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I, Wei Cheng, hereby submit this work as part of the requirements for the degree of: Doctor of Musical Arts in: Choral Conducting

It is entitled:
A Conductor's Guide to Sofia Gubaidulina's St. John Passion

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A Conductor’s Guide to Sofia Gubaidulina’s St. John Passion

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by

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ABSTRACT

Sofia Gubaidulina first gained world recognition on 30 May 1981 with the premiere of her violin concerto, *Offertorium*. Since then her reputation has grown rapidly. She has received numerous honors and awards, and she has also been the recipient of commissions from many of the foremost orchestras and festivals. However, the scholarly resources on Gubaidulina’s choral compositions are limited.

This document provides a detailed guide to Gubaidulina’s *St. John Passion* based on the manuscript score revised in February 2004. There are three chapters included in this document. Chapter One introduces Gubaidulina’s general compositional approach. In the second chapter, a brief history of Passion musical settings is introduced, including the “Passion 2000” project commissioned by International Bachakademie Stuttgart and its artistic director Helmuth Rilling. Gubaidulina’s *St. John Passion* is one of four Passions commissioned for this project. In the core chapter, Chapter Three, each movement is discussed and includes the source of text, rehearsal preparations with formal analysis, rehearsal suggestions and performance suggestions.
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JOHANNES-PASSION
By Sofia Gubaidulina
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Copyright © 2000 by Laurel E. Fay
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To my parents John and Mary

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Chapter 1 Gubaidulina and Her Compositional Approaches

Sofia Gubaidulina is one of the most celebrated female composers in the twenty-first century. She is known as “one of the most original and powerful composers of our time and one of the leading representatives of the Soviet avant-garde of the 1970s and 1980s.”¹ Today Gubaidulina’s music attracts more and more musicians who are interested in new music. Her most frequently performed compositions include *Offertorium*, *Seven Words*, *Concerto for Bassoon and Low Strings*, *In Croce*, and *Canticle of Sun*. Like many composers, Gubaidulina’s compositional approach has changed during the course of her career. One can see four distinct phases: unusual timbre, intervallic relationships, musical symbolism, and compositional process. In general Gubaidulina creates unique music that is ultimately based on traditional compositional concepts.

Gubaidulina was born on 24 October 1931 in Chistopol in the Tatar Autonomous Republic of the former Soviet Union. Her mother was Russian and her father was Tartar. During the 1930’s Gubaidulina and her family were constantly repressed under the rule of Stalin because her father was the son of a Muslim Mullah. She studied piano and composition at the Kazan Conservatory of Music starting in 1949, and in 1954 she took advanced studies in composition at the Moscow Conservatory with Nikolai Ivanovich Peiko who was a former student of Shostakovich. During her years in the Moscow Conservatory, she was criticized for composing music that did not fit the socialist realism. Fortunately, she received great encouragement from Shostakovich who, at the time happened to be the Chair of the State Examination Committee for the graduation exam. Shostakovich advised Gubaidulina to continue her ‘mistaken’ path. After she graduated from the Moscow Conservatory,

Gubaidulina began her long-term composing career. For almost thirty years her compositions were prohibited from public performance or publication in the Soviet Union. In the 1970’s the Soviets labeled Gubaidulina, along with a group of post-Stalin generation composers such as Edison Denisov, Alfred Schnittke, Konstantin Silvestrov and Arvo Pärt, as members of the Soviet Avant-garde, a term the Soviets used to label those they wished to repress. Robbed of her ability to support herself through performance or publication, Gubaidulina supported herself during her early compositional career mainly by writing film scores, which gave her great freedom in experimenting with electronic and unconventional sounds. This electronic sound is mainly reflected in her early compositions such as *Vivente* for synthesizer and tape 1970.

After the collapse of the Soviet Union it was even harder to make a living as a composer. Fewer people were willing to spend their money on culture. Because of this, several musicians and artists left the country. One of the countries that attracted many former Soviet artists was Germany. In the early 1990’s Gubaidulina left Moscow and re-settled at Appen, a small village near Hamburg, Germany.

One organization that assisted and inspired Gubaidulina’s early creative years was *Astraea*, an improvisation group that Gubaidulina co-founded in 1975 with two other composers Viktor Suslin and Vyacheslav Artyomov. Gubaidulina reorganized Astraea Ensemble after she moved to Germany, only this time Alexander Suslin, the son of Viktor Suslin, replaced Vyacheslav Artyomov. This ensemble provided Gubaidulina and her

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4 Ibid.
colleagues great freedom to experiment with unusual instruments, timbre and musical time.\textsuperscript{5} These instruments include rare Russian, Caucasian, Central Asian and East Asian folk and ritual instruments. This experimentation is reflected in her early compositions such as \textit{On Tartar Folk Themes}, three collections for domra and piano 1977, and \textit{Seven Words} for cello, bayan and strings 1982. Combinations of Western and Eastern instruments are continuously used throughout her later years including \textit{Silenzio}, five pieces for bayan, violin and cello 1991; \textit{Galgenlieder}, fourteen pieces for mezzo-soprano, flute, percussion, bayan, and doublebass 1996; and \textit{In the Shadow of the Tree} for amplified solo koto, bass koto, zheng, and orchestra 1998.

Her interest in experimenting with timbre can be seen in her combinations of Western and Eastern instruments and also in her use of newly invented instruments. One of her most recent works, \textit{On the Edge of Abyss} (Am Rande Des Abrunds), dedicated to Viktor Suslin, was written for seven cellos and two waterphones. The waterphone was invented by an American artist Richard Walters in the late 1960’s. It is an instrument that was inspired by the Tibetan water drum, African thumb piano and a sixteenth-century peg or nail violin. It operates by using resonators inside a water chamber to create water echoes that mimic the voice as it might be heard from outer space.

Other Gubaidulina compositions also use unconventional combinations of sound including \textit{In Croce} for cello and organ; \textit{In Erwartung} for saxophone quartet and six percussionists; and \textit{Verwandlung} for trombone, saxophone quartet, cello, double bass and tam-tam.

The Astraea Ensemble gave Gubaidulina the opportunity to experiment with a variety of timbre possibilities, and during this period she dedicated herself to refining her intervallic

\textsuperscript{5} Sofia Gubaidulina, Publisher’s catalog, biography. Humburg: Sikorski, 2005.
concepts. The piano concerto Introit, in contrast to other concertos, is not a virtuosic or flashy piece but a piece that tries to reach the softest volume possible to bring the audience to a meditative phase through four different spheres. In this piece Gubaidulina exploits micro-intervallic, chromatic, diatonic and pentatonic writing to create four different ambiances leading the audience to listen to the voice deep in their soul. In a later composition, Music for Flute and Strings, Gubaidulina divided the strings into two groups that represent two different spheres. One is tuned conventionally and the other is tuned a quarter-note lower. In an interview with Gubaidulina, she commented on this work: “They are like image and its shadow. . . . These spaces move crosswise, but do not ‘notice’ each other. . . . The soloist (a flute player) is thus colored by either one space or another.”

