

Insights into an Original SSAA Choral Work of Donald Patriquin:

*Songs of Innocence: On Poems of William Blake*

by

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## ABSTRACT

Canadian composer, conductor, pianist, and organist Donald Patriquin (b. 1938) is best known for his choral folksong arrangements but is also a composer of many original works. *Songs of Innocence*, which Patriquin calls “one of my very best choral works,” exemplifies his approach to setting text to music and provides a rich opportunity for understanding Patriquin’s method of selecting text, creating a kind of libretto out of the available text, setting the text to music, and conceiving of and composing instrumental parts equal in importance to the choral parts. Also evident in this work is his attention to such elements as precise word painting, varied theoretical approaches, and a general musical aesthetic that focuses on beauty. This quintessential composition provides important insights into Patriquin’s personal artistry and his approach to composition. Patriquin does not fit text to music; instead, all of the musical elements are generated out of the textual nuances. Patriquin’s comments on the work and his process, gleaned from extensive email correspondence and his attendance at the U.S. premiere of the work, provide important insights that can inform conductors and singers of his music. The study of this suite highlights Patriquin’s expert crafting of musical elements and the methodical layering of elements he combines to tell the musical story. Pairing Patriquin’s email correspondence with an in-depth look at *Songs of Innocence* reveals his overarching compositional ideas and underlying musical motivations.

## DEDICATION

To all the music educators who inspired me along my path;  
my best friend, Ann Marie White, for her constant support;  
my grandparents, who all believed in the importance of music and education;  
and especially my parents, Steve and Colette, my guardian angels.

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## CHAPTER 1

### INTRODUCTION

Choral music composer Donald Patriquin is known for his energetic and inspiring music and for bringing world music to the choral stage. His compositions have been described as “sophisticated and challenging, yet accessible to all audiences.”<sup>1</sup>

I remember the first time I heard “J’entends le moulin” at a choral concert. I was riveted by the rapid-fire French language coming out of the choir singers’ mouths; the pianist’s fingers were flying over the keyboard; the singers were snapping, clapping, slapping their thighs, and stomping; and there was a creative drive to the music that captivated me. After the final exhilarating chord echoed in the hall, all I could think was, “Who composed *that*?” I have since enjoyed the distinct pleasure of experiencing, conducting, and accompanying not only “J’entends le moulin,” but many other Donald Patriquin compositions.

Donald Patriquin’s music is widely performed and widely varied, though he is best known for his choral music. His choral compositions are reviewed in the *Choral Journal*<sup>2</sup> and are included in numerous repertoire lists for ACDA Honor/Festival Choirs<sup>3</sup> and high school honor choirs.<sup>4</sup> Elise Bradley, the Artistic Director of the Toronto Children’s Chorus, stated, “Donald Patriquin is one of Canada’s most

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<sup>1</sup> Donald Patriquin, “Reviews,” accessed January 24, 2017, <http://www.donaldpatriquin.com/Reviews.html>.

<sup>2</sup> Elizabeth Schauer, “Choral Reviews: *Gentil coquelicot* by Donald Patriquin,” *Choral Journal* 43, no. 9 (2003): 67.

<sup>3</sup> Guy B. Webb, “Repertoire Performed by ACDA Honor/Festival Choirs, 1983–1994,” *Choral Journal* 35, no. 2 (1994): 25.

<sup>4</sup> James David Spillane, “All-State Choral Music: A Comprehensive Study of the Music Selected for the High School All-State Choirs of the Fifty States from 1995–2000.” (DMA diss., University of Arizona, 2004).

pre-eminent composers, whose music I have enjoyed performing for many years. His compositions are energetic, accessible, well crafted and my choirs love them.”<sup>5</sup> Not only is Patriquin one of Canada’s leading contemporary composers, his compositions have gained global popularity. Julie Christiansen OAM, Artistic Director, Brisbane Australia Birralee Voices, commented, “For many years we have enjoyed performing Donald Patriquin’s music. Such sophisticated arranging and composing. The finest accompanists rise to the challenge of his skilled writing and the singers themselves can’t help but immerse themselves in the energy and beauty of his works. Thank you, Donald!”<sup>6</sup> A recent email to Patriquin from Štěpán Camfrla, a music teacher from the Czech Republic, included this comment and a request for sheet music for his choir: “Today I stumbled on your choir interpretation of our folk song “Ach synku synku.” I must say, I was very impressed to hear [a] Czech folk song in a version [by a] Canadian composer being performed by [an] Australian choir! The music and harmonies were splendid.”<sup>7</sup>

Patriquin’s eclectic output of choral works<sup>8</sup> includes the larger works *Caribbean Mass*, written during his time in the Caribbean and which includes accompaniment by Caribbean steel drums; *Reflections on Walden Pond*, commissioned by Pennsylvania’s Cantate Carlisle; *Titanic Requiem: In Honour of the 100th Anniversary of the Sinking of the Titanic*; and *Psalms and Canticles of Prayer, Praise and Peace*, a major work

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<sup>5</sup>Donald Patriquin, “Reviews.”

<sup>6</sup> Ibid.

<sup>7</sup> Donald Patriquin, email message to author, January 1, 2017.

<sup>8</sup> A complete list of Patriquin’s SATB/mixed choir compositions can be found on his website: donaldpatriquin.com. As the focus of this study is an original work for treble voices, Appendix A of this document contains a full listing of only his equal-voice choral compositions as of March 2017.

commissioned by the Missouri chapter of the American Guild of Organists.<sup>9</sup> His three *World Music Suites* are some of his best known and most frequently performed choral arrangements.<sup>10</sup> His composition *Antiphon and the Child of Mary*, featuring countertenor soloist, was awarded first prize in the New York Melodious Accord Biennial Composition Search for New Choral Music.<sup>11</sup> His *Scottish Contrasts* arrangements took first place in the ACCC 2010 composition competition.<sup>12</sup> In addition to his award-winning choral compositions, Patriquin is also a prolific composer in a variety of other genres. His compositional output includes instrumental works, liturgical settings, a piano concerto, works for voice and piano, musical theatre shows, ballet, and mixed media. In his essay in the book *In Their Own Words: Canadian Choral Conductors*, he says:

In my own situation people have often been surprised to find that I have written as much original music as I have arrangements, as much instrumental music as choral (though choral was my first love) and that of my choral music only about a half is what one might call arrangements.<sup>13</sup>

While Patriquin “is particularly well known for his folk music arrangements,”<sup>14</sup> this document focuses on one of his original compositions, *Songs of Innocence*.

Patriquin’s initial response to this research proposal was to say: “I most certainly like the

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<sup>9</sup> Donald Patriquin, “Composer Biography,” accessed November 26, 2016, <http://www.donaldpatriquin.com/Bio.html>.

<sup>10</sup> Donald Patriquin, email message to author, January 31, 2017.

<sup>11</sup> Donald Patriquin, “Reviews.”

<sup>12</sup> Donald Patriquin, email message to author, October 18, 2016.

<sup>13</sup> Donald Patriquin, “Reflections on Canadian Choral Music, Composers and Himself,” in *In Their Own Words: Canadian Choral Conductors*, ed. Holly Higgins Jonas (Toronto: Dundurn Publishing, 2001).

<sup>14</sup> Donald Patriquin, “Composer Biography.”

notion of your focusing on my ORIGINAL works, as these are, generally speaking, well overshadowed by my arrangements.”<sup>15</sup>

This document and the U.S. premiere performance of *Songs of Innocence* had their genesis in an email inquiry I made of Donald Patriquin in May of 2016. As the director of the Arizona State University Women’s Chorus, and with my personal artistic penchant of always seeking new repertoire, I had discovered a composition on his website for women’s voices based on William Blake’s *Songs of Innocence* that piqued my interest. When I couldn’t find any recordings or sheet music samples, I emailed Patriquin for more information. His responses about this suite for SSAA choir, harp, and flute and our ongoing email correspondence gradually blossomed into this document. Examining the musical elements of *Songs of Innocence*, and coupling those elements with his responses to my inquiries, revealed insights into Donald Patriquin’s approach to composition and what influences him as a composer.

Despite the widespread popularity of his music, there has been relatively little biographical study of Donald Patriquin. There is a brief biography on his website, and he wrote an essay about his life published in *In Their Own Words: Canadian Choral Conductors*.<sup>16</sup> While both of these sources outline some basics about his personal life, they do not address the vast array of questions a conductor could have about specific works and the influences that affect Patriquin’s original compositions. While full biographical details are beyond the scope of this document, it is my hope that the

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<sup>15</sup> Donald Patriquin, email message to author, October 30, 2016.

<sup>16</sup> Donald Patriquin, “Reflections.”

following exploration will offer conductors and singers approaching Donald Patriquin's music a contextualized resource and a deeper insight into the composer's intent.

This document seeks to make use of a unique opportunity to see inside a famous composer's mind and discover answers to the questions conductors, ensembles, and audiences may ask about compositional choices in his choral works, and specifically, his composition *Songs of Innocence*. Patriquin stated that "*Songs of Innocence* is definitely (from my perspective) one of my very best extended choral works, and certainly the best SSA overall."<sup>17</sup> Because Patriquin considers this composition "one of his very best choral works," it has provided a rich source for examining his approach to selecting text, setting text to music, conceiving of and composing accompaniment, and examining additional elements such as word painting, theoretical approaches, and general musical aesthetic. Such an in-depth look at this quintessential composition reveals important insights about Patriquin and his personal artistry and approach to composition. Pairing this analysis with his responses to my inquiries about *Songs of Innocence* provides not only insights into the specifics of this work, but also into Patriquin's overarching compositional ideas and underlying musical motivations, which will illuminate patterns throughout his greater compositional oeuvre.

This document provides background on Patriquin's life, background on the *Songs of Innocence* poems by William Blake, and a brief overview of various musical settings of *Songs of Innocence* poems. The main focus is on Patriquin's composition *Songs of Innocence*. First, it examines Patriquin's approach to selecting the text and creating a thematically unified suite, followed by a musical analysis of the entire suite. Then it

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<sup>17</sup> Donald Patriquin, email message to author, February 1, 2017.

examines Patriquin's approach to composing instrumental parts for choral works. Each of the recurring elements of textual approach, conception of accompaniment, analytical and theoretical components, and overall storytelling and word painting reveal insights into Patriquin's compositional style. These insights can be used as tools to understanding the underlying musical patterns found throughout his choral oeuvre. Patriquin's email correspondence, the source for most of his remarks, is included in full in Appendix B.

## CHAPTER 2

### BIOGRAPHICAL SKETCH OF DONALD PATRIQUIN

I am often asked how I became interested in composing. I guess the seeds were sown early. My mother played violin and piano and my father sang—a lot. He loved singing hymns and played a bit of ukulele. Music was in the family and as there was no television I had a lot of spare time to improvise on the piano. I taught myself to write down my musical ideas, and thus started “composing.”<sup>18</sup>

Donald Patriquin was born on October 21, 1938, in Sherbrooke, Quebec.<sup>19</sup> As a boy, Patriquin “endured” piano lessons from a number of local teachers,<sup>20</sup> but his love of choral music was developed and his musical training accelerated when he attended Bishop’s College School in his hometown.

The Latin master [at Bishop’s] was also the self-taught and very capable school choir conductor, and somehow, even with a sturdy wooden ruler at my backside as I worked away at the organ under his tutelage, I developed a great love for music, choral music in particular. At a critical time in my musical development it so happened that there was no organist at the school and I was required to fill in. The organ pedals confounded me but not for long; when you have to do something it is surprising, and rewarding, to discover one’s latent resources. Suddenly I was required to do a lot of sight-reading, improvisation, and transposition, much of it by ear. My real musical training, pragmatic as it was, occurred.<sup>21</sup>

Patriquin later earned an Associate Diploma of Music in Organ from McGill University in Montreal in 1962 and has continued to perform as an organist in numerous venues throughout his life. For example, he served as the organist for an Anglican cathedral in

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<sup>18</sup> Donald Patriquin, “Reflections.”

<sup>19</sup> Donald Patriquin, email message to author, January 31, 2017.

<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

Carriacou while on vacation there three years in a row; those visits inspired his *Mass for the Caribbean*.<sup>22</sup>

Patriquin's first degree and studies were not in music, but in the sciences: he earned a Bachelor of Science Honours degree in biology and chemistry from Bishop's College School in 1959.<sup>23</sup> He says: "Nature has always intrigued me, and if music had not been around I would surely have become a biologist."<sup>24</sup> Throughout our correspondence, it has been evident that Patriquin retains his passion for science. He possesses a scientifically organized mind and an ever-present enthusiasm for nature:

My first studies were in environmental biology—on which I might have followed up were it not for my passion for music—and so I always had and have a soft spot for anything I come across having to do with the subject.<sup>25</sup>

This interest in nature and the environment manifests itself in several of Patriquin's choral works and pieces for solo voice. Notable among them are *Karenna*, an extended work for solo soprano and chamber orchestra on the poetry of Canadian First Nations poet Pauline Johnson,<sup>26</sup> large-scale compositions *Earthpeace One and Two*, *Celebration for the Planet Earth*, and *Reflections on Walden Pond*. This last is "a setting in five movements with texts drawn from Henry David Thoreau's tome *Walden*, written while living for an entire year in a small, isolated cabin in nineteenth-century rural

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<sup>22</sup> Donald Patriquin, "Mass for the Caribbean," accessed January 26, 2017, [http://www.donaldpatriquin.com/Mass\\_for\\_the\\_Caribbean\\_Carriacou\\_Patriquin\\_Choral\\_Music\\_SSA\\_SATB.html](http://www.donaldpatriquin.com/Mass_for_the_Caribbean_Carriacou_Patriquin_Choral_Music_SSA_SATB.html).

<sup>23</sup> See Curriculum Vitae in email message to author, January 31, 2017.

<sup>24</sup> Donald Patriquin, "Reflections."

<sup>25</sup> Donald Patriquin, email message to author, January 6, 2017.

<sup>26</sup> Donald Patriquin, email message to author, October 18, 2016.



Massachusetts.”<sup>27</sup> Patriquin holds a core belief that “everything in nature is interconnected, that humans are only a part of the interconnection, and that we must—each and every one of us—be aware of this and play our part in maintaining the health of the planet.”<sup>28</sup> He commented that his composition *Reflections on Walden Pond* is his “most ambitious compositional testament to the beauty of the world we live in.”<sup>29</sup>

While he began his educational career by majoring in environmental biology, Patriquin’s passion for music led to serious musical study, and he earned several music degrees. The combined passions of science and music worked together: “Gradually composing became my passion though it later took two fastidious chemistry and Latin teachers to really instill in me the discipline I needed for my life’s work.”<sup>30</sup> He earned a Bachelor of Music degree in Composition from McGill in 1964.

His main composition teacher at McGill was István Anhalt (1919–2012). Anhalt was born in Budapest and studied music with Zoltán Kodály at the Budapest Academy from 1937 to 1941.<sup>31</sup> After a season as assistant conductor at the Budapest Opera (1945–6), Anhalt went to Paris for further studies in piano with Soulima Stravinsky, conducting with Louis Fourestier, and composition with Nadia Boulanger.<sup>32</sup> Anhalt moved to Canada in 1949 (taking Canadian citizenship in 1955), and held an appointment as assistant

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<sup>27</sup> Donald Patriquin, email message to author, October 18, 2016.

<sup>28</sup> Ibid.

<sup>29</sup> Ibid.

<sup>30</sup> Donald Patriquin, “Reflections.”

<sup>31</sup> John Beckwith, “Anhalt, István,” *Grove Music Online*, accessed April 16, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/00947>.

<sup>32</sup> Ibid.

professor at McGill University.<sup>33</sup> There he founded the electronic music studio and served for six years as chair of the department of theoretical music. In 1971 he left McGill to become head of the department of music at Queen's University in Kingston, Ontario, a post he held until 1981. His biographer John Beckwith says, "His compositional output can be divided into four primary categories: dodecaphonic, electronic, dramatic and orchestral works."<sup>34</sup> Anhalt was known as a Canadian composer, conductor, and pianist until his passing in Ontario, Canada, in 2012. Patriquin described his studies with him:

Anhalt's disciplined, analytical approach to the study of composition melded perfectly with my scientific background and I learned a great deal about the music of all periods through the intense listening-and-analysis assignments that he devised for me. Compositionally, he stressed the importance of pitch and harmonic tension as animating forces in music.<sup>35</sup>

Patriquin traces his lifelong interest in folk music to his studies with Anhalt, who "stimulated my interest in folk music as he had been a student of both Kodály and Bartók."<sup>36</sup> Patriquin describes his lessons with Anhalt, which revealed his early personal affinity for folk music:

Anhalt most certainly did not push Bartók, let alone folk music, on me—he didn't have to. Fortunately he sensed my natural gravitation towards this genre and methodically led me into other waters, atonality, pandiatonicism, polytonality, aleatory and so on, all of which I continue to invoke.<sup>37</sup>

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<sup>33</sup> John Beckwith, "Anhalt, István."

<sup>34</sup> Ibid.

<sup>35</sup> Donald Patriquin, "Reflections."

<sup>36</sup> Ibid.

<sup>37</sup> Ibid.

After exploring folk music and composition with Anhalt, Patriquin continued on to graduate composition, earning a Master of Music in Composition degree from the University of Toronto in 1968, studying with John Weinzweig (1913–2006).<sup>38</sup> Patriquin refers to Weinzweig as “the grandfather of Canadian contemporary music.”<sup>39</sup> Weinzweig is considered to be one of the first Canadians to employ and champion twentieth-century compositional techniques.<sup>40</sup> His piano piece *Spasmodia* (1938) represents the first use of a 12-note series by a Canadian composer.<sup>41</sup> Weinzweig, a Toronto native, entered the University of Toronto in 1934 where he studied counterpoint and fugue with Healey Willan, orchestration with Ernest MacMillan, and harmony with Leo Smith. He went on to study composition with Bernard Rogers at the Eastman School. In 1951 Weinzweig was appointed to the Faculty of Music at the University of Toronto, “where he was an important influence until his retirement in 1978.”<sup>42</sup> Patriquin described Weinzweig as “father of a host of Canadian composers and Canadian importer of serial technique,” who led Patriquin “further into the atonal realm, chiefly through his brilliant approach to orchestration. The importance of rhythm and colour as animating musical forces were mainly what he taught me.”<sup>43</sup> Anhalt and Weinzweig were influential musicians and mentors throughout Patriquin’s life, and he referred to them numerous times in our

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<sup>38</sup> Donald Patriquin, email message to author, January 31, 2017.

<sup>39</sup> Donald Patriquin, email message to author, October 18, 2016.

<sup>40</sup> Richard Henninger and Elaine Keillor, “Weinzweig, John,” *Grove Music Online*, accessed April 16, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30052>.

<sup>41</sup> *Ibid.*

<sup>42</sup> *Ibid.*

<sup>43</sup> Donald Patriquin, “Reflections.”

correspondence. Patriquin also credits the influence of Kelsey Jones, a prominent Canadian composer and pianist on the McGill Faculty, a “great musician and teacher,” with having a significant influence on his compositional development:

He was convinced, as I am today, that counterpoint was a *sine qua non* of compositional study and writing. Melody has always been very important for me when writing choral music. Choristers, yea even the “inner” altos and tenors, have often remarked how enjoyable it was to sing the lines I had written for them.<sup>44</sup>

The influences of Bartók, Kodály, and folk songs have inspired Patriquin’s extensive career as a folk song arranger. Patriquin has described the bulk of his oeuvre as influenced by folk music, saying: “My compositional output in general and my choral music in particular, it is no secret, have been strongly influenced by folk music.”<sup>45</sup> A significant number of Patriquin’s original choral works borrow from folk music. His *Mass for the Caribbean*, for example, is infused with Caribbean rhythms and includes steel drum accompaniment.” His piece *Antiphon and the Child of Mary* “is based on an ancient Newfoundland Christmas song that was so imbedded in the surrounding texture the work was assessed as an original composition in Alice Parker’s Melodious Accord competition for new choral music.”<sup>46</sup> Several of Patriquin’s original instrumental works also originate in folk music. His orchestral ballet suite *Hangman’s Reel*, commissioned by Les Grands Ballets Canadiens, “is based entirely on the fiddle repertoire of the legendary Québécois violoneux, Jean Carignan.”<sup>47</sup> (Violoneux is a term

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<sup>44</sup> Donald Patriquin, email message to author, October 30, 2016.

<sup>45</sup> Ibid.

<sup>46</sup> Donald Patriquin, email message to author, October 18, 2016.

<sup>47</sup> Ibid.

used for a violinist who specializes in traditional and folk music.) Patriquin draws frequently on folk music from around the globe, particularly for his three collections of *World Music Suites*. He said, “Most conductors know me not just as an arranger, but as a world music arranger.”<sup>48</sup> Much of Patriquin’s music has been published by Earthsongs and edited by Ron Jeffers, whom Patriquin refers to as his “chief publisher.” Patriquin self-publishes those works not offered by Earthsongs under the company name A Tempo.

After earning his graduate degrees, Patriquin held several teaching positions, notably on the Faculty of Music at McGill University from 1965 to 1996. He served in a part-time capacity until 1970, when he became a full-time lecturer.<sup>49</sup> He was promoted to assistant professor in 1972 and earned tenure in 1978.<sup>50</sup> He worked at McGill until 1996, teaching music theory and musicianship (injecting a significant repertoire of Canadian/Québécois folk music). He initiated courses in choral and instrumental arranging and directed choral and instrumental ensembles.<sup>51</sup> Patriquin retired from full-time teaching in 1996 to become a freelance composer, arranger, lecturer, and publisher.<sup>52</sup> His retirement concert at McGill on February 9, 1996, titled “Signature,” was a two-and-a-half hour performance of his music that featured 450 performers.<sup>53</sup>

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<sup>48</sup> Donald Patriquin, email message to author, October 30, 2016.

<sup>49</sup> Donald Patriquin, email message to author, January 31, 2017.

<sup>50</sup> Ibid.

<sup>51</sup> Donald Patriquin, email message to author, October 30, 2016.

<sup>52</sup> Ibid.

<sup>53</sup> Donald Patriquin, email message to author, January 2, 2017.

Throughout his career, Patriquin has been involved as a performer with many ensembles and notable musicians, including serving as the conductor, composer, and arranger for Island City Singers and Instrumentalists from 1961 to 1972, working as the choral director for a production of *West Side Story* with the Montreal Symphony Orchestra conducted by Charles Dutoit in 1970, collaborating with fiddler Jean Carignan on *Suite Carignan* commissioned by Les Grand Ballets Canadiens in 1972, and performing with the world music ensemble Spirale since 2011.<sup>54</sup> He says that his work as a performer continues to inspire his work as a composer. “I still learn a great deal on the all-too-rare occasions when I end up singing in a choir. Composing and performing are a symbiosis, two sides of the same coin.”<sup>55</sup>

To provide an overview of Patriquin’s musical accomplishments, Table 1 lists some notable musical events in his life.<sup>56</sup>

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<sup>54</sup> Donald Patriquin, email message to author, October 30, 2016.

<sup>55</sup> Donald Patriquin, “Reflections.”

<sup>56</sup> Ibid.

Table 1. Donald Patriquin: Notable Musical Events

First Prize National, CAMMAC ‘original’ choral composition competitions, for <i>Greenwood Tree</i> and <i>Lover and a Lass</i> , 1964 and 1965
First place in the biennial new choral music search, Melodious Accord, New York, and USA (New York) premiere: <i>Antiphon and The Child of Mary</i> under Alice Parker; November 7, 1994
Fifty-seven ensembles performed his Earthsongs publications between June 1994 to June 1995, a typical year report from Earthsongs publishing
Winner, Association of Canadian Choral Communities Associated Publishers Award for Choral Composition 2010
First place, ACCC 2010 composition competition, for <i>Scottish Contrasts</i> arrangements
Retrospective concert of his choral and instrumental music: “Signature,” held during the 75th Anniversary celebrations of the Faculty of Music, McGill University, February 1996
Originator, musical director, producer, arranger and co-conductor: Noel 2000, a five-choir Christmas Festival celebrating the new millennium, Église St. Patrice, Magog QC, December 2000
Performances of Titanic Requiem in twelve USA/Canada cities, and Choralies in Vaison-la-Romaine, France 2012/13

Source: Donald Patriquin, “Reflections”

Now in his late seventies, Patriquin maintains an ongoing performance schedule, performing summer piano concerts in Spain, and serving as the coach, arranger, and accompanist for an SSA trio called In-A-Chord since 2012.<sup>57</sup> He also travels as a composer to conferences and performances. This has included maintaining a booth and

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<sup>57</sup> Donald Patriquin, email message to author, October 30, 2016.

hosting a reading session of his music at the 2015 National ACDA Conference in Salt Lake City.

Patriquin's lifelong engagement with nature and folk songs is manifest in *Songs of Innocence*. In addition, the work demonstrates a fascination with ancient and modern compositional techniques, a result of his rigorous graduate studies. His personal life experiences inspire elements in *Songs of Innocence*, and the scientific turn of his mind comes through in the highly methodical way he approaches selecting the text and setting it to music and in the way he discusses his music and his work as a composer.



## CHAPTER 3

### *SONGS OF INNOCENCE* BY WILLIAM BLAKE

William Blake wrote *Songs of Innocence* in 1789. The William Blake Archive provides an overview:

This lyric anthology evokes a predominantly pastoral world prior to the dualisms of adult consciousness. Human, natural, and divine states of being have yet to be separated. The child is the chief representative of this condition; other recurrent figures, such as the shepherd and lamb, point ultimately to the figure of Christ as the incarnation of the unity of innocence. In a few poems, the rhetoric, irony, and divided consciousness of experience begin to insinuate themselves into the landscape of innocence. In 1794, Blake combined *Innocence* with its contrary companion, the *Songs of Experience*, to create the combined *Songs of Innocence and of Experience*.<sup>58</sup>

A unique feature of this lyric anthology is that it is presented as an illuminated book.

Blake's poetry is both literary and visual art. The British Museum online William Blake collection describes each poem as "illustrated with decorative trellised margins imbued with Blake's personal imagery." Figure 1 provides an example.

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<sup>58</sup> Morris Eaves, Robert N. Essick, and Joseph Viscomi, eds, "Songs of Innocence (Composed 1789)" William Blake Archive, <http://blakearchive.org/work/s-inn>.



Figure 1. "The Lamb" from the Library of Congress William Blake Archive.<sup>59</sup>

<sup>59</sup> "Songs of Innocence: The Author & Printer W. Blake (London, 1789) Image," Library of Congress, accessed January 17, 2017, <https://www.loc.gov/item/48031328/>.

The British Museum also maintains some of the original *Songs of Innocence* plates. Their plate holdings are available online, accompanied by this description:

His illuminated books form the heart of Blake's collection. Blake used both hand-colouring and colour printing, his first experiment with the latter occurring in 1788 with three small tracts entitled *There is no natural Religion*. By the following year in *Songs of Innocence*, the unique style of his illuminated books had emerged with their decorative trellised margins imbued with Blake's personal imagery.<sup>60</sup>

In discussions of certain movements in *Songs of Innocence*, Patriquin included images of the original plates to illustrate his ideas about different poems. Blake's visual images that accompanied the poetry were part of what drew Patriquin to set the poems to music.<sup>61</sup> Additionally, Blake's illustrations had an impact on Patriquin's instrumental accompaniment choices and how he structured the instrumental parts:

I really conceived of this piece for harp rather than for piano, and it may have to do with etchings! The beauty of (Blake's) etchings is their lightness, and this combined with ink or water colouring creates even more lightness. The filagree 'squiggles' that Blake uses in his artwork are themselves 'light', and relate more to the finger-plucked harp than the hammer-struck piano string.<sup>62</sup>

The publication history of *Songs of Innocence* is complex, and there is no definitive order of the poems. The William Blake Archive website explains:

After 1794, the printing history of *Innocence* becomes complex because Blake began printing it with *Experience* to form copies of the combined *Songs* while continuing also to issue *Songs of Innocence* and *Songs of Experience* separately. Complicating matters further are the facts that some separately issued copies of *Innocence* were combined with *Experience* by collectors and dealers, and that

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<sup>60</sup> "William Blake (1757-1827)," The British Museum, accessed January 17, 2017, <https://www.britishmuseum.org/pdf/Blake.pdf>.

<sup>61</sup> Donald Patriquin, email message to author, January 8, 2017.

<sup>62</sup> Donald Patriquin, email message to author, January 6, 2017.

copies of *Innocence* now separate were once part of copies of the combined *Songs*. No two copies of *Songs of Innocence* share the same arrangement of the plates.<sup>63</sup>

In correspondence, Patriquin referred to the complex history of *Songs of Innocence* as license to order the poems in the suite in his preferred arrangement.

The William Blake Archive website further demonstrates the variations between the many versions by showing seven slightly different versions of the title plate bearing the wording *Songs of Innocence* with its accompanying illustration and visual embellishments. Different editions of the lyric anthology feature different colors and slightly different illustrations and visual elements for each of the plates of the different poems.

#### Musical Settings of the Poetry

Donald Patriquin is among many composers inspired by William Blake's *Songs of Innocence*. Blake's poetry has served as the basis for a number of compositions, and various poems from the collection have been used in a wide variety of musical settings. Patriquin chose seven of the poems for his suite *Songs of Innocence*, many of which have also been set to music by other composers. For example, an obituary noted that John Tavener's 1982 setting of "The Lamb" is one of his most celebrated works.<sup>64</sup> Additional notable settings of *Songs of Innocence* poems include Lee Hoiby's setting of "The Shepherd" and "The Lamb" for vocal solo with piano accompaniment; Arnold Cooke's setting of "Piping Down the Valleys Wild," "The Shepherd," and "The Echoing Green"

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<sup>63</sup> Eaves, Essick, and Viscomi, "Songs of Innocence"

<sup>64</sup> Tom Service, "John Tavener dies at 69: the veil falls for the final time," *The Guardian*, November 13, 2013, accessed April 16, 2017, <https://www.theguardian.com/music/2013/nov/12/john-tavener-british-composer-dies>.

in his *Three Songs of Innocence* for vocal solo with piano and clarinet; Ralph Vaughan Williams's *Ten Blake Songs* for tenor and oboe; and William Bolcom's setting of the entire collection of poems in 1984. A 2005 Naxos recording of Bolcom's setting with Leonard Slatkin conducting the Michigan State Children's Choir and the University of Michigan choirs won four Grammy Awards.<sup>65</sup> Blake's poems also inspired U2's 2014 rock album *Songs of Innocence*.<sup>66</sup>

Despite this long history of varied compositions, Patriquin maintains that he had no knowledge of their content:

I'll have to admit that I never heard before or since anyone else's settings of the poem. This is blissful ignorance at its best! If I had listened to anything prior to writing *Songs of Innocence* it would have quite possibly influenced it, and who knows for "good" or for "bad"?<sup>67</sup>

This response was surprising, considering Patriquin's particular interest in Benjamin Britten's music and that Britten set "A Cradle Song" in 1947 in his collection *A Charm of Lullabies*. Patriquin mentioned Britten numerous times in correspondence. For example, "I studied a great number of Benjamin Britten's arrangements for solo voice, and was certainly influenced by them in my earlier days, though by Britten's application of compositional techniques as much anything. (I had the pleasure of meeting Mr. Britten in 1964!)"<sup>68</sup> While Patriquin claims that no previous melodies or musical ideas influenced his composition, this is not likely to be true of conductors who approach this work. Most

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<sup>65</sup> NPR, "William Bolcom Tops Classical Grammy Awards," February 9, 2006, <http://www.npr.org/templates/story/story.php?storyId=5198397>.

<sup>66</sup> David Fricke, "U2: Songs of Innocence," *Rolling Stone*, September 11, 2014, <http://www.rollingstone.com/music/albumreviews/u2-songs-of-innocence-20140911>.

<sup>67</sup> Donald Patriquin, email message to author, January 28, 2017.

<sup>68</sup> *Ibid.*

conductors, like myself, will be familiar with a number of different settings of these poems, which will influence how we approach this suite, unlike Patriquin who maintains it is purely his own original musical creation of the illuminated text by Blake.

## CHAPTER 4

### PATRIQUIN'S APPROACH TO TEXT SELECTION

Music should serve the text overall, but in order to do this the text does well at times by 'cooperating' with the music to which it is being thoughtfully and respectfully set!<sup>69</sup>

Through email interviews I posed a number of questions to Patriquin about why he chose to set this poetry by William Blake, about why he chose to set only seven of the nineteen poems in the poetry cycle, and some questions about the themes he was trying to convey or highlight through the music. His responses reveal that his text selection process is thoughtful and precise. This particular set of texts supports Patriquin's personal affinity and dedication to nature themes and his personal role as a father to three children. Patriquin's careful consideration of the text and its themes is methodical, almost scientific, and he seeks to illustrate the words with great detail, much the way that Blake illustrated his poems with visual images.

*Songs of Innocence* began as a commission by Montreal's St. Lawrence Choir and its director Iwan Edwards. Patriquin was to select the text, of which he said: "Finding a text to set is arguably 'half the battle' when it comes to composing a choral work. The text has so much to do with how the piece is conceived, how it is written, and how it is performed and listened to."<sup>70</sup>

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<sup>69</sup> Donald Patriquin, email message to author, January 2, 2017.

<sup>70</sup> Ibid.

The inspiration for Patriquin to compose a piece often stems from themes presented in the text. Patriquin described the circumstances surrounding the selection of the William Blake poems:

Somewhere along the way (probably in a bookstore, as that is so often where I go to search for texts) I came across a small book that I had read bits of in school—William Blake’s *Songs of Innocence*. It appeared to satisfy several of my textual requirements at the time as it concerned children, innocence, the natural world, and appealed to my love of what I’ll just call ‘antiquity’.<sup>71</sup>

Patriquin added this about his personal connection to the poetic themes: “It was surely my ‘coming of age’ as a father of three—girl, girl, boy—that prompted me to reflect musically on the essence of children,” adding this important factor that influenced the creation of an integral flute part: “My oldest daughter was already well on her way to becoming a flutist.”<sup>72</sup> The text of the “Introduction” describing a “piper piping” dovetailed with Patriquin’s reality as the father of a budding flutist daughter.

In addition to his affinity for texts on these themes, Patriquin was attracted to *Songs of Innocence* partly because of Blake’s illustrations: “When it comes to ‘inspiration,’ I’ll pay equal homage to the words and the art that Blake himself created to portray his thoughts.”<sup>73</sup> He had seen an exhibit of McGill’s William Blake holdings at around the same time that he reencountered the *Songs of Innocence*. “I was as much moved by Blake’s wonderful engravings which only he could create to parallel and draw out the essence of his poetry.” With the combined factors of finding the poetry in the bookstore, seeing the exhibit of McGill’s Blake holdings, and finding personal

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<sup>71</sup> Donald Patriquin, email message to author, January 2, 2017.

<sup>72</sup> Ibid.

<sup>73</sup> Donald Patriquin, email message to author, January 6, 2017.



connections to the text, “It was in the stars, and so I decided then and there that I must submit *Songs of Innocence* for the commission. Iwan Edwards readily accepted the commission theme and I began work on it.”<sup>74</sup>

Patriquin began the process of deciding which texts to include by creating a list showing length and meter (accents per line.) He says of this process: “I do something like this for any poetry I am setting to music, whether I have to make a choice or not. The list helps me get into and keep track of the textual and ‘musical’ (rhythmic) aspect of the poetry as a whole.”<sup>75</sup> Figure 2 is his shared re-creation of that list.

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<sup>74</sup> Donald Patriquin, email message to author, January 6, 2017.

<sup>75</sup> Ibid.

