SEEKING RECONCILIATION: AN ANALYSIS OF FOUR WORKS FOR CHORUS AND ORCHESTRA BY BERNSTEIN, BRITTEN, PENDERECKI, AND RUMSEY

by

TIMOTHY DOUGLAS RUMSEY

(Under the direction of Roger Vogel)

ABSTRACT

This paper is an analysis of four recent musical compositions for chorus and orchestra: Benjamin Britten's *War Requiem*, Leonard Bernstein's *Kaddish Symphony*, Krzysztof Penderecki's *Credo*, and Tim Rumsey's *Neither Life Nor Death*. For each work, emphasis is placed on the role of text, form, musical style, and harmonic language in portraying a reconciliation theme. The inference of a reconciliation theme in each work is made based on the presence of a struggle between man and evil, man and sin, or man and God. A full score to *Neither Life Nor Death* is included.

INDEX WORDS: Benjamin Britten, Leonard Bernstein, Krzysztof Penderecki, Tim Rumsey, Reconciliation, Theology, War Requiem, Kaddish, Credo, Neither Life Nor Death, Arch Form, Tritone

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DEDICATION

Dedicated to my wife Stacey and my son James.

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A project of this magnitude inevitably reflects the influence and efforts of many people. I would like to thank my advisor, Dr. Roger Vogel, for his guidance during my study at The University of Georgia. His musical guidance and practical advice have made me a better musician, a more well-rounded teacher, and, I hope, a more astute scholar. I must also thank the other members of my committee: Dr. Leonard Ball, Dr. Adrian Childs, and former committee members Dr. Jolene Davis and Dr. Stephen Valdez. Their guidance and suggestions have challenged me musically and professionally.

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CHAPTER 1

INTRODUCTION

"One of the things that distinguishes man from the other animals is that he wants to know things, wants to find out what reality is like, simply for the sake of knowing. When that desire is completely quenched in anyone, I think he has become something less than human."[1]

The human search for ultimate reality is a quest that, throughout history, has led its participants through realms as diverse as religion, philosophy, science, art, and politics. No matter the field of investigation, however, the search for ultimate reality frequently finds expression in the need to reconcile what is known with that which remains unknown. This paper presents an analysis of four recent musical compositions for chorus and orchestra and investigates the presence of a reconciliation theme in each piece. The inference of a reconciliation theme is made based on the presence, in each work, of a struggle between man and evil, man and sin, or man and God.[2]

The works discussed in this paper include Benjamin Britten's *War Requiem* (1962), Leonard Bernstein's *Kaddish Symphony* (1963), Krzysztof Penderecki's *Credo* (1998), and Timothy Rumsey's *Neither Life Nor Death* (2012). The first three pieces were selected for their similarity to *Neither Life Nor Death* in their use of a religious or liturgical text, presence of a

---

1 C.S. Lewis, "Man or Rabbit?" *God in the Dock* (1948), 109. Cited in C.S. Lewis, *The Quotable Lewis*, Wayne Martindale and Jerry Root, eds. (Tyndale: Wheaton, IL; 1989), 311.

2 Although the primary text for each of the surveyed works originates from a Judeo-Christian scriptural or liturgical source, the reading of a reconciliation theme in each of these compositions is not necessarily limited to a Biblical understanding of the term. In this discussion "evil" is to be understood in a general sense, including war, brutality, injustice, etc.

reconciliation theme, demonstration of significant internal diversity of musical styles, and use of performance forces that include a soloist or soloists, chorus, and orchestra.

Chapters Two, Three, and Four present a brief textual, formal, and stylistic and harmonic overview of the first three works under consideration. Special attention is given to how the reconciliation theme is portrayed musically in each of these works. Chapter Five presents a textual, stylistic, harmonic, and formal study of *Neither Life Nor Death,* with attention given to the significant compositional techniques used. Emphasis is placed on the role of text, form, and harmonic language in portraying the reconciliation theme. Chapter Six provides a brief summary of each piece studied with an emphasis placed on how the reconciliation theme is portrayed musically in each of the four works.

Choosing appropriate analytical tools and methods is an essential element of any informative study of music. In an effort to achieve this goal, a few words regarding labeling and definitions are in order. In dealing with diatonic or atonal passages in which heirarchical pitch implications may be inferred, the term "pitch center" is used to refer to the dominate pitch or pitch class. The labels "major" and "minor" are reserved for clearly tonal passages. The term "cluster chord" is used to refer to collections of pitches related by half-step, whole-step, or a mixture of half-steps and whole-steps. Finally, any reference to a pitch name or pitch-class name without a sharp or flat sign following will refer to the natural form of that pitch.

A variety of analytical approaches and tools are utilized in this paper. Pitch-class sets will be identified primarily by their prime form in brackets followed by a designator such as "trichord." For example, the pitches C♯, D, and E are referred to as an [013] trichord. When a specific, ordered series of pitches is being referred to, the term "tone row" or "12-tone row"

will be used. The term "prime row" will refer to the initial appearance or use of the ordered series. Basic operations such as transposition and inversion of both set classes and tone rows are identified by either T_n (transposition) or I_n (inversion).

Heinrich Schenker's analytical method of tonal prolongation is also employed in this paper. The harmonic reductions resulting from this method utilize open and closed noteheads, stemmed and unstemmed notes, beams, and slurs to indicate hierarchical relationships between pitch centers and tonalities encountered within a work. The terms "middleground" and "background" will be used to refer to relative "layers" of the fundamental harmonic structure in the piece being studied.

CHAPTER 2

BENJAMIN BRITTEN: *WAR REQUIEM*

"All the gods are dead except the god of war."[1]

The English composer Benjamin Britten (1913-1976) composed *War Requiem* for the consecration of the rebuilt Cathedral of Saint Michael in Coventry, England, on May 30, 1962. The massive opus requires three soloists, a mixed chorus, boys' choir, full orchestra, chamber orchestra, and organ. Music critic William Mann wrote five days before the premiere, "there is no doubt at all, even before next Wednesday's performance, that it is Britten's masterpiece."[2] The public apparently agreed with Mann: commercial recordings were quickly made after the première, and over 200,000 LP sets sold within six months of release.[3] In the fifty years since its first performance, the *War Requiem* has enjoyed continued performances, recordings, and critical study, all attesting to its evident status as "a timeless expression of humane protest against the butchery of war."[4] The remainder of this chapter examines Britten's handling of the text, formal structure, and stylistic and harmonic elements in *War Requiem*. An analysis of the first movement is presented, with emphasis placed on how the text, form, and harmony reflect a reconciliation theme.

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1 Eldridge Cleaver, *Soul on Ice* (Delta: New York, 1999), 44.
2 Mervyn Cooke, *Britten: War Requiem* (Cambridge University Press: New York, 1996), 78.
3 Malcolm MacDonald, foreword to Benjamin Britten, *War Requiem* (Boosey & Hawkes: London, 1997), v.
4 Ibid.

Textual Considerations

The *War Requiem's* artistic and emotional success owes much to Britten's unique handling of the text. Throughout the work texts from the Latin *Missa pro defunctis* (Requiem Mass) are punctuated with the poetry of Wilfred Owen, a young British soldier killed in World War I just days before the 1918 Armistice. The interpolated Owen texts appear at key moments and reinforce or, more often, ironically contradict the Latin text.[5] The resulting counterpoint between English and Latin texts highlights the *War Requiem's* tension between war and pacifism, acceptance of death and the struggle for life, and the hollowness of religious creed in the face of industrialized human slaughter.

Britten assigns the Latin text to the chorus, boys' choir, and soprano soloist. The only exception to this occurs on the closing line of the "Agnus Dei" in the fifth movement where the tenor soloist sings "Dona nobis pacem." This single departure from the otherwise strict segmentation of the text may be explained by the fact that "Dona nobis pacem" is drawn from the Ordinary of the Mass, not from the Requiem Mass.

Throughout the *War Requiem* the tenor soloist and baritone soloist are given exclusive responsibility for presenting the interpolated Owen poems which occur in each of the *Requiem's* six movements (Figure 2.1 on page 6). Their placement often ironically contradicts the surrounding Latin text. A frequently cited example of this textual juxtaposition occurs in the "Offertorium." Following the choir's recollection of God's promise to lead Abraham and his posterity into "holy light" (rehearsal numbers 63-68),[6] the baritone and tenor soloists enter with

5 A discussion examining the "appropriateness" of each interpolated English poem can be found in Nikola Dale Strader, "The stylistic placement of 'War Requiem' in Benjamin Britten's 'Oeuvre'" (Ph.D. diss., The Ohio State University, 1996), 68-98.

6 Britten, *War Requiem,* 93-112.

Movement	Latin text	Interpolated Owen text
1. "Requiem aeternam"	"Requiem aeternam…"	
		"What passing-bells…"
	"Kyrie eleison…"	
2. "Dies irae"	"Dies irae…"	
		"Bugles sang…"
	"Liber scriptus…"	
		"Out there, we've walked…"
	"Recordare Jesu pie…"	
		"Be slowly lifted up, thou long black arm…"
	"Dies irae…"	
		"Move him into the sun…"
	"Pie Jesu Domine…"	
3. "Offertorium"	"Domine Jesu Christe…"	
		"So Abram rose…"
	"Hostias e preces tibi…"	
4. "Sanctus"	"Sanctus…"	
		"After the blast of lightning…"
5. "Agnus Dei"		"One ever hangs…"
	"Agnus Dei…"	
		"Near Golgotha strolls…"
	"Agnus Dei…"	
		"The scribes…"
	"Agnus Dei…"	
	"Dona nobis pacem."	
6. "Libera me"	"Libera me…"	
		"It seemed that out of battle I escaped…"
		"Let us sleep now…"
	"In paradisum…"	

Figure 2.1. *War Requiem*, interpolated texts.

Owen's retelling of the Genesis chapter twenty-two story in which God first commands, then prevents, Abraham from sacrificing his son Isaac. In Owen's version, Abraham ignores the angel's command to halt the sacrifice, and proceeds to slay "his son, and half the seed of Europe, one by one" (rehearsal numbers 76-77).[7] In the final movement between rehearsal numbers

7 Ibid., 119-120.

116 and 117, another ironic juxtaposition of Latin and English texts follows the chorus's plea for liberation from eternal death ("Libera me, Domine")[8] with the tenor soloist's statement at rehearsal number 118, "It seemed that out of battle I escaped…"[9] When the baritone soloist answers later in the movement at rehearsal number 126, it becomes clear that the escape from battle has been achieved only through both of their deaths ("I am the enemy you killed, my friend…").[10]

Britten further highlights the differences between the Latin and English texts with a three-part thematic and harmonic division of the performing forces:

I. the boys' choir and organ;
II. the mixed chorus, soprano soloist, and orchestra; and
III. tenor and baritone soloists and chamber orchestra.

According to Gordon Page, this thematic and harmonic division reflects a three-part philosophical foundation upon which *War Requiem* is built. Page asserts that "[Group I] reflects the innocence of youth…It has an air of the remote and impersonal, as if from an uninvolved naive child."[11] This group's monophonic, syllabic vocal lines and sustained organ chords appear to recall the medieval Latin liturgical tradition (Example 2.1 on page 8).

The second group, on the other hand, "represents the masses caught up in the rituals of everyday life…it is removed and remote, and not really touched by death itself."[12] While the text setting for Group I recalls plainsong chant, the musical forms and techniques employed for Group II recall later developments in sacred choral music: four-part harmony, polyphony,

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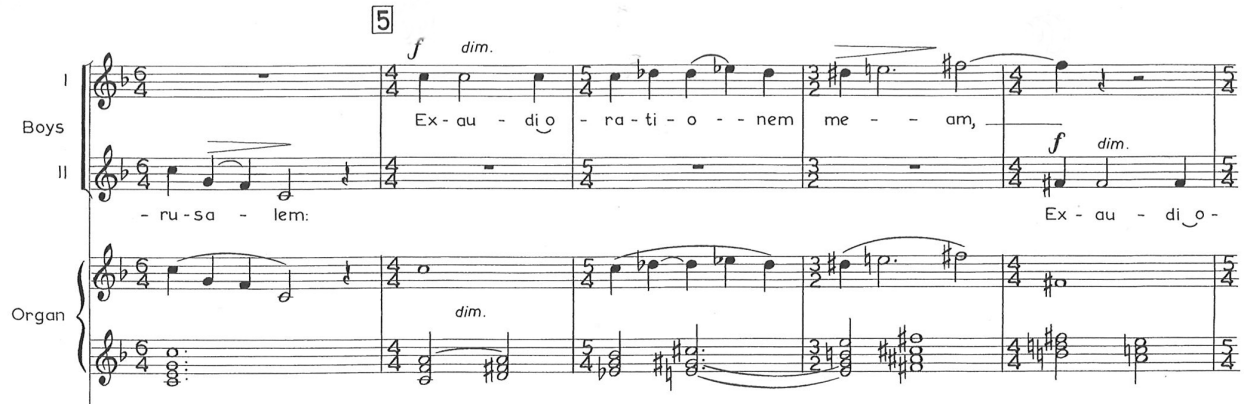
8 Britten, *War Requiem*, 211-217.
9 Ibid., 218.
10 Ibid., 228.
11 Gordon Keith Page, "Melodic unification in Benjamin Britten's 'War Requiem'" (D.M.A. diss., Southwestern Baptist Theological Seminary, 1991), 17-18.
12 Ibid., 18.



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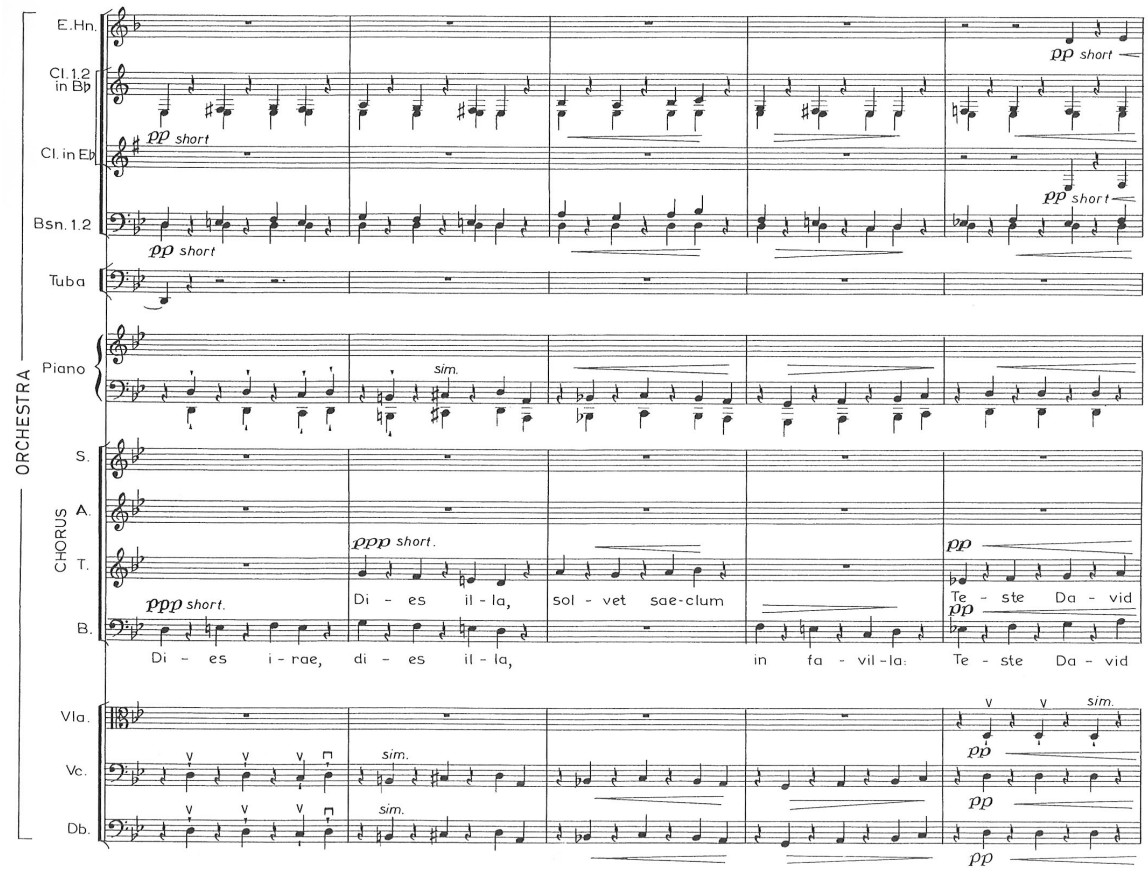
Example 2.1. *War Requiem*, "Requiem aeternam," measures 56-60, Group I.

counterpoint, use of full orchestra, greater rhythmic freedom and variety (Example 2.2 on page 9). Within the *Requiem's* war setting context, both Group I and Group II represent a somewhat detached, unrealistic interaction with the stark reality of death. For the former it is a matter of innocence and ignorance; for the latter, the refusal to engage in "reality" becomes lamentable, even criminal. It is against this second group, in particular, that Britten throws the textual and musical material of Group III.

According to Page, the confrontation appears in the third group. "The anti-war poems… speak of real people in actual anguish and despair…they function as reactions or rebuttals to the impersonal *Requiem* texts."[13] The chamber orchestra accompaniment for Group III is highly virtuosic, thin in texture, and harmonically, rhythmically, and melodically adventurous (Example 2-3 on page 10). Specific examples of the interaction between these three groups will be examined in the analysis of the first movement later in this chapter.

13 Page, "Melodic unification," 19.



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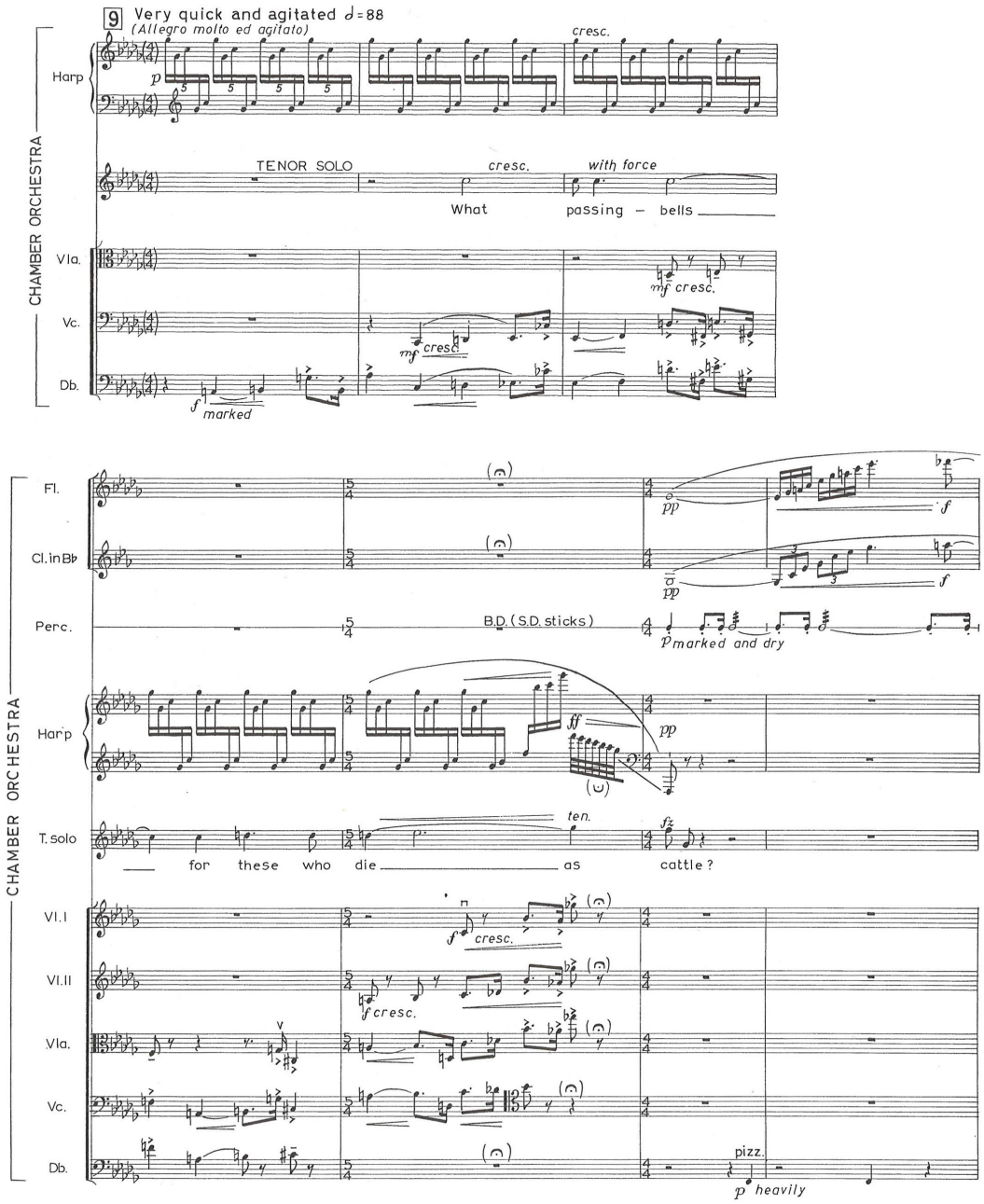
Example 2.2. *War Requiem*, "Dies irae," measures 14-18, Group II.

Form

The *War Requiem* is written in six movements ranging in size from the 53-measure, four-minute "Agnus Dei" to the massive 424 measure, 26 minute "Dies irae." Throughout the work, Britten adheres closely to the sequence of the Proper and the Ordinary of the Latin Requiem mass by combining the "Introit" and "Kyrie" in the first movement and the "Sanctus" and "Benedictus" in the fourth movement. The text of the sixth movement, "Libera me," is the Responsory of Absolution drawn from the burial service.[14] Edward Lundergan suggests that a

14 Cooke, *Britten*, 59.



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Example 2.3. *War Requiem*, "Requiem aeternam," Group III.

large-scale ternary structure may be observed by grouping the six movements into three pairs of two, thereby creating a three-fold pattern of a shorter movement followed by a longer movement

(Figure 2.2).[15] He cites textual similarities (the focus on battle) and a common pitch center of G minor that tie the "Dies irae" and "Libera me" together and reinforce the reading of a ternary architecture.

Lundergan's Form	Movement
A	1. "Requiem aeternam"
	2. "Dies irae"
B	3. "Offertorium"
	4. "Sanctus"
A'	5. "Agnus Dei"
	6. "Libera Me"

Figure 2.2. *War Requiem*, large-scale ternary structure.

Stylistic and Harmonic Elements

Creating unity out of the *War Requiem's* various texts and starkly contrasting musical material undoubtedly posed a significant challenge for Britten. Mervyn Cooke writes, "Britten clearly needed some means of creating internal musical cohesion…With an inspired simplicity entirely typical of his compositional genius, he chose a single interval for this task: the augmented fourth (tritone)."[16] Attaching musical and even large-scale structural significance to the tritone carries analytical merit for at least two reasons. First, the tritone maintains its profile as an important surface-level interval throughout the *Requiem,* and one may justifiably suspect that a melodic and harmonic device this pervasive will permeate downwards into the lower-level foundations of the work. Secondly, the ironic textual (and musical) confrontations found throughout the work are quite accurately captured in this interval which writers in the

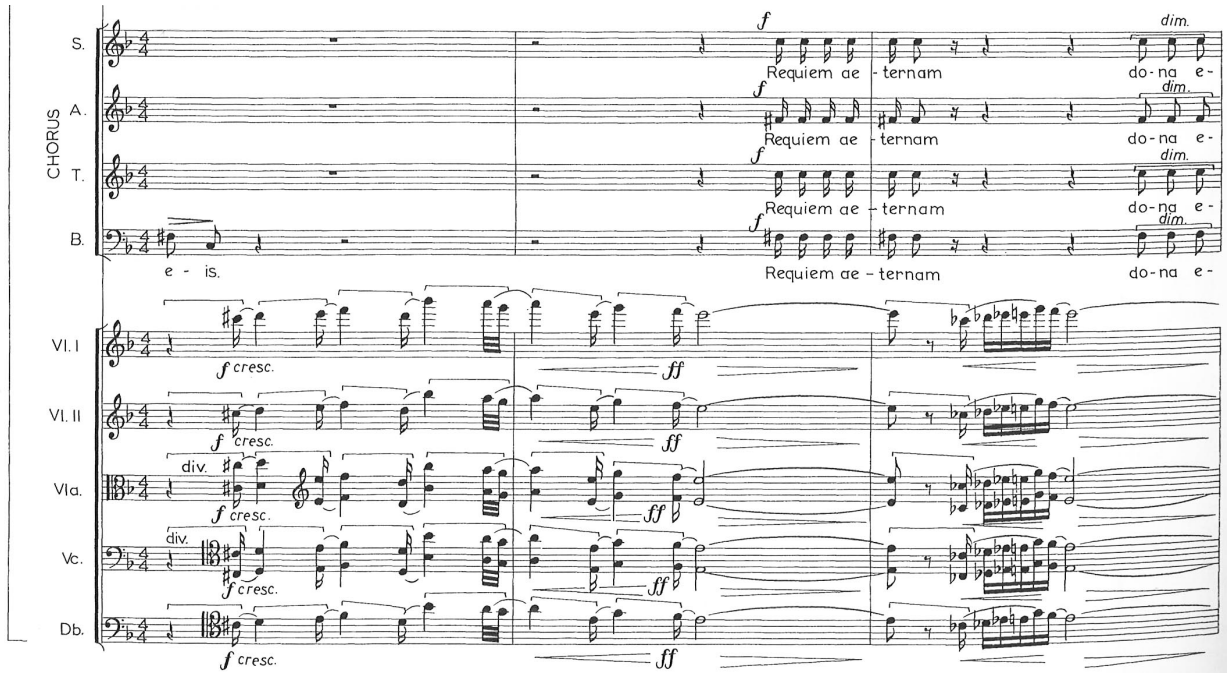
15 Edward Lundergan, "Cyclic-Interval Structures in Britten's 'War Requiem.'" *Choral Journal* 38/7 (February 1998), 13.
16 Cooke, *Britten*, 56.

middle ages referred to as "the devil in music."[17] A comprehensive analysis of the tritone's use throughout the *War Requiem* is beyond the scope of this chapter. However, a brief analysis of its use in "Requiem aeternam" will demonstrate the tritone's interaction with and influence upon the first movement's conflicting styles and harmonies.

The tritone's influence on surface-level and middle-level harmonic structures is demonstrated in the *Requiem's* first movement, "Requiem aeternam." Here Britten establishes the tritonal opposition of C–F♯ immediately in the opening bars. Entering *pianissimo* in the second measure over a sustained *pianissimo* D in the orchestra, the sopranos and tenors begin singing "Requiem aeternam" on F♯. Three measures later the altos and basses respond with the same text on C over a sustained E in the orchestra. Throughout the next 16 measures, tension builds dynamically and rhythmically as the chorus repeats its staggered entrances on C and F♯ (accompanied by tolling bells on the same pitches) over an increasingly aggressive and highly chromatic orchestral accompaniment. In measure 21, the full chorus enters *forte* on beat four, this time with C and F♯ sounding at the same time (Example 2.4 on page 13). The combined chorus and full orchestra (now playing *fortissimo*) continue alternating entrances in a gradual diminuendo to measure 29 (rehearsal number 3).

With the entrance of the boys' choir at rehearsal number 3, the C–F♯ tritone immediately begins to govern larger-scale melodic development. The melody of the first phrase ("Te decet hymnus Deus in Sion") begins on C and concludes four measures later on the F♯ a diminished fifth lower. A succession of organ chords beginning on F major and ending on F♯ major accompanies this melody. The second phrase begins on F♯ and rises to its final pitch of C and is

17 "Tritone," in *The New Oxford Companion to Music, Volume 1: A-J,* Denis Arnold, ed. (New York: Oxford University Press, 1983).



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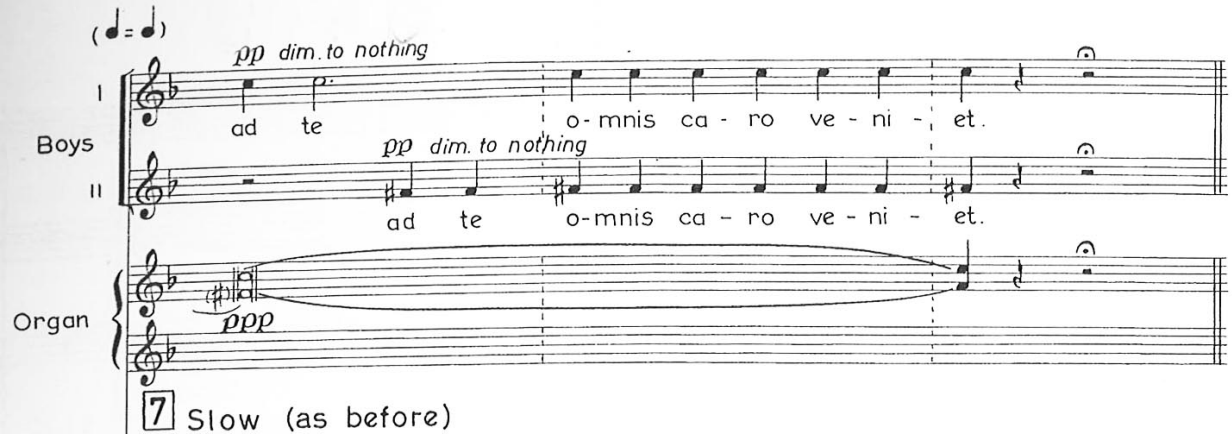
Example 2.4. *War Requiem*, "Requiem aeternam," measures 20-22.

accompanied by a succession of organ chords beginning on B minor and ending on C major. All eight phrases sung by the boys' choir between rehearsal numbers 3 and 7 are governed by the C–F♯ tritone, the first and last pitches of each phrase alternating between these two notes. Just as the full chorus eventually combined C and F♯ simultaneously at the beginning of the movement (as shown in Example 2.4) the boy's choir also combines these two pitches at rehearsal number 7 (Example 2.5 on page 14). With the return of the full orchestra and mixed chorus at rehearsal number 7, the boys' choir fades out on the text "ad te omnis caro veniet" with C and F♯ sounding at the same time. In the 16 measures between rehearsal numbers 7 and 9, the chorus and orchestra present a return of the movement's opening material and thereby round off a simple



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Example 2.5. *War Requiem*, "Requiem aeternam," rehearsal number 7.

ternary structure. In the measures leading up to rehearsal number 9, shortened phrases and a diminuendo in both the chorus and orchestra signal the approaching end of the movement.

The predictable if not stoic reaction of established religion to war is represented up to this point by the liturgical text of Group I (the chorus and orchestra) and the chant-like material of Group II (the boys' choir and organ). However, the unprepared and surprising entrance by Group III (tenor solo and chamber orchestra) at rehearsal number 9 signals a departure from the movement's hitherto conventional ternary structure (Figure 2.3 on page 15). The beginning of the movement's altered formal design signals the start of the *Requiem's* real textual, stylistic, and theological conflict, and reflects the grim reality of young men trapped in the trenches. At rehearsal number 9, a harp ostinato continues the now-familiar C–F♯ tritone with F♯ now respelled enharmonically as G♭. The solo tenor's melodic material centers on the tritone with the first seven phrases beginning or ending on C or G♭. Throughout this section multiple textual

	"Expected" ternary form				
Form	**A**	**B**	**A'**	**C**	**Coda**
Text (incipit)	"Requiem aeternam"	"Te decet hymnus"	"Requiem aeternam"	"What passing bells"	"Kyrie eleison"
Group	Group II	Group I	Group II	Group III	Group II
Rehearsal number	Beginning	3	7	9	16

Figure 2.3. *War Requiem*, "Requiem aeternam," altered ternary structure.

references to religious rituals such as "passing bells," "hasty orisons," "prayers," "choirs," and "candles" provide hollow comfort for those who "die as cattle."[18]

Mervyn Cooke observes that "the bleak portrayal of man's inhumanity offered by the Owen poems seriously undermines the stylized religious phrases of condolence and consolation voiced by the words of the *Missa pro defunctis*."[19] This process can be observed as the boys' choir chant from rehearsal number 5 returns at rehearsal number 13, now played by oboe and violins. The solo tenor responds by dropping the starting pitches of the next two phrases a half-step to B and F. The lowered tritone in the solo tenor parallels the "undermining" of teh "stylized religious phrases" in Group I. Beginning at rehearsal number 14, the soloist's last three phrases rise to again center on C–F♯. As the chamber orchestra fades away, the orchestra's tolling bells on C and F♯ return at rehearsal number 16.

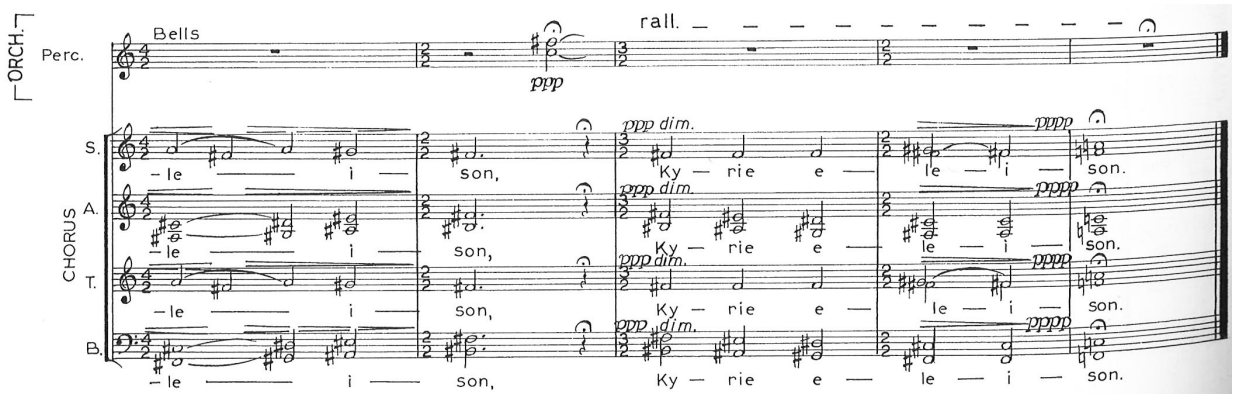
The movement concludes with the chorus softly singing "Kyrie eleison, Christe eleison, Kyrie eleison" in a slow descent from the now-familiar C–F♯ tritone to an F major chord in the final measure (Example 2.6). Though unexpected, F major need not be considered unprepared

18 Britten, *War Requiem*, 16-20.
19 Cooke, *Britten*, 52-53.

since it first appeared in the organ chords accompanying "Te decet hymnus, Deus in Sion,"[20] at rehearsal number 3.[21] The final F major chord also echoes the F contrabass pedal point accompanying the tenor solo at rehearsal number 15.[22] Finally, if the solo tenor's mention of the "drawing down of blinds"[23] at rehearsal number 15 is understood to refer not only to the death of the boy warriors at rehearsal number 13, but also to the failure of the boys' choir to bring theological order and reconciliation to the movement through their praise of God at rehearsal number 3, then the reappearance of F major in the movement's last measure may serve as a final reference to this physical and religious death associated with war.

Conclusion

In *War Requiem* Britten divides the performers into three groups and attaches contrasting



War Requiem, Op. 66 by Benjamin Britten; Text by Wilfrid Owen
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Example 2.6. *War Requiem*, "Requiem aeternam," final five measures.

20 Ibid., 8-9.
21 This idea is more fully developed in Cooke, *Britten*, 62.
22 Ibid.
23 Britten, *War Requiem*, 23.

musical styles to each group. The textual and stylistic interactions between these groups musically reflect the conflict and confusion that occur when war and religion intersect. In the first movement, Britten employs the tritone to harmonically unite the disparate musical material of all three groups. At the same time, the tritone harmonically "symbolize[s] the essentially ambiguous and unresolved nature of the *War Requiem's* message."[24] This "ambiguous" message is reinforced by the surprising F major harmony on the last chord of the first movement. It may also be detected in the first movement's initial ternary formal structure that is altered by the sudden introduction of the tenor soloist and chamber orchestra at rehearsal number 9. The "unresolved nature of the *War Requiem's* message" also finds expression in the work's textual clash between Latin liturgy and English poetry. In the *War Requiem's* violent and un-reconciled world, it does indeed seem that "all the gods are dead except the god of war." If this is true, then ultimate meaning can only be found in the reality, and brutality, of war.

24 Cooke, *Britten*, 56.

CHAPTER 3

LEONARD BERNSTEIN: *KADDISH SYMPHONY*

"It is his capacity for self-improvement and self-redemption that most distinguishes man from the mere brute."[1]

The American composer Leonard Bernstein (1918-1990) wrote *Kaddish Symphony* in response to a joint commission by the Koussevitzky Music Foundation and the Boston Symphony Orchestra. The première took place in Tel Aviv on December 10, 1963, and its first American performance occurred in Boston on January 31, 1964. When he composed the symphony Bernstein was in his sixth year as Music Director of the New York Philharmonic, and his reputation as a composer had already been aided by the success of earlier works such as *On the Town* (1944) and *West Side Story* (1957).

Audiences and critics alike eagerly anticipated the new work for narrator, soprano solo, boys' choir, mixed chorus, and orchestra. Music and theatre critic Max Brod wrote of the first performance in Tel Aviv:

> [Bernstein's] Kaddish stands clearly and plainly in the Jewish chain of tradition, and perhaps turns a new leaf in the great praise-book of Jewish music . . . It was an unforgettable experience, and I am happy to have lived to be a witness of this great revelation of Jewish music."[2]

The American premiere in Boston brought similar applause. Harold Rogers wrote in the *Christian Science Monitor*, "Mr. Bernstein's work is as extraordinary musically as it is

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1 Aung San Suu Kyi, *Freedom From Fear: and other writings* (Penguin Books: London, 2010), 185.

2 Max Brod, "Kland und Schatten: Musiktageuch von Max Brod," *Jedioth chadashoth / Neuste Nachrichten* (13 December 1963), 9; quoted in David Schiller, *Bloch, Schoenberg, and Bernstein* (Oxford: Oxford University Press, 2003), 178-179.

theologically. It is a mature piece of composition; the eclectic lines, if any, are blurred: it represents the composer at his most serious and at his finest."[3] Yet Bernstein's interpretation of the Kaddish met with more than a little skepticism. As will be examined in the next section, a primary source of this mixed reception was Bernstein's handling of the text.

Textual Considerations

The Kaddish is one of two doxologies historically recited or sung at Jewish prayer services and funerals.[4] Different versions of the Kaddish exist, but all derive their core text from the Old Testament book of Daniel, chapter two verse 20: "Blessed be the name of God forever and ever."[5] The translated text from Bernstein's *Kaddish Symphony* reads:

> Magnified and sanctified be His great name
> Throughout the world whose creation He willed.
> And may His kingdom soon prevail,
> During your lie and during your days,
> And during the lie of all Israel,
> And ye say, Amen.[6]

Although the chorus repeats this text several times throughout the symphony, a one-sided spoken dialogue between the narrator and God comprises most of the work's text. Bernstein used his own poetry for this narration, a fact that he was both excited and hesitant about:

> I'm terribly excited about the new piece, even about the Speaker's text, which I finally decided has to be done by me. Collaboration with a poet is impossible on so personal a work, so I've found after a distressful year of trying with Lowell and Seidel; so I'm elected, poet or no poet. But the reactions of various people

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3 Harold Rogers, "Bernstein's 'Kaddish,'" *Christian Science Monitor,* 5 February 1964, 12 (Proquest Historical Newspapers, 1908-Current file).

4 Eli-Eri Moura, "Bernstein's Kaddish Symphony: genesis and purpose," *Per Musi* 5/6 (Belo Horizonte, 2002), 141-150.

5 Dan. 2:20 KJV (King James Version).

6 Translation from liner notes to Leonard Bernstein, *Bernstein: Judaica*, Israel Philharmonic Orchestra, Deutche Grammaphone, 289 463 462-2.

> to whom I've read it have been so moving (and moved) that I was encouraged to keep at it. I think you'll be surprised by its power.[7]

Many critics shared Bernstein's hesitancy over his text. "The text…is as embarrassing as ever,"[8] declared *The New York Times*. Andre Ungar agreed, writing that Bernstein's *Kaddish* is

> a denial—obvious and dull—of the original prayer's great affirmations. . . It is hard to know what the [narrator] is supposed to represent; the shrillness of her pitch suggests the D.A.R. Her poetry is middling journalese; her emotions are fit for the couch (the psychologist's); her ideas—well that is another story.[9]

Others satisfied themselves with casting away Bernstein's poetry as "awkward" and "mawkish."[10]

The real source of contention centered on Bernstein's theology. Reflecting the opinion of many listeners and critics, Karen Rasmussen concluded that in *Kaddish Symphony* Bernstein attempted a

> 'rendering and tearing' apart of conventional ideas about God. The incongruities central to the Symphony are the result of both musical and poetic expression. They develop from the work's poetic articulation of human fears and from its tonal, motivic, and rhythmic presentation of the nature of God and of a disquieting scene.[11]

As will be shown, the symphony's "'rendering and tearing' apart of conventional ideas about God" is accomplished through the reversal of the traditional relationship between God and man. In Bernstein's hands man—in the original version a *female* narrator—first ridicules ("Angry, wrinkled Old Majesty"[12]), then comforts ("If I could comfort You, hold You against me,

7 Humphrey Burton, *Leonard Bernstein* (New York: Doubleday, 1994), 336; quoted in Moura, "Bernstein's Kaddish," 143.

8 Ross Parmenter, "Music: Leonard Bernstein's 'Kaddish,'" *New York Times*, 10 April 1964, 31 (ProQuest Historical Newspapers, 1857-Current file).

9 Andre Ungar, "The Theology of Leonard Bernstein," *The Jewish Spectator* 29 (October 1964), 9; quoted in Schiller, 175-176.

10 David Schiff, "Re-hearing Bernstein," *The Atlantic Monthly* (June 1993), 67.

11 Karen Rasmussen, "Transcendence in Leonard Bernstein's *Kaddish Symphony*," *Quarterly Journal of Speech* 80 (1994), 155.

12 Leonard Bernstein, *Kaddish: Symphony No. 3* (New York: Leonard Bernstein Music Publishing Company LLC, 1999), 1.

and rock You into sleep"[13]), then scolds ("Lord God of Hosts, I call You to account!"[14]) God. As Bernstein himself admitted, such a piece can be about faith only to the extent that it questions the legitimacy of faith: "…if there is anything the Symphonies…are all about it's certainly faith. I suppose that those works could be viewed as a kind of record of a struggle with faith in this century of non-faith…*Kaddish* is the biggest crisis-piece of all."[15]

Form

The symphony is written in seven sections: "Invocation," "Kaddish 1," "Din Torah," "Kaddish 2," "Scherzo," "Kaddish 3," and "Finale." The vocal score divides these seven sections into three groups:[16]

I
"Invocation"
"Kaddish I"

II
"Din-Torah"
"Kaddish 2"

III
"Scherzo"
"Kaddish 3"
"Finale"

However, as David Schiller points out, the exact nature of the overall structure is obscure "because the Roman-numeral sections are not explicitly designated as either 'parts' or movements.'"[17] Picking up on the idea of *Kaddish Symphony* as a "crisis-piece" of faith, Karen

13 Ibid., 34.
14 Ibid., 48.
15 Leonard Bernstein, *Interview*, record liner notes by Phillip Ramey, CBS MG 32793, 1974; quoted in Moura, 4.
16 Leonard Bernstein, *Kaddish: symphony no. 3, for orchestra, mixed chorus, boys' choir, speaker and soprano solo: vocal score* (New York: G. Schirmer, 1980).
17 Schiller, 208.

