noise unto the Lord all ye lands.

*Iv’du et Adonai b’simcha.*

Serve the Lord with gladness.

*Bo-u l’fanav bir’nannah.*  

Come before His presence with singing.

*D’u ki Adonai Hu Elohim.*

Know ye that the Lord, He is God.

*Hu asanu, v’lo anachnu.*

It is He that hath made us, and not we ourselves.

*Amo v’tson mar’ito.*

We are His people and the sheep of His pasture.

*Bo-u sh’arav b’todah,*  

Enter into His gates with thanksgiving.

*Chatseirotav bit’hilah,*  

And into His courts with praise.

*Hodu lo, bar’chu sh’mo.*  

Be thankful unto Him, and bless His name.
Ki tov Adonai, l’olam chas’do, For the Lord is good, His mercy is everlasting,
V’ad dor vador emunato. And His truth endureth to all Generations.

Movement II.

Ps. 23: Adonai ro-i, lo echsar. The Lord is my shepherd, I shall not want.
Bin’ot deshe yarbitseini, He maketh me to lie down in green pastures,
Al mei m’nuchot y’nachaleini, He leadeth me beside the still waters,
Naf’shi y’shovev, He restoreth my soul,
Yan’chetini b’m’a’aglei tsedek, He leadeth me in the paths of righteousness,
L’ma’an sh’mo. For His name’s sake.
Gam ki eilech Yea, though I walk
B’gei tsalmavet Through the valley of the shadow of death,
Lo ira ra, I will fear no evil,
Ki Atah imadi. For Thou art with me.
Shiv’t’cha umishan’techa Thy rod and Thy staff
Hemah y’nachamuni. They comfort me.
Ta’aroch l’fanai shulchan Thou preparst a table before me
Naged tsor’rai In the presence of mine enemies,
Dishanta vashemen roshi Thou anointest my head with oil,
Cosí r’vayah. My cup runneth over.
Ach tov vachesed Surely goodness and mercy
Yird’funi kol y’mei chayai, Shall follow me all the days of my life,
V’shav’ti b’veit Adonai And I will dwell in the house of the Lord
L’orech yamim. Forever.

Ps. 2, v. 1-4: Lamah rag’shu goyim Why do the nations rage,
Ul’umim yeh’gu rik? And the people imagine a vain thing?
Yit’yats’vu malchei erets, The kings of the earth set themselves,
V’roznim nos’du yachad And the rulers take counsel together
Al Adonai v’al m’shicho. Against the Lord and against His anointed.
N’natchah et mos’roteimo, Saying, let us break their bands asunder,
V’nashlichah mimenu avoteimo. And cast away their cords from us.
Yoshev bashamayim He that sitteth in the heavens
Yis’chak, Adonai Shall laugh, and the Lord
Yil’ag lamo! Shall have them in derision!
Movement III.

Ps. 131  
*Adonai, Adonai,*  
*Lo gavah libi,*  
*V’lo ramu einai,*  
*V’lo hilachti*  
*Big’dolot uv’niflaot*  
*Mimeni.*  
*I’m lo shiviti*  
*I’m lo shiviti*  
*Naf’shi k’gamul alei imo,*  
*Kagamul alai naf’shi.*  
*Yachel Yis’rael el Adonai*  
*Me’atah v’ad olam.*

Lord, Lord,  
My heart is not haughty,  
Nor mine eyes lofty,  
Neither do I exercise myself  
In great matters or in things  
Too wonderful for me.  
Surely I have calmed  
And quieted myself,  
As a child that is weaned of his mother,  
My soul is even as a weaned child.  
Let Israel hope in the Lord  
From henceforth and forever.

Ps. 133, vs. 1:  
*Hineh mah tov,*  
*Umah naim,*  
*Shevet achim*  
*Gam yachad.*

Behold how good,  
And how pleasant it is,  
For brethren to dwell  
Together in unity.

Specific Psalms were selected to accentuate an overall theme of peace, conflict, and resolution. After Psalm 108:2 (“Awake, psaltery and harp”) initially jolts the audience to attention, a dancing celebration accompanies Psalm 100 (“Make a joyful noise unto the Lord”). In the second movement, amidst a peaceful pastoral scene from Psalm 23 (“The Lord is my shepherd”), the tenors and basses violently interject “Why do the nations rage?” (from Psalm 2:1-4). Finally, the third movement provides a tranquil answer to the conflict from the previous movement with a modestly stated Psalm 131 (“Lord, Lord, My heart is not haughty”). The piece ends unified on Psalm 133:1 as the a cappella choir relishes “how good, and how pleasant it is, for brethren to dwell together in unity.”

Bernstein assembled these Psalm excerpts in this specific sequence in order to narrate a story of conflict and resolution. Moreover, he develops his narrative musically by keenly foreshadowing, summarizing, and expressing conflict. Specifically, the composer alludes to key areas in advance of their arrival by means of sequential repetition, melodic contour, and
ambiguous harmonies. He concisely restates the music he has already explored through juxtaposition of different keys, textures, and themes. Finally, Bernstein dramatizes conflict by exploring distant keys at the micro and macro levels. The musical application of these devices (foreshadowing, summary, and conflict) is notable for the way that it illuminates the meaning of the text.

I. Foreshadowing

In the first movement of Chichester Psalms, Bernstein energetically announces “Awake, psaltery and harp: I will rouse the dawn!” with a bold sequence of 20th Century organum at three different pitch levels (B♭, C and G). These pitches are significant in the way that they predict key-areas in the first movement and throughout the work as a whole. Furthermore, when treated melodically, these three pitches create a set contained within the melodic theme itself.