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<i>SONGS OF INNOCENCE</i> . . . . .	accents/line. . . . .	final selection
√1 Prelude		
√2 INTRODUCTION . . . . .	5 verses of 4 lines	4
√4 THE SHEPHERD . . . . .	2 verses of 4 lines	3
√3 INFANT JOY . . . . .	2 v. of 6 short lines	2/3
ON ANOTHER'S SORROW . .	9 verses of 4 lines	4
HOLY THURSDAY . . . . .	3 verses of 4 lines	6
√5 NURSE'S SONG . . . . .	2 verses of 8 lines	4
LAUGHING SONG . . . . .	3 verses of 4 lines	4
THE LITTLE BLACK BOY . . .	7 verses of 4 lines	5/4
THE ECHOING GREEN. . . . .	3 verses of 10 lines	2
THE CHIMNEY-SWEEPER . . .	6 verses of 4 lines	4
THE DIVINE IMAGE . . . . .	5 verses of 4 lines	4/3/4/3
√7 A DREAM . . . . .	5 verses of 4 lines	4
THE LITTLE BOY LOST . . . .	long and somewhat arduous	
THE LITTLE BOY FOUND . . .	2 verses of 4 lines	4/3/4/3
√6 A CRADLE SONG. . . . .	8 verses of 4 lines	4
(I used v 5–8)		
SPRING . . . . .	3 verses of 9 lines	2
THE BLOSSOM . . . . .	1 verses of 12 lines	3/2
THE LAMB . . . . .	2 verses of 10 lines	3/4
NIGHT . . . . .	6 verses of 8 lines	4/3
√8 EPILOGUE (reprise of Intro)) . .	5 verses of 4 lines	4

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Figure 2. Patriquin's Text Analysis.

Source: Donald Patriquin, email message to author, January 6, 2017

Patriquin chose to begin the composition with the first poem in Blake's collection: "It was necessity . . . that asked me to start as I did—at the beginning—as the suite of poems began with an 'Introduction' from which all the rest issued."<sup>76</sup> Beginning with Blake's "Introduction," Patriquin then chose the subsequent movements by considering both their textual content and metrical qualities:

I wanted to continue with a movement that would be in musical contrast. I also had to decide then and there what the whole suite would be about. Was there a thread running through some of the poems that could bind them together in a

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<sup>76</sup> Donald Patriquin, email message to author, January 2, 2017.

musically manageable suite? I also had to be practical...I wanted to create musical variety, but I also wanted the suite to tell a story, to have a sense of musical and content motion.<sup>77</sup>

He then decided on the theme of the suite, which in turn determined which poems to include and exclude:

It occurred to me relatively quickly that I should concentrate on the ‘child,’ as that is when humans are most innocent. Once I had decided on ‘Innocence’ and the child, the choice of what to use was pretty well determined, and allowed me to eliminate the [other] verses.<sup>78</sup>

Patriquin selected seven of the nineteen poems he felt fit thematically and metrically with what he “was trying to do musically: to create motion from beginning to end—a grand arch encompassing smaller arches along the way.”<sup>79</sup> Those seven poems are indicated in Patriquin’s list (see Figure 2) with a checkmark and a number indicating which movement in the suite those texts became.

According to Patriquin, the themes of *Songs of Innocence* are “childlike innocence” and “children, innocence, the natural world,” and he wanted to “concentrate on the ‘child,’ as that is when humans are most innocent.”<sup>80</sup> Each movement in *Songs of Innocence* focuses on or illuminates a different aspect of childhood or innocence. These different aspects, and his tailoring of the text, create a format for this suite akin to a libretto. The “Introduction” refers to a piper inspired by the vision of a child who instructs him to “pipe and sing happy songs every child may joy to hear.” “Infant Joy”

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<sup>77</sup> Donald Patriquin, email message to author, January 6, 2017.

<sup>78</sup> Ibid.

<sup>79</sup> Donald Patriquin, email message to author, January 2, 2017.

<sup>80</sup> Donald Patriquin, email message to author, January 6, 2017.

shares the optimistic thoughts of a joyful newborn. “Nurse’s Song” tells the story of children playing in the field who don’t want to go home “till the light fades away.” In Patriquin’s own words: “A Cradle Song” is “about the mother who is beautifully and thoughtfully inspired by her child’s ‘holy’ face and tells what she sees in it,” and “A Dream” “takes a different perspective of childhood with its reference to ‘my Angel-guarded bed,’ indicating the poet recalling a dream as a young child.”<sup>81</sup>

Movement 4, “The Shepherd,” seems less directly connected to the theme of childlike innocence. Patriquin explains that the poem refers to the “the lamb’s innocent call” and goes on to say that Blake “demonstrates that he’s concerned with other than human innocence, which very much appealed to me.” He adds that he kept sheep from the early 1970s until 1984 when he “moved (in body though not in spirit) with my family from the very rural Quebec Townships to Montreal, as our children were starting to need better education.”<sup>82</sup> This poem’s thematic connection is subtler as it is more personal. Just as fatherhood had a very specific effect on Patriquin’s reading of the texts, Patriquin’s work as a shepherd allowed him to draw stronger connections between child-like and lamb-like innocence.

One of the more famous poems, “The Lamb,” is not included in the suite, though it contains textual references to children such as in line sixteen, “He became a little child.” From Patriquin’s following comment about choosing, one could infer that “The Lamb” was omitted for length reasons, and/or was topically redundant to him, since he’d

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<sup>81</sup> Ibid.

<sup>82</sup> Donald Patriquin, email message to author, January 6, 2017.

already drawn a strong connection to “The Shepherd,” and the two poems are topically similar.

This brings me to a very interesting point when I set others’ poetry...when as with *Songs of Innocence*, I am from the very beginning choosing which poems I will use—obviously I can not use every last one of them!—I am already in a ‘choosing’ mood/mode and so, if there is redundancy or whatever and I feel that nothing is really lost, I’ll sometimes omit words or passages.<sup>83</sup>

In addition to his thoughtful consideration of which poems to include, Patriquin’s adaptation of the text required careful editing in order to turn the series of poems into a libretto. To create a sense of a musical starting point and a return “home” at the end of the suite, Patriquin uses the same three stanzas for both the “Introduction” and the “Epilogue,” but each diverge and use a different stanza to conclude, and stanza four is omitted entirely. These elements will be discussed in further detail in Chapter 5. In “A Cradle Song” Patriquin chose to set only the last four of eight stanzas of the original poem because “it was plain too long! This piece about childlike innocence absolutely needed to be in, so I had to truncate it and felt its eight verses could well be cut in two.” He felt that stanzas one through four told a story, though a somewhat static one, but stanzas four through eight “make it quite clear that Blake is writing about a ‘babe,’ and ‘infant small’” which reinforces the “childlike innocence” theme of this composition. After reflecting on the poem, Patriquin decided that “it was clearly the last four verses that would be the only ones that could make it all work.”<sup>84</sup> He goes on to say:

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<sup>83</sup> Donald Patriquin, email message to author, January 28, 2017.

<sup>84</sup> Ibid.

Another reason for the choice is that verse four begins with a reiteration of ‘sleep’, the remaining three verses being about the mother who is beautifully and thoughtfully inspired by her child’s ‘holy’ face and tells what she sees in it. How beautiful! So, it begins with a state of stasis, moves through the mother’s imagery, and ends with ‘peace,’ portrayed by flute melismas over a sustained dominant.<sup>85</sup>

Patriquin’s comments highlight his dedication to storytelling in his approach to setting text. First, his approach was to create “the sense of a ‘journey’ as one sings and listens.”<sup>86</sup> Second, as is evident in his responses, great care and thought went into selecting the seven of nineteen poems in William Blake’s poetry cycle that contained the unified theme of “childlike innocence” while taking into account his analysis of length, meter, and accents per line for each of the poems. He then further created a kind of libretto for this suite by selecting particular stanzas from each poem that would be included in the musical suite for Movements 2, 6, and 8. The poems which serve as the text for Movements 3, 4, 5, and 7 are included in their entirety. This approach to text selection created the thematically motivated and unified musical suite *Songs of Innocence*.

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<sup>85</sup> Donald Patriquin, email message to author, January 28, 2017.

<sup>86</sup> Donald Patriquin, email message to author, December 30, 2016.

## CHAPTER 5

### MUSICAL ANALYSIS OF *SONGS OF INNOCENCE*

The long and short of it is that I am always very much aware of practicalities when I write for choirs. I always wanted *Songs of Innocence* to get better known. One of its problems is that it is a suite with implications that it should be sung in total—titles such as “Prelude,” “Introduction” and “Epilogue” help create this notion—likewise the sense of a “journey” as one sings and listens to the eight movements.<sup>87</sup>

Each of the eight movements of *Songs of Innocence* has its own distinctive character and individual musical attributes that emphasize the text and the story of each respective poem. Just as Blake illustrated each poem differently, Patriquin uses different musical elements in each movement to paint the text audibly. The eight movements combine to create a rich musical journey with unifying textual themes that connect them into a unique and adventurous suite. The suite is composed for an SSAA choir, flute, and harp. The flute and harp parts and their interplay with the choral parts will be discussed in depth in Chapter 6.

The *Songs of Innocence* suite:

1. Prelude
2. Introduction
3. Infant Joy
4. The Shepherd
5. Nurse’s Song
6. A Cradle Song
7. A Dream
8. Epilogue

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<sup>87</sup> Donald Patriquin, email message to author, December 30, 2016.

The way Patriquin generates music out of the text and the textual themes and uses the music to narrate the overall story is a hallmark of his compositional style. Patriquin's approach is not to fit the text to musical ideas, but instead, the music is generated and structured to match the text and tell the story of the text. This approach is evident in the formal structure of the movements; for example, movements 3, 5, 6, and 7 are through-composed, while movements 2, 4, and 8 have a rounded binary structure (ABA) because Patriquin chooses to repeat initial lines and stanzas to conclude the movement. Conductor Robert Filion states of Patriquin's approach to word painting and musical text treatment: "Donald is a champion of word painting in his arrangements. The vocal and instrumental writing always reflects the text and the overall atmosphere of every line and every verse."<sup>88</sup> Patriquin uses a number of approaches to word painting to reflect the text and atmosphere of Blake's poetry. These approaches stem from his opinion that "a composer has the marvelous liberty to emphasize or diminish word meaning with dynamics, repetition (think "Hallelujah Chorus"! ) rhythmic placement, etc."<sup>89</sup> Patriquin uses four distinct approaches to text setting and word painting which will be examined as each movement is discussed in turn:

- Musical effects (i.e., tonality, key changes, sonorities, illusions, etc.)
- The meter matching the text (i.e., frequently to constantly changing meter)
- Unmetered passages
- Literal, formal, and harmonic techniques (Greek modes, Renaissance-style cross-relations, octatonic scales, *musica reservata*, etc.)

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<sup>88</sup> Donald Patriquin, "Reviews."

<sup>89</sup> Donald Patriquin, email message to author, January 28, 2017.



### Movement 1, “Prelude”

This twenty-four-measure prelude is a duet for the harp and flute that leads *attacca* into Movement 2. It is in 6/8 meter, which is also the starting and predominant time signature of Movement 2, “Introduction.” It establishes the qualities of a piping tune, which is the inspiration for the character of Movement 2. The flute has the main melody and motivic figures, while the harp functions as an accompaniment to the flute in the prelude. Patriquin uses a variety of scales throughout the composition, including whole-tone, octatonic, and modal scales to paint the text and illustrate the different voices speaking in the text. The flute introduces the first of them with an octave-and-a-half ascending whole-tone scale in m. 12. This whole-tone scale will be echoed by the harp in Movement 4, “The Shepherd,” and in the flute and voices in Movement 6, “A Cradle Song.” By introducing one of the various scalar sonorities halfway through this prelude, Patriquin establishes an important recurring musical element of the suite. The “Prelude” flows directly into the first line of Movement 2, “Piping down the valleys wild,” and therefore could be interpreted as a musical depiction of the piper, the speaker in the first poem, playing a lively piping tune in a valley.

### Movement 2, “Introduction”

Patriquin shared that “Introduction” was the first movement he composed and is the movement “from which all the rest issued.” Both this movement and the final movement of *Songs of Innocence* use the text of the poem that opens the Blake collection, “Introduction.” Patriquin planned these bookends from the beginning: “I had decided at the outset that I would bring the Introduction back at the very end of the suite – as an

Epilogue.”<sup>90</sup> For these bookends of the suite, Patriquin created one movement, indicating a da capo return to Movement 2 after Movement 7. The text is as follows:

Piping down the valleys wild  
Piping songs of pleasant glee  
On a cloud I saw a child.  
And he laughing said to me.

Pipe a song about a Lamb;  
So I piped with merry cheer,  
Piper pipe that song again—  
So I piped, he wept to hear.

Drop thy pipe thy happy pipe  
Sing thy songs of happy cheer,  
So I sung the same again  
While he wept with joy to hear

Patriquin concludes “Introduction” by repeating the first stanza after the first three stanzas to create a textual and musical flow into Movement 3, “Infant Joy.”

Patriquin said that he wanted “to give the ‘Introduction’ a shape with which a listener would feel at ease—and which perhaps resonated with ‘familiar’ music—before embarking on less traditional forms and musical language within the piece.”<sup>91</sup> To this end, Patriquin follows the suggestion of the text, making “the melodic setting of the first lines of the first three verses . . . a bit of a ‘piping’ tune.”<sup>92</sup> In speaking of this “piping” motive, he commented that “there is a good deal of motivic ‘integrity’ in this movement, which I believe makes it listenable and memorizable.”<sup>93</sup>

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<sup>90</sup> Donald Patriquin, email message to author, January 28, 2017.

<sup>91</sup> Donald Patriquin, email message to author, January 8, 2017.

<sup>92</sup> Ibid.

<sup>93</sup> Donald Patriquin, email message to author, January 27, 2017.

Several characteristics of Patriquin’s approach to the text are apparent in the opening measures of “Introduction” (figure 3):

The musical score for Movement 2, "Introduction," mm. 1-4, is written in D major and 6/8 time. It features five vocal parts (S1, S2, A1, A2) and piano accompaniment (Flute and Harp). The lyrics are: "Pi - ping down the val - leys wild, Pi - ping songs of pleas - ant glee, Pi - ping songs of pleas - ant glee, Pi - ping". The piano part includes a sequence of notes C# D E F# G A B marked with a forte (f) dynamic. A note in the flute part is marked "omit this note on recap".

Figure 3. Movement 2, “Introduction,” mm. 1–4.

1. The meter matches the text. The “piping” text is set in a lively 6/8 meter reminiscent of a folk-like piping tune. The melody is D major with tuneful stepwise motion. Additionally, the notes descend in pitch on the word “down,” and the word “wild” has three notes that go up in contrast to all the other downward melodic figures. Patriquin pointed out that “the ‘wild’ = seemingly disorganized. The ‘biologist’ peeks through! ‘In wildness is the preservation of the world’ - Henry David Thoreau.”<sup>94</sup>
2. The use of *musica reservata*. (While this is originally a Renaissance term referring to heightened emotional expression of the text, Patriquin uses it for a

<sup>94</sup> Donald Patriquin, email message to author, January 27, 2017.

musical device of note clusters or chordal upper partials suspended above a melody.) Patriquin describes the use of *musica reservata* here as “the Piper with his feet on the earth, while the child and cloud (the chord’s upper partials or appoggiatura) float above it in clusters.”<sup>95</sup> The melody, representing the piper, is in the second alto part, while the sopranos and first altos sustain clusters above to portray the child and cloud floating. Patriquin also indicates that the *musica reservata* helps to portray a crucial image in the poem: “The echo of the valley, which tends to superimpose horizontally produced sounds into a horizontal cluster, is particularly apropos here considering the text, ‘Piping down the valleys wild’; what more resonant a natural phenomenon than a valley?”<sup>96</sup>

3. The “valley” effect. To create a sense of an echo in the valley, the first nine measures of this movement are made up of the motivic material in mm. 1–2, which are then echoed three more times. The descending four-note pattern in the first four measures (D, C-sharp, B, A, with each note being held on the way down) results in a specific cluster that occurs four times in a row, creating the echo effect. Of this cluster pattern Patriquin said, “I am always thinking of the choral singer when I work with clusters, and try to obtain them in the simplest way possible. Each part here has a very simple diatonic melodic line to sing, but the horizontal result is in each case a cluster.”<sup>97</sup>

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<sup>95</sup> Donald Patriquin, email message to author, January 8, 2017.

<sup>96</sup> Donald Patriquin, email message to author, January 27, 2017.

<sup>97</sup> Ibid.

4. In addition to the repeated echoes in the first nine measures, both the vocal lines and harp and flute parts contain repeated open fifths. Patriquin says the harp accompaniment's "constant open fifths resonate and reinforce each other (as they would in such a resounding space as a valley.)"<sup>98</sup> The repeated open fifth patterns occur throughout the suite and open fifth dyads become tonal centers in multiple passages throughout the suite.

Patriquin also musically paints the text throughout the suite by changing key areas to correspond with changes of speaker in the poetry. The piper begins in D major, from "Prelude" until the shift to the child's voice in m. 10 of "Introduction." The narrative shift to the child's voice is painted with a musical shift to an F-sharp/C-sharp dyad tonal center (a third relationship from D to F-sharp, seen in figure 4). The return to the piper's voice is set with a brief shift to A minor (a third relationship from F-sharp/C-sharp to A) in m. 23 (figure 6) before the child speaks again in m. 27, where the key returns to D major, this time with Lydian mode coloration (figure 8). Measure 32 moves up to a B-flat/F dyad tonal center (another third relationship from D to F) when the piper speaks again. Measure 39 returns back to D major because Patriquin repeats the text of the first stanza, which was initially set in D major. This movement, and the entire suite, are centered around D.

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<sup>98</sup> Donald Patriquin, email message to author, January 8, 2017.

The image shows a musical score for Movement 2, "Introduction," measures 9-11. The score is written for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Flute (Fl), and Harp (Hp). The key signature is two sharps (D major). The music features a melodic line in the flutes and harp, with vocal entries for the sopranos and altos. Dynamics include 'f' and 'sf'. The lyrics for the vocal parts are "me:" and "Pipe a song".

Figure 4. Movement 2, "Introduction," mm. 9–11.

The third relationship between keys in this section is an important aspect of the suite's musical landscape. Patriquin says:

I very much enjoy both hearing and writing music in which the traditional circle of (perfect) fifths is supplanted by a circle of thirds. In *Songs of Innocence* I used 'third' relationships extensively, beginning at the beginning. Talk about 'Innocence'!: "Begin at the beginning," the King said, very gravely, "and go on till you come to the end: then stop." (*Alice in Wonderland*).<sup>99</sup>

Beyond choosing meter to complement the text, changing meters serve a narrative function here. Patriquin metrically stretches or elongates the measure just before a new character speaks. In mm. 9–10 of "Introduction," the metrical elongation indicates the

<sup>99</sup> Donald Patriquin, email message to author, January 2, 2017.

change of speaker from the child to the piper (see figure 4). Patriquin has coupled the metrical elongation with a key change in the following measure, m. 10, to depict the change of speaker between the lines, and in this case, stanzas, of the poem. Patriquin's metrical elongation occurs again in m. 18 and in m. 22 (see figure 5). Measure 18 is elongated from a  $6/8$  meter to a  $9/8$  in order to anticipate the change to the child's voice in m. 19. Measure 22 is also elongated from a  $6/8$  to a  $9/8$  meter before the piper speaks, this time in A minor.

15 *mf* *poco cresc.*

S1 So I piped with mer - ry cheer. So I piped with mer - ry

S2 So I piped with mer - ry cheer. So I piped with mer - ry

A1

A2

Fl *mf*

Hp *mf*

19 *f*

S1 cheer. with mer - ry cheer.

S2 cheer. with mer - ry cheer.

A1 "Pi - per pipe that song a - gain; a - gain; a - gain;

A2 "Pi - per pipe that song a - gain; a - gain;

Fl *f* *tr.*

Hp *crescendo...* *f*

Figure 5. Movement 2, "Introduction," mm. 15–22.



The next metrical elongation occurs just four measures later. Patriquin again employs *musica reservata*, and here he makes use of word painting and sets it in A minor, echoing the text “‘wept’ (=sad).”<sup>100</sup> Measure 26 is again elongated from 6/8 to 9/8 just before the text changes to the child’s voice. A key change from A melodic minor to D major (with Lydian mode coloration) in mm. 26–27 paints the shift from the piper to the child’s voice (see figure 6).

Figure 6. Movement 2, “Introduction,” mm. 23–26.

The next significant metrical elongation occurs at the cadence point marking the return to the first stanza of the text. Measures 36–38 are the conclusion of the third stanza of the poetry. Patriquin elongates the meter to a 9/8 time signature in m. 37, followed by a 12/8 time signature in m. 38, which is also marked “rallentando.” The music then returns to the D major of the opening.

<sup>100</sup> Donald Patriquin, email message to author, January 27, 2017.

The return, mm. 39–43, is identical to the first five measures of the movement in the vocal lines, with a variation in the instrumental part writing (see figure 7).

36 *mf* *dim e rallentando*

S1 wept with joy to hear.

S2 wept with joy with joy to hear.

A1 with joy with joy to hear.

A2 he wept with joy to hear.

Fl *f* *dim e rallentando*

Hp *poco dim.* *mf* *dim e rallentando*

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1. Ending INTRODUCTION

39 *f* *mf* *mp*

S1 Pi - ping Pi - ping On a

S2 Pi - ping Pi - ping On a

A1 Pi - ping Pi - ping On a

A2 Pi - ping Pi - ping songs of pleas - ant glee, On a

Fl *f* *mp* *f* *mplegato*

Hp *f* *mf*

Figure 7. Movement 2, “Introduction,” mm. 36–42.

The flute part is directly inverted in mm. 39–41 compared to the opening mm. 1–4 (see figure 3).

Because Patriquin repeats the beginnings of the poems as a conclusion for Movements 2 and 4, he creates a three-part rounded binary form. “The form of “Introduction,” Patriquin says, “reflects the three-part Rounded Binary (ABA) and so I brought back the opening ‘Piping down the valleys wild’ at the end of the Introduction”<sup>101</sup> Movements 3, 5, 6, and 7 don’t contain any editorial repeats and so are through-composed.

Patriquin says of the overall harmonic plan in this movement: “The harmonic relationships in the large are modal (root movement by 2nds & 3rds as opposed to 4th & 5th).”<sup>102</sup> The first stanza of the poem is in the voice of the poet, comprising mm. 1–9, and is set in D major. Patriquin thinks of this as the “A” theme of a sonata. He goes on to describe his focus on matching the music to the text: “It very much echoes the text. ‘Echo’ literally, as the text bespeaks ‘Piping’ in ‘the valleys wild,’ and here I pictured a piper enjoying the beautiful echoes of his pipe that a valley offers him.”<sup>103</sup>

Patriquin describes the B section of this movement as a two-verse section, comprising the second and third stanzas of the poem.<sup>104</sup> The second stanza of the poem is set in mm. 10–26. Of this section, Patriquin says: “This initiates the [B] section. A [F#-

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<sup>101</sup> Donald Patriquin, email message to author, January 27, 2017.

<sup>102</sup> Donald Patriquin, email message to author, January 8, 2017.

<sup>103</sup> Ibid.

<sup>104</sup> Ibid.

C#] dyad is now the tonal centre: Why a two-part chord? To maintain the resonant open fifth.” Here in the second movement of the suite Patriquin has already introduced “less traditional forms and musical language” by shifting from a D major tonality to an F-sharp/C-sharp dyad as the tonal center (see figure 4). This tonal center continues to paint the ongoing valley echoes with its open-fifth sonority. Maintaining the key area third relationships and open-fifth sonorities, Patriquin moves from the F-sharp/C-sharp dyad up/down a third to A in m. 23, “where an A melodic minor scale is used melodically and harmonically, with a predominance of open fifths on A being employed (A-E dyad)”<sup>105</sup> (see figure 6).

Stanza 3, the second verse of the B section, comprises mm. 26–38 and begins in the voice of the child. In this section Patriquin introduces modal coloration using the Lydian mode (see figure 8):

The choral voices sound over the D-A dyad with Lydian coloration for the first half of the verse so that we can pass *down* (this time) a third to [Bb] to complete the two-verse [B] section. Again, the beautiful Lydian mode with its whole tone 1,2,3,4 is used to colour the insistence [Bb-F-Ab tread], (a [Bb-F] dyad with an added flat 7: [Bb,C,D,E,F,G,Ab,Bb].)<sup>106</sup>

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<sup>105</sup> Donald Patriquin, email message to author, January 8, 2017.

<sup>106</sup> Ibid.

Musical score for measures 27-32. The score includes vocal parts for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2), a Flute (Fl) part, and a Harp (Hp) part. The key signature is D major (two sharps). The lyrics for the vocal parts are: "thy pipe, thy hap - - py pipe; Sing thy songs of". The Flute part features a triplet of eighth notes and a triplet of sixteenth notes. The Harp part provides a rhythmic accompaniment with chords and single notes.

Musical score for measures 30-32. The score includes vocal parts for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2), a Flute (Fl) part, and a Harp (Hp) part. The key signature changes to B-flat major (two flats). The lyrics for the vocal parts are: "So I sung the hap - py cheer;" and "thy songs of hap -". The Flute part includes a "whole-tone gliss." and a triplet of eighth notes. The Harp part includes a "gliss." and "& gliss 8ve below". The score uses dynamic markings such as *ff*, *mf*, and *f*. The time signature is 12/8.

Figure 8. Movement 2, "Introduction," mm. 27–32.

In figure 8, the Lydian coloration of D major is demonstrated with the multiple G-sharps in mm. 27–31. The third relationship is again seen in the shift from D to B-flat in

mm. 31–32. The Lydian coloration of B flat is demonstrated by the repeated E-naturals in m. 32.

Stanza 1, the A melody, returns in m. 39, “over a full D major chord, back once again on solid (tonal) ground.”<sup>107</sup> Though he adds, “well, relatively, as the dominant is always represented by an Asus4 chord, really heard as a dominant coloration of the tonic. It may also be thought of as an unresolved appoggiatura chord to the dominant, so often used by Benjamin Britten and his ilk”<sup>108</sup> (see figure 7).

Of the ending (see figure 9), Patriquin says,

I wanted a point of brief climax well BEFORE the end of the Introduction, which I wanted to end on a soft note. The end of the Introduction echoes that of its opening, with the cluster, but this time is ‘ironed out’ into dotted half-notes, each line tapering in a kind of reverse (retrograde) cluster. Traditional cadences move from a point of melodic and harmonic instability to a point of stability. This piece does the same thing, though with texture and dissonance, i.e., not tonally, as it moves from a 4-note cluster to 3-note cluster, to a 2-note and then to a single note, reinforced with diminuendo dynamics.<sup>109</sup>

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<sup>107</sup> Donald Patriquin, email message to author, January 8, 2017.

<sup>108</sup> Ibid.

<sup>109</sup> Donald Patriquin, email message to author, January 27, 2017.

44

S1 *p* *poco rall.....* *pp*  
 cloud I saw a child, And he laughing— said to me:

S2 *p* *ppp*  
 cloud I saw a child, And he laughing— said to

A1 *p* *ppp*  
 cloud I saw a child, And he laughing— said

A2 *p*  
 cloud I saw a child, And he laughing—

Fl *p* *poco rall.....*

Hp *mp* *p* *poco rall.....*

Figure 9. Movement 2, “Introduction,” mm. 44–50.

By repeating the first stanza of the poem again after the first three stanzas, and by “tapering” the melody to a single note (which becomes the starting note of the next movement), Patriquin creates a direct connection and a sense of continuity between “Introduction” and “Infant Joy.” This libretto-like treatment of the text helps to join the poems together to form a narrative.

### Movement 3, “Infant Joy”

To emphasize the narrative treatment of Blake’s poems, Movement 3, “Infant Joy,” proceeds *attacca* from Movement 2, “Introduction,” even though these two poems do not follow one another in Patriquin’s list of the Blake collection (see figure 2). By omitting the final stanzas of “Introduction” and skipping to the third poem in the cycle, Patriquin makes the speaker in the opening stanza of “Infant Joy” into the “child” of the

first strophe in “Introduction,” which he repeats at the end of Movement 2. The text of Movement 2 ends:

Piping down the valleys wild  
Piping songs of pleasant glee  
On a cloud I saw a child.  
And he laughing said to me:

This then goes directly into “Infant Joy”:

I have no name  
I am but two days old.—  
What shall I call thee?  
I happy am  
Joy is my name,—  
Sweet joy befall thee!

Pretty joy!  
Sweet joy but two days old,  
Sweet joy I call thee;  
Thou dost smile.  
I sing the while  
Sweet joy befall thee.

The beginning of Movement 3 (see figure 10) illustrates Patriquin’s use of unmetered passages to paint the text. The contrast between the more mature and structured voice of the piper in “Introduction” and the unbounded new infant in “Infant Joy” is illustrated by the unmetered first page of the movement. The first four “measures” of the movement are labeled A, B, C, and D. He marks this section “With abandon...” and the tempo marking is “Tempo rubato, quarter note equals 63.” These elements combine to create a musical atmosphere that freely expresses the text in the infant’s voice.



The image displays a musical score for Movement 3, "Infant Joy," on the first page. It is organized into four systems, labeled A through D.

- System A:** Features three vocal staves: Flute (Fl), Soprano (S), and Alto (A). The tempo is marked "Tempo rubato" with a quarter note equal to 63. The Soprano part begins with the lyrics "I have no name:" and the Alto part continues with "I am but two days old." Dynamics range from *f* (forte) to *pp* (pianissimo). A dynamic marking of *mp* (mezzo-piano) is also present.
- System B:** A solo for the Flute (Fl) featuring a trill (tr) and several triplet patterns. The dynamic marking is *mf* (mezzo-forte).
- System C:** Features the three vocal staves again. The tempo is marked "Faster" and "rit." (ritardando). The lyrics are "What shall I call thee?". Dynamics include *mf* and *f*. There are double bar lines (//) indicating the end of a phrase.
- System D:** A solo for the Flute (Fl) with triplet patterns and a dynamic marking of *mf*.

Figure 10. Movement 3, "Infant Joy," first page.

In the first measures of Movement 3, Patriquin employs additional musical effects in combination with the unmetered passage to paint the text. In the first system, the important words "no" and "two" are the highest notes in their respective phrases, and both are marked with an accent.

The text at Measure C is set with a fermata, a crescendo, a ritardando, an accented note, and a decrescendo. These musical effects animate and highlight the text and allow for layers of musical expression for the singers. The interplay between the free flute part and the expressive vocal lines also creates an important musical contrast between this movement and the previous one. These elements also move the listener into a new musical world: one of an infant, about to discover joy. Text painting goes beyond the setting of the words in the voices. On page one, the flute has a dramatic and important character role; it is the musical expression of the infant's curiosity and sense of discovery (see figure 10).

The character of the piece changes in measure 8 with the addition of a  $\frac{3}{4}$  time signature and the entrance of the harp. The climax of this movement then occurs in m. 9 on the word "Joy," which also has a fermata. The flute reaches a climax and near-frenzy of notes, expressing the excitement of discovery and recognition (see figure 11).

*Infant Joy* 13

The image shows a page of a musical score for the piece "Infant Joy". At the top left, the title "Infant Joy" is written in italics. At the top right, the number "13" is centered. The score consists of four staves: Flute (Fl), Soprano (S), Alto (A), and Harp (Hf). The Flute staff begins with a tempo marking "A little slower" and a tempo of "♩ = 54". The music is in 4/4 time. The Soprano and Alto staves have lyrics: "I hap - py am, O Joy is my name!". The Harp staff provides accompaniment. Dynamics include *mf*, *f*, and *fff*. There are also markings for "5", "7", "12", and "11" on the flute staff, and "3" on the vocal staves. The key signature has one flat (B-flat major), and the time signature is 4/4.

Figure 11. Movement 3, “Infant Joy,” mm. 8–9.

This movement begins on a D in the soprano line, continuing from the D major of the previous movement. However, the key pivots to B-flat major, a third relationship. In measure 10, the tonality shifts again by a third, to G major (figure 11).

Because “Joy” is the answer and the subject of this Blake text, Patriquin creates an *ostinato* figure on the word “Joy” as the choir becomes the accompaniment to the quartet of soloists (see figure 12).

14

14

Figure 12. Movement 3, “Infant Joy,” mm. 14–16.

The ostinato continues, with slight ending material, until the final phrase is sung by the choir in mm. 20–21 to the text, “Sweet joy befall thee” with the two soprano soloists echoing one final statement of “Pretty joy!” on a fermata in mm. 22–23. This treatment of the text is an example of Patriquin’s “marvelous liberty to emphasize word meaning with repetition.”<sup>110</sup>

The movement concludes with a three-measure harp solo, playing an upward arpeggiation of a D-A open-fifth dyad, finishing on a curious and intriguing high G-sharp, held by a fermata. Patriquin spoke of his affinity for such tritone relationships at a seminar on composition during his visit to ASU for the performance of *Songs of Innocence*. In this context, the G-sharp is given place between the D-A dyad arpeggio preceding it and the D sung by the sopranos that follows in the next movement.

<sup>110</sup> Donald Patriquin, email message to author, January 28, 2017.

This movement, along with movements 5, 6, and 7, is through-composed. The unmeasured first page, mm. A-D, is the A section. Measures mm. 8–11 comprise the B section, with the climax of the movement in m. 9. The C section contains the Joy ostinato with soloists, mm. 12–23. The three-measure harp solo at the end serves as a codetta.

#### Movement 4, “The Shepherd”

Movement 4 sets Blake’s two-stanza poem “The Shepherd,” which originally came between “Introduction” and “Infant Joy” in *Songs of Innocence*.

How sweet is the Shepherd’s sweet lot!  
From the morn to the evening he strays;  
He shall follow his sheep all the day,  
And his tongue shall be filled with praise.

For he hears the lamb’s innocent call,  
And he hears the ewe’s tender reply;  
He is watchful while they are in peace,  
For they know when their Shepherd is nigh.

The musical landscape changes dramatically from the joyful repetitions at the end of Movement 3. The slow (quarter equals 60), largely a cappella opening is a peacefully bucolic setting of the Blake text. The word “sweet” is repeated three times and is the gentle climax of the phrase each time. The movement begins in the key signature of F major (another third relationship to the D tonal center of the work), and the sopranos begin by singing “How sweet” on a D (see figure 13).



Two additional elements of word painting are used in these first ten measures. The first is the A-flat on the word “strays,” a literal word painting technique as the melody strays onto an unexpected scale degree in F major. Patriquin also uses this word painting device to pivot into F minor in m. 10—a new section of text he paints with a new tempo, new time signature, and new F minor key area. The second element is the “following” entrances in m. 10, which continue into m. 11 (figure 14).

This movement exemplifies Patriquin’s technique of fitting the musical meter to the textual phrases, resulting in frequently changing meter, and his use of key changes to set up each line of poetry. Figure 14 illustrates constantly changing meter and the musical effect of frequent key changes, demonstrating Patriquin’s method of generating music out of the textual ideas and fitting the music to the text.

*The Shepherd* 17

*ff* Forcefully, faster ♩ = 100

11

S1 He shall fol - low his sheep ——— And his tongue And his

S2 sheep all the day ——— And his — tongue his tongue his

A1 fol - low his sheep ——— , And his tongue ——— And his

A2 He shall fol - low all the day ——— And — his tongue And his

Hf *f* *ff* *fff*

14

S1 *rit.* *fff* *mf*  
tongues shall be filled with PRAISE! ———

S2 *rit.* *fff* *mf*  
tongues shall be filled with PRAISE! ———

A1 *rit.* *fff* *mf* *3 mp* *poco cresc.*  
tongues shall be filled with PRAISE! ——— For he hears — the lamb's in-nocent

A2 *rit.* *fff* *mf* *3 mp* *poco cresc.*  
tongues shall be filled with PRAISE! ——— For he hears — the lamb's in-nocent

Hf *rit.* *fff* *ff* *mp*

Figure 14. Movement 4, “The Shepherd,” mm. 11–16.



