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UNIVERSITY OF SOUTHAMPTON

FACULTY OF HUMANITIES

Department of Music

Portfolio of Compositions with Accompanying Commentary

by

Sung Lyul Yoon

Thesis for the degree of Doctor of Philosophy

October 2016

UNIVERSITY OF SOUTHAMPTON

ABSTRACT

FACULTY OF HUMANITIES

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WITH ACCOMPANYING COMMENTARY

By Sung Lyul Yoon

The aim of my research for the PhD has been to explore the possibilities of sacred music composition beyond liturgical contexts. Although the bedrock of Western sacred music has traditionally been vocal music, I have attempted to broaden the boundaries by delving into the feasibility of instrumental sacred music. The word 'sacred' has been used in this thesis in the context of the Christian faith.

Chapter I explains the reasons behind choosing sacred music composition as the objective of this thesis. In Chapter II, details of three different approaches are discussed, along with analysis of the individual pieces. These approaches are: application of modern musical language to sacred music; composing sacred instrumental music without pre-existing references; composing sacred instrumental and vocal music with pre-existing references, such as quotations from the established canon of sacred music or derivations of the system for change-ringing English church bells.

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<Scores>

1. ***O Virtus Sapientiae*** for Mixed Choir (2009/2015)

2. ***O rubor sanguinis*** for Soprano and Cello (2010)

3. ***Spiritus sanctus vivificans vita*** for Soprano and Piano (2013)

4. ***Psalm*** for Violin, Horn and Piano (2010)

5. ***Three Chorale Preludes*** for Piano (2012/2013/2014)

    - *Jesu, meines Herzens Freud'*
    - *O Haupt voll Blut und Wunden*
    - *Nun lob' mein' Seel' den Herren*

6. ***Old Scottish Psalm Tune*** for Clarinet, Violin, Cello and Piano (2013)

7. ***St Michael Surprise Royal*** for Piano and Ensemble (2016)

<CD> (Accompanying Recordings of Select Portfolio Pieces)

1. ***Spiritus sanctus vivificans vita*** for Soprano and Piano

    Juliet Fraser (Soprano) and Mark Knoop (Piano)

2. ***Psalm*** for Violin, Horn and Piano

    Alexandra Wood (Violin), Richard Watkins (Horn) and Huw Watkins (Piano)

3. ***Three Chorale Preludes*** for Piano

    - *Jesu, meines Herzens Freud'*
    - *O Haupt voll Blut und Wunden*
    - *Nun lob' mein' Seel' den Herren*

    Jayon Lee (Piano) and SungLyul Yoon (Editing)

DECLARATION OF AUTHORSHIP

I,Sung Lyul Yoon

declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

Portfolio of Compositions with Accompanying Commentary

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
3. Where I have consulted the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
7. [Delete as appropriate] None of this work has been published before submission [or] Parts of this work have been published as: [please list references below]:

Signed:...

Date: ....

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I am grateful to Kate Brown and Norma Gentile for their kind permission to use English translations of the Latin text of Hildegard von Bingen.

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S.D.G.

Chapter 1: Introduction

1.1 Sacred music composition

As Ter Ellingson stated in his article, 'Music and religion are closely linked in a relationship which is complex, diverse, and difficult to define as either term in itself.'[1] In human history, religion has almost always coexisted with music. It is not far from the truth to say that nearly every religious tradition has music in its rites in various forms.[2]

To the post-industrial-revolution Westerners, however, it can (as Ellingson mentioned) be quite difficult to appreciate this historic relationship between music and religion; such audiences are 'accustomed to reducing music to the secondary realms of art and entertainment'.[3] The same could be applied to non-Westerners living in a modern, mostly secular society. The object of my PhD study is twofold. First, to explore possibilities in composing sacred music within the idioms of modern classical music. Second, to find out whether it is possible to shed a new light on this matter through this process. The word 'sacred' in this context indicates music for the Christian faith.

1.2 Why sacred music? – Personal background

I was born as a son of a Presbyterian minister, whose family has been practicing the Christian faith for five generations. Although Christianity is widely spread in South Korea, finding a fifth generation Protestant Christian is very rare, considering the short history of Protestantism in Korea. I was naturally exposed to Christian beliefs and culture from a very early age.

My father was also a keen amateur musician who played violin, cello and piano, and who once seriously considered becoming a professional singer. Inevitably, I grew up surrounded by Western music: mainly hymns, the cantatas of J.S. Bach, and the oratorios of Handel and Haydn. At the same time that my musical sensitivity was starting to develop, the kind of music I encountered the most was Western sacred music, so it seems fair to say that my musical identity has its roots there. When I finally decided to become a composer at the age of 17, I was deeply influenced by J.S. Bach. This was not only because of his music, but also because of his life as a composer, especially one of sacred music. I even had the ambition to write music for all of the 150 Psalms; to follow in Bach's footsteps as a cantata composer.

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[1] Ter Ellingson, 'Music: Music and Religion' in *Encyclopedia of Religion*, ed. by Lindsay Jones, 2nd edn, 15 vols (Detroit, MI: Macmillan Reference USA, 2004), ix, 6248-6256.
[2] Joseph P. Swain, *Historical Dictionary of Sacred Music* (Lanham, MD: Scarecrow Press, Inc., 2006), p. xvii.
[3] Ter Ellingson, ix, 6248-6256 (p. 6248).

Studying composition at university in Korea did not make it easy, or even possible, to fulfil my goal of composing sacred music. Music to be performed at a church was considered a genre close to commercial music at that time, and it was not fashionable to compose sacred music within the boundaries of an academic institute. Meanwhile, Korean churches were extremely conservative in their acceptance of new musical vocabulary, and even the most modified versions of modern classical music are not – and most likely will not be – considered for future church use.

Since arriving in England in 2006, and subsequently experiencing sacred music from various countries and eras through services, live concerts and broadcast, I have resumed my deep interest in sacred music. During my Master's degree at Goldsmiths, University of London, I also realized that there were indeed some composers who were trying to make sacred music relevant to the present world. On 12th June 2009, I attended the premiere of Michael Finnissy's *The Transgressive Gospel*. Listening to and reflecting upon it, I heard a piece of sacred music that was not confined by traditional liturgical context. I realized that the horizons of sacred music could be broadened far beyond its conventional musical language. This allowed me to see and conceive of new compositional possibilities and directions to pursue. I decided to explore sacred music composition with the idiom of modern classical music. So began my study with Professor Michael Finnissy at the University of Southampton, in pursuit of a long-standing goal.

1.3 What is sacred music?

In many cases, the terms 'sacred music', 'church music' and 'religious music' are used in similar contexts without clear boundaries delineating the meanings of each term. Defining 'sacred music' is, therefore, not an easy task. *Grove Music Online* describes 'sacred music' as 'music that is used in religious ritual or as a setting for religious texts',[4] which is probably the most common description of sacred music in the context of Western tradition. In spite of this widely accepted definition, it is useful here to examine how this matter has been addressed by different denominations of the Christian Church, within which such music is most often composed and performed.

---

[4] Stephen A. Marini, 'Sacred music', *Grove Music Online, Oxford Music. Online,* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2225462> [accessed 13 June 2013].

The Catholic Church, for instance, tends to consider only liturgical music as sacred, and regards the remainder as religious music.[5] *Sacrosanctum Concilium*, the constitution on the sacred liturgy of Catholic Church has the following to say on the matter.

> The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy. [...] Therefore sacred music is to be considered the more holy in proportion as it is more closely connected with the Liturgical action [...][6]

In the case of the Church of England, in paragraph 3 of B 20 'Of the musicians and music of the Church', which is in the Section B of *Canons of the Church of England*, it explains (slightly vaguely) about 'music of the Church'.

> 3. It is the duty of the minister to ensure that only such chants, hymns, anthems, and other settings are chosen as are appropriate, both the words and the music, to the solemn act of worship and prayer in the House of God as well as to the congregation assembled for that purpose; and to banish all irreverence in the practice and in the performance of the same.[7]

The Church of Scotland, in which the Presbyterian Church of Korea has its origins, also has quite loose descriptions regarding this matter: 'The parish minister is responsible for leading worship' and 'patterns of worship vary from church to church'.[8] In a sense, when it comes to the liturgy and music, it seems that the Church of Scotland does not have strict regulations. This could be due to the musical tradition being based on congregational singing of metrical psalms, starting from The Reformation and running until the end of nineteenth century.[9]

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[5] Church Music Association of America, *Frequently Asked Questions On Sacred Music* (Richmond, VA: Church Music Association of America, 2009).
[6] Second Vatican Council, *Sacrosanctum Concilium*, n. 112 (1963).
[7] Church of England, *Canons of the Church of England*, 7th Edition, <http://www http://www.churchofengland.org/about-us/structure/churchlawlegis/canons.aspx> [accessed 13 June 2013] (Section B, para. 3 of B 20)
[8] Church of Scotland, *How We Worship,* Our faith <http://http://www.churchofscotland.org.uk/about_us/our_faith> [accessed 13 June 2013]

Other than music used in church, the following can also be considered sacred (or religious) music:

- 'devotional music apart from liturgy, either personal or public'[10]
- 'music composed on Bible stories, or the lives of saints, but with little connection to the liturgy or to private devotions'[11], such as Handel's *Messiah*
- 'works composed in liturgical forms, but which live on chiefly as concert works'[12], such as Beethoven's *Missa Solemnis* or Bach's Mass in B Minor
- 'music written to a holy text or at least to religious poetry'[13]
- music in which 'a religious mood is presumed to sound', 'which could even be purely instrumental'[14], such as *Quatuor pour la fin du temps*, *Vingt regards sur l'enfant-Jésus* and other pieces by Messiaen.

Despite my background in a Calvinist Presbyterian church, I have, in fact, been more musically influenced by the Lutheran music tradition. As I mentioned earlier, the biggest influence driving my decision to become a composer was from music and life of J.S. Bach; a devout Lutheran. Nonetheless, my view of music is also highly coloured by that of Luther. Luther regarded music as 'the excellent gift of God'. He even wrote that 'next to the Word of God, music deserves the highest praise'.[15] He saw that in all things in the world created by God, there is music within.

> First then, looking at music itself, you will find that from the beginning of the world it has been instilled and implanted in all creatures, individually and collectively. For nothing is without sound or harmony. Even the air, which of itself is invisible and

---

[9] Panel on Worship of the Church of Scotland, *All that hath life and breath: Helping the whole congregation take its rightful place in the Church's song*, (Edinburgh: Church of Scotland, 1997), p. 4.

[10] Swain, p. xviii.

[11] Ibid.

[12] Ibid., p. xix.

[13] Klaas Govers, 'Religious Music: Its Time and Reality', *Contemporary Music Review*, 12:2 (1995), 117-123, p. 118.

[14] Ibid.

[15] Martin Luther, 'Preface to Georg Rhau's Symphoniae iucundae' in *Liturgy and Hymns*, ed. by Ulrich S. Leupold, Luther's Works, 55 vols (Philadelphia, PA: Fortress Press, 1965), LIII, pp. 321–4.

> imperceptible to all our senses, and which, since it lacks both voice and speech, is the least musical of all things, becomes sonorous, audible, and comprehensible when it is set in motion.[16]

I agree with Luther; everything in the world has a God-given musical potential. I also think that, as God's creation given to the people as a gift, music itself has an underlying sacredness. These ideas—combined with the fact that I come from a church background without any European-like liturgical tradition—leave me unconvinced by any definitions that restrict sacred music to only liturgical music only. This especially true if one accepts that more traditional church services featuring liturgical music have become increasingly alien to everyday life; they have almost evolved into ‘museum pieces’. Thus, it seems reasonable to explore the notion that sacred music *beyond* liturgy is perhaps more appropriate, and perhaps more necessary, than ever.

1.4 Aim: Sacred music and beyond

In the late eighteenth century, sacred music such as Handel’s *Messiah* or Haydn’ *The Creation* began to be performed in public concert halls. This arguably undermined the liturgical function of sacred music.[17] Since then, non-liturgical sacred music has becoming increasingly common. Brahms' *Ein Deutsches Requiem* is a prime example; it was not written to be performed in a religious service. It seems that, in the twenty-first century, it is no longer a fundamental requirement of sacred music that it be bound to the liturgical tradition.[18] Listeners can access to recorded media, broadcasts, and online services more easily than ever before. As a result, sacred music has become more ordinary—perhaps, even, less sacred—despite the liturgical context from which it emerged.[19] This transformation should not, however, be considered deleterious. It represents a tremendous opportunity for composers to reach out to people beyond the church walls, and in some sense it allows them to be considered true composers of sacred music.

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[16] Ibid., p. 322.

[17] Tim Blanning, *The Triumph of Music: Composers, Musicians and Their Audiences* (Harmondsworth, England: Penguin, 2009), p. 85.

[18] Jonathan Arnold, *Sacred Music in Secular Society* (Farnham, England: Ashgate Publishing Limited, 2014), p. 39.

[19] Ibid., p. 8.

Among contemporary classical music composers focusing on sacred or religious music, Arvo Pärt and John Tavener—oftenlabelled as ‘holy minimalists’—are perhaps the most well-known. Their music is deeply rooted in the past, and the simplicity and clarity with which they employ traditional musical language has made their music readily accessible to many audiences. To me, however, their works lack the ‘newness’ that the speaker of psalm 96 demands.[20] In calling for a ‘new song’, the writer of the psalm is perhaps employing a figure of speech. Rather than just a freshly written song, perhaps the psalm calls for a new idea to reflect a new era. My composition pursues similar ends as the sacred music pieces of Michael Finnissy and the instrumental works of James MacMillan, to name just two major influences. I attempt to find compositional materials and draw inspirations from the sacred music of the past, and handle them in the light of new ideas.

I have been trying to compose music that can be classified as sacred in a much broader sense, whose use is not limited to within church buildings, and which can also be purely instrumental. For these reasons, I did not include in my portfolio any liturgical music, such as a Mass (which has a predetermined text and structure according to the specific ritual held in the church).

In the early stages of my experimentation with the idea of instrumental sacred music, I used sacred music of the past as basic compositional material. During the next stage, the practices and conventions of change ringing—one of the most important sonic signatures of English churches and cathedrals, apart from the written music for their liturgies—were explored for this non-liturgical, sacred music project.

In the Eastern Orthodox Church, the ringing of church bells is integral part of liturgy.[21] In English churches and cathedrals, bell-ringing does not play the same role in services, but its general purpose—alerting those nearby to the occurrence of a service—is much the same.[22] At first, therefore, I hesitated to label my piece as ‘sacred music’, even though it is based primarily on motifs from church bell sounds. It could be located somewhere between sacred music and secular music, or it could be regarded as secular instrumental music deeply influenced by the sonic environment of a church. During the writing of the piece, it became clear that the line where sacred music begins secular music ends is not well defined. I also began to grapple with the best way to convey sacred music’s numinous quality to secular music.

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[20] O sing unto the Lord a new song, Psalm 96. 1.

[21] Synodal Commission for Divine Services of the Russian Orthodox Church, *Typikon for Church Ringing* (Moscow, Russia: Editorial Board of the Russian Orthodox Church, 2002), P. 3.

[22] Ron Johnston, *Bell-ringing: The English Art of Change-ringing* (Harmondsworth, England: Penguin Books Ltd., 1986), p. 16.

Chapter 2: Analysis

2.1 Music for Voice

2.1.1 Unaccompanied choral music

During my undergraduate studies, I would mechanically make style-copies of avant-garde music, and eventually lost my grasp of my own musical aims. However, I was liberated and recharged by motets and madrigals from the Renaissance period, especially those of Carlo Gesualdo. I also drew significant inspiration from several pieces of sacred music for a cappella choir by twentieth-century composers, such as Schnittke's *Concerto for Mixed Choir* and Ligeti's *Lux Aeterna*. From the former, I discovered that musical idioms of the past—such as harmonies and melodies—can be freely used in contemporary pieces. After being bombarded with ‘cutting edge’ modern techniques by undergraduate curricula, I had developed a certain apprehension around writing with ‘old’ materials, but Schnittke’s piece helped me to overcome it. Ligeti’s *Lux Aeterna* broadened the way I engaged with text in choral music. Making the text clearly perceptible was the most important task when writing for choir. Ligeti’s piece gave me the confidence that text in choral music could be conveyed expressively using subtle changes in sound mass, without distinguishable shifts in melody, harmony and rhythm. With these experiences, writing unaccompanied choral music has become one of my personal objectives.

Music for unaccompanied voice has always been the foundation of religious music. Moreover, vocal music often has been more highly regarded than instrumental music in religious traditions, due to its capacity for conveying ideas through text.[23] From plainsong, through the complex polyphony of the renaissance, to the various styles of modern classical music, music for unaccompanied voice has been the dominant form of the sacred music repertoire in Christianity. Therefore, starting my own 'sacred music project' with unaccompanied choir seemed a natural choice.

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[23] Ellingson, ix, 6248-6256

2.1.1.1 ***O Virtus Sapientiae*** for mixed choir

The first work I set out to compose was a four-part motet for unaccompanied voices, setting the poem *O Virtus Sapientiae* by Hildegard von Bingen. To avoid the typical timbre that results from the usual range of a SATB setting, the soprano was divided into two parts and the bass part was omitted. The feeling I got from the text, especially from the fifth and sixth lines – ‘tres alas habens, quarum una in altum volat’ (translation: ‘three wings you have: one soars to the heights) – also suggested to me the appropriateness of a rather buoyant sound that did not employ the lower register.

The choice between English and Latin as the language for sacred texts, was not one confined to this work; it was also relevant to other work for voice in my portfolio. Although often referred to as a 'dead language' – it is almost certain that no one uses it as an everyday basis for communication – Latin, in the cultural boundaries of Christianity, is arguable a more widespread language of text for sacred music than any other.

Given that composing sacred music with the vernacular became the norm for the Protestant churches after the Reformation – and that I came from the Calvinist Presbyterian Church of South Korea – choosing Latin as the language for my sacred music composition could be seen as contradictory. There would also be a strong possibility that ordinary listeners, who are not familiar with the historical repertoire of Western sacred music, would not easily understand the Latin text being used. The decision to use Latin text, however, remains. As Joseph P. Swain discusses in his article 'Liturgical Latin - Reconsidered', I think that there is a possibility of Latin being used as a universal language for sacred music within the Christian cultural sphere, especially in countries where liturgical tradition has been kept regardless of denomination.[24] In today's multicultural society, where people from all over the world live (and worship) together, one of the characteristics of Latin as a 'dead language' – i.e., that no one speaks it as a mother tongue and everyone has to learn it as a second language – could give it a distinctive advantage. As a universal language of sacred music, it does not give a vernacular any degree of superiority over other languages.[25] Furthermore, since developing an interest in the sacred music of the Middle Ages and the Renaissance during my undergraduate years, I have been fascinated by Latin texts and have been trying to write sacred music in Latin ever since.

---

[24] Joseph P. Swain, 'Liturgical Latin - Reconsidered', *Adoremus Online Edition*, vol.IX, 3 (2003), <http://www.adoremus.org/0503Latin.html> [accessed 2 October 2013] (para. 9 of 16)

[25] Ibid., para. 7-8 of 16

Amongst the texts recommended by my supervisor as I tried to find suitable Latin text outside of liturgical contexts, those of Hildegard von Bingen were of particular interest because of the mystical poetic language she used.

O Virtus Sapientiae

Hildegard von Bingen

O virtus Sapientiae,
quae circuens circuisti
comprehendendo omnia
in una via quae habet vitam,
tres alas habens,
quarum una in altum volat,
et altera de terra sudat,
et tertia undique volat.
Laus tibi sit, sicut te decet,
o Sapientia.

O strength of Wisdom
who, circling, circled,
enclosing all
in one lifegiving path,
three wings you have:
one soars to the heights,
one distils its essence upon the earth,
and the third is everywhere.
Praise to you, as is fitting,
o Wisdom.

Translation by Kate Brown

The structure of the piece has three sections according to the context of the poem. Each section is also sub-divided as shown in Fig. 1, into a total of nine sections.

Fig. 1: *O Virtus Sapientiae.* Structure: Text and main elements.

Section	Sub-Section	Line	Bar	Rhythm	Drone	Organum
Section 1	1-a	1	1-14	Polyphonic	S I, A	S II, T Fourths
	1-b	2	15-22	Polyphonic	S II, T	
	1-c	3	23-36	Polyphonic → Homophonic		S I & S II A & T Fifths
	1-d	4	37-49	Homophonic	S II & T S I & A	S I & A S II & T Fifths
Section 2	2-a	5-6	50-68	Homophonic	S II, A, T	
	2-b	7	69-78	Polyphonic	S I	
	2-c	8	79-90	Polyphonic → Homophonic		S II, A, T Fourths
Section 3	3-a	9	91-105	Homophonic	S II & T	S I & A S II & T Fifths
	3-b	10	106-120	Polyphonic		

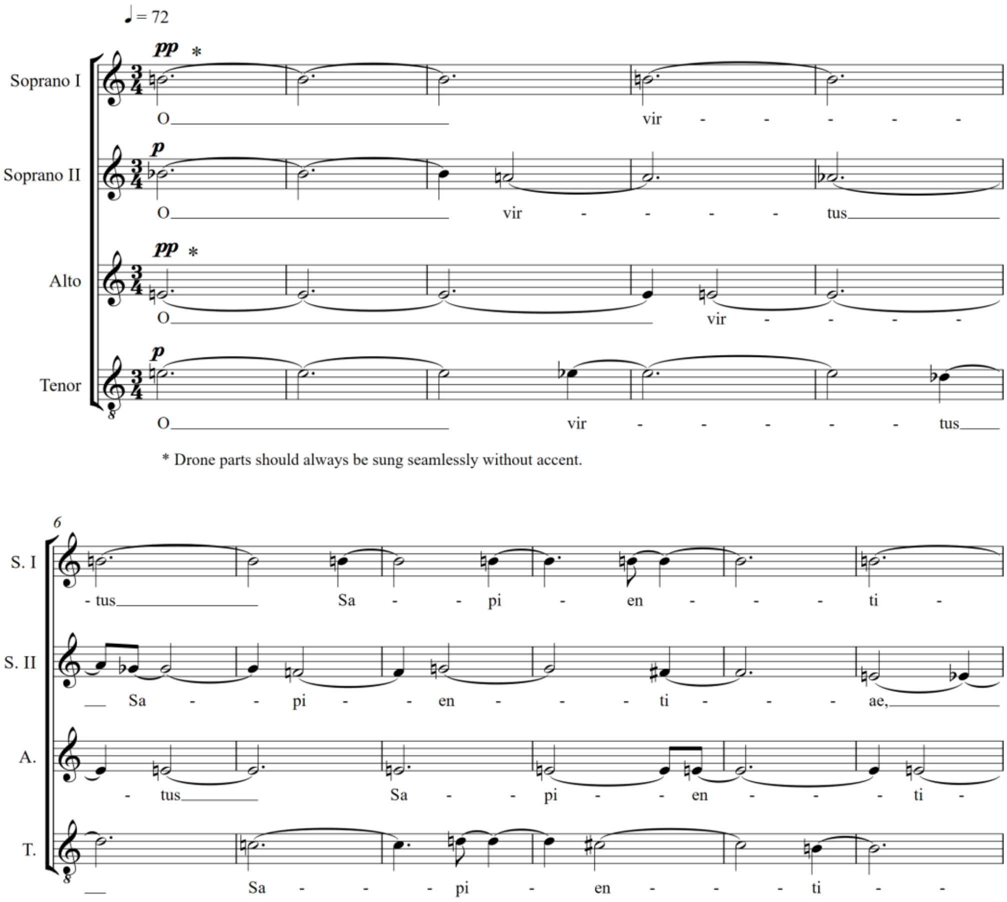
The main characteristics are as follows:

- Drone voices in perfect fifths (The drone voices other than those in section two consist of combinations of Soprano I and Alto, Soprano II and Tenor).

- Parallel organum melodies in fourths and fifths (the interval between parallel organum melodies is always strictly maintained).

- Contrast between polyphonic rhythm and homophonic rhythm (in the case of polyphonic rhythm, this is closer to rhythmic heterophony rather than traditional western polyphonic music).

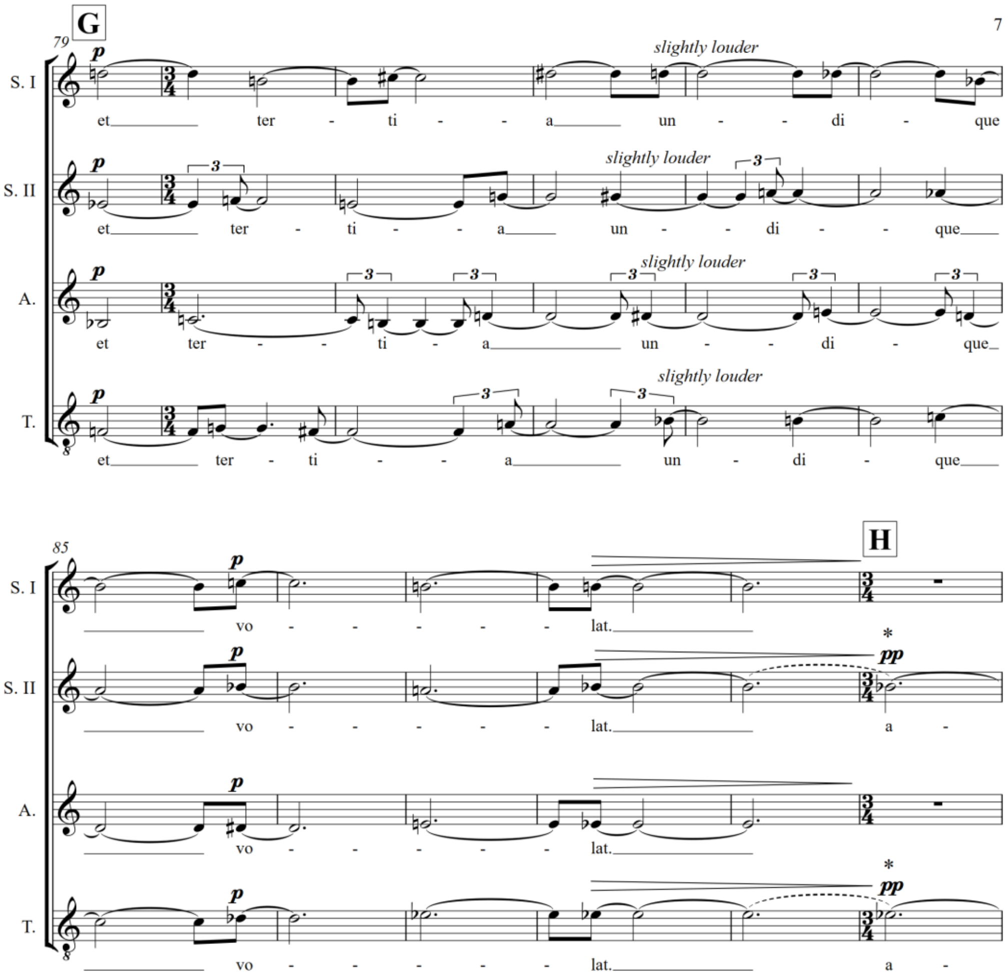
Fig. 2: *O Virtus Sapientiae*. Drones and Parallel Organum.



* Drone parts should always be sung seamlessly without accent.

In section 2, the text content and the characteristics of the melody line are synchronised. In sub-section 2-a (lines five and six), the soprano part consists of a melody with upward-jumping intervals, while the lower three voices create a drone in the interval of a perfect fifth. It symbolises the text: 'three wings you have: one soars to the heights'. In sub-section 2-b (line seven), Soprano I sings a drone at E5 while the three lower voices sing gradually descending melodies, thus depicting 'one distils its essence upon the earth,' and meandering notes in all parts in the sub-section 2-c symbolise the word *'undique* (everywhere)' from line eight.

Fig. 3: *O Virtus Sapientiae*. Sub-section 2-c. Rhythmic Heterophony and Parallel Organum.


G
79
7
S. I
S. II
A.
T.
p
slightly louder
et ter - ti - - a un - - di - que
et ter - ti - - a un - - di - - que
et ter - - - ti - a un - - di - que
et ter - ti - - - a un - di - que
85
H
vo - - - - - - lat.
vo - - - - - - lat. a -
*
pp
3
3
4

In September 2015, this piece was selected for a choral composition workshop with Judith Weir and the BBC Singers, jointly supported by Choir & Organ Magazine. After hearing the actual timbre of a bass-omitted choir at the workshop, I felt it worthwhile to experiment further with the sonic possibilities of unusual choir forces, such as SSSS, SBB, AATT, and so on.

2.1.2 Work for solo voice and string

2.1.2.1 ***O rubor sanguinis*** for soprano and cello

Inspired by Parisian organum, and at the suggestion of my supervisor, I began to compose a piece for solo voice and a drone instrument. When I was writing the motet *O Virtus Sapientiae*, I was rather preoccupied with the content of the text, and it led me to be rather musically restricted. Consequently, I adopted a divergent composing process; completing the voice line first, attaching the drone to the voice, and leaving the text until the end of the process. The purpose of this method was to prevent subconscious word-painting or textual mimesis. As a result, the melodic line of the voice part was given more freedom, but the cello part became rather too stationary. Overall, it was not a totally satisfactory outcome.

I wrote another piece for voice and drone but decided to experiment with a different compositional process: choosing text first, then completing the drone before laying a soprano part on top of the finished drone. This approach resulted in a drone that was active, freer and more interactive with soprano part. The text used for this work is also from a poem by Hildegard von Bingen.

O rubor sanguinis

Hildegard von Bingen

O rubor sanguinis,	O redness of blood
qui de excelso illo fluxisti,	flowing from those heights
quod divinitas tetigit,	touched by divinity,
tu flos es,	You are a flower
quem hiems de flatu serpentis	that the icy breath of the serpent
num quam lesit.	never harmed.
	Translation by Kate Brown

In the process of preparing this composition, various types of drone were considered for suitability. In the end, four types of drone were chosen for the piece: the first consists of double stops between open strings and neighbouring notes (drone type No.1); the second, double stops between open strings and melody lines (drone type No.2); the third, a monophonic melody constantly returning to the open string (drone type No.3)[26]; the fourth, double stops of extreme range between open strings and artificial harmonics (drone type No.4).

The overall structure of the work follows that of the poem, which consists of two stanzas. In the first section, whilst numbers 1, 2, and 3 of the aforementioned drone types are applied to the drone note of A - G - D of the violoncello, the soprano sings an extended melismatic melody. Since the points of change of drone notes do not co-ordinate with the change of line in the text of the voice part, they are independent from one another and thus create overlaps. In the second section, the soprano part starts with a long melismatic melody (line four) similar to the beginning of the first section. Then, at the fifth line, the soprano part itself becomes a drone (on the B flat note). In the last part (line 6) of the piece, both the soprano and cello parts become much simpler. While the soprano melody moves around C5 notes (drone type No.3), the cello plays a drone based on open string D, using drone type no. 1.

Fig. 4: *O rubor sanguinis*. Structure.

Section	Line (Soprano)	Drone (Cello)
Section 1	1 / Bar 3-17	A, type no. 1 / Bar 1-13
	2 / Bar 18-27	G, type no. 2 / Bar 14-22
	3 / Bar 30-38	D, type no. 3 / Bar 23-40
Section 2	4 / Bar 42-50	C, type no. 4 / Bar 41-52
	5 / Bar 51-61	C, type no. 4 / Bar 53-61
	6 / Bar 62-66	D, type no. 1 / Bar 61-69

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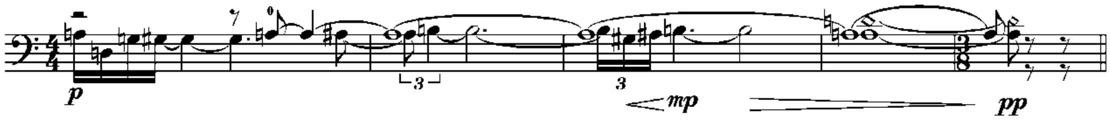
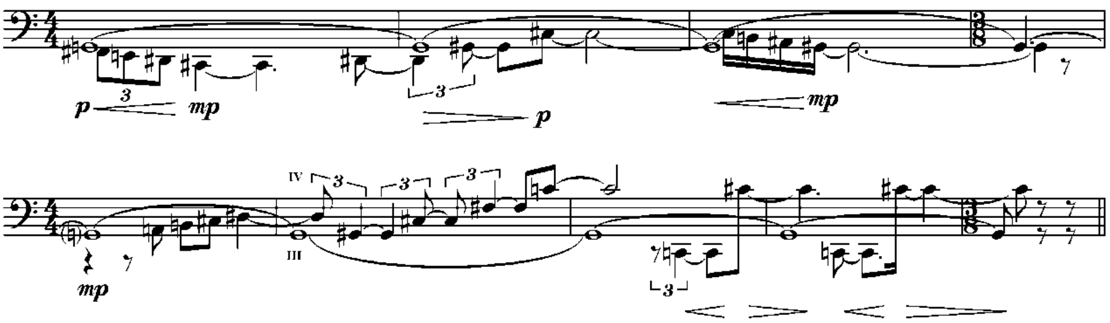
[26] To be more precise, a drone is generally defined as a continuously sustained sound. Thus, the third type is not a true drone but a ‘quasi-drone’. However, an enlargement of the notion of drone is intended for this piece and, for the sake of convenience, the third type can here also be called a drone.

Fig. 5: *O rubor sanguinis*. Four drone types.

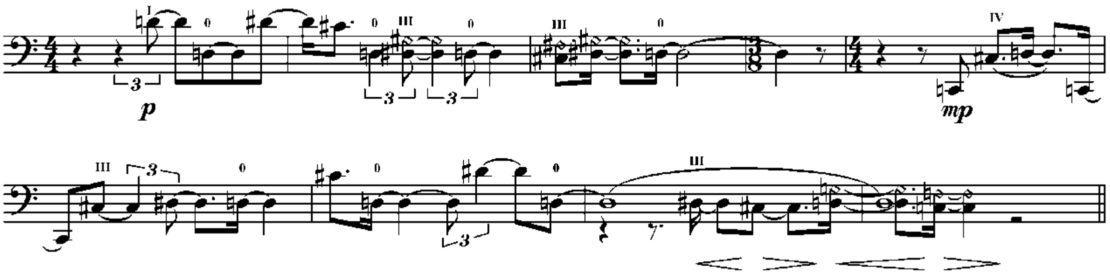
Drone Type No. 1: double stop between open string and neighbouring notes



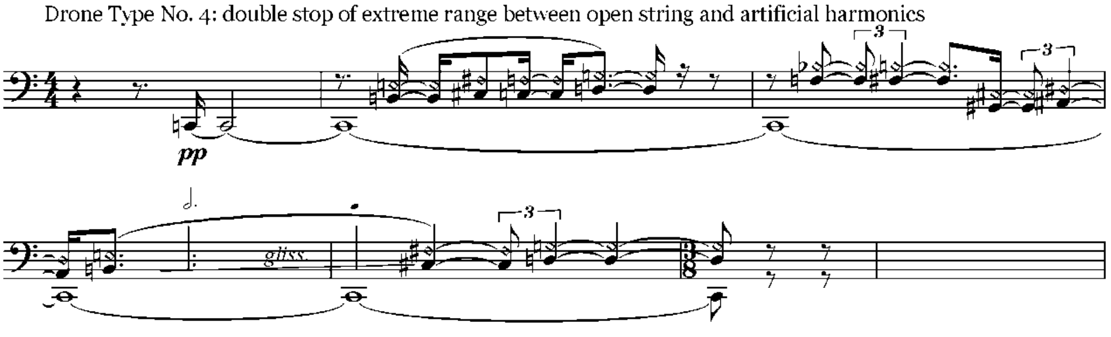
Drone Type No. 2: double stop between open string and melody line



Drone Type No. 3: monophonic melody constantly returning to the open string



Drone Type No. 4: double stop of extreme range between open string and artificial harmonics



The process of composing this work included experimentation with the various possibilities of drones performable on a single string instrument. The sound of a string instrument playing relentless double stop drones inevitably creates a lot of tension; this makes the sonority of the work rather rigid. It also severely limits the palettes of sound. The use of two string-instrument drones (instead of one) might have proved more satisfactory, because they could exchange drones in more relaxed manner.

2.1.3 Work for voice and piano

2.1.3.1 ***Spiritus sanctus vivificans vita*** for Soprano and Piano

During the preparation of the Scottish psalm tune, I researched the historic repertoires related to the Psalm: psalters of the Reformation era, especially the Genevan Psalter (1542) and the Scottish Psalter (1564); antiphons of the Latin rites of different eras; seventeenth-century German sacred concertos, and others. My attention was caught especially by the psalm antiphons of Hildegard von Bingen and the *Kleine geistliche Konzerte* ('Small Sacred Concerto') of Heinrich Schütz, both of which used the text of the Psalm extensively. Later, I chose to incorporate the musical characteristics of them into my new piece for voice and piano.

The structure of the third piece of the *Kleine geistliche Konzerte I* (op.8, 1636), 'Ich danke dem Herrn von ganzem Herzen' (SWV 284) is divided into 3 parts: vox, symphonia and vox. In the Latin liturgy, the antiphons were often sung before and after the Psalms, giving a ternary form structure.[27] I decided to combine these two elements when creating the foundation of the structure for the new piece.

One of the psalm antiphons of Hildegard von Bingen, 'Spiritus Sanctus vivificans vita' was chosen for the text for the voice part. Because 'Ich danke dem Herrn von ganzem Herzen' was based on Psalm 111, I utilised the tunes for Psalm 111 from the Genevan Psalter (1542) and Scottish Psalter (1564) for the Piano part. Since Psalm 111 of the Scottish Psalter (1564) and Psalm 19 of the Genevan Psalter (1542) share the same tune, I used the melodic and harmonic elements of Psalm 19 from the Genevan Psalter (1542/1564) harmonised by Claude Goudimel instead.

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[27] Michel Huglo and Joan Halmo, 'Antiphon', *Grove Music Online, Oxford Music Online,* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01023> [accessed 23 October 2014]

Spiritus sanctus vivificans vita

Hildegard von Bingen

Spiritus Sanctus vivificans vita,
movens omnia,
et radix est in omni creatura,
ac omnia de immunditia abluit,
tergens crimina,
ac ungit vulnera,
et sic est fulgens ac laudabilis vita,
suscitans et resuscitans omnia.

Holy Spirit, bestowing life unto life,
moving in All.
You are the root of all creatures,
washing away all impurity,
scouring guilt,
and anointing wounds.
Thus you are luminous and praiseworthy,
Life,
awakening, and re-awakening all that is.

Translation by Norma Gentile

Fig. 6: *Spiritus sanctus vivificans vita*. Psalm 111, Genevan Psalter.

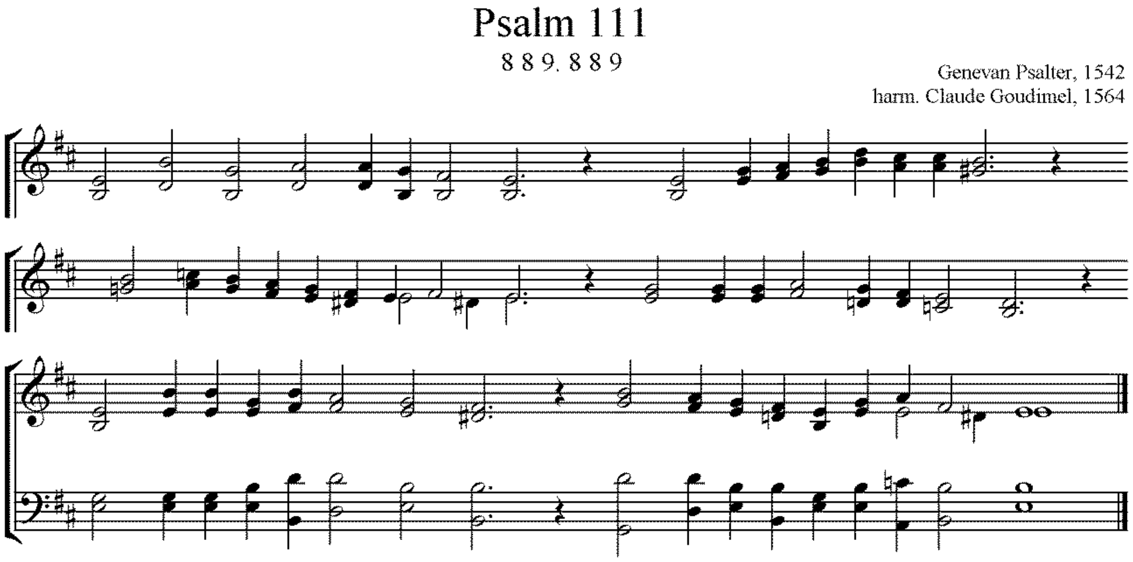


Fig. 7: *Spiritus sanctus vivificans vita*. Psalm 111, Scottish Psalter.

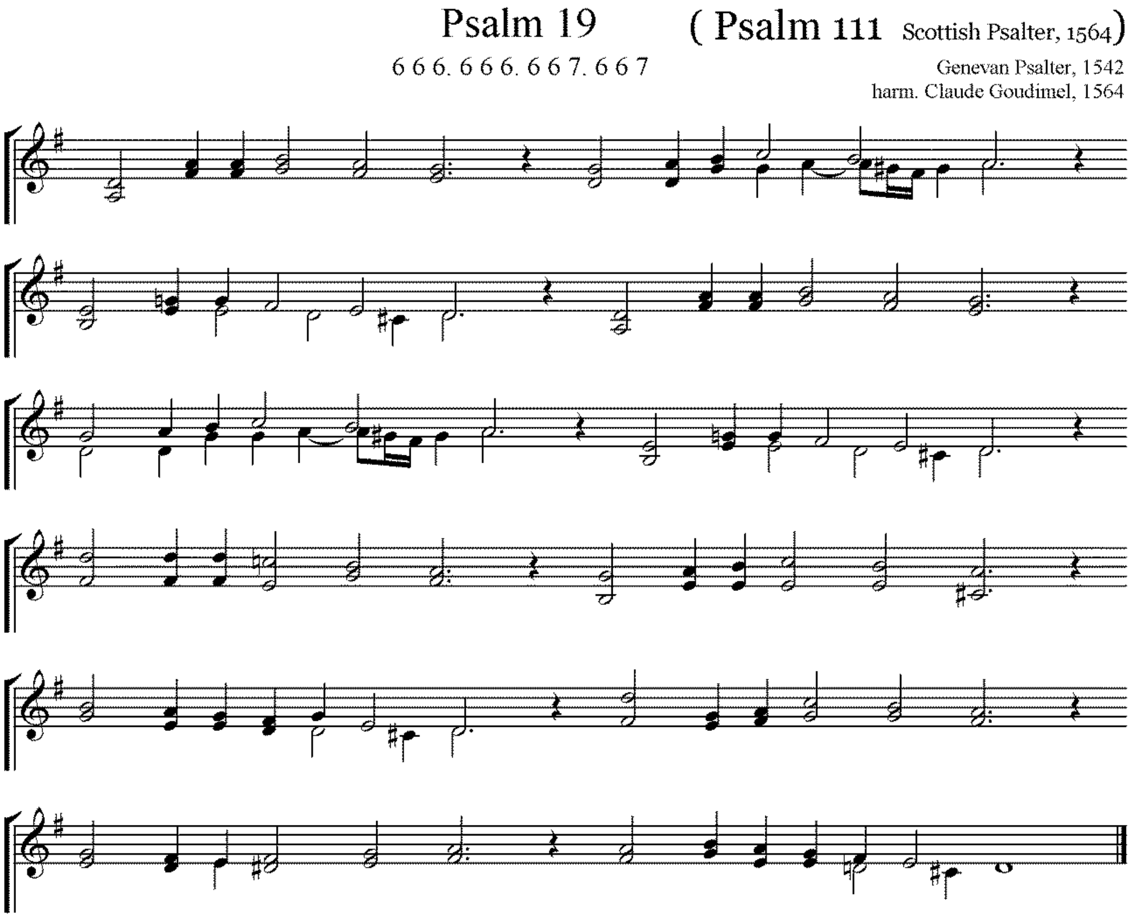

Psalm 19
(Psalm 111 Scottish Psalter, 1564)
6 6 6. 6 6 6. 6 6 7. 6 6 7
Genevan Psalter, 1542
harm. Claude Goudimel, 1564

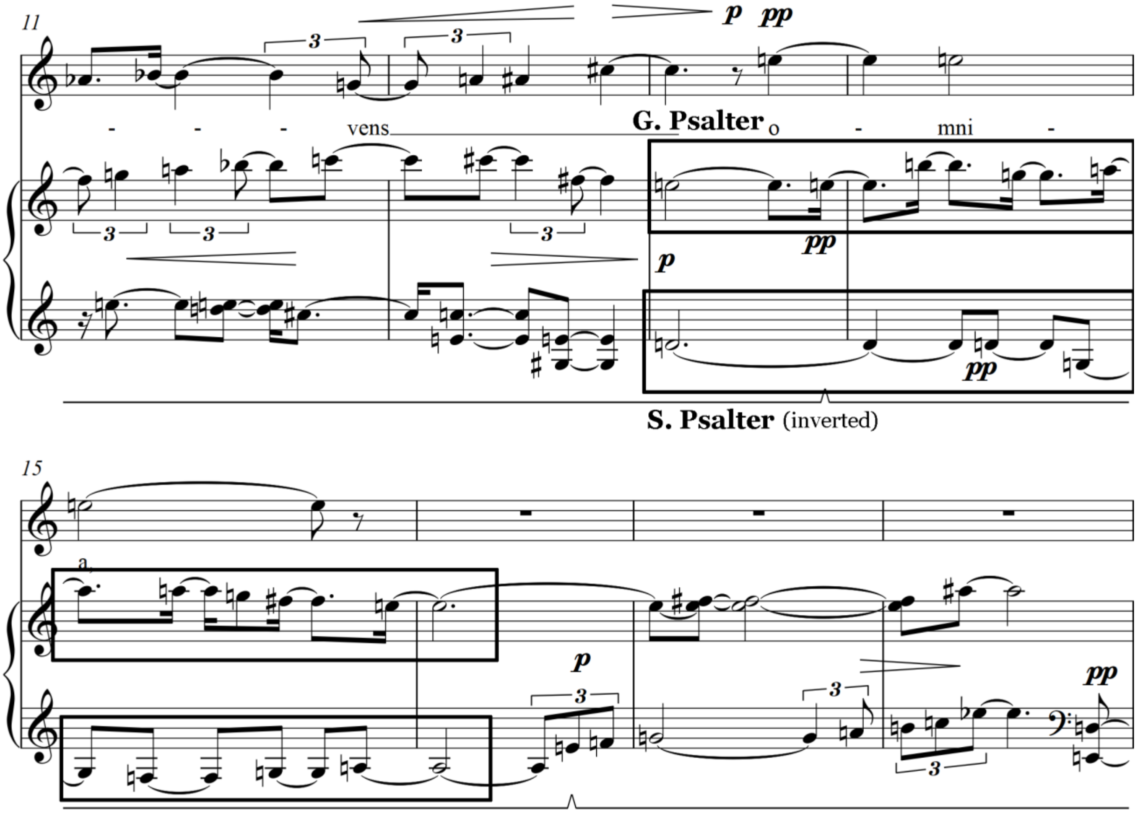
Fig. 8: *Spiritus sanctus vivificans vita*. Structure.

Section	Sub-section	Bar		
Section 1	1-a	1-35	Vox	Antiphon
	1-b	36-58		
Section 2		59-76	Symphonia	Psalm
Section 3	3-a	77-91	Vox	Antiphon
	3-b	92-103		

The structure of the piece follows that of *Ich danke dem Herrn von ganzem Herzen.* It divides into three sections of vox (antiphon), symphonia (Psalm) and vox (antiphon). Because the original symphonia section of SWV284 is quite brief compared to the vox sections, I kept the second section relatively short.

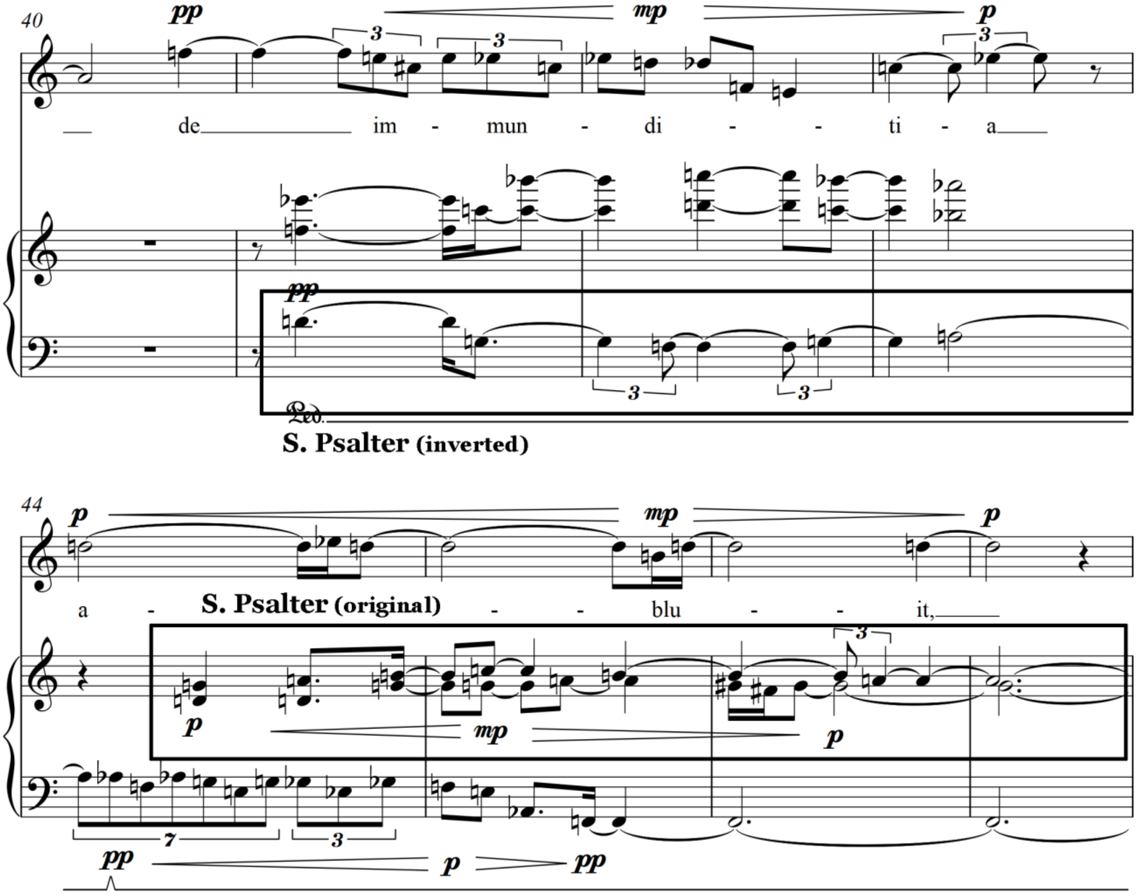
In the first section, the antiphons (voice) and the Psalm elements (piano) appear in an alternating sequence, mimicking the roles in the liturgical rites. In sub-section 1-a, when the two Psalm 111s of the Genevan Psalter and the Scottish Psalter follow the antiphons, the psalm tune of the Scottish Psalter is always inverted.

Fig. 9: *Spiritus sanctus vivificans vita*. Psalm tunes.



In sub-section 1-b, the voice part and the piano part are more simultaneously layered, and part of the psalm tune of the Scottish Psalter proceeds in the original form.

Fig. 10: *Spiritus sanctus vivificans vita*. Sub-section 1-b.


40
pp
mp
p
de
im
mun
di
ti
a
pp
S. Psalter (inverted)
44
p
mp
p
a
S. Psalter (original)
blu
it,
p
mp
p
pp
p
pp

The second section is the equivalent of the symphonia in the SWV284, and that of a Psalm following an antiphon. It starts with imitative fragments of the soprano melody in bar 41 and 42, and then these fragments evolve into a ‘moto perpetuo’ left-hand part, and finally sections of the two Psalm tunes progress in alternate manner.

Fig. 11: *Spiritus sanctus vivificans vita*. Section two, imitative fragments.

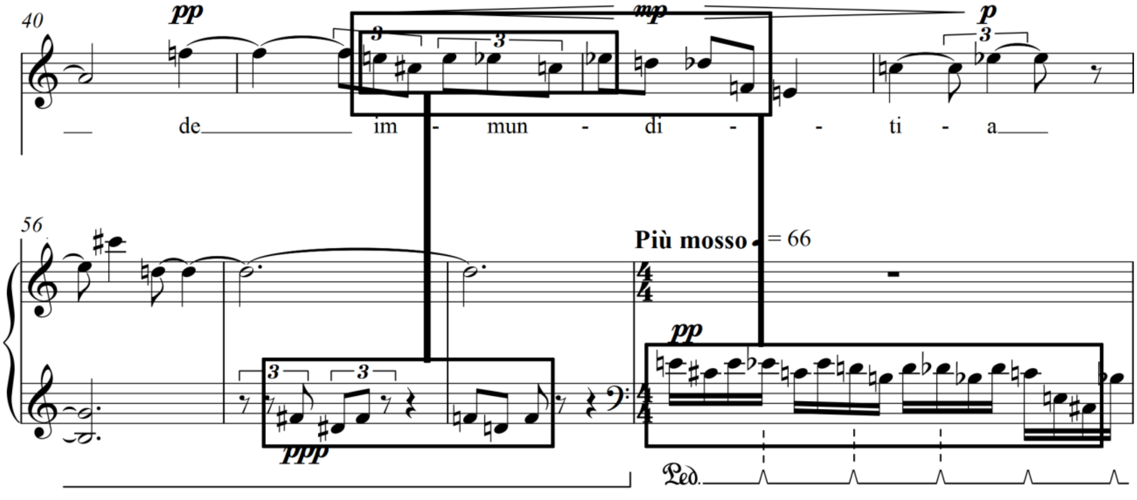
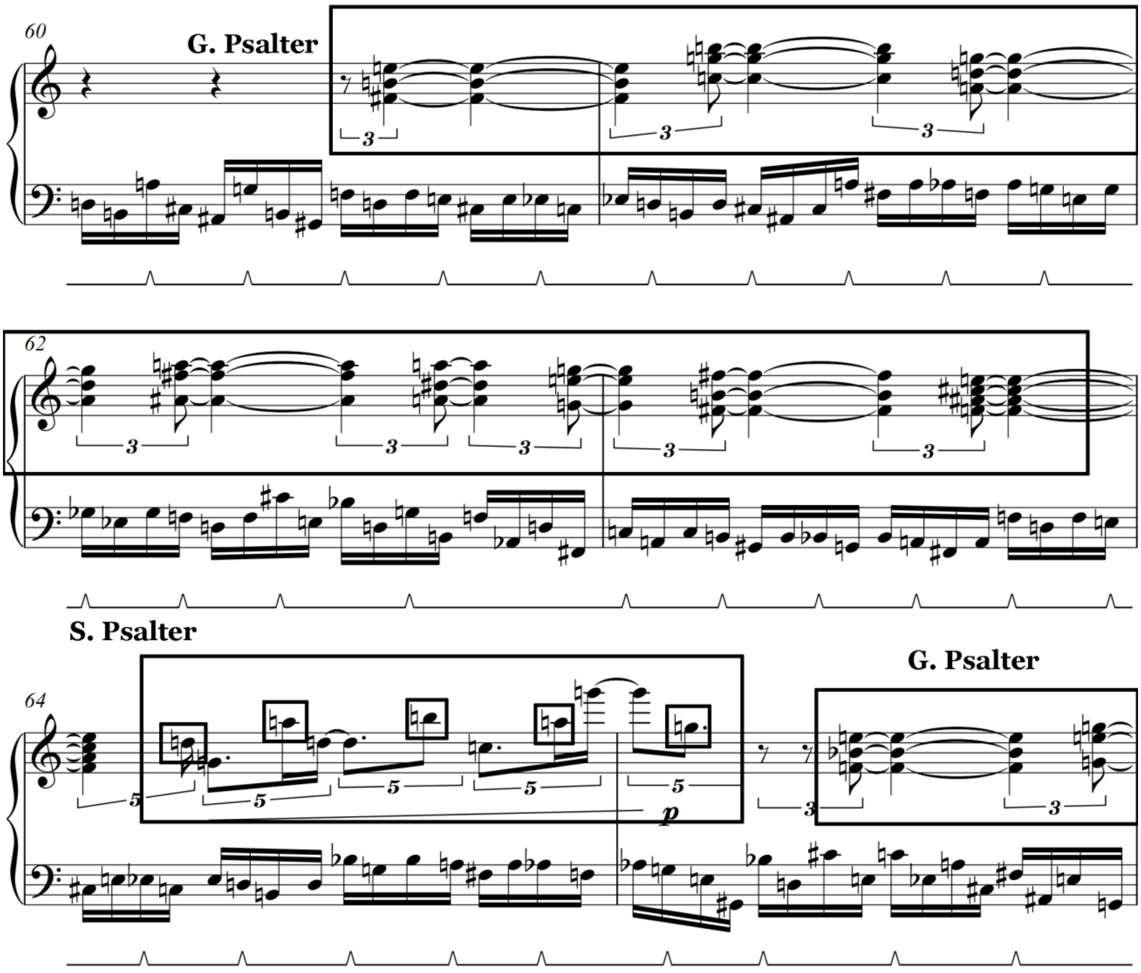

40
pp
mp
p
3
de
im
mun
di
ti
a
56
Più mosso ♩= 66
ppp
pp
Ped.

Fig. 12: *Spiritus sanctus vivificans vita*. Section two, alternating Psalm tunes.


60
G. Psalter
3
62
S. Psalter
64
5
p
G. Psalter

The last section is, in a way, a smaller reflection of the first section. It begins with the unaccompanied soprano (echoing the opening of the piece) then, in sub-section 3-b, the last phrases of the Psalm of the Genevan Psalter move slowly toward to the end while the soprano part has the final word.

I attempted to explore new compositional avenues by amalgamating modern classical music language with ‘old and ancient’ compositional materials: time-honoured forms of the liturgical music, such as antiphonal psalmody; structural templets of old musical genre, such as sacred concertos of the Seventeenth Century; and Medieval Latin text. It was not an easy task to explore these unfamiliar territories; I could, however, see the potential of these sorts of experiment and would like to do more in the future.

2.2 Instrumental music

The use of instruments in worship was disapproved of by the Reformers of the sixteenth century, especially Calvin and Zwingli. This not only resulted in the ban on instruments in sacred music, but also is likely to have eliminated any chance of sacred instrumental music developing within many Protestant denominations.[28] According to Luther, however, if music 'has been instilled and implanted in all creatures, individually and collectively'[29], then all physical phenomena and order that are fundamental to music (such as overtones and harmonic series) could be considered to originate from God. If that is the case, instrumental music also inevitably contains sacredness in itself.

Despite this widespread disapproval, there were instrumental music pieces composed for the purpose of being used as practical church music, such as chorale preludes of the German Baroque period and the organ masses popular in seventeenth century France. Composers designed these works to be performed in the liturgical context. There have also been attempts to present instrumental music pieces as sacred or religious by giving them suitably religious sounding titles or appropriately reverential written introductions. Johann Kuhnau's *Musicalische Vorstellung einiger Biblischer Historien* (Biblical Sonatas) or Messiaen's various 'religious' instrumental works are just two examples.

Conversely, some instrumental music gives me (and perhaps others) the impression that it is sacred, despite its absence of voice-part or any indication of its sacredness by titles or other means. Examples exist in Bach's works, including some of the fugues in the *Well-Tempered Clavier*, his six cello suites and sonatas and partitas for violin (especially the Chaconne in D minor). Is it at all possible to write purely instrumental sacred music? This is a question I have been asking myself for a long time.

A piece of music is unlikely to be considered sacred simply because the title or the programme notes urges the listener to hear it as such. On the other hand, can the music be accepted as sacred without any indication of it being so? Would, for example, Olivier Messiaen's *Vingt Regards sur l'Enfant Jésus* (*Twenty Contemplations of the Infant Jesus*) be recognized as a sacred work if there were no such obvious title and sub-titles? When this work was premiered in 1945, Bernard Gavoty from *Le Figaro* firmly maintained that the actual sounds of the performance differed greatly from the composer's explanation of the work:

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[28] Jeremy Begbie, *Resounding Truth: Christian Wisdom in the World of Music* (London, England: S.P.C.K., 2008) p. 111, 114-115

[29] Martin Luther, LIII, p. 322

> There is a persistent contradiction here: like a lunatic curator of a vanished museum, the composer announces marvels when he speaks, but which the piano immediately refutes.[30]

If there is neither text to convey the sacredness of the message embedded in the music, nor musical reference that could give hints to its sacredness (by using elements that engage with existing sacred music), attempting to give music sacred status through use of an indicative title could be a somewhat dangerous action. My ultimate goal is to overcome all these problems and to write instrumental music that will give an audience the experience of hearing 'sacred music' without them having to receive obvious hints that it is sacred. For the time being, however, leading titles and musical references seem to be inevitable.

2.2.1 **Psalm** for Violin, Horn and Piano

While listening to the music of J.S. Bach, the chorale fantasias in his cantatas gave me the inspiration for this horn trio. Chorale melodies are intertwined with the instrumental parts in a complex manner, but also, at times, bluntly juxtaposed. These techniques from the past had intrigued me, and I was eager to explore further.

The chorale fantasias have two notable styles of juxtaposition, the first of which is of a linear/horizontal nature. The chorale melody and the instrument section were clearly distinguished from, and linked to each other. ‘Jesus bleibet meine Freude’ from BWV 147 and ‘Dein ist allein die Ehre’ from BWV 171 are examples of this. The second was vertical juxtaposition of the instrumental section and the chorus of chorale melody. In this case, the instruments have their own melodic line and proceed independently, while the chorale melody is juxtaposed on top of it in parallel. The two different kinds of music occur at the same time, but are nevertheless consonant. ‘Zion hört die Wächter singen’ from BWV 140 and ‘Sie stellen uns wie Ketzern nach’ from BWV 178 are good examples of such music.

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[30] Sander van Maas, *The Reinvention of Religious Music: Olivier Messiaen’s Breakthrough Toward the Beyond* (New York, NY: Fordham University Press, 2009), p. 3.

Fig. 13a: *BWV 147, Jesus bleibet meine Freude.* linear/horizontal juxtaposition.

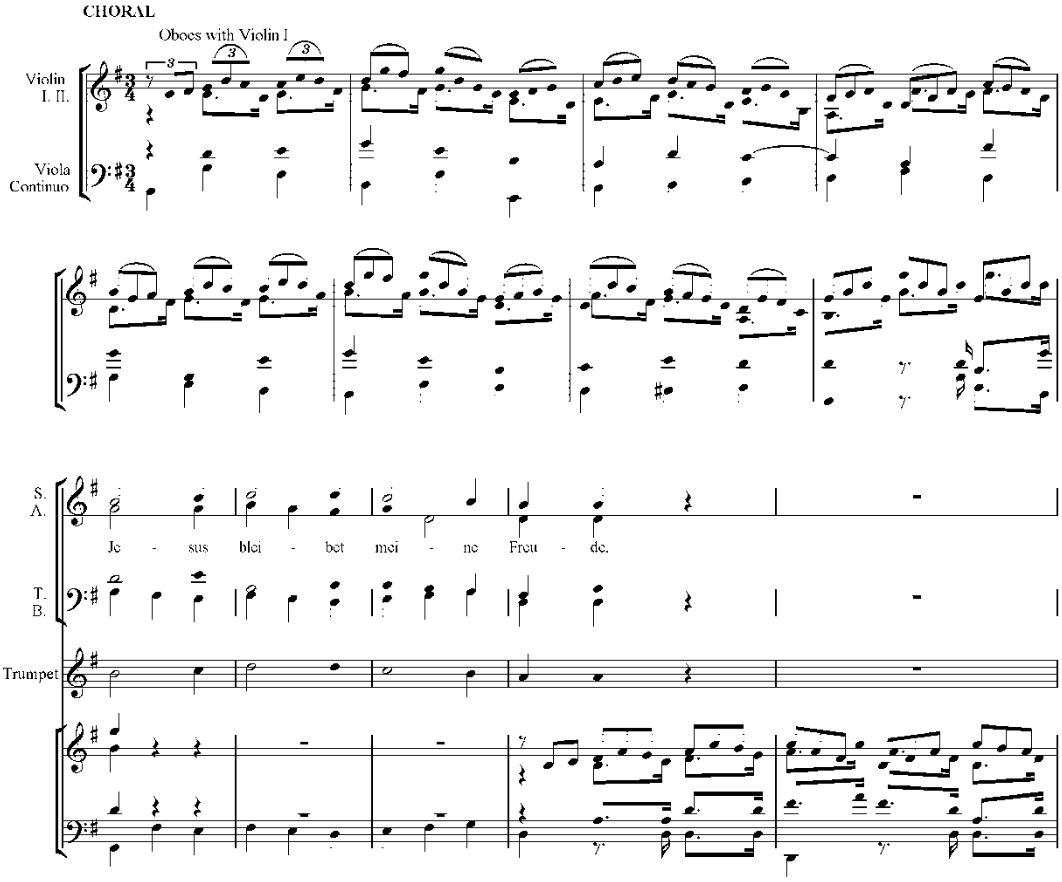

CHORAL
Oboes with Violin I
Violin I. II.
Viola Continuo
S. A.
Je - sus blei - bet mei - ne Freu - de.
T. B.
Trumpet

Fig. 13b: *BWV 171, Dein ist allein die Ehre.* linear/horizontal juxtaposition.

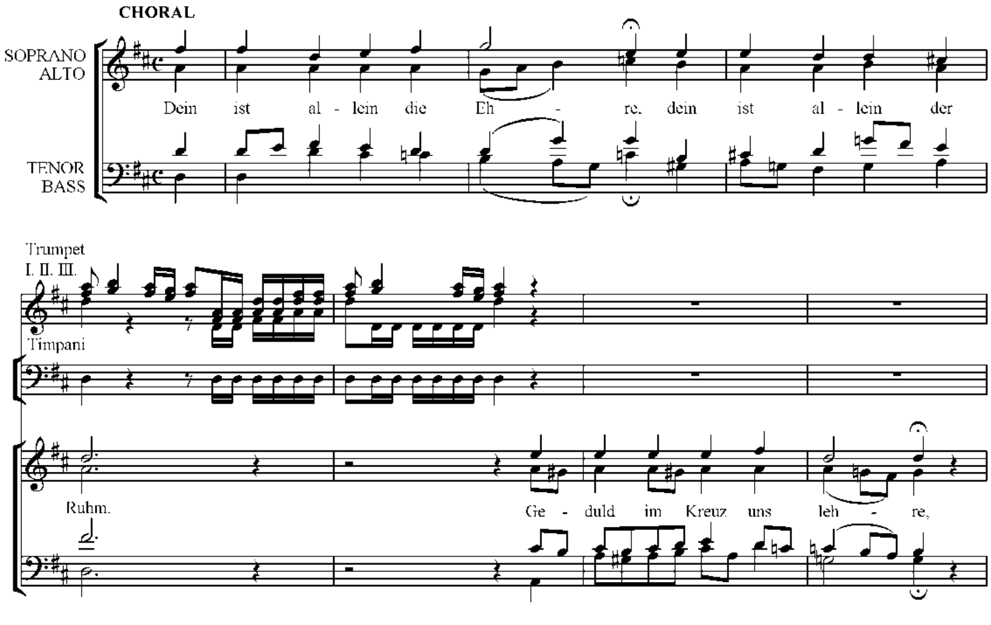

CHORAL
SOPRANO ALTO
Dein ist al - lein die Eh - re. dein ist al - lein der
TENOR BASS
Trumpet I. II. III.
Timpani
Ruhm.
Ge - duld im Kreuz uns leh - re,

Fig. 14a: *BWV 140, Zion hört die Wächter singen.* vertical juxtaposition.

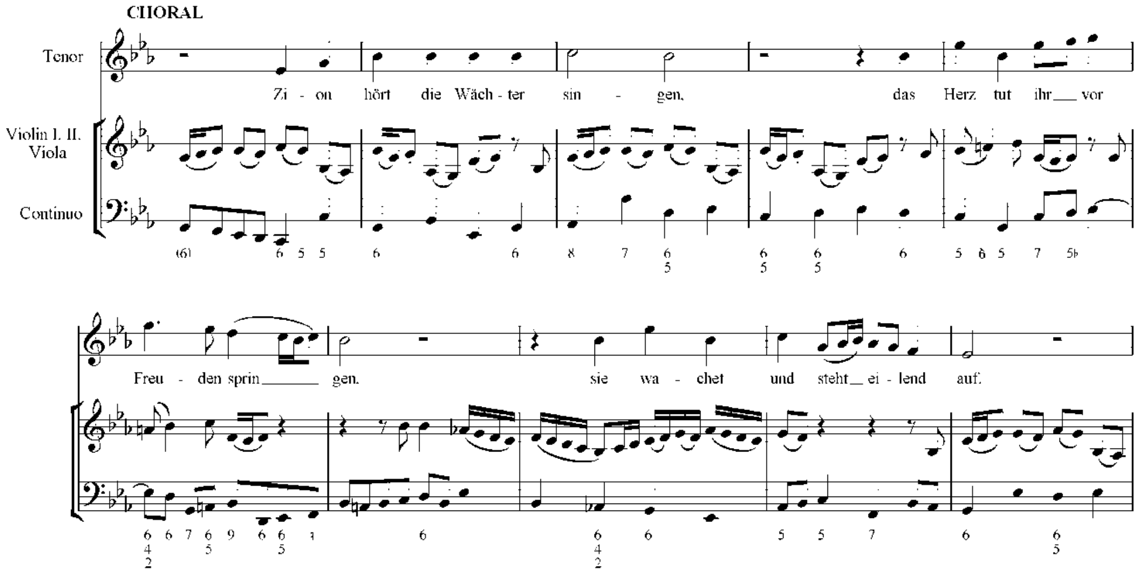
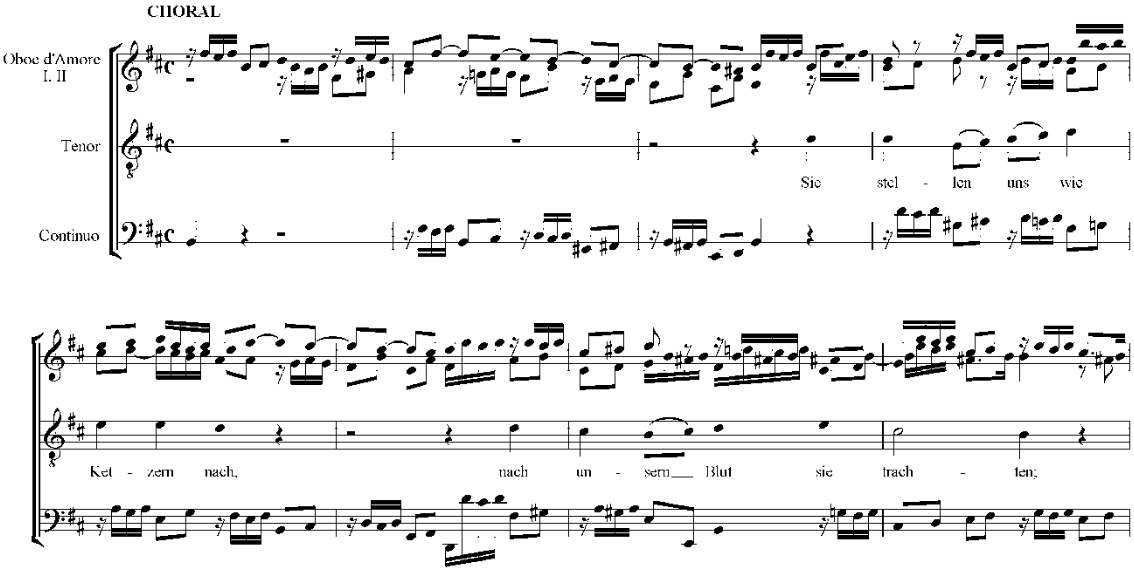

CHORAL
Tenor
Violin I. II. Viola
Continuo
Zi - on hört die Wäch - ter sin - gen, das Herz tut ihr vor
Freu - den sprin gen. sie wa - chet und steht ei - lend auf.

Fig. 14b: *BWV 178, Sie stellen uns wie Ketzern nach.* vertical juxtaposition.


CHORAL
Oboe d'Amore I. II
Tenor
Continuo
Sie stel - len uns wie
Ket - zern nach, nach un - sern Blut sie trach - ten;

Assigning the title *Psalm* to the piece has two purposes: to give a hint that it is sacred music, and also to reveal the character of the work. With the exception of the pseudo-chorale section of the piano, the piece grows entirely out of the melodic line. As one of the definitions of the word 'psalm' is 'a sacred song or hymn'[31], it seemed appropriate for the title of this music.

I have reinterpreted the chorale fantasia genre by using both techniques mentioned above. I tried to compose my own chorale-like phrase instead of quoting an already existing chorale. This is presented in the piano part in various mutations. Other than flageolets on the violin, extended techniques were not explored, because I wanted the natural sound of the instruments. Hence, also, the omission of vibrato in the violin part throughout the piece. To imitate the echoing resonance of a Cathedral surrounding, I used long sustained pedal-points on the piano throughout the piece.

The structure of the piece has been divided into three sections. The first and the last sections (based mainly on the chorale-like phrase and the bell-like chords derived from it) enclose the second section, which is made of melody without chorale elements.

Fig. 15: *Psalm.* Structure.

Section	Sub-section	Bar	Chorale	Juxtaposition
Section 1	1-a	1-34	Chorale-like phrase [CLP]	Horizontal [H]
	1-b	35-58	Bell-like chords (derivative) [BLC]	Vertical [V]
	1-c	59-98	CLP - BLC - CLP	V - H - V - H
Section 2	2-a	99-123		
	2-b	124-141		
Section 3	3-a	142-166	BLC - CLP - BLC	V - H - V
	3-b	167-182	BLC - CLP	V - H
	3-c	183-207	CLP - BLC	H - V

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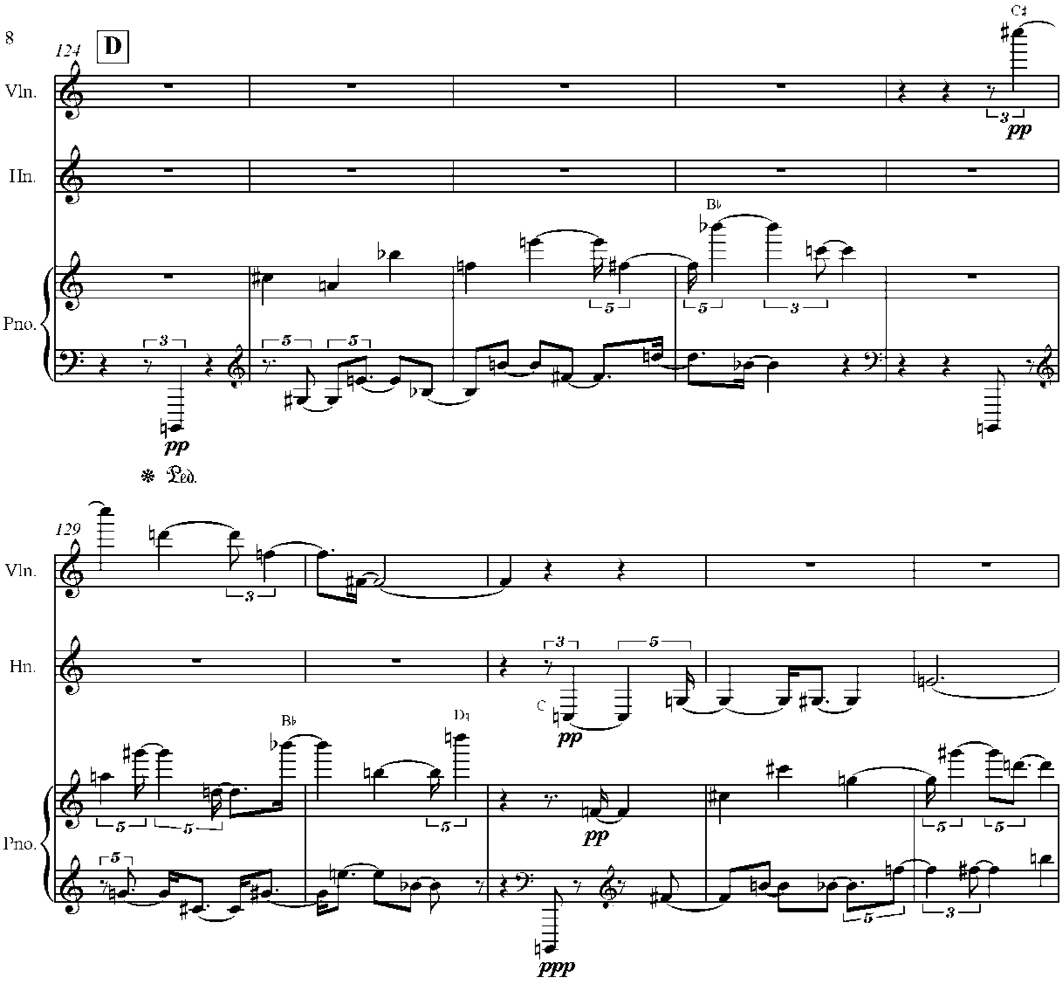
[31] 'psalm', *Oxford Dictionaries,* Oxford University Press, [n.d.] <http://oxforddictionaries.com/definition/english/psalm> [accessed 13 June 2013]

The intention was to write a piece that blurs the supposed differences between tonality and atonality while giving the sensation of B major and B minor. Therefore, there are tonal elements through the piece, which can be explained as following:

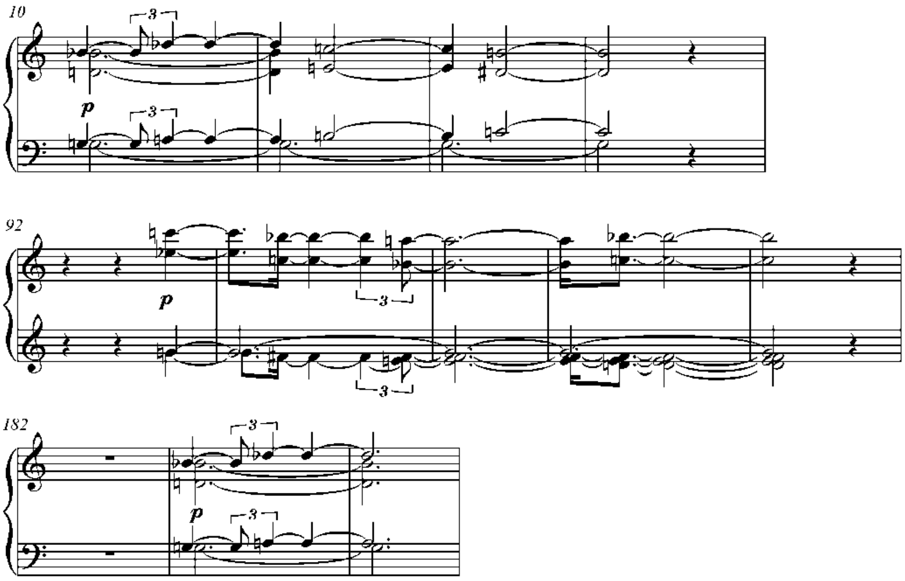
- The anchor note, which gives a hint that this is in B major/minor, is repeatedly given in the lower register of the piano (B0).

Fig. 16: *Psalm.* Reoccurring Anchor Note B0.



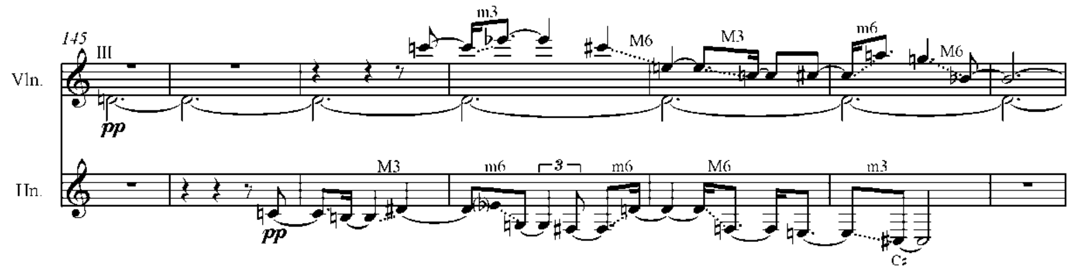
- Chorale-like phrase in G minor key that creates a contrast with the preceding and following music.

Fig. 17: *Psalm.* Chorale-like phrases in G minor.



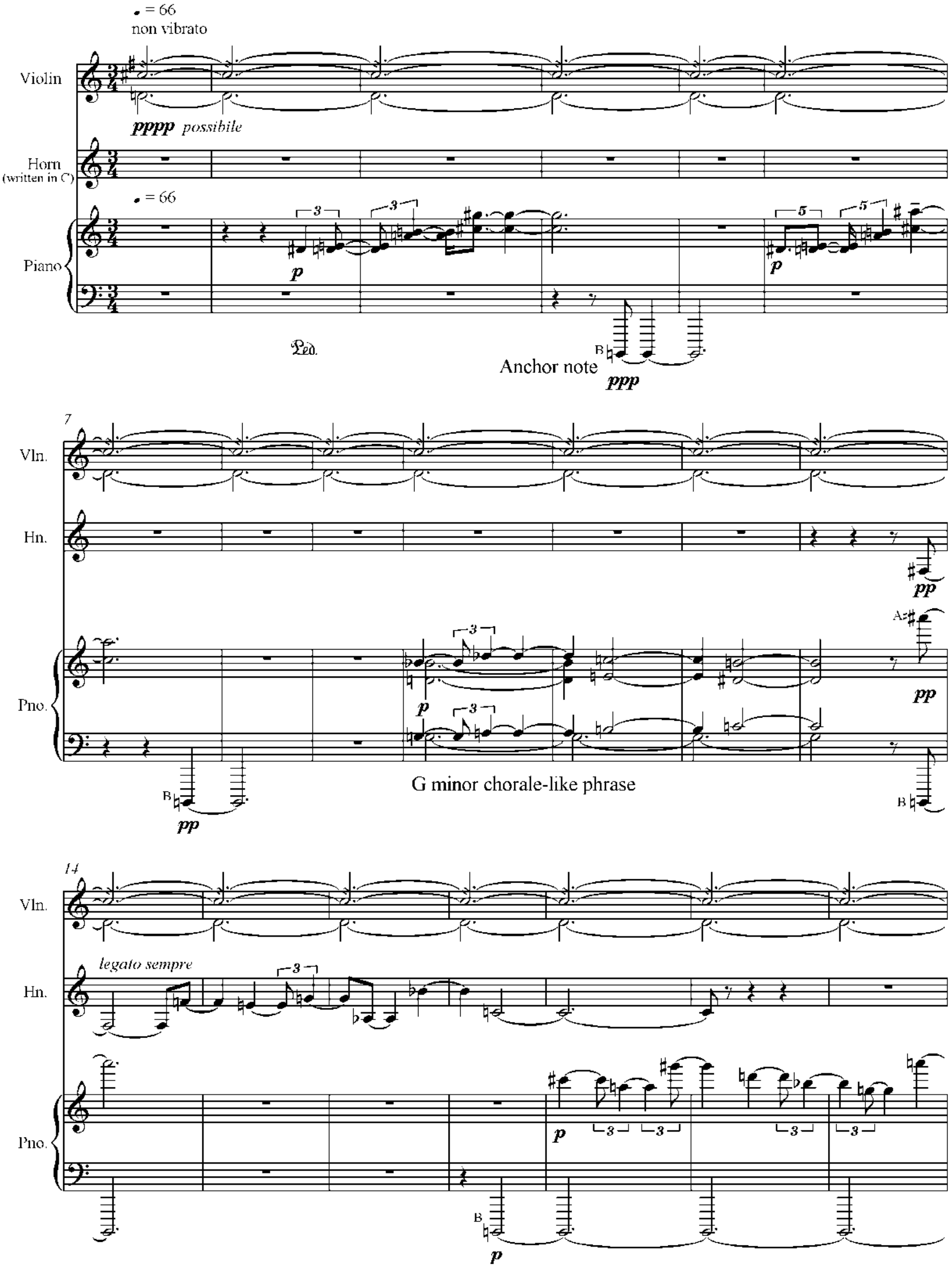
- Melody line that contains leaps in thirds and sixths, which creates tonal ambiguity by giving the impression of floating tonality. This appears repeatedly through the music.

Fig. 18: *Psalm.* Melodic leaps, third and sixth intervals.



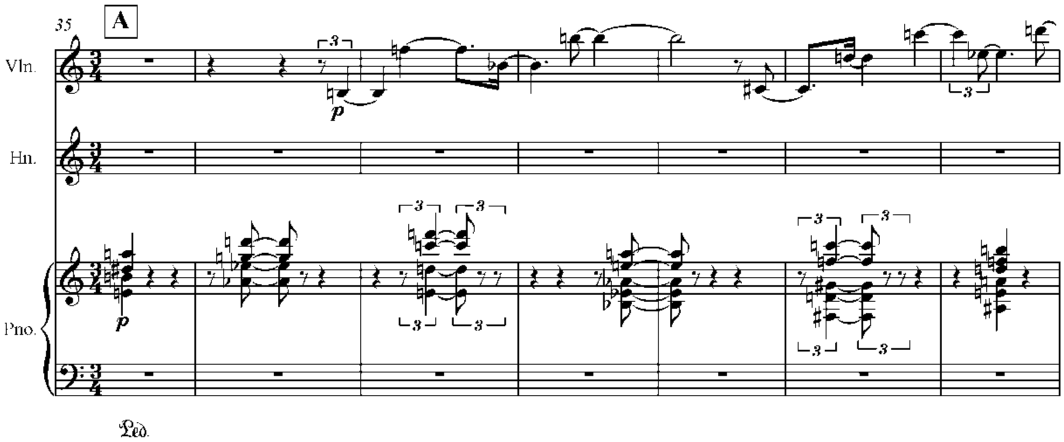
The piece starts with all three of the tonal elements mentioned above emerging gradually. A horizontally juxtaposed chorale-like phrase in a clear G minor key indicates that this piece has the characteristics of chorale fantasia. The biggest feature of the melodies at the violin and horn ‘singing’ the Psalm is that the long notes progress contemplatively. The large leaps within the melody force the performers to play every note very carefully and perhaps more 'thoughtfully'.

Fig. 19: *Psalm.* Intro.


♩. = 66
non vibrato
Violin
pppp possibile
Horn (written in C)
♩. = 66
Piano
p
Ped.
B
Anchor note
ppp
7
Vln.
Hn.
pp
A
Pno.
p
pp
G minor chorale-like phrase
B
14
legato sempre
3
5
B
p

The sub-section 1-b starts by introducing the bell-like chords, derived from the preceding chorale-like phrase. While the chorale phrases and the Psalm melodies were linearly juxtaposed in 1-a, in 1-b the Psalm melodies and the bell-like chords appear simultaneously by being vertically juxtaposed.

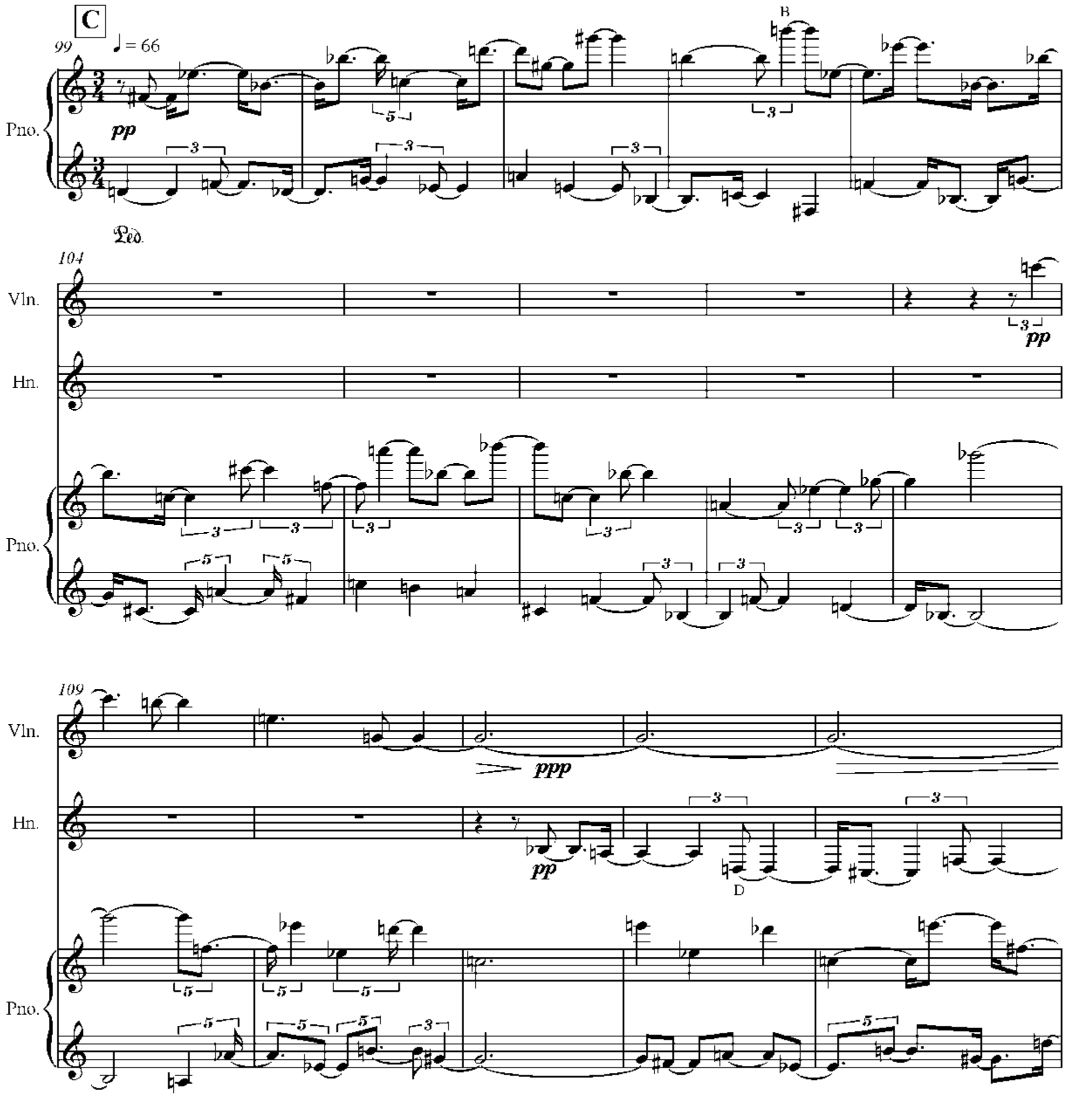
Fig. 20: *Psalm.* Bell-like chords, vertically juxtaposed with Psalm melody.



Lastly, the drone of artificial harmonics by the violin accompanies the Psalm melody played by the piano and horn. This is followed by a chorale-like phrase in G minor, which concludes the entire section.

The second section is based solely on melodies on all three instruments, particularly with neither chorale-like phrases nor bell-like chords at the piano. The two part melodies of the piano in sub-section 2-a float about without particular direction, and with small entrance delays. In sub-section 2-b, however, the anchor note B0 reappears at the piano part and gives slight clues on tonality.

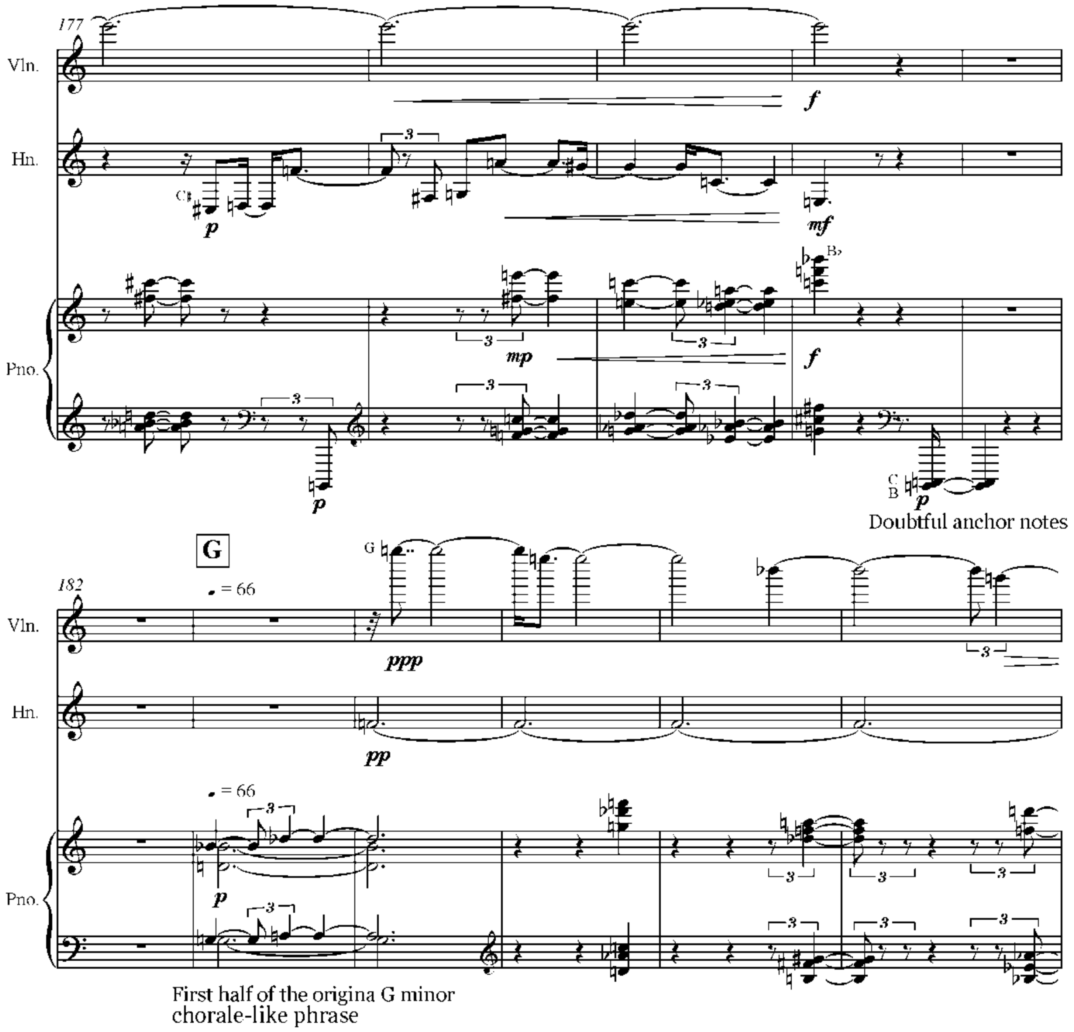
Fig. 21: *Psalm.* Sub-section 2-a, floating melodies



In the last section (third section), while the violin drone echoes the beginning of the piece, the piano part with the bell-like chords (and the horn melody) begin the sub-section 3-a. As this sub-section progresses, the third and sixth interval leaps in the violin and horn melodies and the piano chords give subtle nuance of tonality, without relying on anchor note.

In sub-section 3-b, the only *forte* of the entire piece emerges after accumulating energy through short stretto-like passage. This climax is followed by a ‘doubtful anchor notes’ of B and C in minor second harmonic interval. This ‘doubt’ would be clarified in the last sub-section 3-c by tonal elements: part of chorale-like phrase, descending melody lines and cadence in clear B major tonic.

Fig. 22: *Psalm.* Climax, doubt and clarification.


177
Vln.
Hn.
Pno.
C♯
p
mp
f
mf
B♭
C
B
Doubtful anchor notes
G
182
♩ = 66
G
ppp
pp
First half of the origina G minor
chorale-like phrase

Writing *Psalm* for violin, horn and piano was my first ever attempt to compose a 'sacred' piece of instrumental music. Although I received quite positive feedback about the piece itself from the performers and audience when it premiered, it was obvious that, from my point of view, the piece was just another example of instrumental music with a 'sacred-sounding' title. I decided, therefore, to explore the area of musical references from the sacred music of the past in order to broaden possibilities and to achieve results that were more convincing.

2.2.2 **Three Chorale Preludes** for Piano

When I was a boy, before I started learning to play the piano properly, the music that moved me the most were the chorales of J.S. Bach, primarily his cantatas and passions. While other songs from my hymnbook seemed rather too simple and persistently homophonic, the gentle complexity and sophistication of his chorales gave me great joy whenever I heard or sang them.

During a discussion about the prospect of a new instrumental piece (after completing *Psalm*), my supervisor proposed that I should write chorale-preludes for piano. As chorale-preludes were originally used as church organ music for introducing a hymn tune to the congregation[32], adapting its concept in piano music of contemporary idiom could prove to be another approach in reaching the true nature of sacred instrumental music. Thus began the long-term project of composing chorale-preludes based on the model of Bach's *Orgelbüchlein* (Little Organ Book) out of his chorales.

2.2.2.1 Jesu, meines Herzens Freud'

I have chosen ‘Jesu, meines Herzens Freud', BWV 361 as the first chorale for the project. Apart from the fact that it has been one of my favourite chorales, its musical characteristics – melodies in conjunct motion and gradual progress of harmony – made my first attempt of reinterpretation of traditional chorale prelude a lot easier.