After an initial major 7th punctuation on B♭ by the orchestra, the sopranos and altos proclaim “Awake, psaltery!” They do so with a brash quartal theme (see Diagram 1). Here, the tonic, B♭, is melodically circumscribed by both lower and upper quartal neighbors, F and E♭. Rather than continue to rise by fourth out of a comfortable singing range from E♭ to A♭, Bernstein displaces the implied high A♭ down an octave, thereby falling by perfect fifth rather than rising by perfect fourth. This octave displacement is not only a sensible move vocally, but it also serves to create a Mixolydian lower neighbor back to the tonic in its obligatory register.
The disjunct quartal theme ($B^\flat, F, E^\flat, A^\flat$) can also be expressed as pitch class set [0, 2, 5, 7], where $B^\flat = 0$. Bernstein treats this theme like a plainchant melody amongst 20th Century organum (a medieval contrapuntal practice of harmonizing Gregorian chant, often in parallel perfect intervals). The bass is added as a second voice to color the chant, beginning at the octave and then descending to a perfect fifth with the final, whereas the tenor simply colors the bass diatonically in a strident string of parallel sevenths (see Diagram 2). This pattern is repeated sequentially, first at the second (C), and then at the sixth (G). Notice how the pattern of scale degrees ($\hat{1}, \hat{2}, \hat{6}$) creates the pitch-class set [0, 2, 5], where scale degree $\hat{2} = C = 0$. Also, notice that this 3-note pattern [0, 2, 5] is contained within the 4-note plainchant melody itself [0, 2, 5, 7]. In this way, Bernstein uses the same tonal pattern in his melodic material as he does to develop that material sequentially. Such an economy of means exemplifies the composer’s cohesive tonal language.
One might ask, where is the missing scale degree \( \hat{5} \), or F, amongst the sequential repetition at the beginning of *Chichester Psalms*? By measure 8, the listener has already heard the quartal theme sequentially at scale degrees \( \hat{1}, \hat{2}, \text{and} \hat{6} \). At measure 9, the listener would expect the fourth iteration of the quartal theme to continue sequentially, perhaps at the level of the dominant (F), which is missing up until that point. However, rather than fulfill the listener’s expectations, Bernstein repeats and extends the quartal theme at scale degree \( \hat{6} \), saving the dominant until the end of measure 10 (see Diagram 3). Here, the dominant exists as a final unison punctuation to mark the beginning of the next section (and new text) while completing the set [0, 2, 5, 7]. The next section, chanting Psalm 100 back in the home-key of B♭, is the composer’s primary theme group for the first movement. Why did Bernstein neglect the dominant (F) in the sequential repetition at the beginning of his *Chichester Psalms*? He was saving it as V/the home key (B♭), in order to punctuate the new text at the beginning of the first movement’s primary theme group.
In addition to their melodic significance, the three pitch levels (B♭, C and G) from the opening of the piece are important in the way that they foreshadow key areas later in the work. The home-key of the first movement, B♭, recurs each time there is a return to the primary theme group. Often times, this return is signaled in the bass by a dominant pedal (a common harbinger to recapitulation in any sonata form). For example, at measure 32 (Ex. 1), as the choir implores
the listener to “enter into His [G-d’s] gates with thanksgiving, and into His courts with praise,”
the orchestral bass-line calls a tonal reentering to the home key (B♭) with a dominant pedal (F).

**Example 1 (Mvt. 1, measure 32 – 35)**

This pedal, and the inherent tonal reentering it implies, is made even stronger with the addition of a nervously accented, chromatic lower neighbor (E♯). Its effectiveness proven strong,

Bernstein repeats this tonal operation with the same text at measure 58, verbatim. By the time the chorus returns to the beginning of Psalm 100, “Make a joyful noise unto the Lord all ye lands,”
at measure 40, the home-key of B♭ has been firmly reestablished (see Ex. 2). In other words, the
ensemble celebrates a return to the tonic as the singers joyfully chant Psalm 100 back in the home-key of B♭ major.

**Example 2 (Mvt. I, measure 39 – 41)**

The second pitch level (C) from the opening of the work foreshadows an important secondary key area throughout the first movement. The first two instances, at measures 22 and 48, function to ground the music tonally in C major as the choir recites reassuringly “Know ye that the Lord, He is G-d” (see Ex. 3). Unlike the sequential repetition at the opening, here Bernstein inverts the directionality of the motive from its prime form at measure 14. Rather than melodically ascend by fourth, fall by third, and then rise by second (as the motive does in its prime form), the inverted motive falls by fourth, rises by third, and then falls by second (see
Diagram 4). Here, Bernstein inverts the directionality of his motive to help create variety, thereby generating new interest in a melody that has already been repeated three times.

Ex. 3 (Mvt. I, measure 48 – 50)


Diagram 4 (Mvt. I, measures 14, 22, & 48)
Bernstein also utilizes harmony and modal inflection to generate new interest in repeated tonalities. Upon its return at measure 66 (Ex. 4), C major surprises as the choir invites the listener to “enter into His [G-d’s] gates with thanksgiving, and into His courts with praise.”

**Example 4 (Mvt. I, measure 66 – 68)**

This arrival on C is surprising, because it occurs after a dominant pedal build, where the listener would expect a return to the primary theme group on B♭. On the contrary, Bernstein enters into a harmonic debate, where distant chords (such as B Major and E♭ minor) interject against the stubbornly reiterating pedal point, C. By measure 80, it is clear that C has won the debate against the other rogue harmonies, but with one concession: an F♯. Still in C, but not quite major, the women and men of the choir antiphonally “bless His name” with the bright modal inflection of C
Lydian (see Ex. 5). In this way, resolution has not quite yet been achieved amongst the composer’s overall theme of peace and conflict.

**Example 5 (Mvt. I, measure 78 – 85)**

The final pitch level (G) from the opening of the piece foreshadows key areas both in the first movement and later in the work. In the first movement, an arrival on the new key of G at measure 101 (Ex. 6) is accompanied by new text: “For the Lord is good, His mercy is everlasting, and His truth endureth to all generations.”

Example 6 (Mvt. I, measure 101 – 104)

More tranquil than the antiphonal debate at measure 66, this musical passage is sung by a quartet of soloists. Also, the rogue F♯ from measure 80 (now a leading tone) concedes to an F♮ at measure 103 in the orchestral bass. Just as the text becomes gentler, so does the mode soften to G Mixolydian. This tranquility of G in the first movement anticipates a peacefully flowing final movement, which is also in the key of G. Moreover, the pitch level G from the opening not only
predicts G as a key area in the first movement, but also as the key of the final movement. In both cases, for Bernstein, G represents a key of peace, as is evidenced by the tranquil character of music in G in the first and last movements of his *Chichester Psalms*.