The time signatures are additive: 4/4, 5/4, 6/4. A different addition occurs after the return to 4/4 (i.e., eight eighth-notes) when the time signature of 9/8 follows in measure 16. At the same time, descending key changes (F major, E-flat major, D major) coincide with new lines of the poetry. The descent in m. 20 highlights the next line of text and sets up the phrase “He is watchful while they are in peace.” He returns the piece to the key signature of F major for the final six measures, in which he chooses to repeat the first line of the poem, “How sweet is the Shepherd’s sweet lot!” This final shift from the key signature of D major to the key signature of F major indicates another third relationship.

Because Patriquin has chosen to repeat the first line of text again to conclude the movement, he has created a rounded binary, ABA, form for this movement. The A section is from mm. 1–9. The B section, from mm. 10–29, contains the descending key signature changes, frequent meter changes, and the climax of the movement (m. 15.) The A section returns in mm. 29–34 with the return of the F major key signature, the first line of text repeated, and similar melodic, harmonic, and rhythmic material as in mm. 1–9. Because of this rounded ABA formal structure, this movement could be considered for performance as a stand-alone piece on a concert program.

#### Movement 5, “Nurse’s Song”

The fifth movement of Patriquin’s suite is among the liveliest in the work, in keeping with Blake’s poem from later in the collection:

When the voices of children are heard on the green,  
And laughing is heard on the hill,  
My heart is at rest within my breast,  
And everything is still.

‘Then come home, my children, the sun is gone down,  
And the dews of night arise;

Come, come, leave off play, and let us away  
Till the morning appears in the skies.’

‘No, no, let us play, for it is yet day,  
And we cannot go to sleep;  
Besides, in the sky the little birds fly,  
And the hills are all cover’d with sheep.’

‘Well, well, go and play till the light fades away,  
And then go home to bed.’  
The little ones leapèd and shoutèd and laugh’d  
And all the hills echoèd.

In his commentary on this Blake poem, Geoffrey Keynes said, “Few besides Blake could have written such a successful poem on the delight of being allowed to play a little longer until dusk.”<sup>111</sup> Patriquin has set this poem in a playful way using numerous musical effects and providing expressive opportunities for the singers. Patriquin uses multiple techniques to illustrate the text and express the three voices in the poetry (the inner thoughts of the nurse, the voice of the nurse, and the voices of the children), including Greek modes, mode shifts, Renaissance-style cross relations, repetition, word painting, indications such as “saucily!,” and *Sprechstimme*.

To express the inner thoughts of the nurse, the movement begins in E Phrygian. Musical effects such as a quick triplet on the word “laughing,” the word “rest” set to the first sung pitch and the dominant, the word “hill” set to the highest note in the phrase, and the word “still” being set to the tonic all demonstrate Patriquin’s attention to the text and his desire to portray it in the musical material. Because this text is about children playing, the canon between the sopranos and the offstage flute evokes children’s folk songs and

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<sup>111</sup> Geoffrey Keynes, introduction and commentary, *William Blake: Songs of Innocence and of Experience*, (Oxford: Oxford University Press, 1967/87), 140.

folk canons. The flute, played from a distance, gives an effect of sound echoing from the hill (see figure 15).

SSAA  
Harp & Flute

## 5. Nurse's Song

(from Songs of Innocence - William Blake)

Donald Patriquin

*Lightly, playfully*    $\text{♩} = 120$

Sop. 1 & 2   *mf*

S   *mf*   When the voi - ces of child - ren are heard — on the green, — And

Flute   *To be played offstage:*   *mf*

S   *f*   laugh - ing is heard on the hill, —   *mf*   My heart — is at —

Fl   *f*   *mf*

S   *p*   rest with - in my — breast, — And ev - ry thing — is —

Fl   *p*

Harp   *f*   *poco diminuendo*

Figure 15. Movement 5, “Nurse’s Song,” mm. 1–19.

To differentiate between the nurse's inner thoughts and her speaking aloud to the children, Patriquin gives the next phrase and melody to the altos and changes the key to E minor (see figure 16).

20 *mf*

A Then come home my child - ren, the sun is gone down, And the

Hf *mf*

25

A dews of night a - rise;

A *mf* And the dews of night arise;

Hf *crescendo poco a poco*

29 *f*

A come, come, leave off play, leave off play and let us a - way

A *f* Come, come, leave off play, leave off play and let us a - way

Hf *f*

Figure 16. Movement 5, "Nurse's Song," mm. 20–24.

Patriquin’s melodic choices are often directly inspired by the text. For example, the melody goes down on the word “down” in m. 23. The lowest notes of the second phrase occur on “the dew of night,” in mm. 25–26, answered by an ascending melodic line for the word “arise” in mm. 27–28. In mm. 29–32, Patriquin emphasizes the first text spoken in the voice of the contrarian children by marking the passage *forte* and accenting the downbeats. Such choral writing creates an invitation to the singers to explore different vocal colors in expressing the various characters speaking in the text.

The B in m. 31 followed by the B-flat in m. 32 is a Renaissance-style cross-relation. Patriquin uses this technique again in mm. 33–37 (see figure 17).

Figure 17. Movement 5, “Nurse’s Song,” mm. 33–37.

Patriquin uses another Renaissance-style cross-relation in mm. 35–36 with the C-natural in m. 35 and the C-sharp in m. 36. Another instance of word painting is employed here with the ascending melodic line for the text “the morning appears in the skies.”

The first instance of *Sprechstimme* in the work occurs in mm. 52–56 of this movement. The sopranos represent the voice of the children, explaining why they don’t need to stop playing and go inside. The indication of “also saucily” shows Patriquin’s dramatization of the text through the musical effect (see figure 18).

Figure 18. Movement 5, “Nurse’s Song,” mm. 52–56.

The unpitched vocal shake indicated in mm. 52–53 paints the word “fly.” The movement remains in E minor until m. 68 where it shifts back to E Phrygian for the textual return to the voice of the nurse, “Well, well, go and play.” The movement remains in E Phygian from m. 68 to the end. The movement ends with music illustrating the shouting and echoing mentioned in the poem. Accents and forte markings portray the word “shouted,” and decrescendos lead to the word “echo’d” (see mm. 106–107 in figure 19). Through repetition, Patriquin extends the final two lines of the poem into forty-eight measures of music. To emphasize the echo effect, the four vocal lines decrescendo until

the singers are at first only whispering, and finally just mouthing the word “echo’d” to the end of the movement (see mm. 112–117 in figure 19).

*Nurse's Song* 29

106 *f* *mp* *mf* *mp*

S ec - ho'd and shout - ed ec - ho'd ec - ho'd ec - ho'd ec - ho'd

S shout - ed ec - ho'd ec - ho'd ec - ho'd ec - ho'd ec - ho'd and

A ec - ho'd ec - - - ho'd ec - - -

A *p* *mf* *p* *ppp*

ec - - - ho'd ec - - - ho'd

Hf

112 *mf* *p* stagger breathing... *pp*

S ec - ho'd and ec - ho'd ec - ho'd ec - ho'd ec - ho'd ec - ho'd

S *mf* *p* *ppp*

ec - ho'd and ec - ho'd ec - - - - ho'd

A *ppp* \* (whisper)

ho'd ec - - - ho'd

A \* (whisper) \*\* (mouth)

ec - - - ho'd (ec - - -

Hf

\* = whisper; \*\* = "mouth" words (no sound at all)

Figure 19. Movement 5, “Nurse’s Song,” mm. 106–117.



In keeping with his idea about the open-fifth echoes of a valley, the entire “echoing” section is built on canonic leaps of fourths and fifths in the vocal lines and supported by outlined fifths in the harp part, inviting the listeners to “enjoy the beautiful echoes that a valley offers.” This movement is through-composed. The A section is mm. 1–19. The B section is mm. 20–61. There is a bridge from mm. 62–79 leading to the shouting and echoing section. The C section is the shouting and echoing section, comprising mm. 80–128. The piece ends on an E in the harp part, which is also the starting a cappella pitch of the alto line in the next movement.

#### Movement 6, “A Cradle Song”

Blake’s poem is eight stanzas long:

Sweet dreams, form a shade  
O’er my lovely infant’s head;  
Sweet dreams of pleasant streams  
By happy, silent, moony beams.

Sweet sleep, with soft down  
Weave thy brows an infant crown.  
Sweet sleep, Angel mild,  
Hover o’er my happy child.

Sweet smiles, in the night  
Hover over my delight;  
Sweet smiles, mother’s smiles,  
All the livelong night beguiles.

Sweet moans, dovelike sighs,  
Chase not slumber from thy eyes.  
Sweet moans, sweeter smiles,  
All the dovelike moans beguiles.

Sleep sleep happy child,  
All creation slept and smil’d.  
Sleep sleep, happy sleep.  
While o’er thee thy mother weep

Sweet babe in thy face,  
Holy image I can trace.  
Sweet babe once like thee.  
Thy maker lay and wept for me

Wept for me for thee for all,  
When he was an infant small.  
Thou his image ever see.  
Heavenly face that smiles on thee,

Smiles on thee on me on all,  
Who became an infant small,  
Infant smiles are His own smiles,  
Heaven & earth to peace beguiles.

Patriquin includes only the last four stanzas in his setting, a lullaby composed for choir and flute. He explains that the flute functions as “a kind of ‘spirit’ hovering over (and in this case protecting) the infant child.”<sup>112</sup> The interplay between the flute and the choir is an important facet of this movement that will be discussed further in the next chapter. The piece begins on an E sung by the altos, once again beginning on the third of the tonic (the key signature is C major). He used a similar device at the beginning of Movement 3, with the sopranos singing a sustained D in a B-flat major movement. The setting for the first line of text reflects its peaceful atmosphere with long sustained choral chords while the flute floats above, playing cheerful lyric passages (see figure 20).

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<sup>112</sup> Donald Patriquin, email message to author, January 28, 2017.

1 *Peacefully* ♩ = 50 All 'solo' flute passages should be played *poco rubato* (*poco rubato*)

Flute *mp* 3 3 *mp*

S (S1) *p*  
sleep, \_\_\_\_\_

A *p*  
Sleep, \_\_\_\_\_ (all) *p*  
sleep, \_\_\_\_\_

5 *f* 3 5 3 5

S (all) *mp*  
hap - py child, All cre - a - tion

A (all) *mp*  
hap - py child, All cre - a - tion

9 (*poco rubato*)  
*mf* 3 3

S *f* > *mf*  
slept andsmil'd, \_\_\_\_\_

A *f* > *mf*  
slept andsmil'd, \_\_\_\_\_

Figure 20. Movement 6, "A Cradle Song," mm. 1–11

The second line of the Blake text alludes to the allegory of the baby in the poem and the Christian imagery of the baby Jesus, a theme throughout this poem. Patriquin musically underscores this meaning with the key change up to E major, a crescendo, and a forte marking in mm. 8–11 (see figure 20). The line “While o’er thee thy mother weep” is understood best in the context of the illustrated poem. In the illustration, Blake has painted a mother looking over a sleeping baby. Poetically Blake shifts the focus to the mother in this line, and Patriquin musically paints this shift in poetic focus.



Figure 21. Library of Congress website image<sup>113</sup>

<sup>113</sup> Library of Congress, “Songs of Innocence: The Author & Printer W. Blake (London, 1789) Image,” accessed January 17, 2017, <https://www.loc.gov/item/48031328/>.

Patriquin depicts this shift of focus by writing a descending minor seventh in the flute part in the end of m. 17 and setting this line of text in a new key signature with no sharps or flats (see m. 16 in figure 22).

Figure 22. Movement 6, “A Cradle Song,” mm. 12–18.

*Note:* The F-natural in mm. 17–18 is a typo which Patriquin fixed in the ASU Women’s Chorus rehearsal, March 13, 2017; the note is to remain an F-sharp.

For the word “weep,” Patriquin writes an accent and a crescendo and uses a triplet figure in the soprano line. The poem then delves further into its Christian theme. To paint this meaning musically, Patriquin sets the next two lines of text, also a new stanza, in a whole-tone scale (see figure 23).

Figure 23. Movement 6, “A Cradle Song,” mm. 19–21.

Patriquin’s technique of setting the mother’s vision of a “Holy Image” in a whole-tone scale audibly paints this imagery in m. 19–22. The final two lines of the second stanza are entirely chromatic movement, largely descending. Patriquin has carefully considered the somber tone of the text and the Christian imagery with this setting (see figure 24).

Figure 24. Movement 6, “A Cradle Song,” mm. 22–29.

To contrast with the somber sacrificial Christian imagery in mm. 24–27, Patriquin paints an optimistic outlook for the next line of text in mm. 28–29 with a shift to A major chords and a crescendo to forte (see figure 24). Measures 34–43 (figure 25) are another instance of constantly changing meter to honor the rhythm and meter of the text. In m. 34 the word “Heavenly” is characterized by a quarter-note triplet that transcends the expected beat pattern. Patriquin again modulates up to E major, with a crescendo to forte, in mm. 37–38 to emphasize the Christian textual theme. The flute echoes the imagery of Christ descending to the earth and becoming an infant with its descending line in mm. 39–41.

*a tempo*  
 34 *tempo stricto* *poco rubato*  
 Fl *mf* *f* *p* (all) *mp*  
 S *mf* *f* *p* (all) *mp*  
 A *mf* *f* *p* (all) *mp*  
 Hea-en - ly face that smiles on thee, Smiles on thee, on me on all;  
 Hea-en - ly face that smiles on thee, Smiles on thee, on me on all;

38 *(poco rubato)* *poco ral e dim.* *a tempo*  
 Fl *f* *mp* *a tempo mp*  
 S *f* *mp* *a tempo mp*  
 A *f* *mp* *a tempo mp*  
 Who be - came an in - fant small. In - fant smiles  
 Who be - came an in - fant small.

42 *(poco rubato)*  
 Fl *mf* *mp* 13  
 S *mf* *mp*  
 A *mp* *mf* *mp*  
 are his own smiles; are his own smiles;

Figure 25. Movement 6, “A Cradle Song,” mm. 34–43.

The climax of this movement occurs on the word “smiles” in m. 42 on an E<sup>7</sup> chord. The flute echoes with a lyrical and “smiling” flurry of notes to emphasize the joy and wonder of the text in mm. 42–43. Patriquin shared that he was musically portraying



“peace” in this ending by setting flute melismas over a sustained dominant.<sup>114</sup> He expressed to the choir in rehearsal that he was also trying to create two illusions in the ending of this movement. As he described in email: “There must be the ‘illusion’ of stasis here, of breathlessness...; the choir must not be seen to breathe!”<sup>115</sup> The second illusion is that the unison B sustained by the choir is the tonic. It is not until the very final note, played by the flute and sung by the first altos, that the listener realizes that the music is actually in E major and has finally resolved to the tonic (see figure 26). The singers hold this seemingly endless B on the word “beguiles,” and indeed Patriquin has beguiled the listener into perceiving that B is the tonic.

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<sup>114</sup> Donald Patriquin, email message to author, January 28, 2017.

<sup>115</sup> Ibid.

A Cradle Song 35

44 *A little faster*  
*tempo stricto* *mp* *molto rit.*

FI  
S (S1) *mp* *diminuendo poco a poco* *molto rit.*  
Hea - ven and earth to peace peace be be -  
A (A1) *mp* *diminuendo poco a poco* *molto rit.*  
and earth to peace be be -

47 *A little faster*  
*poco rubato* *mp* *molto rit.*

FI  
S *pp* S1 & A1 enter imperceptibly  
A guiles. guiles. -----

49 *mp*

FI  
S stagger breathing...

51 *mf* *p* *mf* *molto rubato*

FI  
S stagger breathing... "echo" *p*

55 *ritenuto* *morendo*

FI  
S *morendo*

Figure 26. Movement 6, "A Cradle Song," mm. 44–55.

Registers portray the word “heaven” and the word “earth” in m. 44. To create the illusion that the sustained B in mm. 47–55 is the tonic, Patriquin uses chromatic descending inner voices in mm. 45–46 that strongly set up the B sonority. The unmetered section beginning in m. 47 for the expressive, rubato, and “beguiling” flute part that continues until m. 55 over the continuous octave B in the choir creates Patriquin’s desired “illusion of stasis.” It is not until the final note in m. 55, the E played by the flute and sung by the first altos, that the listener is supposed to realize the piece has resolved to the tonic. Patriquin says of these illusions: “Music, like ‘magic’, is an illusion. For it to really work, the sum always *has* to be greater than the parts. That, in part, is what Beauty is in music – it is an illusion, something that goes beyond a bunch of notes.”<sup>116</sup> Through layers of thoughtful word painting Patriquin has created a setting of “A Cradle Song” that musically underscores the Christian themes of Blake’s poetry. Patriquin connects the Christian themes and the “fragile state of innocence”:

I think the poem fits well with Christian beliefs, but I also think it goes much further than what I’ll just call a Christian belief system. I think a mother with her baby, regardless of religious beliefs, sees so much in a baby’s face. It reminds her of the potential in all of us, of her own potential when she was in that state of innocence, of the potential for humankind to do much better than it does. It reminds her, and inspires her of – in one word – ‘potential’. Perhaps this is why ‘thy maker’ wept– because this beautiful embodiment of potential will, like every other human being before or after it, lose its fragile state of innocence. Stasis is an illusion, it can not stay forever, not even for very long.<sup>117</sup>

This movement is the first element that piqued my interest in this suite. It is a beautiful lullaby with lush four-part, largely a cappella, vocal harmonies. The flute part,

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<sup>116</sup> Donald Patriquin, email message to author, January 28, 2017.

<sup>117</sup> Ibid.

the personification of a hovering protective spirit, both reacts and interacts with the vocal writing. This interaction creates a responsive texture between the flute and choir that is rewarding to rehearse and perform and elevates this movement to something truly beautiful and greater than the sum of its parts. This movement drew the most audience comments at the U.S. premiere. Even more than Movement 4, this movement could be a stand-alone piece, particularly on a Christmas concert, where its text would be especially apt.

### Movement 7, “A Dream”

Patriquin shared why he chose to set this poem and shared a brief summary of the poem’s plot:

I chose “A Dream” with its reference to “my Angel-guarded bed,” indicating the poet recalling a dream as a young child. The poem is about an ‘Emmet’ (an ant) who has lost his way and is concerned that his children are worried about him. A glow-worm and a beetle come to his rescue!<sup>118</sup>

Because this poem is recalling a dream, Patriquin bases the movement on an octatonic scale alternating half-steps and whole-steps: C, D-flat, E-flat, E, F-sharp, G, A, B-flat, C. This creates an other-worldly, dream-like sonority, which sets this movement in a sound world apart from the others. The full text of this movement is:

Once a dream did weave a shade  
O’er my angel-guarded bed,  
That an emmet lost its way  
Where on grass methought I lay.

Troubled, wildered, and forlorn,  
Dark, benighted, travel-worn,  
Over many a tangle spray,  
All heart-broke, I heard her say:

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<sup>118</sup> Donald Patriquin, email message to author, January 6, 2017.

‘Oh my children! do they cry,  
Do they hear their father sigh?  
Now they look abroad to see,  
Now return and weep for me.’

Pitying, I dropped a tear:  
But I saw a glow-worm near,  
Who replied, ‘What wailing wight  
Calls the watchman of the night?’

‘I am set to light the ground,  
While the beetle goes his round:  
Follow now the beetle’s hum;  
Little wanderer, hie thee home!’

The movement begins with an unmetred ascending four-octave octatonic harp scale. When the sopranos enter in m. 3, the music is marked “somewhat strangely.” While mm. 3–20, comprising the first stanza of the poem, have specific rhythms and meters and meter changes, the rhythmic patterns obscure any sense of regular meter or time. These eighteen measures sound more like one of Patriquin’s unmetred passages to a listener. The sense of meter is blurred by syncopated entrances, duple rhythms in a 9/8 bar, and notes tied over bar lines. This creates a stark contrast to the next stanza and next musical section.

In m. 23 the ant becomes “troubled and bewildered.” The music picks up speed and becomes very rhythmic and accented with angular passages and entrances volleying among the four voice parts. In this next musical section, comprising the second stanza of the poem, the meter changes almost constantly, and each of the choral parts has different rhythmic entrances and material (see figure 27).

The musical score consists of two systems. The first system (mm. 31-36) features three vocal parts (Soprano, Alto, and Harp) and a harp part. The Soprano part begins with a triplet of eighth notes (2+2+3) in m. 31, marked *mf*. The lyrics for the Soprano are: "Troub- led, wil- der'd, and for - lorn, and be - night - ed,". The Alto part begins with *mf* in m. 31, with lyrics: "Dark, be - night ed, and for - lorn, tra - vel - worn, —". The Harp part begins with *f* in m. 31. The second system (mm. 34-36) features the Soprano and Harp parts. The Soprano part begins with *molto rit.* in m. 34, with lyrics: "tra - vel - worn,". The Harp part begins with *molto rit.* in m. 34, with lyrics: "O - ver ma - ny a tang - led". The tempo changes to *a tempo* in m. 35. The harp part in m. 35 is marked *f*.

Figure 27. Movement 7, “A Dream,” mm. 31–36.

Patriquin consistently paints the text with layers of detail. The altos in m. 33 sing “travel-worn” on accented quarter notes in a 6/8 bar, followed by the sopranos echoing the word in a low register, the lowest notes of the phrase, with the indication “molto ritardando” and with a decrescendo. The “a tempo” harp part following in m. 35 seems to be the ant picking herself up and trudging onward “over many a tangled spray...” Furthering the ant’s “troubled and wilder’d” state, Patriquin sets the text to octatonic contrary motion in m. 32, followed by voice crossing in mm. 33–34.

Similar to Movement 5, this movement uses *Sprechstimme*, but more extensively. The first *Sprechstimme* passage is given to the altos, who are speaking the voice of the ant in stanza three of the poem. The second *Sprechstimme* passage is given to the sopranos, who represent the voice of the glow-worm in stanzas four and five of the poem. While the sopranos speak the line “Follow now the beetle’s hum,” Patriquin indicates the altos are to sing the following seven measures (mm. 72–78) on an open-mouth hum, which naturally illustrates the text (see figure 28).

The final measures of this movement are a very dramatic setting of the glow-worm’s directive to the ant to “hie thee home!” (see figure 29).

68 *mf*  
S While the bee - tle goes his round:

68 *mp* *p* *mp*  
A ah Fol - low

68 *mp* *p*  
A2 ah

68 *mf* *f*  
Hf

72 *f* *mp*  
S Fol - - - low now the bee - tle's hum; (mm)

72 *mf* (*mf*) hum 'n' (open mouth)  
A 'nn' (hum open mouth)

72 *mp* (*mf*) hum 'n' (open mouth)  
A2 Fol - low 'nn' (hum open mouth)

72 *keep dynamic under sop.*  
Hf

72  
Piano

Figure 28. Movement 7, "A Dream," mm. 68–75.



The image shows a musical score for three parts: Soprano (S), Alto (A), and Harp (Hf). The Soprano part has lyrics "Hie thee home!" and dynamic markings *sf* *con forza!* and *fff*. The Alto part has lyrics "Hie" and dynamic markings *con forza!*, *sf*, and *fff*. The Harp part has dynamic markings *<f* and *ff*. The score shows a crescendo in the harp and a triple forte chord at the end of the section.

Figure 29. Movement 7, “A Dream,” mm. 79–81.

These three measures use the most dramatic indications in the entire suite: sforzandos with accents and a crescendo to triple forte, all marked “con forza!” Patriquin also seems to be using this text to command the listener to return “home” to the familiar music of the “Epilogue” that will follow, with its use of the opening choral music in the suite. The final fortissimo harp chord seems to jolt the listener from the octatonic dream-like state to the familiar piping tune that returns from the opening of the work.

This movement presents a number of technical challenges to a choral ensemble. Not only is singing octatonic passages in tune difficult, but the frequently changing meter and alternating duplet and triplet rhythmic patterns pose timing difficulties. In general, the harp part does not support or double the vocal line (and in many instances clashes with it). It also contains improvised passages, such as in mm. 60–71, providing no consistent pitch nor rhythmic support for the singers in these sections. To be successful the ensemble must sing confidently and independently of the harp throughout this movement.

## Movement 8, “Epilogue”

At the conclusion of Movement 7, Patriquin instructs the ensemble to go back to Movement 2, “Introduction,” which now becomes “Epilogue.” He instructs the harp to play the first measure of “Introduction” four times to create a bridge between movements 7 and 8 and to act as introduction to the final movement. The opening text is the same as “Introduction”:

Piping down the valleys wild  
Piping songs of pleasant glee  
On a cloud I saw a child.  
And he laughing said to me:

Pipe a song about a Lamb;  
So I piped with merry cheer,  
Piper pipe that song again—  
So I piped, he wept to hear.

Drop thy pipe thy happy pipe  
Sing thy songs of happy cheer,  
So I sung the same again  
While he wept with joy to hear.

While Movement 2 ended with a repetition of the first stanza to lead into the voice of the child in “Infant Joy,” the text of “Epilogue” is meant to round out the suite. Patriquin omits the fourth stanza of Blake’s “Introduction” in “Epilogue” and concludes with the fifth and final stanza of the poem:

And I made a rural pen,  
And I stain’d the water clear,  
And I wrote my happy songs  
Every child may joy to hear!

“In looking at the first poem carefully,” Patriquin said, “I discovered that the fifth verse *And I made a rural pen...* could in fact be used at the very end recalling rather than

foretelling the events following the Introduction. Fortuitous breakthrough!”<sup>119</sup> Patriquin explained his choice to omit the fourth stanza of the poem and structure the beginning and end of this suite:

At the end of the suite, I chose to end with the “Introduction” (now referred to as “Epilogue”) but omitting v.4 which I felt would function only to slow down the final ‘drive to the end’ – especially as it did not fit the “Piping down the valley wild” thematic melody – and so the suite ends with Blake’s final verse 5.<sup>120</sup>

Here is the complete poem as Blake wrote it, with the fifth stanza included:

Piping down the valleys wild  
Piping songs of pleasant glee  
On a cloud I saw a child.  
And he laughing said to me:

Pipe a song about a Lamb;  
So I piped with merry cheer,  
Piper pipe that song again—  
So I piped, he wept to hear.

Drop thy pipe thy happy pipe  
Sing thy songs of happy cheer,  
So I sung the same again  
While he wept with joy to hear.

“Piper, sit thee down and write  
In a book, that all may read—”  
So he vanished from my sight;  
And I plucked a hollow reed,

And I made a rural pen,  
And I stain’d the water clear,  
And I wrote my happy songs  
Every child may joy to hear!

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<sup>119</sup> Donald Patriquin, email message to author, January 8, 2017.

<sup>120</sup> Donald Patriquin, email message to author, January 2, 2017.

“Epilogue” diverges from “Introduction” at m. A39 (the second ending, figure 7).

Patriquin uses metrical elongation in m. A44 from 6/8 to 9/8 meter to signal the final line of text, “Ev’ry child may joy to hear!” (see figure 30). The piece does indeed “drive to the end,” and the word “hear!” is the climax of the suite. The piece ends in D major.

Patriquin describes his approach to the ending of the suite:

The *melody* of the first verse [is set] again over a (tonic) [D] chord which is *always* given Lydian colour melodically *and* harmonically, a solid [D] sonority, (the open [D-A] dyad) being heard only on the very last harp chord, which cuts off the choir’s nine-bar sustained Dmaj7 chord, bringing to a close the [F# A C#] over [D] major (#III 0over I), the main ‘other’ sonority heard in this poem. Harmonically it is built very simply: [D] in m. 39, [F#] in m.45, and back to [D] in m. 49. Note the ‘third’ relationship, substituting for V-I, (i.e., III-I), as a final cadence. HERE is obviously the climax of the movement, maybe of the entire piece, heightened with a triple *forte* dynamic.<sup>121</sup>

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<sup>121</sup> Donald Patriquin, email message to author, January 27, 2017.

A44  
 S1 hap- py songs — Ev- 'ry child may joy — to hear!  
 S2 hap- py songs — Ev- 'ry child may joy — may joy to hear!  
 A1 hap- py songs — Ev- 'ry child may joy — may joy to hear!  
 A2 — Ev- 'ry child may joy to hear. — to hear!  
 Fl  
 Hp *ff*  
 A50  
 S1 *p* *fff*  
 S2 *p* *fff*  
 A1 *p* *fff*  
 A2 *p* *fff*  
 Fl *f* *tr.* *ff*  
 Hp *f* *poco diminuendo* *f* *ff*  
*ff* *tr. (a.)*

Figure 30. Movement 8, "Epilogue," mm. A44–A56.

In sharing his compositional process, Patriquin reveals his conscious connection to his musical past, demonstrated by the way he refers to Medieval, Renaissance, and Classical techniques in addition to modern musical devices such as whole-tone scales and atonality. Patriquin has drawn on Medieval repeated open fifth relationships, Renaissance techniques such as *musica reservata*, Renaissance-style cross relations, and Classical forms such as sonatas. In Movements 4, 6, and 7 he uses more modern octatonic and whole-tone scales. Certain passages in Movements 2 and 6 draw on modern atonal techniques that rely on tonal centers and tritone-based dyads. Other musical passages, such as in Movements 2 and 5, draw on familiar and more traditional folk-tune structures. Revealed throughout this paper is Patriquin's frequent usage of modes, particularly in Movements 2, 4, and 5. Of his interest in modes he explained, "During my compositionally formative years I was drawn very much to the music of Benjamin Britten (whom I met c. 1963), whose music demonstrates mastery of modal usage – melodically, contrapuntally and harmonically." Of his additional influences he commented, "I was also influenced by Bartók's and Kodály's ultra 'Hungarian' settings of folk songs."<sup>122</sup> The influence of Bartók and Kodály and folk songs has inspired Patriquin's extensive career as a folk song arranger and informed his ability to infuse his original compositions with elements of folk song, such as in Movements 2 and 5 of this suite. He also mentions that Copland and Barber are two other composers who have influenced him. He said, "I am also a great admirer of Charles Ives," adding, "I love the way Ives meanders back

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<sup>122</sup> Donald Patriquin, email message to author, January 28, 2017.

and forth in the piano between tonality and non-tonality.”<sup>123</sup> Passages in *Songs of Innocence* could be described the same way, as “meandering back and forth between tonality and non-tonality.”

Patriquin has musically underscored some of the Christian themes in Blake’s poetry, evidenced in Movements 4 and 6. Above all, Patriquin’s goal is to use a wide variety of compositional brushes to paint the text musically and tell the story of the poem through music. Patriquin’s artistic ability to elevate texts with music and tell a story reveals his dedication to the intent of the text. Conductor Robert Filion said, “It is always a joy for singer, conductor and audience [to] perform his music.”<sup>124</sup> A conductor’s and choral singers’ storytelling desires can be explored and expressed in Patriquin’s compositions.

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<sup>123</sup> Donald Patriquin, email message to author, January 28, 2017.

<sup>124</sup> Donald Patriquin, “Reviews.”

## CHAPTER 6

### PATRIQUIN'S INSTRUMENTAL PART WRITING

When I wrote the *Six Songs of Early Canada* suite in 1979, I made a very conscious decision concerning all future arrangements to create accompaniments equal in interest to the choral voices. This certainly impacted all arrangements from this time on, *BIG TIME*, beginning in particular with arrangements such as “Ah! Si mon moine voulait danser,” and “Savory, Sage, Rosemary and Thyme,” and of course in “J’entends le moulin,” five years later in 1984.<sup>125</sup>

Throughout his career, Patriquin has tried to place equal weight on the instrumental and vocal parts in his choral compositions. In our email correspondence, Patriquin discussed the genesis of his unique and virtuosic instrumental parts<sup>126</sup> that could “almost stand on their own.”<sup>127</sup> He believes that this stylistic choice may be a leading factor in his compositions’ popularity. Of the piano parts in his two most-performed pieces, “J’entends le moulin” and “Ah! Si mon moine voulait danser,” he said, “In both of these I have ‘taken off’ a little in flights of fancy . . . which I think has something to do with their popularity.”<sup>128</sup> Patriquin talked about his early decision to give equal weight to the instrumental and vocal parts in a composition and the reasons he continued to do so:

Back in the 70s when I was commissioned to write *Six Songs of Early Canada* for a girl’s school in Toronto, I decided to take up an idea that had been brewing for a few years, which was to write a suite of (six) songs for choir in which the piano was not just an ‘accompaniment’, but which could just about stand on its own. A few people with whom I discussed the notion told me it wouldn’t fly in the long run, but I was aware that there was a growing number of good choirs – in Canada at least – which had great pianists, so I stuck with it– with a vengeance! Hilary

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<sup>125</sup> Donald Patriquin, email message to author, March 7, 2017.

<sup>126</sup> Because of his approach, the instrumental parts written for choral pieces will be referred to as such, instead of using the traditional term *accompaniment*.

<sup>127</sup> Donald Patriquin, email message to author, December 30, 2017.

<sup>128</sup> *Ibid.*



Apfelstadt wrote a GREAT review of the *Six Songs...* for the ACDA choral journal, and neither Earthsongs or I ever looked back.<sup>129</sup>

Patriquin has received letters and emails from conductors and pianists expressing how much they enjoy the piano parts in his choral works. One grateful choral conductor mentioned that prior to programming one of Patriquin's pieces she was about to "lose her pianist" as her accompanist generally "had not found the piano aspect of the music challenging enough!"<sup>130</sup> Patriquin explained that, as he continued to compose, he was starting to write instrumental parts "in such a way—a complementary way—that actually made the choir appear more virtuosic than they actually were," adding, "(I have never admitted this!)"<sup>131</sup> Patriquin ties in the explanation of his unique approach to instrumental parts and how his vision and style manifest themselves in *Songs of Innocence*:

Why am I mentioning this? It is because to quite an extent, *Songs of Innocence* has a flute & harp accompaniment which functionally strongly parallels that of "J'entends le moulin." Mainly, it does *not* have tricky choir-accompaniment relationships that require extensive practice to bring off; rather, the accompaniment is written as I would write a composition for the two instruments.<sup>132</sup>

Indeed, the flute and harp parts in *Songs of Innocence* are soloistic and virtuosic. The harp part contains sections of suggested pitch classes to be played in the rhythms and patterns chosen by the harpist—another manifestation of Patriquin's desire to write instrumental parts that are "equal in interest to the choral voices." Patriquin further

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<sup>129</sup> Donald Patriquin, email message to author, December 30, 2016

<sup>130</sup> Ibid.

<sup>131</sup> Ibid.

<sup>132</sup> Ibid.

explains about the role of the harp and flute: “I generally do not view them as accompaniments per se, rather as integral aspects of the whole.”<sup>133</sup> The instrumental parts are so important to Patriquin that they become virtuosic elements that elevate the choral parts, they become a main structural component in the suite, and they include connective musical elements that tie the different movements of the suite together.

### Instrumental Writing as Structural Element

The relationship between the instruments and voices in *Songs of Innocence* helps to give each movement a distinctive character and texture and informs the structure of each movement. Even with only two instruments, Patriquin finds a number of possible combinations to vary the instrumentation. The harp plays alone in Movement 4, “The Shepherd,” and Movement 7, “A Dream,” while the flute plays alone in Movement 6, “A Cradle Song.” Both instruments play in Movement 5, but never at the same time, and both play simultaneously in Movement 2, “Introduction,” and its reprise, “Epilogue.”

Here is a list of the movements in order, with their instrumentation.

1. Prelude: harp and flute
2. Introduction: harp and flute
3. Infant Joy: flute then harp
4. The Shepherd: harp
5. Nurse’s Song: flute then harp
6. A Cradle Song: flute
7. A Dream: harp
8. Epilogue: harp and flute

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<sup>133</sup> Donald Patriquin, email message to author, January 31, 2017.

