

PERSPECTIVES ON *THE PASSION ACCORDING TO THE*
GOSPELS OF MATTHEW AND JOHN

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My thesis covers the materials and methods of my composition, *The Passion According to the Gospels of Matthew and John*. It features an extensive analysis of Penderecki's *Passio et mors Domini nostri Iesu Christi secundum Lucam*. The research also covers some history of the Passion genre and its development. The second half of the paper presents a background and analysis of my work. It details many of the creative processes and methods I employed.

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PART I
RESEARCH AND CRITICAL ANALYSIS

Chapter 1

Introduction

I reached for the archetype of the Passion (...), in order to express not only the sufferings and death of Christ, but also the cruelty of our own century, the martyrdom of Auschwitz.

Krzysztof Penderecki

Far too often did the twentieth century herald tragedy. From beginning to end it was strewn with financial disaster, racial conflict, social and political oppression, and bloody wars. Too many people were made to suffer undeservedly and even more died needlessly. And as thoughtful art is often the human race's reaction to hardship, many works of deep pathos emerged from the dark corridors of the last century. Shostakovich's intriguing and complex eighth String Quartet opus 110 was the composer's account of his own oppression by the Soviets; Messiaen's *Quartet pour la fin du temps* received its premiere from the confines of a German prison camp; Schoenberg's *A Survivor from Warsaw* is a brief but charged retelling of one man's heroic story as he escaped Warsaw as it was crumbling around him. Countless works by salient Polish artists are a reflection of and response to the unspeakable suffering that took place within the walls of Auschwitz. Henryk Górecki's third symphony includes a soprano solo set from a poem found written on the walls of a Gestapo prison camp in Poland. Szymon Laks and Władysław Szpilman. themselves were tragically and personally affected by the atrocities of the camp and the Nazi occupation. Composer Krzysztof Penderecki crafted a stirring piece titled "Threnody to the Victims of Hiroshima," of which the composer has publicly acknowledged that, although its dedication is directed to the victims of Hiroshima, the piece was inspired by

Auschwitz. Artist Jerzy Gracz painted a breathtaking series of works on the template of the stations of the cross, a twelve-part depiction of the suffering, death and resurrection of Christ, with heavy references of great poignancy to several great tragedies, of which Auschwitz is a recurring theme. It is not unexpected to find works that associate the suffering of Auschwitz with the suffering of Christ. In times of intense difficulty, Christians often turn their thoughts to the events of the Passion both in attempt to gain insight into Christ's pain and to strengthen their own spiritual fortitude. Like Gracz's paintings, another composition by Penderecki places these two great tragic events in reflection of one another. Penderecki's *Passio et mors Domini nostri Jesu Christi secundum Lucam* is at once both firmly planted in a great tradition and so immediate that forty years after its completion it remains fresh and pertinent. It is clear the level to which Penderecki was moved by the tragedy of Auschwitz, and the remarkable piece that was shaped by this perspective deeply impacted me. Resultantly, I have elected to compose my own contribution to the genre in fulfillment of my master's thesis.

The Passion narrative reaches deeply into the core of the Christian theology and heritage. The Passion text is actually not one account but several with differing degrees of variation among them. The most commonly used accounts are those found in the New Testament of the Christian Bible: the Gospels according to Matthew, Mark, Luke and John. The common thread at the core of these narratives, which depicts the suffering and death of Christ at the hands of the Romans, has long been fertile ground for artists, writers, and composers. Even in the Church, of which a substantial and influential portion is known for stark conservatism in art and music, tolerance and

acceptance may be found for explicit imagery and grinding dissonance when the subject matter inhabits an emotional realm of such intense suffering and darkness. For example, although Penderecki may be an esoteric favorite among the modern composer community, the public at large found his early works with their characteristic non-traditional techniques difficult to digest; conversely, his Passion, containing those same elements but in the context of the story of Christ's suffering instantly enjoyed wide popularity among the public. I believe that using the medium of the Passion it may be possible to expose the typically skeptical church-going audience to the expressive depth of the modern compositional palette.

One of the initial challenges of composing a Passion oratorio is settling on the text. According to tradition, the oratorio version of the Passion is not meant for liturgical use and therefore offers some leeway as to what text may be used and the freedom with which it may be parsed; its counterpart, the liturgical Passion is expected to adhere strictly to one of the canonical gospel texts without omission. The Passion text appears four times in the Bible, each time told in a slightly different style. The composer's choice for one of these versions may depend on his or her preference for narrative style, specific details, and character presentation. Departing slightly from tradition, the basis of the text that I have assembled actually comes from two of the New Testament accounts rather than just one. My gospels of choice were those according to Matthew and John. Matthew I chose for its extensive referencing of the Hebrew Messianic prophecies and John for its somewhat more mystic treatment of spiritual truth. Additional movements feature texts from the Psalms, used to provide moments of reflection on the surrounding drama.

Text from these three sources will be presented in English; the Gospels from the New Living Translation of the Bible and the Psalms from the New International Version. Existing on a different textual level from the Gospels and the Psalms are excerpts from the Latin Requiem text, intended to provide a subtle subtext to the drama and often serve as commentary on the action. Typically this text appears in the moments between the dialogue of each scene. As a full and proper realization of these texts could reach a length beyond the guidelines for a thesis composition, I have elected to create only the first half of the drama, a portion which can be under thirty minutes without the feeling of compression. For the instrumentation, I have chosen to compose for an ensemble of four-part mixed choir, soloists, a narrator, string quartet, organ, and electronics.

Aesthetically, the piece covers a wide stylistic range. Most often the tone is that of solemnity and reverence, although frequently the action becomes frenetic and intense and the music in turn begins to boil and seethe. One of the methods I used throughout, both for the turbulent sections and the peaceful ones, was twelve-tone serialism. Although I frequently employed this technique, it does not govern the piece exclusively. Often I sought a non-tonality that followed a different set of rules than 12-tone serialism or even explored the realms of chromaticism and modality. With the electroacoustic cues, I desired an organic presence that often would be indistinguishable from the surrounding activity. Occasionally, however, I called for the electronic element to add its own character to the texture by prominently utilizing techniques of synthesis and filtering. Much of my aesthetic choice in the piece is owed to study of and reaction to Penderecki's use of texture and tonality in

his Passion. I will begin here by presenting my analysis and research of this work and the ways in which it affected my disposition as I began composing my own Passion.

Chapter 2

Research and Influence

Passion and Penderecki

The Passion is a dynamic and sometimes even predatory experience. It is like the medieval Mysterium, in which there were no spectators. Emotional involvement engulfed everyone.

Krzysztof Penderecki

Above all other feats Krzysztof Penderecki accomplished in the composing of his *Passio et mors Domini nostri Iesu Christi secundum Lucam* (Passion and death of our Lord Jesus Christ according to Luke), above all the symbolic themes and sociopolitical commentary, the singular aspect that sets it apart in its spiritual effectiveness (even from the passions of Bach) was that he imbued it with an inevitable communal sense of responsibility. As Penderecki suggests in the above quote, central to this work's success is its uncanny ability to plunge all who witness it into the depths of the unfolding action. Those who sit between the stereophonically placed choirs and orchestra are both geographically and emotionally thrust into the midst of the screaming crowd, the helpless onlookers, and the abusive soldiers. The power of Penderecki's Passion, and one of the greatest contributors to its unexpected popularity, is the inescapability of the whole ritual. He affected the genre in a way that no composer in a prior century ever did; he grasped the core of the drama and retold it in a language that did not fear the grotesque and the painful. His compositional techniques, particularly his inventiveness in orchestrating noise gestures, injected an intense realism into the drama that helped to set it apart. This section will present an in-depth analysis of the motivic structure of Penderecki's Passion with a special focus on the

saturation of the BACH motive.

The development of the Passion genre is very much synonymous with the development of Western music itself leading through the Renaissance period, in as much as the very identity of this period's innovations was focused on its sacred works. The term "Passion" applies to the section in the Gospels recounting the suffering and death of Christ on the cross. Despite its obvious importance, the Passion was not always an integral part of Holy Week, or pre-Easter, recitation. Though now it is hard to imagine any Christian church during the services leading up to Easter Sunday excluding the dramatic Passion text, it was not until the fifth century that it was included as a mandatory aspect of the service. Pope Leo the Great established by decree the tradition of the spoken St. Matthew Passion text during the masses for Holy Week in the middle of the fifth century. From this period it was established that Holy Week would feature plainchant recitations of the four Gospel Passions beginning with Matthew on Sunday, Mark on Tuesday, Luke on Wednesday, and John on Good Friday. The musical facet of the Passion, like other monophonic liturgical chants, evolved into broader and more complex musical forms. By the end of the seventeenth century, due to the conflicted reaction of the sacred community to the incorporation of newly established operatic forms and techniques into church music (soon to coalesce into a new genre called the oratorio), the development of the Passion diverged into two distinct paths: the liturgical Passion, a strict form intended for use in a liturgical function, and the Passion oratorio, which was intended for use in concerts. Aside from the musical differences, the treatment of the text distinguished the two functional categories, narrowly at first but

significantly greater through the Romantic period. When it was first introduced into the yearly Holy Week celebration, the text of the Passion was limited to the actual Biblical text. Approaching the sixteenth century, the Passion expanded from its original specific liturgical function as composers inserted non-scriptural digressions and commentaries in the form of strophes into the growing dramatic text. In some cases, these parts were sacred poems that furthered the dramatic development of certain scenes. Other practices included inserting hymns and psalms to serve as commentary on the action.

The Passion continued to grow and retained its place of importance among the Holy Week masses. It was a common setting among composers approaching the Baroque period and received its most prominent and celebrated (in our time) settings by Johann Sebastian Bach. Bach's surviving settings are according to the books of Matthew and John (for some time it was thought that Bach also had composed a Passion on Luke's text, but it was recently revealed that this was a transcription of another composer's setting)¹. As music history during the seventeenth century turned slowly away from sacred music and increasingly towards operatic and instrumental forms, the Passion was no longer such an esteemed genre for which composers strove. Liturgical Passions continued to be written, although often the works were not of prominence, or were even forgettable. Some prominent composers of the Classical and Romantic periods composed works that would fit a loose definition of a Passion oratorio, but none of these approached the fullness of depth and meaning as those of the eighteenth century. Not until Krzysztof Penderecki was this mighty setting reconciled to a modern context.

¹ Smallman, Basil, *The Background of Passion Music: J. S. Bach and his predecessors* (London: SCM Press, 1957), 14.

Penderecki's own personal development was forged under historically turbulent circumstances. Penderecki grew up in postwar Poland, not only reeling from the genocide due to the Nazi oppression but also the tightening grip of Communism that dovetailed with the end of the second World War. Though one of the central aspects of that mid-century Communism was the repression of religion, the Polish people remained remarkably steadfast in their faith. For them, it was a common bond they could secretly share in quiet defiance. A 2006 poll showed that nearly ninety percent of the Polish population identified themselves as Catholic². It is significant to note that religious life in Poland differs greatly from that in the United States. The implication of such a large percentage of the population belonging to Catholicism did not only mean a passive association with spirituality, but an active facet of daily life, including attending mass regularly. This sort of inner spiritual strength was an important part of Penderecki's life. Many of his most prominent works are sacred choral works, such as the *Stabat Mater* and the multiple oratorios. This strong faith was not only reactionary against the Communist rule, but in response to the heinous suffering that occurred within Poland during the second world war, particularly in Auschwitz. Although not everyone had a direct link to the camp, the entire population was affected by the persecution that occurred within the confines of the Auschwitz camps. In fact, Penderecki's first work of international prominence was his *Threnody for the Victims of Hiroshima* mentioned above in connection to Auschwitz. This tragic genocide clearly affected the composer and judging by the openness of the *Passion's* reception, the event resounded deeply in the hearts of the

2 *Concise Statistical Yearbook of Poland*, by Józef Oleński, president (Warsaw, Poland: Zakład Wydawnictw Statystycznych, 2008) 132.

Polish population as well.³

Parts of the Passion

The formal outline of Penderecki's *Passion* is fully comparable to the traditional text settings. Listed below is an outline of his work (see Figure 1), enumerated with scene title and the opening line of text. One will notice in the analysis of Penderecki's score that no movement titles are given, nor are there clearly demarcated final bar-lines for each section. In accordance with the piece's pervasive sense of immediacy, the entire work is utterly unsegmented and evades movement-based partitioning in its aesthetic progression. Even Part II's arrival is entirely missable when perusing the score.

Figure 1: Outline of Penderecki's *Passio et mors Domini nostri Iesu Christi secundum Lucam*.

Part I

1. Hymn - *O Crux*
2. Jesus in the Mount of Olives - *Et egressus ibat*
3. Aria - *Deus meus*
4. Aria - *Domine, quis habitabit*
5. The Taking of Jesus - *Adhuc eo loquente*
6. Lamentation - *Ierusalem, Ierusalem*
7. Psalm a cappella - *Ut quid, Domine*
8. Peter's Denial - *Comprehendentes autem*
9. Aria - *Iudica me*
10. The Mocking before the high priest - *Et viri, qui tenebant illum*
11. Lamentation - *Ierusalem, Ierusalem*
12. Psalm a cappella - *Miscerere mei*
13. Jesus before Pilate - *Et surgens omnis*

Part II

14. The Way of the Cross - *Et in pulverem*

³ Many people may associate Auschwitz with the oppression of the Jews, but during the Nazi invasion of Poland, the Germans did not discriminate in who they sent to this terrible camp. All Poles lived with the threat that they could be sent there on the whim of a Nazi officer. This communal sense of fear and loss coupled with Soviet propaganda following the war helped ensure that it was not only the Polish Jews who carried a solemn remembrance; Poland itself was wounded by Auschwitz.