The technique of foreshadowing key areas is not limited to just the first and third movements of the piece. In his second movement, Bernstein alludes to future keys in his melodic contours and ambiguous harmonies. For example, although the second movement is generally in the key of A major, the melodic contour of the opening treble solo swings towards A minor with the addition of a C♯ at measures 6, 12, and 16 (see Ex. 7). Locally, the addition of a minor third in major would sound like no more than a blue note, common to the composer’s vernacular musical language. However, in this case, the inclusion of C♯ is more than just a local vernacular coloring. On the contrary, Bernstein includes C♯ to foreshadow A minor, which emerges in measure 64 as the key of the B-section in the composer’s ternary second movement. Textually, this key change matches the change in tone of the libretto, which shifts from a gently reassuring Psalm 23 (“The Lord is my shepherd, I shall not want.”) to an angry Psalm 2: 1-4 (“Why do the nations rage, and the people imagine a vain thing?”). Seen another way, in assembling his libretto, the composer pits Psalm 23 against Psalm 2, in order to accentuate their starkly contrasting sentiments of reassurance and anger. Moreover, he chooses parallel major and minor keys to help dramatize the contrasting nature of these texts musically.

At the beginning of the second movement, Bernstein leaves open the possibility of either parallel major or minor with a tonally ambiguous first chord (see Ex. 7, measure 1). The chord, arpeggiating an open cadential (6)/4 in A, without an explicit sixth above the bass, could be in either major (with a raised sixth above the bass) or minor (with a lowered sixth above the bass). Bernstein purposefully leaves out the implied sixth from this chord in order to predict a
movement that can travel tonally between both parallel major and minor. Furthermore, he colors this opening harmony with a similarly ambiguous tritone (D#).
The tritone is ambiguous because it sounds like it should resolve back up to an open perfect fifth, included in both major and minor. Here, the tritone also implies the Lydian mode, used in the first movement, as well as the blues scale, common to Bernstein’s vernacular musical language. In measure 17 (Ex. 7), at the end of the first theme sung by the solo treble, the composer repeats this harmonically ambiguous chord, simultaneously treating it as a bookend to frame the first theme of the second movement and opening up the possibility of either parallel major or minor in the rest of the ensuing movement. In other words, Bernstein’s clever tonal plan begins with the first chord. Additionally, the first chord is repeated, reminding the listener of this tonal ambiguity as he prepares to hear the movement unfold.

Overall, the harmonic maneuvers in Bernstein’s *Chichester Psalms* are keenly planned, as he alludes to key areas in advance of their arrival by means of sequential repetition, melodic contour, and ambiguous harmonies. At the beginning of the work, the composer introduces a bold sequence of 20th Century organum at three different pitch levels, which later become important key areas in the first and third movements. Most notable of which, the last pitch level (G) represents peace, as evidenced by the tranquil character of text and music it accompanies. When treated melodically, the three pitches are also significant in the way that they create a set contained within the melodic theme itself. In this way, Bernstein’s cohesive musical language demonstrates an economy of means, as he uses the same tonal pattern in his melodic material to develop that material sequentially. Also, in his second movement, Bernstein alludes to future keys by means of melodic contour and ambiguous harmonies. Melodically, he foreshadows a B-section in the parallel minor with an opening treble solo that touches upon the minor third scale-degree. Not merely a blue note, this harmonic motion towards the parallel minor matches the change of tone in the text from reassurance to anger. Moreover, Bernstein also assembled his libretto to accentuate these starkly different sentiments by pitting contrasting Psalms against one
another. Finally, the composer leaves open the possibility of either parallel major or minor early on with a tonally ambiguous first harmony. That first chord, existing in both major and minor keys, is repeated to remind the listener of tonal ambiguity as the movement unfolds in both parallel major and minor. These preemptive hints provide evidence that Bernstein had a harmonic plan prior to fleshing out the key areas in his Chichester Psalms. Dictated by the choice of Psalm excerpts in his libretto, the composer’s key areas match the tone of the text. Specifically, keys incorporating elements of major, minor, blues, and church modes, are carefully chosen to musically paint peaceful, gentle and violent Psalms that call the ensemble to celebrate, implore, and debate as the piece unfolds.

II. Summary

In addition to foreshadowing musical events in advance of their occurrence, Bernstein also summarizes the music he has already presented by concisely restating that music in an eclectic juxtaposition of different keys, textures, and themes. The device of summary is most apparent at the end of the second movement, the prelude to the third movement, and the concluding passage of the entire work. In each of these cases, musical summary serves to shed light to the composer’s interpretation of the text. By the middle of the second movement, Bernstein has already introduced a wealth of musical material into his compositional stew, which is thoroughly rich with a myriad of key centers, orchestral textures, and melodic themes. Rather than oversaturate his creation, at this middle point the composer choses to economically reincorporate the musical ingredients he has previously added.
Example 8 (Mvt. II, measure 102 – 107)

The first instance of summary exists towards the end of the second movement, specifically at measure 102 (see Ex. 8). Here, Bernstein superimposes contrasting themes from both the A and B sections of this movement. The sopranos and altos, blissfully unaware of the imminent threat posed by the tenors and basses, tranquilly chant in canon the melody first introduced by the solo treble at the opening. Meanwhile, the tenors and basses, rhythmically doubled by percussion, continue their own battle-like canon from the B-section. Here, the composer flexes his contrapuntal chops, masterfully designing one canon to fit the harmony that accompanies another canon. Indeed, it is impressive the way that these two seemingly unrelated musical ideas are constructed to coexist convincingly. Textually, the lower voices represent the raging nations from Psalm 2:1-4, while the upper voices act blindly unaffected by the presence of their enemies (from Psalm 23). In this instance, a double canon is not only technically impressive, but also appropriate to the text.

Bernstein also summarizes previous musical ideas in the prelude to the third movement. In this instance, the orchestra is used to restate and reinterpret themes first introduced by the voices in movements 1 and 2. Furthermore, the composer’s harmony and orchestration express distance between contrasting themes from these prior movements. Although purely instrumental, the prelude references music from the previous two movements in order to conjure words, which that music once accompanied.

The third movement begins with the same 4-note quartal theme presented at the opening (see Diagram 5). Now in the string orchestra, this sequence of 20th Century organum is even brasher and more dissonant than before. Just as earlier, the quartal theme is harmonized like a plainchant melody in the highest sounding instruments (in this case, the first violins). A bass-line in the cellos descends stepwise to color the chant, but this time in a minor mode. Rather than simply doubling the chant, the alto-voiced second violins have their own independent line of
counterpoint, as do the tenor-voiced violas. Here, four voices of counterpoint (rather than three) provide Bernstein with the possibility of painting from a more dissonant tonal palette. Rather than simply doubling the chant and coloring the bass in a string of parallel sevenths, the inner voices are used to expressively wail upon dissonant added seconds, fourths, and sevenths. Unlike the energetic tone at the opening used to arouse the dawn with psaltery and harp, this music is sad and rageful. The composer is lamenting.