Today, as one of the most renowned living composers in the twenty-first century, Gubaidulina has her own unique way of expressing her perspectives through music. A recurring theme in her music is reflected in her interest in religion, mysticism, and metaphysics. Many of Gubaidulina’s works are composed on a religious topic. These compositions were written in various forms and genres, and not only for chorus, but also for chamber ensembles, percussion ensembles and many other combinations of instruments. Examples include Introit, De Profoundis (bayan solo), and Alleluia, Offertorium (violin concerto). These religious works were not meant for liturgical use in either the Catholic Church or the Russian Orthodox Church. Gubaidulina explains her religious works in an interview as “I feel a great desire to realize my religious needs within art.” She further described her concept of writing religious music:

7 __________, "Sofia Gubaidulina: "My desire is always to rebel, to swim against the stream!"", Perspectives of New Music 36, no. 1 (winter 1998): 11.
I understand the word ‘religion’ in its direct meaning: as re-ligio (re-legato), that is, a restoration of legato between me (my soul) and God. By means of my religious activity I restore this interrupted connexion. Life interrupts this connexion: it leads me away, into different troubles, and God leaves me at these times.⁸

Almost all of Gubaidulina’s music is programmatic music. Although some of the works do not have a title, the extra musical ideas are often interwoven in the music through her use of instruments. There are two main aspects that Gubaidulina employs in her work to represent extra musical symbolism.

Frequently, one can observe the composer personalizing a certain instrument associated with human characters in her compositions. *Concerto for Bassoon and Low Strings* (1975) is a typical example that depicts the relationship between “hero and society.” In this composition, the bassoon represents a hero who was destroyed by the antagonistic crowd, which is denoted by the low strings. The two opposite characters are vividly portrayed by employing a lyric bassoon line interrupted by glissando, pizzicato, *sul ponticello* and *col legno* of the string ensemble to create images of suffering, mocking and beating.⁹

Many of her compositions depict images of the Apocalypse and the Last Judgment. Instrumental symbolism plays a major role in these compositions, especially in her attempts to portray such Christian scenes as the crucifixion, resurrection and transfiguration. Her use of instrumental symbolism can be seen in compositions such as *Seven Words, In Croce*, and *Offertorium*. *Seven Words* was written for bayan, cello and string ensemble. Three instrumental groups of bayan, cello and strings symbolize three different individuals: the

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⁹ Ibid, 30.
Father, Christ and the Holy Ghost. In this work Gubaidulina exclusively uses instrumental symbolism to present the idea of crucifixion. Her explanation of this idea is as follows:

I like very much the idea of instrumental symbolism, when the instrument itself, its nature and individuality, hints at or implies a certain meaning. The instrument’s quality and the meaning of music join each other. The word ‘symbol’ means ‘synthesis, or fusion of meanings.’ I wanted to find the idea of the cross in the instruments themselves.

One of the best examples of Gubaidulina’s use of instrumental symbolism is her use of cello as the instrument to present the idea of the cross. In this example, the cellist is required to play from the strings, gradually move close to the bridge and eventually cross the bridge – at the same time the sound of the instruments is transformed from eerie to harp-like harmonics.

After World War II many composers sought new compositional approaches to experiment beyond the old vocabulary of harmony, melody and rhythm. The traditional use of harmony, melody and rhythm were no longer satisfying those composers, and they were eagerly exploring new possibilities for their creative works. These new possibilities include pitch logic, time, timbre, process, texture and many others. Among these, “compositional process” became the one that attracted Gubaidulina the most. Elliot Schwartz made a sufficient definition of process in his book *Music Since 1945: Issues, Materials, and Literature*:

processes that govern the placement and duration of events in time, processes based on numerical series, on mathematically generated relationships, on aspects of natural phenomena, on chance. Such systems may govern the entire range of time spans from the smallest level (moment to moment) to the largest (encompassing the entire composition).

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14 Ibid, 37.
In the 1980’s Gubaidulina’s interest declined in new timbre, new texture and new articulation, and instead she turned her focus on the rhythm of form. The word “rhythm” here does not apply to a narrow sense of rhythm, but illustrates a rhythmic organization of metrical material. In this compositional process she uses numerical structure as the foundation to portray the proportion of the music. The Fibonacci Series is the most often seen numerical structure that is used in Gubaidulina’s compositions. This series shows the proportionalities of the composition, which fits the numerical sequence.

The Fibonacci Series is a mathematical numerical sequence that was invented by Leonardo Fibonacci in the twelfth century. The numerical series has many unique and fascinating relationships and mathematical properties. This series is a set of numbers in which each number is the sum of the previous two numbers. The series is typically started with 0 and 1. The resulting series is as follows:

0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144…to infinity

An interesting mathematical relationship in this series is that the ratio of each successive pair also results in numbers similar to the golden mean partition as illustrated below:

\[ a + b = c \quad a/b \approx b/c \quad (0 < a < b) \]

Employing the Fibonacci Series in the compositional process is not something new in Gubaidulina’s generation. Many composers such as Debussy, Bartok, Stockhausen and Nono used the Fibonacci Series in their compositions. However, none of these composers used Fibonacci series the way Gubaidulina does.

Gubaidulina’s first composition that used the Fibonacci Series was Perception (1981, rev. 1983, rev. 1986). It is a thirteen-movement work written for soprano, baritone speaker

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and seven string instruments (2/2/2/1). The text was drawn from a poem by Francisco Tanzer and excerpts from the Psalms. In this work the Fibonacci Series was only applied in the twelfth movement, entitled “Monty’s Death.” Gubaidulina’s approach to the Fibonacci Series in this movement was to take the quarter note as the rhythmic unit. Each episode is set with a different number of quarter-note units corresponding to the Fibonacci Series: 21, 13, 34, 55, 89, and 144.\textsuperscript{16} This serves as a framework for the twelfth movement. However, this framework is not discernable to the listener as it is buried in the complex texture of the music, sound color, and other effects.

Other works that applied numerical proportion include \textit{Alleluia, Stimmen . . . Verstummen . . .} (Voices . . . Stilled . . .) and \textit{Jetzt immer schnee} (Now Always Snow). Each of these works has a different metrical organization. \textit{Alleluia} was one of the most successful experiments on this endeavor. The essential core in \textit{Alleluia} was based on color and light. Gubaidulina derived the numerical proportion of this music from the theories from physics of color and light. Different ratios between absorption and reflection of rays will result in a different color of light. This fact greatly inspired Gubaidulina’s creativity. She assigned a certain color(s) to each movement and set the time proportion between crescendo and diminuendo to match the exact ratio of the color(s).\textsuperscript{17}

In general, during the early period of Gubaidulina’s creative life, she was actively involved with the idea of interval and timbre; after the 1980’s, she became interested in numerical proportion in musical form. Although Gubaidulina’s compositional technique changed over the years, the characteristics of her compositions always remain the same. The characteristics do not relate to the conventional sense of harmony, melody or rhythm;

\textsuperscript{16} Ibid, 29.
\textsuperscript{17} Vera Lukomsky, "Sofia Gubaidulina: "My desire is always to rebel, to swim against the stream!"",\textit{ Perspectives of New Music} 36, no. 1 (winter 1998): 28-31.
compositional process is the main concern in her works. In the intricate design of each piece she always infuses extra musical elements, symbols that depict ideas from Christian stories such as the cross, sacrifice, resurrection and judgment that reveal Gubaidulina’s religious perspective. It is difficult to write a sentence to summarize her approach to the musical process; unlike other composers, no unity can be found in her approach. Each composition is uniquely constructed. Her post-1980’s compositions show great creativity in exploring the rhythm of form and the varieties of numerical proportion.
Chapter 2 Brief History of the Passion Setting

The Passion is the story of Jesus’ suffering and death according to the passages of the four Gospels. Its use in a religious setting can be traced as early as the fourth century. The pilgrim Egeria who visited Jerusalem in the fourth century wrote of a service in which the Passion was read during Holy Week. Later, in the middle of fifth century, the reading of the Passion during Holy Week became established as a common practice in the Roman Catholic Church. Around the tenth century, the specific readings that relate to the four Evangelists were performed in the following order: St. Matthew (26:36-75; 27:1-60) on Palm Sunday, St. Mark (14:32-72; 15:1-46) on Tuesday, St. Luke (22:39-71; 23:1-53) on Wednesday, and St. John (18:1-40; 19:1-42) on Good Friday. Over the course of seven hundred years the musical setting of the Passion went through several stages from plainsong Passions, to early polyphonic settings of Passions, to Protestant Passions, to oratorio Passions and Passion oratorios.