15. Passacaglia - *Popule meus*
16. The Crucifixion - *ibi crucifixerunt*
17. Aria - *Crux fidelis*
18. Psalm a cappella - *in pulverem*
19. The Mocking of Christ on the Cross - *Et stabat populus*
20. Jesus between the thieves - *Unus autem*
21. There stood by the cross - *Stabant autem*
22. *Stabat Mater*
23. The Death of Christ - *Erat autem fere hora sexta*
24. Finale (Psalm) - *In te, Domine*

A side-by-side listing and comparison of the form of Bach's Passions to Penderecki's would fill many pages, therefore a summation is in order. Bach's version of the Passion not only represents the essential drama from the Biblical text but it does so in the most meticulously detailed way possible - a requisite feature of the liturgical Passions. It seems that every few verses are partitioned by recitatives and arias acting as commentary. Additionally, Bach's Passion is filled out with volumes of added poems and chorales. It's no wonder that a performance of this work can fill nearly three hours. Penderecki desired a considerably leaner rendition. In his version, the less important characters are eliminated and only the pivotal individuals and scenes remain. He does see fit to add hymns, but they do not provide commentary for the minutiae. Penderecki's revised but not-too-compact form is altogether quite appropriate and sensible for its non-liturgical purpose.

Like many other composers of the 20th century, Penderecki was fascinated by music of the Renaissance. In his Passion he acknowledged the heritage of the genre by including motives and textures that drew directly from its past settings. Several of the choral sections in this work are chant-like in construction, featuring repeated unisons and fifths that are reminiscent of the reciting tone found in plainchant (see Figure 2). Though fascinating, especially

pertaining to his reverence for the heritage of the genre, the chant textures never seem to be thrust into the foreground with the same force as some of his other techniques.

Figure 2: Chant texture; after Circle 20.

The musical score consists of three systems of music, each in bass clef. The first system is in 4/4 time, marked *a tempo*, and contains the lyrics "de-" and "-sli". The second system is in 3/4 time and contains the lyrics "-du-" and "me.". The third system is in 4/4 time and contains the lyric "-xi-". Each system begins with a dynamic marking of *p* (piano). The notation includes various note values and rests, with some notes tied across bar lines.

In following the aesthetic values of Renaissance music, the greatest point of appeal to Penderecki was the freedom of the voice leading. Considering the long history of the genre of the Passion, it was quite natural for Penderecki to draw from the elements of its earlier tradition. The most prominent and widely recurring example is the small Domine motive. The Domine tends to appear in places within the drama alongside moments of revelation or divine significance. In the example provided below, it occurs during Christ's prayer *Deus meus*, during which he asks, "My God, my God, why have You forsaken me?" It also prominently figures into the scene where Jesus is brought before Pilate. Pilate asks, "Are you the king of the Jews?"

and Jesus answers “You have said it.” Immediately following Christ's statement the Domine theme (Figure 3) is heard. Wherever it comes up it is always juxtaposed against a contrasting texture. The Domine motive is a measure-long phrase for four voices over the word “Domine”, meaning Lord. The texture of the motive itself is lighter than air (sung in part by the boys' choir), and often its context would lend itself to an interpretation that it is the angels delivering this reminder of the divine.

Figure 3: Domine, after Circle 3.



The transposition of the above example is the one that is most often reproduced. The first half of the measure is unintelligible as a tonal function, but the second half resolves to an E-minor sonority. The significance lies in the motion from a point of complete tonal ambiguity into a clear place of arrival. This imitates the Renaissance method of free counterpoint whose primary concern regarding verticalities is the end-of-phrase cadence. All other sonorities that occur before it, though they may appear unusual in the vertical context, are left intact. Also of note in this theme is that the parallel motion is without regard for the inner voice leading so long as the result of the resolution is a proper triad. Though it is brief, this motive exemplifies

Penderecki's implementation of Renaissance voice leading techniques.

The elements of tonal color and motivic unity will be discussed fully in the next section, but two other very important techniques that enhance the expressive intensity of this work lie in Penderecki's then-recently-developed texture-oriented methods. The debut work for this compositional style was Penderecki's *Threnody for the Victims of Hiroshima* for strings. In it, he explores in a provocative and new way the realm of composition that lies beyond melody and harmony. This work represents a soundscape that relies on what we would more readily recognize as noise in any other context but that here is sculpted into gestures and structured to a poignant effect. Penderecki uses many of the same techniques in his *Passion*, including unconventional timbral demands and large orchestral clusters. Much like in the *Threnody*, these effects are used to highlight moments of suffering and anguish, such as the agitated progression during which the crowd follows Christ as He is escorted before Pilate (Figure 4). In this scene, not only does the orchestra nurture the swirling intensity, but the choir participates as well. While musical works and films typically portray this scene in a very civilized way with the crowd calmly behaving themselves and politely waiting for the cues from the dialogue, Penderecki's textures bring out the animosity at the core of the sequence. Many similar passages in the *Passion* come together with the complex tonality to present the drama in a way that upon first listening make it quite difficult to imagine the scenes of the *Passion* differently.

Penderecki's Passion is unified by three motives that appear extensively throughout the work. The first motive is the BACH theme. Penderecki's inclusion of this motive is an homage to the Passions of J. S. Bach. The significance was in that it was a representation of Bach's name in musical pitches (common musical practice of the time was to use B to represent B-flat and H to represent B). This theme appears in select regions throughout the work, though it is most completely dealt with in the passacaglia throughout the work, though it is most completely dealt with in the passacaglia at the beginning of the second half. Figure 5 shows the beginning of the passacaglia in the timpani which continues in the voices.

Figure 5: Passacaglia, Circle 16.

The musical score for Figure 5 shows the beginning of the passacaglia in the timpani, which then continues in the voices. The score is for three voices (I, II, III) and two instruments (timpani and organ). A circled '16' at the top left indicates the starting measure. Voice I (A) has lyrics 'Po- pu- pu-'. Voice II (A) has lyrics '-pu- -le me-'. Voice III (A) has lyrics '-le me- -us'. The timpani part is marked 'P sostenuto'. The organ part is marked 'pp'. The score shows the beginning of the passacaglia motif in the timpani, which then continues in the voices.

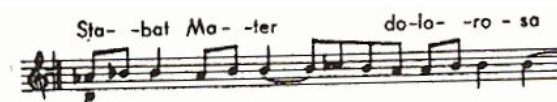
The second primary motive is the Deus meus theme (Figure 6). This theme may also be known as the Stabat Mater theme (Figure 7), as its origin is in the 1962 Stabat Mater setting. The Deus meus theme seems to crop up all over the work, although admittedly it could simply be that the minor second interval that is present in the motive is used independently throughout the

work. The topic of a later discussion will be the nature of the conceptual link between these pieces to which this theme is seminal.

Figure 6: Deus meus, Circle 3.



Figure 7: Stabat Mater, Circle 24.



The third motivic region contains the two 12-tone rows. The rows are first presented at the very beginning of the work in their entirety and appear occasionally throughout in various transpositions and permutations. Tables 1 and 2 represent the matrixes calculated from rows A and B respectively⁴.

Table 1: Row A, mm. 4-6.

1	2	5	4	3	6	7	8	11	10	9	0
0	1	4	3	2	5	6	7	10	9	8	11
9	10	1	0	11	2	3	4	7	6	5	8
10	11	2	1	0	3	4	5	8	7	6	9
11	0	3	2	1	4	5	6	9	8	7	10
8	9	0	11	10	1	2	3	6	5	4	7
7	8	11	10	9	0	1	2	5	4	3	6
6	7	10	9	8	11	0	1	4	3	2	5
3	4	7	6	5	8	9	10	1	0	11	2
4	5	8	7	6	9	10	11	2	1	0	3
5	6	9	8	7	10	11	0	3	2	1	4
2	3	6	5	4	7	8	9	0	11	10	1

4 It is of note that here the motivic matrixes are presented here as a series of numbers rather than pitched letter-names. One problem with Penderecki's implementation of the 12-tone serial method is the inconsistency of his notation. Throughout the work one may stumble upon multiple versions of the same row section that are rendered somewhat difficult to spot within the texture because he often uses enharmonic spellings interchangeably. Thinking of the row forms as numbers will grant the analyst greater dexterity in spotting motivic patterns in the orchestration.

Table 2: Row B, mm. 7-8.

4	3	5	6	2	1	7	8	10	9	0	11
5	4	6	7	3	2	8	9	11	10	1	0
3	2	4	5	1	0	6	7	9	8	11	10
2	1	3	4	0	11	5	6	8	7	10	9
6	5	7	8	4	3	9	10	0	11	2	1
7	6	8	9	5	4	10	11	1	0	3	2
1	0	2	3	11	10	4	5	7	6	9	8
0	11	1	2	10	9	3	4	6	5	8	7
10	9	11	0	8	7	1	2	4	3	6	5
11	10	0	1	9	8	2	3	5	4	7	6
8	7	9	10	6	5	11	0	2	1	4	3
9	8	10	11	7	6	0	1	3	2	5	4

The highlighted portion of row B is the BACH (10 9 0 11) motive. A careful examination of rows A and B unveils the true extent of their connection. Listed below are the prime forms (P0) of each row.

1 2 5 4 3 6 7 8 11 10 9 0

4 3 5 6 2 1 7 8 10 9 0 11

Row B, shown on the bottom, features the BACH motive as its final four notes. The last four pitches in row A are the same, but in a different order. Further, the two notes in each row that precede the last four notes are also the same. Presently, the once obscured hexachords that begin each row sparkle with clarity. In rows A and B, the first and last hexachords are comprised of the same pitch collections! This improvised combinatoriality may not be as much a decisive demonstration of structural prowess as it is the product of a clandestine element of unification. Momentarily we will discuss

further the BACH motive and its implications as the central building block of the Passion.

Following a thorough analysis of the Passion, it becomes evident that Penderecki was not so concerned about the techniques themselves. As he himself will testify, his interest in serial dodecaphonic music is purely for the sake of its facade, an often highly complex non-tonal fabric. In his approach to this work, he is far more interested in the tactile and tangible aspect of the drama than the structural implications of the motives⁵. Therefore, in a very effective way the systems become servant to the drama. This altered role causes the techniques he commandeers to function marvelously in the interest of dramatic appeal, but his flippant implementation of the serial method throws many road blocks in the path of the analyst, not the least of which is the cataloging of the occurrences of the 12-tone rows. His technique is far from elegant; more likely it is haphazard. After the first statement of each row, and excluding the three Psalmus sections which deal specifically with the development of these rows, one is hard pressed to find any solid appearances of parts of the rows that are accompanied by logical justifiers. More often than not, he simply throws a part of a row into the texture without proper contextual preparation or anticipation. And due to the intrinsic similarity among all the thematic material one often cannot be certain of the intention. The concept of the interrelationships between the motives will be dealt with momentarily. But I would argue that the possibility of such widespread arbitrary behavior is in this

5 Curiously, this high awareness of the drama is exactly opposite of the methods of Paul Hindemith as he worked with similar thematic material. In the 1948 edition of his song cycle *Das Marienleben*, or *The Life of Mary*, he superimposes a devastatingly intricate system in which the tonal center directly corresponds to emotional and supernatural states of being. Unfortunately, the system is too cumbersome to effectively fulfill its destiny and ultimately weighs down those aware of its structure.

case not detrimental to the quality of the work but on the contrary intensifies the organic focus. While it certainly may be frustrating for those seeking to analyze its structure and purpose, Penderecki's craftsmanship here is finely tuned not to mathematical parameters but to a highly discriminating ear.

Prominence and Permeation of BACH Motive

Upon first studying the score, the BACH motive represents a single element in a larger toolbox. Many techniques and motives are at the composer's disposal, but they all are independent from one another. From this perspective, the BACH motive is but a thread in the fabric of the work. In fact, in one interview the composer states that he saved the BACH motive specifically for the passacaglia section. But upon further study of the piece, it becomes imminently apparent that this motive is not just one thread: this motive is every thread; it is the very fabric of the piece itself. The BACH motive is a minor second followed by a minor third followed by a minor second. At every turn, in every section, and on every page of the piece, one will find a propensity of these two intervals, particularly the minor second. In row B and nearly all of row A (Tables 1 and 2), every pair of pitches is related by a minor second. The Deus meus motive (Figure 6) is limited to the motions of a major second and a minor second. What's more, the Deus meus motive is sometimes presented in an intermediary and developmental stage that undoubtedly links it to the BACH. In the Stabat Mater, the Deus meus theme is presented once in the alto voice (Figure 8). Rather than state the theme (D-E-F) and then stop, the voice continues to draw the motive out until finally a new note is introduced: E-flat.

inclusion of the Stabat Mater. Multiple sources mention the inclusion of the Stabat Mater that was written a few years earlier than the Passion, one source even describing its inclusion as “last minute”⁶. With the Deus meus theme as a direct derivative of the Stabat Mater theme, one must question the premeditation of this act. Not only is the Deus meus motive presented once in its namesake aria, but it seems to be present in many places within the work. With such a strong representation, it is difficult not to think that Penderecki must have been considering using the old Stabat Mater from the outset of the Passion.