### Diagram 5 (Mvt. III, measure 1)

After the rageful quartal theme has abated, and the strings have calmly landed upon A minor, a muted trumpet emerges from the distance singing an almost forgotten tune: “He restoreth my soul, He leadeth me in the paths of righteousness.” The harp doubles in harmonics, as if to suggest some lost divine element (see Ex. 9). Here, at measure 10, Bernstein recalls the second half of the melody introduced by the solo treble. Distant in both key and affect, the trumpet sings in A♭ major, a tritone away from the original. A uniquely polytonal moment, the
key of the trumpet (A♭) is a tonally distant half-step away from the key of the string accompaniment (A minor). In this case, tonal distance parallels emotional uncertainty. Bernstein is commenting that perhaps G-d will not restore our soul or lead us in the paths of righteousness after all. At this point in the piece, divine uncertainty is not unreasonable. The audience has just witnessed an unresolved battle by the raging nations (the tenors and basses of the choir), who fought despite children (sopranos and altos) singing blindly unaffected by the presence of their enemies.

Example 9 – (Mvt. III, measure 7 – 13)

Also, notice that the key of the strings at measure 10 is the same as the key in the B-section of movement 2 – A minor, the bleak key of war by the raging nations. This is significant, in that both tonality and divine uncertainty originate from the raging nations in movement 2. Then, returning to C minor in measure 12 with the agitated quartal motive in the strings, Bernstein bridges the gap. He has juxtaposed a key-area and abbreviated theme from the second movement against the altered quartal motive from the first movement. Such summary is skillfully done. Not just any composer could convincingly juxtapose two seemingly unrelated musical ideas seamlessly. Furthermore, now that Bernstein has summarized music from both of the previous movements, and has placed the audience in a hopelessly bleak perspective, he is
ready to surprise the listener once again, moving on to a new psalm and new music – this time of peace.

Finally, in the concluding a cappella passage to *Chichester Psalms*, Bernstein summarizes his quartal theme yet again. Reinterpreted in the context of Psalm 133, verse 1, this statement is neither energetic nor rageful, but rather serene in affect. He dramatizes this change in affect with drastic alterations in tempo, dynamics, orchestration, and harmony. Here, words and music work in tandem to celebrate a general feeling of peace and unity.

The only strictly a cappella passage in the entire work, the tutti choir returns at measure 60 (Ex. 10) after a passage by the solo quartet to relish “how good, and how pleasant it is, for brethren to dwell together in unity.”

**Example 10 (Mvt. III, measure 58 – 60)**

Example 11 (Mv. III, measure 62 – 65)

Rhythmically, durations are augmented in meter and tempo from a majestic 6/4 at the opening to 9/2 with instructions to be performed as slow as possible, and without accent. Reminiscent of early music, it is no coincidence that the change in beat assignment from quarter to half-note accompanies organum from the opening. Dynamically, the choir is instructed to sing ppp as they peacefully echo the pseudo-morale of a piece that is otherwise full of dynamically strong celebration, violence, and rage. Orchestrally, at measure 64 (Ex. 11) the distant-sounding muted trumpet and harp harmonics emerge yet again as the voices unite upon a unison G, the pitch of peace and tranquility. Harmonically, it is notable how Bernstein’s organum is more consonant here than in either the prelude to the third movement or the opening of the piece. Perhaps such unprecedented consonance comes from the peaceful affect that both words and music are seeking to convey. Rather than color the bass in dissonant parallel sevenths as in the opening, the tenor begins at measure 60 in a string of more consonant parallel thirds with the bass (see Diagram 6).

![Diagram 6 (Mvt. III, measure 60)]

Similarly, in measure 62, the altos color the cantus firmus in the soprano with a string of consonant parallel sixths that eventually invert to parallel thirds (see Diagram 7).

![Diagram 7 (Mvt. III, measure 62)]
The more Classical advent of consonant parallel thirds and sixths would make this passage resemble more of a chorale from the common-practice period than medieval organum. However, Bernstein does not shed his vestigial parallel perfect intervals, featured prominently as fifths between the tenor and bass in measures 61 and 62, and as fourths between the soprano and alto in measure 61 (see Diagram 8). Perhaps Bernstein is seeking to conjure the image of a mythical ancient time, when war did not exist and brethren dwelled together peacefully.

However, there is another significant musical property at work here. In general, when pairs of voices move more and more in parallel, they tend to lose their contrapuntal independence – a property of which the composer must have been keenly aware while painting the text in this final a cappella passage. With parallel motion, Bernstein is able to transform four voice parts into two contrapuntal voices, and eventually one single unison G in measure 64, as the choir dwells “together in unity” on the final “Amen.” What better way to paint the word “unity” than with a final unison between all of the voices in the choir. It is with such a powerfully simple statement that Bernstein is able to add value to all the musical complexity he has explored in this richly intricate, contrapuntal work.
In general, Bernstein summarizes music he has already presented by restating that music later in a more concise fashion. However, he does not revisit previous musical ideas without some textual reinterpretation, as is apparent in the second half of this work. The first instance, at the end of the second movement, showcases a juxtaposition of contrasting themes from earlier in the movement. Here, upper and lower voices unknowingly coexist in the presence of their enemies (from Psalm 23) with a mind-boggling double canon. This skillful juxtaposition paints a violent picture of war despite the presence of blindly unaffected innocents (children). The prelude to the third movement features more dissonant, rageful instrumental organum to accompany the quartal theme from the opening, which is pitted against part of the melody from the treble solo in the second movement. Although this prelude is purely instrumental, melodies taken from the previous two movements reference the words that they accompanied earlier. Here, Bernstein uses polytonality and orchestration to portray a distant affect. In this case, tonal distance parallels emotional uncertainty, as the composer comments after a period of war that perhaps G-d will not come to save us after all. Finally, at the very end of the work, Bernstein revisits organum, albeit more consonant than before, to accompany the quartal theme within a peaceful context. Tranquil in tempo, dynamics, orchestration, and harmony, the four voice parts of the a cappella chorus converge upon a unison G to suggest brethren dwelling together in unity with a subtle flavor of antiquity. Here, Bernstein ends the piece placidly optimistic about the raging nations from his second movement. He is commenting that perhaps it is possible for men to live to together without fighting. Perhaps they can learn to sing unified in peace, despite all of the war and suffering that they have violently inflicted upon one another.
III. Conflict

Lastly, Bernstein also expresses conflict in his *Chichester Psalms* by exploring distant keys, both locally and on the large scale. As already observed in the prelude to the third movement, he is particularly fond of pitting keys against each other whose centers are either a minor second or a minor third apart. Such relations between conflicting keys are present in all three movements of the piece. Furthermore, such tonal conflict is often used to dramatize textual conflict in the composer’s selections from the Book of Psalms.