Around the fifth century the plainsong passion was chanted by a single singer (usually the diakon). The different characters, such as Evangelist, Christ and turba (direct speech of the groups other than Christ, e.g. Jews, disciples, and individuals) were distinguished by different ranges of voice.

The earliest evidence of the Passion being performed by more than one person comes from the thirteenth century, the *Gros livre* (1254) of the Dominicans. In the fourteenth or fifteenth century the chanting melodies of the Passion were divided and sung by three different singers: a bass, singing the voice of Christ; a tenor, singing the voice of the Evangelist; and a countertenor or alto, singing all the other personages including the crowd, Pilate, and Peter. This became a universal practice in the Roman Catholic Church at that time. In the Catholic liturgy, both the Latin Passion and other Scriptural readings were to be chanted on specific reciting
tones. The plainsong Passion was usually chanted on f', c', and f (also could be e or g). This plainsong Passion became more and more popular in Italy and Germany after the fourteenth century.

In the fifteenth century polyphony became more prevalent, and the musical settings of Passions were not immune from this trend. There were two types of early polyphonic Passions: responsorial Passion and through-composed Passion.

The former type, also called dramatic Passion or choral Passion, is indicated by alternating monophonic and polyphonic passages, in which the narrative sections of Evangelist always remain monophonic, and polyphonic settings vary between the words of Christ and the turba. Many works of this type originated in England. One of the best known works is Richard Davy’s *St. Matthew Passion*, the only passion collected in the Eton Choirbook. In this work both the words of Christ and turba were set polyphonically. The second type, through-composed Passion, also known as motet Passion, is set completely polyphonically, including the narrative sections of the Evangelist; though the texture is varied for the words of some individuals by reducing the voice parts.

In the sixteenth century there were three general types of text used in Passions: text completely set from one Gospel; a condensed version of the text from one Gospel; or text containing select sections from all four gospels, including text from the seven words of Christ on the cross, an *exordium* (introduction) and a *conclusio* (conclusion). The last type is also called *summa Passionis* (Passion harmony). This was a popular text setting often used in the motet Passion. The *summa Passionis* originated in Italy in the early sixteenth century and later spread to Germany. The earliest composer who wrote this type of motet Passion is Antoine de Longueval, whose Passions can be found in more than thirty manuscripts. Although Longueval’s
Passions did not enjoy a long life in Catholic countries due to the fact that the text could not be used as a Gospel lesson in the Mass service, they became an important model for the Protestant Passions in Germany.

Both responsorial and motet Passions were developed predominantly in Lutheran-Protestant Germany well into the nineteenth century. Johann Walter, one of the major contributors to the development of German Passions, was the first to employ Luther’s translation of the four Gospels in a German responsorial Passion. In Ray Robinson’s *A Study of The Penderecki St. Luke Passion* he explains four notable characteristics of Walterian Passions:

1. The traditional Passion tones were transformed to fit the German Language.

2. The *cantus firmus* was retained as the basis for the choral as well as other sections of the Passion.

3. The *turba* sections, which were composed for chorus, were set in simple four-part polyphony with the Passion tones clearly recognizable.

4. After 1560, the form was expanded to include a polyphonic *exordium* and *conclusion* as well as a Lutheran thanksgiving at the end.¹

Walterian Passions stood as formal models for later Protestant church composers. Heinrich Schütz, using the model of Walterian Passion as reference, elevated the German responsorial Passion and led it to a high point in the middle of the seventeenth century. His works had a significant influence not only on J. S. Bach’s Passions but on Passion works of some twentieth-century composers as well. Schütz’s three Passions neither followed the Italian Venetian motet style, that is, double chorus and large scale works, nor did they strictly follow the form of seventeenth-century oratorio Passions in which instrumental accompaniment is often used, an Italian *sinfonia* is added, and hymn tunes were often quoted. Schütz’s Passions retained many elements from the early German Passion settings. The traditional reciting tones of the plainsong

remain in the narrative sections and the four-voice polyphony of the turba choruses during the
sections of direct speech. Schütz did not write his Passions in the modern form of oratorio
Passions, instead he reverted to the old form. However, at the core of these simple a cappella
settings is his thoughtful treatment of the Passion story itself. Schütz’s influence on Bach’s
Passions can be traced from his pictorial illustration of the word through choice of keys and use
of harmony, his melodic contour, and his treatment of dramatic scene.  

Moving into the eighteenth century, J. S. Bach, without a doubt, not only made his
Passions the best examples of all time in the realm of Passion oratorios, but also brought his
creations in this genre to the highest point in Passion music history. The Passion Oratorios in the
eighteenth century were normally written in a style close to that of opera; the text of Lutheran
chorales and poetry was employed, but, most importantly, this type of setting made it possible
for the Passion to be performed as concert repertoire instead of solely restricted to liturgical use.  
After Bach’s generation, the Passion genre showed significant decline. Starting from the
nineteenth century, settings of the Passion were composed more for concert performances or
celebrations of special occasions rather than for use in liturgical services. An example of this is
Beethoven’s Christ on the Mount of Olives.

The twentieth-century Passions that remain in the permanent repertoire include Kurt
Thomas’ Passionsmusik nach dem Evangelisten Markus (1926), Hugo Distler’s Choral Passion
(1933), and Ernst Pepping’s St. Matthew Passion (1949-50). These compositions are mostly
composed in the old styles. Thomas’ Passionsmusik nach dem Evangelisten and Pepping’s St.
Matthew are polyphonic motet Passions; others, such as Distler’s Choral Passion follow the

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models of Heinrich Schütz. Among twentieth-century Passion repertoire, two works written by
eastern European composers especially stand out. They are Krzysztof Penderecki’s *St. Luke
Passion* and Arvo Pärt’s *St. John Passion*. The distinction between the two is significant and can
be seen in the use of orchestration, text and compositional technique.