Patriquin also pointed out this textural component: “In *Songs of Innocence*, the ‘accompaniment’ pulls away from the choral texture to create a distinct kind of texture where it often alternates with the voices, leaving them a cappella at times.” Beyond making the parts interesting for the instrumentalists, this alternating texture of instruments and voices becomes a formal determinant for the suite. In addition to creating textural variations by alternating voice parts (sopranos and altos) and the harp and the flute parts, Patriquin points out a deeper relationship between the voices and the instruments that lends shape to the suite as a whole.<sup>134</sup> He describes this overarching textural structure as: (a b a b a b a b a a), where *a* represents sections where the instruments and voices perform together and *b* signifies the portions where they alternate.<sup>135</sup> He intertwines the overall form of each movement with the interplay between voices and instruments. For example, an “a” or “b” section of a piece coincides with whether the interplay between voices and instruments is alternating (with quasi a cappella sections) or simultaneous (playing and singing at the same time). Table 2 illustrates how the voice–instrumental relationship is a formal determinant in each of the *Songs of Innocence* movements.

Table 2. Voices–Accompaniment Relationship as Formal Determinant

Movement	2	3	4	5	6	7	8
(S)imultaneous or (A)lternating	S	A S	A S A	S	A	S	S
Form	a	b a	b a b	a	b	a	A

*Source:* Email message to author, January 31, 2017.

<sup>134</sup> Email message to author, January 31, 2017.

<sup>135</sup> *Ibid.*

The voice–instrumental relationship as a formal determinant is especially evident in Movements 3 and 4. In the beginning of Movement 3, “Infant Joy,” Patriquin has written an alternating texture of choral a cappella sections and solo flute passages, which he considers a “b” section in Table 2 (see figure 31).

**A**  
*Tempo rubato* ♩ = 63  
 Flute (Fl): *f* *With abandon....* *p* *f*  
 Soprano (S): *f* *With abandon....* *p* *pp*  
 Lyrics: I have no name:  
 Alto (A): *mp* *pp*  
 Lyrics: I am but two days old.

**B**  
 Flute (Fl): *mf*

**C**  
*Faster* *rit.* *A Tempo (rubato)*  
 Flute (Fl): *f*  
 Soprano (S): *mf* *rit.* //  
 Lyrics: What shall I call thee?  
 Alto (A): *mf* *rit.* //  
 Lyrics: What shall I call thee?

**D**  
 Flute (Fl): *mf*

Figure 31. Movement 3, “Infant Joy,” mms. A–D.

After measure D, the voices and instruments sound simultaneously, which Patriquin considers an “a” texture. The alternating a cappella-instrumental beginning followed by the simultaneous playing to the end of the movement gives it the “b a” structure in Table 2.

Movement 4, “The Shepherd,” is considered to have a “b a b” structure in Table 2. The initial “b” section, mm. 1–10, demonstrates the alternating, a cappella texture (see figure 32). The choir sings a cappella for two measures, then the harp plays a measure while the choir sustains a note. This pattern is repeated, which creates the alternating structure Patriquin labels as a “b” section. A later passage in Movement 4, mm. 17–22, shows the simultaneous texture Patriquin has indicated in his table, constituting an “a” section (see figure 33).

SSAA & Harp

# 4. The Shepherd

From Songs of Innocence by William Blake

Donald Patriquin

The musical score is for a piece titled "4. The Shepherd" by Donald Patriquin, based on William Blake's "Songs of Innocence". It is arranged for Soprano (S), Alto (A), and Harp (Hf). The score is divided into three systems, each with three staves. The first system (measures 1-4) begins with the tempo marking "Espressivo e rubato" and a quarter note equal to 60 (♩ = 60). The lyrics for the Soprano and Alto parts are: "How sweet— How sweet— is the Shep-". The Harp part features a descending scale with an "accel." marking and a tempo change to 11:8, followed by a "decel." marking and a first ending ("l.v."). The second system (measures 5-8) continues the lyrics: "herd's sweet lot! From the morn to the". The Harp part has another "accel." to 11:8 and "decel." marking. The third system (measures 8-10) includes the lyrics: "eve-ning he strays; He shall fol-low his". The Harp part has a tempo change to 5:4 and a "decel." marking. The score includes various dynamic markings such as *pp*, *mp*, *p*, and *mf*, and includes performance instructions like "A little faster...".

Figure 32. Movement 4, "The Shepherd," mm. 1–10.

17

*pp* *mf*

S1 And he hears the ewe's ten-der re - ply;

S2 *mf* And he hears the ewe's ten-der re - ply;

A1 *p* call, (stagger breathing)

A2 *p* call, (stagger breathing)

20

*ppp* *mf* *p*

S1 He is watchful while they are in

S2 *ppp* *mf* *p* *mf* He is watchful while they are in

A1 *ppp* *mf* *p* *mf* He is watchful while they are in peace,

A2 *ppp* *mf* *p* He is watchful while they are in

*mp* *mf*

Figure 33. Movement 4, "The Shepherd," mm. 17–22.

The end of Movement 4 returns to the alternating, a cappella voices-instrument texture, constituting a “b” section. The interplay between voices and instruments in this movement gives it a rounded binary form structure “b a b,, as indicated in Table 2.

By alternating the interplay between voices and instruments in each movement, Patriquin creates variety between movements and also creates an overall alternating structure for the suite. After I pointed this out, Patriquin commented: “I will have to admit I was never aware of the precision of the alternating–simultaneous relationship between voices and instrument, either while writing it or at any time since, until today. Thanks!”<sup>136</sup>

#### Two Types of Instrumental Writing

Not only has Patriquin carefully alternated the voice-instrument relationship, but he delineates two styles of instrumental part writing in this composition—what he terms “parallel” and “complementary” writing.<sup>137</sup> Parallel writing occurs when the harp and flute parts have strong corresponding relationships to the vocal parts (see figure 34).

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<sup>136</sup> Donald Patriquin, email message to author, January 31, 2017.

<sup>137</sup> Donald Patriquin, email message to author, December 30, 2016.



Figure 34. Movement 2, “Introduction,” mm. 1–4.

In figure 34 the parallel qualities of the flute and harp parts are evident; the flute notes double many of the vocal pitches and the rhythm is also largely mirroring the vocal line. The harp part maintains steady eighth-notes, which often double the vocal rhythms, and the arpeggiated D-A open-fifth pattern also often doubles the pitches within the vocal lines. In general, the instrumental parts correspond strongly to the vocal lines, constituting parallel instrumental part writing.

Complementary writing occurs when the instruments have independent music, with little to no discernible overlap with the vocal parts. A complementary harp part is demonstrated in figure 35, an excerpt from Movement 7, “A Dream.” In this passage the harp part has little to no discernible rhythmic or melodic correlation to the vocal parts. The harp part is an independent entity playing alongside the choral parts.

57 *ff* *mf* *p*

S Pit-ying, I drop'd a tear;

A *p* *mf* But I saw a glowworm

Hf *ff* *mp* \*add' these notes as before...

60 *mp* *f* *f* *mp*

S Who re-plied;— "What wail - ing wight Calls the watch - man of the night?

A (All A) ah

Hf *mp* *f* *mp* ah

64 *mp* *ff* *mf*

S I am set to light the ground,

A *mf* *mp* *f* *mp*

A2 *mf* *mp* *f* *mp* (ah)

Hf *mp* *ff*

Figure 35. Movement 7” “A Dream,” mm. 57–67.

Patriquin considers these styles as an element of textural variety in the suite and uses them in various ways. The flute has parallel parts in Movements 1, 2, and 8, and complementary style parts in movements 3 and 6. The harp has similar relationships, being parallel in movements 1, 2, 5, and 8, complementary in movement 4, “and kind of a mix” in movements 3 and 7. Patriquin explains that “the two accompaniment types roughly alternate.”<sup>138</sup>

In Movement 4, “The Shepherd,” the complementary writing also shows the layers of detail Patriquin infuses into the instrumental parts. In figure 36, m. 20, the harp musically portrays “the ewe’s tender reply” with a figure that resembles the bleating of a sheep. The harp then continues to play in a complementary way even once the voices begin a new phrase on beats 4 and 5 of the measure. Because word painting is so central to Patriquin’s approach, the instrumental parts also contribute to the musical underscoring of the text.

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<sup>138</sup> Donald Patriquin, email message to author, December 30, 2016.

17

S1 *pp* *mf*  
And he hears the ewe's ten-der re - ply;

S2 *mf*  
And he hears the ewe's ten-der re - ply;

A1 *p*  
call, (stagger breathing)

A2 *p*  
call, (stagger breathing)

20

S1 *ppp* *mf* *p*  
He is watchful while they are in

S2 *ppp* *mf* *p* *mf*  
He is watch - ful while they are in peace,

A1 *ppp* *mf* *p* *mf*  
He is watch - ful while they are in peace,

A2 *ppp* *mf* *p*  
He is watch - ful while they are in

*p* *mp* *mf*

Figure 36. Movement 4, "The Shepherd," mm. 17–20.

## Connective Elements in the Instrumental Parts

In addition to using the vocal-instrumental relationship as a formal determinant and creating different complementary and parallel part types, Patriquin uses the instruments and the material they play to connect the movements of the suite. For example, the whole-tone scale pitch class that the flute plays in m. 12 of the “Prelude” is echoed by the harp in Movement 3, “Infant Joy,” mm. 18–19 (see figures 37 and 38).

The image shows a musical score for Movement 2, "Introduction," measures 9-12. The score is written for Flute (Fl) and Harp (Hf). The key signature is one sharp (F#) and the time signature is 3/4. The Flute part is in the upper staff, and the Harp part is in the lower staff. The Flute part begins with a whole note chord (F#, A, C) and then moves to a half note chord (F#, A, C) in the second measure. In the third measure, the Flute plays a whole-tone scale (F#, G, A, B, C, D, E, F#) starting on a quarter rest. This scale is highlighted with a blue box. The Harp part begins with a whole note chord (F#, A, C) and then moves to a half note chord (F#, A, C) in the second measure. In the third measure, the Harp plays a whole-tone scale (F#, G, A, B, C, D, E, F#) starting on a quarter rest. The dynamic marking 'mp' is present in both parts in the third measure.

Figure 37. Movement 2, “Introduction,” mm. 9–12.

The image shows a musical score for Movement 3, "Infant Joy," measures 17-19. The score is arranged in a system with seven staves. The top staff is for Soprano (S), followed by Alto (A), Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), and Harp (Hf). The key signature is one sharp (F#). The time signature is 3/4. The harp part in measures 18 and 19 is highlighted with a blue box, showing a whole-tone scale. The lyrics for the vocal parts are: S: "Sweet joy, but twodays old." and "I sing the"; A: "joy!" and "Thou dost smile,"; S1: "Joy"; S2: "Joy"; A1: "Joy"; A2: "Joy"; Hf: "Joy" (written above the staff).

Figure 38. Movement 3, "Infant Joy," mm. 17–19.

This whole-tone scale appears again in m. 20 of Movement 3, where the harp plays an improvised four-measure passage based on the same whole-tone scale (see figure 39).

*Infant Joy*  
20

S while, S2 solo: Sweet joy be -  
Sweet joy be -

S1 Joy

S2 Joy

A1 Joy

A2 Joy

(8<sup>va</sup>) Joy

Hf Joy

Figure 39. Movement 3, “Infant Joy,” m. 20.

The flute plays the same pitch class ascending whole-tone scale, an octave higher, in the pickup to m. 21 in Movement 6, “A Cradle Song.” The voices also echo the whole-tone scale in mm. 19–21 (see figure 40).

Figure 40. Movement 6, “A Cradle Song,” mm. 19–21.

In addition to the recurring whole-tone scales, the frequent open-fifth relationships in the instrumental parts throughout the suite also provide continuity. Patriquin’s choral compositional style gives equal interest to the vocal and instrumental part writing so that one is not subservient to the other but all are “integral aspects of the whole.” In *Songs of Innocence*, Patriquin has written harp and flute parts “which could just about stand on [their] own” and embody virtuosic and improvisational elements.

Praise for Patriquin’s compositions often specifically mentions his instrumental part writing. Brady Allred, Director of Choral Activities at the University of Utah, said, “Donald Patriquin’s arrangements of folk songs are ingenious! Full of wit and charm, excellent vocal writing, and fantastic piano parts.”<sup>139</sup> Diane Loomer, conductor of the Elektra Women’s Choir in Vancouver says Patriquin’s folk arrangements are “Imaginative, full of musical energy, yet remaining true to the original folk song. Choirs

<sup>139</sup> Donald Patriquin, “Reviews.”



love to sing his arrangements, pianists love to play them, and audiences love to hear them.”<sup>140</sup>

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<sup>140</sup> Donald Patriquin, “Reviews.”

## CHAPTER 7

### CONCLUSIONS

Just as Blake chose to complement his poetry with visual art, so I chose to complement the two – the visual and the word – with music. It simply allows us to understand the poetry in another way, and if there is artistic beauty in that ‘way’ then my contribution has been a worthwhile endeavour.<sup>141</sup>

When Patriquin came to Arizona State University for the U.S. premiere of *Songs of Innocence* in March 2017, he taught a seminar to a class of composition majors. In that class I observed some of the recurring elements in *Songs of Innocence* manifested in other Patriquin compositions. For example, he uses metrical elongation to signal new sections of text or cadence points in *Antiphon and the Child of Mary*, *Titanic Requiem*, and *Reflections on Walden Pond*. Layers of text painting were evident in the short samples he shared from *Titanic Requiem* and *Reflections on Walden Pond*. In both of these compositions, the words are painted precisely, the instrumental parts have specific roles in the story with symbolic meaning, and the overall atmosphere of the text is painted musically. Patriquin consistently seeks to create music directly inspired by the text. He draws connections between *Songs of Innocence* and some of his other works. For example, he makes this connection between *Titanic Requiem* and “A Cradle Song” in *Songs of Innocence*:

(There must be the ‘illusion’ of stasis [at the end of “A Cradle Song”], of breathlessness...; *the choir must not be seen to breathe!*) in the final three lines of music to the *morendo*. It has no end. I always had the notion that the flute in this piece (like the cello in the later *Titanic Requiem*) was a kind of ‘spirit’ hovering over (and in this case protecting) the infant child.<sup>142</sup>

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<sup>141</sup> Donald Patriquin, email message to author, January 6, 2017.

<sup>142</sup> Donald Patriquin, email message to author, January 28, 2017.

Knowing the symbolic role of the flute influences how the flute part is played and how the choir relates both musically and narratively to the flute's instrumental lines. Similarly, knowing the role of the cello line in the *Titanic Requiem* may inform how that piece is interpreted, played, and conducted. Connections, such as between *Songs of Innocence* and *Titanic Requiem*, can be found throughout Patriquin's oeuvre. He shared, "I advanced my compositional and arranging techniques by transferring compositional ideas used in each 'genre' from one to the other, and back again."<sup>143</sup>

During his visit to ASU just prior to the performance of *Songs of Innocence*, Patriquin shared many personal reflections with the choir that enriched their experience. It was also helpful to have the personal insights he shared through email. For example, his idea that the flute represents a protective spirit hovering over the infant in Movement 6, that he had kept sheep and had a personal connection to the text in Movement 4, that Movement 7 is recalling a fanciful childhood dream, that the suite has a prominent flute part because his daughter plays the flute, and that the suite focuses on childhood and childlike innocence because of his own experience as a father helped the singers connect to the music and the story of the suite. These insights also had an impact on the singers' vocal colors. Because Patriquin frequently referred to Blake's illustrations as inspiration, I felt it important to share those illustrations with the women's chorus. These, in turn, helped them conceptualize and visualize each movement and develop distinct vocal and facial characteristics for each movement.

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<sup>143</sup> Donald Patriquin, email message to author, January 31, 2017.

## Practical Considerations for Performing *Songs of Innocence*

There are many unique challenges in learning and rehearsing *Songs of Innocence*. For example, the harp part is difficult, especially due to the many instances of metrical elongation and the text-driven frequent meter changes. We were fortunate for the U.S. premiere to have an excellent professional harpist, but even she struggled with the marked tempos for two of the movements, which, at Patriquin's urging in the first rehearsal, we took at slower tempos. At the beginning of Movement 2, Patriquin has indicated "Joyfully, animated" with a tempo of 116 for the dotted quarter note. The ASU Women's Chorus, a sixty-voice ensemble, found that tempo to be too fast. We performed this movement closer to 96 for the dotted quarter note, which worked better for the harpist and was a tempo that Patriquin himself enjoyed. This 96 for the dotted quarter note became the tempo we used for "Prelude" as well, since it leads directly into "Introduction."

The challenges in learning Movement 2, "Introduction" are mostly rhythm related. The lively tempo coupled with the frequently changing meter creates challenging rhythmic passages for the singers. In addition, neither the harp nor the flute project the percussive qualities of the piano, the usual choral rehearsal instrument. The singers need to develop their own rhythmic momentum to hold this movement, and the rest of the suite, together. Because so much of the harp and flute parts are complementary, the choir needs to be able to sing the entire suite almost to an a cappella level to achieve performance success. Some of the key changes in this movement (there are five in total) also pose note-finding challenges for the singers after the modulation points.

We worked on the piece for several weeks before Donald Patriquin arrived a few days prior to the performance. We had solved many of the difficulties on our own, and I had shared with the choir several ideas that I had gleaned from my correspondence with Patriquin. Nevertheless, he had further ideas to impart once he heard us in rehearsal. For example, in Movement 2, he urged us to observe his dynamics carefully. Patriquin has meticulously indicated dynamics, dynamic changes, and accents in nearly every measure. Observing these constant dynamic changes was very important to him, so I urge conductors and ensembles to take particular note of the dynamics and articulations and to execute them clearly.

The choir especially enjoyed learning and rehearsing Movement 3, “Infant Joy,” primarily because of the interplay between the choir and flute at the beginning of the movement. The ostinato is the most challenging aspect in this movement (mm. 11-23). The ostinato is slow (quarter equals 60), a cappella, full of dissonant major seconds, and each voice part sings its own syncopated rhythm. With the harp playing random whole tone notes in an improvised rhythm, this passage becomes much more difficult to execute in rehearsal than it looks on the page. In addition, the soloists have complicated rhythmic entrances and are singing in G-Lydian mode above the ostinato. The solo lines are exposed, with no rhythmic or pitch support from choir or instruments. Patriquin corrected an error in the score in mm. 21–22 in rehearsal: all the Cs need to become C-sharps to maintain the Lydian mode.

The transition between Movement 3 and Movement 4 was challenging for the sopranos. While moving from the B at the end of Movement 3 to a D at the beginning of Movement 4 would not ordinarily be difficult, the G-sharp in the harp at the end of

Movement 3, described in chapter 5, complicates matters. At the U.S. premiere, we wanted to be able to go from movement to movement without giving a new pitch to preserve continuity and keep Patriquin's pitch relationships clear. This took additional rehearsal, especially between Movements 3 and 4, but the results made the effort worthwhile.

The first page of Movement 4, "The Shepherd," with its rich, four-part a cappella writing, is the most difficult section in the suite to sing in tune. In rehearsal, Patriquin indicated the "*rit.*" at the end of m. 14 also indicates maintaining that slower tempo for the subsequent measures, as there is no "a tempo" indication later. Again the transition to the next movement is difficult. Movement 4 ends with the first sopranos singing a C and the second sopranos singing a B-flat. They need to prepare mentally for the exposed unison B-natural at the beginning of Movement 5, "Nurse's Song."

Movement 5, "Nurse's Song," is marked "Lightly, playfully" at a tempo of quarter note equals 120. This tempo was not too fast for the singers or flute, but it was a little fast for the harp player. Patriquin urged us to use a slower tempo, and preferred a performance tempo of quarter note equal to 94 for this movement. This movement again was a favorite of the choir members, who enjoyed singing in the different voices indicated in the text. For the final section of this movement, Patriquin stressed careful attention to the dynamics. He said that at first it "needs to be so loud it's almost shouted, and the decrescendo to the echoing needs to be so quiet it's almost as if you're not singing."

Movement 6, "A Cradle Song," is especially beautiful, and the ending of this movement, with its illusion of the choir never appearing to breathe, was an audience

favorite in our performance. It is important that flute players be especially careful not to rush this section. Karin Patriquin, the flutist for the U.S. premiere, played the flute part very freely and expressively. With the composer present and his daughter playing flute, the last nine measures of the movement lasted nearly a minute in our performance, much longer than we originally expected.

Movement 7, “A Dream,” is written in the octatonic scale and has the most difficult rhythmic passages in the suite. Patriquin shared some exercises (see Appendix B, page 146) as a way of preparing a choir to sing in the octatonic scale. Patriquin gave two notes to us in rehearsal for this movement. The first was regarding the extended *Sprechstimme* passages. The choir members had naturally drifted toward somewhat unified speaking pitches. Patriquin disliked this tendency toward unification and asked that they each speak these passages with different intonation from their neighbors. The second note was to observe his carefully marked slurs in the score. For example, in mm. 64–67 (see figure 35,) there are two-note slurs in the alto lines. He stressed that the appropriate articulation should be a rather dramatic emphasis on the first note with a marked decrescendo on the second note. He again stressed careful attention to all his dynamic markings.

The ASU Women’s Chorus found this suite to be richly rewarding to learn and perform. There was a surprising range of favorite sections among the choir members, probably because of the great variety in the composition. Above all, I found the study of this suite to be fulfilling and interesting because of Patriquin’s careful attention to detail, his expert crafting of each musical element, and the methodical layering of elements to tell the musical story. Bringing together my email correspondence with Patriquin and this

in-depth look at *Songs of Innocence* has helped me to understand his overarching compositional goals and underlying musical motivations, and I look forward to applying these insights to other Patriquin works.

Diane Loomer said of Donald Patriquin, “Donald is a generous man, willing to share thoughts, ideas, and methods regarding his remarkable craftsmanship.”<sup>144</sup> I have found this to be true in every regard and it is my distinct pleasure to share his thoughts and his answers to my questions through the course of this paper. In Patriquin’s own words about his choral compositions:

This prompts me to reflect on why I, or anyone for that matter, chooses to translate something expressed well in one medium into another medium. In fact, this is something I think considerably about every time I arrange world music or, for that matter, even compose a new piece of choral music. It is certainly not because I believe the poems will be more appreciated once they are set to music—although that could happen! I’ll have to admit that it is essentially because I love choral music, because I love hearing the warm, human sound that *is* choral music, and to do all this the human voice has traditionally used texts, i.e., words, as a vehicle for voiced music.<sup>145</sup>

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<sup>144</sup> Donald Patriquin, “Reflections.”

<sup>145</sup> Donald Patriquin, email message to author, January 6, 2017.



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APPENDIX A

DONALD PATRIQUIN EQUAL VOICES (SA & TB)

CHORAL WORKS CATALOG

# DONALD PATRIQUIN EQUAL VOICES (SA & TB)

## CHORAL WORKS CATALOG

	Genre	Description	Text Source	Language	Voicing	Accomp.	Length	Original Pub. Date	Publisher	No.	Dedication/Commission
<b>SA COMPOSITIONS</b>											
<b>Sacred</b>											
Make Me a Channel of Your (Thy) Peace	Concert	A setting of Make Me a Channel of Your/Thy Peace to J.S. Bach's Prelude in C, with optional Ave Maria (Gounod). Ideal for church and concert performance.	Father Bouquerel opt. Ave Maria	English opt. Latin	SA opt.solo S/A opt.Bar solo	pn/hpsicd/hp opt.vc	3' or 6'	2009	A Tempo	AT675.4	Respectfully dedicated to President Barack Obama whose life and work appear so inspired by his faith.
A Gaelic Blessing	Concert	A setting of an old Gaelic Blessing.	Trad. Scottish Blessing	English/French. (English or French alone or combined)	SSA	pn opt.fl/ob	Eng or Fr 2:00; Eng+Fr. 4:00	2001 (SATB: 1989)	A Tempo	AT730.8	
Do not Stand at My Grave and Weep	Worship: Easter, Funeral/Memorial	Mary Elizabeth Frye, who wrote the inspired words on a paper bag, said they express what she felt about life and death.	Mary Elizabeth Frye 1932	English	SA pn opt.gt	pn	0.0736	2006	A Tempo	AT35.4	Written for The United Church of Canada Montreal-Ottawa Conference AGM 2006
Do not Stand at My Grave and Weep	Worship: Easter, Funeral/Memorial	Mary Elizabeth Frye, who wrote the inspired words on a paper bag, said they express what she felt about life and death.	Mary Elizabeth Frye 1932	English	SSA pn opt.gt	pn	0.0736	2014	A Tempo	AT752.4	Original Written for The United Church of Canada Montreal-Ottawa Conference AGM 2006
With Their Hands Out	Concert/Church	A plea for those who when confronted by less fortunate people "not to harden to those in need, with their hands out".	Brian Merrett	English	SS/Unison	pn opt.gt		2007	A Tempo	AT37.8	
Chants in the style of Taizé-1	Worship	Chants in the style of Taizé written for retreats held by Father Timothy Gallagher, O.M.V. The chants, sung in unison or in parts, are readily picked up by a congregation.	The Bible	English	Unison	pn/org	Various	2007-2008	A Tempo	AT46.4	Dedicated variously to the good works of Vita Nova and Father Timothy Gallagher, O.M.V.
Chants in the style of Taizé-2	Worship	Chants in the style of Taizé written for retreats held by Father Timothy Gallagher, O.M.V. The chants, sung in unison or in parts, are readily picked up by a congregation.	The Bible	English	Unison	pn/org	Various	2009-2010	A Tempo	AT47.4	Dedicated variously to the good works of Vita Nova and Father Timothy Gallagher, O.M.V.
A Caribbean Mass	Worship	A full setting of the communion service/mass for use in worship. The style is respectfully traditional with Caribbean coloration.	Mostly traditional Communion/Mass setting	English	Unison / SA	pn opt: fl, steel dr gt drum-set (improvised)		1999 rev.2014	A Tempo	AT50.28	The 2014 revision was commissioned and premiered by St. Paul's United Church, Ajax, Ontario, Canada.
1. Kyrie (CC)	Worship	CC denotes movements from the original 1999 version written for Christ The King Anglican Church in Cariacou, WI, where it was first performed with 20 steel drums and flute.	Traditional Communion/Mass setting	English	Unison / SA	pn opt: fl, steel dr gt drum-set (improvised)	0.0389	1999 rev.2014	A Tempo	AT51.2	The original 1999 Kyrie is dedicated to Christ The King Anglican Church, Cariacou, WI
2. Gloria (CC)	Worship		Traditional Communion/Mass setting	English	Unison / SA	pn opt: fl, steel dr gt drum-set (improvised)	0.0847	1999 rev.2014	A Tempo	AT52.4	The original 1999 Gloria is dedicated to Christ The King Anglican Church, Cariacou, WI
3. A New Creed (SPUC)	Worship	SPUC denotes movements written for the 2014 Caribbean Mass revised version. A New Creed is the Creed of the United Church of Canada; the traditional Nicene Creed will be available in 2018.	Traditional Communion/Mass setting	English	Unison / SA	pn opt: fl, steel dr gt drum-set (improvised)	0.0806	2014	A Tempo	AT53.6	The New Creed was commissioned by St. Paul's United Church, Ajax, Ontario, Canada.
4. Sanctus & Benedictus (CC)	Worship		Traditional Communion/Mass setting	English	Unison / SA	pn opt: fl, steel dr gt drum-set (improvised)	0.0313	1999 rev.2014	A Tempo	AT54.2	The original 1999 Sanctus & Benedictus is dedicated to Christ The King Anglican Church, Cariacou, WI
5. Agnus Dei (CC)	Worship		Traditional Communion/Mass setting	English	Unison / SA	pn opt: fl, steel dr gt drum-set (improvised)	0.0597	1999 rev.2014	A Tempo	AT55.2	The original 1999 Agnus Dei is dedicated to Christ The King Anglican Church, Cariacou, WI
6. Lord's Prayer (FF)	Worship	FF denotes movements borrowed from Festival Folkmass written in 1968.	Traditional Worship	English	Unison / SA	pn opt: fl, steel dr gt drum-set (improvised)	0.0868	1968/99 rev.2014	A Tempo	AT56.4	From Festival Folkmass, 1968
7. Memorial Acclamation (CC)	Worship		Roman rite (optional)	English	Unison / SA	pn opt: fl, steel dr gt drum-set (improvised)	0.0229	1999 rev.2014	A Tempo	AT57.1	The original 1999 Memorial Acclamation is dedicated to Christ The King Anglican Church, Cariacou, WI

	Genre	Description	Text Source	Language	Voicing	Accomp.	Length	Original Pub. Date	Publisher	No.	Dedication/Commission
8. Great Amen (CC)	Worship			English	Unison / SA	pn opt: fl, steel dr gt drum-set (improvise)	0.0236	1999 rev.2014	A Tempo	AT58.1	The original 1999 Great Amen is dedicated to Christ The King Anglican Church, Canacou, WI
9. Amens and Alleluias (SPUC)	Worship	A collection of Amens and Alleluias to be used at various times during A Caribbean Mass service.		English	Unison / SA	pn opt: fl, steel dr gt drum-set (improvise)	various	2014	A Tempo	AT59.1	The Amens and Alleluias were commissioned by St. Paul's United Church, Ajax, Ontario, Canada.
10. Nicene Creed	Worship			English	Unison / SA	pn opt: fl, steel dr gt drum-set (improv.)		2018	A Tempo	AT59.6	
Petition and Two Blessings: Lend an Ear, O Dearest Lord; Thank You for the Love; Lord We Thank You for Our Blessings	Worship: Easter, Funeral/Memorial				SA/unis. opt.gt			2007	A Tempo	AT42.4	Dedicated to the choir at Creek United Church, Foster, Quebec, Canada
1. Lend an Ear, O Dearest Lord	Worship	A short petition or 'entry' piece, suitable for all worship services. Congregation friendly!	Dale Skinner, Donald Patriquin	English	Unison / SA	a cappella / kbd	0.0403	2005 rev. 2013	A Tempo	AT754.2	Dedicated to the choir at Creek United Church, Foster, Quebec, Canada
2. Lord We Thank You for Our Blessings	Worship	A prayer of thanks for all of God's blessings; useful at any point in a worship service, and very appropriate as a grace.	Donald Patriquin	English	Unison / SA	a cappella / kbd	0.0326	2005 rev. 2013	A Tempo	AT755.2	Dedicated to the choir at Creek United Church, Foster, Quebec, Canada
3. Thank You for the Love	Worship	Highly suitable as a closing prayer of thanks for "the love that's in this place" Readily picked up by a congregation.	Dale Skinner, Donald Patriquin	English	Unison / SA	a cappella / kbd	1:40 (sung 2x)		A Tempo	AT756.2	Dedicated to the choir at Creek United Church, Foster, Quebec, Canada
3. Thank You for the Love	Worship	Highly suitable as a closing prayer of thanks for "the love that's in this place" Readily picked up by a congregation.	Dale Skinner, Donald Patriquin	English	Unison / SSA	a cappella / kbd	1:40 (sung 2x)		A Tempo	AT757.2	Dedicated to the choir at Creek United Church, Foster, Quebec, Canada
<b>SA COMPOSITIONS</b>											
<b>Secular</b>											
Songs of Innocence	Concert	"A gorgeous, vibrant and multi-faceted song cycle for an SSAA Women's Choir based on poetry by William Blake accompanied by harp and flute." Julie Neish, conductor of the American Premiere, 2017.	William Blake, 1789	English	SSAA	harp flute	c 20:00	1984	A Tempo	AT700.44	Commissioned by the St. Lawrence Choir of Montreal, Quebec, Canada Iwan Edwards conductor.
1. Prelude	Concert	"A lively harp and flute introduction" JN			Instr. only	harp flute	0.0167	1984	A Tempo	AT710.12*	Commissioned by the St. Lawrence Choir of Montreal, Quebec, Canada Iwan Edwards conductor.
2. Introduction	Concert	"A lively and fanciful piece centered around a piper piping a song" JN	William Blake, 1789	English	SSAA	harp flute	0.0451	1984	A Tempo	AT710.12*	Commissioned by the St. Lawrence Choir of Montreal, Quebec, Canada Iwan Edwards conductor.
3. Infant Joy	Concert	"An imaginative and beautiful song featuring solos and joyful singinG" JN	William Blake, 1789	English	SSAA solos:SA	harp flute	0.1028	1984	A Tempo	AT712.4	Commissioned by the St. Lawrence Choir of Montreal, Quebec, Canada Iwan Edwards conductor.
4. The Shepherd	Concert	"A rich and reflective piece with powerful and sweet contrasting sections" JN	William Blake, 1789	English	SSAA	harp	0.1	1984	A Tempo	AT713.8	Commissioned by the St. Lawrence Choir of Montreal, Quebec, Canada Iwan Edwards conductor.
5. Nurse's Song	Concert	"A delightful song about children begging to be allowed to play outside a little longer until dusk" JN	William Blake, 1789	English	SSAA	harp	0.1069	1984	A Tempo	AT714.12	Commissioned by the St. Lawrence Choir of Montreal, Quebec, Canada Iwan Edwards conductor.
6. A Cradle Song	Concert	"An absolutely beautiful and inspiring lullaby" JN	William Blake, 1789	English	SSAA	flute	0.2097	1984	A Tempo	AT715.8	Commissioned by the St. Lawrence Choir of Montreal, Quebec, Canada Iwan Edwards conductor.
7. A Dream	Concert	"An adventurous musical story about a lost ant who is helped by a beetle and glowworm. Contains elements of the octatonic scale and rhythmically spoken sections." JN	William Blake, 1789	English	SSAA	harp	0.1479	1984	A Tempo	AT716.12	Commissioned by the St. Lawrence Choir of Montreal, Quebec, Canada Iwan Edwards conductor.
8. Epilogue	Concert	"The perfect joyful AND riveting sendoff to this wonderful song cycle" JN	William Blake, 1789	English	SSAA	harp flute	0.0729	1984	A Tempo	AT710.12*	Commissioned by the St. Lawrence Choir of Montreal, Quebec, Canada Iwan Edwards conductor.