Rasmussen suggests a formal design that divides the symphony's seven sections into three rhetorical theses. According to this scheme each thesis presents a possible reason for faith in God:[18]

Thesis		Parts of the Symphony
Thesis 1	Faith in God's creation.	"Invocation" "Kaddish 1" "Din Torah"
Thesis 2	Faith in God's salvation.	"Kaddish 2" "Scherzo"
Thesis 3	Faith in humanity and God recreating each other.	"Kaddish 3" "Finale"

In contrast, Andrew Bernard proposes a five-part theatrical structure drawing from the narrator's dialogue with God:

Prologue	= "Invocation" and "Kaddish 1"
Scene 1	= "Din Torah"
Entr'acte	= "Kaddish 2"
Scene 2	= "Scherzo"
Epilogue	= "Kaddish 3" and "Finale"[19]

Thomas Röder and Klaus Meyer, however, posit a multi-sectional four-movement form in which the last two movements (the "Scherzo"/"Kaddish 3" and the "Finale") are combined, thereby creating a three-part structure:[20]

Part 1	= Movt.1 ("Invocation" and "Kaddish 1")
Part 2	= Movt. 2 ("Din Torah" and "Kaddish 2")
Part 3	= Movt. 3 ("Scherzo" and "Kaddish 3") and Movt. 4 ("Finale")

In this paper, I accept Bernstein's three-part division as indicated by the Roman-numerals in the score, and refer to the sections as "movements" per Röder and Meyer.

18 Rasmussen, 152.

19 Andrew Bernard, "Two Musical Perspectives of Twentieth-Century Pacifism: An Analytical and Historical View of Britten's War Requiem and Bernstein's Kaddish" (D.M.A. diss., University of Washington, 1990); quoted in Schiller, 209.

20 Quoted in Schiller, 209.

Stylistic and Harmonic Elements

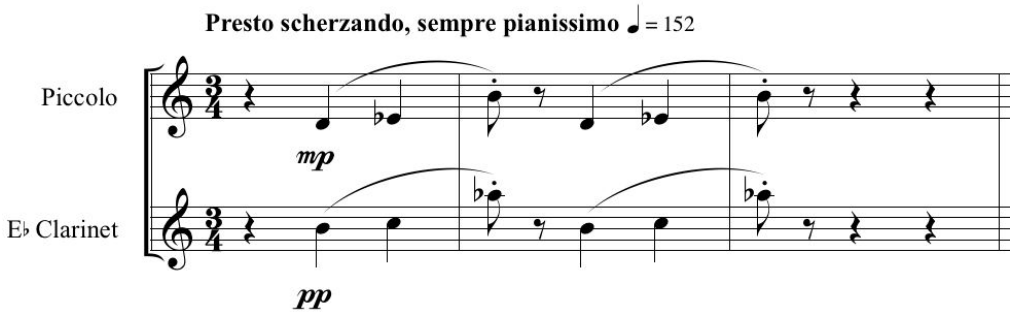
Kaddish Symphony contains an eclectic mix of musical styles including aleatoric elements (such as the humming choral sound-mass at the work's opening and the polyphonic choral ostinati at the end of the "Din-Torah"), climactic episodes of tonal lyricism (such as rehearsal letter V in the "Scherzo"), numerous 12-tone rows (such as those first heard in measures 8-9 of "Kaddish 1"), and sound-clusters (such as the [013469] hexachord sustained in the five measures before rehearsal letter V of the "Scherzo"). The influence of gospel music may be detected in "shouted 'Amens,' [and] a chorus that rises to its feet and claps,"[21] though the influence of the Jewish liturgical tradition plays an even more important role throughout the work.[22] Some observers detect neoclassic values in the symphony's "sectional forms, clear contour, [and] vivid articulation and clarity,"[23] while others trace the influence of Gustav Mahler in the work's transformational approach to melodic and thematic manipulation.[24]

Bernstein comments on his use of 12-tone rows in the work: "[The symphony] contains a great deal of highly complex, carefully worked out—according to the Schoenbergian system—twelve-tone music."[25] Yet numerous tonal influences also shape much of the composition and the resulting stylistic clash intensifies as the symphony progresses. Eli-Eri Moura refers to this interaction as a "structural hierarchical level in which two kinds of music (tonal and nontonal) become themselves the referential units of the discourse."[26] This process is perhaps most clearly observed in the third movement's "Scherzo," a waltz that Jack Gottlieb identifies as "the crux

21 Parmenter, 31.
22 Schiff, 67.
23 Moura, 8.
24 Jack Gottlieb, "The Choral Music of Leonard Bernstein: Reflections of Theater and Liturgy," *American Choral Review* 10/4 (Summer 1968), 163-164.
25 Quoted in Moura, 147.
26 Moura, 149

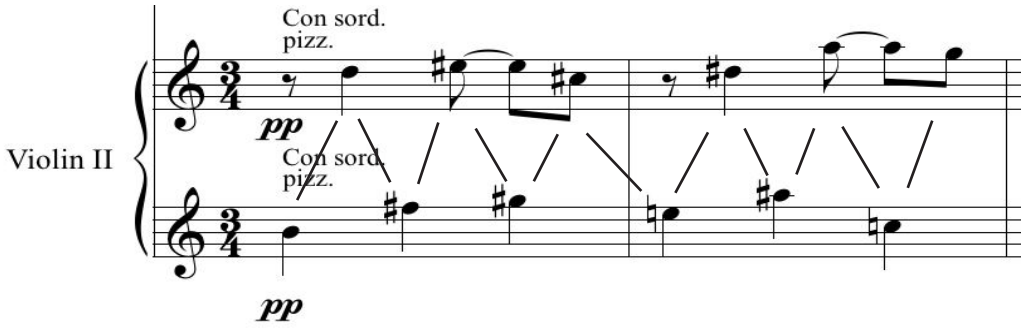
of the Symphony, both musically and textually."[27] Musically, the struggle between tonality and atonality present throughout the symphony intensifies and then resolves at the conclusion of the "Scherzo" as tonality appears to be re-established as a valid unifying musical force.[28] Textually, the waltz's dream sequence ends in a role reversal between man (now the creative force) and God (now in need of re-creation). The narrator hints at this switch immediately before the "Scherzo" in the closing bars of "Kaddish 2": "Rest, my Father. Sleep, dream…And perhaps in dreaming, I can help You recreate Your image, and love him again."[29]

The "Scherzo" begins with a high brittle waltz theme based on the figure of a rising half-step followed by a rising minor sixth (Example 3.1). In measure 3, a 12-tone row dominated by thirds and perfect fifths (Example 3.2 on page 25) appears in the second violins, only to disappear in measure 5 as the waltz theme returns. The music progresses in a tug-of-war between the tone row and the waltz theme as the narrator sarcastically suggests that this stiff, disjointed sound-world reflects God's best (but failing) effort at perfection: "I'll take You to



Example 3.1. *Kaddish Symphony*, "Scherzo," measures 1-3.

27 Gottlieb, "The Choral Music," 163.
28 Jack Gottlieb, "Colloquy and Review: Leonard Bernstein: *Kaddish* Symphony," *Perspectives of New Music* 4/1 (1965), 174-175.
29 Bernstein, *Kaddish*, 62.



Example 3.2. *Kaddish Symphony*, "Sherzo," measures 3-4.

Your favorite star, The world most worthy of your creation."[30] At rehearsal letter F, motives derived from the [014] trichord appear in the strings and winds as the narrator complains of "flat" light and "sterile" air, adding, "There is nothing to dream. Nowhere to go. Nothing to know."[31]

In the middle of the "Scherzo" (rehearsal letters G-K), the narrator's mention of "smiling, serene and painless people…these perfected ones"[32] is accompanied by the "mechanical" and "stilted" 12-tone row in what David Schiller identifies as "a sly dig at the 'ivory tower' composers who disparaged [his] commercialism and theatricality."[33] Moura picks up on this tension by observing that

> The conflict between tonality and nontonality and its relation to the faith element of the text creates in *Kaddish* another field of reference – the musical struggle of Bernstein's contemporary composers who were divided between the rejection of tradition and the acceptance of a belief in the values of tonality.[34]

However, as Moura hints, if the symphony's stylistic conflict represents a parallel tension in contemporary compositional philosophies, then an even deeper extra-musical association exists in its metaphorical representation of the narrator's faith crisis. As the narrator describes God's

30 Ibid, 63.
31 Ibid., 69.
32 Ibid., 70.
33 Schiller, 158.
34 Moura, 149

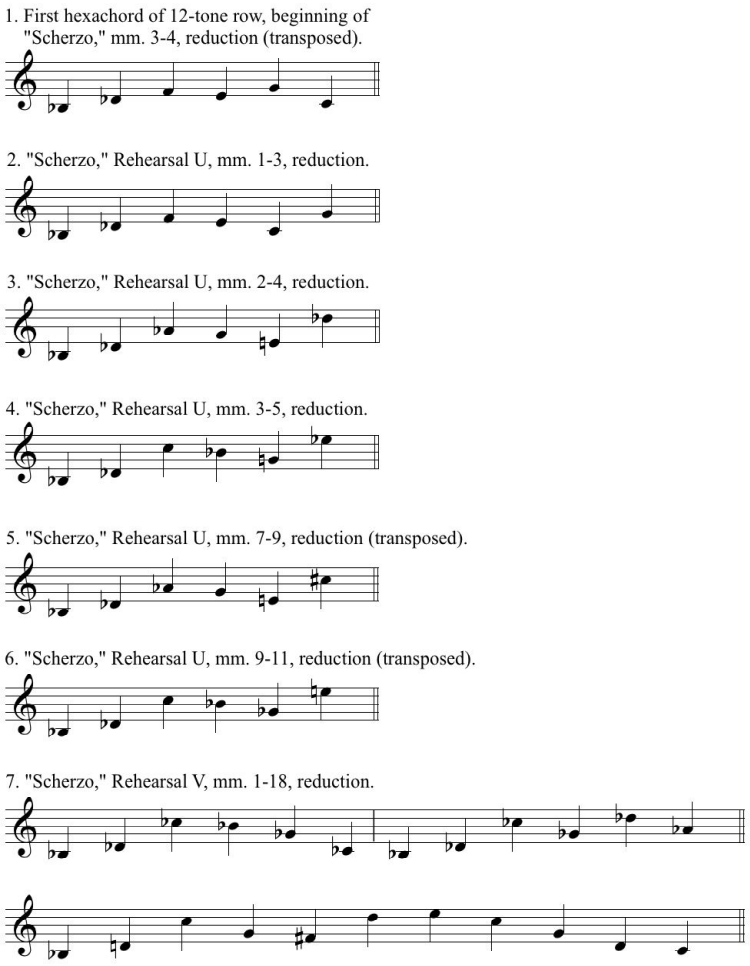
created world where "every immortal cliché [is] intact,"[35] one begins to wonder if, for the narrator, the real "ivory tower composer" is actually the God that created such an uninspired world. Moura continues:

> Not unlike a procedure used to write music for movies or theater plays, an *arbitrary association* between music and text is created by the composer by consistently juxtaposing the nontonal passages to the parts of the text that express anguish and refer to the crisis in faith; and applying the tonal passages to the points of resolution of the text, as well as the parts that evoke or affirm faith.[36]

If the tone row and other atonal material represents the narrator's "crisis in faith" in God, then the use of tonality may signal the presence of faith based not in God, but in man, the only other participant in the discussion. If this reading of the tone row's theological significance is accepted, then the shift of faith from God to man expressed in the narrator's text may be reflected in the tone row's gradual transformation from "utter chromaticism" to "complete diatonicism"[37] (Example 3.3 on page 27).

This musical and theological exchange occurs as the "Scherzo" reaches its climax at rehearsal letter R, where the narrator shouts, "MAGNIFIED. . . AND SANCTIFIED. . .BE THE GREAT NAME OF MAN!"[38] Loud, high percussive timbres echo the narrator's daring proclamation as an aggressive presentation of the tone row in the high winds, piano, horns, and glockenspiel alternates with a syncopated version of the waltz theme. As the music approaches rehearsal letter V, the tone row fragments and piles on top of itself, perhaps signaling the final collapse of faith in this God's creative and redemptive power. In the last five measures before rehearsal letter V, a six-note cluster chord (D♭–E♭–E–F♯–G–B♭) drawn from the octatonic

35 Liner notes to Bernstein, *Bernstein: Judaica*.
36 Moura, 149.
37 Gottlieb, "Colloquy and Review," 174.
38 Bernstein, *Kaddish*, 78.



Example 3.3. *Kaddish Symphony*, "Scherzo," tone row transformations.

collection $Oct_{0,1}$ sounds in the strings and high winds until the narrator commands God to "believe." At that moment, the now completely transformed tone row erupts into a flowing tonal lyricism at rehearsal letter V. The dissonance prevalent in the "Scherzo" up until that point disappears as the remaining 16 measures of the movement build to a thunderous climax on the downbeat of "Kaddish 3." Tonality temporarily supercedes the tone row, and man's faith in God is apparently exchanged for God's faith in man ("O God, believe. Believe in me."[39]).

39 Liner notes to Bernstein, *Bernstein: Judaica*.

Conclusion

Kaddish Symphony presents a ruggedly brusque theology of reconciliation between man and God by throwing traditional Judeo-Christian views of God into a collision course with humanist philosophy and harsh realities of the modern world. The "Scherzo" reflects this theological tension musically by employing tonality and atonality as broad text-painting devices that clash with each other. Atonality, accompanying text that expresses a wavering faith in God, eventually loses this musical tug-of-war as the tone row transforms into tonality. At the point of the tone row's complete and final transformation, the text speaks of a renewed faith in man rather than God. The message of *Kaddish Symphony* seems clear: if a reconciliation to the "crisis of faith" is to be found, it will occur only through man's ability to re-shape God into man's image.

CHAPTER 4

KRZYSZTOF PENDERECKI: *CREDO*

"It costs God nothing, so far as we know, to create nice things: but to convert rebellious wills cost Him crucifixion."[1]

Krzysztof Penderecki's *Credo* received its first performance under the direction of Helmuth Rilling at the Oregon Bach Festival in Eugene, Oregon, on July 11, 1998. Commissioned by the International Bach Academy and the Oregon Bach Festival, the hour-long composition requires a large performing force of five soloists (SSATB), children's choir, mixed chorus, orchestra, and organ. Upon accepting the commission in 1996, Penderecki (born 1933) intended to write a complete Mass, but anticipated from the beginning the centrality of the Credo: "The *Credo* is the most important text in the entire Mass. Every idea in the Mass is included here."[2] After completing *Credo*, Penderecki decided to let it stand alone as a complete composition.

> Now I am not sure that I will continue composing the Mass, because this is perhaps the longest *Credo* ever written. Maybe there is a longer one, but I do not know it. No, I do not think I will be able to come back to this idea because everything is now in *Credo*. All my musical ideas about the Mass have been included in this work. I think it will stay as *Credo*![3]

As with the previous works studied in this paper, a detailed analysis of *Credo* is beyond the scope of this chapter. Rather, this chapter will explore a few of the theological implications

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1 C.S. Lewis, *Mere Christianity*, p. 179, cited in C.S. Lewis, *The Quotable Lewis*, Wayne Martindale and Jerry Root, eds. (Tyndale: Wheaton, IL; 1989), 124.

2 Ray Ronbinson, "The American World Premiere of Krzysztof Penderecki's Oratorio 'Credo,'" *Choral Journal* 40/1 (August 1999), 17-18.

3 Ibid., 18.

suggested by the *Credo's* text, form, and stylistic and harmonic elements. Special attention will be given to the work's central "Crucifixus" movement.

Textual Considerations

The Credo is a traditional liturgical part of the Roman Catholic Mass Ordinary. Its text comes from the Nicene Creed, a formalized statement of Christian belief expressing faith in God the Father, God the Son, and God the Holy Spirit. Penderecki's unique and highly individualized text augments the liturgical Latin text with interpolations in Polish and German. This personalized approach reflects Penderecki's view of the Credo as a personal expression of faith: "Credo is a text about belief. At one point in your life you have to stop and say: 'Yes, I believe!' And so I wrote Credo."[4]

The eight interpolations come from a variety of sources: four Latin texts (*Crux fidelis*, *Pange lingua*, *Salve festa dies*, and *Haec dies, quam fecit Dominus*), two Polish liturgical hymns (*Ktorys za nas cierpial rany* and *Ludu*, *moj ludu*), fragments of the German chorale *Aus tiefer Not schrei ich zu dir*, and Revelation 11:15 ("Then the seventh angel sounded").[5] Five of these interpolations appear in the "Crucifixus," one in the "Et resurrexit," and two in the last movement. "Crucifixus," the work's third and middle movement, is unique both for its dearth of original Latin text (only 11 words from the Credo, fewer than any other movement) and for its abundance of interpolated text (92 words, more than any other movement), all of which appear in the second half of the movement in the "Crucem tuam adoramus Domine."

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4 Robinson, "The American World Premiere," 21.

5 Ray Robinson, liner notes to Krzysztof Penderecki, *Credo*, Oregon Bach Festival Orchestra and Choir, Hänssler Classic CD 98.311/044, p. 11.

In the study score published by Schott Music International, the *Credo's* text is divided into nine sections:[6]

1. "Credo in unum Deum"
2. "Qui propter nos hominess"
3. "Et incarnatus est"
4. "Crucifixus"
5. "Crucem tuam adoramus Domine"
6. "Et resurrexit"
7. "Et in Spiritum Sanctum"
8. "Confiteor"
9. "Et vitam"

Each of these sectional titles is drawn from the Credo's original Latin text with the exception of the "Crucem tuam adoramus Domine," which appears to be an explanatory title added by the composer to the second half of the "Crucifixus." Unlike the *Credo's* eight other textual sections, the "Crucem tuam" contains no original Latin text from the Credo but presents instead five interpolations in three languages. A possible explanation for this anomaly is presented later.

Form

Credo is constructed in arch form. Arch form is a musical structure in which the first section mirrors the last section, the second section mirrors the next-to-last section, and so forth.[7] Compositions written in arch form typically have an odd number of movements. Frequently the middle section is the most important textually, structurally, and thematically. Examples of this architectural paradigm include the "Credo" of J.S. Bach's *Mass in B minor* where the

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6 Kzrysztof Penderecki, *Credo* (Mainz: Schott Music International, 1999).

7 Composers may establish the mirror in arch forms through a variety of methods, including a similarity in subject matter and text, recurrence of motivic and melodic devices, and repetition of important key centers (in tonal music).

"Crucifixus" is located in the center of a nine-movement arch, and Morton Lauridsen's five-movement *Lux Aeterna*, where the work's only *a capella* section is located in the central movement.[8] Penderecki does not stray from this tradition. He positions the "Crucifixus" in the center of the *Credo's* arch, and, in his own words, makes a deliberate "statement about the relevance of the Creed and the Cross in contemporary Christian culture."[9] That both Penderecki and Bach place the "Crucifixus" in the pivotal center of the arch form should come as no surprise because the crucifixion of Christ is central to the historical Christian understanding of spiritual reconciliation with God. The apostle Paul explains this with the words, "Christ hath redeemed us from the curse of the law, being made a curse for us: for it is written, Cursed is every one that hangeth on a tree."[10]

In his *Choral Journal* article, Ray Robinson suggests a seven-movement arch form for *Credo*:

1. "Credo in unum Deum"
2. "Qui propter nos hominess"
3. "Et incarnates est"
4. "Crucifixus"
5. "Et resurrexit tertia die"
6. "Et in Spiritum Sanctum"
7. "Et vitam venturi saeculi" (Coda)[11]

This seven-part form is achieved by assigning a separate section to each of the eight major divisions of the original Latin text except "Confiteor," which is not included. Robinson provides no explanation for this omission. In the liner notes to the première's live recording,

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8 See Johann Sebastian Bach, *Mass in B minor* (Mineola, NY: Dover, 1998) and Morton Lauridsen, *Lux Aeterna* (New York: PeerMusic Classical, 1997).
9 Robinson, "The American World Premiere," 21.
10 Gal. 3:13 KJV (King James Version).
11 Robinson, "The American World Premiere," 17-23.

however, Robinson suggests a five-part arch form according to the following scheme, which still omits the "Confiteor":

1. "Credo in unum Deum"
2. "Qui propter nos hominess" and "Et incarnates est"
3. "Crucifixus"
4. "Et resurrexit tertia die"
5. "Et in Spiritum Sanctum" and "Et vitam venturi saeculi"[12]

In his dissertation Daniel Kramlich posits a five-part form with the addition of the "Confiteor" in the fifth movement:

1. "Credo in unum Deum"
2. "Qui propter nos hominess" and "Et incarnates est"
3. "Crucifixus"
4. "Et resurrexit tertia die"
5. "Et in Spiritum Sanctum," "Confiteor," and "Et vitam venturi saeculi"[13]

While this scheme accounts for each of the eight titled sections of the original Latin, it does not mention the "Crucem tuam" that is located between the "Crucifixus" and the "Et resurrexit." An inclusion of the "Crucem tuam" into the five-part scheme already mentioned would create the following textual and formal outline suggested by Randall Meder in his dissertation:

1. "Credo in unum Deum"
2. "Qui propter nos hominess" and "Et incarnates est"
3. "Crucifixus" and "Crucem tuam adoramus Domine"
4. "Et resurrexit tertia die"
5. "Et in Spiritum Sanctum," "Confiteor," and "Et vitam venturi saeculi"[14]

In the current discussion I accept the five-part arch form as presented by Meder. This reading of the work's formal design is reinforced musically and textually in several ways. The composition's five final barlines occur at the end of "Credo," "Et incarnates est," "Crucem

12 Robinson, liner notes, 11.
13 Daniel Lee Kramlich, "Compositional issues in setting the Credo text: A study of three recent works by Part, Kramlich, and Penderecki," (D.M.A. diss., University of Houston, 2003), 66.
14 Randall Anton Meder, "A study of Krzysztof Penderecki's 'Credo': How it exemplifies his compositional style at the end of the 20th century," (D.M.A. diss., University of Illinois at Urbana-Champaign, 2006), 23.

tuam," "Et resurrrexit," and "Et vitam." The powerful and memorable opening theme ("Credo in unum Deum…") occurs only in the first and last movements, thereby creating a thematic "bookend" in the outermost sections of the mirror structure. Additionally, Meder cites motivic similarities (an ascending minor third and ascending and descending semitones) and textual similarities (the descent of Christ via the incarnation in the second movement mirrored in the ascent of Christ via the ascension in the fourth movement) between the second and fourth movements that further strengthen the arch form textually and musically.[15]

The uniqueness of the central "Crucifixus" is underscored through that movement's five interpolations that appear in three languages: Latin, the language of the Roman church; Polish, Penderecki's vernacular tongue; and German. Perhaps these multi-lingual interpolations function in a similar manner to the sign that was placed over Christ's head as He hung on the cross, "Jesus of Nazareth the King of the Jews."[16] This sign was also posted in three languages: Latin, the language of Rome; Hebrew, historically the Jews' vernacular tongue; and Greek. The apostle John records that "many of the Jews"[17] read this sign and commentators suggest that this sign above Christ's head served an important purpose: "A higher power than Pilate or the Jews had directed the placing of that inscription above the head of Jesus. In the providence of God it was to awaken thought, and investigation of the Scriptures."[18] In other words, the sign effectively prompted onlookers to contemplate the cross and the One on the cross. In much the same way, Penderecki's "sign" (the five interpolated texts in three languages) may be interpreted as prompting the listener to contemplate the meaning of the original "Crucifixus" text, and, by

15 Meder, 26-27.
16 Jn. 19:19 KJV (King James Version).
17 Jn. 19:20 KJV (King James Version).
18 Ellen Gould White, *The Desire of Ages* (Mountain View, CA: Pacific Press Publishing Association, 1940), 745.

extension, the crucifixion itself. In case we miss this point, Penderecki places the following heading in the score at the beginning of the first interpolation, "Crucem tuam adoramus Domine" ("The Adoration of the Cross of God").[19]

Stylistic and Harmonic Elements

Penderecki's musical and harmonic language in *Credo* differs greatly in many respects from his earlier works with their numerous cluster chords, indeterminate pitches, sound effects, and extreme registers.[20] The *Credo* reveals a musical language abounding in triads, open fifths, and diatonicism. Yet these potentially tonal elements are countered with a pervasive chromaticism and restlessness of pitch center that, for most of the work, "defies categorization."[21] The result is at times bewildering and at times beautiful, but always uniquely Penderecki. The following discussion of stylistic and harmonic elements focuses on those elements that help define the work's arch form and highlight the importance of the "Crucifixus."

The "Credo in unum Deum" theme heard in the first movement's opening measures (Example 4.1 on page 36) appears a total of six times throughout the composition: three times in the first movement and three times in the fifth movement. The repetition of this theme creates strong internal unity between the outermost portions of the structural mirror. Ray Robinson observes that "the return of the powerful 'Credo' theme at key points…gives the work an important sense of unity and a connection to history…The fact that the 'Credo' theme returns

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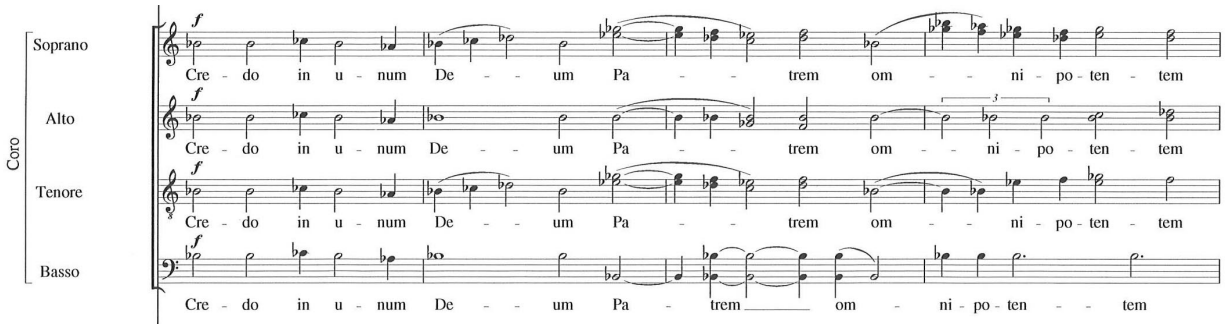
19 Penderecki, *Credo*, 41.
20 Examples of Penderecki's early works include *Anaklasis for Strings and Percussion* (1959), *Threnody for the Victims of Hiroshima* (1960) and *St. Luke Passion* (1965).
21 Meder, 95.

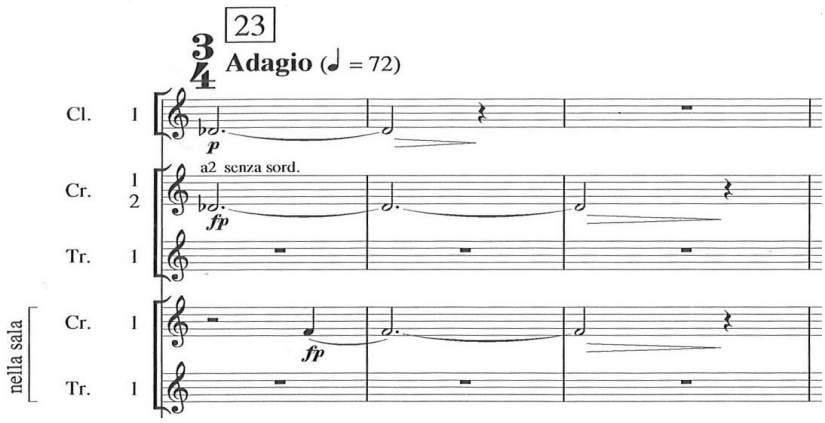


Example 4.1. *Credo*, movt. 1, opening theme.

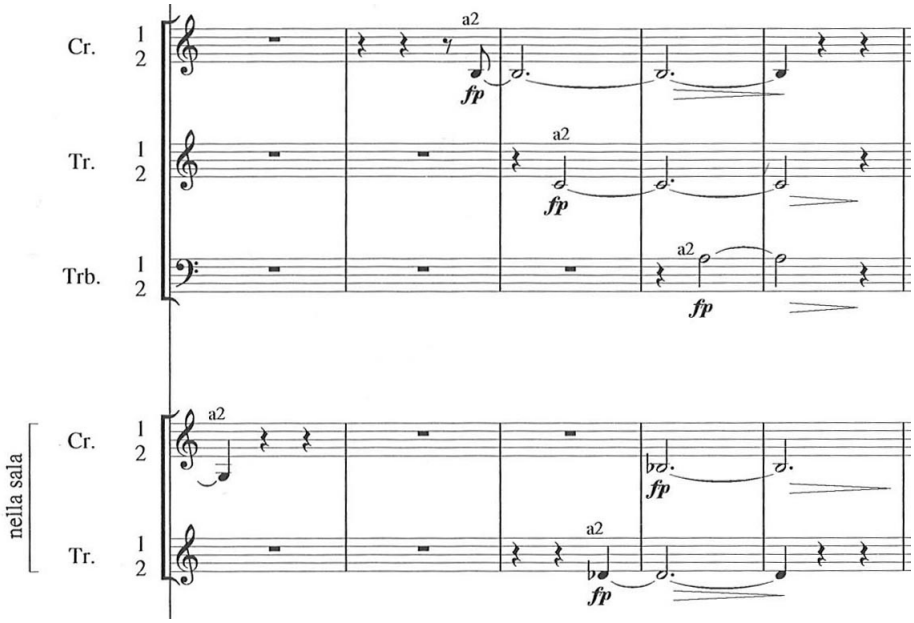
throughout the work gives it a status approaching that of a Leitmotif in nineteenth-century works."[22]

Internal symmetry of form is also established through the antiphonal brass fanfares encountered once in the first movement, eight times in the middle movement, and once at the beginning of the last movement. This gesture is consistently articulated with staggered *fp* entrances between the orchestra brass and the off-stage brass ensemble.[23] It first appears at rehearsal number 2 immediately following the completion of the opening "Credo" theme. While the brass sustain their fanfare notes, the chorus enters *mf* singing "unigenitum" ("begotten") in reference to the incarnate Jesus Christ. The next eight appearances of the fanfare gesture occur in the "Crucifixus." During these eight appearances the gesture undergoes significant development, starting at the beginning of the movement with the interval of a major third (Example 4.2 on page 37) and eventually growing into an [01234] pentachord at rehearsal number 31 in the measures immediately preceding the "Crucem tuam adoramus Domine" (Example 4.3 on page 37). The final appearance of the fanfare gesture occurs at the beginning

22 Ronbinson, "The American World Premiere," 21.
23 In his dissertation Randall Meder defines this brass fanfare as a "gesture" because no specific melodic pattern is associated with the fanfare (Meder, 65-67). His definition is used here.



Example 4.2. *Credo*, "Crucifixus," measures 1-3.



Example 4.3. *Credo*, "Crucifixus," measures 92-96.

of the fifth movement with one important difference from its earlier appearances. Meder points out that this last fanfare is distinguished by its *ff* and *f* markings in contrast with the earlier *fp* indication.[24] Meder offers no explanation for this, but one will be suggested here.

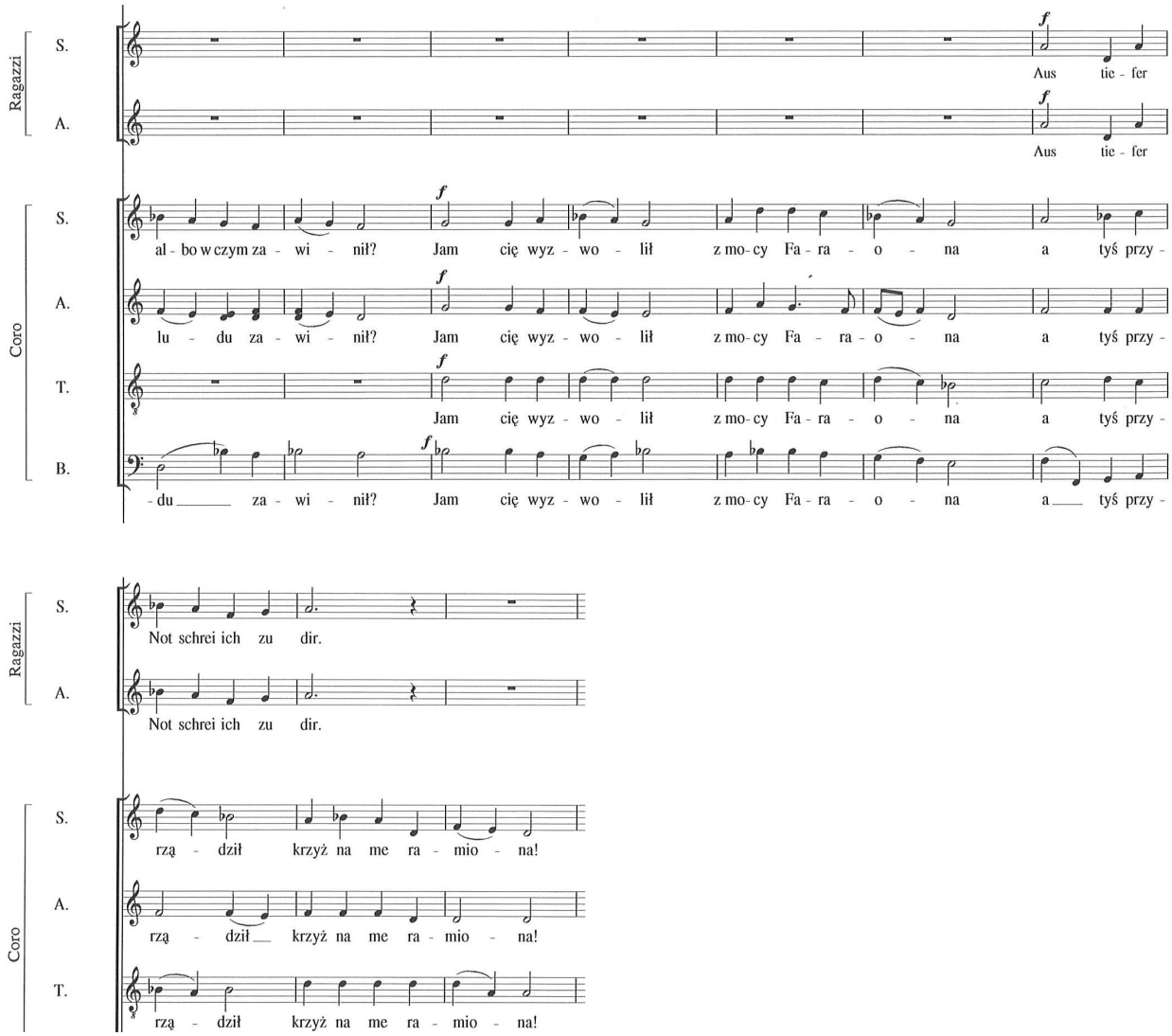
24 Ibid.

The opening text of the fifth movement, "Et in Spiritum Sanctum," deals with God the Holy Spirit and His role as "life-giver" ("vivificantem").[25] In retrospect, we remember that the first fanfare gesture at rehearsal number 2 in the first movement was associated with the text "unigenitum," a reference to the incarnation in which the "only-begotten" Son of God was given human life through the power of the Holy Spirit.[26] The association of the fanfare gesture with the Holy Spirit is strengthened in the third movement. Here the eighth and final fanfare occurs at rehearsal number 31 immediately before the beginning of the "Crucem tuam adoramus" ("Adoration of the Cross") and the ensuing five interpolated texts. If the fanfare gesture represents the Holy Spirit, then its repeated appearance in the third movement leading up to the "Crucem tuam adoramus" may be seen as performing a similar function as the interpolated texts in that it points attention to the cross.[27] The fanfare gesture's association with the Holy Spirit is strengthened in its last appearance at the beginning of "Et in Spiritum Sanctum." The previous *fp* markings associated with the fanfare are now replaced with *ff* and *f* markings as the chorus sings, "In Spiritum Sanctum…"[28] Penderecki's decision to represent the Holy Spirit with antiphonal fanfare gestures that surround the listener (in a live concert setting, at least) reflect the promise of Christ that the Holy Spirit will surround believers.[29]

In addition to being the longest of the five movements, the third movement contains the *Credo's* clearest and most prolonged use of functional tonality. The uses of functional tonality occur exclusively in the three interpolated hymn settings. In the first of these hymns, a four-

25 Penderecki, *Credo*, 90-91.
26 Matthew 1:18 and Luke 1:35 identify the Holy Spirit as the active agent in the incarnation.
27 The apostle John does indeed record in John 15:26 that the Holy Spirit's role is to testify of Jesus Christ.
28 Penderecki, *Credo*, 89.
29 This is similar to Christ's comparison of the Holy Spirit to wind in John 3:8, "The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth: so is every one that is born of the Spirit" (King James Version).

measure fragment of *Ktorys za nas cierpial rany* ("You Who Suffered Wounds for Us") is set in G minor beginning four measures after rehearsal number 32. The second hymn, *Ludu, moj ludu* ("People, My People"), begins in the third measure after rehearsal number 35 in D minor under highly chromatic solo lines in the solo soprano and oboe. The solo lines quickly disappear, and on the last phrase of *Ludu, moj ludu*, the boys' choir (*Ragazzi*) enters with a fragment of the third hymn, *Aus tifer not schrei ich zu dir* ("From Deep Afflication I Cry Out to You") (Example 4.4).



Example 4.4. *Credo*, "Crucifixus," measures 129-139.

The D minor tonality of this 16-measure section lasts until a deceptive cadence and horn solos at rehearsal number 37 reintroduce chromaticism and a series of quickly changing pitch centers. The use of tonality in connection with these interpolated Polish and German hymns creates an emotionally powerful moment in the *Credo*, and the clear use of D minor in this section foreshadows the D major sonority in the composition's final four measures, perhaps symbolizing the change that is promised to believers at the resurrection.

Finally, the pitch center construction of the "Crucifixus" plays an important role in highlighting this movement's theological message. The closing E minor chord of the third movement sits a tritone away from the *Credo's* opening pitch center of B♭. Throughout the work B♭ is associated with the "Credo" theme and, by extension, that theme's mention of the "almighty Father, maker of heaven and earth."[30] Therefore, this closing E minor may represent the crucified Victim Who is now located as far as possible from His original glory with the "almighty Father." Similarly, after the crucifixion ("Crucifixus") and before the resurrection ("Et resurrexit"), it was most difficult for the disciples to believe in reconciliation with God, for "if there be no resurrection of the dead, then…your faith is also vain."[31] Finally, closing the "Crucifixus" in E minor enables a symbolically significant half-step rise to F as the principal pitch center of the "Et resurrexit," in a reference to the resurrection and ascension mentioned in that movement's text.

30 "Patrem omnipotentum, factorem coeli et terrae." Penderecki, *Credo*, 1-2.
31 1 Cor. 15:13-14 KJV (King James Version).

Conclusion

Penderecki's *Credo* is constructed in a five-movement arch form in which the center movement, "Crucifixus," plays a pivotal role theologically, textually, and musically. Theologically, Penderecki places the "Crucifixus" in the structural center of the composition to reflect the essential role of the crucifixion in Christian faith. Textually, the five interpolations in the second half of the "Crucifixus" serve as a "sign" to direct the listener's attention to the cross and its Victim. Musically, the *Credo's* opening theme repeats three times in the first movement and three times in the last movement, creating thematic symmetry between the outermost mirrors of the arch structure. The appearance of functional tonality (G minor and D minor) during the interpolated Polish and German hymn settings distinguishes the middle "Crucificus" movement from the rest of the composition, most of which is characterized by chromaticism, cluster chords, and quickly changing pitch centers. In particular, the extended use of D minor in the second hymn setting foreshadows the final D major in the *Credo's* last three measures. Finally, antiphonal brass fanfares, appearing once in the first and last movements and eight times in the middle movement, consistently occur in direct or indirect reference to the Holy Spirit's work as Life-Giver through the incarnation, death, and resurrection of Christ. In the search for reconciliation, the *Credo's* answer seems clear: re-unification with God can occur only through God's work for man, and this work centers on the crucifixion and resurrection of Jesus Christ.

CHAPTER 5

TIMOTHY RUMSEY: *NEITHER LIFE NOR DEATH*

"The crisis in his life was past. Doubt, perplexity, and remorse had embittered his existence, but now all was changed; and sweet was the peace of reconciliation with God."[1]

Neither Life Nor Death (2012) is a 40-minute oratorio by Timothy Rumsey (born 1977) scored for three soloists (soprano, alto, baritone), mixed chorus, orchestra, and organ. It was premiered by Southern Adventist University in Chattanooga, Tennessee, on April 24, 2012, with Laurie Minner conducting. The soloists were Julie Penner, soprano; Sara Snider Schone, alto; and Perry Ward, baritone. This chapter begins with a discussion of the work's textual considerations and proceeds with general observations on the overall form. An investigation of important stylistic and harmonic elements will follow with attention given to some of the primary compositional techniques employed in the oratorio. A formal analysis of each movement concludes the chapter with emphasis placed on textual, structural, and musical reflections of the reconciliation theme. Unless otherwise noted, all references to musical examples in this chapter refer to the piano-vocal score *Neither Life Nor Death* by Tim Rumsey.

Textual Considerations

Most of the oratorio's text comes from the author's original compilation and adaptation of Biblical passages from the Old and New Testaments.[2] The only text not written by the

1 Ellen White, *Patriarchs and Prophets* (Mountain View, CA: Pacific Press Publishing Association, 1958), 198.
2 The complete text and associated Biblical sources can be found in Appendix A.

composer comes from the Greek "Kyrie" and is found in the first movement's introduction. The reconciliation theme present in *Neither Life Nor Death* is best understood from a Biblical perspective as it concerns redemption from sin. The oratorio's text progresses from spiritual separation in the first movement to conviction of sin in the second, repentance for sin in the fourth, and in the fifth movement reconciliation with God (Figure 5.1). As will be discussed later, the third movement stands apart from the theological flow of the other four movements and provides an overview of the work's reconciliation theme.

	Movt. 1	**Movt. 2**	**Movt. 3**	**Movt. 4**	**Movt. 5**
Title	"We Spread Our Hands in Prayer"	"Our Sins Convict Us"	"The Word, in Flesh, hath been Revealed"	"Save Your People, Lord!"	"Neither Life Nor Death"
Reconciliation Theme	Separation	Conviction	[Overview]	Repentance	Reconciliation

Figure 5.1. *Neither Life Nor Death*, reconciliation theme of text in each movement.

Throughout the oratorio five prayers unite the composition textually, thematically, and musically (Figure 5.2 on page 44). In this chapter, these prayers will be referred to as the "Kyrie" theme, the "Anguish" theme, the "Promise" theme, the "Create" theme, and the "Faith" theme. The "Promise" theme that appears in the third movement is unique among the prayers for several reasons: it is significantly longer in duration than any of the other prayers; as a promise it ultimately provides the answer (theologically) to the other four prayers; it is never repeated in its entirety as are the other four prayers; and it is more harmonically unstable than the other prayers.