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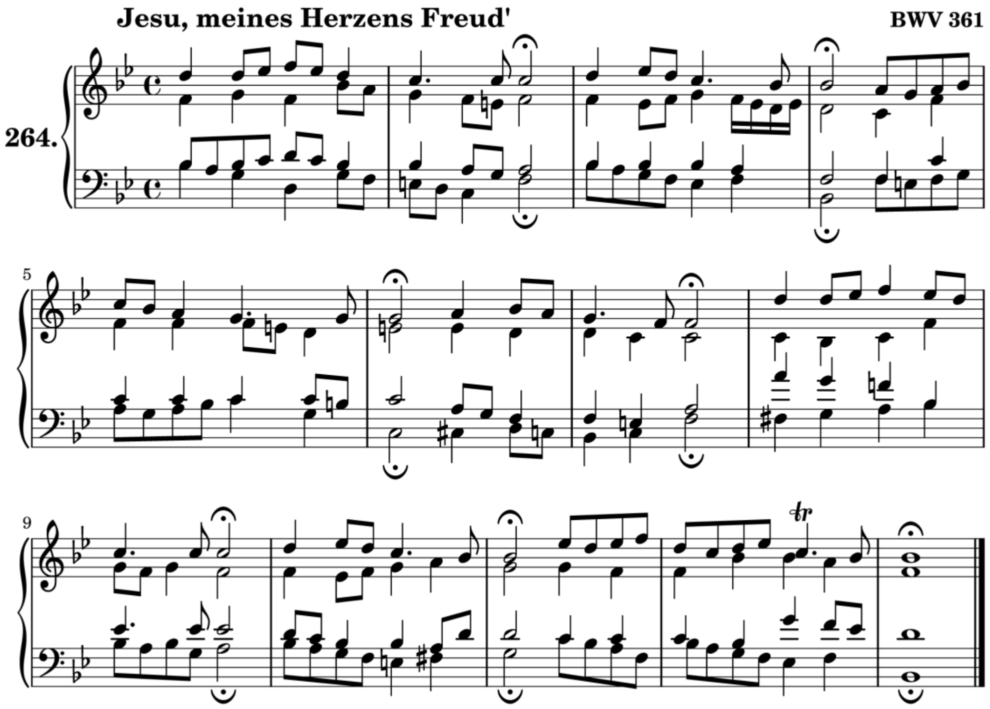
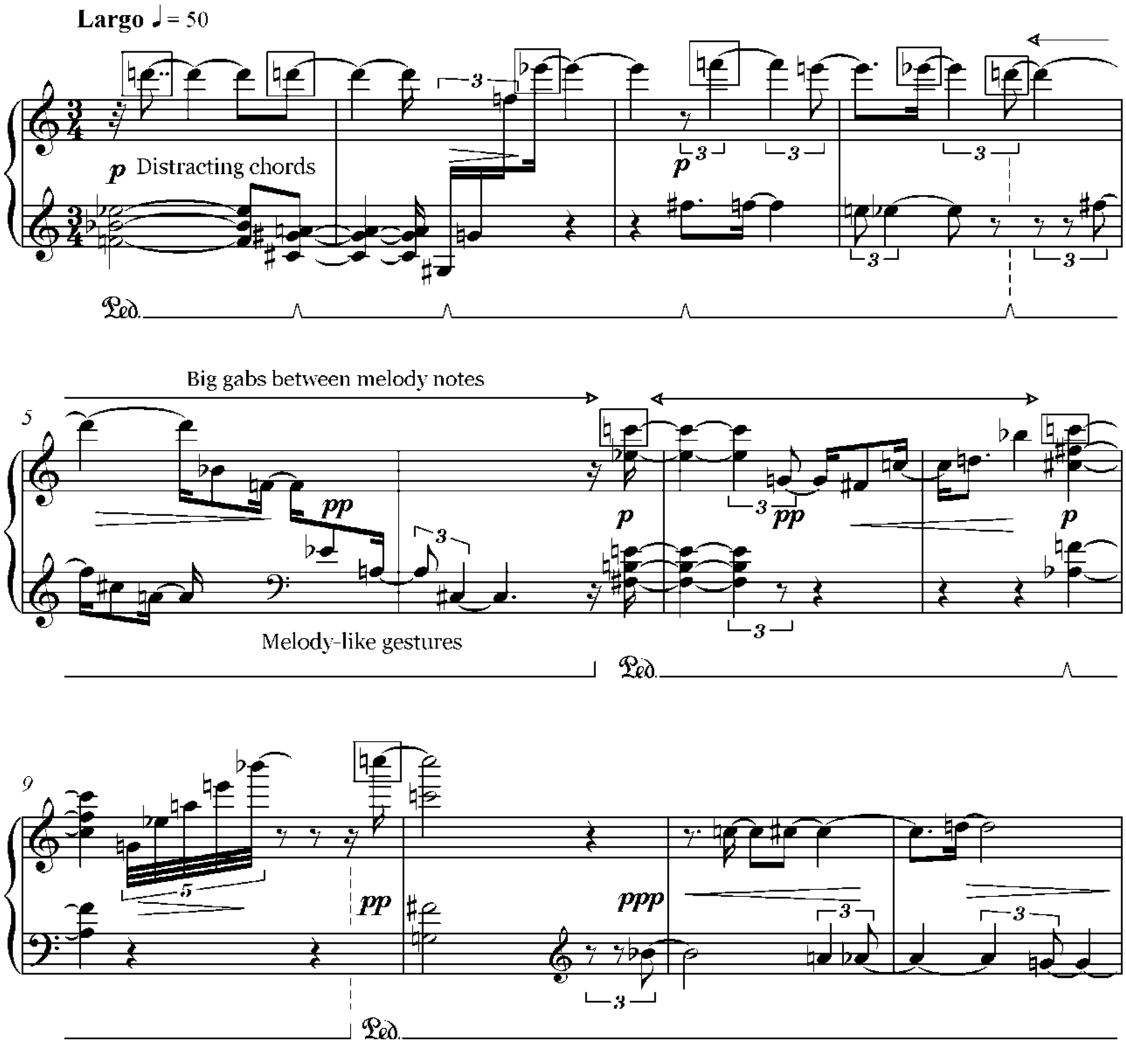
[32] Friedrich Blume, 'The Age of Confessionalism', in *Protestant Church Music: A History* , Friedrich Blume and others, (London, England: Victor Gollancz Ltd., 1975), pp. 127-315 (p. 237), also Robert L. Marshall, 'Chorale prelude', *Grove Music Online, Oxford Music Online,* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05661> [accessed 13 June 2013]

Fig. 23: *Jesu, meines Herzens Freud'*.



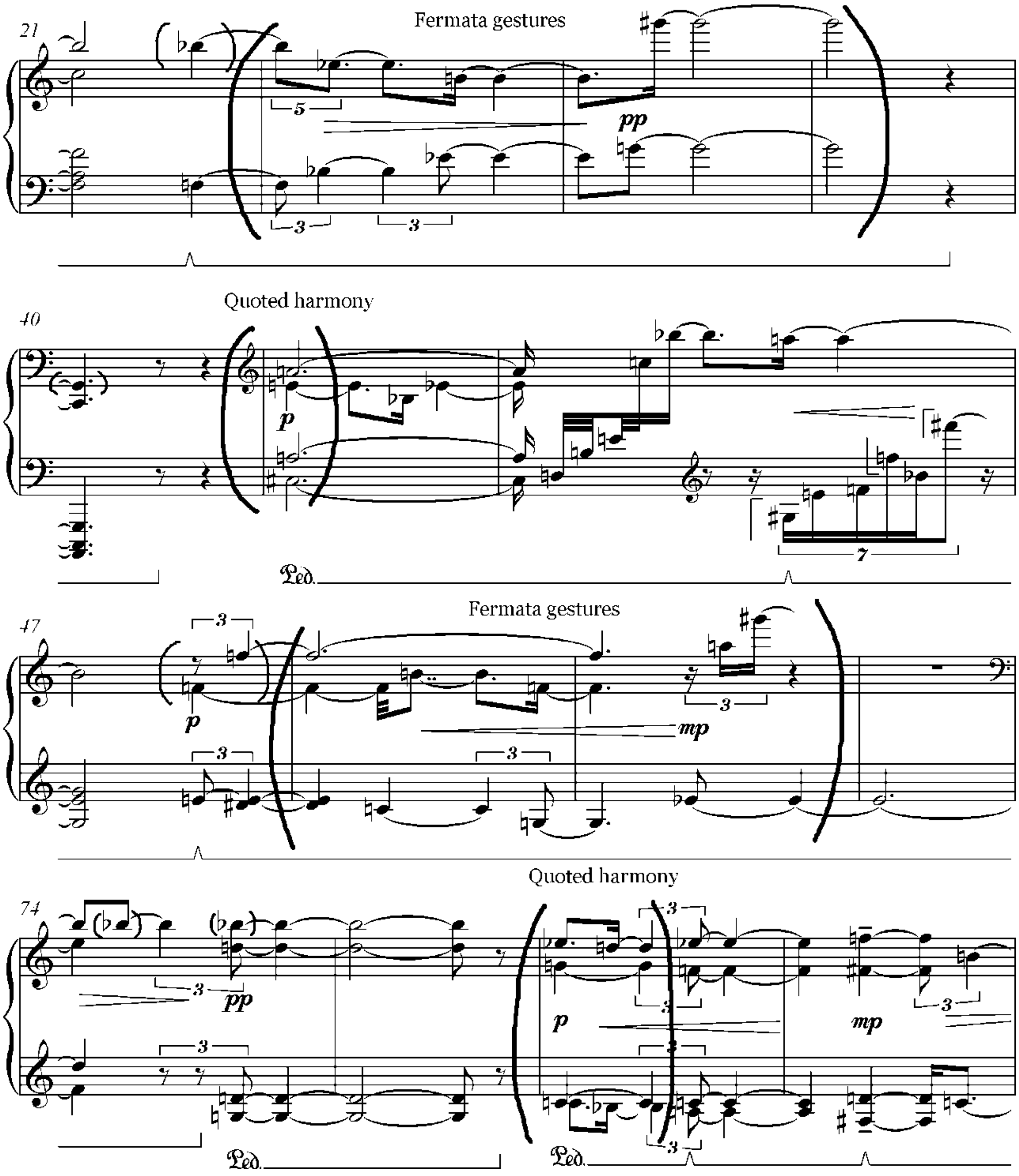
Following the style of the majority of chorale preludes in the *Orgelbüchlein*, the cantus is placed in the soprano. However, contrary to the chorale preludes of Bach, the distances between the melody notes are greater. With various gestures and complex chords also placed in between, the melody line is rendered less recognisable. The intention was to let the audience – who are likely to be familiar with Bach's original chorale – gain a vague idea of the relationship between the two works but not fully recognise the original melody.

Fig. 24: *Jesu, meines Herzens Freud'.* chorale melody and distracting factors.


Largo ♩ = 50
p Distracting chords
Big gabs between melody notes
Melody-like gestures
pp
p
ppp
5
9
3
5
Ped.

The overall structure follows that of the original chorale, divided by fermatas. Among the six fermatas other than the very last one at the end of the chorale, original harmonies of the chorale are quoted after the third and sixth fermatas, and gestures symbolising fermatas are used after the others. The quoted harmonies of the original chorale function as references to the original work.

Fig. 25: *Jesu, meines Herzens Freud'*. Fermata gestures and quoted harmonies.


21
Fermata gestures
5
3
3
pp
40
Quoted harmony
p
7
Ped.
47
Fermata gestures
3
p
mp
74
Quoted harmony
pp
p
mp
Ped.
Ped.

2.2.2.2 O Haupt voll Blut und Wunden

Following ‘Jesu, meines Herzens Freud' the second chorale prelude for piano is that based on ‘O Haupt voll Blut und Wunden’. It was the first chorale I ever learned from my hymnbook, which contains a dozen German chorales, including Luther's ‘Ein feste Burg ist unser Gott’ (another favourite of mine).

In Bach's St. Matthew Passion, this chorale tune appears, including ‘O Haupt voll Blut und Wunden’, in five different tonalities (E major, E ♭ major, D major, D minor and A minor). The melodies and harmonies in these five keys are the main material of this work. Compared to the first chorale prelude, melody and harmonisations of the original chorale are used in more visible way in this piece.

Fig. 26: *O Haupt voll Blut und Wunden.*

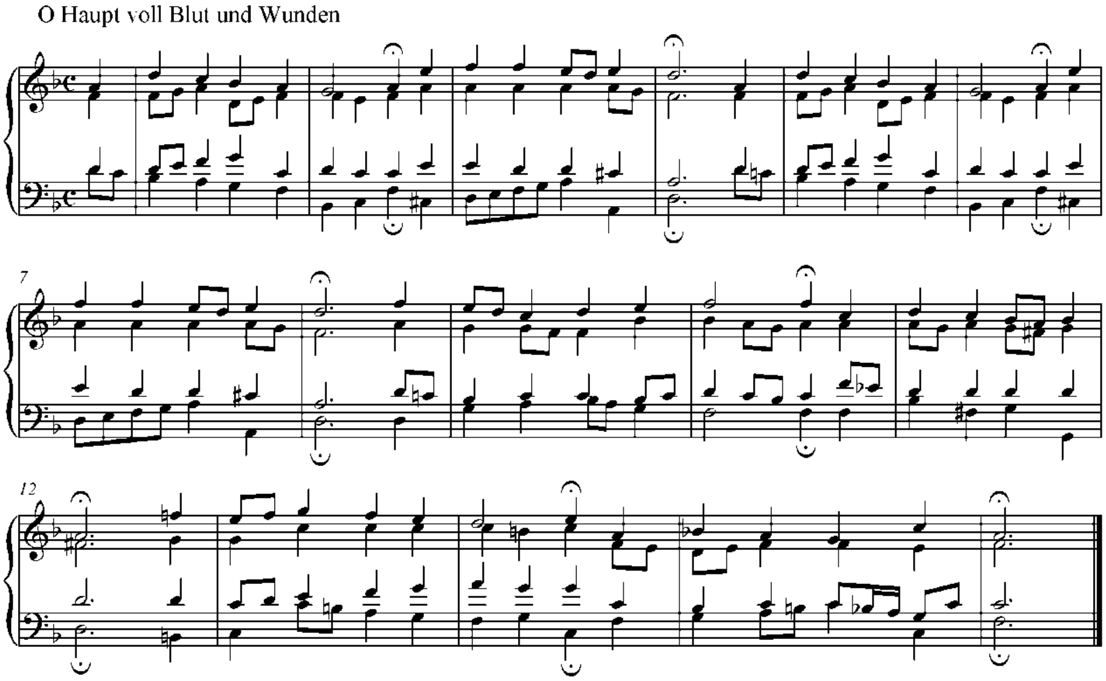


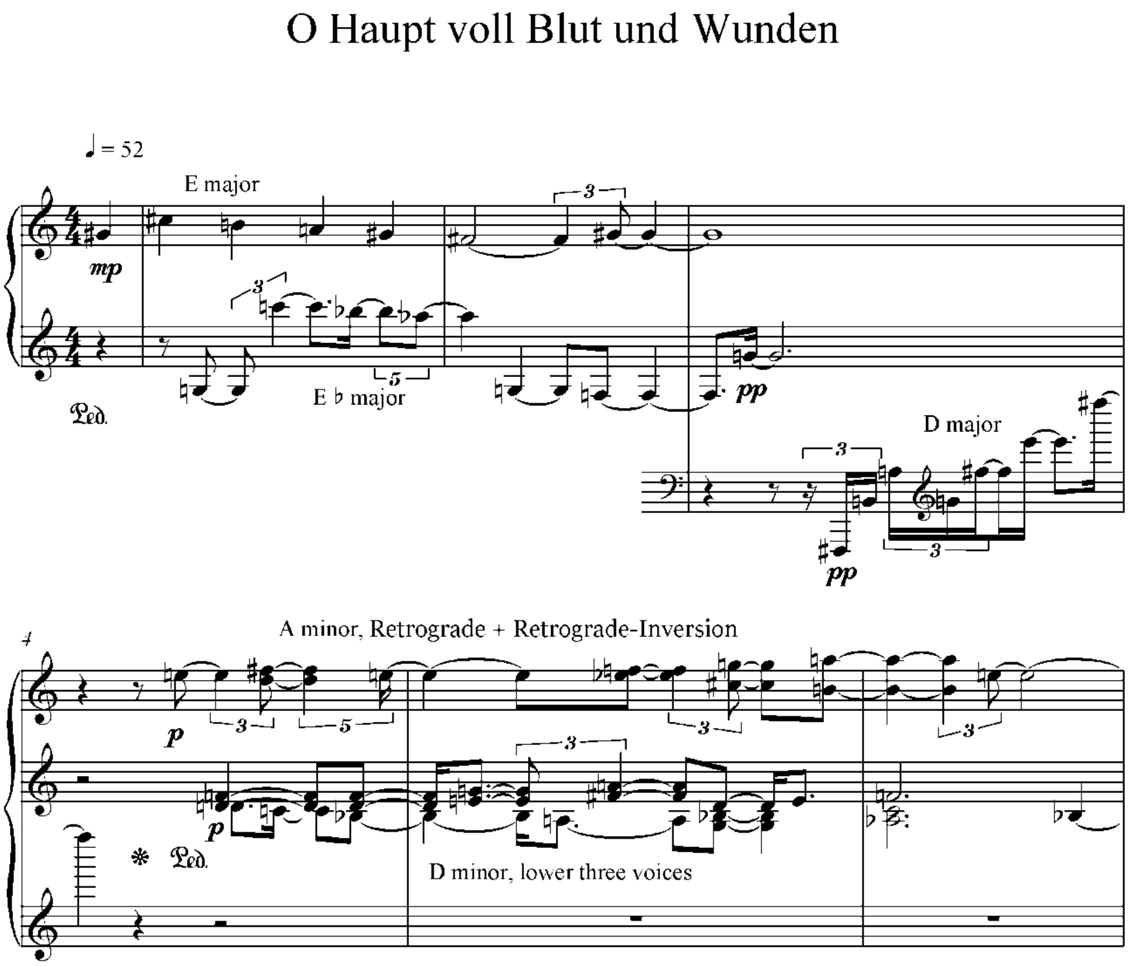
Fig. 27: *O Haupt voll Blut und Wunden.* Structure.

Section	Sub-section	Bar	Section in Original Chorale	Main elements
Section 1	1-a	1-13	A	Chorale Melody
	1-b	14-29	A	Chorale Melody
Section 2	2-a	30-42	B	Chorale Melody + Harmonisations
	2-b	43-57	C	Chorale Melody

The overall structure of the piece follows that of the original chorale (A-A-B-C) and it can be divided into two sections, each of which contains two sub-sections. The piece is composed with the melody line of the chorale as the predominant material, except the sub-section 2-a, which employs the original harmonisations from the five keys as main element.

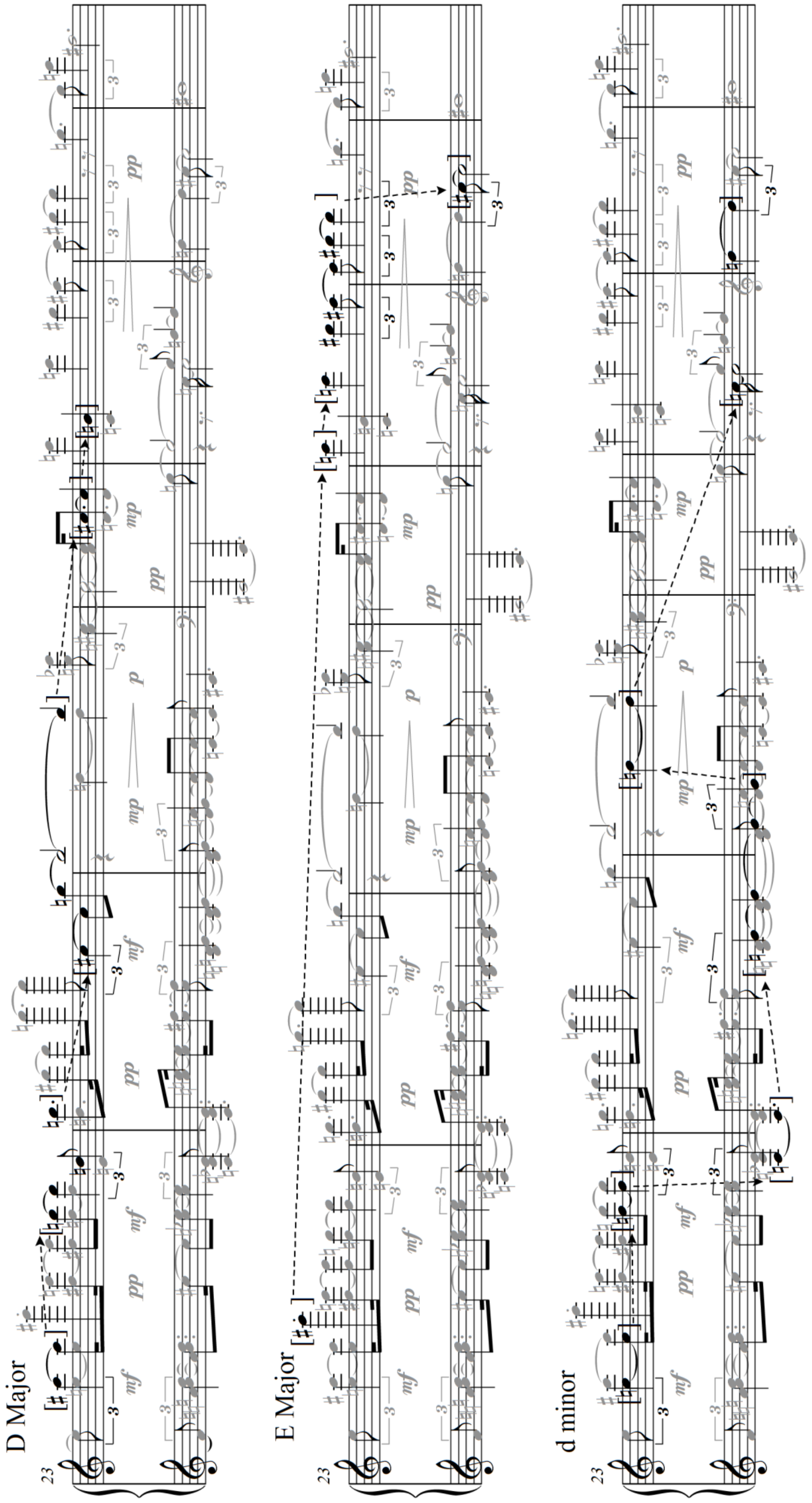
In the first section, the twice-repeated first chorale phrases (A-A) are quite recognisably represented by vertical layers of choral melody from the five keys. The resulting sonority comes mainly from this layering of melody lines, not from the harmonisations of the chorales. Each sub-section has similar sub-structure of three sections. The first half of the phrase is relatively plainly depicted at the beginning of sub-sections, then middle part which is consist of the retrograde and retrograde-inversion of the first half phrase in A minor and the original lower three parts of the phrase from D minor follows, and finally second half of the phrase appears in somewhat puzzle-like manner with fragments of the melody and complexly intertwined melodies in different keys.

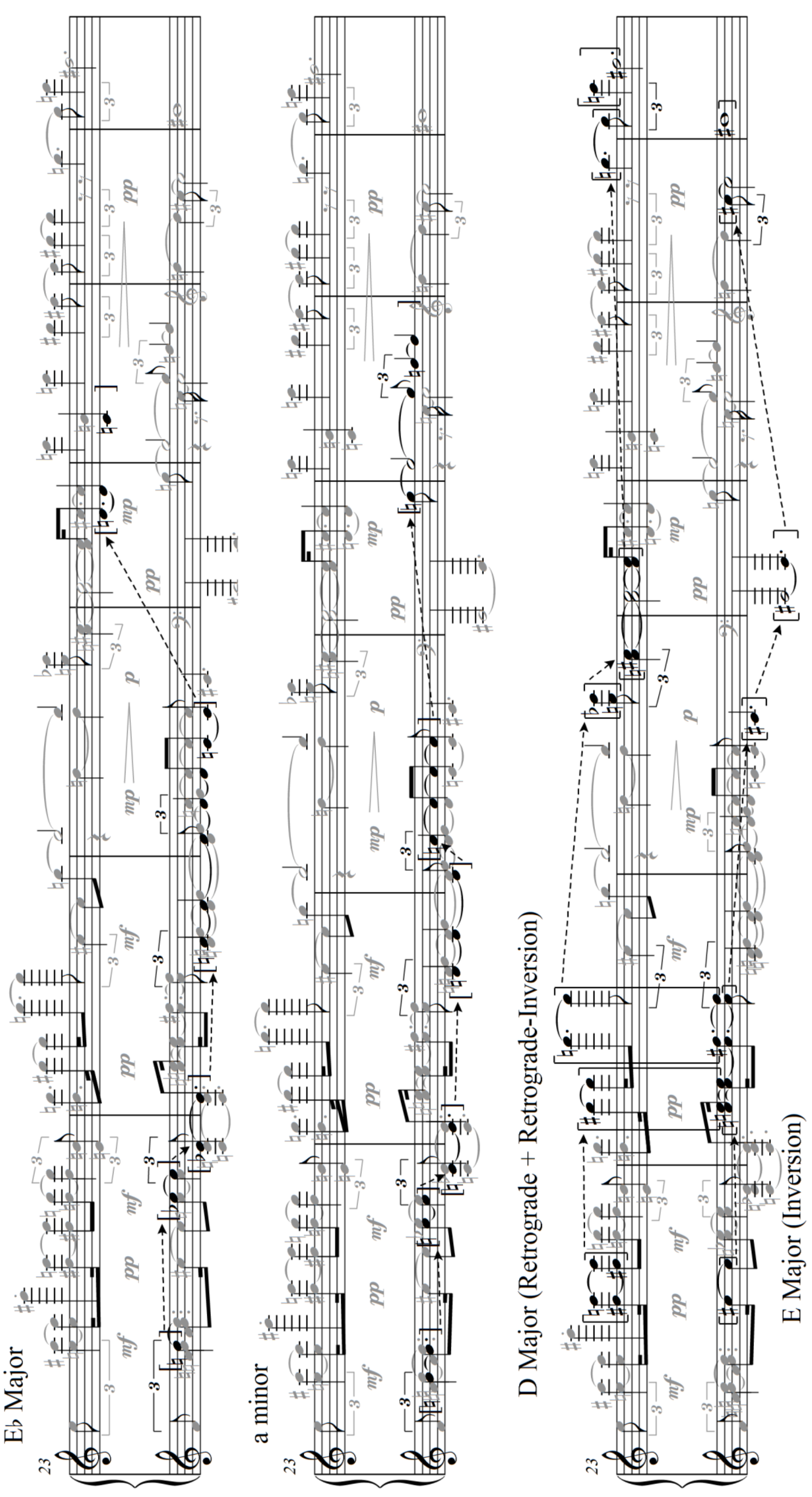
Fig. 28: *O Haupt voll Blut und Wunden.* Beginning of the piece.


O Haupt voll Blut und Wunden
♩ = 52
E major
mp
3
3
5
E ♭ major
pp
D major
3
3
pp
4
A minor, Retrograde + Retrograde-Inversion
p
3
5
3
3
3
p
D minor, lower three voices

When I first encountered the keyboard music of J.S. Bach, its characteristics fascinated me. Various elements derived from a theme would fit together like puzzle pieces, proceeding in the orderly manner of a clockwork device. I tried to apply this idea of puzzle-like composition to this piece by attempting to re-interpret the contrapuntal aspects of Bach's keyboard music. The complex layers of melody lines and fragments in the last part of sub-section 1-b were the result of this experiment.

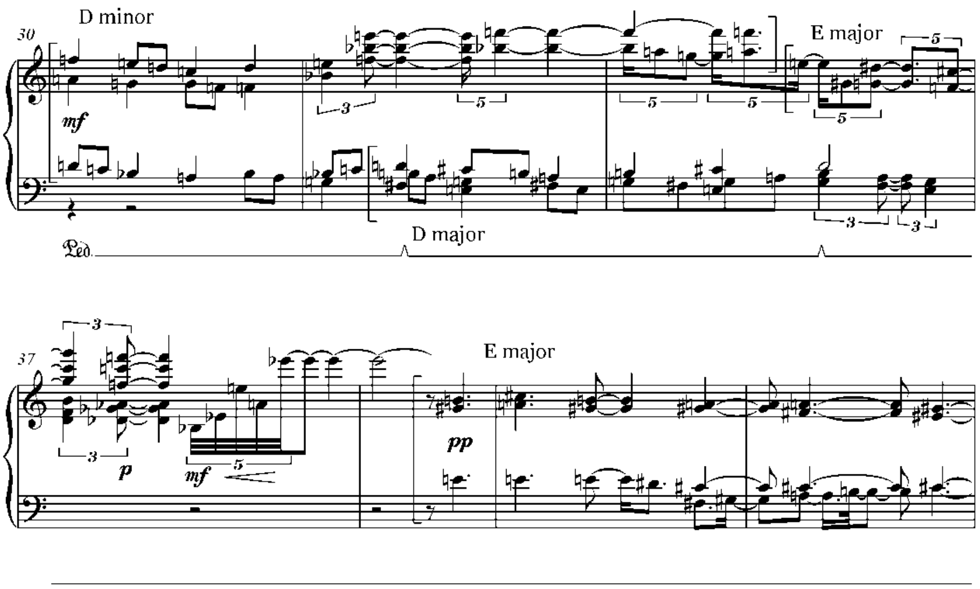
Fig. 29: *O Haupt voll Blut und Wunden*. Last part of sub-section 1-b, separated layers.


D Major
E Major
d minor
23
mf
pp
mp
p
3


E♭ Major
a minor
D Major (Retrograde + Retrograde-Inversion)
E Major (Inversion)
23
mf
pp
mp
p
3

In the second part [from bar 30 to the end], original harmonisations were added to the melody in an effort to convey the mood of the chorale, and direct quotations of chorale sections were also used. Although this piece is the result of the (somewhat) logical dealing with of materials, I tried to retain some of the emotional aspect of the chorale since it came from the *St. Matthew Passion*.

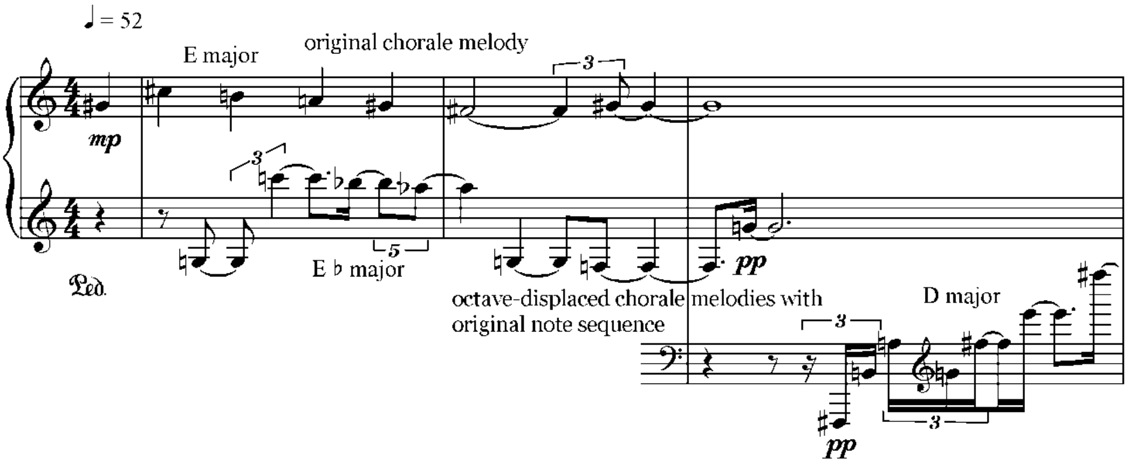
Fig. 30: *O Haupt voll Blut und Wunden.* Quotation of original harmonisations.


D minor
30
mf
D major
E major
37
p
mf
pp
E major

The main elements of the piece are as follows:

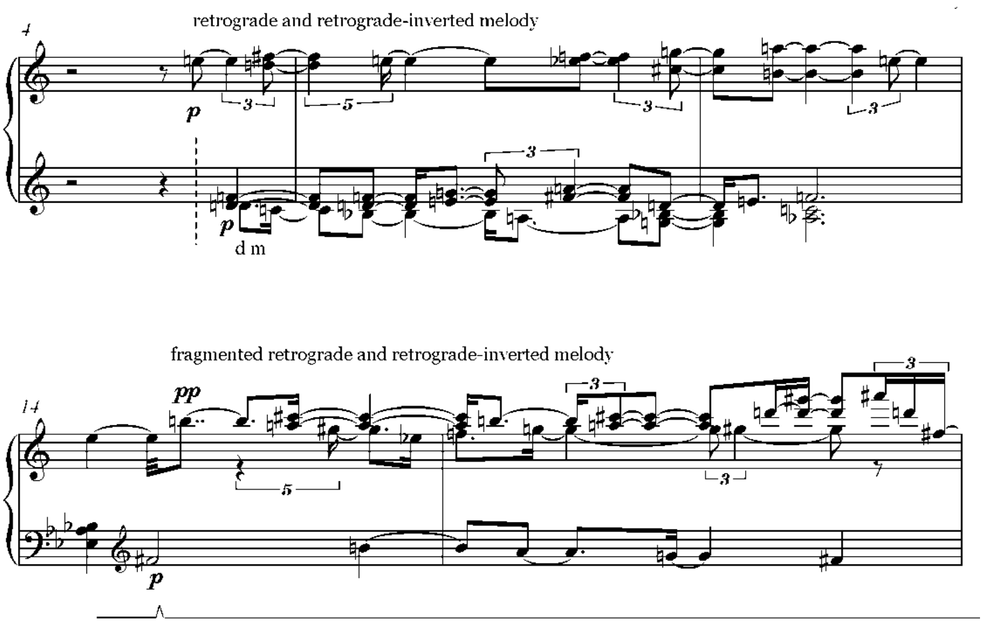
- Chorale melodies and octave-displaced melodies with original note sequence.

Fig. 31: *O Haupt voll Blut und Wunden.* Chorale melody and octave-displaced melodies.


♩ = 52
E major
original chorale melody
mp
E ♭ major
octave-displaced chorale melodies with original note sequence
pp
D major
pp

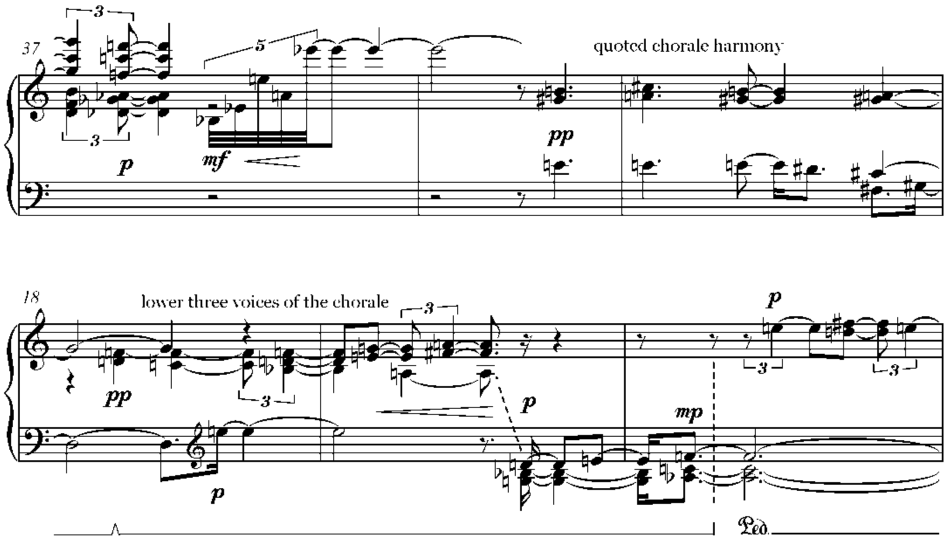
- Retrograde and retrograde-inverted melodies, in its entirety and also in fragmented notes.

Fig. 32: *O Haupt voll Blut und Wunden.* Retrograde and retrograde-inverted melodies.


4
retrograde and retrograde-inverted melody
3
5
3
3
p
p
3
d m
14
fragmented retrograde and retrograde-inverted melody
pp
3
3
5
3
p

- Chorale harmony quotations, original and lower three voices of the chorale.

Fig. 33: *O Haupt voll Blut und Wunden.* Chorale harmony quotations


37
3
5
3
p
mf
quoted chorale harmony
pp
18
lower three voices of the chorale
3
pp
3
p
p
p
mp
3
3
Ped.

2.2.2.3 Nun lob’ mein Seel’ den Herren

The last piece of *Three Chorale Preludes* is based on Nun lob’ mein Seel’ den Herren and there is a big difference between this and previous two pieces. In addition to the chorale elements, a metrical Psalm (Psalm 103) from the Genevan Psalter of 1539 was used as crucial material. The text of the chorale is a paraphrased version of the Psalm 103. By choosing the same Psalm from the Genevan Psalter, I attempted to combine two important aspects of Protestant church music: chorale of the Lutheran tradition, and the metrical Psalm of the Calvinist tradition.

Fig. 34a: *Nun lob’ mein Seel’ den Herren*

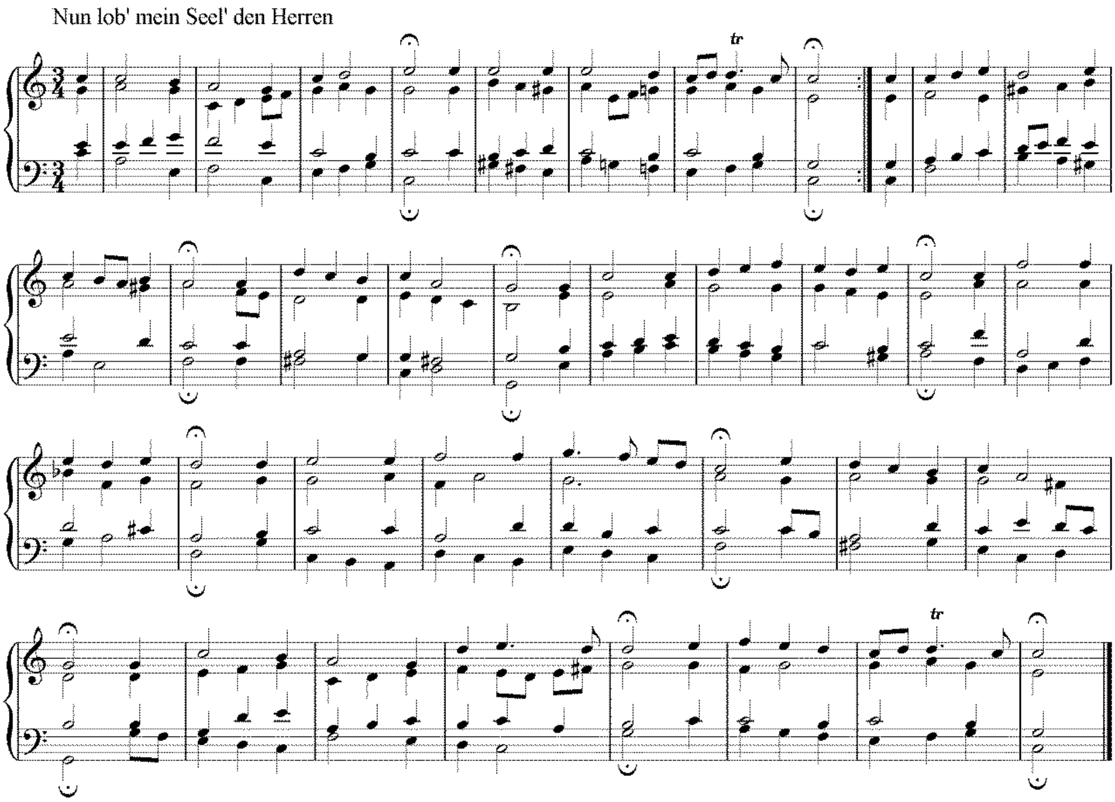
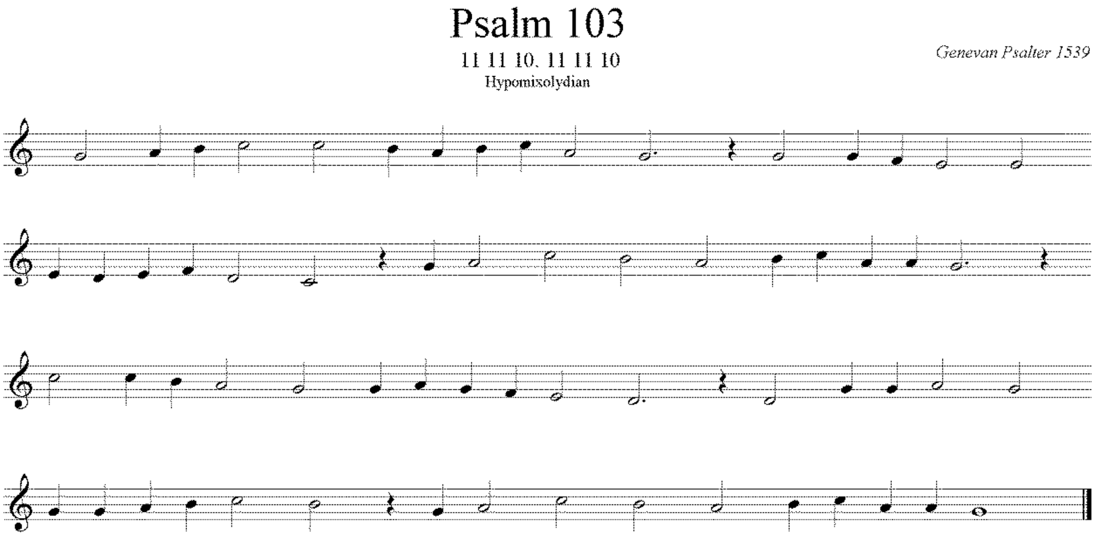


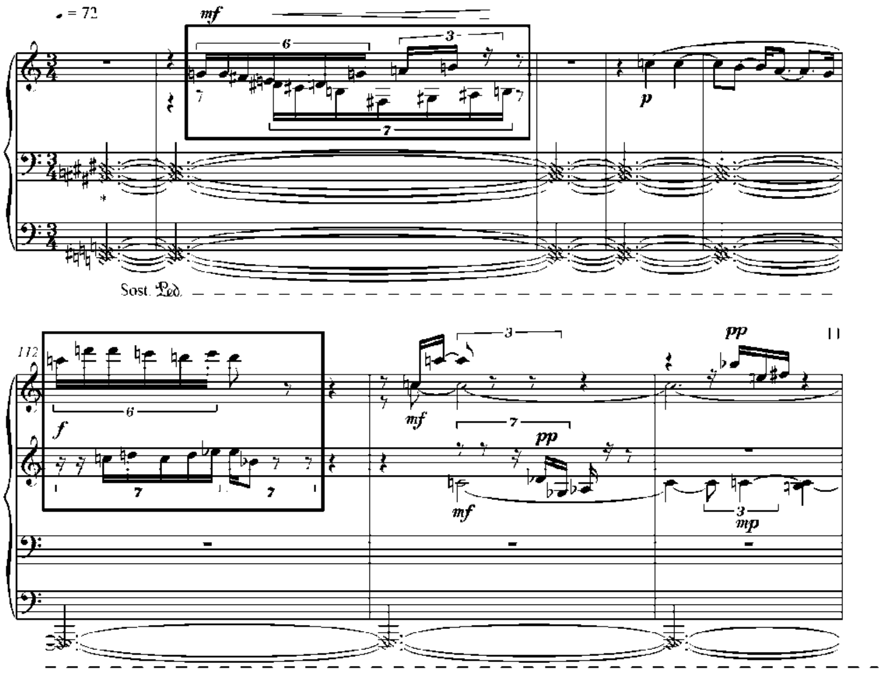
Fig. 34b: *Psalm 103*



Apart from the combination of chorale and metrical psalm elements, the most predominant characteristic of the piece is the extensive use of the sympathetic resonance effect caused by silently depressed notes with the sostenuto pedal. This effect defines the sonority of the entire piece except for sub-section 2-a and the codetta-like section at the end of it. Various types of trigger mechanisms were used to maximise sympathetic resonance in the piece. The descriptions and examples of some of the representative types are as follows:

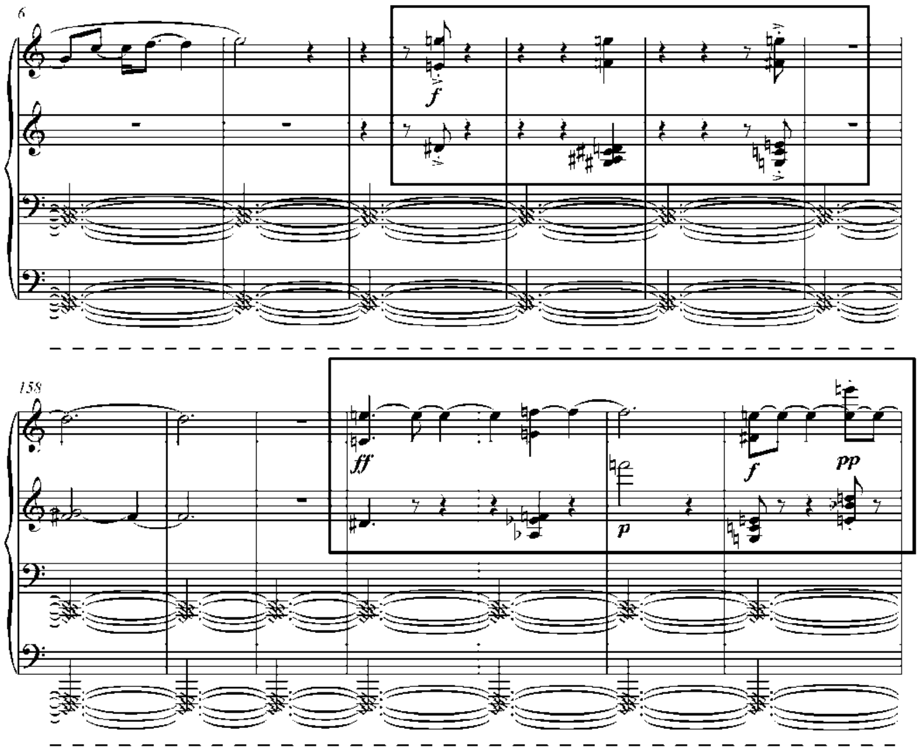
- Short and fast passages in loud dynamics that consists of the parts of chorale phrases and their retrogrades in different keys from the original. They appear at the beginning of the sub-section 1-a, 1-b, 2-c and 3-b.

Fig. 35: Trigger mechanism. Short and fast passages.


♩ = 72
mf
6
3
7
p
Sost. Ped.
112
f
6
7
7
mf
3
7
pp
mf
pp
3
mp

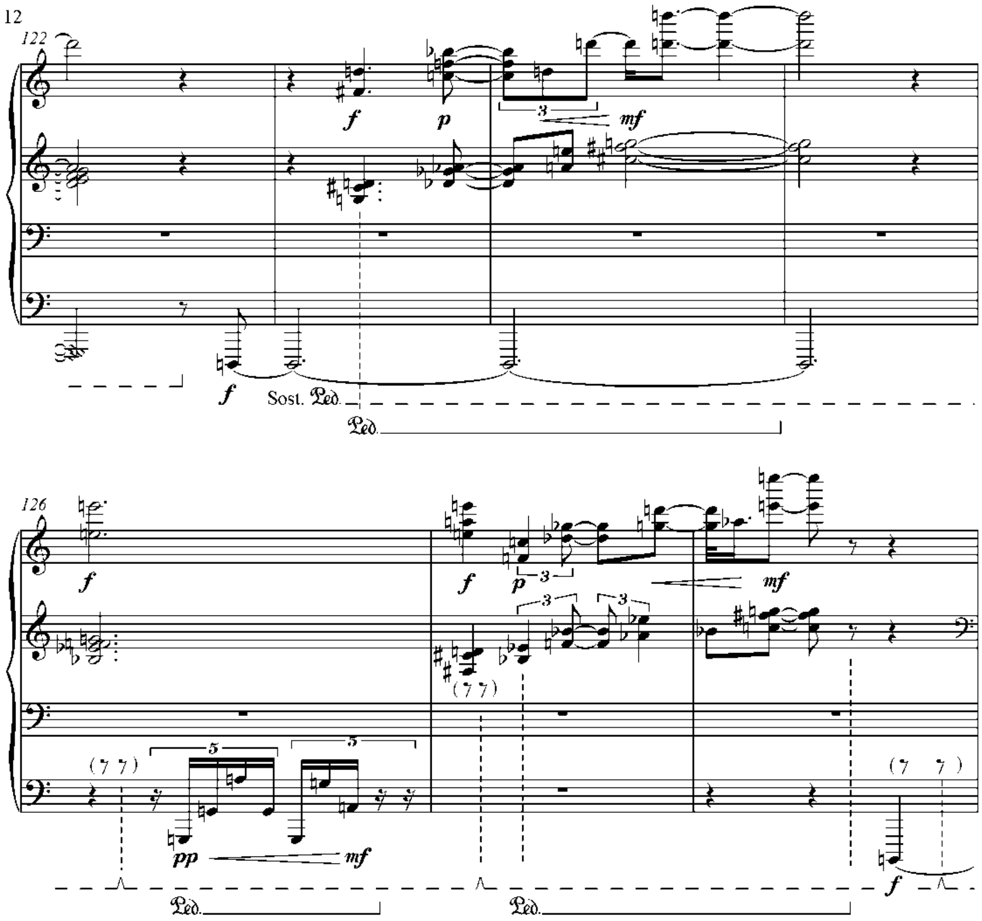
• Chords of short duration in loud dynamics. The sparse placement of these chords allows the resonance of silently depressed notes to be heard more clearly.

Fig. 36: Trigger mechanism. Chords of short duration in loud dynamics.


6
f
158
ff
p
f
pp

- Simultaneous use of the sostenuto and sustain pedals. Early disengagement of the sustain pedal creates the contrast between the sustained sound and the sympathetically resonated sound.

Fig. 37: Trigger mechanism. Simultaneous use of the sostenuto and sustain pedals.


12
122
f
p
3
mf
f
Sost. Ped.
Ped.
126
f
f
p
3
3
3
mf
(7 7)
(7 7)
5
5
pp
mf
(7 7)
f
Ped.
Ped.

Additionally, there are other devices that are used for enhancing the effects of sympathetic resonance throughout the piece such as sudden pause on long notes following a fast-running phrase and great contrast in dynamics.

Fig. 38: Additional trigger mechanisms.

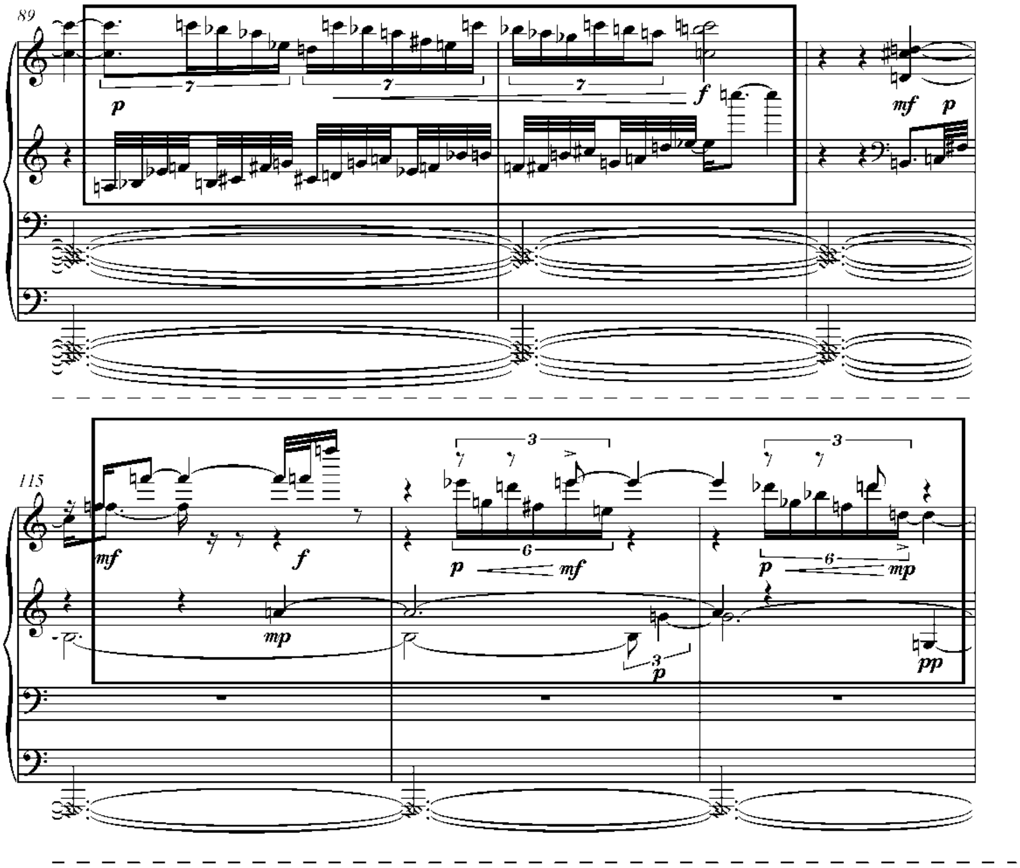

89
7
7
7
p
f
mf
p
115
mf
f
mp
3
6
p
mf
3
p
3
6
p
mp
pp

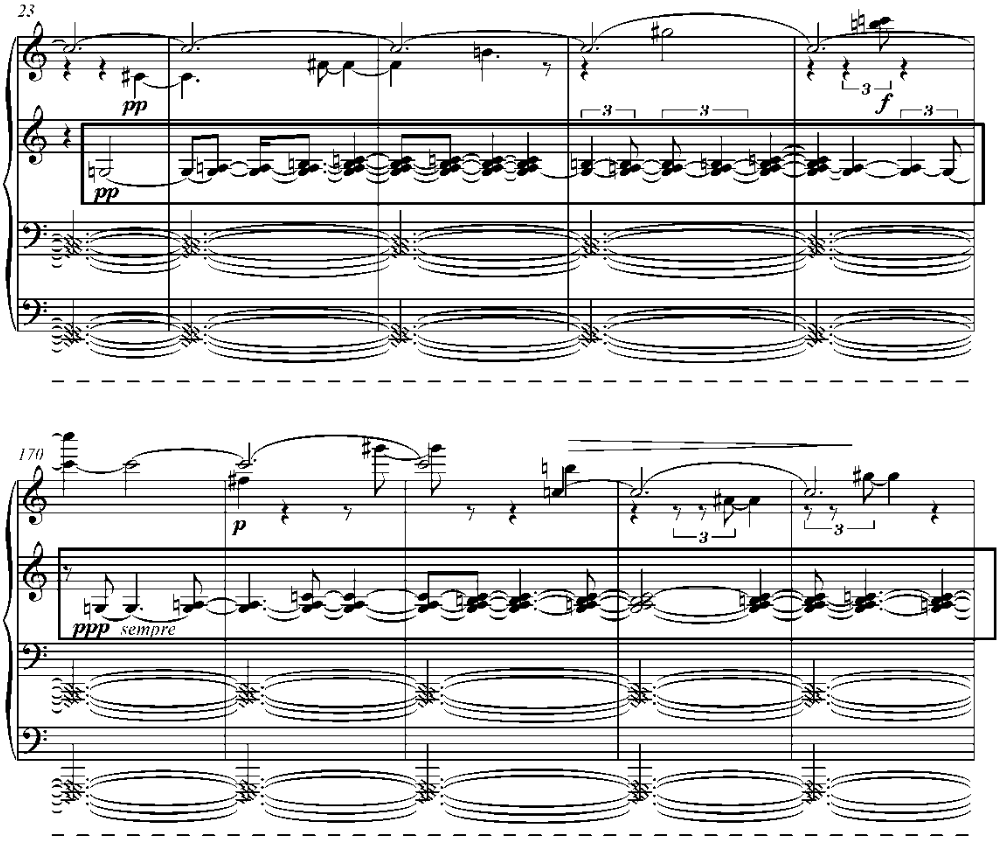
Fig. 39: *Nun lob' mein Seel' den Herren*. Structure.

Section	Sub-section	Bar	Section in Original Chorale	Section in Psalm 103 of Genevan Psalter
Section 1	1-a	1-30	A	Phrase 1 (11)
	1-b	31-53	A	P2 (11)
Section 2	2-a	54-79	B	P1 (11) P2 (11)
	2-b	80-110	C	P3 (10)
	2-c	111-122	C	P4 (11)
Section 3	3-a	123-146	B´	P5 (11)
	3-b	147-187	A´	P6 (10)

The structure of the piece follows that of the original chorale (A-A-B-C- B´- A´) and it can be divided into three sections. Although the metrical Psalm has been interwoven into the structure, its influence, on the whole, is not fundamental. The melody lines of the chorale and the Psalm were used as the dominant compositional material and the four-part harmony components of the chorale were used only twice as direct quotation at the sub-section 2-a and 3-a, in the places of section B and B´ of the chorale. As Bach's harmonisation of the chorale was too easily recognisable, I decided to use it carefully, only in the places of contextual significance. As for the Psalm, I chose to use only the monophonic melody from the Psalter despite the fact that there was a well-known harmonization by Claude Goudimel. The Psalm tune was used in several different methods and the descriptions and examples of the representative methods are as follows:

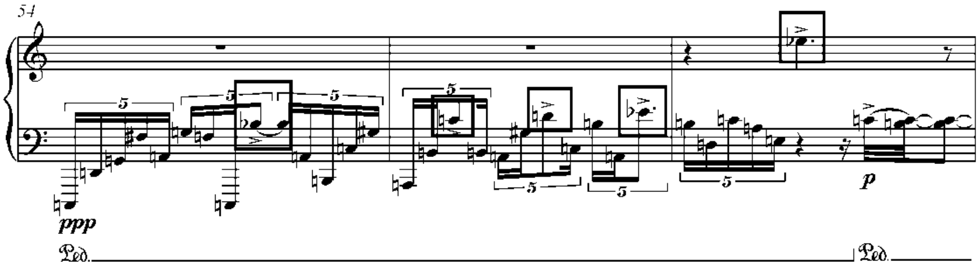
- Direct quotation of the Psalm tune. As the tune progresses, when a new note is played the previous notes are continuously sustained and become a cluster.

Fig. 40: Direct quotation of the Psalm tune.



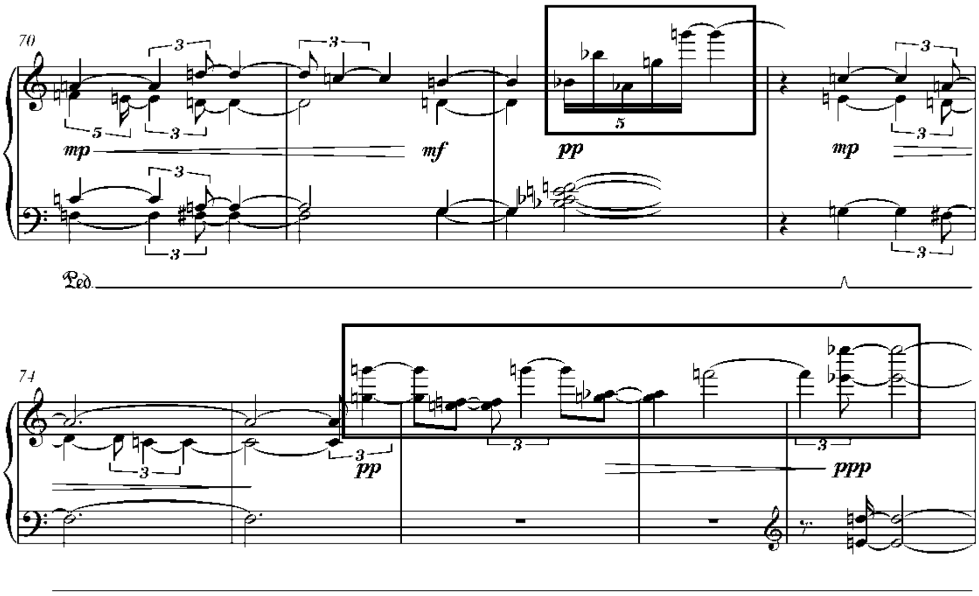
- Pointillistic placement of the Psalm tune. The notes are inserted into the sporadic melody line in a quite random manner.

Fig. 41: Pointillistic placement of the Psalm tune.


54
5
5
5
5
5
5
5
ppp
p
Ped.
Ped.

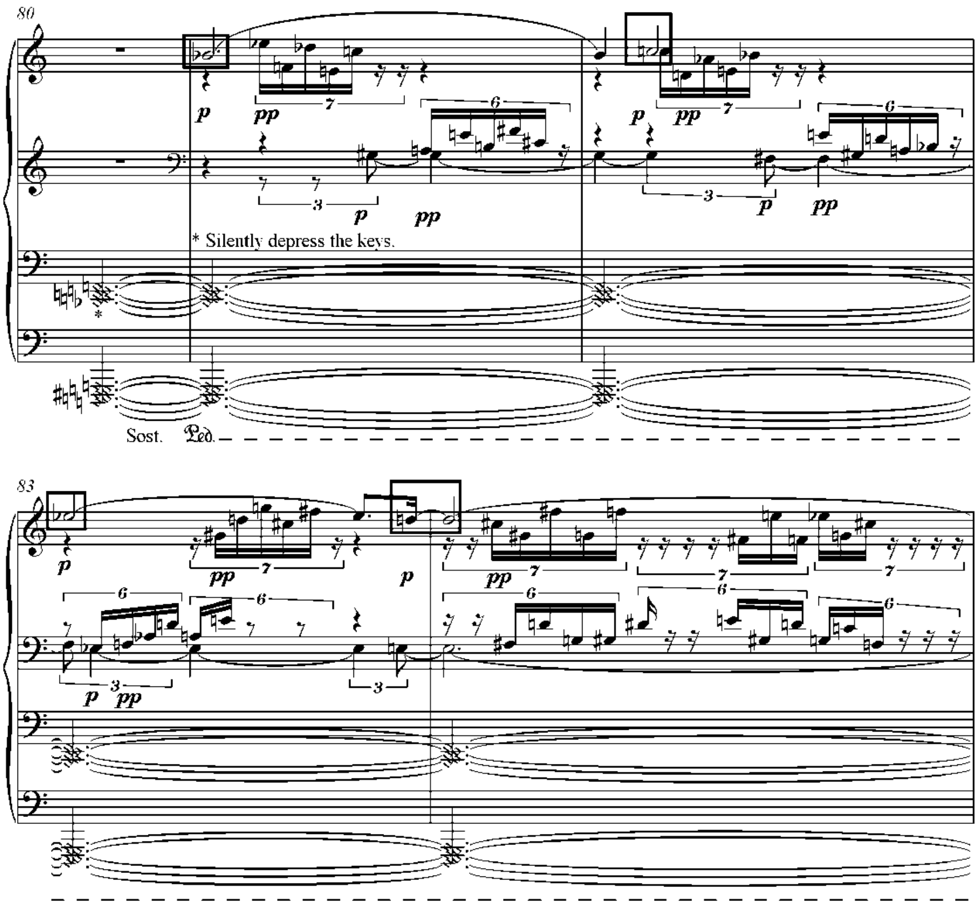
- Octave-displaced Psalm tune. The notes are played in the right sequence but are octave-displaced.

Fig. 42: Octave-displaced Psalm tune.


70
3
3
5
3
3
3
5
3
mp
mf
pp
mp
Ped.
74
3
3
3
3
pp
ppp

- Lengthened Psalm tune notes with short and fast sawtooth-like passages.

Fig. 43: Lengthened Psalm tune notes with short and fast sawtooth-like passages.



Among the instrumental music composed for the portfolio, these Chorale preludes come closest to my goal of sacred instrumental music. This is due to their origin as liturgical music of the Lutheran church; that chorale is the main element in this piece. That the identity of sacred music is already inherent in the work enabled me to focus on writing instrumental music, unburdened by the need to infuse a numinous quality into the piece. Furthermore, by writing for piano rather than organ—the instrument traditionally used for the chorale preludes—I was able to treat the chorales in this piece in a more delicate and diverse manner. Three totally different approaches to each chorale were used in this piece. Hundreds more chorales like this exist, and the opportunities for experimentation are thus vast.

2.2.3 **Old Scottish Psalm Tune** for Clarinet, Violin, Cello and Piano

Through my 'Chorale Prelude for Piano’ project, there was much opportunity for gathering interest in finding compositional material from the sacred music of the past. The interest became focused on exploring the possibility of the role of sacred music of the past as a link between sacredness and instrumental music.

Before composing '*Jesu, meines Herzens Freud' for Piano*, my assumption about the role of a composer was that of finding something 'new'. Therefore, the thought of quoting a past work as a means of generating material for processing into a new composition did not cross my mind. However, if doing so would allow me to find a new way to achieve my goal (of composing sacred instrumental music) by embracing the past legacy of church music, then it would be worthwhile to explore this method. Even the Bible said 'there is no new thing under the sun.'[33]

Aside from than the chorale, I coincidentally came upon Gaelic psalm singing of the Isle of Lewis whilst looking for new material in Protestant church music from the Reformation era. I was surprised by the similarities between the psalm singing practice of a remote Scottish island and the performance style of a traditional Korean music genre, *Kagok.*[34]

The styles share several distinctive characteristics such as heterophony, slow-paced singing and elaborate grace notes. I felt a strange and inexplicable affinity with the Gaelic psalm singing, even though it was my first encounter with it. I decided to use these traits of both music genres as the foundation of the *Old Scottish Psalm Tune*. The tune sung by a congregation from the island was called 'Martyrs' and it has been the main material of the piece. The tune from ‘Martyrs’ is one of the ‘Common Tunes’, which were first printed in the Scottish Psalter of 1615 and were not bound to specific psalms.[35] I also chose two more Common Tunes from the Psalter – ‘Kings Tune’ and ‘The Stilt’ – for the piece.

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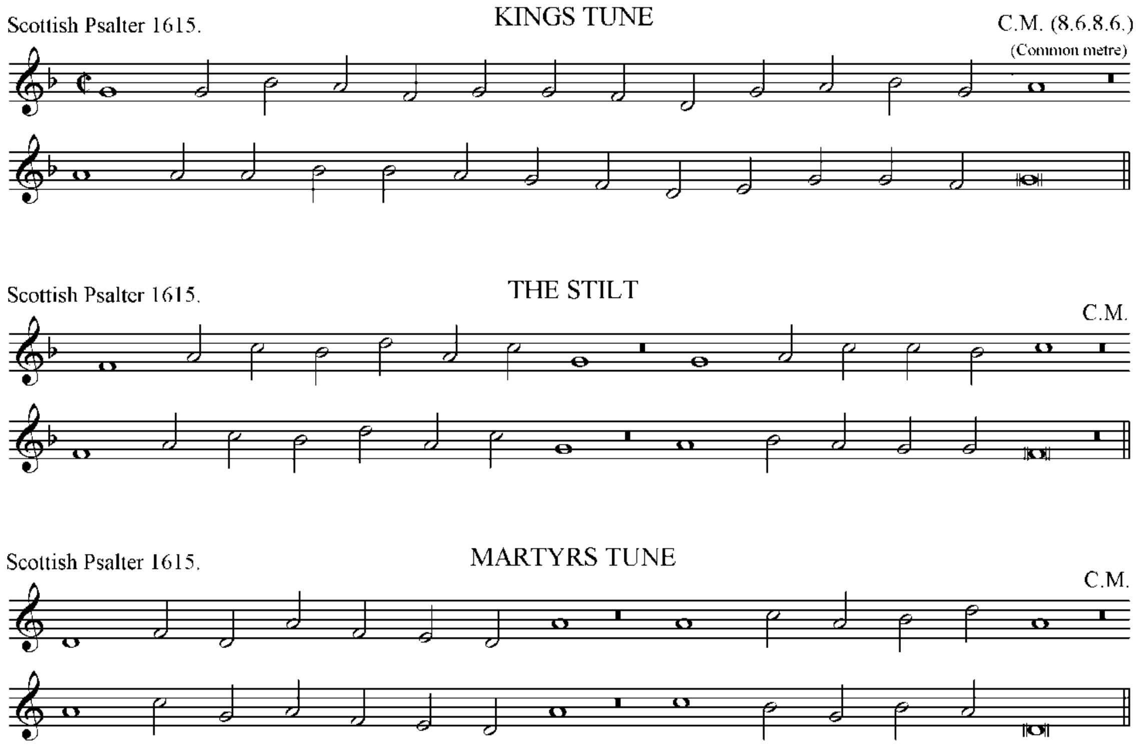
[33] Ecclesiastes 1. 9.

[34] A vocal music of aristocratic genre for male or female voice with eight accompanying instruments. Robert C. Provine and others, 'Korea', *Grove Music Online, Oxford Music Online,* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45812> [accessed 13 June 2013].

[35] Maurice Frost, *English & Scottish Psalm & Hymn Tunes, c. 1543–1677* (London, England: S.P.C.K. and Oxford University Press, 1953), p. ix.

Fig. 44: *Old Scottish Psalm Tune.* Common Tunes.


Scottish Psalter 1615.
KINGS TUNE
C.M. (8.6.8.6.)
(Common metre)
Scottish Psalter 1615.
THE STILT
C.M.
Scottish Psalter 1615.
MARTYRS TUNE
C.M.

One particular element of the traditional Korean court music I have taken inspiration from is the function of *Pak*, a wooden instrument which plays the role of a conductor. It opens and ends the most of Korean court music and also indicates important points of change during a performance. This role is played by the piano.

> *Pak* is a fan-shaped wooden clapper. It is used in the majority of Korean court music pieces to signal their beginning and end as well as important musical changes, not to play music. Consisting of six wooden slabs tied together loosely at one end with a leather cord, it is used to produce a loud, clear clapping sound by holding the untied ends, and opening and closing it like a folding fan. [...] The director of Korean court music uses the *Pak* in much the same way that Western conductors use a baton. [...] A senior musician knowledgeable about the proceedings and content of musical pieces holds the *Pak* and signals important changes or their beginning and end by clapping it three times.[36]

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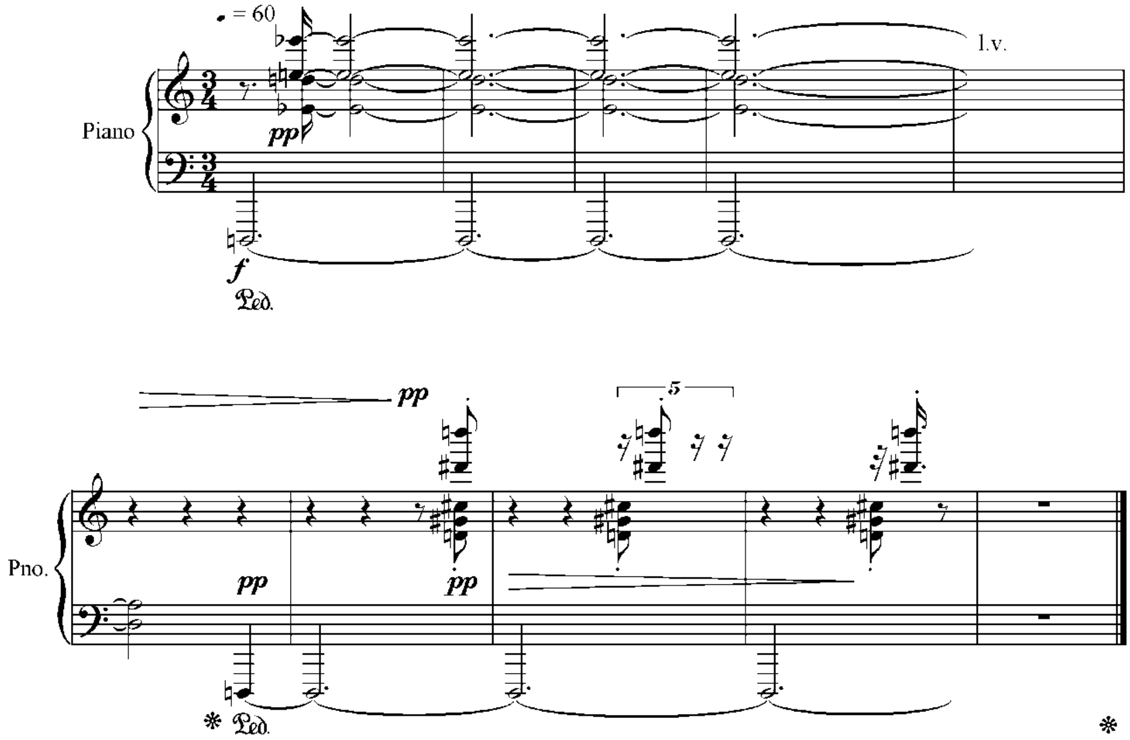
[36] 'Pak' *Koreana: Korean Art & Culture*, 4 (1998), p. 3.

Fig. 45: *Old Scottish Psalm Tune. Pak* elements.



The structure of the piece is based on the repetition of psalm tunes. The first section is an extreme augmentation of the Martyrs tune. In the second section, the Martyrs tune and the Kings Tune are played heterophonically by strings and piano and then the Stilt is subsequently added by the clarinet. Finally, the last section consists of a postlude where clarinet, violin and cello each play a tune that interweaves into one another.

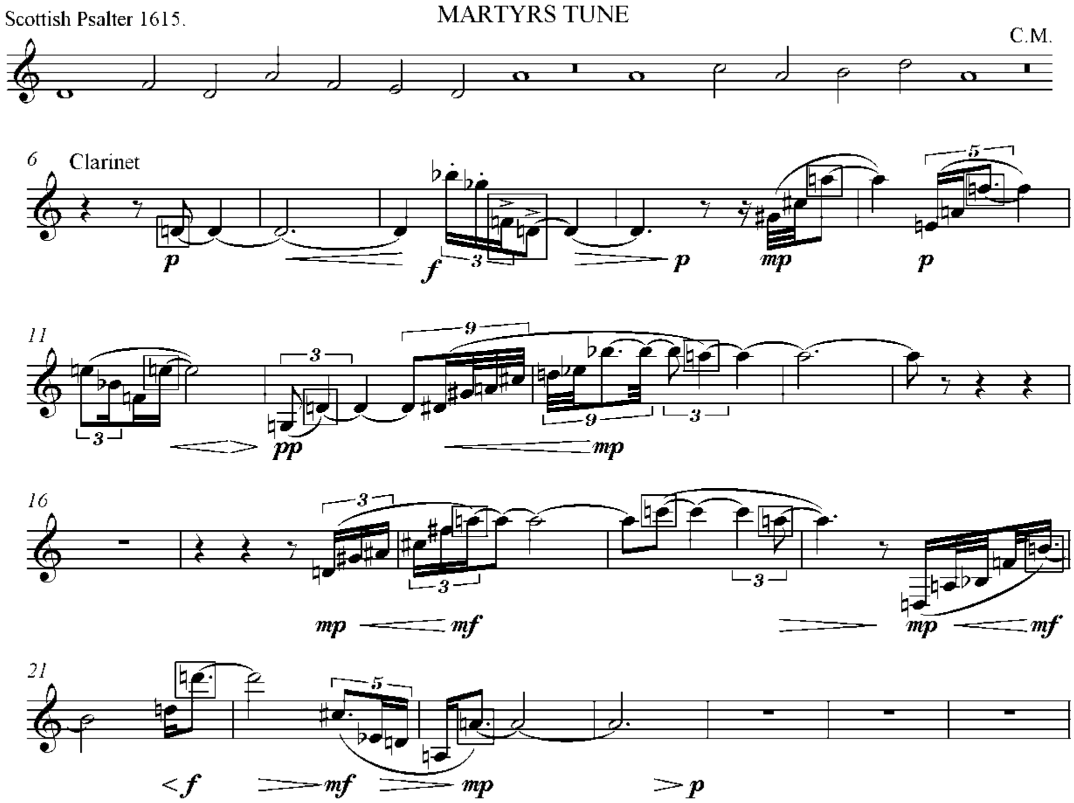
Fig. 46: *Old Scottish Psalm Tune.* Structure.

Section	Sub-section	Bar	Psalm Tunes	
Section 1	1-a	1-24	Martyrs Tune (Clarinet)	
	1-b	25-36	Martyrs Tune, first half (Clarinet) The Stilt (Violin) Kings Tune (Cello)	Interlude
	1-c	37-78	Martyrs Tune (Clarinet)	
	1-d	79-88	Martyrs Tune (Clarinet) Kings Tune (Violin) The Stilt (Cello)	Interlude
Section 2	2-a	89-108	The Stilt, first half (Clarinet) Martyrs Tune (Violin, Piano) Kings Tune (Cello, Piano)	
	2-b	109-119	The Stilt, second half (Clarinet) Kings Tune (Piano)	
Section 3		120-138	The Stilt (Clarinet) Martyrs Tune (Violin) Kings Tune (Cello)	Postlude

After the *Pak* element on the piano signifies the commencement of the music (see fig.37), the D *scordatura* drone of the cello is topped by violin and cello playing a short harmonic passage in D key (Martyrs Tune's mode is D Dorian), which is then followed by the clarinet starting the Martyrs Tune.

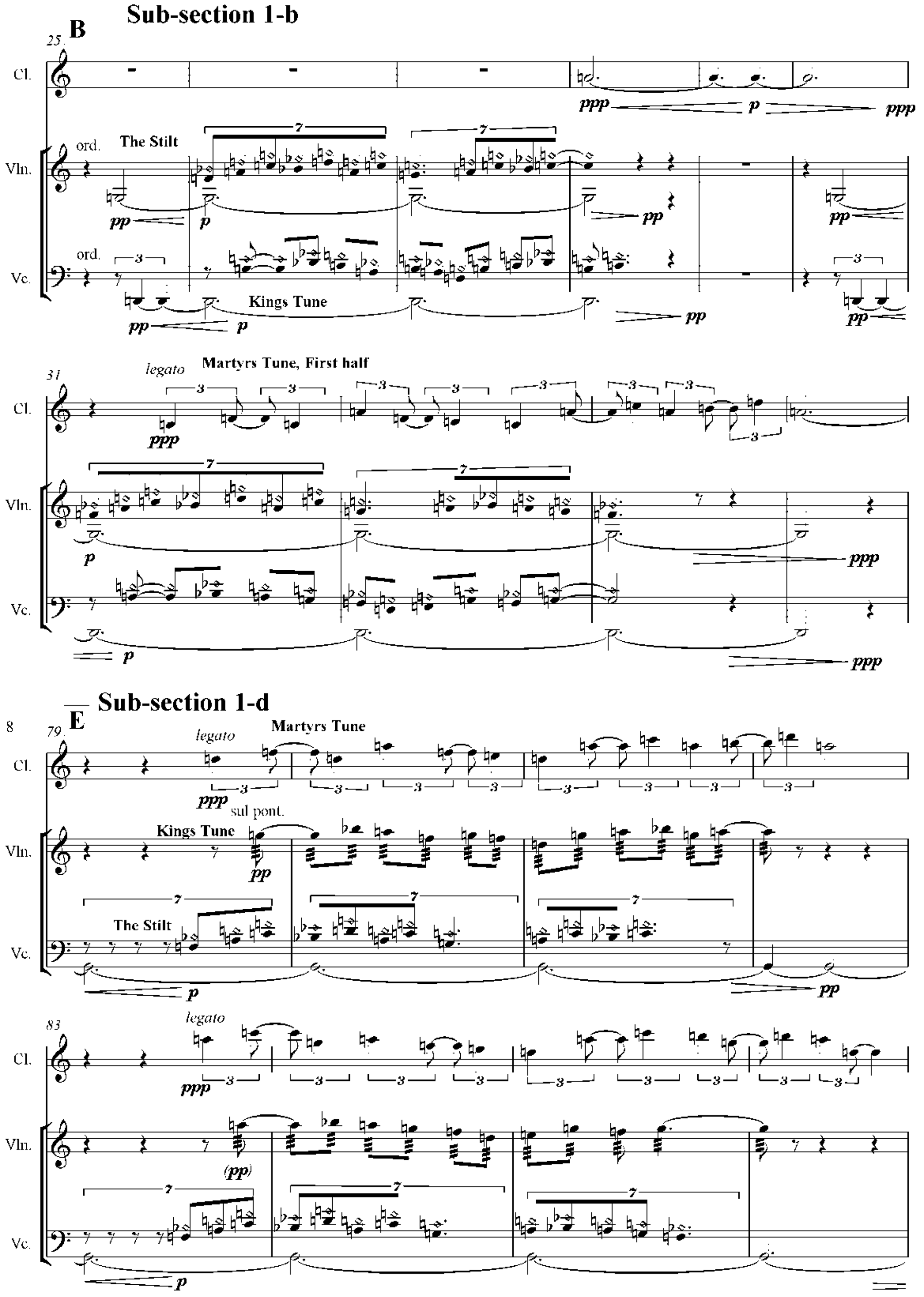
The instruments performing the main melody (other than the clarinet), play the role of 'elaborate heterophonic accents' in section 1-a and 1-c. Due to the fact that the characteristics shared between Gaelic psalm singing and *Kagok* are applied, the original melody line of Martyrs Tune is not clearly audible.

Fig. 47: *Old Scottish Psalm Tune.* Martyrs Tune.


Scottish Psalter 1615.
MARTYRS TUNE
C.M.
6
Clarinet
p
f
3
p
mp
5
p
11
3
3
9
9
3
pp
mp
16
3
3
3
mp
mf
mp
mf
21
5
<f
mf
mp
>p

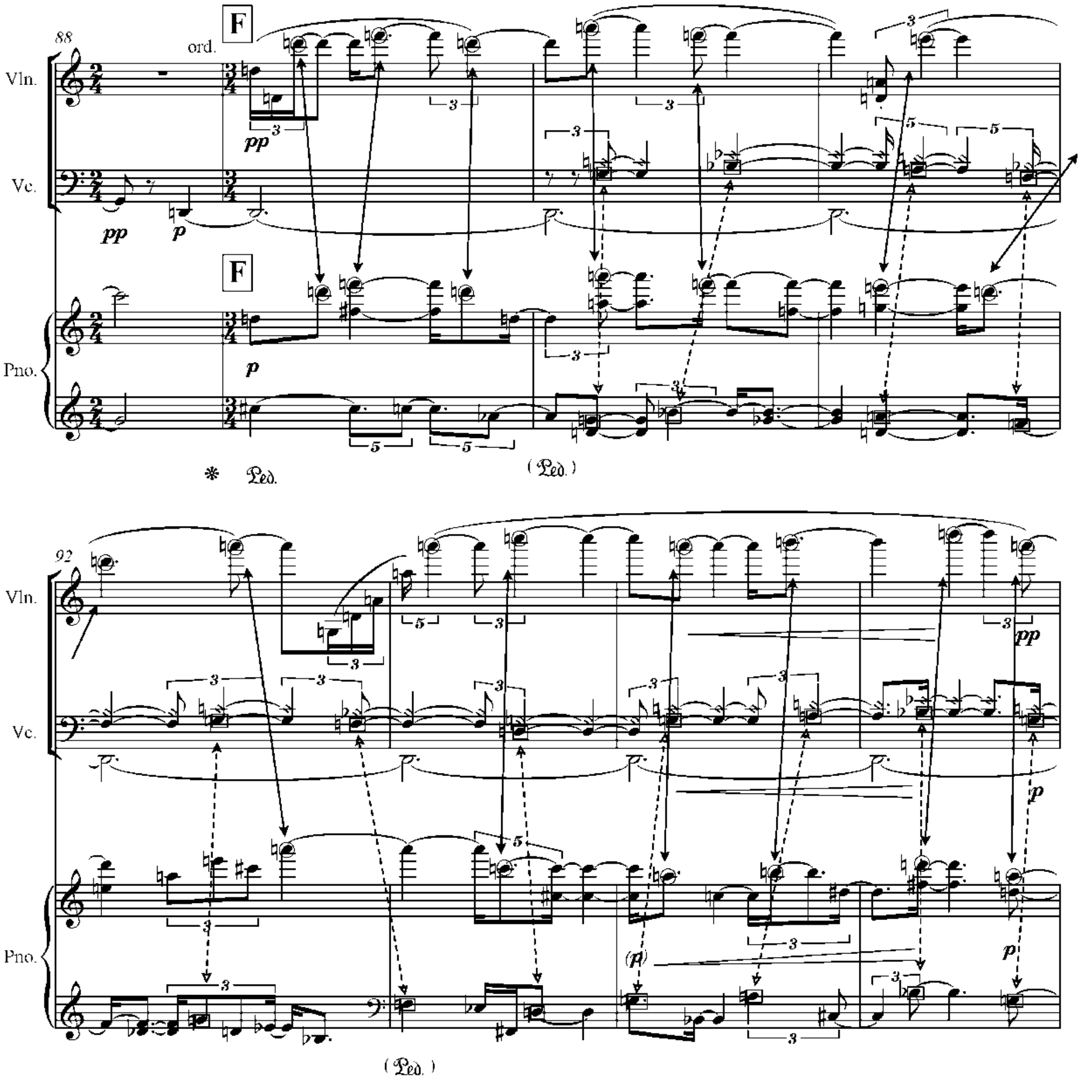
While sub-section 1-b has a role of an interlude between two expanded main melody sections, sub-section 1-d connects the first and second sections. For the first time in section 1-b, there is relatively easily recognisable form of psalm tunes, whereas the Martyrs Tune, serving as the main melody is only played about half of the original due to its late introduction in this section. In section 1-d, the violin and the cello take turns performing the psalm tunes while the clarinet plays the main tune in its entirety. Although each tune is performed lucidly in a regular rhythm, the three tunes are also played simultaneously with rhythmic heterophony, thus creating a contemplative atmosphere.

Fig. 48: *Old Scottish Psalm Tune.* Interlude sections.


Sub-section 1-b
B
25
Cl.
Vln.
Vc.
ord.
The Stilt
Kings Tune
ppp
p
pp
31
legato
Martyrs Tune, First half
Sub-section 1-d
E
8
79
legato
Martyrs Tune
sul pont.
Kings Tune
The Stilt
83
(pp)

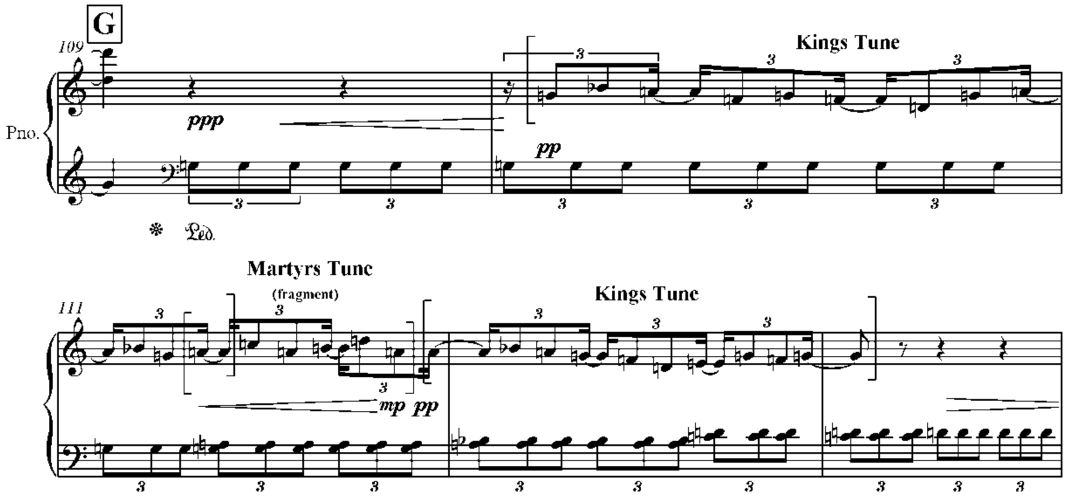
In section 2-a, the heterophonic melody lines lead the music, with the piano and violin playing the main melody given previously by the clarinet. The violin and the right hand of the piano play the Martyrs Tune, and the cello plays the Kings Tune paired by the left hand of the piano. When the later section of the two tunes commence, The Stilt is introduced by the clarinet, which creates an overlap that continues into section 2-b.

Fig. 49: *Old Scottish Psalm Tune.* Heterophonic melody lines.



The G note which is the last note of Kings Tune in the section 2-a, is performed as *sul ponticello* tremolo, which becomes a drone going into section 2-b. The drone at the cello continues until the end of this section (2-b) while the clarinet performs the second half of The Stilt. On the other hand, the left hand of the piano plays repeated notes in triplets while the right hand plays Kings Tune, which morphs into fragment of Martyrs Tune, which then morphs back into Kings Tune.

Fig. 50: *Old Scottish Psalm Tune.* Morphing melody.



The last section is the postlude of the entire piece, which commences with the *Pak* element on the piano. The violin plays the Martyrs Tune with a drone on the open A string while the cello plays the Kings Tune on a drone of D *scordatura*. The Stilt at the clarinet is transposed into G key instead of the original F. Lastly, following the Korean court music tradition of three claps signifying the end of music, the *Pak* element is repeated in the similar manner to end this piece (see fig. 37).

The Scottish psalm tunes of almost four hundred years ago, which I encountered while composing this work, give an impression of containing a unique raw energy not found in Gregorian chants. This perhaps, is due to the inner embodied rhythm of metric psalm, or to the historical context of congregational psalm singing (in the church building or even on the battlefield)[37]. Since this is connected directly to my Presbyterian roots, the quest of using old psalm tunes, especially Scottish psalm tunes, as important material for my composition will continue as a separate task from the 'Chorale prelude project'.

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[37] D. J. B. Trim, 'Huguenot Soldiering c. 1560-1685: The Origins of a Tradition', in Matthew Glozier and David Onnekink, eds, *War, Religion and Service: Huguenot Soldiering, 1685-1713* (Aldershot, England: Ashgate Publishing Limited, 2007), pp. 29-30.

2.2.4 **St Michael Surprise Royal** for Piano and Ensemble

For centuries, Christianity ran through the heart of European culture and society. Thus, the ringing of church bells was an integral part of life for the innumerable who lived and worked near a church. The function of the bell ringing was well established; beckoning the congregation toward a church service, calling worshippers to prayer, indicating the passing of time, and even announcing the death of parishioners. With an increasingly secular society—one that can find out the time anywhere and everywhere—church bell ringing is no longer woven so deeply into our daily lives. Nonetheless, it is still a part of our sonic environment. Bells are still rung at important church and state events, and the weddings and funerals of individuals. I often hear the bells of a nearby church while sitting in at my desk composing.

During my stay in England, one of the most intriguing experiences I had was listening to the ringing of church bells, particularly 'method' change ringing, in which a mathematically arranged series of changes creates fascinating variations in the sequence in which bells are rung.[38] I was particularly interested by the fact that, despite the inherently musical and 'creative' sound produced by the 'method' approach, the performance is based on mathematical algorithm rather than on musical composition. It usually starts with 'rounds'[39] and each sequence changes its note order constantly until it turns back to rounds and finish the long, wheeling cycle. The total length of the sequences is usually is determined by the number of possible combinations and permutations (the number of cases), which, in turn, depends upon the number of bells. The methods of change ringing are created by choosing the type of changing[40] and adjusting the changing point; these two variables give each method its own character.

My interest in the change ringing of church bells—a quintessentially English tradition—originates from my own memory of a belfry in the backyard of a small vicarage. I was born in the vicarage during early hours of morning prayer; other than my mother's voice, bell ringing was the very first sound I heard after being born. It was a small belfry with only one bell and, as a little boy, I was not allowed to ring it. On the very rare occasions when I had permission to ring the bell, the broadly resonating metallic timbre have made a huge impression on me. The sound of bells of South Korean churches was—rather peculiarly—cited as a source of noise pollution; it was eventually replaced with pre-recorded sound of tubular chimes and subsequently disappeared altogether. So when I heard the bells in England, it reminded me of my early years.

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[38] Ron Johnston, *Bell-ringing: The English Art of Change-ringing* (Harmondsworth, England: Penguin Books Ltd., 1986), p. 21,
also John Camp, *Bells and Bellringing* Discovering series No.29 (Princes Risborough, England: Shire Publication Ltd., 1975), pp. 9-10, 43.

[39] Ringing of a set of bells in order from the lightest bell (the treble) down to the heaviest (the tenor) in descending sacle.
John Camp, p. 9.

[40] Each type has their own given name, such as Bob and Single.
Ron Johnston, p. 21.

After completing several pieces of instrumental sacred music, I decided to extend the pool of quoted materials beyond just the written scores to include sonic impressions of church buildings, and this led me to research the church bell ringing.

Each method is linked to a specific place for which it was composed. I wondered if, by any chance, there might be a method linked to churches in the city of Southampton, where I have been living and studying. Upon searching, I found *St Michael Surprise Royal* for St Michael's Church,[41] the oldest building in Southampton.[42] The name, though it may sound strange to the uninitiated, contains important information regarding the nature of the Method: *St Michael* is the place for which the Method was composed and at which it was first performed; the term *Surprise* denotes a certain class of unusually complex Method;[43] *Royal* explains the number of bells for which the Method was designed.[44] This name became the title of the final piece of the portfolio—*St Michael Surprise Royal* for Piano and Ensemble—and the Method itself was adopted as a key structural and acoustic feature of the piece.

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[41] First performed on 31st October 1970 at the church.

[42] R. J. Coles, *Southampton's Historic Buildings* (Southampton, England: City of Southampton Society, 1981), p.7.

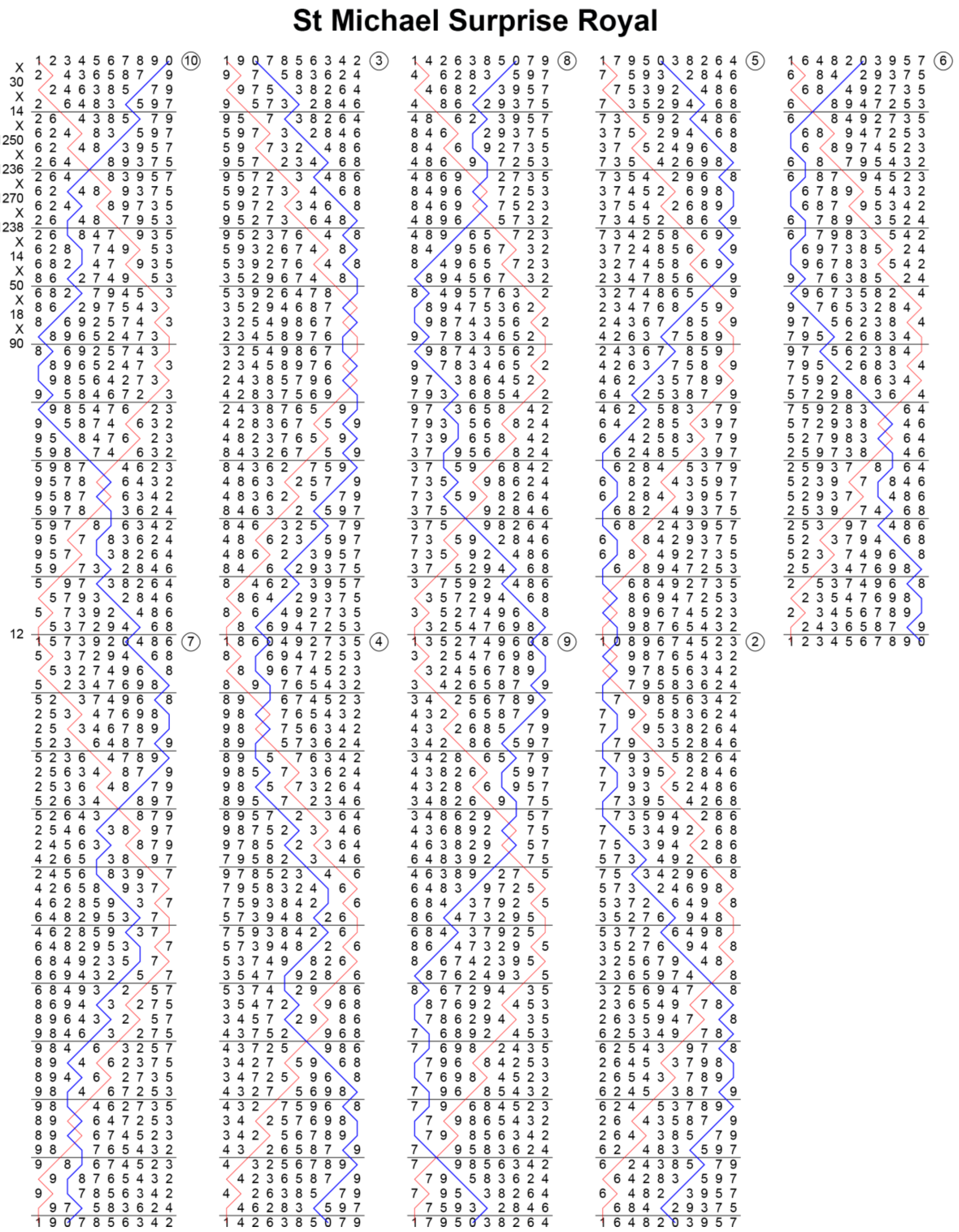
[43] John Camp, p. 45.

[44] The terms assigned for the number of bells are as follows;

Three bells	Singles
Four bells	Minimus
Five bells	Doubles
Six bells	Minor
Seven bells	Triples
Eight bells	Major
Nine bells	Caters
Ten bells	Royal
Eleven bells	Cinques
Twelve bells	Maximus

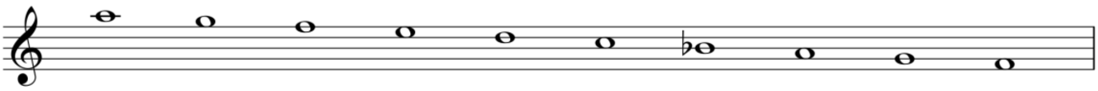
Ron Johnston, p. 109.