	Genre	Description	Text Source	Language	Voicing	Accomp.	Length	Original Pub. Date	Publisher	No.	Dedication/Commission
<b>RW Real Women!</b>	Concert	A lively choral suite based on three solo songs sung by the female leads in the musicals <i>Louisa</i> , <i>I Hold the Dream</i> , and <i>Waiting on a Dream</i> .	Sunil Mahtani, Joanna Gosse, Roger delaMare	English	SSAA	pn opt.vc, cb	c 13:30	2016	A Tempo	AT733.36	Commissioned 2016 by Calgary's Savidi Singers, Erica Phare-Bergh, Artistic Director, in celebration of their 30th. anniversary.
1. I am Woman	Concert	<i>I Am Woman</i> , from <i>Louisa</i> , concerns the real-life story of a pioneer girl of seventeen arriving in Canada in 1849. <i>I Am Woman</i> bespeaks her courage.	Sunil Mahtani	English	SSAA	pn opt. vc	0.1868	2004 rev.2016	A Tempo	AT730.12	Commissioned 2016 by Calgary's Savidi Singers, Erica Phare-Bergh, Artistic Director, in celebration of their 30th. anniversary.
2. Homo Erectus	Concert	<i>Homo Erectus</i> , from <i>I Hold the Dream</i> , is a playful put-down of men, whom the singer posits have not evolved from apes to the extent commonly held by men themselves.	Joanna Gosse	English	SSAA	pn opt. cb	0.1396	2008 rev.2016	A Tempo	AT731.12	Commissioned 2016 by Calgary's Savidi Singers, Erica Phare-Bergh, Artistic Director, in celebration of their 30th. anniversary.
3. Waiting on a Dream	Concert	This final song from <i>Waiting on a Dream</i> arrives just after the real-life Dr. Rumsey – an unfortunate British barrister caught up in the "northernmost battle of the American Civil War" – proposes marriage to the lovely American widow who has befriended him. The third "real woman" gets her man!	Roger delaMare	English	SSAA solo:T	pn opt.vc&cb	0.2125	2007 rev.2016	A Tempo	AT732.12	Commissioned 2016 by Calgary's Savidi Singers, Erica Phare-Bergh, Artistic Director, in celebration of their 30th. anniversary.
Canada We Love You	Concert/Patriotic Celebration	With this vibrant song, the 600 children of the Richmond Olympic Choir opened the XXI Olympic Winter Games, Vancouver Canada in 2010.	Sunil Mahtani	English/French (Either or both)	SA (Choir+pn score)	pn	0.1944	2010	A Tempo	AT723.12	Commissioned by Diana Clark through 'Youth and Spirit' for Canada Day
Canada We Love You	Concert/Patriotic Celebration	With this vibrant song, the 600 children of the Richmond Olympic Choir opened the XXI Olympic Winter Games, Vancouver Canada in 2010.	Sunil Mahtani	English/French (Either language or both at times)	SA (Combo score)	pn opt: fl gt cb (elec.bass) Combo full score	0.1944	2010	A Tempo	AT724.12	Commissioned by Diana Clark through 'Youth and Spirit' for Canada Day
Ladies Long in the Tooth	Concert	A wickedly delicious song about eating... and a clever palindrome as well.	J.A. Linden	English	SSAA (spoken)	a cappella	0.0701	1979	A Tempo	AT211.8	
Luna, nul one	Concert	A haunting song of the moon... and a clever palindrome as well	Graham Reynolds	English	SSSAA A Solos:SA	a cappella	c. 4:00	1979	A Tempo (manuscript)	AT721.8	
Montréal Montreal	Concert	A homage to the great Canadian city of Montreal, written to help celebrate its 350th. anniversary.	Louise Racette, Marie-Claude Prévost	French (mostly) & English (refrain)	SA/Unison	pn	0.1326	1992	A Tempo	AT720.4	Written for F.A.C.E. (School: Fine Arts Core Education) Junior Treble Choir
L'Orage/The Storm	Concert	Composed for the 2004 Oriana Singers Poetry and Music. <i>L'orage's</i> three movements ( <i>The Storm</i> , <i>In My Heart and Something Creepy</i> ) were written by six grade 5,6 and 7 students.Great Hallowe'en piece for young and old!	Jacob Bodanis, Dennis Ferrer, Hilary Morrow, Kim Rod; Sachiko Phuong; Yana Atashova	English, solo:French	SSAA (sung and spoken) Solo A	pn, rain-stick	0.2771	2004	A Tempo	AT727.20	Commissioned by The Oriana Singers, William Brown Art. Dir.
<b>SA COMPOSITIONS</b>											
<b>Advent-Christmas</b>											
Magnificat for Turning	Concert / Worship	Rev. Wendy MacLean: "The text of Magnificat for Turning integrates the traditional nativity story with an earthy spirituality that reflects both hardship and blessing, as the characters' very human vulnerability intersects with the world's cosmic destiny in birth."	The Rev. Wendy MacLean	English	SSA solo:S	pn opt.vc	0.4111	2006	A Tempo	AT830.24	Accepted by PROJECT: ENCORE of Schola Cantorum on Hudson in 2012 and now on their database.
Magnificat!	Concert / Worship	The mainly three-part a cappella Magnificat! At times declamatory, its alternating harmonic and contrapuntal textures are written in straightforward modulating modal harmony.	The Song of Mary (The Bible)	English	SSA (slight opt.A divisi)	a cappella	0.1924	1983 rev1985	A Tempo	T820.8	Commissioned and premiered by The Aeolian Singers, Halifax, Nova Scotia, in 1997
Magnificat	Concert / Worship	This particular Magnificat is one of five movements from <i>Psalms and Canticles of Prayer, Praise and Peace</i> . It interpolates short organ passages between some of the sung verses. The soprano soloist sings the final two verses in rhythmically free plainsong style above measured choral and organ accompaniment.	The Song of Mary (The Bible)	English	SSA solo:S	org	0.2403	2003	A Tempo	AT835.12	Commissioned by the American Guild of Organists for its convention in St. Joseph, MO, June 2003
Chantons Noel	Concert / Worship	The festive <i>Chantons Noël</i> was written for inclusion on the McGill University CD <i>Noël Nowell Noël</i> . Its musical language recalls secular dance music of the 16th century—of which <i>Greensleeves</i> is perhaps the best known example.	Lucan Le Moynes, 1520	French	SSAA	hpch/pn/org, fl/ob/vn	0.1444	SSAA Chamber version: 2018; (Original Full SATB version: 1985)	A Tempo	AT815.12	

	Genre	Description	Text Source	Language	Voicing	Accomp.	Length	Original Pub. Date	Publisher	No.	Dedication/Commission
A Child's Carol	Concert / Worship	Based on a series of harmonies I created as a pre-teen. Later on I composed a melody and lyrics to these harmonies and so created A Child's Carol. The simple message the text conveys is carried thoughtfully by the whole choir with optional one or two-flute descants and interludes throughout. (Hymn-like; easy)	Donald Patriquin	English	SSA	Pn opt. 1/2 ft; also String Orchestra	0.1729	1953 (sketch); SSA 1990 (SATB 1968)	A Tempo	AT808.8	SSA Comissioned by Calgary Youth Choir, Calgary, Alberta, Canada
A Child's Carol	Concert / Worship	see previous	Donald Patriquin	English	SSAA	Pn opt. 1/2 ft; also String Orchestra	0.1729	1953 (sketch); SSAA 1984 (SATB 1968)	A Tempo	AT803.8	
A Child's Carol	Concert / Worship	see previous	Donald Patriquin	English	SSA with SATB, solos:S &B	Pn opt. 1/2 ft; also String Orchestra	0.1729	1953 (sketch); SSA+SAT B+SB solos:2013	A Tempo	AT806.12	
Come and See the Little Child	Concert / Worship		Donald Patriquin	English	SA/Unison	Pn	0.1944	2004; revised 2014	A Tempo	AT434.8	Dedicated to The Choir at The Creek United Church, Foster, Quebec, Canada
Carol of the Field Mice	Concert / Worship		Kenneth Grahame	English	SSAA	pn/hp	0.0861	1985; rev. and premiered 1992	A Tempo	ATAT810.8	Written for FACE School Treble Choir, Dir. Iwan Edwards, Montreal, Quebec, Canada
<b>SA ARRANGEMENTS</b>											
<b>- all</b>											
Three Songs of Love from The British Isles		Three songs that explore different modes of love-- love of a mother, and the protective love of God, for her child; reminiscent love of a young lass for the homeland she has left; and the unfulfilled love of a deceived maiden.					c 7:30	2006		AT620.20	
1. All Through the Night	World Music: Wales	A tender lullaby: "Sleep my child and peace attend thee..."	Sir Harold Boulton, (1884)	English	S(some div.)A	pn	0.0944	2006	A Tempo	AT621.8	
2. The Oak and the Ash	World Music: Ireland	A North Country lass enticed to move to London pines for the lads, lasses and trees she has left behind.	Traditional British	English	S(some div.)A	pn	2:16	2006	A Tempo	AT622.8	
3. Early One Morning	World Music: England	"A damsel's complaint for the loss of her lover"	Traditional British	English	SA (some div.)	pn	0.1042	2006	A Tempo	AT623.8	
Three French Canadian Folk Songs		A 'fast-slow-fast' collection of three well known French Canadian songs. A pioneer work-song, a nostalgic song, and a very lively 'nonsense' song.					c 12:30		A Tempo		
1. Les Raftsmen	World Music: Quebec Can.	A lively French Canadian song sung by pioneer loggers living on large tented rafts, who in the spring transported logs down swollen rivers to the mills.	Traditional	French	SSA	pn	0.125	1993 (Earthsongs 1998)	Earthsongs	W-047	
2. Un Canadien errant	World Music: Quebec Can.	A young man banished to the United States from his Lower Canada homeland pines for his friends back home. This most beautiful of songs was written after the rebellion in Lower Canada (Québec) 1837-1838.	Antoine Gérin-Lajoie, 1842	French	Unison	pn (Str. orch. (Boyd MacKenzie) 2002)	0.2458	1993 (Earthsongs 1996)	Earthsongs	W-026	
2. Un Canadien errant	World Music: Quebec Can.	A young man banished to the United States from his Lower Canada homeland pines for his friends back home. This most beautiful of songs was written after the rebellion in Lower Canada (Québec) 1837-1838.	Antoine Gérin-Lajoie, 1842	French	SSA	pn (Str. orch. (Boyd MacKenzie) 2002)	0.2458	2012. (SATB 1996)	A Tempo	AT627.12	Commissioned in 2012 by Cantiamo Girls Choir of Ottawa, Ensemble vocal senior De La Salle, and Canterbury High School's VOCUM
3. Jentends le moulin	World Music: Quebec Can.	This lively French Canadian song has helped a large number of choirs take first place in choral competitions around thw world. Audiences love it!	Traditional. The earliest known appearance of the song dates from 1760 in Paris, France.	French	SS or SA	pn. opt.perc	0.1389	1992 (Earthsongs 1993)	Earthsongs	W-10	Commissioned by the English Montreal School Board Chorale, Montreal, Quebec. Premiered Hannot, Belgium Erica Phare conductor
3. Jentends le moulin	World Music: Quebec Can.	This lively French Canadian song has helped a large number of choirs take first place in choral competitions around thw world. Audiences love it!	Traditional. The earliest known appearance of the song dates from 1760 in Paris, France.	French	SSA	pn. opt.perc	0.1389	2015	Earthsongs	S-096	Commissioned in 2013 by Rondinella, Belgium, dir. Rudy Van der Cruyssen



Six Songs of Early Canada		A collection of traditional and indigenous songs from Canada— east to west coast. Voyageurs, pioneers, love and losses.					c 15:30	1979 (rev.1992)			Commissioned by Haverl College, Toronto, Canada
1. Innoria	World Music: First Nations, Canada	This energetic Huron dance song is one of seven collected in 1911 by Marius Barbeau in the village of Lorette, near Québec City. After a ceremonial feast, these nonsense syllables would ring in the air, inciting the revelers to a long night of dancing. The music of Native Americans tends to be quite functional, and is the very breath of life. Rhythm often appears even more important than melody.	Traditional Huron	Huron		Earthsongs	0.0479	1979 (rev.1992)	Earthsongs	W-07a	Commissioned by Haverl College, Toronto, Canada
2. The Wreck of the SS Ethie	World Music: Newfoundland, Canada	This captivating Newfoundland folksong relates the topical story of the perils which beset a local shop, the S.S. Ethie.	Traditional	English		Earthsongs	0.091	1979 (rev.1992)	Earthsongs	W-07b	Commissioned by Haverl College, Toronto, Canada
3. Ah! Si Mon Moine ne voulait Danser	World Music: Québec, Canada	"Oh, if my monk would dance with me!) This fast-paced French Canadian folksong deals tongue-in-cheek with a once topical subject— the local parish priest. A young girl dreams of what inducements she might offer her monk (i.e. her confessor) in order to get him to dance. A "moine" is at once a monk and a (spinning) top, giving the song humorous double meaning.	Traditional	French		Earthsongs	0.1042	1979 (rev.1992)	Earthsongs	W-07c	Commissioned by Haverl College, Toronto, Canada
4. The False Young Man	World Music: Ontario, Canada	This happy folksong, is originally from England and deals typically with the theme of love. A young girl chastises her suitor for his several attachments, but in the end admits that she too has her favorites, though "Paddy is my favorite one!".	Traditional	French		Earthsongs	0.1701	1979 (rev.1992)	Earthsongs	W-07d	Commissioned by Haverl College, Toronto, Canada
5. Morning Star	World Music: Saskatchewan	This is a gorgeous old Hungarian love song, recorded in Kipling in southeast Saskatchewan near the site of the	Traditional	Hungarian		Earthsongs	0.0694	1979 (rev.1992)	Earthsongs	W-07e	Commissioned by Haverl College, Toronto, Canada
6. Savory, Sage, Rosemary and Thyme	World Music: British Columbia, Canada	This final lively and vivacious song in 6/8 time is of British origin, and is known also as Scarborough Fair. In it a girl requests three "impossible" things from her suitor before he "can be a true love of mine", and he, not to be outdone, likewise asks three "impossible" things of her. Simon and Garfunkle immortalized the song in North America.	English	English		Earthsongs	0.1181	1979 (rev.1992)	Earthsongs	W-07f	Commissioned by Haverl College, Toronto, Canada
World Music Suite One	World Music: Australia, Finland, Great Britain, Czechoslovakia, USA, Canada	A suite written in 1998 for a concert celebrating the twentieth anniversary of the Toronto Children's Chorus, in which concert five renowned choirs that had previously hosted the TCC were invited to sing. The six choir directors were asked to submit two of their favorite folk songs best representing their county; the twelve songs were whittled down to the six from which World Music Suite was created. A "cream of the crop" collection	Traditional	Various	SSA	pn opt instruments	c 20:00	1996 (Earthsongs 1998)			Commissioned by Toronto Children's Chorus, Jean Ashworth Bartle, Dir. 1996
1. Cabbage Tree Hat	World Music: Australia	A fun homage to an old hat that even if old and "soaked in the floods of the Dawson, rolled over and nearly tramped flat" had "been a friend and true one"— "a gallant old cabbage tree hat". A delightful way to start a suite— and a concert!	Traditional	English	SSA	pn opt.cl	0.1028	1996 (Earthsongs 1998)	Earthsongs	W-54a	Commissioned by Toronto Children's Chorus, Jean Ashworth Bartle, Dir. 1996
2. Taivas on Sininen	World Music: Finland	One of the most gorgeous slow, pensive ballads in world music literature. The lyrics tell of a young person contemplating that — while the "sky is blue and white and full of stars" — "only forest and sky know my cares"....	Traditional	Finnish	SSA	pn opt.vc	0.141	1996 (Earthsongs 1998)	Earthsongs	W-54b	Commissioned by Toronto Children's Chorus, Jean Ashworth Bartle, Dir. 1996
3. The Stuttering Lovers	World Music: Great Britain	A "bonnie wee lass" who has gone into the corn to see if the bird were th th th...there, is quickly followed by a young lad to see where the lass has g-g-g...gone. Kisses ensue, the wee lass never having been kissed before. The owner of the cornfield decides "...if that's the way you're minding the corn I'll do it myself in the m-m-m-m-m... morn! A fast-moving, tongue-in-cheek song!	Traditional	English	SSA	pn opt.vn	0.1007	1996 (Earthsongs 1998)	Earthsongs	W-54c	Commissioned by Toronto Children's Chorus, Jean Ashworth Bartle, Dir. 1996
4. Ach! Syriku, Syriku	World Music: Czechoslovakia	"Oh! My son, my son" A young man whose plow is broken reflects on a path — now hardened and well trodden — on which his love has walked. He is sad because, for reasons we do not know, he cannot marry the subject of his desires.	Traditional	Czech	SSA	pn opt.vc	0.1889	1996 (Earthsongs 1998)	Earthsongs	W-54d	Commissioned by Toronto Children's Chorus, Jean Ashworth Bartle, Dir. 1996
5. Deep River	World Music: USA	This beloved Afro-American spiritual, a straight-forward but profound testament to the hopes and desires of American slaves, has meaning on two levels— earthly and Heavenly. It has been performed by many famous artists, but perhaps its most moving performance was by Marian Anderson singing it on the steps of the Lincoln Memorial in 1939— after she had been forbidden to sing in Constitution Hall.	Traditional	English	SSA	pn opt.vc	0.1368	1996 (Earthsongs 1998)	Earthsongs	W-54e	Commissioned by Toronto Children's Chorus, Jean Ashworth Bartle, Dir. 1996

	Genre	Description	Text Source	Language	Voicing	Accomp.	Length	Original Pub. Date	Publisher	No.	Dedication/Commission
6. I Went to the Market	World Music: Canada	Here is another gem of an arrangement... A young boy arrives at market with his basket of apples to sell. The first girl he meets is a lawyer's daughter, who only deigns to notice him long enough to "buy" two dozen apples without paying. The boy is philosophical in the end, but disappointed that she is so far out of his league. With its trademark extraverted, demanding piano accompaniment and lively tempo, the arrangement has been performed by many children's, youth and women's choirs. Some of its appeal is probably that it is more in English than in French, so not as much rehearsal time is needed on words. (Morna Edmunson, dir. Elektra Women's Choir)	Traditional	English&French	SSA	pn opt.wdbk	0.125	1996 (Earthsongs 1998)	Earthsongs	W-54f	Commissioned by Toronto Children's Chorus, Jean Ashworth Bartle, Dir. 1996
World Music Suite Two asa Canadian Mosaic	Songs from Canadian Ethnic & Indigenous Communities	A suite of nine folk song arrangements drawn from Canada's diverse cultures .	Traditional	Various	Various SA voicings	pn dr	c 30:00	2000	A Tempo		Commissioned by the English Montreal School Board Chorale, Montreal, Quebec; Erica Phare and Patricia Abbott conductors.
1. Tsimshian Welcome Chant	World Music: First Nations, West Coast Canada	This impressive welcome song comes from the Tsimshian Indians who live along the Nass River in British Columbia. It was performed during 'potlaches'-- lavish feasts that became almost competitive in their endeavor to outdo their neighbor. The song was sung as the robed chief appeared. It roughly translates as "The people of Gidaranzeh welcome the chief" Because of its exclamatory, welcoming nature, this song is often used as a concert opener.	Traditional	Tsimshian (phonetic)	SSAA a cap.	drum	0.059	2000	A Tempo	AT610.4	Commissioned by the English Montreal School Board Chorale, Montreal, Quebec; Erica Phare and Patricia Abbott conductors.
1. Tsimshian Welcome Chant	World Music: First Nations, West Coast Canada	see previous	Traditional	Tsimshian (phonetic)	SA a cap.	drum	0.059	2000	A Tempo	AT601.2	Commissioned by the English Montreal School Board Chorale, Montreal, Quebec; Erica Phare and Patricia Abbott conductors.
2. Sakura	World Music: Japanese community, Canada	"...a falling or wilting autumn flower is more beautiful than one in full bloom; a fading sound more beautiful than one clearly heard. The sakura or cherry blossom tree is the epitome of this conception of beauty; the flowers of the most famous variety, somei yoshino, nearly pure white tinged with a subtle pale pink, bloom and then fall within a single week. The subject of a thousand poems and a national icon, the cherry blossom tree embodies for Japan beauty as a transient experience." Jaitra Gillespie, American philosopher. That is what this song expresses!	Traditional	Japanese (phonetic)	SSA effective also as SA/unis	pn	0.1625	2000	A Tempo	AT611.8	Commissioned by the English Montreal School Board Chorale, Montreal, Quebec; Erica Phare and Patricia Abbott conductors.
3. Hevenu Shalom Aleychem	World Music: Jewish	A traditional song sung by Jews every Friday night upon returning home from synagogue prayer. This song signals the	Traditional	Hebrew	SSAA	pn	0.0583	2000	A Tempo	AT612.4	Commissioned by the English Montreal School Board Chorale,
4. Inuit Weather Chant	World Music: First Nations, Canada	This weather chant was collected by anthropologist Diamond Jenness who wrote: "This incantation was sung in earnest by an elderly man on August 20, 1915, when a heavy gale accompanied by snow confined us to our tents for the day. A few minutes afterwards his son distorted his face with a cord and, knife in hand, went out to defy the evil spirits that were responsible for the storm" In this arrangement the "heard" Northern Lights create a backdrop for the pentatonic melody. The phonetically presented text is quite repetitive so is easily learned.	Traditional	Inuktitut (phonetic)	SSAA + S/A 'monoton es'		0.1132	2000	A Tempo	AT613.8	Commissioned by the English Montreal School Board Chorale, Montreal, Quebec; Erica Phare and Patricia Abbott conductors.
5. Flower Drum Song	World Music: Chinese community, Canada	This is one of many Chinese Flower Drum dances. In days gone by it was usually performed by female dancers at market places, where they received tips from passers-by. In it, a lady sings with utter frankness: "I don't have a good life; life is not easy. ... Other people's husbands know how to do well. My husband knows only how to play the drum, The Flower Drum Song and nonsense." The song itself is a fun, delightful one-- in spite of it all!	Traditional	Chinese	SSAA effective also as SS/sa/sa/unis	pn	0.2271	2000	A Tempo	AT614.8	Commissioned by the English Montreal School Board Chorale, Montreal, Quebec; Erica Phare and Patricia Abbott conductors.

	Genre	Description	Text Source	Language	Voicing	Accomp.	Length	Original Pub. Date	Publisher	No.	Dedication/Commission
6. On the Mountain	World Music: Ukrainian community, Canada	Known also as "Song of the Horse", the text is composed entirely of nonsense syllables—possibly the sounds created by a (Ukrainian) horse! "Oi na ho-ree na-ho-ree-e". It is a vibrant, driving song, with interesting 4-part contrapuntal clapping passages in between choruses.	Traditional	Ukrainian (phonetic nonsense syllables)	SSAA effective also as SA	pn	0.1222	2000	A Tempo	AT615.8	Commissioned by the English Montreal School Board Chorale, Montreal, Quebec; Erica Phare and Patricia Abbott conductors.
7. Water Come to me Eye	World Music: Jamaican community, Canada–Jamaican community	A lively, nostalgic song from The Islands in which a young man yearns for his "Liza". A collection of percussion (drums, maracas, seed pods, washboards...) instruments may be played intuitively by singers or non-singers.	Traditional	English	SSA	pn intuitive perc.	3:37 (4:27 laid back)	2000	A Tempo	AT616.8	see previous
8. I'll Go See My Love	World Music: Ontario, Canada	An engagingly bittersweet tale of two lovers destined to be together for a short period of ecstatic happiness, only to part when "the wee cocks they began to crow."	Traditional	English	SSAA opt.S solo	pn	0.1569	2000	A Tempo	AT617.8	see previous
9. C'est l'aviron	World Music: Quebec, Canada	A lively work song sung by French Canadian pioneers as they paddled huge canoes through the Canadian wilderness. Origin: France, with a new (Québec) refrain	Traditional	French	SA some opt. divisi	pn spoons/wd. bl	0.1868	2000	Cypress	CP1445	see previous
World Music Suite Three	World Music from 8 countries	Nine folk songs from around the world with considerable emphasis on indigenous music. Video: Eleven minute compilation of the suite.	Traditional	Various (see component songs)			c 27:00	2011			Commissioned by Musica Viva Singers and Cantiamo Girls Choir, Ottawa, Canada. Marg Stubington and Jackie Hawley directors.
1. Incantation	World Music: Peru	Inspired by the healing incantations of Shaman Luis Ricardo Tsakimp Ashanka, who descends from a long line of healers	Traditional	phonetic sounds			0.125	2011	A Tempo	AT630.8	see previous
2. Oy, Khodyla Divchyna	World Music: The Ukraine	This sprightly, rustic traditional girls' dance song is well known in the Ukraine. The musical phrases are three rather than four bars in length, creating forward moving impulse. A young girl talks to her geese...	Traditional	Ukrainian			0.075	2011	A Tempo	AT631.8	see previous
3. Lukey's Boat	World Music: Canada–Newfoundland	This rollicking coastal song contains a couple of verses that "Lukey" himself wrote to counter what he felt were slightly derogatory verses written by "Aunt" Virtue Keen. Aha, me riddle I day!	Traditional	English			0.0979	2011 rev.2015	Cypress	CP1349	see previous
4. Malaika (My Angel)	World Music: Africa–Kenya	Authorship of this tender love song is not known. It was first recorded by Kenyan musician Fadhili William a half century ago, and now its beautifully haunting melody is known the world over.	Traditional	English & Swahili			0.1264	2011 rev.2015	Cypress	CP1351	see previous
5. El Prisionero (The Prisoner)	World Music: Spain	The text for this Spanish romancero – a genre concerned with (mis)adventure, social problems and people with heroic qualities – comes from Castile. Its 'sad' minor key, its slow lyrical melody in triple meter, and its angst-filled text give this woeful song a decidedly Spanish flavour.	Traditional	Spanish			0.1507	2011	A Tempo	AT634.8	see previous
6. Small Days	World Music: Guyana	Vanessa London, who sings the YouTube solo, learned this children's song – actually a collection of enchanting tunes – as a youngster growing up in Guyana. Especially wonderful for children– as audience or singers!	Traditional	English			0.1264	2011	A Tempo	AT635.8	see previous
7. Magas Kosziklanak	World Music: Hungary	This lush, dark and slow Hungarian love song is from the folk music collections made by Zoltán Kodály. Its gorgeous melody drips with melancholy and is the inspiration for a sumptuously romantic setting.	Traditional	Hungarian			0.2319	2011	A Tempo	AT636.8	see previous
8. Poi-e	World Music: New Zealand–Maori	The energetic Poi-E by Māori linguist Ngoi Pewhairangi and musician Dalvanus Prime was in 1982 written to instill cultural pride in young Māor, and as a response to New Zealand's economically and spiritually depressed Māori region. It worked! Listen to it at <a href="https://www.youtube.com/watch?v=DQLUygS0IAQ">https://www.youtube.com/watch?v=DQLUygS0IAQ</a> "Poi" refers to a traditional Maori dance performed with a soft ball fastened to a string.	Traditional	Maori			0.1611		A Tempo	AT637.8	see previous

	Genre	Description	Text Source	Language	Voicing	Accomp.	Length	Original Pub. Date	Publisher	No.	Dedication/Commission
Scottish Contrasts	World Music: Scotland	Two traditional songs– the first written on a slow, hauntingly beautiful Scottish melody chosen by Burns himself to accompany Ae Fond Kiss, his tender poem of unrequited love; the second an arrangement of the traditional Scottish reel Alastair o' the Dun. The traditional lyrics contain a chorus composed of highly rhythmic Gaelic nonsense syllables.			SSAA		c 6:00	Original SATB 2010	A Tempo	AT624.1 2	Scottish Contrasts was the winning entry in Choral Canada's 2010 biennial competition for new choral music.
1. Ae, Fond Kiss	World Music: Scotland	A beautifully sad song, expressing the gamut of emotions from "pleasure" to "heart-wrung" tears. Written by Robbie Burns upon the departure of his "one true love" Agnes Nancy McLehose to Jamaica. Later, when she returned to England he had, alas, died at the age of thirty-seven.	Robert Burns, 1759-1796	English	SSAA	a cappella	0.1618	2018	A Tempo	AT649.4	Winning entry in Choral Canada's 2010 biennial competition for new choral music.
2. Island Spinning Song	World Music: Scotland	In this fast moving traditional Scottish song a young lass asks of her spinning wheel – her imaginary wheel of fate – "When will love e'er come my way, Oh tell me truly wheel-o!". We do not know if her dreams are realized but along the way there is a lot of choral activity, especially in the Gaelic nonsense syllable refrain: Hullahackadoo, hooravahee... O dicko-o-deck-o-dandy– a miniature "J'entends le moulin"!	Traditional	English; Gaelic nonsense syllables	SSAA	pn	0.066	2010	A Tempo	AT647.8	Winning (SATB) entry in Choral Canada's 2010 biennial competition for new choral music. The SSAA version was commissioned by The Young Singers, Ontario, Canada
Vive la Canadienne	World Music: Québec	A spritely arrangement of the national song most frequently sung in Quebec before O Canada became popular. (Quebec City was once the capital of Canada.) In 1945, Canadian ethnomusicologist Marius Barbeau wrote that the words were likely written as a work song by an oarsman recalling "ses jolies yeux doux" – her beautiful soft eyes. No one seems to agree on the tune's origin other than to say that it likely came from France, as did many pioneer folksongs.	Traditional	French	SSAA	pn	0.1431	2000	A Tempo	AT624.1 2	Written for Calgary Girls' Choir
En roulant ma boule roulant	World Music: Québec	A fast paced, though long (13 verses!) arrangement of an old French Canadian work song with its roots in France. It	Traditional	French	S(S)A effective as SA,	pn	0.2257	2004 rev. 2012	A Tempo	AT625.2 0	
Kali's Song	Original song	An arrangement of Martin Donnelly's majestic and compelling song of the sea: "Give a boy a bot and you've lost him forever.	Martin Donnelly	English		pn	0.2618	2003	Earthsongs	S-194	Commissioned by Earthsongs Choral Music One World - Many Voices
Gentil coquelicot	World Music: France/Québec	This delightful Québécois children's song – originally from France – is also known as "J'ai descendu dans mon jardin (I went down to my garden). "Coquelicot" is French for poppy. It concerns a young girl who, while picking rosemary in the garden, is visited by a robin who tells her three things: men are worth nothing, young men are worth even less, and while nothing is said about women– much good is said about young girls!	Traditional	French	SSAA	pn	0.1313	2002	Earthsongs	S-178	Dedicated to my wife Louisa who first showed me the "gentle poppy"
Kumbaya	Worship	This song likely originated among African Americans in the Southeastern United States. A nice inclusion in A Caribbean Mass.	American Spiritual	English	Unison / SA	a cappella / kbd opt.steel drum	0.1181	1968	A Tempo	AT15.2	Dedicated to the Island City Singers who sang it at least 50 times!
The Parking Lot Song	Original song	An easy fun environmental song	Bevan Skerratt	English	SA/Unison	pn opt.gt	0.1069	2006	A Tempo	AT903.4	
Star of the County Down	World Music: Ireland	To create this ballad from Northern Ireland, Cathal McGaney chose the old Irish tune My Love Neil for his County Down lyrics: A young man is under the spell of Rosie McCann, an enchanting bare-foot lass with nut-brown hair; his infatuation grows until, by the end of the ballad, he imagines wedding the charming "star of the County Down".	Traditional	English	SSAA	pn	0.1083	2018	A Tempo	AT124.8	TTBB Commissioned by Earthsongs Choral Music One World - Many Voices
Nikmak	World Music: Canada Nova Scotia First Nations Mikmaq	Composed with Elise Letourneau. Easily read phonetic pronunciation is given in the entire score.	Traditional	Mikmaq, English	SSAA	recorder, drums	c 9:00	2014	A Tempo	AT642.1 2	Commissioned in 2013 by Toronto Children's Chorus, Elise Bradley, Dir.
Introduction	Concert	Haunting original introductory music as singers enter the stage				recorder, dr	0.0444	2014		AT643.2	Commissioned in 2013 by Toronto Children's Chorus, Elise Bradley, Dir.
1. Tu hey duk	World Music: Canada Nova Scotia First Nations Mikmaq	Following a powerful three-part drumming intro, the music to this Kojuua dance is sung over ostinato drums.	Traditional	Mikmaq	SSAA	a cap. drums	0.0986	2014		AT644.4	Commissioned in 2013 by Toronto Children's Chorus, Elise Bradley, Dir.