In the first movement, tonal conflict is most apparent in the boisterous section from measure 66 to 80 (see Ex. 12). Mentioned previously as a harmonic debate, this passage features a recurring pedal point on C, against which distant keys continually interject on strong beats. This is a surprising instance, as the choir is continually pulled back home by the strong gravitational pull of the pedal in the bass. Key relations of a minor second and minor third are both prevalent at the micro level, as the full choir and tutti orchestra brashly accent B major and E♭ minor triads against the C pedal. Notice how B major (a minor second away from the pedal) roughly grinds in parallel root position triads against C in the orchestral bass, on the second half of measures 66, 68, 74, and 76. Voiced to be especially powerful, these chords are placed in the sweet spot of each voice-part’s range, just below the passaggio. Such a clever voicing adds to the already strong metric weight of these tonally distant accented harmonies.
Example 12 (Mvt. I, measure 66 – 81)
Example 12 (continued)

Similarly, E♭ minor (a minor third away) blares in second inversion against the pedal on the second half of measures 67, 69, 75, and 77 (Ex. 12). Tonally, these rogue harmonies act as polar opposite accented passing chords, continually pulling the ensemble back as it strains to break away from the gravitational pull of the pedal. Such conflict originates in the text, which is declamatory in its pronouncement to “enter into His [G-d’s] gates with thanksgiving, and into His courts with praise.” It is as if the stubborn pedal is dragging the listener towards G-d, despite the resistance from tonally distant accented passing chords.

This boisterous section also features harmonic conflict at the macro-level. Bernstein is fond of setting up cadences in a distant key, only to evade that key at the last possible moment. One example of this technique exists from measure 73 to 74 (see Diagram 9). Here, as the choir...
adds the request to “bless His [G-d’s] name,” the composer harmonically prepares a half-cadence in the distant key of B major with an F# dominant-9 chord in the brass, chorus, and strings.

Notice in measure 73, how the F# dominant-9 chord is missing its third (A# - the leading tone back to B). An unusual pitch to exclude, the third is usually preserved in favor of neglecting the fifth in an incomplete dominant harmony. It is possible that Bernstein left out this leading tone because he had no intention of ever fulfilling the listener’s expectation with a return to the tonic (B). Rather than resolve as expected, at the last possible moment the composer defies the laws of harmony, resolving by tritone (rather than perfect fifth) back home to C. In other words, he unexpectedly raises the local tonic (B) by half-step in order to concede to the stubborn pedal, C.
Interpreted textually, the listener is pulled into G-d’s gates yet again by the pedal. Therefore, it is no coincidence here that a return to C is accompanied by a return to the text “Bo-u” (or “Enter”). Here, the unwaning persistence of the pedal is not only apparent at the local level, but also at this larger level through the composer’s use of the evaded cadence. A favorite technique of Bernstein’s, the evaded cadence is used later in Chichester Psalms to help dramatize the conflict between distant keys.

The second movement also features conflict between distant keys. However, unlike the first movement, whose key centers relate at both a minor second and minor third, the second movement only expresses conflict between key centers a minor third apart. Although the key of the entire second movement is centered around A (in both major and minor), in the B-section and at the end of the movement Bernstein surprisingly ventures higher tonally by minor third to the unexpected key of C minor.

Bernstein makes his first surprising move from A to C minor at measure 80 (Ex. 13).

Example 13 (Mvt. II, measure 80 – 83)


Here, the tenors and basses ragefully cast derision upon the world’s leaders, saying, “The kings of the earth set themselves, and the rulers take counsel together against the Lord and against His
anointed.” Stated differently, political leaders are responsible for their unholy transgressions as they conspire against G-d. It is with such rage that Bernstein surprises the listener not only tonally by pitting C minor against A minor, but also in contrasting dynamics and orchestration.

Example 14 (Mvt. II, measure 78 – 82)


34
Example 15 (Mvt. II, measure 136 – 146)
Tonally, the modulation to C minor is unexpected because it occurs directly, with no forewarning pivot chord. Dynamically, the listener is startled at measure 80 (Ex. 14) by a suddenly forte high C in the basses, occurring directly after a period of pp murmuring amongst the lower voices. As if such a dynamic contrast were not surprising enough, the sudden bass interjection is immediately followed orchestrally by a bold tutti punctuation in the brass, percussion, harp, and multiple-stopped strings. All of these musical elements (tonality, dynamics, and orchestration) contribute to a general feeling of surprise surrounding the new conflicting key of C minor and newly rageful sentiment of derision against the world’s political leaders. Bernstein is surprised by the transgressions of the government.

The music quickly retreats back home to the key of A just twelve measures later, but the unsettled feeling of tonal conflict remains repressed until the final measures of the movement. Here, at measure 136 (Ex. 15), just after the sopranos, altos, and strings have peacefully arrived back home on a bare unison tonic (A), the mysterious sound of battle is heard softly in the distance. That distant sound is the raging nations quietly murmuring amongst the orchestra in the almost forgotten key of C minor. The lonesome sound of a solo trumpet, doubled by eerie sul ponticello lower strings, is echoed in canon by the tinny sound of xylophone and harp. This uniquely orchestrated passage is the composer’s way of discounting the feeling of resolve at the end of the second movement in favor of a more disconcerting feeling of potential disquiet – for the piece is not over yet, and G-d will not so easily forget the leaders’ transgressions, nor will Bernstein forget the tonal conflict introduced by the distant key of C minor.

Harmonically, the third – and final – movement begins where the second movement left off, in the ragefully distant key of C minor. However, the previous conflict between C minor and A minor has not yet concluded. The ensuing prelude features a heated debate in the string orchestra between these conflicting minor keys, in upper and lower registers. Rather than treating
this musical dialogue antiphonally, Bernstein designates the entire string orchestra to continually shift roles in the argument from high to low. Therefore, this debate can be interpreted as the composer arguing with himself, rather than a debate between two different individuals.