Fig. 51: *St Michael Surprise Royal*. The method diagram.


St Michael Surprise Royal

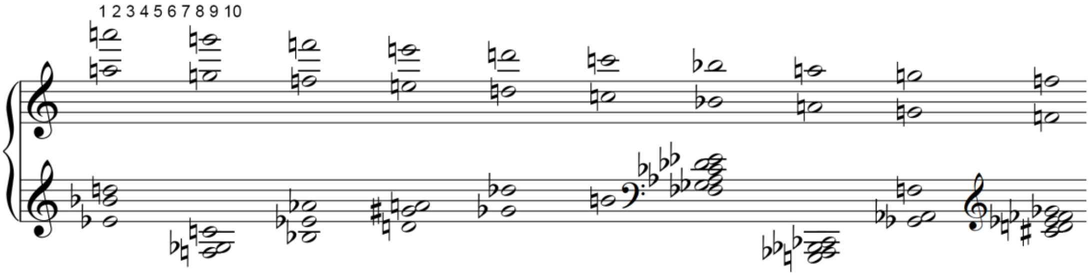
As indicated by the word *Royal*, there are ten bells at the bell tower of St Michael's Church tuned to major diatonic scale from A5 to F4.

Fig. 52: *St Michael Surprise Royal.* Tuning of the ten bells of St Michael’s Church, Southampton.



The following bell-chord series is based on these ten pitches, and is used throughout the piece.

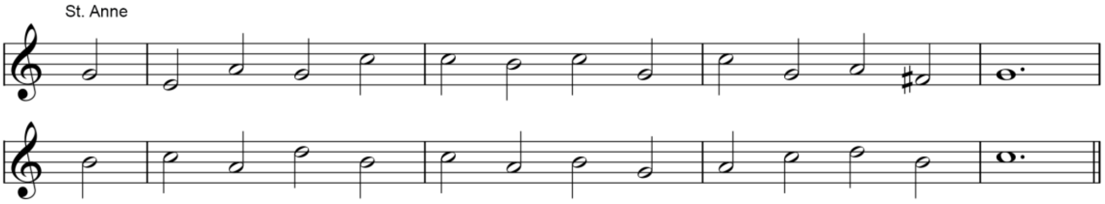
Fig. 53: *St Michael Surprise Royal.* Bell-chord series.



The main melodic lines of the piece are from the method of the change ringing. The other instruments’ notes for counter lines, *obbligato* passages, and chords, are mostly derived from the pre-set bell-chords.

There is also a set of nine bells in the clock tower of Southampton Civic Centre. Every four hours, these chime the hymn tune ‘St. Anne’, most commonly associated with the hymn ‘O God, Our Help in Ages Past’ by Southampton-born Isaac Watts. Listening to the chimed hymn tune for the first time while I walked the streets of the city centre was a surreal experience. I was already aware of the connection between Watts’s hymn and Southampton, but listening to a familiar tune in unfamiliar circumstances left a striking impression. I recalled this memory in the conception of this piece, and the melody of the hymn is used as the second source of main material.

Fig. 54: *St Michael Surprise Royal.* St.Anne tune.



For the whole Method to be fully executed, 359 changes of ringing sequences need to be played (except the starting and the ending Rounds). This seemed to be too long for one piece. Thus, to avoid the inefficiency, 22 sequences from the starting Rounds and 19 from the ending Rounds were chosen and linked to make a condensed Method.

Fig. 55: *St Michael Surprise Royal.* Structure.

Section	Sub-Section	Bar	Main material
Intro		1-17	St Michael Surprise Royal
Section 1	1-a	18-34	SMSR
	1-b	35-77	SMSR
Section 2		78-109	SMSR
Section 3		110-111	St. Anne
Section 4		112-141	SMSR
Coda		142-164	SMSR

Ringing usually starts with repeated Rounds before any changes.[45] Thus, the intro section begins with the full ten diatonic descending bell-chords of Rounds in the piano solo, then it repeats three times more with various combinations of instruments. In the coda, this repeats 3 times in the piano solo according to the ending practice.

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[45] Ron Johnston, p. 95.

The piece's secondary material—the 'St. Anne' tune—always appears with prominent bell-chord elements. It is not always easily discernible, except during the third section where it is placed in the foreground. In the last Rounds of the Intro section (bars 14-17), the first half of the tune unfolds with the horn and the trumpet; the second half is revealed by the horn in the last change sequence of sub-section 1-a (bars 31-33). From bar 59 to the last change sequence in sub-section 1-b (bar 78), the whole tune is stretched out (with prolonged note values) on the viola. For the final Rounds of the Method (from bar 138 to 140 in section 4), the whole tune is played by the second violin. Finally, in the coda, the last Rounds for the entire piece is placed on the inner voice (St. Anne tune) of the piano and the bell notes on the outer voice.

Fig. 56-a: *St Michael Surprise Royal.* St. Anne tune, Intro

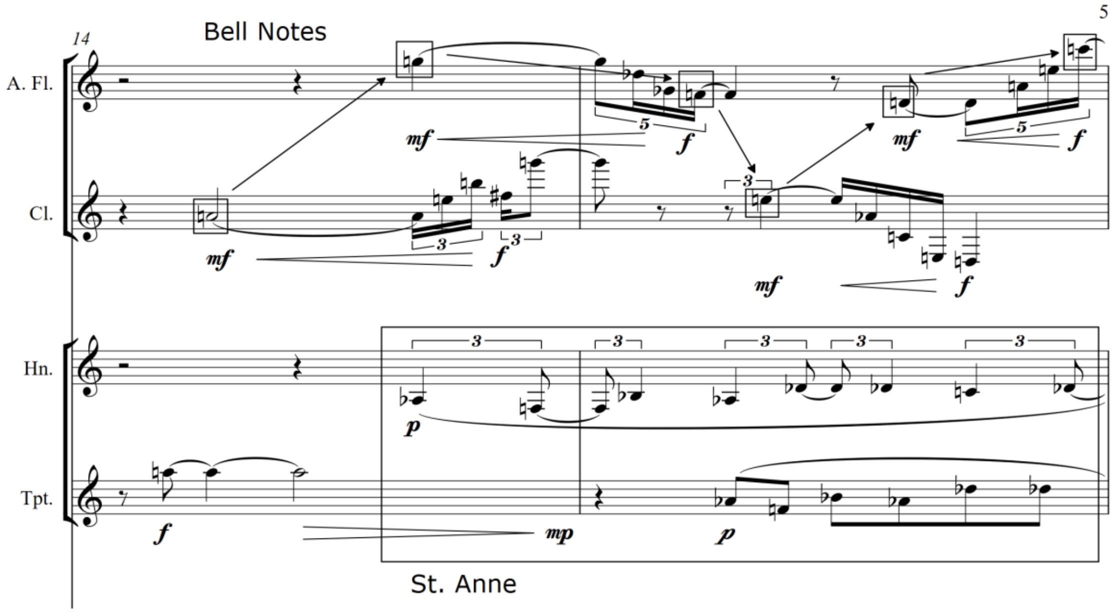


Fig. 56-b: *St Michael Surprise Royal.* St. Anne tune, sub-section 1-a.

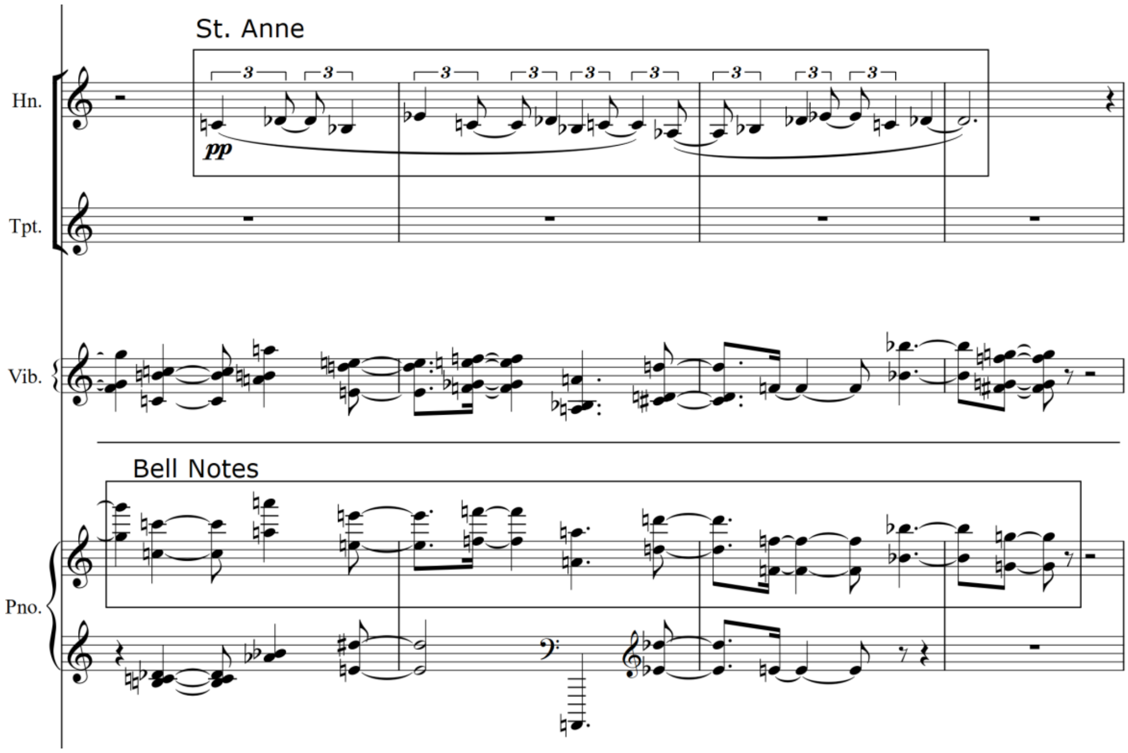
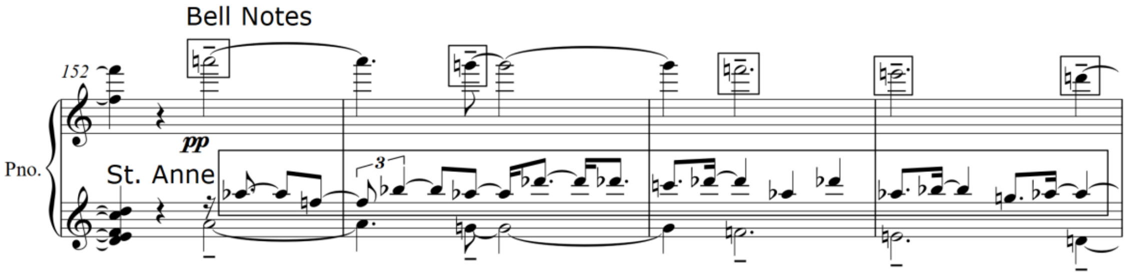

St. Anne
Hn.
Tpt.
Vib.
Bell Notes
Pno.
pp

Fig. 56-c: *St Michael Surprise Royal.* St. Anne tune, Coda.


Bell Notes
152
Pno.
pp
St. Anne

Although it is most ideal when the intervals between each stroke of the bells are equal,[46] in reality, handling the long and heavy bell strings is physically demanding and frequently produces uneven, irregular, or even chaotic space. The long resonance can also create unclear sounds as reverberations from different bells overlap. These are all taken into consideration and realised by rhythmic heterophony on the melodic parts and prolonged use of the sustaining pedal of the piano.

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[46] Ron Johnston, p. 78

My interest in change ringing—the quintessentially English tradition—led me to explore the bell ringing of other Christian cultures. For me, the most interesting among them is that of the Russian Orthodox Church. The Russian Orthodox Church tradition does not permit the use of musical instruments in services; and bell ringing is the only exception. As a result, bell ringing in Russian Orthodox Church has "developed to a level of extraordinary variety and sophistication".[47] Deeply integrated into the divine services of Orthodox Church,[48] the sound of bells seems to have a numinous quality apt for instrumental sacred music composition, and thus warrants further examination.

When sacred music is played in churches and cathedrals built with stones, it gives the audience unique aural experiences quite different from those in ordinary concert halls. Sometimes I get more inspiration from the sonic experience than from the sacred music itself. Writing this piece has given me the desire to write more pieces inspired by that kind of sonic environment, be it bell ringing, chants idiosyncratic to a certain place, or even the sound of nature around the place.

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[47] Anatole Leikin, *The Performing Style of Alexander Scriabin* (Farnham, England: Ashgate Publishing Limited, 2011), p. 53.

[48] Synodal Commission for Divine Services of the Russian Orthodox Church, *Typikon for Church Ringing* (Moscow, Russia: Editorial Board of the Russian Orthodox Church, 2002), P. 3.

Chapter 3: Conclusion

Looking back on the years of my PhD study, I find them to be a turning point of in my career as a composer. At the beginning of the study I felt that I had a clear and defined direction. How wrong I was! Sacred music composition seemed, at the time, quite a narrow subject to choose for my topic of study; I did not realise its depth or its breadth. In the end, I broke through the barriers that I had set up myself by going through the task of composing various kinds of music: from the traditional sacred music genre of motet to the seemingly impossible instrumental sacred music. There were, of course, many obstacles I had to overcome. The biggest challenge was to overcome my obsession that as a composer, I have to be able to produce something ‘new’ every time. Gradually I could redefine the concept of being a composer by tackling various instrumental pieces through the adoption of sacred music of the past as primary resource for compositional material. I attempted to define the boundaries of instrumental sacred music and expanded the source of numinous elements to include the sonic environment of sacred places (such as the sound of church bell ringing).

The first step for writing instrumental sacred music involved confronting the ambiguous distinction between, on the one hand, instrumental sacred music and, on the other, secular instrumental music that has some elements of sacred music. As mentioned in the introduction, I am sympathetic to Luther’s assertion that God has given musical potential to everything in the world[49] and that, as a gift from God, music holds a position next to the Word of God[50]. Sacredness is immanent in music. By undergoing these processes, I realised how broad the definition of sacred music can be. My ultimate goal is not to divide instrumental music dichotomously into sacred and secular, but rather to convey sacredness to audiences through my music. As for the choice of text for sacred music, I would like to work not only with Latin text but also with the vernacular, with liturgical and non-liturgical text simultaneously, or even with sacred and secular texts simultaneously.

When I started the PhD, I decided to focus on sacred music in a non-liturgical context. Going forward, I would like to expand my focus to the liturgical sacred music that is composed with the language of modern classical music. I believe that there are places for the new musical language in the liturgy of the Christian churches. Although there has been a great deal of liturgical music written by twenty- and twenty-first century composers, much of it seems to be confined to the musical language of the past.[51] Understandably, liturgical music of any denomination may need to be conservative in order to adhere to relevant traditions and principles. Nevertheless, in the history of western classical music, especially during early period of developments (from the Middle Ages through the Renaissance), sacred music was often at the forefront of progress in adopting and developing new ideas. As the Bible repeatedly demands ‘new songs’ to praise God,[52] injecting current musical language into liturgical music may be an overriding necessity for today’s sacred music composers.

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[49] Martin Luther, 'Preface to Georg Rhau’s Symphoniae iucundae’ in *Liturgy and Hymns*, ed. by Ulrich S. Leupold, Luther’s Works, 55 vols (Philadelphia, PA: Fortress Press, 1965), LIII, p. 322.

[50] Ibid. pp. 321-4

Since deciding to become a composer, writing church cantatas has been my most important goal; they are one of the most the integrated form of sacred music. Armed with the experiences of this study, I would like to undertake a new cantata project. As for instrumental sacred music, The Chorale Prelude Project—already underway—will progress continuously alongside both the Psalm Tune Project, and the Pilgrimage Project, which requires further exploration of the sonic atmospheres of sacred places.

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[51] Martin Thomas, *English Cathedral Music and Liturgy in the Twentieth Century* (Farnham, England: Ashgate Publishing Limited, 2015), pp. 95-100.

[52] Psalm 33, 96, 98, 144, 149, Isaiah 42.

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O Virtus Sapientiae

for Mixed Choir

(2009/2015)

SungLyul Yoon

O Virtus Sapientiae [Antiphon]

Hildegard von Bingen

O virtus Sapientiae,
quae circuens circuisti
comprehendendo omnia
in una via quae habet vitam,
tres alas habens,
quarum una in altum volat,
et altera de terra sudat,
et tertia undique volat.
Laus tibi sit, sicut te decet,
o Sapientia.

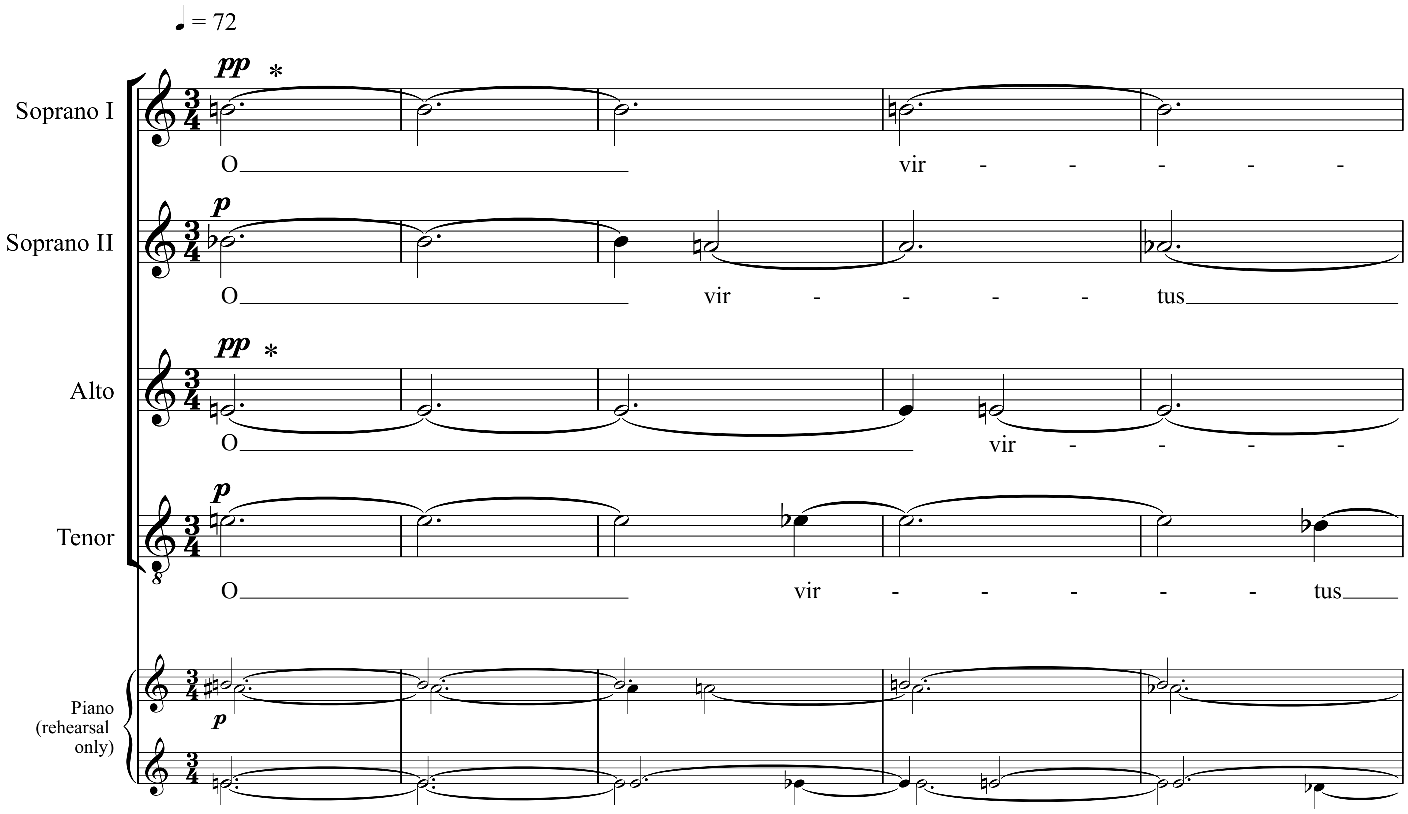
O strength of Wisdom
who, circling, circled,
enclosing all
in one lifegiving path,
three wings you have:
one soars to the heights,
one distils its essence upon the earth,
and the third is everywhere.
Praise to you, as is fitting,
o Wisdom.

Translation by Kate Brown

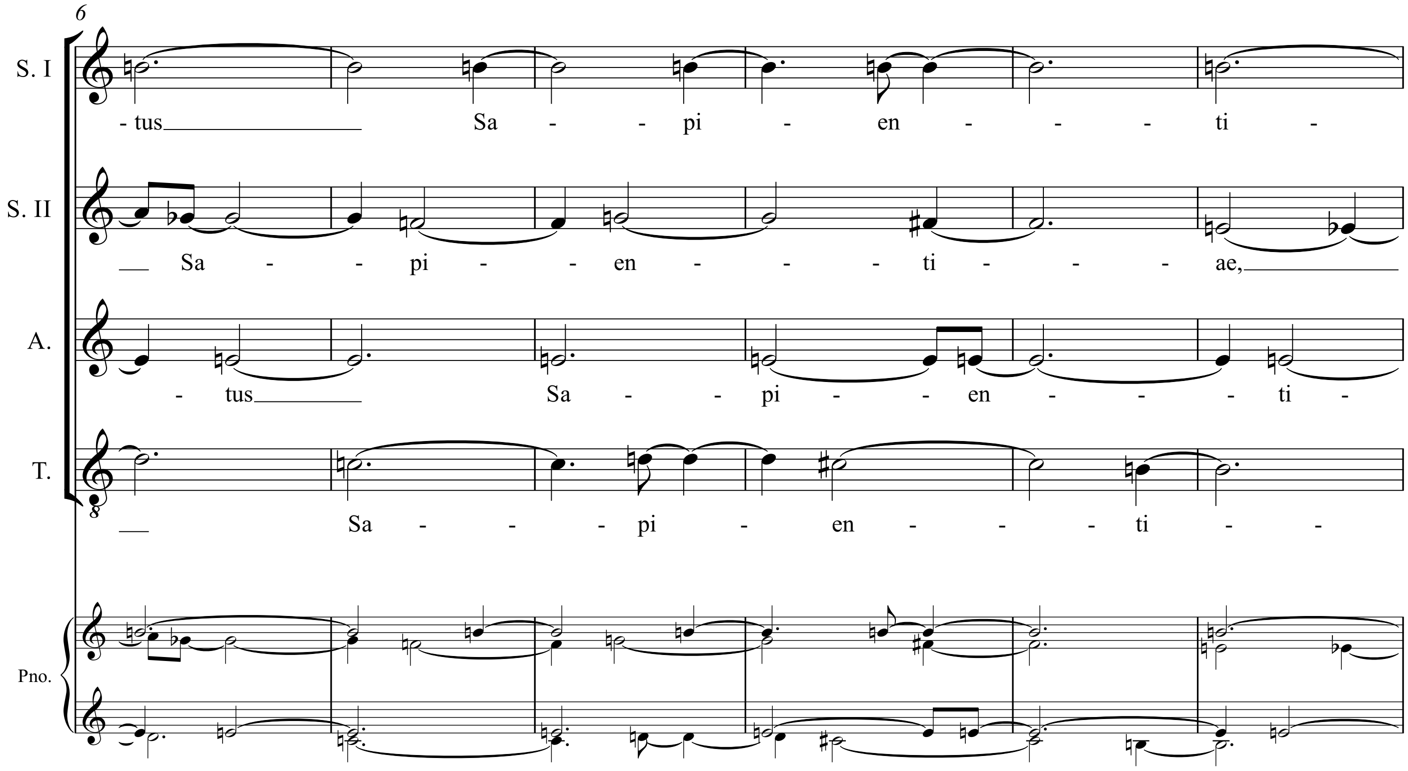
O Virtus Sapientiae

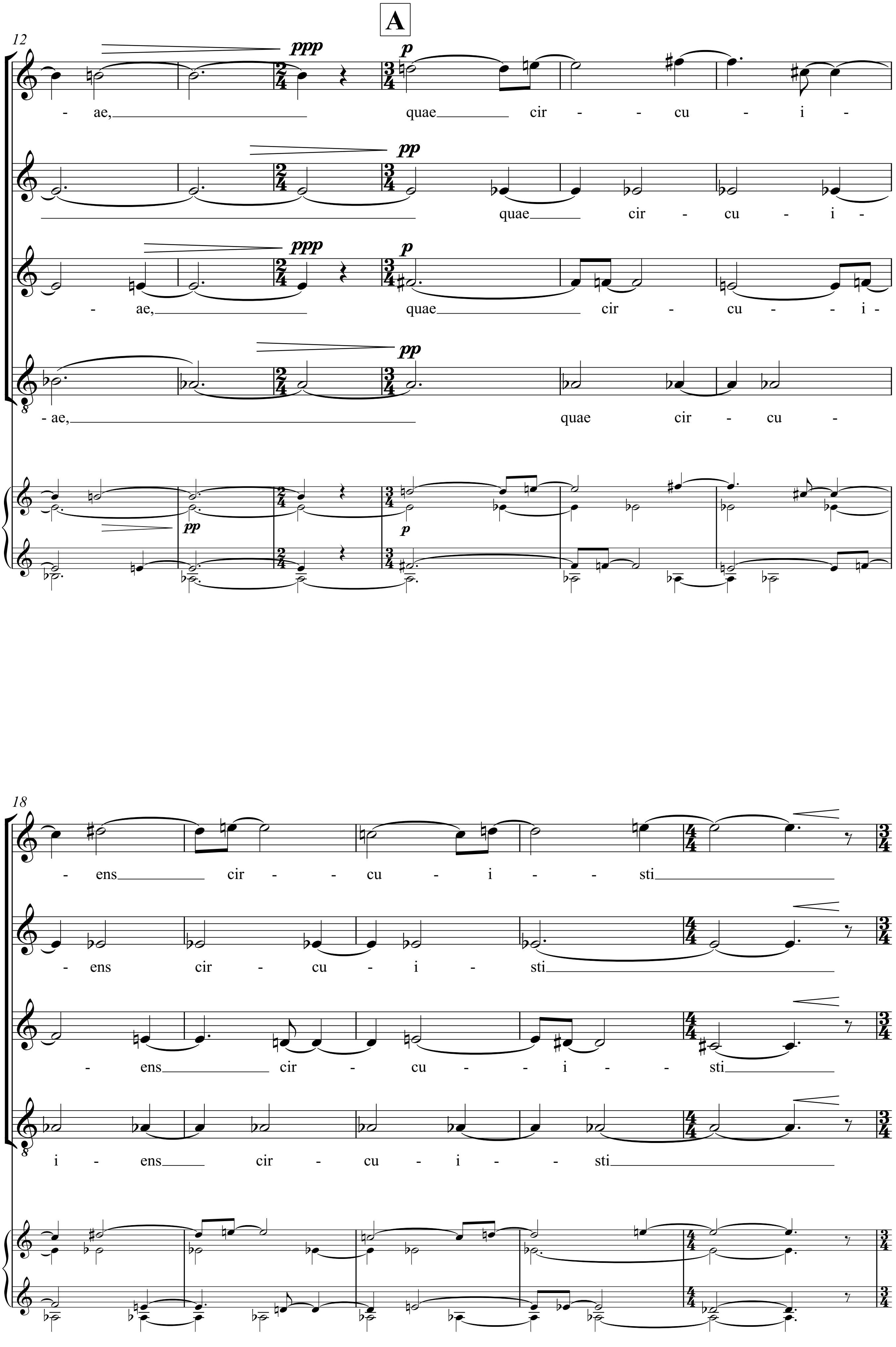
Hildegard von Bingen (1098-1179)

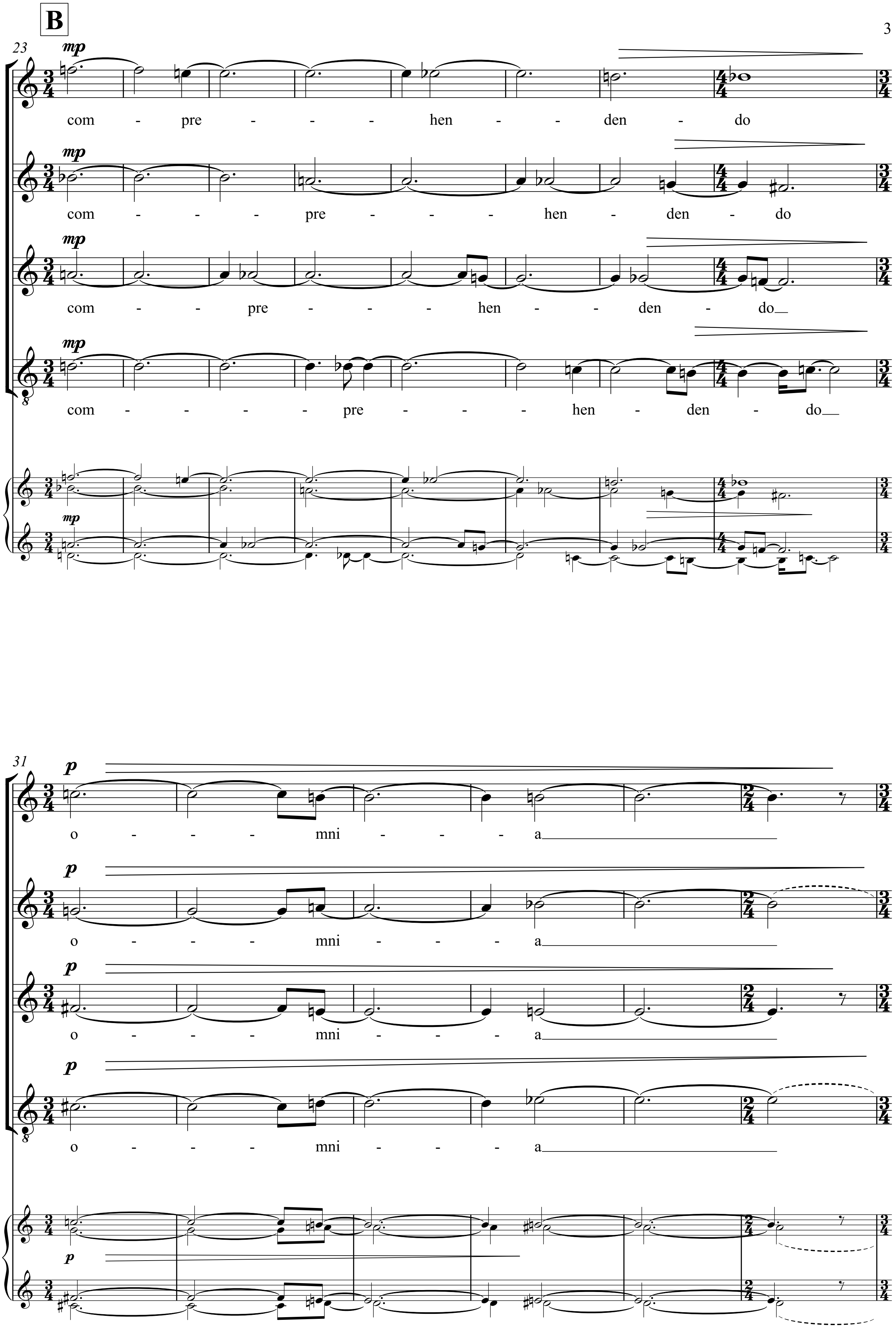
SungLyul Yoon

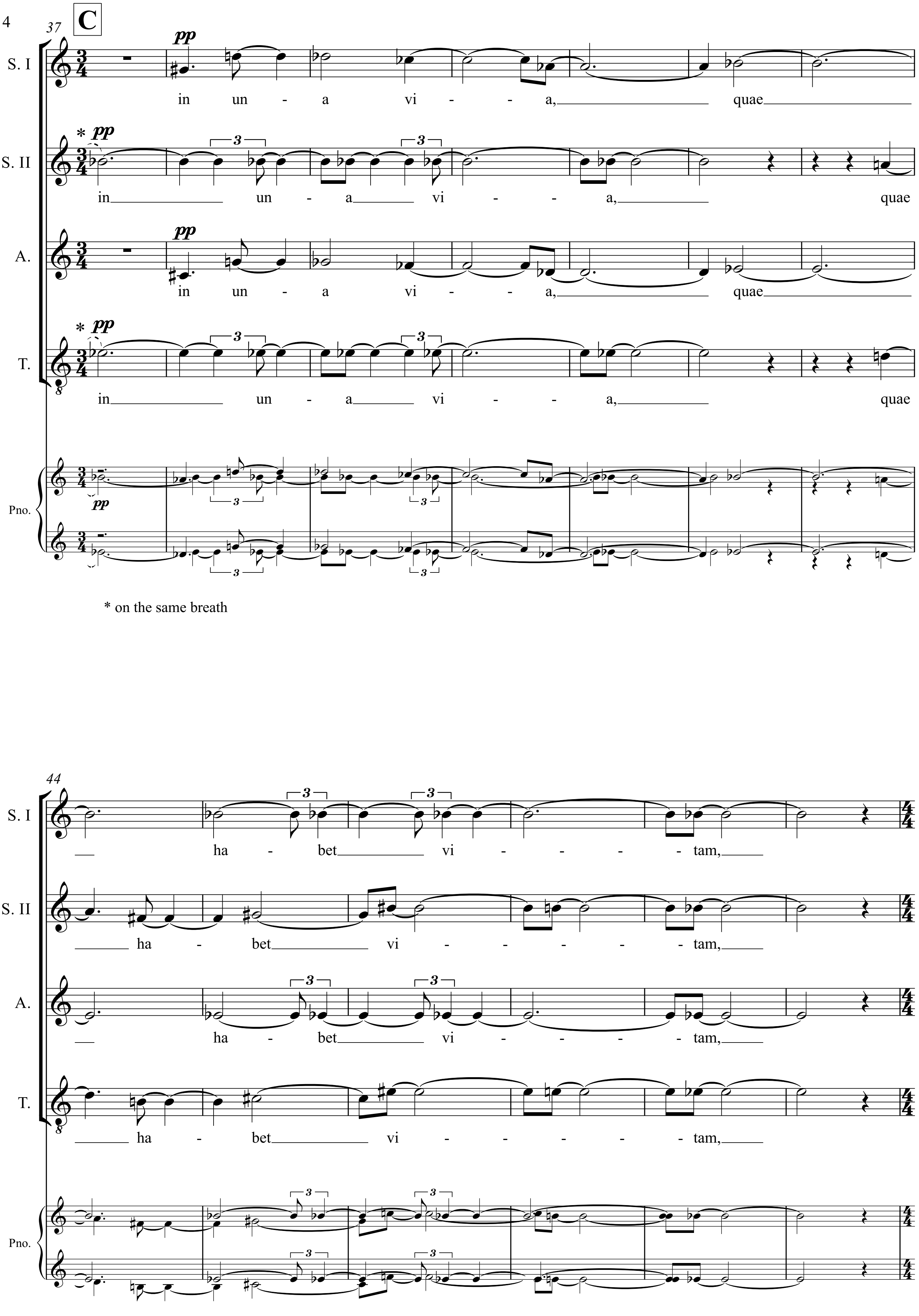

♩ = 72
Soprano I
Soprano II
Alto
Tenor
Piano (rehearsal only)
pp *
p
pp *
p
p
O
vir - - - - - -
O
vir - - - - -
tus
O
vir - - - -
O
vir - - - - - -
tus

* Drone parts should always be sung seamlessly without accent.

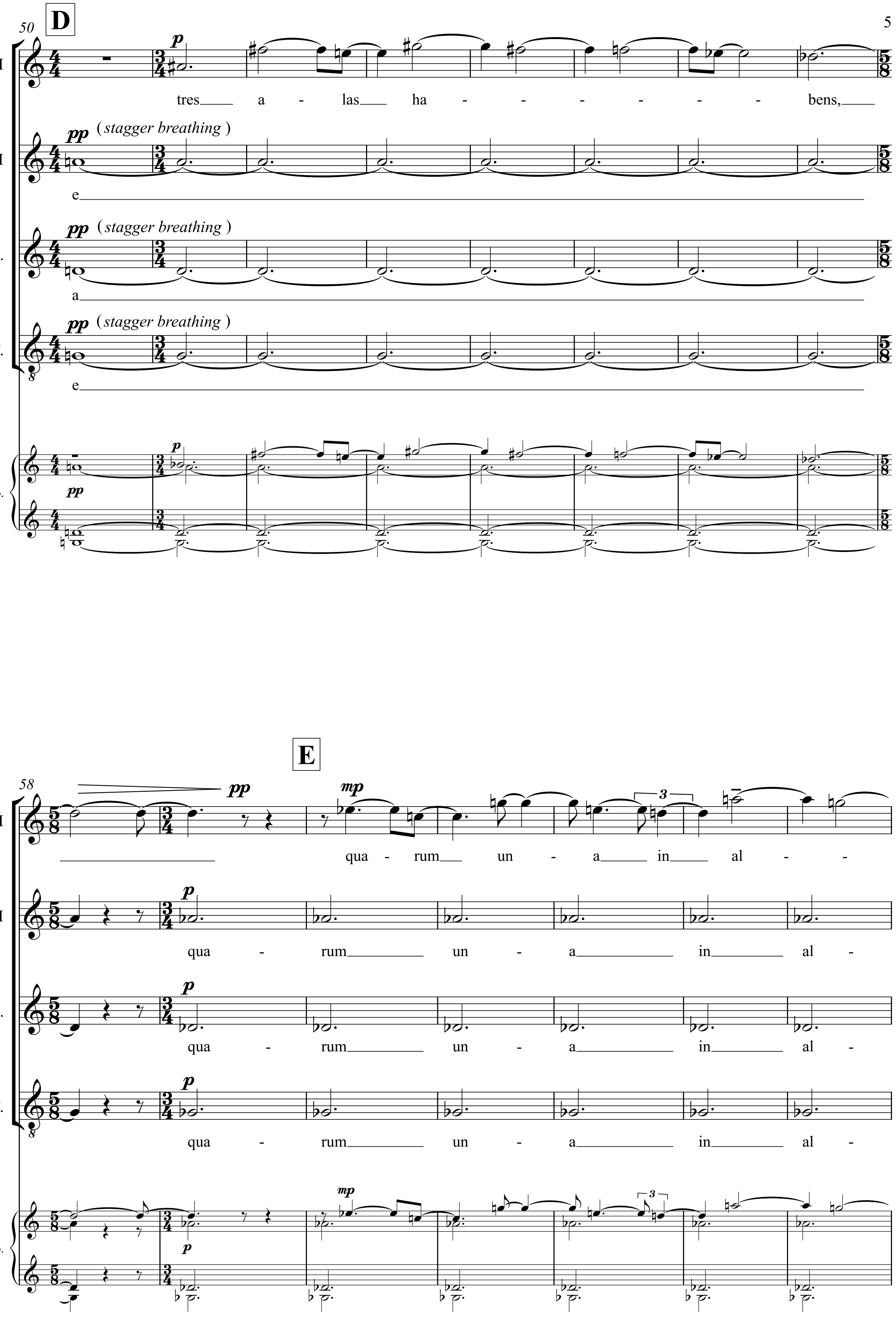

6
S. I
S. II
A.
T.
Pno.
- tus
Sa - - pi - en - - - ti -
Sa - - pi - - en - - - ti - - - - ae,
- tus
Sa - - pi - - en - - - - ti -
Sa - - - - pi - en - - - ti - -

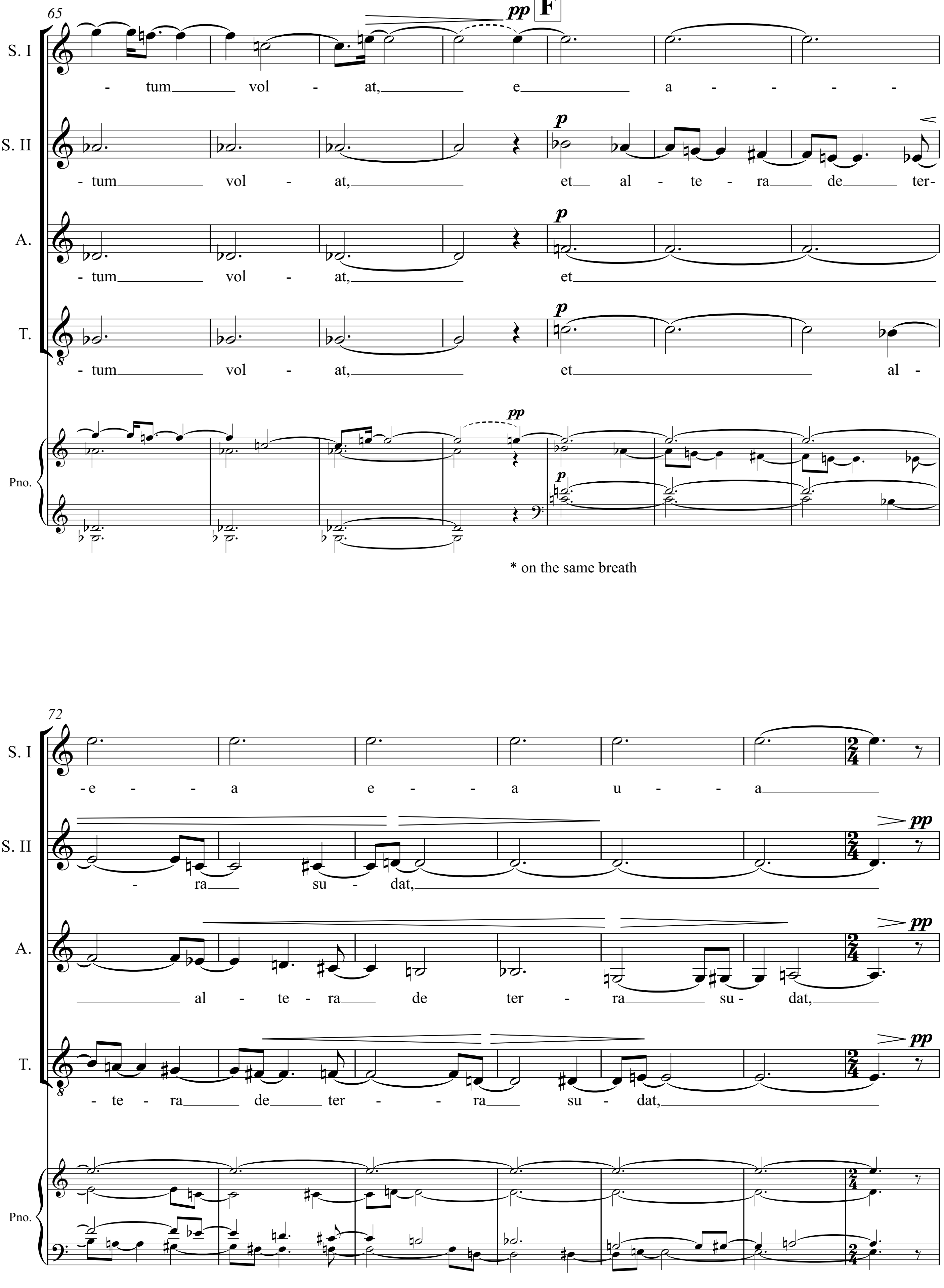

A
12
S. I
- ae, quae cir - - cu - i -
S. II
quae cir - cu - i -
A.
- ae, quae cir - cu - - i -
T.
- ae, quae cir - cu -
Pno.
ppp
p
pp
18
S. I
- ens cir - - cu - i - - sti
S. II
- ens cir - cu - i - sti
A.
- ens cir - cu - - i - - sti
T.
i - ens cir - cu - i - - sti
Pno.


B
23
S. I
S. II
A.
T.
Pno.
mp
com - pre - - - - hen - - den - do
com - - - - pre - - - - hen - den - do
com - - - pre - - - - hen - - - den - do
com - - - - - pre - - - - - hen - den - do
31
p
o - - - mni - - - - a
o - - - mni - - - - a
o - - - mni - - - - a
o - - - mni - - - - a

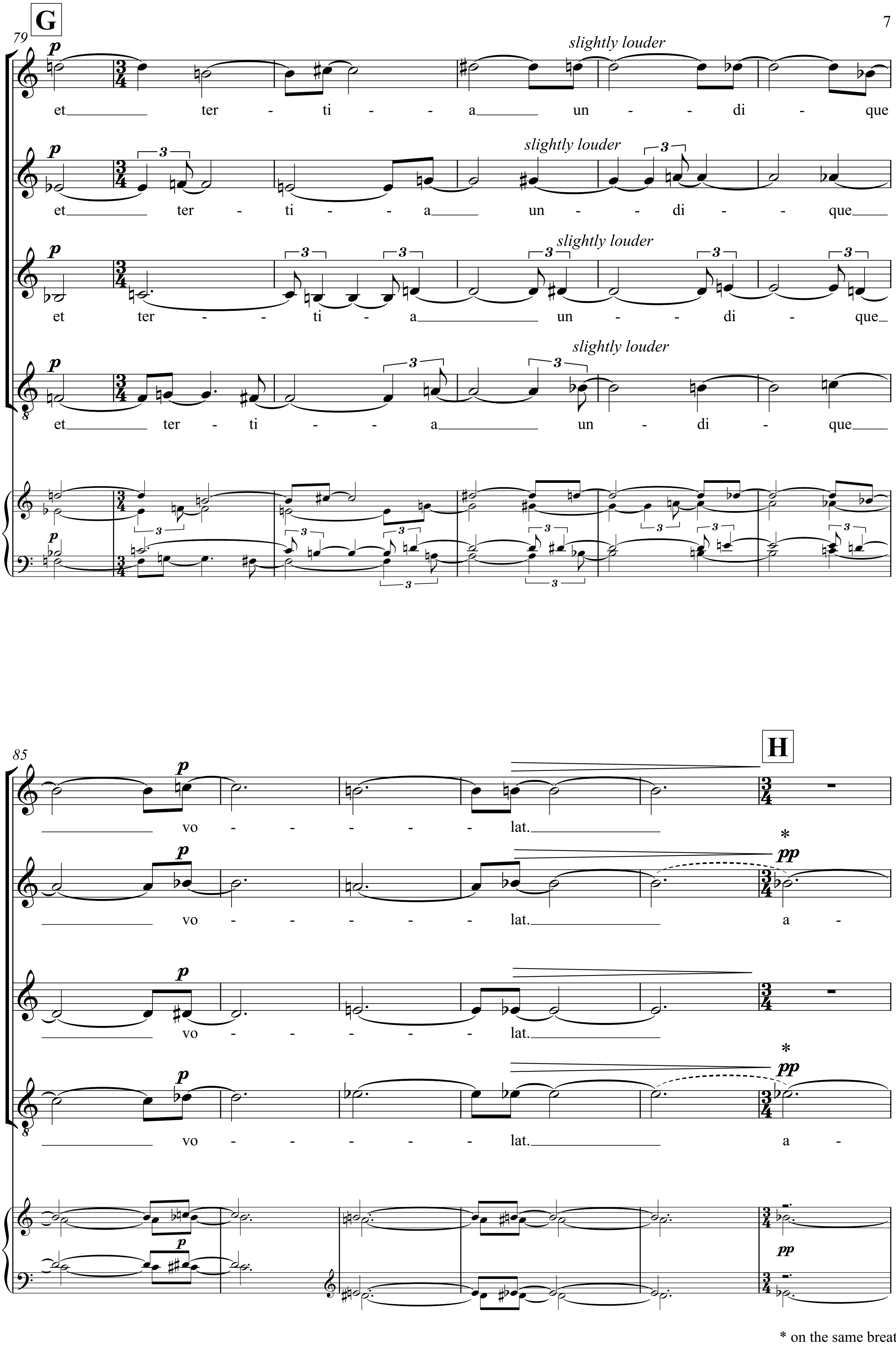

37
C
S. I
S. II
A.
T.
Pno.
pp
*
3
in un - a vi - - a, quae
in un - a vi - - - a, quae
in un - a vi - - a, quae
in un - a vi - - - a, quae
44
ha - bet vi - - - - tam,
ha - bet vi - - - - - tam,
ha - bet vi - - - - tam,
ha - bet vi - - - - - tam,

* on the same breath

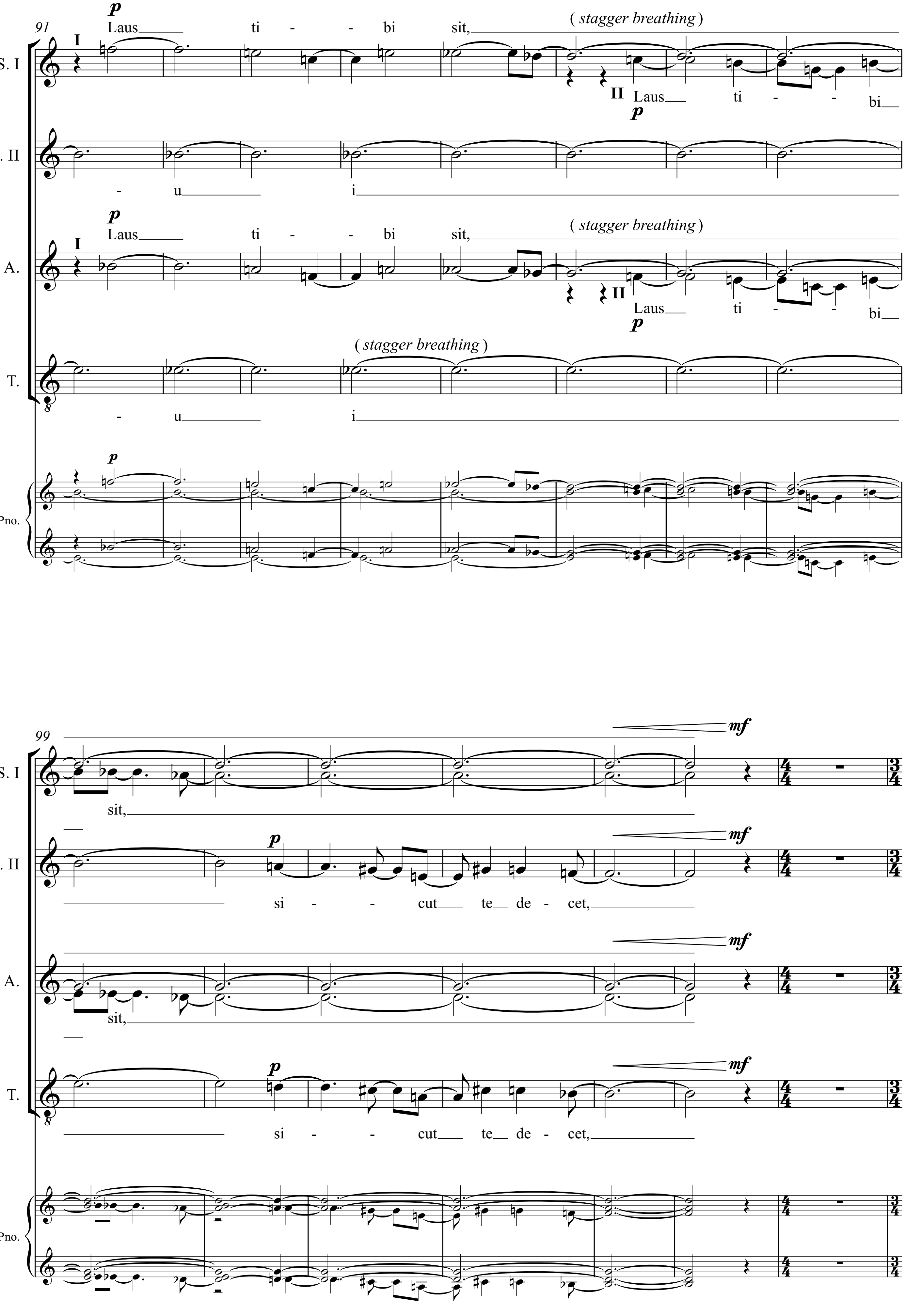

50
D
S. I
S. II
A.
T.
Pno.
p
pp
(stagger breathing)
tres a - las ha - - - - - - bens,
e
a
e
58
E
pp
mp
p
3
qua - rum un - a in al -
qua - rum un - a in al -
qua - rum un - a in al -
qua - rum un - a in al -

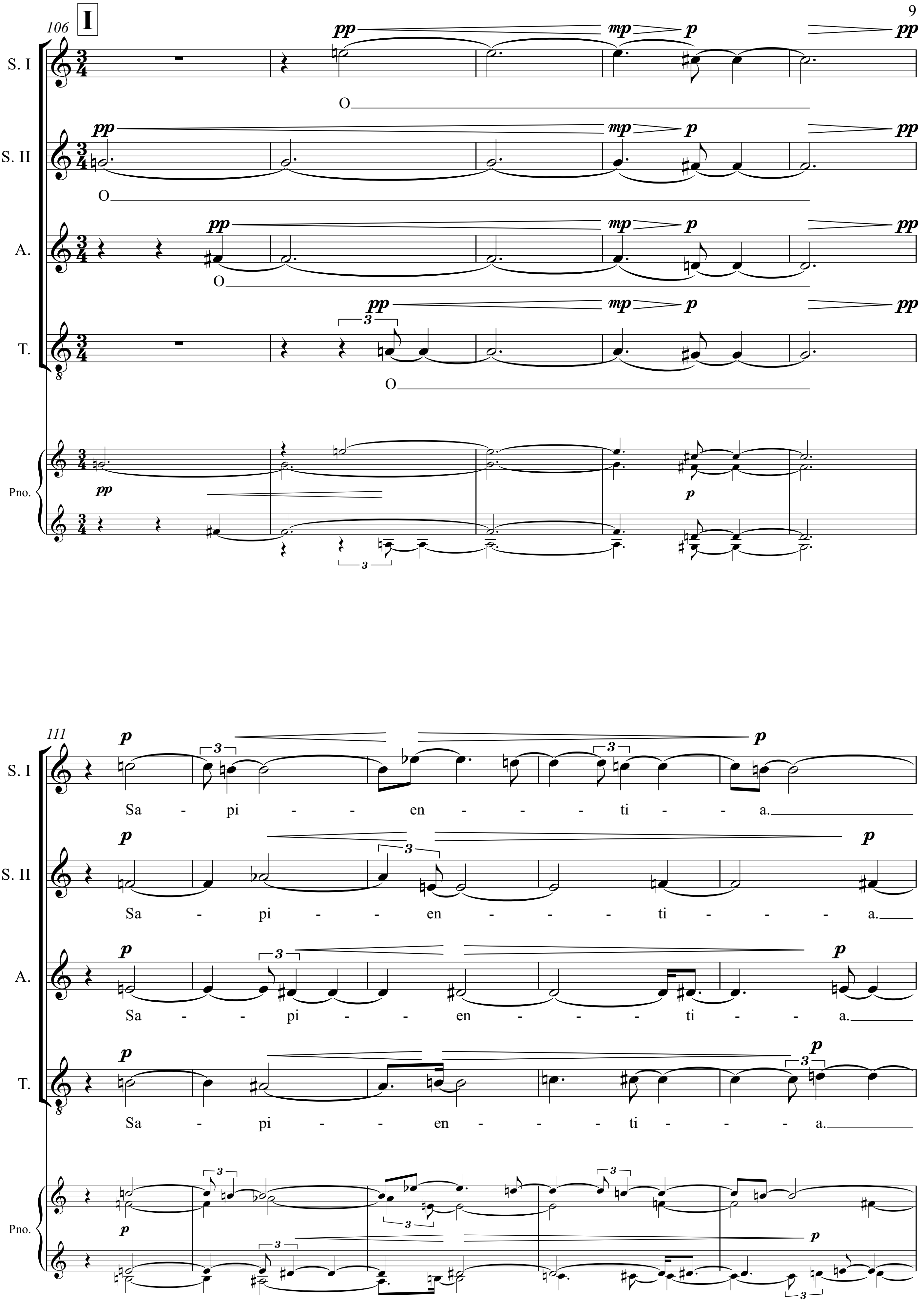

65
*
pp
F
S. I
S. II
A.
T.
Pno.
tum vol - at, e a - - - - -
p
tum vol - at, et al - te - ra de ter-
tum vol - at, et
tum vol - at, et al -
pp
p
72
-e - - - a e - - - a u - - - a
- ra su - dat,
al - te - ra de ter - ra su - dat,
- te - ra de ter - - ra su - dat,
pp
2
4

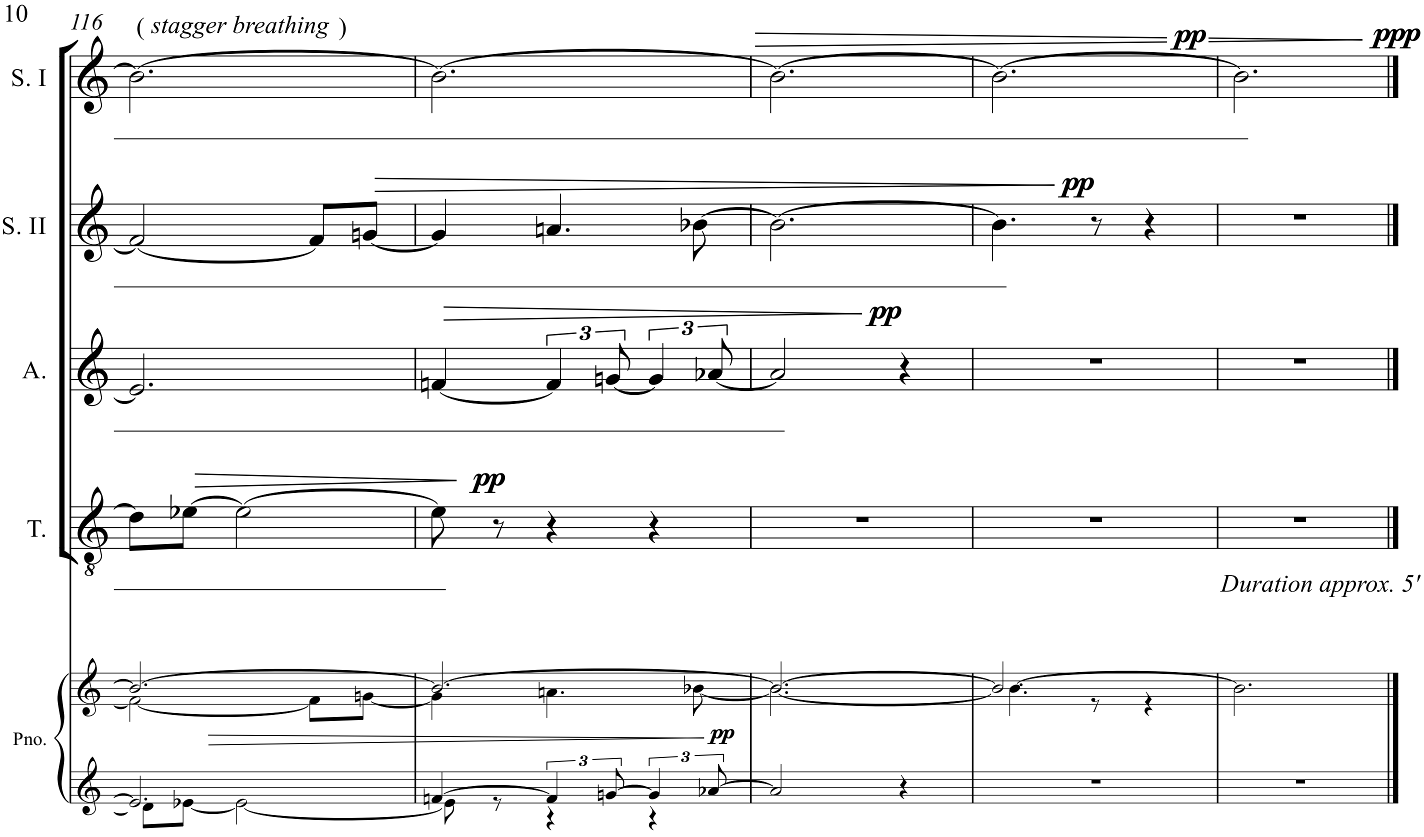
* on the same breath


G
79
S. I
S. II
A.
T.
Pno.
p
slightly louder
et ter - ti - - a un - - di - que
et ter - ti - - a un - - di - - que
et ter - - ti - a un - - di - que
et ter - ti - - a un - di - que
3
85
H
vo - - - - - lat.
a -
pp
*

* on the same breath


91
S. I
S. II
A.
T.
Pno.
p
I
Laus ti - - bi sit,
(stagger breathing)
II
Laus ti - - bi
- u i
Laus ti - - bi sit,
(stagger breathing)
- u i
p
99
sit,
si - - cut te de - cet,
mf
4/4
3/4


I
106
S. I
S. II
A.
T.
Pno.
pp
mp
p
O
111
Sa - pi - en - ti - a.


116
(stagger breathing)
S. I
S. II
A.
T.
Pno.
pp
ppp
pp
pp
pp
3
3
8
pp
3
3

Duration approx. 5′

O rubor sanguinis

for Soprano and Cello

(2010)

SungLyul Yoon

O rubor sanguinis

Hildegard von Bingen

O rubor sanguinis,
qui de excelso illo fluxisti,
quod divinitas tetigit,

tu flos es,
quem hiems de flatu serpentis
num quam lesit.

O redness of blood
flowing from those heights
touched by divinity,

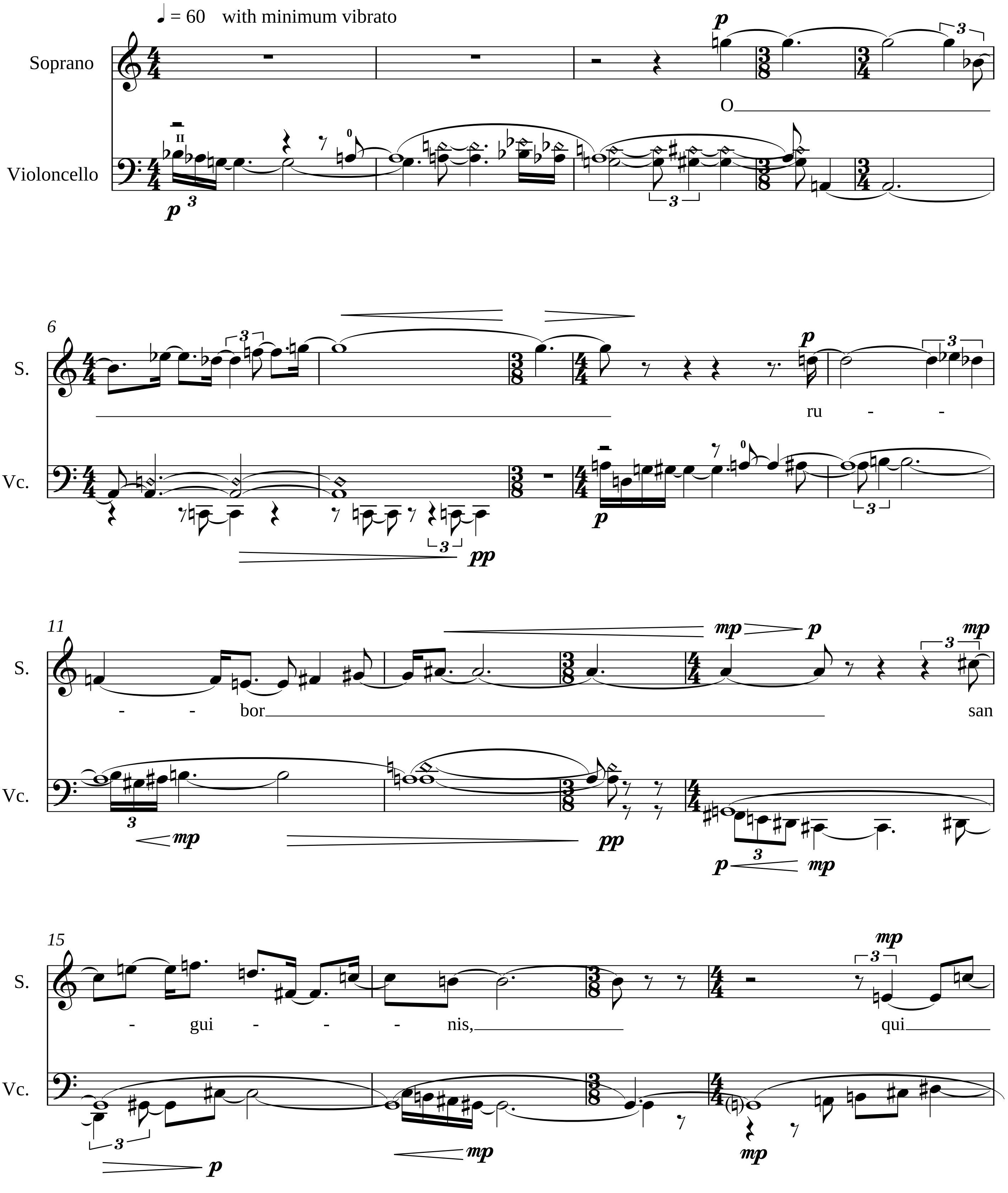
You are a flower
that the icy breath of the serpent
never harmed.

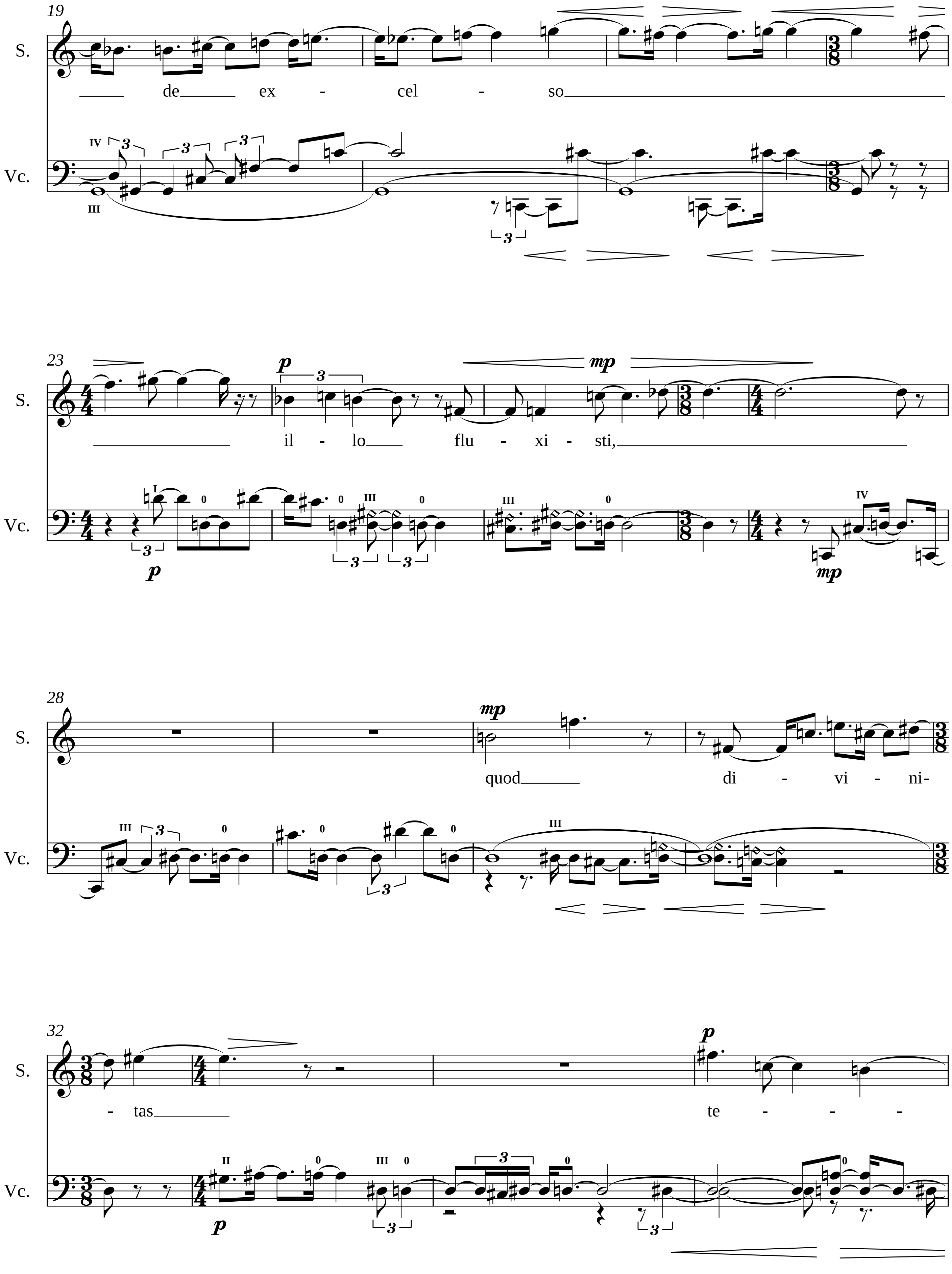
Translation by Kate Brown

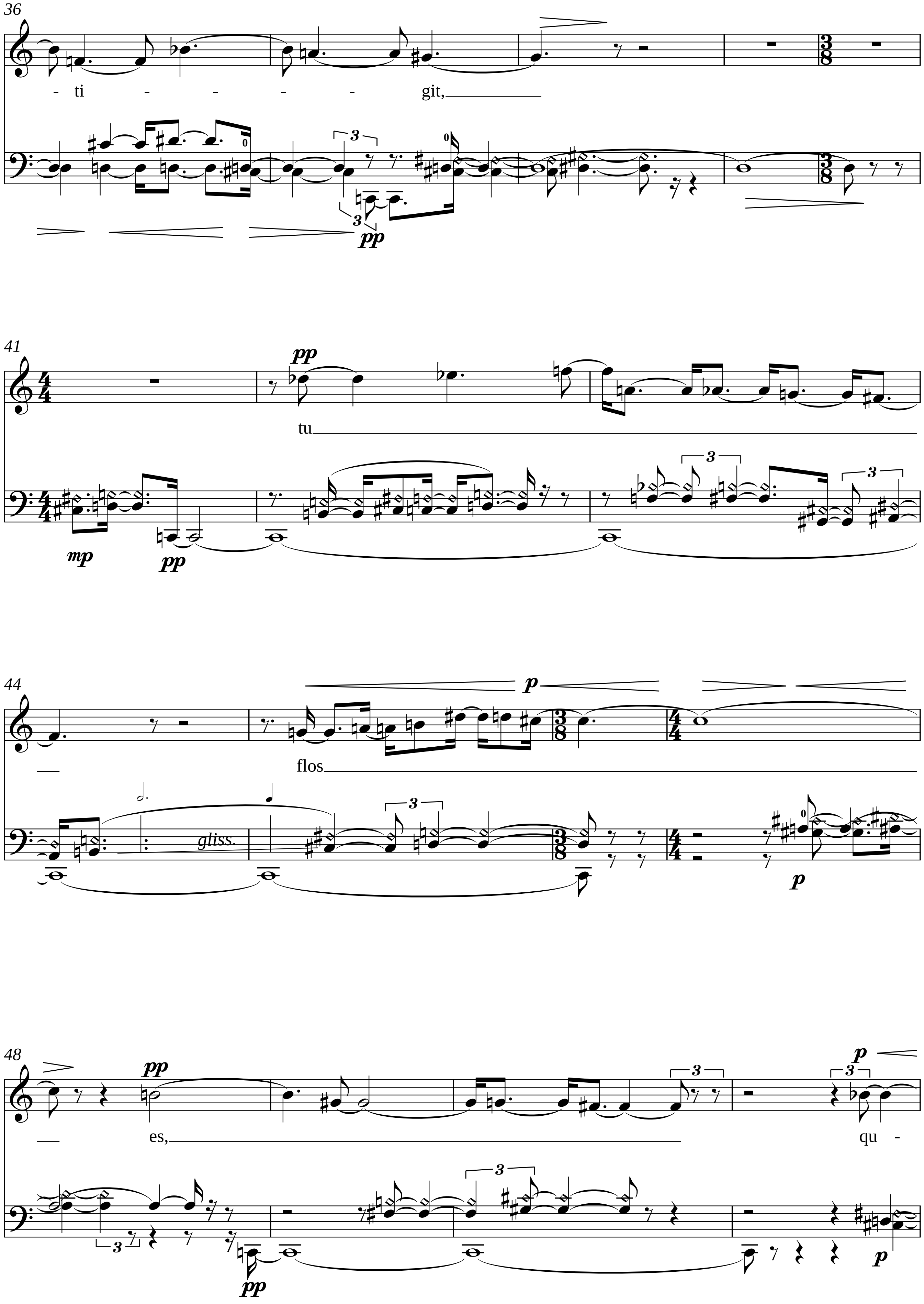
O rubor sanguinis

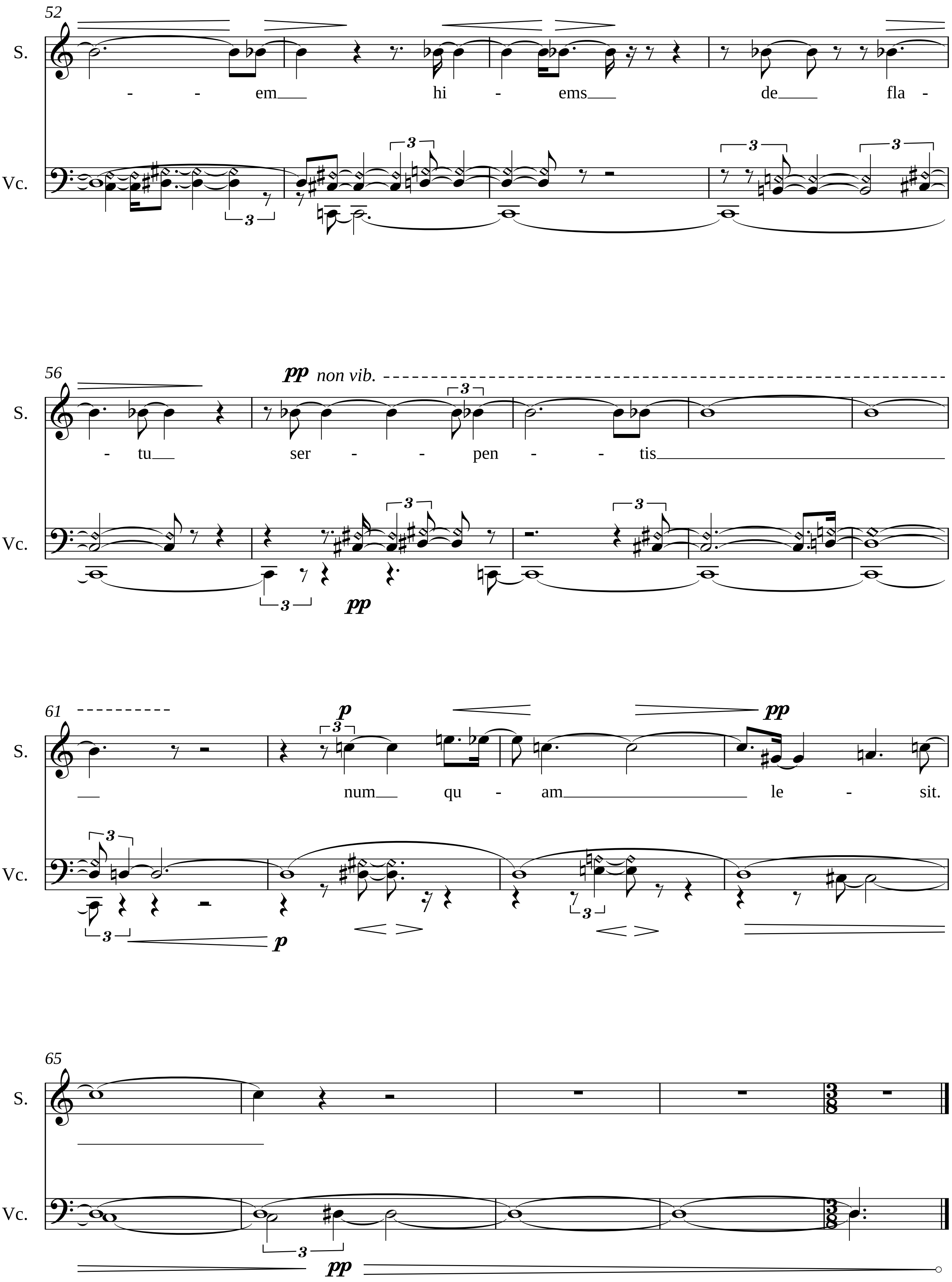
Hildegard von Bingen

SungLyul Yoon


♩ = 60   with minimum vibrato
Soprano
Violoncello
p
O
p
6
S.
Vc.
ru - - -
pp
11
- - bor
mp
p
san
15
- gui - - - nis,
qui
mp


19
S.
Vc.
de ex - cel - so
IV
III
3
23
p
mp
il - lo flu - xi - sti,
I
0
III
IV
28
quod di - vi - ni-
32
- tas te - - - -
II


36
S.
Vc.
- ti - - - - git,
3
0
pp
41
S.
Vc.
pp
tu
3
mp
pp
44
S.
Vc.
p
flos
3
gliss.
0
p
48
S.
Vc.
pp
es,
3
p
qu -
3
pp
p


52
S.
Vc.
- - em hi - ems de fla -
3
56
pp non vib.
- tu ser - - pen - - tis
pp
61
p
pp
num qu - am le - sit.
p
65
3
pp

Spiritus sanctus vivificans vita

for Soprano and Piano

(2013)

SungLyul Yoon

Spiritus sanctus vivificans vita

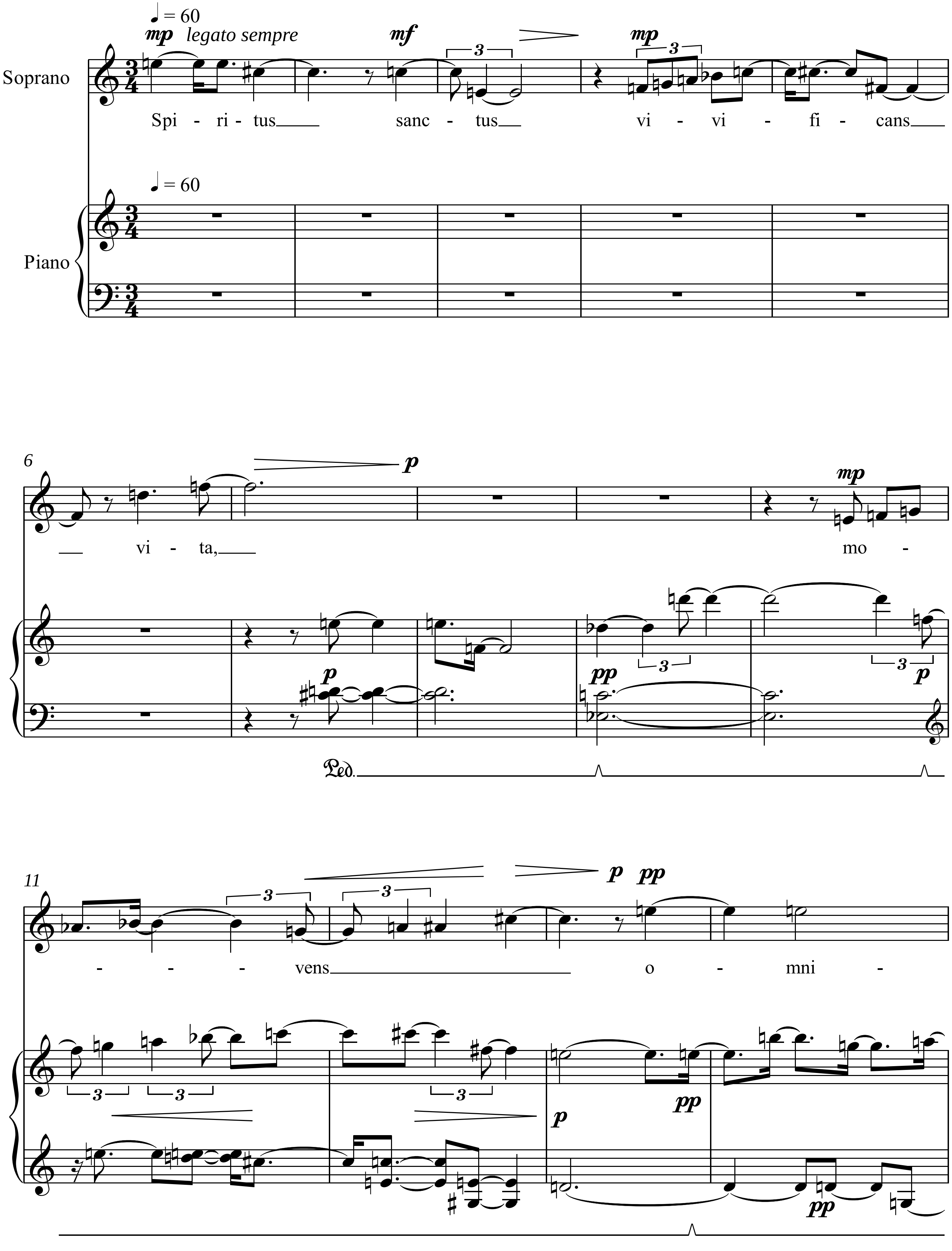
Hildegard von Bingen

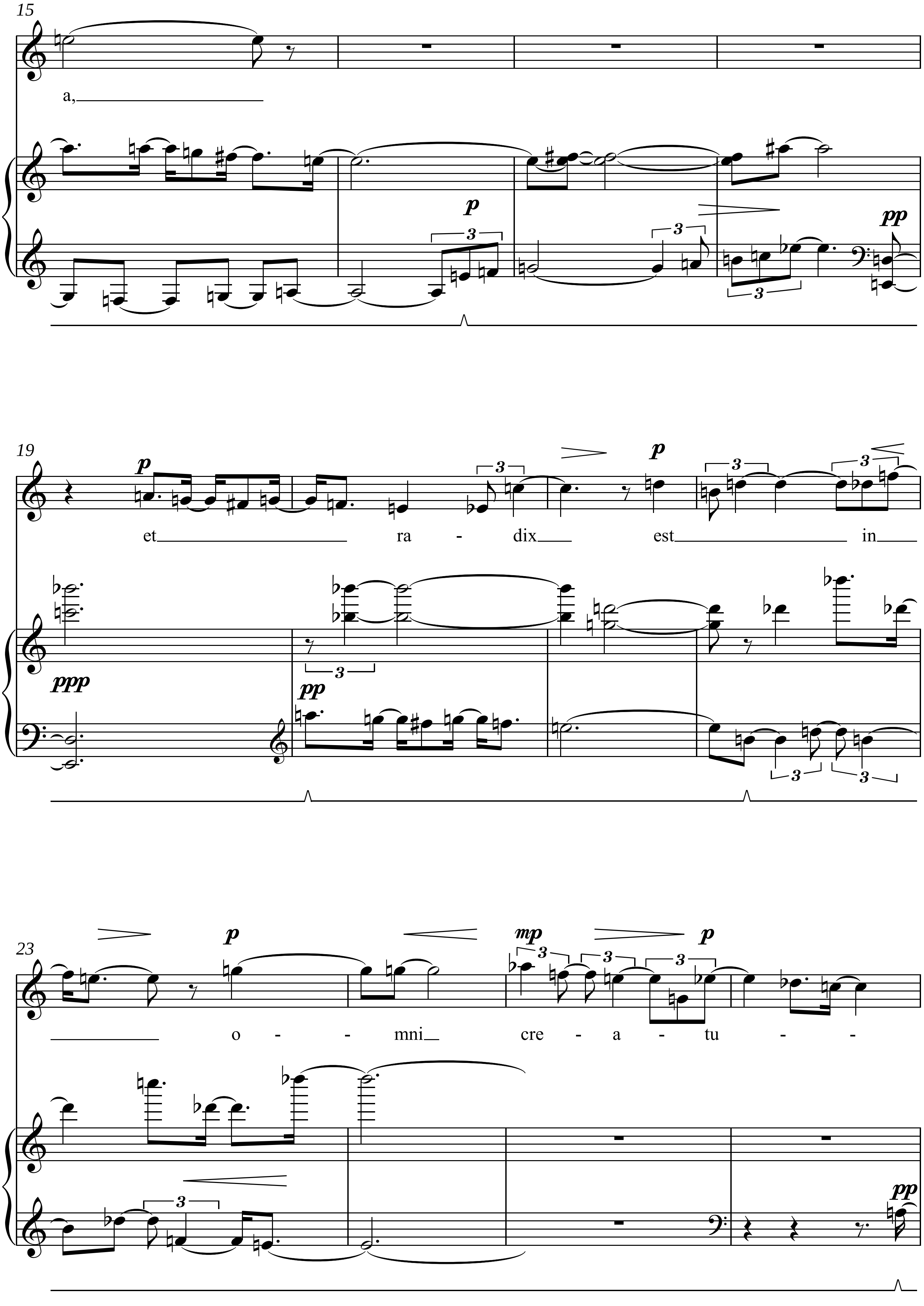
Spiritus Sanctus vivificans vita,	Holy Spirit, bestowing life unto life,
movens omnia,	moving in All.
et radix est in omni creatura,	You are the root of all creatures,
ac omnia de immunditia abluit,	washing away all impurity,
tergens crimina,	scouring guilt,
ac ungit vulnera,	and anointing wounds.
et sic est fulgens ac laudabilis	Thus you are luminous and praiseworthy,
vita,	Life,
suscitans et resuscitans omnia.	awakening, and re-awakening all that is.
	Translation by Norma Gentile

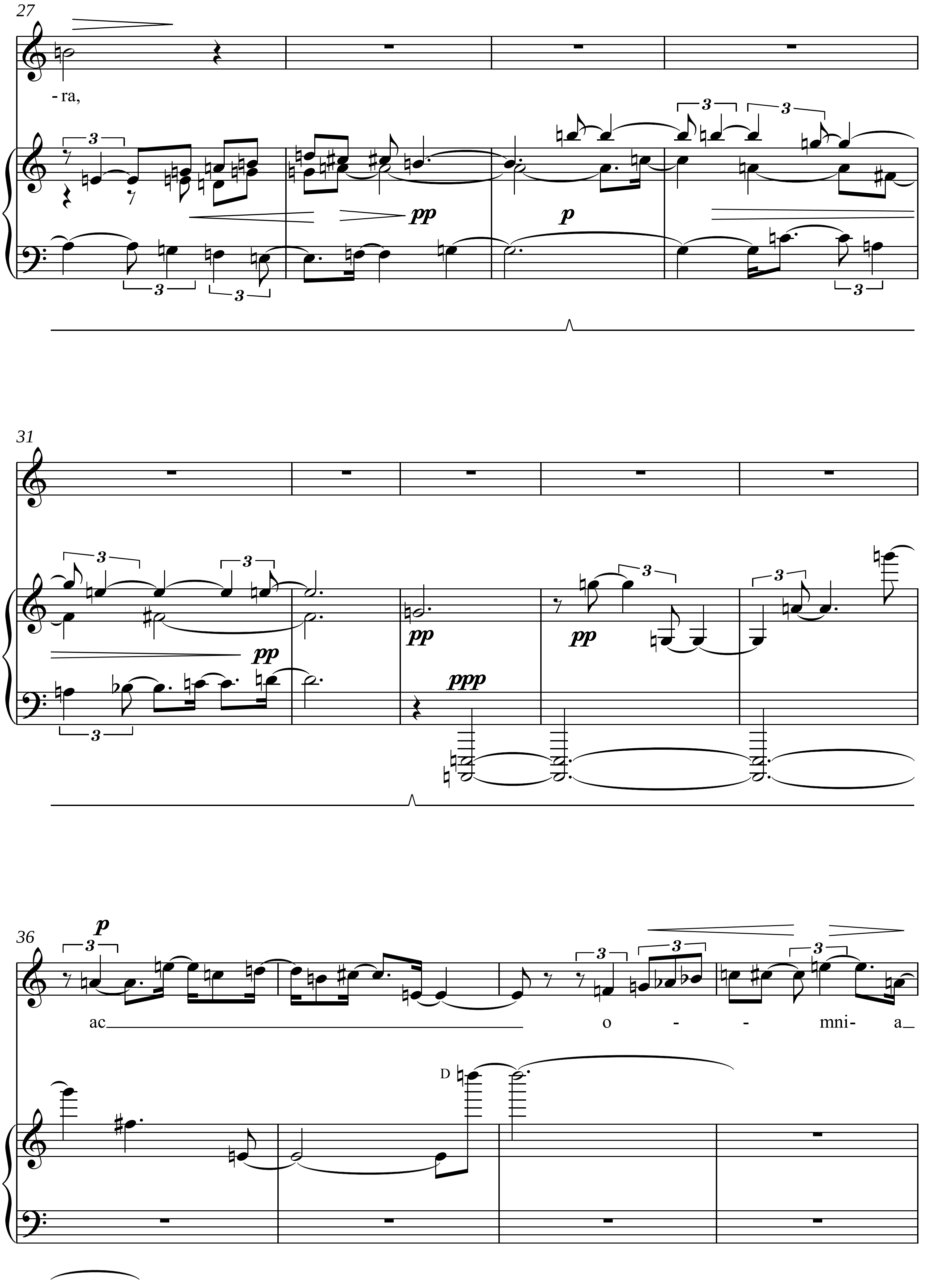
Spiritus sanctus vivificans vita

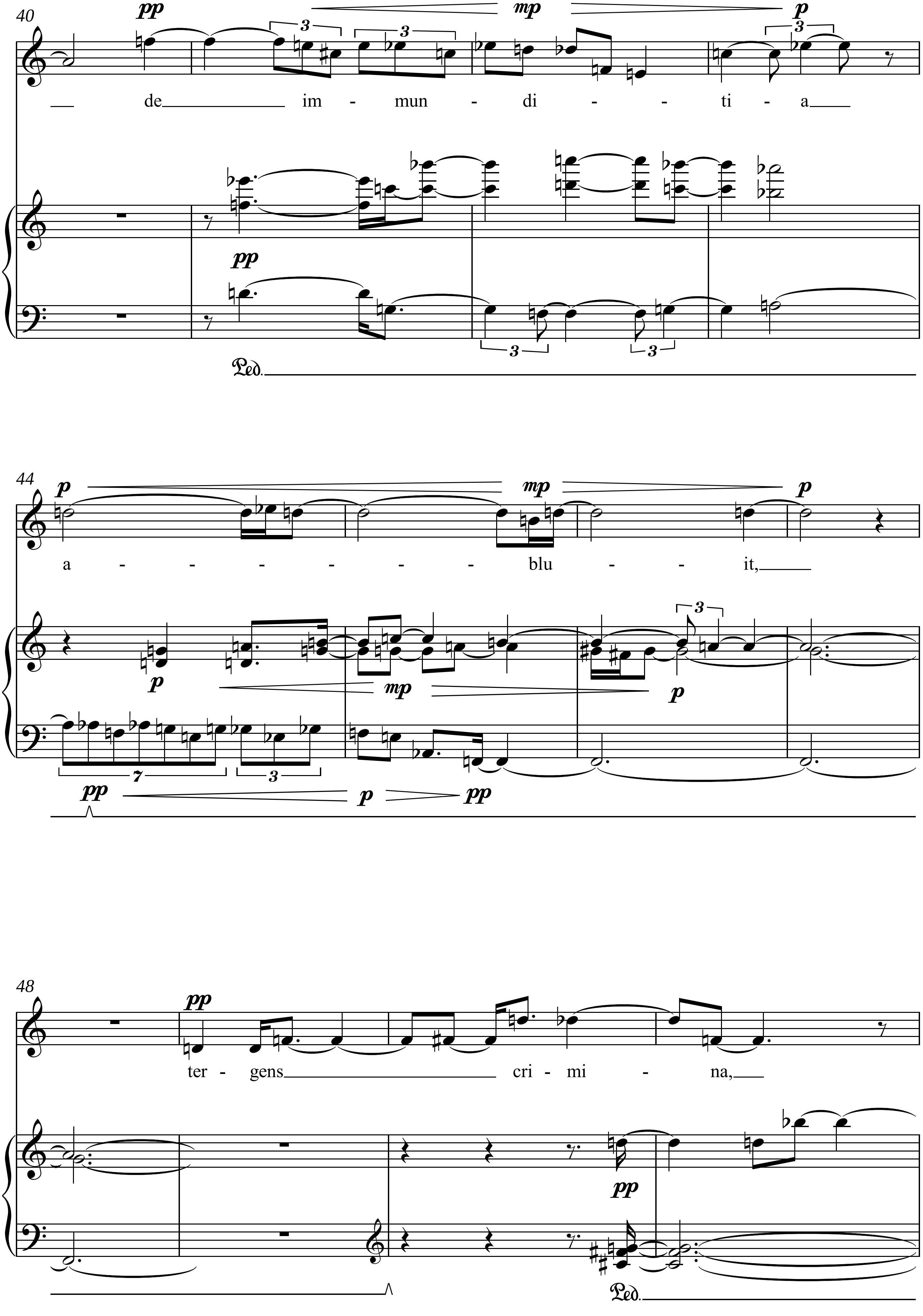
Hildegard von Bingen

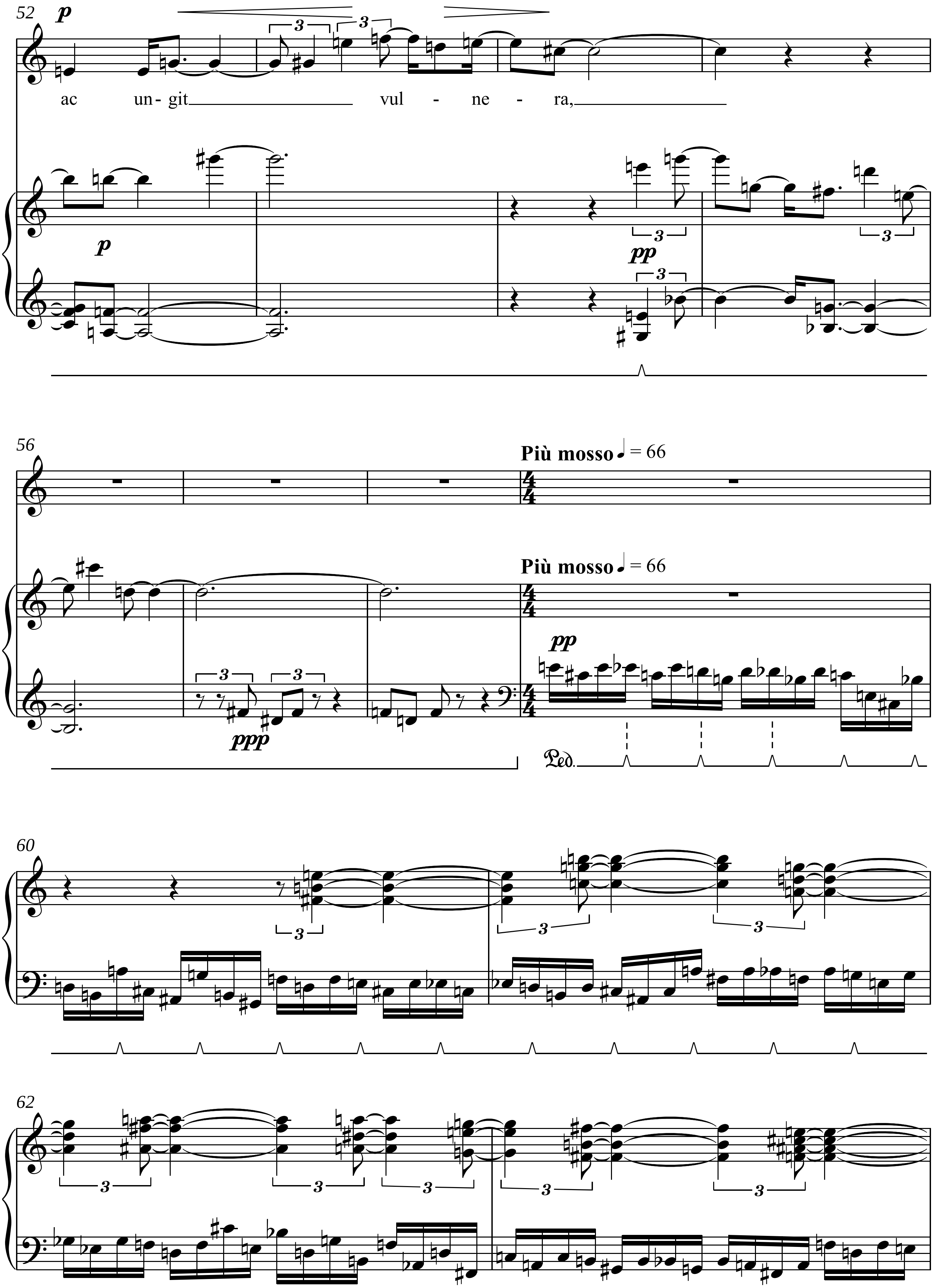
SungLyul Yoon

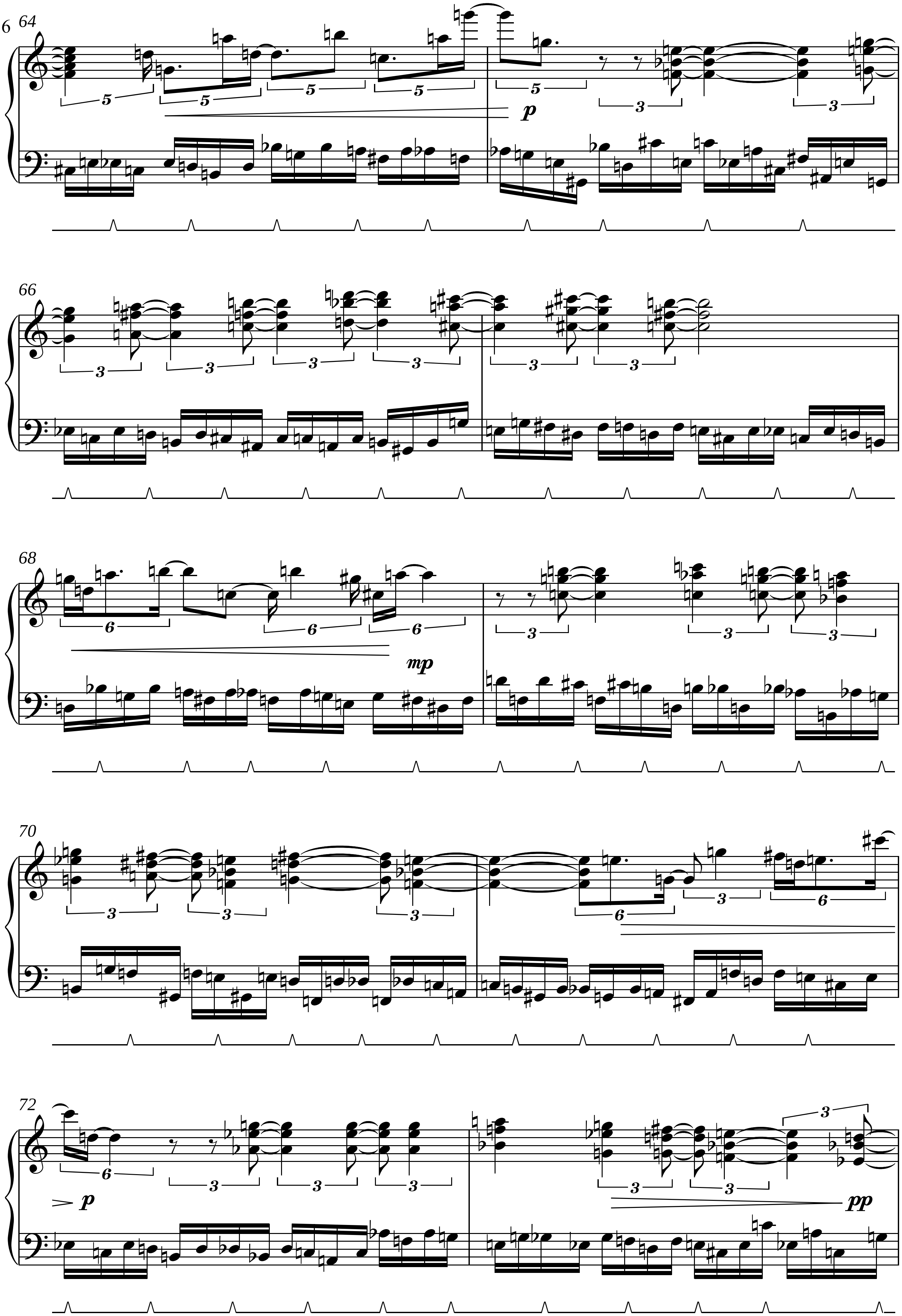

♩ = 60
mp legato sempre
mf
mp
Soprano
Spi - ri - tus sanc - tus vi - vi - fi - cans
♩ = 60
Piano
6
p
vi - ta,
mp
mo -
p
pp
p
Ped.
11
p pp
- - - vens o - mni -
p
pp
pp

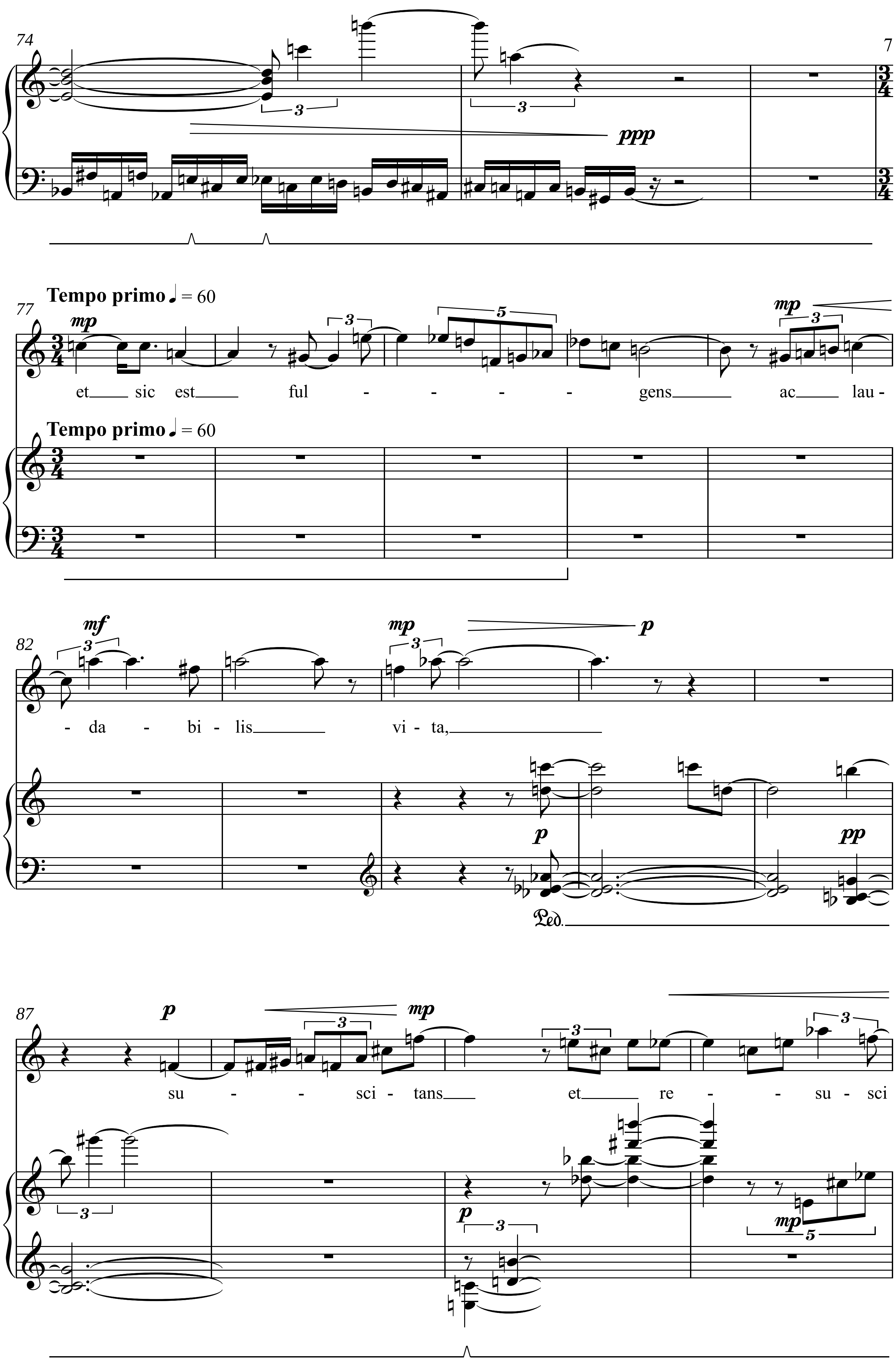

15
a,
p
pp
19
p
et
ra - dix
p
est
in
ppp
pp
23
p
o - mni
mp
cre - a - tu - -
p
pp

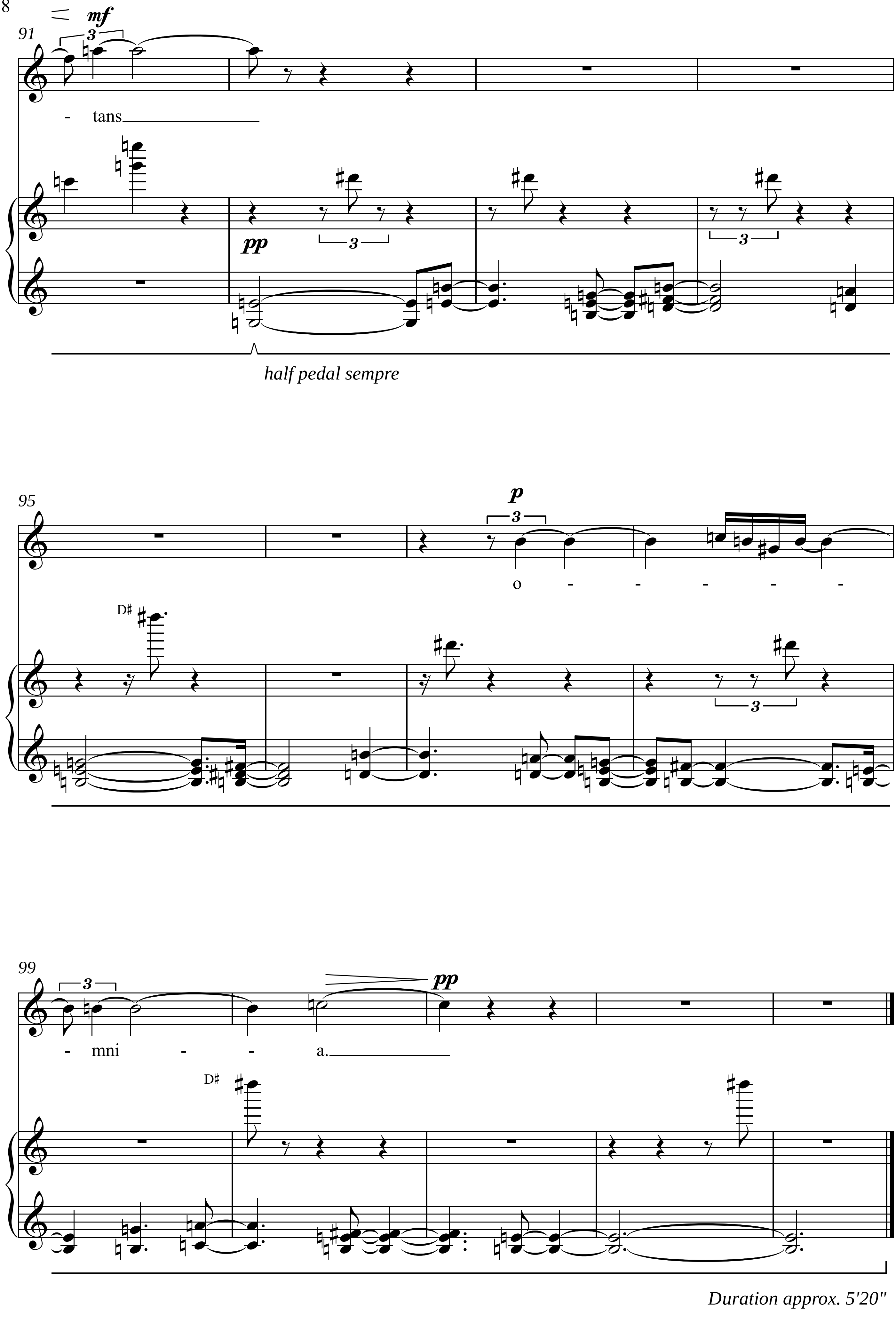

27
- ra,
pp
p
31
pp
pp
ppp
pp
36
p
ac
o - - mni- a
D


40
pp
mp
p
de im - mun - di - - ti - a
pp
Ped.
44
p
mp
p
a - - - - - - blu - - it,
p
mp
p
pp
p
pp
48
pp
ter - gens cri - mi - na,
pp
Ped.