Text-setting in *Neither Life Nor Death* is largely syllabic with relatively few instances of melismatic writing. This focus on clear distinction of words is perhaps not surprising given

Prayer	First Appearance	Text
"Kyrie"	Movt. 1, Introduction	Kyrie eleison. Christe eleison. Kyrie eleison.
"Anguish"	Movt. 1, rehearsal number 2	We spread our hands in prayer; O Lord we cry for mercy. We search for justice but find none; Deliverance hides like the setting sun.
"Promise"	Movt. 3, rehearsal number 30	Descend upon us, Holy Dove, Thy touch we long for, from above; Cleanse and wash us, make us whole, Forever sealed in Thy sweet love.
"Create"	Movt. 4, rehearsal number 42	Savior! Save your people, Lord! Forget not our affliction; Reject us not forever. Turn us unto Thee, O Lord; Renew our days as of old. Create in us a pure heart; A steadfast spirit to renew. Thy face alone we long to see; Bind our wound and set us free.
"Faith"	Movt. 5, rehearsal number 50	In faith we wait upon Thee, Lord, And hope for what we cannot see. To Thee as debtors now we yield; Be our help and constant shield.

Figure 5.2. *Neither Life Nor Death*, five prayers for reconciliation.

the theologically dense nature of much of the text. Homophonic choral textures predominate and polyphonic passages are typically brief (e.g., measures 154-177 and 260-264). The three solo parts generally enjoy more extended polyphonic writing than the chorus, though, in several passages, they sing in unison with their respective choral section (e.g., measures 134-137 and 600-622).

The emotional and spiritual experience associated with the text is frequently reflected in the text-setting. For example, at rehearsal number 5 in the first movement (measures 70-100), a series of unprepared and unresolved fully-diminished chords accompanies the equally restless text:

We look to see Thy radiant light,
But blackest darkness strikes us blind;
We grope the wall to feel our way,
Like dead men walking at midday.

In the second movement, winding tone rows in the three solo lines at rehearsal numbers 16-17 (measures 286-316) reflect the spiritual confusion and entrapment of those caught in the "noose" of "hellish ropes." In the last movement (rehearsal number 50, measure 847), the "Faith" theme ("In faith we wait upon Thee, Lord…") is accompanied by a minimalistic ostinato of alternating fifths, thirds, and sevenths. The ostinato suspends the accelerating tempo and thickening texture of the fourth movement, and delays the arrival of the final movement's climax at rehearsal number 57 (measure 918) in much the same way that the chorus in this section must "hope for what we cannot see." Finally, two unison choral passages in the last movement (rehearsal number 57, measure 918, and one measure before rehearsal number 61, measure 972) reflect the text's central message of unity with God: nothing "shall separate us from the love of God."

Form

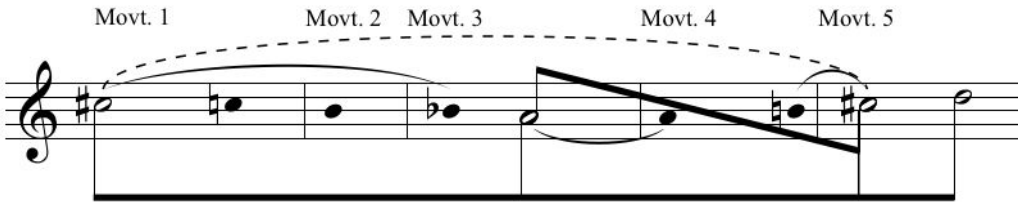
As shown in Figure 5.3 on page 6, *Neither Life Nor Death* is constructed in a five-movement arch form established through patterns in each movement's text, vocal emphasis, orchestration, and primary pitch center(s). Textually, the first and last movements focus on descriptions of spiritual condition: separation from God and the effects of sin in the first movement, and reconciliation with God and spiritual victory in the last movement. In contrast, the second and fourth movements focus on personal and corporate responses to the need for reconciliation with God: a conviction of the effects of sin in the second movement, and a prayer of repentance in the fourth movement. As will be discussed later, the central third movement

	Movt. 1	**Movt. 2**	**Movt. 3**	**Movt. 4**	**Movt. 5**
Reconciliation Theme	Separation	Conviction	[Overview]	Repentance	Reconciliation
Textual Emphasis	Description of spiritual condition	Personal response	Doctrinal exposition	Personal response	Description of spiritual condition
Vocal Emphasis	Chorus	Soli	Chorus	Soli	Chorus
Orchestration	Tutti (Organ)	Chamber	Tutti (Organ)	Chamber	Tutti (Organ)
Primary Pitch Center(s)	C♯–C	B♮	B♭–A	A–B–C♯	C♯–D

Figure 5.3. *Neither Life Nor Death*, five-movement arch form.

presents a theological overview of the entire oratorio. Vocally, the chorus predominates in the first, third, and last movements, while the second and fourth movements feature soli voices. Similarly, the first, third, and last movements feature full orchestra and organ, while the second and fourth movements are characterized by cadenzas, solo instruments, and smaller chamber ensembles.

The primary pitch centers of each movement also contribute to the overall arch form. Forming an "inverted arch" beginning in C♯, the most important pitch centers descend to A at the end of the third movement, and by the conclusion of the fourth movement ascend again to C♯ before rising to D in the work's final bars (Example 5.1). The half-step descent of pitch centers in the work's first half may be seen as a reflection of the spiritual decline voiced in the



Example 5.1. *Neither Life Nor Death*, primary pitch centers.

first and second movements' text. Likewise, the whole-step ascent of pitch centers in the work's second half may be seen as reflecting the spiritual awakening and renewal associated with the actualization of reconciliation. By employing the principles of tonal prolongation in Schenkerian analysis the initial unison C♯ in the opening measures may be seen as resolving up a half-step to D in the final bars. Such a reading would identify the opening C♯ as a prolonged leading tone to the work's closing D major sonority.

Finally, the five-movement arch form of *Neither Life Nor Death* reflects the five-part literary chiasm of Romans 8:35-39, the New Testament passage from which the oratorio's title is drawn (Figure 5.4). In this Biblical passage the ideas of the outer A sections reflect each other as do the B sections. The middle C section's assertion that "we are more than conquerors through him that loved us" summarizes the entire passage's main idea of spiritual victory. Likewise, the six hymn verses in the oratorio's third movement summarize the entire composition's reconciliation theme by presenting, through a series of metaphors, "Him that loved us" as the

A	Who shall separate us from the love of Christ?
B	Shall tribulation, or distress, or persecution, or famine, or nakedness, or peril, or sword? As it is written, For thy sake we are killed all the day long; we are accounted as sheep for the slaughter.
C	Nay, in all these things we are more than conquerors through him that loved us.
B	For I am persuaded, that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, Nor height, nor depth, nor any other creature,
A	shall be able to separate us from the love of God, which is in Christ Jesus our Lord.

Figure 5.4. *Neither Life Nor Death*, chiastic (arch) form of Romans 8:35-39.

solution to spiritual separation from God.[3] In this way the entire oratorio may be seen as a structural "composing out" of the title passage's chiastic structure.

Stylistic and Harmonic Elements

Neither Life Nor Death, like the three works surveyed earlier in this paper, employs a wide diversity of musical styles and harmonic languages. A brief investigation of the principal stylistic and harmonic elements used within *Neither Life Nor Death* follows in this section, with particular attention devoted to examining how these elements are employed to represent and reinforce the theme of separation versus reconciliation and renewal of spiritual life. The discussion will focus on the use of dissonance and consonance, set classes, the tritone, augmented-sixth chords, and 12-tone rows.

Throughout the oratorio the clash between dissonance and consonance influences the broadest stylistic strokes. Attempting to narrowly define the metaphorical roles of dissonance and consonance would be pointless and frustrating. However, a few general observations may prove helpful. In each of the five movements, the text's darkest spiritual moments consistently occur simultaneously with the most dissonant music. At rehearsal number 7 in the first movement, the solo baritone's tone row-based recitative describes those who "lie slaughtered; slain by fire and sword" and is framed by an atonal cloud of cluster chords in the strings and chorus. At rehearsal number 16 in the second movement, twisting chromatic lines wind their way above a descending half-step ground bass as the three soloists despair that "the tree on which we hung our hopes concealed a noose of hellish ropes."

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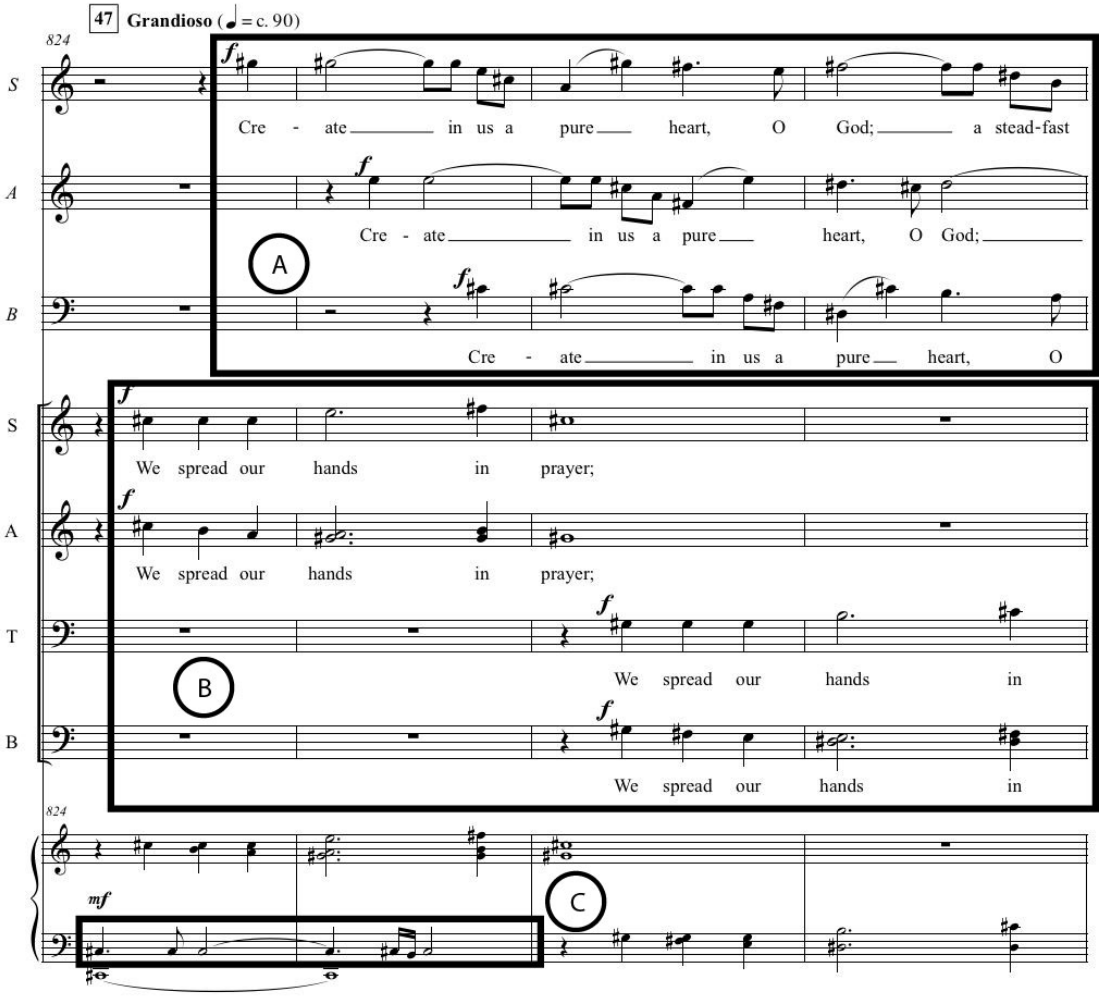
3 The complete text for the third movement is printed in Appendix A.

In keeping with the work's reconciliation theme and focus on spiritual renewal, the text in the last three movements becomes progressively more optimistic. However, references to suffering and sin continue to appear, and it is in connection with these increasingly brief passages that the most dissonant music of the last three movements occurs. At rehearsal number 25 in the third movement, the second stanza's description of Christ as "The Seed, in death, cast in the ground" is accompanied by an [0246] whole-tone cluster in the strings and chromatic lines in the winds. In response to the chorus's recollection a few measures later that Christ "for sin was crushed and trampled down," a half-step modulation from G to A♭ occurs through a falling solo cello line and chromatically shifting notes in the strings, winds, and horns. At the beginning of the fifth movement, the return of the "Anguish" theme is accompanied not by tone rows or cluster chords, but by a dissonant layering of previously heard themes that clash harmonically and textually (Example 5.2 on page 50). The last text to flow from this texture, "O Lord we cry for mercy," is immediately followed at rehearsal number 48 by a *fortissimo* G–C♯ tritone in the woodwinds, brass, and percussion. Chromatic dissonance returns in the Coda at the end of the last movement (rehearsal number 58). Even though spiritual victory is near at this point in the oratorio, passing references to "peril" and "pestilence" refer to trials that must still be endured. Repeated minor seconds in the chorus and an ascending [0134] tetrachord-based chromatic line in the clarinets contribute to the dissonant texture connected with this text.

In contrast to these examples of dissonance and atonality, the most transparent uses of consonance and tonality occur at points in the text where the promise, or realization, of reconciliation is most clearly articulated. Three examples will demonstrate this point. In the third movement's fifth stanza at rehearsal number 34, an A minor tonality emerges over

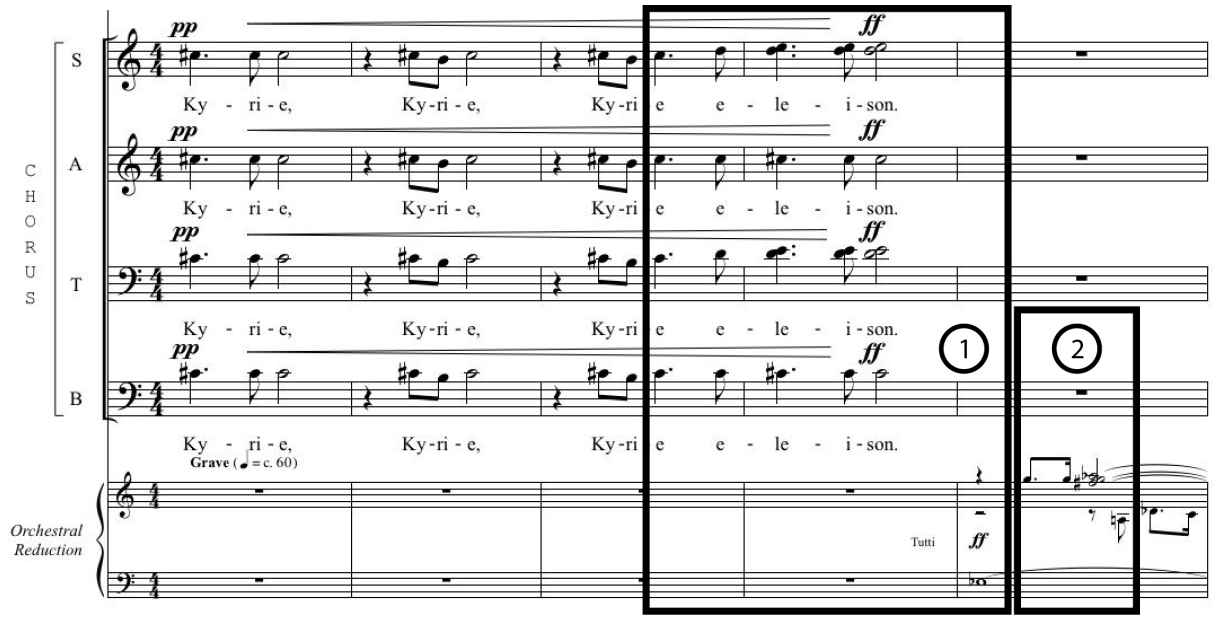


Example 5.2. *Neither Life Nor Death*, layering of prayers at rehearsal number 47: A) "Create" theme from movt. 4; B) "Anguish" theme from movt. 1; C) "Kyrie" theme from movt. 1.

a chromatic bass line as the text speaks of those who are "plucked from the fire…and lifted higher." The chromaticism disappears altogether in the sixth stanza at rehearsal number 35 as the chorus sings in A major, "So let us throw off every weight and the sin that lies in wait." A similar progression of minor-to-major tonalities occurs in the fifth movement where the "Faith" theme in A minor at rehearsal number 56 gives way at rehearsal number 57 to A major as the hymn returns with the text, "If God be for us who can be against us?" A final example may be cited in the

oratorio's closing bars, where the final "Amen" is set in D major, a tonality and sonority that is withheld for most of the oratorio's preceding 40 minutes.

Several set classes employed throughout *Neither Life Nor Death* function in a variety of capacities from merely decorative to semi-structural. The [0123] tetrachord first appears in the opening measures of the first movement's introduction as the chorus expands from a unison C♯ in the first measure to an [013] trichord on C♯, D, and E in measure 4. The E♭ on the downbeat of measure 5 joins the trichord to complete the [0123] tetrachord (Example 5-3). This process repeats itself on beats two and three of the fifth measure as a G in the high strings and woodwinds expands to an [012] trichord on F♯, G, and A♭. The A that enters in the trumpets and violas in the second half of beat three joins the [012] trichord to again complete the [0123] tetrachord (Example 5.3). On a larger scale the dense chromaticism of the [0123] tetrachord is



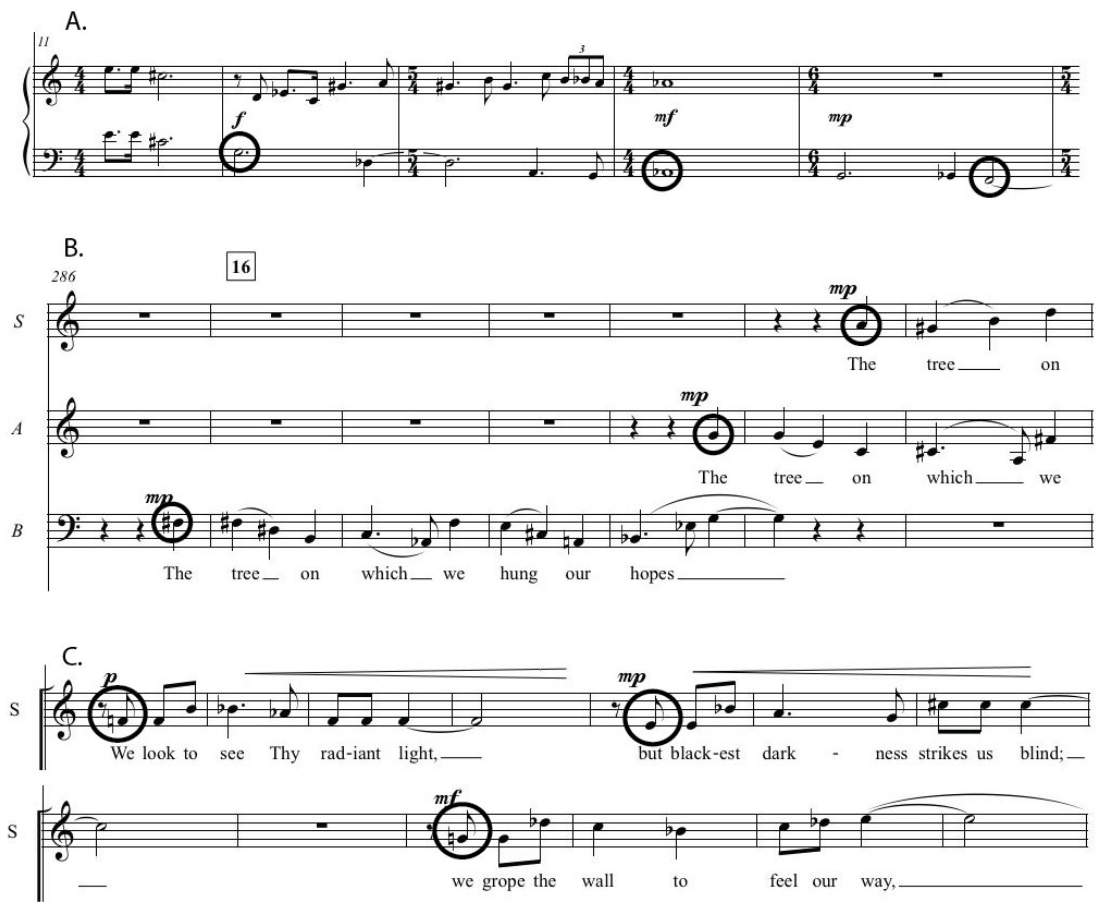
Example 5.3. *Neither Life Nor Death*, two [0123] tetrachords in measures 1-5.

composed out and expanded into an [01234] pentachord in the chromatic fall of the oratorio's primary pitch centers from C♯ in the first movement to A at the end of the third movement (as shown in Example 5.1). The descending chromatic octave of the second movement's ground bass may also be viewed as an extended composed-out version of the [0123] tetrachord.

The [013] trichord appears as a recurring melodic contour in each movement. Examples include the trumpets in measures 6-7 (movt. 1), the chorus in measures 10-11 (movt. 1), the glockenspiel and piano in measure 205 (movt. 2), the low woodwinds and violas in measures 267-8 (movt. 2), the tenors and basses in measures 412-415 (movt. 3), the horns and solo alto in measures 744-748 (movt. 4), and the bass instruments in measure 982 (movt. 5). Composed-out versions of the [013] trichord occur frequently. Examples include the "target" bass line pitches in measures 12-15, the three soloists' initial pitches at rehearsal number 16, and the initial pitches of three successive phrases in the chorus soprano line in measures 84-93 (all shown in Example 5.4 on page 53).

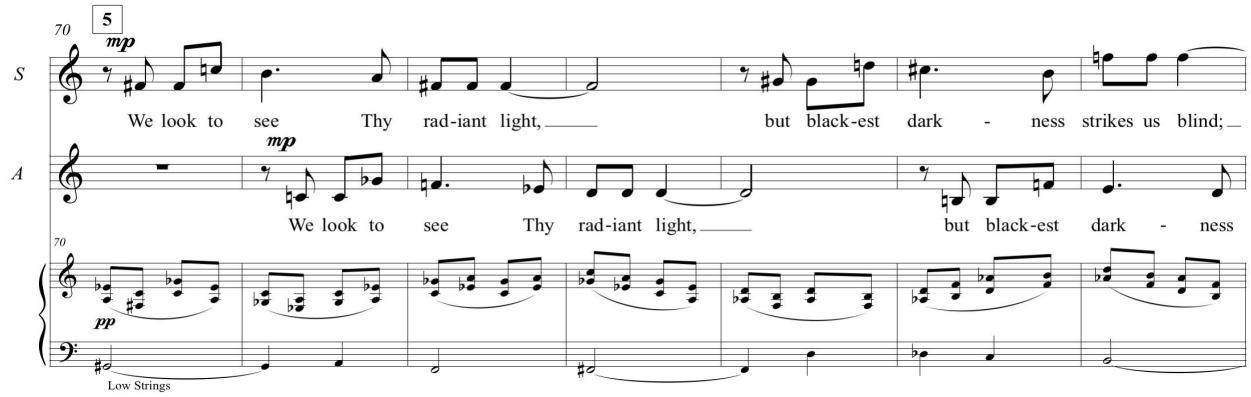
No less pervasive are the [0145] and [0167] tetrachords that are frequently associated with the recurring horn fanfares throughout the work. They also occur melodically as in the solo baritone's line at measures 18 and 110-111. Originating through semitone contraction or expansion from the perfect fourth and the perfect fifth, the [0145] and [0167] tetrachords straddle the line between consonance and dissonance. Metaphorically they may be understood as references to the text's struggle between reconciliation (i.e., the perfect fourths and perfect fifths) and separation (i.e., the [0145] and [0167] tetrachords).

One of the most important musical building blocks in *Neither Life Nor Death* is the tritone. Throughout the work this interval appears melodically, harmonically, and structurally.



Example 5.4. *Neither Life Nor Death*, [013] trichords composed out: A) in "target" bass line pitches, measures 12-15; B) in the soloists' entrances at rehearsal number 16; C) in initial pitches of three successive phrases in the chorus soprano, measures 84-93.

An example of its melodic and harmonic influence may be seen in the B section of the first movement at rehearsal number 5. In measure 70 the solo soprano's melody leaps upward from F♯ to C before descending back to F♯. A measure later (measure 71) the solo alto echoes with a leap from C up to G♭ followed by a descent to D. The soprano enters again in measure 74 with a leap from G♯ up to D before falling to B and leaping again to F (Example 5.5 on page 54). In measure 75 the solo alto again echoes with a leap from B up to F followed by a descent to D and then a leap up to A♭. Throughout this section these tritone-influenced melodies are accompanied

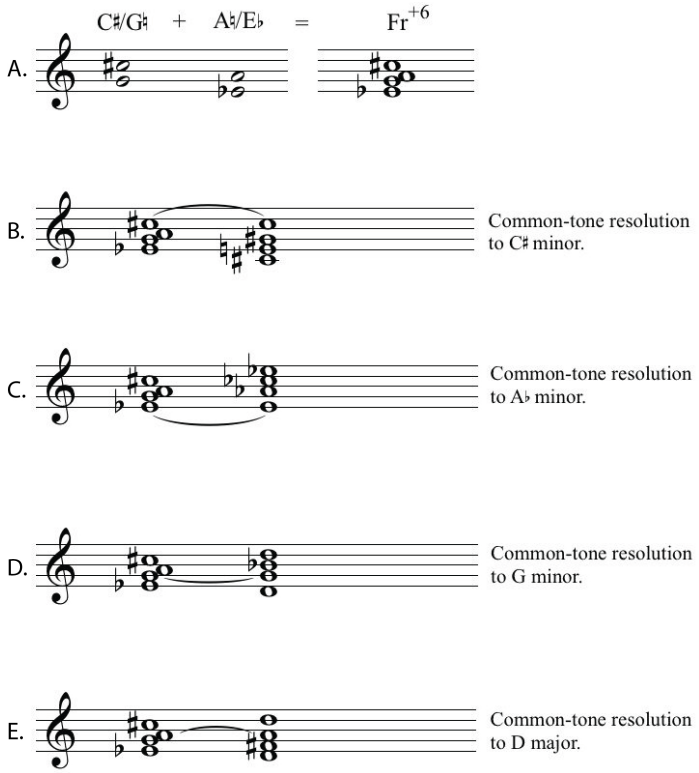


Example 5.5. *Neither Life Nor Death*, rehearsal number 5, tritone leaps.

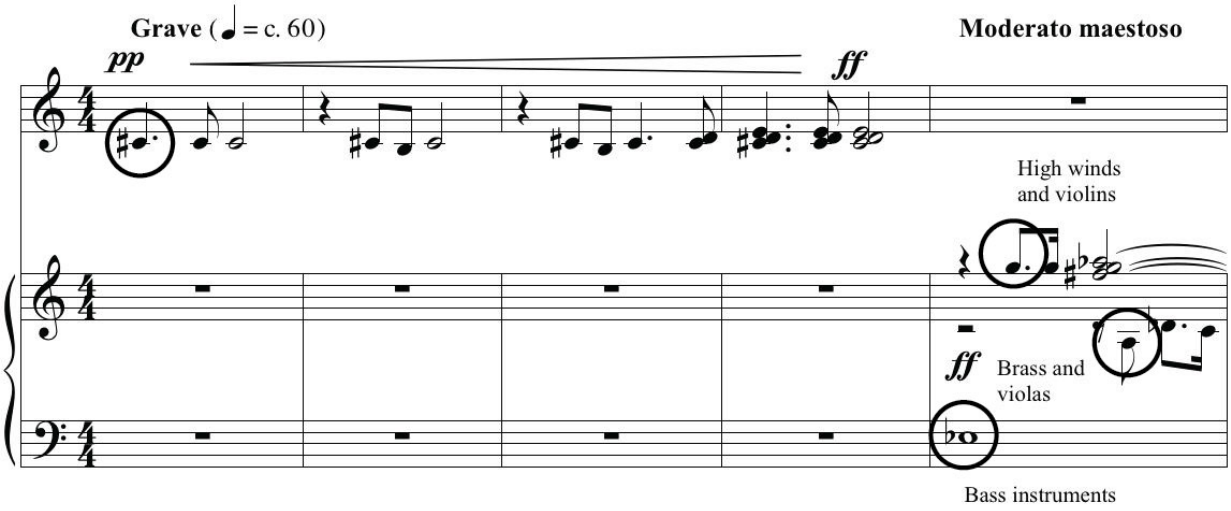
by a series of arpeggiated fully-diminished seventh chords in the violins and violas. The fully-diminished seventh chords are, of course, created by combining two tritone intervals a minor third apart from each other.

Throughout the oratorio the tritone interval governs numerous harmonic shifts. Two specific tritones in particular govern many of these harmonic shifts: the C♯–G tritone and the A –E♭ tritone. In measure 11, a sustained unison C♯ in the trumpet, chorus, and strings is followed in measure 12 with a unison *forte* G in the bass instruments. This same C♯ to G tritone shift is composed out in the first movement as the "Anguish" theme modulates from C♯ minor at rehearsal number 2 (measures 33-43) to G minor at rehearsal number 3 (measures 46-56). In the fifth movement at rehearsal number 55 (measure 898), the "Faith" theme is played by the oboes in A minor over triplet quarter notes on E♭ in the violas. Three measures later (measure 901) the brass section presents an accented *forte* version of the "Faith" theme in E♭ minor. In measure 905, the violas resume the triplet rhythm on A as the choir joins with the "Faith" theme in A minor a measure later at rehearsal number 56.

By combining the C♯–G and A–E♭ tritones discussed in the previous paragraph, a French augmented-sixth chord is formed. This specific augmented sixth chord (E♭–C♯–G–A) appears four times in *Neither Life Nor Death,* and resolves each time by common tone to a different pitch center (Example 5.6). The chord first appears composed out in the initial pitches of the chorus and orchestra in the opening five measures of the composition (Example 5.7 on page 56). The chorus's initial C♯ is answered in measure five by statements that begin on E♭ in the bass instruments, G in the high winds and violins, and A in the brass and violas. The C♯ minor pitch center that emerges three measures later (measure 8), is re-affirmed at the end of the introduction



Example 5.6. *Neither Life Nor Death*, A) French augmented-sixth formed by combination of two tritones; B) common-tone resolution to C♯ minor in movt. 1; C) common-tone resolution to A flat minor in movt. 3; D) common-tone resolution to G minor in movt. 4; E) common-tone resolution to D major in movt. 5.



Example 5.7. *Neither Life Nor Death*, "We Spread Our Hands in Prayer," measures 1-5, French augmented-sixth chord composed out in the initial pitches of the chorus, the low bass instruments, the high winds and strings, and the brass and violas.

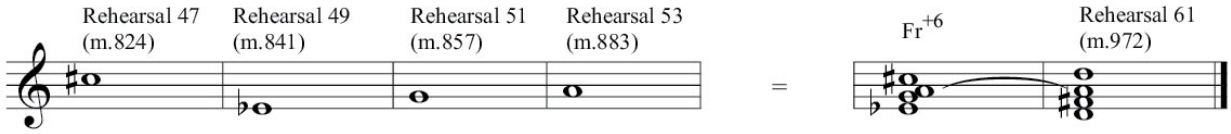
(measures 25-28), and again in the first half of section A (measures 29-45), may be seen as a C♯ common-tone resolution of the French augmented-sixth chord that is composed out in the first five measures.

The French augmented-sixth chord's second appearance occurs in measure 441 halfway through the third movement's second stanza. A sustained G in the first violins, E♭ in the second violins, A in the second horn and C♯ (enharmonically spelled as D♭) in the first horn combine to form the augmented-sixth chord. In measure 442 the sustained G and A collapse to A♭ as the C♯ in the first horn disappears and the E♭ continues to sustain in the second violins. The resulting open fifth on A♭ and E♭ in measures 444-445 suggests an A♭ pitch center arrived at through an E♭ common-tone resolution with the augmented sixth chord.

The third common-tone resolution of the French augmented-sixth chord takes place in the fourth movement three measures after rehearsal number 40 (measures 703-704). Here the

solo oboe ends its cadenza by holding G as a rising flute line in measure 703 arpeggiates the augmented-sixth chord. The solo cello's G minor melody beginning in measure 704 completes the third common-tone resolution of the augmented-sixth chord, this time by retaining G.

Finally, the specific French augmented-sixth chord under investigation governs all of the pitch centers and tonalities from the beginning of the fifth movement at rehearsal number 47 to the arrival of the Coda at rehearsal number 58, and is resolved to D major at rehearsal number 61 (Example 5.8). The oratorio's initial pitch center of C♯ minor returns with the recapitulation of the "Kyrie" theme in the horns, the "Anguish" theme in the chorus and organ, and the continuance of the "Create" theme in the soloists, winds, and strings. A G–C♯ tritone



Example 5.8. *Neither Life Nor Death*, primary pitch centers in first half of fifth movement combine to form French augmented-sixth chord with common-tone resolution to D major.

at rehearsal number 48 leads into the "Faith" theme in E♭ at rehearsal number 49. At the hymn's return in measure 861 the music modulates into G minor for seven measures before returning to E♭ minor at rehearsal number 52. At rehearsal number 53, a modulation to A minor completes the composing out of pitches in the French augmented-sixth chord and begins the fifth movement's long dominant preparation. The arrival of D major in the oratorio's closing bars

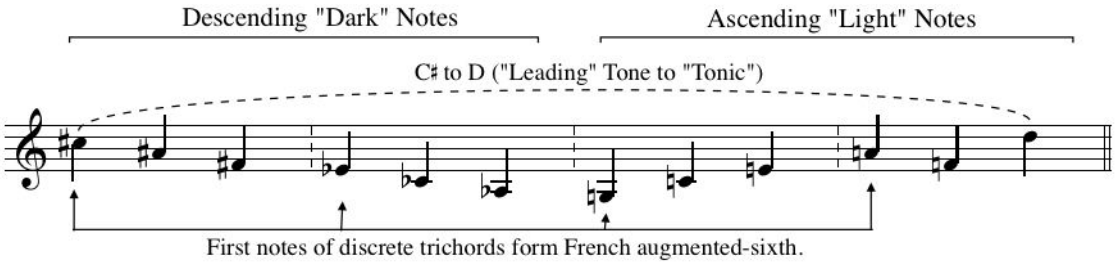
represents the fourth and final resolution of the augmented-sixth chord, this time with A held as a common tone. The order of pitch centers and tonalities arrived at in the fifth movement is a repetition of the initial pitches presented by the chorus and orchestra in measures one through five. In this way measures 839-938 of the fifth movement may be seen as a composing-out of the work's opening five measures. Similarly, the common tones held in each of the four resolutions of the chord throughout the oratorio follow the same pattern: C♯ in the first movement, E♭ in the third movement, G in the fourth movement, and A in the fifth movement. On the broadest scale, therefore, the entire composition may be seen as a composing-out of the French augmented-sixth chord first heard in the opening five measures.

Another significant compositional device used in the oratorio is a pre-compositional 12-tone row that the composer used as a conceptual tool. Chromatic lines derived through various transformations of the row occur as motivic material in the second, third, fourth, and fifth movements. As will be shown, aspects of the work's theological, harmonic, structural, and stylistic foundations are reflected in this tone row. *Neither Life Nor Death* is not a twelve-tone composition, and the traditional tone row operations of transposition and inversion are not utilized with serialistic rigor. Instead, the row is altered through a series of transformations that include the swapping of trichords, the exchange of individual pitches, and the transposition of isolated sections or positions of the row. Therefore the term "prime row" in this discussion will not carry its usual meaning of left-to-right horizontal rows in a tone row matrix, but will refer simply to the original pre-compositional 12-tone row prior to any transformations.

The prime row's construction reflects the oratorio's reconciliation theme and large-scale harmonic and structural form (Example 5.9 on page 59). The spiritual death and "rebirth"

voiced in the text is represented in the descent of the first hexachord followed by the ascent of the second hexachord. Likewise, the spiritual "darkness" of the oratorio's first two movements, followed by the "light" of reconciliation in the last three movements, may be reflected in the clustering of "black notes" (C♯–A♯–F♯–E♭–A♭) in the first hexachord and "white notes" (G–C–E–A–F–D) in the second hexachord.

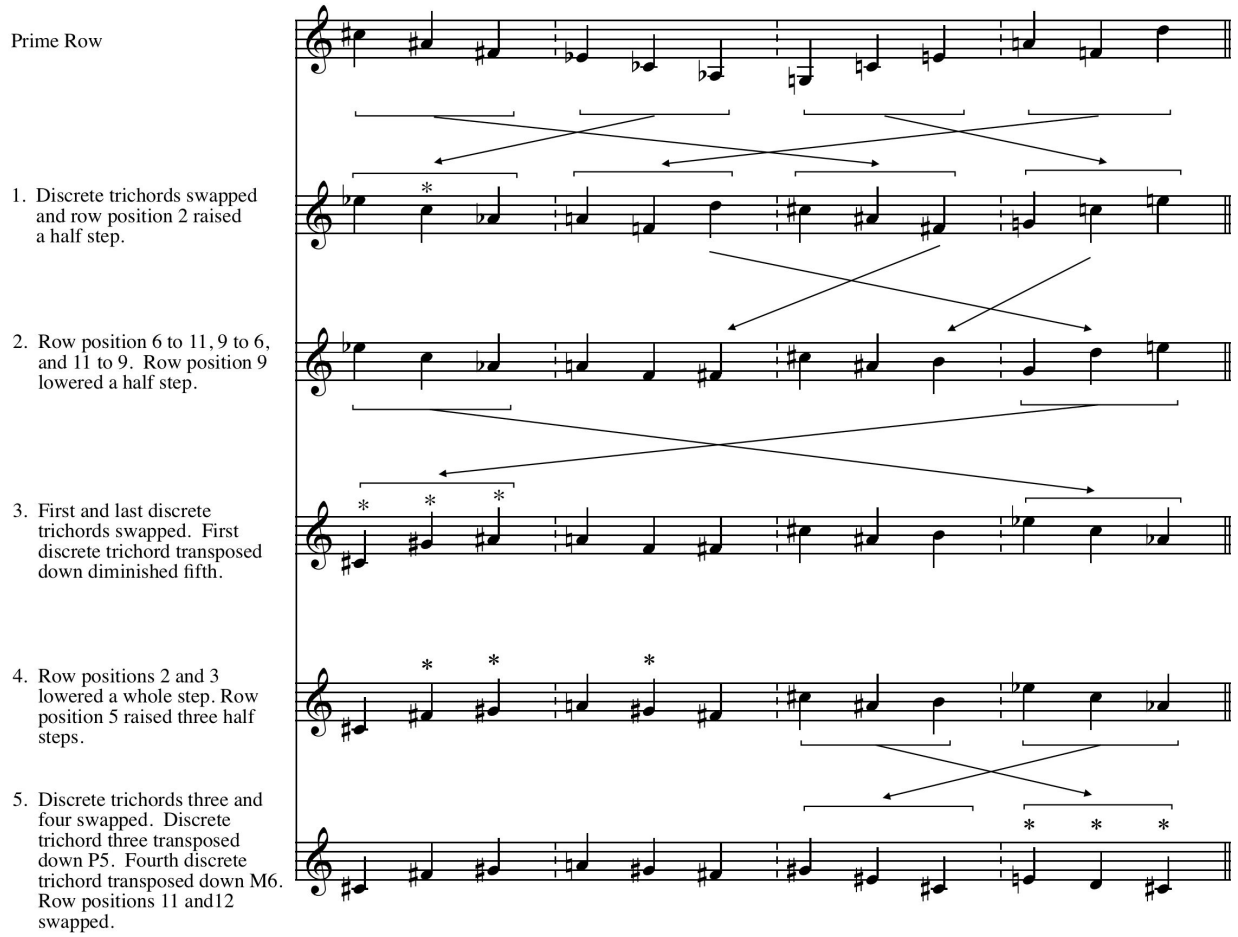
The oratorio's large-scale harmonic and structural form also finds resonance in the prime row. Just as the progression of pitch centers throughout the work descends from C♯ in the first movement and ascends to D in the fifth movement, the tone row descends from C♯ on its first pitch and ascends to D on its twelfth pitch. The influential tritone already discussed also appears in the prime row between the first pitch classes of the two hexachords (C♯ and G) and the last pitch classes of the two hexachords (A♭ and D). Moreover, the tone row's discrete trichords begin on the same four pitch classes that form the important French augmented-sixth chord discussed earlier (C♯–E♭–G–A). The order of these four pitch classes in the tone row is the same as the order in which they occur in the initial entrances of the chorus and orchestra and in the already-discussed common-tone resolutions of the French augmented-sixth chord throughout the piece. By incorporating elements of the oratorio's macro harmonic movement from C♯ to D, the



Example 5.9. *Neither Life Nor Death*, prime row of the 12-tone row.

tritone, and the French augmented-sixth chord, the prime row may be viewed as a harmonic and structural summary of the entire composition.

During the third movement's first two stanzas (measures 397-470), five progressive transformations of the prime row accompany chant-like text settings amid a musical texture of cluster chords and chromatic motives from earlier movements. The prime row and its transformations are shown in Example 5.10 on page 61. The first transformation is accomplished by scrambling the order of all four of the prime row's discrete trichords and then raising position 2 of the row order a half step. It appears in fragmentary form in measures 231-234, and in full form in the second movement's waltz at rehearsal number 16. The first transformation of the tone row reappears in the solo oboe in measures 426-430 over an [013] trichord-based cello solo, and in the solo clarinet in measures 433-436 over a whole-tone cluster chord in the strings. In the second transformation position 6 moves to position 11, position 9 moves to position 6, and position 11 moves to position 9 and is lowered a half step. Transposed at T_7, the first hexachord of this transformation appears in the solo clarinet in measures 446-448. The third transformation exchanges the first and last discrete trichords of the second transformation, and then transposes the first three resulting row positions downward a diminished fifth. It is played by solo bassoon in measures 450-454. In the fourth transformation, row positions 2 and 3 are lowered a whole step and the fifth row position is raised a minor third. This transformation appears in the solo horn between measures 454 and 457. The final transformation transposes the third discrete trichord down a perfect fifth and the fourth discrete trichord down a major sixth. After exchanging the newly transposed trichords, positions 11 and 12 are traded. The resulting



Example 5.10. *Neither Life Nor Death*, tone row transformations.

transformation, which now uses only seven pitch classes, becomes the first line of the hymn's melody in the solo alto at rehearsal number 28.

Formal Analysis

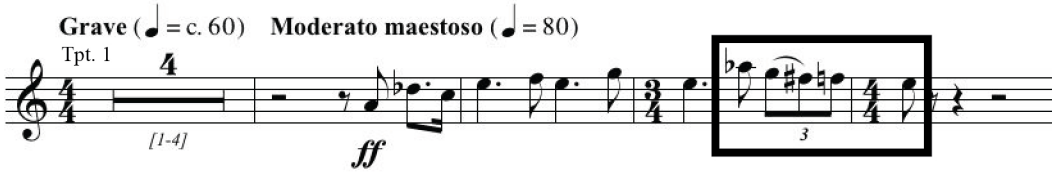
1. "We Spread Our Hands in Prayer"

The first movement is structured in five-part arch form with introduction (Figure 5.5 on page 62). The music begins with the unison chorus chanting "Kyrie" *pianissimo* on C♯.

