EXERCISE 23-2 Analysis of text setting and texture in Adolphus Hailstork's *Done Made My Vow*

In 1985, American composer Adolphus Hailstork wrote a massive oratorio called *Done Made My Vow.* On a 1999 performance of the piece, critic Stephen Wigler writes:

[It] is scored for speaker, soprano, tenor and boy soprano soloists, large mixed chorus and orchestra. "Masterpiece" may not be too strong a word for it.

[...]

It is constructed along the lines of a church service and features a text by the composer that includes passages from the Bible and the speeches of Martin Luther King Jr. While Hailstork's music draws upon both the sacred and secular traditions of African-American music, its formal features -- such as the intricate interweaving of contrapuntal lines -- testify to the composer's mastery of the traditions of Western art music.¹

In the section starting at m. 96, Hailstork sets the following text:

Done made my vow to the Lord, and I nev-er will turn back.

I will go. I shall go to see what the end will be.

Listen to the excerpt of this section and study the first few bars of the soloist's melody, shown in Worksheet example 23-2. Underline the syllables above that are emphasized in his setting. Then write a sentence or two summarizing the ways in which the composer emphasizes the syllables musically. To back up your observations, provide specific examples from Worksheet example 23-2. Finally, identify the best term to describe the texture of this passage based on your aural interpretation.



Worksheet example 23-2. Hailstork, Done Made My Vow, mm. 98–102, bass part

¹ Stephen Wigler, "Hailstork Work Intricate, Stirring." *Baltimore Sun* (July 6, 1999) <u>https://www.baltimoresun.com/news/bs-xpm-1999-07-06-9907060213-story.html</u> accessed August 19, 2020.