52
p
ac un - git vul - ne - ra,
p
pp
3
56
Più mosso ♩ = 66
Più mosso ♩ = 66
pp
ppp
Ped.
60
62


p
mp
p
pp


74
ppp
Tempo primo ♩ = 60
77
mp
et sic est ful - - - - gens ac lau -
82
mf
mp
p
- da - bi - lis vi - ta,
Ped.
87
p
mp
su - - sci - tans et re - - su - sci
pp
p
mp
3
5


91
mf
3
- tans
pp
3
3
half pedal sempre
95
p
3
o - - - - -
D♯
3
99
3
pp
- mni - - a.
D♯

Duration approx. 5'20"

Psalm

for Violin, Horn and Piano

(2010)

SungLyul Yoon

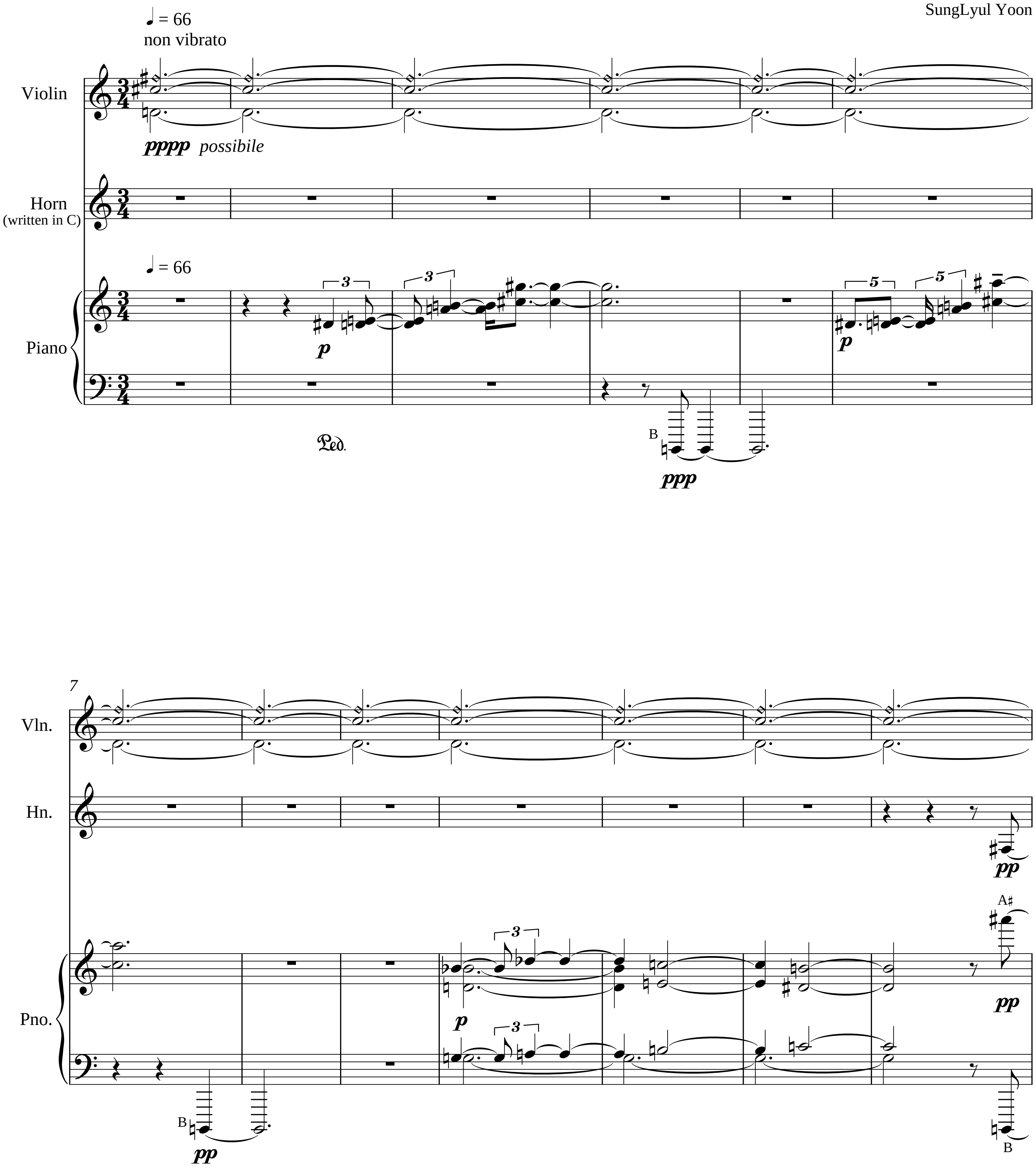
Psalm for Violin, Horn and Piano was written for the New Works Festival at the University of Southampton. It was premiered by Alexandra Wood (Violin), Richard Watkins (Horn) and Huw Watkins (Piano) on 7 December 2010.

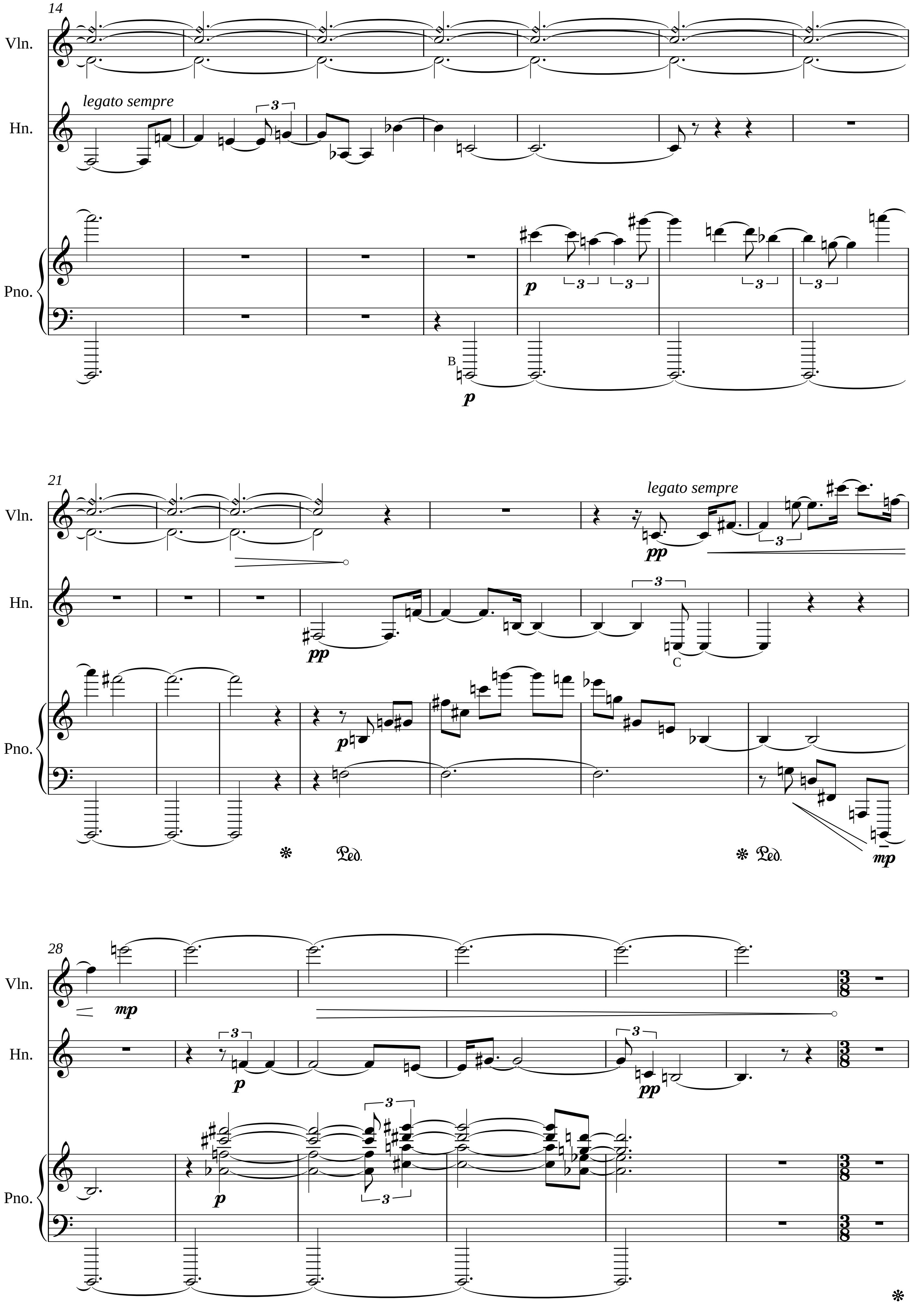
J.S. Bach’s Chaconne in D minor for solo violin (BWV1004) has always given me inspiration. Although it has no religious purpose, I feel Bach's piety when listening to it. Psalm for Violin, Horn and Piano is my first attempt to compose an instrumental piece that could be regarded as sacred music. Its structural ideas were derived from J.S. Bach’s cantata chorale fantasias.

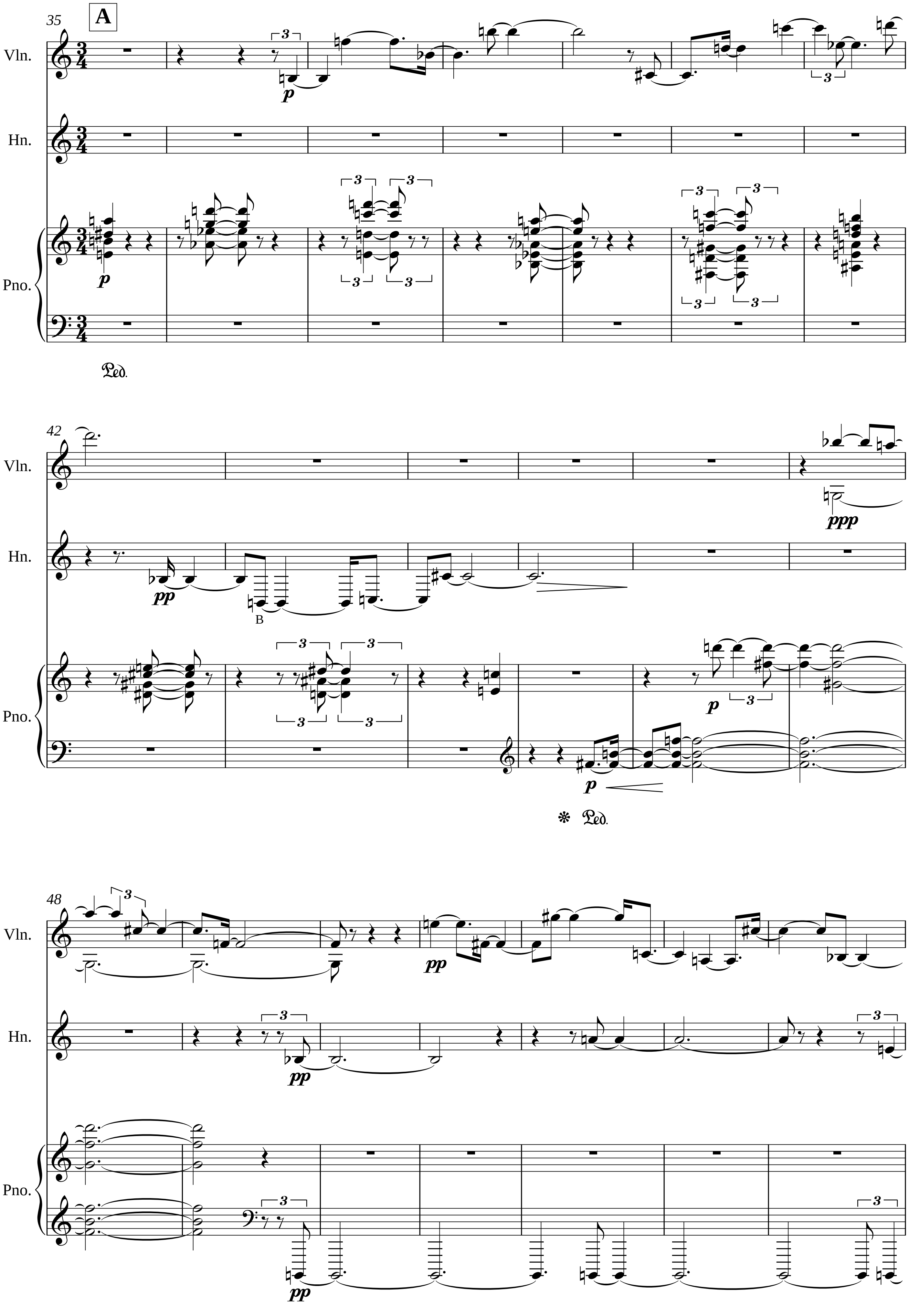
Psalm

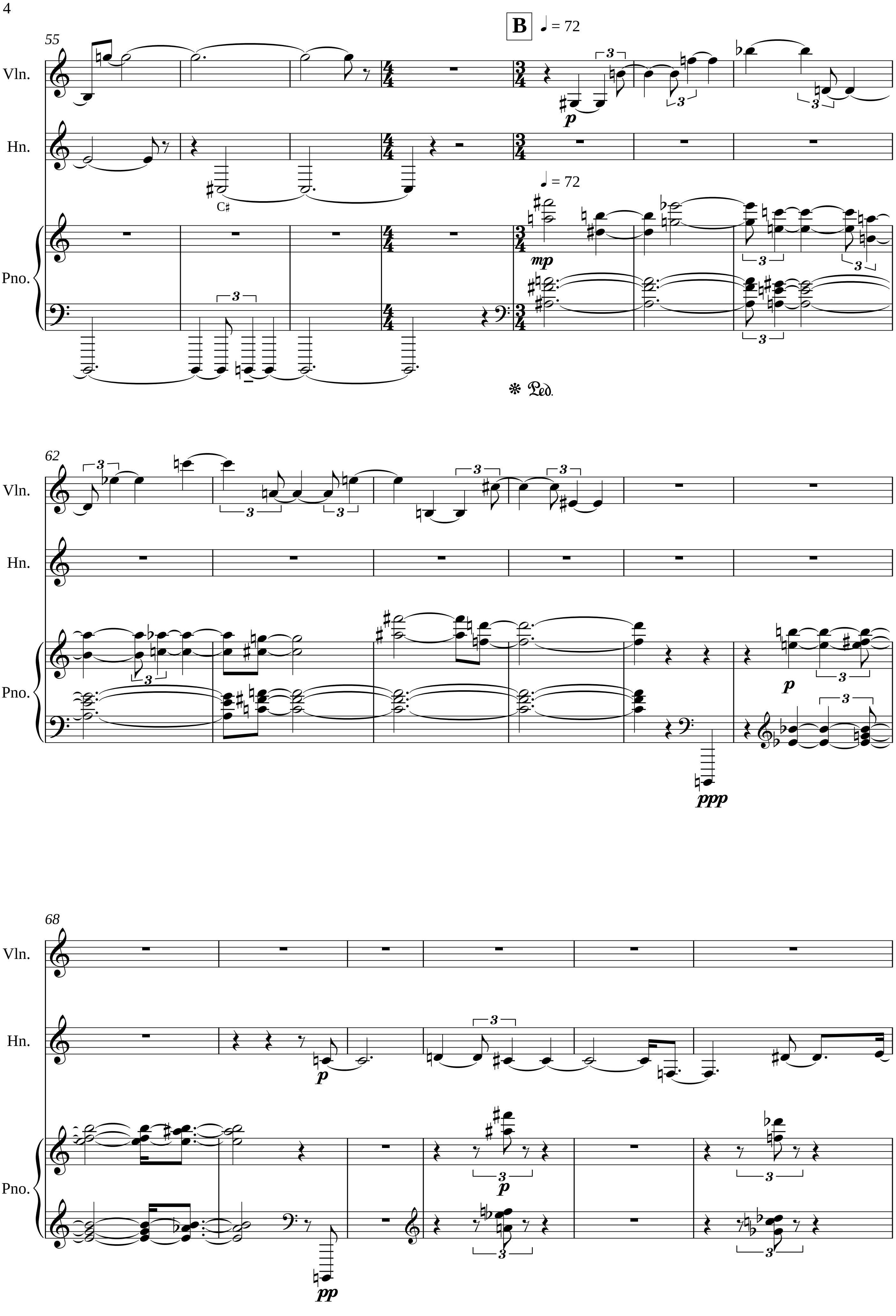
for Violin, Horn and Piano

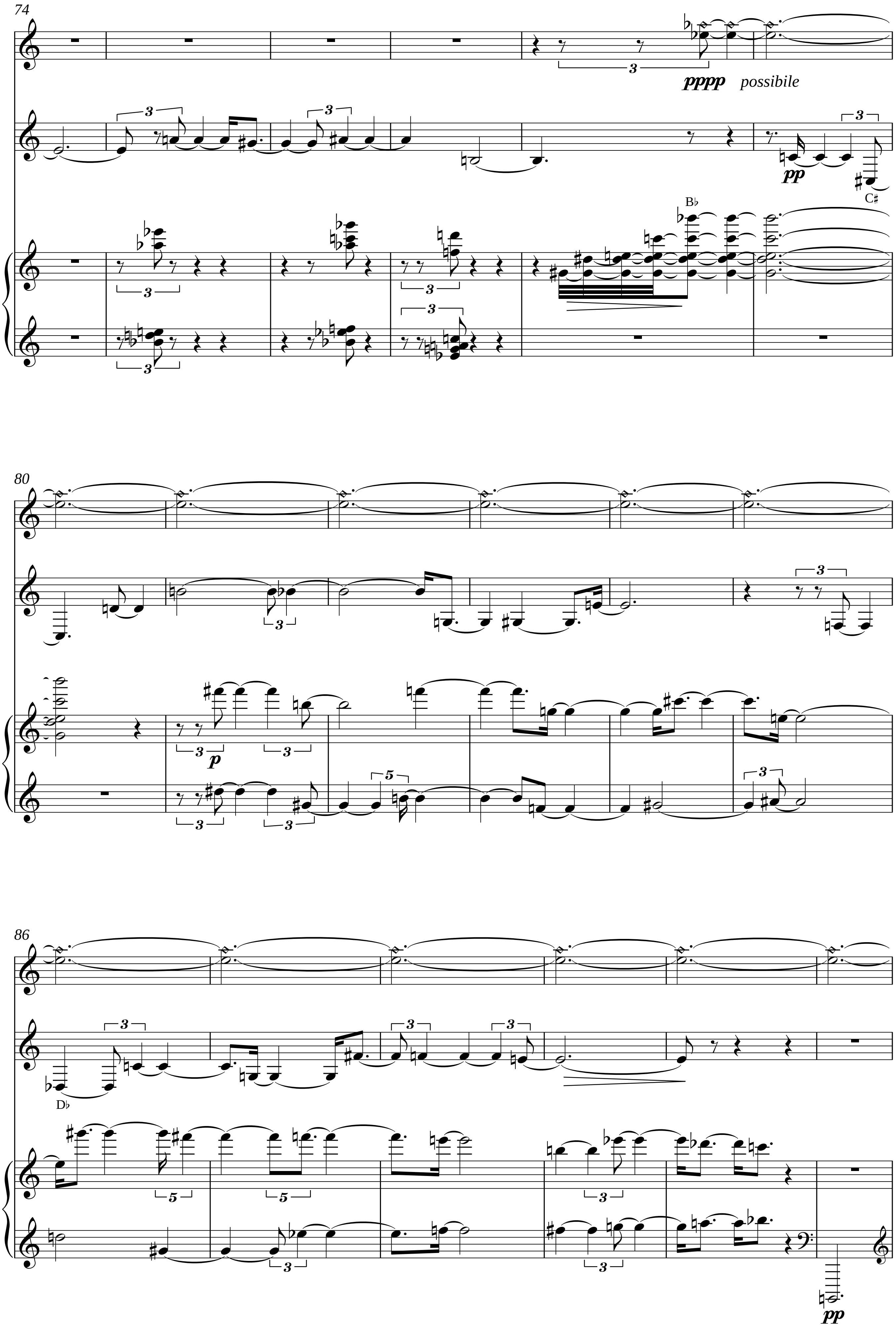
SungLyul Yoon

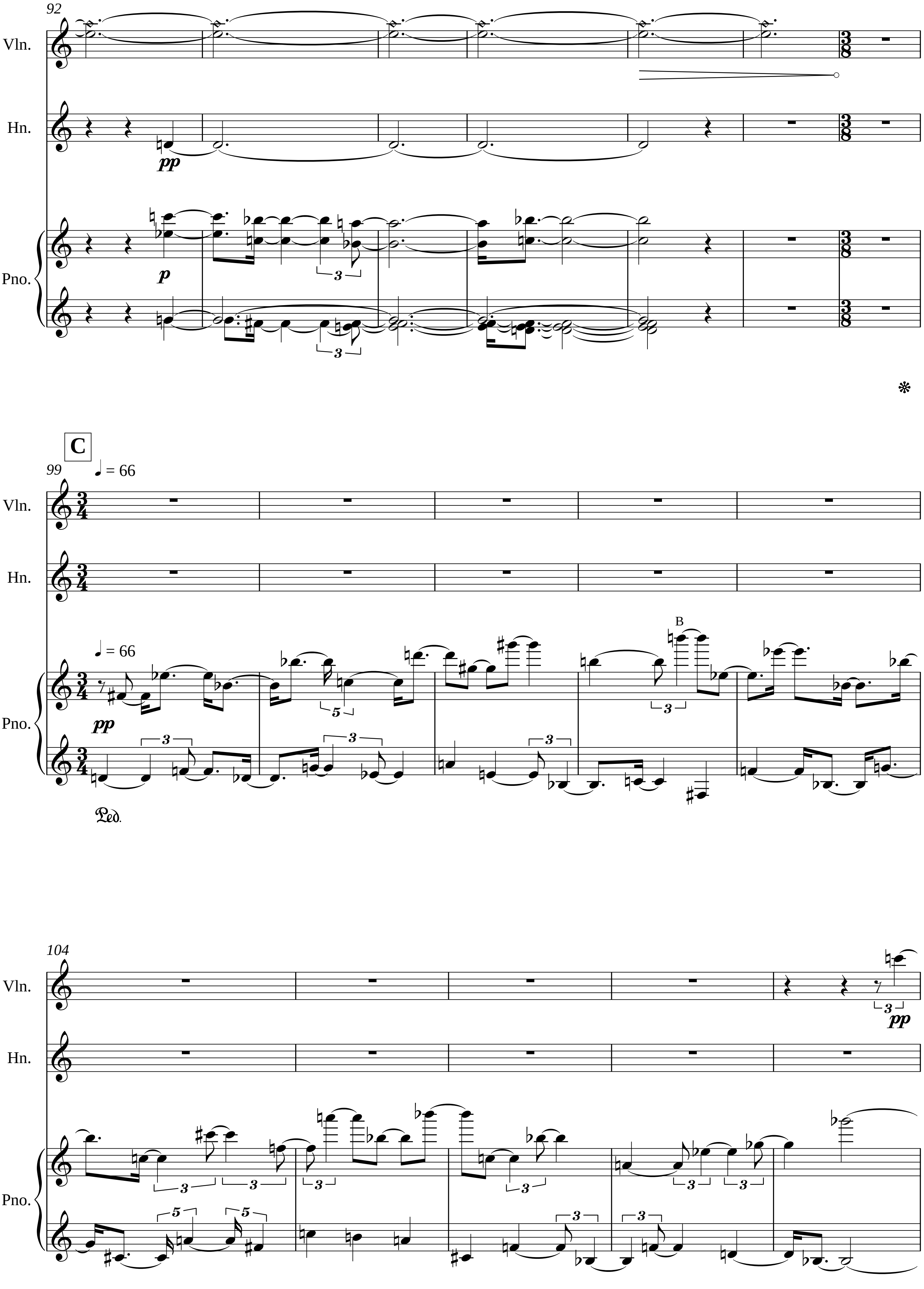

♩ = 66
non vibrato
Violin
pppp possibile
Horn
(written in C)
♩ = 66
Piano
3
p
3
Ped.
B
ppp
5
5
p
7
Vln.
Hn.
pp
A♯
Pno.
3
p
3
pp
B
pp
B

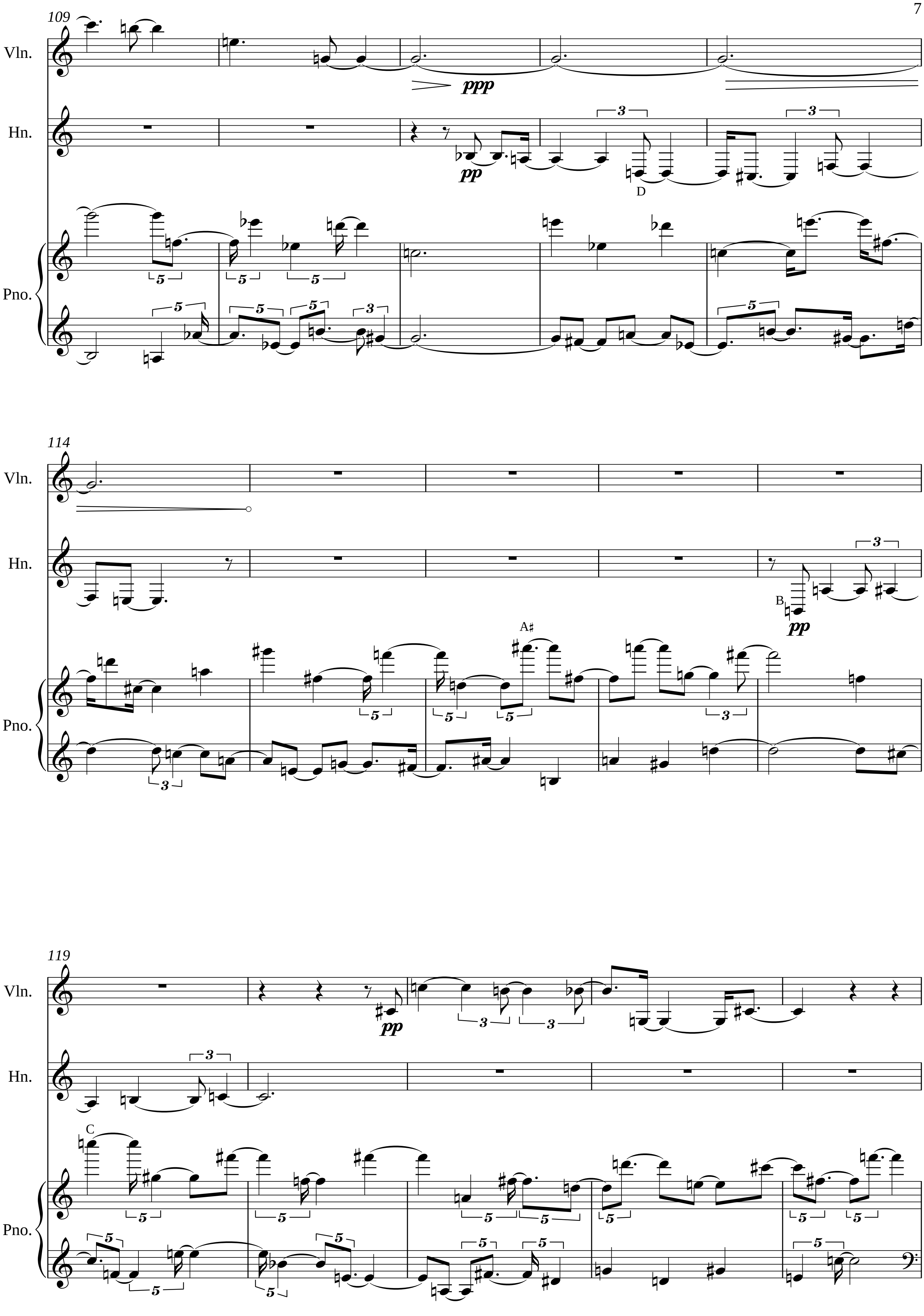

14
Vln.
Hn.
Pno.
legato sempre
3
p
B
21
legato sempre
pp
C
mp
Ped.
28
3/8

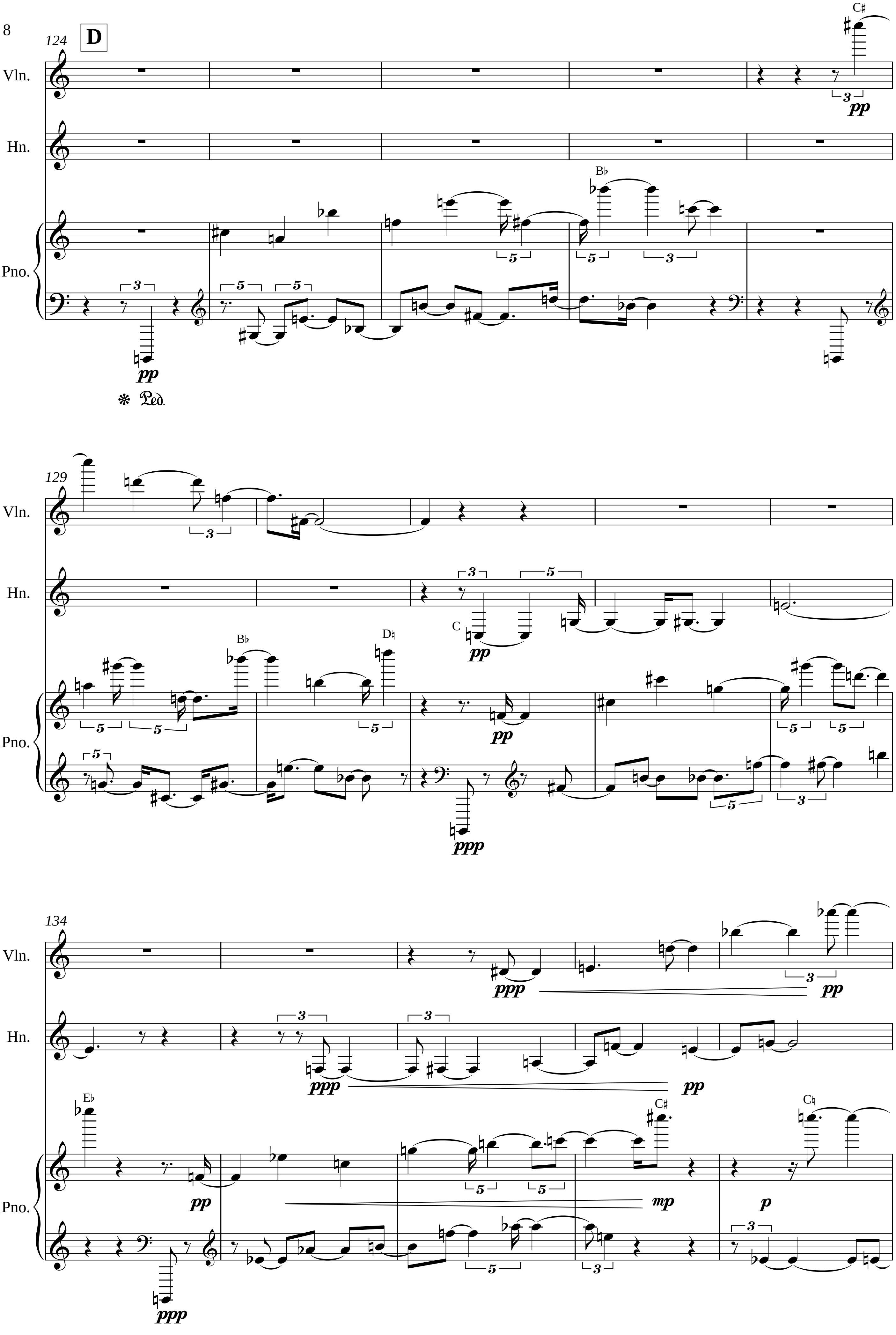

A
35
Vln.
Hn.
Pno.
p
p
Ped.
42
pp
B
ppp
p
p
❋ Ped.
48
pp
pp
pp

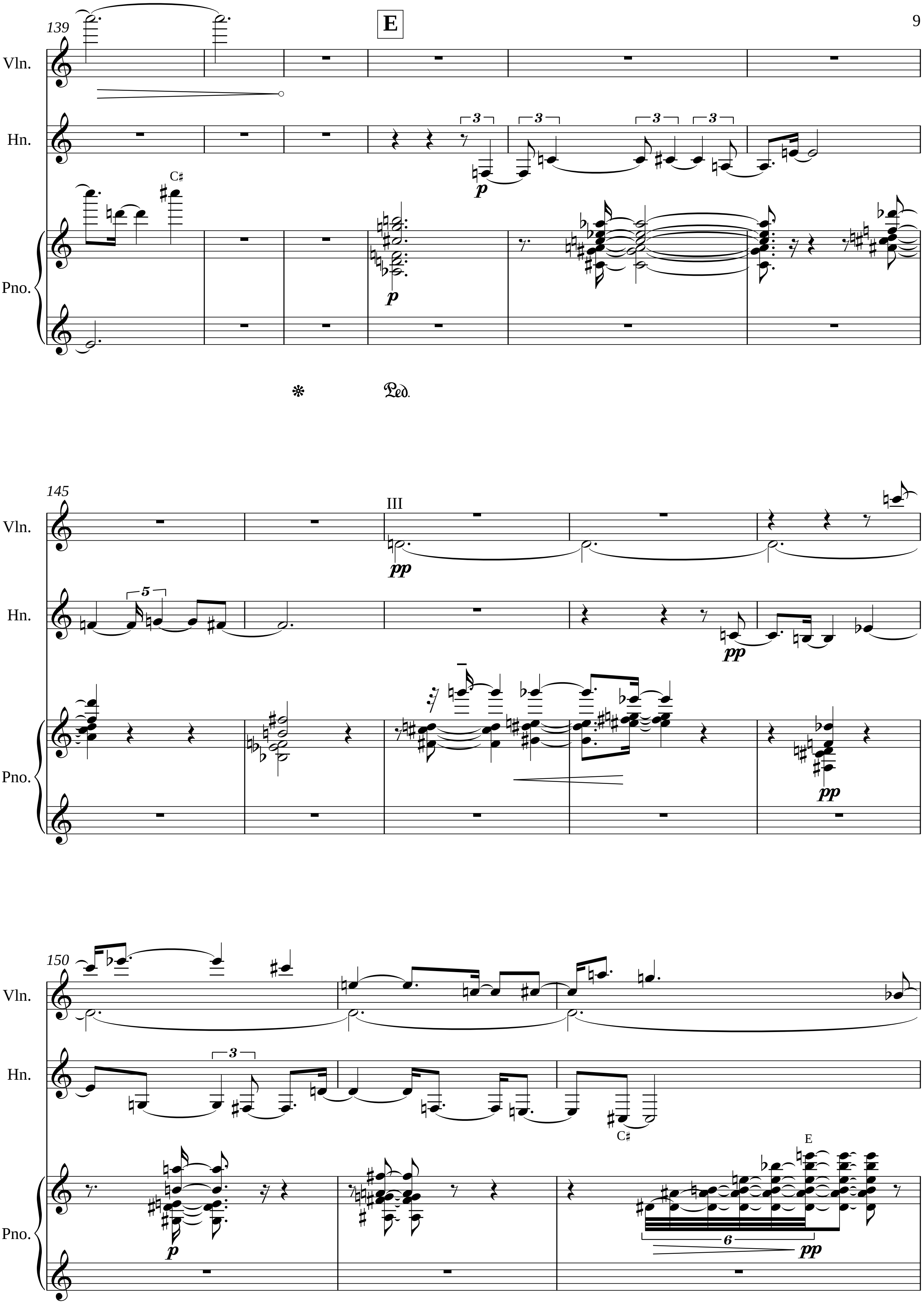

55
B
♩ = 72
Vln.
Hn.
Pno.
p
C♯
♩ = 72
mp
3
❊ Ped.
62
Vln.
Hn.
Pno.
p
ppp
68
Vln.
Hn.
Pno.
p
pp
p

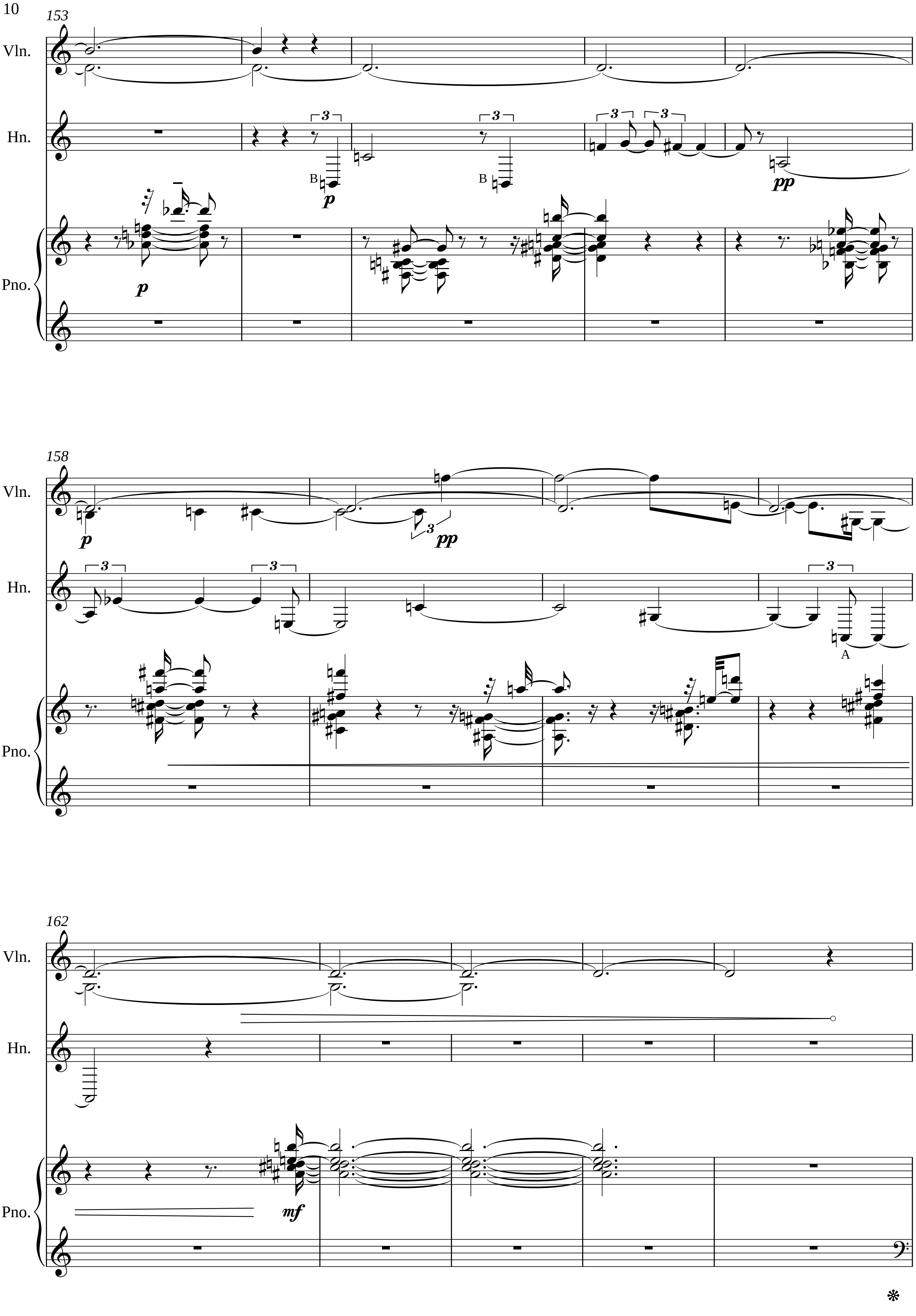

74
Vln.
Hn.
Pno.
pppp
possibile
pp
B♭
C♯
80
Vln.
Hn.
Pno.
p
86
Vln.
Hn.
Pno.
D♭
pp

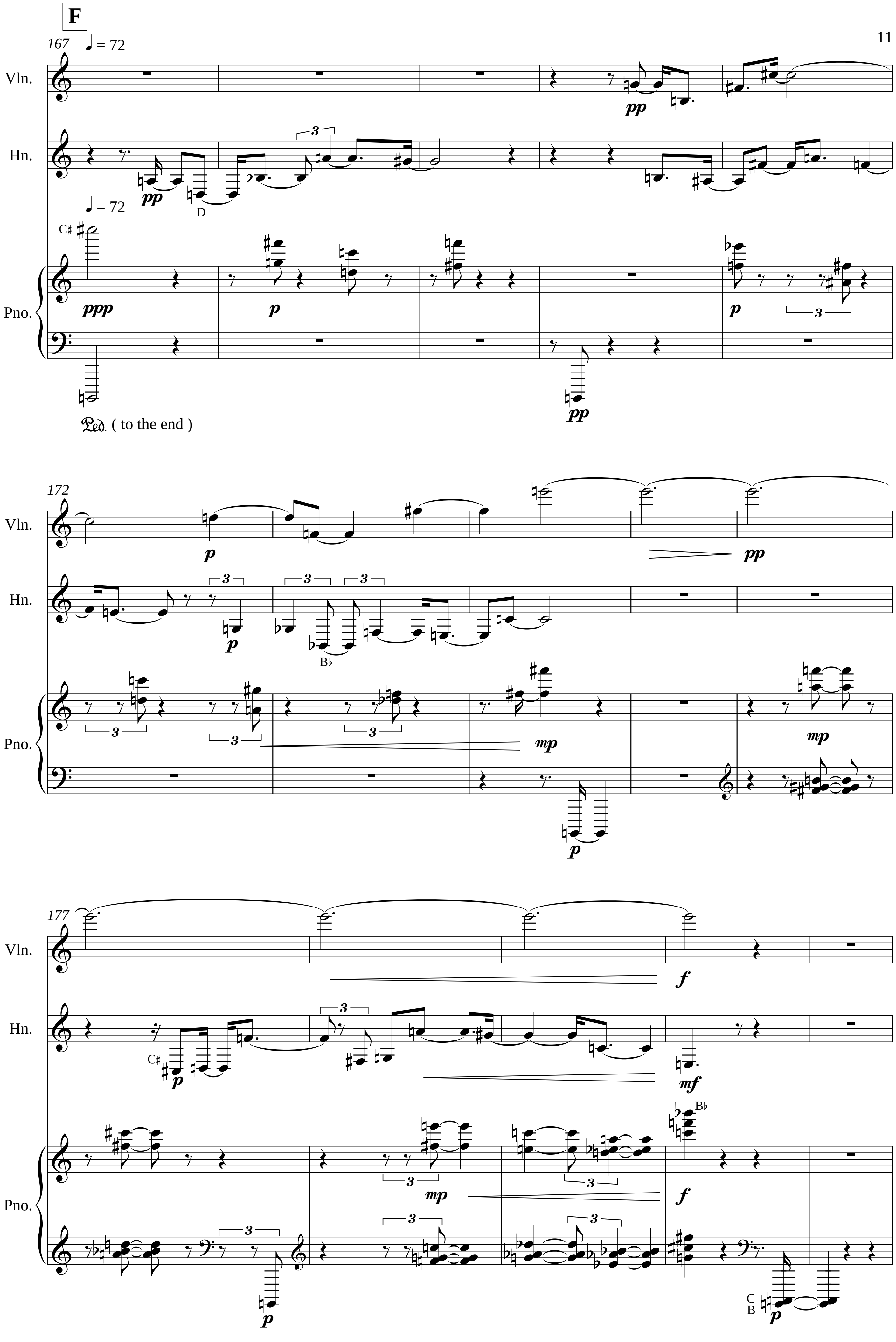

92
Vln.
Hn.
pp
Pno.
p
C
99
♩ = 66
Vln.
Hn.
♩ = 66
Pno.
pp
B
Ped.
104
Vln.
pp
Hn.
Pno.

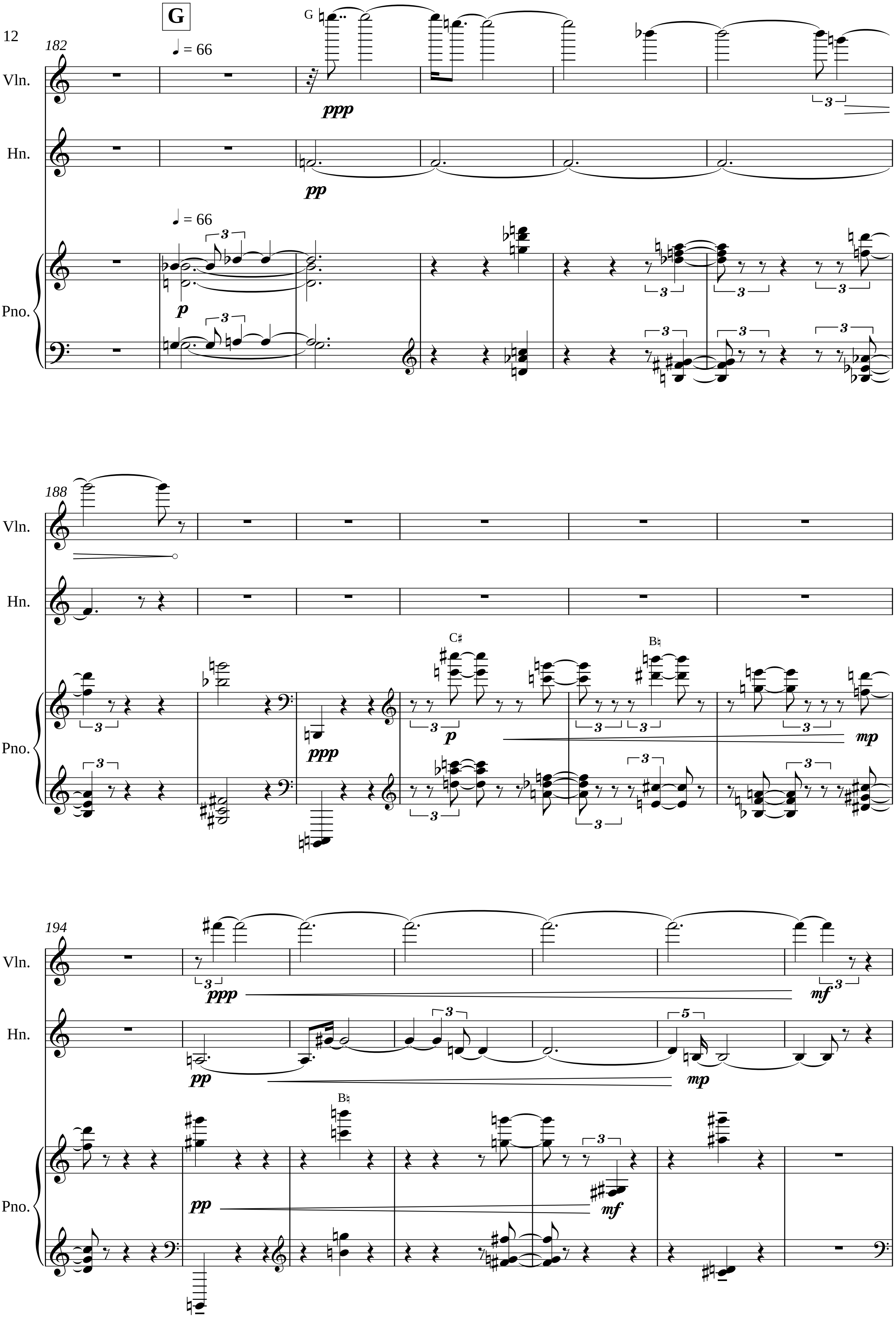

109
Vln.
Hn.
Pno.
ppp
pp
3
5
D
114
B
A♯
119
C

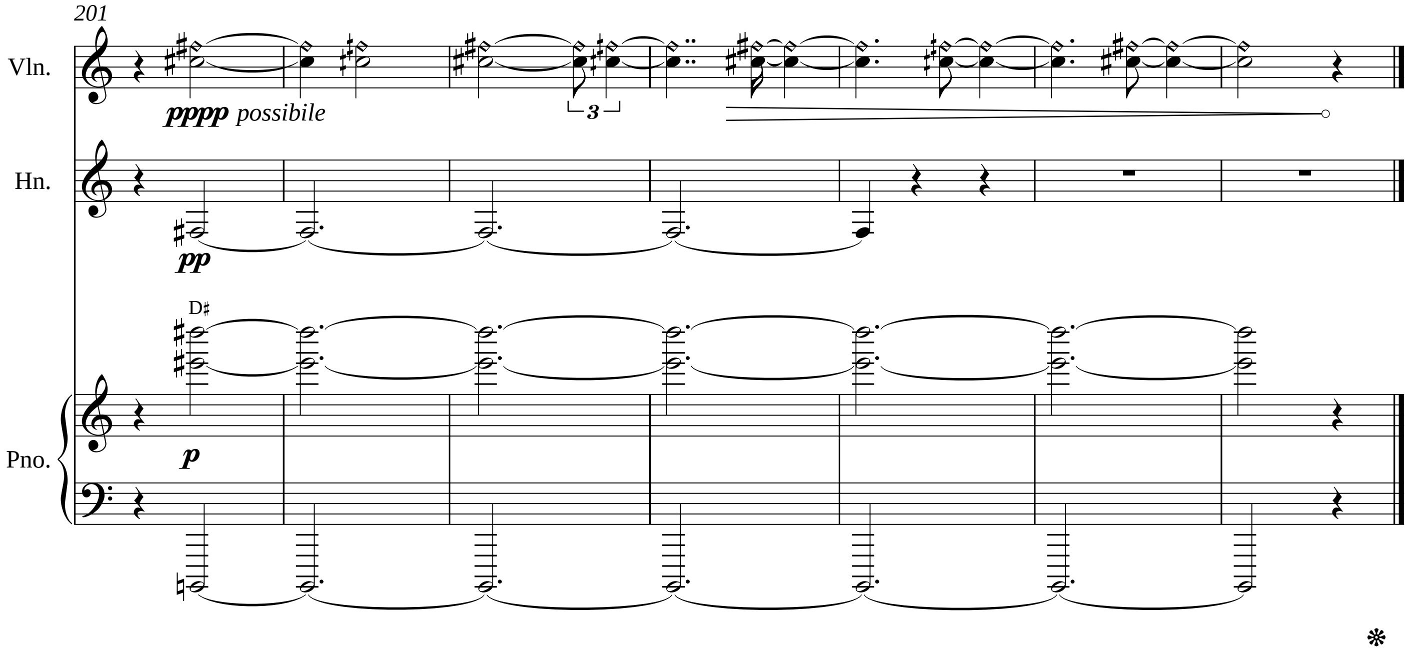

124
D
Vln.
Hn.
Pno.
C♯
pp
3
B♭
5
3
pp
❊ Ped.
129
C
pp
B♭
D♮
pp
ppp
134
ppp
pp
E♭
C♯
C♮
ppp
pp
pp
mp
p
ppp


139
E
Vln.
Hn.
Pno.
C♯
3
p
❊
Ped.
145
III
5
pp
150
6
E
C♯


153
Vln.
Hn.
Pno.
3
B
p
B
pp
158
p
3
pp
A
162
mf
❊


F
167
♩ = 72
Vln.
Hn.
Pno.
pp
D
♩ = 72
C♯
ppp
p
pp
3
Ped. (to the end)
172
p
p
B♭
mp
pp
mp
177
C♯
p
f
mf
mp
B♭
f
p
C
B
p


182
G
♩ = 66
G
Vln.
Hn.
Pno.
ppp
pp
♩ = 66
p
3
188
C♯
B♮
ppp
p
mp
194
B♮
ppp
mf
pp
mp
pp
mf
3
5


201
Vln.
pppp possibile
3
Hn.
pp
D♯
Pno.
p
❋

Duration ca. 9' 10"

Three Chorale Preludes

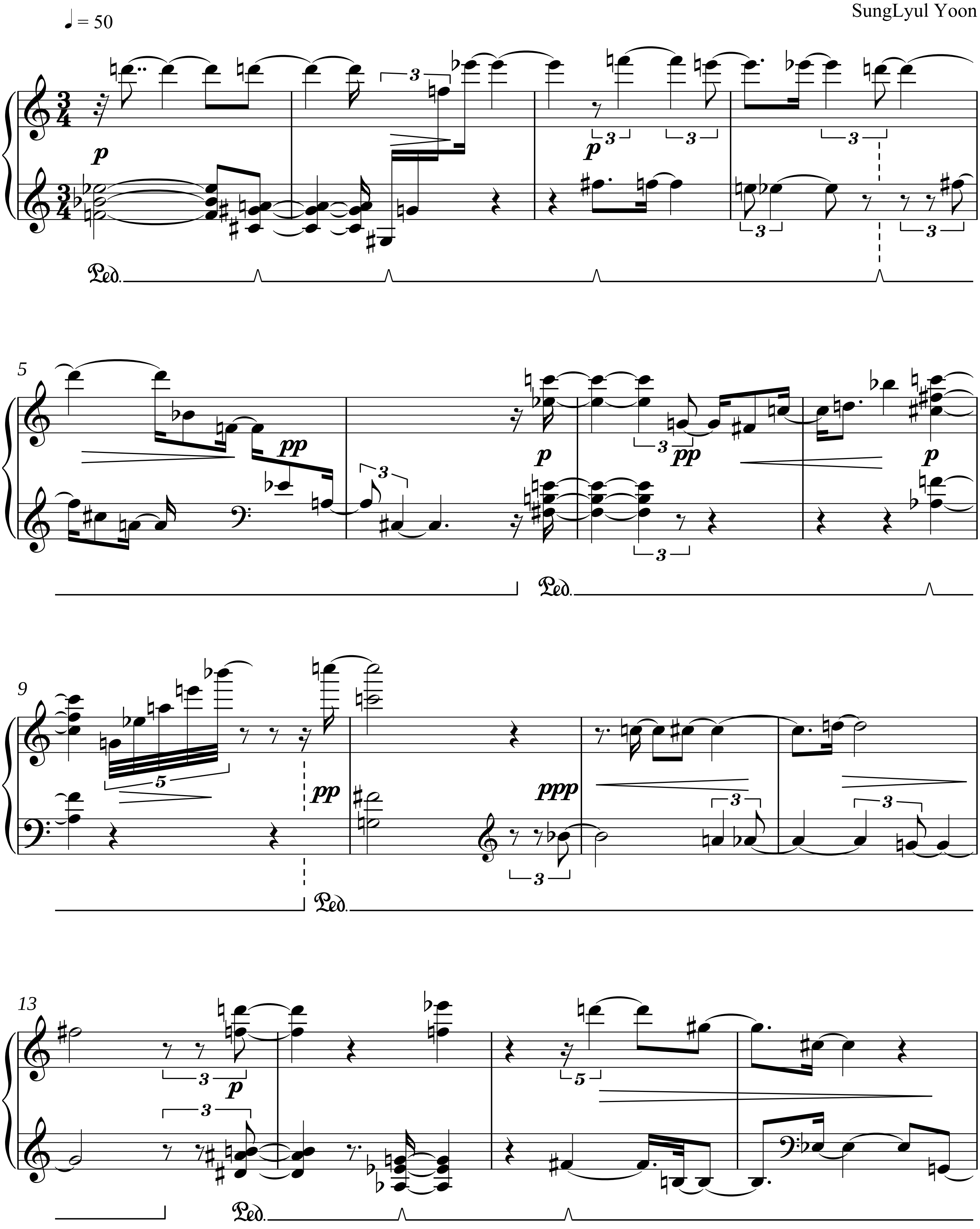
for Piano

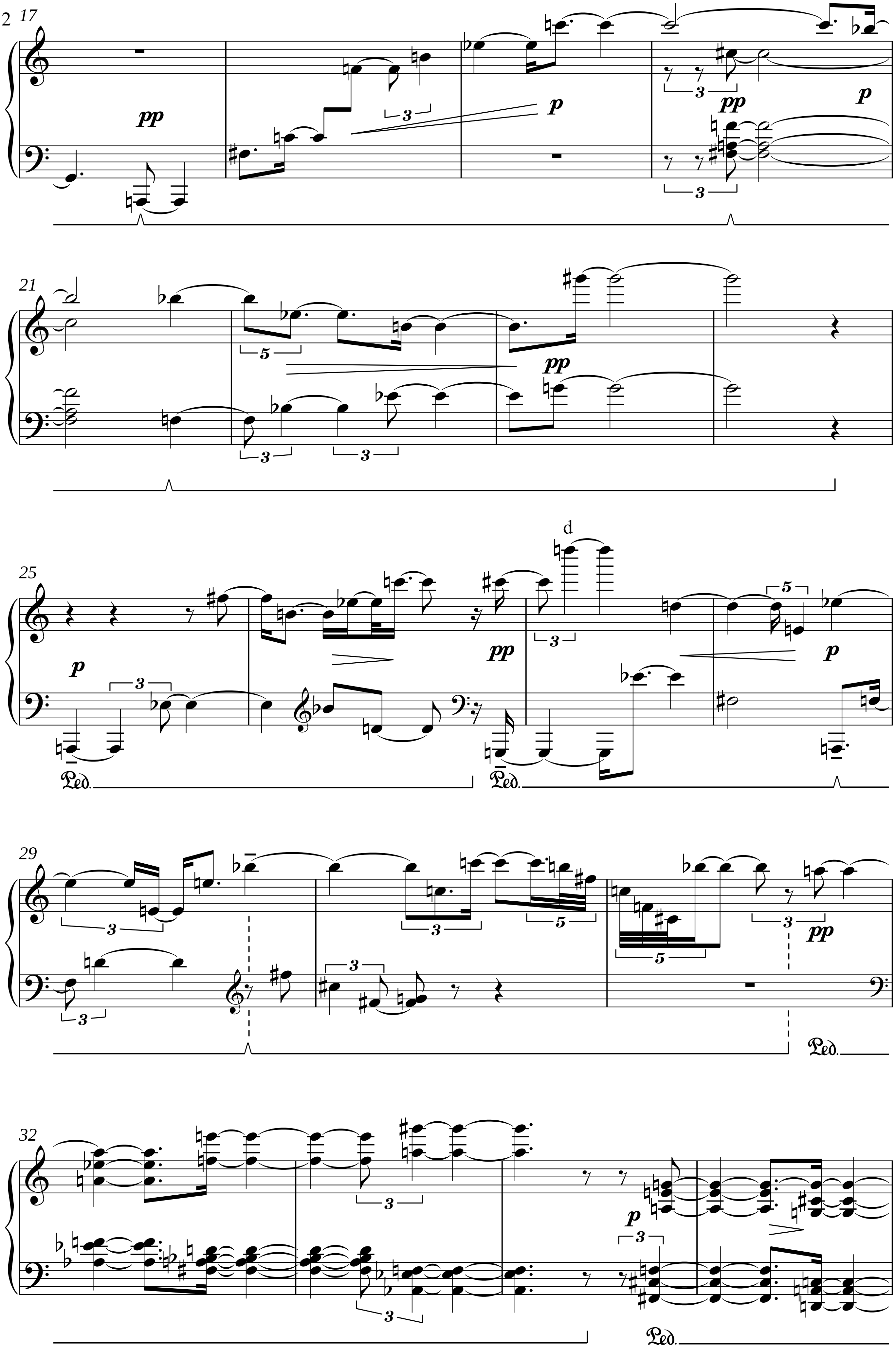
(2012/2013/2014)

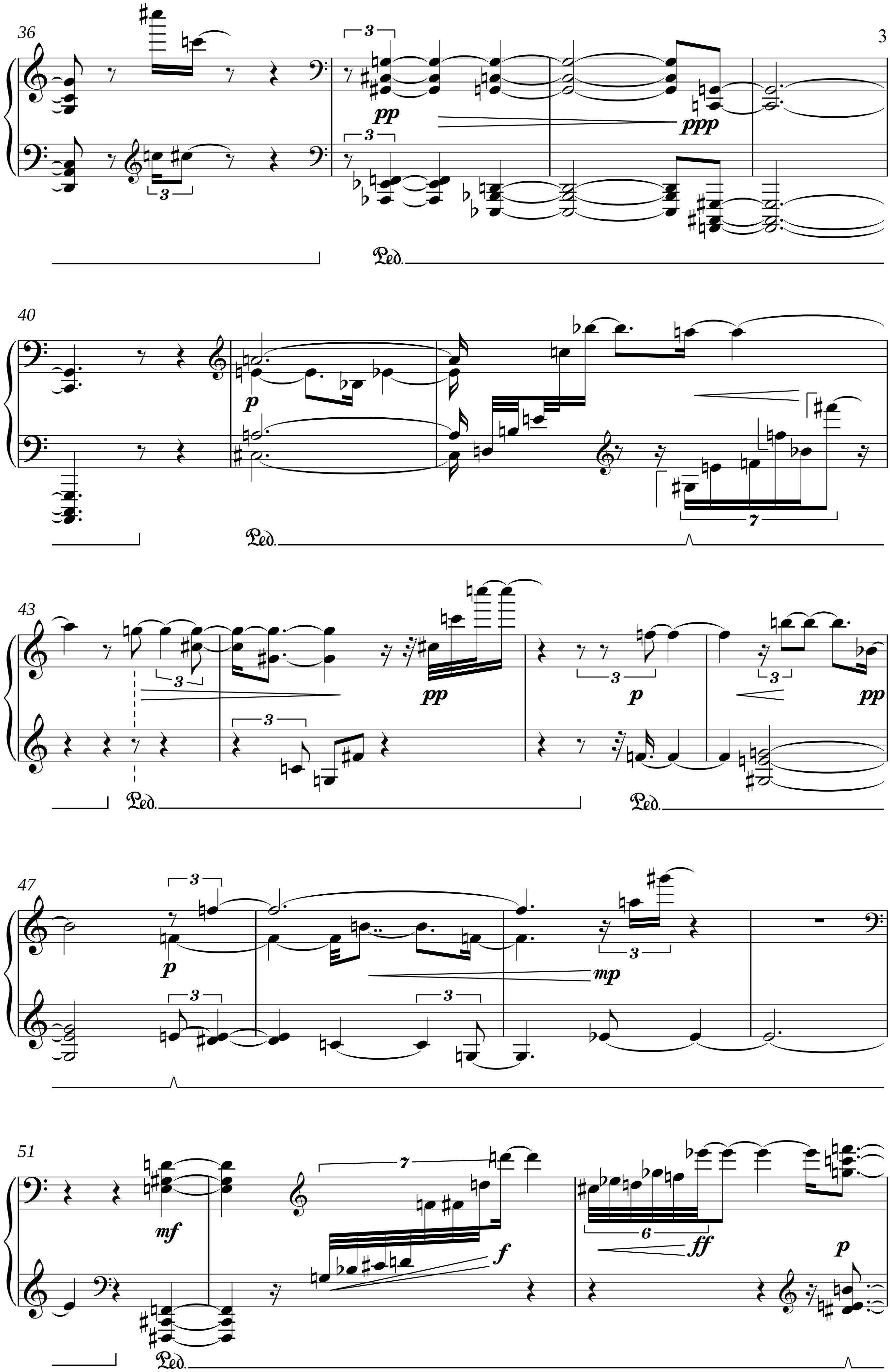
SungLyul Yoon

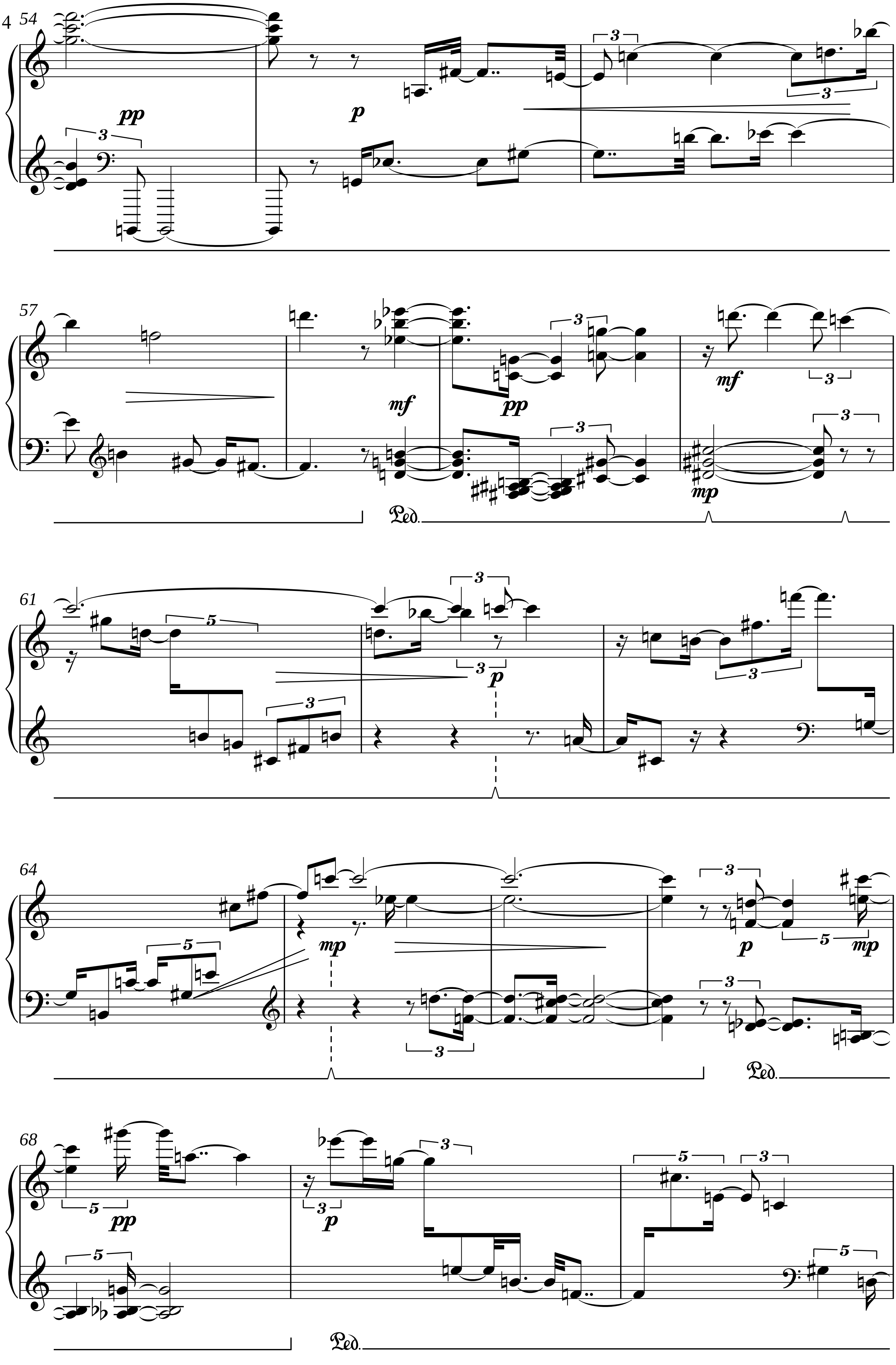
Jesu, meines Herzens Freud'

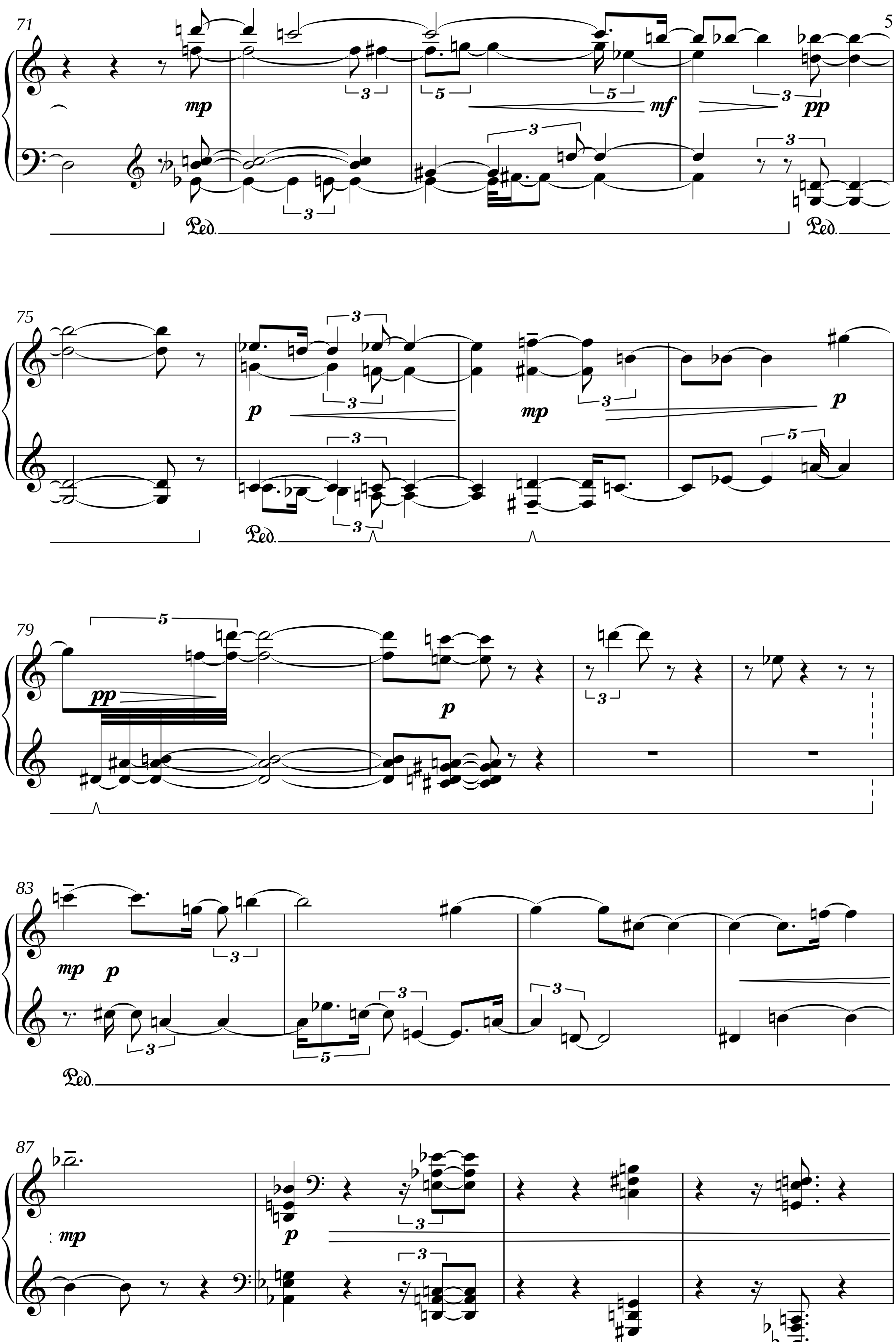
SungLyul Yoon

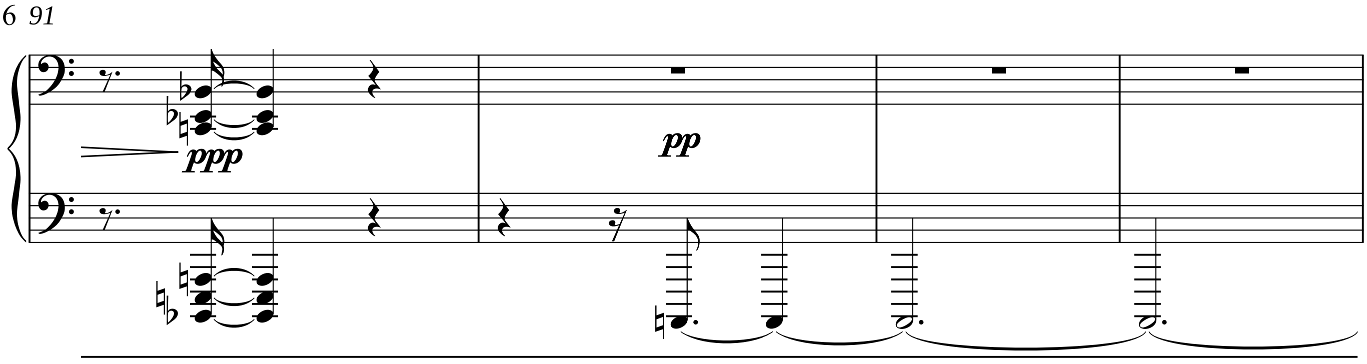

♩ = 50
p
3
Ped.
5
pp
p
9
pp
ppp
13

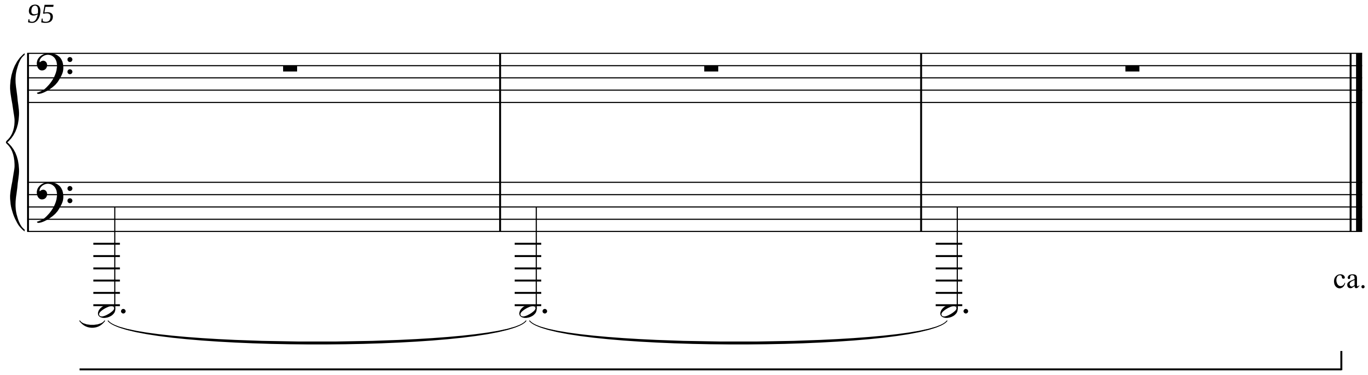

pp
p
pp
p
pp
p
pp
d
p
Ped.
Ped.
pp
Ped.
p
Ped.


36
3
pp
ppp
3
Ped.
40
p
7
Ped.
43
3
pp
3
p
3
pp
Ped.
Ped.
47
3
p
3
mp
3
3
51
7
mf
f
6
ff
p
Ped.


54
pp
p
57
mf
pp
mf
mp
Ped.
61
p
64
mp
p
mp
Ped.
68
pp
p
Ped.


71
mp
mf
pp
75
p
mp
p
79
pp
p
83
mp
p
87
mp
p
Ped.
3
5



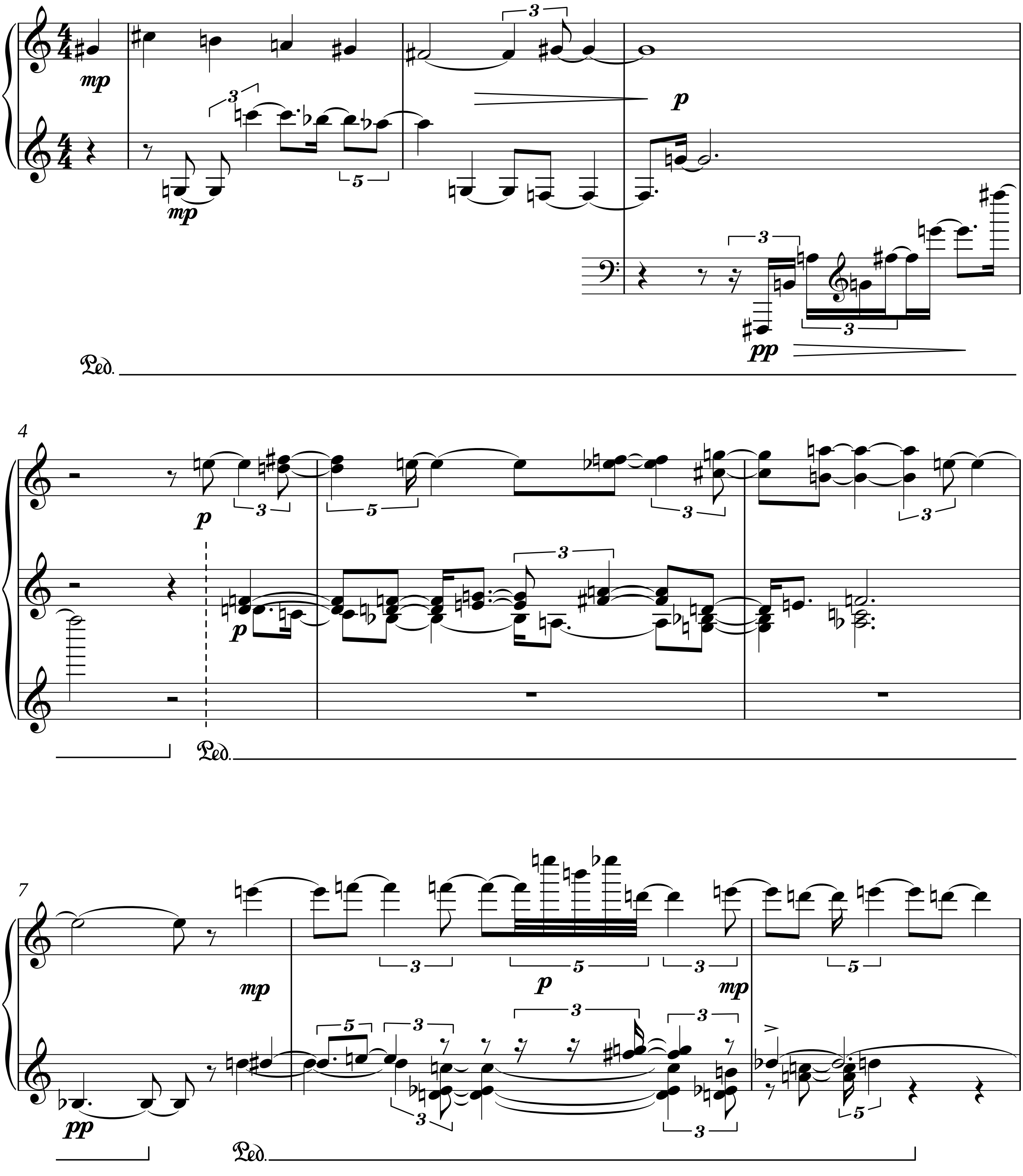


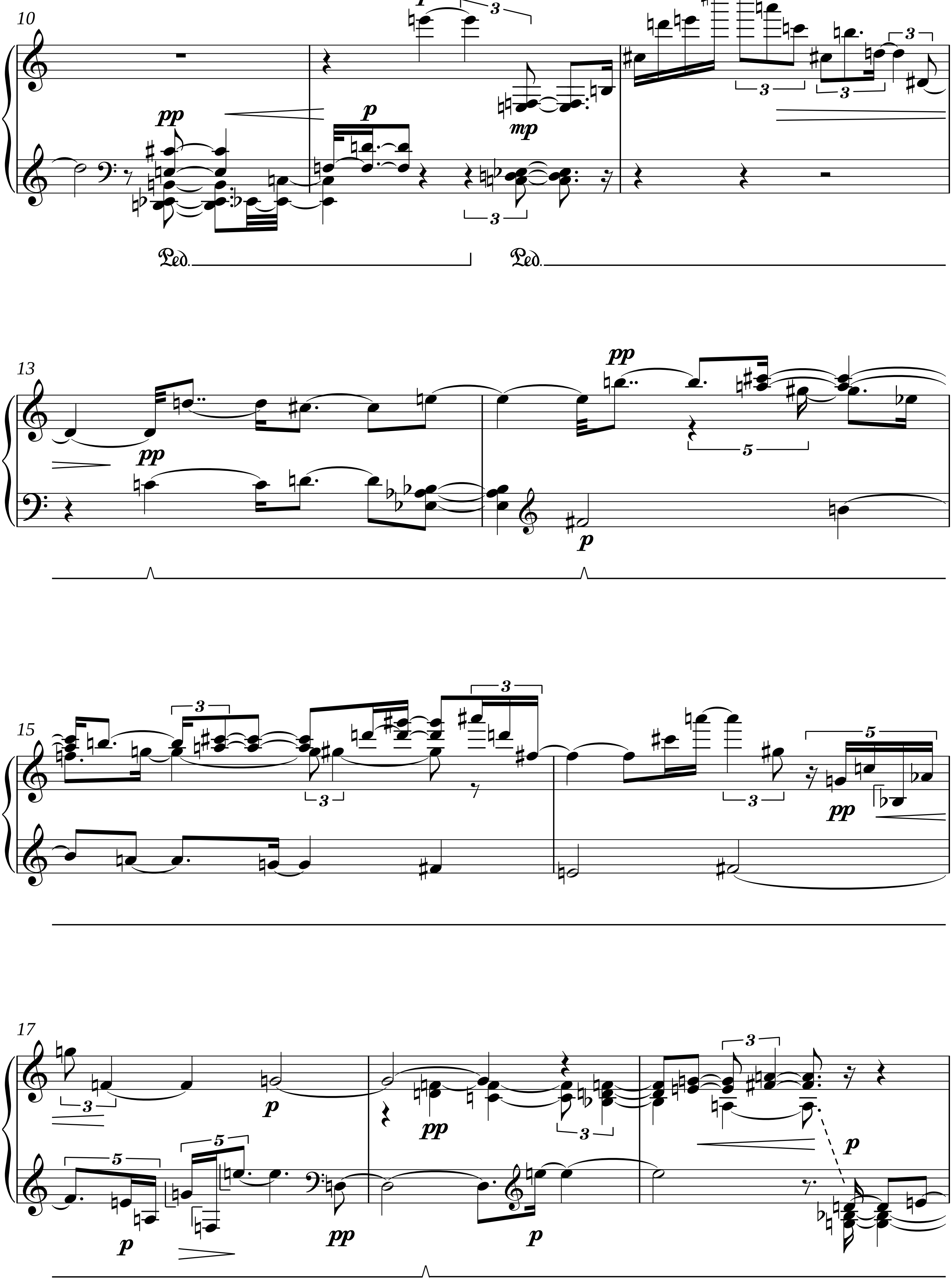
ca. 5'49"

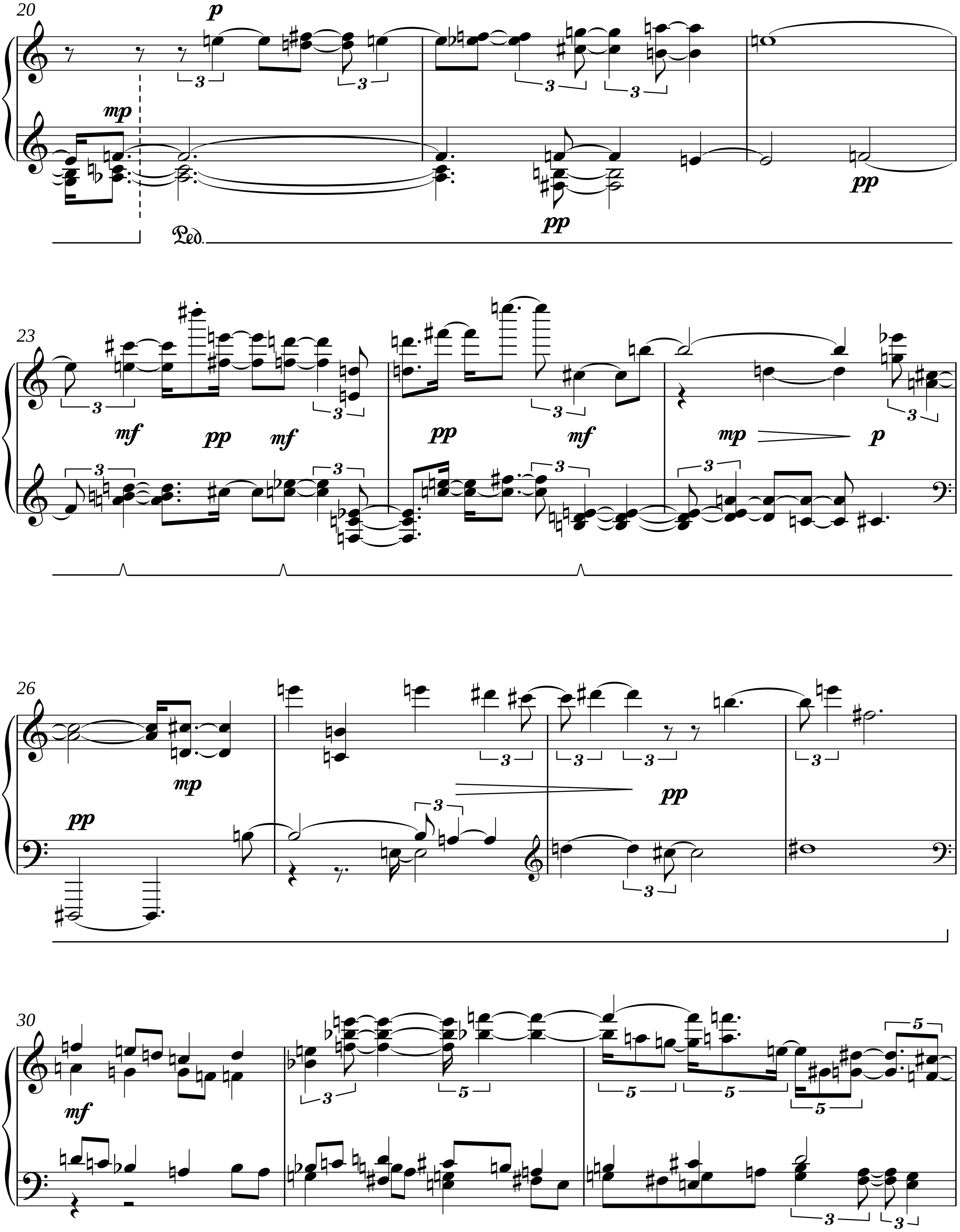
O Haupt voll Blut und Wunden

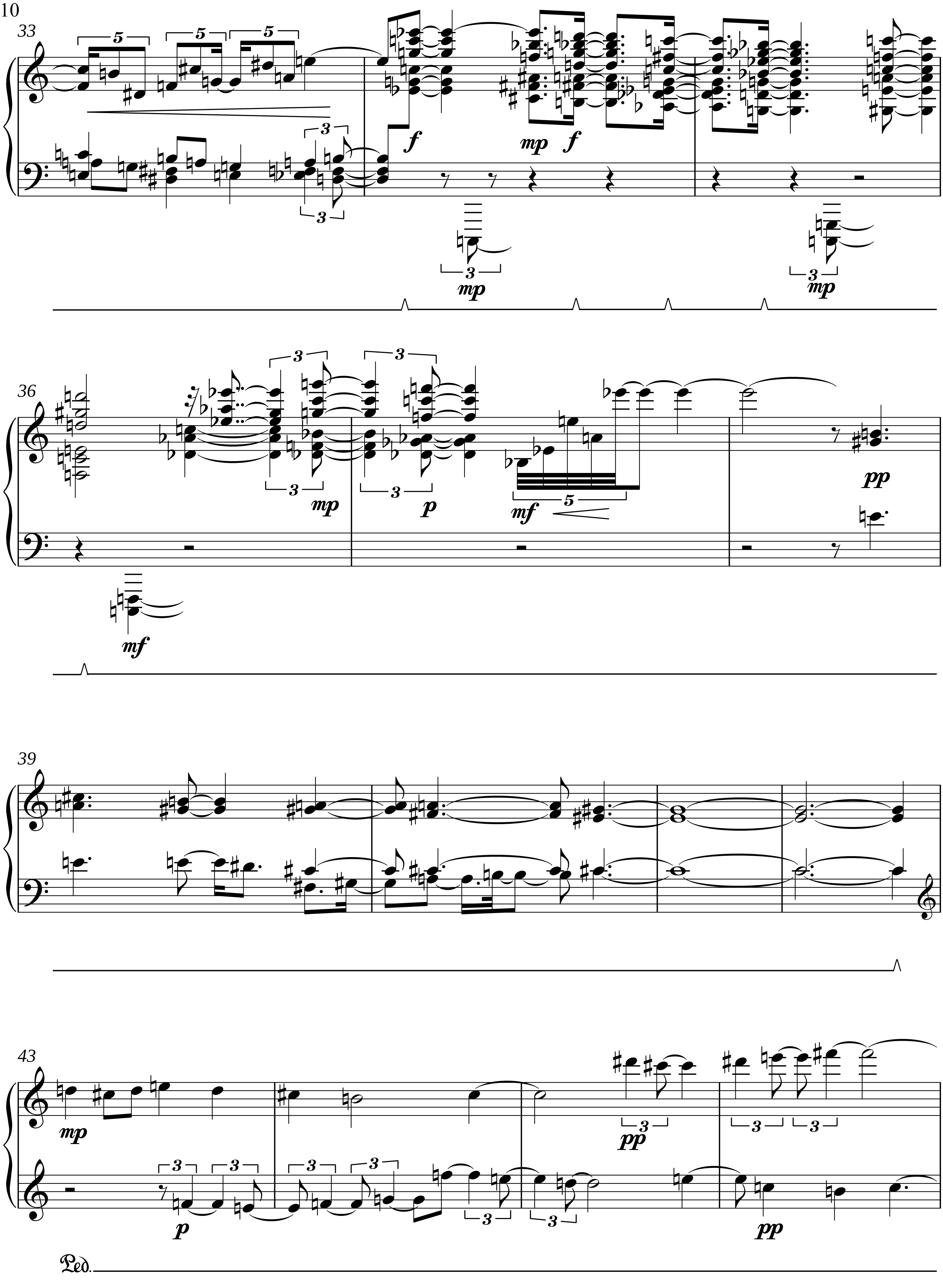
♩ = 52

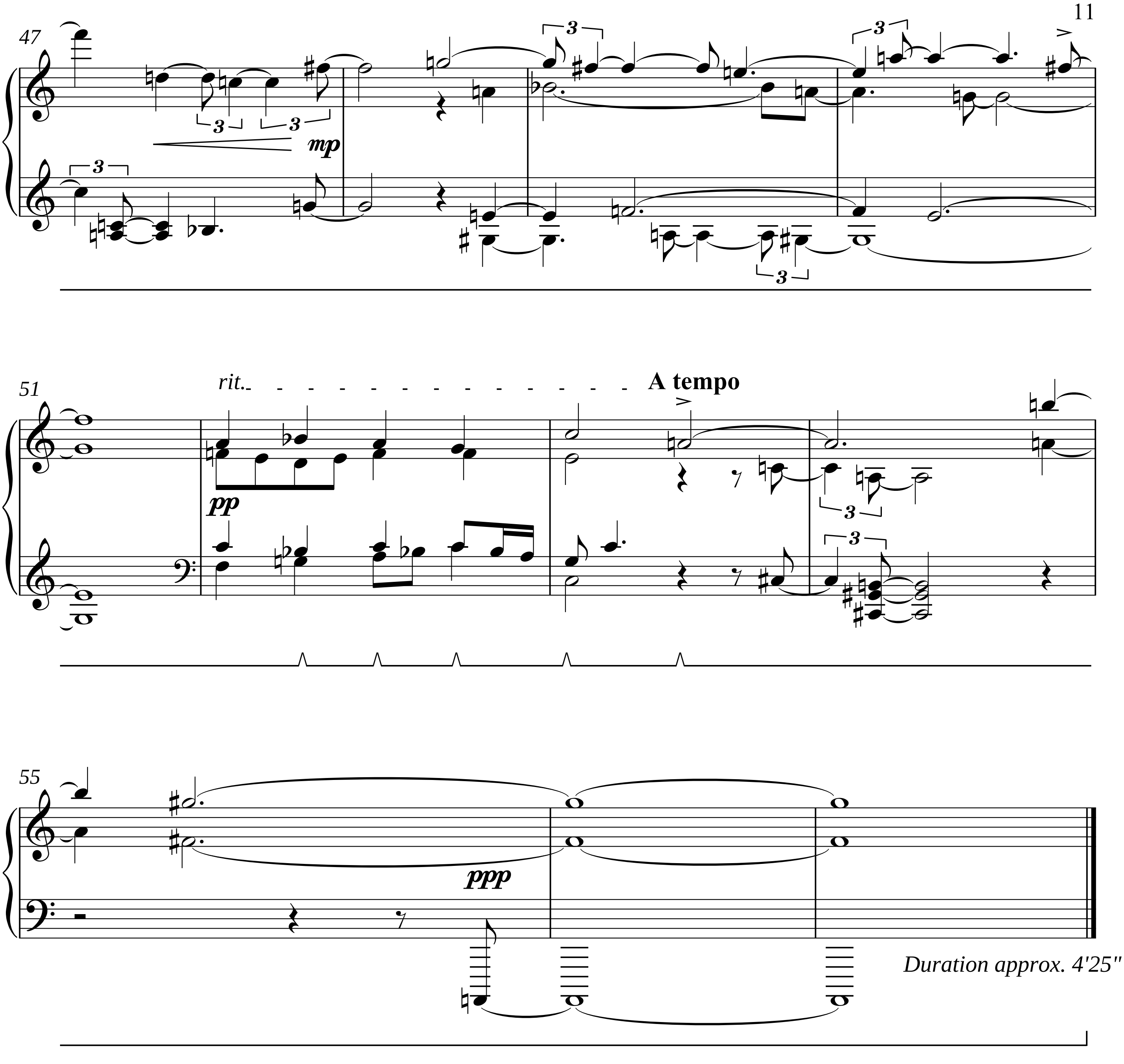
SungLyul Yoon


mp
3
5
p
pp
Ped.
4
7


10
pp
p
3
mp
Ped.
Ped.
13
pp
5
p
15
3
5
pp
17
3
5
p
pp
p
p
3


20
p
mp
pp
pp
Ped.
23
mf
pp
mf
pp
mf
mp
p
26
pp
mp
pp
30
mf
Ped.