Penderecki’s *St. Luke Passion* calls for huge forces that contain a large orchestra with
extended percussion group and three four-part mixed choruses. Many innovative notations were
introduced in Penderecki’s work. In this work, the text was selected from a variety of sources,
including passages from the Gospel of John, psalms, hymns, antiphons, sequences and
reproaches. An observation of the score of the *St. Luke Passion* shows a composition filled with
contemporary compositional approaches: sound mass, cluster chords, shouting, whispering,
innovative notation, aleatory and pitch-class set, all of these approaches found either in
Penderecki’s early compositions or the works of other twentieth-century modernist composers.
Juxtaposed with twentieth-century technique, Penderecki also utilized Gregorian melody,
Venetian *cori spezzati* and Renaissance polyphony. Meanwhile, his admiration of J. S. Bach is
also apparent. This admiration does not appear through the use of Chorale tune or any other
compositional process that Bach had used in his works, but by employing the motto B-flat – A –
C – B (B-A-C-H). This motto is incorporated as part of the pitch-class set and developed upon.

Compared to Penderecki’s *St. Luke Passion*, Pärt expressed his view of the Passion from
a completely different angle; Pärt’s Passion is much more subduing. It was written for a
chamber-sized ensemble: four-part chorus, Evangelist quartet (SATB), two solo voices (baritone
and tenor), organ and four solo instruments (violin, oboe, cello and bassoon). The text from
Pärt’s *St. John Passion*, unlike Penderecki’s *St. Luke Passion*, was drawn solely from the Gospel

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Luke Passion*, Warsaw National Philharmonic Chorus, National Radio Symphony Orchestra, Krzysztof Penderecki,
Universal/Decca compact disk 02894303282.
of John 18:1-40. The use of notation in this work is minimal. The setting of the text is based on a rhythmic scheme that contains short, medium, and long note values in which the three vocal groups all proceed at different speeds. In typical fashion, Pärt infused this work with tintinnabuli, his personal signature. He interconnected each vocal group through predetermined harmonic triads and pitch centers. For example, the melodies of the Evangelist are always based around the note A and the chord A minor, whereas the melodies of the turba are always based around the note E and the chord E major. On the surface this work seems incredibly simple and utterly rational; however, this work has an essential beauty described by Wilfrid Mellers as follows:

The magic lies in the haunting memorability of the melody, undulating between stepwise movement and ‘wide-eyed’ arpeggiated figures, and in the hypnotic rhythm which bears us on its gentle current, ‘as it was in the beginning, is now, and ever shall be, world without end.’

The commissions of the “Passion 2000” project not only made significant contributions to the dying Passion genre, but also brought Passion settings into a new light. The purpose of the project by the International Bachakademie Stuttgart and its artistic director Helmuth Rilling was to commemorate the 250th anniversary of the death of J. S. Bach through four commissions given to four composers from different cultural backgrounds. Osvaldo Golijov was the first composer commissioned. He is of Jewish descent, is from La Plata, Argentina, and, moved to the United States in 1986. Golijov has received numerous honors and awards and has taught in Holy Cross College and Boston Conservatory. The second composer commissioned was Wolfgang Rihm, an important German composer of his generation whose musical style is considered neo-romantic.

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and neo-expressionistic. The third, chronologically, and the only female composer of the four, was Sofia Gubaidulina from the former Soviet Union. The fourth was Tan Dun, a Chinese composer whose music has a strong mixed flavor of East and West. One notable aspect of the “Passion 2000” project is that the four composers had no intention of following in the footsteps of J. S. Bach’s Passions or any other Passion composers from the Renaissance or Baroque periods. On the contrary, they sought to express four completely different interpretations of the Passion. In Gubaidulina’s work, there is an interesting juxtaposition of both a flavor of and also a strong rebellion from Russian Orthodox tradition. For example, in keeping with the Russian Orthodox tradition and in contrast to J. S. Bach’s high Baroque polyphonic writing, the choral passages are almost all in homophonic settings or some primitive polyphony. She also chose to use low registers and small ranges for the bass soloist, which is typical of Russian music. The complete text is in Russian instead of German or Latin. Exhibiting her rebellion against tradition, Gubaidulina uses instruments in this composition even though they are completely forbidden in the Russian Orthodox Church. One might believe that the “Passion 2000” project chose Gubaidulina not only for her reputation, and creativity, but also to encourage the development of Russian religious music that had been aggressively censored by communism.

Christianity came to Russia in Eastern Orthodox form beginning in the tenth century. Up until the fifteenth century, the term Russian church music was used to describe the eastern Slavonic church music, which was dominated by monophonic chant as musical instruments were banned from the Christian rites. Even today this convention can be seen occasionally in the old believers of the Russian Orthodox Church. In the middle of the sixteenth century, polyphonic music, absorbed from Poland and Ukraine, was gradually introduced into Russia. At first it was

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primitive, typically composed in a two-part or three-part setting. Four-part polyphony did not developed until the second half of the seventeenth century. The polychoral style was established toward the end of the seventeenth century, at which time imitation and sequential progression were widely used. During the last quarter of the eighteenth century, Russian church music began to decline. The choral concerto during services was banned in 1797 by the Emperor, Paul, and during this time Russian religious music was subject to the highest level of state control. The restoration of Russian church music, championed by Nicholas I, began after the end of the Napoleonic wars. Many musicians were involved in this mission including Glinka, Bakhmetev, Balakirev, Rimsky-Korsakov, Tchaikovsky, and Rasumovsky. The restoration was unsuccessful as the composers either did not have enough musical capacity (A. Lvov), “had no musical sense whatever” (Bakhmetev), or were more inclined to write Western-style secular forms of symphonic, operatic or piano music (Glinka, Balakirev, Rimsky-Korsakov and Tchaikovsky). Although Tchaikovsky left a distinct footprint (a complete Liturgy of St. John Chrysostom Op. 41 and other church music) in the realm of sacred music, like many others his creativity towards religious music paled in comparison to his creativity toward secular music. The first composer who brought true light to Russian church music was Sergei Rachmaninoff whose two major contributions, the Liturgy and the All-Night Vigils were written in twentieth-century musical vocabulary.

Soon after Rachmaninoff made his contributions the Russian revolution ended the old dynasty and led the country into a new political system. Under the repression of the communist party hundreds of churches were closed and, beginning in 1917, religious works were no longer

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8 Ibid.
produced. After the collapse of the Soviet Union in 1991 Russian religious music began its comeback, albeit at a very slow pace. Many Soviet musicians had fled to other countries to continue their artistic creativity; Gubaidulina is a typical example. As mentioned in the first chapter, Gubaidulina’s compositions are religiously oriented, but they are not meant for use in liturgical services. Among the leading Russian composers of her generation, Gubaidulina has assimilated techniques and traditions from the history of Russian church music in some of her compositions, notably her *St. John Passion*. Her compositional style brings a new and unique voice to the field. Her contributions to Russian music will have significant impact on contemporary and future musicians interested in developing Russian church music.

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9 Ibid, 271.
Chapter 3 *St. John Passion*

**About the choruses:**

The double chorus called for in this work uses two unequally sized choruses rather than the traditional equally sized arrangement. Chorus I (*da camera*) requires about twenty-four singers and chorus II (*grande*) calls for about eighty singers. The two choruses should be placed separately, however, chorus I should not be considered an offstage chorus. In the premier performance chorus I was placed in the middle of the stage on low risers behind the orchestra, while chorus II was in the balcony behind the orchestra. Since not all stages can accommodate this kind of setup, an alternative is to place chorus I on one side of the stage separate from chorus II, but still behind the orchestra. Arranging chorus I inside chorus II might also work.