Penderecki was ultimately quite mindful of the tradition that preceded him. His position calls to mind the stories of how Brahms could not escape what he described as the looming shadow of Beethoven keeping him from completing his first symphonic work. Contrary to Brahms, Penderecki actually thrived under the circumstances, finding inspiration in the colossal footprints of Bach's works. While I by no means wish to compare myself to two of the greatest composers in Western history, I feel a similar responsibility to remain mindful of the great and converging influences that have brought me into position to compose a Passion.

6 Maciejewski, B. M., *Twelve Polish Composers* (London: Allegro Press, 1976).

Chapter 3

Materials and Methods

Through the suffering of children the Son of God suffers the most. He is helpless like a child in the mother's womb. The Passion of the Christ means also beating, abuse, raping, and killing of the most innocent.

Jerzy Gracz

To approach the writing of a Passion is no slight endeavor. The size of the project is indeed a great burden, but greater still is the burden of the subject. For Christians, the acts portrayed within the story of the Passion are the most solemn and the most painful to consider. Spiritual intentionality, at least internally, perhaps plays a more significant role even than the technique itself. An unexpected surprise for me came while I was composing the Passion and stumbled upon a series of paintings during my visit to the Jansa Gora cathedral in southern Poland. My father-in-law took my family to this very famous Polish church where we found, among other amazing relics and artworks, a recent series of paintings taking the form of the Stations of the Cross. This artist's rendering was in a very modern style with a richly unique turn on normal paintings of the stations. Each station centrally featured Christ as he progressed through the events of the Passion, but the setting of each was from various historic events, many from the turbulent last century, that were carefully depicted to provide intense commentary on various facets of modern spirituality. One particularly moving example was the ninth station, known as the Third Fall. The painting features Christ as he stumbled while carrying the cross. He is surrounded not by the Jews and the Romans as he traditionally would be in this station, but by a number of ill-looking children. Some of them are dressed as soldiers representing a famous historical battle

where they were forced to fight, some are without clothing as if they are preparing to enter a gas chamber, and some are unborn fetuses. The primary focus, as the above commentary notes, is the suffering of children. There is no doubt that the artist's intention was to place the suffering of Christ within the context of a suffering that, although of a different period, rings sympathetic with the suffering of the Son of God. Even though at the time that I saw the paintings I had already progressed significantly on my sketching, these works significantly influences my perception of how a modern Passion can rest within a conscientious contemporary framework.

Krzysztof Penderecki's arresting contribution to the Passion genre motivated me to create my own musical and dramatic interpretation of the events leading to the death of Christ. It is Penderecki's own high level of emotional intensity and raw expression to which I have aspired in my crafting of this work. It is my desire to continue in the trajectory of Penderecki's work with an awareness of the few but significant other Passions composed in the last century. Among twentieth century liturgical Passions such as Distler's *Choral-Passion*, Pepping's *Passionsbericht des Matthäus*, and Wenzel's *Passion*, the one that most directly stands out alongside Penderecki's is Arvo Pärt's *Passion Domini nostri Iesu Christi secundum Iohannem*. It is based on the Gospel of John and features Pärt's simple but remarkably rich style. As such, the piece is not minimalistic in the sense of the rhythmic explorations of Reich, but is utterly minimalistic in its materials. The entire work spanning forty-five minutes never once deviates from the tonality of A-minor. Furthermore, each individual part traverses its own four or five note range repeatedly, albeit seldom in a repeated sequence. This style recalls quite

effectively certain sensibilities of the plainchant Passions of antiquity. But with all of my respect for and admiration of Arvo Pärt, I knew clearly that I did not wish to pursue this style. I firmly desired to build a musical language that was dynamic and represented a large spectrum of energy.

Constructing the Piece

As the core narrative of my Passion I have chosen not one but two of the canonical Gospels from which to draw - Matthew and John. The Gospel of Matthew seems to present more of a balanced view of Jesus' life. Matthew also holds most of the references to Jesus' fulfillment of the ancient Hebrew Messianic prophecies. The Gospel of John presents the life of Jesus in a much more unusual way, in comparison to the others often seeming almost mystic in its orientation. The events that are common to the other three Gospels are sometimes out of order or missing entirely in John. What appeals most to me is that throughout John's account of Jesus' life, the evangelist never presumes to abandon the enigmatic nature of the Gospel story. The traditional Jewish mindset of respecting the mystery of the divine is present throughout John's Gospel.

In studying the texts, it becomes evident that some events and characters are exclusive to one telling or the other. Table 3 illustrates scene by scene the differences between the two Passion accounts as they lead up to Christ's trial before Roman governor Pilate.

Table 3: Comparing the events of the Passion in Matthew and John.

<u>Matthew</u>	<u>John</u>
The Last Supper (Matt. 26:17)	The Lord's Supper (John 13)
Jesus Predicts Peter's Denial (Matt. 26:31)	Jesus Predicts His Betrayal (John 13:21)
	Jesus Comforts His Disciples (14)
	The Prayer of Jesus (John 17:1)
Jesus Prays in Gethsemane (Matt. 26:36)	
Jesus is Betrayed and Arrested (Matt. 26:47)	Jesus is Betrayed and Arrested (John 18:1)
Jesus Before the Council (Matt. 26:57)	Jesus at the High Priest's House (John 18:12)
Peter Denies Jesus (Matt. 26:69)	Peter's First Denial (John 18:15)
	The High Priest Questions Jesus (John 18:19)
	Peter's Second and Third Denials (John 18:25)
Judas Hangs Himself (Matt. 27:1)	
Jesus' Trial before Pilate (Matt. 27:11)	Jesus' Trial before Pilate (John 18:28)

Choosing to compose a non-liturgical Passion, I trimmed the Gospel text significantly. The end result of my deliberation (Figure 9) was that in the first half, the text from Matthew is the more dominant, however the interwoven pieces from John are essential interjections for my specific dramatic vision of the scenes. Many of the minor characters are either left out or fall within the scope of the evangelist (an expository part for representing the author's narration). Had I desired to create a longer more thorough telling, many of the more specific details and characters could have been left in.

Figure 9: Formal outline - *The Passion According to the Gospels of Matthew and John*, Part I.

- I. Jesus Prays in Gethsemane [Introit] – Matthew 26: 39, 42
- II. Jesus Is Betrayed and Arrested [Kyrie] – Matthew 26:47-50, 55
- III. Psalm 22
- IV. Peter Denies Jesus [Gradual, Tract] – John 18:15-18, Matthew 26:71-75
- V. Psalm 51
- VI. Jesus before the Council [Agnus Dei] – Matthew 26:57-58, John 18:19-23, Matthew 26:63-68, John 18:28
- VII. Jesus' Trial before Pilate [Sanctus, Sequence] – Matthew 27:11-17, 22-25

For my commentary, I selected two rather pertinent poems from the book of Psalms. The first is the famous Psalm 22. This psalm is a prime choice for text-setting as it features many of the most famous prophecies about the Messiah, particularly those foretelling of his suffering and death. It also contains the line, "My God, why have you forsaken me?" which Jesus quotes according to Matthew while he is hanging from the cross. This psalm is placed after the scene in which Jesus is arrested. The second text is Psalm 51. The theme of this psalm is deep shame and remorse. It follows the event of Peter's betrayal as he repeatedly denies association with Christ.

In its final form, the first half of my Passion is divided into seven movements. I again took a cue from Penderecki's methods in my formal organization and allowed the scenes to occur without the use of traditional cadencing in their division. In the broader formal scope, I grouped the seven movements into three uninterrupted sequences. The first three movements occur without pause and depict the events leading up to the arrest of Christ, concluding with the Psalm 22 setting; movements four and five are linked together and set Peter's subplot into its own continuum; and movements six and seven form the growing intensity approaching Jesus' trial before Pilate.

The greatest divergence from tradition in the text is the inclusion of excerpts from the Latin Requiem. Since the very early stages of the project I had sought a clear and unifying subtext to serve as both a constant underlying commentary and a thread of singularity. Like the Gospels, I made the decision to trim down many of the movements from the Requiem text, although only the Offertory movement was skipped in its entirety. Many cuts were required due to the subject of the Requiem texts. For instance, any portion of the text mentioning to the departed soul was cut because this reference relates more closely to the funeral mass; its presence in the Passion only detracts from the dramatic clarity.

Four central musical themes run through the piece. The first two themes are dodecaphonic rows. Use of these rows is accompanied here with added significance because each row contains twelve pitches. The number twelve is used symbolically throughout the Bible; there are twelve nations of Israel and there are twelve disciples of Jesus. One row is termed the Disciple row (Figure 10, Table 4) and is intended to signify the twelve disciples, or followers, of Christ. The second is called the Christ row and signifies Jesus himself. The Disciple row's construction was more aesthetic than functional; I crafted it according to a certain melodic shape I desired without concern for the intervallic content, save for the final interval for which I reserved pitch class numbers six and zero. The resulting interval is a tritone and specifically refers to Judas, the disciple who betrayed Jesus. For a long period of time the church considered the tritone to be the "devil's interval" because of its particularly dissonant disposition. Also, the distance of six semitones represents Biblical use of the number six in connection with darkness and evil.

Figure 10: Disciple row.



Table 4: Disciple row matrix.

2	10	9	3	7	8	1	11	5	4	6	0
6	2	1	7	11	0	5	3	9	8	10	3
7	3	2	8	0	1	6	4	10	9	11	4
1	9	8	2	6	7	0	10	4	3	5	10
9	5	4	10	2	3	8	6	0	11	1	6
8	4	3	9	1	2	7	5	11	10	0	5
3	11	10	4	8	9	2	0	6	5	7	1
5	1	0	6	10	11	4	2	8	7	9	2
11	7	6	0	4	5	10	8	2	1	3	8
0	8	7	1	5	6	11	9	3	2	4	9
10	6	5	11	3	4	9	7	1	0	2	7
4	0	11	5	9	10	3	1	7	6	8	2

The Christ row (Figure 11, Table 5) in addition to its need for a particular melodic quality was also specifically constructed out of nothing but thirds and sevenths. Often in the Bible the number seven is used as a symbol of perfection or completion, such as the seven days of the week and the seven golden lampstands in the book of Revelations. Three is used to represent the Holy Trinity. By constructing this prominent row using only those intervals, I established a system by which to govern much of my melodic contour and contrapuntal interaction. Much like when I discovered the permeation of the BACH motive throughout Penderecki's Passion, I wished to saturate many parts of the texture with these intervals both as a recurring

symbolic gesture and a sort of super-theme to ensure aesthetic continuity and bind the work to its main protagonist.

Figure 11: Christ row.



Table 5: Christ row matrix.

7	4	3	5	2	6	9	11	8	0	1	10
10	7	6	8	5	9	0	2	11	3	4	1
11	8	7	9	6	10	1	3	0	4	5	2
9	6	5	7	4	8	11	1	10	2	3	0
0	9	8	10	7	11	2	4	1	5	6	3
8	5	4	6	3	7	10	0	9	1	2	11
5	2	11	3	0	4	7	9	6	10	11	8
3	0	11	1	10	2	5	7	4	8	9	6
6	3	0	4	1	5	8	10	7	11	0	9
2	11	10	0	9	1	4	6	3	7	8	5
1	10	9	11	8	0	3	5	2	6	7	4
4	1	10	2	11	3	6	8	5	9	10	7

Another significant theme is the Agnus Dei theme (Figure 12). In contrast to the two rows, this theme is short and easily recognizable. It was crafted to sound ominous and foreboding and makes several appearances prior to the official Agnus Dei movement.

Figure 12: Agnus Dei theme.



The final thematic thread pays homage to the two Passion composers

who most influenced my own work, J. S. Bach and Krzysztof Penderecki. The theme is the same BACH motive used ubiquitously in Penderecki's work. Although the frequency of my use is significantly less than his, the motive still frequently finds its way into the texture of the piece. And although it is not frequent enough to warrant its own thematic catalog entry, in a small number of sections one will hear the Deus meus theme from Penderecki's Passion as further tribute to the Polish maestro.

With the range of action and emotion involved in the Passion story, multiple contrasting textures were needed. I developed a series of textures that centered around specific dramatic functions. One was a dormant texture with electroacoustic pads and long sustained notes, ideal for moments of suspended action or existing underneath certain parts of the narration (Figure 13). Another encompassed a wide variety of methods for supporting the sung roles, including a homophonic/chorale texture I wanted to use for moments of intense contrast to and reflection of the more intense sequences (Figure 14). I ventured, too, to make prototypes of some of the more advanced textures of transformation and progression, such as those that would realize my ideal of sectional partitions with a natural ebb and flow (Figure 15). Finally, I spent some time constructing textures of sparsity and dryness to fulfill an almost Weberian vision for certain significant moments (Figure 16).