A crescendo to *fortissimo* and expansion of the chorus's lines into an [013] trichord leads to the orchestra's initial entrance in the fourth measure. After a dissonant orchestral fanfare and chromatically descending [01234] pentachord that appears throughout the oratorio (Example 5.11), the chorus re-enters in measure 8 with "Christe eleison" on a G♯–C♯ open fifth before reuniting in a *fortissimo* unison statement ending in C♯. Echoes of the initial orchestral fanfare and choral fragments of the "Kyrie" alternate in a general *diminuendo* leading to a *pianissimo* choral restatement of the opening "Kyrie" melody on C♯ (measures 25-28). The introduction concludes with solo horn playing a shortened version of the descending chromatic theme as the chorus fades into a fermata.

Form	**Intro**	**A**	**B**	**C**	**B'**	**A'**
Measures	1-28	29-69	70-109	110-149	150-180	181-204
Pitch Center	C♯	C♯, G	Chromatic, cadence on F	Atonal, E, E♭	Chromatic, cadence on C	C
Harmonic Language(s)	Diatonic, chromatic	Diatonic, chromatic	Chromatic	Tone row, cluster chords, Chromatic	Chromatic	Diatonic, chromatic
Themes/ Prayers	"Kyrie"	"Anguish"			"Kyrie"	"Anguish"

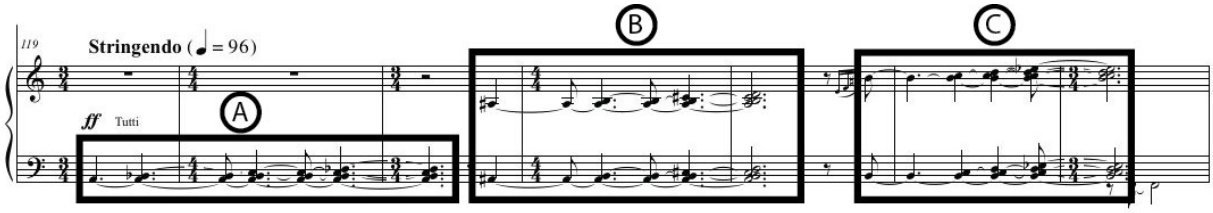
Figure 5.5. *Neither Life Nor Death*, "We Spread Our Hands in Prayer," form.



Example 5.11. *Neither Life Nor Death*, "We Spread Our Hands in Prayer," measures 1-8, descending [01234] pentachord (from full score).

The arch form of the movement commences at rehearsal number 2 as the chorus tenors and basses sing the "Anguish" theme in C♯ minor accompanied by a chromatic cello line. Following a chromatic modulation to G minor at rehearsal number 3, the chorus sopranos and altos join the male voices in a repetition of the "Anguish" theme over a timpani pedal on G. After an orchestral climax fades away into echoes of the opening, dissonant fanfares in the woodwinds and horns signal the arrival of the B section at rehearsal number 5. Arpeggiated fully-diminished seventh chords in the upper strings accompany the solo soprano and solo alto in a tritone-influenced duet soon joined by the chorus sopranos and altos. The highly chromatic melody and harmonically unstable accompaniment convey the "blackest darkness" of those who must "grope the wall to feel [their] way." The chorus tenors and basses enter at rehearsal number 6 with the words "as dead men walking" as fragments of the chromatic cello line from section A return.

The middle C section of the arch begins with the solo baritone singing a recitative-like solo at rehearsal number 7 on the text, "Your people, Lord, lie slaughtered, slain by fire and sword." A sustained B♭–F fifth in the bassoons and contrabasses and a repeated quintuplet-based *pianissimo* gesture in the timpani underscore the baritone solo. Tremolos in the violins gradually creep downward into the violas and cellos as the chorus tenors and basses chant softly "We walk through the valley of the shadow of death" (measures 113-114). A crescendo in the brass, solo baritone, and timpani leads into a *tutti* orchestral fanfare (measures 119-125) based on the [0134] tetrachord and an inversion of the introduction's chromatically descending fanfare (Example 5.12 on page 64). The fanfare ascends from its initial pitch of A to B♭ in measure 119 before arriving on B underneath a cluster chord with trilling woodwinds and tremolo strings in measure 125.



Example 5.12. *Neither Life Nor Death*, "We Spread Our Hands in Prayer," measures 119-125, [0134] tetrachords.

At rehearsal number 8, percussive interjections on E alternate with the organ and voices as the text builds to a *fortissimo* climax on the words, "We drink of Thy wrath, our cup runneth over." Two beats of silence in the chorus and orchestra over a thundering crescendo in the percussion spill over into a *furioso* restatement of the full orchestra's opening fanfare first heard in measures 5-7 of the introduction. A *ritardando* and *diminuendo* unwind the tension as the chorus enters *mezzopiano* in measure 147 with the words, "Wretched worms! Despised, reproached." Beginning on a unison E♭, the chorus expands to a sustained [0157] tetrachord based on E♭ as the music approaches rehearsal number 9.

The organ's entrance at rehearsal number 9 signals the arrival of the movement's B' section with its chromatically-based melodies and constantly-shifting harmonies. Over a timpani pedal on E♭, the solo soprano, solo alto, and chorus slide chromatically downward in a string of imitative entrances (measures 154-159) before fragments of the chromatically descending fanfare in the solo baritone and solo alto invade the texture (measures 159-160) and initiate a series of rising motives. A G♯ pedal in the timpani and organ appears to prepare the return of C♯ minor in the movement's final A' section. However, a polyphonic chromatic descent by the soloists and chorus on the words "From dust we came and shall return" interrupts the dominant preparation.

On the word “return” in measure 177, the opening “Kyrie” theme is played by the trombones in C minor instead of the expected C♯ minor. The final A’ section returns at rehearsal number 10 with the “Anguish” theme and a chromatic cello accompaniment first heard at rehearsal number 2. Softly tolling chimes on C and a restatement of the “Kyrie” text in the chorus sopranos concludes the movement.

2. “Our Sins Convict Us”

The second movement’s slow-fast-slow ternary structure (Figure 5.6) continues to draw on the oratorio’s arch form principle. Its B pitch center rests a half step below the first movement’s closing C and continues the half-step pitch center descent begun in the first movement. Internal unity is accomplished through a ground bass pattern of a descending octave. The development and expansion of the descending chromatic motive from the first movement (shown in Example 5.11 on page 62) into the descending octave ground bass pattern in this movement may be interpreted as a reference to the dawning realization that the effects of sin are “deeper” than they first appeared. This idea will be encountered again in the waltz later in the movement.

Form	**A**	**B**	**A’**
Measures	205-268	269-371	372-396
Tempo	Freely/Andante con rubato/Agitato/Poco stringendo	Allegro	Grandioso/Adagio
Pitch Center	B	B	B
Harmonic Language(s)	Chromatic	Chromatic and atonal with diatonic interjections	Chromatic, diatonic

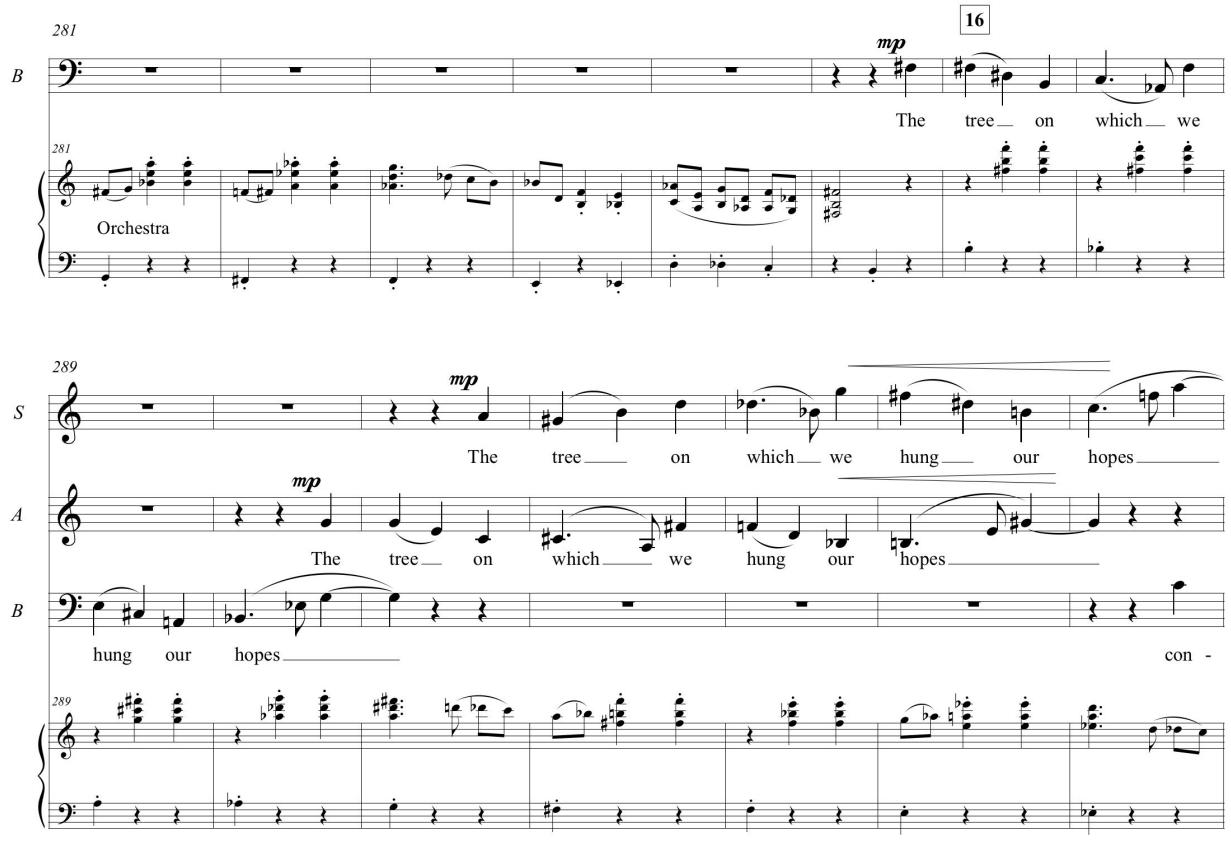
Figure 5.6. *Neither Life Nor Death*, “Our Sins Convict Us,” form.

The glockenspiel, piano, triangle, and harmonics in the high strings begin the movement with an [013] trichord built on B (measure 205). The solo baritone's opening line, "Our sins convict us," introduces a half-step turn motive that re-appears throughout the remainder of the composition. The ground bass begins in the third measure and continues underneath a thin texture of solo lines in the woodwinds and strings. As the chorus tenors and basses enter at rehearsal number 12 with a restatement of solo baritone's opening text, the flutes, clarinets, and oboes introduce a melodic fragment based on the first transformation of the tone row. The music builds to a *forte* climax and, after the second presentation of the tone row-derived motive, decrescendos into a fermata (measure 234). Muted violins underpin an *agitato* texture at rehearsal number 13 as the full chorus and orchestra join the soloists. In measures 265-266 a *forte* climax accompanies the words "we have fallen." A decrescendo and falling tritone motive played by the low woodwinds, trombones, and low strings brings the section to a close.

The movement's middle B section begins at rehearsal number 15 with a highly chromatic waltz based on the ground bass. Initially presented by the clarinets and pizzicato strings, the flutes, oboes, and tambourine are soon added. At rehearsal number 16, the soloists expand the melodic fragments from earlier in the movement into a polyphonic web of chromatic lines derived from the pre-compositional prime row (Example 5.13 on page 67) set to the text:

The tree on which we hung our hopes
concealed a noose of hellish ropes.

The waltz's atonal harmonic language, built on highly chromatic solo lines and a chromatically descending bass line, is interrupted at rehearsal number 18 with a bold diatonic statement in the brass and choir:



Example 5.13. *Neither Life Nor Death*, "Our Sins Convict Us," measures 286-295.

A sword now guards fair Eden's path,
lest we as sinners flee Thy wrath.

After the chorus fades away on a sustained B♭ minor chord at rehearsal number 19, the chromatic melodic fragments and ground bass return as the tug-of-war continues between the chromatic material and diatonic choral interjections warning about Divine justice.

The end of the waltz arrives as an orchestral crescendo spills over into a *fortissimo* unison B in the bass instruments at rehearsal number 22. The A' section begins with the brass and high strings presenting an augmented version of the half-step turn, first sung by the solo

baritone, as the bass instruments drop a tritone from B to F. The bass instruments then return to C in a chromatically-inflected line drawn from the A section of the first movement. A final horn statement in open fifths, based on the second movement's half-step turn motive, leads into a decrescendo and fermata (measures 376-381).

The glockenspiel, piano, triangle, and strings return in a recapitulation of the movement's opening measures as the solo baritone, drawing on the solo melody from rehearsal number 13 earlier in the movement, asks, "Who from this wound can heal us? Who from this wretched heart can save?" The chorus sopranos and altos echo the solo baritone's question with the same words, now set to the "Anguish" theme from the first movement (measures 387-392). As if in answer to their plea for healing, the movement concludes with a solo trumpet playing the opening lines from the German chorale *O Haupt voll Blut und Wunden* ("O Sacred Head Now Wounded"). The inference seems clear: There is One Who can save us from this "wretched heart," but it will require the wounding of a "sacred head."

3. "The Word, In Flesh, Hath Been Revealed"

The third movement presents a set of six variations on an original hymn (Figure 5.7 on page 69). As the center of the oratorio's five-movement arch form, the third movement fills an important position textually and musically. Textually, the hymn's six stanzas serve as a type of "creed" and explain theologically how reconciliation may be achieved. The first two stanzas explore the incarnation, life, death, and resurrection of Jesus Christ through a series of metaphors drawn from John's gospel. The third stanza presents the continuing ministry of Christ through references taken from the Biblical books Hebrews and Revelation. In the fourth stanza, a prayer

Variation/Verse	1	2	3	4	5	6	Coda
Measures	397-429	430-470	471-520	521-576	577-599	600-648	649-675
Pitch Center	B♭	G, A♭	F♯	C♯, G	A	A	A
Harmonic Language(s)	Pedal tone, chromatic, diatonic	Chromatic, tone rows, diatonic	Tonal	Harmonic reduction of entire oratorio	Tonal, chromatic	Tonal	Tonal, chromatic

Figure 5.7. *Neither Life Nor Death*, "The Word, in Flesh, Hath Been Revealed," form.

to the Holy Spirit is offered asking for a fulfillment of the promise for cleansing and sealing "in Thy sweet love." The last two stanzas draw upon metaphors from Exodus, Isaiah, Zechariah, Ephesians, and Hebrews to describe the experience of those who are saved. Musically, the hymn emerges gradually through a series of transformations of the pre-compositional prime row. Melodic motives from the partially- and fully-transformed hymn are heard throughout the last three movements, and the complete hymn reappears in the last movement. The hymn, therefore, acts as a melodic "bridge" connecting musical ideas from the second, third, fourth, and fifth movements.

The movement begins with the timpani sustaining a rolled B♭ underneath the chorus basses chanting, "The Word, in flesh, hath been revealed." Muted horn fanfares and woodwind solos drawn from chromatic gestures in the first movement punctuate the ethereal texture. As the chorus tenors join the basses halfway through the first stanza at rehearsal number 24, a whole-tone cluster high in the muted violins contrasts sharply with a chromatically-inflected cello solo that enters under the last phrase of the first stanza (measure 418). As the cluster chord fades away and the cello solo unwinds onto a sustained B♭, the 12-tone row first heard in the second movement's waltz appears in the solo oboe (measures 426-429).

The second stanza begins at rehearsal number 25 in G minor with the words, "The Seed, in death, cast in the ground (for sin was crushed and trampled down)." The chorus's chant-like melody alternates and then coincides with repetitions of prime row-derived melodies in the clarinet and flute. At rehearsal number 26, the solo clarinet, bassoon, and horn present the second, third, and fourth transformations of the tone row. A triplet-based rising motive in the strings beginning at measure 461 accompanies the full chorus on the words, "By God's own will, new life abounds." As if in response to the mention of new life, at rehearsal number 27 the *soli* violins present the fifth and final transformation of the tone row which has now become the hymn tune. The solo alto takes up the hymn melody at rehearsal number 28 with the promise that the sinner's prayers will ascend "before the throne" through the merits of the "Author of our faith." A crescendo in the full chorus and winds at the end of the stanza leads into an accented *forte* entrance by the brass followed by a rapid decrescendo and modulation to C♯ minor.

The hymn's fourth stanza (rehearsal numbers 30-34) contains the oratorio's third prayer, a plea to the Holy Spirit for spiritual cleansing and washing. This prayer represents the oratorio's theological, structural, and musical center point. Theologically, the focus on the Holy Spirit is not only appropriate but necessary because, according to the Apostle John, it is through the power of the Holy Spirit that the spiritual life of Christ (described metaphorically in the third movement's first three verses) can be appropriated to man.[4] Therefore, the fourth stanza's plea to "Cleanse us and wash us, [and] make us whole" is a textual precursor to the sixth stanza's experience of "throw[ing] off every weight."

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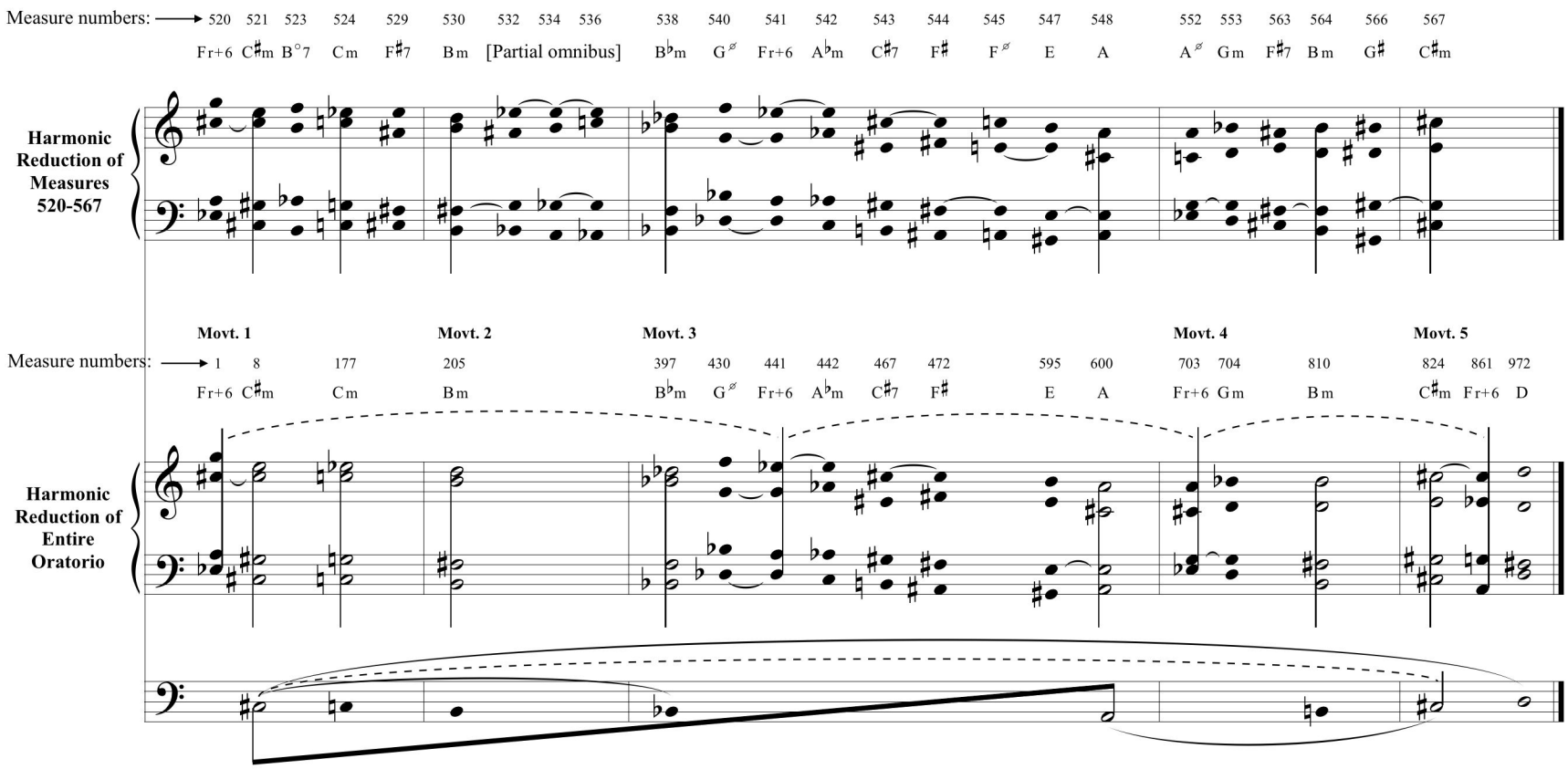
4 Jn. 3:3-8.

Structurally, the fourth stanza begins at the midpoint of the oratorio in the middle of the central movement. The music accompanying this verse reflects its structural significance: measures 520 to 567 present a harmonic reduction of the oratorio's primary pitch centers (shown in Example 5.1 on page 46). The harmonic reduction contained in measures 520-567 includes all of the oratorio's primary pitch centers and tonalities in the order that they appear, as well as additional chords that have no corresponding pitch center in other parts of the oratorio. In Example 5.14 on page 72 the dashed slur lines in the oratorio reduction (bottom three staves) connect the four occurrences of the French augmented-sixth chord and highlight the composing-out of its four common-tone resolutions discussed earlier in this chapter.

Musical elements from all parts of the oratorio contribute to the melodic and harmonic design of the fourth stanza. In measures 520-529, a chromatically falling melodic line in the solo soprano and solo alto draws both from the chromatically descending fanfare motive of the first movement and the tone row of the second and third movements. In measures 530-537, the organ's abbreviated omnibus progression[5] recalls the descending chromatic ground bass figure from the second movement. In these same measures, half step patterns in the horns, solo baritone, chorus altos, and chorus tenors draw from the second movement's ground bass and the solo baritone's recitative at the beginning of the second movement. The first discrete trichord of the tone row's first transformation can be heard in the solo baritone (measure 541) and solo alto (measure 545), and fragments of the hymn are presented throughout the fourth stanza by the chorus basses (measures 524-526), chorus sopranos (measures 538-541), solo soprano (measures 548-549), and solo violin (measures 556-557). At rehearsal number 32, the relatively lengthy

5 The omnibus progression is a chord progression characterized by two chromatic lines moving in opposite directions.



Example 5.14. *Neither Life Nor Death*, harmonic reduction.

G minor pitch center in measures 553-562 anticipates the oratorio's increasing tonal stability throughout the fourth and fifth movements.

The third movement's fifth stanza begins at rehearsal number 34. The four-part choral setting in A minor represents the harmonic "low point" of the oratorio: from here the pitch centers rise to the concluding D major. The text here reflects this harmonic shape as it speaks of those who, from the lowest point of their spiritual experience, are "plucked from the fire… and lifted higher." After a short flourish in the strings and brass, the woodwinds, organ, and soloists join at rehearsal number 35 for the hymn's final stanza. As the text here speaks of those who "throw off every weight," the music shifts into A major, a tonality that will prevail for the remainder of the movement. As the music builds, brass fanfares lead into a growing D major-based cluster chord in the organ and voices over sixteenth-note scalar runs in the woodwinds and strings (measures 618-622). After a *fortissimo* brass and percussion fanfare in measures 623-624 clears the texture, *mezzoforte* polyphonic entrances at rehearsal number 37 by the chorus and strings begin a gradual crescendo. As the music swells toward rehearsal number 38, descending scalar patterns in the brass compete with ascending lines in the woodwinds and strings as the soloists sing of "Him Who died for joy." The third movement reaches its climax at rehearsal number 38 as the soloists and full chorus sing of Him Who "destroyed death, the sinner's fate." After a brief "Amen," the movement concludes with celli and contrabasses sustaining a *pianissimo* A as a solo trumpet quietly plays an echo of the first movement's descending chromatic fanfare.

4. "Save Your People, Lord!"

The fourth movement's opening oboe, violin, cello, and trumpet cadenzas provide a contrast with the emotional intensity of the third movement's conclusion. The cadenzas draw heavily from motives heard earlier in the oratorio, and end with solo trumpet softly sustaining an A between a C minor chord in the violins and violas and a F♯ major chord in the cellos and contrabasses.

The half-step drop from the trumpet's A to the solo alto's G♯ at rehearsal number 42 recalls the descending ground bass of the second movement and signals the arrival of the oratorio's fourth prayer, a two-stanza plea for the "Savior" to "save Your people" and "create in us a pure heart." From this point forward, the fourth movement resembles a through-composed aria for solo alto, and, eventually, solo alto and solo soprano (Figure 5.8). Its organizational process—the layering of new and previously heard motivic and thematic material—emerges as the movement progresses and culminates at the beginning of the fifth movement. In the fourth movement this layering occurs on two levels: the blending of melodic and harmonic motives from earlier in the oratorio, and the simultaneous presentation of both stanzas of the fourth movement's "Create" prayer. A third level of layering, the combination of multiple prayers and themes, occurs at the beginning of the fifth movement and will be discussed later.

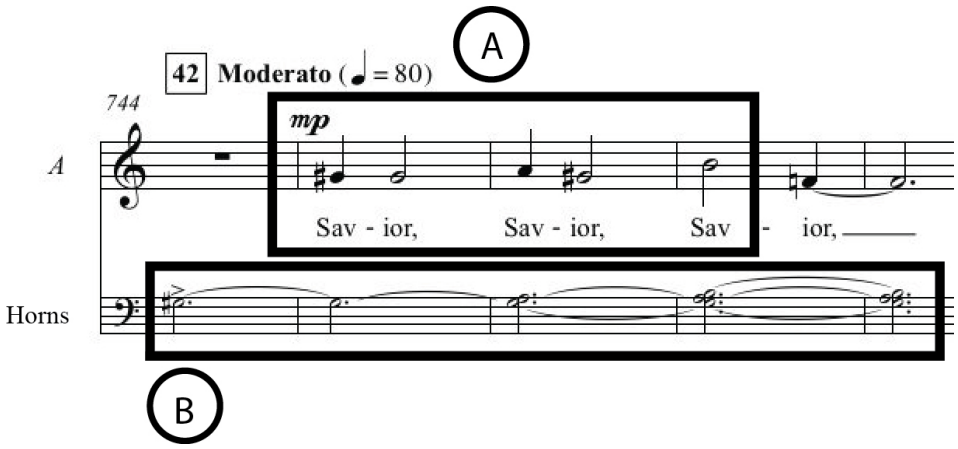
Form	**Cadenzas**	**A**	**B**	**B'**
Measures	676-743	744-794	795-811	812-823
Pitch Center	A, G, A	G♯, G	D	B
Harmonic Language(s)	Chromatic	Chromatic	Diatonic	Diatonic
Themes		"Create"	"Create"	"Create"

Figure 5.8. *Neither Life Nor Death*, "Save Your People, Lord!", form.

The first level of layering begins at rehearsal number 42 and continues through rehearsal number 46 (measures 744-811). The alternating diminished chord pattern from the first movement's B section reappears in the violins and violas at measure 749 and continues with only a few stops to the end of the fourth movement. Woven into the string's shifting harmonic fabric are numerous motivic fragments from earlier in the oratorio: the third movement's fourth-stanza theme (measures 751-754, cello), the first movement's falling chromatic fanfare (measures 763-765, oboe), the first movement's walking bass accompaniment to the "Anguish" theme (measures 768-770, low strings), chromatic lines from the second and third movements in the oboe and bassoon (measures 792-794, oboe and bassoon), the first movement's dissonant fanfares (measures 808-809, horns), and the fourth movement's opening cadenzas (measures 757-758 and 787-792, cello).

The first stanza of the "Create" prayer begins at rehearsal number 42 with the solo alto singing, "Savior, Savior…Save Your people, Lord!" The solo alto's melody derives from the [013] trichord prominent in the orchestra's initial descending chromatic fanfare (measures 5-7) and the solo baritone's recitative at the beginning of the second movement. Harmonically, the sustained horn notes build up an inverted and transposed version of the same [013] trichord (Example 5.15 on page 76). This figure appears seven times in the fourth movement on six pitch centers:

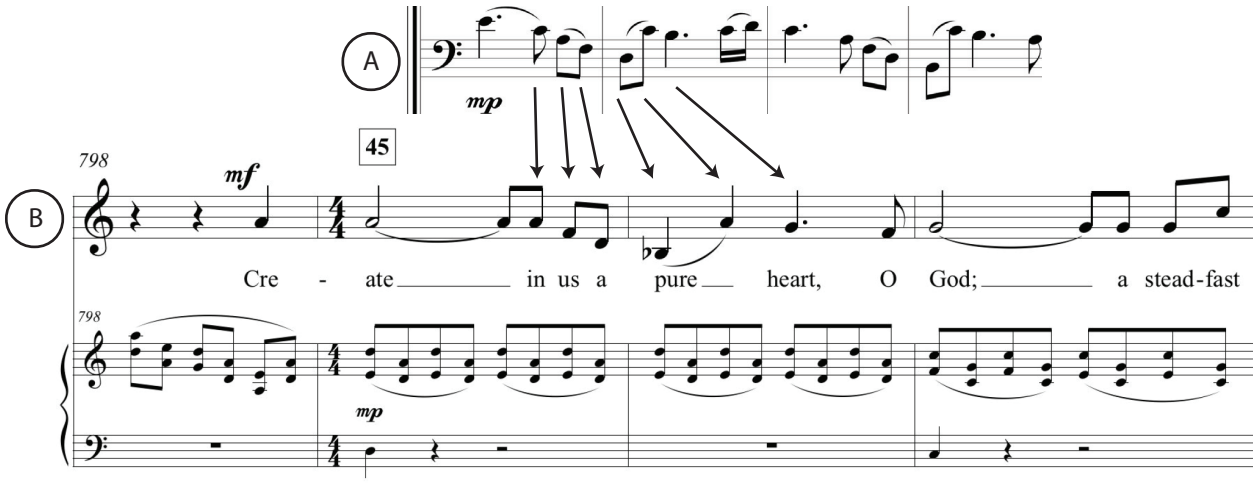
Occurrence	Measures	Pitch center	Forces
1	744-748	G♯	solo alto and horns
2	753-756	A♯	solo alto and horns
3	759-761	A	solo alto and horns
4	763-767	G♯	bass clarinet, low strings
5	775-777	C♯	solo alto
6	787-790	D	horns
7	813-815	F♯	chorus sopranos and altos, horns



Example 5.15. *Neither Life Nor Death*, "Save Your People, Lord!" [013] trichords.

The chorus sopranos and altos take up a slightly altered version of the prayer at rehearsal number 44 under fragments of the second movement's tone row. An upward flourish in the violins (measure 794) clears the shifting chromaticism of the preceding section and ushers in a D minor diatonicism at rehearsal number 45. The solo alto returns at rehearsal number 45 with the second stanza of the "Create" prayer: "Create in us a pure heart, O God; a steadfast spirit to renew…" The melody is drawn from a short cello line at the end of the third movement (Example 5.16 on page 77) and takes on aria-like characteristics with its lengthened phrases, expanded range, and highly expressive quality.

The second level of layering is the simultaneous presentation of both stanzas of the "Create" prayer and begins at rehearsal number 46 as the solo soprano echoes the solo alto in canon a major third higher. The two soloists are joined by the chorus sopranos, chorus altos, and horns in the seventh and final presentation of the [013] tritone-based figure previously discussed (measures 813-819). The full brass section and percussion join a crescendo in the strings and



Example 5.16. *Neither Life Nor Death*, "Save Your People, Lord!" measures 798-802. Melodic similarity between A) cello melody, measures 649-650 and B) solo alto melody, measures 799-750.

chorus as the music sweeps forward into a chromatic modulation to C♯ minor and the *attacca* entrance to the fifth movement.

5. "Neither Life Nor Death"

The fifth movement's mix of arch and mosaic form, followed by a Coda, provides balance to the first movement's arch form and continues the thematic layering process begun in the fourth movement (Figure 5.9). The return of the full hymn interrupts the completion of the

Form	**A**	**B**	**C**	**B'**	**D**	**Coda**
Measures	824-840	841-867	868-897	898-917	918-938	939-985
Pitch center	C♯	E♭, G	E♭, A	A, E♭	A	A, D
Harmonic Language(s)	Diatonic, chromatic	Modal, Diatonic	Diatonic, chromatic	Diatonic, chromatic	Tonal, chromatic	Diatonic, chromatic
Themes/ Motives	"Create," "Kyrie," "Anguish"	"Faith," Hymn fragments, ostinato	"Anguish," "Faith," Hymn fragments, "Create," ostinato	"Faith," ostinato	Hymn	

Figure 5.9. *Neither Life Nor Death*, "Neither Life Nor Death," form.

arch form by replacing the expected "Create," "Anguish," and "Kyrie" prayers in the D section at rehearsal number 57 (measures 918-938). A coda beginning at rehearsal number 58 (measure 939) introduces new thematic material with text based on Romans 8:35-39, the Biblical passage from which the oratorio's title comes. A final modulation to D major at rehearsal number 61 (measure 972) completes the composition.

The layering process initiated in the fourth movement continues at the beginning of the fifth movement with the third level of layering, the combination of multiple prayers and themes. At rehearsal number 47, the full chorus and organ present a recapitulation of the first movement's "Anguish" theme as the three soloists, upper woodwinds, second violins, violas, and cellos present the second stanza of the fourth prayer in three-part canon. At the same time the unison horns play a *fortissimo* augmented statement of the opening "Kyrie" theme echoed by the low brass and woodwinds in measures 827-828 with the first four notes of the hymn tune. The layered texture builds into rehearsal number 48 where the layered harmonic soundscape is arrested by an accented *fortissimo* C♯–G tritone in the woodwinds, brass, and chimes. A final echo of the "Kyrie" theme in the low brass clears the texture as the contrabasses hold a sustained G.

The B section of the fifth movement begins with violas sustaining a *pianissimo* E♭ under a minimalistic vibraphone ostinato. Contrapuntal solo lines in the woodwinds recall motivic material from the first, second, and third movements. At rehearsal number 50, the solo alto and solo soprano introduce the oratorio's fifth and final prayer (the "Faith" theme): "In faith we wait upon Thee Lord, and hope for what we cannot see. To Thee as debtors now we yield; be Thou our help and constant shield." As if in response to the impact of the layered prayers piled on top

of each other at the beginning of the fifth movement, the "Faith" theme starts small and timid, its F Ionian/F Phrygian modal mixture uneasily competing with chromaticism in the woodwind solos and D♭ Lydian in the vibraphone's ostinato. The chorus sopranos and altos pick up the "Faith" theme at rehearsal number 51 as the unison flutes softly present the hymn tune in B♭ minor, a first hint of the hymn's powerful return later in the movement. The clash between pitch centers intensifies in measure 861 as the chorus tenors and basses take over the hymn tune on the text, "If God be for us who can be against us?" The chorus's G minor and the ostinato's G Lydian are supported with a sustained G in the contrabasses and timpani, while the chorus sopranos and altos continue the "Faith" theme centered in E♭.

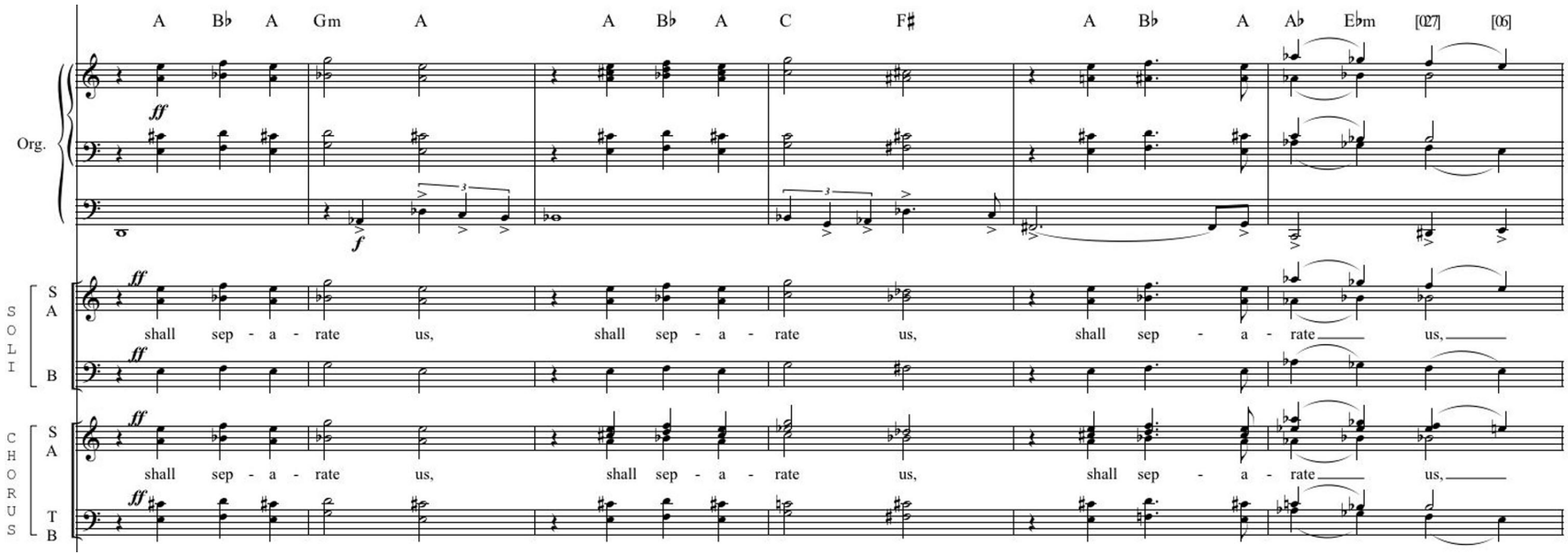
The B section's competing pitch centers of E♭ and G give way to a more stable E♭ minor as the C section begins at rehearsal number 52. The layering of themes continues as the "Anguish" theme, "Faith" theme, hymn, "Create" theme, and the ostinato alternate and combine with each other in a steady increase of tempo and dynamics. Following a modulation to A minor at rehearsal number 53, the "Anguish" theme disappears as the hymn and "Create" themes swell in a simultaneous presentation by the solo soprano, solo alto, and chorus sopranos and altos (measures 883-888). As if reacting to the "Faith" theme's repetition in measures 889-890, the hymn and "Create" themes return once again as the three soloists and full chorus sing, "Who is he that condemns us?"

The B' section begins at rehearsal number 55 with a *forte* A–E♭ tritone in the chimes. As they did at the beginning of the B section, the violas sustain an E♭, played now in triplet quarter notes. The "Faith" theme passes from the oboes and clarinets (measures 899-900) to the brass (measures 901-902) before being picked up by the voices at rehearsal number 56. Far from its

first appearance as a quiet melody at the beginning of the movement, the *forte* "Faith" theme alone now rushes towards the climax at rehearsal number 57.

The return of the hymn in the organ and unison chorus at rehearsal number 57 interrupts the expected completion of the fifth movement's arch form by replacing the layered prayers of the A section with the hymn as the answer to the prayers in the D section. The hymn's recapitulation is strengthened by a parallel succession of tonalities in the third and fifth movements: the A minor to A major progression in the fifth movement between rehearsal number 56 and 57 mirrors the A minor to A major progression in the last two stanzas of the third movement (rehearsal number 34-35).

A decrescendo and plagal cadence lead into the Coda at rehearsal number 58. The snare drum quietly reinforces a staccato cello line as the chorus tenors and basses sing, "Peril, nor pestilence, powers, nor principalities…" An ascending clarinet line based on the [013] trichord pulls against a pulsing eighth note line in the cellos as the music's pitch center quickly pulls away from A and passes through E♭, B, A♭, F, and G. The organ's re-entrance at rehearsal number 59 reinforces the soloists and full chorus as they sing, "Height, nor depth, neither life nor death…" in a series of whole-step and tritone-related chords over a strengthening pedal point on C♯. A two-measure orchestral flourish in measures 963-964 crescendos into rehearsal number 60 as the chorus sings, "[Nothing] shall separate us from the love of God." The triadic progression here is based on the [013] trichord first heard in the oratorio's opening measures and the tritone interval so prevalent throughout the work (Example 5.17 on page 81). In measure 971, a *fortepiano* A–E♭ tritone in the horns, chimes, and timpani is answered by a unison vocal line repeating the assurance that nothing "shall separate us from the love of God."



Example 5.17. *Neither Life Nor Death*, “Neither Life Nor Death,” measures 965-970.

On the word "God" at the downbeat of rehearsal number 61 (measure 971), the E♭ in the voices drops a half step to D as open fifths on D and A sound in the orchestra. In measure 972, the harmony shifts a tritone to A♭ major amid brass and chimes before returning to D in measure 973. The harmonic struggle continues through the final "Amen" as the chorus's D minor diatonicism alternates with the soloists' unison chromatic ascending lines (measures 976-981). In measure 982, a *fortepiano* timpani roll on E♭ accompanies the bass instruments in an accented spelling out of the [013] trichord on A, B♭, and C. As the music slows through a *molto rallentando*, the horns and violas play the first four notes of the hymn and arrive on F♯ at the downbeat of measure 983. A final "Amen" on D major sustains in the voices, organ, high brass, and high woodwinds as the strings and low woodwinds fall downward to a *fortissimo* unison D in the final bar.

Conclusion

Neither Life Nor Death presents man's struggle with sin as the basis for the need for reconciliation with God. The five-movement arch form enables the work to focus on the third movement theologically, musically, and structurally. Theologically, the third movement's hymn provides a summary of the oratorio's text as it investigates and contemplates the role of God in the experience of reconciliation. Musically, the hymn that emerges in the third movement connects the first half and second half of the oratorio by developing through a series of transformations from the 12-tone row of the second movement. The hymn's reappearance at the end of the fifth movement provides a powerful musical recapitulation that accompanies the spiritual victory voiced in that movement's text. Structurally, a harmonic reduction of

the oratorio accompanies a prayer to the Holy Spirit in the center of the third movement and provides a harmonic reduction of the entire work.

CHAPTER 6

SUMMARY

This paper looked at four works for chorus and orchestra in which a reconciliation theme may be discerned. As stated in the introduction, the reading of a reconciliation theme in each of these compositions is made based on the presence of a struggle between man and evil, man and sin, or man and God.

In Benjamin Britten's *War Requiem* the struggle occurs between man and evil (war). An examination of the first movement revealed that Britten portrays this struggle in several ways: through a three-part division of the performers stylistically and textually, through a departure from the initial ternary structure, through the clash of Latin and English texts, and through the melodic and structural use of the tritone. It was suggested that the apparent lack of musical, formal, and textual resolution mirrors the reality of a world given over to the brutal reality of war. In such a world, reconciliation with anything other than this reality can appear impossible.

In Leonard Bernstein's *Kaddish Symphony* the tension occurs between an "impotent" God and the frustrated narrator. The "Scherzo" at the beginning of the third movement was examined and it was suggested that the clash between atonality and tonality represents the struggle between faith in God and faith in man. In the course of the "Scherzo" a 12-tone row representing God gradually transforms into a completely tonal melody representing man. The suggested implication is that reconciliation can only be accomplished through man's ability to re-create God in man's image.