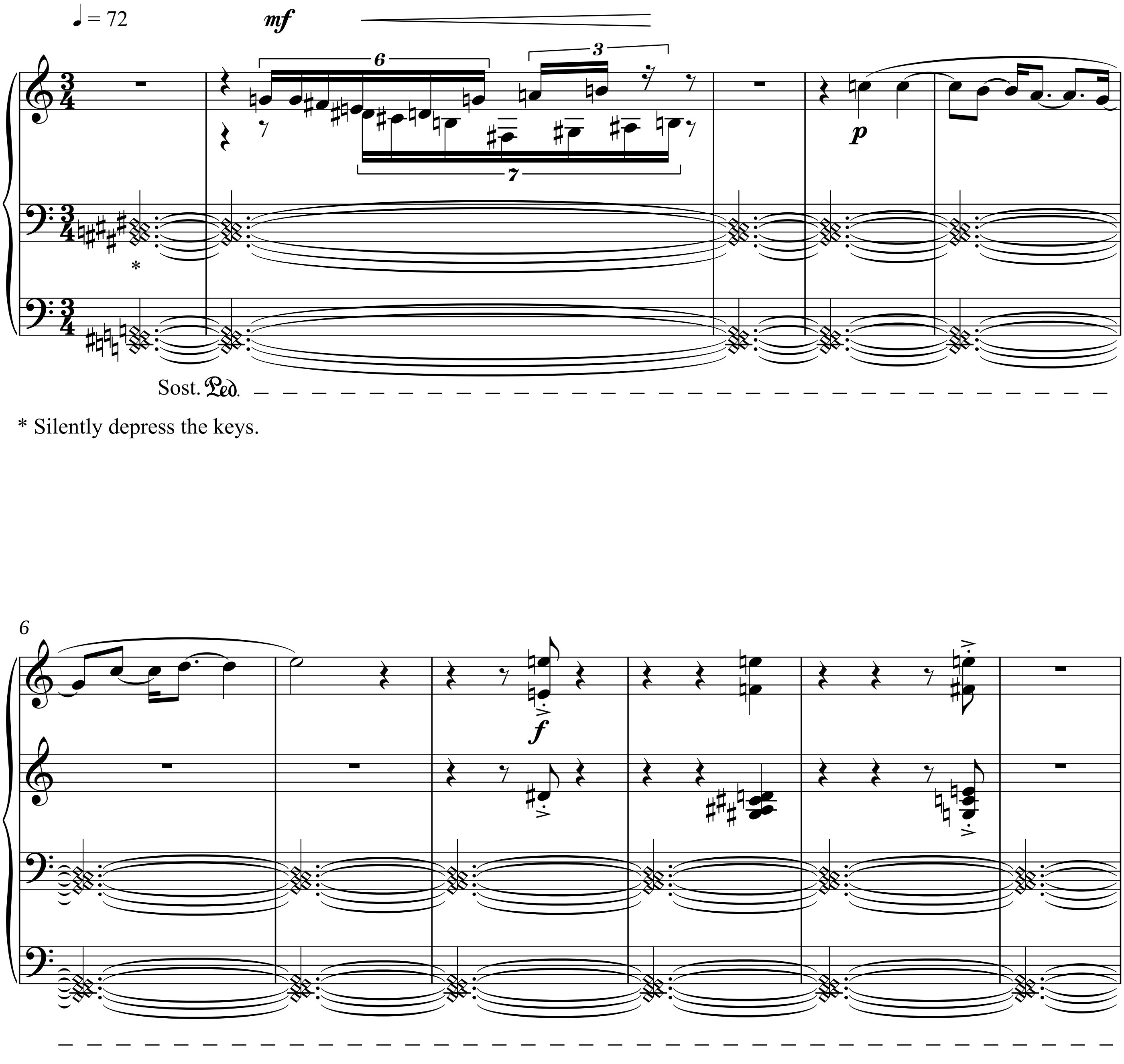

f
mp
f
mp
mp
mp
p
mf
pp
mf
mp
p
pp
pp
Ped.


47
3
3
3
mp
3
3
3
51
rit.
A tempo
pp
3
3
55
ppp

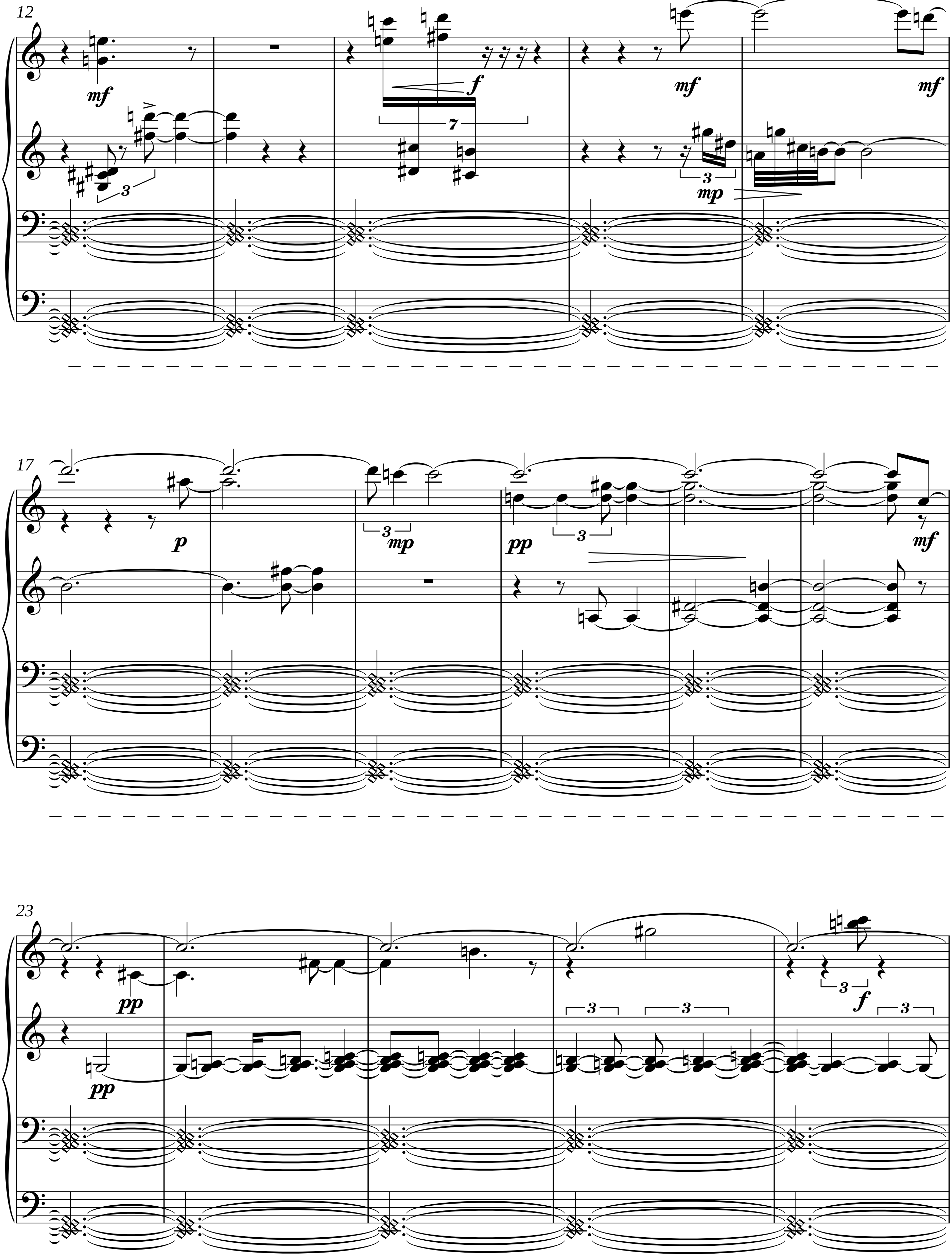
Duration approx. 4'25"

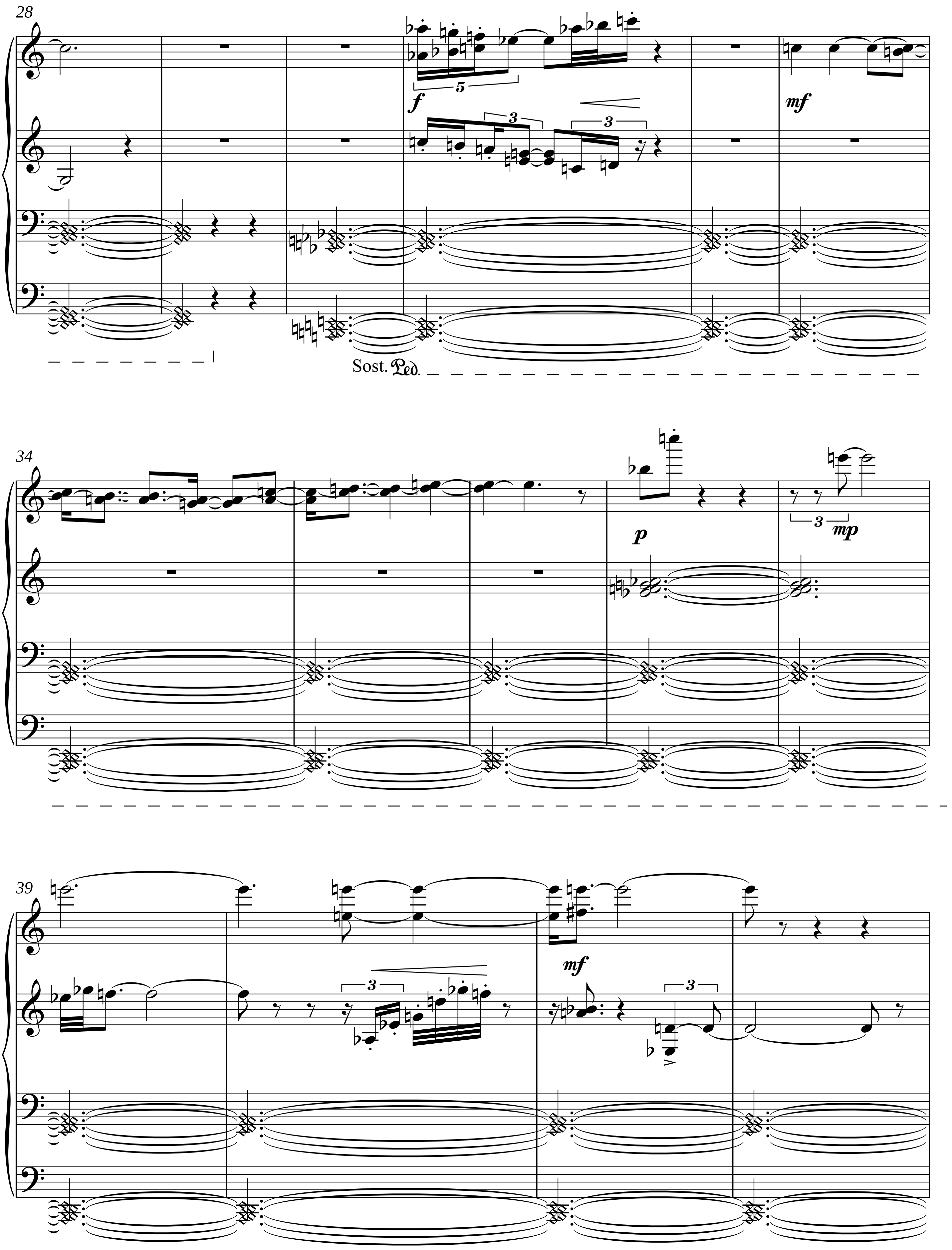
Nun lob' mein' Seel' den Herren

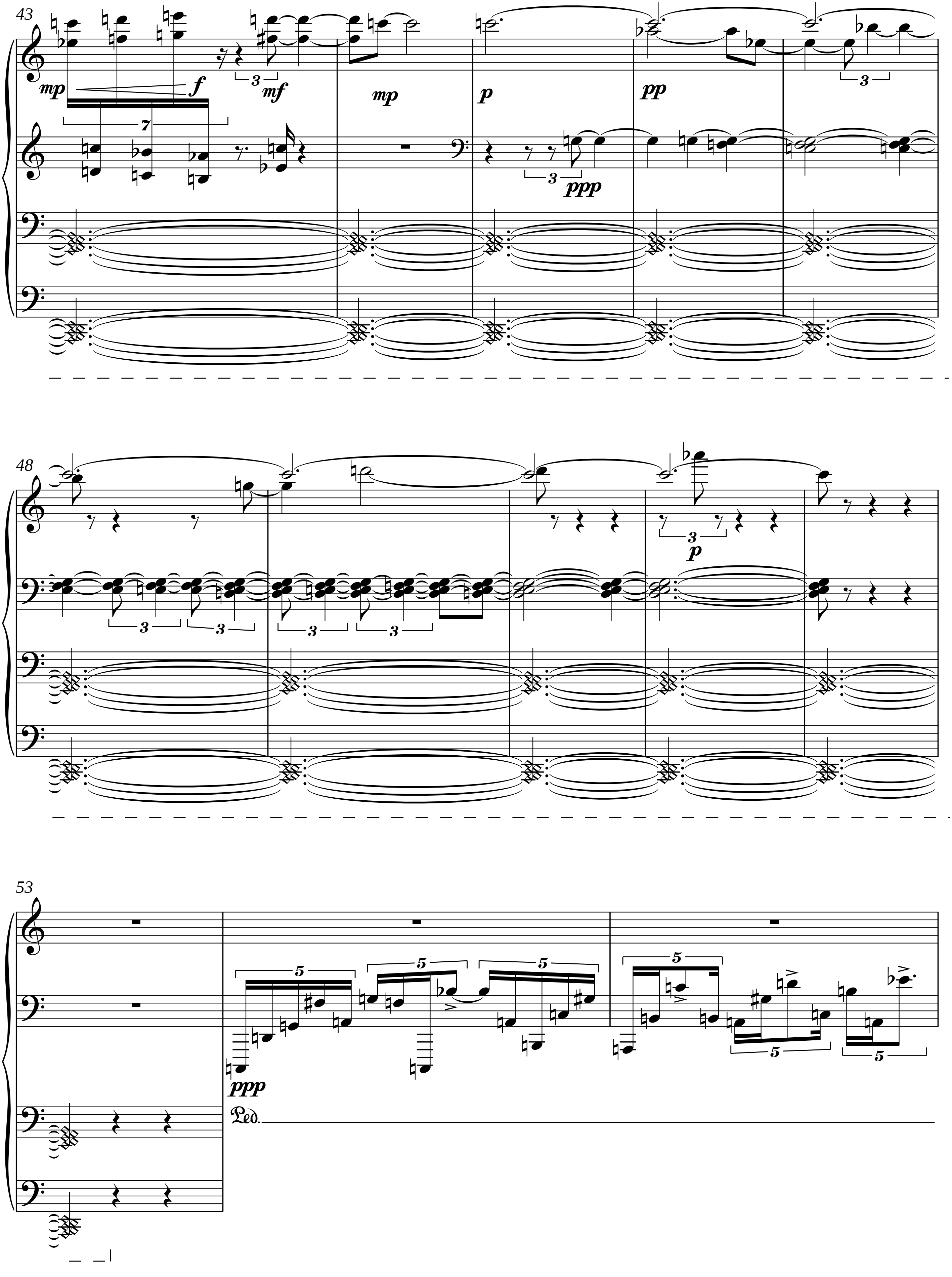
SungLyul Yoon

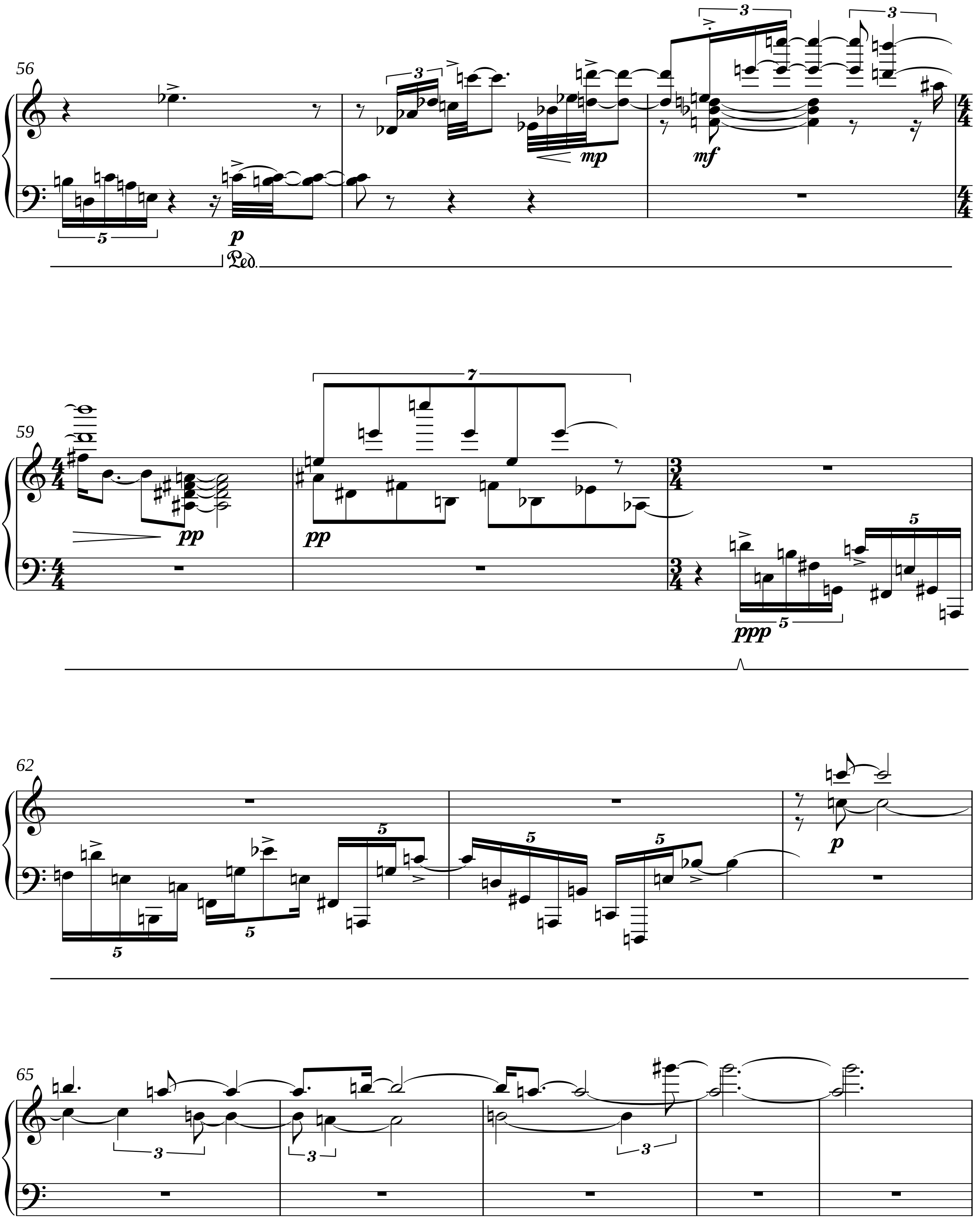

♩ = 72
mf
6
3
7
p
Sost. 𝒫𝑒𝑑.
*
6
f

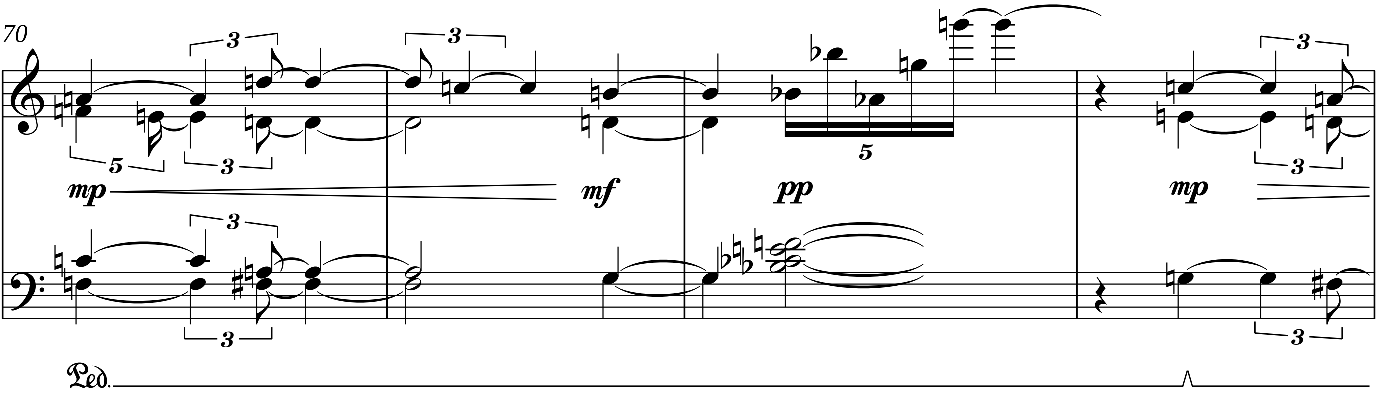
* Silently depress the keys.


12
mf
f
7
3
mf
mf
mp
17
p
3
mp
pp
3
mf
23
pp
pp
3
3
3
f
3

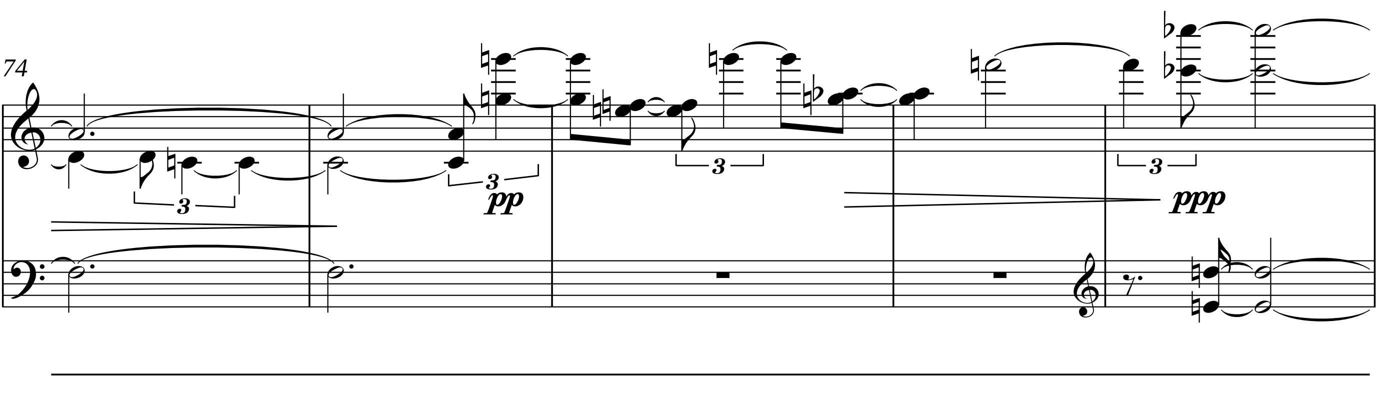

f
mf
Sost. Ped.
p
mp
mf


mp
f
mf
mp
p
ppp
pp
p
ppp
Ped.

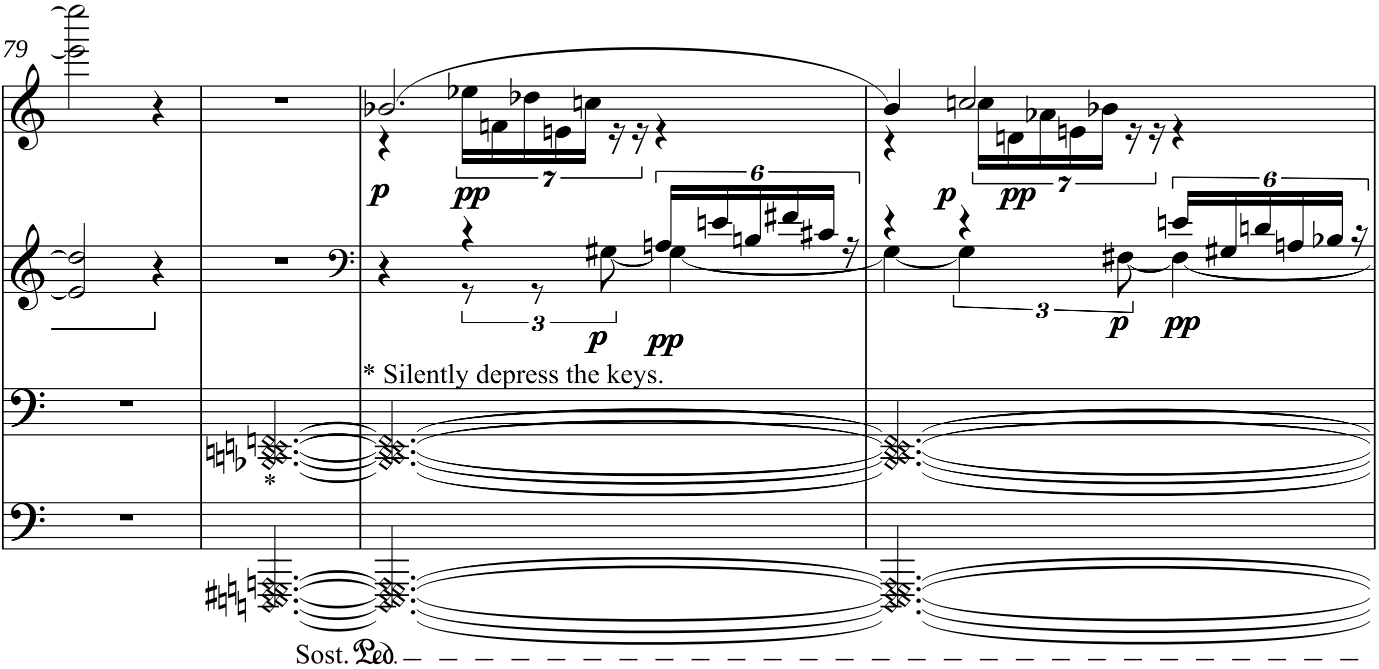

mp
mf
p
Ped.
pp
pp
ppp
p



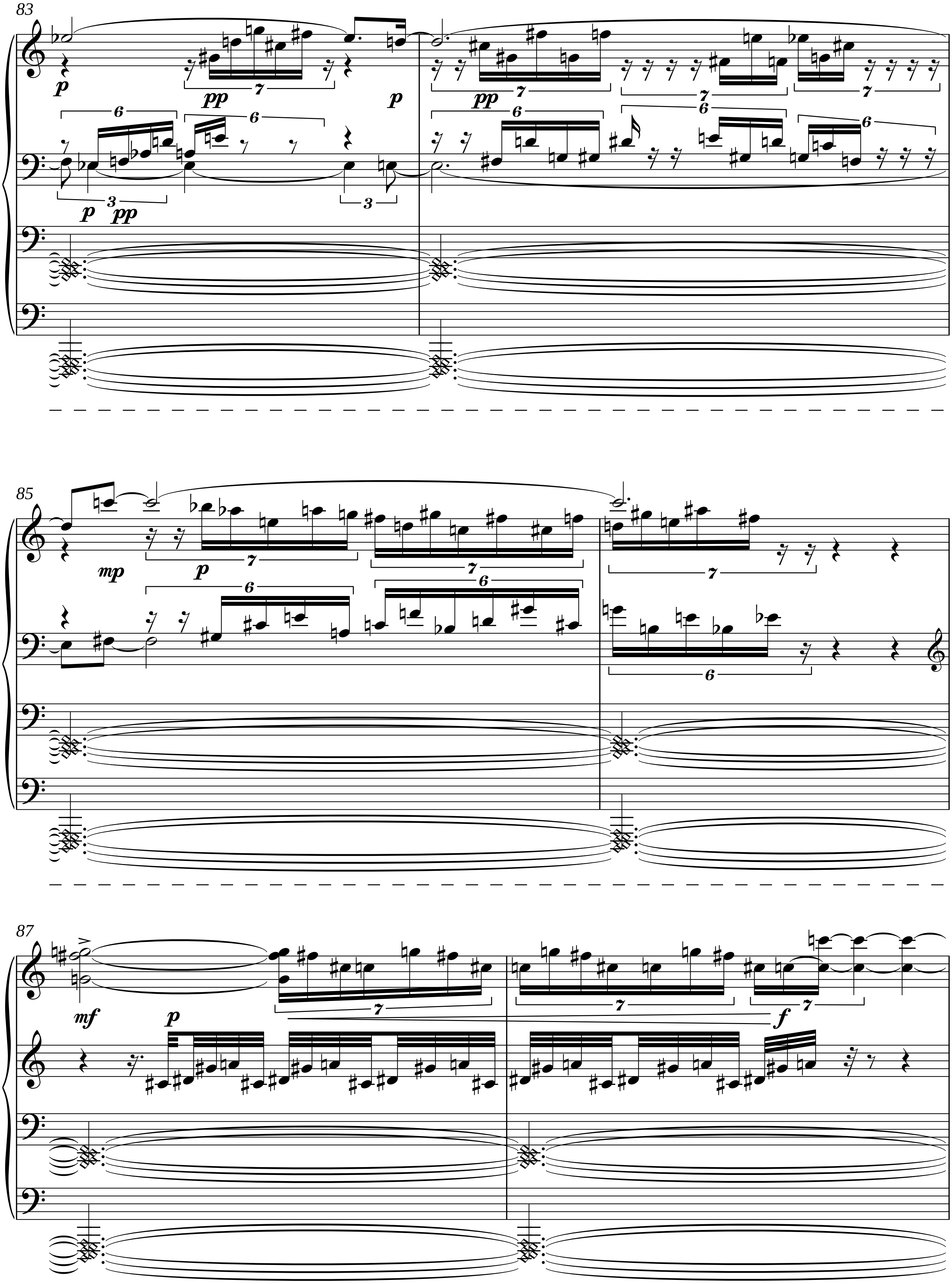
70
mp
mf
pp
mp
Ped.

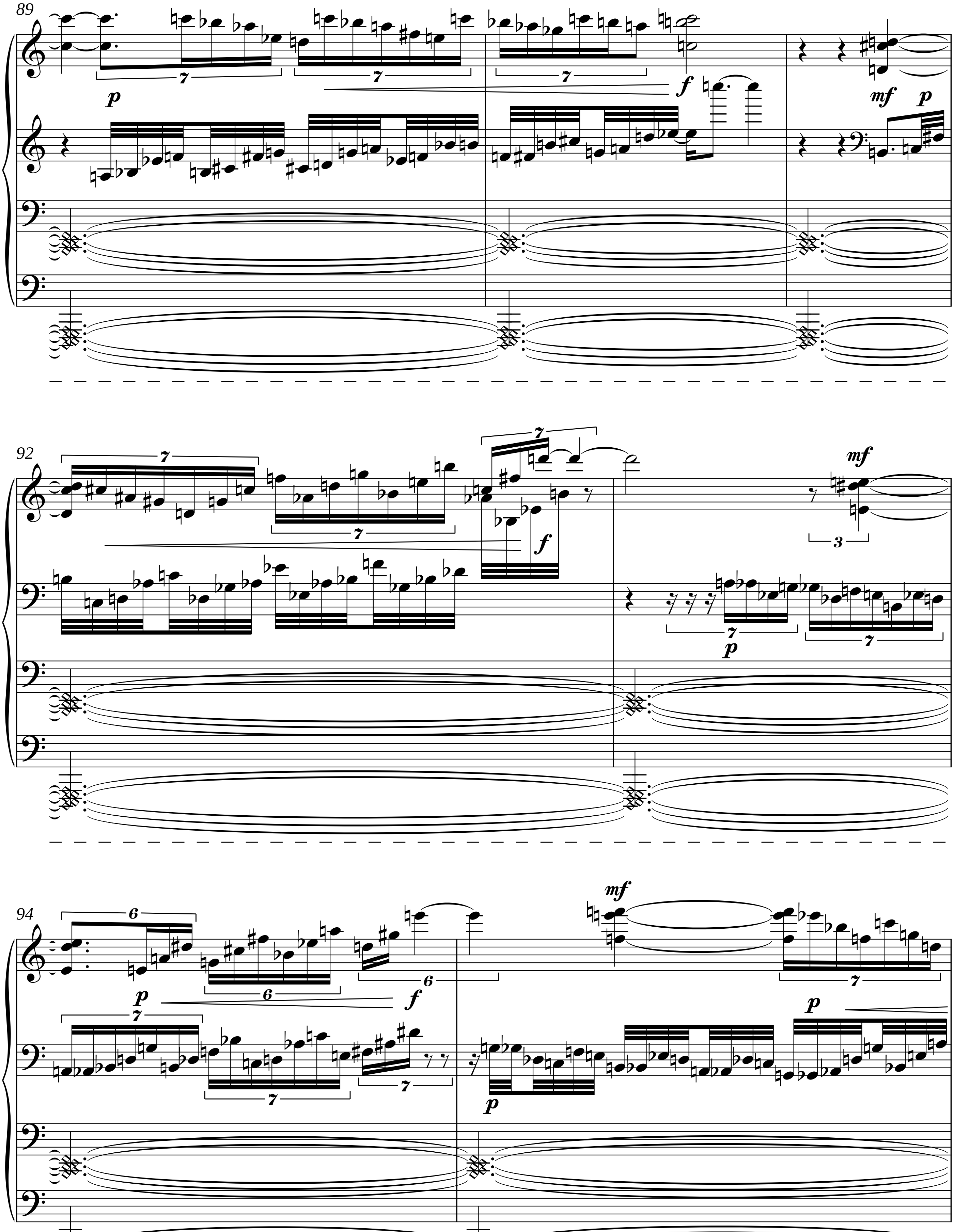


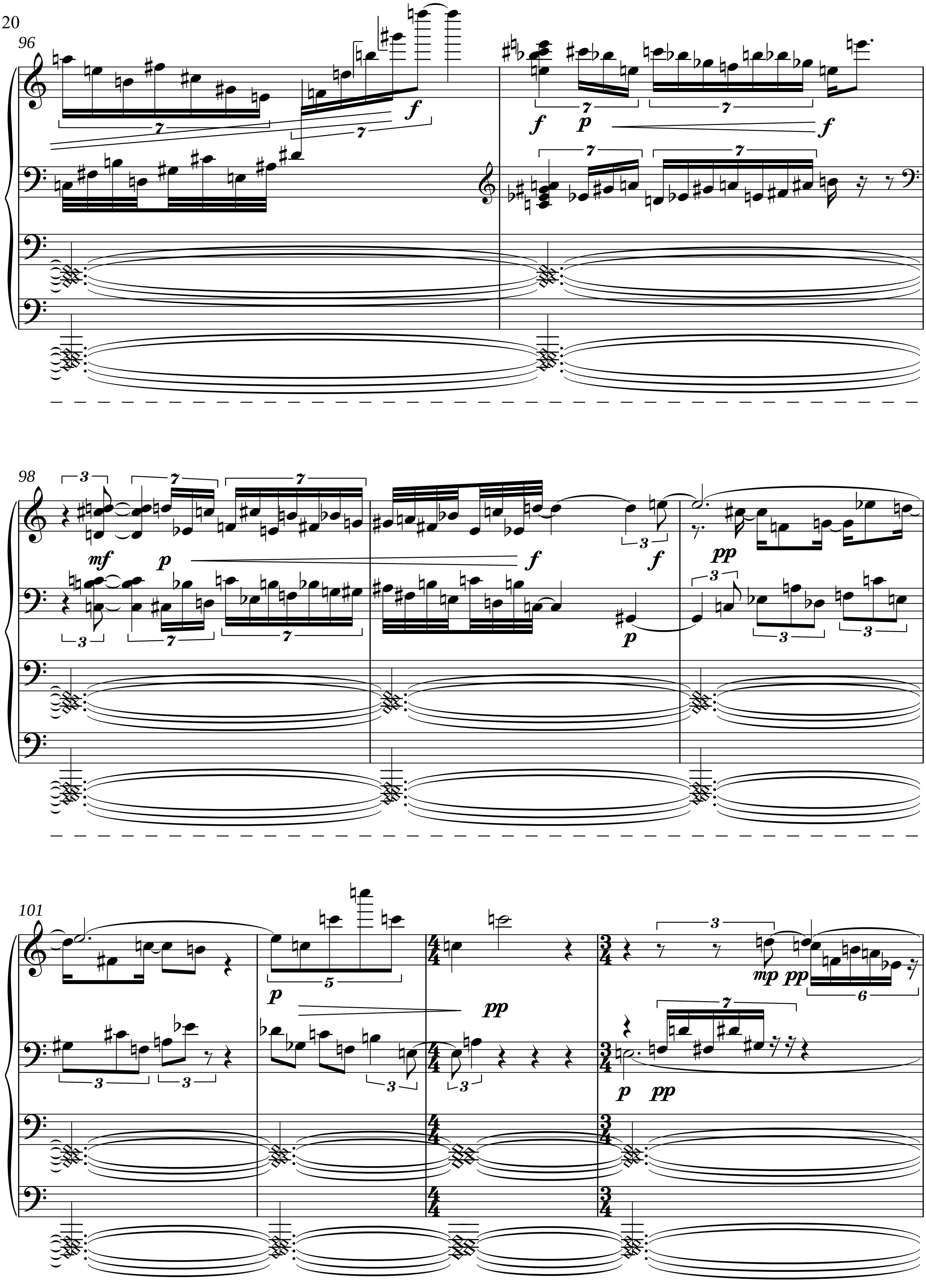
74
pp
ppp

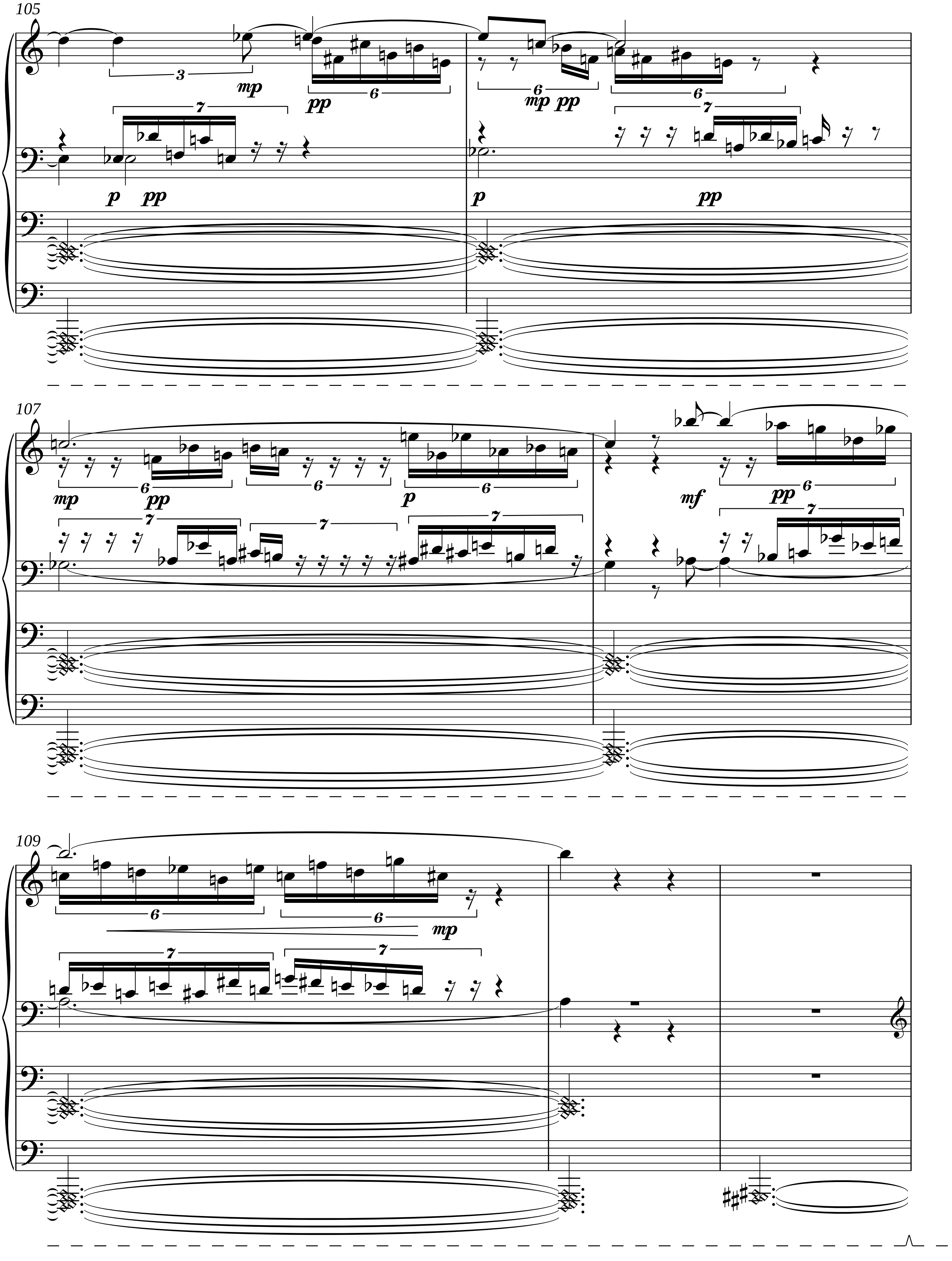


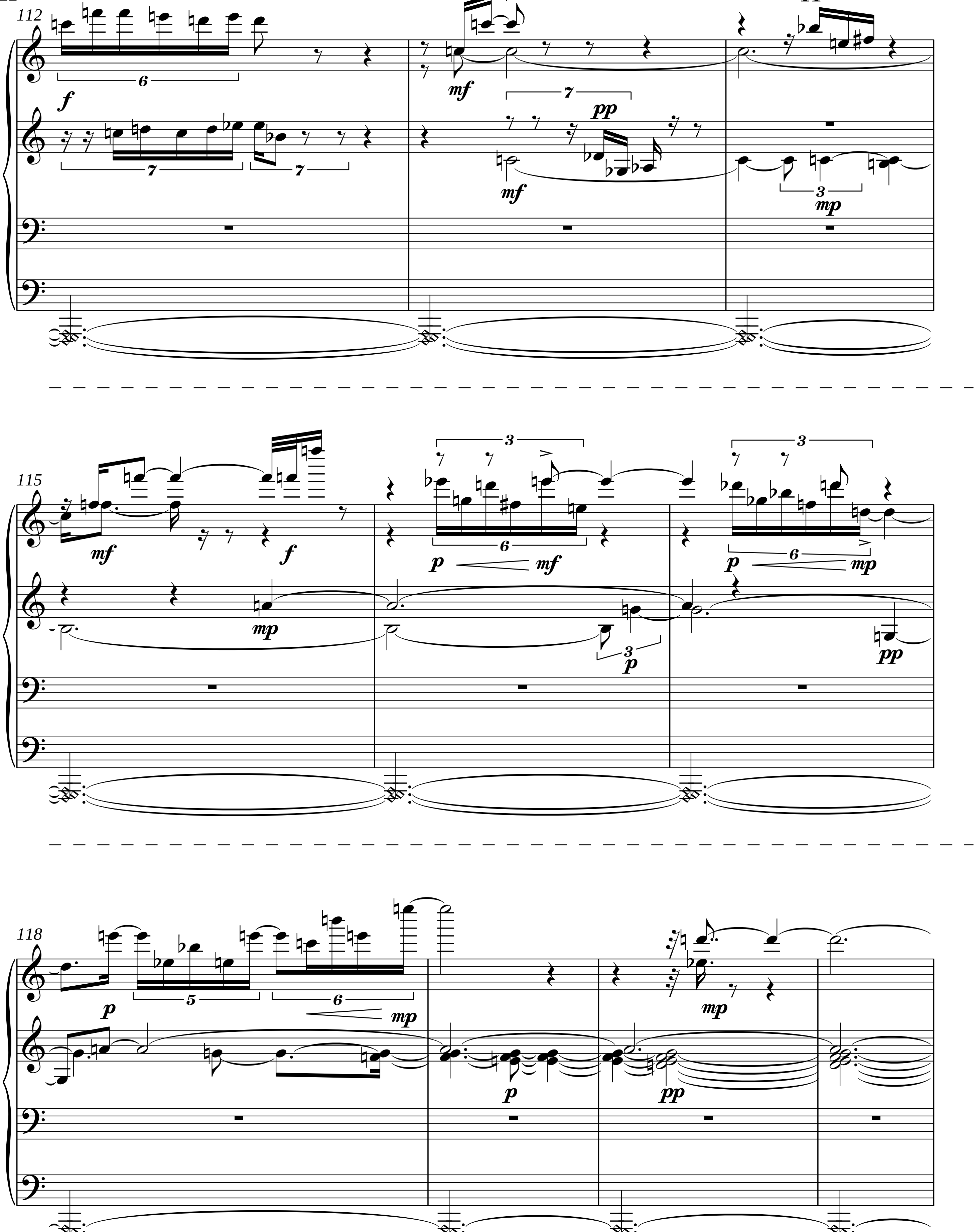
79
p
pp
p
pp
p
pp
p
pp
* Silently depress the keys.
*
Sost. Ped.

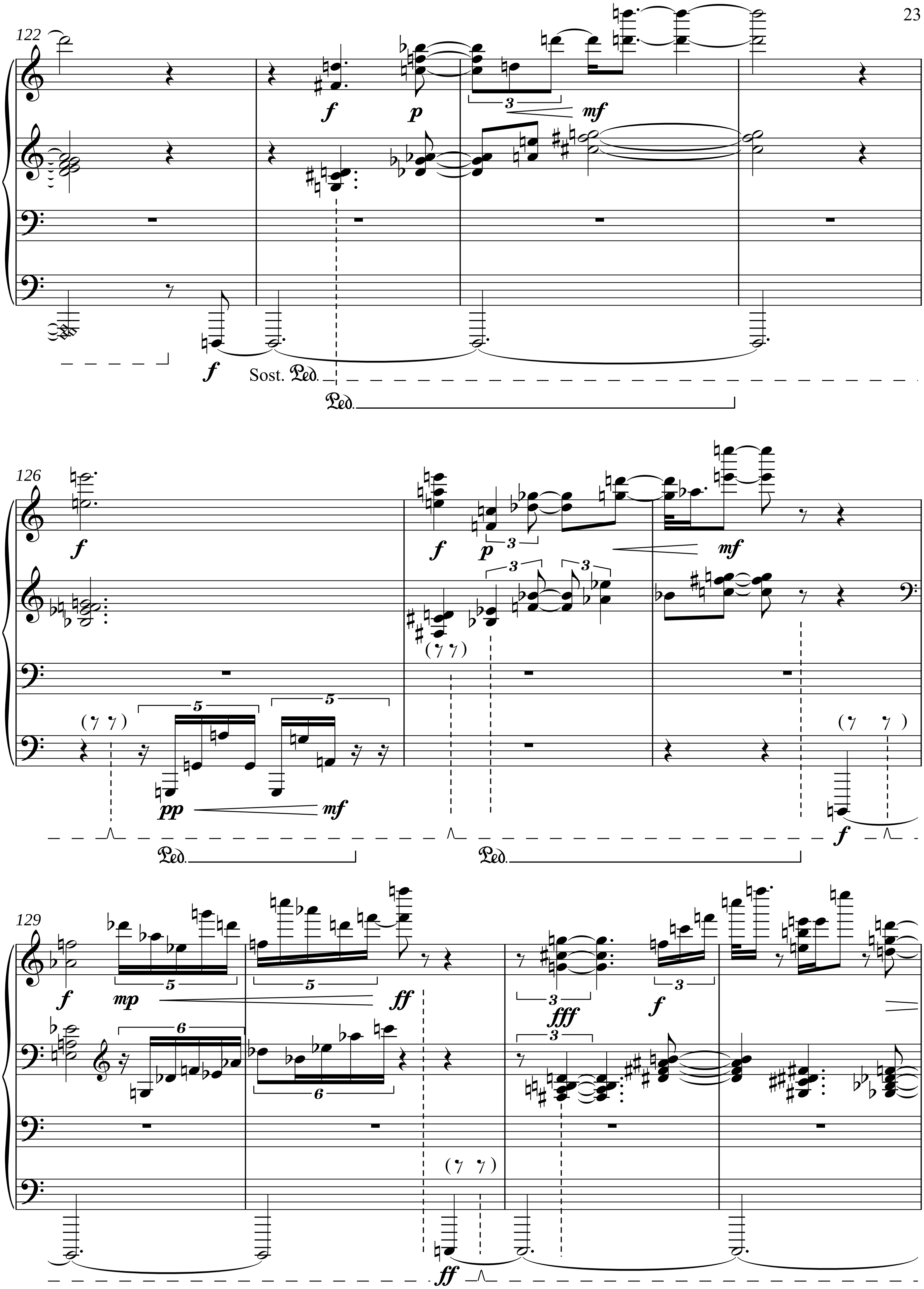

p
pp
p
pp
p
pp
mp
p
mf
p
f

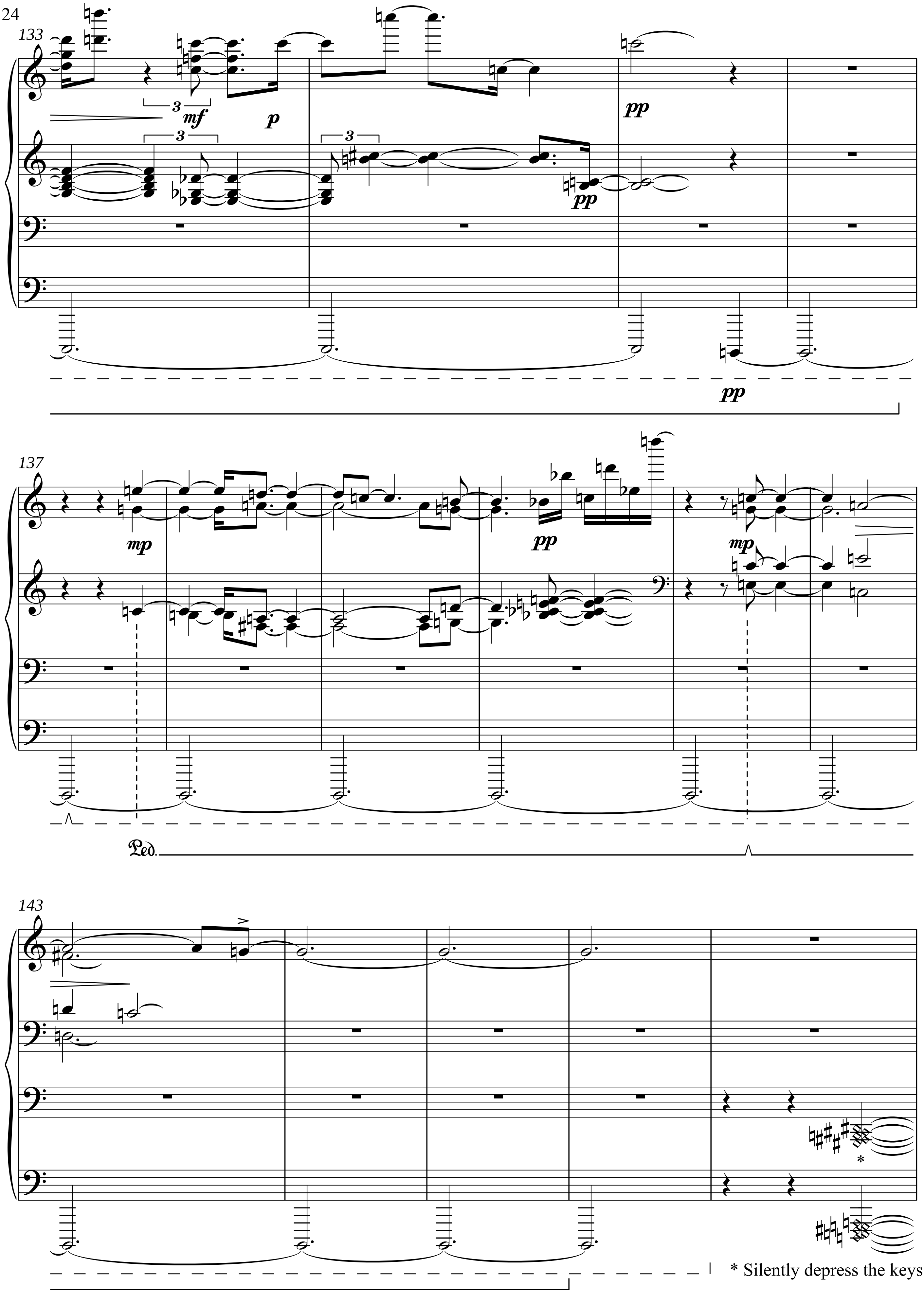

89
p
f
mf
p
92
mf
f
p
94
mf
p
f
p
p


f
f
p
f
mf
p
f
f
p
pp
p
pp
mp
pp
p
pp

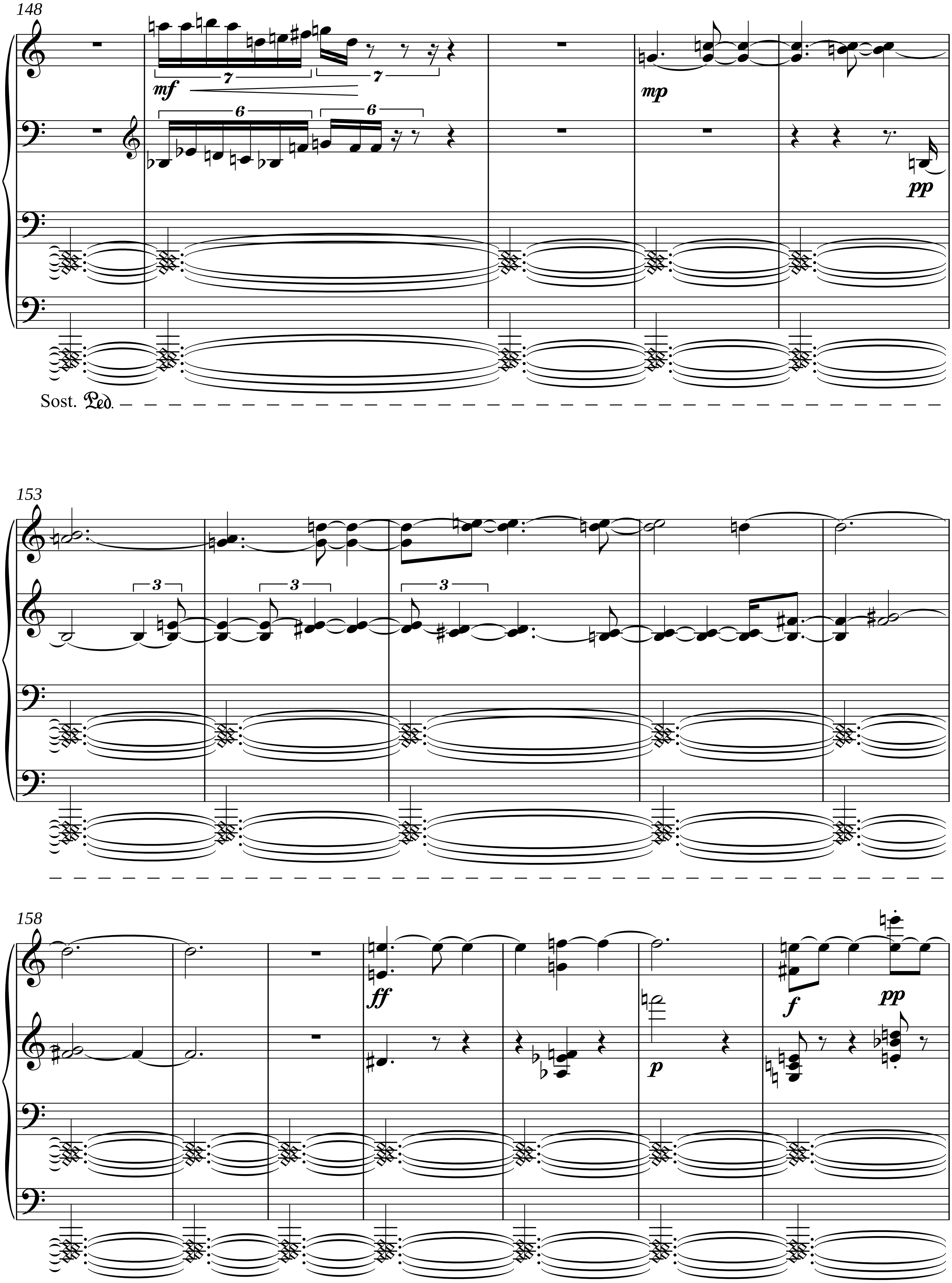

mp
pp
p
pp
mp pp
p
pp
mp
pp
p
mf
pp
mp

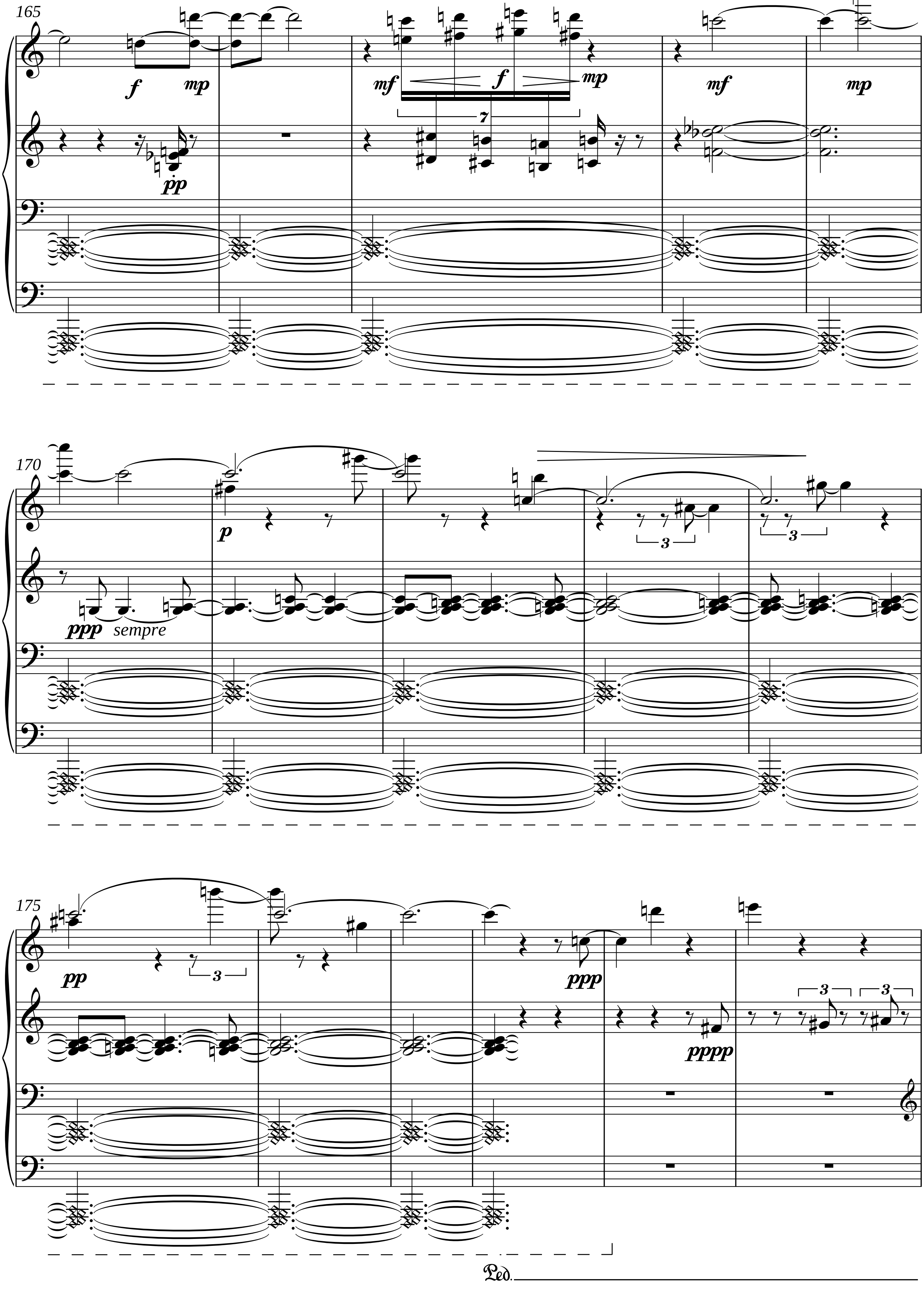

112
115
118
f
mf
pp
mp
p
3
5
6
7

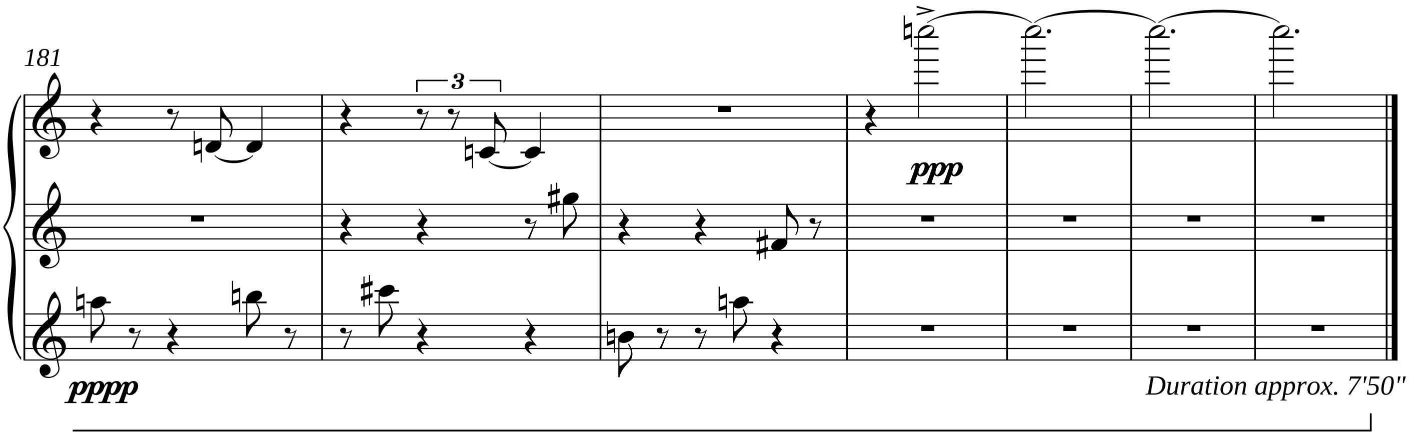

122
f
p
3
mf
f
Sost. 𝒫𝑒𝑑.
𝒫𝑒𝑑.
126
f
p
3
mf
(𝄾 𝄾)
5
pp
mf
𝒫𝑒𝑑.
129
f
mp
5
6
ff
fff
3
(𝄾 𝄾)
𝒫𝑒𝑑.


133
3
mf
p
3
3
pp
pp
pp
137
mp
pp
mp
Ped.
143
*

* Silently depress the keys.


148
mf
7
7
6
6
mp
pp
Sost. Ped.
153
3
3
3
158
ff
p
f
pp


165
f
mp
pp
mf
f
mp
7
mf
mp
170
p
ppp
sempre
3
3
175
pp
3
ppp
pppp
3
3
Ped.


181
3
ppp
pppp

Duration approx. 7'50"

Old Scottish Psalm Tune

for Clarinet, Violin, Cello and Piano

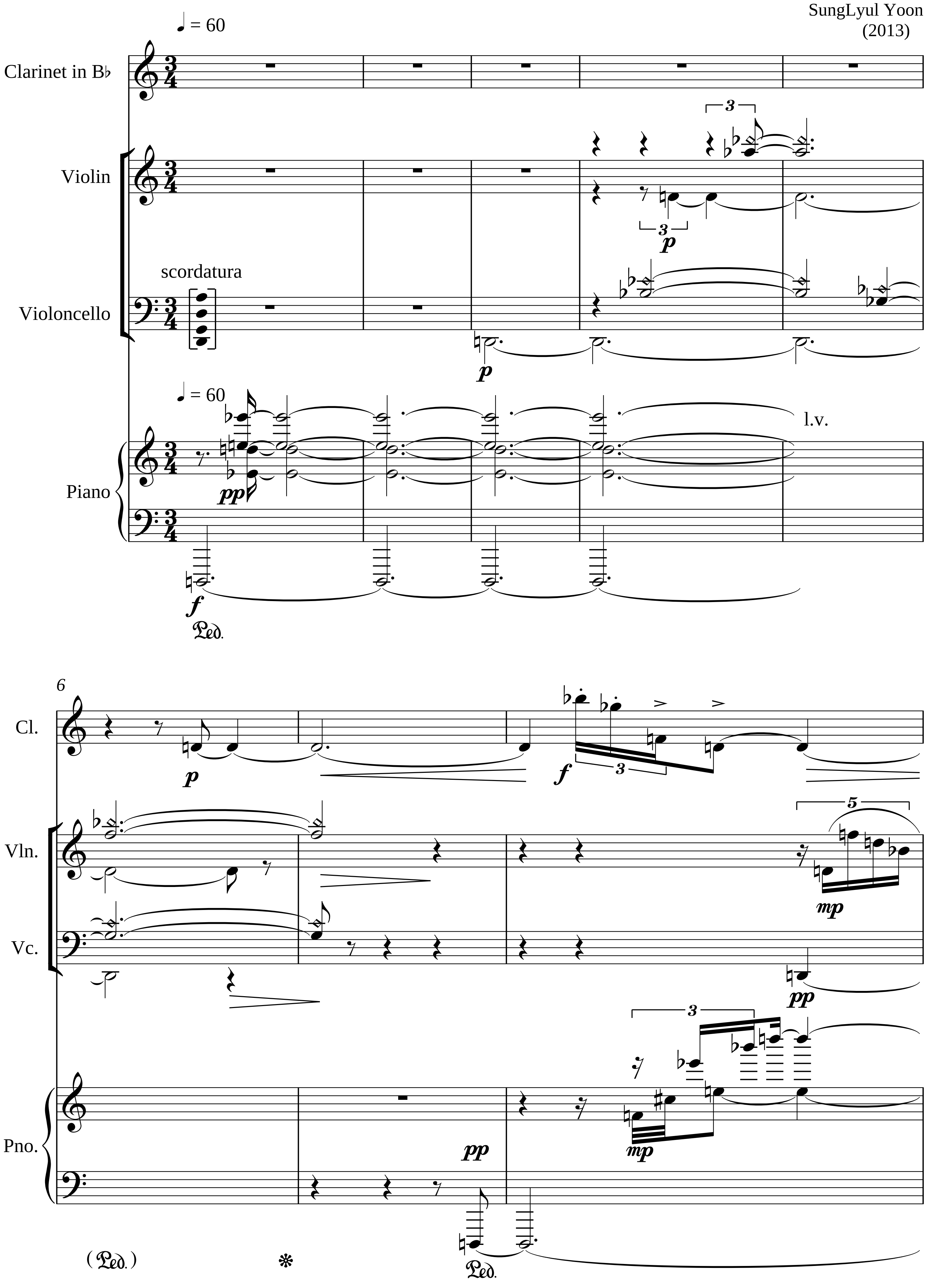
(2013)

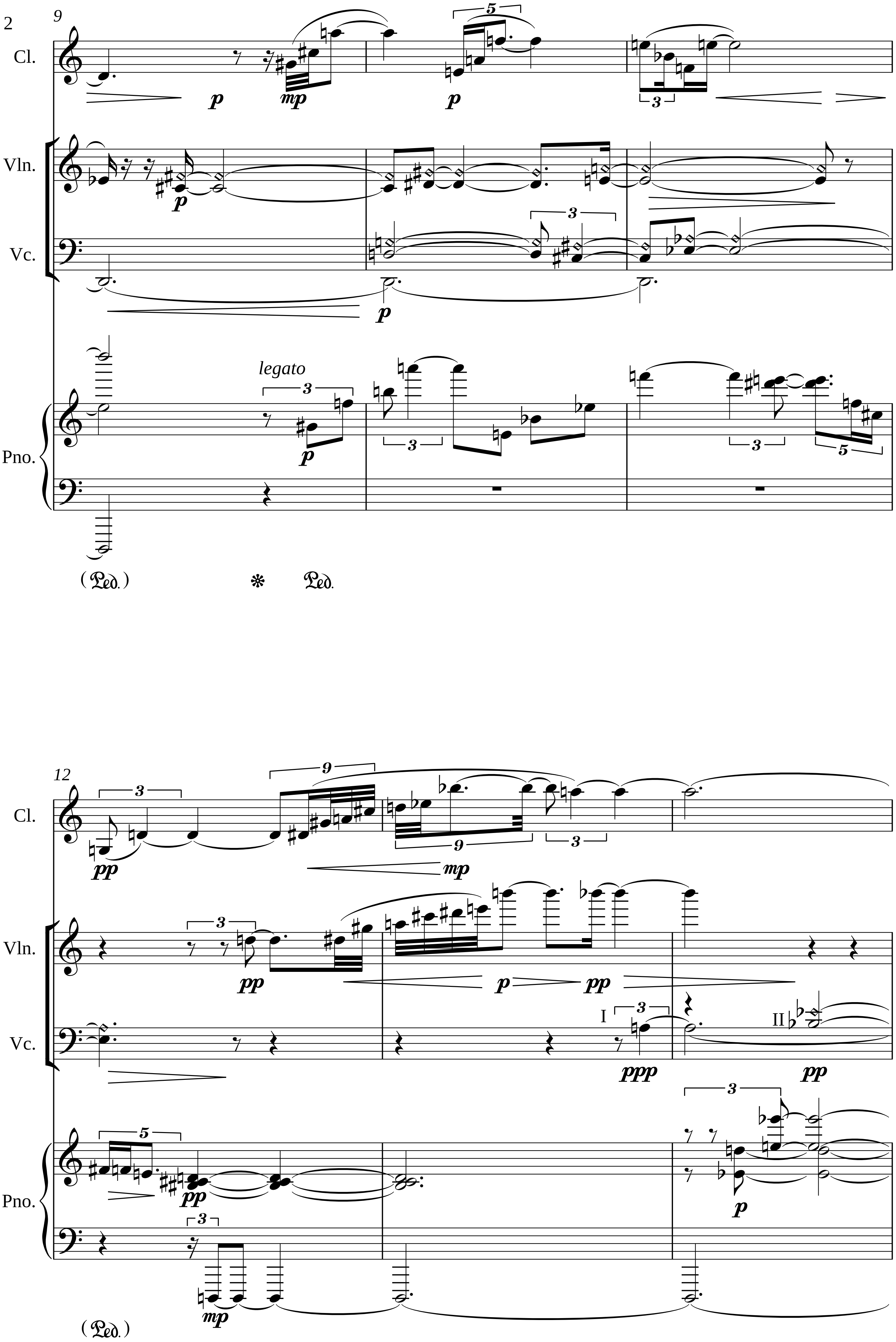
SungLyul Yoon

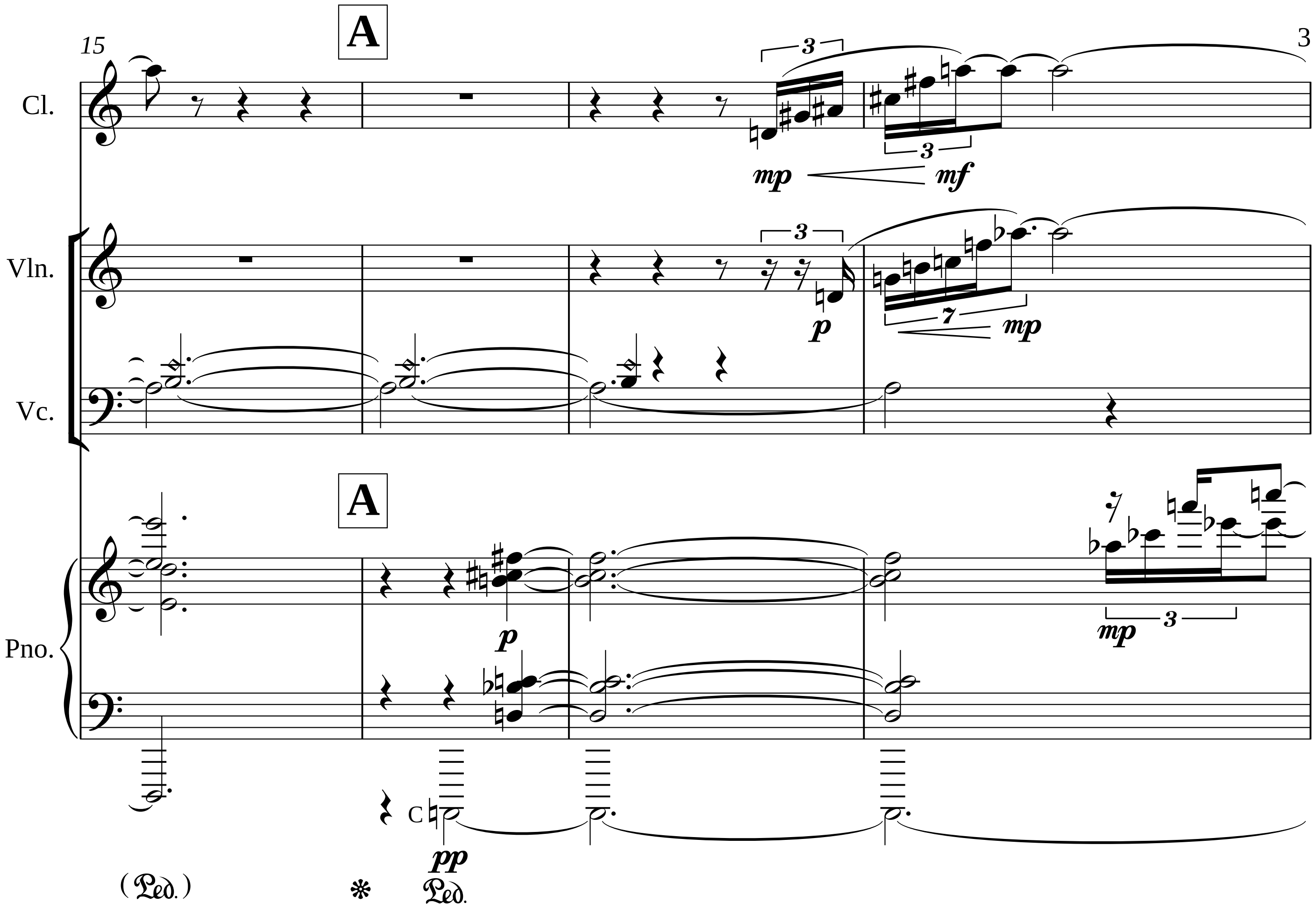
Score in C

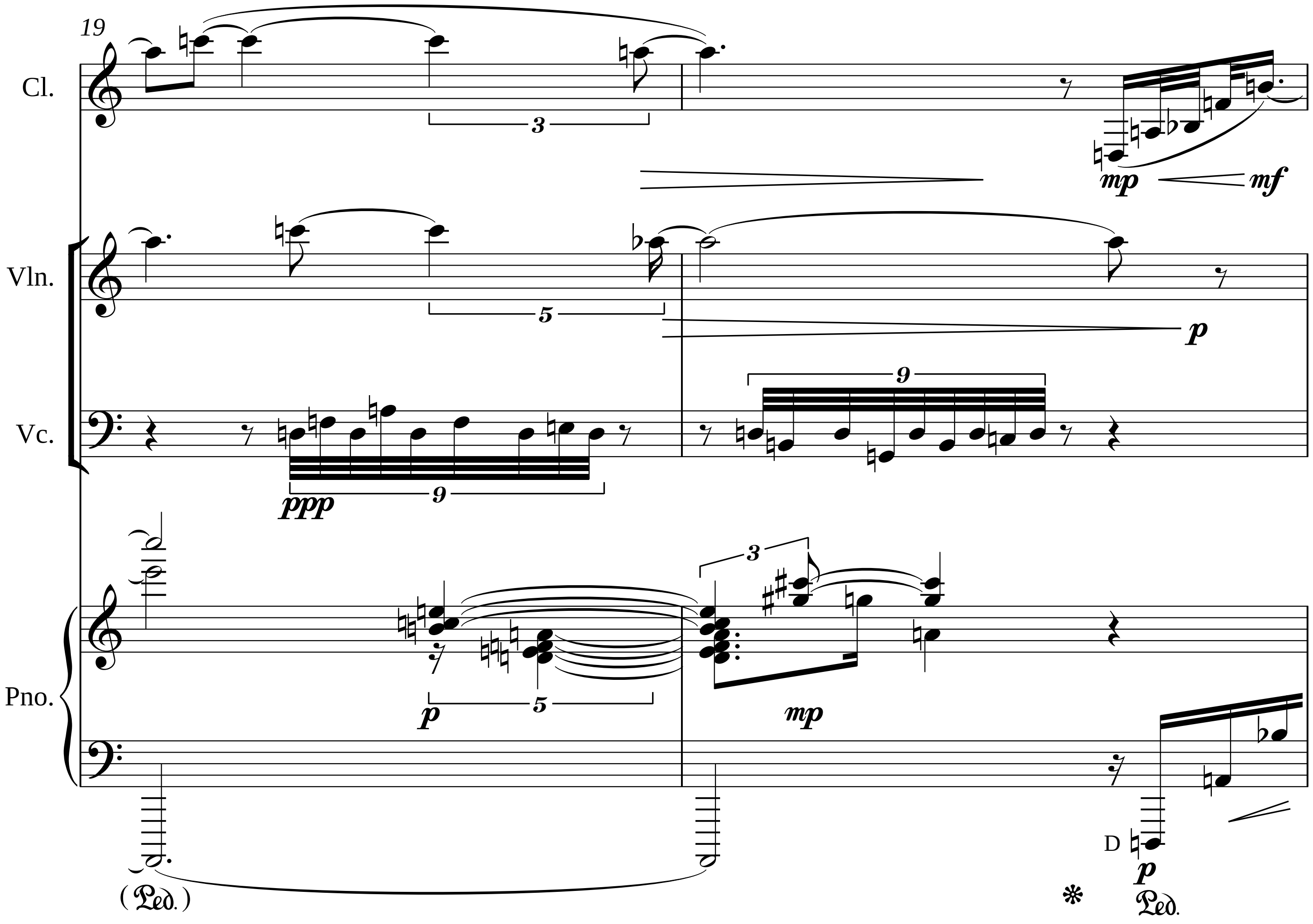
Old Scottish Psalm Tune

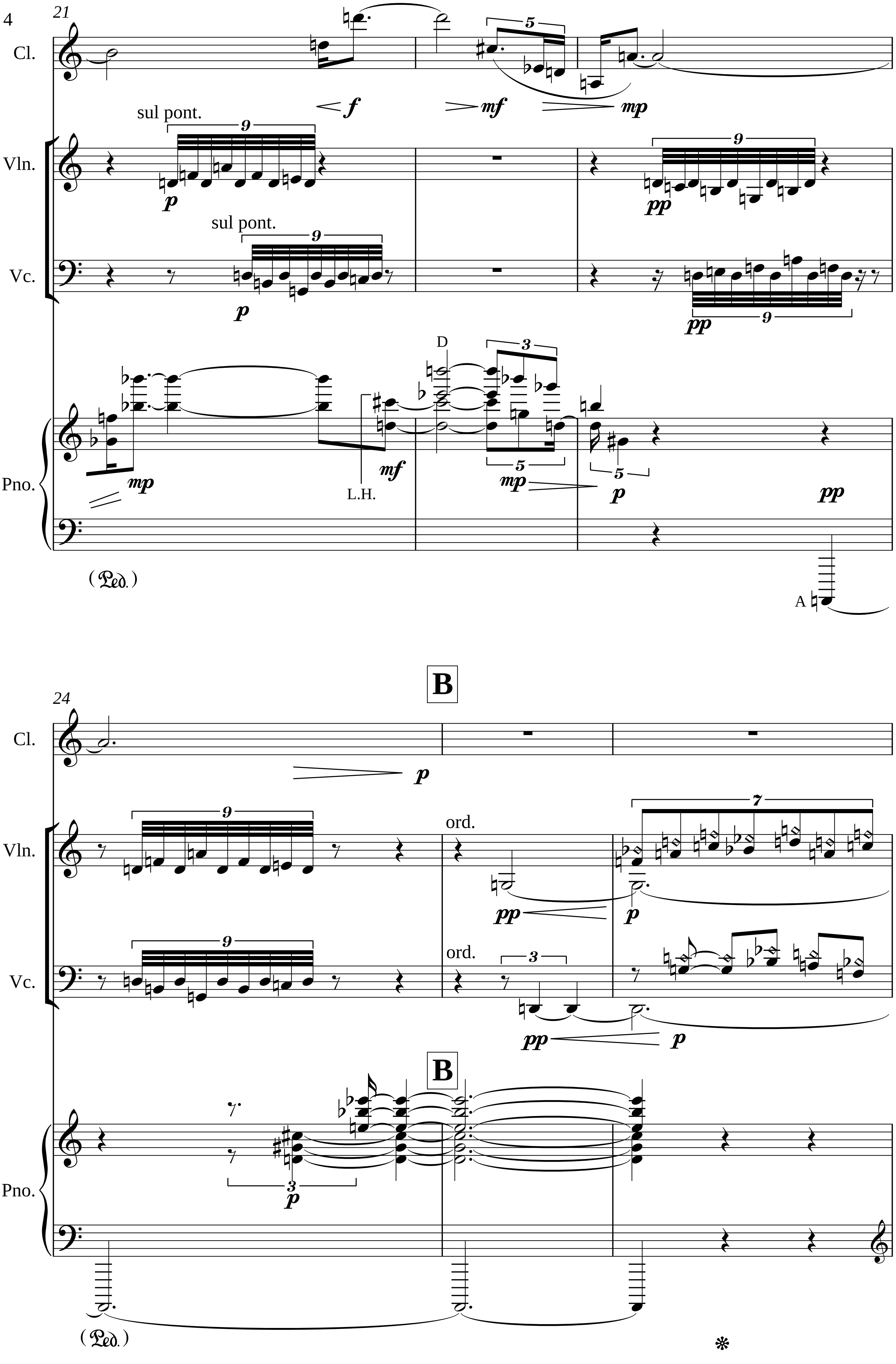
SungLyul Yoon
(2013)

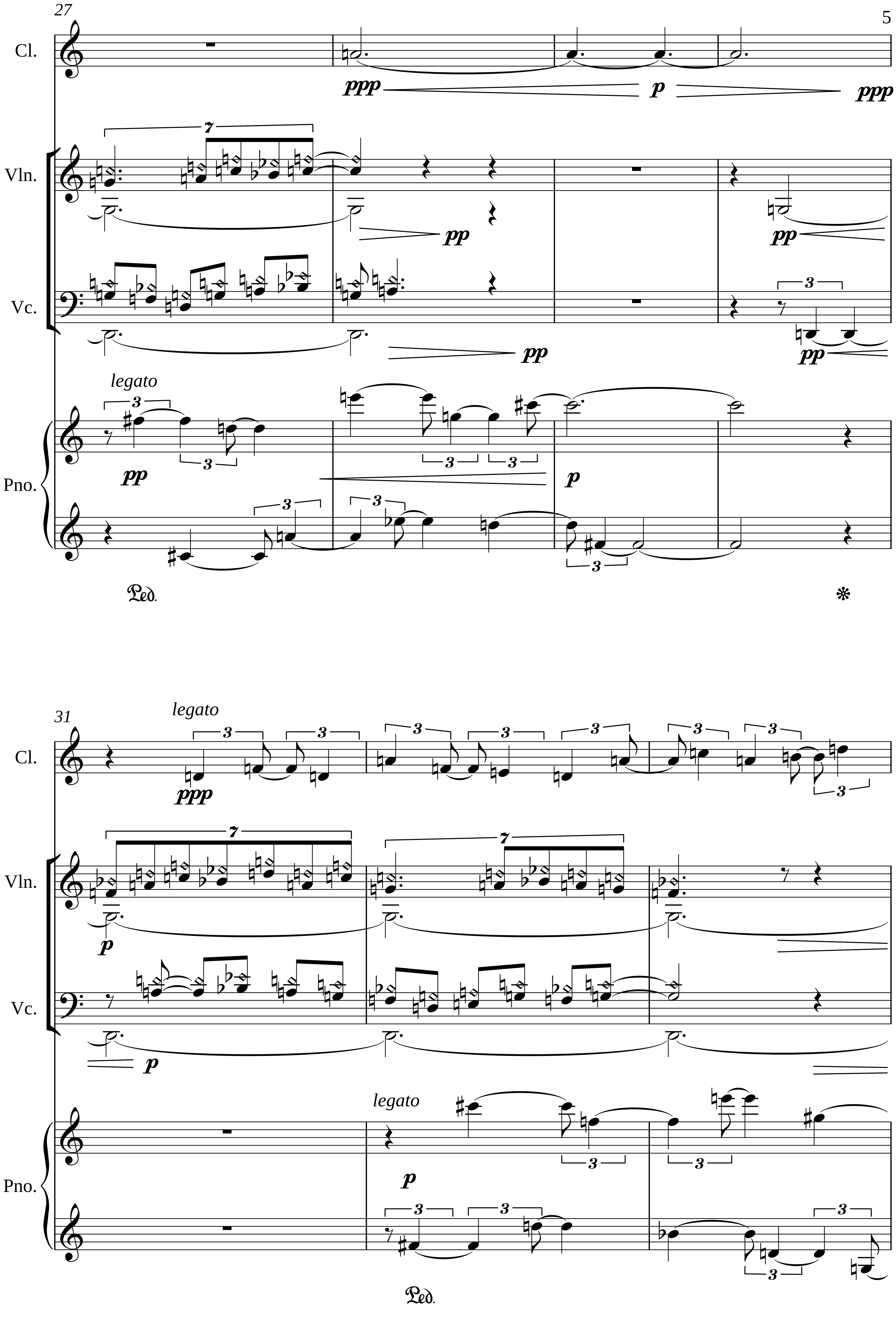

♩ = 60
Clarinet in B♭
Violin
Violoncello
scordatura
Piano
pp
f
p
l.v.
Ped.
3
6
Cl.
Vln.
Vc.
Pno.
5
mp
pp
(Ped.)
❉

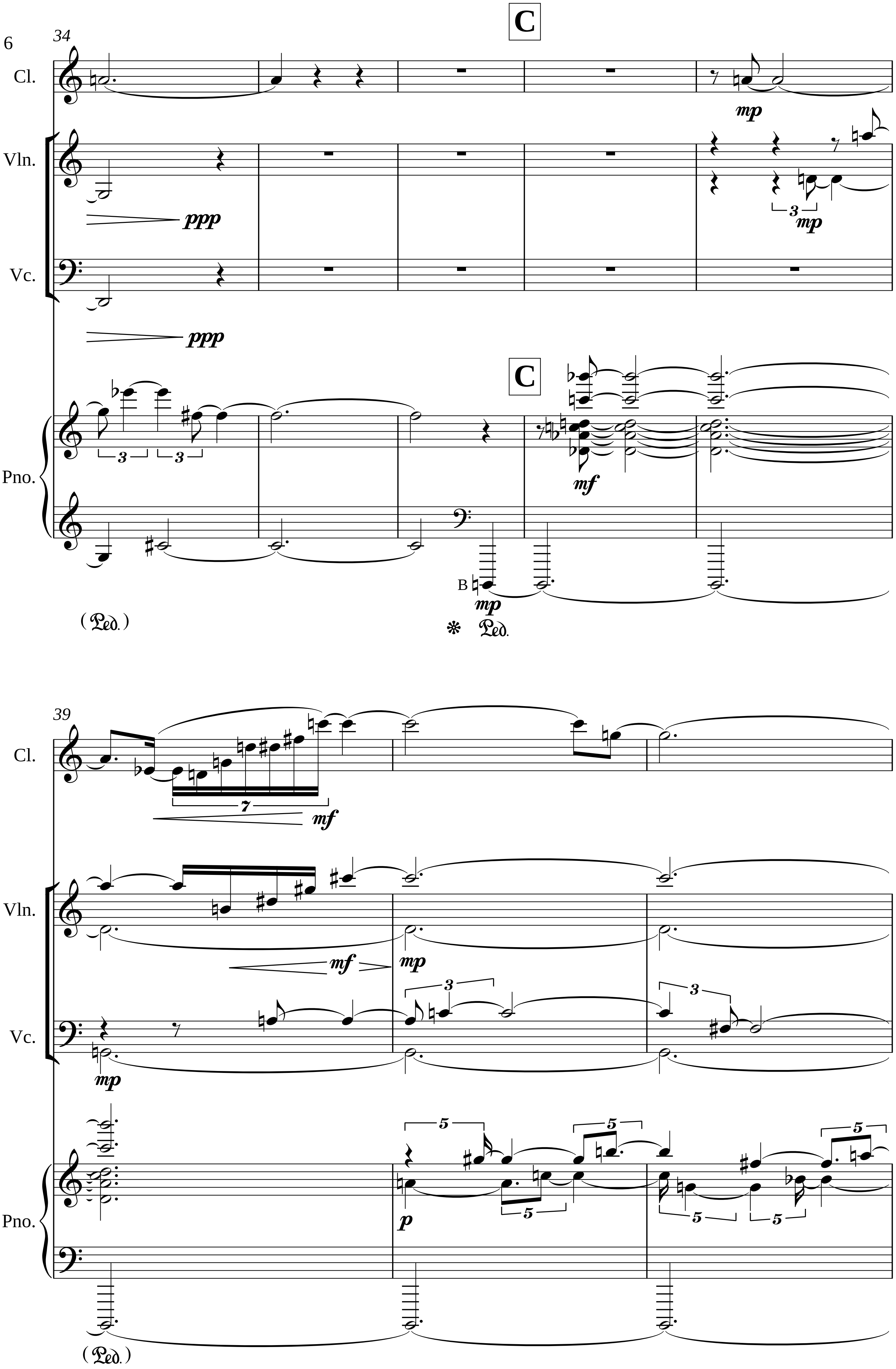

9
Cl.
Vln.
Vc.
Pno.
p
mp
p
5
3
p
p
legato
3
p
3
3
5
(Ped.)
❊
Ped.
12
Cl.
Vln.
Vc.
Pno.
3
9
9
3
pp
mp
3
pp
p
pp
I
3
II
ppp
pp
5
pp
3
3
p
mp
(Ped.)