VI. Jesus before the Council

♩=70

431 432 433 434 435

Then the people who had arrested Jesus led him to the home of Caiaphas, the high priest, where the teachers of religious law and the elders had gathered.

Evangelist

Baritone

Bass

Soprano

Alto

Tenor

Bass

Organ

Pedals

Violin I

Violin II

Viola

Violoncello

Figure 13: mm 430-435.

61 62 63 64 65 66 67 68 69

Bar. Your... will Your... will Yet I want your...

S. *p* Re - qui - em ae - ter - nam Re - qui - em ae - ter - nam do - na - e - is... *mf* et lux... per

A. *p* Re - qui - em ae - ter - nam Re - qui - em ae - ter - nam do - na - e - is... *mf*

T. *mf* Re - qui - em na e - is... *mf*

B. *mp* Re - qui - em do na e - is... *mf*

Org. *mf* *mp*

Ped.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vcl. *mp*

Figure 14: mm. 61 – 69.

Then they began to spit in Jesus' face and beat
him with their fists and some slapped him, jeering,
"Prophecy to us, you Messiah! Who hit you first?"

The musical score consists of the following parts and markings:

- Evangelist (Evg.):** Treble clef, measures 532-538.
- Baritone (Bar.):** Bass clef, measures 532-538.
- Bass (B.):** Bass clef, measures 532-538.
- Soprano (S.):** Treble clef, *mp*, lyrics: "Do - na e - is", measures 532-538.
- Alto (A.):** Treble clef, *mp*, lyrics: "Do - na e - is", measures 532-538.
- Tenor (T.):** Treble clef, *mp*, lyrics: "Do - na e - is", measures 532-538.
- Bass (B.):** Bass clef, *mp*, lyrics: "Do - na e - is", measures 532-538.
- Organ (Org.):** Bass clef, measures 532-538.
- Pedestal (Ped.):** Bass clef, measures 532-538.
- Violin I (Vln. I):** Treble clef, *ff*, *pizz*, *arco*, *mute on*, measures 532-538.
- Violin II (Vln. II):** Treble clef, *ff*, *pizz*, *mute on*, measures 532-538.
- Viola (Vla.):** Bass clef, *ff*, *mute on*, measures 532-538.
- Violoncello (Vc.):** Bass clef, *ff*, *mute on*, measures 532-538.

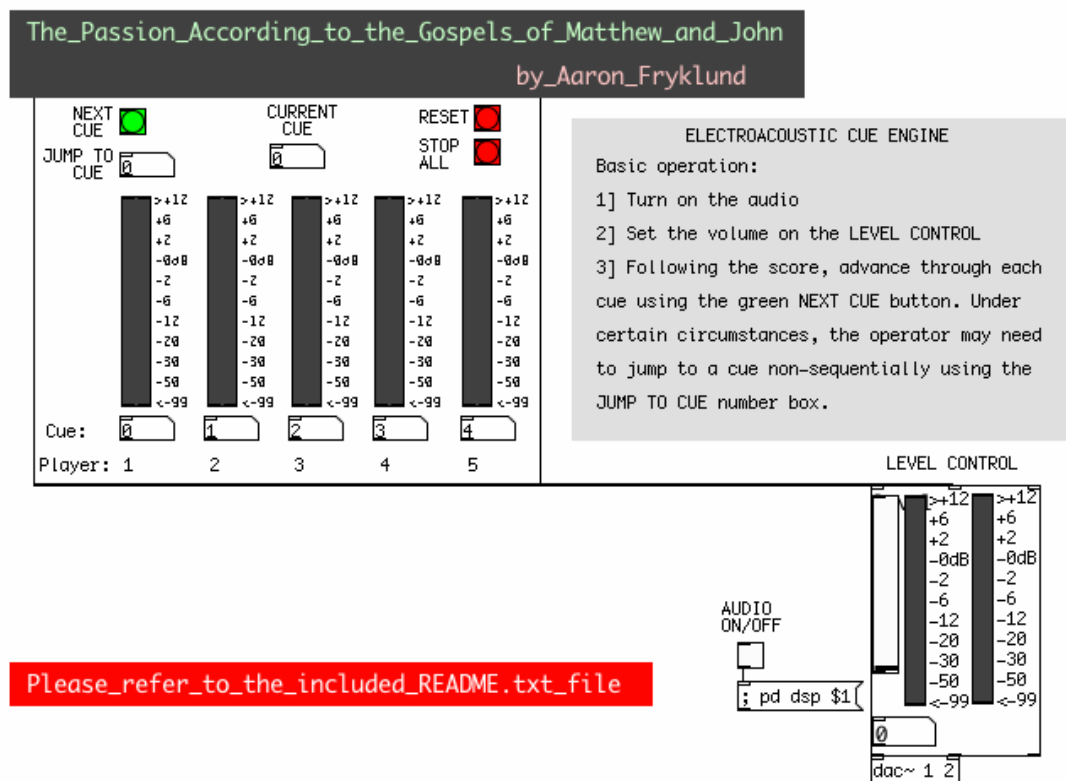
Figure 16: mm. 532-538.

One last area of source material is the electroacoustic cues. I wanted to utilize the modern toolset of computer music to enhance the poignancy of the narrative. The device I used most often was a resonance pad. I have termed it as such because the sound is generated by creating a series of filters that are tuned to resonate, or vibrate with specific frequencies and the result is an sustained ethereal chord that sounds like what in synthesizer terms is called a pad texture. Another featured gesture is one that is intended to coincide with certain moments in the organ part. This gesture utilizes phase modulation to shape an event that gives the appearance of the organ note transforming. The modulation is tuned to make it sound like the organ note's harmonics are shifting and morphing, giving a disorienting quality to the note. The remaining cues were formed with a library of samples I recorded using a string trio. I recorded the players in a combination of different techniques, ranging from solo sustained notes to wild group glissandi. For some cues I combined pizzicato or col legno samples to multiply the textures in certain sections.

For implementation in performance, the cues were crafted and saved to sound files that may be played from a program I made using Pure Data. Pure Data is a modular software environment that allows for a limitless variety of techniques for audio manipulation and presentation; I not only composed many of my cues using the program, but created a virtual interface to accompany the printed score that will play the cues from a computer in performance. The accompanying disc will include three Pure Data installers (Windows, OSX, Linux), the patch, detailed instructions, and the cue library: a folder containing a sound file for each cue. The patch itself will present a

simple method for activating the cues, as well as a system to accommodate rehearsals and crash recovery during performance.

Figure 17: Front panel of Pure Data patch.



The issue of instrumentation presented many difficult decisions. With the wide diversity that comprises the varied orchestrational tradition of the Passion genre, there really is no absolute mandate on instrumentation, notwithstanding the necessary vocal components. I chose to score my Passion for a relatively compact ensemble but one with a thoroughly rich palette. It is scored for SATB choir, solos, organ, string quartet, and tape. The timbral expansiveness of the organ/strings combination promised great flexibility, and even more so with the addition of the electronics.

The choir's SATB layout and the distribution of the solos conform

almost without exception to the expected historical assignments. The part of Jesus, in accordance with a long tradition, is voiced by a baritone. The parts of Caiaphas the High Priest and Jesus' disciple Peter are voiced by two basses. Pilate is played by a tenor and the woman questioning Peter is a soprano. Each of these choices are no surprise to students of Passion history. Pilate who is often depicted as cowardly in his interaction with the raging Jewish mob is given the high tenor part and Peter who is strong but falters is a resounding bass. My somewhat non-traditional inclusion in the solos is the delegation of the part of the Evangelist (or here, Evangelists). Traditionally, the Evangelist is a sung male part that reads the "action indicators" and other non-dialogue exposition. According to the precedent set by Penderecki, here the Evangelist is a narrated part.

Along with the decision to mix an ensemble of quiet and organic choir and strings with the monstrous organ and electronics comes a few issues to address, balance chief among them. Many of the textures in the piece allow for comfortable coexistence of all of the elements, but there are more than a few sections where the electronics and organ have pulled out all the stops (both literally and figuratively) and the others, no matter how much they strain, cannot compete for presence. To remedy this problem, I will place microphones on the strings, choir, and soloists. If resources allow, I would like to run the choir and strings through a reverb unit to warm up the sound and allow for more natural blending.

The first grouping of movements includes the first three movements: Jesus Prays in Gethsemane, Jesus is Betrayed and Arrested, and Psalm 22. The events begin with Jesus' prayer. He understood the events that were

about to occur and asked God to allow him to be spared, but expressed his submission to the will of God should his sacrifice be necessary. The movement is meant to span the emotional range of Jesus' prayer from sadness and solemnity to frustration, and then to acceptance and waiting. Jesus' moment of acceptance, admitting "but I want your will" coincides with the entry of the chorus singing the Introit of the Requiem: "Requiem aeternam dona eis, Domine" or "Eternal rest grant unto them, O Lord". The opening melodic motion of Christ's prayer is intended to pay subtle tribute to Penderecki's *Dies meus* theme. The tranquility of the ending of this scene is interrupted by Christ's sudden declamation, "Look, my betrayer is here!", thrusting the action into the second movement. The turbulent and chaotic second movement depicts the arrest of Christ as he is betrayed by his disciple Judas. The movement begins with an explosive gesture representing the arrival of Judas and the soldiers as they shatter the peacefulness of the night. Jesus' refusal to resist capture casts a tender light on the tumultuous ambush. The beginning of the movement features the BACH motive and soon injects permutations of the Christ row and Disciple row. For this movement the choir sings the Kyrie text from the Requiem. The turbulence pauses momentarily as the choir moves from "Kyrie eleison" to "Christe eleison", which is immediately followed by Christ's unexpected invitation to his captors. This is one of the moments in which the *Agnus Dei* theme is foreshadowed. His solemn address to the soldiers is followed by one last occurrence of the Disciple row as he is led away. Movement three acts as a moment of commentary, presenting the famous query from the twenty-second psalm, "My God, my God, why have you forsaken me?" The movement is scored for a cappella chorus and

partitions itself from the previous movements by its tonal-centric properties.

The second group of scenes contains movements four and five: Peter Denies Jesus and Psalm 51. The scene in which Peter denies Christ coincides chronologically with Jesus' appearance before the high priest Caiaphas. Peter and another unnamed disciple followed Jesus' captors at a distance and attempted to enter the high priest's home. When they got in, three of Caiaphas' servants recognized Peter as one of Jesus' disciples and Peter denied the accusation all three times. Following the third denial, there was an iconic crowing of a rooster that caused Peter to remember the words of Christ at the last supper: "Before the rooster crows, you will deny three times that you know me." Following this, Peter fled from the scene weeping. The movement features a continuously rotating triplet line that begins tonally centered and spins into disarray and sorrow at the culminating moment of the action. The choir sings the Gradual, featuring the same ominous "Requiem" text as before and the Tract, "Absolve, Domine, animas omnium fidelium defunctorum", or "Forgive, O Lord, the souls of all the faithful departed". Following the second denial, the hitherto separated occurrences of the narrative and the Requiem text begin to coincide, and as the final servant is beckoning Peter's third denial, the choir pleads for the absolution of Peter. The movement gently winds down as the choir sings alternately "Absolve" and "Requiem." The commentary in the fifth movement is taken from Psalm 51. This well-known psalm is said to be written by David after he committed adultery and is a deeply heartfelt plea for mercy. This movement is scored for chorus and organ and, like the third, the harmonic relationships are rooted in tonality.

The final movement grouping of the first half covers movements six and seven: Jesus before the Council and Jesus' Trial before Pilate. The sixth movement shows Jesus before the high priest and the council of the religious elders. The high priest and the elders had offered a reward to Judas for arresting Jesus and bringing him before the council so that they could prosecute him for what they perceived as blasphemous teaching. Upon Jesus' reply to the accusation that he is the Messiah, the high priest pronounced him guilty and sent him to Pilate, the Roman governor so that he could be legally sentenced. The musical material is once again turbulent and chaotic, and features a strong pulse propelling the momentum of the action. Since this movement contains the Agnus Dei from the Requiem, its namesake motive can be found throughout. It also contains a high concentration of the Christ row and utilizes extensively the third/seventh voice-leading rule established by it. The texture is often churning beneath a smooth melodic line. When Caiaphas asks Jesus if he is the Messiah, the rumbling momentum stops and Christ's words are presented with purity as the choir sings the second line of the Agnus Dei, "qui tollis peccata mundi", or "who takes away the sins of the world". This moment of repose is shattered by the high priests indignant cry of blasphemy, thrusting the action back into its previous energetic state. The situation spins out of control as the crowd declares that Christ deserves to die. The final moments of the scene come to rest in charged inevitability.