Ten of the eleven movements involve the choruses in *a cappella* and accompanied settings. The composer uses many kinds of voice combinations such as women’s chorus versus men’s choruses, unison voices, three-part mixed voices, and standard double choruses. She also incorporates different singing techniques such as *Sprechgesang* – speech song, both with and without approximate pitches. The setup for the choruses is crucial. The layout of the choruses will directly affect the quality of the sound and the interaction among the choruses, solos, and conductor. Each of the following chorus setups has strengths and weaknesses. The following diagrams show a thorough detail of each. The setups suggested are based on situations when the two choirs must be in a combined setup instead of separated setup.

<table>
<thead>
<tr>
<th>Table 1</th>
<th>Double-chorus setup A in vertical format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choir II (Soprano)</td>
<td>Choir II (Alto)</td>
</tr>
<tr>
<td>Choir I (Soprano)</td>
<td>Choir I (Alto)</td>
</tr>
</tbody>
</table>
Setup A places the sopranos, altos, tenors and basses in a vertical format. It is simple for the conductors to understand and will cause the least confusion especially during the men’s chorus and women’s chorus passages, such as chorus I in movement V and chorus II in movement VII where there is a clear dialogue between the men’s chorus and women’s chorus. The downside of this setup is that it has the possibility of causing an imbalance between chorus I and chorus II especially during the dialogue passages of movement VIII. Since chorus I is much smaller than chorus II, typically one would put chorus I in a concentrated block in order to consolidate their power and put them on a more equal footing with chorus II; thus, setup A is more likely to allow chorus II to over-power chorus I.

<table>
<thead>
<tr>
<th>Chorus I (Tenor)</th>
<th>Chorus II (Tenor)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chorus I (Bass)</td>
<td>Chorus II (Bass)</td>
</tr>
<tr>
<td>Chorus I (Soprano)</td>
<td>Chorus II (Soprano)</td>
</tr>
<tr>
<td>Chorus I (Alto)</td>
<td>Chorus II (Alto)</td>
</tr>
</tbody>
</table>

This setup puts sopranos, altos, tenors and basses in a horizontal format. It has the same benefit as setup A, such as allowing the conductor and audience to visually follow the change of sections during the movements that require men’s chorus singing versus women’s chorus singing or chorus I versus chorus II. The problem with Setup B is that the conductor will have trouble cueing each section in an unambiguous direction and the singers, at the same time, will have difficulty understanding the conductor’s direction especially for the passages when the double chorus is reduced to one mixed chorus (such as movement I). Furthermore, the singers might have trouble hearing each other since each voice part is not in a block. The only other singers they will be able to hear will be those on their left and right. This will require more independence on the part of each singer. Setup B will be more suitable for a professional choir, but is not
suggested for a community choir. On the other hand, the conductor must keep in mind that chorus I is a much smaller ensemble than chorus II. There will be no problems during the passages when both choirs are singing together such as movement I, but this setup could create imbalances when the two choruses sing the passages requiring an echoing effect such as the last movement (305-315). To reduce the imbalance, the conductor could put singers with bigger voices in chorus I or slightly enlarge the size of the chorus I.

<table>
<thead>
<tr>
<th>Table 3</th>
<th>Double chorus setup C in traditional format:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chorus II (Bass)</td>
<td>Chorus I (Bass)</td>
</tr>
<tr>
<td>Chorus II (Soprano)</td>
<td>Chorus I (Soprano)</td>
</tr>
</tbody>
</table>

Setup C is a commonly used setup for many choral performances today. Putting basses in the back of the stage and behind the soprano section will mitigate the imbalance between the high and low voices. If the choir has many more female voices and not enough male voices, conductors could consider placing the male sections in front of the female sections. The upside of Setup C is to put chorus I in the middle of the ensemble. This will allow the conductor to give a clear direction for the cueing of each section, and provide the singers a better chance to depend on each other in terms of intonation. In general, this setup can create a good balance between the two choruses. Another benefit for using setup C is that separating chorus II into two parts will reduce its strength and power as compared to chorus I, lessening the imbalance created by the different sizes of the two choruses.

Any of the above three setups could work for performing this work. The choice of setup in cases where the two choirs must be combined depends on the proportion between the male singers and female singers, the level of skill of the singers, and the experience of the conductor.
This *St. John Passion* is a continuous work in twelve movements. In order to clearly demonstrate the examples, this document will follow the rehearsal numbers as they are marked on the original score. The plus (+) and minus (-) signs will indicate before or after the rehearsal number. For example, 26-2 indicates two measures before rehearsal 26. The score used in this chapter is the edition published in February 2004 by the publisher Sikorski. Therefore, many passages examined in this chapter may be inconsistent with the premiere recording of 2000.

**Movement I: The word**

**General Information:**

Text Source: The opening movement is a prologue that serves as a motto both of the Gospel of John and of this *St. John Passion*. The text of this movement is drawn from John 1:1-3, and it is set in simple ABA form. It reveals the relationship between God and Jesus. It basically says that there is no difference between God, God’s Word, God’s deeds, and He who dwelled with God in the beginning (presumably Jesus of Nazareth).¹

Tempo: \( \text{♩} = 52 \)

Meter: 3/4, 2/4

Instrumentation:

- cello, contrabass, organ, vibraphone, celesta, tubular bells, timpani, tam-tam, gongs

Voice: chorus I, chorus II

**Preparation for Rehearsal**

The text of this movement is in ABA form, and the music shows elements of ABA form as well. Table 4 shows the detailed structure of this movement:

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Table 4  Formal and phrase structure of movement I

<table>
<thead>
<tr>
<th>Section</th>
<th>Rehearsal No.</th>
<th>Total Measures</th>
<th>Phrase Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>Beginning – 1-1</td>
<td>4</td>
<td>2+2</td>
</tr>
<tr>
<td>A</td>
<td>1 – 4-1</td>
<td>10</td>
<td>3+3+4</td>
</tr>
<tr>
<td>B</td>
<td>4 – 6</td>
<td>6</td>
<td>2+2+2</td>
</tr>
<tr>
<td>A</td>
<td>6+1 – 8-1</td>
<td>6</td>
<td>1+4+1</td>
</tr>
</tbody>
</table>

The first “A” section is an extended nine-bar phrase that is interrupted by the orchestra twice. In the return “A” section the orchestra does not interrupt, which shortens it to a six-bar phrase. Although the return “A” section does not repeat the melody in any of the chorus or instrumental parts, the rhythm that supports the chorus is an exact repeat of the first “A” section.

Since the composition as a whole is on the edge of tonality and atonality, harmony most of the time does not apply in a functional sense. In this first movement the overlapping chords F major and G-flat major suggest a bi-tonal effect (beginning - 2+2 organ) (2 - 5 chorus). In both examples, the organ and the chorus are divided into a high part (right hand of organ; SA of chorus) and a low part (left hand of organ; TB of chorus). Both the high part and low part shift back and forth between F major and G-flat major, horizontally and vertically. The listener will hear a constant clash of F major and G-flat major.

The choral part is homophonically oriented, which fits the declamation of the text setting. The organ and vibraphone are homophonic on their own, but in the overall texture the dialogue between the organ and vibraphone creates two independent lines, which gives the sense of a polyphonic setting.