Krzysztof Penderecki's *Credo* utilizes a five-movement arch form to highlight the "Crucifixus" as the work's central movement textually, structurally, and theologically. This centrality is reinforced through Latin, Polish, and German interpolations in the second half of the "Crucifixus," all of which act as a "sign" pointing attention to the cross (and the original Latin text speaking of the cross). Antiphonal brass fanfares heard in the first, middle, and last movements appear in connection with text speaking of the work of the Holy Spirit in giving new life. *Credo* presents a view of reconciliation that closely matches traditional Judeo-Christian belief: reconciliation is available only through God's work for man, and this work centers in the crucifixion and resurrection of Jesus Christ.

In Timothy Rumsey's *Neither Life Nor Death* the reconciliation theme takes place in the struggle between sinful man and God. In this respect it most closely aligns with Penderecki's *Credo* in the manifestation of the reconciliation theme. *Neither Life Nor Death's* five-movement arch structure places emphasis on the middle movement's theological and structural importance. The hymn that emerges in the third movement musically connects the first half and second half of the oratorio by developing through a series of transformations from the pre-compositional 12-tone row into a tonal melody that reappears in the fifth movement. The tritone so prominent in Britten's *War Requiem* also plays an important melodic, harmonic, and structural role in *Neither Life Nor Death*. It appears frequently as a melodic feature and may be discerned harmonically throughout the work. Structurally, the tritone governs the progression of numerous pitch centers in the first and last movements, and its formation into the French augmented-six chord allows it to exert long-range harmonic influence through four common-tone resolutions of that chord. The clash between consonance and dissonance, and tonality and atonality, that characterizes

much of *Neither Life Nor Death* finds an antecedent in Bernstein's *Kaddish Symphony*. As in *Kaddish Symphony*, tonality and atonality take on metaphorical roles in *Neither Life Nor Death*. However, in *Neither Life Nor Death* the presence of tonality (most importantly in the form of the hymn) reflects not faith in man, as it does in *Kaddish Symphony,* but faith in God. Throughout the work, reconciliation is presented as an act initiated by God on the behalf of man.

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APPENDIX A

NEITHER LIFE NOR DEATH: TEXT AND TEXT SOURCES

Mvt. 1: We spread our hands in prayer

Kyrie eleison. Christe eleison. Kyrie eleison.

We spread our hands in prayer;	Isaiah 1:15
O Lord we cry for mercy.	Micah 3:4
We search for justice but we find none;	Isaiah 59:11
Deliv'rance hides from everyone.	Isaiah 59:11
We look to see Thy radiant light;	Isaiah 59:9
Blackest darkness strikes us blind.	Isaiah 59:9
We grope the wall to feel our way,	Isaiah 59:10
As dead men walking at midday.	Isaiah 59:10
Your people, Lord, lie slaughtered-	Lamentations 2:21
Slain by fire and sword;	Isaiah 66:16
Thy judgments flash like lightning,	Isaiah 66:15
As floods of arrows dipped in blood.	Deuteronomy 32:42
We walk through the valley of the shadow of death;	Psalm 23:4
We drink of Thy wrath-our cup runneth over.	Psalm 23:5
Wretched worms! Despised, reproached:	Psalm 22:6
Our righteous acts like filthy rags;	Isaiah 64:6
Bags with holes our wages earn—	Haggai 1:6
From dust we came and shall return.	Genesis 3:19
We spread our hands in prayer,	Isaiah 1:15
O Lord we cry for mercy.	Micah 3:4
(Kyrie eleison.)	
Thou doest not listen to our cry,	Lamentations 3:8
(Christe eleison.)	
In fear we dread to live or die.	Isaiah 33:14
(Kyrie eleison.)	

Mvt. 2: Our sins convict us

Our sins convict us;	Jeremiah 14:7
They separate us from Thee, Lord.	Isaiah 59:2
Thy face is hidden from our view;	Isaiah 59:2
We have fallen short of You.	Romans 3:23
The tree on which we hung our hopes	Genesis 3:6
Concealed a noose of hellish ropes.	Proverbs 5:22
A sword now guards fair Eden's path	Genesis 3:24
Lest we as sinners flee Thy wrath.	Genesis 3:24
Who from this wound will heal us now?	Lamentations 2:13
Piercing deeply as the sea.	Lamentations 2:13
Who from this wretched heart can save?	Romans 7:24
Pumping death down to the grave.	Psalm 89:48

Mvt. 3: The Word, in flesh, hath been revealed

The Word, in flesh, hath been revealed—	John 1:14
To sin, the cure, no more concealed;	Colossians 1:26
The Lamb of God hath born our shame;	John 1:29
His name the Father's power to heal.	Acts 2:38
The Seed, in death, cast in the ground,	John 12:24
(For sin was crushed, and trampled down)	Isaiah 53:5
Became the Branch with fruit now filled;	Isaiah 11:1; Jn 12:24
By God's own will, new life abounds.	Colossians 1:19-20
The Author of our faith now standing	Hebrews 8:1-2; 12:2
Before the throne, our prayers to bring	Revelation 8:3-4
Unto the Father, never ceasing;	Revelation 8:3-4
Redeemed from Earth, your praises sing!	Revelation 14:3
Descend upon us, Holy Dove,	Luke 3:22
Thy touch we long for, from above;	Luke 3:22
Cleanse and wash us, make us whole	Ephesians 5:26
Forever sealed in Thy sweet love.	Revelation 7:1-4
Then we as brands plucked from the fire,	Zechariah 3:2
From sin were saved, and lifted higher	Ephesians 2:5
To stand upon that crimson Rock	Exodus 33:21
Stained with the blood of God's desire.	Hebrews 9:22

So let us throw off ev'ry weight	Hebrews 12:1
And the sin that lies in wait;	Psalm 59:3
Look unto He Who died for joy;	Hebrews 12:2
Destroyed death, the sinner's fate.	Hebrews 12:2

Amen.

Mvt. 4: Save your people, Lord!

Savior! Save your people, Lord!	1 Kings 8:30
Redeem us through unfailing love.	Psalm 51:1
Forget not our affliction;	Psalm 44:24
Reject us not forever.	Psalm 44:23
Blot out all of our transgressions;	Psalm 51:1
Cleanse us through Thy great compassion.	Psalm 51:2
Create in us a pure heart;	Psalm 51:10
A steadfast spirit to renew.	Psalm 51:10
Thy face alone we long to see;	Psalm 27:8
Bind our wound and set us free.	Hosea 6:1

Movt. 5: Neither life nor death

In faith we wait upon Thee, Lord,	Hebrews 11:1
And hope for what we cannot see.	Hebrews 11:1
To Thee as debtors now we yield;	Romans 6:19
Be Thou our help and constant shield.	Psalm 33:20
If God be for us, who can be against us?	Romans 8:31
Who is he that shall judge us?	Romans 8:33
Who is he that condemns us?	Romans 8:34
Who is he that shall separate us	Romans 8:35
From the love of Christ?	Romans 8:35
Peril, nor pestilence;	Romans 8:35
Powers, nor principalities;	Romans 8:38
Height nor depth;	Romans 8:39
Neither life nor death;	Romans 8:38
Shall separate us	Romans 8:39
From the love of God.	Romans 8:39

Amen.

APPENDIX B

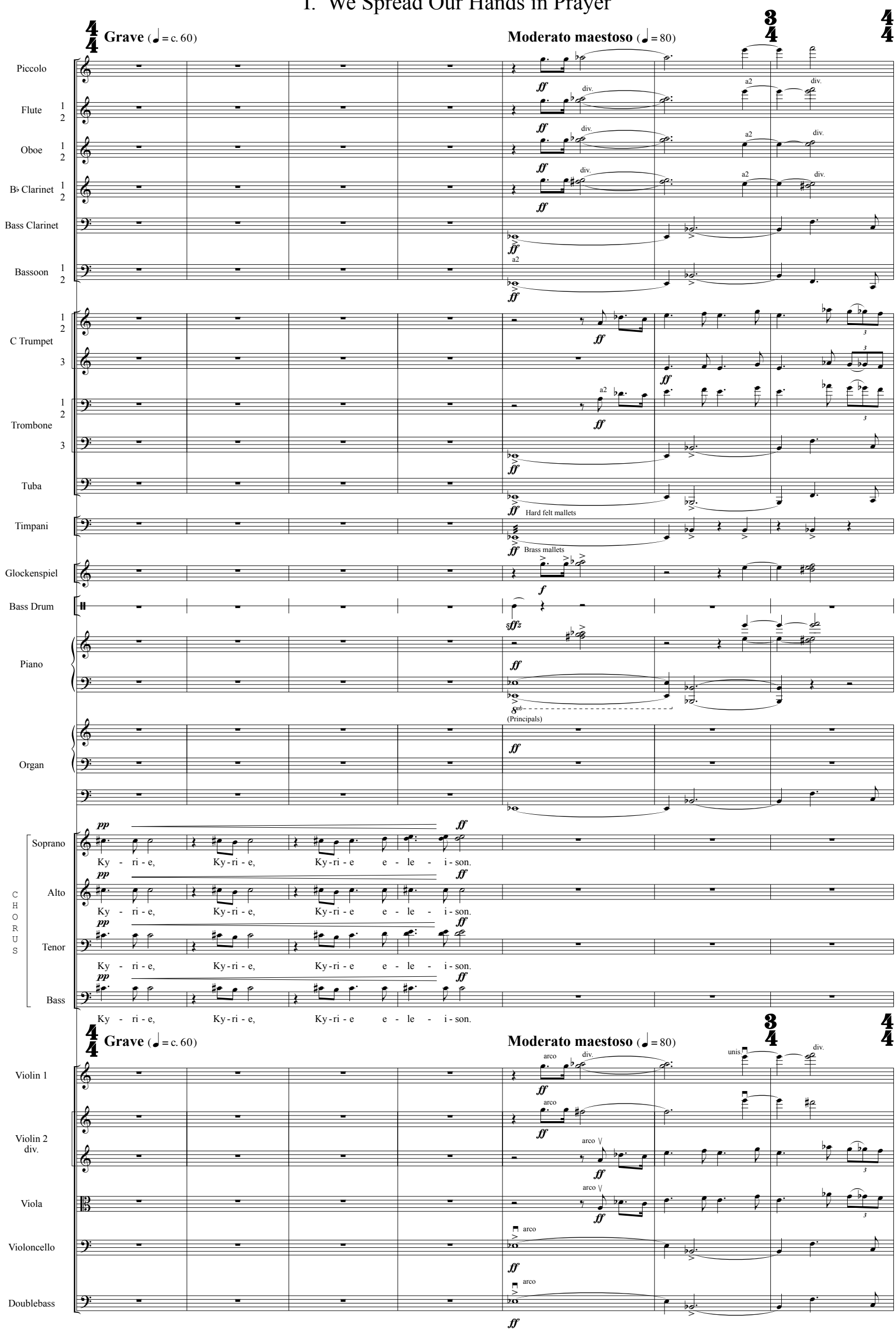
NEITHER LIFE NOR DEATH: SCORE

Score shown in concert pitch.
Duration: 40'

Neither Life Nor Death

Tim Rumsey

I. We Spread Our Hands in Prayer



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Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Timp.
Glk.
S. Cym.
Cr. Cym.
Tri.
Piano
Org.
CHORUS
S
Christ - e e-le - i - son, e - le - i - son. Christ - e e - le - i-son.
A
Christ - e e-le - i - son, e - le - i - son. Christ - e e - le - i-son.
T
Christ - e e-le - i - son, e - le - i - son. Christ - e e - le - i-son.
B
Christ - e e-le - i - son, e - le - i - son. Christ - e e - le - i-son.
Vl. 1
Vl. 2 div.
Vla.
Vc.
Db.

8 9 10 11 12 13

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Timp.
Glk.
Tri.
Org.
SOLI S C B
Ky - ri-e, Ky - ri - e,
Ky - ri - e, Ky - ri - e,
Ky - ri - e e - le - i - son.
CHORUS S A T
Ky-ri - e, Ky-ri - e e - le - i - son.
Ky - ri - e, Ky - ri - e e - le - i - son.
Ky - ri - e e - le - i - son.
Vl. 1
Vl. 2 div.
Vla.
Vc.
Db.

14 15 16 17 18 19 20

poco rit.

Fl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Solo
Tbn. 1 2 3
Tb.
Timp.

SOLI
S
Ky - ri-e e - le - i - son.
C
Ky - ri-e e - le - i - son.
B
Ky - ri - e e-le - i - son.

CHORUS
S
Ky - ri - e, Ky-ri - e, Ky-ri - e e - le - i-son.
A
Ky - ri - e, Ky-ri - e, Ky-ri - e e - le - i-son.
T
Ky - ri - e, Ky-ri - e, Ky-ri - e e - le - i-son.
B
Ky - ri - e, Ky-ri - e, Ky-ri - e e - le - i-son.

poco rit.

Vl. 1
Vl. 2
Vla.
Vc.
Db.

21 22 23 24 25 26 27 28

2 Andante (♩ = 70)

Bsn. 1

CHORUS
T
We spread our hands in prayer;
B
We spread our hands in prayer;

2 Andante (♩ = 70)

Vl. 2
Vla.
div.
unis.
Vc.

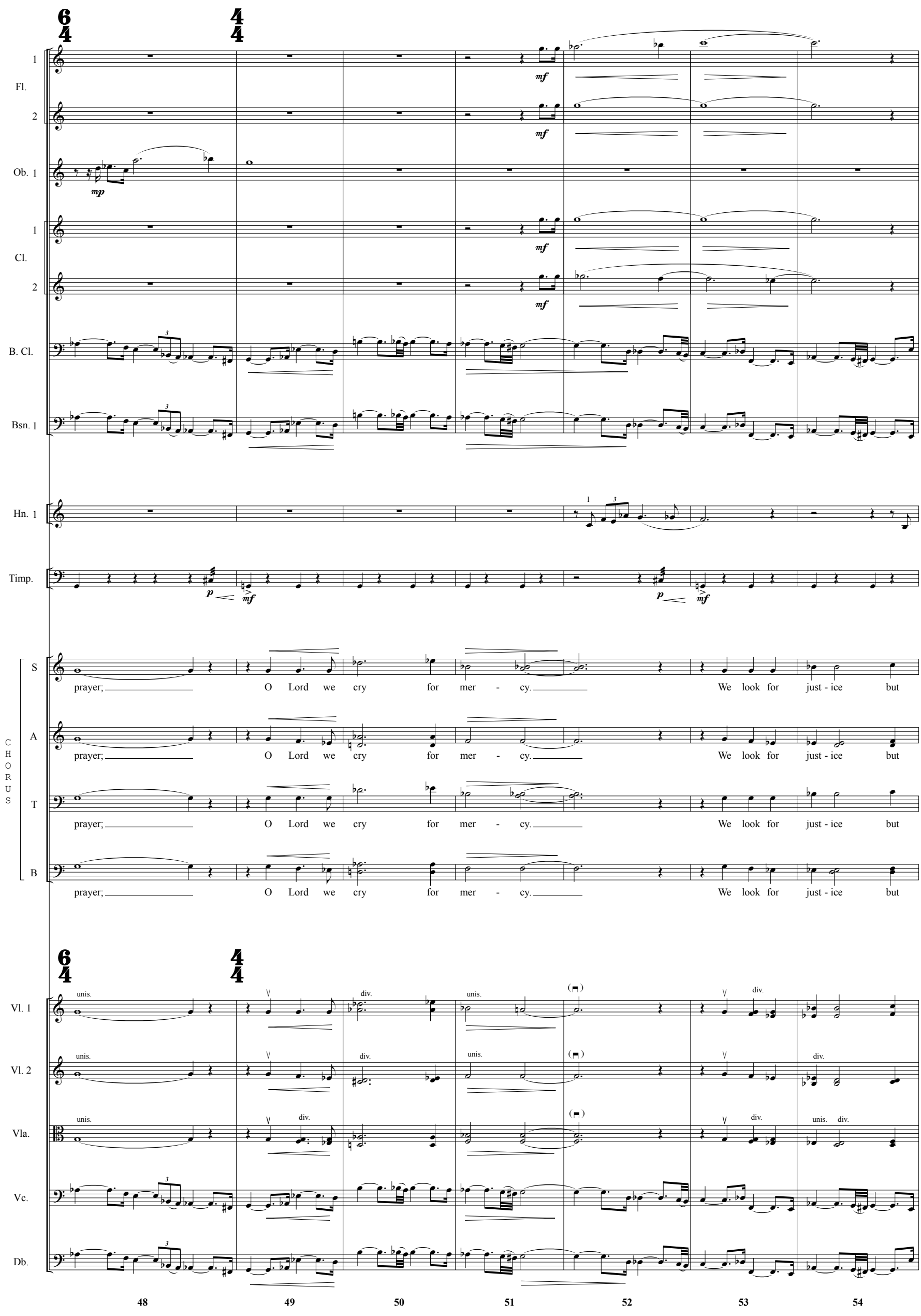
29 30 31 32 33 34 35

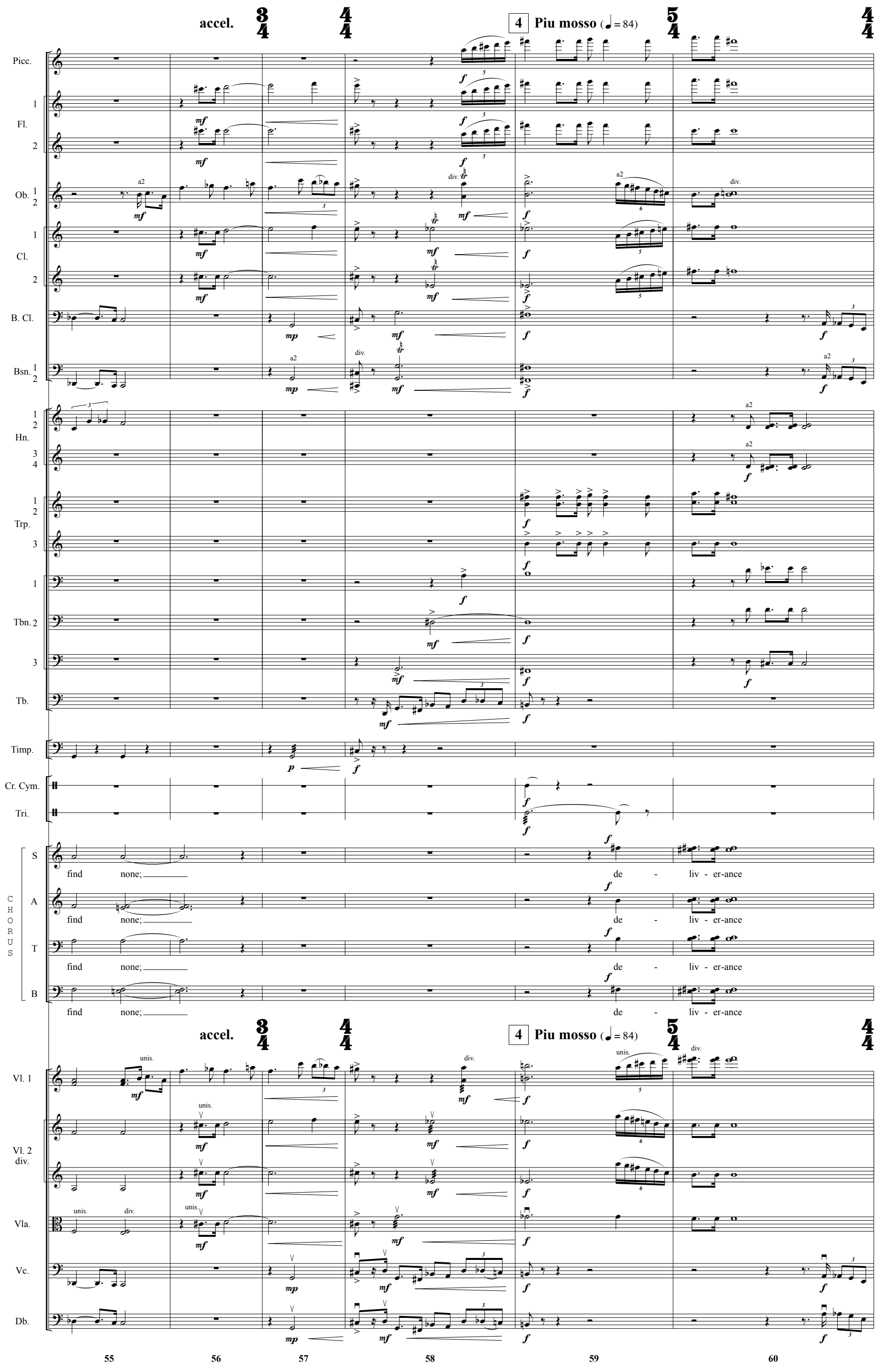
Ob. 1
Bsn. 1
CHORUS T: O Lord we cry for mer - cy. We look for just - ice but
CHORUS B: O Lord we cry for mer - cy. We look for just - ice but
Vl. 2
Vla.
Vc.

36 37 38 39 40 41

Fl. 1 2
Cl. 1 2
B. Cl.
Bsn. 1
Hn. 1 2 3 4 — a2 Con sord.
Timp. — Medium felt mallets
Tri.
CHORUS S: We spread our hands in
CHORUS A: We spread our hands in
CHORUS T: find none; We spread our hands in
CHORUS B: find none; We spread our hands in
Vl. 1
Vl. 2
Vla.
Vc.
Db.

42 43 44 45 46 47


Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Hn. 1
Timp.
CHORUS
S
A
T
B
prayer; O Lord we cry for mer - cy. We look for just - ice but
Vl. 1
Vl. 2
Vla.
Vc.
Db.
unis.
div.
48
49
50
51
52
53
54


accel.
4 Piu mosso (♩ = 84)
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Trp.
Tbn.
Tb.
Timp.
Cr. Cym.
Tri.
CHORUS
S
A
T
B
find none; de - liv - er-ance
Vl. 1
Vl. 2
div.
Vla.
Vc.
Db.
55
56
57
58
59
60

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Tri.
SOLI S C B
CHORUS S A
Vl. 1 div.
Vl. 2 div.
Vla.
Vc.
Db.

Christ-e e - le - i - son.
Christ - e e - le - i - son.
Christ - e e - le - i - son.
de - liv - er-ance hides like the set - ting sun.
de - liv - er-ance hides like the set - ting sun.

61 62 63 64 65 66 67 68 69

5

Ob. 1

Cl. 1 2

Bsn. 1

SOLI S C

We look to see Thy rad - iant light, but black-est dark - ness strikes us blind;

We look to see Thy rad - iant light, but black-est dark - ness strikes us blind;

5

Vl. 1

Vl. 2

Vla.

Vc.

Db.

70 71 72 73 74 75 76 77

Ob. 1

Cl. 1 2

Bsn. 1

SOLI S C

we grope the wall to feel our way,

we grope the wall to feel our way,

CHORUS S

We look to see Thy

Vl. 1 div.

Vl. 2

Vla.

Vc.

Db.

78 79 80 81 82 83 84 85

Fl. 1 2
Ob. 1
Cl. 1 2
Bsn. 1
Hn. 1 2 3 4
SOLI S
SOLI C
CHORUS S
CHORUS A
Vl. 1 div.
Vl. 2
Vla.
Vc.

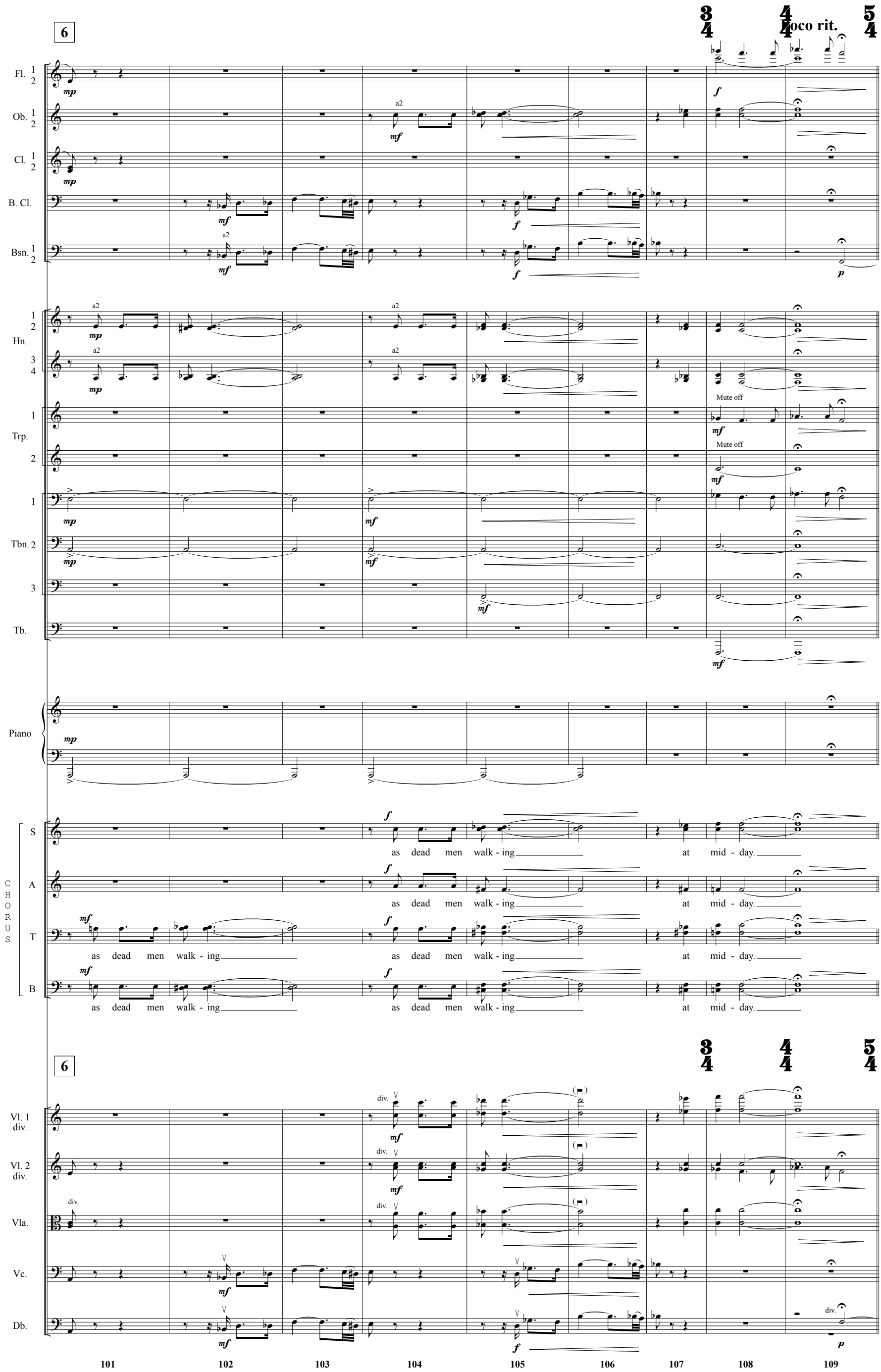
86 87 88 89 90 91 92 93

but black - est dark - ness strikes us blind;
We look to see Thy rad - iant light,
we grope the wall to
rad - iant light,
but black - est dark - ness strikes us blind;
we grope the
We look to see Thy rad - iant light,
but black - est dark - ness strikes us blind;

Fl. 1 2
Ob. 1
Cl. 1 2
Hn. 1 2 3 4
SOLI S
SOLI C
CHORUS S
CHORUS A
Vl. 1 div.
Vl. 2
Vla.
Vc.
Db.

94 95 96 97 98 99 100

we grope the wall to feel our way,
feel our way,
wall to feel our way,
we grope the wall to feel our way,


6
Poco rit.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Trp.
Mute off
Tbn.
Tb.
Piano
CHORUS
S
A
T
B
as dead men walk - ing at mid - day.
Vl. 1 div.
Vl. 2 div.
Vla.
Vc.
Db.
div.
101
102
103
104
105
106
107
108
109

7 **Mysterioso** (♩ = c. 65)

Bsn. 1 2

Hn. 3

Tbn. 1 2 3

Hard felt mallets

Timp.

S. Cym.

SOLI B

Your peo - ple, Lord, lie slaught-ered; slain by fire and sword.

CHORUS T

We walk through the val - ley of the shad - ow of death;

CHORUS B

We walk through the val - ley of the shad - ow of death;

7 **Mysterioso** (♩ = c. 65)

Vl. 1 div.

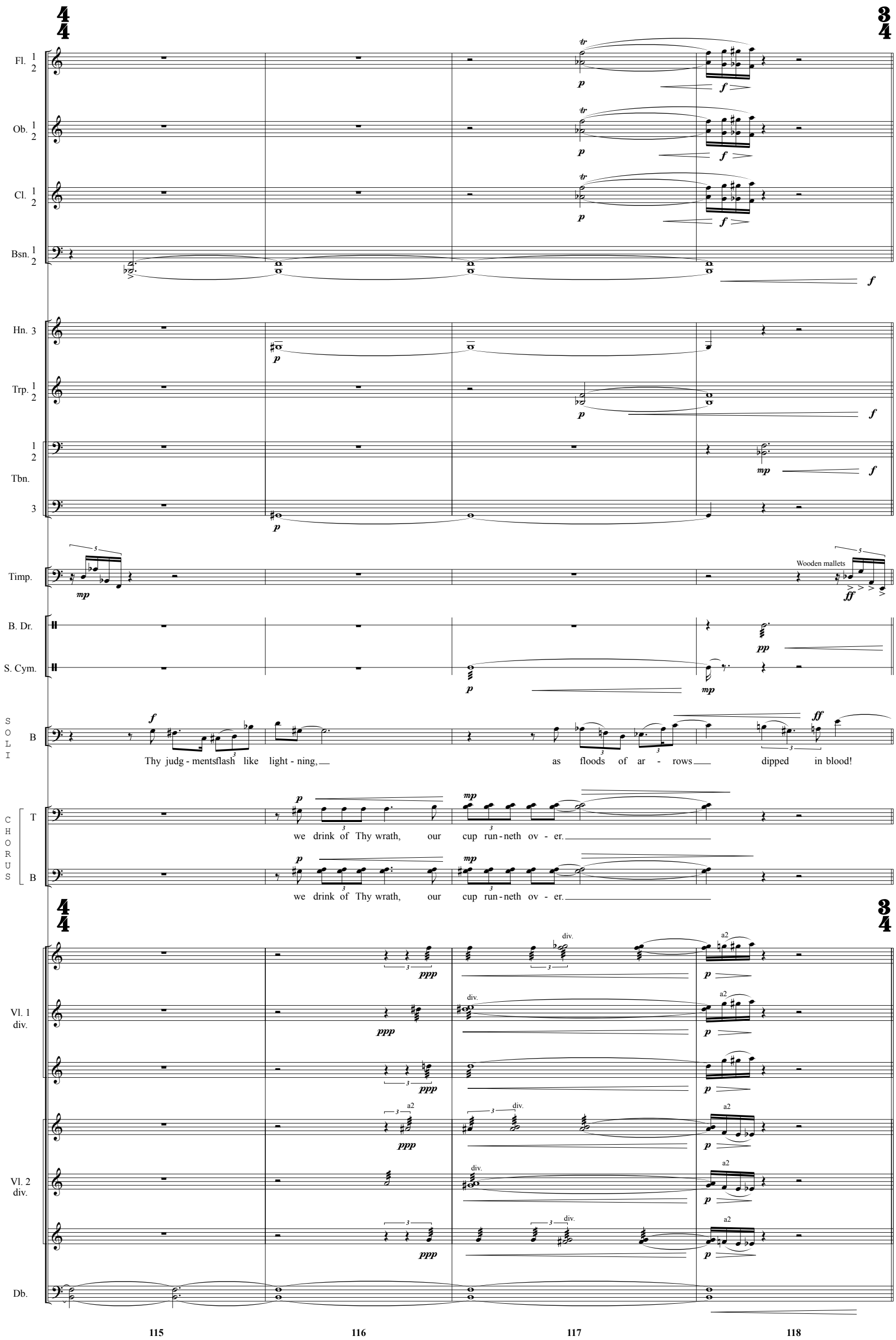
Vl. 2 div.

Vla.

Vc. div.

Db.

110 111 112 113 114


Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 3
Trp. 1 2
Tbn. 1 2
Tbn. 3
Timp.
Wooden mallets
B. Dr.
S. Cym.
SOLI
B
Thy judg - mentsflash like light - ning, as floods of ar - rows dipped in blood!
CHORUS
T
we drink of Thy wrath, our cup run - neth ov - er.
B
we drink of Thy wrath, our cup run - neth ov - er.
Vl. 1 div.
Vl. 2 div.
Db.
div.
a2
115
116
117
118

Stringendo (♩ = 96)

poco rit.

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
B. Dr.
S. Cym.
Gong
SOLI B

Stringendo (♩ = 96)

poco rit.

Vl. 1 div.
Vl. 2 div.
Vla.
Vc. div.
Db.

119 120 121 122 123 124 125

8 a tempo

Wooden mallets

Timp.

Xyl.

B. Dr.

Gong

(scrape)

Piano

Org.

CHORUS

S

A

T

B

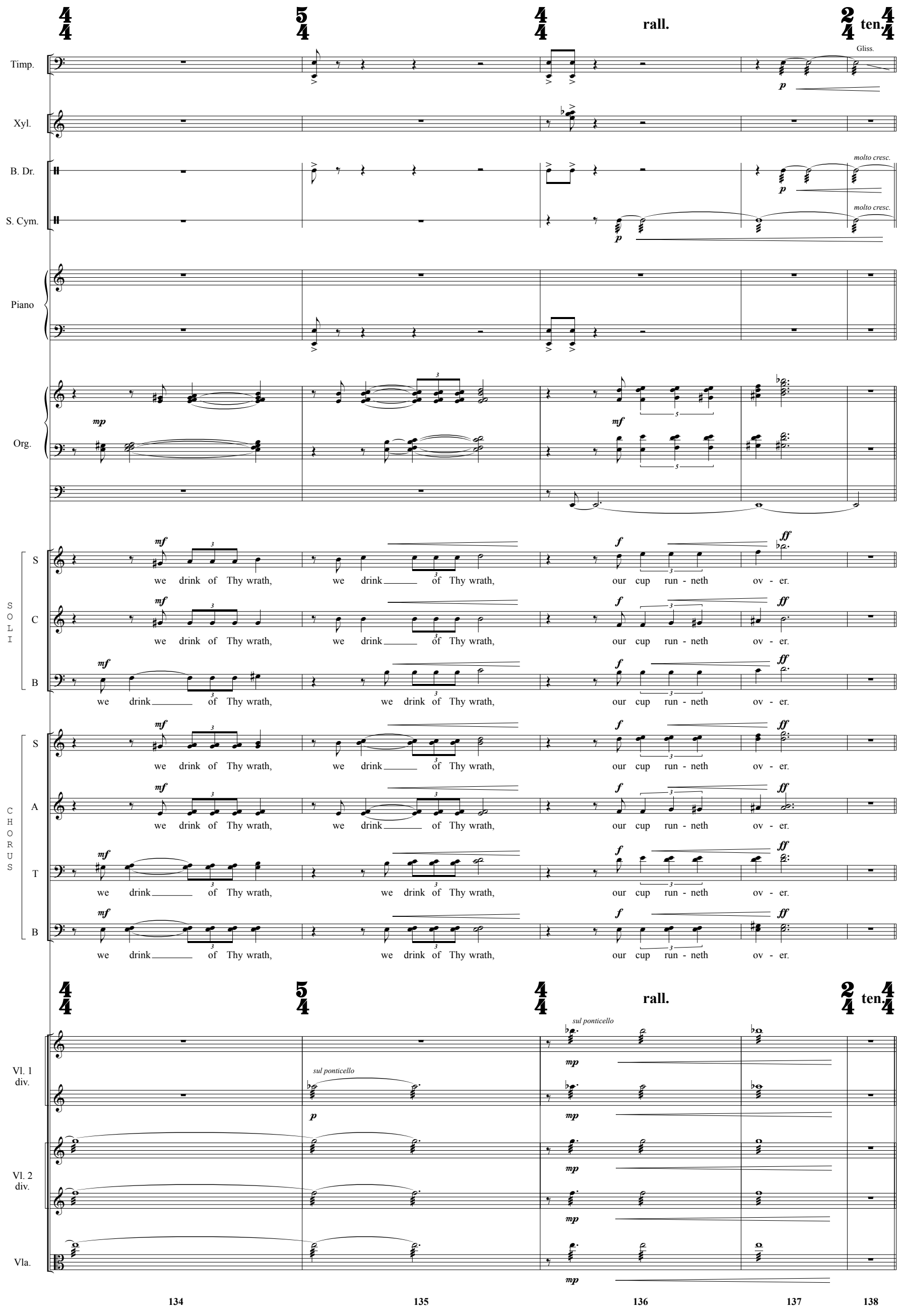
We walk through the val - ley of the shad-ow of death;

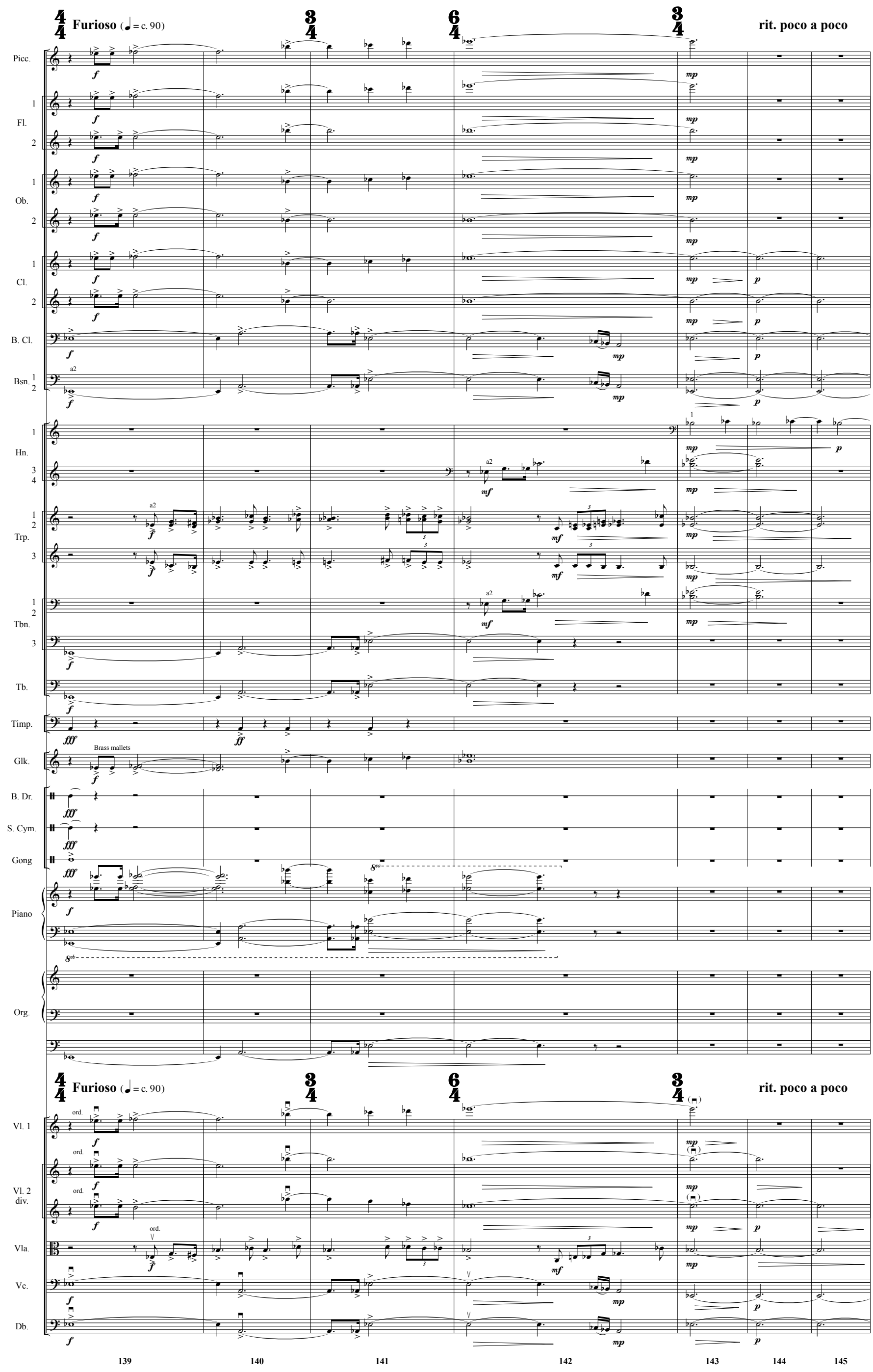
Vl. 2 div.

sul ponticello

Vla.

126 127 128 129 130 131 132 133


rall.
ten.
Timp.
Gliss.
Xyl.
B. Dr.
molto cresc.
S. Cym.
Piano
Org.
mp
mf
SOLI
S
C
B
we drink of Thy wrath, we drink of Thy wrath, our cup run - neth ov - er.
CHORUS
A
T
Vl. 1 div.
sul ponticello
Vl. 2 div.
Vla.
p
134
135
136
137
138


Furioso (♩ = c. 90)
rit. poco a poco
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Trp.
Tbn.
Tb.
Timp.
Glk.
Brass mallets
B. Dr.
S. Cym.
Gong
Piano
Org.
Vl. 1
Vl. 2
div.
Vla.
Vc.
Db.
ord.
139
140
141
142
143
144
145

9 **Calmly** (♩ = 66)

Fl. 1
B. Cl.
Bsn. 1 2
Hn. 1
Timp.
Soft felt mallet
Org.
(Flutes) (Organ cued in piano.)
SOLI S
Our
CHORUS S A T B
Wretch - ed worms! De - spised, re - proached;

9 **Calmly** (♩ = 66)

Vc.
Db.

146 147 148 149 150 151 152 153 154

Fl. 1 2
Cl. 1
Timp.
Org.
SOLI S C B
right-eous acts, are filth - y rags, our right-eous acts are filth - y rags.
Our right-eous acts are filth - y rags, our right-eous acts are filth - y rags, our right-eous acts are filth - y
Our right-eous acts are filth - y rags.
CHORUS S A T B
our right-eous acts are filth - y rags. Bags with holes our
our right-eous acts are filth - y rags. Bags with holes our
our right-eous acts are filth - y rags. Bags with
our right-eous acts are filth - y rags. Bags with
Vl. 1
Vl. 2
Vla.
Vc.
Db.

155 156 157 158 159 160 161

Poco stringendo

Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Timp.
S. Cym.
Org.

SOLI
S: Bags with holes our wag - es earn;
C: rags. From dust we came,
B: From dust we came,

CHORUS
S: wag - es earn, bags with holes our wag - es earn; from dust we came,
A: wag - es earn, bags with holes our wag - es earn; from dust we came,
T: holes our wag - es earn; from dust we came, from dust we came, from
B: holes our wag - es earn; from dust we came, from dust we came, from

Poco stringendo

Vl. 1
Vl. 2
Vla.
Vc.
Db.

162 163 164 165 166 167 168

Morendo poco a poco

Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Timp.
S. Cym.
Org.