The final movement depicts Jesus' trial as they bring him before Pilate, the Roman governor. The elders presented their case and urged Pilate to sentence Christ to death. Pilate, however, was unable to find any evidence that Jesus deserved death and resisted the pull of the crowd. As the mob

became increasingly belligerent, he was torn between his political integrity and his desire to appease the surging mass. He attempted to reason with the council and even offered to release one prisoner, either Jesus or a man named Barabbas. The crowd called for Barabbas to be released and for Jesus to be crucified. Realizing the futility in reasoning further with the rabid mob, Pilate called for a bowl of water and washed his hands to symbolically grant himself clemency from the sentence he delivered. The urgency in the textures is similar to the previous movement, but to higher level of surface intensity. The Christ row and its permutations figures prominently throughout the movement. The choir in this part sings the Sanctus and Sequence, or Dies irae, texts. In answer to Pilate's question, "Don't you hear all these charges they are bringing against you?" the choir sings "Dominus Dues sabaoth," "Lord God of hosts." The growth in energy and the density of activity is halted momentarily after the chorus, acting as the mob shouts "Crucify him!" and the texture immediately is stripped down to present the Dies irae chant, although the compacted energy cannot be held for long before it is released and explodes to the end of the scene, at which time the crowd accepts responsibility for the crucifixion of Christ. Part I ends with the resonance pad fading out.

Perspectives

My purpose in writing this score was oriented with some goals I have been carrying, both personal and cultural. As a member of the church, I have long held an interest in the music that occurs there. My experience performing and listening to sacred music has fostered in me a deep interest in it, as I have observed the great importance of music particularly as it may affect

spirituality. I have also concluded that for myself, when I am aware of or perceive a spiritual dimension in a work, it can cause me think radically different about the piece and how it sits within my paradigm. My output up to this piece has mostly consisted of academic works that were highly focused and geared to improve upon specific techniques or perspectives. It was my growing desire to finally contribute a substantial entry into the realm of sacred works.

Along the same lines was another personal goal more oriented towards reaching out to the sacred community. Aside from occasional works from major composers and a few who chose to generously fill out the sacred canon, the twentieth century is not known for its great Church music. Composers such as Kzryzstof Penderecki, Arvo Pärt, and Sofia Gubaidulina have published many great sacred works of remarkable quality. Unfortunately, for a multitude of reasons, these works hardly see any performances in the Church. Though I do not wish to disillusion myself, I have always yearned to see works of more modern sensibility performed in church services. I have found great spiritual power in many modern compositional techniques and wish that people could open their minds to the great depth of expression and beauty in artistic movements that are reputedly less appreciated outside of the artistic and academic community. I am not so confused to believe that my *Passion* will be a runaway hit and an instant classic that will transform the minds of congregations all over the country, but I at least see significance in finally stepping in line to contribute to the noble legacy of modern sacred works.

At this point in the paper, I could have left little doubt of the degree to

which I was influenced by those who came before me. I owe my greatest debt to Penderecki for his remarkable composition. The quality and intensity of his work make his Passion an expressive vehicle unparalleled by those preceding it. Although Penderecki's design choices forestall its inclusion among the line of liturgical Passions, I can find no liturgical Passion that stirs in me the same spiritual fervency. In a small attempt to pay homage to this masterpiece, there are a small number of places in the score that briefly but directly quote from Penderecki's Deus meus theme. At various points in the piece I invoked the tonality of G-minor to refer the material contained within to the Deus meus, and during the seventh movement the bass line literally sings the motive in question.

Bach's time was a golden age for sacred music. Before liturgical music went the way of the madrigal, J. S. Bach produced a proliferation of grand and complex sacred choral works, among them towering cantatas and oratorios. One cannot claim to venture into composing a Passion free of any influence by the great master of the genre. The inspiration I took from two surviving Passions of Bach, while of a different nature, was no less influential in the decisions I faced throughout the compositional process. My tribute not only to Bach but also to Penderecki was my incorporation of the BACH motive, paying respect both to its namesake and the composer who so forcefully injected his own work with the homage.

My three primary intentions in composing a Passion were to rejuvenate sacred music with fresh modern methods, to attempt to expand the acceptance of twentieth century music via sacred outlets, and to draw attention to a neglected and noble genre. The decline of liturgical music was

not all in vain; the new directions in vocal and instrumental forms resulted in the evolution of concert music as we know it today. Tragic, though, is the increasing separation that followed the initial divergences to the effect that modern church music has none of the immediacy of its secular counterpart. Whether it is because audiences are unwilling to accept it or composers lack the courage to tread that ground is difficult to speculate; they likely meet in the middle. But I strongly believe that with the composers who are faithfully uncompromising in their reconciliation of traditional liturgical and modern sensibilities and the emerging generation of composers seeing their example and wishing to follow, hope is not lost for those who look at contemporary sacred music and wish for something more.

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PART II

THE PASSION ACCORDING TO THE GOSPELS OF MATTHEW AND JOHN

Instrumentation

The Passion According to the Gospels of Matthew and John

Duration: 33'

Aaron Fryklund (2008)

Jesus – Baritone

Evangelist – Male or Female Narrator

Peter – Bass

Pilate – Tenor

Caiaphas – Bass

Women accusing Peter – Soprano

SATB Choir

Organ

Violin I

Violin II

Viola

Violoncello

Tape

Technical requirements: A dedicated computer capable of reliable audio output; a 2-channel sound system; microphones to aid in balancing the choir and strings

The tape part requires a vigilant technician to follow the score and activate the electroacoustic cues as they are listed. Operating instructions are included on the disc distributed with this score. Refer to the file README.txt.

Text

I. Jesus Prays in Gethsemane [Introit] – Matthew 26: 39, 42

“My Father! If it is possible, let this cup of suffering be taken away from me. Yet I want your will to be done, not mine.”

"Look, my betrayer is here!"

*Requiem æternam dona eis, Domine, et lux perpetua luceat eis
Eternal rest grant unto them, O Lord, and let perpetual light shine upon them*

II. Jesus Is Betrayed and Arrested [Kyrie] – Matthew 26:47-50, 55

And even as Jesus said this, Judas, one of the twelve disciples, arrived with a crowd of men armed with swords and clubs. They had been sent by the leading priests and elders of the people. The traitor, Judas, had given them a prearranged signal: “You will know which one to arrest when I greet him with a kiss.” So Judas came straight to Jesus. “Greetings, Rabbi!” he exclaimed and gave him the kiss.

Jesus said, “My friend, go ahead and do what you have come for.” Then the others grabbed Jesus and arrested him. “Am I some dangerous revolutionary, that you come with swords and clubs to arrest me? Why didn’t you arrest me in the Temple? I was there teaching every day.”

*Kyrie eleison; Christe eleison; Kyrie eleison
Lord have mercy; Christ have mercy; Lord have mercy*

III. Psalm 22

My God, my God, why have you forsaken me?
Why are you so far from saving me,
O my God, I cry out by day, but you do not answer,
by night, and am not silent.
In you our fathers put their trust;
they trusted and you delivered them.
All who see me mock me;
scorned by men and despised by the people.
Do not be far from me,
I am poured out like water,
But you, O LORD, be not far off;
O my Strength, come quickly to help me.

IV. Peter Denies Jesus [Gradual, Tract] – John 18:15-18, Matthew 26:71-75

Simon Peter followed Jesus, as did another of the disciples. That other disciple was acquainted with the high priest, so he was allowed to enter the high priest’s courtyard with Jesus. Peter had to stay outside the

gate. Then the disciple who knew the high priest spoke to the woman watching at the gate, and she let Peter in. The woman asked Peter, "You're not one of that man's disciples, are you?" "No," he said, "I am not."

Because it was cold, the household servants and the guards had made a charcoal fire. They stood around it, warming themselves, and Peter stood with them, warming himself. ...another servant girl noticed him and said to those standing around, "This man was with Jesus of Nazareth." Again Peter denied it, this time with an oath. "I don't even know the man," he said.

A little later some of the other bystanders came over to Peter and said, "You must be one of them; we can tell by your Galilean accent." Peter swore, "A curse on me if I'm lying—I don't know the man!" And immediately the rooster crowed. Suddenly, Jesus' words flashed through Peter's mind: "Before the rooster crows, you will deny three times that you even know me." And he went away, weeping bitterly.

Requiem æternam dona eis, Domine
Eternal rest grant unto them, O Lord

Absolve, Domine, animas omnium fidelium defunctorum
Forgive, O Lord, the souls of all the faithful departed

V. Psalm 51

Have mercy on me, O God,
because of your unfailing love.
Because of your great compassion,
blot out the stain of my sins.
Wash me clean from my guilt.
Purify me from my sin.
For I recognize my rebellion;
it haunts me day and night.
Against you, and you alone, have I sinned;
I have done what is evil in your sight.
You will be proved right in what you say,
and your judgment against me is just.
Purify me from my sins, and I will be clean;
wash me, and I will be whiter than snow.
Oh, give me back my joy again;
you have broken me—
now let me rejoice.
Don't keep looking at my sins.
Remove the stain of my guilt.
Create in me a clean heart, O God.
Restore to me the joy of your salvation,
and make me willing to obey you.
Then I will teach your ways to rebels,
and they will return to you.

Forgive me for shedding blood, O God who saves;
then I will joyfully sing of your forgiveness.
Unseal my lips, O Lord,
that my mouth may praise you.

VI. Jesus before the Council [Agnus Dei] – Matthew 26:57-58, John 18:19-23, Matthew 26:63-68, John 18:28

Then the people who had arrested Jesus led him to the home of Caiaphas, the high priest, where the teachers of religious law and the elders had gathered. Inside, the high priest began asking Jesus about his followers and what he had been teaching them. Jesus replied, “Everyone knows what I teach. I have preached regularly in the synagogues and the Temple, where the people gather. I have not spoken in secret. Why are you asking me this question? Ask those who heard me. They know what I said.” Then one of the Temple guards standing nearby slapped Jesus across the face. “Is that the way to answer the high priest?” he demanded.

Jesus replied, “If I said anything wrong, you must prove it. But if I’m speaking the truth, why are you beating me?” Then the high priest said to him, “I demand in the name of the living God—tell us if you are the Messiah, the Son of God.” Jesus replied, “You have said it. [And] in the future you will see the Son of Man seated in the place of power at God’s right hand and coming on the clouds of heaven.” Then the high priest tore his clothing to show his horror and said, “Blasphemy! Why do we need other witnesses? You have all heard his blasphemy. What is your verdict?”

“Guilty!” they shouted. “He deserves to die!” Then they began to spit in Jesus’ face and beat him with their fists. And some slapped him, jeering, “Prophecy to us, you Messiah! Who hit you that time?”

Jesus’ trial before Caiaphas ended in the early hours of the morning. Then he was taken to the headquarters of the Roman governor.

*Agnus Dei, qui tollis peccata mundi, dona eis requiem,
Lamb of God, who takest away the sins of the world, grant them rest*

VII. Jesus’ Trial before Pilate [Sanctus, Sequence] – Matthew 27:11-17, 22-25

Now Jesus was standing before Pilate, the Roman governor. “Are you the king of the Jews?” the governor asked him. Jesus replied, “You have said it.” But when the leading priests and the elders made their accusations against him, Jesus remained silent. “Don’t you hear all these charges they are bringing against you?” Pilate demanded. But Jesus made no response to any of the charges, much to the governor’s surprise.

Now it was the governor's custom each year during the Passover celebration to release one prisoner to the crowd—anyone they wanted. This year there was a notorious prisoner, a man named Barabbas. As the crowds gathered before Pilate's house that morning, he asked them, "Which one do you want me to release to you—Barabbas, or Jesus who is called the Messiah?" The crowd shouted back, "Barabbas!" Pilate responded, "Then what should I do with Jesus who is called the Messiah?" They shouted back, "Crucify him!" "Why?" Pilate demanded. "What crime has he committed?" But the mob roared even louder, "Crucify him!"

Pilate saw that he wasn't getting anywhere and that a riot was developing. So he sent for a bowl of water and washed his hands before the crowd, saying, "I am innocent of this man's blood. The responsibility is yours!" And all the people yelled back, "We will take responsibility for his death—we and our children!"

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth
Benedictus qui venit in nomine Domini.
Holy, Holy, Holy, Lord God of Hosts
Blessed is he who comes in the name of the Lord

Dies iræ, dies illa
Solvat sæclum in favilla
Day of wrath, a day that the world will dissolve in ashes

To my inspiration and my support,
mojej żonie Monice

The Passion According to the Gospels of Matthew and John

Part One

Electroacoustic cues: ①

Aaron Fryklund (2008)

♩ = 60

2 3 4 5 6 7 8

Evangelist

Soprano

Alto

Tenor

Bass

Organ *f*

Pedals

Violin I *mp* *p*

Violin II *pizz* *p* arco sul tasto

Viola *p*

Violoncello *p*

I. Jesus Prays in Gethsemane

Freely metered

2

Prayerfully, in free tempo

mp

9 10 11 12 13 14 15 16 17 18 19 20 21

Bar. Fa - ther Fa-ther, my ther if it is pos - si - ble

S. A. T. B. Org. Ped. Vln. I Vln. II Vla. Vc.

pp arco normal *pp* *pp* *p*

Detailed description: This page of a musical score is for the first movement, 'I. Jesus Prays in Gethsemane'. It features a vocal line and an instrumental ensemble. The vocal line, in bass clef, begins at measure 9 and continues through measure 21. The lyrics are: 'Fa - ther Fa-ther, my ther if it is pos - si - ble'. The instrumental parts include strings (Violin I, Violin II, Viola, and Violoncello), Organ, and Pedal. The strings play a melodic line with trills and are marked *pp* (pianissimo). The Organ and Pedal parts are mostly rests. The score is marked 'Freely metered' and 'Prayerfully, in free tempo'. A rehearsal mark '2' is placed above measure 11. The page number '55' is at the bottom.