	Genre	Description	Text Source	Language	Voicing	Accomp.	Length	Original Pub. Date	Publisher	No.	Dedication/Commission
<b>SA ARRANGEMENTS</b>											
<b>Advent-Christmas</b>											
Sister Mary	Concert / Worship	Sister Mary. The melody line of this compelling Afro-American carol is set against vocalized 'drums' creating a lively "calypso". The lyrics are based on elements of the biblical Christmas story—"O three wise men-a-to Jerusalem came" and King Herod's "slayin' all the chillun from six to eight-a-days old", interspersed with a refrain in which Mary "Rocks Him in the weary land". Touching and lively at the same time!	West Indian traditional	English	SSAA solo:S	pn	0.1743	2017 (SATB 1997)	A Tempo	AT836.8	Written for inclusion in McGill Faculty of Music CD Noel Nowell Noel
Overture to Christmas	Concert	Overture to Christmas is based on a suite of carols new and old, supported by a sparkling piano accompaniment with optional percussion.	Traditional carols	English, Latin	SSAA	1/2 pn opt.perc	0.2569	1993 SSA+SATB+SATB SSA:2010	A Tempo	AT822.12	Original Wind Ensemble version written for inclusion on McGill Faculty of Music CD Noel Nowell Noel
Overture to Christmas	Concert	Overture to Christmas is based on a suite of carols new and old, supported by a sparkling piano accompaniment with optional percussion.	Traditional carols	English, Latin	SSAA	Voices-only score	0.2569	1993 SSA+SATB+SATB SSA:2010	A Tempo	AT824.8	
Hey Ho, Nobody Home	Concert	A rollicking old English carol about the custom of selling coal cakes during the holiday season.	Traditional carol	English	SSA	pn	0.1493	2015	Cypress	CP1350	Commissioned by Cypress Choral Music, Vancouver,
Coventry Carol	Concert	This carol, also known by its opening line "Lully, lulla, Thou Little Tiny Child" refers to King Herod's massacre of innocent children in an attempt to rid the land of another king—The King of the Jews. It is a tender lullaby sung by the mothers of the doomed children, and contains an optional pensive keyboard interlude.	Traditional carol	English	SSAA (or SSA/SA /Unis)	hp/pn	0.1354	2002	A Tempo	AT814.4	
On Christmas Day	Concert	This lively carol, aka When I Sat on a Sunny Bank, ushers in Christmas in its final climactic 25 resounding measures with "On Christmas Day!"	Traditional carol	English	SSAA	hp/pn	0.0632	1992	A Tempo	AT812.8	Written for FACE School Treble Choir, Dir. Iwan Edwards, Montreal, Quebec, Canada, for inclusion on McGill Faculty of Music CD Noel Nowell Noel
Appalachian Carols	Concert	Three gorgeous carols written or gathered in the 1930s by John Jacob Niles, epitomizing Christmas in the Appalachian folk tradition.	Traditional carols	English	SSA	hp/pn	c 9:30	2002	A Tempo	AT829.12	Commissioned by Pot-Pourri Choir, Quebec, Canada, 2002
1. Jesus, Jesus, Rest Your Head	Concert	Jesus Jesus rest your Head. This slow, reverent Appalachian Carol focuses on the "blessed little Son" "Niles did not state the source or date of his version, although much of what he collected was from Southern Appalachia in 1912-1913 and 1932-1934."(Wikipedia)	Traditional carol	English	SAA	hp/pn	0.1354	2002	A Tempo	AT826.4	Commissioned by Pot-Pourri Choir, Quebec, Canada, 2002
2. Jesus The Christ is Born	Concert	According to Niles' notes, this song was recorded near Pitman Center, Sevier County, Tennessee, in June of 1934. The fourth verse pretty well sums up the intention of the text— a heartfelt, fanciful description of the baby Jesus asleep in his manger bed: Two angels at His head, Two angels at His feet, Beside His bed the flower red, Perfuming there so sweet.	Traditional carol	English	SSA or SAA	hp/pn	0.084	2002	A Tempo	AT827.4	Commissioned by Pot-Pourri Choir, Quebec, Canada, 2002
3. I Wonder as I Wander	Concert	John Jacob Niles created the complete song we know today from fragments he had heard sung by a young Appalachian girl, Annie Morgan, whom he mheard sing at a camp meeting: "Her clothes were unbelievable dirty and ragged... Her ash-blond hair hung down in long skeins.... But, best of all, she was beautiful, and in her untutored way, she could sing..." Niles collected a few lines of the girl's song and from them crafted his hauntingly gorgeous carol.	Traditional carol	English	SSA or SAA	hp/pn	0.1542	2002	A Tempo	AT828.4	Commissioned by Pot-Pourri Choir, Quebec, Canada, 2002
The Time has Come to Watch and Pray	Worship Anthem/ ntrout	The time has come to watch and pray, Can you hear the angels singing? So begins this slightly syncopated Advent Introit/Entering Song, ushering in the "promise soon to come".	The Rev. Dale Skinner	English	SSA /Unison	a cappella/pn accompanied	0.0451	2017 (Original M/W: 2005)	A Tempo		

	Genre	Description	Text Source	Language	Voicing	Accomp.	Length	Original Pub. Date	Publisher	No.	Dedication/Commission
1. Tu hey duk	World Music: Canada	Following a powerful three-part drumming intro, the music to this Kó'jua dance is sung over ostinato drums.	Traditional	Mikmaq	SSAA	a cap. drums	0.0986	2014		AT644.4	Commissioned in 2013 by Toronto Children's Chorus.
2. Our Home Is This Country	Concert	Co-composer Elise Letourneau set this evocative Mikmaq poem by Rita Joe, Mikmaq's premier poet.	Rita Joe	English	SSAA	a cappella	0.1611	2014		AT645.6	Commissioned in 2013 by Toronto Children's Chorus, Elise Bradley, Dir.
3. Jukwa'lu'k Kwe'j'ju'ow	World Music: Canada Nova Scotia First Nations Mikmaq	This second highly energetic Kó'jua dance is sung by sopranos over a breathless alto ostinato, all over 3-drum ostinati.	Traditional	Mikmaq	SSAA	a cap. drums	0.0674	2014		AT646.4	Commissioned in 2013 by Toronto Children's Chorus, Elise Bradley, Dir.
<b>TTBB ALL</b>											
Three Songs of Love and Nonsense	See component songs	See component songs	See component songs	See component songs	TTBB	pn	c 9:30	2009	See component songs	AT520.28	Commissioned by the Cantabile Men's Chorus, Kingston,
1. On This Hill There was a Tree	World Music: England	The final words of this tongue-in-cheek nonsense song: "On the hill there was a tree, and if it's not gone I'm sure it's there still" give solid indication of the song's content!	Traditional	English	TTBB	pn	0.0785	2009	A Tempo	AT521.8	Commissioned by the Cantabile Men's Chorus, Kingston, Ontario, Canada
2. I'll Go See My Love	World Music: Canada-Ontario	An engagingly bittersweet tale of two lovers destined to be together for a short period of ecstatic happiness, only to part when "the wee cocks they began to crow."	Traditional	English	TTBB	pn	0.1569	2009	A Tempo	AT522.8	Commissioned by the Cantabile Men's Chorus, Kingston, Ontario, Canada
3. Jentends le moulin	World Music: Quebec, Canada	This lively French Canadian song has helped a large number of choirs take first place in choral competitions around the world. Audiences love it!	Traditional	French	TTBB	pn opt.perc	0.1542	2009 (SSA 1992)	Earthsongs	S-390	Commissioned by the Cantabile Men's Chorus, Kingston, Ontario, Canada
Un Canadien errant	World Music: Quebec Can.	A young man banished to the United States from his Lower Canada homeland pines for his friends back home. This most beautiful of songs was written after the rebellion in Lower Canada (Québec) 1837-1838.	Antoine Gérin-Lajoie, 1842	French	TTBB (TTBB transcription by Stephanie Potvin)	pn (Str. orch. (Boyd MacKenzie) 2002)	0.2458	1998 (SATB 1993)	A Tempo	AT523.12	
Star of the County Down	World Music: Ireland	To create this ballad from Northern Ireland, Cathal McGarvey chose the old Irish tune My Love Neil for his County Down lyrics: A young man is under the spell of Rosie McCann, an enchanting bare-foot lass with nut-brown hair; his infatuation grows until, by the end of the ballad, he imagines wedding the charming "star of the County Down".	Traditional	English	TTBB	pn	0.1083	2000	Earthsongs	S-126	Commissioned by Earthsongs Choral Music One World - Many Voices
Innorria	World Music: First Nations, Canada	This energetic Huron dance song is one of seven collected in 1911 by Marius Barbeau in the village of Lorette, near Québec City. After a ceremonial feast, these nonsense syllables would ring in the air, inciting the revelers to a long night of dancing. The music of Native Americans tends to be functional, and is the very breath of life. Rhythm often appears even more important than melody.	Traditional Huron	Huron	TTBB	pn	0.066	2009 (SSA 1979)	A Tempo	AT530.4	
Overture to Christmas	Concert	Overture to Christmas is based on a suite of carols new and old, supported by a sparkling piano accompaniment with optional percussion.	Traditional carols	English, Latin	TTBB	1/2 pn opt.perc	0.2569	2010 (orig. SSA+SATB+SATB 1993)	A Tempo	AT542.24 (Choir only: 543.12)	
Tsimshian Welcome Chant	World Music: First Nations, West Coast Canada	This impressive welcome song comes from the Tsimshian Indians who live along the Nass River in British Columbia. It was performed during 'potlaches'—lavish feasts that became almost competitive in their endeavor to outdo their neighbor. The song was sung as the robed chief appeared. It roughly translates as "The people of Gidarantzeh welcome the chief" Because of its exclamatory, welcoming nature, this song is often used as a concert opener.	Traditional	Tsimshian	TTBB	drum	0.059	2016 (orig. SSA 2000)		AT540.4	

APPENDIX B

EMAIL CORRESPONDANCE WITH DONALD PATRIQUIN

MAY 30, 2016, THROUGH JANUARY 31, 2017

EMAIL CORRESPONDANCE WITH DONALD PATRIQUIN

MAY 30, 2016, THROUGH JANUARY 31, 2017

May 30, 2016

Hello Mr. Patriquin,

I am interested in perusing “Infant Joy,” “The Shepherd,” and “Nurse’s Song” from your *Songs of Innocence* suite on behalf of the Arizona State University Women’s Chorus. I can’t seem to find any recordings online, nor have I been able to get any links from the website to work on my laptop, so I am wondering about the possibility of getting some pdf pages to peruse from each of those three movements. Please let me know if listening to or viewing some of these pieces is a possibility.

Thank you for your time and consideration,

~Julie Neish



May 31, 2016

Hello Julie,

As you have already experienced, I am having serious problems with my website; I will be spending a lot of time working on it this summer– for sure! In addition, my version of Finale, the music writing software I use, is out of date and can no longer be saved or be printed, so I will also be working on this. The music files I sent you are the only ones I have presently, but they should give you a good idea of the suite. What I *can* do is to send you a physical copy of the entire score ca 50 pages. The cost of the score is \$10.00 (US) + postage.

If you would like PDFs eventually, the price of these is \$1.00 per PDF copy per person. e.g. if you have a choir of 35, the price for any given song would be \$35.00. The PDF price for the entire set is \$5.00 per person, so the entire set for the choir would be \$175.00

You must know David Schildkret. I met him a few years ago when I was there for a rehearsal and performance of Titanic Requiem. I was most impressed!

I should mention that IF by chance you are able to do justice to the entire suite and put it up on You Tube, I'll refund 80% of the PDF cost. It would be the US premiere, if that interests you! (Zrandall Stroop appears to have performed the Prelude & Intro in 2013, but that is the extent of it in the USA.) If I am visiting our daughter in Albuquerque I might even get to the performance– as happened with the Requiem. !

Regards,

Donald P

June 1, 2016

Hello,

It so happens that Dr. Schildkret and I discussed your visit for the Titanic Requiem just yesterday at lunch. What great timing!

I conferred with Dr. Schildkret, cc'd on this email, about your interest in our performing the entire suite with the ASU Women's Chorus and posting it on Youtube, and we are very interested in being the "US Premiere." The concert we would be able to do that would be March 15 at the Tempe Center for the Arts.

Here are links to videos from our performance in the Tempe CFA in February of this year so you can get a feel for the look and sound of the performance space:

[https://www.youtube.com/watch?v=iecYZPx\\_\\_XI](https://www.youtube.com/watch?v=iecYZPx__XI)

<https://www.youtube.com/watch?v=tjdgsJt8A7Q>

<https://www.youtube.com/watch?v=-1vOlduMilE>

[https://www.youtube.com/watch?v=hrki09bP6\\_k](https://www.youtube.com/watch?v=hrki09bP6_k)

We would certainly ensure better camera work than what's in the above videos for this performance. Dr. Schildkret, do you think it would be possible to get better face-illuminating stage lighting on that date for the video?

Mr. Patriquin, do you think you'd be able to come to a rehearsal prior to the performance? We rehearse Mondays and Wednesdays from 4:30-5:45pm. Unfortunately, Spring Break is the week prior to the performance, March 5-12. Dr. Schildkret, do you think we could schedule G301 for an extra-long rehearsal on Monday March 13th? Something like 4:30-6:30? This way if Mr. Patriquin is able to join us for rehearsal we can have ample time with him before we record two days later.

Thanks for listening to my initial brainstorming :). Please let me know your thoughts on the above and any additional thoughts that occur to you. I'm hoping we can make this work.

I'm looking forward to this collaboration!  
~Julie

June 2, 2016

Hello Julie,

Thanks very much for your interesting response; you don't waste any time! I am pleased you were discussing my music with Dr. Schildkret as he is familiar with some of my work and perhaps there is possibility for increased participation if I am to make the trip to Arizona again. I'll throw out some ideas, and these are only 'ideas', not concrete proposals. If they – or some of them – sound interesting it may be possible to create something of interest, all the while keeping in mind that my main purpose would be the performance and recording of the USA premiere of *Songs of Innocence*. I was delighted to listen to a couple of the videos. The ASU Women's Chorus is certainly capable of a great performance of *Songs of Innocence*. Congratulations on your work with them.

First things first.. If the whole 'exercise' looks interesting, I could well make the trip to ASU for the rehearsal prior to the performance, for which I would certainly stay. Am I correct in assuming there would also be a Wednesday (dress) rehearsal?

I am attaching all but one of the *Songs of Innocence*; these were taken from a record and Infant Joy did not turn out well unfortunately.

Now, in response to a suggestion for “any additional thoughts that occur to you” here are a few! Again, these are just thoughts/ideas which may or may not have potential for interesting follow-up. As I sense you are one of those conductors who arranges projects well in advance (hurray!) I lay them *all* on the table, and in point form for easy reference.

1. I have just come back from Podium 2016– Canada's equivalent of ACDA's biennial congress. (ACDA's Executive Director Tim Sharp was with us, and I had was fortunate to squeeze in a fruitful conversation with him). While I was at Podium I gave an Interest Session with colleague/conductor Erica Phare, the original commissioner of *J'entends le moulin*, with which you may be familiar:

<https://www.youtube.com/watch?v=EeS92XsreWU>. The interest session was on choral excellence- How to create a Stellar Performance:

<http://www.podiumconference.ca/sessions--seacuteances.html>. This also included a discussion on how composers can assist in making their works contribute to 'stellar' performance.

The Whole and the Parts: What Makes for a Stellar Choral Performance?

*Composer Donald Patriquin and conductor Erica Phare will conduct a reductive and holistic exploration of specific elements that contribute to choral excellence. Comparative YouTube and delegate performances and analyses of the same work will be used to engage participants in discovering why some performances are breathtaking while others leave us cold. Attendees will come away from the session with a systematic approach to assessment of choral performance. An approach that they can put into practice. (I'll refer to this below.)*

2. I have given several reading sessions of my music to a variety of groups, including church choirs (eg. AGO, St. Josephs, Missouri); community choirs (e.g. CAMMAC, Ottawa Canada); ACDA local chapters (e.g. Vermont chapter); Choral Canada (Podium 2010 Ottawa); ACDA Salt Lake City Congress 2015 ... etc. (I'll refer to this below.)
3. I have exhibited my choral music at just about every (Canadian) 'Podium' since 1998, and in fact am the SOLE Canadian composer to have done this. Last year I attended ACDA Salt Lake City as an exhibitor (and held a reading of works as well).
4. Well over half of my choral works – and virtually all choral works over 6 minutes in length – have been written on commission, and I am open to new commissions.
5. My most recent commission, *Real Women!*, was for Savridi Singers, a semi-professional (though I'm not quite sure what that means) women's choir in Calgary, Alberta. This piece was given a very successful premiere last month, which I had the pleasure of attending en route to Edmonton for the Podium 2016 congress. I am attaching it.
6. I have a number of longer works for SATB including **Reflections on Walden Pond** (Text Henry David Thoreau – **SATB**); **Psalms and Canticles of Prayer, Praise and Peace** (**SATB**); **Sortilege** (*Epitaphs, Ladies Long in the Tooth, Lullaby* – **SATB**). Also
7. A fairly recent World Music Suite – *World Music Suite 3* – was originally written for TWO choir together: <https://www.youtube.com/watch?v=76sqp9sXhyc>. Most of the included works are also scored separately for SATB and SSA.

What I am getting at with all this is that if I am going to come all the way to Arizona from Quebec I could also do more while there than sit and enjoy a US premiere, although I know I would! Essentially, I would be interested in presenting a session on the steps to stellar performance. When Erica Phare-Bergh and I presented this together she covered mainly the essential elements of choral sound, i.e. the various quantifiable techniques that are the nuts and bolts of the Choral Music curriculum, including recent research tonal development. I explored the 'musical' elements, in particular the phenomenon of beauty generally, and beauty in choral music specifically. I also discussed ways in which composers can assist conductors both technically and musically in their quest for musical excellence. Other possibilities would be a reading session open to university, community and church musicians (my recently premiered *Caribbean Mass* could be of interest) and I could display selected choral music scores to interested conductors. Another option would be the commissioning of a new choral work– arrangement or original. I can suggest *Real Women!* as an interesting work for women's choir. The recent performance was brilliantly done with the leads in costume, and worked very well. Other choirs may be interested in my more recent choral music as suggested above. I can send along a couple of CD samplers of music for SSA ensemble.

October 12, 2016

Hello again Mr. Patriquin!

I hope you had a wonderful summer and are having a nice Fall! My travels to Spain this summer were delightful and the Fall semester at ASU hit like a fright train which is why I'm slower than I'd like in getting back to you. My apologies for the delay.

Firstly, the ASU Women's Chorus is confirmed to perform your "Songs of Innocence" on March 15, 2017 at the Tempe Center for the Arts if our previously discussed arrangement still works for you. We are very excited for this opportunity! Dr. Schildkret had such a positive experience with you and impression of you when you visited regarding the ASU Barrett Choir's performance of "Titanic Requiem" and so we are all looking forward to ongoing collaboration with you.

Secondly, I have another proposal for you. I searched on Proquest for dissertations etc and did a thorough Google search, and found shockingly little on you as a composer. I remember the first time I conducted "J'entends le moulin" I had hunted the internet for further info on the piece to both share with my ensemble and in my program notes and found much less info than I wanted. Your name certainly does come up in many dissertations, all along the lines of "Quality choral literature for secondary school performing groups" and "All -state choral music: A comprehensive study of the music selected for the high school all-state choirs of the fifty states from 1995–2000." but that's not very informative for an inquisitive conductor! As I am now in my final year of my doctoral work, I am wondering if you'd be interested in being the topic of my document/dissertation. Since we conductors spend a great deal of time trying to deconstruct the "what" and "why" of what the composer has done, and since you are such a pivotal contemporary choral composer, I am wondering if you would be willing to work with me as I make you the subject of my document/dissertation. I am not the writer you would want for an official Biography, but I am thinking of focusing my paper on your compositional choices as a conductor would want to know the answers to. Working titles look something like "Insights into the modern choral composer's mind: Donald Patriquin's compositional choices" or "Donald Patriquin: the influences and compositional choices that have shaped his choral oeuvre." (These are rough working titles--please bear with me :). I hope I'm communicating the direction I'd like to go, which is to interview you/ask you many questions about your compositions (background, inspiration, choice of nonsense syllables, text, why you chose to set certain Songs of Innocence and not others, why you voiced this section this way, etc.) My dissertation would need to provide an overview of your background and then I'd like to be able to provide an "insider's guide" to your choral compositions--organized around each choral piece you've composed, either in alphabetical or chronological order. Of course, to accomplish this, I would be asking for your valuable time in either recordable online interviews (skype, Gchat) and/or answering questions via email. I would want this to be something you're interested in having published (as a dissertation on Proquest), and as

such, if you have ideas to help shape the direction of the document, I would look forward to your ideas and insights and to your collaboration.

Thoughts on the above proposal?? I greatly appreciate your time and consideration for such a project.

I look forward to hearing your thoughts!  
~Julie

October 12, 2016

Hello Julie,

I am honoured to have been asked by you to do all this. I'll have to digest all this over the next couple of days, but that being said I'm 90% sure the answer is "Yes".

Concerning *Songs of Innocence*, I am thrilled by the news. It is most certainly one of my favourite DP pieces. What would be the chances of having it videoed and placed on YouTube? It is vaguely possible that I could be in Albuquerque at that time, thus Arizona as well...

All the best,

Donald

October 18, 2016

JN: I have another proposal for you. I searched on Proquest for dissertations etc. and did a thorough Google search, and found shockingly little on you as a composer. I remember the first time I conducted "J'entends le moulin" I had hunted the internet for further info on the piece to both share with my ensemble and in my program notes and found much less info than I wanted. Your name certainly does come up in many dissertations, all along the lines of "Quality choral literature for secondary school performing groups" and "All -state choral music: A comprehensive study of the music selected for the high school all-state choirs of the fifty states from 1995–2000." but that's not very informative for an inquisitive conductor!

DP: For a start, I am attaching a couple of documents, which might give you some idea of my previous work. Part of the 'problem' in pinning me down likely has something to do with my eclecticism. My university level studies (Honours B.Sc in Biology-Chemistry) before taking up music full time were largely in biology – environmental biology to be specific – with one Dr. Arthur Langford, a 'disciple' of Rachel Carson– as in **Silent Spring**, the seminal book and warning on how everything in nature is interconnected, that humans are only a *part* of the interconnection, and that we must – each and every one of us – be aware of this and play our part in maintaining the health of the planet. My "Reflections on Walden Pond" are perhaps the most ambitious compositional testament to the beauty of the world we live in.

JN: As I am now in my final year of my doctoral work, I am wondering if you'd be interested in being the topic of my document/dissertation. Since we conductors spend a great deal of time trying to deconstruct the "what" and "why" of what the composer has done, and since you are such a pivotal contemporary choral composer, I am wondering if you would be willing to work with me as I make you the subject of my document/dissertation.

DP: Yes indeed; as I mentioned previously, I would be honoured– with or without the 'u'!

It is very generous of you to refer to me as a "pivotal choral composer", but I won't take you to task for it! I am avowedly not avant garde, though I was thoroughly schooled in same by my two composition teachers, István Anhalt and John Weinsweig, and taught at the Faculty of Music (now the Schulich School of Music) for 30+ years, where the composition department was, is, and ever shall be totally avant garde.

JN: I am not the writer you would want for an official Biography, but I am thinking of focusing my paper on your compositional choices as a conductor would want to know the answers to. Working titles look something like "Insights into the modern choral composer's mind: Donald Patriquin's compositional choices" or "Donald Patriquin: the influences and compositional choices that have shaped his choral oeuvre".

DP: I like what is suggested by your approach. One of the most rewarding, even beautiful, self-indulgent experiences when listening to a master-conductor conducting my music of the first time (or at *any* time, really) is hearing things come out of the music that I had no idea were there.

JN: (These are rough working titles--please bear with me :). I hope I'm communicating the direction I'd like to go, which is to interview you/ask you many questions about your compositions (background, inspiration, choice of nonsense syllables, text, why you chose to set certain Songs of Innocence and not others, why you voiced this section this way, etc.)

DP: Sounds good, Julie... Such questions would be best answered NOT off the cuff in an interview, rather from written out questions with written out answers.

JN: My dissertation would need to provide an overview of your background and then I'd like to be able to provide an "insider's guide" to your choral compositions--organized around each choral piece you've composed, either in alphabetical or chronological order.

DP: I suggest not EVERY piece that I've composed! There are some pieces listed on my website that I would not really want to much about. A movement from my Caribbean Mass, for example, I think is not compositionally as interesting as a movement from Songs of Innocence. I would feel comfortable about talking about Caribbean Mass as a whole, though not necessarily about individual movements. (You may well disagree, and I might well be persuaded otherwise!)

JN: Of course, to accomplish this, I would be asking for your valuable time in either recordable online interviews (skype, Gchat) and/or answering questions via email. I would want this to be something you're interested in having published (as a dissertation on Proquest), and as such, if you have ideas to help shape the direction of the document, I would look forward to your ideas and insights and to your collaboration.

DP: My time is valuable if it is being put to good use, i.e. it is useful to someone, so don't be overly concerned about that!

JN: Thoughts on the above proposal?? I greatly appreciate your time and consideration for such a project.

DP: I realize I wrote quite a bit about my music in an earlier email, so you may want to review that at some point.

JN: I look forward to hearing your thoughts!

DP: Just a couple more thoughts... IF coming to Phoenix is a reality would it possibly be in the cards to have some other representative Patriquin pieces on the program? I am thinking of arrangements such as Sakura (previously sent), J'entends le moulin, Inuit



Weather Chant, Magnificat (mp3 attached)

<https://www.youtube.com/watch?v=EeS92XsreWU>

<https://www.youtube.com/watch?v=UYFy-ncWyHE>

<https://www.youtube.com/watch?v=flbQ50rrx7o> (SSA) BEAUTIFUL performance!

I would like to create an SSAA version of Ae Fond Kiss, which I unabashedly think is one of my best arrangements, venturing into contemporary choral techniques, but not, I feel, in a contrived way. Interested in premiering it?! Such a mini-commission could go towards bring me to Phoenix.

It could be interesting to have a live interview about these pieces, as well as Songs of innocence, to meet with composition students (also conductors, but perhaps in the context of composition), to have a pre-concert talk/interview... just ideas.

Regards,

Donald (A VERY brief bio follows)

A very short, very general bio. My computer is not functioning properly this week and I can not save to PDF, so I must give it to you following this email.

Donald Patriquin Bio.

Submission to Podium 2016 Interest Session committee.

After graduating in Biology/Chemistry, Donald attended McGill and Toronto Universities, studying composition with Istvan Anhalt – a pupil of Bartok and Kodaly – and John Weinzweig, the ‘grandfather’ of Canadian contemporary music. At McGill’s Faculty of Music he taught theory, musicianship (injecting a significant repertoire of Canadian/Québécois folk music), initiated the Choral and Instrumental Arranging courses, and directed choral and instrumental ensembles.

A prime aim in his many world music arrangements has been to create accompaniments equal in interest to choral content. This began with *Six Songs of Early Canada* (1980), and culminated with *World Music Suite Three* (SATB+SSA, 2011). World music commissions include *World Music Suite One and Two*, *Love Songs from the British Isles*, *Three Québécois Folk songs* and *Two Songs of the Outaouais* (2011). His *Scottish Contrasts* arrangements took first place in the ACCC 2010 composition competition. Forty of his world music arrangements are published by Earthsongs.

A significant number of his original choral works borrow from folk music. His *Mass for the Caribbean*, for example, is redolent with rhythms of the Caribbean while *Antiphon and the Child of Mary* is based on an ancient Newfoundland Christmas song that was so imbedded in the surrounding texture the work was assessed as an original composition in Alice Parker’s Melodious Accord competition for new choral music. Donald subscribes to Alice’s dictum that the heart of vocal music (even *all* music) is melody, and melody ultimately stems from music of ‘the people’. As well, several of Donald’s original

instrumental works originate in folk music. His orchestral ballet suite *Hangman's Reel*, commissioned by Les Grands Ballets Canadiens, is based entirely on the fiddle repertoire of the legendary Québécois violoneux, Jean Carignan.

Several of Donald's works for choir and solo voice have been influenced by his previous studies in environmental. These are exemplified by *Karennna*, an extended work for solo soprano and chamber orchestra on the poetry of Canadian First Nations poetess Pauline Johnson, and *Reflections on Walden Pond*, a setting in five movements with texts drawn from Henry David Thoreau's nineteenth century tome *Walden*, written while living for an entire year in a small, isolated cabin in nineteenth century rural Massachusetts.

When not composing or gardening, Donald enjoys playing chamber music, writing music for healing with his wife Louise, and working with a Sacred Dance ensemble that performs his World Music arrangements on instruments ranging from dulcimers to djembes. [www.DonaldPatriquin.com](http://www.DonaldPatriquin.com)

Hello Julie,

Here are a few items I did not include in my previous email this evening.

*Ae Fond Kiss*. This is the slow movement from *Scottish Contrasts*, the piece that won first place (and thus a superb performance by Canada's National Youth Choir) in 2010 I think it was. The first piece in the suite, *Island Spinning Song*, is doing very well for Earthsongs. I have an SSA version of it (attached).

October 30, 2016

JN: I think I would like to focus on your SA secular compositions for this document. This would include all of your SA original music and two, possibly three of your arrangements collections. Thoughts on this repertoire focus? You mentioned that some pieces you'd like to talk about more than others. Am I missing SA pieces you feel better warrant discussion and your sharing of insights?

SA Secular Original Music

- Real Women!
- Canada We Love You/Canada Je t'aime!
- Luna, Nul One
- Montreal, Montreal
- The Parking Lot Song
- With Their Hands Out

SA Secular Original Collection

- Songs of Innocence

SA Secular Arrangements Collection

- Six Songs of Early Canada
- Trois chansons folkloriques
- Scottish Contrasts?

DP: I most certainly like the notion of your focusing on my ORIGINAL works, as these are, generally speaking, well overshadowed by my arrangements. This being stated, many conductors, singers and audience members have told me for years that they *love* my arrangements. I should mention that most conductors know me not just an arranger, but as a world music arranger. You'll never find me arranging the top 20, rather music truly 'of the people'. I am, for example, particularly pleased to have won the Melodious Accord Award (**Alice Parker**, New York) for new choral music with what was essentially an arrangement – not an 'original' composition. This was for **Antiphon and The Child of Mary**. (Let's remember there was a time (yes, a thousand years ago!) when composing *was* arranging, essentially). If Alice recognized the piece's origin (and I am SURE she did!) she never let on! Part of the reward was a performance of the piece by Melodious Accord under her direction, but for me the real reward was meeting her and sharing time with her in New York. I recall that she invited my wife and me to stay with her for a couple of days; I also recall that at the time I perceived her as a person well on in years, and this was probably around 1985/6, just after she had assembled Melodious Accord. Of course, she is still going, and we have a wonderful chat whenever we meet– the last time was at ACDA Salt Lake City, I believe). Having 'grown up' musically in McGill's avowedly avant garde Faculty of Music (now Canada's finest music school– the Schulich School of Music), where I was both a student and later prof., I found Alice's musical philosophy to be a breath of fresh air. She is passionate, as perhaps you know, about folk music, and of course maintains that when the connection to (folk) song

is broken music suffers. So, I embraced folk music and my ca 50 publications (including different voicings of the same piece) with Earthsongs tells me that I was and still am on the right track. As a matter of fact, I just received copies of the latest arrangement this past week (Aye Fond Kiss SATB)! The downside of it all is that people tend not to think of my *original* music when they are searching for repertoire. So, bravo for your intended contribution to getting it out there!

JN: We are also very interested in an SSAA version of Ae Fond Kiss. We are curious about your going "mini commission" rates to make this a possibility? DS might be able to include this cost in his funding proposal.

DP: As I may have mentioned I have done a few of these, most notably **J'entends le moulin** for Rondinella <https://www.youtube.com/watch?v=EeS92XsreWU>. and **Island Spinning Song** for the Young Singers for their Ireland tour. Fees were 400 Euros for the Belgian Rondinella, \$400 Canadian for Young Singers; my fee for a US choir is \$400 US. The commission rate per minute as set by the Canadian League of Composers of which I am an Associate Member is \$475 per minute, so a 3'55" minute piece (Ae Fond Kiss) for example, would be approximately  $\$475 \times 4 = \$1900$ . If my math is good, the fee for a mini-commission is about 25% of an original fee in this case.

JN: If I have understood your ideas correctly, you have suggested a four component visit to ASU:

- A meeting/class with composition students and conductors
- Working rehearsal with Women's Chorus on *Songs of Innocence*
- (I'm expanding an idea you suggested) A videoed live interview/open question session with the women's chorus, composition students, and any other interested ASU music students who wish to participate. This is a chance to capture questions and answers about your work on video in a casual environment. Just a possibility.
- A presentation you suggested in our first email exchange: "I would be interested in presenting a session on the steps to stellar performance. When Erica Phare-Bergh and I presented this together she covered mainly the essential elements of choral sound, i.e. the various quantifiable techniques that are the nuts and bolts of the Choral Music curriculum, including recent research tonal development. I explored the 'musical' elements, in particular the phenomenon of beauty generally, and beauty in choral music specifically. I also discussed ways in which composers can assist conductors both technically and musically in their quest for musical excellence."

DP: These four components sound interesting... However, the fourth component I would like to modify somewhat, as I now realize a full talk/lecture on this topic without Erica's introductory video and talk would be somewhat lacking, as the total presentation was designed in such a way that her component in part set the stage for mine.

Having said that, I think what could be interesting would be a discussion of beauty and its relationship with excellence (and v.v.– it's very much a reciprocal relationship) and how the composer can help the conductor (and therefore the performers) in creating a

performance of beauty and excellence. I was not really able to get to this very important aspect of it all in the Podium presentation, and so would welcome the opportunity to do so. I think this might well be done in the context of "A meeting/class with composition students and conductors"

Here is the link for an original work for SSA choir, piano/organ and optional but highly desirable cello. I actually wrote this piece for a modest country church choir that I worked with for some 15 years, but I'm afraid our performance paled by comparison with the that of Toronto's VOCA ensemble a few Christmases ago. Its mystical 'feminist' – some might say but I would say "humanist" – text greatly inspired me and the two choirs that have performed it to date.

<http://projectencore.org/donald-patriquin-magnificat-for-turning>

I am attaching the complete full score as the ENCORE version stops a bit short of the end.

Regards,

Donald

December 30, 2016

Hi Julie,

Thanks for your speedy reply! Yes, it IS a little unusual hiring a flutist for some rehearsals, but so is having a composer and his flute-playing daughter! Karin is one of the most musical and adaptable musicians I have ever worked with, so there is certainly no problem in that area. I just looked through the score to see what problems there could be (from my perspective, of course!) with a fly-in flutist and note that only movements 3 & 6 have an accompaniment rhythmically somewhat independent of the flute, and it is here where the flutist certainly has the most challenging lines. In mvt. 3, the only measure I see that would require fine tuning is m. 8. Otherwise the flute moves pretty well independently of the vocal lines. In fact, the flute plays only in 5 of the 8 movements, and the 8th. movement is much the same as 2 (Introductions). In movement 6, the flute performs essentially when the choir is not, or is holding a pedal under it. Again, the flute has the most rhythmically challenging lines. I reckon the biggest problem with *S of I* is in tuning. Especially in A Dream. If I were teaching this movement I'd get every chorister to be able to sing the octatonic scale, both forms! Something they can do while lying in bed trying to get to sleep...

I can't tell you how useful an 'octatonic' choir exercise can be. It can also be used for auditions! (and to sing 'A Dream, of course).

There are two forms of the scale. For example on C:

- |                          |             |                             |
|--------------------------|-------------|-----------------------------|
| 1. C Db Eb E F# G A Bb C | 'study' as: | C Db Eb E F# // F# G A Bb C |
| s t s t s t s t          |             | s t s t s t s t             |
| 2. C D Eb F Gb Ab A B C  |             | C D Eb F Gb // Gb Ab A B C  |
| t s t s t s t s          |             | t s t s t s t s             |

I always teach them in different ways-

- as a complete scale (play it quickly with two hands to give the 'sound'),
- as two groups of similar structure (eg. s t s t x2), and
- a string of s & t intervals: C Db Db Eb Eb E E F# etc.

and then checking that the final 'C' is an exact octave above the starting C!

Back in the 70s when I was commissioned to write *Six Songs of Early Canada* for a girl's school in Toronto, I decided to take up an idea that had been brewing for a few years, which was to write a suite of (six) songs for choir in which the piano was not just an 'accompaniment', but which could just about stand on its own. A few people with whom I discussed the notion told me it wouldn't fly in the long run, but I was aware that there was a growing number of good choirs – in Canada at least – which had great pianists, so I stuck with it – with a vengeance! Hilary Apfelstadt wrote a GREAT review of the *Six Songs...* for the ACDA choral journal, and neither Earthsongs or I ever looked back. In fact, I have had letters (a while back!) and emails from conductors and pianists telling me how much they enjoyed my 'accompaniments', and even one from an ecstatic conductor

who maintained she was about to lose her pianist as she had not found the piano aspect of the music challenging enough! *J'entends le moulin*, of course, was the real clincher, which has been magnificently performed by so many accomplished pianists. In fact, by the time I wrote the *J'entends le moulin* "variations" (and *thats* another story!) I was starting to write in such a way – a "complementary" way – that actually made the choir appear more virtuosic than they actually were. (I have never admitted this!) This piece is not really difficult for the choir, but may be for the conductor and pianist. I say "may", as really competent conductors and pianists may well find the piece difficult to *learn*, though they should eventually find it satisfying to *perform*: neither hard nor easy!

Why am I mentioning this? It is because to quite an extent, *Songs of Innocence* has a flute & harp accompaniment which functionally strongly parallels that of *J'entends le moulin*. Mainly, it does *not* have tricky choir-accompaniment relationships that require extensive practice to bring off; rather, the accompaniment is written as I would write a composition for the two instruments. As a result, there are two types of flute accompaniment – 'parallel' (movement (1) & 2 (8) and 'complementary' (3 & 6). The harp has similar relationships, being parallel (movements (1), 2, 5, 8), complementary (movement 4), and kind of a mix (movements 3 & 7). The two accompaniment types roughly alternate. The long and short of it is that I am always very much aware of practicalities when I write for choirs. I always wanted *Songs of Innocence* to get better known. One of its problems is that is it a suite with implications that it should be sung in total – titles such as Prelude, Introduction and Epilogue help create this notion – likewise the sense of a 'journey' as one sings and listens to the 8 movements. The upshot is that choirs have not performed this piece, preferring 3 & 4 minute 'stand-alones' with an assured variety both in text, styles, texture...etc.

I should point out that my 'own' choirs have always been either volunteer church choirs or community choirs, for whom I have done a lot of arranging as well as some original composing, or music school (McGill Faculty of Music) choirs, some auditioned, others not. My greatest joy per se, has always been working with and writing for volunteer choirs. That being said, I am always terribly pleased when the same arrangements/compositions resonate with both amateur and professional choirs, non-auditioned and auditioned, voluntary and 'required'... How many of these types of choirs have taken great delight in Mozart's *Ave Verum*? I'd venture ALL of them! A well crafted piece of music is both a joy to sing and a joy to hear. That's always been by dictum, I realize. Thanks for getting me to commit it to 'paper'!

I HAVE to get some other work finished up by tonight's deadline– submission of a musical that has yet to be performed. My two others (both community musicals) have been well performed, one of them in the USA, but this smaller one (6 performers) has yet to get onto the stage. Always challenges!

Donald

**Donald Patriquin**

Jan  
1

to Štěpán, earthsongs, bcc: me

Good day Štěpán,

Very delightful to hear from you, especially on New Year's Day!

I am so pleased that you have found this arrangement to your liking. I often wonder what people from countries from which I have created arrangements think about them, and am so often pleasantly surprised when the result is so positively accepted. I think one reason that arrangements can sound authentic is when the arranger takes time, effort and thought to find people who can perform the songs which one is intending to arrange. This was certainly the case with Ach synku synku, which I discovered was a favourite of a kindly older Czech lady singing in my rural church choir at the time I was writing World Music Suite One. It is, of course, absolutely necessary to know just what the song is about, and my choir friend was more than pleased to spend an hour over a nice cup of herbal tea telling me all she knew about it, and singing it for me. The melody is for me one of the most hauntingly beautiful in the folk repertoire. In the same suite there is also Taivas on sininen which the janitor in a Montreal Finnish church sang for me 'til he cried. Well, actually we both cried! It is wonderful to know that the time taken is truly worth it. Thank you!