SOLI S C B

CHORUS S A T B

from dust we came
from dust we came
from dust we came and shall re - turn, and shall re - turn, and shall
from dust we came and shall re - tun.
from dust we came and shall re - turn, and shall re - turn, and shall
dust we came, from dust we came and shall re - turn, and shall re - turn, and shall
dust we came and shall re - turn, and shall re - turn, re - turn.

Morendo poco a poco

Vl. 1
Vl. 2
Vla.
Vc.
Db.

169 170 171 172 173 174 175

Grave (♩ = c. 60)

10 Andante (♩ = 70)

Tbn. 1 2 — Tbn. 3 — Tb.

SOLI: B — re - turn.

CHORUS: A — re - turn. T — re - turn. B

Vla. — Vc. — Db.

176 177 178 179 180 181 182 183 184

Fl. 1 2 — Ob. 1 — Cl. 1 2 — Bsn. 1

SOLI: S — We spread our hands in prayer; O Lord we cry for

SOLI: C — We spread our hands in prayer; O Lord we cry for

SOLI: B — We spread our hands in prayer; O Lord we cry for

CHORUS: T — We spread our hands in prayer; O Lord we cry for mer - cy.

CHORUS: B — We spread our hands in prayer; O Lord we cry for mer - cy.

Vl. 1 — Vl. 2 — Vla. — Vc. — Db.

185 186 187 188 189 190 191 192

Fl. 1 2
Cl. 1 2
Bsn. 1
Hn. 1 2 3 4
Chimes
SOLI S C B
CHORUS S T B
Vl. 1
Vl. 2
Vla.
Vc.
Db.

S: mer - cy. Thou doest not list - en to our cry;
C: mer - cy. Thou doest not list - en to our cry;
B: mer - cy. Thou doest not list - en to our cry;
S: Ky - ri - e e - le - i - son. Christ - e e -
T: Thou doest not list - en to our cry;
B: Thou doest not list - en to our cry;

193 194 195 196 197 198

S: le - i - son. Ky - ri - e.
T: In fear we dread to live or die.
B: In fear we dread to live or die.

199 200 201 202 203 204

II. Our Sins Convict Us

Freely

Andante con rubato (♩ = c. 70)

Flute 1
B♭ Clarinet 1 2
Bass Clarinet
Glockenspiel — Plastic mallets
Vibraphone — Motor off
Suspended Cymbal
Triangle
Piano
SOLI Baritone — Our sins con-vict us; they sep-a-rate us from Thee Lord. They sep - a-rate us from Thee
Violin 1 — punta d'arco
Violin 2 — punta d'arco
Viola
Violoncello — punta d'arco — pizz.
Doublebass — punta d'arco — pizz.

205 206 207 208 209 210 211 212

Fl. 1 — a2
Ob. 1
Cl. 1 2
B. Cl.
Vib.
S. Cym.
Piano
SOLI B — Lord.
Vla. — Solo arco
Vc. — Solo arco
Db. — arco

213 214 215 216 217 218 219 220 221 222

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1
Hn. 1 2 3 4
Tbn. 1 2 3
Tb.
Glk.
Tri.
Piano
CHORUS T B
Vl. 1
Vl. 2
Vla.
Vc.
Db.

Our sins con - vict us. Our sins con - vict us.

Our sins con - vict us. Our sins con - vict us.

223 224 225 226 227 228 229 230 231

13 Agitato, poco piu mosso

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Glk.
Tri.
Piano
SOLI S
CHORUS T B

Thy face is hid - den from our view;

Our sins con - vict us.

Our sins con - vict us.

13 Agitato, poco piu mosso

Vl. 1
Vl. 2
Vla.
Vc. div.
Db.

Mute
tutti
arco
pizz.

232 233 234 235 236 237 238 239 240

Fl. 1 2
Ob. 1
Cl. 1 2
SOLI S
for we have fal - len short of You.
C
Thy face is hid - den from our view;
Vl. 1
Solo
Vl. 2
Vc. div.
Solo
Db.

241 242 243 244 245 246 247 248

Cl. 1
B. Cl.
Bsn. 1 2
Hn. 1 2
SOLI C
for we have fal - len short of You.
B
Thy face is
CHORUS T
Thy face is hid - den
B
Thy face is hid - den

14 Poco stringendo

Solo
Vl. 1
tutti
Vl. 2
Vla.
(Solo)
Vc. div.
arco
Db.

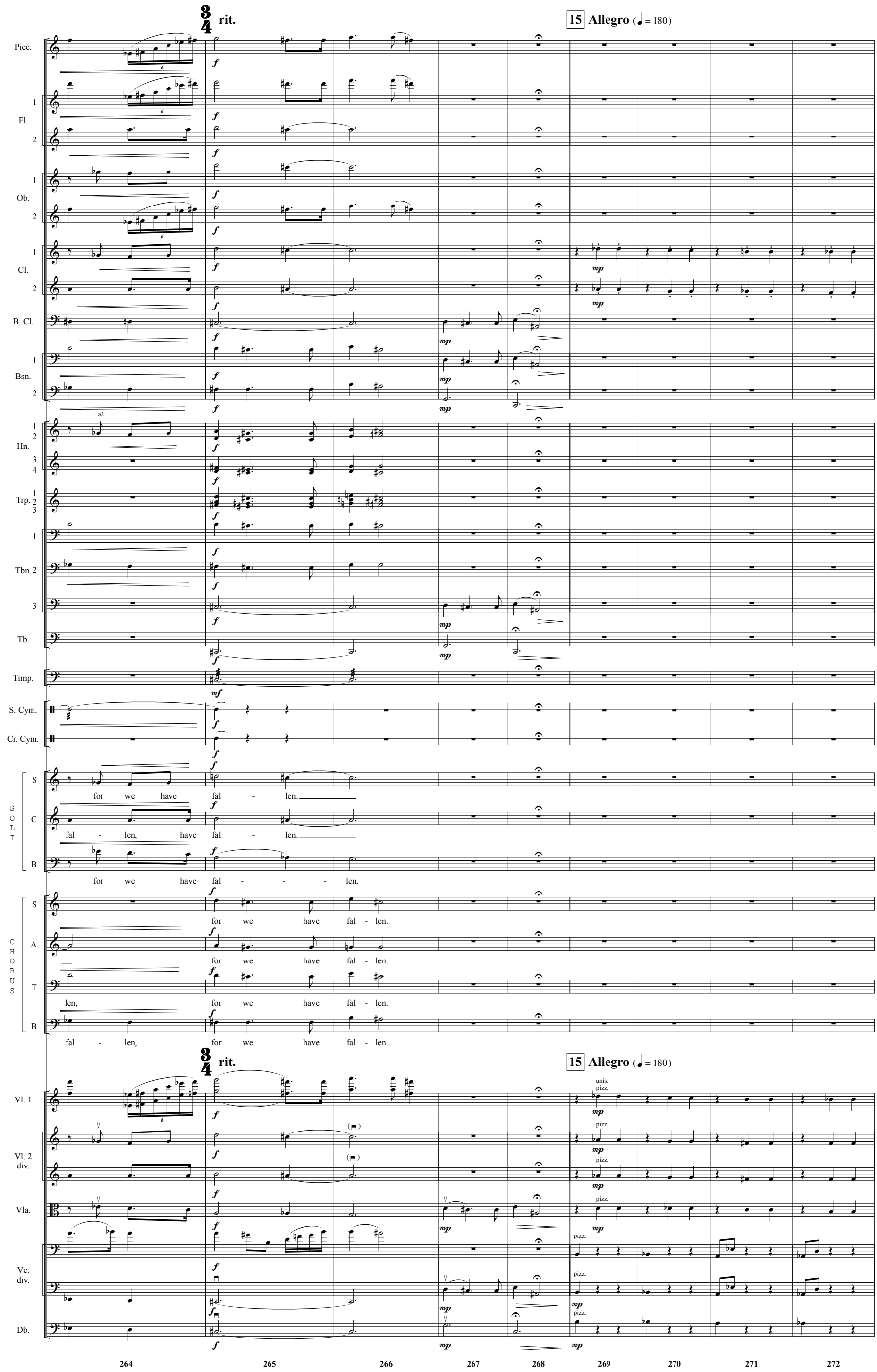
249 250 251 252 253 254 255

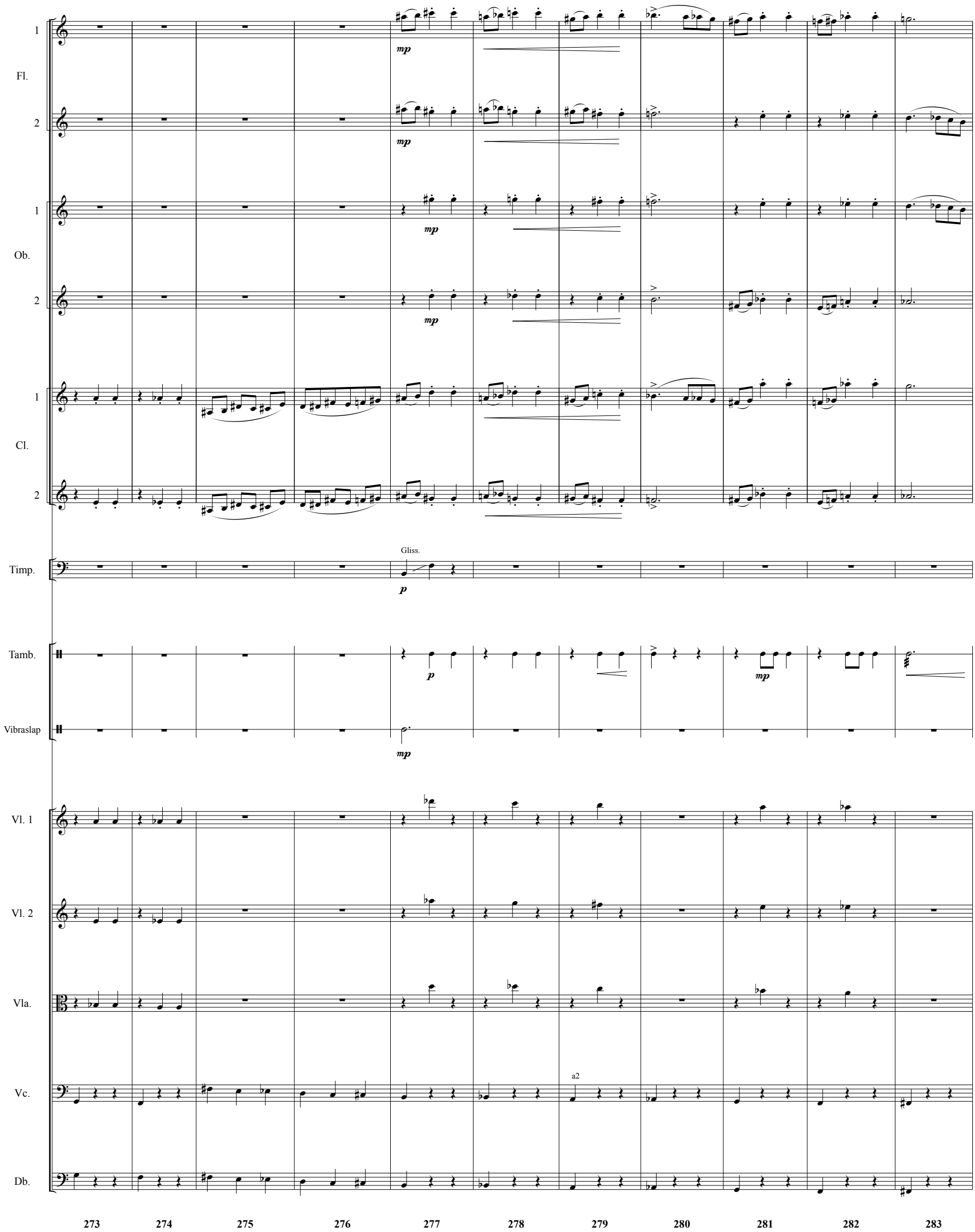
Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Tbn. 1 2
S. Cym.
Tri.
SOLI S C B
CHORUS S A T B
Vl. 1
Vl. 2 div.
Vla.
Vc. div.
Db.

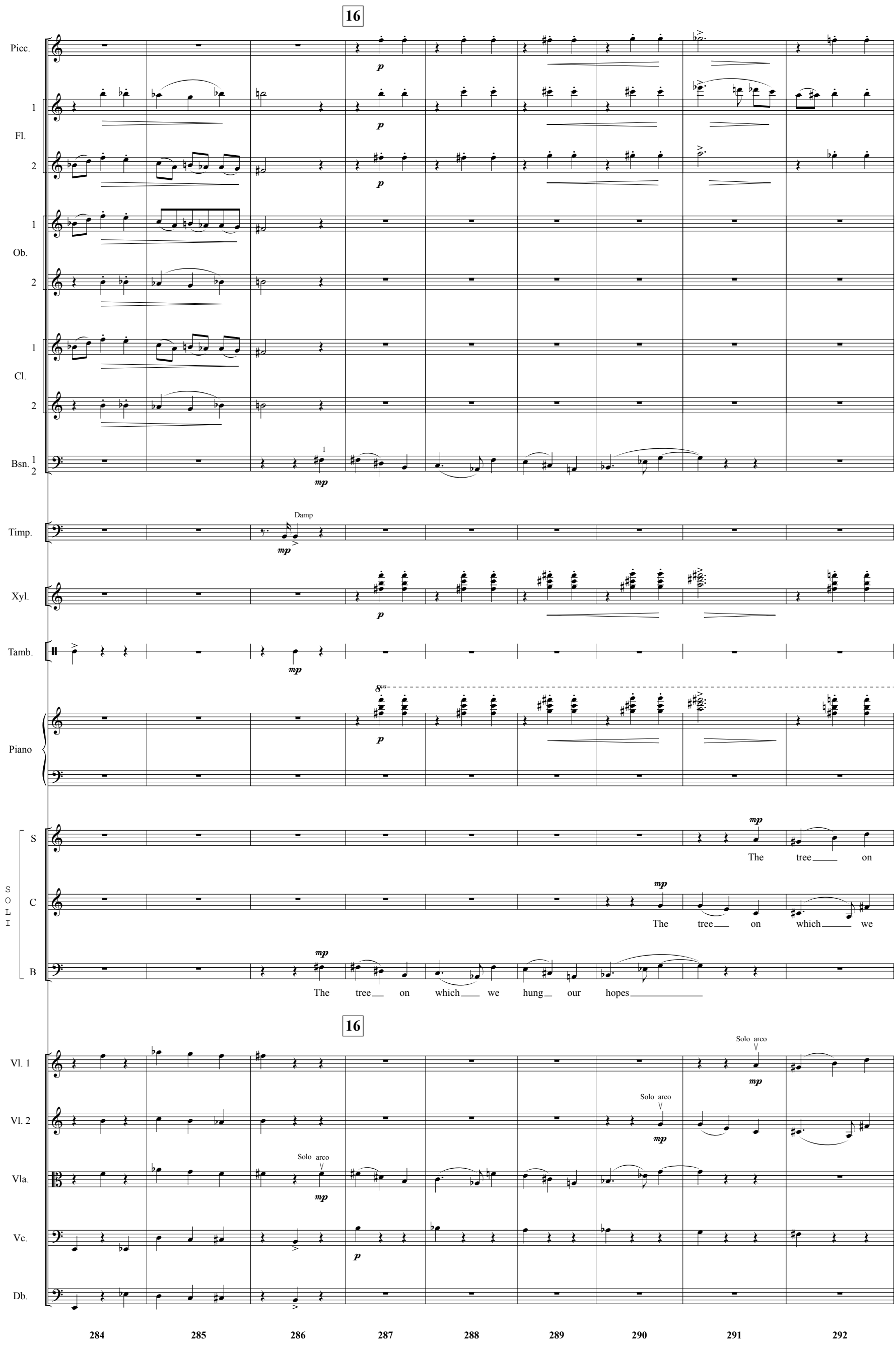
a2
Mute off
Soli
div.
cresc.

for we have fal - - - - - len,
Thy face is hid - den from our view;
for we have hid - den from our view;
for we have fal - len,
Thy face is hid - den
for we have fal - len,
Thy face is hid - den
for we have fal - - - - len,
for we have fal - len,
for we have fal - - -
for we have fal - len,
for we have

256 257 258 259 260 261 262 263


3/4 rit.
15 Allegro (♩ = 180)
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Trp.
Tbn.
Tb.
Timp.
S. Cym.
Cr. Cym.
SOLI
S
C
B
for we have fal - len.
fal - len, have fal - len.
for we have fal - - len.
CHORUS
A
T
for we have fal - len.
len, for we have fal - len.
fal - len, for we have fal - len.
Vl. 1
Vl. 2 div.
Vla.
Vc. div.
Db.
unis.
pizz.
264
265
266
267
268
269
270
271
272


Fl.
1
2
Ob.
1
2
Cl.
1
2
Timp.
Gliss.
Tamb.
Vibraslap
Vl. 1
Vl. 2
Vla.
Vc.
a2
Db.
mp
p
273
274
275
276
277
278
279
280
281
282
283


16
Picc.
Fl.
Ob.
Cl.
Bsn.
Timp.
Damp
Xyl.
Tamb.
Piano
SOLI
S
C
B
The tree on
The tree on which we
The tree on which we hung our hopes
16
Vl. 1
Vl. 2
Vla.
Vc.
Db.
Solo arco
284
285
286
287
288
289
290
291
292

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Hn. 1 2
Tbn. 1
Xyl.
Tamb.
Piano
SOLI
S
C
B
Vl. 1
Vl. 2
Vla.
Vc.
Db.

which we hung our hopes con - cealed a noose, con - cealed a noose, con - cealed a

hung our hopes con - cealed a noose, con - cealed a noose, con - cealed a noose,

con - cealed a noose, con - cealed a noose, con - cealed a noose,

293 294 295 296 297 298 299 300 301 302

17

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1 2
Hn. 3 4
Trp. 1
Tbn. 1
Tbn. 3
Tb.
Timp.
Xyl.
Cr. Cym.
Piano
SOLI
S
C
B

a2
1 Mute
Mute
Damp
8va

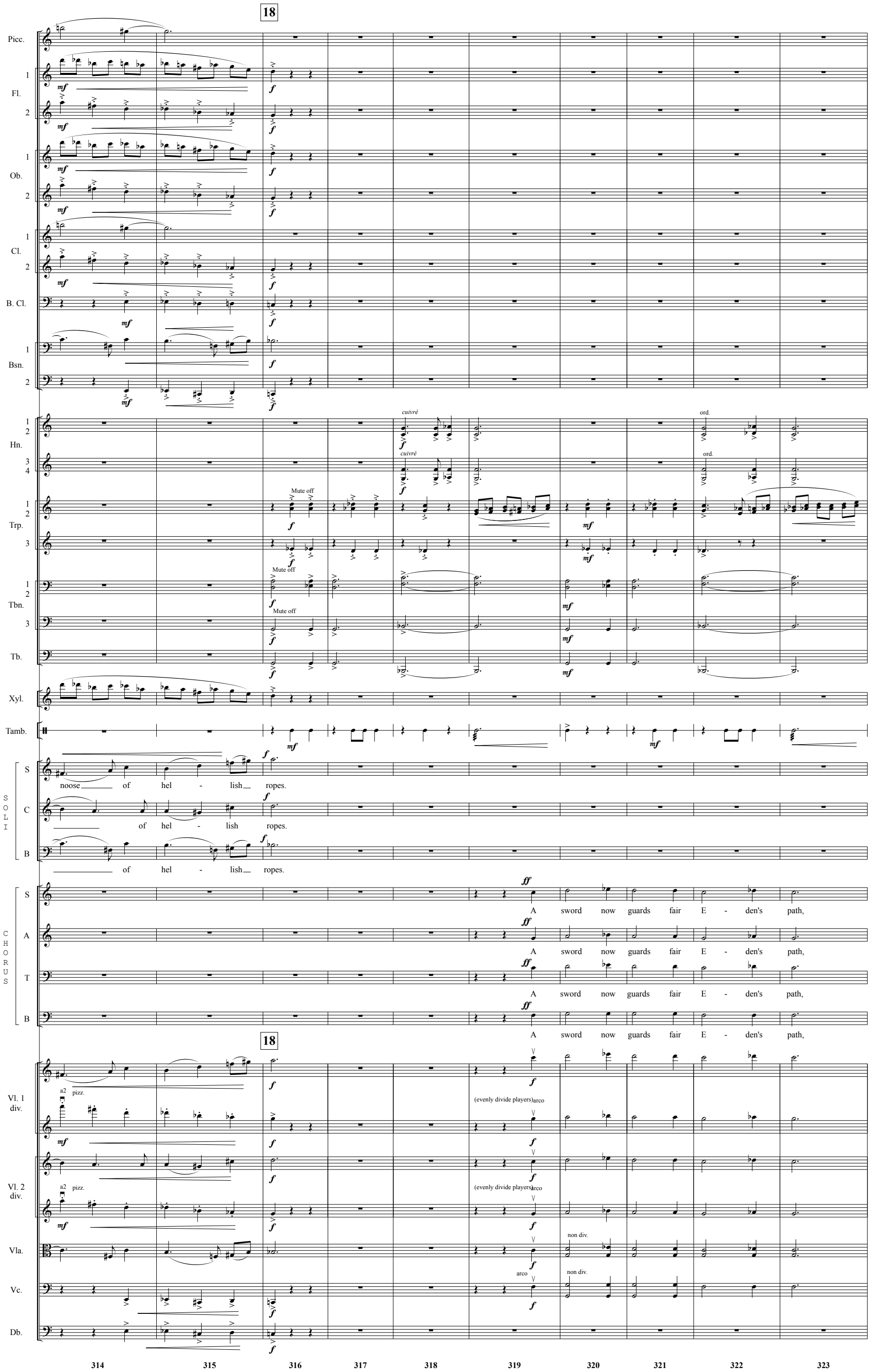
noose, the tree on which we hung our hopes a
con - cealed a noose, a noose
the tree on which we hung our hopes con - cealed a noose, a noose

17

Vl. 1 div.
Vl. 2 div.
Vla.
Vc.
Db.

(Solo)
gli altri div. pizz.
pizz.

303 304 305 306 307 308 309 310 311 312 313


18
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
cuivré
ord.
Trp.
Mute off
Tbn.
Tb.
Xyl.
Tamb.
SOLI
S
C
B
noose of hel - lish ropes.
of hel - lish ropes.
of hel - lish ropes.
CHORUS
A sword now guards fair E - den's path,
Vl. 1 div.
a2 pizz.
(evenly divide players) arco
Vl. 2 div.
Vla.
non div.
Vc.
Db.
314
315
316
317
318
319
320
321
322
323

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Hn. 1 2 3 4
Trp. 1 2
Tbn. 1 2 3
Tb.
Tamb.
CHORUS S A T B
lest we as sin - ners flee Thy wrath,
Vl. 1 div.
Vl. 2 div.
Vla.
Vc.
non div.

324 325 326 327 328 329 330 331

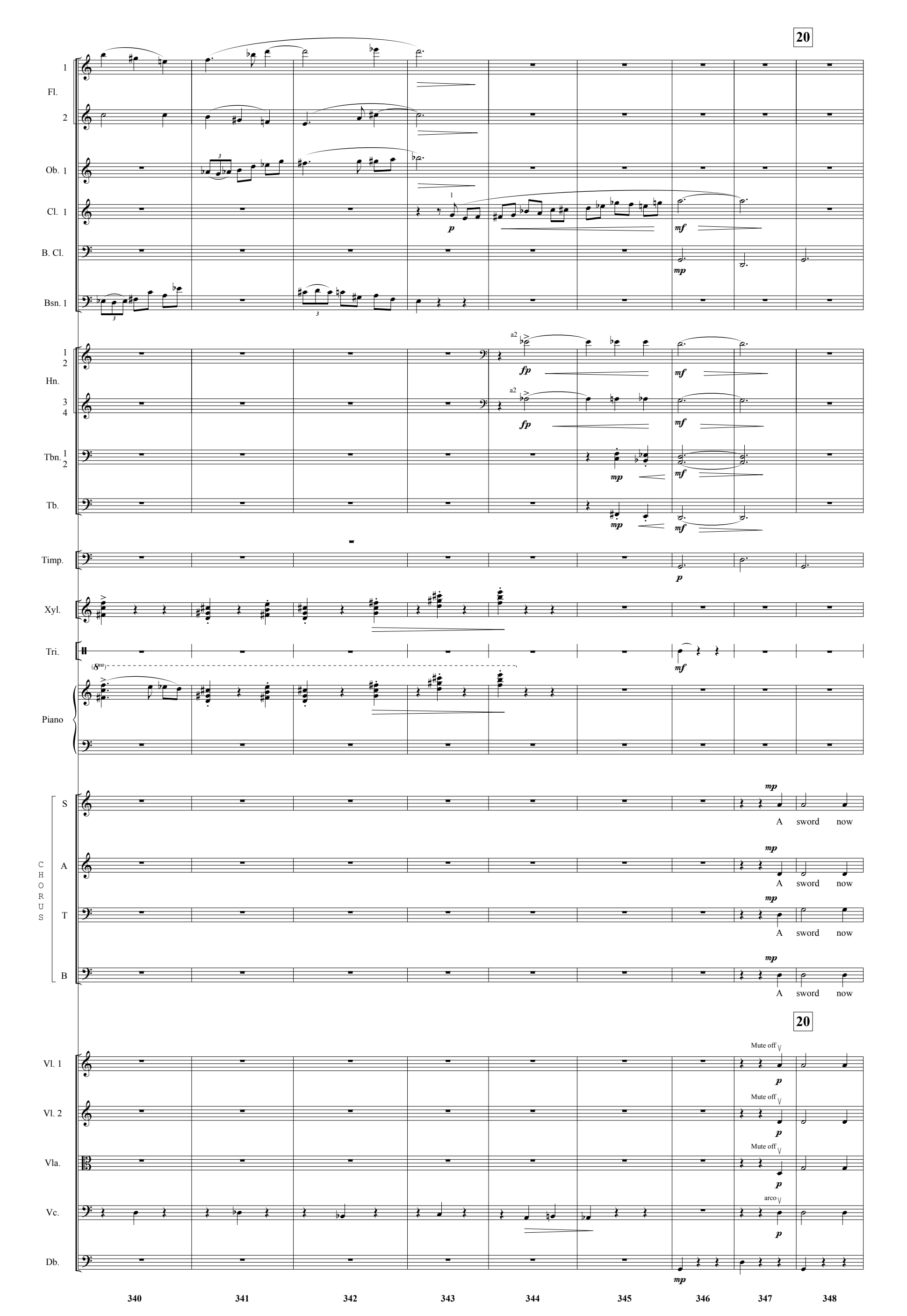
19

Fl. 1
Fl. 2
Ob. 1
Cl. 1
B. Cl.
Bsn. 1
Xyl.
Piano
CHORUS S
CHORUS A
CHORUS T
CHORUS B
flee Thy wrath.

19

Vl. 1
Vl. 2
Vla.
Vc.
Db.
Mute
arco
Con sord.
pizz.

332 333 334 335 336 337 338 339


20
Fl. 1
Fl. 2
Ob. 1
Cl. 1
B. Cl.
Bsn. 1
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tb.
Timp.
Xyl.
Tri.
Piano
CHORUS
S
A
T
B
A sword now
Vl. 1
Vl. 2
Vla.
Vc.
Db.
Mute off
arco
340
341
342
343
344
345
346
347
348

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Tbn. 1 2 3
Tb.
Timp.
Xyl.
Tamb.
SOLI S C B
CHORUS S A T B
Vl. 1
Vl. 2
Vla.
Vc.
Db.

A sword now guards fair E - den's path, a sword, a sword,

guards fair E - den's path, a sword, a sword, a

349 350 351 352 353 354 355 356 357

21

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Hn. 1 2 3 4
Trp. 1 2
Tbn. 1 3
Tb.
Timp.
Xyl.
Cr. Cym.
Tamb.
Piano
SOLI S C B
CHORUS S A T B

S: lest we as sin - ners flee Thy wrath,
C: lest we as sin - ners flee Thy wrath,
B: lest
S: sword now guards fair E - den's path, lest we as
A: sword now guards fair E - den's path, lest we as sin - ners
T: sword now guards fair E - den's path, lest we as sin - ners flee
B: sword now guards fair E - den's path, lest we as sin - ners flee lest we as

21

Vl. 1
Vl. 2
Vla.
Vc.
Db.

358 359 360 361 362 363 364 365 366

molto rall. et cresc.

22 Grandioso (♩ = c. 84)

Picc.
Fl. 1 2
Ob. 1
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 (a2 Gliss.) 3 4 (a2 Gliss.)
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Timp.
Xyl.
B. Dr.
S. Cym.
Gong
Piano
SOLI S C B
CHORUS S A T B
Vl. 1
Vl. 2
Vla.
Vc.
Db.

lest we flee Thy wrath.
lest we as sin - ners flee Thy wrath.
we as sin - ners flee Thy wrath.
sin - ners flee Thy wrath.
flee Thy wrath.
lest we flee Thy wrath.
sin - ners flee Thy wrath.

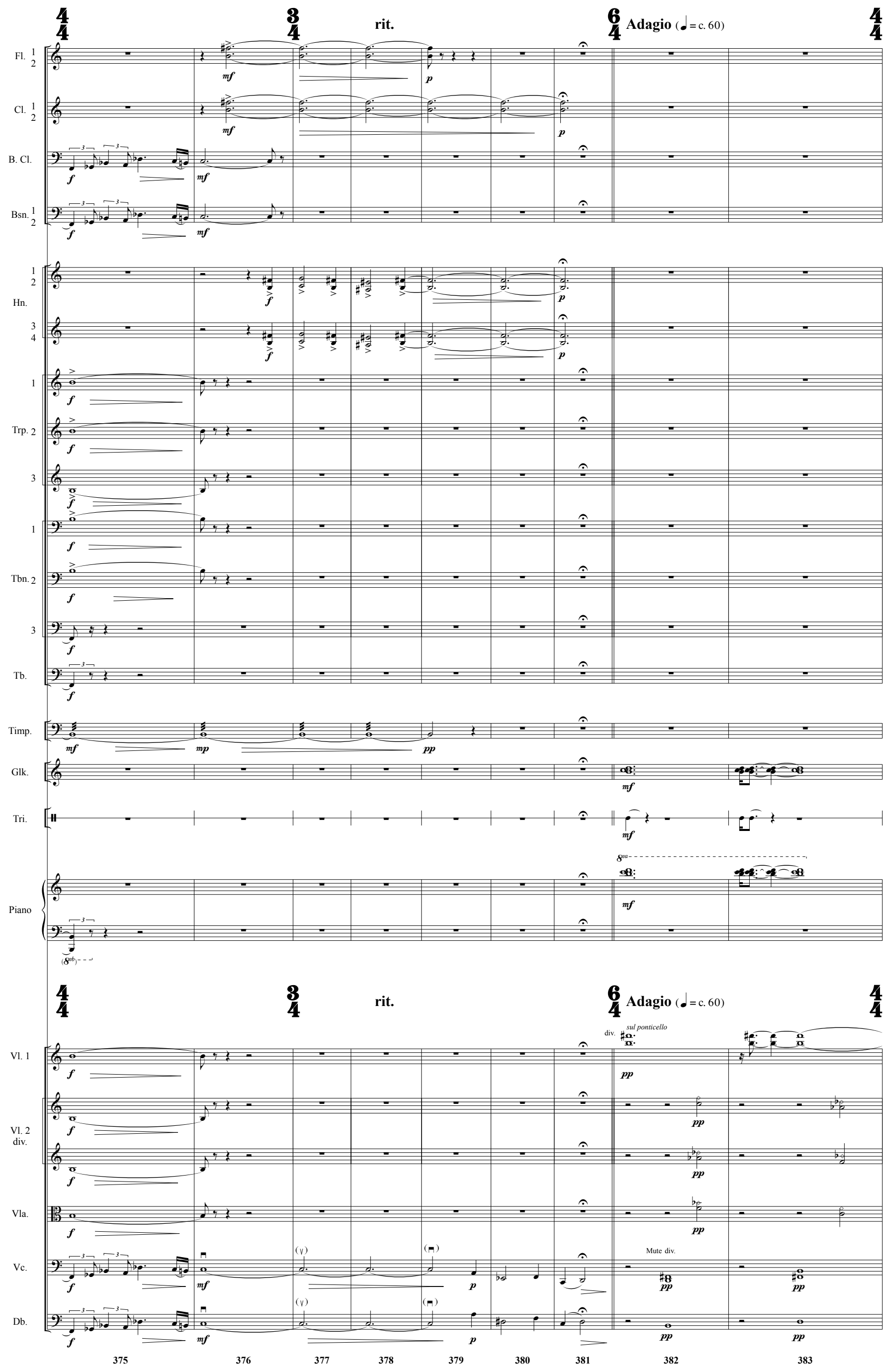
molto rall. et cresc.

Players divide evenly to end glissando on pitches indicated.

22 Grandioso (♩ = c. 84)

Gliss.
arco
a2 arco
div.

367 368 369 370 371 372 373 374


rit.
Adagio (♩ = c. 60)
Fl. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Timp.
Glk.
Tri.
Piano
Vl. 1
Vl. 2 div.
Vla.
Vc.
Db.
div.
sul ponticello
Mute div.
375
376
377
378
379
380
381
382
383

23

Trp. 1

SOLI B: Who from this wound can heal us? Who from this wretch - ed heart can save?

CHORUS S: Who from this wound can heal us? Who from this

CHORUS A: Who from this wound can heal us? Who from this

CHORUS B: Pierc-ing deep-ly as the sea.

23

Vl. 1

Db.

384 385 386 387 388 389

Morendo poco rit. Adagio

Trp. 1

SOLI B

CHORUS S: wretch - ed heart can save?

CHORUS A: wretch - ed heart can save?

CHORUS B: Pump - ing death down to the grave.

Morendo poco rit. Adagio

Vl. 1

Db.

390 391 392 393 394 395 396

III. The Word, in Flesh, Hath Been Revealed

Mysterioso (♩ = 100)

B♭ Clarinet 1

Horn in F 1 2 / 3 4

Trombone 1 2

Timpani

Suspended Cymbal

Triangle

CHORUS Bass

The Word, in flesh, hath been re - vealed; for sin, the cure, no more con - ceal - ed.

397 398 399 400 401 402 403 404 405 406 407

Fl. 1

Ob. 1

Cl. 1

Hn. 1 2 / 3 4

Tbn. 1

Timp.

CHORUS T

The Lamb of God hath born our shame;

CHORUS B

The Lamb of God hath born our shame;

Vl. 1 div.

Vl. 2

408 409 410 411 412 413 414 415 416 417

Ob. 1
Cl. 1
Hn. 1 2 3 4
CHORUS T
His name– the Fath - er's power to heal.
CHORUS B
His name– the Fath - er's power to heal.
Vl. 1 div.
Vl. 2
Solo
Vc.
mp
pp
ppp
p
mp
espress.

418 419 420 421 422 423 424 425 426 427 428

25

Fl. 1
Ob. 1
Cl. 1 2
Bsn. 1
Hn. 1
CHORUS T
The Seed, in death, cast in the ground (for sin was crushed and tramp - led
CHORUS B
The Seed, in death, cast in the ground (for sin was crushed and tramp - led
Vl. 1 div.
Vl. 2 div.
Vc.
(Solo)
p
espress.
mf
mp
ppp
pp

429 430 431 432 433 434 435 436 437 438 439

Fl. 1
Ob. 1
Cl. 1
B. Cl.
Bsn. 1
Hn. 1 2
Timp.
CHORUS T
down) be - came the Branch with fruit now
CHORUS B
down)
Vl. 1 div.
Vl. 2 div.
Vc.
Solo
gli altri
arco
Db.

26

440 441 442 443 444 445 446 447 448

Fl. 1
Cl. 1
B. Cl.
Bsn. 1
Hn. 1
CHORUS T
filled; be - came the Branch with fruit now filled;
CHORUS B
be - came the Branch with fruit now filled;
Vla.
Vc.
arco
tutti

449 450 451 452 453 454 455 456 457 458

Fl. 1
Ob. 1
Cl. 1
Hn. 1
Trp. 1
CHORUS
S: by God's own will new life a - bounds.
A: by God's own will new life a - bounds.
T: by God's own will new life a - bounds.
B: by God's own will new life a - bounds.
Vl. 1
Vl. 2
Vla.
Vc.
Db.
459 460 461 462 463 464 465

Hn. 1
Trp. 1
Tbn. 1
Tbn. 2
Timp.
Vl. 1
Vl. 2
Db.
466 467 468 469 470 471 472 473 474 475 476

Fl. 1
Ob. 1
Hn. 1 2
Vl. 1
Vl. 2
Vla.
Vc.
Db.

mf espress.
p
mp
pizz.

477 478 479 480 481 482 483 484 485 486

28

Fl. 1
Ob. 1 2
Cl. 1 2

SOLI C
The Auth - or of our faith now stand - ing be - fore the throne our prayers to bring

CHORUS A
The Auth - or

28

sul ponticello
ppp pp

Vl. 1 div.
Vl. 2 div.
Vc.

487 488 489 490 491 492 493 494 495

Fl. 1
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 2
CHORUS S A T B

S: The Auth - or of our faith now stand - ing be - fore the throne our prayers to bring
A: of our faith now stand - ing be - fore the throne our prayers to bring
T: Our prayers to
B: Our

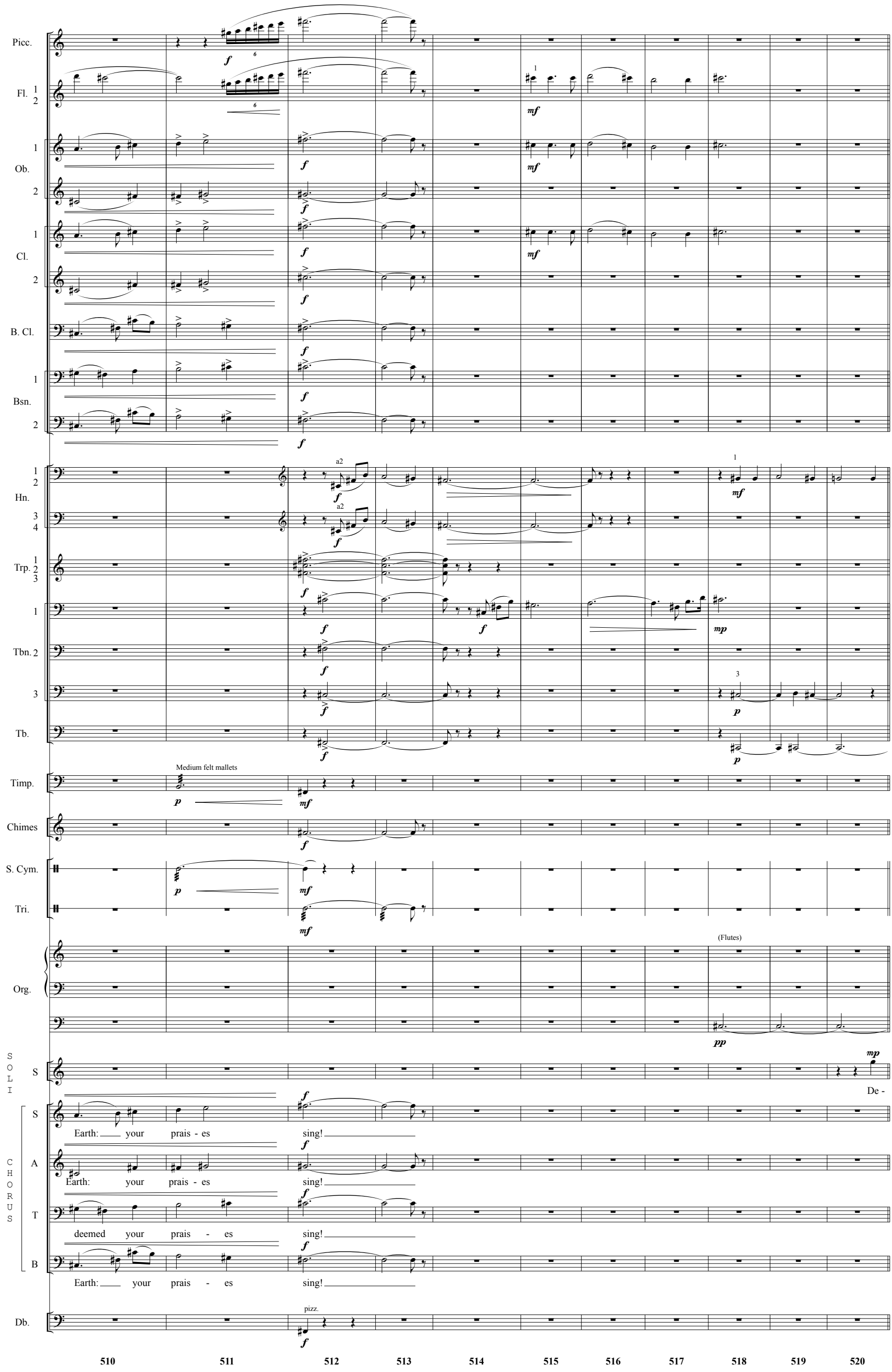
496 497 498 499 500 501 502

29

Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 2
CHORUS S A T B

S: un - to the Fath - er, nev er ceas ing; re - deemed from
A: un - to the Fath - er, nev er ceas ing; re - deemed from
T: bring un - to the Fath - er, our prayers to bring un - to the Fath - er; re -
B: prayers to bring un - to the Fath - er nev - er ceas - ing; re - deemed from

503 504 506 507 508 509


Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Timp.
Medium felt mallets
Chimes
S. Cym.
Tri.
Org.
(Flutes)
SOLI S
CHORUS S A T B
De -
Earth: your prais - es sing!
Earth: your prais - es sing!
deemed your prais - es sing!
Earth: your prais - es sing!
Db.
pizz.
510 511 512 513 514 515 516 517 518 519 520

30 **Dolce**

Hn. 1

Tb.

Org.

pp

SOLI

S: scend up - on us Ho - ly Dove, de - scend up - on us Ho - ly

C: *mp* De - scend up - on us Ho - ly Dove, de - scend up - on us Ho - ly Dove, de - scend Ho - ly

B: *mp* De - scend up - on us Ho - ly Dove, de - scend Ho - ly

CHORUS

B: *p* De - scend up - on us Ho - ly

521 522 523 524 525 526 527 528 529

31

Hn. 1 2

mp

Org.

SOLI

S: *mf* Dove; Thy touch we long for from a - bove.

C: *mf* Dove; Thy touch we long for, Thy touch we long for from a - bove.

B: Dove; de - scend us us, de - scend on us.

CHORUS

S: *mf* Cleanse us and wash us,

A: *mp* Thy touch we long for from a - bove. De - scend on us. *mf* Cleanse us and wash us,

T: *mp* De - scend on us. *mf* Cleanse us and wash us,

B: Dove. *mf* Cleanse us and wash us,

31

Vl. 1: tutti *mp*

Vl. 2: tutti *mp*

Vla.: tutti *mp*

Vc.: *mp*

530 531 532 533 534 535 536 537 538 539

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
Tbn. 1
Tb.
Org.
SOLI S C B
CHORUS S A T B
Vl. 1
Vl. 2
Vla.
Vc.

a2 f
mf
a2 mf
a2 f
f
mf
mf
mf
For - ev - er sealed in
mf
Cleanse us and wash us, make us whole;
f
for-ev-er
mf
Cleanse us and wash us, make us whole, and make us whole;
subito f
make us whole; cleanse us and wash us, make us whole; cleanse us and make us whole; for -
subito f
make us whole; cleanse us and wash us make us whole; make us whole; for -
subito f
make us whole; cleanse us and wash us make us whole; and make us whole; for -
subito f
make us whole; cleanse us and wash us make us whole; wash us and make us whole; for -
p

540 541 542 543 544 545 546 547 548 549

32 Poco maestoso

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2
Tbn. 1 2
Tb.
Timp.
S. Cym.
Org.
SOLI S C B
CHORUS S A T B
Vl. 1 div.
Vl. 2 div.
Vla.
Vc.
Db.