22 23 24 25 26 27 28 29 30 31 32 33 34 35

Bar. *mf* $\text{♩} = 75$

let this let this if pos-si-ble let this cup be tak-en a-way from me Fa - ther my Fa - ther if it is pos-si - ble let this

S.

A.

T.

B.

Org. *p*

Ped.

Vln. I

Vln. II

Vla. *mp*

Vc.

36 37 38 39 40 41 42 43 44 45 46 47 48 49

Bar. *p* *mf*

— cup of suf-fer - ing be tak-en a - way from me. Yet I, yet I,

S.

A.

T.

B.

Org.

Ped.

Vln. I *mp* *f* *p*

Vln. II *mp* *f* *p*

Vla. *mf* *p* *f* *p*

Vc. *mf* *p* *f* *p*

50 *f* 51 52 53 54 55 56 57 58 59 60 *mp*

Bar. yet I want, I want, yet I want Your will

S.

A.

T.

B.

Org. *p*

Ped.

Vln. I *f* *ff* *p*

Vln. II *f* *ff* *p*

Vla. *f* *ff* *p*

Vc. *f* *ff* *p*

61 62 63 64 65 66 67 68 69

Bar. Your will Your will Yet I want your

S. *p* Re - qui - em ae - ter - nam Re - qui - em do - na e - is Re - qui - em ae - ter - nam do - na e - is et lux per

A. *p* Re - qui - em ae - ter - nam Re - qui - em do - na e - is Re - qui - em ae - ter - nam do - na e - is et

T. *mp* Re - qui - em do - na e - is

B. *mp* Re - qui - em do - na e - is

Org. *mf* *mp*

Ped.

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

70 71 72 73 74 75 76 77 78 79

Bar. will _____ to ³ be done not mine.

S. pe-tu-a _____ lu-ce-at e-is _____ *p* lu-ce-at e-is _____ lu-ce-at e-is _____

A. lux per-pe-tu-a _____ ³ lu-ce-at e-is _____ *p* lu-ce-at e-is _____ lu-ce-at e-is _____

T. Re-qui-em _____ *p* lu-ce-at e-is _____ lu-ce-at e-is _____

B. _____ *p* lu-ce-at e-is _____ lu-ce-at e-is _____

Org. _____ *p*

Ped. _____

Vln. I _____ *p*

Vln. II _____ *p*

Vla. _____ *mp* _____ *p*

Vc. _____ *mp* _____ *p* _____ *mp*

80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 *f*

Bar. Fa - ther Fa - ther Look, my be-tray³-er is here!

S. Do-mi-ne Do-mi-ne Do-mi-ne

A. Do-mi-ne Do-mi-ne Do-mi-ne

T.

B.

Org.

Ped.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

And even as Jesus said this, Judas, one of the twelve disciples, arrived with a crowd of men armed with swords and clubs.

104 102 5 103 6 104 105 106

Evg.

Bar.

S. *mf* Ky-ri-e e-le-i - son_ *sfp* Ky-ri-e *ff*

A. *mf* Ky-ri-e e-le-i - son_ *sfp* Ky-ri-e *ff*

T. *mf* Ky-ri-e e-le-i - son_ *sfp* Ky-ri-e *ff*

B. *mf* Ky-ri-e e-le-i - son_ *sfp* Ky-ri-e *ff*

Org. *ff* *p*

Ped.

Vln. I *p* pizz

Vln. II *f* *p* pizz

Vla. *f* *p* pizz arco

Vc. *p* pizz arco *mf*

108 They had been sent by the leading priests and elders of the people 109 110 111 112

Evg.

Bar.

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Org.

Ped.

Vln. I *sfp* *mf* *mf*

Vln. II *mf* *arco*

Vla. *sfz* *mp*

Vc.

The traitor, Judas,
had given a pre-arranged
signal:

114 115 116 117 118

Evg. *7*

Bar.

S.
le - i - son Ky - ri - e Ky - ri - e Ky - ri - e

A.
le - i - son Ky - ri - e Ky - ri - e Ky - ri - e e - le - i -

T.
le - i - son Ky - ri - e Ky - ri - e Ky - ri - e e - le - i - son

B.
le - i - son Ky - ri - e Ky - ri - e Ky - ri - e e - le - i - son

Org.
mp

Ped.

Vln. I
f pizz *f* pizz

Vln. II

Vla.
mf pizz

Vc.
f *p* 5 5

"You will know which one
to take when I greet him...
...with a kiss."

So Judas came straight to Jesus

⑧ -he exclaimed and gave him the kiss.

118 120 121 122 123 124 125 126

Evg.

Bar.

S.

A.

T.

B.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Whispered forcefully
sfz Kisssssssss $\frac{4}{4}$ Kisssssssss $\frac{3}{4}$ Kisssssssss *pp*
Kisssssssss Kisssssssss Kisssssssss Kisssssssss
sfz Kisssssssss $\frac{4}{4}$ Kisssssssss $\frac{3}{4}$ Kisssssssss *pp*
Kisssssssss Kisssssssss Kisssssssss Kisssssssss
sfz Kisssssssss Kisssssssss Kisssssssss *pp*
Kisssssssss $\frac{4}{4}$ Kisssssssss $\frac{3}{4}$ Kisssssssss
sfz Kisssssssss Kisssssssss Kisssssssss *pp*
Kisssssssss $\frac{4}{4}$ Kisssssssss $\frac{3}{4}$ Kisssssssss

Murmuring
p Greetings $\frac{3}{4}$ Greetings *ff*
Greetings Greetings
p Greetings $\frac{3}{4}$ Greetings *ff*
Greetings Greetings
p Greetings $\frac{3}{4}$ Greetings *ff*
Greetings Greetings
p Greetings $\frac{3}{4}$ Greetings *ff*
Greetings Greetings
p Greetings $\frac{3}{4}$ Greetings *ff*
Greetings Greetings

Greet-ings Rab- bi!
Greet-ings Rab- bi!
Greet-ings Rab- bi!
Greet-ings Rab- bi!
Greet-ings Rab- bi!

mp *mf* *p* *ff* *pizz*

arco *arco sul tasto* *sul tasto* *pizz*

mp *p* *ff* *pizz*

mp *p* *ff* *pizz*

mp *p* *ff* *pizz*

128 129 130 131 132 133 134 135 136

♩ = 50

Evg. *mf* My friend

Bar.

S. *mp* Chris-te e-le-i-son *mf* Chris-te e-le-i-son *mf* Chris-te

A. *mp* Chris-te e-le-i-son *mf* Chris-te e-le-i-son

T. *mp* Chris-te

B.

Org. soft, but pure and shrill *p* *mp*

Ped. *mf* *mp*

Vln. I *mf* *p* arco *sfp* arco

Vln. II *mf* *p* *sfp*

Vla. *mf* *p* arco *sfp*

Vc. *mf* *p* arco *p* *sfp*

137 138 139 140 141 142 143 144 145

Evg.

Bar. go a-head and do what you have come for.

S.

A.

T.

B.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

146 147 148 149 150 151 152 153

9 10

Evg.

Bar.

S. *p*
Ky - ri - e _____ e - le - i - son _____ Chris - te _____

A. *p*
Ky - ri - e _____ e - le - i - son _____ Chris - te _____

T.

B.

Org. *ff*

Ped.

Vln. I *sfp*

Vln. II *sfp*

Vla. *sfp*

Vc. *sfp*

Then the others grabbed Jesus and arrested him. **11**

154 155 156 157 158 159 160 161

Evg. *mf*

Bar. Am I some dan-ger-ous rev-o-lu-tion - a - ry__ that you

S. e - le - i - son

A. e - le - i - son

T.

B.

Org. *mp*

Ped.

Vln. I *f* *p*

Vln. II *pp*

Vla. *pp*

Vc. *ff* *f* 5

163 164 165 166 167 168 169

Evg.

Bar.

come with swords and clubs to ar- rest me? Why did-n't you ar- rest me in the tem- ple?

S.

A.

T.

p Chris - te Chris - te Chris - te

B.

p Chris - te Chris - te Chris - te

Org.

p Chris - te Chris - te Chris - te

Ped.

Vln. I

mp *f* *p*

Vln. II

mp *f* *p*

Vla.

mp *f* *p*

Vc.

mp *f* *p*

170 171 172 173 174 175 176

Evg.

Bar. I wasteach-ing there e - ve - ry day.

S.

A.

T.

B. te

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

13 178 179 180 14 181 182 183 184 185 186

Evg. Bar. S. A. T. B. Org. Ped. Vln. I Vln. II Vla. Vc.

p *mf* *p* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

3 3 3 3

5:4 5:4

III. Psalm 22

187 $\text{♩} = 110$ *mp* 188 189 190 191 192 193 194 195 196 197 198 199 200 201

S. My God, my God _____ Why have you for-sak-en me _____ Why are you so far _____ so far from sav-ing me? _____ My God, my God

A. *mp*
My God, my God _____ for-sak-en me My God _____ so far _____ from sav-ing me _____ My God, my God

T. *mp* *f*
My God, my God _____ for-sak-en me _____ far _____ so far from sav-ing me _____ O my God, I

B. *mp*
My God _____ for-sak-en me _____ far _____ from sav-ing me _____

Org.

Ped.

Vln. I *pp*

Vln. II

Vla.

Vc.

202 203 204 205 206 207 *mf* 208 209 210 *sub p* 212 213 214 *f* 215 *f* 216

S. but you_ you do not; I cry out by day_ si - lent_ si - lent_

A. but you_ I cry out by day_ and am not si - lent_ si - lent_

T. cry out by day but you do not an - swer_ I cry out by day, by night_ and am not_ si - lent_ si - lent_ My God, my God_

B. I cry out by day_ si - lent_ si - lent_

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

217 *mf* 218 219 220 *f* 221 222 223 224 225 226 227 *mf* 228 *p* 229 230 231

S. In you our fa-thers put their trust they trust - ed All who see me mock me mock me

A. *mf* *f* *mf* *p*
fa-thers put their trust they trust - ed All who see me mock me mock me

T. *mp* *mf* *f* *mp* *mf* *p*
our fa-thers put their trust they trust - ed and you de - li- vered them mock me mock

B. *mf* *f* *mp* *mf* *p*
our fa-thers put their trust they trust - ed My God mock me mock

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

232 233 *pp* 234 235 236 237 238 *mp* 239 240 241 242 243 244 245 246

S. — mock me — peo - ple — Do not be — far from me — I — am poured out like wa -

A. *pp* *mp* *mp* — mock me scorned by men and de-spised by the peo-ple — Do not be — far from me — I — am poured out like wa -

T. *pp* *mp* me mock me — peo-ple — Do not be far — far — from me —

B. *pp* *mp* mock me — peo-ple — Do — not be far — from — me

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

247 248 249 250 251 *p* 252 253 254 255 256

S. -ter My God, my God But you, O Lord My God

A. -ter My God, my God *p* be not far off

T. Do not be far *p* My God

B. Do not be far *p* My God O my Strength,

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

257 258 259 260 261 262 263 264 265 266 267 //

S. — to help me _____ My God _____ My _____ God _____

A. — to help me _____ My God _____ My _____ God _____

T. quick-ly _____ to help me _____ My God _____ My _____ God _____

B. — come quick-ly _____ to help me _____ My _____ God _____

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

IV. Peter Denies Jesus

15

Evangelist

Soprano

Bass

Soprano

Alto

Tenor

Bass

Organ

Pedals

Violin I

Violin II

Viola

Violoncello

$\text{♩} = 55$

269 270 271 272 273 274

mp

Re - qui - em

mp *f* *pizz* *p* *f* *mp* *f* *mp*

Detailed description: This page of a musical score is for the fourth movement, 'IV. Peter Denies Jesus'. It features a full orchestral and vocal ensemble. The vocal parts include an Evangelist, two Sopranos, an Alto, a Tenor, and a Bass. The instrumental parts include Organ, Pedals, Violin I, Violin II, Viola, and Violoncello. The score is in 12/8 time with a tempo of quarter note = 55. The page number 15 is circled in the top right. The music begins at measure 269 and ends at measure 274. The Alto part has the lyrics 'Re - qui - em' starting at measure 274. Dynamics include *mp* (mezzo-piano), *f* (forte), *pizz* (pizzicato), and *p* (piano). The Violin II part has a '2' above some notes, indicating a second ending or a specific fingering. The Viola and Violoncello parts have a sharp sign above some notes, indicating a key signature change.