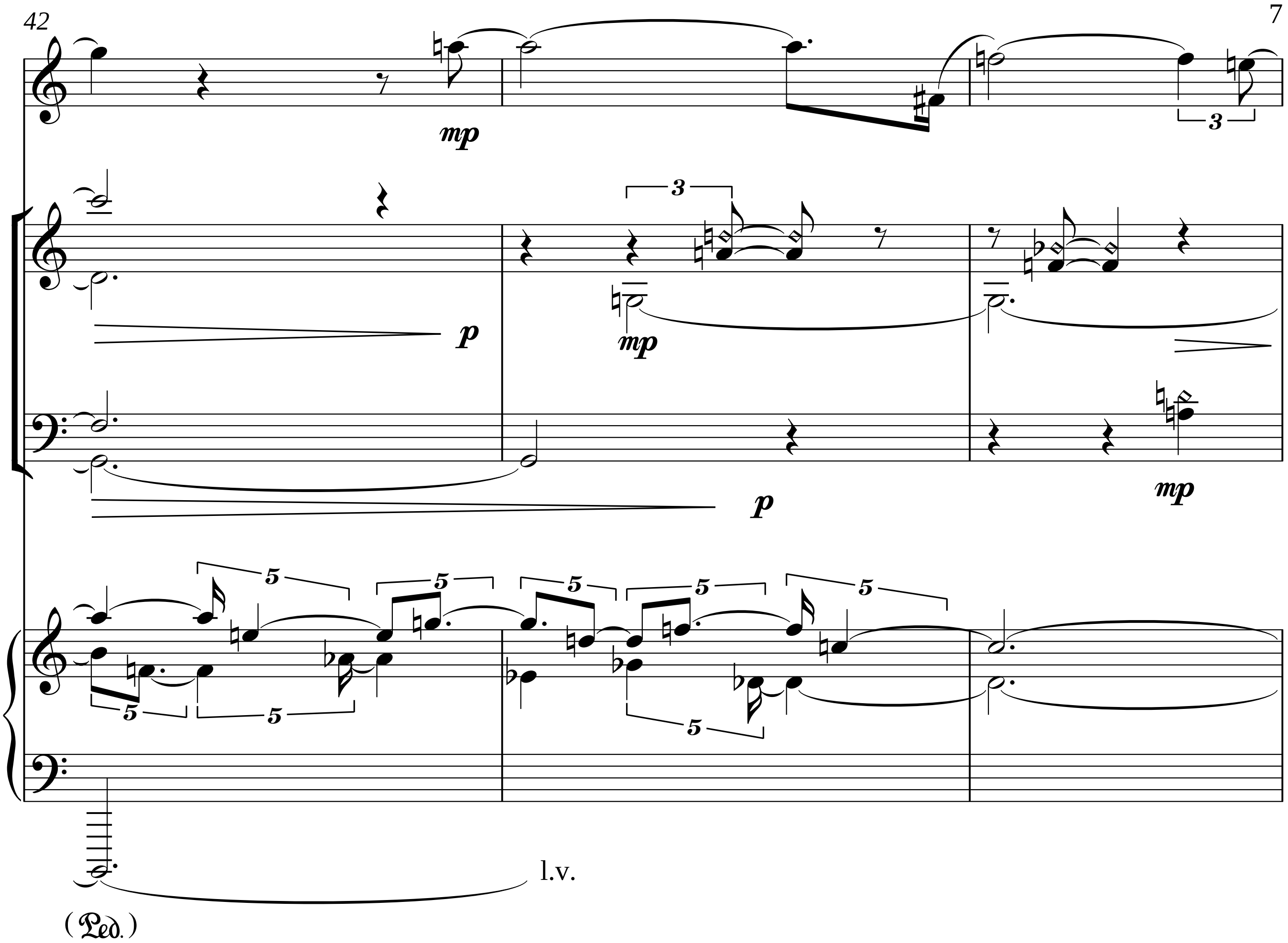

15
A
Cl.
Vln.
Vc.
Pno.
mp
mf
3
p
7
pp
C
(Ped.)
Ped.

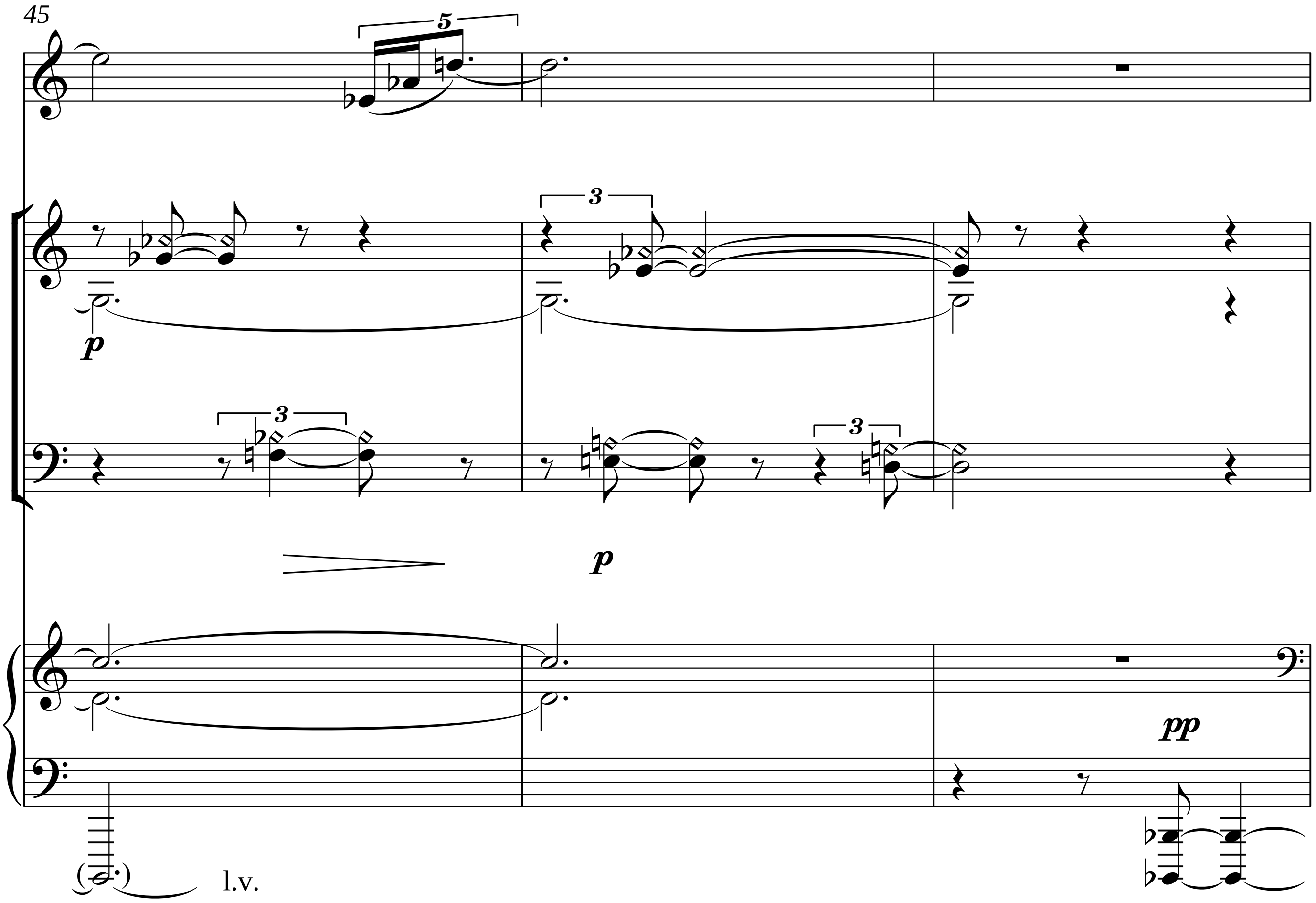

19
Cl.
Vln.
Vc.
Pno.
3
5
9
ppp
mp
mf
p
D
(Ped.)
Ped.

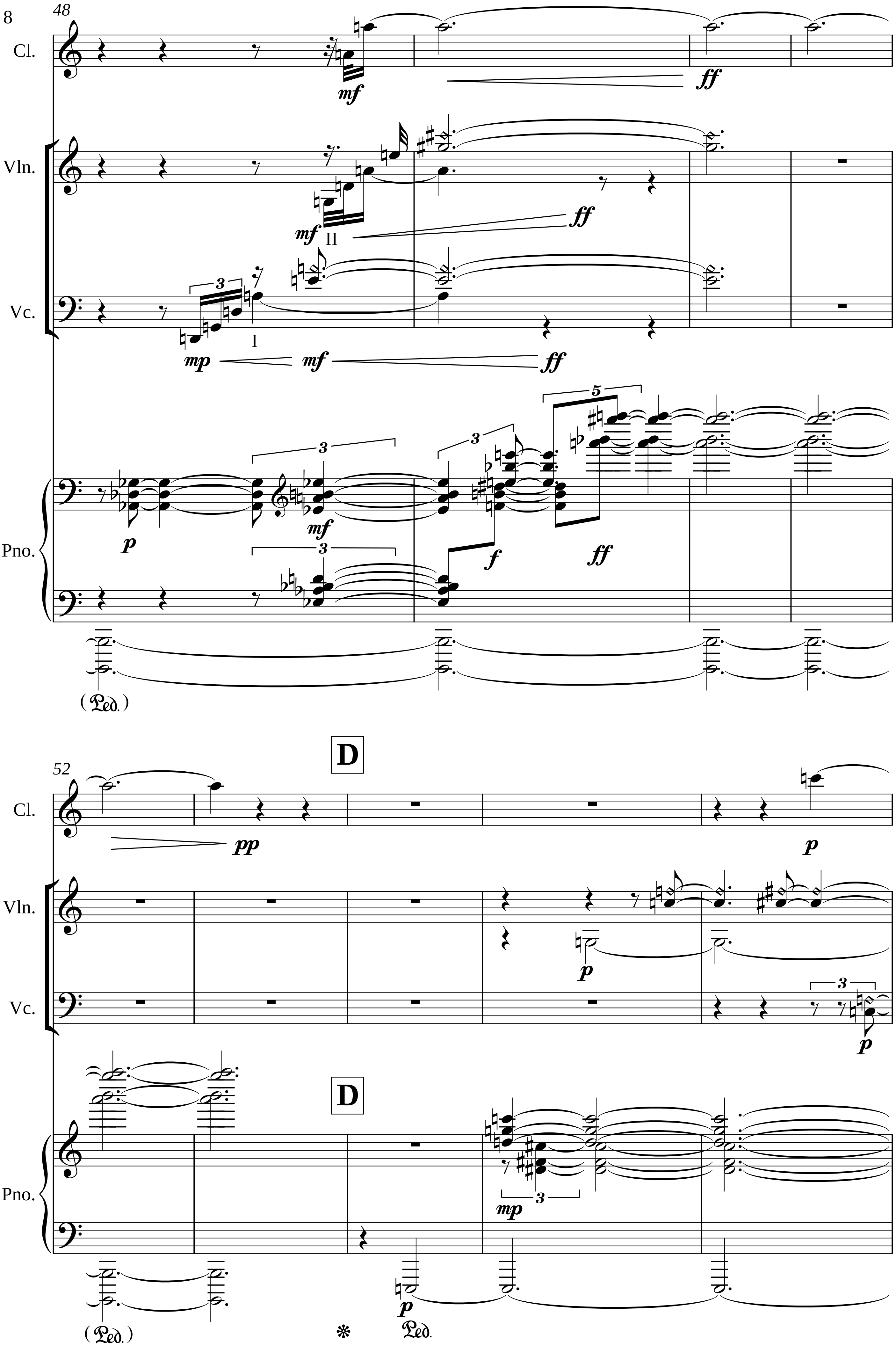

21
Cl.
Vln.
Vc.
Pno.
sul pont.
9
5
3
f
mf
mp
p
pp
D
L.H.
(Ped.)
A
24
B
ord.
7
❋

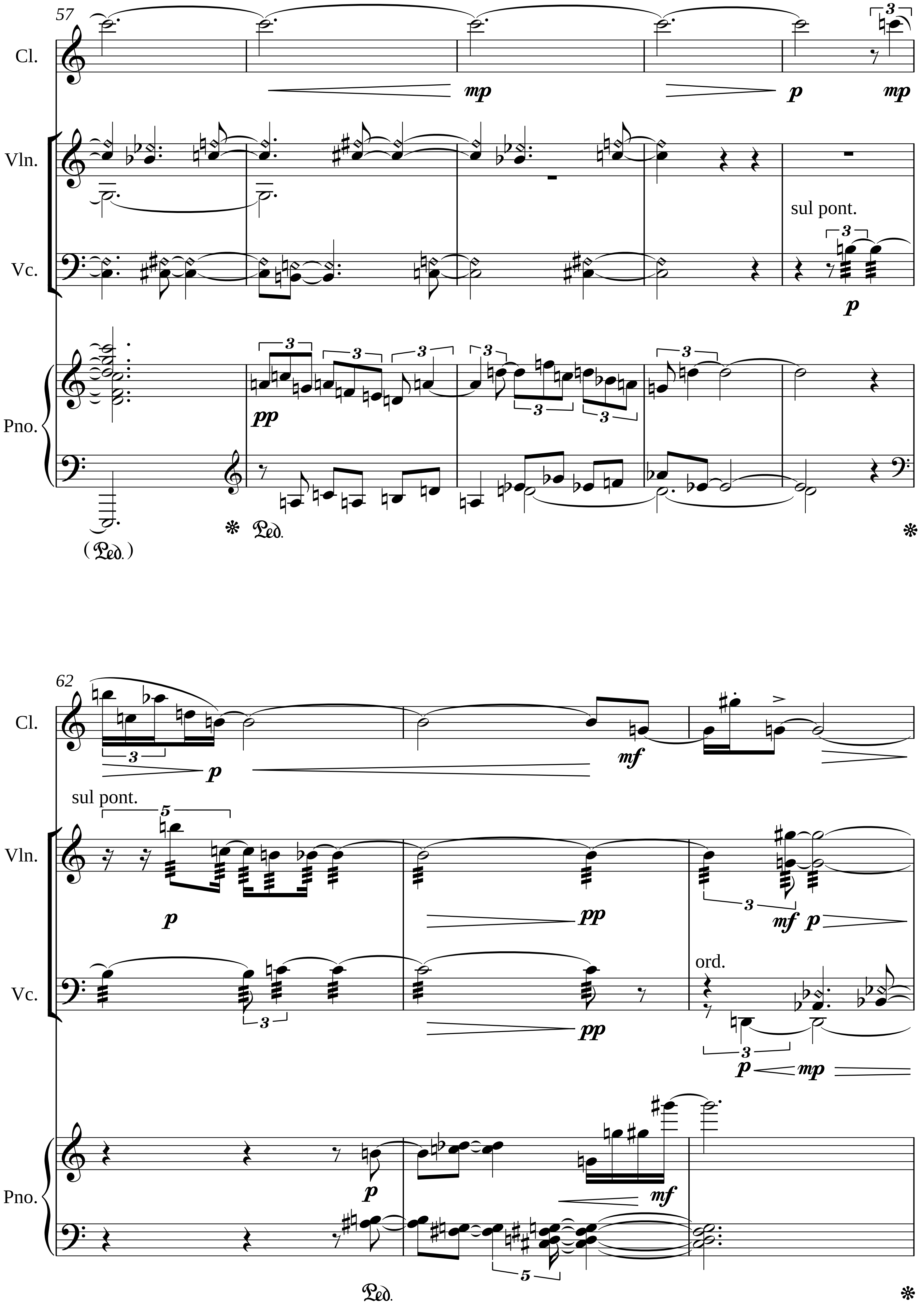

27
Cl.
Vln.
Vc.
Pno.
ppp
p
ppp
7
pp
pp
pp
pp
legato
3
pp
p
Ped.
31
legato
ppp
p
p
legato
p
Ped.

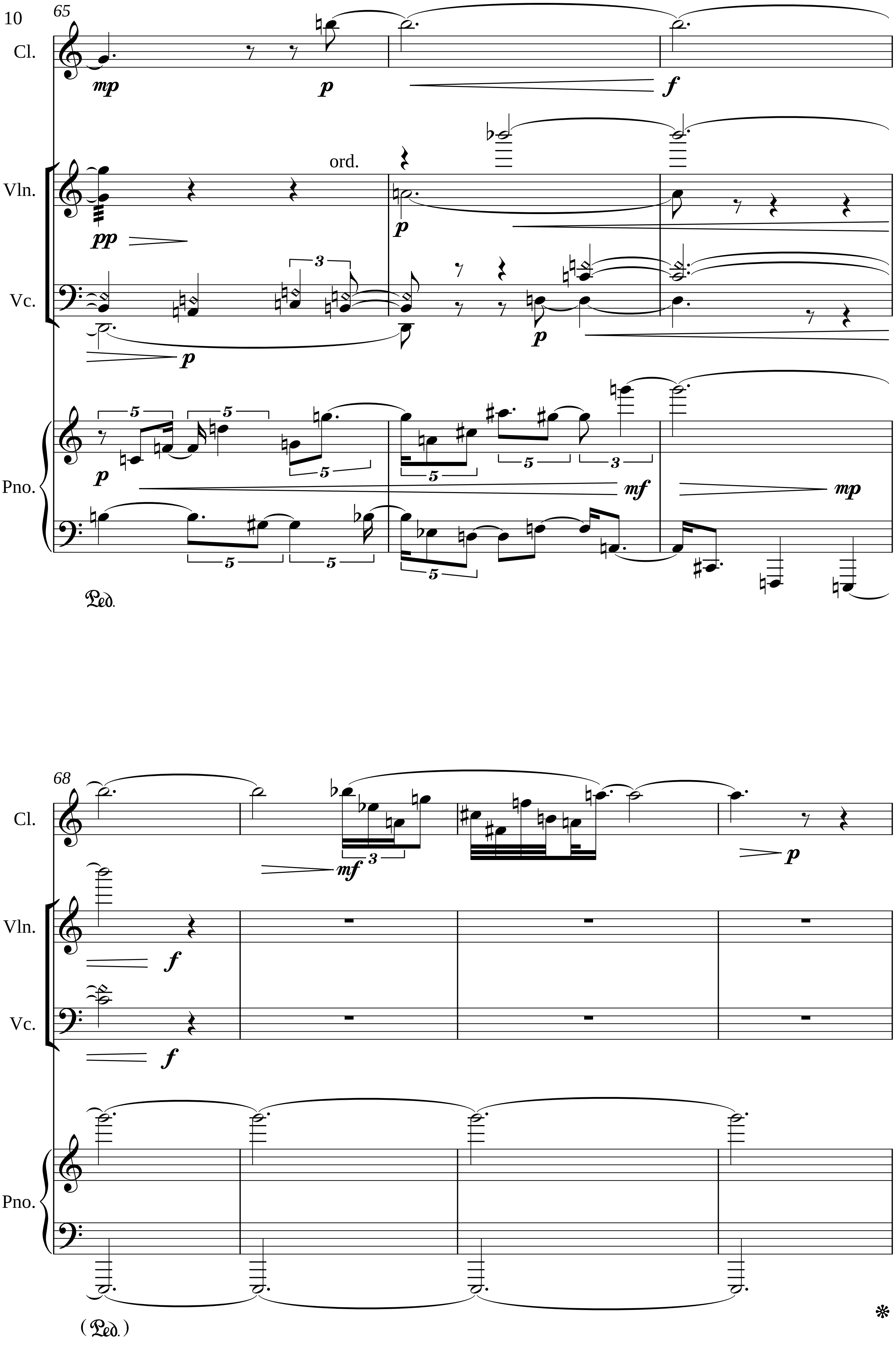

34
C
Cl.
mp
Vln.
ppp
3
mp
Vc.
ppp
C
3
3
mf
Pno.
B
mp
(Ped.)
❊ Ped.
39
Cl.
7
mf
Vln.
mf
mp
Vc.
3
3
mp
5
5
5
5
5
5
p
Pno.
(Ped.)

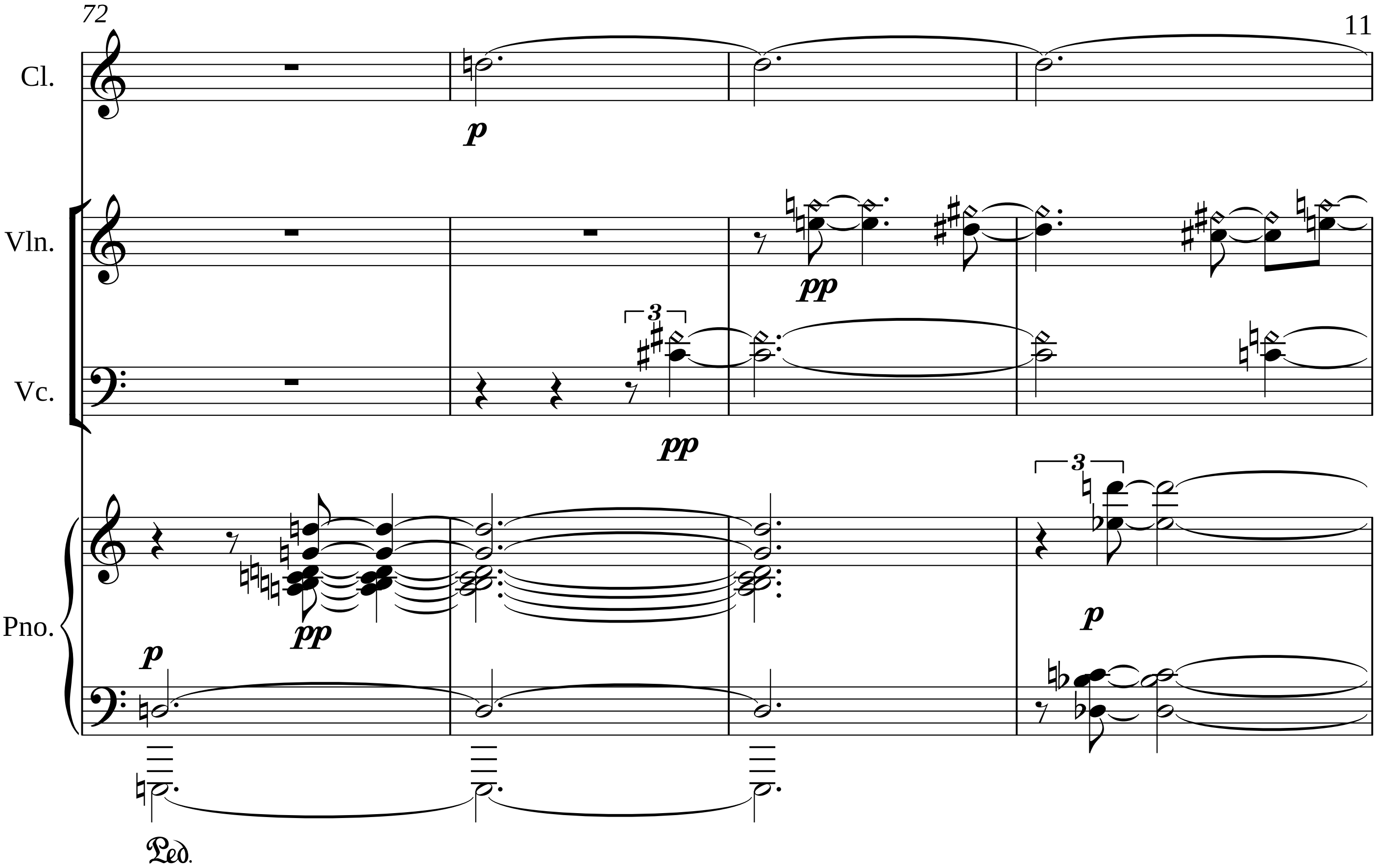

42
Cl.
Vln.
Vc.
Pno.
mp
p
mp
p
mp
3
5
l.v.
(Ped.)

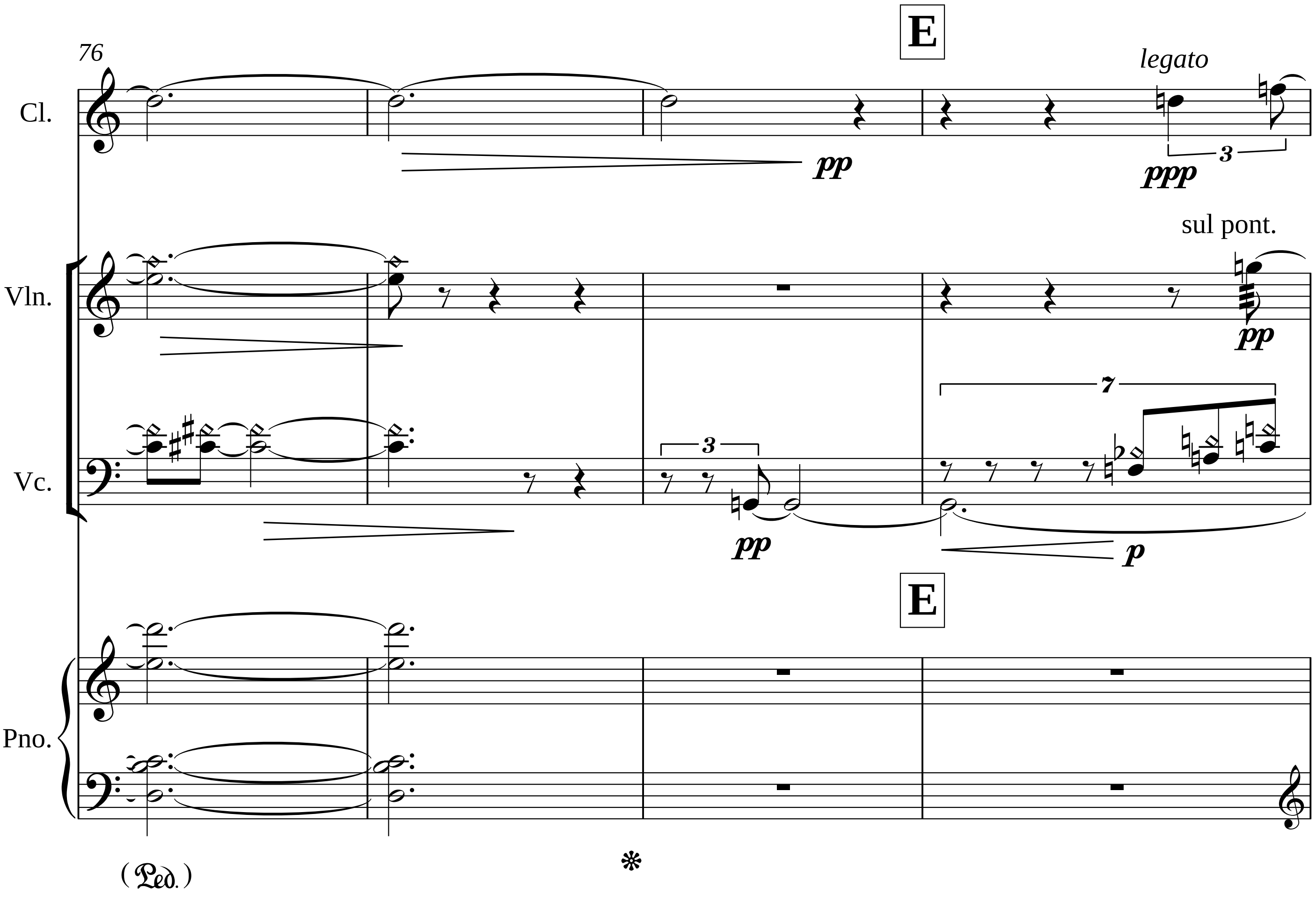

45
Cl.
Vln.
Vc.
Pno.
5
3
p
p
pp
l.v.
(Ped.)
*
Ped.

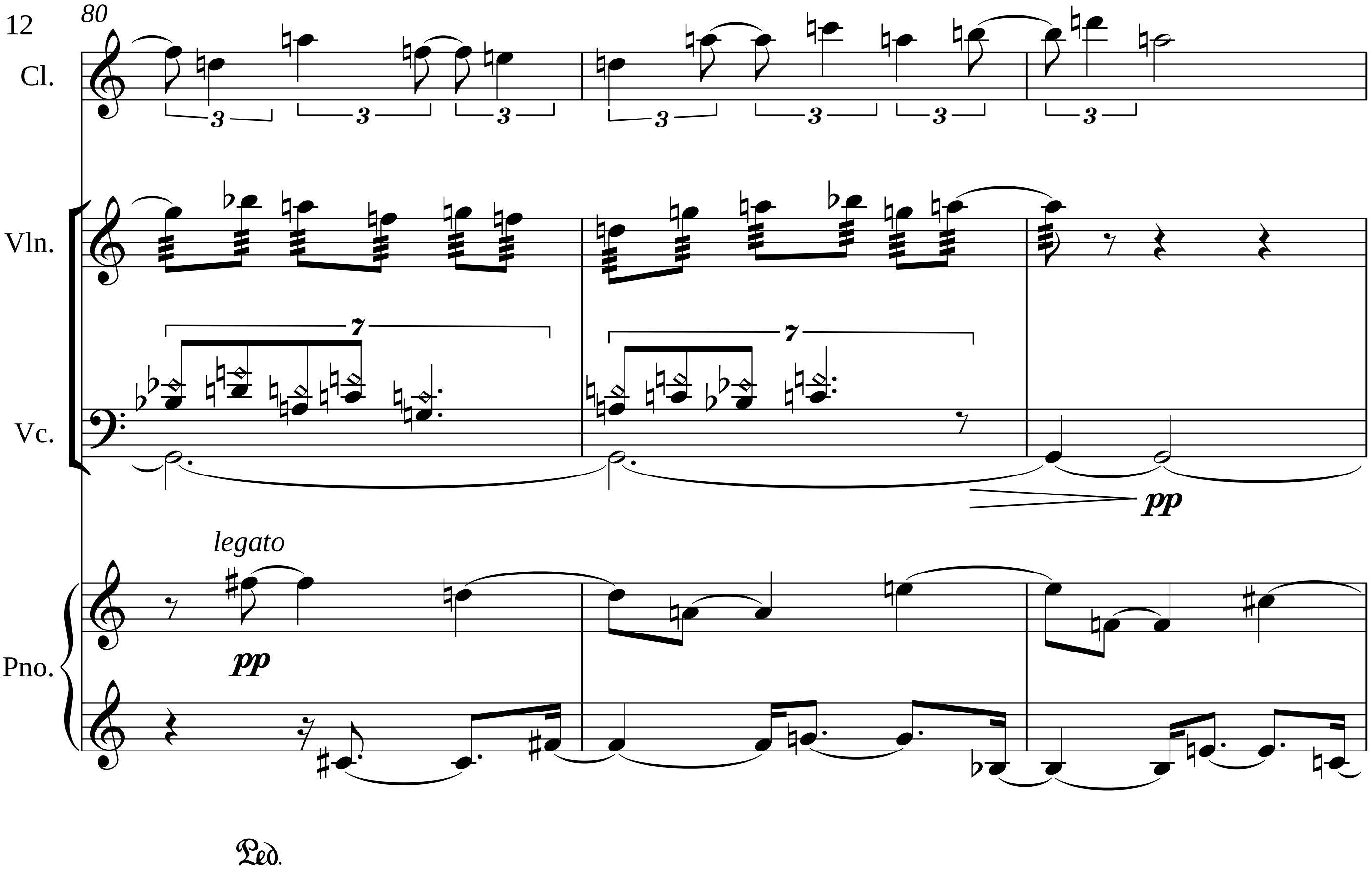

48
Cl.
Vln.
Vc.
Pno.
mf
ff
mf
II
ff
3
I
mp
mf
ff
5
3
3
p
mf
3
f
ff
(Ped.)
52
D
pp
p
p
3
p
D
mp
3
p
(Ped.)
❋
Ped.

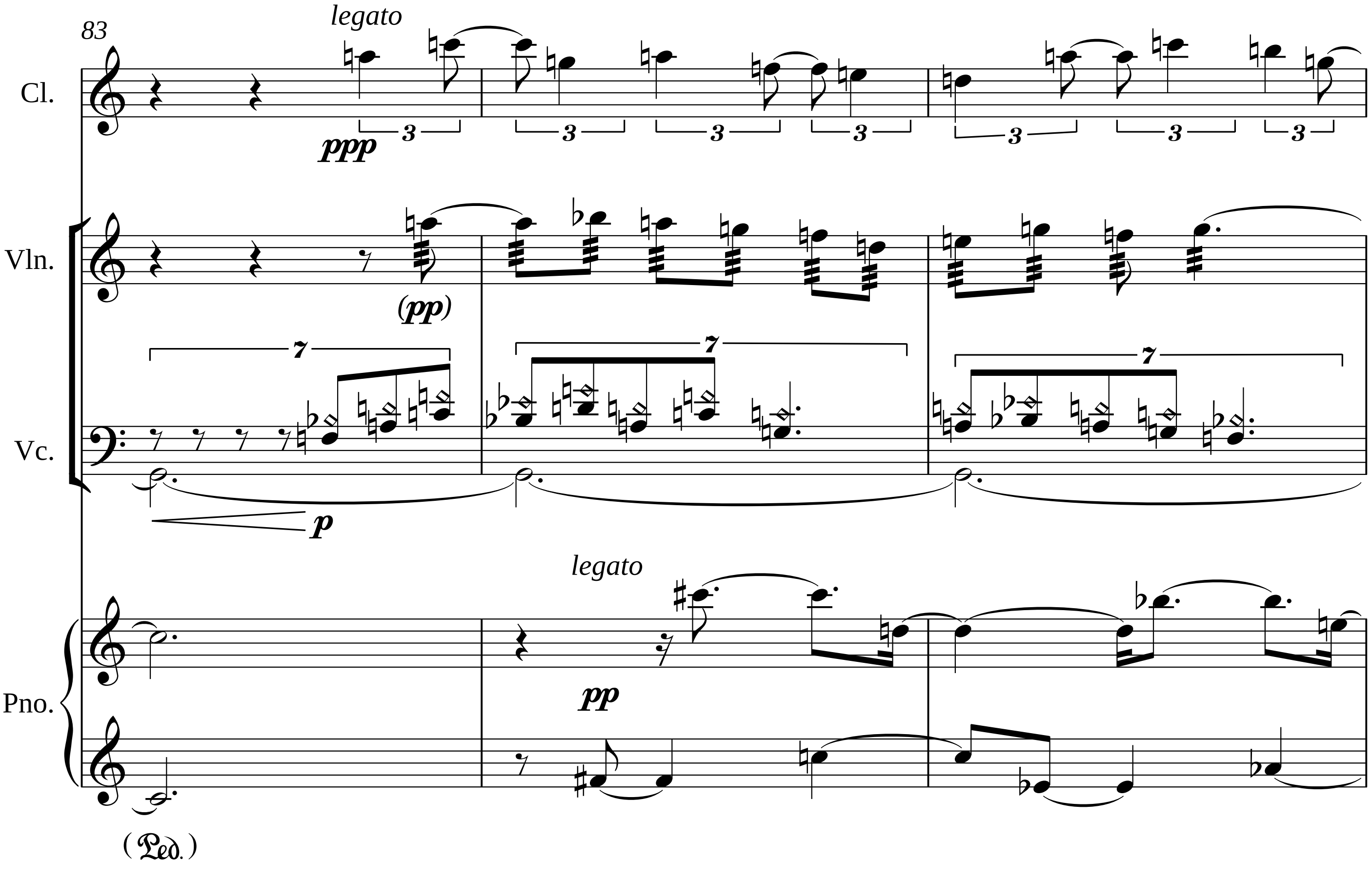

57
Cl.
Vln.
Vc.
Pno.
mp
p
mp
sul pont.
p
pp
3
(Ped.)
Ped.
❋
62
sul pont.
5
p
mf
pp
mf
p
ord.
p
mp
p
mf
5
Ped.
❋

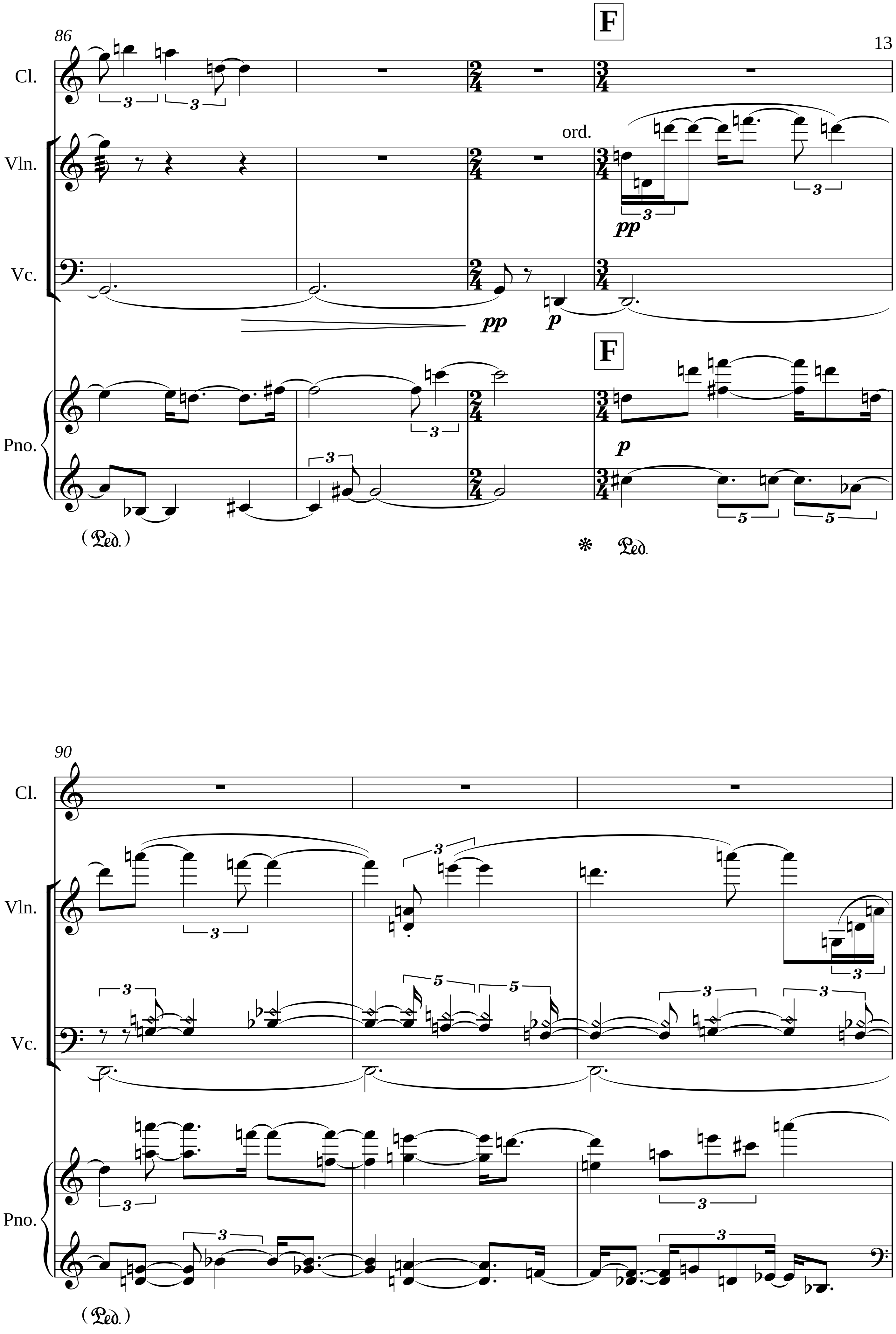

65
Cl.
Vln.
Vc.
Pno.
mp
p
f
ord.
pp
p
p
3
5
5
5
5
5
mf
mp
5
5
3
Ped.
68
mf
3
p
f
f
(Ped.)
❋

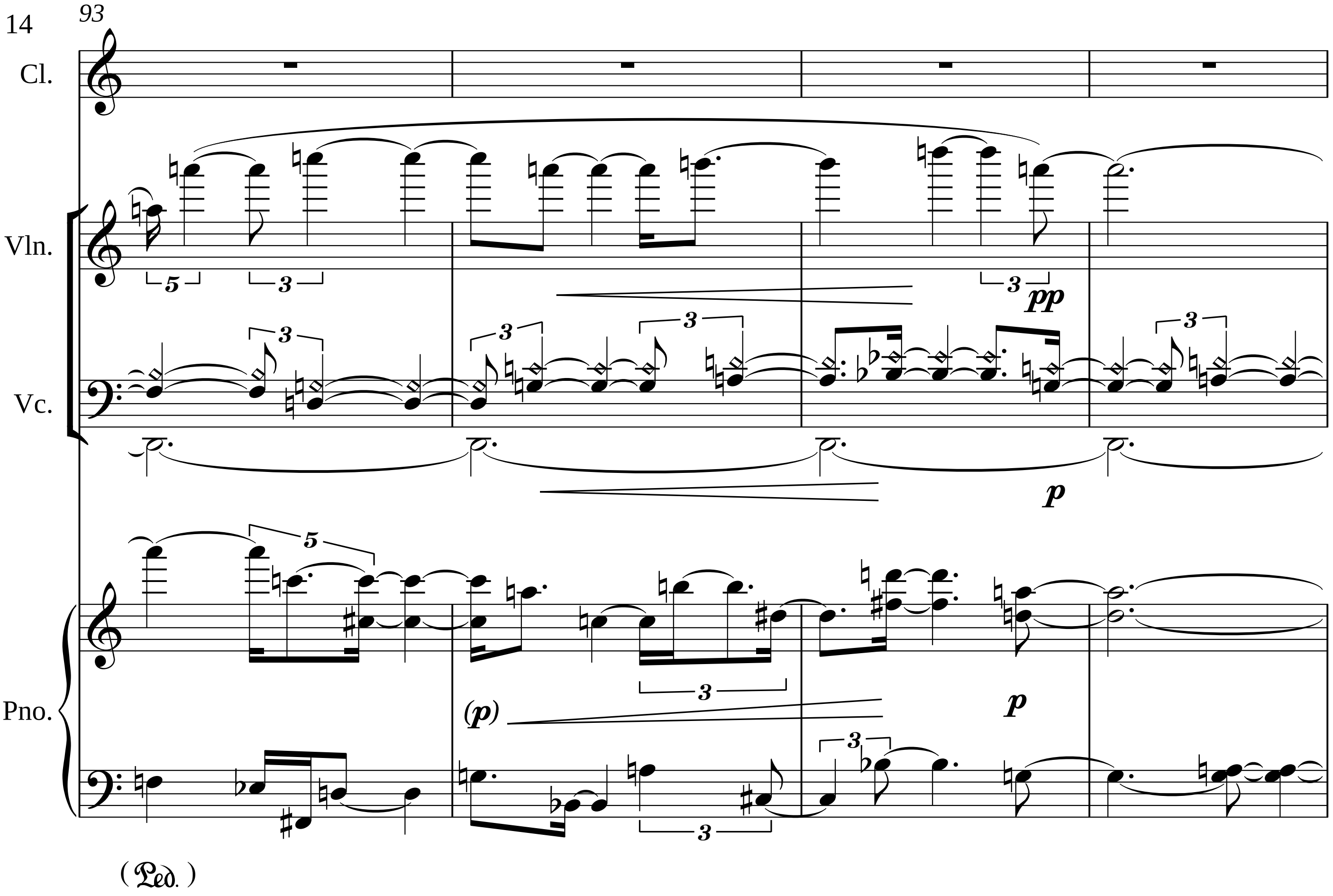

72
Cl.
Vln.
Vc.
Pno.
p
pp
3
p
pp
3
p
Ped.

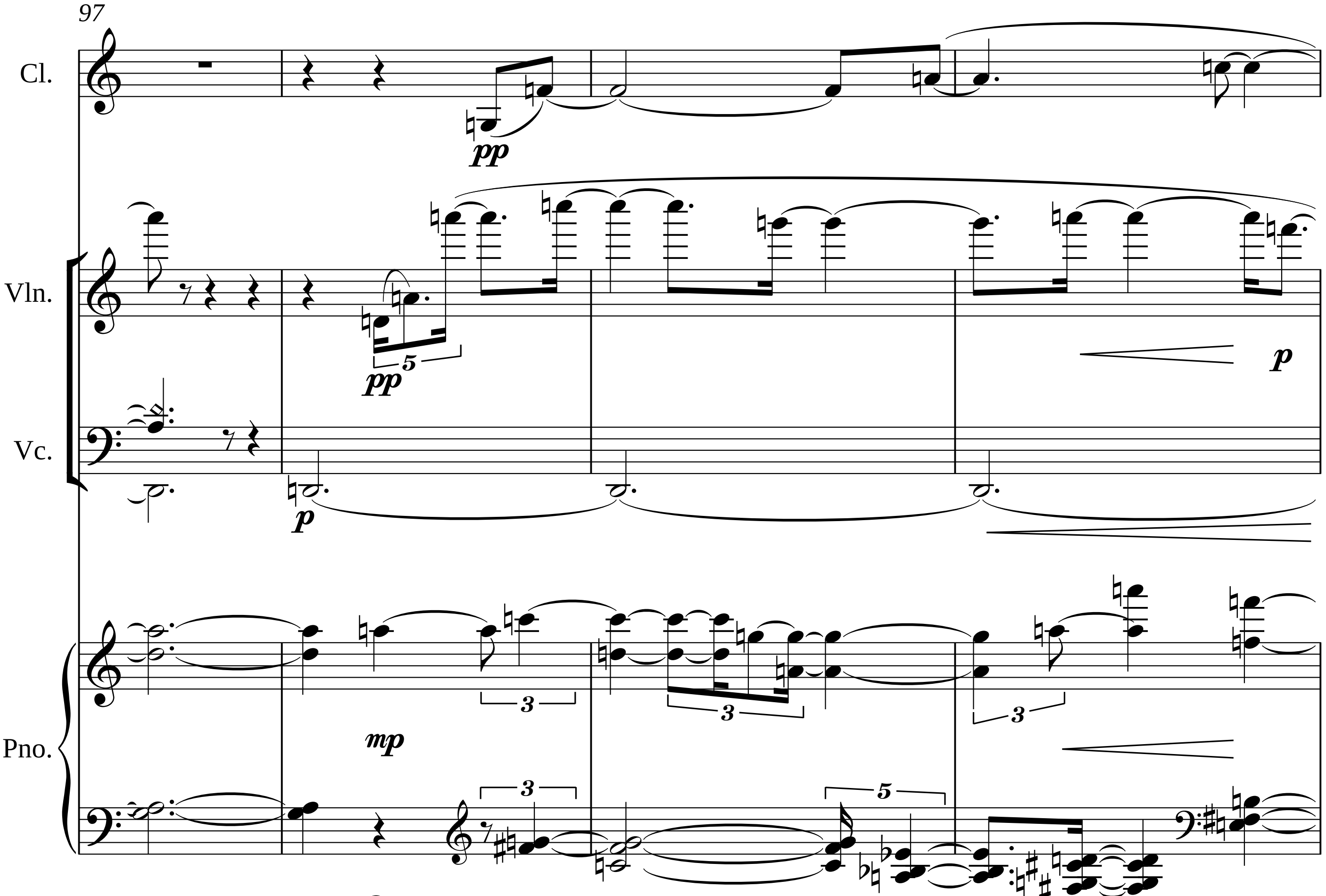

76
E
legato
Cl.
pp
ppp
3
sul pont.
Vln.
pp
7
3
Vc.
pp
p
E
Pno.
(Ped.)
*

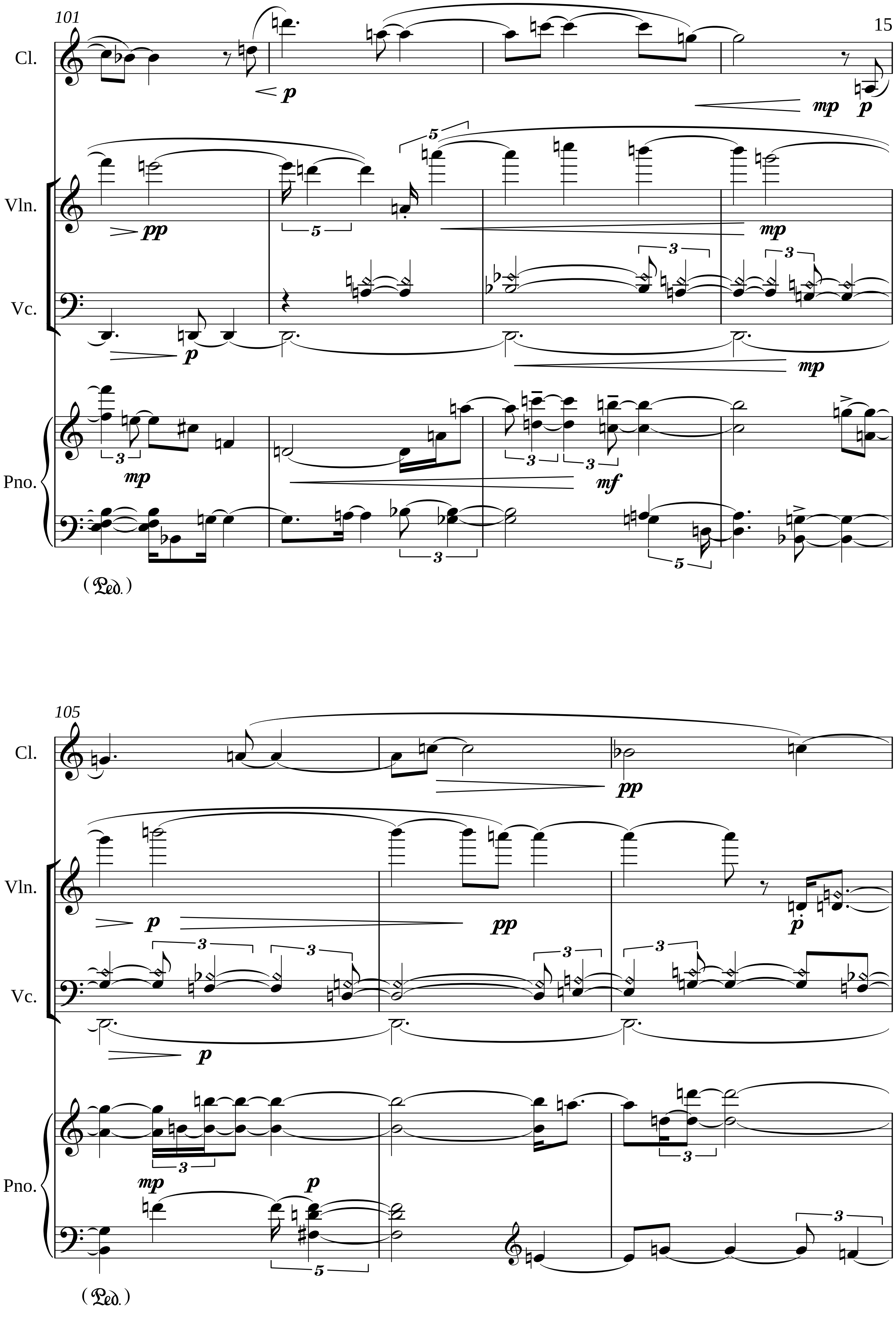

80
Cl.
Vln.
Vc.
Pno.
legato
pp
pp
Ped.

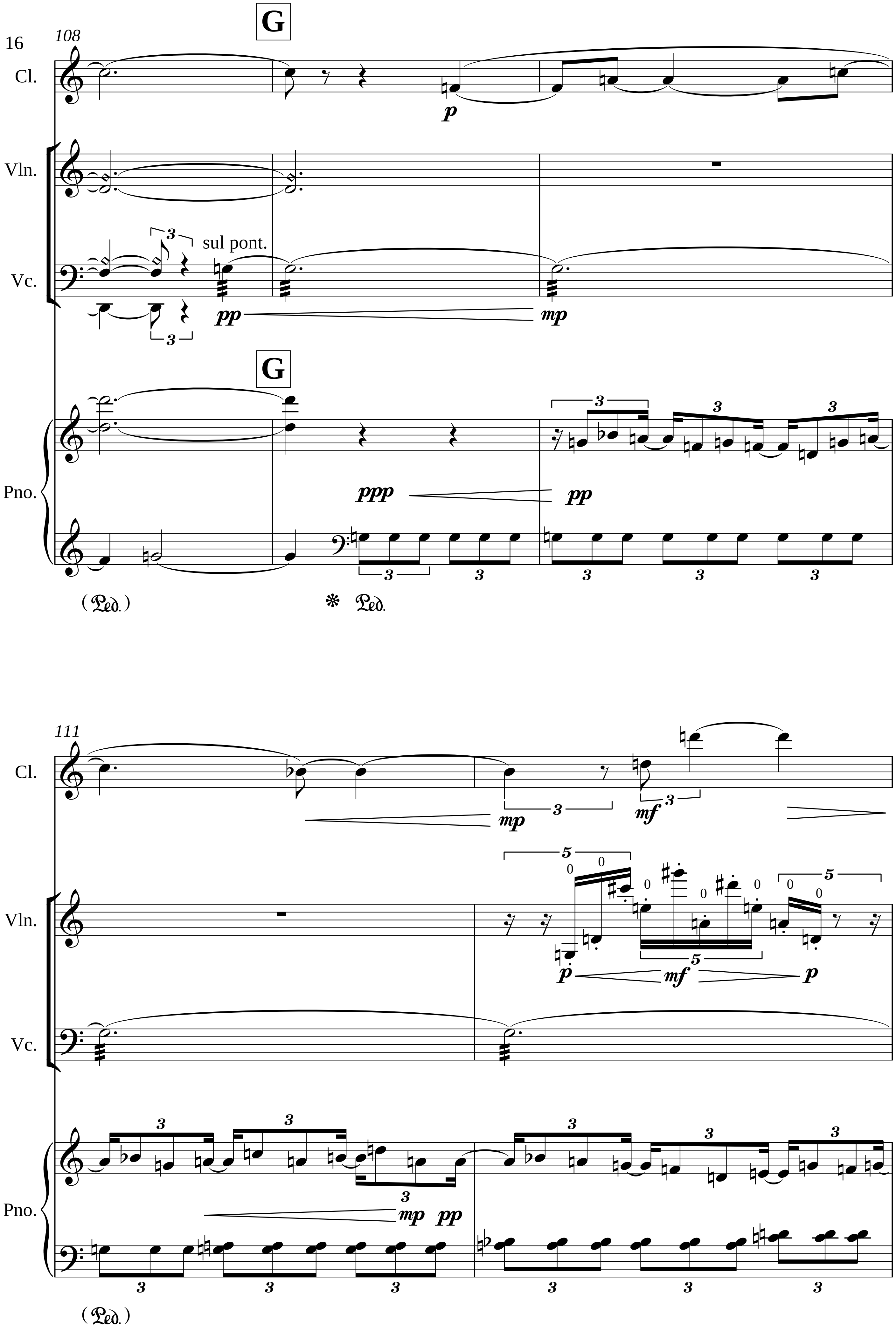

83
Cl.
legato
ppp
Vln.
(pp)
Vc.
p
legato
Pno.
pp
(Ped.)

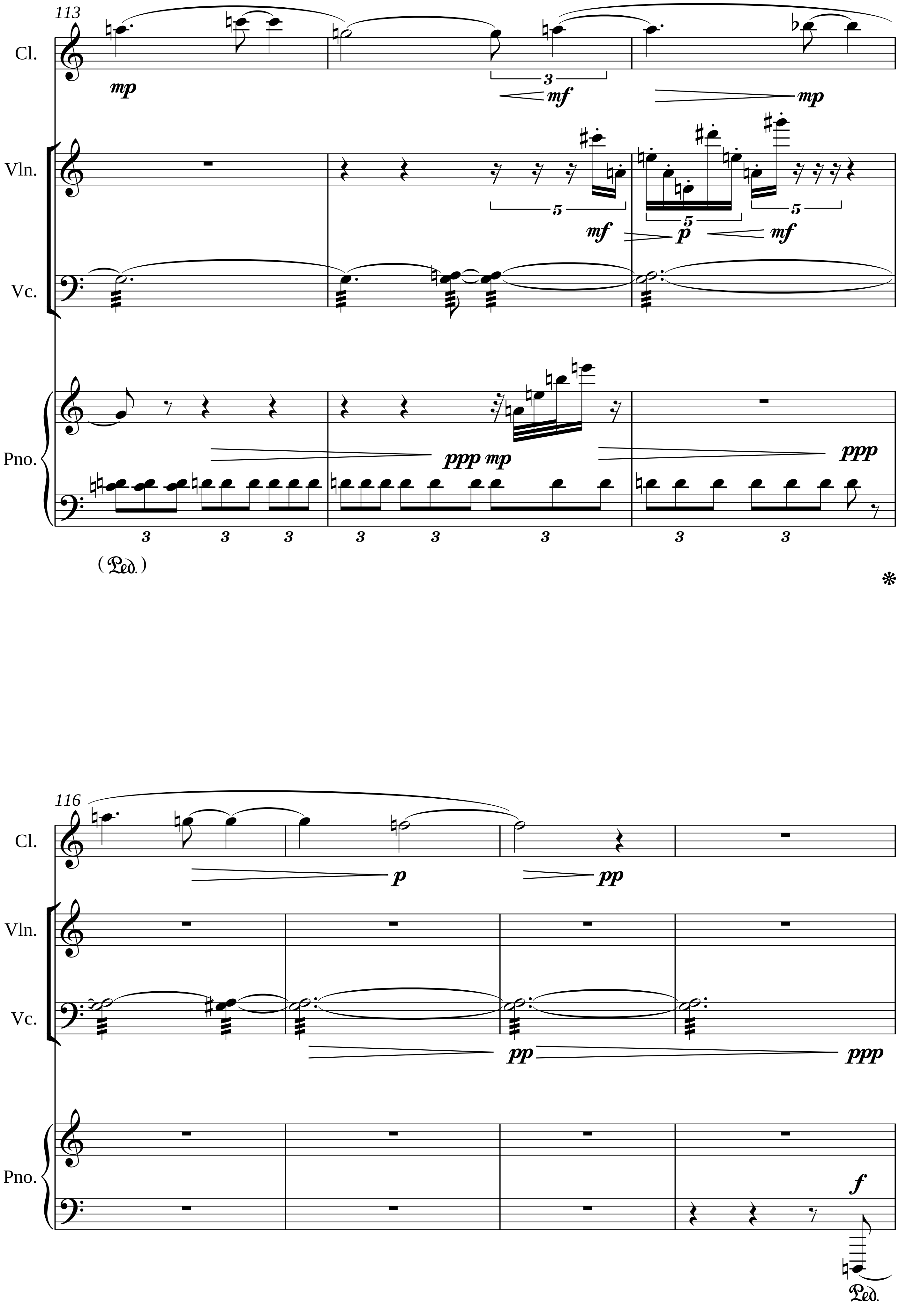

86
F
Cl.
Vln.
ord.
pp
Vc.
pp
p
F
Pno.
p
(𝒫𝑒𝑑.)
❋ 𝒫𝑒𝑑.
90
Cl.
Vln.
Vc.
Pno.
(𝒫𝑒𝑑.)

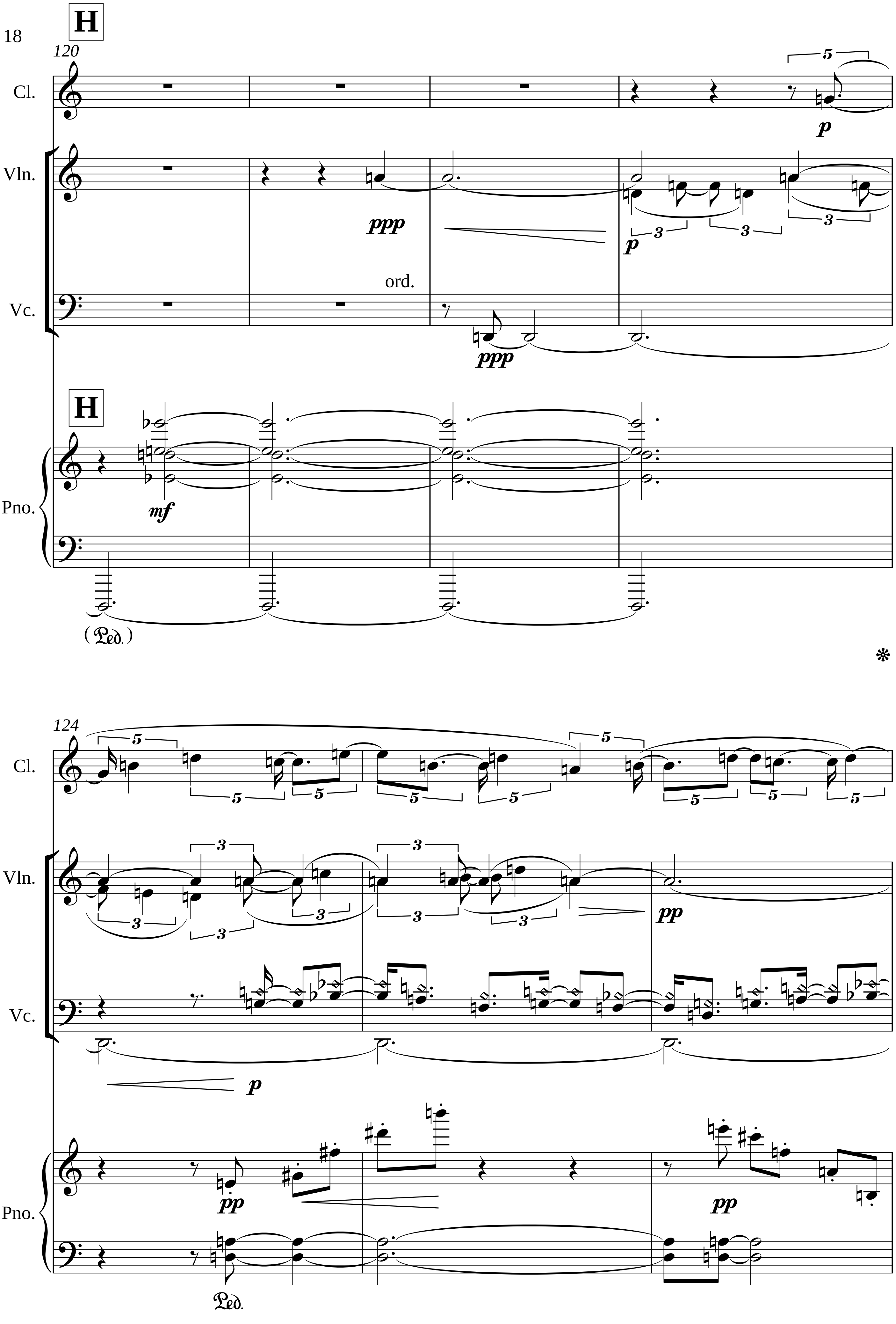

93
Cl.
Vln.
Vc.
Pno.
5
3
pp
p
(p)
(Ped.)

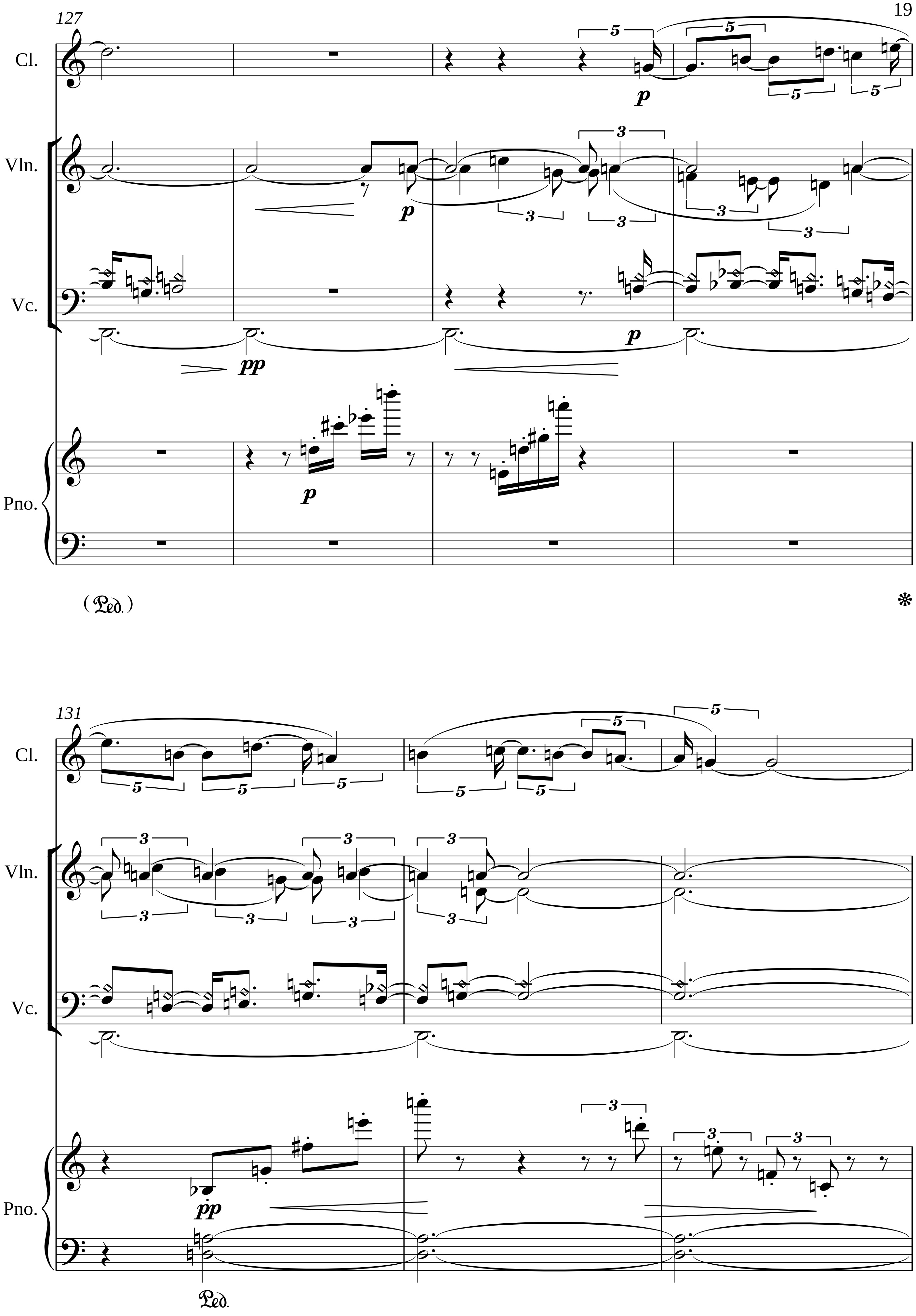

97
Cl.
Vln.
Vc.
Pno.
pp
p
mp
3
5
(Ped.)
❊ Ped.

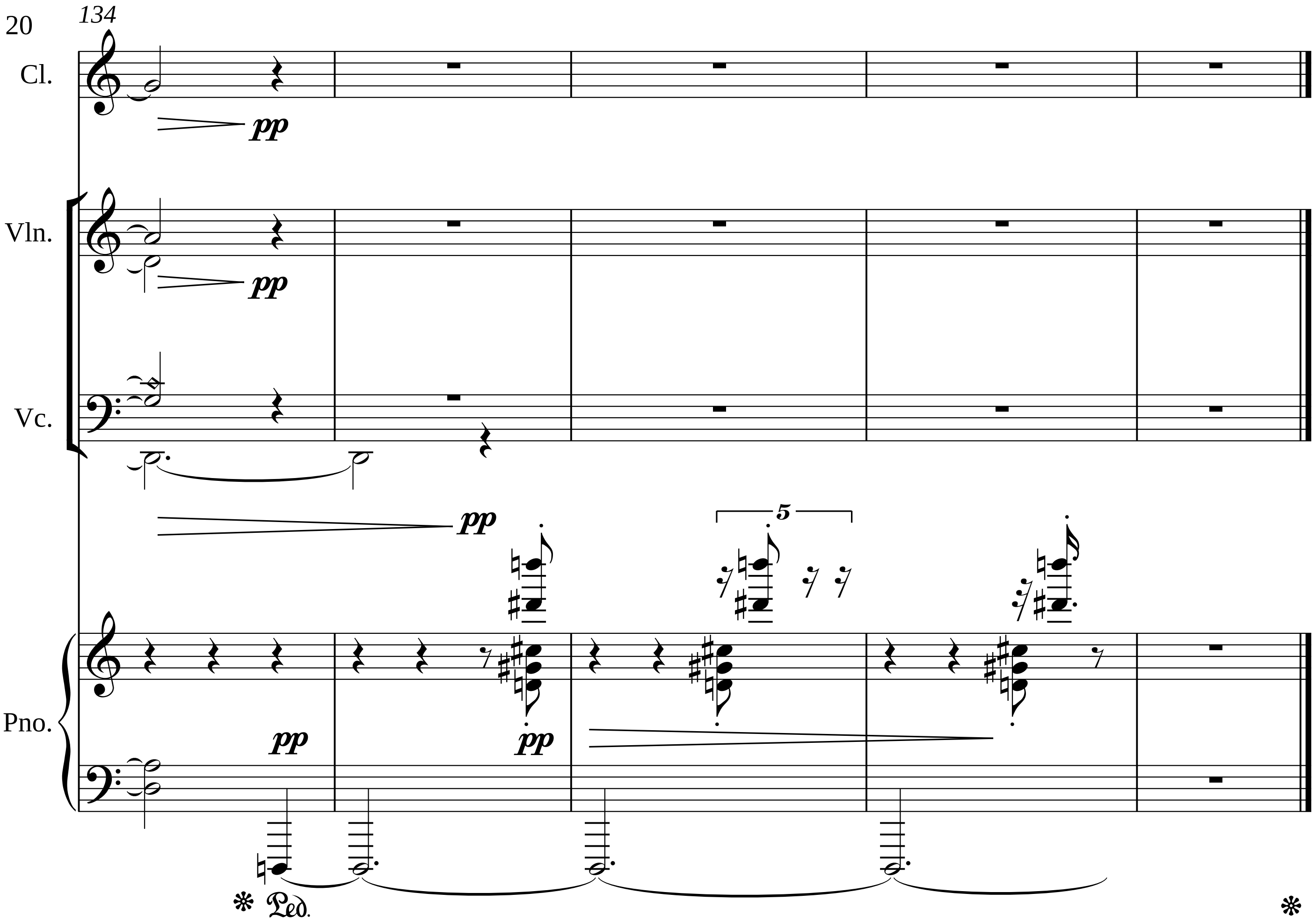

101
Cl.
Vln.
Vc.
Pno.
p
mp
p
pp
mp
p
mp
mf
(Ped.)
105
pp
p
pp
p
mp
p
(Ped.)


108
G
Cl.
Vln.
Vc.
Pno.
p
sul pont.
pp
mp
G
ppp
pp
(Ped.)
Ped.
111
Cl.
mp
mf
Vln.
p
mf
p
Vc.
Pno.
mp
pp
(Ped.)


113
Cl.
Vln.
Vc.
Pno.
mp
mf
mp
3
5
mf
p
mf
ppp
mp
ppp
(Ped.)
116
Cl.
Vln.
Vc.
Pno.
p
pp
pp
ppp
f
Ped.


H
120
Cl.
Vln.
Vc.
Pno.
5
p
ppp
3
ord.
H
mf
(Ped.)
❋
124
5
3
pp
pp
pp
Ped.


127
Cl.
Vln.
Vc.
Pno.
5
3
p
pp
(Ped.)
*
131
pp
Ped.


134
Cl.
Vln.
Vc.
Pno.
pp
5
Ped.

ca. 6' 53"

St Michael Surprise Royal

for Piano and Ensemble

(2016)

Sunglyul Yoon

Instrumentation

Alto Flute

Clarinet in B^b

Horn in F

Trumpet in B^b

Vibraphone (medium mallets, bow)

Strings (8.8.6.6.4)

Piano

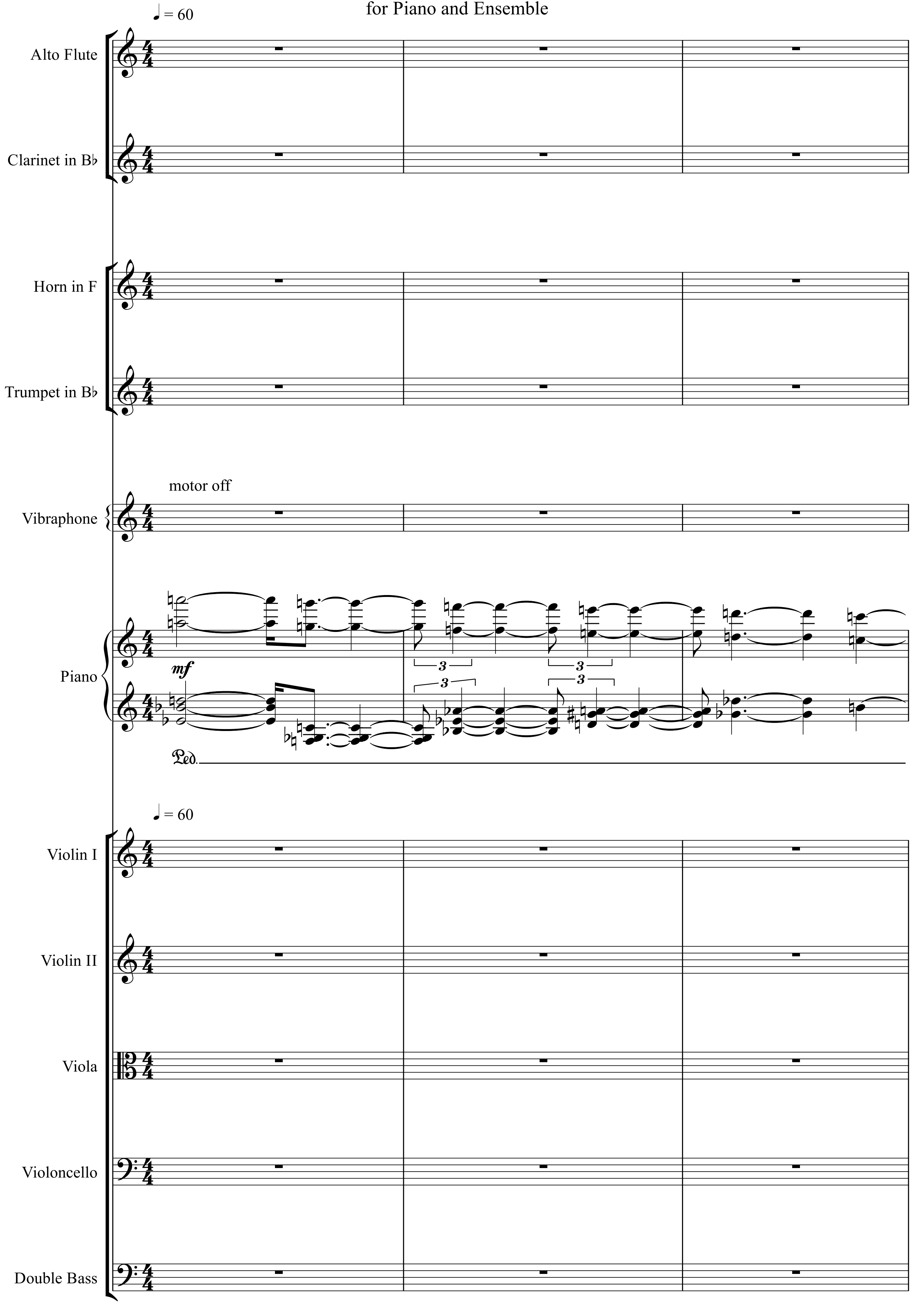
Dedicated to Michael Finnissy at 70

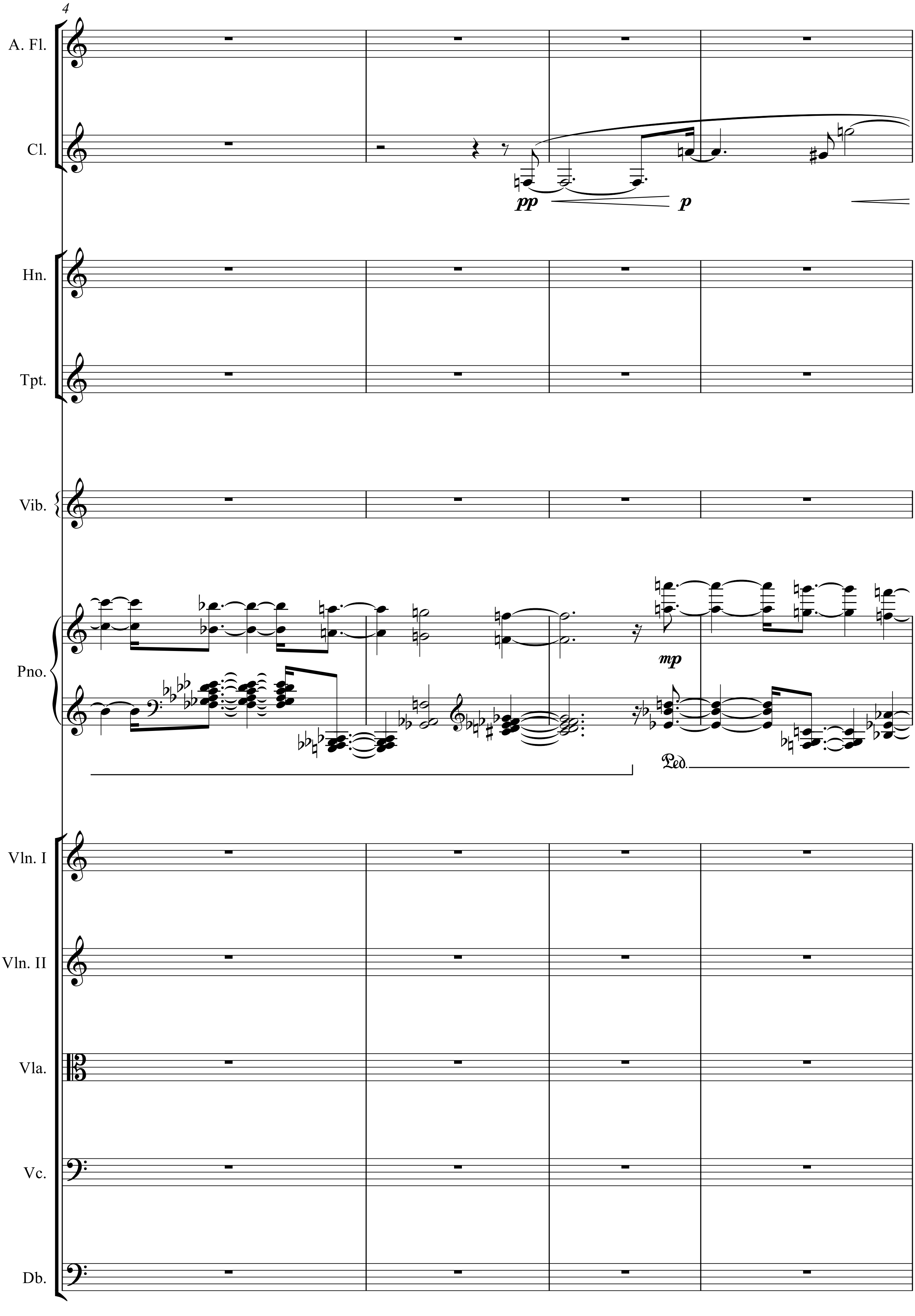
Score in C

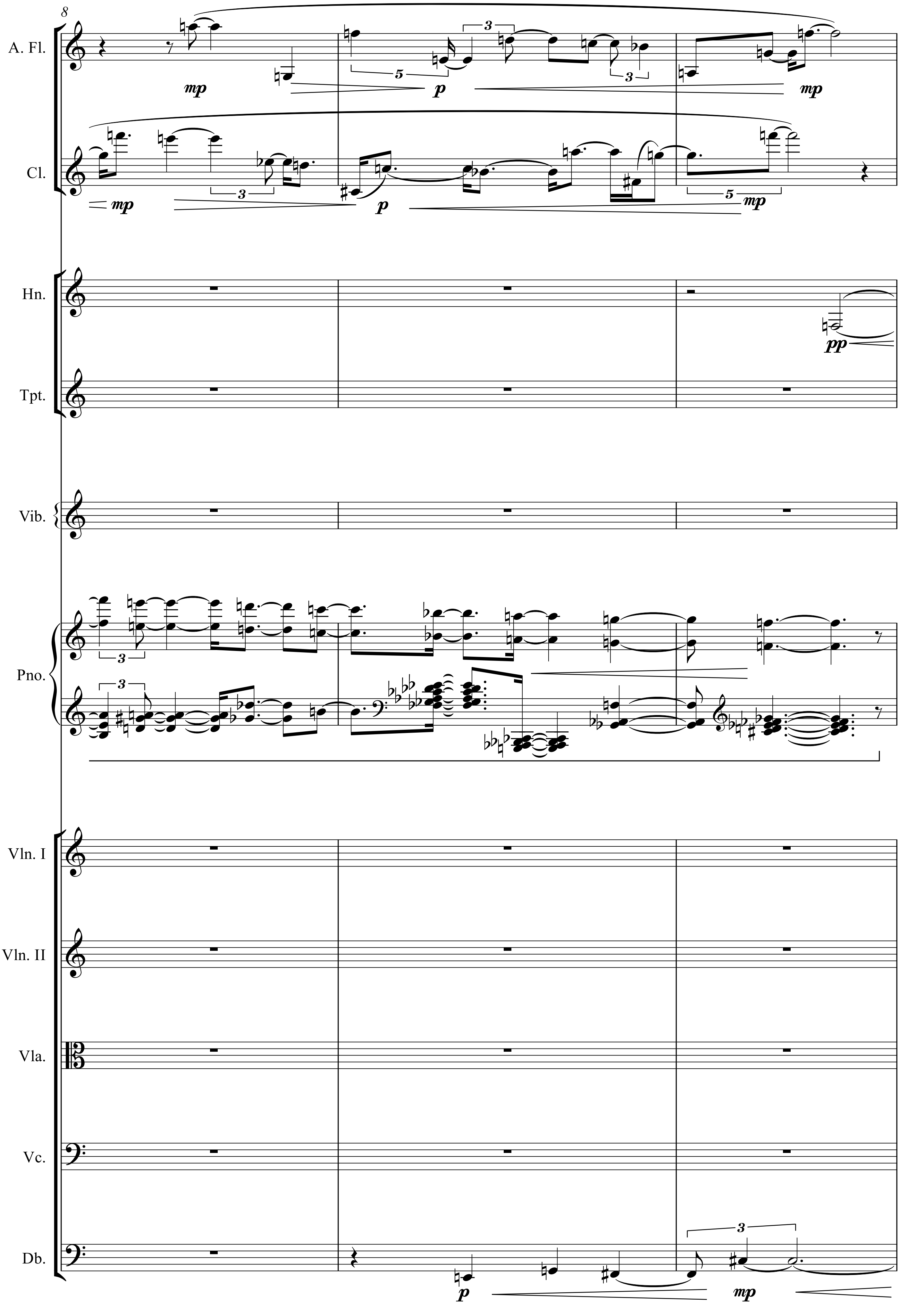
St Michael Surprise Royal

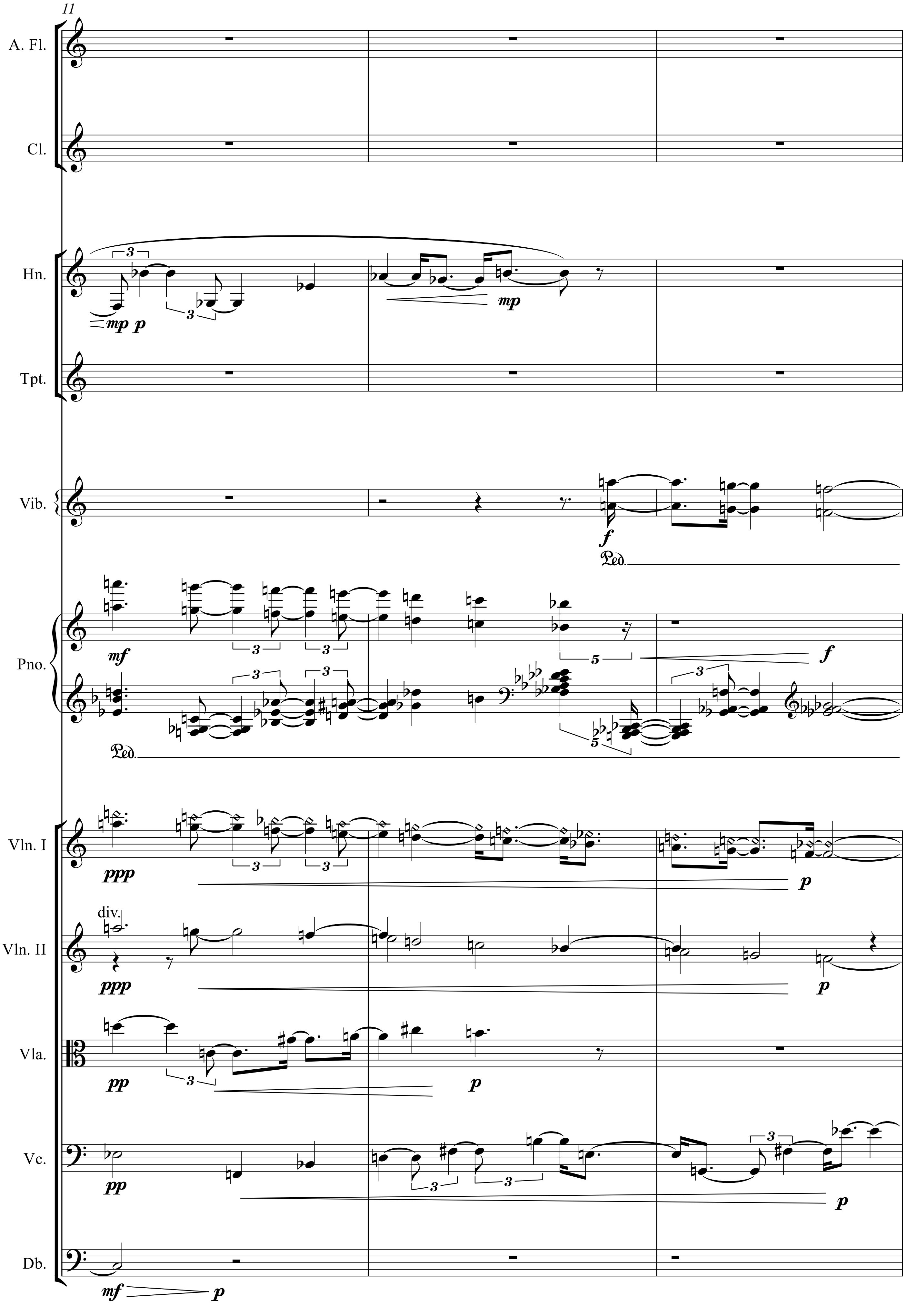
for Piano and Ensemble

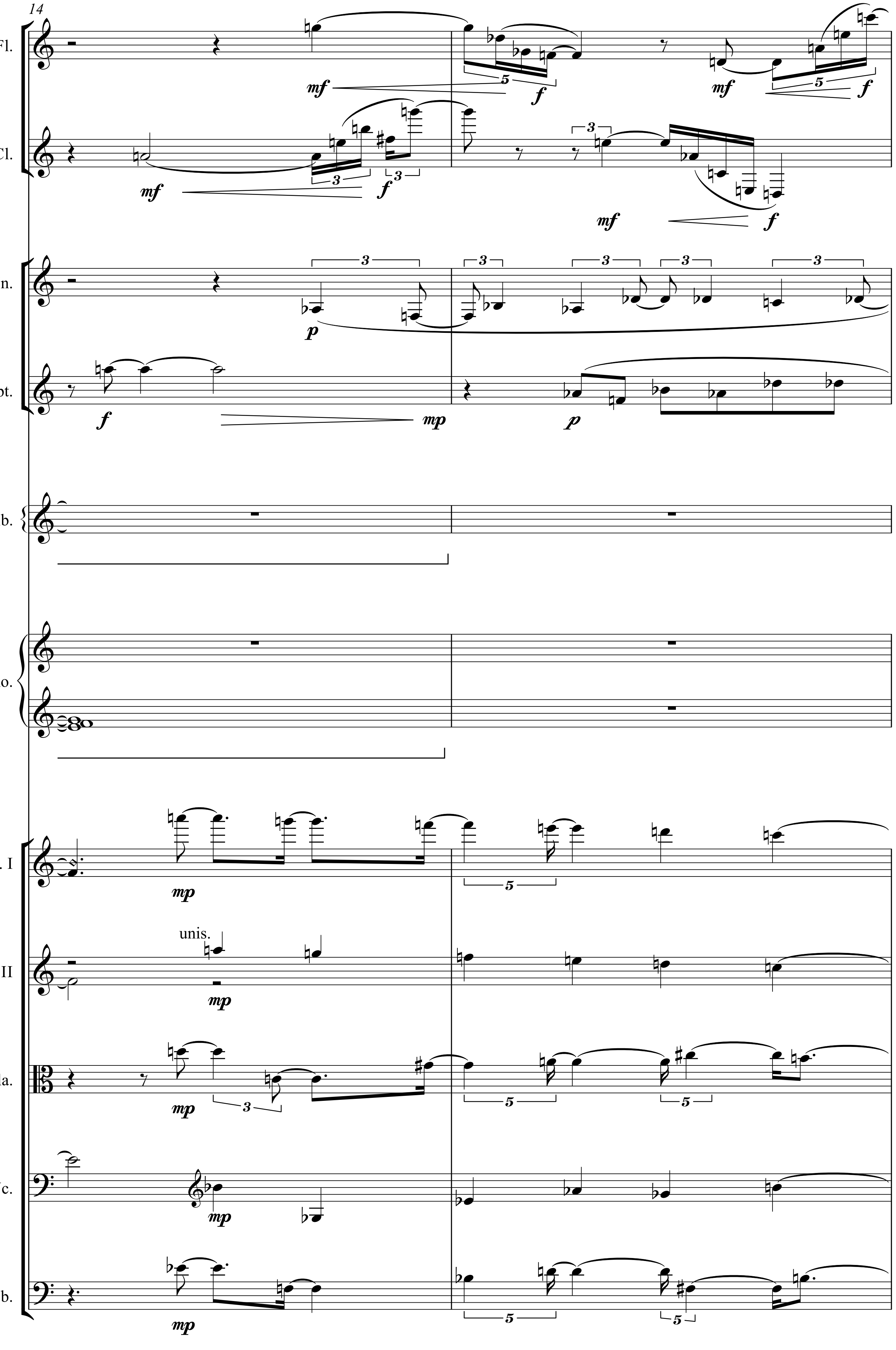
SungLyul Yoon

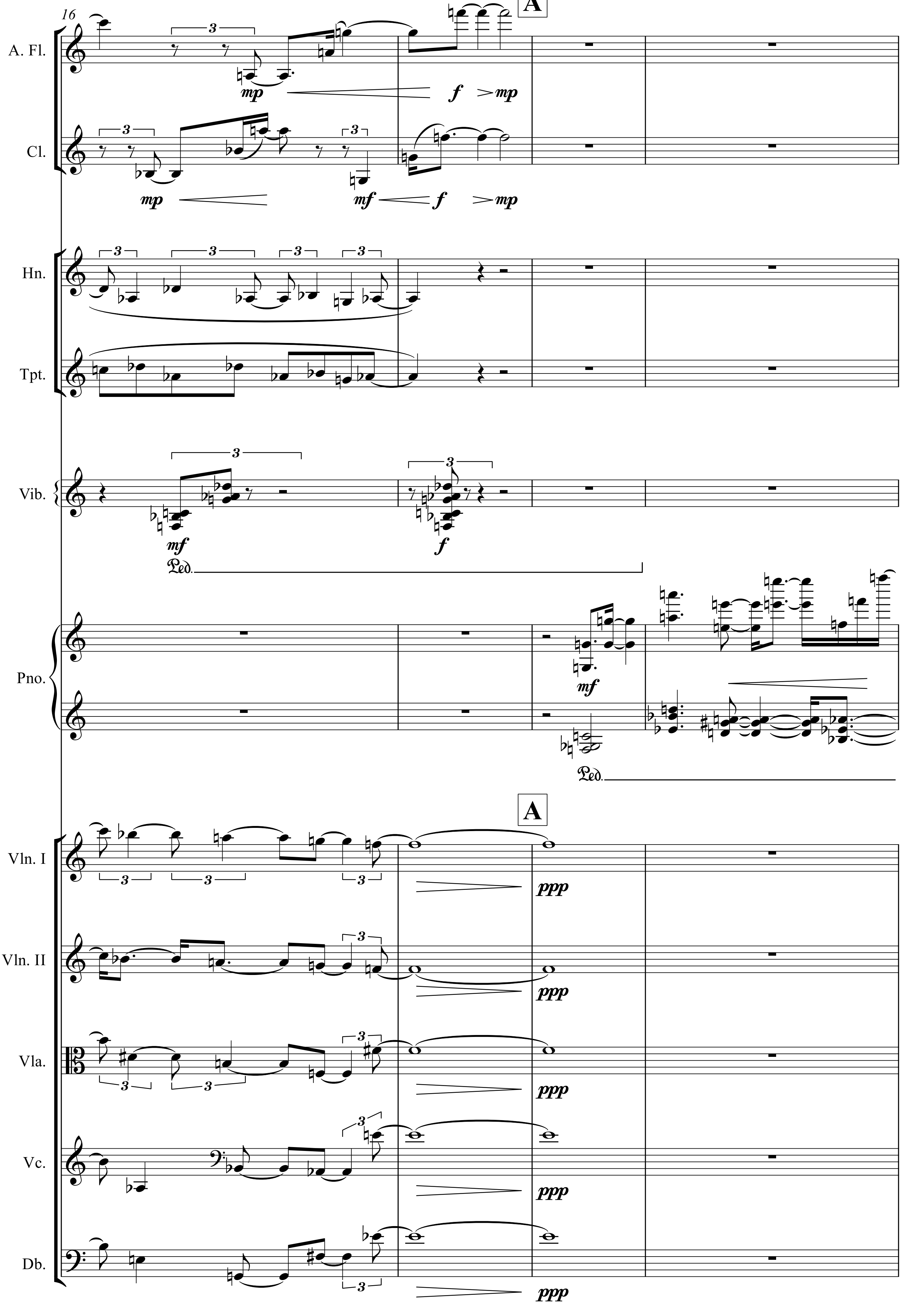

♩ = 60
Alto Flute
Clarinet in B♭
Horn in F
Trumpet in B♭
motor off
Vibraphone
Piano
mf
3
3
3
3
Ped.
♩ = 60
Violin I
Violin II
Viola
Violoncello
Double Bass