Tonally, the argument between C and A is especially evident in measures 1 to 3 and 12 to 14 (see Diagram 10).

Notice how the beginnings and ends of each phrase are cleverly punctuated by either C or A minor with the addition of a yearning suspended 9th. However, it soon becomes clear that neither A nor C will win this tonal argument. Even though the orchestral bass lands solidly upon a strong A pedal at measure 16, the upper contrapuntal voices in the strings never quite find a consonant solution to harmonizing this outgoing tonic (see Diagram 11). A is not Bernstein’s key of peace.
First presented as a dominant pedal to D, and then reinterpreted three times amongst modally shifting upper voices, the bass pedal on A eventually dissolves along with the two highest voices in the violins. All that is left of the tonal debate is a bare unison supertonic, B, sung by the tenor-voiced violas. And as all harmony and the inherent tonal conflict disappear in favor of a single unison pitch, a new key emerges by common-tone as a peaceful solution – the key of G major.

The harmonic arrival on this new tonal solution is not surprising when seen through the context of the work as a whole. As mentioned earlier, the key of G in both the first and third movements is foreshadowed at the very beginning of the work. There, G as a key area is alluded to by the pitch-level G, which is part of the brash sequence of 20th Century organum that energetically announces the beginning of the piece. In each case, for Bernstein the key of G represents a key of peace and tranquility – a tonal solution to the “raging nations” of the previous movement. Such a change in character is welcome, given the contrasting affect of rage and conflict expressed by the previous musical passage. Similarly, peace and tranquility are appropriate sentiments to express musically, given the modesty of the new text, Psalm 131: “Lord, Lord, my heart is not haughty, nor mine eyes lofty, neither do I exercise myself in great matters or in things too wonderful for me.” In this new key, the nations are repenting for the sins that they committed in war with a new character of modesty.
Albeit peaceful, the key of G does give way to distant tonalities a minor second and minor third apart, as in the more tumultuous previous sections. However, in this instance, tonal conflict is subtler, subdued within a wash of consonant harmonies and simple pentatonic melodic lines in canon. The first distant key, F♯, is present both locally and on the large scale. Locally, the first concession down a half-step occurs very quickly into this new peaceful section. At measure 21, only the second measure in this new key, a low-voiced root-position G major triad discretely slides down in parallel by minor second to F♯ major, only to return immediately back home (see Diagram 12).

**Diagram 12 (Mvt. III, measures 21 - 22)**

Such a sly harmonic move is perhaps reminiscent of Barbershop harmony. Interpreted textually, the tenors and basses of the raging nations demonstrate harmonically that their hearts are no longer haughty with a quick return back home to the key of peace – G major. Interpreted at the micro-level, here Bernstein plants a seed of tonal conflict – one single distant chord, which will eventually blossom into an entire key area and evaded cadence as the movement progresses.
The next instance of F♯ major is far more substantial than this initial seed. Two bars later, at measure 23, G major calmly slides back down again in parallel motion to F♯ (see Diagram 13). But, rather than scurrying immediately back home to G as before, the music remains in the new key of F♯ for four measures, the end of which is punctuated strongly by an Imperfect Authentic Cadence on F♯!
Why would Bernstein choose to expand the new key area on F♯, in favor of returning immediately back home to G major? The composer’s choice to delay the harmonic return may

**Example 16 (Mvt. III, measure 29 – 34)**

originate in the unrequited nature of Psalm 131. Textually, as the tenors and basses proclaim that they do not exercise themselves in great matters nor in things too wonderful for themselves, the tenor and bass voices also abstain from immediately returning home to G (the key of peace, which is too great and wonderful) in order to give way to the more modest alternative, F#. In any case, because G major is withheld, by the time it gloriously returns, it does so with a refreshing vigor that would not have been present otherwise.

In addition to conceding tonally down by half-step, Bernstein also surprises the listener by exploring the distant key of B♭, a minor third away from the tonic. This choice of tonality is not unexpected, given the previously mentioned harmonic emphasis on the minor third in the first and second movements, as well as the prelude to the third movement. However, the composer’s momentary shift to the key of B♭ at measure 33 (in Ex. 16) sounds surprising to the listener because of where it occurs within the previously established phrase structure.

According to the original phrase structure, Bernstein’s melody sounds like it should continue within the new tonic, F#, at measure 32 after an initial four bar phrase in G. Specifically, in the original melody, the fifth measure marks a temporary tonicization on ii (G#) within the key of F# (see Diagram 13, measure 25). Rather than continue this pattern in the key of six sharps, Bernstein surprises the listener with an abrupt excursion in the flat direction to B♭ major – the key of two flats. He does so enharmonically by reinterpreting D# (scale-degree 6 in F#) as E♭ (scale-degree 4 in B♭), and then continuing to solidify the new tonality by treating that pitch as the seventh of a dominant-7 chord in B♭ (see Diagram 14).
Motivically, this is also a surprising moment, as the composer abandons the previously frequent-used neighbor tone melodic pattern in favor of an ascending scalar pattern that outlines part of the Lydian mode and whole-tone scale (see Diagram 14). Again, this surprising harmonic change can be seen as originating in the text “[As a child that is weaned of his mother,] my soul is even as a weaned child.” Stated differently, Bernstein abruptly weans the listener off of previously explored tonalities (G and F#) in order to venture into the unknown flat-direction (B♭ major).

The key of B♭ also serves as a convenient – and less abrupt – way to modulate back home to G by means of modal mixture. Specifically, Bernstein treats the pivot-chord, E♭ major (IV in the key of B♭), as modally borrowed ♭VI in the key of G major (see Diagram 15).
Used often in the late-Romantic era, this harmonic idiom might have entered Bernstein’s musical vocabulary via his extensive study and championship of music by the late-Romantic composer, Gustav Mahler. In any case, here B♭ major appropriately serves to provide both interesting harmonic variety and a conveniently direct flight home to G major.