276 276 277 278 279 280 281

Evg. $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{6}{8}$ $\frac{12}{8}$

S. $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{6}{8}$ $\frac{12}{8}$

B. $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{6}{8}$ $\frac{12}{8}$

S. *mp*
re - qui - em

A. do - na_ do - na_ e - is

T. *mp*
ae - ter - nam

B. *mp*
Do - mi-ne
Do - mi-ne

Org. $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{6}{8}$ $\frac{12}{8}$

Ped. $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{6}{8}$ $\frac{12}{8}$

Vln. I $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{6}{8}$ $\frac{12}{8}$

Vln. II *arco*
mp

Vla. *mp*

Vc. *mp*

Simon Peter followed Jesus, as did another of the disciples. That other disciple was acquainted with the high priest, so he was allowed to enter the high priest's courtyard with Jesus. Peter had to stay outside the gate. Then the disciple who knew the high priest spoke to the woman watching at the gate, and she let Peter in.

The musical score is set in 12/8 time. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent in these measures. The Organ part features a melodic line in the right hand and a bass line in the left hand, starting with a *p* dynamic. The string parts (Violin I, Violin II, Viola, Violoncello) are marked with *pizz* (pizzicato) and *p* dynamics. The Violin II and Viola parts have a *mp* dynamic in the final measure. The Violoncello part has a *p* dynamic in the final measure.

The woman asked Peter-

288 289 290 291 292 293 294 295

Evg. *mf*

S. You're not one of thatman's dis-ci-ples are you?—

B. *f*
No, I² am not.—

S.

A.

T.

B.

Org. *mp*

Ped.

Vln. I *mp* arco

Vln. II *mp* arco

Vla. *mp* arco

Vc. *mp* *mf*

Detailed description of the musical score: This page of a musical score, numbered 83, covers measures 288 to 295. The title is 'The woman asked Peter-'. The score is arranged for voice and various instruments. The vocal parts (Soprano, Alto, Tenor, Bass) are in 12/8 time. The Soprano part has lyrics: 'You're not one of thatman's dis-ci-ples are you?—'. The Bass part has lyrics: 'No, I² am not.—'. The instrumental parts include Organ, Pedal, Violin I, Violin II, Viola, and Violoncello. The Organ part features a melodic line in the right hand and a sustained accompaniment in the left hand, marked *mp*. The string parts (Vln. I, Vln. II, Vla., Vc.) are marked *mp* and include various articulations like 'pizz' and 'arco'. The score concludes with a *mf* dynamic marking.

296 297 298 299 300 301

Evg.

S.

B.

S. *mf* Re - qui - em ae - ter - nam re -

A. *mf* Re - qui - em ae - ter - nam re -

T. *mf* Re - qui - em Re - qui - em

B. *mf* Re - qui - em ae - ter - nam Re - qui - em

Org.

Ped.

Vln. I *mf*

Vln. II *mf*

Vla. *arco* *mf*

Vc. *mf*

Because it was cold, the household servants
and the guards had made a charcoal fire. They stood
around it, warming themselves, and Peter stood with
them, warming himself.

Another servant girl noticed him
and said to those standing around -

308
303
304
305
306
307
308

Evg.

S.

B.

S.

A.

T.

B.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

qui - em

qui - em

mp

pizz

mf

mp

mp

Again Peter denied it, this time
with an oath

309 310 311 312 313 314 315 316

Evg. *mf* That man was with Je-sus of Na-za- reth— *f* I don't e-ven know the man

S. *mp* Ab-sol - ve *mp* Ab-sol - ve

Org. *p*

Vln. I *f* *mp* *p* pizz

Vln. II *mp* *mf*

Vla. *mf* *p* pizz *p* pizz

Vc. *mf* *p*

A little later some of the other
bystanders came over to Peter and said -

318 319 320 321 322 323 324

Evg.

S.
You must be one of them

B.

S. *mp*
ab - sol - ve Do-mi-ne Do - mi-ne Do - mi - ne

A.
Do-mi-ne Do - mi - ne om -

T.
ab - sol - ve Do - mi-ne Ab - sol - ve a - ni - mas

B. *mp*
ab - sol - ve Do - mi-ne Ab - sol - ve

Org.

Ped.

Vln. I *arco*
mf

Vln. II

Vla.

Vc. *mf*

16

Immediately the rooster crowed.

326 327 328 329 330 331

Evg. *mf* *f* *ff*

S. we can tell by your Gal-i-le-an ac cent —

B. A curse on me if I am ly²ing I don't know the man!

S. om - ni - um — de - func - to - rem Ab - sol - ve

A. ni - um — de - func - to - rem Ab - sol - ve

T. fi - de - li - um

B. om - ni - um — fi - de - li - um

Org. *f*

Ped.

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff* pizz *p*

Vc. *ff* *p*

17

Suddenly, Jesus' words flashed through
Peter's mind: "Before the rooster crows, you
will deny three times that you know me."

18

And he went away,
weeping bitterly.

333 334 335 336 337 338 339 340

Evg.

S.

B.

S.

A.

T.

B.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

pizz

p

pizz

4:3

346 342 343 344 345 346 347 348 349

Evg. $\frac{12}{8}$ $\frac{5}{4}$

S. $\frac{12}{8}$ $\frac{5}{4}$

B. $\frac{12}{8}$ $\frac{5}{4}$

S. *p* *pp*
 Ab - sol - ve ab - sol - ve re - qui - em

A. *p* *pp*
 ab - sol - ve re - qui - em. ab - sol - ve re - qui - em

T. *p* *pp*
 re - qui - em. ab - sol - ve re - qui - em

B. *p* *pp*
 re - qui - em. ab - sol - ve re - qui - em

Org. $\frac{12}{8}$ $\frac{5}{4}$

Ped. $\frac{12}{8}$ $\frac{5}{4}$

Vln. I $\frac{12}{8}$ $\frac{5}{4}$

Vln. II *p* *pp*
 arco

Vla. *p* *pp*

Vc. $\frac{12}{8}$ $\frac{5}{4}$

V. Psalm 51

$\text{♩} = 75$

p 351 *mf* 352 353 *p* 354 355 *p* 356 357 358 *p*

Soprano
 Have mer-cy on me, O God be - cause of your un-fail-ing love Be-cause of your great com-pas-sion wash me

Alto
 Have mer-cy on me, O God be - cause of your un-fail-ing love Be-cause of your great com-pas-sion blot out the stain of my sins wash me

Tenor
 Have mer-cy on me, O God be - cause of your un-fail-ing love Be - cause of your great com-pas-sion blot out the stain of my sins wash me

Bass
 Have mer-cy on me, O God be - cause of your un-fail-ing love Be-cause of your great com-pas-sion blot out the stain of my sins wash

Organ
pp

Pedals

Violin I

Violin II

Viola

Violoncello

359 360 361 362 *mp* 363 364 365 366 367 *p* 368

S. clean from my guilt A-against you sinned you will be prov - ed right

A. *mf* 3 clean from my guilt pu-ri- fy_ me from my sins and you a - lone have I sinned *mf* prov-ed right *p*

T. clean from my guilt and you a - lone have I sinned I have done what is e-vil in your sight *p*

B. me clean from my guilt A-against you sinned I have done what is e-vil in your sight in_ *mp* *mf* *p*

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

369 370 371 372 373 374 375 376 377 378

S. *mf* in what you say and your judge- ment a - gainst me is just. *mp* Pu³ri-fy me from my sins

A. *mf* in what you say and your judge-ment a - gainst me is just.

T. *mf* right in what you say and your judg-ment a - gainst me is just. *mp* and I will be clean

B. *mf* — what you say and your judg - ment a - gainst me is just.

Org. *mp* *p*

Ped.

Vln. I

Vln. II

Vla.

Vc.

379

S. *mf* wash me, and I will be whit-er than snow *p* Oh you have bro-ken me

A. *mf sub p* wash me than snow *f* Oh, give me back my joy a-gain you have bro-ken me *p* don't keep look-ing at my

T. *mf sub p* wash me whit-er *mf* Oh you have bro-ken me now let me re-joyce

B. *mf sub p* wash me whit-er *mf* Oh you have bro-ken me now let me re-joyce

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

389 390 391 392 393 394 395 396 397 398

S. *p*
 cre-ate in me re-store to me the joy of your sal-va-tion

A. *mp* *p*
 sins re-move the stain of my guilt cre-ate in me

T. *mp* *p* *mp*
 re-move the stain of my guilt a clean heart, O God re-store to me the joy of your sal-va-tion and make me will-ing to o-bey you

B. *mp* *mp*
 re-move the stain of my guilt make me will-ing to o-bey you

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

399 *mp* 400 401 402 403 404 405 406 407

S. Then ⁷ will teach your ways to reb-els_ and they will re-³turn to you. O God who saves. Then ⁷ will joy-ful-ly

A. *mp* and they will re-³turn to you. O God who saves. Then I will joy-ful-ly

T. For - give me for shed-ding blood

B. For - give me for shed-ding blood

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

408 409 410 411 412 *p* 413 414 415 416 417

S. sing of your for-give-ness_ Un - seal my lips O Lord

A. sing of your for-give-ness_ Un - seal my lips O Lord

T. Un - seal my lips that my mouth may praise you

B. Un - seal my lips that my mouth may praise you

Org. *pp*

Ped.

Vln. I

Vln. II

Vla.

Vc.

418 419 420 421 422 423 424 425 426 427 428 429 //

S.

A.

T. *pp*

B. *pp*

Org. *mp*

Ped.

Vln. I

Vln. II

Vla.

Vc.

VI. Jesus before the Council

Then the people who had arrested Jesus led him to the home of Caiaphus, the high priest, where the teachers of religious law and the elders had gathered.

Evangelist $\text{♩} = 70$ 431 432 433 434 435

Baritone

Bass

Soprano

Alto

Tenor

Bass

Organ *f*

Pedals *f* *p*

Violin I

Violin II

Viola

Violoncello

22

Inside, the high priest began asking Jesus about his followers and what he had been teaching them. Jesus replied-

436 437 438 439 440 441 442 $\text{♩} = 130$ 443 444

Evg.

Bar.

B.

S.

A.

T. *mp*
 Ag-nus De - i ag-nus ag-nus De - i ag-nus ag - nus_ De-i_

B. *mp*
 Ag-nus De - i ag-nus ag-nus De - i ag-nus ag - nus_ De-i_

Org. *mf*

Ped.

Vln. I *arco* *mf*

Vln. II *mf*

Vla. *mp*

Vc. *arco* *mp*

446 446 447 448 449 450

Evg. *f*

Bar. *f*
Eve-ry-one knows what I teach. I have preached reg-u-lar-ly in the syn-a-gogues and the tem - ple, where the peo-ple

B.

S.

A.

T.

B.

Org. *f* *mp*

Ped.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

456 452 453 454 455 456 457 458

Evg.

Bar.

B.

S.

A.

T.

B.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Then one of the Temple guards standing nearby slapped Jesus across the face. "Is that any way to answer the high priest?" he demanded.

The musical score is arranged in a standard orchestral format. At the top, the vocal line (Evg.) is written in a single staff with a treble clef and a 4/4 time signature. The lyrics "They know what I said." are placed below the vocal staff. The instrumental parts include Baritone (Bar.), Bass (B.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Organ (Org.), Pedal (Ped.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into measures 459 through 465. Measure 459 is in 4/4 time, while measures 460-462 are in 5/4 time, and measures 463-465 are in 4/4 time. The organ part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The string parts (Vln. I, Vln. II, Vla., Vc.) are marked with dynamics such as *f* and *with intensity*, and include triplet markings. The organ part has a *mf* marking in measure 465. The vocal line has a fermata over the final note in measure 465.

466 467 468 469

Evg.

Bar. *mf*
If I said an - y - thing — wrong, you must

B.

S.

A.

T.

B.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

470 471 472 473

Evg. *f*

Bar. prove it. But if I'm speak - ing the truth, why are you beat - ing me

B.

S.

A.

T.

B.

Org.

Ped.

Vln. I *f*

Vln. II

Vla.

Vc.

Then the high priest said to him,

474

475

476

Evg.

Bar.

B.

S.

A.

T.

B.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

f

3

I de-mand in the name of the liv - ing

b₂

Detailed description: This is a page of a musical score, page 106. It features a vocal soloist (Evg.) and an orchestra. The vocal line is in treble clef and begins at measure 475 with the lyrics 'I de-mand in the name of the liv - ing'. The orchestra includes Baritone (Bar.), Bass (B.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Organ (Org.), Pedal (Ped.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The organ part is in treble and bass clefs. The string parts (Vln. I, Vln. II, Vla., Vc.) are in treble and bass clefs. The score includes various musical notations such as rests, notes, triplets, and dynamics like *f* and *b₂*. Measure numbers 474, 475, and 476 are indicated at the top.

478 479 480 481 482 483 484 485

$\text{♩} = 70$

Evg.

Bar. *mp*

B. *mp*

S.

A.

T.

B.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

508 504 505 506 507 508 509 510 511 512 513 $\text{♩} = 130$

Evg. $\text{♩} = 130$

Bar. *mp* *f* *ff*
 In the fu-ture you will see the Son of Man seat-ed in the place of pow-er at God's right hand and com-ing on the clouds of heav - en...

B.

S. *mp* Murmuring
 Blasphemy! Blasphemy!

A. *mp* Blasphemy! Blasphemy!
 Blasphemy! Blasphemy!

T. *mp* Blasphemy! Blasphemy!
 Blasphemy! Blasphemy!

B. *mp* Blasphemy! Blasphemy!

Org. *pp* *p* *mp* *f* *sfz*

Ped.