Unfortunately I do not have pdfs of the music scores that I can send you as World Music Suite One is owner of the music for as long as they are publishing it. That being said, I suggest you email Stephanie Mehlenbacher at Earthsongs as I am sure there is a way to obtain what you are looking for.

I am attaching two performances, one by Carmina Slovenica, which performed the piece when they sang with the Toronto Children's Choir in Canada at the time of the suite's premiere. The other is the full instrumental version, which I also find very beautiful. These were both studio recordings, without the background noise of so many YouTube recordings. I hope you enjoy them! If the MPEG-4 audio version is unplayable for you, I possibly can convert it so please let me know.

Thanks again for contacting me; please let me know if you need any more information. I am copying Earthsongs so that we are all on the same page.

Regards, and all the best for 2017,

Donald



On Sun, Jan 1, 2017 at 3:24 PM, Štěpán Camfrla <[stepancamfrla@gmail.com](mailto:stepancamfrla@gmail.com)> wrote:  
Dear Donald,

My name is Štěpán Camfrla and I am a music teacher from the Czech Republic. Today I stumbled on your choir interpretation of our folk song Ach synku synku. I must say, I was very impressed to hear Czech folk song in a version of Canadian composer being performed by Australian choir! For one, the music and harmonies were splendid, that much is clear even from those somewhat poor youtube videos. For two, because you used a lesser known version of lyrics, which is highly unusual to hear even here. Our first president Tomáš Garrigue Masaryk spoke of this song as of his most favorite song ever and I always like to ask and debate with students, what version that was.

I wanted to ask you if it would be somehow possible to get pdf file of that song from you?

Once again, thank you for that great arrangement. I wish you all the best in 2017.

Štěpán Camfrla, Prague, Czech Republic

January 2, 2017

Hello Julie,

I Bccd you last evening in connection with a reply I made to someone in Czechoslovakia who was inquiring about my arrangement of Ach Synku Synky. This was not in error, as I felt it might give you some insight as to how I go about creating arrangements—I DON'T just sit down and write!!! in fact, for me at least, it is a process similar to composing, except that a lot more is 'given' before I put pencil to paper (literally— I have composed only one piece in my life at the computer, and that is quite enough— for now!)

Happy New Year. May it bring you lots of well deserved success.

donald

My daughter Karin wrote me last p.m. after checking her schedule. She is very interested in performing this piece, and can certainly be there for the Monday rehearsal and Tuesday dress, or whatever. Whatever works for YOU & Dr. DS.

She played Songs of Innocence in 1996 at my (early retirement so that I could become a full-time composer!) "Signature" concert, a wonderful two-and-a-half-hour production of my choral and instrumental music that included Titanic Requiem, Songs of Innocence, Overture to Christmas... with 450 performers in all!

Donald

Songs of Innocence proposal questions:

***JN: What inspired you to set these texts to music?***

DP: Two questions here- “inspiration” and “texts”.

Text choice: Finding a text to set is arguably ‘half the battle’ when it comes to composing a choral work. The text has so much to do with how the piece is conceived, how it is written, and how it is performed and listened to. Compared to arranging, where so much is already given – text, melody, rhythm (though not harmony per se— a gift that has to be respectfully refused, generally!) – creating original music is a huge task, a thoroughly creative task. That being said, I have always striven to approach an arrangement as a composition, which may be, in part, why my arrangements are widely and much performed.

So, having been commissioned by renowned Canadian conductor Iwan Edwards' famed St. Lawrence Choir – backbone of the Montreal Symphony Chorus – I needed a text... But I needed inspiration to help me find a text.

Inspiration: It was surely my 'coming of age' as a father of three – girl, girl, boy – that prompted me to reflect musically on the essence of children. My oldest daughter was already well on her way to becoming a flutist, having started on a recorder my wife – inspired by a beckoning slew of them in a music store window in Florence – purchased early during a year's trip around Europe and Central Africa – when we were 'stuck' in this history-laden city during a gas embargo. Karin, then six, took to the recorder like a duck to water and in her early teens graduated easily to flute, studying locally with a solid teacher and taking the occasional 'master' lesson with a Patrick Blake, (interesting last name, I just realized!!!) a friend of mine from early school days. She later was privileged to study flute at McGill under Timothy Hutchins, first flutist with the Montreal Symphony.

Text choice (contd.): Somewhere along the way (probably in a bookstore, as that is so often where I go to search for texts) I came across a small book that I had read bits of in school– William Blake's *Songs of Innocence*. It appeared to satisfy several of my textual requirements at the time as it concerned children, innocence, the natural world (I trained as a biologist before embarking on serious musical studies) and appealed to my love of what I'll just call 'antiquity'. Also, at around the same time I remember seeing at McGill an excellent exhibit of their William Blake holdings where I was as much moved by Blake's wonderful engravings which only he could create to parallel and draw out the essence of his poetry. It was in the stars, and so I decided then and there that I must submit "Songs of Innocence" for the commission. As Iwan Edwards, director of the St. Lawrence Choir, was teaching at Montreal's FACE (Fine Arts Core Education) school, with its emphasis on educating children in the arts – and where all three of our children were enrolled and sang under him – he readily accepted the commission theme and I began work on it.

***JN: Was there one text in particular that intrigued you and then inspired you to set other poems in the cycle?***

Very much so! But it was necessity rather than 'intrigue', that asked me to start as I did – at the beginning – as the suite of poems began with an "Introduction" from which all the rest issued, at least in hindsight.

One aspect of composing a suite of related movements very much concerns musical language. A certain focus is, to some extent, already present when one writes for choir– simply out of consideration for the human voice, as well as for the ears of the audiences likely to listen to the resulting music. I very much enjoy both hearing and writing music in which the traditional circle of (perfect) fifths is supplanted by a circle of thirds. During my compositionally formative years I was drawn very much to the music of Benjamin Britten (whom I met c. 1963), whose music demonstrates mastery of modal usage–

melodically, contrapuntally and harmonically. I have also written considerable music involving the augmented fifth relationship, both simultaneously and sequentially. As a 'circle', the augmented fifth is pretty much a dead end (e.g. as C to F# can move *only* back to C!) but the two chord superimposed either simultaneously or contrapuntally can give rise to wonderful, at times mysterious sounds. I used this "devil's tritone" relationship extensively in my *Titanic Requiem*. In *Songs of Innocence* I used 'third' relationships extensively, beginning at the beginning. Talk about 'Innocence'!: "Begin at the beginning," the King said, very gravely, "and go on till you come to the end: then stop." (Alice in Wonderland).

In this suite I experimented occasionally with moving Blake's texts around (though never adding any of my own words) to suit what I was trying to do musically: to create motion from beginning to end— a grand arch encompassing smaller arches along the way. To wit, the opening text that I used:

2. Introduction (#1 is Prelude)  
*From Songs of Innocence*

1. Piping down the valleys wild,  
Piping songs of pleasant glee,  
On a cloud I saw a child,  
And he laughing said to me:

2. 'Pipe a song about a Lamb!'  
So I piped with merry cheer.

'Piper, pipe that song again.'  
So I piped: he wept to hear.

3. 'Drop thy pipe, thy happy pipe;  
Sing thy songs of happy cheer!'  
So I sung the same again,  
While he wept with joy to hear.

1. (repeated by DP)

Piping down the valleys wild,  
Piping songs of pleasant glee,  
On a cloud I saw a child,  
And he laughing said to me:

(which segues into:)

3. Infant Joy  
'I have no name;

I am but two days old.  
What shall I call thee?  
'I happy am,  
Joy is my name.'  
Sweet joy befall thee!

Pretty joy!  
Sweet joy, but two days old.  
Sweet joy I call thee:  
Thou dost smile,  
I sing the while;  
Sweet joy befall thee!

At the end of the suite, I chose to end with the **Introduction** (now referred to as **Epilogue**) but omitting v.3 as well as v.4 which I felt would function only to slow down the final 'drive to the end' – especially as it did not fit the “Piping down the valley wild” thematic melody – and so the suite ends with Blake’s final verse 5\*.

(4. 'Piper, sit thee down and write)  
(In a book, that all may read.)  
(So he vanished from my sight;)  
(And I plucked a hollow reed,)

Epilogue (Repeats v. 1,2, adding:)  
\*5. And I made a rural pen,  
And I stained the water clear,  
And I wrote my happy songs  
Every child may joy to hear.

As regards text generally, the long and short of it is for me that the music should serve the text overall, but in order to do this the text does well at times by 'cooperating' with the music to which it is being thoughtfully and respectfully set!

Concerning the remainder of the texts to be used for the suite, I had already made a choice of several *Songs of Innocence* poems prior to working on the Introduction. (The instrumental *Prelude* was written after the suite was completed). Included in this list were all the poems that I eventually used, as well as a couple more. I was sad to eventually have to drop *Spring*, with its delightful reference to the flute. Its text was too strongly “New Year” to fit the rest of the poetry.) I can mention later why I did not use the others– if it suits any purpose.

MUCH more to come if I'm on the right track... Feedback needed!

All the best,  
donald

January 4, 2017

Hello Julie,

Performance (Logistics): I am so pleased that it looks as though Karin will be playing in Songs of Innocence. Thank you, and thank you Dr. David, for your trust– and faith! I know she will work very hard at this as she does at everything she touches. My favorite personal dictum since hearing it from the headmaster at school a few decades ago (!) "If a job is worth doing, it's worth doing well" has been passed on to my family. It has served them well in their professions (architect, doctor (radiologist) and journalist) as well as parents and spouses. I think it also much resonates with you, if I may say so! I emailed to Karin your response this morning, so you may hear from her.

Dissertation: I am also very pleased that my responses are something with which you can work. As I have little idea exactly how you will use the information in your thesis, I can do little more than simply answer your questions! So, if I am off track at some point, just ask some more questions! I appreciate not having to dwell on the poems that I did not choose, though when creating (as opposed to re-creating) discarding is a very important aspect of the creative process. I think it was Rodin who when asked how he managed to create such wonderful sculptures remarked that the figure was already there within the marble and he simply (!) had to remove what was not needed. I won't, of course, remark on why I removed each 'chip', but perhaps allude generally to what I removed in so far as it relates to the creative process. Does that sound more realistic, useful and less time consuming (for both of us!)?.

January 6, 2017

Q&A Continued...

Having begun with the Introduction, I wanted to continue with a movement that would be in musical contrast. I also had to decide then and there what the whole suite would be about. Was there a thread running through some of the poems that could bind them together in a musically manageable suite? I also had to be practical... I wanted to create musical variety, but I also wanted the suite to tell a story, to have a sense of musical and content motion. At one point I carefully looked through all the poems and created a list showing their length and meter (accents per line). I do something like this for any poetry I am setting to music whether I have to make choice or not. The list helps me get into and keep track of the textual and 'musical' (rhythmic) aspect of the poetry as a whole.

SONGS OF INNOCENCE .....	accents/line
√1 Prelude)	
√2 INTRODUCTION .....	5 verses of 4 lines 4
√4 THE SHEPHERD .....	2 verses of 4 lines 3
√3 INFANT JOY .....	2 v. of 6 short lines 2/3
ON ANOTHER'S SORROW ..	9 verses of 4 lines 4
THE SCHOOL BOY .....	2 verses of 5 4&3
HOLY THURSDAY .....	3 verses of 4 lines 6
√5 NURSE'S SONG .....	2 verses of 8 lines 4
LAUGHING SONG .....	3 verses of 4 lines 4
THE LITTLE BLACK BOY ...	7 verses of 4 lines 5/4
THE VOICE OF THE ANCIENT BARD	
THE ECHOING GREEN. ....	3 verses of 10 lines 2
THE CHIMNEY-SWEEPER ...	6 verses of 4 lines 4
THE DIVINE IMAGE .....	5 verses of 4 lines 4/3/4/3
√7 A DREAM .....	5 verses of 4 lines 4
THE LITTLE GIRL LOST .....	long and somewhat arduous
THE LITTLE GIRL FOUND ...	long and somewhat arduous
THE LITTLE BOY LOST .....	2 verses of 4 lines 4/3/4/3
THE LITTLE BOY FOUND ...	2 verses of 4 lines 4/3/4/3
√6 A CRADLE SONG. ....	8 verses of 4 lines (I used v 5-8) 4
SPRING .....	3 verses of 9 lines 2
THE BLOSSOM .....	1 verses of 12 lines 3/2
THE LAMB .....	2 verses of 10 lines 3/4
NIGHT .....	6 verses of 8 lines 4/3/2
√8 EPILOGUE (reprise of Intro) ..	5 verses of 4 lines) 4

Q&A Continued...

**JN: FIRST though: Personal question about our ASU upcoming performance: in 7. A Dream, m. 61 the sopranos are speaking "What wail-ing wight" This is a four syllable phrase and you've indicated 5 notes in the score. So for the three eighth notes allocated to "wail-ing" do you prefer "way-ay-ling" or "wail-ee-ing"?**

Thanks for spotting this. There are five notes in this measure: Dotted quarter, eighth, eighth, eighth, and quarter. There should be a tie between notes two and three so that there are only two (not three) syllables in "wail-ing".

Having begun with the Introduction, I wanted to continue with a movement that would contrast musically. I also had to decide then and there what the whole suite would be about. Was there a thread running through some of the poems that could bind them together in a musically manageable suite? I also had to be practical... I wanted to create musical variety, but I also wanted the suite to tell a story, to have a sense of musical and content motion. I also felt the need to use shorter rather than longer verses. At one point I carefully studied all the poems and created a list showing their length and meter (accents per line). I do something like this for any poetry I am setting to music whether I have to make choice or not. The list helps me get into and keep track of the textual and 'musical' (rhythmic) aspect of the poetry as a whole. I came up with something like this re-creation:

SONGS OF INNOCENCE	accents/line
√1 Prelude)	
√2 INTRODUCTION . . . . . 5 verses of 4 lines	4
√4 THE SHEPHERD . . . . . 2 verses of 4 lines	3
√3 INFANT JOY . . . . . 2 v. of 6 short lines	2/3
ON ANOTHER'S SORROW . . . 9 verses of 4 lines	4
THE SCHOOL BOY . . . . . 2 verses of 5	4&3
HOLY THURSDAY . . . . . 3 verses of 4 lines	6
√5 NURSE'S SONG . . . . . 2 verses of 8 lines	4
LAUGHING SONG . . . . . 3 verses of 4 lines	4
THE LITTLE BLACK BOY . . . . 7 verses of 4 lines	5/4
THE VOICE OF THE ANCIENT BARD . . . 1 verse of 11 lines	3/4 mixt
THE ECHOING GREEN. . . . . 3 verses of 10 lines	2
THE CHIMNEY-SWEEPER . . . 6 verses of 4 lines	4
THE DIVINE IMAGE . . . . . 5 verses of 4 lines	4/3/4/3
√7 A DREAM . . . . . 5 verses of 4 lines	4
THE LITTLE GIRL LOST . . . . long and somewhat arduous	
THE LITTLE GIRL FOUND . . . long and somewhat arduous	
THE LITTLE BOY LOST . . . . 2 verses of 4 lines	4/3/4/3
THE LITTLE BOY FOUND . . . 2 verses of 4 lines	4/3/4/3
√6 A CRADLE SONG. . . . . 8 verses of 4 lines (I used v 5-8)	4
SPRING . . . . . 3 verses of 9 lines	2



THE BLOSSOM . . . . .	1 verses of 12 lines	3/2
THE LAMB . . . . .	2 verses of 10 lines	3/4
NIGHT . . . . .	6 verses of 8 lines	4/3/2
√8 EPILOGUE (reprise of Intro) . . .	5 verses of 4 lines)	4

It occurred to me relatively quickly that I should concentrate on the 'child', as that is when humans are most innocent. (I recently heard a fascinating one-hour program on CBC's (Can. Broadcasting Corp.) *Ideas* series on the subject of lies. A major portion of the excellently researched exposé dealt with how, when, and why children learn to lie. To make a long story very short, even simplistic, most child are fully equipped to – and *do* – between the ages of 5 and 6. My 'innocence' instincts confirmed!) Once I had decided on 'Innocence' and the child the choice of what to use was pretty well determined, and allowed me to eliminate the verses highlighted in grey.

So why did I keep *The Shepherd* and *A Dream*? Good question! Not only does Blake refer in *The Shepherd* to "the lamb's innocent call", but here he demonstrates that he is concerned with other than human innocence, which very much appealed to me. I kept sheep from the early seventies until 1984 when I moved (in body though not in spirit) with my family from the very rural Quebec Townships to Montreal, as our children were starting to need better education. My first studies were in environmental biology – on which I might have followed up were it not for my passion for music – and so I always had and have a soft spot for anything I come across having to do with the subject, and several of my extended original works deal with 'environment' per se– *Reflections on Walden Pond* (Henry David Thoreau), *Karenna* (Native Indian poetess Pauline Johnson), *Cycles* (Frank Scott), even the *Titanic Requiem* (Wolfgang Kater). Having chosen *The Shepherd*, I chose *A Dream* with its reference to "my Angel-guarded bed", indicating the poet recalling a dream as a young child. The poem is about an 'Emmet' (an ant) who has lost his way and is concerned that his children are worried about him. A glow-worm and a beetle come to his rescue! The remaining poems more or less fell into place, their order being determined as much by musical need as their order in Blake's Songs of Innocence, which I read recently varied somewhat from edition to edition!

***JN: Blake's Songs of Innocence is a "conceptual collection of 19 poems, engraved with artwork." Were you inspired by the visual artwork component as you approached setting these texts to music?***

Yes, I certainly was, though it is impossible to differentiate between the components– the visual imagery and the imagery of the poems themselves. While at McGill, I gave a one-semester graduate course on the choral music of R. Murray Schafer, who pioneered graphic notation and elevated it to an art form, literally! You may have heard some of his music; I would not be surprised to hear he had influenced Eric Whitacre, with works such as *Snowforms* and *Miniwanka*, the latter having appeared on many children's choral programs at one time. Blake's artwork, in particular the 'squiggles' that run through each illustration, reminds me considerably of Schafer's highly idiosyncratic manuscript, which for each new composition was newly invented.

***JN: Would you say you're more inspired by words/texts or visual images like the artwork that accompanies these poems?***

When it comes to placing notes on a page, I'd have to give more credit to the words/texts than to the visual images as far as direct relationship is concerned, as the music is a setting of the words more so than the art work. However, when it comes to 'inspiration' I'll pay equal homage to the words and the art that Blake himself created to portray his thoughts.

***JN: There are 19 poems in the collection--you've chosen to set 8 of them. Why did you set these 8 and not the other 11?***

I answered this above, really.

***JN: What message(s) were you trying to highlight or convey through setting these particular texts to music?***

This question prompts me to reflect on why I, or anyone for that matter, chooses to translate something expressed well in one medium into another medium. In fact, this is something I think considerably about every time I arrange world music or, for that matter, even compose a new piece of choral music. It is certainly not because I believe the poems will be more appreciated once they are set to music— although that could happen! I'll have to admit that it is essentially because I love choral music, because I love hearing the warm, human sound that *is* choral music, and to do all this the human voice has traditionally used texts, i.e. words, as a vehicle for voiced music.

It is interesting and informative to reflect that at one time music was secondary to the intent of the text, and was supplied mainly to support and amplify its meaning. I am of course referring to the great period of Gregorian chant— in Western music, at least. When we think of Romantic music on the other hand, arriving several centuries after plainchant through a long process of musical evolution, pretty well the reverse is true. I am thinking in particular of opera, with its tremendous emphasis on the voice, on vocal quality (amateur choirs and amateur soloists thankfully tend not sing opera) at the expense if not of the text, at least the plot! Just as Blake chose to complement his poetry with visual art, so I chose to complement the two – the visual and the word – with music. It simply allows us to understand the poetry in another way, and if there is artistic beauty in that 'way' then my contribution been a worthwhile endeavour.

***JN: Your musical settings appear in a different order than the poems appear in the original cycle. What motivated ordering the texts and settings in the order you've chosen?***

I alluded to this above when I mentioned that I only recently discovered that different editions of *Songs of Innocence* had different orderings of the component poems. That being said, it is interesting to note that if I had used the original ordering of the verses in

the particular edition I used, they would have been 2,4,3,5,7,6 whereas they appear as I used them as 2,3,4,5,6,7. (Not much different!) Note that "2" is the first poem in the set, "Introduction", "1" being the first movement (Prelude).

***JN: Do you have a favorite musical moment in this work?***

Yes! There is a long 'gesture', or perhaps more correctly a 'set' of gestures, which are found at the end of A Cradle Song, beginning in m. 47 and continuing to the last "**morendo**" note. I used these gestures in a few other pieces written since *Songs*...but was not really conscious of it until my flutist daughter pointed it out when she was playing the end of an arrangement I created for jazz singer Karen Young. In listening to it again as I write, I detect little bits of this gesture creeping into inter-verse passages! It is also present, though in a quite different guise, and for different reasons – though all are dealign with the "the end" – at the end of the Titanic Requiem. Here the gestures are taken up by the strings as they emulate (sad) seagulls, and are shortly after found in much expanded although less explicit ways in the cello solo, which eventually descends to a low C ('sea') as the doomed and broken vessel descends to the ocean (sea) floor.

***JN: Do you ever experience "composer's remorse?" Meaning, once a work like this has gone to the publisher you wish m. 47 had been a diminuendo instead of a crescendo or anything like that? Is there anything you would like to add to or change about this work now that you've had 32 years to think about it?***

Composer's remorse"? "Pissed off" at myself is more like it! It's one reason I like 'print to order' publishing such as I have engaged in over the years. I'll mention that unlike a plethora of today's composers, (perhaps I should add quotation marks: "composers") I never send a piece of music off to a publisher until I have had a chance to hear it and make score corrections. It's also why I like attending rehearsals of (my) new works– so that I can respond immediately to a new score's shortcomings. My being there also allows me to gently ask a choir, for example, to sing a passage more softly than their conductor has indicated– by simply remarking, for example, that "I should written this "p" instead of "mp". Good point about how this might apply to *Songs of Innocence*! At some point I really should listen to it again with score in hand, as well as play it over on the piano, and see if there are passages that I would change. What would YOU think of THAT?!

Fortunately I have been blessed by generally having had very good to superb conductors performing my works (at least those to which I have listened) and have so often been pleasantly surprised by hearing things in performance that I had not imagined while composing. Also, if a conductor feels a passage would be better interpreted in a way different to that which I had suggested, I have no problem as long as it really works and is consistent with how the rest of the piece is handled.

*Instrumentation:*

***JN: You've set this work for SSAA accompanied by harp and flute. On your website catalog listing you've indicated "harp/piano." Do you prefer harp to piano for this work?***

I really conceived of this piece for harp rather than for piano, and it may have to do with etchings! The beauty of (Blake's) etchings is their lightness, and this combined with ink or water colouring creates even more lightness. The filagree 'squiggles' that Blake uses in his artwork are themselves 'light', and relate more to the finger plucked harp than the hammer-struck piano string. It's also about sonority— a harp glissando is worlds apart from a piano glissando!

***JN: Are there any movements that you would prefer piano and flute accompaniment and other movements harp and flute accompaniment?***

Short answer is "No!" for the reasons that I have expressed above.

***JN: Or is flute and harp for all movements truer to your original vision?***

Short answer is "Yes!" for all the reasons that I have expressed above.

***JN: In a theoretical situation with an unlimited budget, would you score this in a different way?***

I don't believe so. I think the piece would lose its intimacy. The only other instrument I would perhaps add to it would be a cello (one of my three favourite instruments to write for, the other two being harp and French horn, which would be too heavy in this instance). It is one of the few pieces I have written which I would not be particularly keen to score for SATB, as children have unbroken voices!

To be continued... Please let me know if what I have written is useful to you. Don't hesitate to add more questions as you progress with your own work on it— theoretical and practical!

Donald

January 8, 2017

DP: I wish I could give you the benefit of my experience, but to tell the truth I've never applied to a university for anything other than my initial request to teach at McGill's Faculty of Music as a lecturer many years ago! From there I rose in the ranks and that was that. It was a GREAT place to work, and I became involved in so much academically and practically, having taught practically every undergraduate course except history (i.e. theory, counterpoint, ear training (solfege, not tonic solfa i.e. "moveable do" in Quebec (only!), arranging, composition (also at grad.level, though limited to a couple of courses) and of course choirs of various sorts, small instrumental ensemble coaching... you name it! It's very different in today's specialized world.

Thank you so much and I'll be in touch!

For the time being I will scroll to the end of the following and start my set of responses...

It occurred to me relatively quickly that I should concentrate on the 'child', as that is when humans are most innocent. (I recently heard a fascinating one-hour program on CBC's (Can. Broadcasting Corp.) *Ideas* series on the subject of lies. A major portion of the excellently researched exposé dealt with how, when, and why children learn to lie. To make a long story very short, even simplistic, most child are fully equipped to \*lie– and *do* – between the ages of 5 and 6. My 'innocence' instincts confirmed!) Once I had decided on 'Innocence' and the child the choice of what to use was pretty well determined, and allowed me to eliminate the verses highlighted in grey.

\*Correction here

To make a long story very short, even simplistic, most child are fully equipped to lie – and *do* – between the ages of 5 and 6. My 'innocence' instincts confirmed!)

START

William Blake: Illustration

R. Murray Schafer: Notation!!!

I forgot to send the clip of the piece I referred to (*All Through the Night*) with its downward 'gestures' and melismas similar to those to which I referred in *Cradle Song* m. 47 to end. It is attached. I can send the score if it is ever needed. The passage occurs after 3'35, on the word "sleep", which is telling as *Cradle Song* alludes to a (sleeping?) child. It was written in 1989, SOI in 1984. My daughter Karin plays the flute in the attached *All Through the Night* recording; she was pretty good even then!

*Introduction:*

***JN: You omitted the fourth stanza of the poem. The one about "sit thee down and write in a book..." What motivated this choice?***

Interesting question! I remember well why I didn't employ\* this verse... It's a bit complicated and concerns form, proportions, harmonic language...

*\*(John Weinzweig, (Grand)Father of Canadian composers, gave me private orchestration lessons when I was a graduate student at the Faculty of Music and always used the expression 'employ' when he was suggesting an instrumental colour I should use. The term likely came about as a matter of practicality as in one of our sessions he noted I'd written a solitary triangle note in an otherwise percussion-less piece I was working on and informed me that no one would ever want to employ a percussion player for just one note! A wonderful, kind teacher he was. On the rare occasions when I was in Toronto following graduation I often went along to Fac. of Music concerts and John, in his late eighties/early 90s was invariably there, sporting his telltale bright thick red sweater and talking animatedly with students.)*

The melodic setting of the first lines of the first three verses is a bit of a 'piping' tune and for two reasons I did not want to employ (!) if a fourth time. The first is simply that "Three is enough!", a dictum which I have rigorously adhered to creatively, and which I drilled into a generation and a half of Arranging students. Put simply, it becomes boring. An e.g. in practical terms: a Minister will tell her congregation what she will talk about, talk, and then tell them what she has talked about. The second reason is that it creates an all too even a number of the same events (4).

This needs more explaining... I had decided at the outset that I would bring the Introduction back at the very end of the suite— as an Epilogue. In looking at the first poem carefully, I discovered that the fifth verse *And I made a rural pen...* could in fact be used at the *very* end recalling rather than foretelling the events following the Introduction. Fortuitous breakthrough! But I wanted to give the Introduction some kind of shape, a shape with which a listener would feel at ease – and which perhaps resonated with 'familiar' music – before embarking on less traditional forms and musical language within the piece. The Introduction would reflect the three-part Rounded Binary (ABA) and so I would bring back the opening "Piping down the valleys wild" at the end of the Introduction— and again at the end of the Epilogue, though with a different text: *And I made a rural pen*. I felt that four verses before reaching the recap (verse 5) would simply be too drawn out, too even a number of events (4), and so eliminated it as it did not add to the interest of the first poem.

Another reason for leaving out the fourth verse has to do with the musical form, which itself has to do with the musical language used in this first poem. There are three relevant aspects here: overall harmonic plan, melodic shapes and melodic structure.

Harmonic plan. The harmonic relationships in the large are modal (root movement by 2nds & 3rds. as opposed to 4th. & 5th.)

**Verse 1** (The poet speaks) m1-9. **D major**. This may be thought of as the 'sonata' theme. (I'll comment on the nature of each section while I'm on it). It very much echoes the text. 'Echo' literally, as the text bespeaks "Piping" in "the valleys wild", and here I pictured a piper enjoying the beautiful echoes of his pipe that a valley offers him. *Just a coincidence: Schafer sees a mermaid, Blake a naked man (unless he's wearing long underwear, in which case the child is as well!)* The accompaniment motives with their constant open fifths resonate and reinforce each other (as they would in such a resounding space) in the same way as found in a few of my arrangement introductions (J'entends le moulin, Le raftsmen...).

I am very much drawn to this kind of resonance. In fact, one of my pet theories is that harmony arose in part out of the 'natural' counterpoint that was created when monks chanted in great cathedrals, creating at times natural canons! The beginning of *Antiphon and the Child of Mary* written for counter-tenor Daniel Taylor well exemplifies this phenomenon, as it presents four different chants – though all in the same key – sung in an overlapping fashion. This could actually have been heard in great cathedrals containing chapels, each with their own choir. This piece is on the Christmas CD I *hope* I sent you! In any event, I've attached the whole piece. It's actually based on an old Newfoundland hymn, which itself has to have had its origins in plainchant, which I discovered after taking out the all to regular 'hymn' rhythms. It fairly smacks of plainchant. I entered the entire three-part work in Alice Parker's Melodious Accord Competition for new Choral Music (i.e. not an arrangement) where it won first prize and receive its American (New York) premiere. If she realized it was not quite 'original' she never let on, and she had plenty of chance to, as she invited my wife and me to stay with her for a few days in NY. We both recognized, of course, that in early times 'composition' *was* arranging. We have become solid friends despite the age difference (she **MUST** be 15 years older than I). She still lectures all over the USA. I met her last in Salt Lake City two years ago– though missed meeting *you* there!

Back to the Introduction.

**Verse 1** (The poet speaks) m1-9. **D major**. This is the [A] theme. If I were to re-edit the first 8 measures (**please feel free to do so!**) I would ask the second phrase (m3-4) to echo the first, i.e start mf. Likewise m5&6 could well be echoed by m7-9. I suggest the harp not try to 'echo' but stay at more or less the same dynamic. The echo must be subtle rather than obvious!

**Verse 2** (The child speaks) m10- 26. This initiates the two verse [B] section. A **F#-C# dyad** is now the tonal centre. Why a two-part chord? Two reasons: 1. To maintain the resonant open fifth. 2. As F#C# is supporting an appoggiatura chord E G# B, –which some theorists might like to explain as the 7th 9th. and 13th of F# except that all is voiced in such a way that the two chords are heard as separate entities– the absence of an A# (i.e. F# A# C#) avoids a very harsh dissonance with the B (e.g. on the opening

"Pipe". Whatever the explanation ('frozen' appoggiatura or upper harmonic partials), the resultant *is* ambiguous, which is what I like about the sonority. One can think of the very stable F# dyad as the Piper with his feet on the earth, while the child and cloud (the chord's upper partials or appoggiatura) float above it— *music reservata*. Throughout the suite I employ a LOT of *music reservata*; maybe you could ask your singers to locate instances (and get Brownie points!).

The last line moves its harmonic centre up a third to A, where an A melodic minor scale is used melodically and harmonically, with a predominance of open fifths on A being employed. (**A-E dyad**) This brings us to

**Verse 3** m28-38 (The child speaks again) as the choral voices sound over the **D-A dyad** with Lydian coloration for the first half of the verse so that we can pass *down* (this time) a third to Bb to complete the two-verse [B] section. Again, the beautiful Lydian mode with its whole tone 1,2,3,4 is used to colour the insistence **Bb-F-Ab tread**, (a Bb-F dyad with and added a flat 7. (**Bb,C,D,E,F,G,Ab,Bb**) (*When working modal music with choirs I always create warm-ups that emphasize the particular modes we'll be working with so that they sing the music in an aural modal context, rather than as a major or minor scale with accidentals. After some initial resistance it really works. Time well spent!*)

**Verse 1 (recap)** [A] returns (m.39), and over a full D major chord, back once again on solid (tonal) ground. well, relatively, as the dominant is always represented by an A sus4th chord, really heard as a dominant coloration of the tonic (it may also be thought of an (unresolved) appoggiatura chord to the dominant), so often used by Benjamin Britten and his ilk.

The Epilogue uses the first three verses of the Introduction, and for its 4th verse (*And I made a rural pen*) [A] uses the *melody* of the first verse again over a (tonic) D chord which is *always* given Lydian colour melodically *and* harmonically, a solid D sonority (the open D-A dyad) being heard only on the very last harp chord, which cuts off the choir's 9-bar sustained Dmaj7 chord, bringing to a close the F# A C# over Dmajor (#III over I), the main 'other' sonority heard in this poem.

Julie- please let me know if this sort of analysis has any meaning/use/value for you. There are so many – and reasons – to analyze a piece of music. One really has to ask "WHY am I analyzing this piece of music?" What do I want to get out of it. This is what has always disturbed me about analysis classes– students are taught that if they analyze a piece of music they can understand it better– but for what reason, and to what end? I get much more out of descriptive analysis (which is somewhat as I have done above) than out of Schenkerian analysis, for example. Schenkerian analysis is certainly interesting, and certainly tells a lot about how (traditional) harmony works, and it may inform a performer or a conductor, but there are certainly so many more relevant ways of looking at choral music. Can you use them all and still have time to do anything with them? I doubt it! As a composer, I tend to analyze my own works – on the rare occasions that I do – as I hear them, whereas when analyzing the works of other composers tend to go by the book (though it depends to some extent on why I am analyzing them in the first place), as



I have no real idea how they heard or conceived them— and likely they didn't either, except perhaps after the fact. I can't promise to analyze all the movements as thoroughly, so do let me know what is and is not useful to you. Maybe you have specific questions about specific harmonic/formal/melodic/rhythmic aspects that relate more to conducting or 'understanding' a piece, so please feel free to ask specific questions. Do tell me what is useful!

One important aspect that concerns each piece (poem) in *Songs of Innocence* is where the climax is/climaxes are located. Generally speaking it is ideal that composer, conductor and choir are all on the same page with this! I have learned a LOT by listening and watching Benjamin Zander's wonderful public workshops/lessons. Are you familiar with his work? He is the conductor of the Boston Philharmonic Youth Orchestra. Do look him up – right away! – if you have not seen him at work. I find his approach to teaching (instrumental) interpretation VERY informing and have recommended him to many choral specialists. He has the same insightful energy that I found when working with (Sir) David Wilcox a few decades ago. ***Energy is everything!***

I'll Get this off to you now as I MUST get out for a ski (right out the back door!) before my body rebels, and I'd like some feed-back, please, before I continue. (I have not yet touched on melodic shape and structure to complement the above) I'll point you to a couple of my favourite 'Zander' videos later when I can look them up. In addition to conducting the Boston Philharmonic Orchestra and the Boston Youth Philharmonic Orchestra Zander is also a self-help guru and motivational speaker!

I see you sent me something, to which I'll reply in a bit...