Finally, Bernstein’s seed of tonal conflict (F#) also blossoms enharmonically into a heart-wrenchingly dramatic evaded cadence near the end of the piece. Presented in the first movement, the composer’s favorite harmonic device involves preparing a cadence in a distant key, only to skirt that new key at the last possible moment by resolving abruptly back home. In the instance from measure 57 to 59, Bernstein prepares a cadence on bI, the key of G♭ (which is enharmonically the same as F#) (see Diagram 16).
He does so by building a $D_\flat$ dominant-7 chord in the brass, string orchestra, and solo vocal quartet. However, the composer cleverly undermines this dominant harmony by dissonantly placing a $\tilde{F}$ pedal beneath it, in the orchestral bass. Such blatant undermining becomes evident as the upper voices shockingly resolve a half-step higher than expected back home to $G$ major. This surprisingly abrupt evaded cadence helps add dramatic weight to the timelessness of this tonal conclusion. Just as the text is optimistic that Israel will hope in the Lord “from henceforth
and forever,” so is Bernstein that peace will remain home in the key of G, despite distant harmonies (F# - G♭) that it may struggle to evade.

In summary, Bernstein explores distant keys to express conflict in all three movements of his *Chichester Psalms*. Such tonal conflict, both local and large-scale, exists between keys that relate at either a minor second or minor third with the tonic. Bernstein’s favorite harmonic maneuver, the evaded cadence, helps dramatize this conflict. Often times, conflicting keys also emphasize textual conflict. For example, in the first and second movements, the composer tonally interjects in distant keys to help illuminate a textually declamatory and rageful tone by surprising the listener. Conversely, in the final movement, moments without surprising harmonies are used to express modest words with a more peaceful tone. Also in the final movement, Bernstein paints an unrequited text (Psalm 131) by delaying harmonic return in favor of expanding distant harmonies into full-blown key areas. In this case, abstention from an immediate return to the key of peace (G), serves the text’s modest tone, while adding timelessness to a surprisingly abrupt final cadence. Moreover, in addition to serving the text, each of these examples makes Bernstein’s music sound more interesting. Because, as distant keys and abruptly unexpected cadences surprise the listener, so does the listener anxiously wonder: what will happen next?

In conclusion, the harmonic moves in Leonard Bernstein’s *Chichester Psalms* seem to be keenly planned, as he foreshadows, summarizes, and expresses conflict between different key areas. Bernstein alludes to keys in advance of their arrival by manipulating sequential repetition, melodic contour, and ambiguous harmonies. He summarizes the music he has already presented by concisely restating that music in an eclectic juxtaposition of different keys, textures, and themes. Finally, the composer dramatizes conflict by exploring distant keys at the micro and macro levels. The musical application of these devices is notable in the way that it illuminates
the meaning of the composer’s biblical selections from the Book of Psalms. Furthermore, each of
these devices is not used in complete isolation. Bernstein does not foreshadow, summarize, and
express conflict just once, but rather multiple times, and in more than one movement throughout
his work. Such an integrated tonal language by an otherwise eclectic composer promotes unity of
musical material in a cohesively singular work of art. Moreover, in addition to sounding
coherently unified, Bernstein’s music captivates the listener’s attention. He is successful in his
unique assembly of contrasting themes, distant keys, and surprising cadences to produce an
interesting piece of music, simultaneously subservient to the text yet independently captivating
in its own right.

Reference

Psalms, Songs, and Blues

for Cantor (Baritone), SATB Chorus, and Orchestra

Music by Joshua Fishbein

Words from the Book of Psalms and Jewish Liturgy
(in English, Hebrew, and Latin)
Contents

<table>
<thead>
<tr>
<th>Duration</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 1/2'</td>
<td>5</td>
</tr>
<tr>
<td>5'</td>
<td>13</td>
</tr>
<tr>
<td>3 1/2'</td>
<td>20</td>
</tr>
<tr>
<td>8'</td>
<td>26</td>
</tr>
<tr>
<td>7'</td>
<td>43</td>
</tr>
</tbody>
</table>

I. Hear My Prayer / Sh'ma Koleinu / Exaudi Vocem Meam .................... 2 1/2' 5
Psalm 102, verse 1 (in English)
Jewish Liturgy for Yom Kippur (in Hebrew)
Psalm 130, verse 2 / Psalm 39, verse 12 (in Latin)

II. S'lach Lanu Avinu ........................................................................... 5' 13
Daily Jewish Liturgy (in Hebrew)

III. Timor et Tremor ......................................................................... 3 1/2' 20
Psalm 55, verse 6, 1st half (in Latin)
Psalm 55, verse 5, 2nd half (in Latin)
Psalms 57, verse 1, 1st half (in Latin)

IV. Al Naharot Bavel / Super Flumina Babylonis ............................... 8' 26
Psalm 137, verse 1 - 4 (in Hebrew and Latin)

V. Behold, how good and joyful a thing it is ................................. 7' 43
Psalm 133, verse 1 (in English, Hebrew, and Latin)

Instrumentation

Trumpet in B♭ I, II, III                      Violin I
Tenor Trombone I, II                      Violin II
Bass Trombone                             Viola
Timpani                                   Violoncello
Harp I, II                                 Contrabass

Percussion (5)
Snare Drum                               Sizzle Cymbal
Bass Drum                                 Ride Cymbal
Bongoes (2)                                Bell Tree
Tambourine                                 Chimes
Cymbals (pair)                            Glockenspiel
Suspended Cymbal                          Xylophone

Psalm 133, verse 1 (in English, Hebrew, and Latin)
I.

Hear my prayer, O Lord, and let my crying come unto Thee.
Psalm 102, verse 1 (from Church of England 1662 Book of Common Prayer)

(Hebrew)  
Sh'ma koleinu, Adonai eloheinu  
Listen to our voices, Lord our G-d
Jewish Liturgy for Yom Kippur

(Latin)  
Exaudi orationem/vocem meam, Domine.  
Hear my prayer/voice, O Lord.
Psalm 39, verse 12 / Psalm 130, verse 2

II.

S'lach lanu avinu ki chatanu,  
Forgive us, our Father, for we have sinned;
M'chal lanu malkeinu ki fashanu,  
Pardon us, our King, for we have transgressed;
Ki mochel v'soleiach Atah.  
For pardoner and forgiver are you.
Baruch Atah Adonai  
Blessed are You, Lord,
Chanun hamarbeh lisloach.  
Gracious one, who abundantly forgives.

Daily Jewish Liturgy  
(Amidah, blessing six)
Translation adapted by the composer
from The Standard Prayer Book (1915),
translation by Simeon Singer.

III.