Vln. I *sub p* *mf* *ff* *ff*

Vln. II *sub p* *mf* *ff*

Vla. *sub p* *mf* *ff* *ff*

Vc. *sub p* *mf* *ff* *ff*

Then the high priest tore his
clothing to show his horror.

5/4

5/5

5/6

5/7

5/8

Evng.

Bar.

B.

S.

A.

T.

B.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Blasphemy! Blasphemy! Blasphemy! Blasphemy! Blasphemy! Blasphemy! Blasphemy!

Blas - phem - y!

ff *f* *p*

5 6 3

f

518 520 521 522 523

Evg.

Bar.

B.

S.

A.

T.

B.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Murmuring

mp $\frac{4}{4}$ Blasphemy Blasphemy Blasphemy

mp $\frac{4}{4}$ Blasphemy Blasphemy Blasphemy

mp $\frac{4}{4}$ Blasphemy Blasphemy

mp $\frac{4}{4}$ Blasphemy Blasphemy Blasphemy

mp $\frac{4}{4}$ Blasphemy Blasphemy

524 525 526 527

Evg. $\frac{3}{4}$

Bar. $\frac{3}{4}$

B. *ff Spoken*
 What is your ver - dict? $\frac{3}{4}$

S. Blasphemy Blasphemy Blasphemy Guilty! Guilty! Guilty! Guilty! Guilty! Guilty! $\frac{3}{4}$

A. Blasphemy Blasphemy Blasphemy Guilty! Guilty! Guilty! Guilty! Guilty! $\frac{3}{4}$

T. Blasphemy Blasphemy Blasphemy Blasphemy Blasphemy Guilty! $\frac{3}{4}$

B. Blasphemy Blasphemy Blasphemy Blasphemy Blasphemy Blasphemy Guilty! $\frac{3}{4}$

Org. $\frac{3}{4}$

Ped. $\frac{3}{4}$

Vln. I $\frac{3}{4}$

Vln. II $\frac{3}{4}$

Vla. $\frac{3}{4}$

Vc. $\frac{3}{4}$

Then they began to spit in Jesus' face and beat
 him with their fists and some slapped him, jeering,
 "Prophesy to us, you Messiah! Who hit you that time?"

528 529 530 531 532 533

Evg.

Bar.

B.

S. *ff* Shouted
 Guilty! Guilty! Guilty!
 He de - serves to die!

A. *ff*
 Guilty! Guilty!
 He de - serves to die!

T. *ff*
 Guilty! Guilty!
 He de - serves to die!

B. *ff*
 Guilty! Guilty!
 He de - serves to die!

Org. *ff*

Ped.

Vln. I *ff* pizz

Vln. II *ff*

Vla. *ff* pizz

Vc. *ff*

534 535 536 537 538 539 540 541 542

Evg.

Bar.

B.

S. *mp*
Do - na e - is re - qui - em Do - na e - is

A. *mp*
Do - na e - is re - qui - em Do - na e - is

T. *mp*
Do - na e - is re - qui - em Do - na e - is

B. *mp*
Do - na e - is re - qui - em Do - na e - is

Org.

Ped.

Vln. I *mf* arco
mute on

Vln. II *mf* arco
mute on

Vla. *mf*
mute on

Vc. *mf*

Jesus' trial before Caiaphas ended in the early hours of the morning. Then he was taken to the headquarters of the Roman governor.

548 544 545 546 547 548 549 550 551 552 553

Evg.

Bar.

B.

S.
re - qui em *f* Do - na e - is re - qui - em *p*

A.
re - qui em *f* Do - na e - is re - qui em *p*

T.
re - qui em *f* Do - na e - is re - qui em *p*

B.
re - qui em *f* Do - na e - is re - qui em *p*

Org.
mf *p*

Ped.

Vln. I
ff *p* mute off

Vln. II
ff *p* mute off

Vla.
ff *p* *pizz* *sfz* mute off

Vc.
ff *p* *mp* mute off

568 564 565 566 567

Evg.

T.

f

 3 3 3

Bar.

S.

A.

T.

B.

Org.

Ped.

Vln. I

p *f*

 sul tasto to sul pont to sul tasto

Vln. II

Vla.

Vc.

But Jesus made no response to any of the charges, much to the governor's surprise.

568 569 570 571 572

Evg.

T. gains't you?

Bar.

S. *mf* Do - mi - nus de - us sab - a - oth Do - mi - nus

A. *mf* Do - mi - nus sa - ba - oth Do - mi - nus

T. *mf* De - us sa - ba - oth Do - mi - nus

B. *mf* Do - mi - nus sa - ba - oth Do - mi - nus

Org.

Ped.

Vln. I

Vln. II *p* *pp* *p* *pp* *normal*

Vla. *p* *mp*

Vc. *p* *pp* *mp*

♩=80

578 574 575 576 577 578 579

Evg.

T.

Bar.

S.
nus

A.
Do - mi - nus

T.

B.
De - us me - us

Org.

Ped.

Vln. I
mf

Vln. II
mf

Vla.
pp

Vc.
pp

Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi - ne Do-mi-nus Be-ne-dic-tus qui ve-nit

Do - mi - nus Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi - ne Do-mi-nus Be-ne-dic-tus qui ve-nit

Do - mi - nus

De - us me - us

mf

mf

pp

pp

Now it was the governor's custom each year during the passover to release one prisoner to the crowd - anyone they wanted. This year there was a notorious prisoner, a man named Barabbas.

587 588 589

Evg.

T.

Bar.

S. *mp* 3 Do - mi - nus__

A. *mp* sanc - tus

T. *mp* Sanc - tus sanc - tus

B. *mp* Sanc - tus

Org. *mp*

Ped.

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

Detailed description: This is a page of a musical score, likely for a church service. It covers measures 587, 588, and 589. The score is arranged in a standard orchestral format with vocal parts and instruments. The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The instrumental parts include Evangelist (Evg.), Organ (Org.), Pedal (Ped.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Soprano part begins in measure 587 with a triplet of notes (D4, E4, F4) marked *mp*, with the lyrics "Do - mi - nus__". The Alto part enters in measure 588 with a half note G4 marked *mp*, with the lyrics "sanc - tus". The Tenor part enters in measure 588 with a half note G4 marked *mp*, with the lyrics "Sanc - tus". The Bass part enters in measure 589 with a half note G4 marked *mp*, with the lyrics "Sanc - tus". The Organ part has a chord in measure 589 marked *mp*. The Violin I and II parts are marked *pp* and play a simple accompaniment. The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes.

As the crowds gathered before Pilate's house that morning, he asked them -

590

591

592

Evg.

T.

Bar.

S.

A.

T.

B.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

f

Which one do you want me to re-lease to you- Bar-ab-bas,

sfz

mf

mf

3

3

3

598 594 595 596

Evg. $\frac{5}{4}$ $\frac{3}{2}$ $\frac{4}{4}$ $\frac{5}{4}$

T. $\frac{5}{4}$ $\frac{3}{2}$ $\frac{4}{4}$ $\frac{5}{4}$
 or Je - sus who is called the Mes-si - ah?

Bar. $\frac{5}{4}$ $\frac{3}{2}$ $\frac{4}{4}$ $\frac{5}{4}$

S. $\frac{5}{4}$ $\frac{3}{2}$ $\frac{4}{4}$ $\frac{5}{4}$
ff Bar-ab-bas!

A. $\frac{5}{4}$ $\frac{3}{2}$ $\frac{4}{4}$ $\frac{5}{4}$
ff Bar-ab-bas!

T. $\frac{5}{4}$ $\frac{3}{2}$ $\frac{4}{4}$ $\frac{5}{4}$
ff Bar-ab-bas!

B. $\frac{5}{4}$ $\frac{3}{2}$ $\frac{4}{4}$ $\frac{5}{4}$
ff Bar-ab-bas!

Org. $\frac{5}{4}$ $\frac{3}{2}$ $\frac{4}{4}$ $\frac{5}{4}$
f *ff* *ff*

Ped. $\frac{5}{4}$ $\frac{3}{2}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. I $\frac{5}{4}$ $\frac{3}{2}$ $\frac{4}{4}$ $\frac{5}{4}$
sffz *ff*

Vln. II $\frac{5}{4}$ $\frac{3}{2}$ $\frac{4}{4}$ $\frac{5}{4}$
sffz *ff*

Vla. $\frac{5}{4}$ $\frac{3}{2}$ $\frac{4}{4}$ $\frac{5}{4}$
sffz *ff*

Vc. $\frac{5}{4}$ $\frac{3}{2}$ $\frac{4}{4}$ $\frac{5}{4}$
sffz *ff*

608 603 604 605

Evg.

T.

Bar.

S.	Crucify!	Crucifige!		Crucify him!	Crucify!
A.	Crucify him!	Crucify!		Crucify!	Crucify!
T.	Crucify him!	Crucify!		Crucify!	Crucifige!
B.	Crucify!	Crucifige!		Crucify!	Crucifige!

ff Cru - ci - fy him!

ff Cru - ci - fy him!

ff Cru - ci - fy him!

ff Cru - ci - fy him!

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Evg.

T.

Bar.

S. *mf* Crucify! Crucify! | Crucify him! Crucify him!

A. *mf* Crucify! Crucify! Crucify! Crucify him! Crucify him! Crucify him! Crucify! Crucifige! Crucify him! Crucify!

T. *mf* Crucify! Crucify him! Crucify! Crucify! Crucifige! Crucify! Crucify! Crucify! Crucify!

B. *mf* Crucify! Crucify him! Crucify! Crucifige! Crucify him! Crucify! Crucify! Crucify! Crucify!

Org.

Ped.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

608 609 25 610 611

Evg. *ff*

T. Why? What crime has he com - mit - - ted?

Bar.

S. Crucify him! Crucify! Crucifige! Crucify him! Crucify! Crucify!

A. Crucify! Crucify! Crucify! Crucify! Crucify! Crucify! Crucify him!

T. Crucify him! Crucify! Crucifige! Crucify him! Crucify! Crucify him! Crucify! Crucify!

B. Crucify him! Crucify! Crucify! Crucify! Crucify! Crucify! Crucify! Crucifige!

Org. *ff*

Ped.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

618 613 614 615 616 617 618 619 620 621

Evg.

T.

Bar.

S.

A.

T. *mf* *f*
 Di-es ir - ae di - es il - la sol-vet sae-clum in fa-vil - la Di-es ir - ae di - es il - la sol-vet sae-clum in fa-vil - la

B. *mf* *f*
 Di-es ir - ae di - es il - la sol-vet sae-clum in fa-vil - la Di-es ir - ae di - es il - la sol-vet sae-clum in fa-vil - la

Org.

Ped. *mp*

Vln. I

Vln. II

Vla.

Vc.

Pilate saw that he wasn't getting anywhere and that a riot was developing. So he sent for a bowl of water and washed his hands before the crowd, saying-

628 623 624 625 626

Evg.

T. *f* I am in - no - cent of this

Bar.

S.

A.

T. *ff* Di - es ir - ae di - es il - la sol - vet sae - clum in fa - vil - la

B. *ff* Di - es ir - ae di - es il - la sol - vet sae - clum in fa - vil - la

Org.

Ped.

Vln. I

Vln. II *f* 3 3 3 3 3

Vla. *f*

Vc. *f*

Detailed description: This is a page of a musical score, page 131. It features a vocal soloist (T.) and a choir (S., A., T., B.). The vocal soloist has a line of music starting at measure 626 with the lyrics "I am in - no - cent of this". The choir has a line of music starting at measure 623 with the lyrics "Di - es ir - ae di - es il - la sol - vet sae - clum in fa - vil - la". The score includes staves for Evg., Bar., S., A., T., B., Org., Ped., Vln. I, Vln. II, Vla., and Vc. The Vln. II, Vla., and Vc. parts have dynamic markings of *f* and triplet markings of 3. The T. and B. parts have dynamic markings of *ff*. The page number 131 is at the bottom.

Evg.

T. man's blood. The re- spon- si- bil- i- ty is yours!

Bar.

S.

A.

T.

B.

Org. *f*

Ped.

Vln. I

Vln. II

Vla.

Vc.

628 630

Evg.

T.

Bar.

S.

A.

T.

B.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

26

634 632 633

Evg.

T.

Bar.

S.
f We will take re - spon - si - bil - i - ty for his death—

A.
f We will take re - spon - si - bil - i - ty for his death—

T.
f We will take re - spon - si - bil - i - ty for his death—

B.
f We will take re - spon - si - bil - i - ty for his death—

Org.
 7 7 7 3 7 7 7 7

Ped.

Vln. I

Vln. II
 3 3

Vla.
 5 5 5 5 3 3 3 3

Vc.

Resonance pad will fade
after 20s

634 635 636 637 638 639 640

Evg.

T.

Bar.

S.
we and our chil - dren

A.
we and our chil - dren

T.
we and our chil - dren

B.
we and our chil - dren

Org.
3 7 3 3 3 3 3 3 3 3 3

Ped.
5:3 5:3 5:3

Vln. I

Vln. II

Vla.

Vc.
5 5 5

ff

ff

ff

ff