The opening movement starts with two simple chords, F major and G-flat major. These two chords occupy the tubular bells, vibraphone, organ and choruses. This harmonic rocking motion is also evident in the shape of the melodic contour. This swinging second interval in the melodic contour establishes the backbone element of the entire St. John Passion. The complexity
of the first movement appears in Gubaidulina’s use of rhythm. Adding rests into quintuplet, sixteenth-note triplet and duple rhythms on different beats in the vibraphone, organ and choruses creates a dialogue among the three (beginning - \( \frac{3}{4} \)). The chorus is relegated to a narrative role. The contrast of the sound color between organ and vibraphone suggests an inseparable relationship between God and Word.

**Rehearsal Suggestions:**

In these twenty-six measures the organ is the steady part while the vibraphone and chorus parts show rhythmic ambiguity as a result of the rests. The conductor should rehearse separately with the organ and vibraphone, and organ and choruses. Once the three main components of vibraphone, organ and chorus are established, the percussionists will be easily integrated.

**Performance Suggestions:**

Although the movement is in a slow tempo, subdivision is not suggested. Most of the time the chorus is in a triplet rhythm, and in the meantime the organ and vibraphone’s rhythms are changing unpredictably from duple to triplet to quintuplet. If the conductor chooses to subdivide, it will only confuse the performers. An alternate solution to the tempo challenge is for the conductor to start with a slightly faster tempo (\( \frac{1}{4} = 58 \)) that can keep the flow of the music.

Movement II The washing of feet

**General Information:**

Text Source: The main source of this movement is John 13:1-14, 16:28, 21-38; Rev.19:7-8; 7:14; and Heb. 10:7. In this movement, the text depicts three scenes. The first scene occurs during the Last Supper when Jesus washes his disciples’ feet and asks his disciples to wash each other’s feet. In the second scene Jesus reveals his betrayer, Judas, to his disciples. The last scene portrays the conversation in which Jesus told Peter that Peter will deny him three times.
Table 5  Text sources of movement II

<table>
<thead>
<tr>
<th>Event</th>
<th>Text Source</th>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>The washing of feet</td>
<td>John 13:1-8, 12-14</td>
<td>Bass solo</td>
</tr>
<tr>
<td></td>
<td>Rev. 19:7-8, 7:14</td>
<td>Chorus I</td>
</tr>
<tr>
<td>Revealing the betrayer</td>
<td>John 13:21, 26</td>
<td>Tenor solo</td>
</tr>
<tr>
<td></td>
<td>John 13:23, 24, 26, 30</td>
<td>Bass solo</td>
</tr>
<tr>
<td></td>
<td>John 13:22, 26-27</td>
<td>Chorus I</td>
</tr>
<tr>
<td>Jesus’ prediction of Peter’s three denials</td>
<td>John 13:31-33, 36, 38</td>
<td>Bass solo</td>
</tr>
<tr>
<td></td>
<td>John 13:36, 37</td>
<td>Tenor solo</td>
</tr>
<tr>
<td></td>
<td>John 16:28, Heb. 10:7</td>
<td>Chorus I</td>
</tr>
</tbody>
</table>

Tempo: \( \frac{\text{\textdegree}}{\text{\textdegree}} = 58, \frac{\text{\textdegree}}{\text{\textdegree}} = 48, \frac{\text{\textdegree}}{\text{\textdegree}} = 56, \frac{\text{\textdegree}}{\text{\textdegree}} = 40, \frac{\text{\textdegree}}{\text{\textdegree}} = 63, \frac{\text{\textdegree}}{\text{\textdegree}} = 54, \frac{\text{\textdegree}}{\text{\textdegree}} = 69 \)

Meter: 3/4, 4/4, 2/4

Voice: bass solo, tenor solo, and chorus I

Instrumentation:

- flute I, alto flute, oboe, clarinet, bass clarinet, bassoon, Wagner tubas, trombone I, tubular bells, bell plates, vibraphone, synthesizer, piano, strings

Preparation for Rehearsal:

The form of this movement fits the development of the text. It is divided into three segments; each one is further subdivided into three sections.

Figure 1

![Figure 1](image)

Table 6  Formal and phrase structure of segment I (8 – 24 + 1) in movement II

<table>
<thead>
<tr>
<th>Section</th>
<th>Rehearsal No.</th>
<th>Total Measures</th>
<th>Phrase Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>8 – 9</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>9 + 1 – 16 + 1</td>
<td>39</td>
<td>7 + 4 + 6 + 5 + 3 + 6 + 4 + 4</td>
</tr>
<tr>
<td>A’</td>
<td>16 – 19 + 1</td>
<td>19</td>
<td>5 + 6 + 2 + 6</td>
</tr>
<tr>
<td>B</td>
<td>19 – 24 + 1</td>
<td>27</td>
<td>4 + 7 + 4 + 7 + 4 + 1</td>
</tr>
</tbody>
</table>
The chorus in this movement serves two distinct types of roles. In segments I and III the chorus members are commentators and give reflective opinion. The text in these segments was chosen from Rev. 19:7-8, 7:14, and John 16:28. In segment II the function of the chorus is switched to narrator together with the tenor and bass solo. The choruses use three modes of narration: acting as the role of the disciples (John 13:22), echoing the tenor narrator (John 13:26) and emphasizing a critical moment of the plot (John 13:27).

There is no harmonic progression in this movement; instead the composer uses the modal system to substitute for the traditional use of tonality. In this movement three modes are introduced: Phrygian, Aeolian, and Locrian. The backbone of the melodies in the first scene shows a musical scale that suggests the Phrygian mode (A-a, with B-flat) (Example 1). The final of the scale, A, is emphasized mainly on the bass solo line as it fluctuates between A and its neighboring tones G and B-flat. In juxtaposition of the bass line, the chorus passages employ the Locrian mode (Example 2, 20-1 – 22+1). This is a very unusual mode in that it uses an augmented fifth or diminished fourth. This mode is also easily confused with the Hypophrygian...
mode. The biggest difference between the two is that within each scale the tenor emphasis is on a different note –B-flat in Locrian and A in Hypophrygian:

Example 1: \[ \text{12-1} - \text{14+3} \]

Phrygian Mode:

Example 2: \[20\text{-}1 - 21+2\]

Locrian Mode:


Example 3
Aeolian Mode:
As the story develops, the mode changes to Aeolian (Example 3), moving the final of the scale a parallel fourth from A to D (24). The Aeolian mode is introduced by the viola solo and reinforced by the glissando strings two times. The last time the glissando strings return to the original Phrygian mode (A-a) (34). The third scene is in the Locrian mode on E; it is introduced by the tenor solo (39). Twenty-eight measures later it arrives back on A (Phrygian mode).

Deceptively, the ending instrumental postlude does not reinforce the Phrygian mode on A but modulates to D. The dominant and subdominant relationship illustrated in figure 2 suggests a traditional tonal relationship among the modes in this movement. The change of the modal center also indicates a general arch form.

Figure 2.

In order to correspond with the use of the modal system in this movement, the composer also used the technique of canon. There are three canonic passages in this movement. In the A' section, 17 +1- 19-1, an eight measure phrase in the chorus appears to be a strict canon in octave between the alto and bass. This leads into a four-measure conclusion in which the canon is between the soprano and tenor, but the canon’s interval is narrowed from octave to perfect fifth.