Donald

January 11, 2017

Hello Julie,

(Re Cradle Song m.36, (also applies to m14, and other instances))

The tie over the bar line to an extremely short note does, of course, denote firmly that the "s" comes off on the beat. This, frankly, is a somewhat archaic practice, (a psychologist would label it 'anal retentive' or 'obsessive') and generally speaking the practice just creates clutter on a page. I used to do it ALL the time years ago until a publisher told me it was not necessary, that there *was* a convention for it. Suppose the tied-over note was NOT there, would you (or I) not bring off the "s" ON the first beat of m.43 *anyway*? Well, I would! Conversely, there could be a somewhat similar usage when the last note is asked to come off just at the very end of a bar, rather than at the beginning of the subsequent bar. The practice is redundant as well in m. 14, and likely in other instances. You'll see it is *not* there in m. 39, though if I had been consistent I should have done the same thing there as well.

There is sometimes better reason for the practice, as in Dream m. 20, where "lay" (with NO final consonant) must come off exactly when the flute begins, so as to keep the continuity. See also m. 28-29, where the last 'd' in wilder'd comes off with the 'd' of Dark and 't' of Troubled. This is not for obsessive reasons, but for reinforcement of dark sounds. (Take out the tie from 28-29 and sing "trouble wilder'd" and I'll betcha dollars to donuts you'll bring the 'd' off at the end of m. 28. (I would, as all else being equal that would sound 'normal'/intended). In other instances just ask yourself what this crazy Canadian composer is trying to do and I'm sure, given these example, you'll be right! E.g. What would you do in with cut-offs in the S line from Dream 68 through 63. You could do both, but YOU have to decide what sounds more like a puzzled glow worm. Yes... *you* ARE a glow worm for a moment--. Which sounds more appropriate? I will NOT tell you! Ever.

I could glow on all night,  
but instead, I'll go to bed.

Long day!!! 95% spent trying to find out if ALL my First Nations song arrangements (Innoria, Tsimshian Welcome Chant, Inuit Weather Chant...) are all "legal" or "illegal". You can't believe how complex this is. I'll possibly have to pull them all from publication.

January 27, 2017

Hello Julie,

I'm picking up from where I left off in the **Introduction**, where I commented on the modal relationships of the various sections— D Major. I liked the 'resonant' openness of the fifths in the accompaniment. I have use the open fifth 'resonance' in a few World Music arrangements, notably in the intro to C'est l'aviron, and to a lesser extent J'entends le moulin. It is particularly apropos here considering the text- Piping down the valleys wild; what more resonant a natural phenomenon than a valley? The descending 4 note 'sweep' C D# B A, with each note being held on the way down results in f-note cluster. I am always thinking of the choral singer when I work with clusters, and try to obtain them in the simplest way possible. Each part here (s1,s2,a1,a2) has a very simple diatonic melodic line to sing, but the horizontal result is in each case a cluster. Why a cluster here? Musica reservata, must likely- the echo of the valley, which tends to superimpose horizontally produced sounds into a horizontal cluster. Also 'cloud' and it's general lack of precise definition (close up). Also the word 'wild' (= seemingly disorganized). The 'biologist' peeks through!

**In wildness is the preservation of the world. - Henry David Thoreau ...**

America's first environmentalist H.D. Thoreau is one of my great 'heros', his writings being the inspiration and text for my "Reflections on Walden Pond". There's a lot in this first section; replete with musical reservata. This does not appear to imply that the rest of the movement is similarly laden.

Then from D to F# where a very different motive animates the passage— a triadic motive arranged in a downward arch: B G# E E G# B (Sorry, my computer's line 'wrap' seems not to work, so I have to adjust manually which may result in some short, some long, lines) The S2 D nat. in m 13 may give your sops a problem. I noted that Iwan Edwards kept in the D# which the children sang quite naturally. IF there's a recurrent problem with singing of a D nat. just song D#! The world will not stop turning! It is another Renaissance technique, of course— a cross relation, but a simultaneous one as it is immediately against D# in the harp, though on a weak beat.

The third section has, again, a new motive, being based on a tone or semitone. D C#, D C#... and 2 note clusters are heard regularly. M19, the triadic motif reappears as a counter ,melody to the S1 & sS2 seconds. At 23, the harmony now up another third, on A, (A MINOR) continues the motivic seconds in the end of the second verse A little more music reservata ("MR" from here on) here, the use of the minor key echoing 'wept' (=sad). I could look at the relationship of the opening four note downward sweep (D C# B A) to the melody m. 23 through 26, but I won't, as you can do that if it really interests you. Suffice it to say that there is a good deal of motivic 'integrity' in this movement, which I believe makes it listenable and memorizable (as opposed to memorable!). Likewise the melodic material m 27, the inverted arch, is related to the inverted TRIADIC arch in overall shape, and to the linear melodies heard so far in melodic context. Again, integrity. Note the HIGHEST notes as we move from

the beginning, starting with D, then E (m9) in the F# section, moving down in 27, to heighten the subsequent Bb section starting at 32.

The Harmonic plan so far is very simple, having been built on a major chord D F# A D'. The tonal centre now moves down to Bb, while the melody reaches a new height- Fnat. at m32 with a climax on "while he wept" in m. 35. with the high G. I was talking about points of climax- here is an example! I wanted a point of brief climax well BEFORE the end of the introduction, which I wanted to end on a soft note.

The end of the Introduction echoes that of its opening, with the cluster, but this time is 'ironed out' into dotted half-notes, each line tapering in a kind of reverse (retrograde) cluster. Traditional cadences move from a point of melodic and harmonic instability to a point of stability. This piece does the same thing, though with texture and dissonance, i.e. not tonally, as it moves from a 4-note cluster to 3-note cluster, to a 2-note and then to a single note, reinforced with diminuendo dynamics.

The Epilogue, of course, is the same as the Introduction until m. 39. Harmonically it is built very simply D (m39), F# (m45) and back to D (m49); note the 'third' relationship, substituting for V - I. (i.e. III - I) as a final cadence. HEAR is obviously the climax of the third movement, maybe of the entire piece... heightened with a triple f dynamic. I rarely employ ff, and 'never' f f f ! Why? "Sing only as loud as beautiful" (unless the aim is definitely a non-beautiful sound).

I'll look at some more questions in a bit!

Donald

January 28, 2017

Hi Julie,

I THINK I am continuing where I left off. Would you please check this?

Just before I begin, a slight correction... Thoreau wrote "In wildness (not wilderness) is the preservation of the world" This is one very good and true reason why I live on approximately 245 acres of land, much of which is planted with trees— pine, tamarac & spruce, but the rest 'wild' except where I keep it cut & gardened.

*Introduction:*

***JN: You omitted the fourth stanza of the poem. The one about "sit thee down and write in a book..." What motivated this choice?***

The all too short answer is that this stanza is not necessary!

This brings me to a very interesting point when I set others' poetry... I do not always do this, and of course I NEVER do it for folk songs, (with one exception)\* . But, when as with **Songs of Innocence**, I am from the very beginning choosing which poems I will use – obviously I can not use every last one of them! – I am already in a 'choosing' mood/mode and so, if there is redundancy or whatever and I feel that nothing is really lost, I'll sometimes omit words or passages. The real point here, is that (spoken or read) poetry is it's own medium – which *is* the message – and music per se is another entirely different medium and message. Actually, one makes changes all the time when setting *anything* to music, and composers have done this from the beginning of their existence.

A composer has the marvellous liberty to emphasize or diminish word meaning with dynamics, repetition (think Hallelujah Chorus!) rhythmic placement etc., whereas the poet does not, really, once the poem is 'set in stone'. The conductor likewise, has some of this liberty as well, as she or he **re-creates** the music from the score. I believe it is important always to remember this!

One real problem when arranging folk songs, French Canadian ones in particular, is that they often have a plethora of (read 'way too many') verses for creating a setting of reasonable length.

***JN: (Hey, here's a great question for you (and your students!)- WHY are there so many verses in so many early Canadian folk songs? Please tell me! I can think of two very good reasons!).***

\*My setting of *En roulant ma boule roulant* with its 18 verses (the person who commissioned it wanted them ALL in, so who was I to say no?!) never sold a single copy

outside of its premiere! I was pretty sure that would happen, but I thought "Well, I can always shorten it". That would be like trying to shorten the Empire State Building (not to be too grandiose...) Once a piece is "up there" structurally it's not an easy thing to take out stuff, as it has all contributed to the whole. So I never did. My white elephant!

So, when I took out Blake's fourth verse I did it only because I was combining his poem with another medium – music – and between the two it worked. Good collateral damage, Mr. Bush!

### *The Shepherd*

***JN: I've heard at least four different musical versions of this text, including a setting by Lee Hoiby. Were you influenced by any previous musical settings you had heard? For this movement or any other movements?***

I'll have to admit that I never heard before or since anyone else's settings of the poem. This is blissful ignorance at its best! If I had listened to anything prior to writing SOI it would have quite possibly influenced it, and who knows for "good" or for "bad"? Likewise, I rarely listen(ed) to arrangements of World Music by 'arrangers' per se. When I have had to, at a concert or whatever, I have often found them lacking, except when done by good composers. Yes, that's it - COMPOSERS!

It is often preached there is a difference between an arrangement and a composition in that the arranger starts with non-original material and simply 'arranges' it. I agree to that statement when the arrangement is done by someone with little if any experience in composing. However, this is an entirely different matter when a *composer* arranges! Just this past week I had the pleasure of hearing an amazing (live) performance of Tchaikowsky's Piano Concerto Number One. The program notes reminded me that Tchaikowsky employed a number of Russian folk melodies in it, and when he needed a melody with characteristics not found in the repertoire he made up 'folk' melodies! Likewise Stravinsky, particularly in the Rite of Spring, though the totality of its 'folk' source was not thoroughly recognized until relatively recently.

I studied a great number of Benjamin Britten's arrangements for solo voice, and was certainly influenced by them in my earlier days, though by Britten's application of compositional techniques as much anything. (I had the pleasure of meeting Mr. Britten in 1964!) I was also influenced by Bartok's and Kodaly's ultra 'Hungarian' settings of (Hungarian) folk songs. I think you can hear this in Magas Koszklanakko <https://www.youtube.com/watch?v=4qR0P9Yjo44> by which is a setting of a Hungarian love song from folk music collection made by Kodaly. (I want very much to create an SSAA version of this– a daunting assignment!). Copeland and Barber are two other composers who influenced me; I taught choral techniques at McGill for many years, in fact instituted the one-year Arranging course that is required of all Music Education students in their last year of studies. I introduced a few of generations of students to Barber's timeless *Reincarnations*, and continually absorbed even more of their

compositional essence. I am also a great admirer of Charles Ives. His 'arrangement' of *Shall We Gather By The River* is a masterpiece. I love the way Ives meanders back and forth in the piano between tonality and non-tonality. No 'arranger' could (or should) ever attempt this!

***JN: Have you ever had the experience of hearing a piece performed and thinking "I would set that text completely differently" and then actually done so?***

Short answer is "No"!

It's not on my nature to compose by 'reaction', though I am SURE it has often been done!

Funny you should ask this question... The same evening I heard the Tchaikovsky Piano Concerto performed by the Toronto Symphony, there was a premiere of a piece *Eruption* by the brilliant young Dutch composer Edward Top, which I'll have to say left me uncommonly cold. My friend with whom I attended the concert asked me what I thought of it. My reply: "I wouldn't have written it that way" was the kindest thing I could say about it! Thankfully it was only ten minutes long. Quite possibly this is a good piece of music – and it was brilliantly titled – but it's simply not my shtik.

Now, I have reasonably often ***had the experience of hearing a piece performed and thinking*** with admiration "wow, I could never write a piece like that!" This is the kind of piece I might well get a recording of and study to see how it is done. Reminds me that as a kid I was tremendously interested in magic, and even took a course (Tarbell, if I recall correctly) in it. I still LOVE to see a good magic act, not the 'magic' so much, but the *illusion* of magic. Music, like 'magic', is an illusion. For it to really work, the sum always has to be greater than the parts. That, in part, is what 'Beauty' is in music – it is an illusion, something that goes beyond a bunch of notes, a bunch of playing cards. Can it be taught? (NO) Can it be learned? (YES!). Figure this little conundrum out, Julie!!!

Actually, there is a totally rational answer to the conundrum... Now that I think of it, there was no real 'illusion' (for me, of course) in *Eruption*, so for me it didn't work.

*A Cradle Song*

***JN: You've chosen to set the last four of eight stanzas of the original poem. What drew you to those four stanzas in particular?***

Good question...

Part of the answer relates to the "*En roulant ma boule roulant*" syndrome– it was plain too long! However, this piece about childlike innocence absolutely needed to be in, so I had to truncate it and felt its eight verses could well be cut in two. Verses 1 - 4 seem to tell a story, though a somewhat static one, and verses 5 -8 also tell a story, but one with more of a sense of movement, quite possibly as these are the last four verses and are

definitely headed to the end. They also make it quite clear that Blake is writing about a 'babe', and 'infant small' (2x). There is a greater sense of movement from one verse to the next in this set of four verses, by comparison to the first four.

Another reason for the choice is that verse four begins with a reiteration of 'sleep', the remaining three verses being about the mother who is beautifully and thoughtfully inspired by her child's 'holy' face and tells what she sees in it. How beautiful! So, it begins with a state of stasis, moves through the mothers imagery, and ends with 'peace', portrayed by flute melismas over a sustained dominant (there must be the 'illusion' of stasis here, of breathlessness...; *the choir must not be seen to breathe!*) in the finale three lines of music to the *morendo*. It has no end. I always has the notion that the flute in this piece (like the cello in the later Titanic Requiem) was a kind of 'spirit' hovering over (and in this case protecting) the infant child.

I had these various ideas in mind for the cradle song once I had read the poem, and decided it was clearly the last four verses that would be the only ones that could make it all work.

***JN: Many of today's choral singers don't personally identify with Christian beliefs. What would you tell them, from your standpoint as both a composer and conductor, to help them connect with and convey a text with religious Christian overtones such as this?***

I think the poem fits well with Christian beliefs, but I also think it goes much further than what I'll just call a Christian belief system. I think a mother with her baby, regardless of religious beliefs, sees so much in a baby's face. It reminds her of the potential in all of us, of her own potential when she was in that state of innocence, of the potential for humankind to do much better than it does. It reminds her, and inspires her of – in one word – 'potential'. Perhaps this is why 'thy maker' wept– because this beautiful embodiment of potential will, like every other human being before or after it, lose its fragile state of innocence. Stasis is an illusion, it can not stay forever, not even for very long. NO SYSTEM IS ETERNAL; ALL IS CHANGING– EVERY MICROSECOND, EVERY MINUTE, EVERY DAY...

And so, your question is a difficult one to answer...

In the past, perhaps, one could fall back on the system of Christian beliefs held by close to one hundred percent of any given group in America, but as you imply in your phrase "*today's choral singers*" this has all changed. But there *is* an answer, or more properly, there *are answers*; we just have to stretch beyond our religious comfort zone. Did you ever read The Comfortable Pew by (Canadian) Pierre Burton? I read it years ago and it really started me thinking.

The Bible, of course, reminds us in 1 Corinthians 13:11 “When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away



childish things.” But is this not universal? Would we not discover this after a few religion-free generations on a desert island? Is this not there somewhere in other religions? There is something beautifully essential in Christianity that is likewise essential in many world religions; we just have to look for it and recognize it, and perhaps when dealing with others who are not of the Christian persuasion, use a less religion-specific language. I note the language in Corinthians is not totally acceptable today– even to many Christians: "but when I became a man" (!). All is changing...

To answer your question, though, I would say that I could say one of two things.

One would be (something like) "Blake is speaking here as a Christian, and so his poem is full of religious references etc etc." But I think this would not really be to anyone's advantage, as it already sets up a confrontational context in which Christians would be expected to see something in this poem that non-Christian could somehow not.

I think I'd leave 'Christianity' per se out of the conversation altogether. More to the point: "Blake is speaking here as an observer of human nature, even of a 'nature' that recognizes and accepts there is some force, some energy, something unknown, which a mother recognizes instantly when she sees the beautiful, innocent face of her child. Some call this energy God, some call it by other names, but whatever it is, it IS there in what the infant child expresses so naturally to its mother."

Now, these are my words, and I do not come by them easily, I'll have to admit, but even in thinking about *how* to convey thoughts in non-sectarian way I am forced to stretch, to put myself into a non-Christian person's shoes and search for more universal ways not only of conveying a message, but actually *thinking* about a situation. I'll have to admit that when I am setting a poem such as this I am pretty much thinking outside the 'Christian' box. In fact, Julie, I had to look pretty hard to find the now obvious reference to Christianity. I suspect Blake was pretty much outside of it as well, as he avoids words like Jesus, God... preferring "Thy maker" (NOT, n.b. "Thy Maker"!)

One beautiful thing about music is that it can go well beyond human references, and in doing so can universalize the sectarian.

And with that pronouncement I'll end!

I have to sing a piano-voice setting of *Ae Fond Kiss* this afternoon at a Robbie Burns Day reading. I'll be improvising the piano part from the vocal score, so have spent all week doing this (in between you can guess what!)

If you have more questions on the other poems, or anything else please get them to me sooner than later. I am enjoying answering them immensely!

Donald

January 31, 2017

Hi Julie,

Here is *All Through The Night*, which I thought I'd sent, as Karin is performing on it. Renowned Canadian Jazz singer and song write Karen Young is soloist.

*All Through the Night* SATB was written no earlier than 1989

*Songs of Innocence* was published in 1984. American première 2017. It may well sound 'familiar'!

At any time you are most welcome to send me your writings on SOI and on me/musical style, etc. I might well be able to point you easily to something missed factually, or suggest another point of view, or expand on something I already sent you... etc. I am so thankful that you took the initiative to get the DP ball rolling, so PLEASE do not be shy, or hold back. I think you can trust me!

One question you have not asked me, but I have been occasionally asked, concerns the relationship between composing and arranging. I believe I alluded to it a bit at some point.

*Songs of Innocence* is definitely (from my perspective) one of my very best extended choral works, and certainly the best SSA overall, though *Magnificat for Turning* is a close second, though as a through-composed work it can not really be compared to SOI—apples and oranges. *Nikmak*, technically an arrangement, is a work I am very pleased with, but it was a (rare!) collaborative work, and again it is difficult to compare. What is my best arranged work? I can't tell you, as there is such a variety, and some of the 'best ness' has arisen out of the choice of the original song.

*Songs of Innocence* most certainly drew a lot from my decision a few decades ago – starting with Six Songs of Early Canada – to create "accompaniments" that were equal in importance with the choral aspect of the piece. I put "accompaniment" in quotation marks, as I generally do not view them as accompaniments per se, rather as integral aspects of the whole. In SOI, the 'accompaniment' pulls away from the choral texture to create a distinct kind of texture, where it often alternates with the voices, leaving them *a cappella* at times.

	Voices-'Accompaniment'	A cappella sections?
1. Prelude	NA	
2. Introduction	Simultaneous	Virtually none
3. Infant Joy		
4. The Shepherd		
5. A Nurse's Song		
6. Cradle Song		
7. A Dream		
8. Epilogue		

Hi Julie,

I sent you an email earlier today, so this is #2.

Here is *All Through The Night*, which I thought I'd sent, as Karin is performing on it. Renowned Canadian Jazz singer and song writer Karen Young is soloist.

*All Through the Night* SATB was written no earlier than 1989

*Songs of Innocence* was published in 1984. American première 2017. It may well sound 'familiar'!

*Julie— At any time you are most welcome to send me your writings on SOI and on me/musical style, etc. I might well be able to point you easily to something missed factually, or suggest another point of view, or expand on something I already sent you... etc. I am so thankful that you took the initiative to get the DP ball rolling, so PLEASE do not be shy, or hold back. I think you can trust me!*

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	Voices – Accompaniment Relationship	A cappella sections?
1. Prelude	NA	
2. Introduction	Simultaneous (S)	Virtually none
3. Infant Joy	Alternating (A) then Simultaneous	Initially, then not.
4. The Shepherd	Alt. then Simul; Alt at end	Initially, then not; then at end
5. A Nurse's Song	Simultaneous	Initially, then not
6. Cradle Song	Mainly Alternating	Considerable throughout

7. A Dream                      Simultaneous None.  
 8. Epilogue                      Simultaneous Virtually none

The Voices – Accompaniment Relationship becomes a formal determinant: a b a b a b etc.

(Likewise Accompanied– a cappella, though as a RESULT of S & A alternating. I will have to admit I was never aware of the precision of the alternating– simultaneous relationship between voices and instrument, either while writing it or at any time since, until today. Thanks!

Verse: 2. 3. 4. 5. 6. 7. 8.  
S AS ASA S A S S  
 a b a b a b a a

My most performed arrangements are unquestionably the two French Canadian pieces *J'entends le moulin*, and *Ah! Si mon moine ne voilait danser*. In both of these I have 'taken off' a little in flights of fancy. This not done in most arrangements, but I think it has something to do with their popularity. Every time I have done this in an arrangement it worked, beautifully, e.g. the short, quick cadenza at the end of *Ace Synku Synku*. I also did it in ***World Music Suite Three***, in the opening Incantation, and especially in *Oy Khodyla*, where I invented (composed) a whole new section for the sopranos & altos. It is not that easy to do it in an arrangement, but of course is part and parcel of (a) composition. I enjoyed it so much in *All Through the Night* that I consciously or unconsciously transferred the idea – even motivic ideas in the flute accompaniment – to *Songs of Innocence*. That is all to say, I advanced my compositional and arranging techniques by transferring compositional ideas used in each 'genre' from one to the other, and back again. I'm still trying to find out why *J'entends* is showing no signs of slowing down after at least two decades, maybe three. I think I can get the precise date when I composed it from Erica Phare who commissioned it through the School Board for which she was working.

Hope all this might be useful fodder!

Donald

## CURRICULUM VITAE

Donald Patriquin

Update: August 2013

Date of Birth: October 21, 1938, Sherbrooke, Quebec

### **Education:**

B. Sc. Hons. (Biology/Chemistry) (Bishop's) 1959; Dip. Ed. (Bishop's) 1960; A. Mus. (Organ) (McGill) 1962

B. Mus. (Composition)(McGill) 1964; ARCCO Associate of the Royal Canadian College of Organists 1966

M. Mus. (Composition) (Toronto) 1968. (Undergraduate composition with István Anhalt; graduate with John Weinzweig)

**Current occupation** (since 1996): Free-lance composer, arranger, lecturer, publisher (A Tempo Music)

Since 2011 Performer in World-music ensemble *Spirale*, and coach/arranger and accompanist for In-A-Chord SSA trio

Membership in Learned and Professional Societies:

Associate Member Canadian Music Center	Canadian League of Composers
American Choral Directors Association	SOCAN, CMRRA (Canadian Music Rights Organizations)

**Previous Positions:** (Faculty of Music, McGill University 1965-1996)

Reader History and Analysis 100, 1965; (Teaching Assistant, University of Toronto, 1966)

Instructor (Part-time) 1967; Lecturer and Department of Theory Administrative Assistant (Part-time) 1968

Lecturer (Full-time) 1970; Assistant Professor (Full-time) 1972; Associate Professor (Full-time, tenured) 1978 to 1996

**Selected concerts, premieres, honours, commissions 1970-1996:** (*not including CD or specific music publications*) - **1970s**

- Rollinson Prize for highest Canadian marks in ARCCO theory examination 1966
- 1<sup>st</sup>. Prize Nat'l. CAMMAC 'original' choral composition competitions (*Greenwood Tree; Lover and a Lass*) 1964&1965
- Choral director for *West Side Story* with MSO (Charles Dutoit), Spring/Summer 1970 • Conductor, composer and arranger for Island City Singers and Instrumentalists 1961–1972.
- Collaborated with fiddler Jean Carignan on *Suite Carignan* commissioned by Les Grand Ballets Canadiens 1972
- Began publishing (*Six Songs of Early Canada*) with Earthsongs, OR, USA. (First of 41 Earthsongs publications) 1979 - **1980s**

- Commissioned by Sax Plus: *Trois mois*; Premiere: International Saxophone Symposium, Nuremberg, Germany 1982
- Performer (spinnet, organ) with "Les Melanges Baroque", Paris, Spring 1982
- Commission: International Physicians for the Prevention of Nuclear War- *Earthpeace Two (21')* Montreal congress 1988
- Lecture: *The Fine Line Between Composing and Arranging*, Bishop's University 1987
- Composer-in-Residence and Chorister under Kelly Rice, Queen Mary Road United Church 1988-1990 • Commission: The Barbados Music Festival *Carignanettes (17')* string quartet; premiere Barbados 1989 - **1990s:**
- Composer of film music for *And The Dance Goes On*, (Paul Almond), Quest Films, Malibu, CA 1990
- Commission: Friends of the Earth *Celebration for the Planet Earth 30'*; Mixed choir, soprano soloist, tape 1990
- Commission: Renaissance *Titanic Requiem 21'*; with lyricist Wolfgang Kater SATB, str. qt. vc, cb, pn, sop. solo 1991
- Conductor: *HMS Titanic and Her Times*, which included *Titanic Requiem*; Ormstown, Quebec (1992)
- Concert: HMS TITANIC and Her Times; *Titanic Requiem* 50th. Anniversary of HMCS Donnacona. November 1994
- Panelist: CMC Semaine de la musique canadienne, Sherbrooke QC, 1992
- Performance: *Ah! Si mon moine*, ACDA National Convention, San Antonio, USA March 1993
- Perf.: *Ah! si mon moine* and *J'entends le moulin*, World Symposium on Choral Music (opening Gala program) 1993
- Recommended: *Six Songs of Early Canada* in 'Selected Literature for Children's Chorus', ACDA Choral Journal 1993
- Premiered in New York: *Earth Peace Two* by the Luba and Ireneus Zuk Piano Duo; March 12, 1994
- Adjudicator (with Iwan Edwards) 34th. North American Swiss Singing Festival 1994
- First place in the biennial new choral music search, Melodious Accord, New York, and USA (New York) premiere: *Antiphon & The Child of Mary* under Alice Parker; November 7, 1994
- Performances *Blanche de Percé* (based on Percé legends) in Percé, QC, throughout summer of 1995
- Concert: *Music of the Deans* researched and presented for 75th Anniversary McGill Faculty of Music, Sept. 1995.
- Interview/music in radio documentary *The Music of Jean Carignan*, Vermont Public Broadcasting, October 1995
- Fifty-seven ensembles performed my Earthsongs publications June 1994/June 1995; a typical year. Source: Earthsongs
- Retrospective concert of my choral and instrumental music: *SIGNATURE*, held during the 75th Anniversary celebrations of the Faculty of Music, McGill University, February 1996

- Retired from McGill University, spring 1996

MORE: Post

McGill University

**Post McGill University: Since 'Retirement' Spring 1996**

- Commissioned by Toronto Children's Chorus: *World Music Suite One* (for their 1998 20th. anniversary concert) 1996
- Initiated with Dick Loomer: National Choral Composition Competition for ACCC (now Choral Canada), May 1998
- Commissioned by the Anglican Church, Carriacou: *Caribbean Mass* (for choir and 16 steel drums) première, 1999. In preparation for this I worked with Mike Agostini in Carriacou, learning to play and write for the steel drum.
- Article: *Rights & Wrongs: The Choral Conductor's Guide to Public Performance, Making Recordings and Copying Music*. Anacrusis, (Journal of Association of Canadian Choral Conductors), fall 1998.
- Guest Conductor: Quintessential Vocal Ensemble in *Titanic Requiem*, St. Johns, Newfoundland, May 1999 **-Since 2000**
- Commissioned by Elmer Iseler Singers, Toronto: *Puer Nobis Nascitur*, for a CBC Christmas concert and CD 2000
- Commissioned 2000 by Cantate Carlisle (Pennsylvania): *Reflections on Walden Pond*. Premiered Pennsylvania 2001
- Initiated: *Noël dans les Cantons* A CD of 13 'Townships' ensembles in Quebec's Eastern Townships 2000
- Created PROMOMUSE from *Noël dans...* CD sales (\$20,991) to support Eastern Townships arts projects 2001
- Originator, musical director, producer, arranger and co-conductor: *Noel 2000*, a five-choir Christmas Festival celebrating the new millennium; Église St. Patrice, Magog QC, December 2000
- Contributed the final chapter *Reflections on Canadian Choral Music, Composers and Himself* to *In Their Own Words*, Holly Higgins Jonas, The Dundurn Group, Toronto, Oxford 2001
- Workshop: on my choral music at Podium for ACCC (Association of Canadian Coral Conductors) Toronto May 2002 • Commissioned by Thunder Bay Children's Chorus for new choral work. Commission funds donated to ACDA 2004
- Featured: My French texted music in a lecture/workshop 'Music of French Canada' by Patricia Abbott (dir. Gen. ACCC) at the 6th. World Symposium on Choral Music, Minneapolis, August 2002.
- Performances of Choral works by Elmer Iseler Singers and the Los Angeles Childrens Chorus, 6th. World Symposium on Choral Music, Minneapolis, August 2002.
- Organist and Choir Director Creek United Church, Foster, Quebec 2002-2008
- Commissioned 2002 by the American Guild of Organists' for 2003 convention, Cathedral of St. Joseph, St. Joseph, Missouri: *Psalms and Canticles of Prayer, Praise and Peace*; premiered in St. Joseph, June 15, 2003.
- Commissioned by the CBC: *Gloire, Gloire à Dieu*, for Easter Sunrise service, Ottawa 2003

- Wood Lake Publishing commission: *Songs for the Holy One*; Music for a new translation of 150 Psalms of David 2004
- Conducted première & 15 performances *Louisa's Story*, my musical with librettist Sunil Mahtani, Th. Lac Brome 2004
- Commissioned by the C.B.C. for the 25<sup>th</sup>. Anniversary of the CBC Radio Christmas Sing-In: *Canite Tuba* 2004
- Collaborated with nine hymn-text writers on hymn, songs and carols 2000-2006
- Musical Director: United Church Montreal/Ottawa Conference AGM, + presentation of hymn collaboration 2005&2006.
- Commissioned by Vita Nova Sanctuary: *Chants in the Tradition of Taizé*, (Sally Harrington) 2007
- Caribbean Mass: Selected movements published in *More Voices*, The United Church of Canada 2007
- Conducted première & 12 performances of my musical *Waiting on a Dream*, Theatre Lac Brome 2007
- Produced concert by Cantate Carlisle, Carlisle, Pennsylvania, Place du Village, Eastman, QC; April 2008
- Commissioned by Chorale Saint-Jean (MN): *V'la l'bon vent*, SATB pn. Commission funds donated to ACDA; 2008
- Commission by Cantabile Men's Chorus, Kingston, ON, *Songs of Love and Nonsense*, premiere Diane Loomer 2009
- Commissioned by Cantiamo Girls Choir of Ottawa, Ensemble vocal senior De La Salle, Canterbury High School: *Un canadien errant 6' SSAA pn*. Premiered in opening concert of Assoc. Canadian Choral Conductors Podium 2012
- Since 2010**
- Produced concert by Cantabile Choir (Mark Sirret, Kingston) Place du Village, Eastman, QC; April 2010
- Winner Association of Canadian Choral Communities Associated Publishers Award for Choral Composition 2010
- Commissioned by Le Choeur classique de l'Outaouais: *En Montant la rivière & La vie d'un homme* (SATB pn) 2011
- Initiated and perform in **Spirale**, an instrumental ensemble specializing in world music; 2011 to present
- Workshop: ACCC World Music including reading of arrangements by Canadian composers and myself; Ottawa 2012
- Performances of Titanic Requiem in twelve USA-Canada cities, and Choralies in Vaison-la-Romaine, France 2012/13
- Performances of *J'entends le moulin* (3 different) & *Ah! Si mon moine* ACDA National Conference, Dallas TX 2013
- Coaching, composing and arranging for **In-A-Chord** SSA vocal trio specializing in '60s and Celtic repertoire 2012+
- Conducted, performed, accompanied **Spirale** and **In-A-Chord** in opener for Ireland's Oirialla; Celtic Harmonies 2012



- Accepted by Project Encore (Schola Cantorum on Hudson): *Magnificat for Turning* (Text Rev. Wendy McLean) 2012
- Initiated **TheC7Prize** (Conductors, Choirs and Composers Collaborating on a Choral Composition Competition) with composer Elise Letourneau (Ottawa), with its emphasis on performances. ([www.thec7prize.com](http://www.thec7prize.com)) Canada-USA 2013
- Lecture/workshop on my choral music: ACDA Vermont chapter; St. Michaels College, Vermont, October 2013
- Toronto Children's Chorus commissioned Nikmak (with Elise Letourneau) Premiered Halifax Podium Spring 2014
- ACDA National Conference, exhibit and reading session (conductor Robert Fillion) Salt Lake City, Feb. 2015
- Cypress Choral Music published Malaika, Lukey's Boat, Hey Ho! Nobody's Home, fall/winter 2015
- Savridi Women's Choir (Erica Phare-Bergh dir.) 30<sup>th</sup> anniv. commission premiere: ***Real Women!*** Calgary, May 2016
- Interest Session on *Stellar Performance* with Erica Phare-Bergh, plus exhibit at Podium 2016, Edmonton, May 2016
- A Caribbean Mass (A Tempo, Lois Craig ed.) premiered by St. Paul's United Church Choir, Ajax ON, May 2016

March 7, 2017

Hello Julie,

How are you? Basking in the sun?!!!

I JUST finished the Google Sheet, with the possible exception of Songs of Innocence, and the blanket entry to be placed in column B where there no links shown. Give me a 'symphony' to write any time! Speaking of which, I just received a request to orchestrate J'entend le moulin for string orch, percussion & piano (piano will not be changed) for a wonderful performance opportunity in Ottawa's premier National Arts Centre, for an All Canadian performance this summer on Canada Day. So, just when I thought I was off the hook for a bit...

Are you willing/able (timewise) to write brief descriptions for Songs of Innocence? I would be thrilled, honoured and excited if you could. It would also allow you to do something I can't really do for my own pieces, and that is to tell the reader what 'wonderful', 'engaging' 'well-written' whatever etc. the suite/movements is/are, and this of course would appear on my website as well. If you for some reason can not do this, please let me know NOW and I'll accommodate, for sure!

There are a few questions at the bottom of the google doc page, some of which may be answered/solved. Could you have a look at them, please.

Looking very much forward to finally meeting you, to attending rehearsal, and to hearing your concert next Wednesday.

I just thought of something I meant to tell you some time ago, which is that when I wrote (arranged) the Six Songs of Early Canada suite in 1979 I made a very conscious decision concerning all future arrangements to create accompaniments equal in interest to the choral voices. This certainly impacted all arrangements from this time on, BIG TIME, beginning in particular with arrangements such as Ah! Si mon moine ne voulait danser and Savory, Sage, Rosemary and Thyme (Six Songs of E.C.) and of course in J'entends le moulin, five years later (1984). I've sometimes wondered if it had an impact on my original works, but I doubt it. I have always kept the two genres, arranging and composing, quite separate, so if anything, it was may approach to composing that (finally) in 1979 I applied to arranging. Still, it was all part of a process of creating more interest, more 'spaces' etc. In Taivas on Sininen there is even a short cadenza thrown in just before the piece ended. All part of coming to accept that arranging IS composing, and that certain freedoms can and should (for me at least) brought into arrangements.

Happy back to work!  
All the very best,

Donald

APPENDIX C

PATRIQUIN LETTER OF PERMISSION TO USE MUSIC EXCERPTS



Donald Patriquin Composer  
POB 72  
Eastman QC JOE 1P0  
C a n a d a  
[www.DonaldPatriquin.com](http://www.DonaldPatriquin.com)

April 20, 2017

**TO WHOM IT CONCERNS**

I hereby give permission to Julie Neish to include in her Doctoral Dissertation musical examples from the score of my original work *Songs of Innocence*, a setting for SSAA choir, harp and flute of William Blake's "Songs of Innocence".

Such examples may be any length. Should a complete *written* movement be quoted, it should bear a watermark such that further copying for purposes of performance is deterred.

Such examples may appear in written, audio or video formats.

Donald Patriquin  
Eastman QC, CANADA