Timor et tremor venerunt super me,  
Fear and trembling have come upon me,
et caligo cecidit super me:  
and darkness has fallen upon me:
Miserere mei, Domine,  
Have mercy on me, Lord,
quoniam in te confidit anima mea.  
for my soul has trusted in you.

Psalm 57, verse 1, first half
Psalm 55, verse 5, end
Psalm 55, verse 6, first half
IV.

(Heb.)  
Al naharot Bavel sham yashavnu gam bachinu b'zochrenu et Tsiyon.

(Lat.)  
Super flumina Babylonis illic sedimus et flevimus, cum recordaremur Sion.

By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion.

(Heb.)  
Al aravim b'tochah talinu kinoroteinu.

(Lat.)  
In salicibus in medio ejus suspendimus organa nostra:
We hanged our harps upon the willows in the midst thereof.

(Heb.)  
Ki sham she’elunu shoveinu divrei shir v'tolaleinu simcha
[shiru lanu mishir Tsiyon.]

(Lat.)  
[Quia illic interrogaverunt nos, qui captivos dixerunt nos, verba cantionum; et qui abduxerunt nos:]
Hymnum cantate nobis de canticis Sion.
For they that carried us away required of us a song; and our tormentors for amusement, said,
"Sing us one of the songs of Zion."

(Heb.)  
Ech nashir et shir Adonai al admat nechar?

(Lat.)  
[Quomodo cantabimus canticum Domini in terra aliena?]
How shall we sing the Lord’s song in a strange land?

Psalm 137, verse 1 - 4

V.

Behold, how good and joyful a thing it is: *for brethren, to dwell together in unity!

(Heb.)  
Hineh mah tov, umah nayim,  shevet achim gam yachad.

(Lat.)  
Ecce quam bonum, et quam jucundum,  habitare fratres in unum.

Psalm 133, verse 1

English from the Church of England
1662 Book of Common Prayer

* The word “for” was inserted by the composer
from the King James Bible translation of Psalm 133, verse 1.

Pronunciation guide for Hebrew Transliteration

Vowels

a as in father
ai as in aisle (= long i as in ice)
e = short e as in bed
et as in eight (= long a as in ace)
i as in pizza (= long e as in be)
o = long o as in go
u = long u as in lunar
’ = unstressed vowel close to an unstressed short e

Consonants

ch as in German Bach or Scottish loch (not as in cheese)
g = hard g as in get (not soft g as in gem)
tz = as in boats
h after a vowel is silent
A little faster \( \frac{f}{q = 82} \) pressing forward molto ritardando
II. S'lach Lanu Avinu

Daily Jewish Liturgy (Hebrew)

Slow, pleading and bluesy $q = 44$

Trumpet in B
Trumpet in B
Trumpet in B
Trombone 1
Trombone 2
Bass Trombone
Snare Drum with Brush
Suspended Cymbal
Bass Drum
Glockenspiel
Harp 2
Cantor
Cello
Viola
Violin 1
Violin II
Viola
Cello
Contrabass

Tempo

Percussion 1
Percussion 2
Percussion 3
Bass Drum
Snare Drum with Brush
Chimes
Chimes
Sound Drum with Brush
Sound Drum with Brush
Suspended Cymbal
Suspended Cymbal
Suspended Cymbal

Harp 1

Crescendo

Soprano
Alto
Tenor
Bass

Baritone Trumpet

Slow, pleading and bluesy $q = 44$

Con cond.

Con cond.

Violin 1

Con cond.

Con cond.

Glockenspiel

Alto Flute

* no breath
A little faster $q = 48$
movendo poco a poco

Faster $\text{d} = 60$

Faster, again

Con sord. (Harmon)

molto
cresc.

Faster, again

Faster, again

Con sord.

Faster, again

Con sord.

Faster, again

Con sord.
III. Timor et Tremor

Psalm 55:6 1st half (Latin)
Psalm 55:5 end (Latin)
Psalm 57:1 1st half (Latin)

Chant-like, with rubato  \( \approx \text{c.a. 60} \)  \( \text{rit.} \)  \( \text{a tempo} \)  \( \text{ritardando} \)
Faster, flowing smoothly $ \frac{q}{4} = 66$

Faster, again $ \frac{q}{4} = 72$

Vln. I

Vln. II

Vn. I

Vn. II

Va.

Vc.

Cb.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Timp.

B♭ Tpt. 1

B♭ Tpt. 2

Eb Tpt. 3

Thn. 1

Thn. 2

B. Tbn.

B. Bsn.

Hp. 1

Hp. 2

Xylophone

Triangle

Racket

Faster, again $ \frac{q}{4} = 72$

pizz.

pizz.

p"
IV. Al naharot Bavel / Super flumina Babylonis
Psalm 137:1-4 (Hebrew / Latin)

Andantino, flowing smoothly with rubato \( \frac{4}{4} = 69 \)

*B* Soloists from the Chorus
A little faster \( \frac{1}{4} = 72 \)

Play into the stand

Tempo

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Hyp. 1
Hyp. 2
C

B-Assorted
Solo

A
Solo

B

A little faster \( \frac{1}{4} = 72 \)

Vla.
Vla.
Vla.
Vc.
Ch.
Slower, and very expressive \( \frac{4}{4} = 54 \text{ - } 56 \)
Fast, declamando \( \bullet \sim 96 \)
Stately, gaining momentum \( \frac{\text{d}}{\text{d}t} = 84 \)
Suddenly faster, tempo primo \( \ne 69 \)  
\( \text{rallentando} \) \( \ne 56 \)  
\( \text{allarg.} \)

- \( \text{Bb Tpt.} \)
- \( \text{B Tpt. 2} \)
- \( \text{B Tpt. 1} \)
- \( \text{Vln. I} \)
- \( \text{Hp. 1} \)
- \( \text{Hp. 2} \)
- \( \text{C} \)
- \( \text{S} \)
- \( \text{A} \)
- \( \text{T} \)
- \( \text{B} \)
- \( \text{Vln. 1} \)
- \( \text{Vln. 2} \)
- \( \text{Ch.} \)
V. Behold, how good and joyful a thing it is
Psalm 133: 1
(English / Hebrew / Latin)

Slowly, with rubato \( \frac{a}{4} = 44 \)  

\( \text{poco rit. a tempo} \)
l'istesso tempo (d = 40)

Viola I

Viola II

Violin

Violoncello

Concertino di corni

Percussioni

Timpani

Appendice
References