The second and third canons are between the solo and chorus. In 30 – 31-1, when tenor solo sings “тот, кому Я, обмакнув кусок хлеба, подам.” (“it is the one to whom I give this piece of...
bread when I have dipped it in the dish.” - John 13:26) the soprano part and tenor solo are in octave canon one beat apart. During this time the alto and tenor of the chorus double the soprano line with a minor second interval between them (D and E-flat respectively).

**Rehearsal Suggestions:**

The biggest challenge in this movement is in the second scene (24-39-1). In most of this scene the composer employs complex rhythms among the bass clarinet, bassoon, glockenspiel synthesized keyboard, viola solo and singer. The instrumental passages in this section display independent lines in each instrument, making it challenging to coordinate the players. During the rehearsal the conductor can divide them into four different groups of wind (bass clarinet and bassoon), keyboard (synthesized keyboard and glockenspiel), string (viola solo) and voice. Start with the wind group, as this group has a less complicated rhythm, plays more consistently during the entire passage, and can help establish stability. When the players get used to each other’s rhythms, then add on the next layer, and so forth. Adding layers is an efficient way of allowing the players to hear each other better, solidify their parts and reducing confusion between the conductor and performers.

**Performance Suggestions:**

There are many triplet rhythms in both the bass solo and chorus of this movement. The rhythms such as \( \frac{2}{3} \) or \( \frac{2}{3} \) in the chorus part have the tendency to delay or slow down the tempo. It will be helpful if the conductor makes sure the bass clarinet, bassoon, cello and synthesized keyboard stay on beat because their rhythms are straightforward and often have a note dictating each beat. \( 3 \frac{1}{4} \) and \( 3 \frac{1}{4} \frac{2}{4} \) are bridges for the instruments. The conductor must stay on beat and lead the shifts of the solo passages because their rhythms are comparatively simpler than the rest of the parts.
Movement III The commandment of faith

**General Information:**

Text source: This movement’s text is drawn from John 14:19-24, 27 and John 16:28. It depicts Jesus’ farewell speech to his disciples. Two scenes are introduced in this movement: 1) Jesus’ promises to his disciples that they will not be left behind; 2) Jesus asks for his disciple’s obedience to the Father and the Son.

<table>
<thead>
<tr>
<th>Event</th>
<th>Text Source</th>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jesus’ promises</td>
<td>John 14:19-20</td>
<td>Bass solo</td>
</tr>
<tr>
<td></td>
<td>John 16:28</td>
<td>Bass solo</td>
</tr>
<tr>
<td>Jesus’ expectation</td>
<td>John 14:27</td>
<td>Chorus</td>
</tr>
<tr>
<td></td>
<td>John 14:24</td>
<td>Chorus</td>
</tr>
</tbody>
</table>

Tempo:♩=48

Meter: 6/8, 9/8, 2/4, 3/4

Voice: bass solo, chorus I (S, A, T), chorus II

Instrumentation: oboe, flute, trumpet I, bass trumpet, strings

**Preparation for Rehearsal:**

The structure of this movement is relatively simple. There are two sections, A and A’, plus a four measure bridge (table 10). The second section, A’, is a reduced version of the first section.

<table>
<thead>
<tr>
<th>Section</th>
<th>Rehearsal No.</th>
<th>Total Measures</th>
<th>Phrase Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>46+1 – 49+1</td>
<td>21</td>
<td>5+5+11</td>
</tr>
<tr>
<td>A’</td>
<td>49 – 52+1</td>
<td>13</td>
<td>10+3</td>
</tr>
<tr>
<td>Bridge</td>
<td>52 – 52+3</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>
In this thirty-eight measure movement there is a numerical proportion to the form. The number of measures in each section, 13 (A’ section), 21 (A section), and 34 (entire two sections), is a numerical sequence in a Fibonacci series. The use of this sequence also indicates the location of the Golden Section (49); this is also the climax of the movement. The entire A section is set for *a cappella* choruses with bass solo. The climax of this movement is reached after an elongated eleven measure *crescendo*. Dramatically, the high point is treated as a silence after which everything comes back in a thinner texture. In this section the agitated chorus II is replaced with long held notes by the strings.

In the first section of the movement, the chorus I and chorus II’s melodic lines are constructed in three notes - C, D, and E-flat. Chorus I uses only soprano, alto and tenor voices. The tenor line is treated like a *cantus-firmus*, a style that is characterized by long note values. Simultaneously, the top two voices are singing in canon except for the beginning five measures. This kind of writing is reminiscent of early three-part polyphony writing of the Medieval period. Chorus I is polyphonic in this section, while the chorus II has a homophonic setting. Dissonant cluster chords strike on every syllable of the text: Слово, которое вы слышали, не есть Моё Слово, но Слово, пославшего Меня Отца. Отец пребывает во Мне. Он творит все дела. *(The word that you have heard is not mine, but is the word from the Father who sent me, my Father is in me, he is the creator of all things. - John 14:24, 10)*
**Rehearsal Suggestions:**

In order to bring out the dramatic qualities in this movement the dynamics cannot be ignored. Most of the time this movement’s dynamic level is *piano*. The only dynamic change happens at the last eight measures of the first section, just before the Golden Section. The dynamic progression in these last eight measures should change every two measures following the order of *p—mp— mf—f*. Do not overdo the dynamic progression, otherwise it will sound too angry and will not fit the meaning of the text.

In the second section each string part except contrabass is playing two notes. A recommended option for this is to divide this string part into two sub-sections, and have half of the players play the top note and the other half play the bottom note. In this case it will not only maintain the clarity of the minor second interval, but it is also technically easier for the players.

**Performance Suggestions:**

As mentioned above, the climax of this movement is a silence, indicated as a dotted quarter rest. Do not rush through this rest, but give some freedom to the bass soloist to decide when to enter the next phrase. Give a cue on the downbeat of the third measure after 49 to bring in the oboe. Stay with the chorus I and bass solo when chorus II enters, 47 + 1; it is easy to get distracted by chorus II’s quintuplets and septuplets.

**Movement IV The commandment of love**

**General Information:**

Text: the text of this movement is from John 15:1-12. However, the composer did not quote the entire twelve verses from the bible. The main verses used in this movement are 1, 2, 3, 5, 9, and 12. In addition, part of verse 4, “Abide in me as I in you,” and a variation that combines a part of verse 4 and a part of verse 9: “Abide in me as I abide in you, abide in my love,” are reinforced in
turns after verse 3, 5 and 9. These function as a refrain, only there is no repeating musical material in correspondence to the text. The form of the text is shown in figure 4:

Figure 4

<table>
<thead>
<tr>
<th>Section</th>
<th>Rehearsal No.</th>
<th>Total Measures</th>
<th>Phrase Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>53 – 55-1</td>
<td>17</td>
<td>4+4+3+6</td>
</tr>
<tr>
<td>II</td>
<td>55 – 59-1</td>
<td>19</td>
<td>6+5+6+2</td>
</tr>
<tr>
<td>III</td>
<td>59 – 62+2</td>
<td>18</td>
<td>4+2+2+3+2+2+3</td>
</tr>
<tr>
<td>Conclusion</td>
<td>62+3 – 63-1</td>
<td>6</td>
<td>4+2</td>
</tr>
</tbody>
</table>

As it is presented in the General Information, this movement is written for tenor solo accompanied by bass flute, bass clarinet, marimba and strings. The bass flute and bass clarinet most of the time double the tenor line; the marimba functions as pitch provider as well. The chords played by the strings punctuate each quarter-note beat. The phrase structure of this
movement fits the declamation of the text. Melodically, it is through-composed; however, it is much more interesting vertically than it is horizontally.