Thy sweet love.
sealed in Thy sweet love.
for - ev - er sealed in Thy sweet love.
ev - er in Thy sweet love.
ev - er in Thy sweet love.
ev - er in Thy sweet love.
ev - er sealed in Thy sweet love.

Solo
espress.
arco

550 551 552 553 554 555 556 557 558

33

Fl. 1
Ob. 1
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Tbn. 1
Tbn. 2
Tb. 3
Tb.
Timp.

SOLI S
SOLI C
SOLI B

For - ev - er sealed in Thy sweet love.

For - ev - er sealed in Thy sweet love.

For - ev - er sealed in Thy sweet love.

CHORUS S A
CHORUS T B

33

(Solo)

Vl. 1
Vl. 2
Vla.
Vc.
Db.

559 560 561 562 563 564 565 566 567 568 569

34

Ob. 1
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Tbn. 1 2 3
Tb.
Timp.
CHORUS S A T B
Then we, as brands plucked from the fire, _

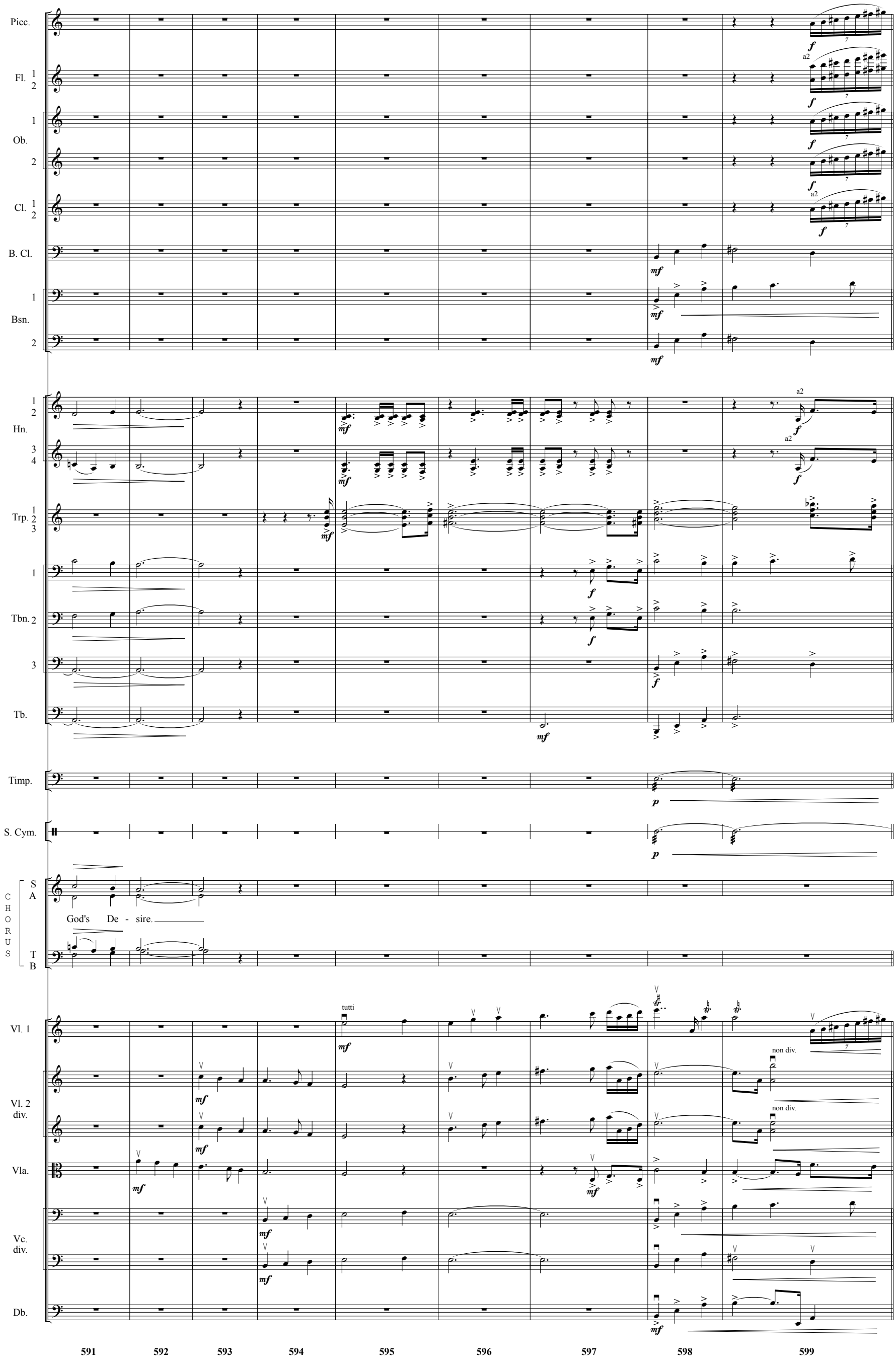
34

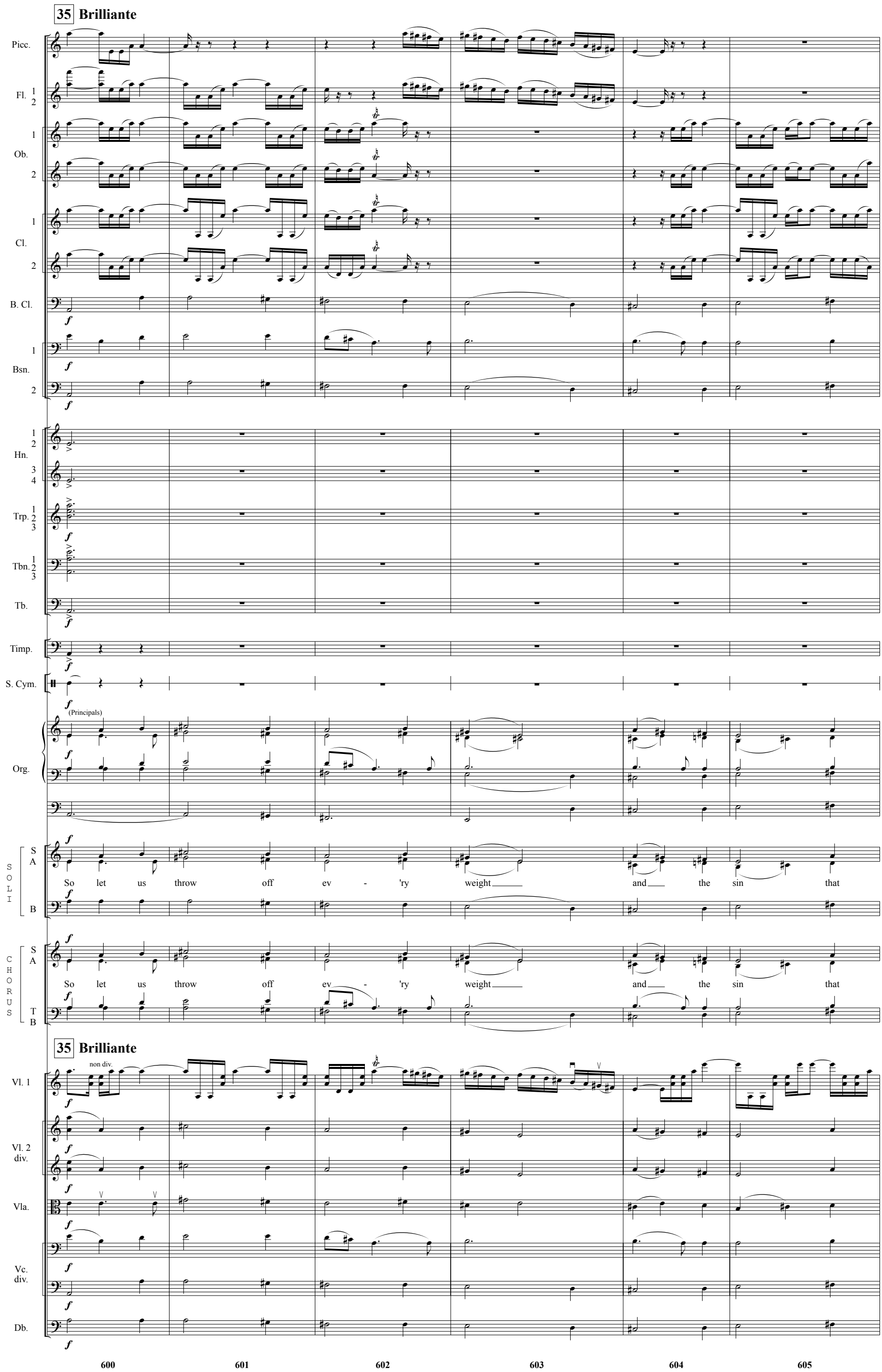
Vl. 1 (Solo)
Vl. 2 non div.
Vla.
Vc.
Db.

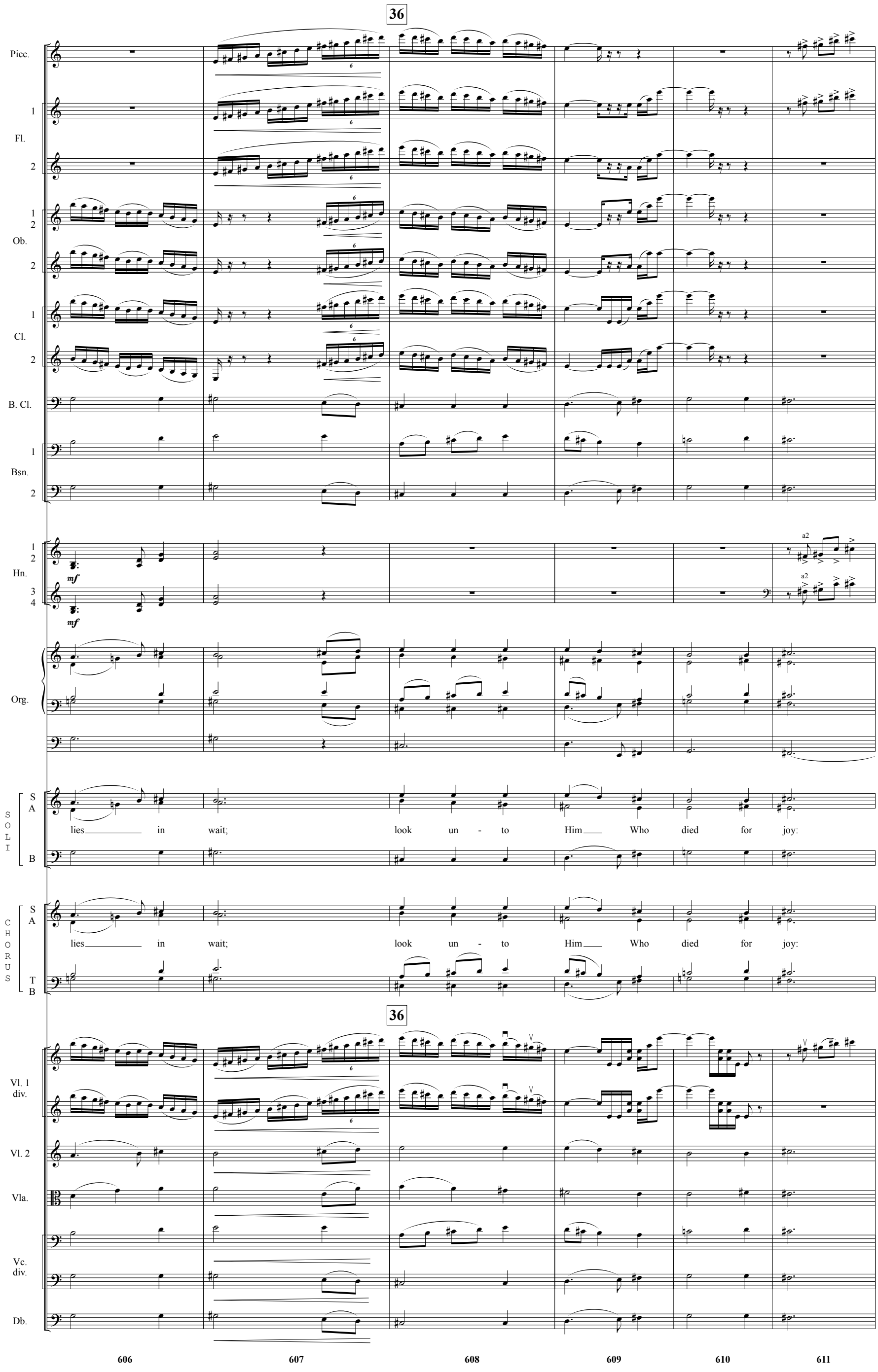
570 571 572 573 574 575 576 577 578 579 580

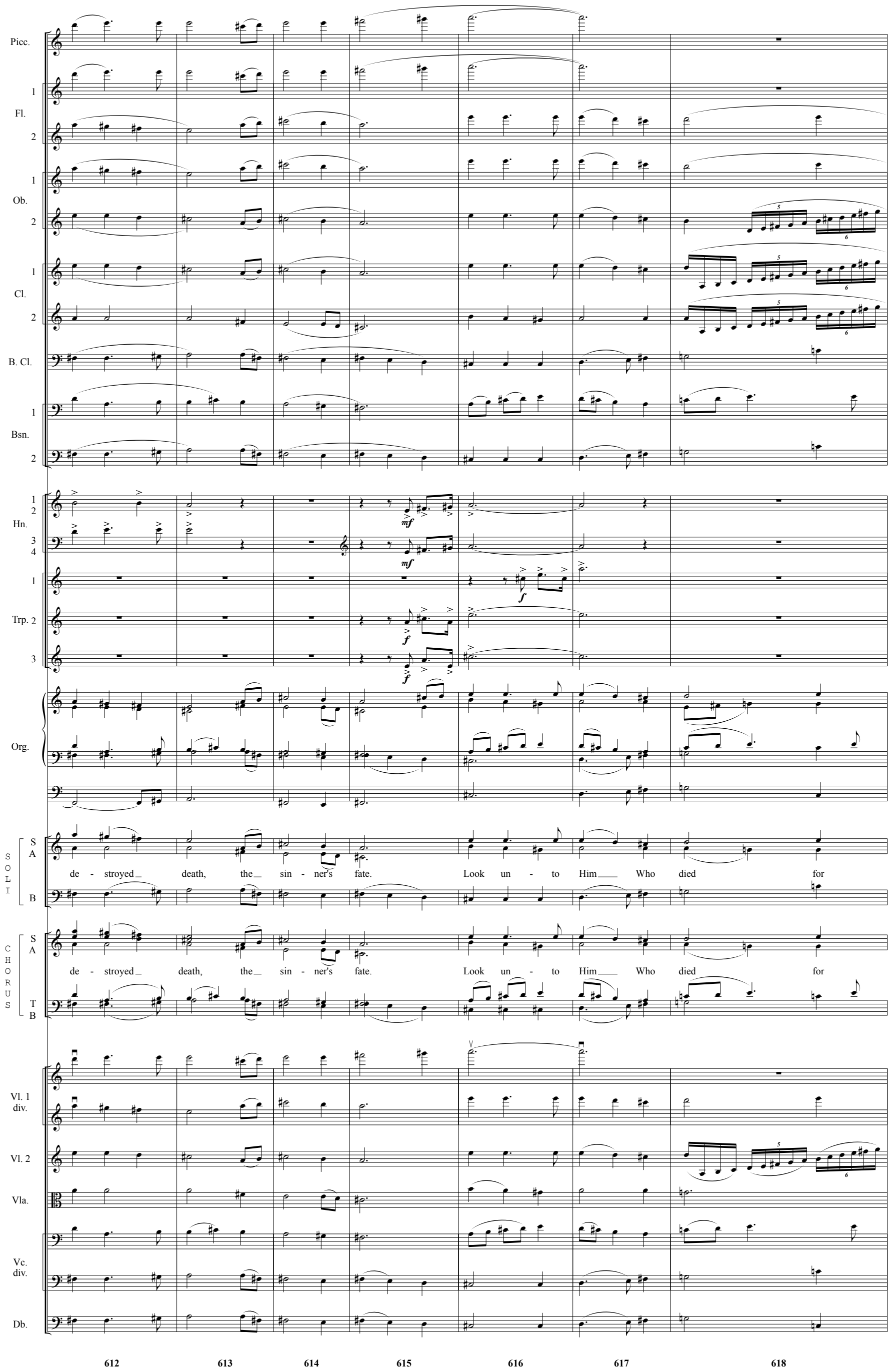
Hn. 1 2 3 4
Tbn. 1 2 3
Tb.
CHORUS S A T B
from sin were saved and lift - ed higher to stand up - on___ that crim - son Rock stained with the blood of_

581 582 583 584 585 586 587 588 589 590


Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Timp.
S. Cym.
CHORUS
S A
God's De - sire.
T B
Vl. 1
Vl. 2 div.
Vla.
Vc. div.
Db.
a2
tutti
non div.
591 592 593 594 595 596 597 598 599

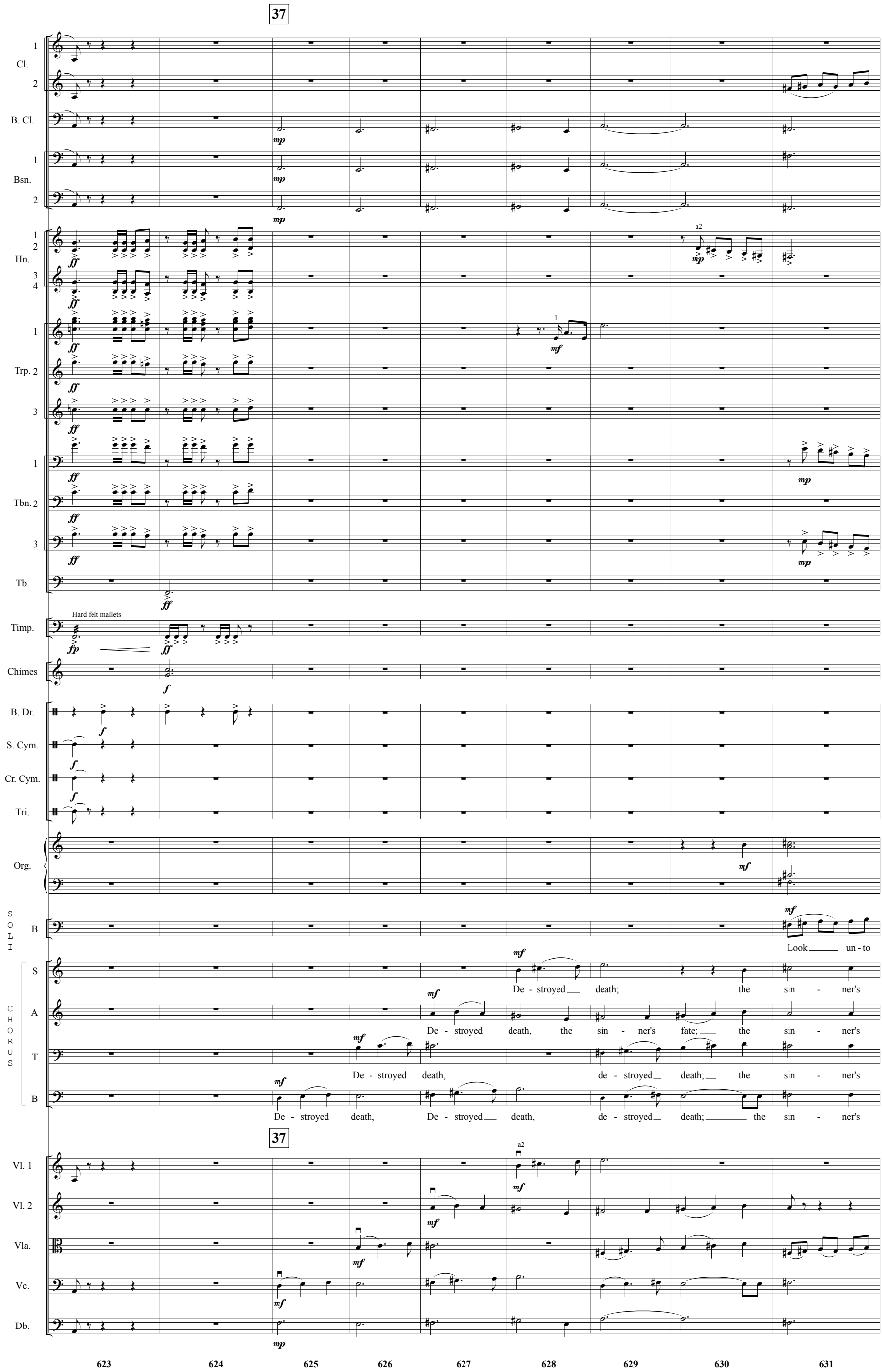

35 Brilliante
Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Timp.
S. Cym.
Org.
(Principals)
SOLI S A B
So let us throw off ev - 'ry weight and the sin that
CHORUS S A T B
So let us throw off ev - 'ry weight and the sin that
35 Brilliante
non div.
Vl. 1
Vl. 2 div.
Vla.
Vc. div.
Db.
600
601
602
603
604
605


36
Picc.
1
Fl.
2
1
2
Ob.
2
1
Cl.
2
B. Cl.
1
Bsn.
2
1
2
Hn.
3
4
mf
mf
a2
a2
Org.
S
A
SOLI
lies in wait; look un - to Him Who died for joy:
B
S
A
CHORUS
lies in wait; look un - to Him Who died for joy:
T
B
36
Vl. 1
div.
Vl. 2
Vla.
Vc.
div.
Db.
606
607
608
609
610
611


Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Trp.
Org.
SOLI
CHORUS
de - stroyed death, the sin - ner's fate. Look un - to Him Who died for
de - stroyed death, the sin - ner's fate. Look un - to Him Who died for
Vl. 1 div.
Vl. 2
Vla.
Vc. div.
Db.
612
613
614
615
616
617
618

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
S. Cym.
Tri.
Org.
SOLI S A B
joy:
CHORUS S A T B
joy:
Vl. 1 div.
Vl. 2
Vla.
Vc.
Db.

619 620 621 622


37
Cl.
B. Cl.
Bsn.
Hn.
Trp. 2
Tbn. 2
Tb.
Timp.
Hard felt mallets
Chimes
B. Dr.
S. Cym.
Cr. Cym.
Tri.
Org.
SOLI
B
Look un - to
CHORUS
S
A
T
B
De - stroyed death; the sin - ner's
De - stroyed death, the sin - ner's fate; the sin - ner's
De - stroyed death, de - stroyed death; the sin - ner's
De - stroyed death, De - stroyed death, de - stroyed death; the sin - ner's
Vl. 1
Vl. 2
Vla.
Vc.
Db.
623
624
625
626
627
628
629
630
631

cresc. poco a poco

Fl. 1 2

Ob. 1 2

Cl. 1 2

B. Cl.

Bsn. 1 2

Hn. 1 2 3 4

Trp. 1 2 3

Tbn. 1 2 3

Tb.

Timp.

Medium felt mallets

S. Cym.

Org.

SOLI

S: Look un - to Him Who died for joy, Who died for

C: Look un - to Him Who died for joy. Look un - to Him Who died for

B: Him Who died for joy. Look un - to Him Who

CHORUS

S: fate de - stroyed, the sin - ner's fate de - stroyed.

A: fate de - stroyed, the sin - ner's fate de - stroyed.

T: fate de - stroyed, the sin - ner's fate de - stroyed.

B: fate de - stroyed, the sin - ner's fate de - stroyed.

cresc. poco a poco

Vl. 1

Vl. 2

Vla.

Vc.

Db.

632 633 634 635 636 637 638

38

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Timp.
S. Cym.
Cr. Cym.
Org.

SOLI
S: joy; de - stroyed death, the sin - ner's fate.
C: joy; de - stroyed death, the sin - ner's fate.
B: died for joy; de - stroyed death, the sin - ner's fate.

CHORUS
S: Look un - to Him Who died for joy; de - stroyed death, the sin - ner's fate.
A: Look un - to Him Who died for joy; de - stroyed death, the sin - ner's fate.
T: Look un - to Him Who died for joy; de - stroyed death, the sin - ner's fate.
B: Look un - to Him Who died for joy; de - stroyed death, the sin - ner's fate.

38

Vl. 1
Vl. 2
Vla.
Vc. (4 players)
Db.

639 640 641 642 643 644 645 646 647 648

39

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Timp.
S. Cym.
Cr. Cym.
Tri.
Org.
SOLI S C B
CHORUS S A T B

A - men. A - men. A - men.
A - men. A - men. A - men.
A - men. A - men. A - men.
A - men. A - men. A - men.
A - men. A - men. A - men.
A - men. A - men. A - men.
A - men. A - men. A - men.
A - men. A - men. A - men.

39

Vl. 1
Vl. 2
Vla.
Vc.
Db.

(4 players)
gli altri

649 650 651 652 653 654 655 656 657 658 659

Morendo poco a poco

B. Cl.

Trp. 1

Tbn. 1 2 3

Tb.

CHORUS

A

A - - - - men. A - men. A - men.

T

A - men. A - men. A - men. A - men. A - men.

B

A - men. A - men. A - men. A - men. A - men. A - men. A - men.

div.

Vla.

Vc.

Db.

660 661 662 663 664 665 666

B. Cl.

Trp. 1

CHORUS

B

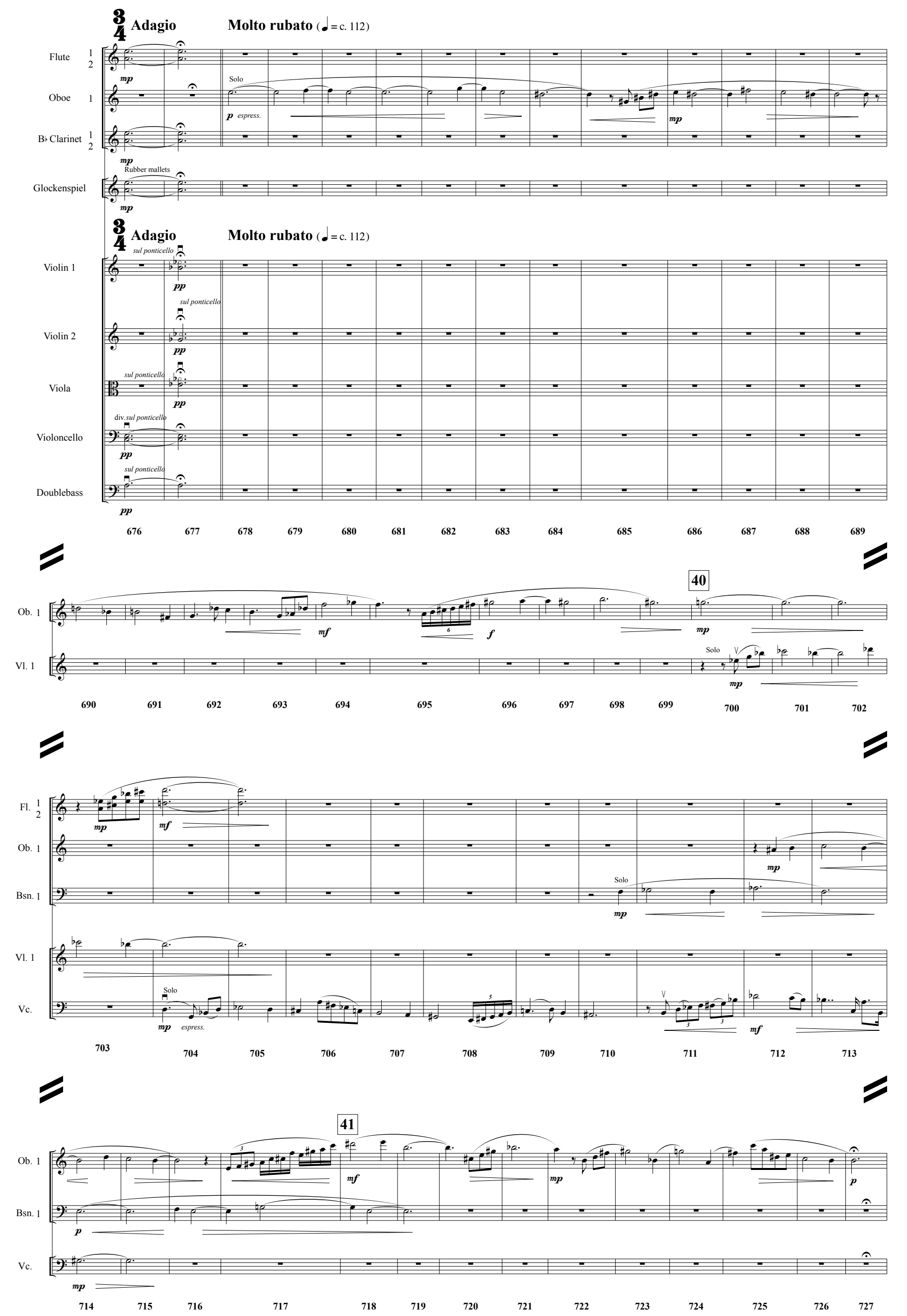
A - men. A - men.

Vc. div.

Db.

667 668 669 670 671 672 673 674 675

IV. Save Your People, Lord!



Trp. 1 — Solo — *espress.*

Vl. 1 — tutti — *sul ponticello*

Vl. 2 — *sul ponticello*

Vla. — *sul ponticello*

Vc. — div. — *sul ponticello*

Db. — *sul ponticello*

728 729 730 731 732 733 734 735 736 737 738 739

42 **Moderato** (♩ = 80)

Ob. 1

Hn. 1

Hn. 2

Hn. 3

Trp. 1

SOLI C — Sav - ior, Sav - ior, Sav - ior,

42 **Moderato** (♩ = 80)

Vl. 1 — Mute ord.

Vl. 2 — Mute ord.

Vla.

Vc.

Db.

740 741 742 743 744 745 746 747 748 749 750

Ob. 1

Hn. 1

Hn. 2

Hn. 3

CHORUS A — Sav - ior, Sav - ior, Sav - ior, Sav - ior, Sav - ior, save Your

Vl. 1

Vl. 2

Vla. — ord. Mute

Vc. — Solo ord.

751 752 753 754 755 756 757 758 759 760 761

43

Fl. 1 2 — Ob. 1 — Cl. 1 2 — B. Cl. — Hn. 1 — Glk. (Plastic mallets) — CHORUS A

peop - le Lord. Sav - ior, Sav - ior, save Your peop - le

43

Vl. 1 — Vla. — Vc. (tutti, ord.) — Db.

762 763 764 765 766 767 768 769 770

Fl. 1 — Hn. 1 — SOLI CHORUS C — A

For-get not our af-flic - tion, re-ject us not for-ev - er; turn us un - to

Lord. Sa - vior, Sav - ior, Sav - ior,

Vl. 1 — Vl. 2 — Vla.

771 772 773 774 775 776 777 778

Fl. 1 — Hn. 2 3 — SOLI C

Thee, O Lord, re-new our days as of old.

Vl. 1 — Vl. 2 — Vc. (Soli)

779 780 781 782 783 784 785 786 787 788

44 poco accel.

Piu mosso (♩ = 90)

Picc.

Ob. 1

Bsn. 1

1

Hn. 2

3

S. Cym.

CHORUS

S

Sav - ior, Sav - ior, save Your peop - le Lord.

A

Sav - ior, Sav - ior, save Your peop - le Lord.

44 poco accel.

Piu mosso (♩ = 90)

Vl. 1

Mute off

Vl. 2

Mute off

Vc.

789 790 791 792 793 794 795 796

45

Picc.

Fl. 1

Ob. 1

Cl. 1

espress.

SOLI

C

Cre - ate in us a pure heart, O God; a stead-fast spir - it to re - new. Thy face a -

45

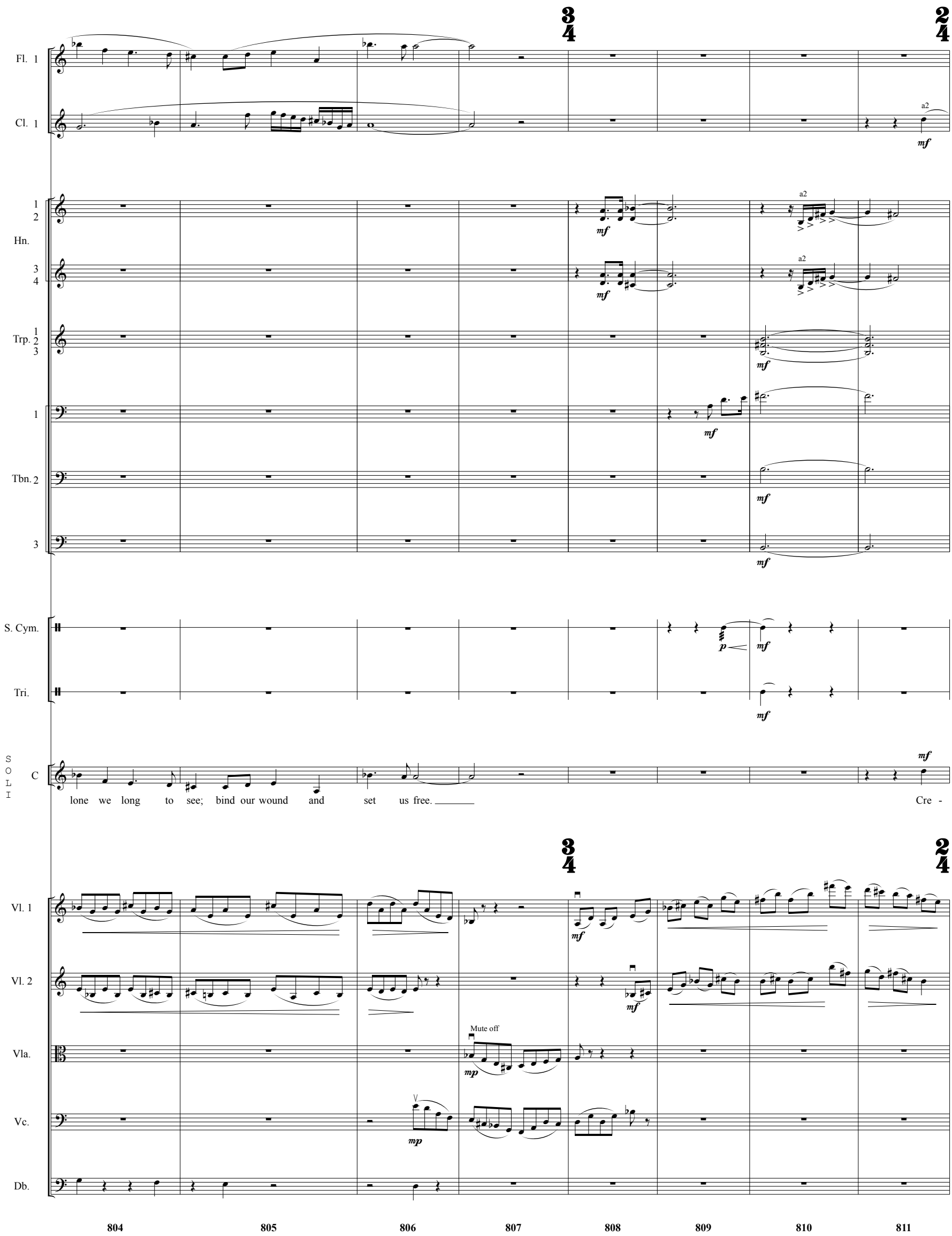
Vl. 1

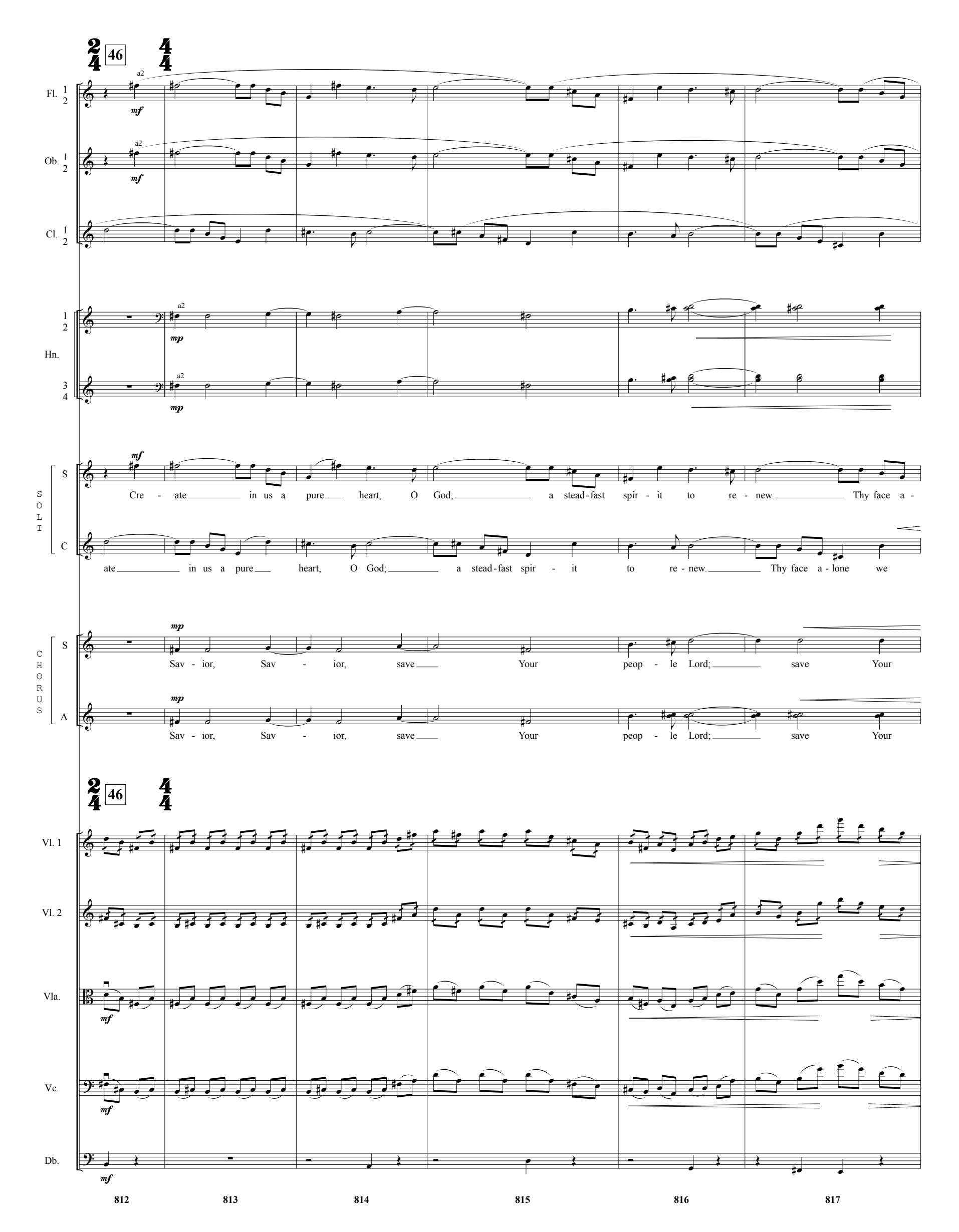
Vl. 2

Db.

pizz.

797 798 799 800 801 802 803


Fl. 1
Cl. 1
a2
Hn.
Trp.
Tbn. 2
S. Cym.
Tri.
SOLI
C
lone we long to see; bind our wound and set us free.
Cre -
Vl. 1
Vl. 2
Mute off
Vla.
Vc.
Db.
804
805
806
807
808
809
810
811


46
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn. 1 2
Hn. 3 4
a2
mf
mp
SOLI
S
C
Cre - ate in us a pure heart, O God; a stead-fast spir - it to re - new. Thy face a -
ate in us a pure heart, O God; a stead-fast spir - it to re - new. Thy face a - lone we
CHORUS
S
A
Sav - ior, Sav - ior, save Your peop - le Lord; save Your
Vl. 1
Vl. 2
Vla.
Vc.
Db.
812
813
814
815
816
817

attacca

Molto stringendo

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Timp.
B. Dr.
S. Cym.
Tri.
SOLI S C
lone we long to see; bind our wound and set us free.
long to see; bind our wound and set us free.
CHORUS S A
peop - le Lord!
peop - le Lord!
Vl. 1
Vl. 2
Vla.
Vc.
Db.

818 819 820 821 822 823

V. Neither Life Nor Death

47 **Grandioso** (♩ = c. 90)

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 (a2 *cuivré*) 3 4 (a2 *cuivré*)
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Timp.
Chimes
B. Dr.
S. Cym.
Cr. Cym.
Tri.
Org. (Principals)

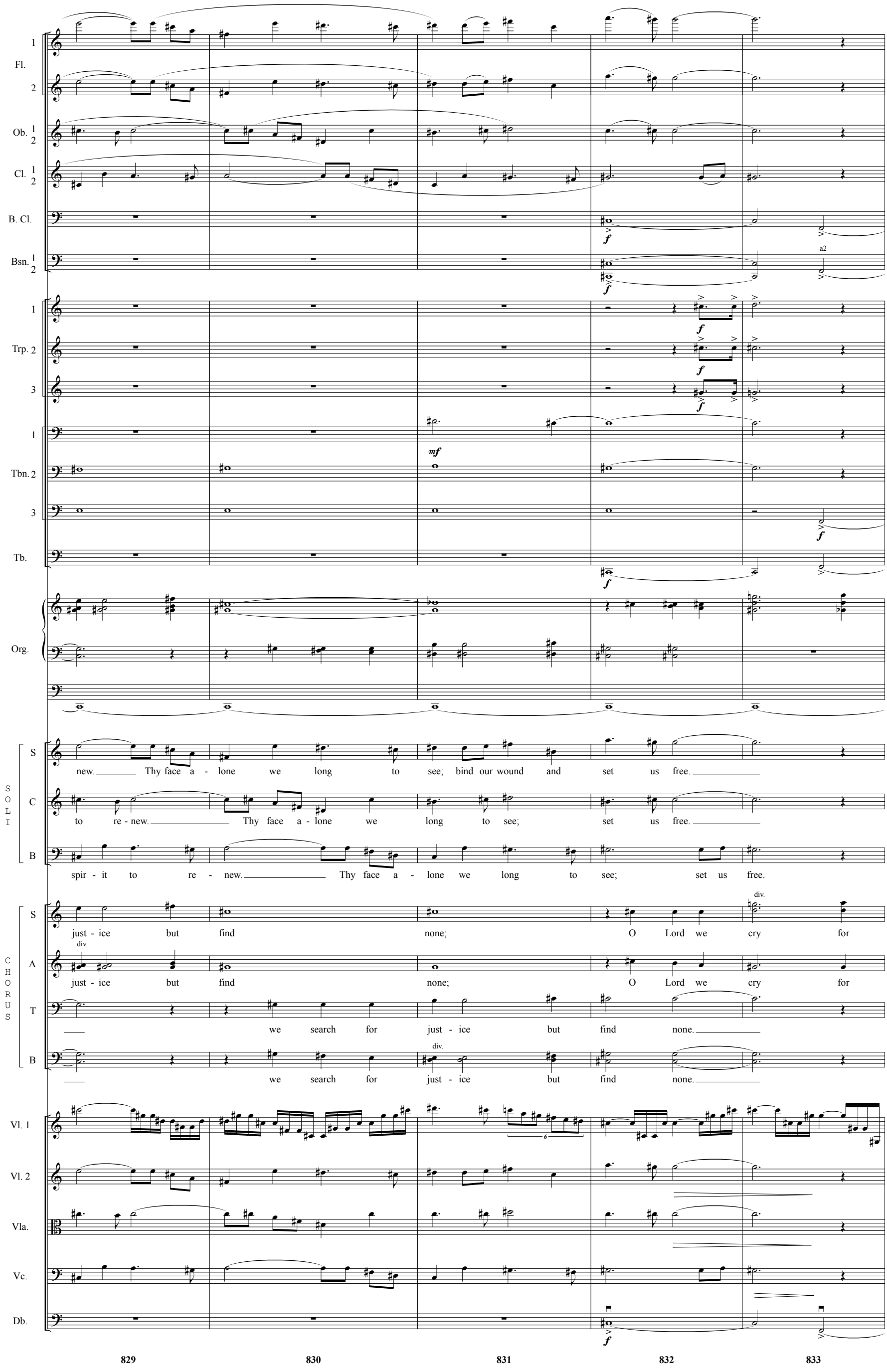
SOLI
S: Cre - ate in us a pure heart, O God; a stead-fast spir - it to re -
C: Cre - ate in us a pure heart, O God; a stead - fast spir - it
B: Cre - ate in us a pure heart, O God; a stead - fast

CHORUS
S: We spread our hands in prayer; we search for
A: We spread our hands in prayer; we search for
T: We spread our hands in prayer;
B: We spread our hands in prayer;

47 **Grandioso** (♩ = c. 90)

Vl. 1
Vl. 2
Vla.
Vc.