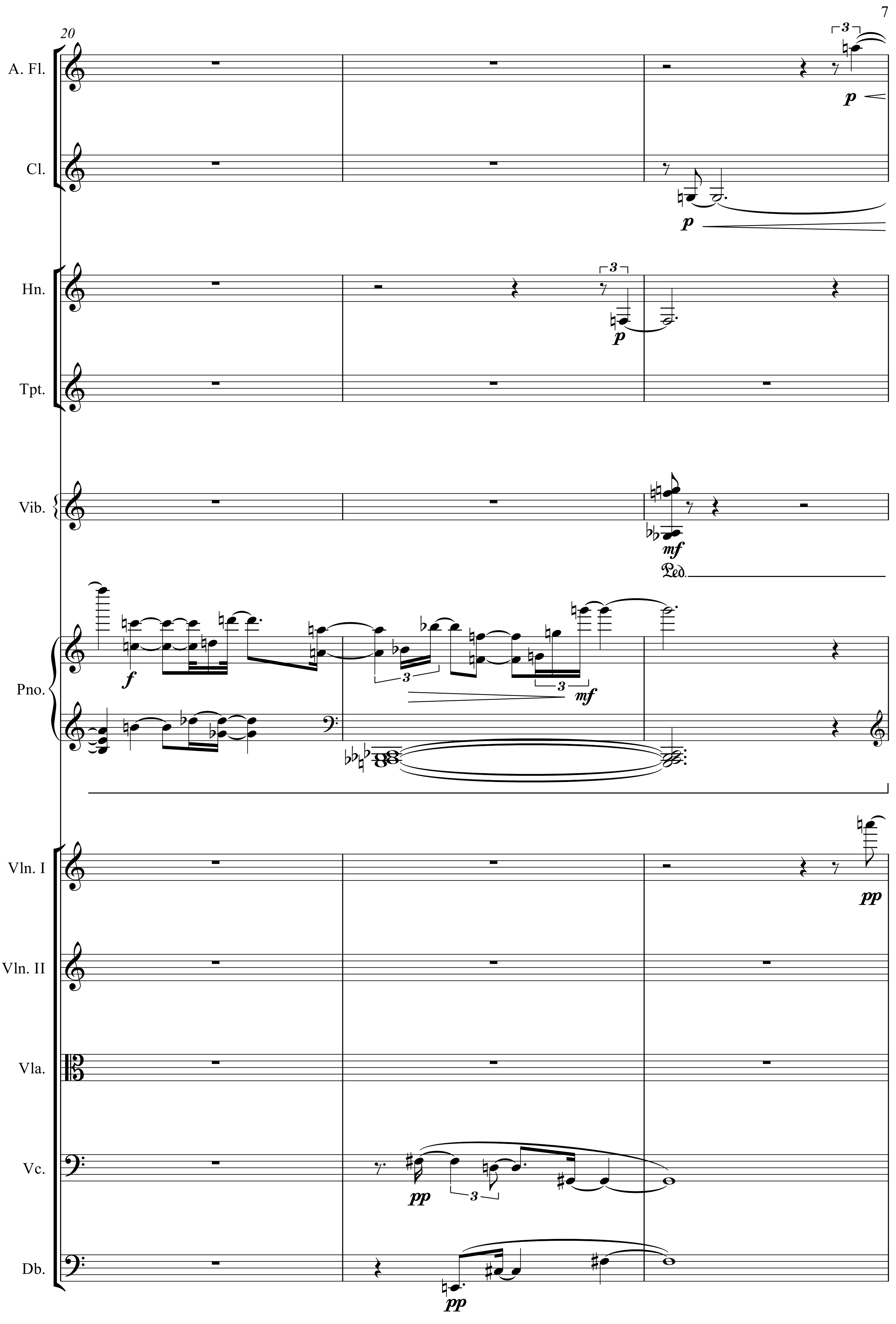

4
A. Fl.
Cl.
pp
p
Hn.
Tpt.
Vib.
Pno.
mp
Ped.
Vln. I
Vln. II
Vla.
Vc.
Db.

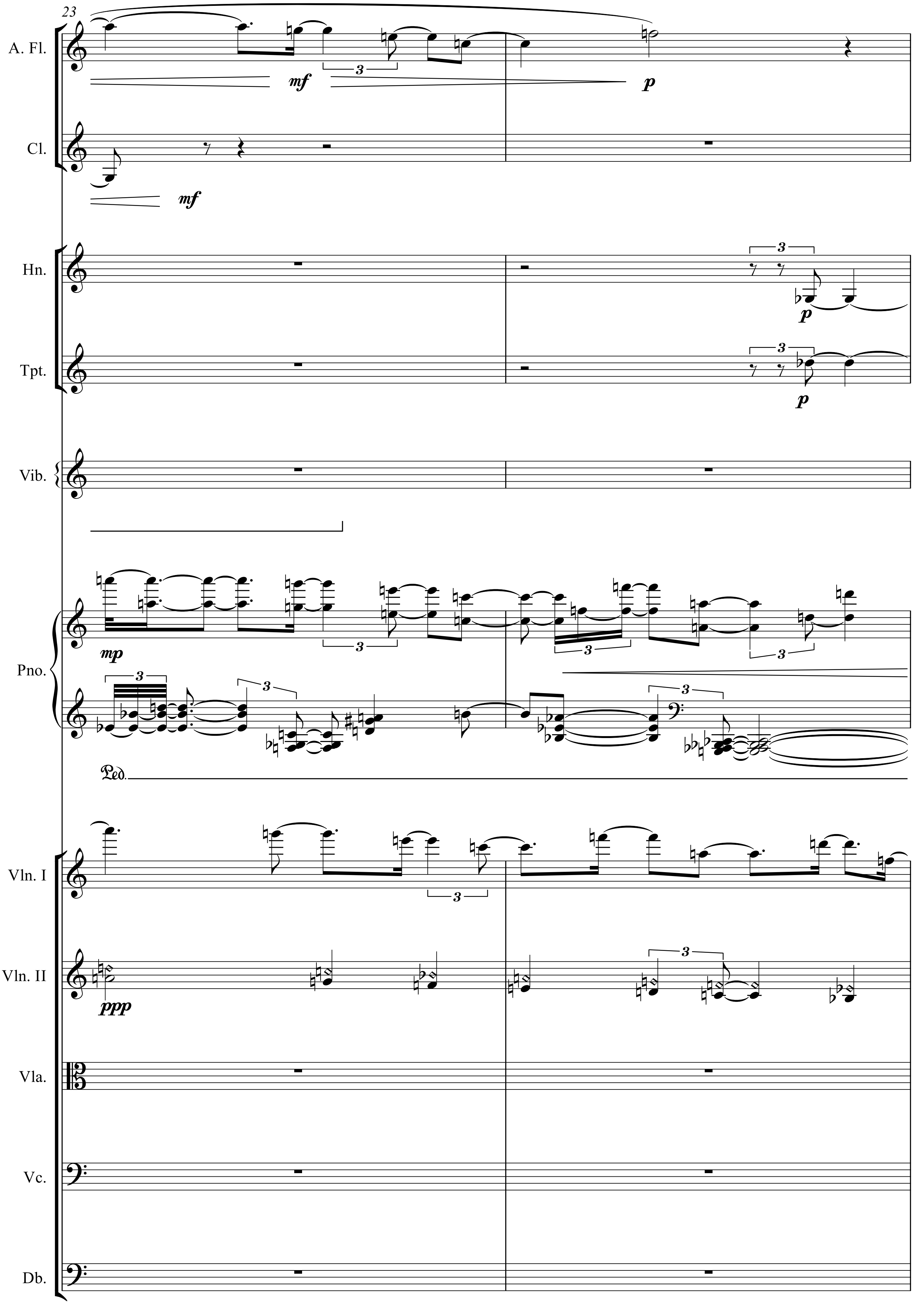

8
A. Fl.
mp
5
3
3
p
mp
Cl.
mp
3
p
5
mp
Hn.
pp
Tpt.
Vib.
Pno.
3
3
Vln. I
Vln. II
Vla.
Vc.
Db.
p
3
mp

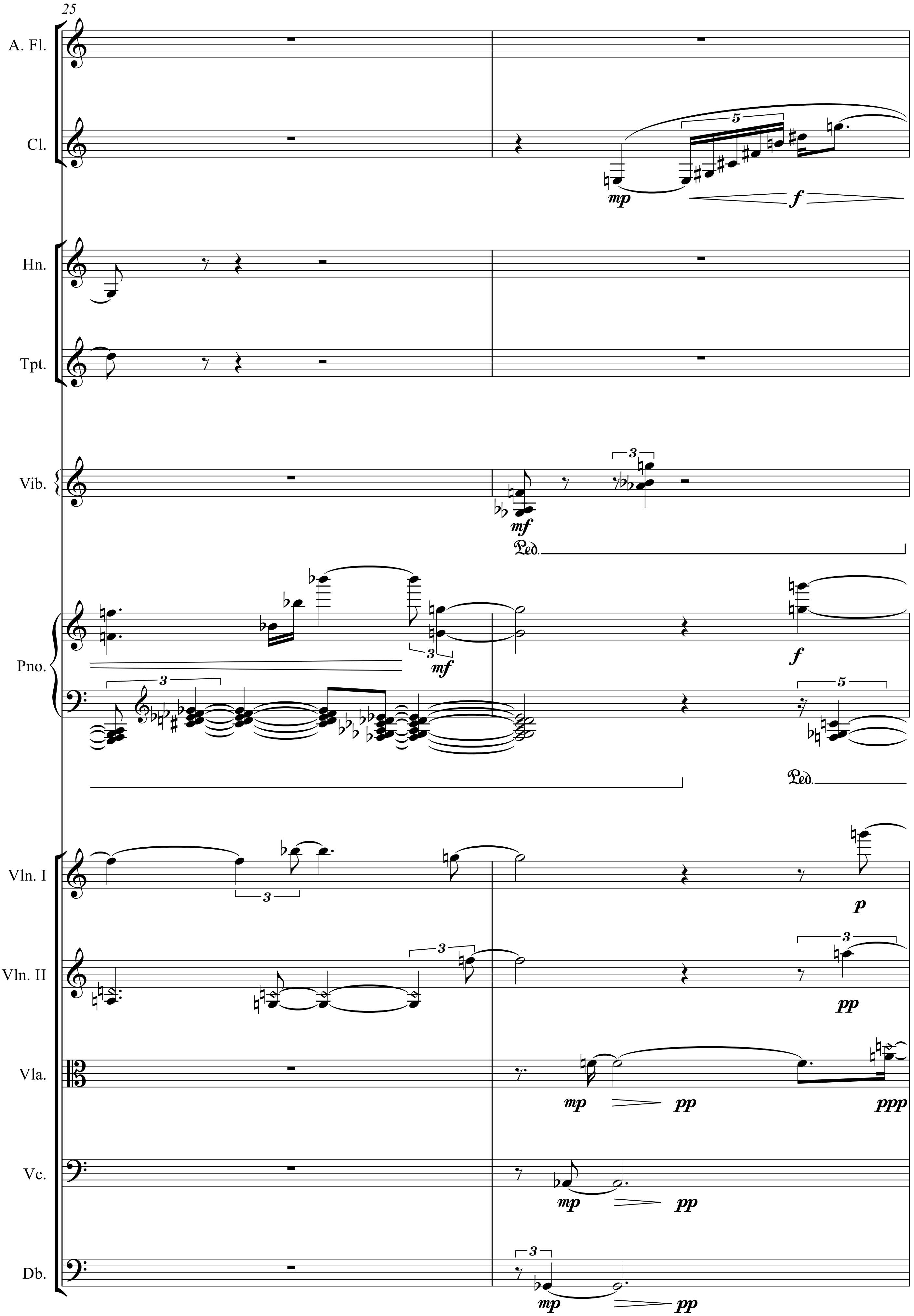

11
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
p
mf
f
ppp
pp
div.
Ped.
3
5

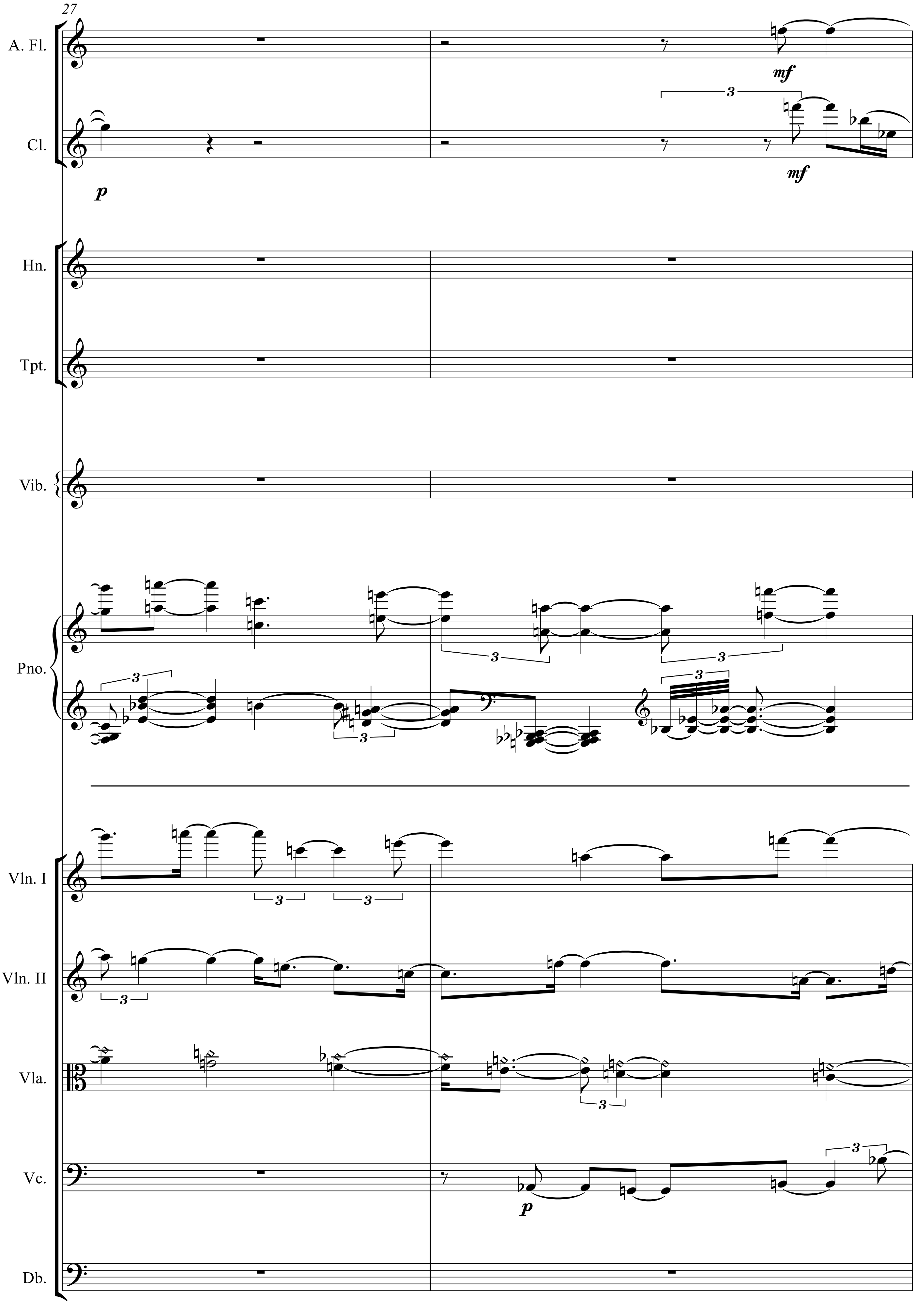

14
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
f
p
mp
unis.
3
5

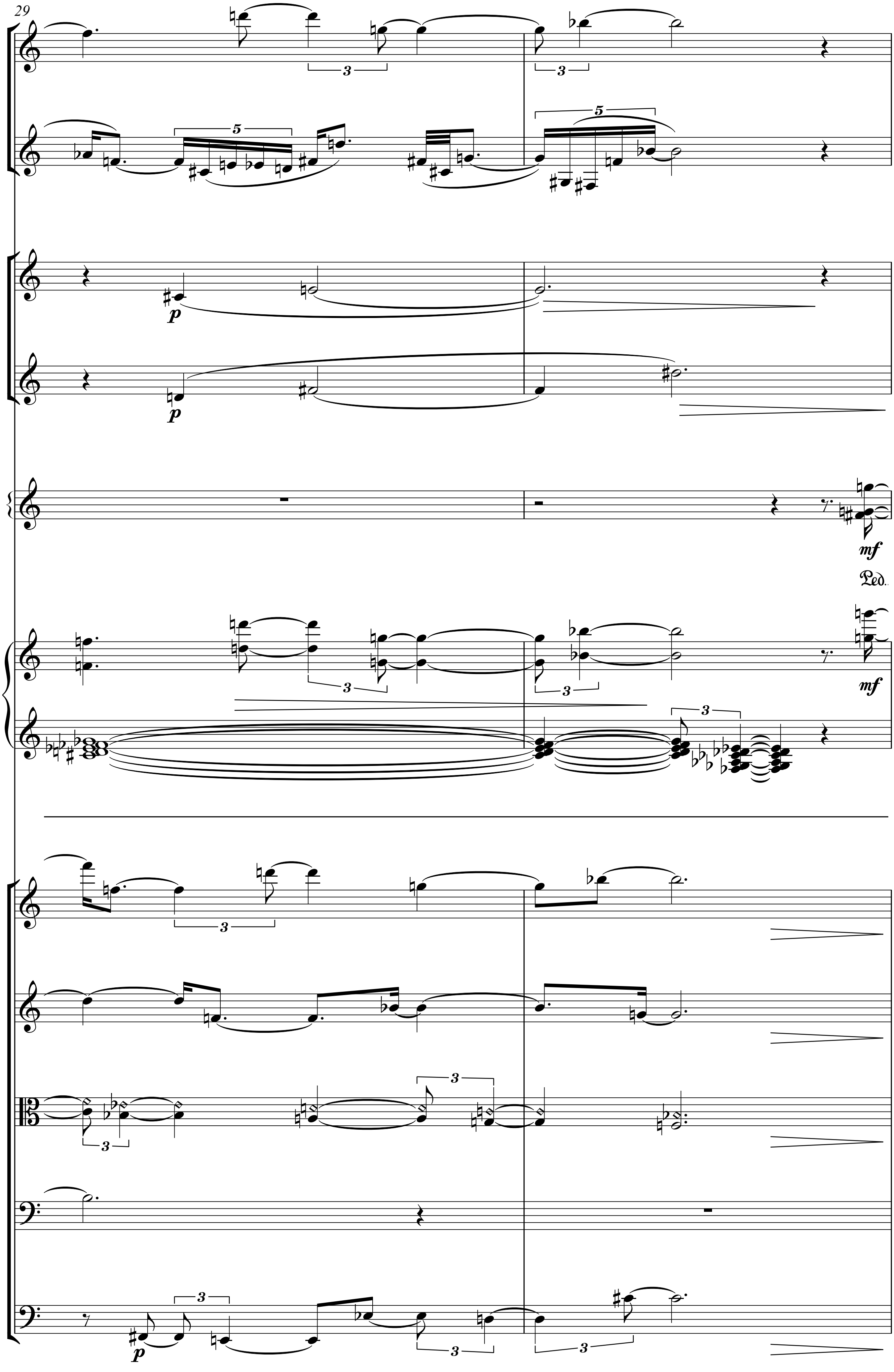

16
A
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
3
mp
f
mp
mf
f
Ped.
ppp
A

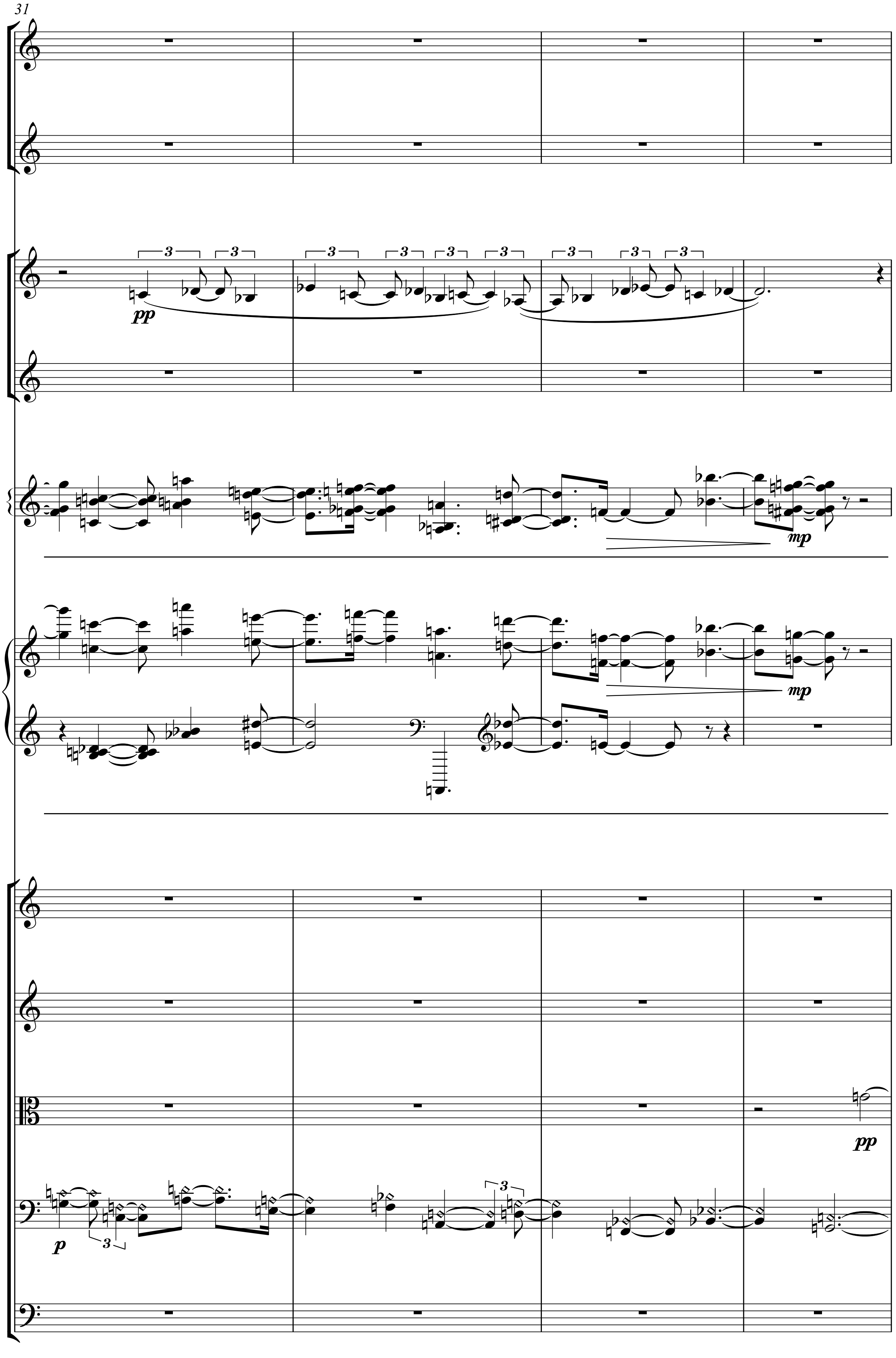

20
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
3
p
p
3
p
mf
Ped.
f
3
3
mf
pp
pp
3
pp

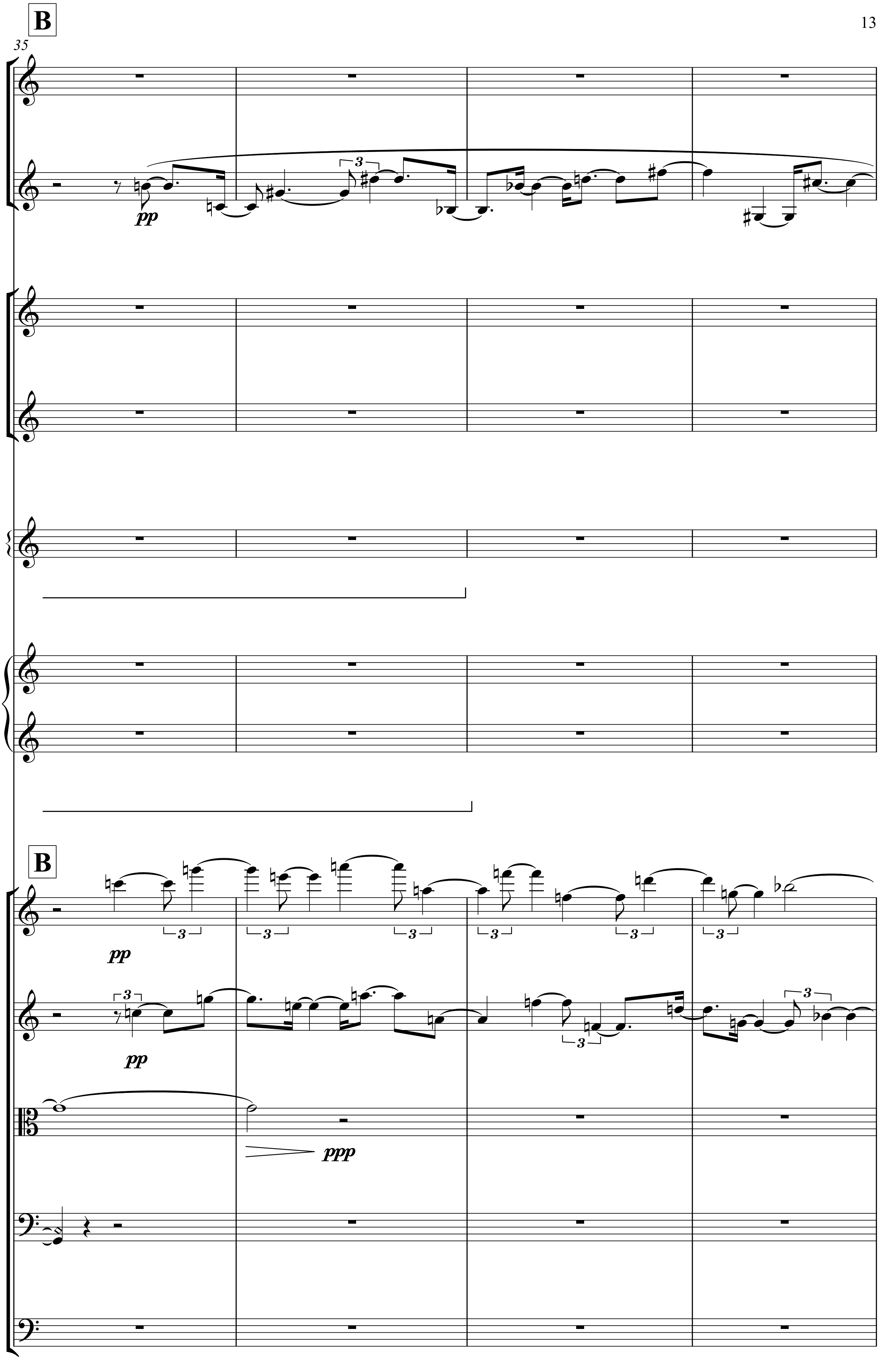

23
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
p
mf
p
p
mp
3
Ped.
ppp

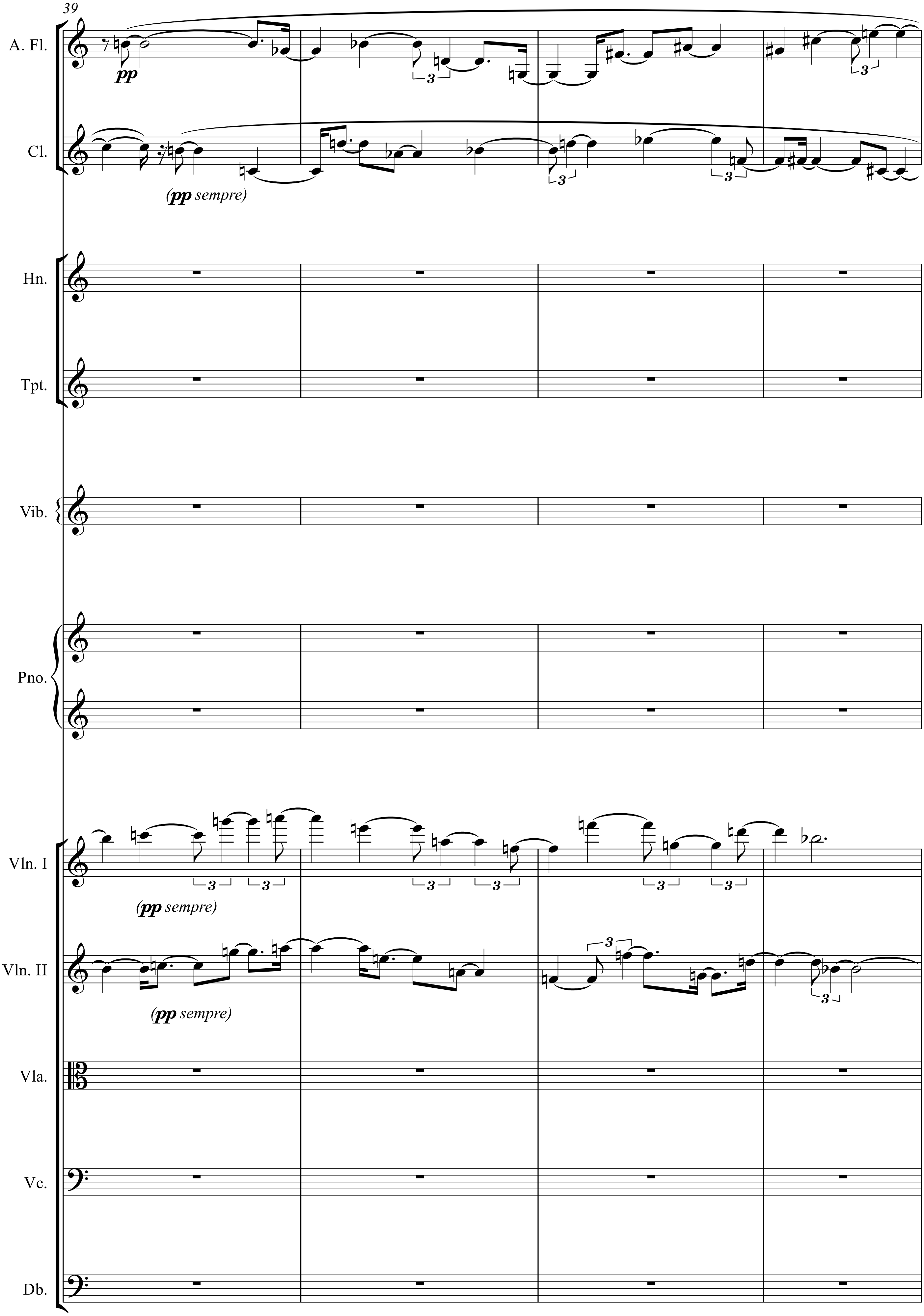

25
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
5
3
mp
f
mf
Ped.
pp
p
ppp

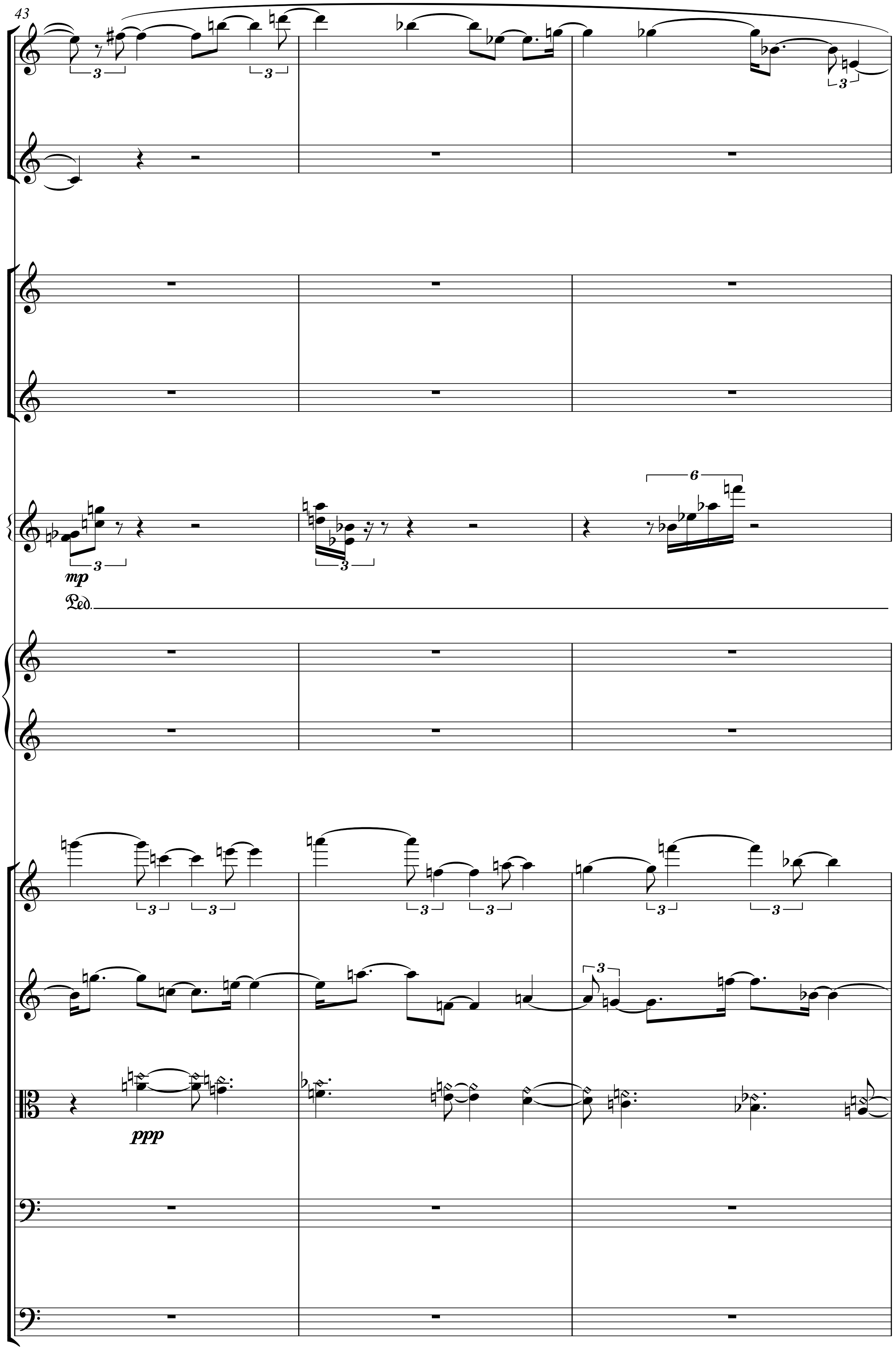

27
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
p
mf
mf
p
3

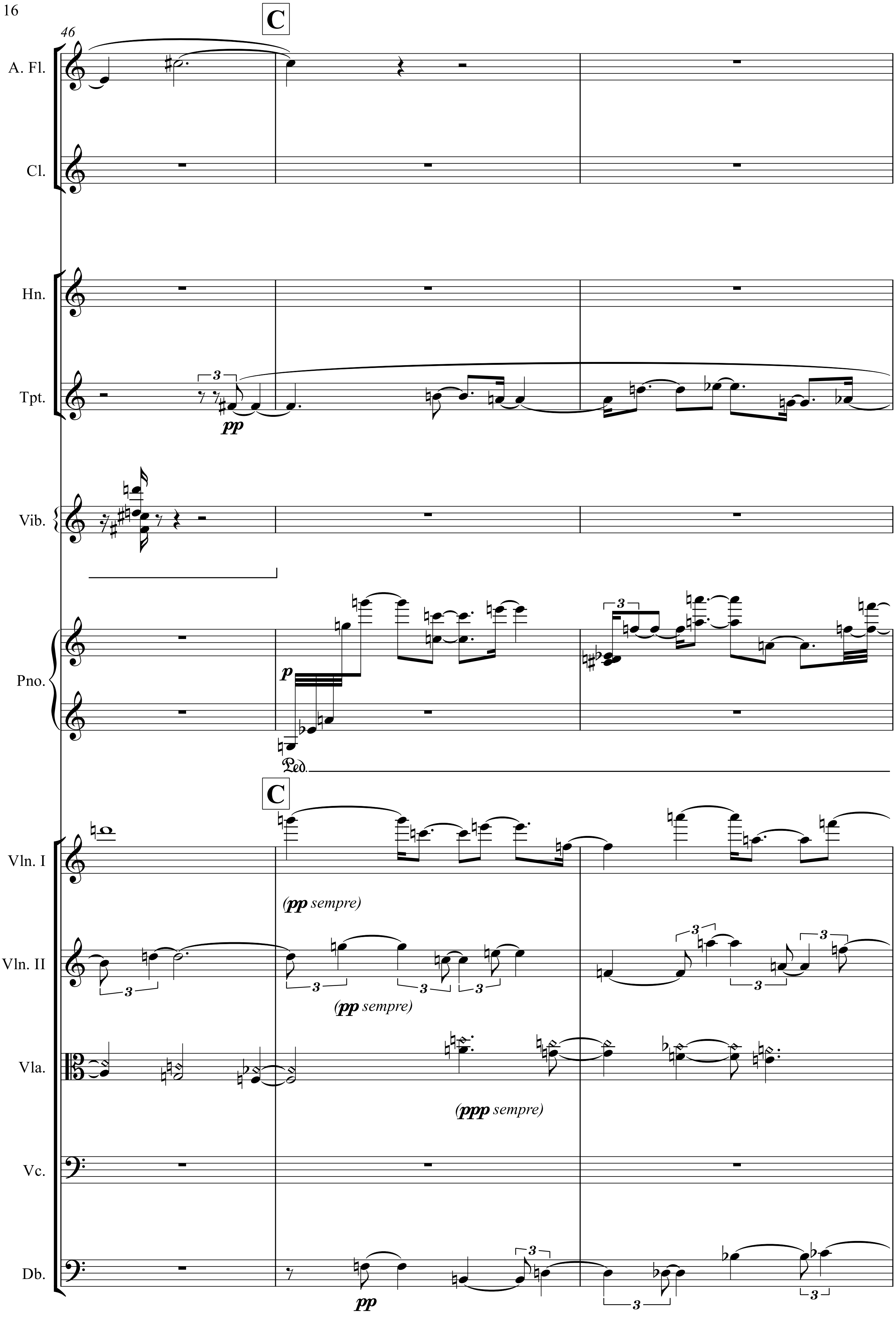

29
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
3
5
p
mf
Ped.

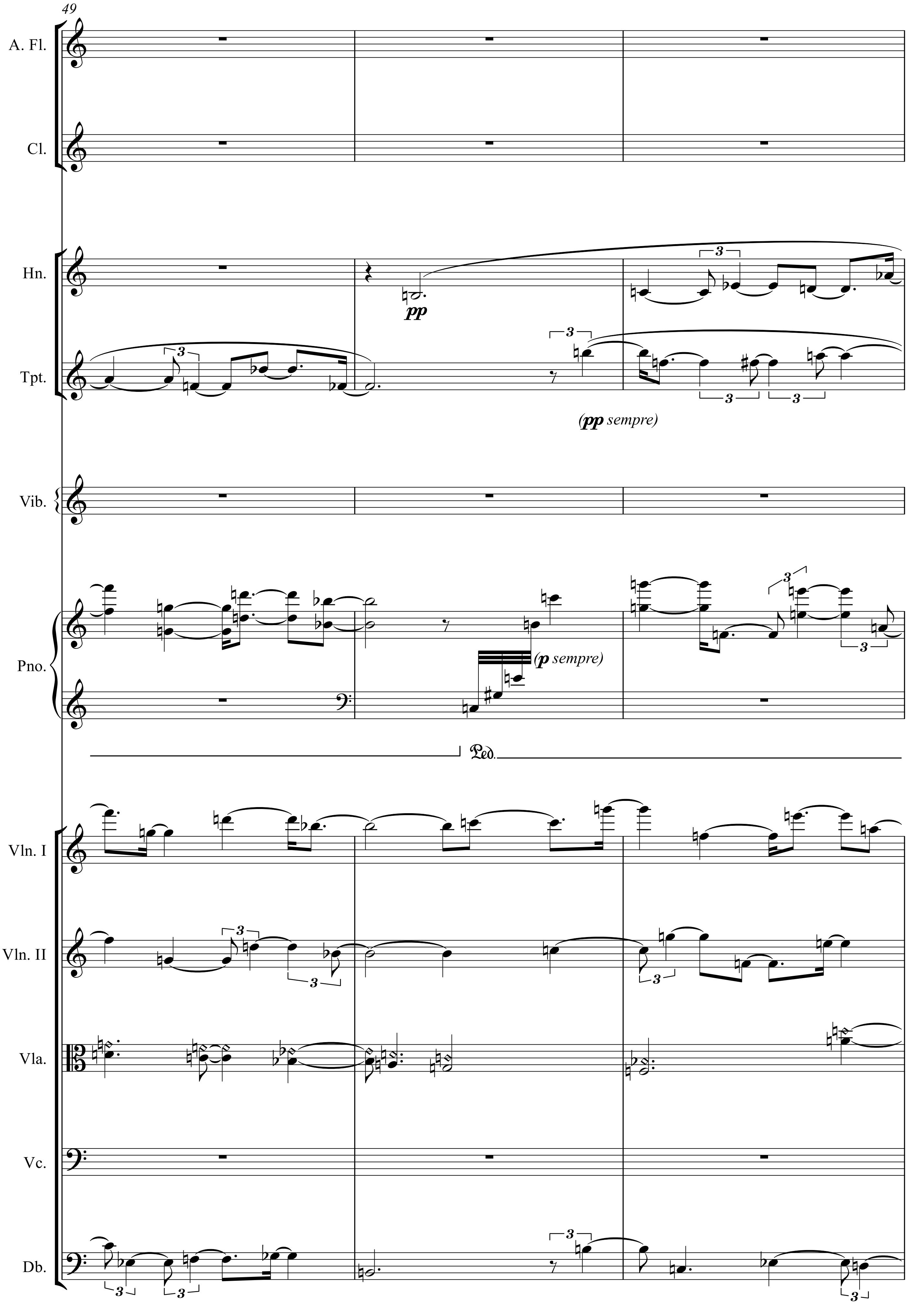

31
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
mp
mp
pp
p
3

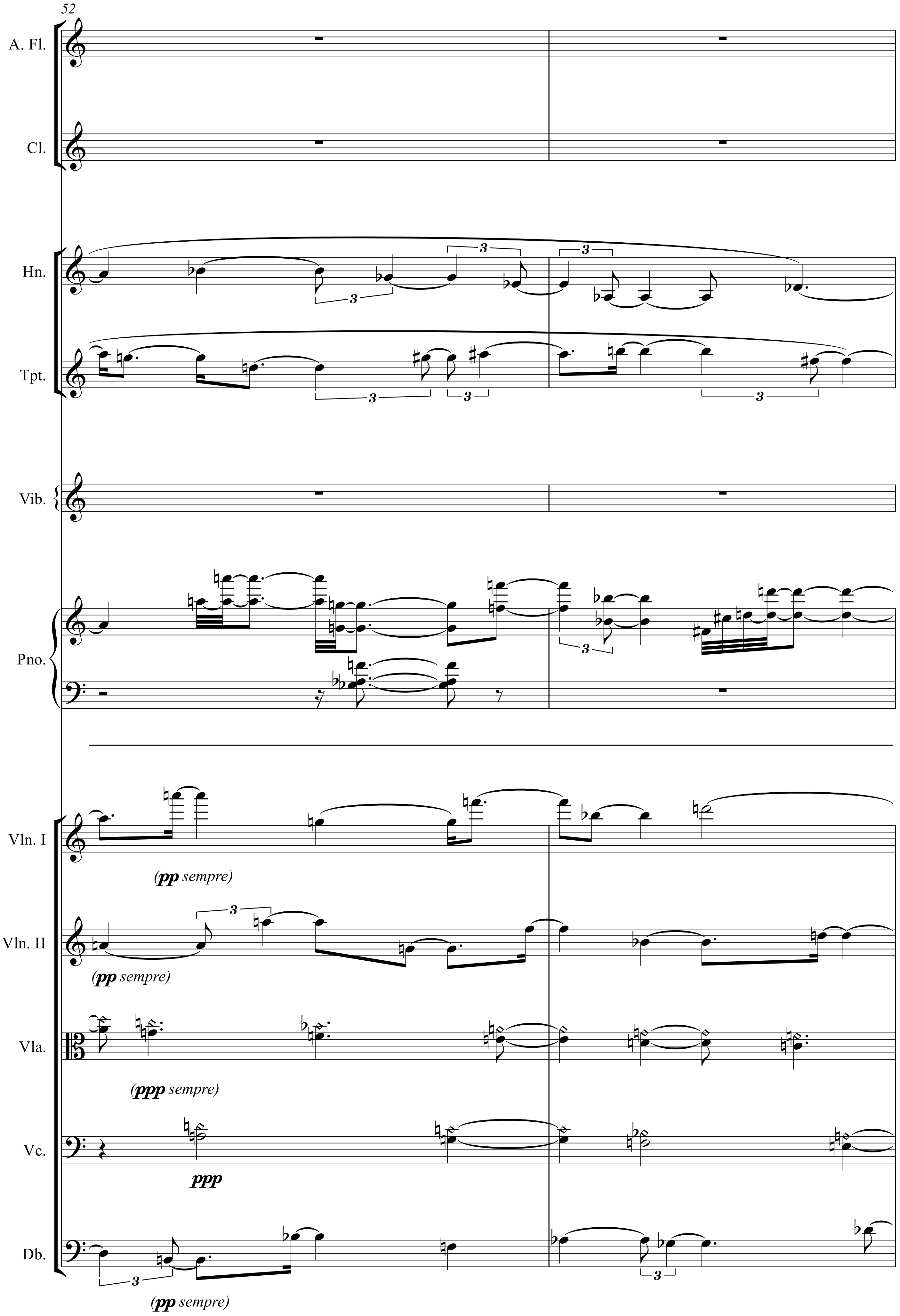

B
35
A. Fl.
Cl.
pp
3
Hn.
Tpt.
Vib.
Pno.
B
Vln. I
pp
3
Vln. II
pp
3
Vla.
ppp
Vc.
Db.

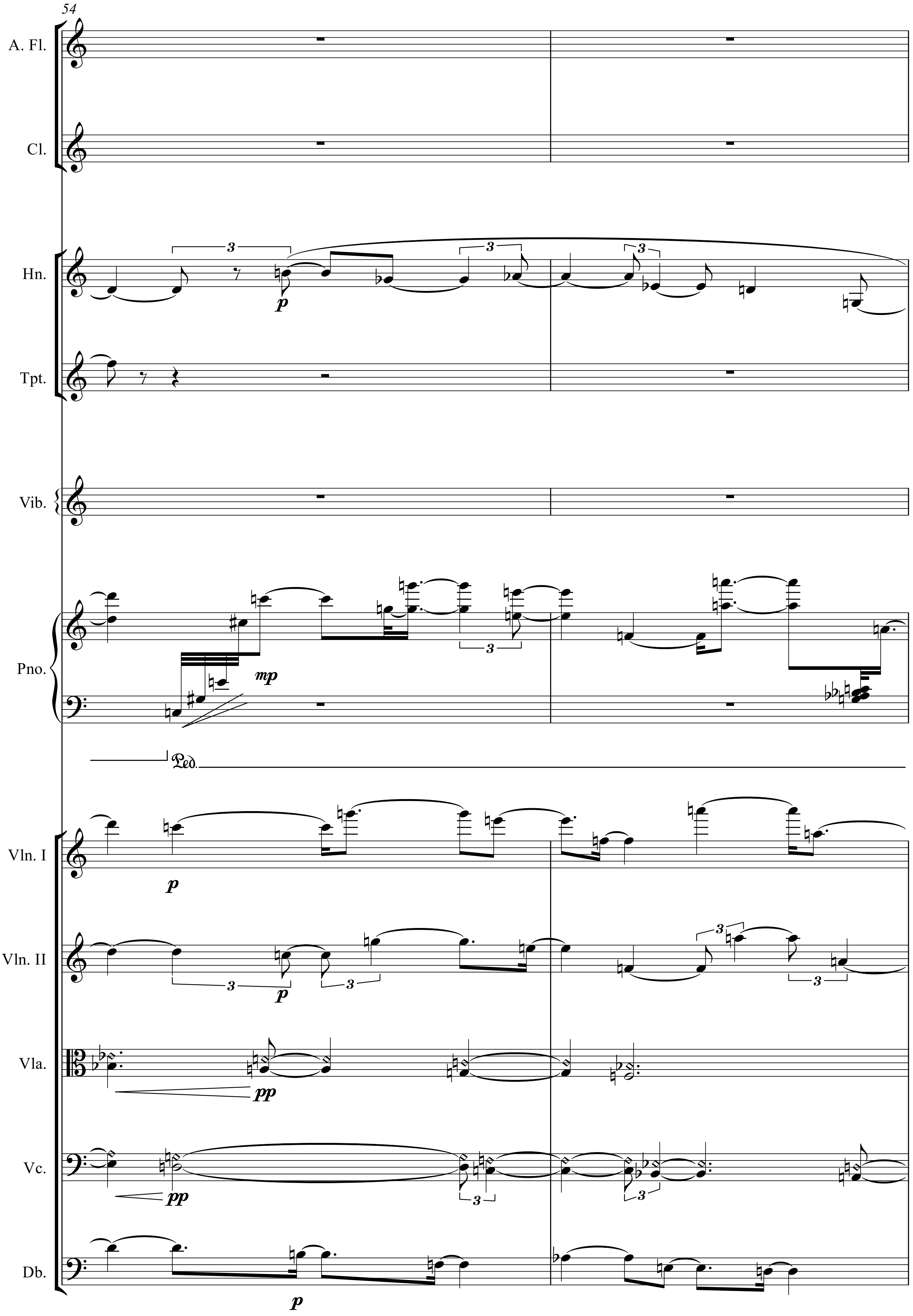

39
A. Fl.
pp
Cl.
(pp sempre)
Hn.
Tpt.
Vib.
Pno.
Vln. I
(pp sempre)
Vln. II
(pp sempre)
Vla.
Vc.
Db.
3

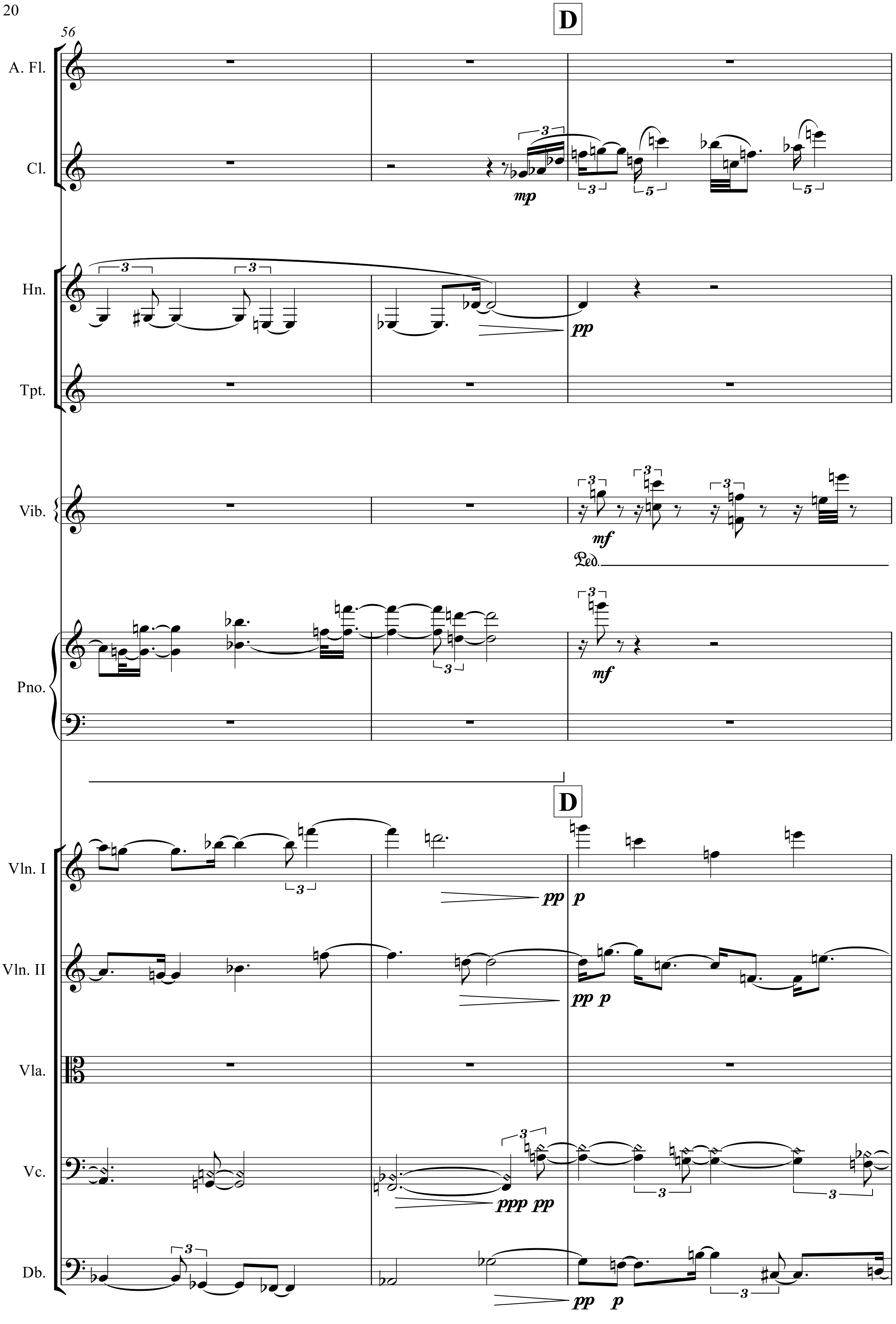

43
A. Fl.
Cl.
Hn.
Tpt.
Vib.
mp
Ped.
Pno.
Vln. I
Vln. II
Vla.
ppp
Vc.
Db.
3
6

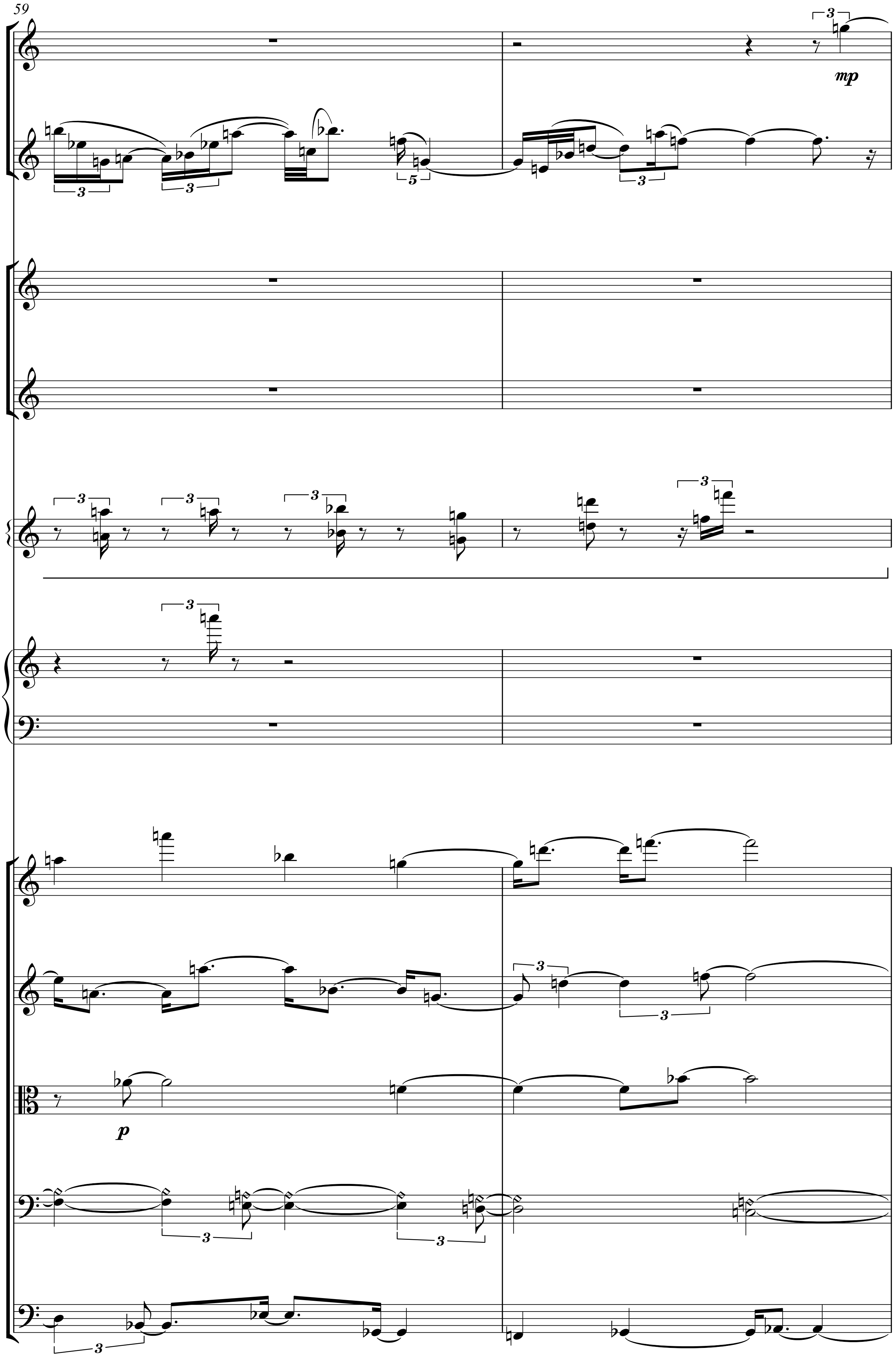

C
46
A. Fl.
Cl.
Hn.
Tpt.
3
pp
Vib.
Pno.
p
Ped.
C
Vln. I
(pp sempre)
Vln. II
3
(pp sempre)
Vla.
(ppp sempre)
Vc.
Db.
pp

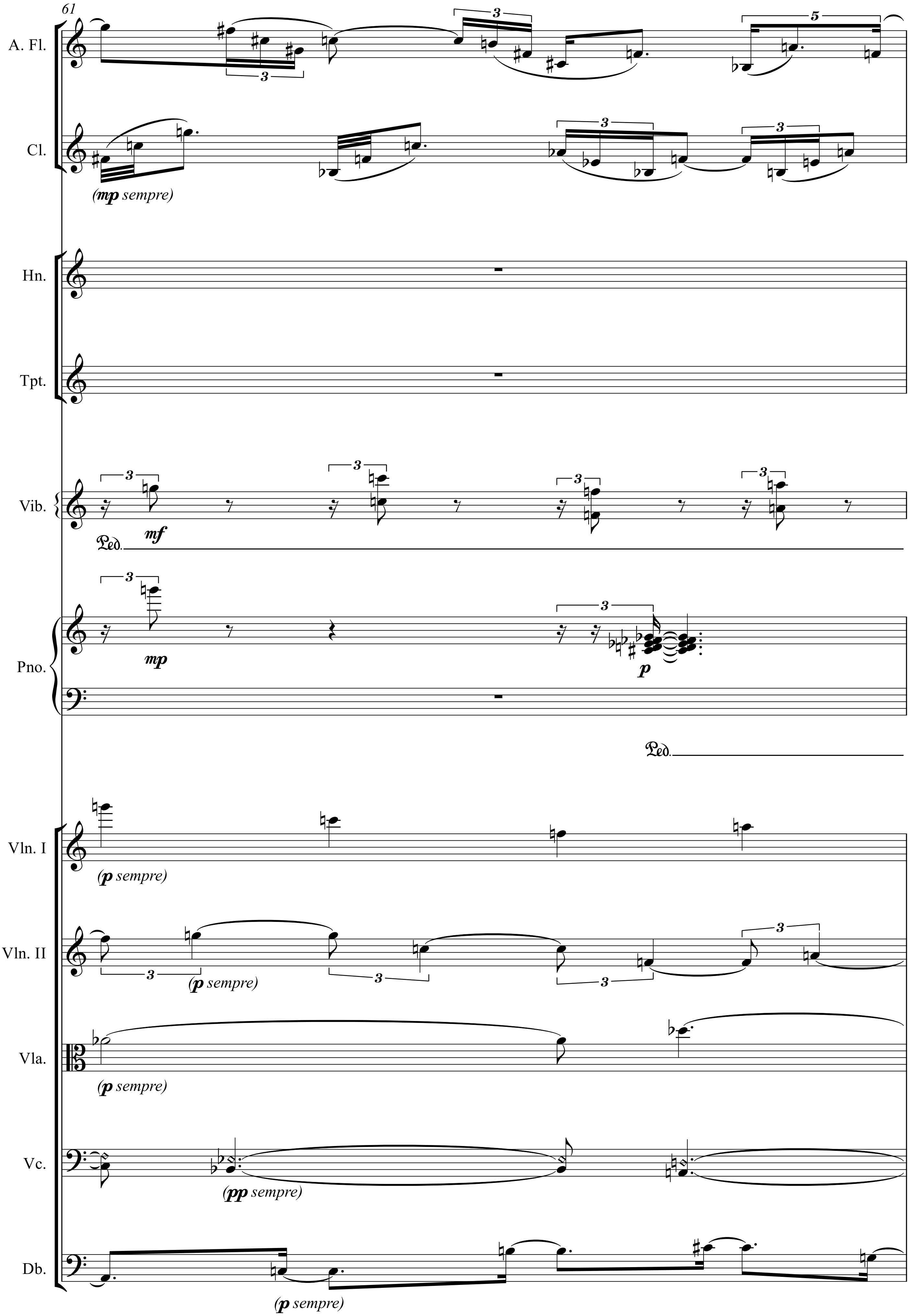

49
A. Fl.
Cl.
Hn.
Tpt.
pp
3
(pp sempre)
Vib.
Pno.
(p sempre)
Ped.
Vln. I
Vln. II
Vla.
Vc.
Db.

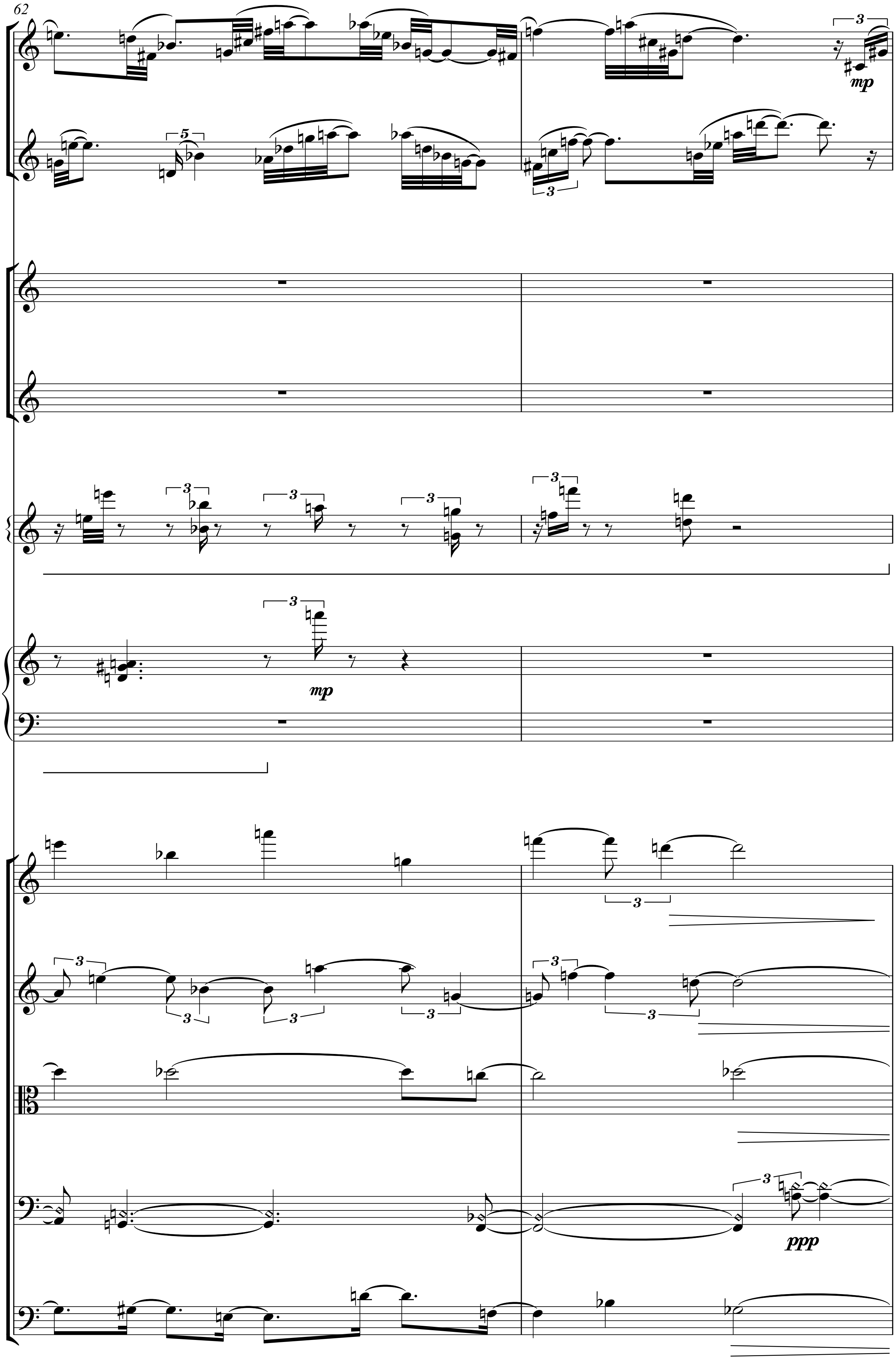

52
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
(pp sempre)
Vln. II
(pp sempre)
Vla.
(ppp sempre)
Vc.
ppp
Db.
(pp sempre)
3

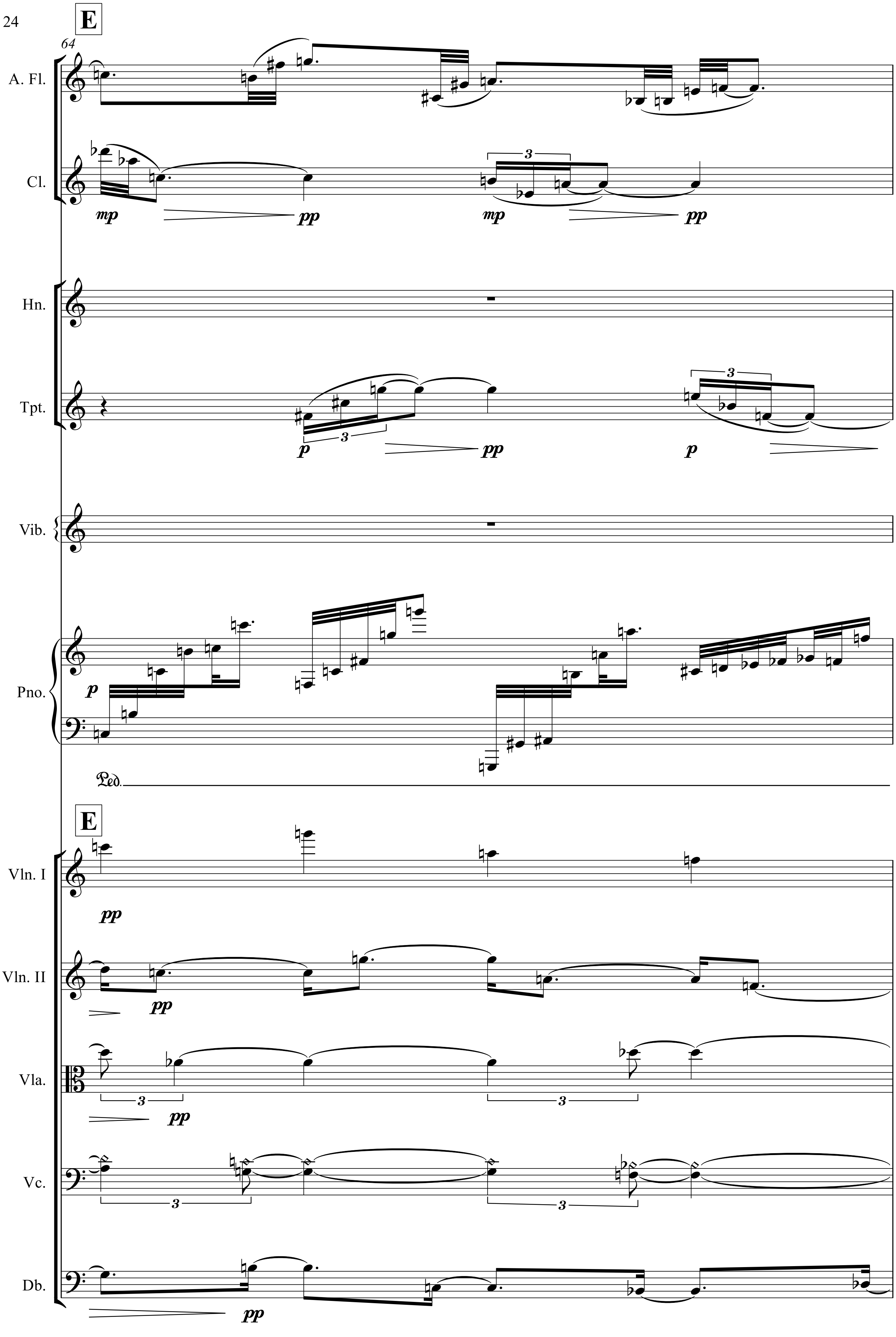

54
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
3
p
mp
pp
Ped.

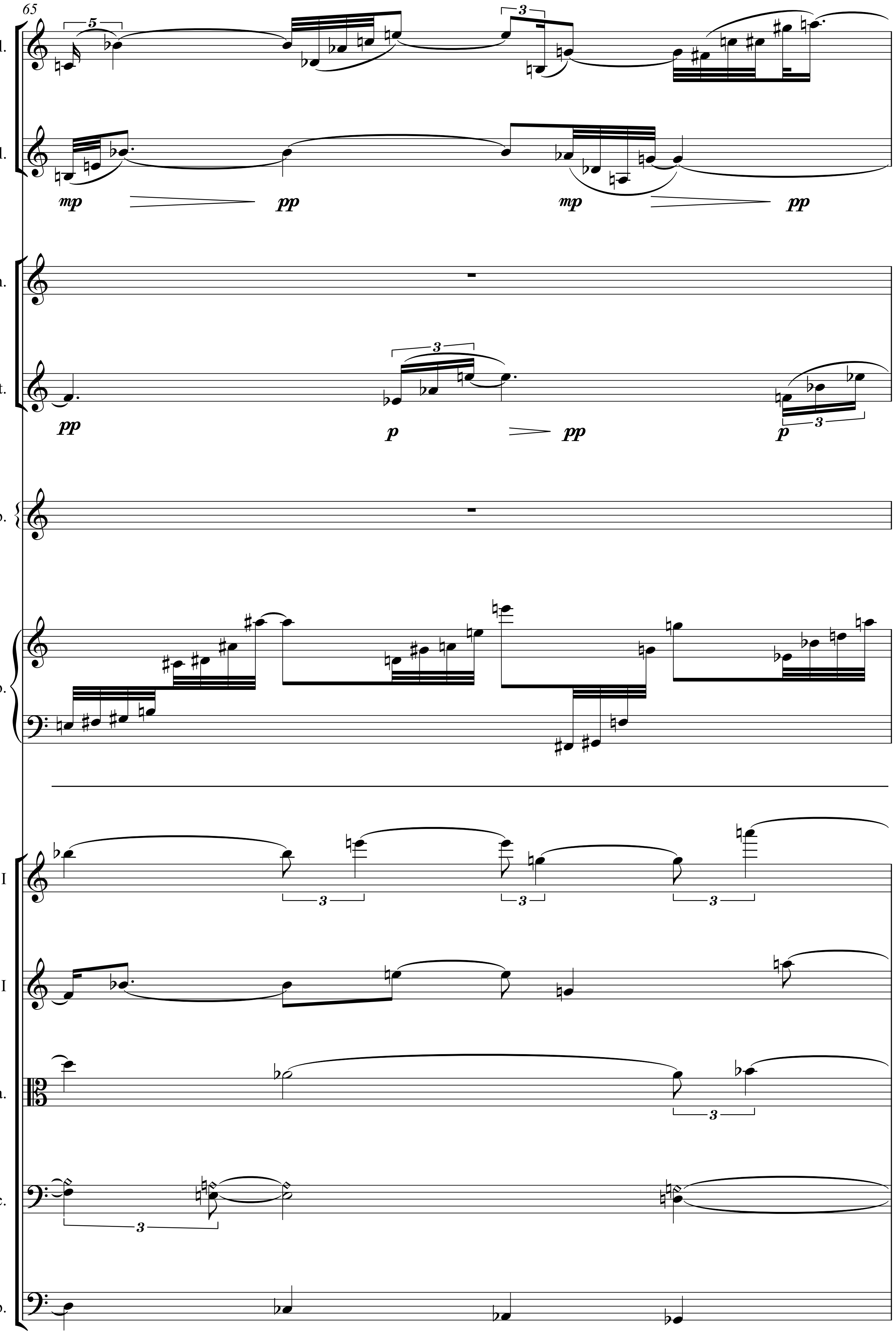

56
D
A. Fl.
Cl.
mp
Hn.
pp
Tpt.
Vib.
mf
Ped.
Pno.
mf
D
Vln. I
pp
p
Vln. II
pp
p
Vla.
Vc.
ppp
pp
Db.
pp
p

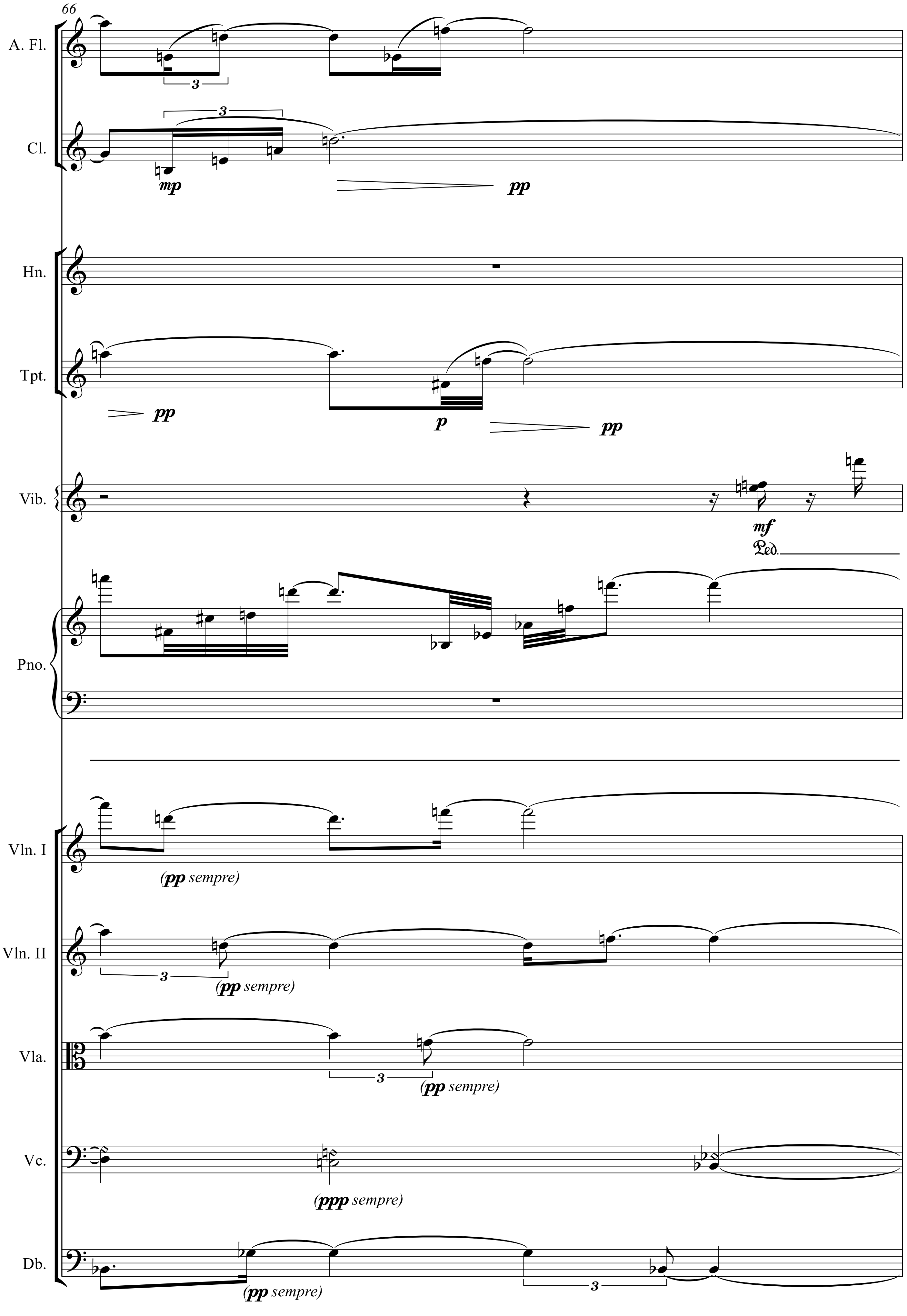

59
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
p
3
5

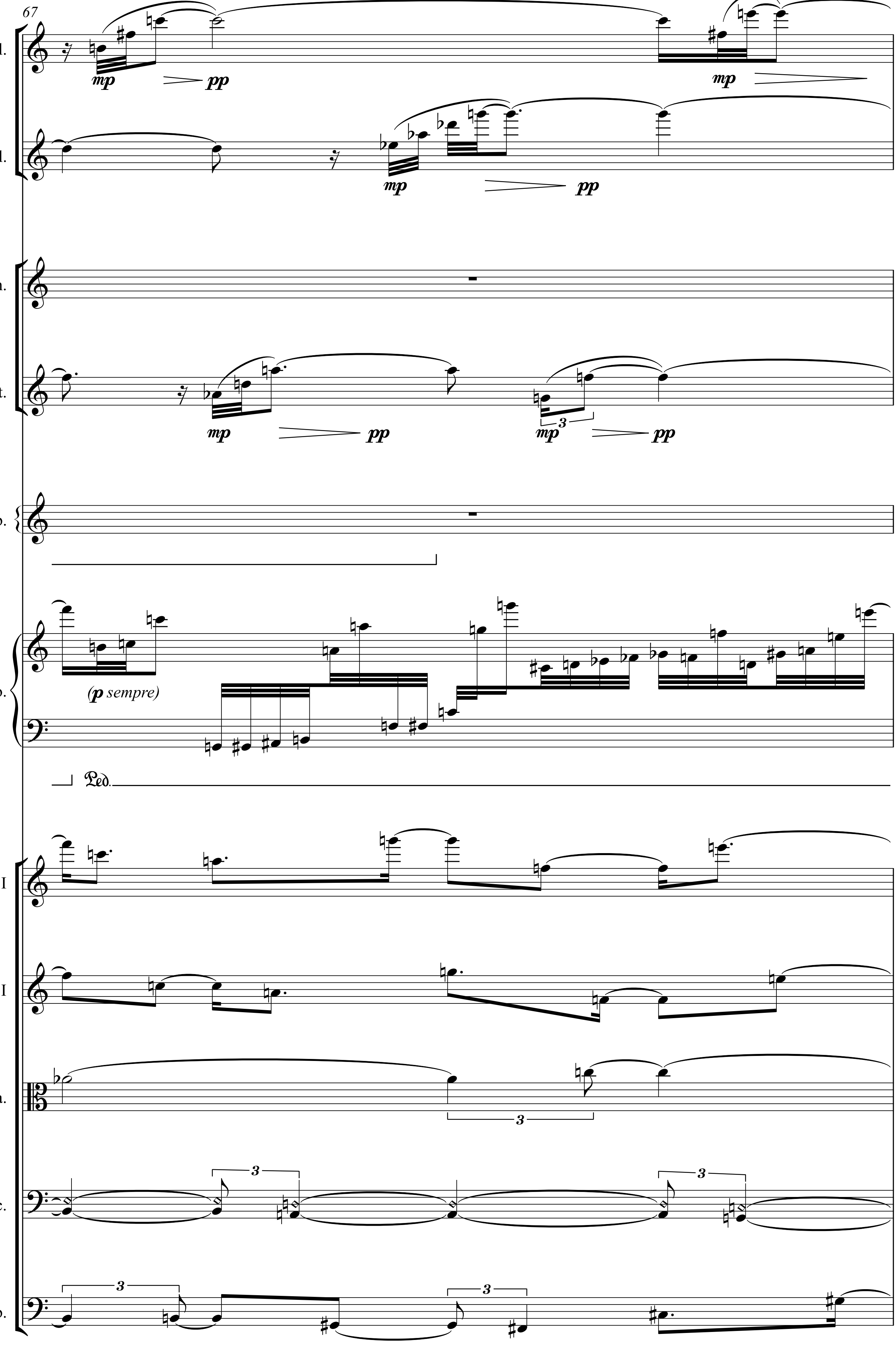

61
A. Fl.
3
3
5
Cl.
(mp sempre)
3
3
Hn.
Tpt.
Vib.
3
3
3
3
mf
Ped.
Pno.
3
mp
3
p
Ped.
Vln. I
(p sempre)
Vln. II
3
(p sempre)
3
3
3
Vla.
(p sempre)
Vc.
(pp sempre)
Db.
(p sempre)

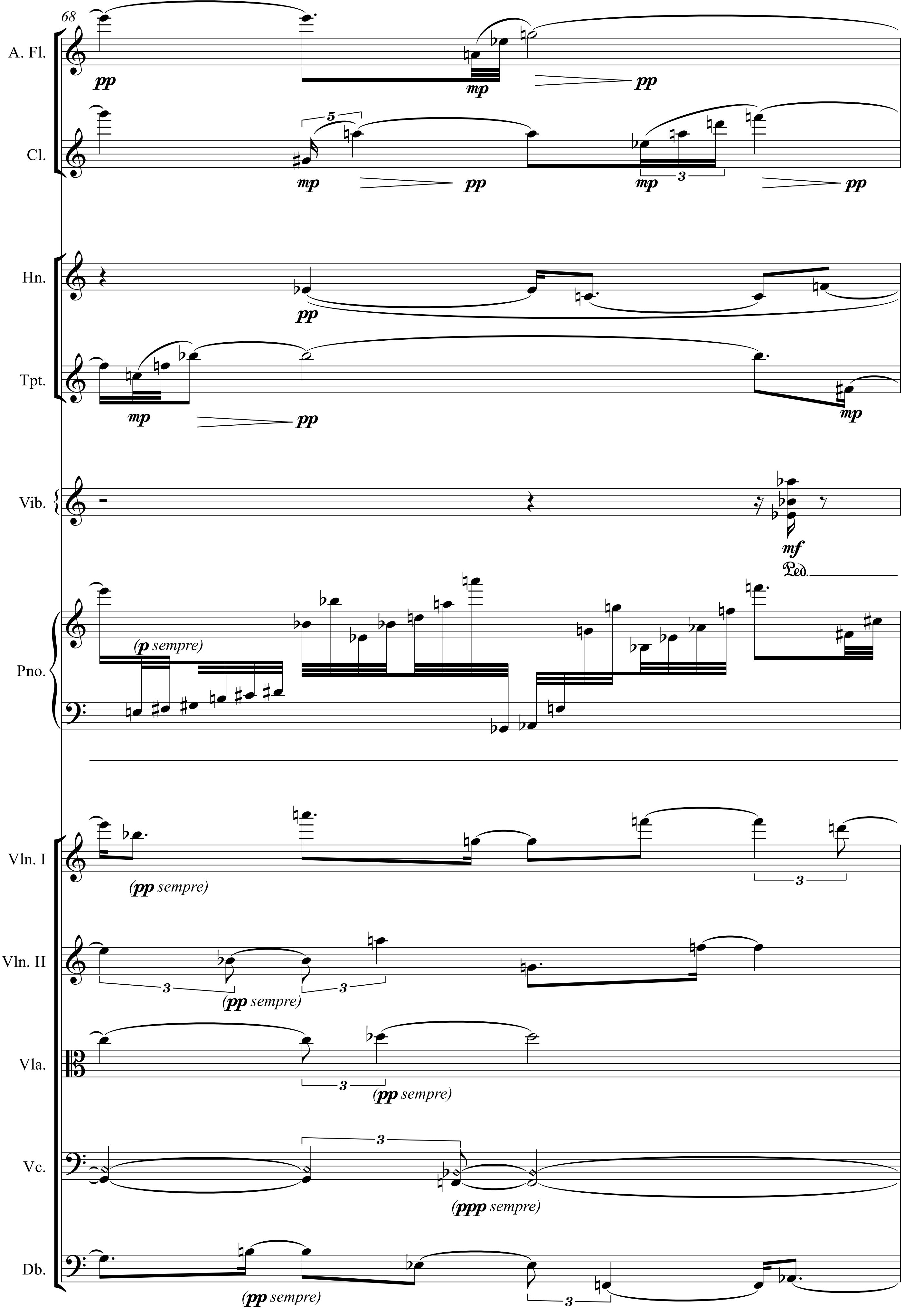

62
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
5
3
mp
ppp

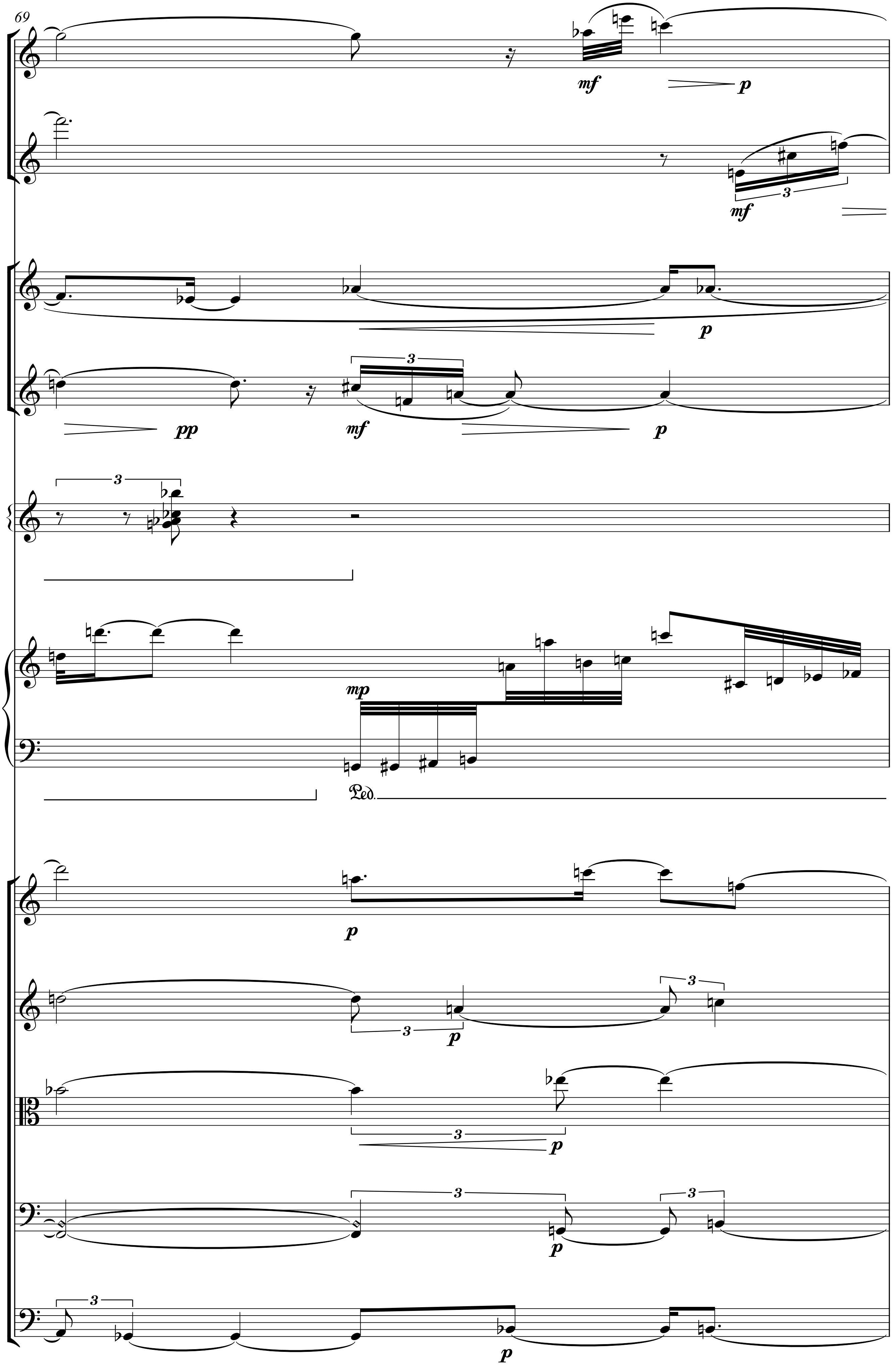

E
64
A. Fl.
Cl.
mp
pp
mp
pp
3
Hn.
Tpt.
p
pp
p
3
3
Vib.
Pno.
p
Ped.
E
Vln. I
pp
Vln. II
pp
Vla.
pp
3
3
Vc.
3
3
Db.
pp

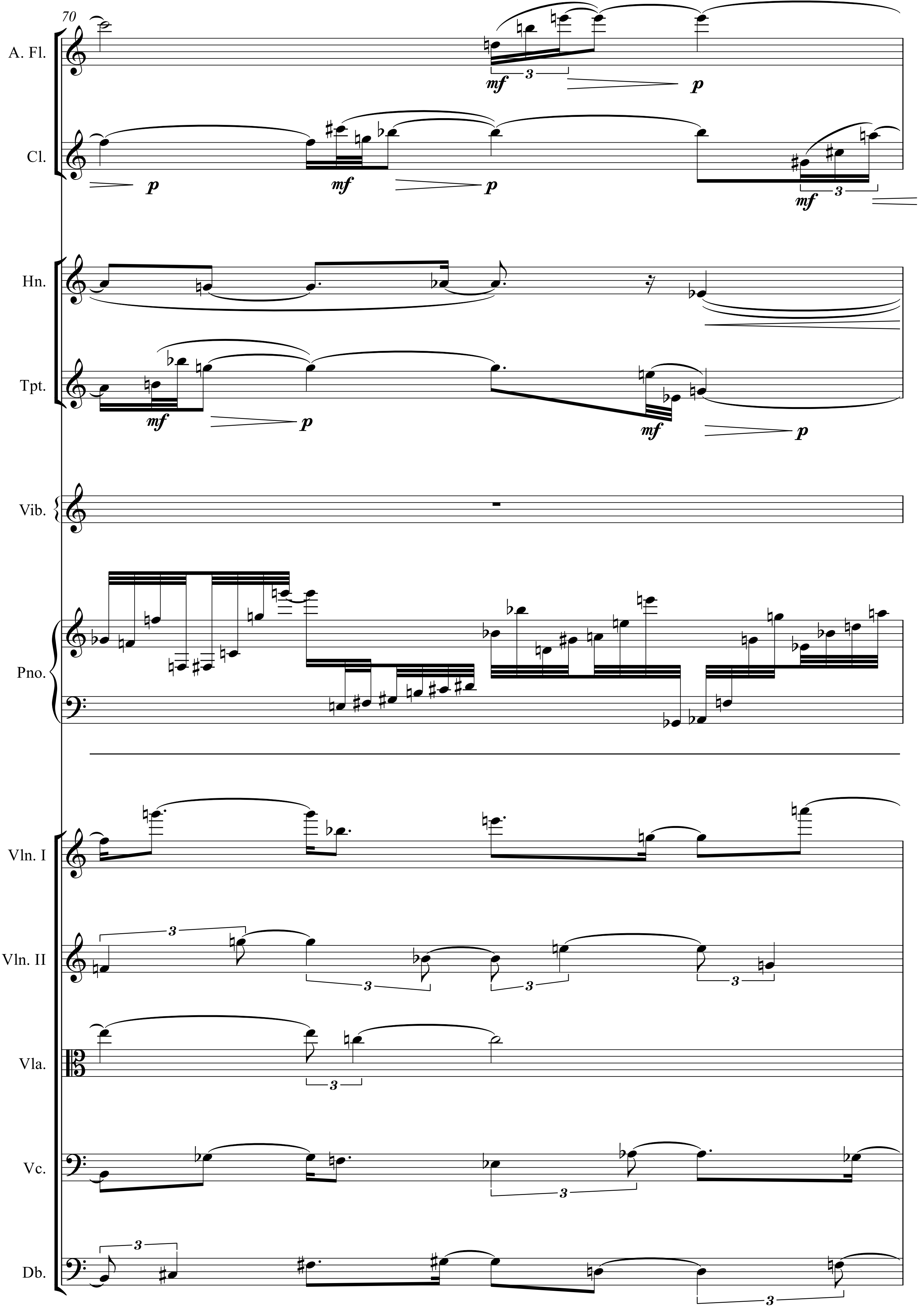

65
A. Fl.
Cl.
mp
pp
mp
pp
Hn.
Tpt.
pp
p
pp
p
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

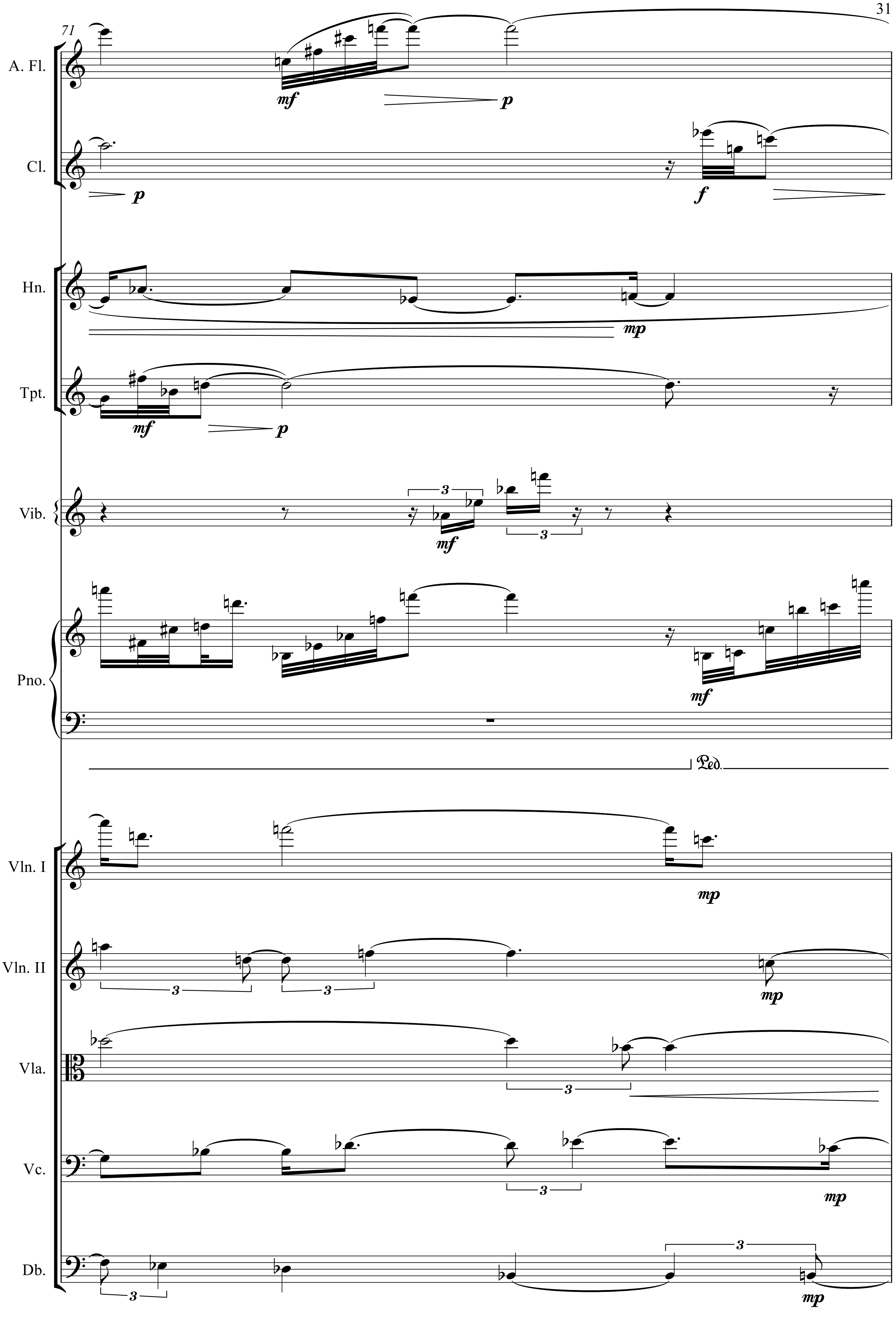

66
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
3
mp
pp
p
mf
Ped.
(pp sempre)
(ppp sempre)