824 825 826 827 828


Fl. 1
Fl. 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
a2
Trp. 1
Trp. 2
Trp. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tb.
Org.
SOLI
S
new. Thy face a - lone we long to see; bind our wound and set us free.
C
to re - new. Thy face a - lone we long to see; set us free.
B
spir - it to re - new. Thy face a - lone we long to see; set us free.
CHORUS
S
just - ice but find none; O Lord we cry for
A
just - ice but find none; O Lord we cry for
T
we search for just - ice but find none.
B
we search for just - ice but find none.
div.
Vl. 1
Vl. 2
Vla.
Vc.
Db.
829
830
831
832
833

48 rit. poco a poco rall.

Picc.
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Timp.
Glk.
Chimes
B. Dr.
Cr. Cym.
Org.
CHORUS S A
Vl. 1
Db.

a2
Wooden mallets
Brass mallets
mer - cy.

48 rit. poco a poco rall.

834 835 836 837 838 839 840

49 Calmly (♩ = c. 80)

Fl. 1
Ob. 1
Cl. 1
Bsn. 1
Vib.
Vla.

(stagger bowing)

841 842 843 844 845 846

50

Fl. 1
Bsn. 1
Vib.
Chimes
SOLI C

In faith we wait up - on Thee Lord, and hope for what we can-not see.

Vla.

847 848 849 850 851 852

51

Fl. 1 2
Cl. 1
Vib.
Chimes
SOLI S C

To Thee as debt - ors now we yield; be Thou our help and cons-tant shield.

CHORUS S A

In faith we wait up-on Thee and hope for

Vl. 1
Vl. 2
Vc.

Soli arco

853 854 855 856 857 858 859

poco accel.

Fl. 1 2
Ob. 1
Cl. 1
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1
Timp.
Medium felt mallets
Vib.
Chimes

CHORUS
S: what we can - not see. To Thee as debt-ors now we yield; be Thou our help and cons-tant shield.
A: what we can - not see. To Thee as debt-ors now we yield; be Thou our help and cons-tant shield.
T: If God be for us who can be a-gainst us? Who is he that con - demns us?
B: If God be for us who can be a-gainst us? Who is he that con - demns us?

poco accel.

Vl. 1
Vl. 2
Vc.
Db.
arco
(stagger bowing)

860 861 862 863 864 865 866 867

Piu mosso (♩ = 90)

52

Fl. 1 2
Ob. 1
Cl. 1
Bsn. 1
Trp. 1
Tb.
Timp.
Vib.
SOLI C
SOLI B

If God be for us

If God be for us who can be a - gainst us?

Piu mosso (♩ = 90)

52

Vl. 1
Vl. 2
Vla.
Vc.

div.
pizz.
unis.
a2

868 869 870 871 872 873 874

poco accel.

Fl. 1 2
Cl. 1
B. Cl.
Bsn. 1
Hn. 1
Tbn. 1 2
Tbn. 3
Timp.
Vib.
SOLI C
SOLI B

who can be a - gainst us? Who is he that con - demns us?

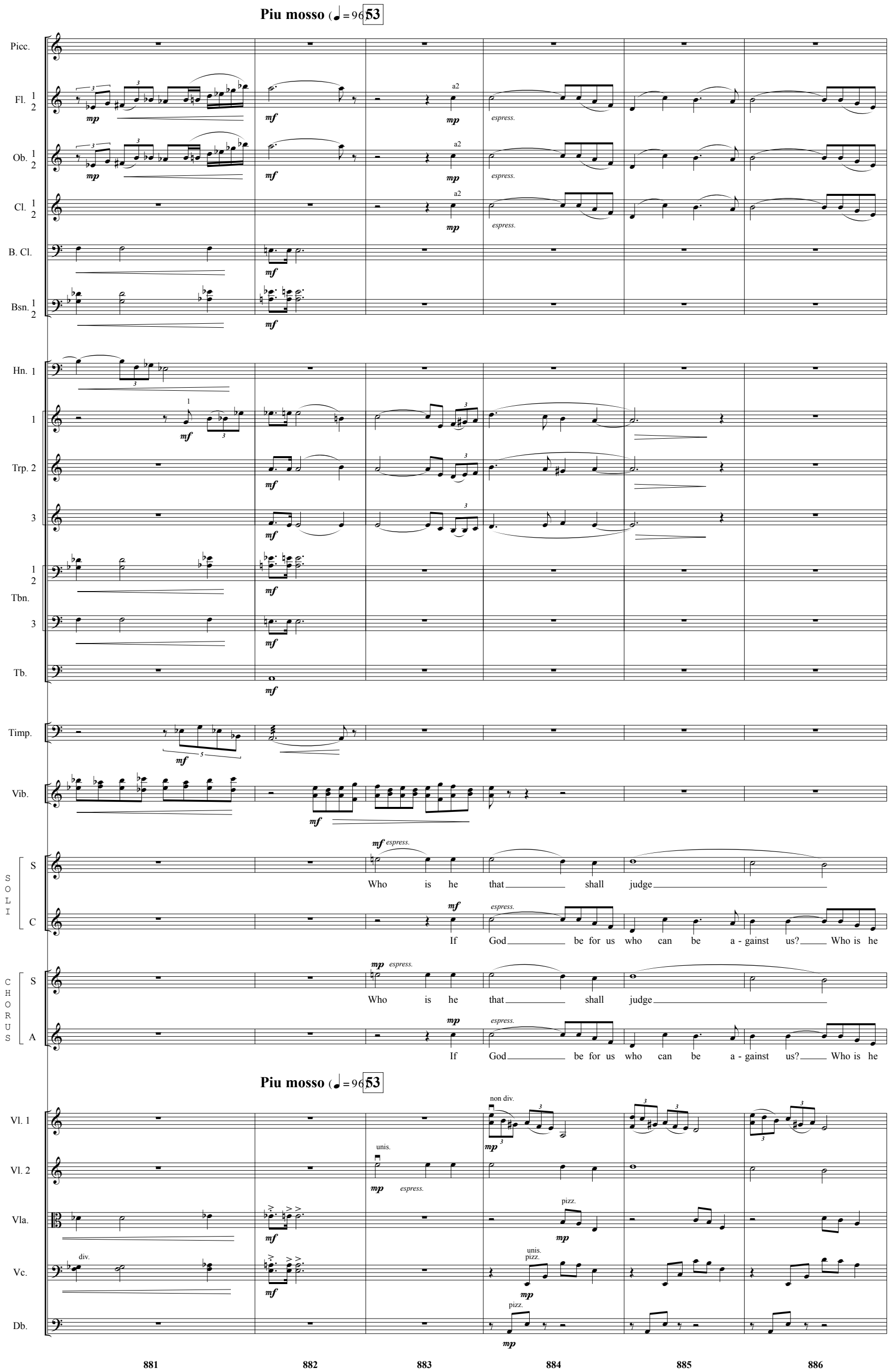
Who is he that con - demns us?

poco accel.

Vl. 1
Vl. 2
Vla.
Vc.

arco
div. arco
unis.

875 876 877 878 879 880


Piu mosso (♩ = 96) 53
Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1
1
Trp. 2
3
1 2
Tbn.
3
Tb.
Timp.
Vib.
SOLI
S
C
CHORUS
S
A
Piu mosso (♩ = 96) 53
Vl. 1
Vl. 2
Vla.
Vc.
Db.
a2
espress.
mp
mf
Who is he that shall judge
If God be for us who can be a - gainst us? Who is he
non div.
unis.
pizz.
div.
881
882
883
884
885
886

54

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Tbn. 1 2
Tbn. 3
Timp.
Vib.
Chimes
Tri.

SOLI
S: us? Who is he that con -
C: that shall judge us? If God be for us
B: If God be for us who can be a -

CHORUS
S: us? Who is he that con -
A: that shall judge us? If God be for us
T: If God be for us who can be a -
B: If God be for us who can be a -

54

Vl. 1
Vl. 2
Vla.
Vc.
Db.

887 888 889 890 891 892 893

55 Animato

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1
Timp.
Xyl.
Vib.
Chimes
Snare Dr.
S. Cym.
Piano

SOLI
S: demns us?
C: wo can be a - gainst us? Who is he that con - demns us?
B: gainst us? Who is he that con - demns us?

CHORUS
S: demns us?
A: wo can be a - gainst us? Who is he that con - demns us?
T: gainst us? Who is he that con - demns us?
B: gainst us? Who is he that con - demns us?

55 Animato

Vl. 1
Vl. 2
Vla.
Vc.
Db.

894 895 896 897 898 899 900

56 Con forza

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Timp.
Xyl.
Chimes
Snare Dr.
S. Cym.
Tri.
Piano
SOLI S A B
CHORUS S A T B
Vl. 1
Vl. 2
Vla.
Vc.
Db.

In faith we
In faith we wait up -
In faith we

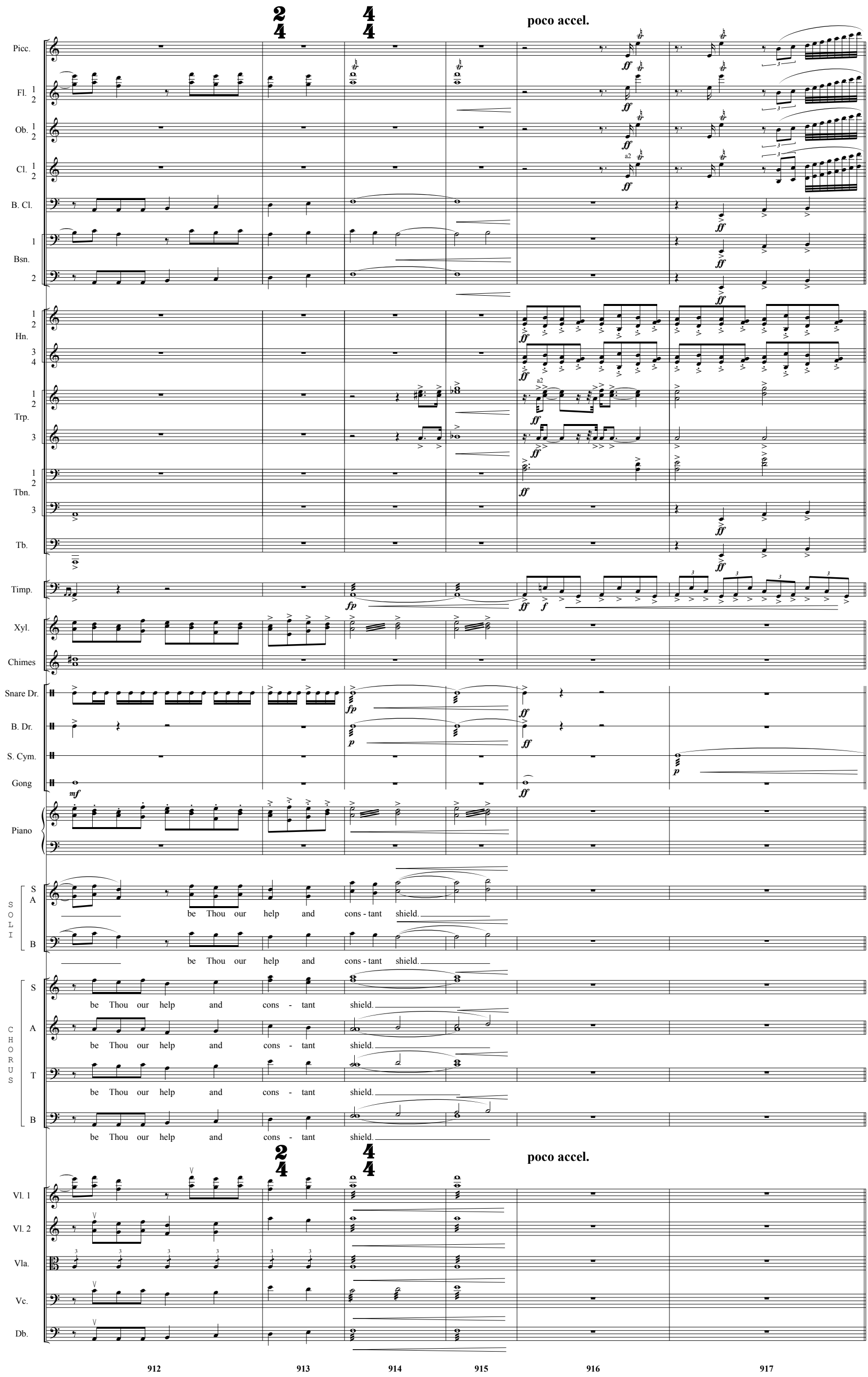
56 Con forza

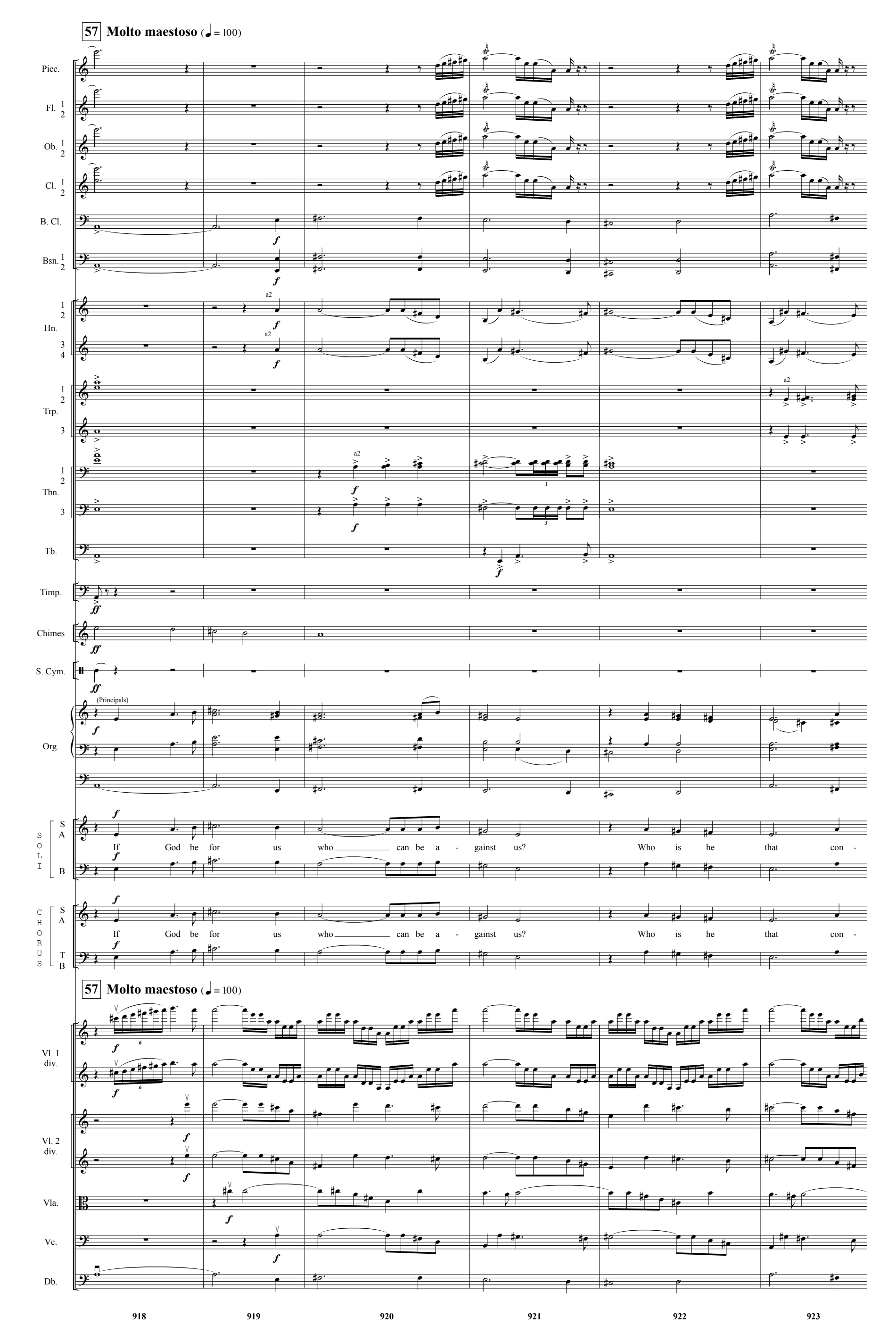
901 902 903 904 905 906

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 3
Tb.
Timp.
Xyl.
Chimes
Snare Dr.
B. Dr.
Gong
Piano
SOLI S A B
CHORUS S A T B
Vl. 1
Vl. 2
Vla.
Vc.
Db.

wait up - on Thee Lord, and hope for what we can - not see. To Thee as debt - ors now we yield;

907 908 909 910 911


poco accel.
Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
a2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Timp.
Xyl.
Chimes
Snare Dr.
B. Dr.
S. Cym.
Gong
Piano
SOLI
S A B
be Thou our help and cons - tant shield.
CHORUS
S A T B
be Thou our help and cons - tant shield.
Vl. 1
Vl. 2
Vla.
Vc.
Db.
912 913 914 915 916 917


57 Molto maestoso (♩ = 100)
Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Timp.
Chimes
S. Cym.
Org.
(Principals)
SOLI S A B
If God be for us who can be a - gainst us? Who is he that con -
CHORUS S A T B
If God be for us who can be a - gainst us? Who is he that con -
57 Molto maestoso (♩ = 100)
Vl. 1 div.
Vl. 2 div.
Vla.
Vc.
Db.
918
919
920
921
922
923

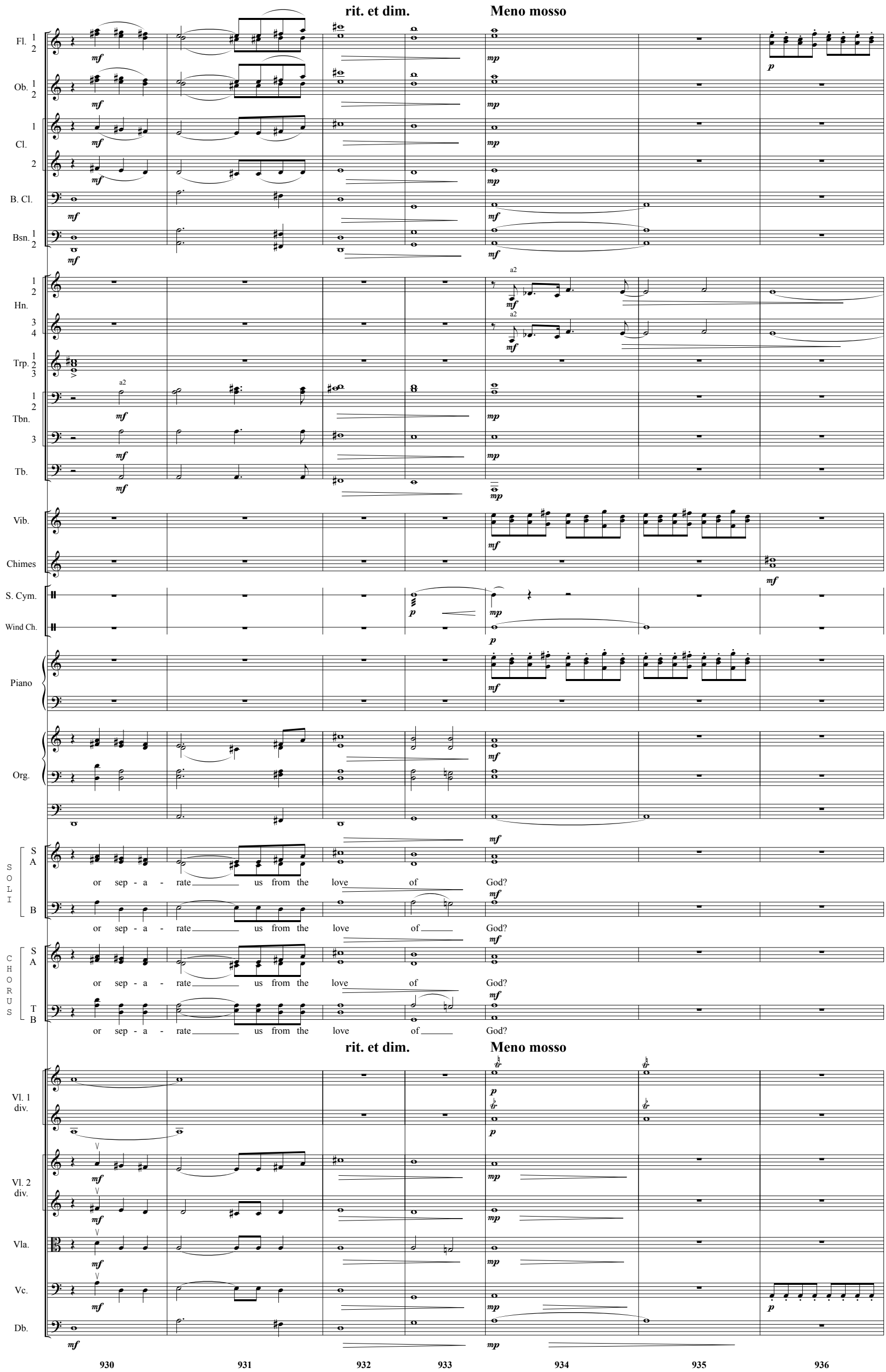
Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
S. Cym.
Cr. Cym.
Org.
SOLI S A B
CHORUS S A T B
Vl. 1 div.
Vl. 2 div.
Vla.
Vc.
Db.

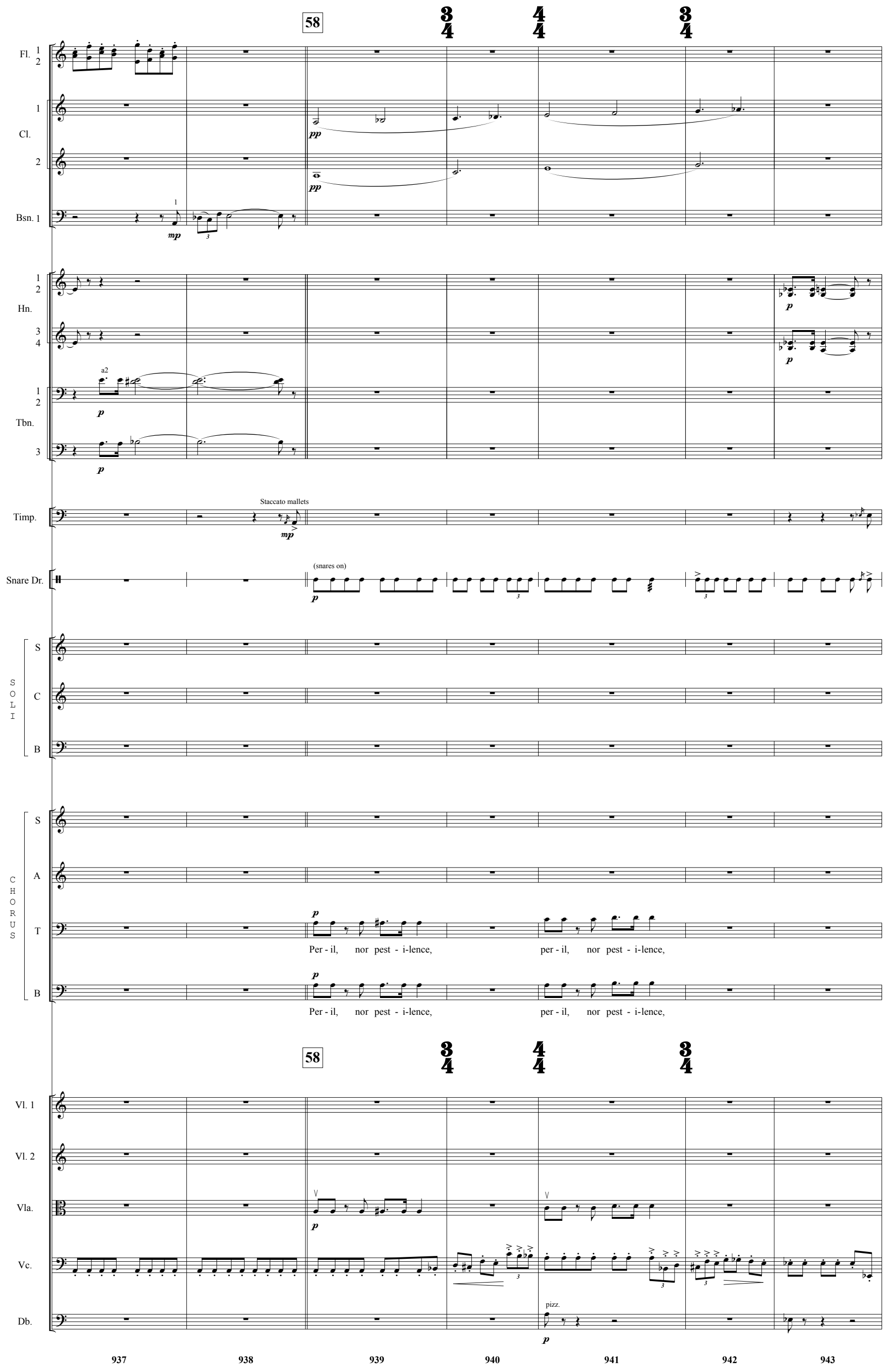
a2

demns us? Who is he that will judge us?

demns us? Who is he that will judge us?

924 925 926 927 928 929


rit. et dim.
Meno mosso
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Trp.
Tbn.
Tb.
Vib.
Chimes
S. Cym.
Wind Ch.
Piano
Org.
SOLI
S
A
B
or sep - a - rate us from the love of God?
CHORUS
S
A
T
B
or sep - a - rate us from the love of God?
Vl. 1 div.
Vl. 2 div.
Vla.
Vc.
Db.
930
931
932
933
934
935
936


58
Fl. 1 2
Cl. 1
Cl. 2
Bsn. 1
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3
Timp.
Staccato mallets
Snare Dr.
(snares on)
SOLI S
SOLI C
SOLI B
CHORUS S
CHORUS A
CHORUS T
CHORUS B
Per - il, nor pest - i-lence, per - il, nor pest - i-lence,
Per - il, nor pest - i-lence, per - il, nor pest - i-lence,
Vl. 1
Vl. 2
Vla.
Vc.
Db.
pizz.
937
938
939
940
941
942
943

Ob. 1
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Timp.
Chimes
Snare Dr.
SOLI S
SOLI C
SOLI B
CHORUS S
CHORUS A
CHORUS T
CHORUS B
Per - il, nor
Pow - - - ers, nor princ - i - pal - i - ties.
Per - il, nor pest - i - lence.
pow - ers, nor princ - i - pal - i-ties, pow - ers, nor princ - i - pal - i-ties; per - il, nor pest - i - lence,
Vl. 1
Vl. 2
Vla.
Vc.
Db.
div.
arco

944 945 946 947 948 949 950 951

59 Stringendo poco a poco

Picc.
Fl. 1 2
Cl. 1 2
B. Cl.
Bsn. 2
Trp. 1 2 3
Timp.
Xyl.
Vib.
Chimes
Snare Dr.
B. Dr.
S. Cym.
Damp
Org.

SOLI
S: pest - i - lence. Height nor depth, neith-er life nor death;
C: Height nor depth, neith-er life nor death;
B: Height nor depth, neith-er life nor death;

CHORUS
S: pow - ers, nor princ - i - pal - i - ties. Height nor depth, neith-er life nor death;
A: pow - ers, nor princ - i - pal - i - ties. Height nor depth, neith-er life nor death;
T: pow - ers, nor princ - i - pal - i - ties. Height nor depth, neith-er life nor death;
B: pow - ers, nor princ - i - pal - i - ties. Height nor depth, neith-er life nor death;

59 Stringendo poco a poco

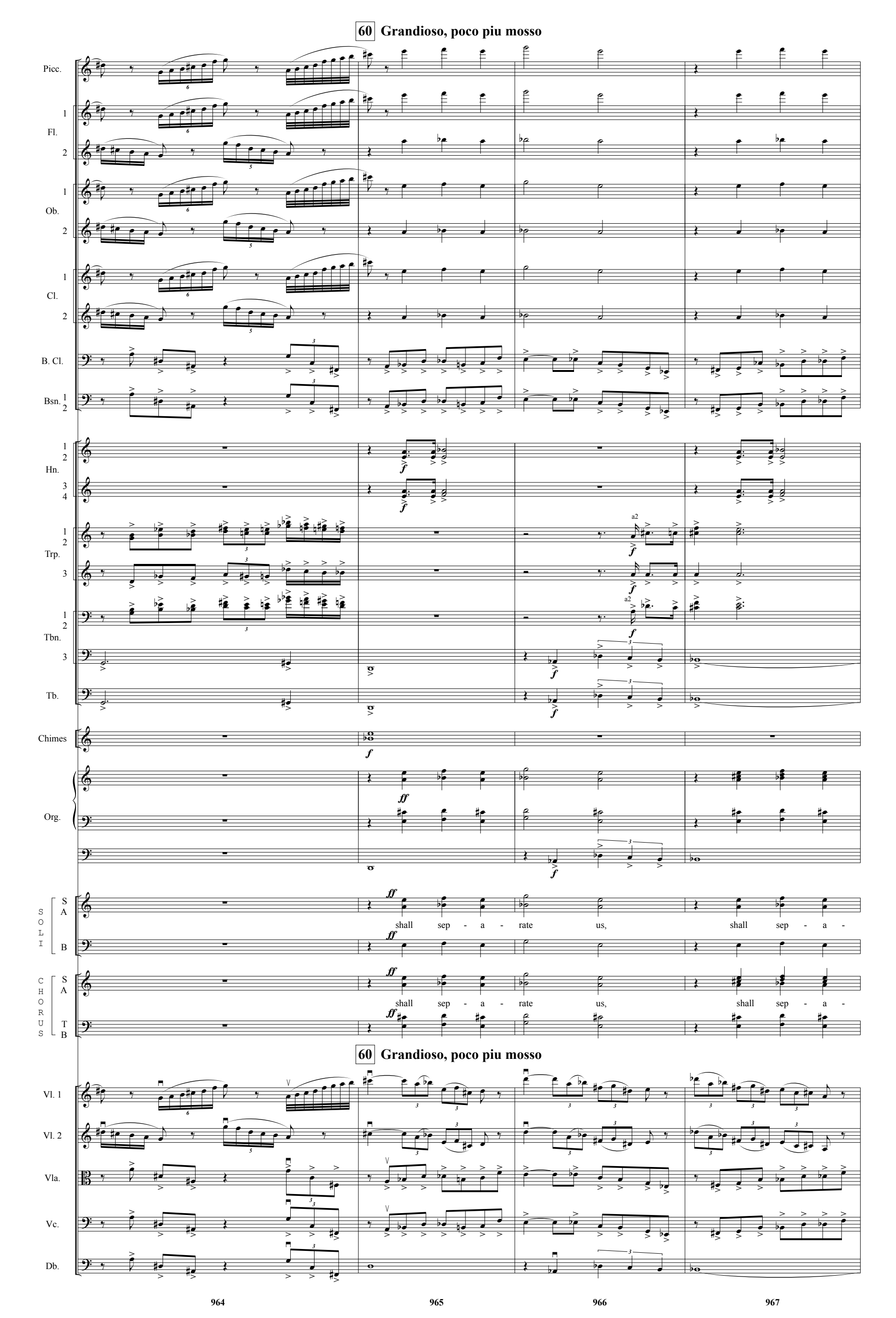
Vl. 1
Vl. 2 (unis.)
Vla.
Vc.
Db. (pizz.)

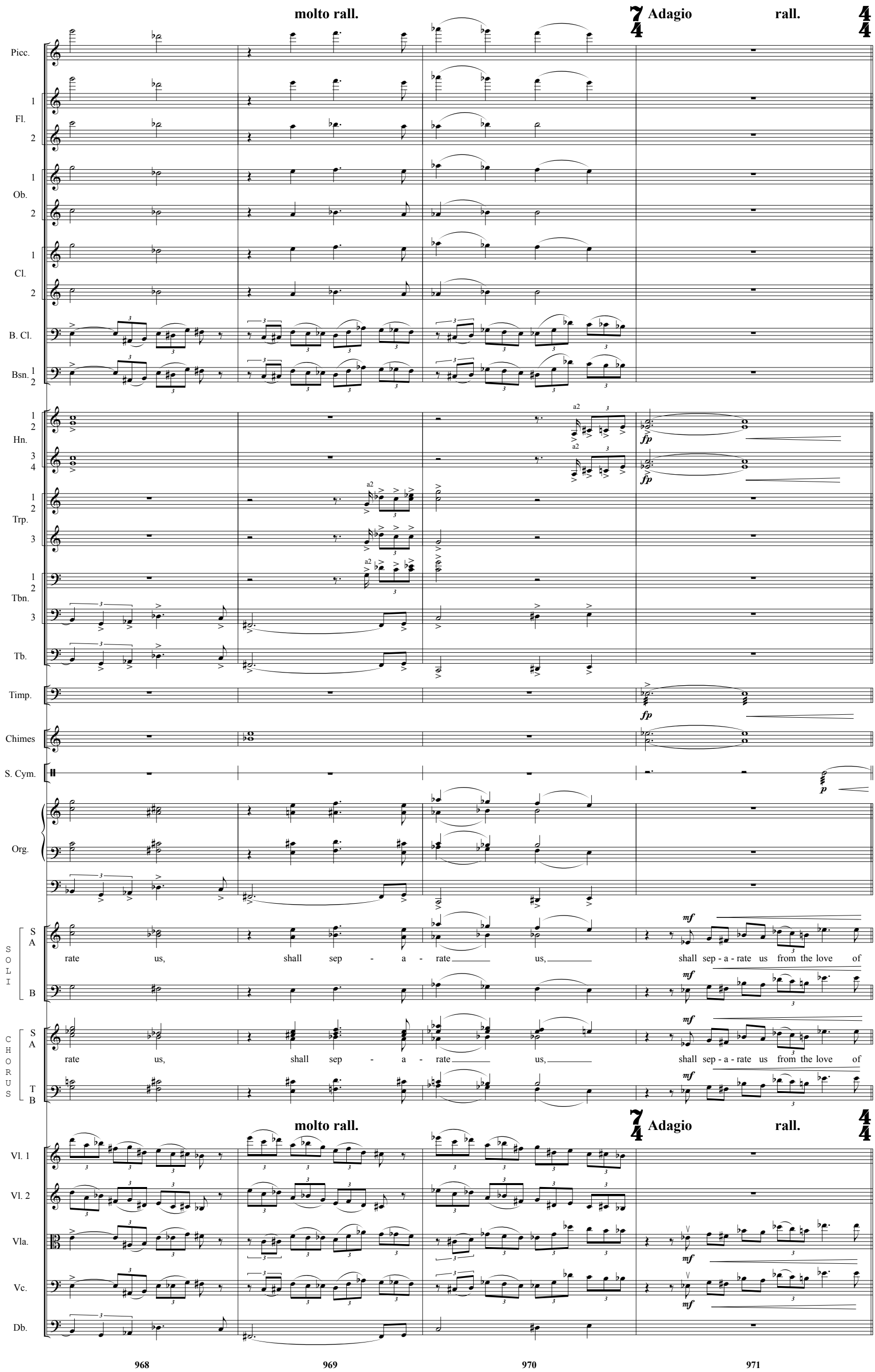
952 953 954 955 956 957 958

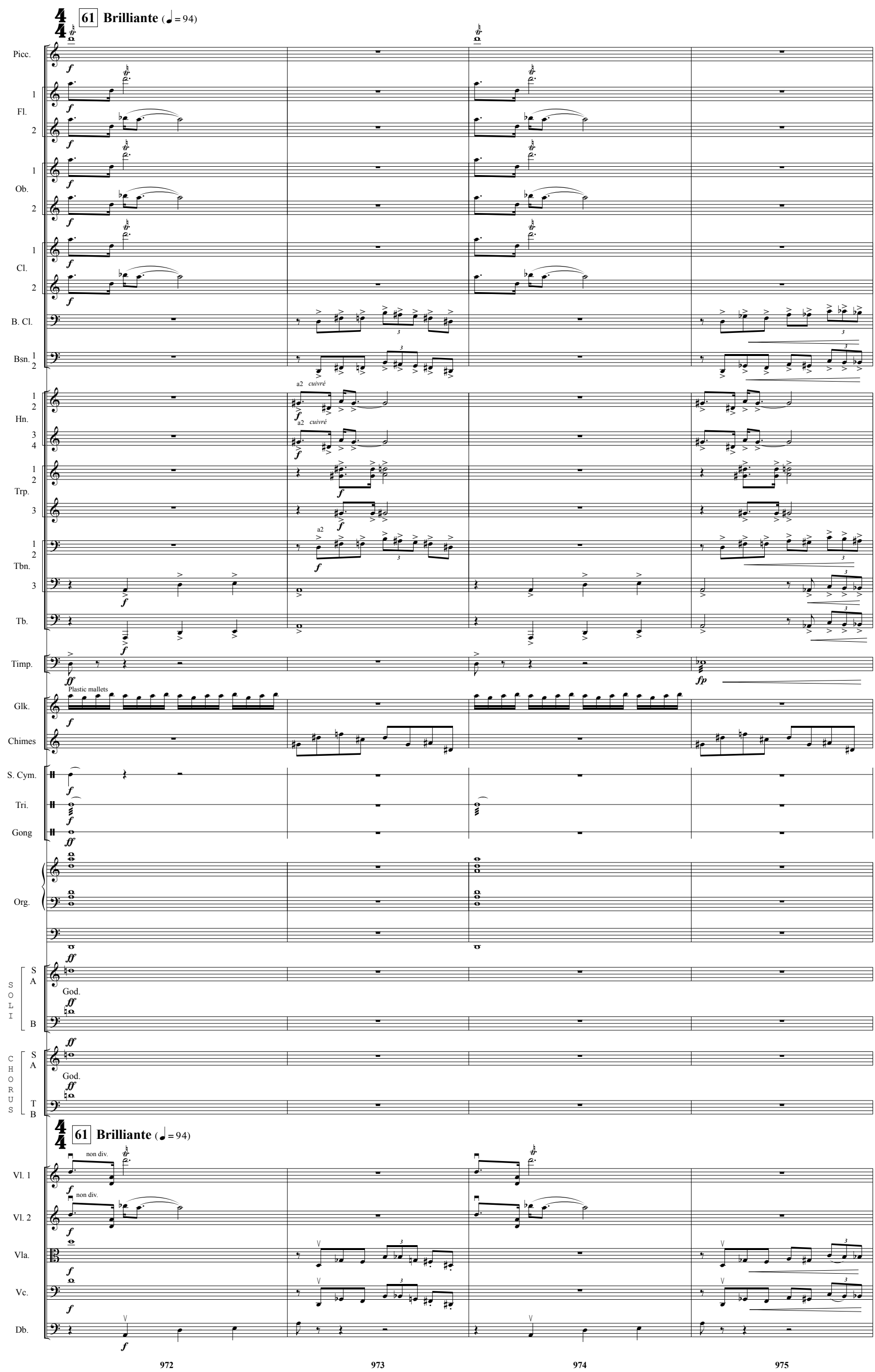
Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Timp.
Vib.
Snare Dr.
B. Dr.
Cr. Cym.
Org.
SOLI S C B
CHORUS S A T B
Vl. 1
Vl. 2
Vla.
Vc.
Db.

height nor depth, neith - er life nor death

959 960 961 962 963


60 Grandioso, poco piu mosso
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Trp.
Tbn.
Tb.
Chimes
Org.
SOLI
CHORUS
shall sep - a - rate us, shall sep - a -
shall sep - a - rate us, shall sep - a -
60 Grandioso, poco piu mosso
Vl. 1
Vl. 2
Vla.
Vc.
Db.
964
965
966
967


molto rall.
Adagio
rall.
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Trp.
Tbn.
Tb.
Timp.
Chimes
S. Cym.
Org.
SOLI
CHORUS
Vl. 1
Vl. 2
Vla.
Vc.
Db.
a2
fp
mf
p
rate us, shall sep - a - rate us, shall sep - a - rate us from the love of
968
969
970
971


61 Brilliante (♩ = 94)
Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
a2 cuivré
Hn.
Trp.
Tbn.
Tb.
Timp.
Glk.
Plastic mallets
Chimes
S. Cym.
Tri.
Gong
Org.
SOLI
S
A
God.
B
CHORUS
T
non div.
Vl. 1
Vl. 2
Vla.
Vc.
Db.
972
973
974
975

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Timp.
S. Cym.
Tri.
Gong
Org.
SOLI S A B
CHORUS S A T B
Vl. 1
Vl. 2
Vla.
Vc.
Db.

div.
non div.

A - - - - - men. A - - - - - - men.
A - men. A - men. A - - - men.

976 977 978 979 980

molto rall.

Allegro

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
B. Cl.
Bsn. 1 2
Hn. 1 2 3 4
Trp. 1 2 3
Tbn. 1 2 3
Tb.
Timp.
Chimes
S. Cym.
Cr. Cym.
Tri.
Gong
Piano
Org.
SOLI S A B
CHORUS S A T B
Vl. 1
Vl. 2
Vla.
Vc.
Db.

A - - - - men.
A - - men.
A - - men.

non div.

981 982 983 984 985