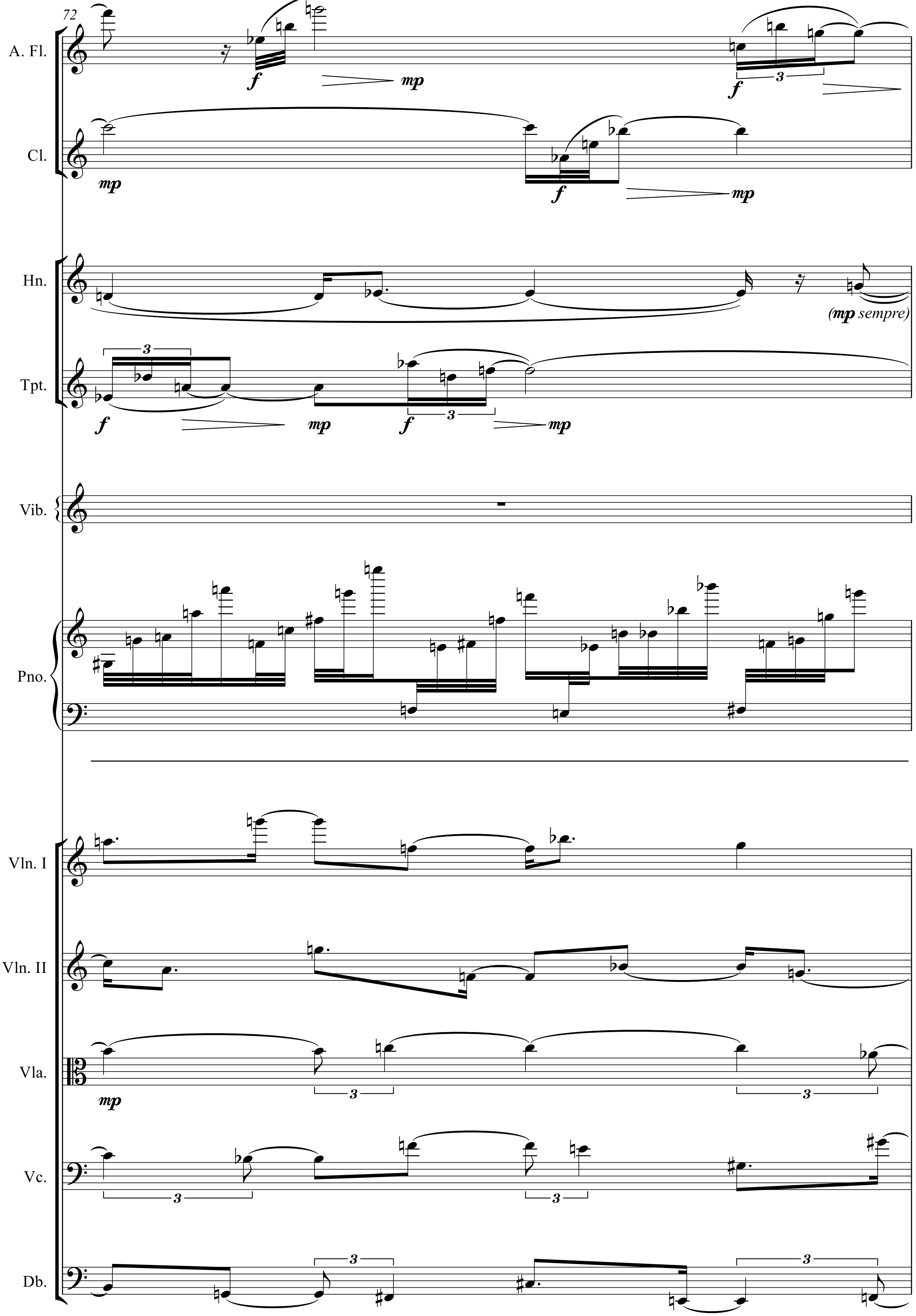

67
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
pp
(p sempre)
Ped.
3

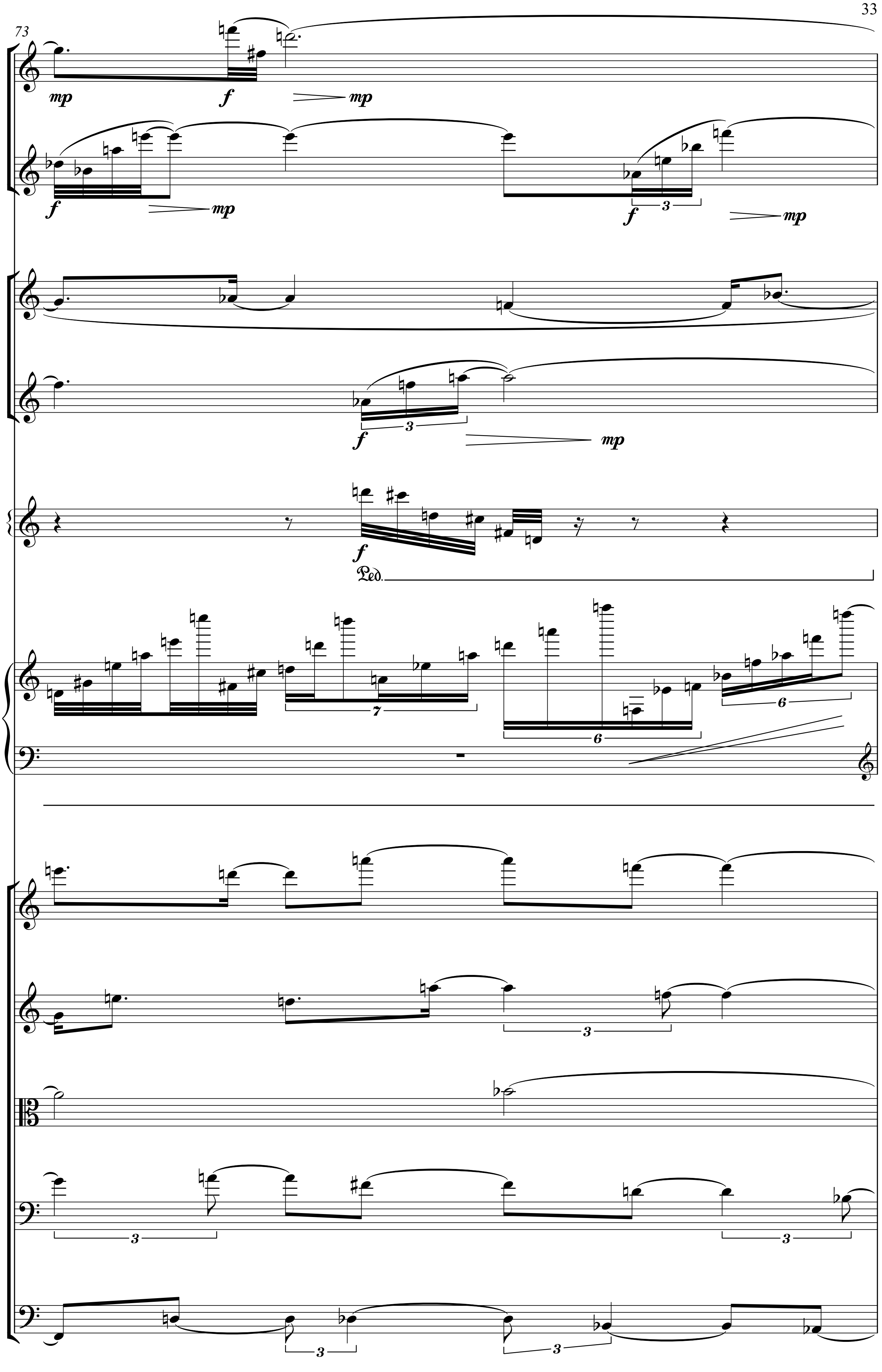

68
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
mp
pp
5
mp
pp
3
mp
pp
pp
mp
pp
mp
mf
Ped.
(p sempre)
(pp sempre)
3
3
(pp sempre)
3
(pp sempre)
3
(ppp sempre)
(pp sempre)
3

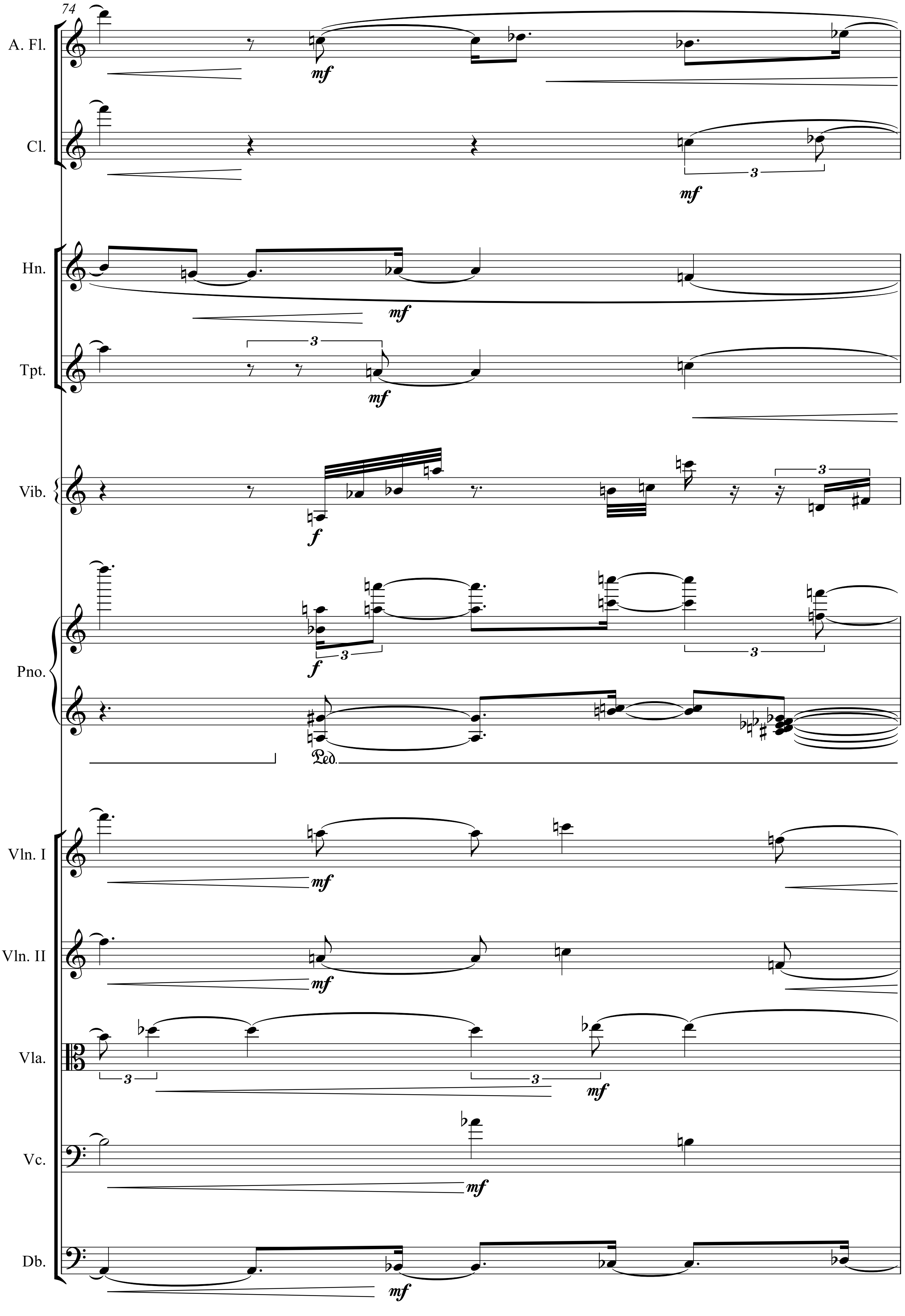

69
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
p
mf
p
pp
mf
p
3
mp
Ped.
p
p
p
p
p

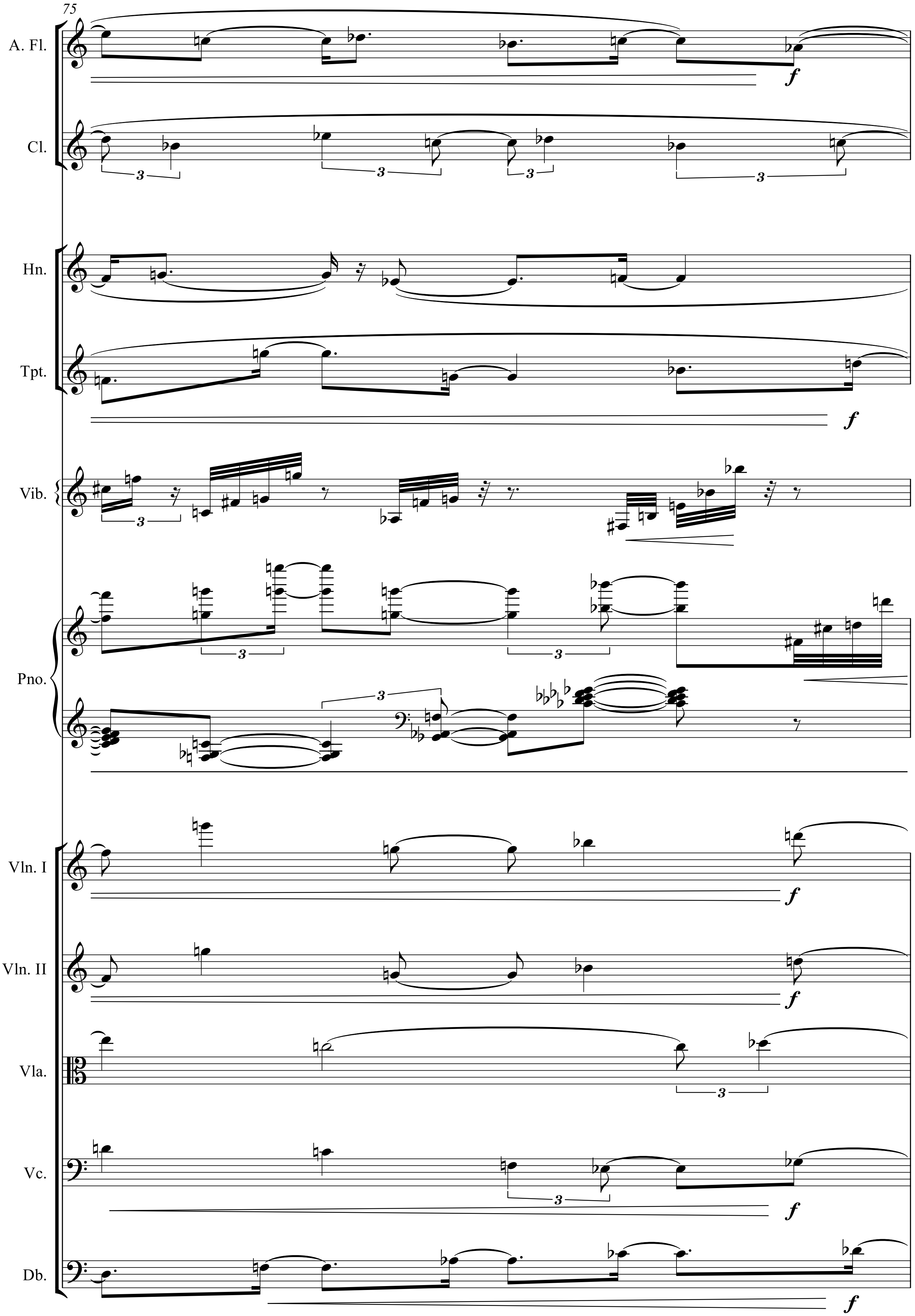

70
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
p
3

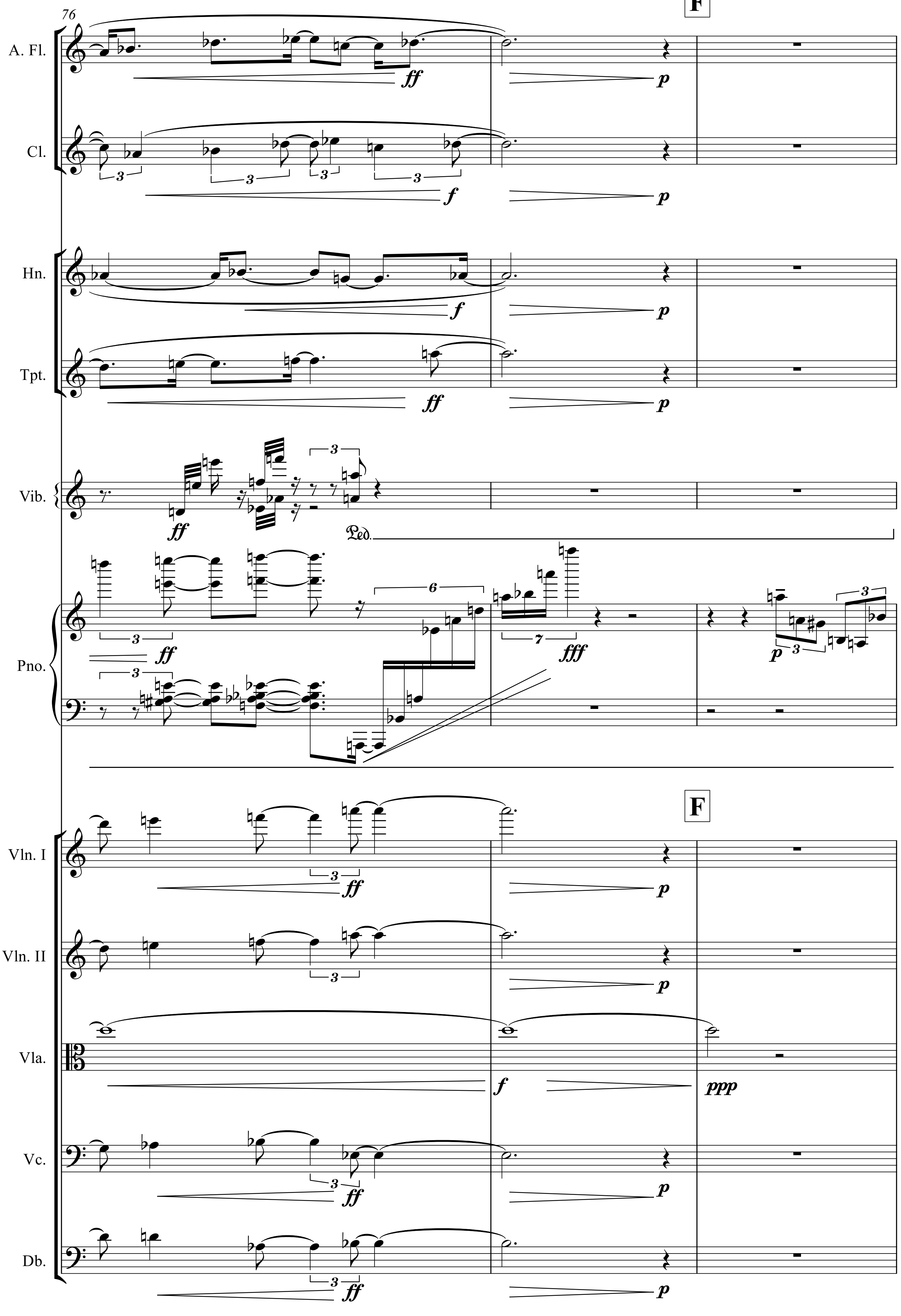

71
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
p
f
mp
3
Ped.

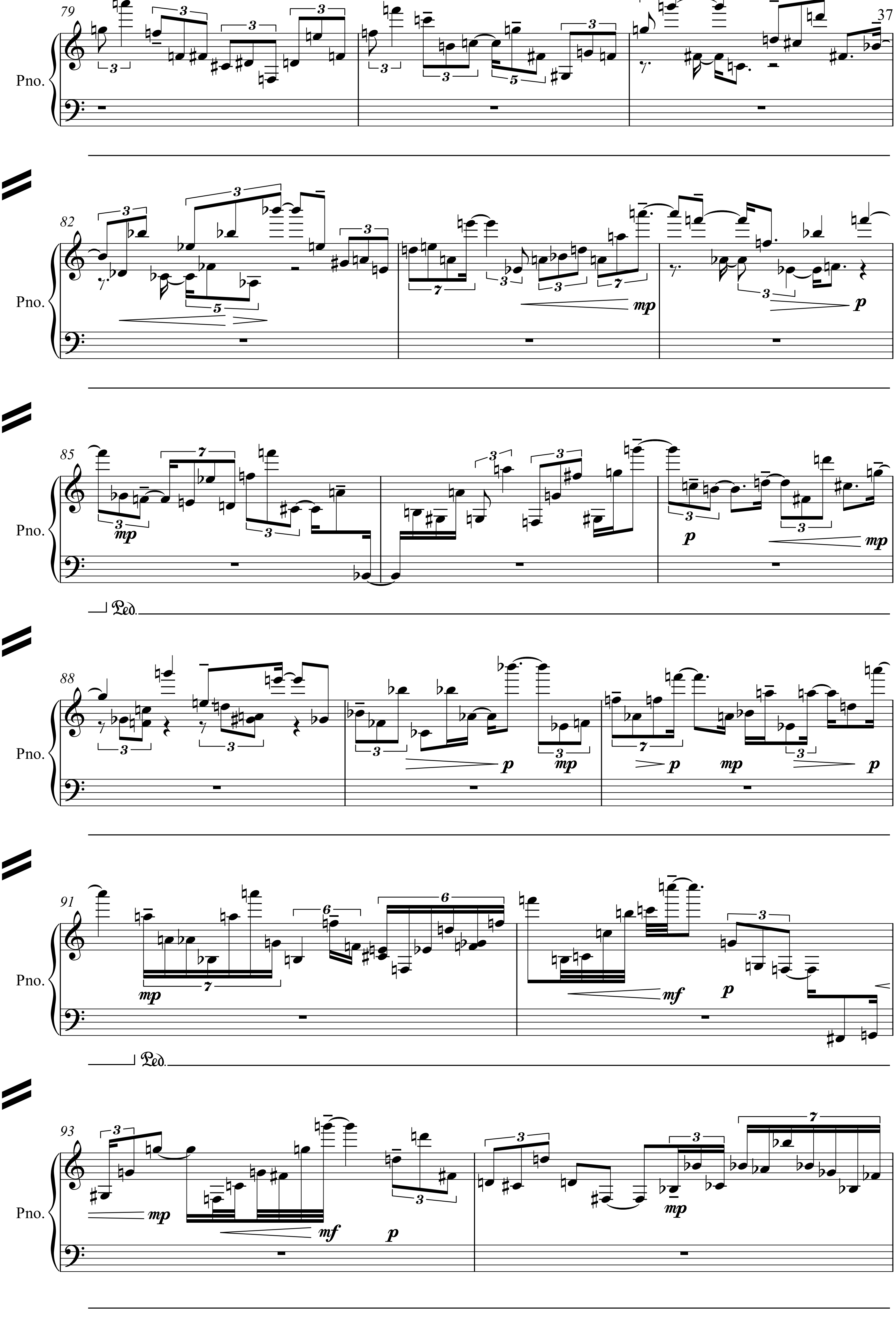

72
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mp
(mp sempre)
3

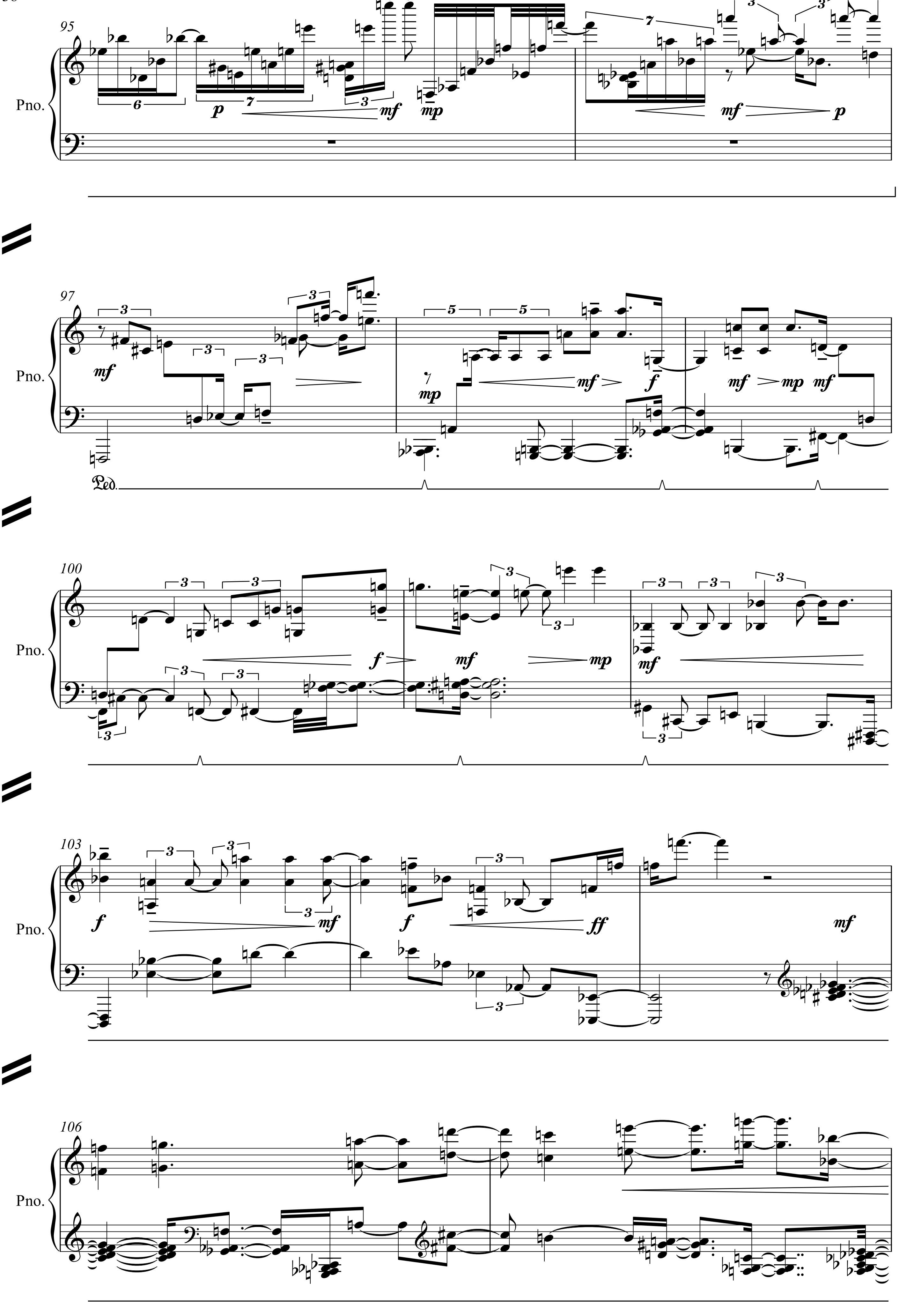

73
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
f
mp
3
7
6
Ped.

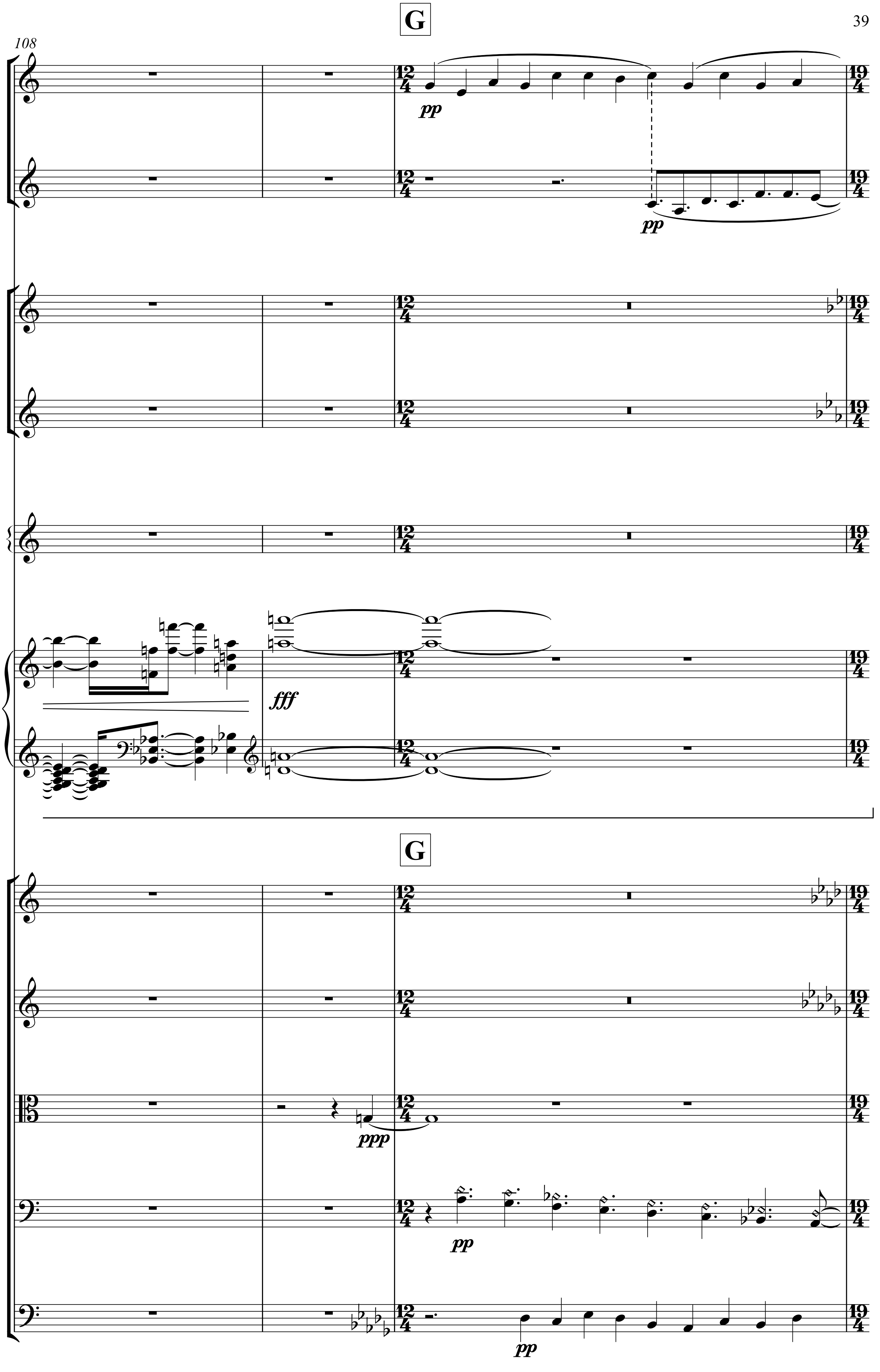

74
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
f
3
Ped.

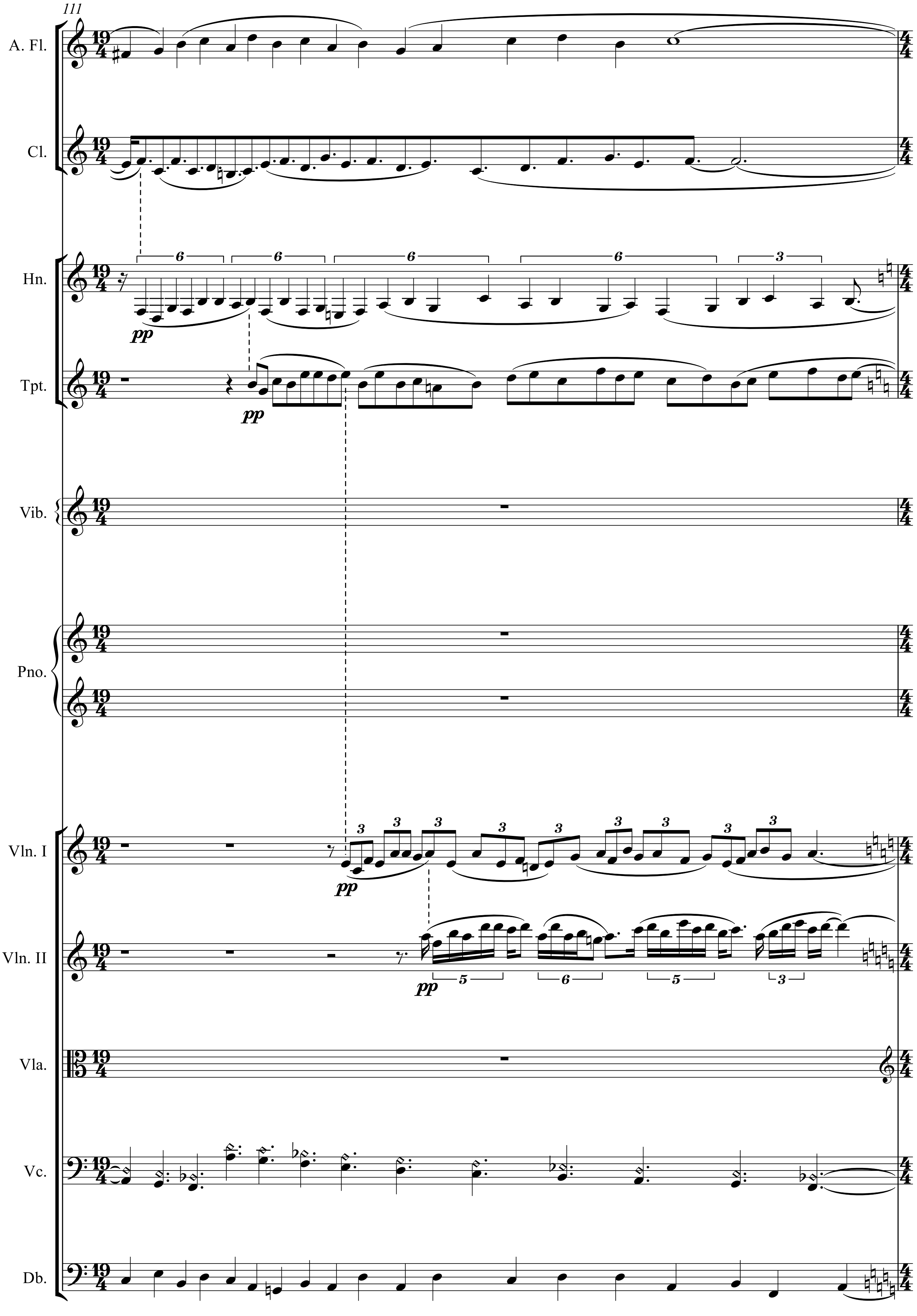

75
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
3
f

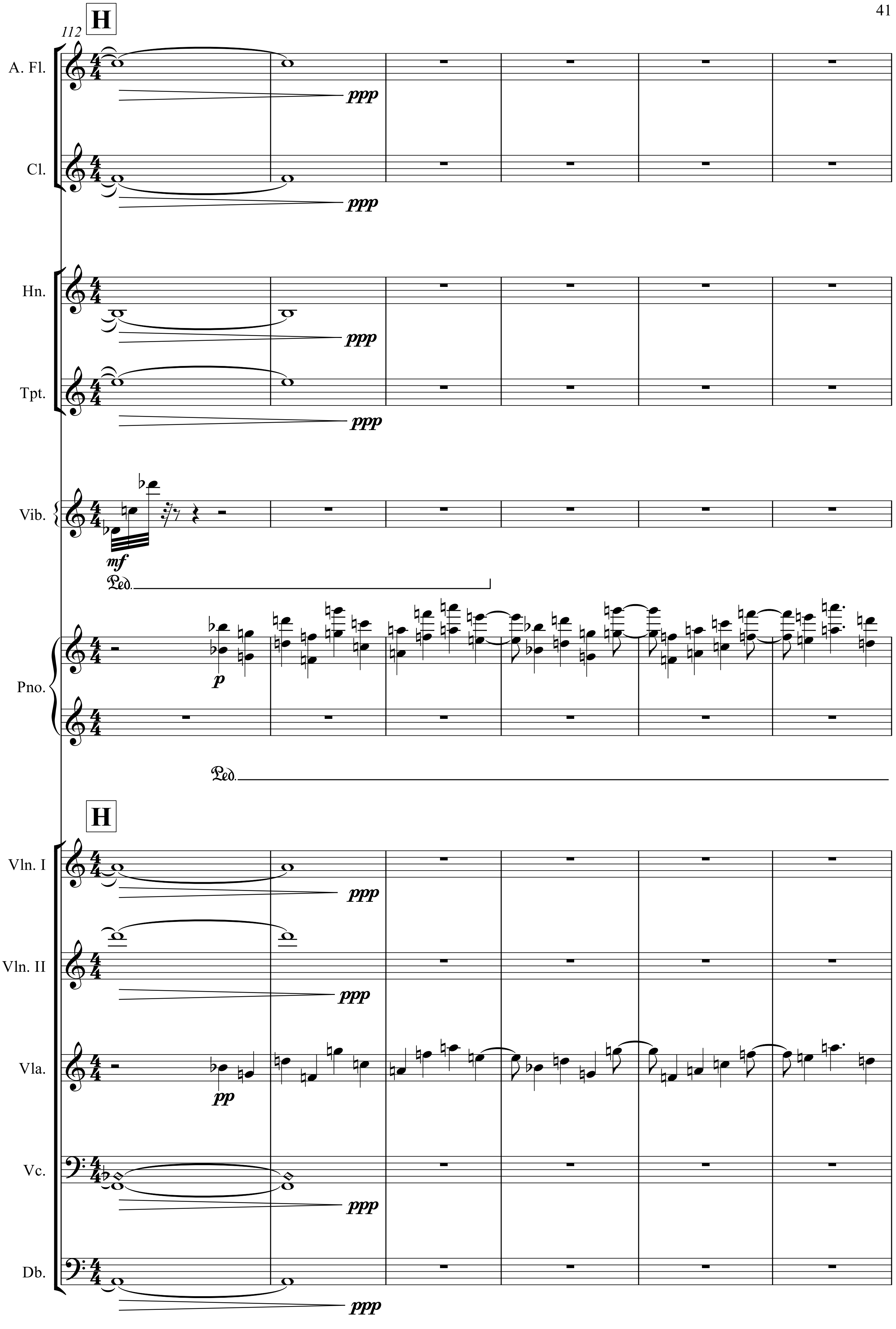

76
F
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
f
p
fff
ppp
3
6
7
Ped.

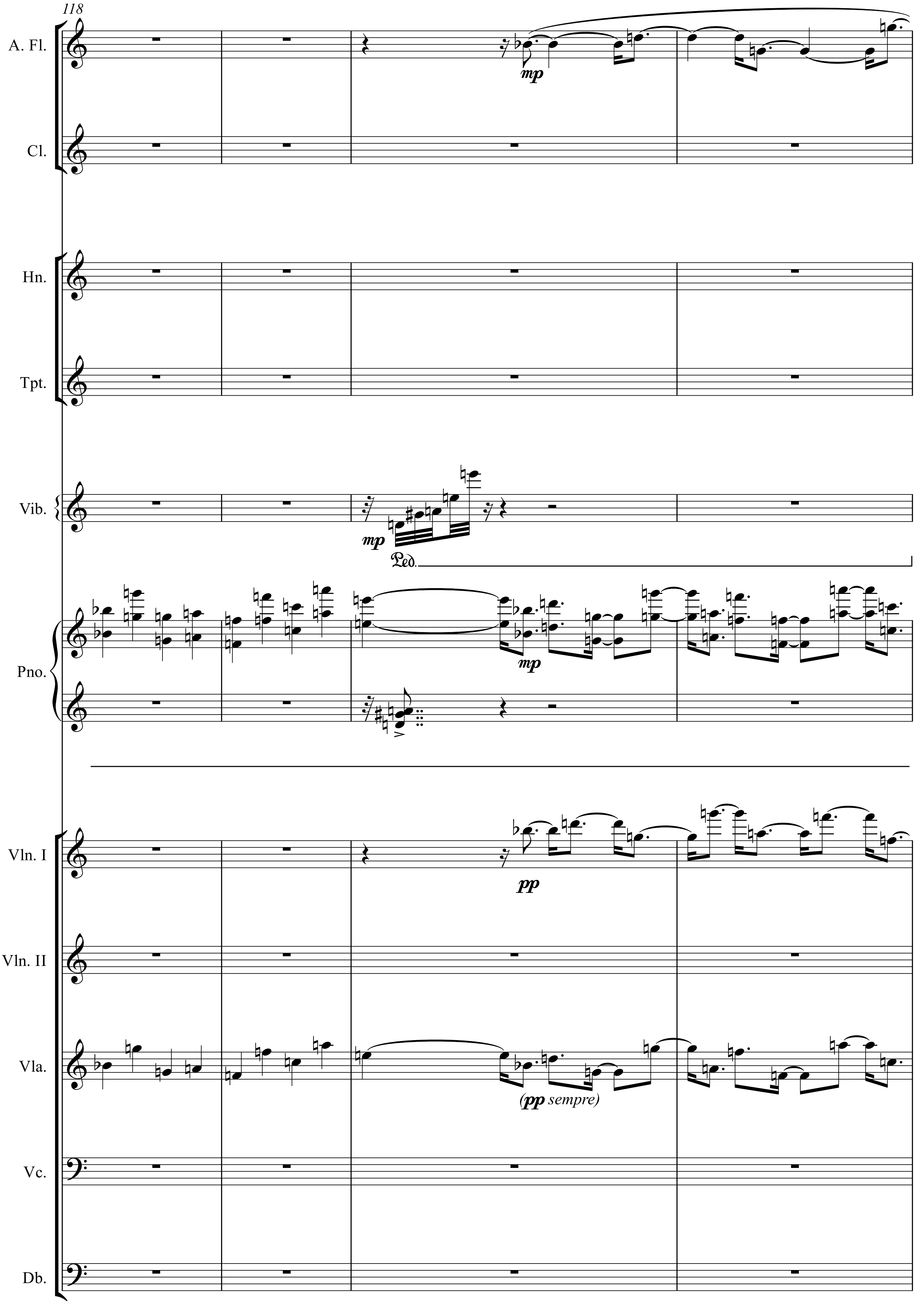

79
Pno.
82
Pno.
mp
85
Pno.
mp
p
mp
Ped.
88
Pno.
p
mp
p
mp
p
91
Pno.
mp
mf
p
Ped.
93
Pno.
mp
mf
p
mp

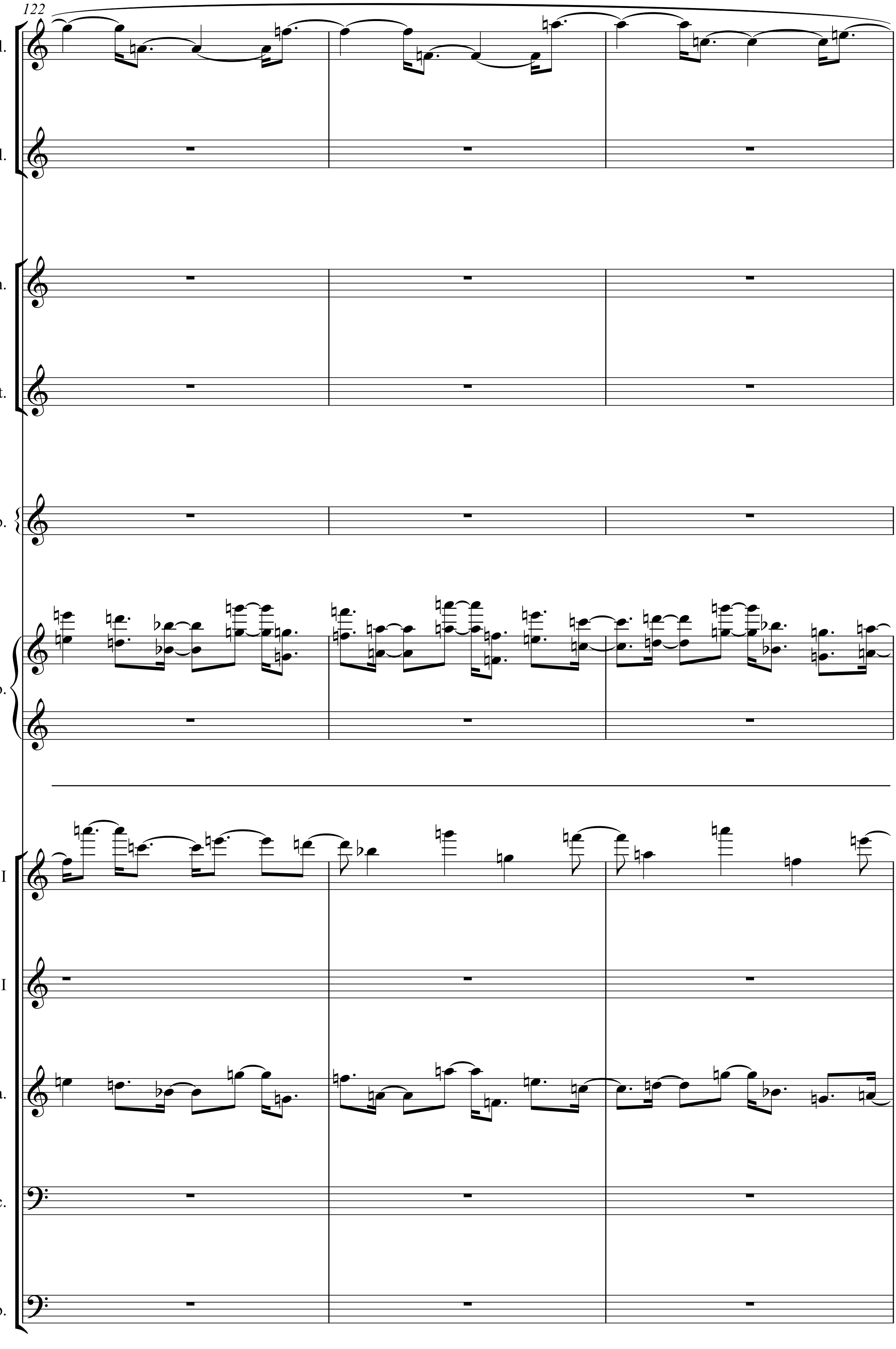

95
Pno.
6
7
3
p
mf
mp
7
3
3
mf
p
97
Pno.
3
3
3
3
3
mf
5
5
mp
mf
f
mf
mp
mf
Ped.
100
Pno.
3
3
3
3
3
3
3
3
f
mf
mp
mf
103
Pno.
3
3
3
3
f
mf
f
ff
mf
106
Pno.

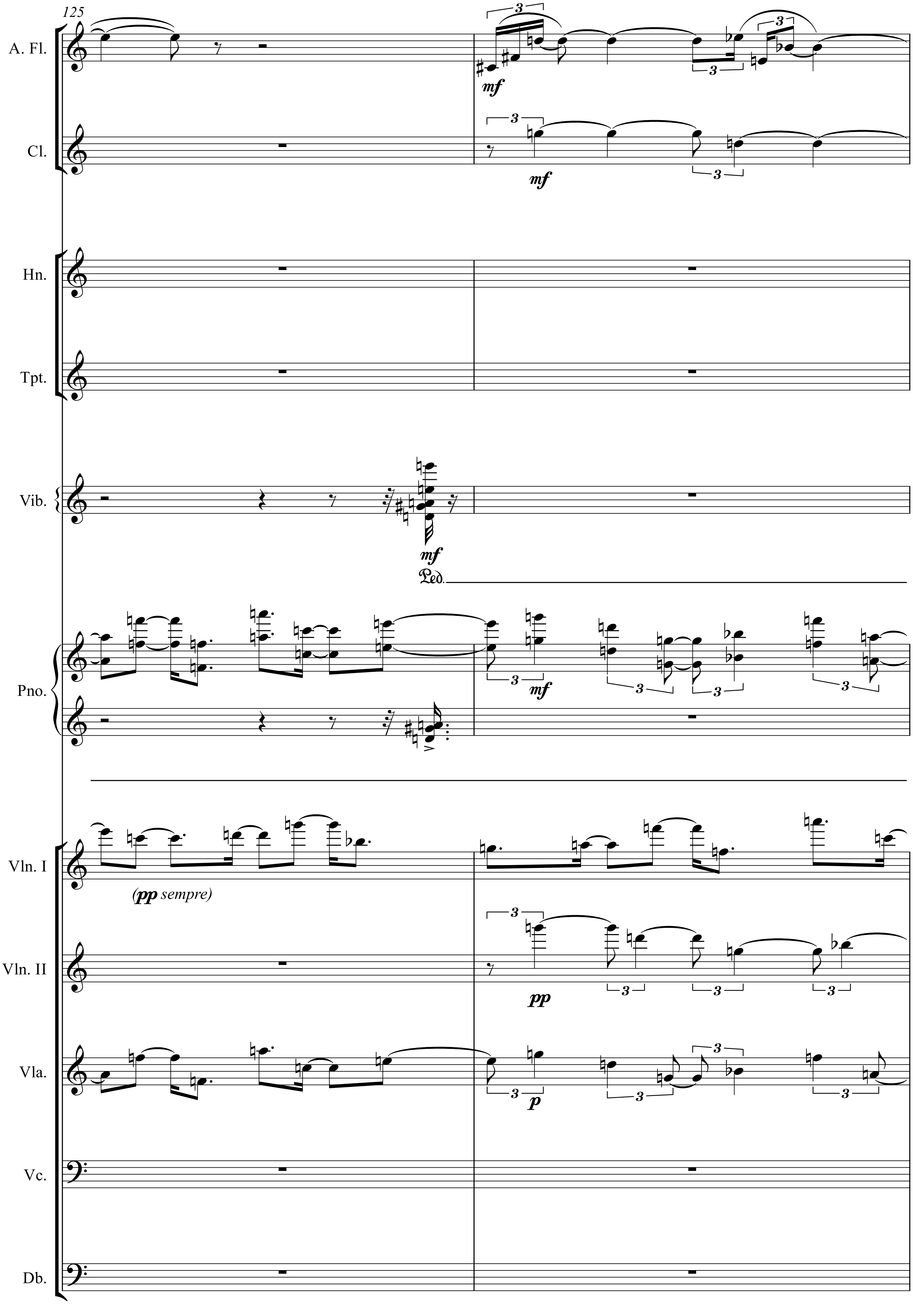

G
108
A. Fl.
pp
Cl.
pp
Hn.
Tpt.
Vib.
Pno.
fff
G
Vln. I
Vln. II
Vla.
ppp
Vc.
pp
Db.
pp

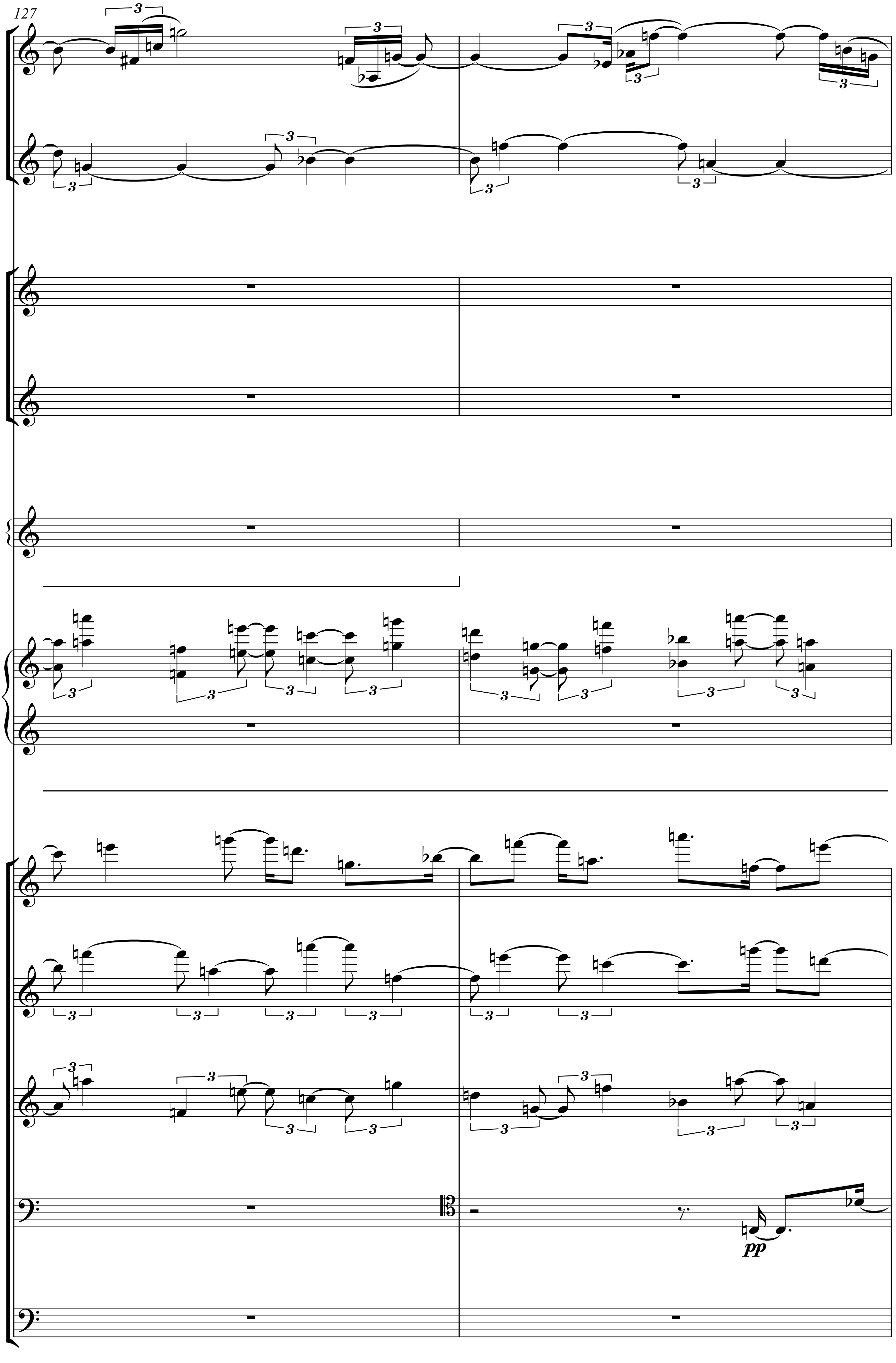

111
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
19
4
4
4
6
3
5
pp

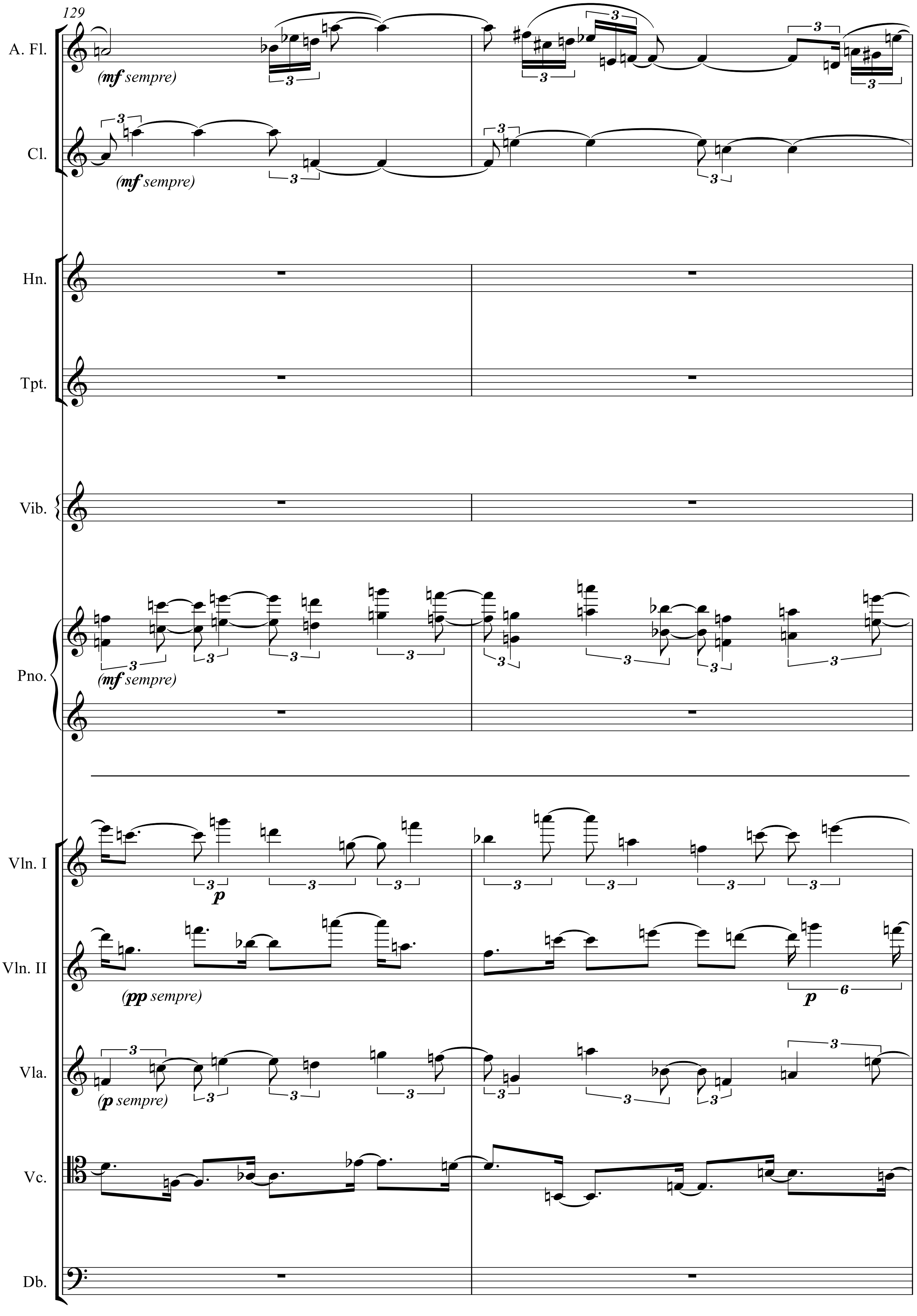

112
H
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
ppp
mf
p
pp
Ped.
Ped.
H

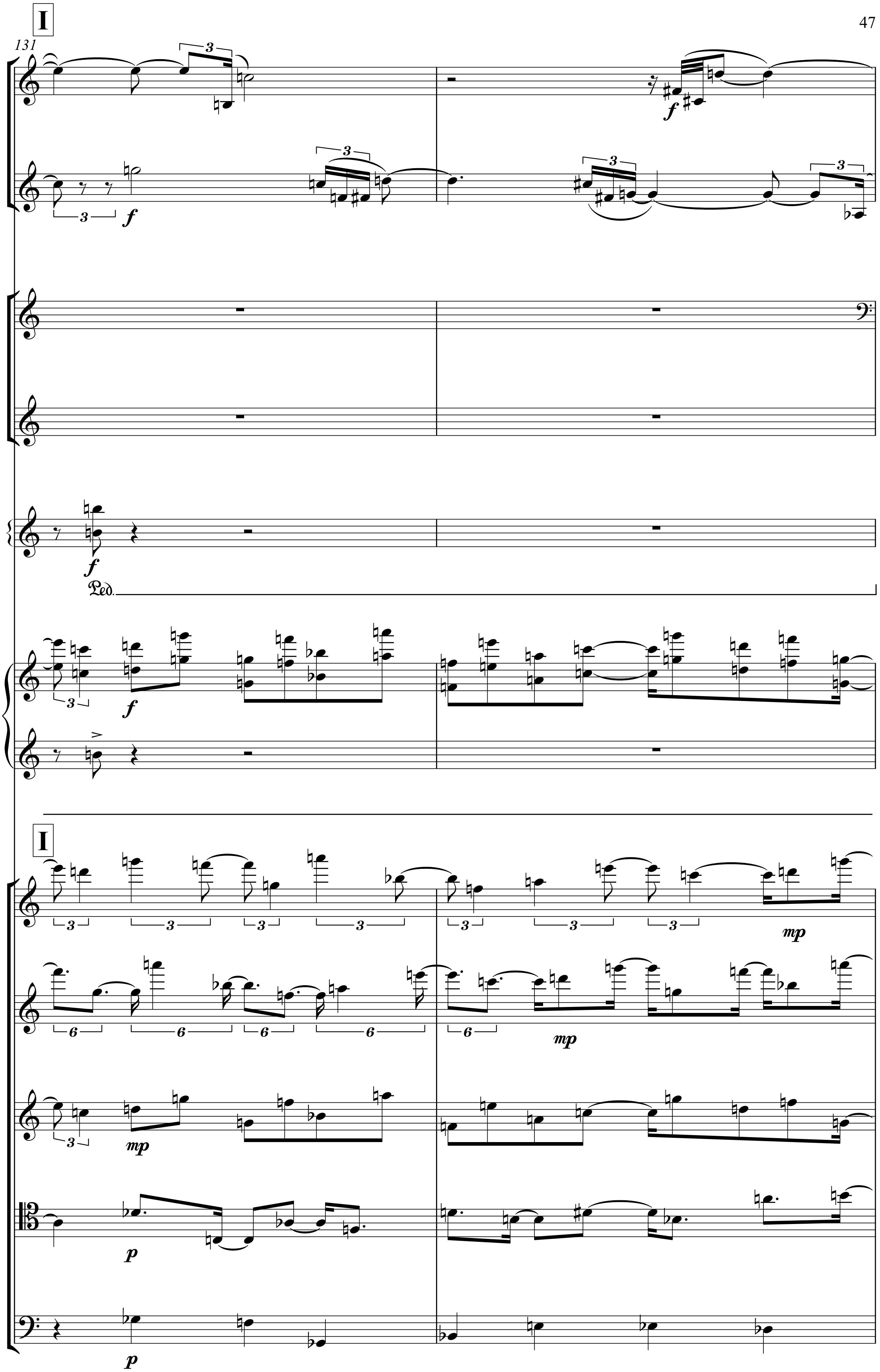

118
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
mp
Ped.
mp
pp
(pp sempre)

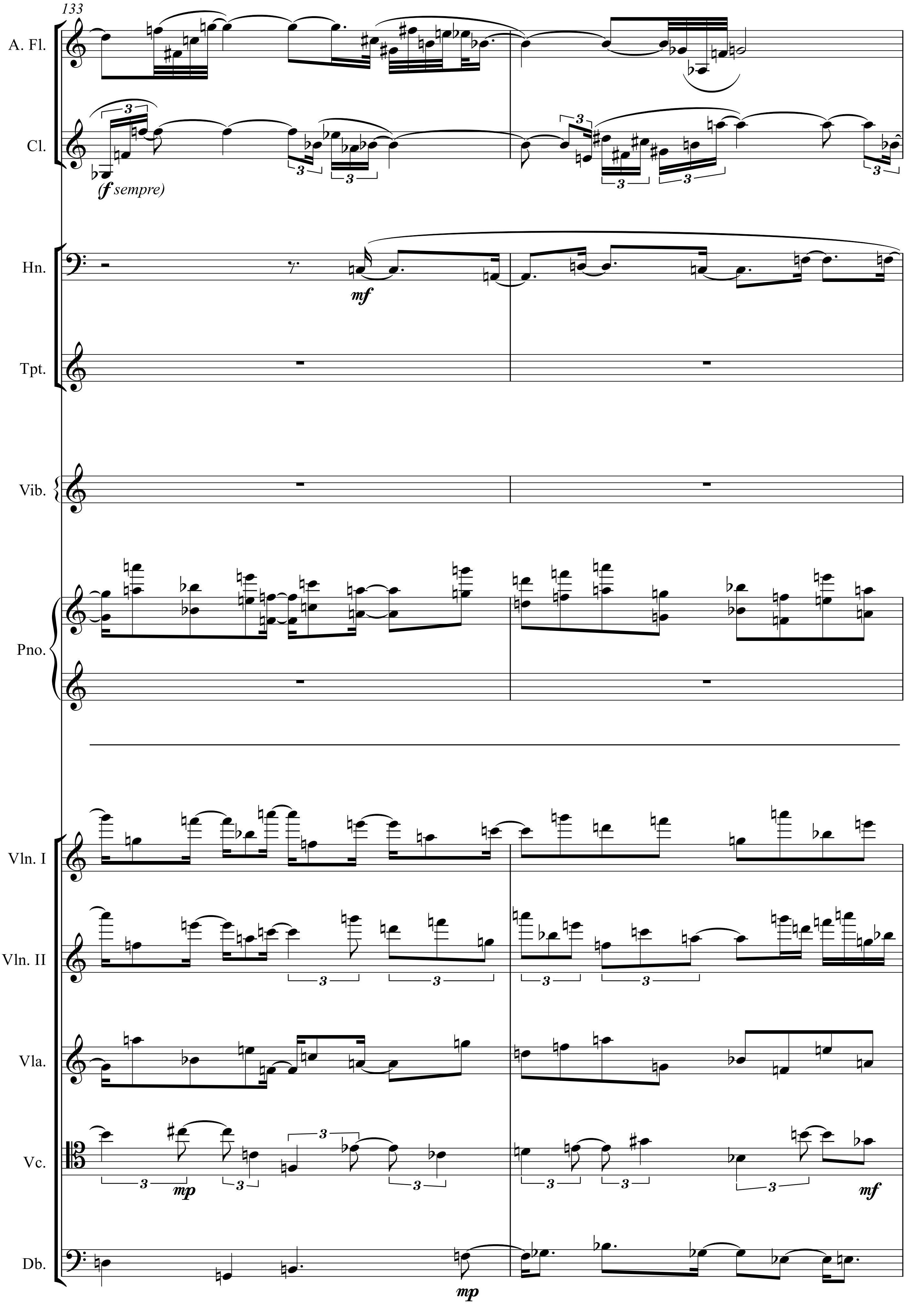

122
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

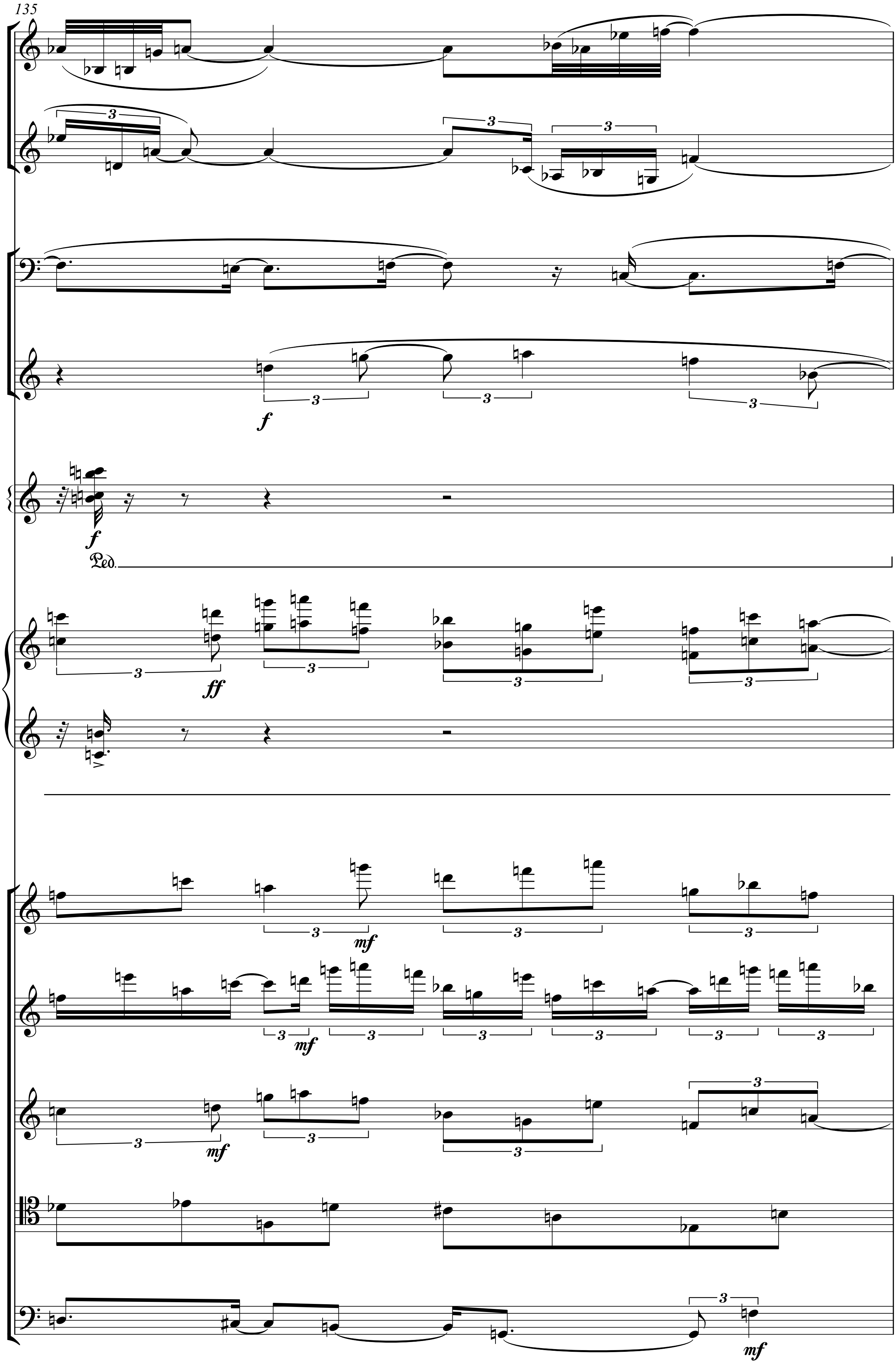

125
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
3
mf
mf
Ped.
p
pp
(pp sempre)

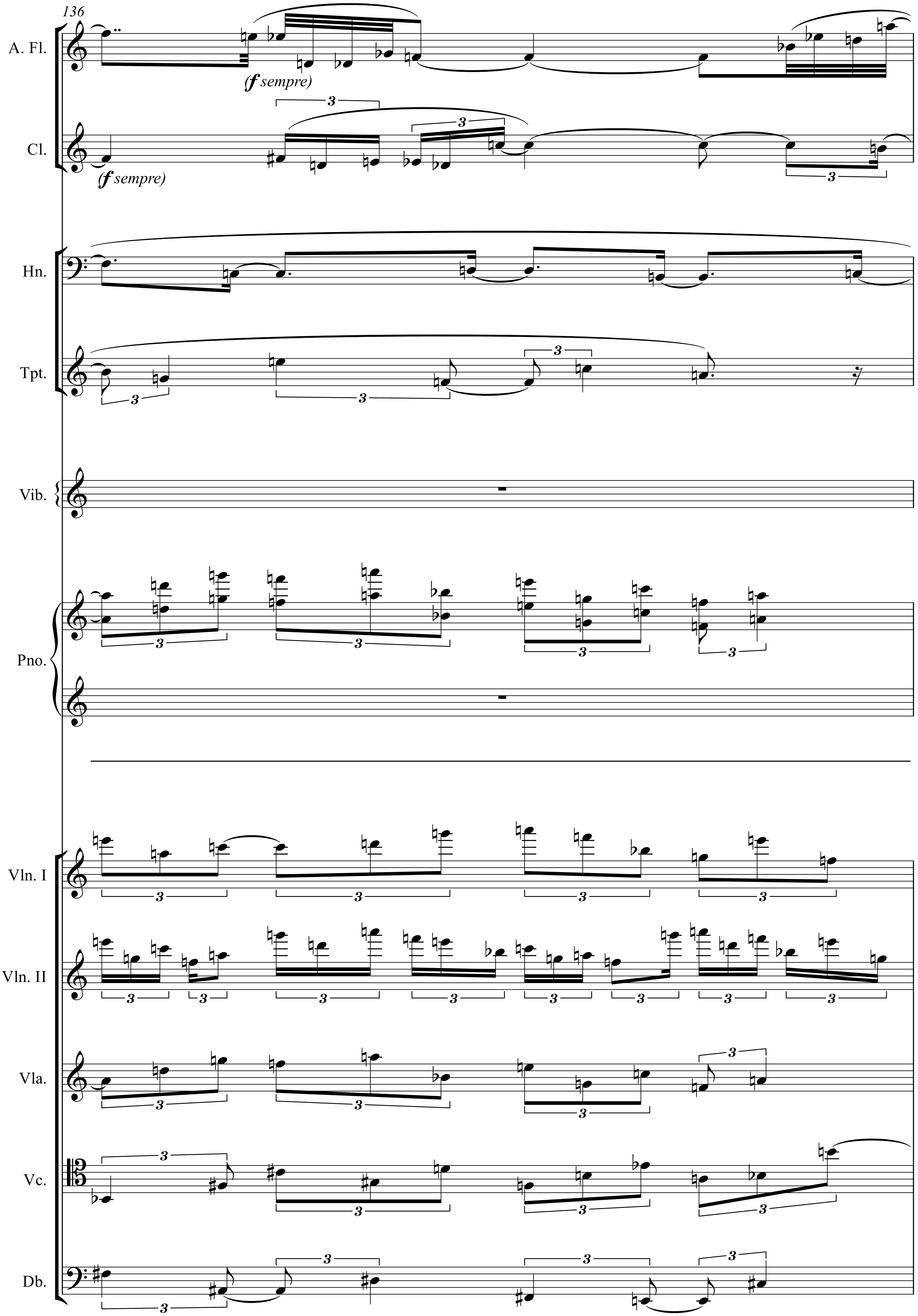

127
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
3
pp

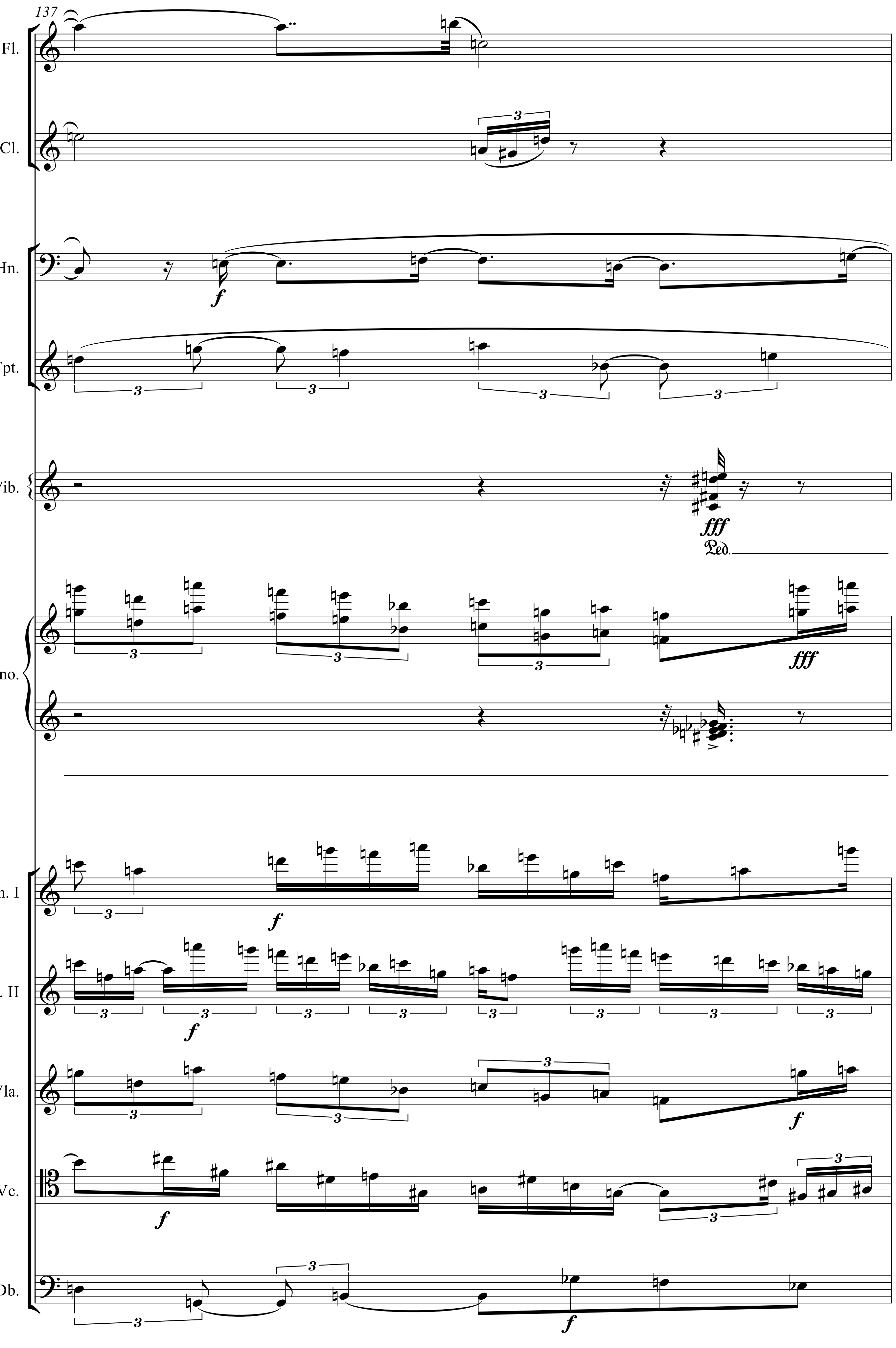

129
A. Fl.
(mf sempre)
Cl.
(mf sempre)
Hn.
Tpt.
Vib.
Pno.
(mf sempre)
Vln. I
p
Vln. II
(pp sempre)
p
Vla.
(p sempre)
Vc.
Db.

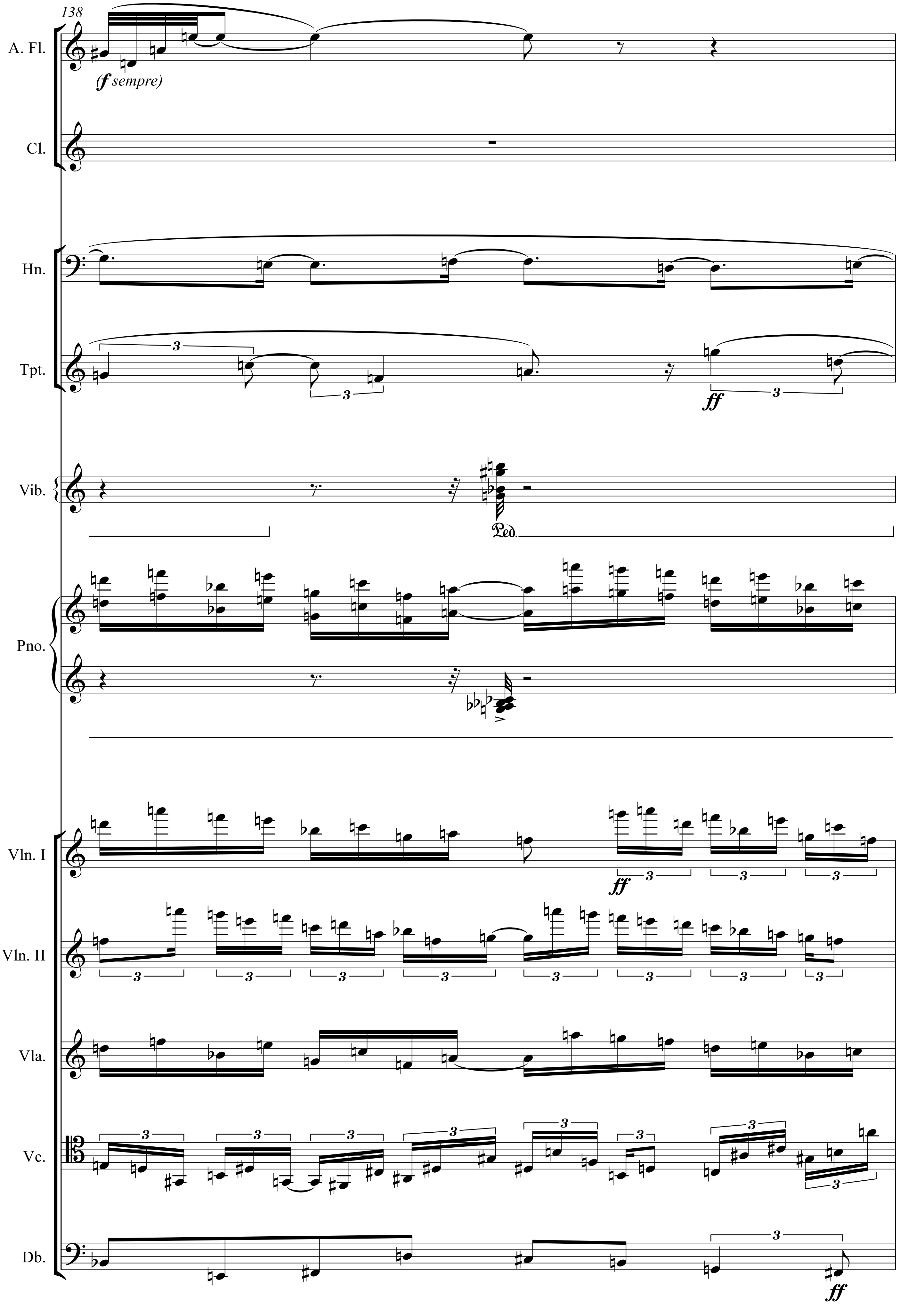

I
131
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
3
6
f
mp
p
Ped.

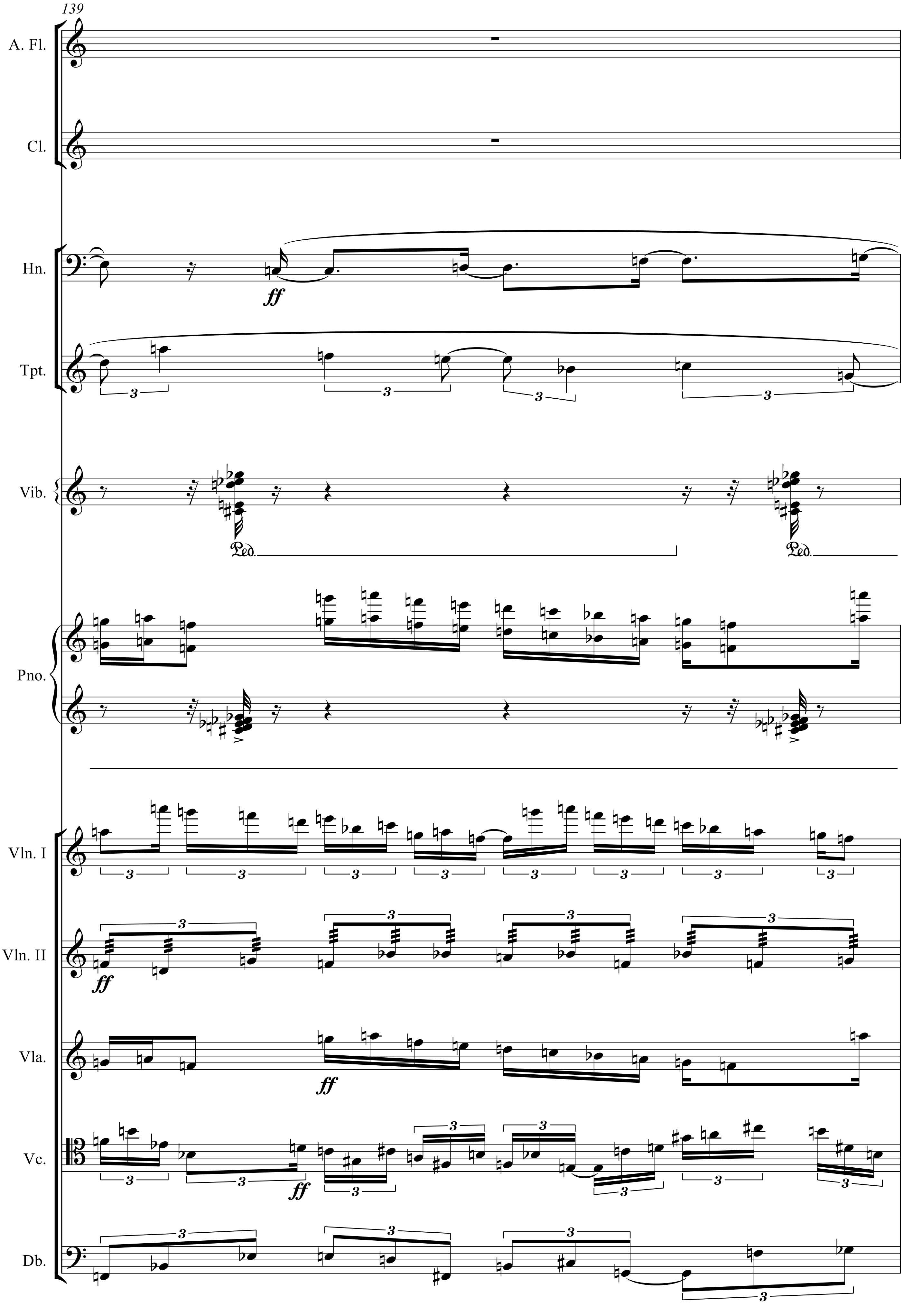

133
A. Fl.
Cl.
(f sempre)
Hn.
mf
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
mp
mf
Db.
mp
3

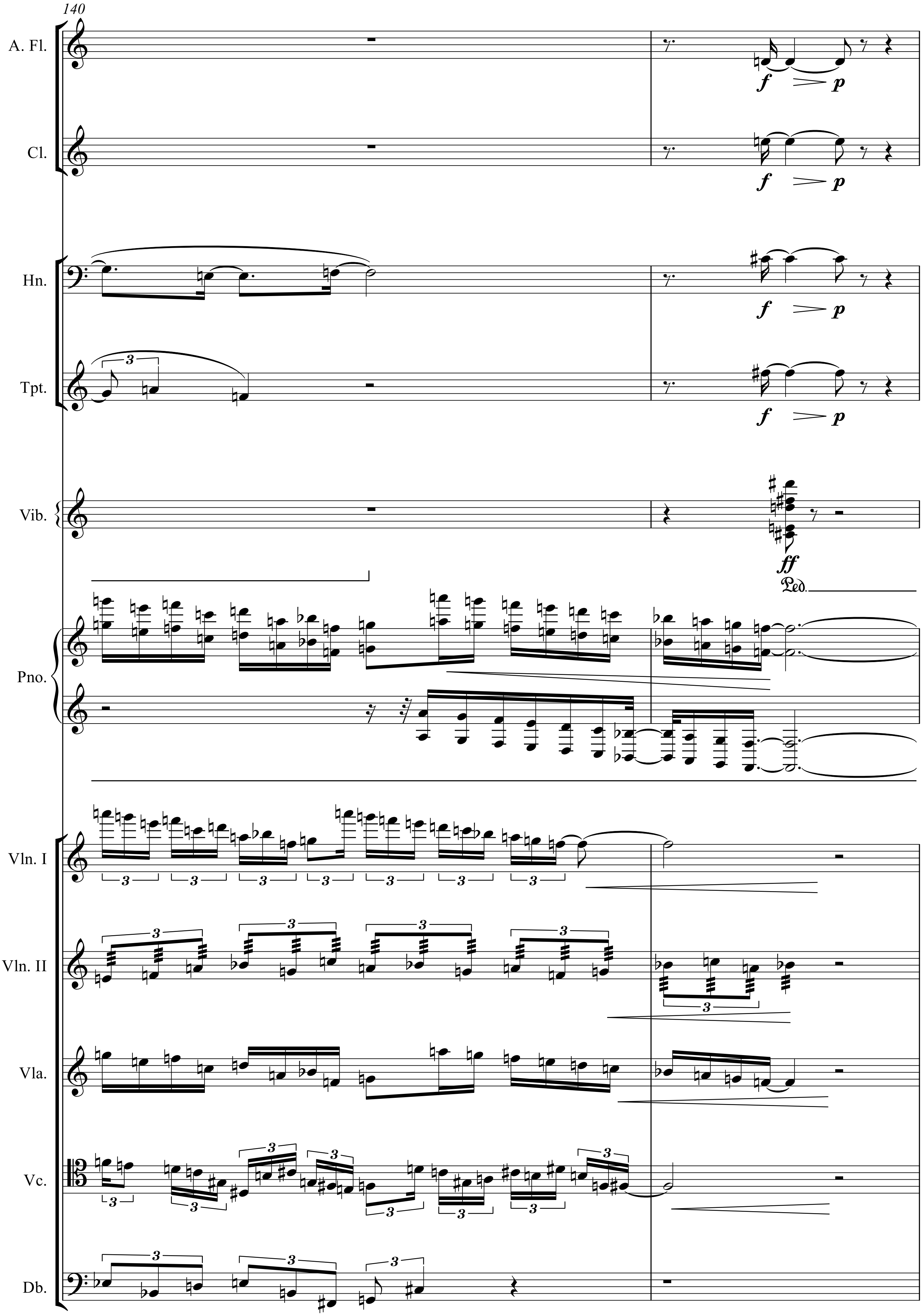

135
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
3
f
ff
mf
Ped.

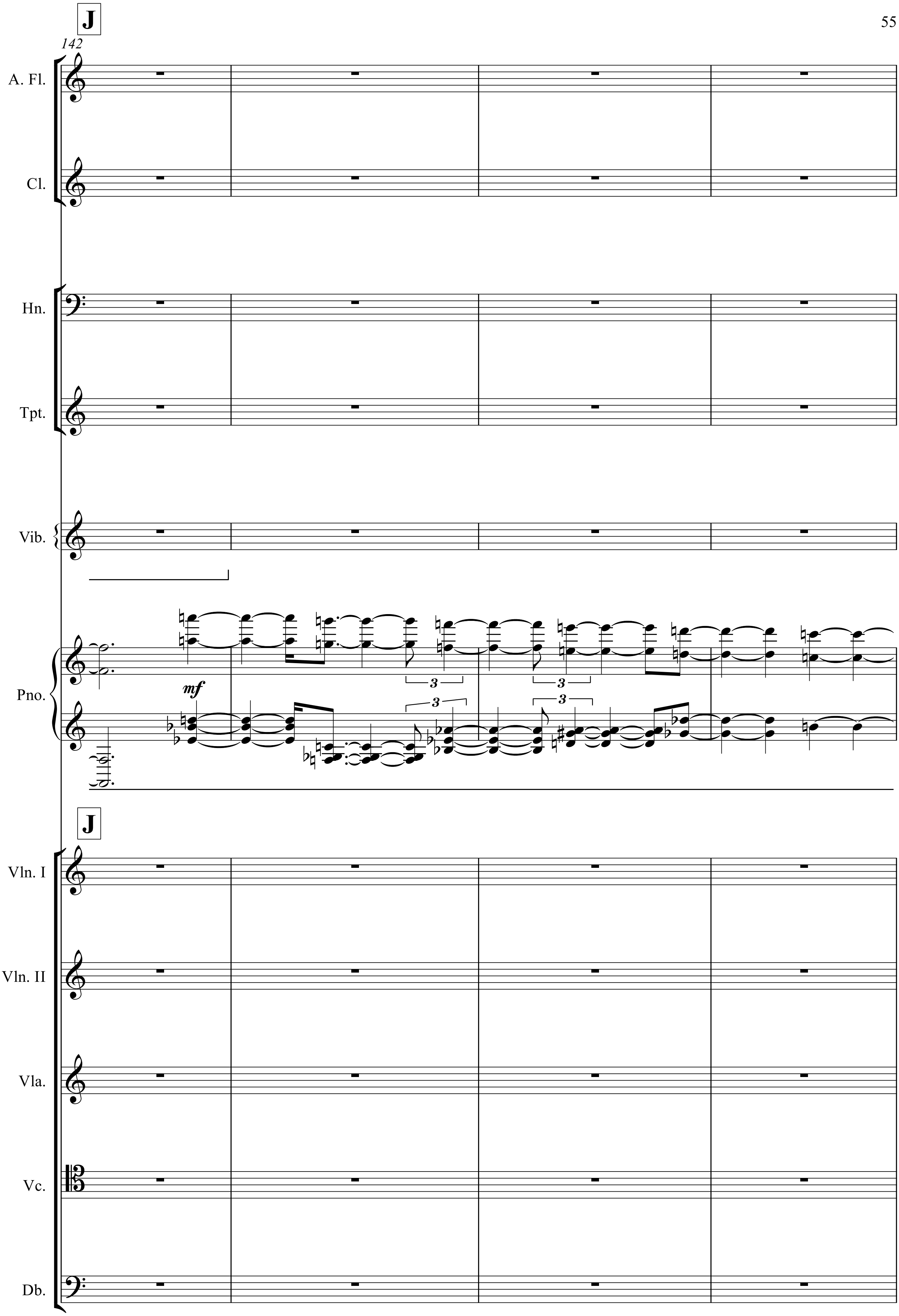

136
A. Fl.
(f sempre)
Cl.
(f sempre)
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

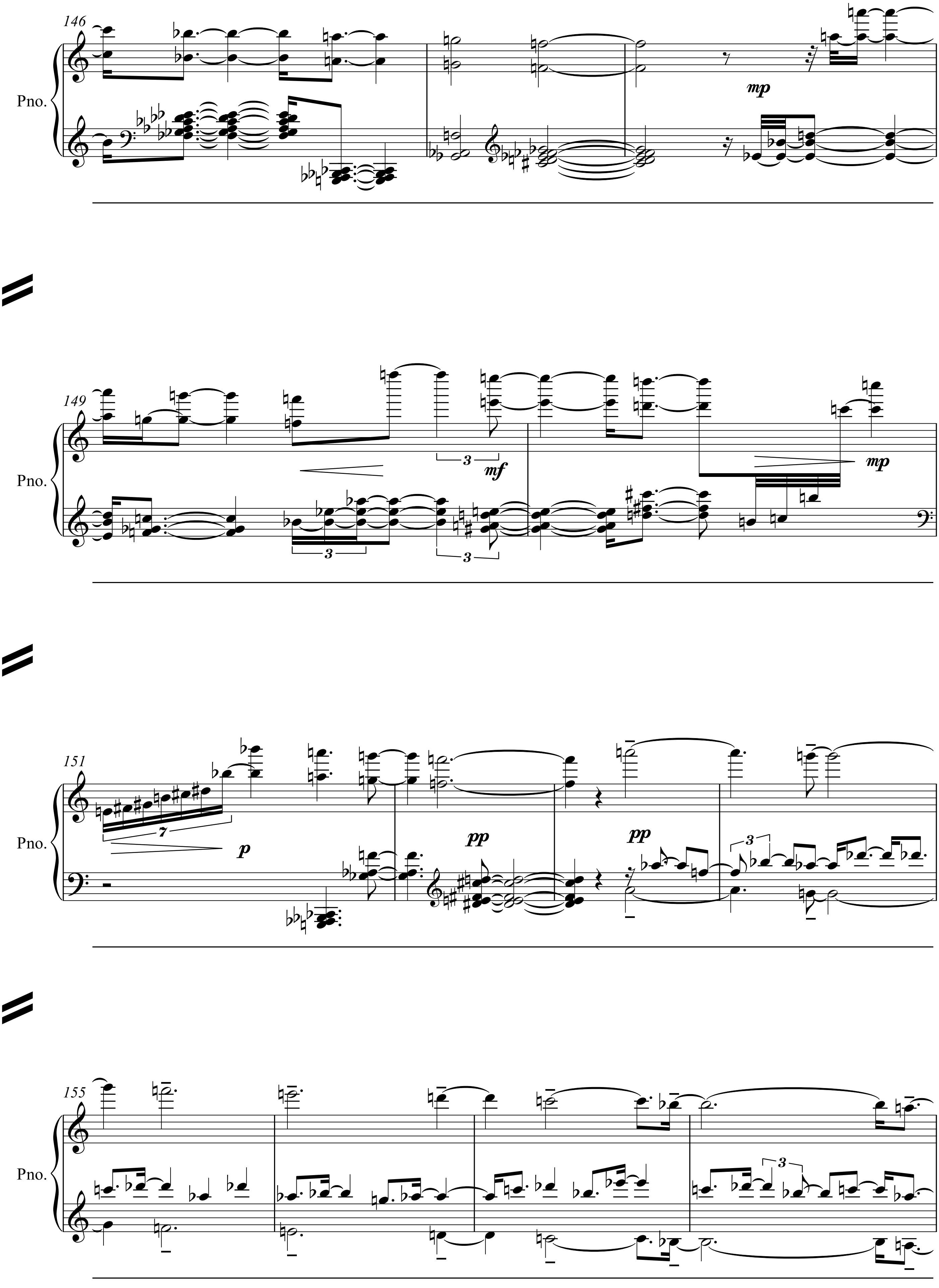

137
A. Fl.
Cl.
3
Hn.
f
Tpt.
3
3
3
3
Vib.
fff
Ped.
Pno.
3
3
3
fff
Vln. I
3
f
Vln. II
3
3
f
3
3
3
3
3
3
Vla.
3
3
3
f
Vc.
3
f
3
Db.
3
3
f

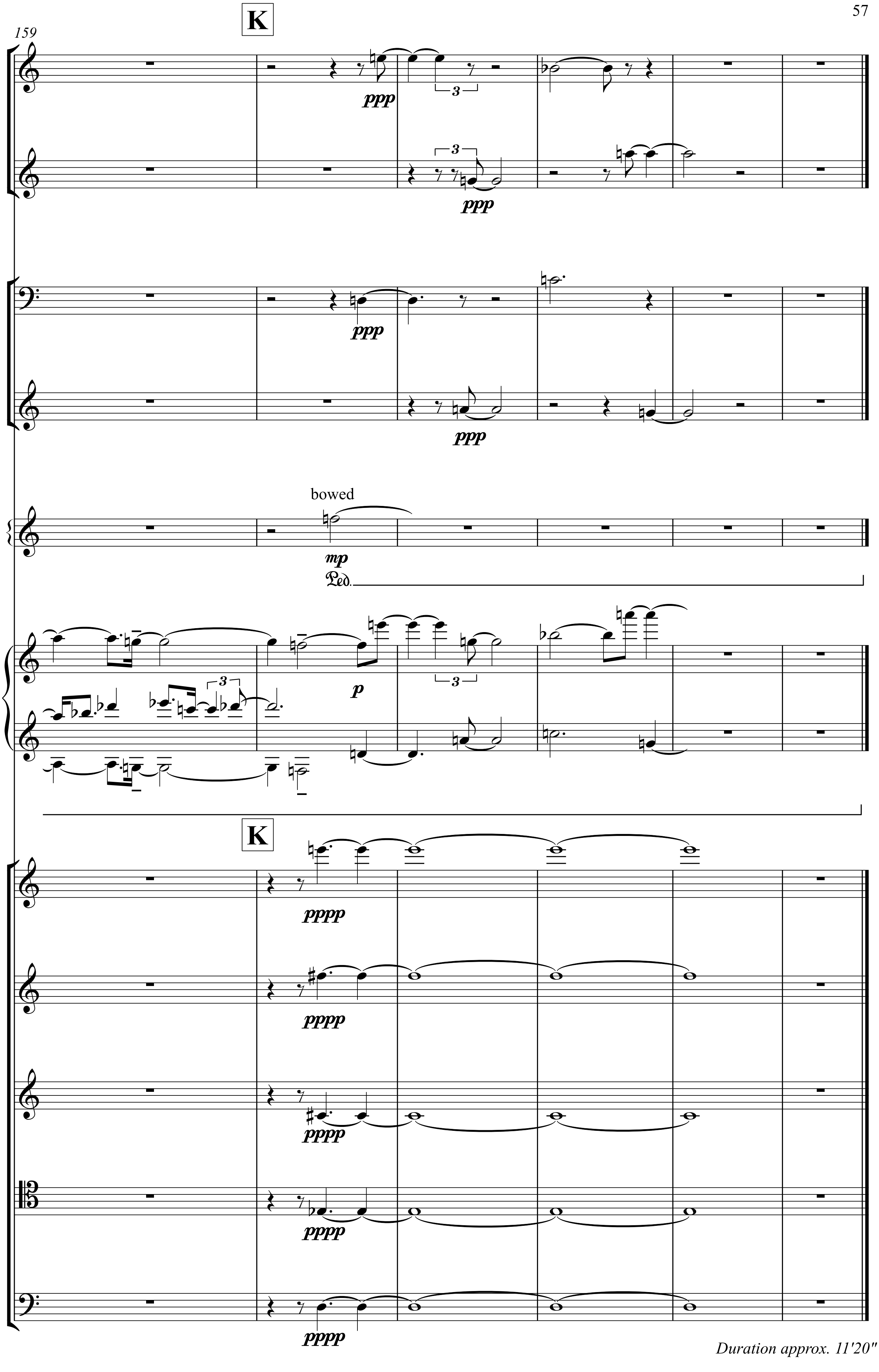

138
A. Fl.
(f sempre)
Cl.
Hn.
Tpt.
3
3
3
ff
Vib.
Ped.
Pno.
Vln. I
ff
3
Vln. II
Vla.
Vc.
Db.
ff


139
A. Fl.
Cl.
Hn.
ff
Tpt.
3
Vib.
Ped.
Pno.
Vln. I
Vln. II
ff
Vla.
ff
Vc.
ff
Db.


140
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
p
ff
Ped.
3


J
142
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
mf
3
3
3
3
J
Vln. I
Vln. II
Vla.
Vc.
Db.


146
Pno.
mp
149
Pno.
3
mf
3
3
mp
151
Pno.
7
p
pp
pp
3
155
Pno.
3


K
159
A. Fl.
Cl.
Hn.
Tpt.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
ppp
ppp
ppp
ppp
bowed
mp
Ped.
p
pppp
pppp
pppp
pppp
pppp
3
K

Duration approx. 11'20"