Example 4:

<table>
<thead>
<tr>
<th>Tenor</th>
<th>Interval</th>
<th>Bass line</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Text source: John 15:1 15:2 15:3 15:5 15:9 15:12

In this sketch (Example 4) are two constructed lines progressing simultaneously. The top line indicates the melodic backbone of the tenor. The bottom line represents the bass line in the strings. It is obvious that the tenor line is moving chromatically from g to g', and the notes in the bass line are responding to the tenor. After condensing from the larger interval, the intervallic relationship formed between tenor and bass line displays an interesting numerical series: 2, 3, 5, 8. This again fits the sequence of a Fibonacci series. Vertically, this sketch reveals the symmetric system in the form of treatment of intervals. Horizontally, the tenor line shows another interesting feature: the text of this movement begins and ends on the same note, G. This gives additional emphasis to the closing statement of the text, “this is my commandment: love one another as I have loved you,” and serves to unify the movement.

Rehearsal Suggestions:

The intonation in the tenor line is a challenge for the singer. Fortunately, the flute and clarinet double the tenor line much of the time. Rehearsal should start with the tenor and winds together, as there are several benefits to this. First of all, it can help the singer to find his pitches easily, and second it can help to line up the tricky rhythm between the singer and winds without distraction from the strings and marimba. Lastly, once stability is established between the singer and winds, it will be easy for the strings and marimba to follow.
Performance Suggestions:

There is no need to conduct for the first eight measures since no instrumental entrances occur during the beginning passage. The beginning tempo is $\frac{4}{4} = 40$; it would be awkward trying to control a solo line at such a very slow tempo. Give some freedom to the singer, but do start to conduct the sixth measure before $\text{54}$ and make sure the tenor soloist is in strict tempo when he enters the next measure. Also, for the beginning passage it will be helpful if the conductor would give the downbeat of each measure to indicate the measures for the instrumentalists.

Movement V Hope

General Information:

Text: This movement’s text depicts Jesus’ prayer to his Father before he is taken away by the soldiers. There are two parts to this prayer. In the first part Jesus asks his Father to glorify him; this part of the prayer also reveals the covenant between God and the Son, and Jesus’ devotion to the covenant. In the second part of the prayer Jesus prays for his disciples and asks the Father to protect and sanctify the disciples as they have believed in Him. The sources used in this movement are John 17:1, 2, 6, 13, 15, 17; and John 1:1.

<table>
<thead>
<tr>
<th>Voice</th>
<th>Text</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narrative</td>
<td>Chorus I</td>
<td>John 17:1, 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>John 17:6, 13, 15, 17</td>
</tr>
<tr>
<td>Bass solo</td>
<td></td>
<td>John 17:2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>John 17:6, 13, 15</td>
</tr>
<tr>
<td>Commentary</td>
<td>Chorus II</td>
<td>John 1:1</td>
</tr>
</tbody>
</table>

The bass solo’s verses are almost exactly like those of the choruses, only verses one and seventeen are omitted here. This movement concludes the first part of the Passion. The text unites heaven and earth and connects God and men through the Son. The ending, sung by chorus
II, is quoted from John 1:1 and echoes the main theme from the first movement, thus bringing
closure to the first part of the story.

Tempo: ♩ = 40

Meter: 2/4, 3/4

Voice: bass solo, chorus I, chorus II (T, B)

Instrumentation: flutes, Wagner tubas, trombones, tuba, organ

**Preparation for Rehearsal:**

This is a short movement with a total of forty-five measures. Its formal structure is shown
in table 13.

<table>
<thead>
<tr>
<th>Rehearsal No.</th>
<th>Total Measures</th>
<th>Phrase Structure</th>
<th>Text Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pray for the Son</td>
<td>63 – 66-3</td>
<td>15</td>
<td>6+3+6</td>
</tr>
<tr>
<td>Pray for the disciples</td>
<td>66-2 – 69+1</td>
<td>20</td>
<td>2+3+3+4+4+4</td>
</tr>
<tr>
<td>Conclusion</td>
<td>69+2 – 71-1</td>
<td>10</td>
<td>2+2+2+4</td>
</tr>
</tbody>
</table>

This movement is mostly *a cappella* for chorus I and bass solo. The texture is
homophonic, exactly like the first movement. In this movement we once again hear the chords F-
sharp major and G major from the first movement. However the dissonance of vertically
overlapping F-sharp major and G major chords is not present. Instead, there are only the two
chords left horizontally rocking back and forth. The conclusion of this movement brings the first
part of the *Passion* to resolution by echoing both the chords and text from the first movement but
with consonance instead of dissonance.

**Rehearsal Suggestions:**

For the purpose of the choir rehearsal only, the conductor can subdivide the quintuplets
and sextuplets during initial readings. This will help the singers to stay on an accurate rhythm
during practice, and rhythmically it is easy to keep everything under the conductor’s control. The
two examples below are the compound rhythms that are exploited in the quintuplets and sextuplets.

Example 5:

\[
\begin{array}{cccccccc}
2+3 & 3+2 & 3+2 & 3+2 & 2+3 & 3+2 & 2+3 \\
3+3 & 3+3 & 2+2+2 & 2+2+2 & 2+2+2 \\
\end{array}
\]

For the quintuplets, according to the stress of the text, one can conduct it as 2+3 or 3+2 in a two-beat pattern; and for the sextuplets the rhythmic pattern should be considered as 2+2+2 in a three-beat pattern, or 3+3 in a two-beat pattern. The disadvantage of doing this is that it changes the speed of one beat unit between quintuplets and sextuplets, and the sextuplets will have a 0.05 second delay each quarter note beat compared to the quintuplets. The difference is so subtle that the tempo change between the quintuplets and sextuplets will be hard to discern. If the conductor focuses on the stress points of the text and is not too strict with the rhythm, the inaccuracy will be almost inaudible. In addition, it is reasonable to be temporally flexible since this melodic setting suggests a chanting character and an \textit{a cappella} movement, and there are no instruments to restrain the conductor. On the other hand, in order to make the prayer text more intriguing and to put stress on certain notes to emphasize important words, it is necessary to be rhythmically flexible.

**Performance Suggestions:**

Although there are only forty-five measures in this movement, it is one of the most challenging movements for the conductor so far. The challenge is not the intonation, harmony or
melody, but the tempo and rhythm. The tempo of this movement is $\frac{\text{quarter notes}}{\text{measure}} = 40$ and the rhythm is based on quintuplets and sextuplets that make it challenging to conduct. If the quarter notes are conducted in the tempo indicated, the conductor will find it difficult to stay on a constant pulse and may lose control of the choir and soloist since there will be much more complicated compound rhythms within the quintuplets and sextuplets. Thus, the conductor must find alternatives to strictly conducting the quarter notes in the indicated tempo.

The suggestions mentioned in “rehearsal suggestions” do not apply to the actual performance. During the performance this movement should be conducted in quarter note units, in other words in a two-beat pattern. This will avoid complications on the beat that contains both a quintuplet and a sextuplet ($\frac{65}{6} + 1$).

Movement VI Liturgy in heaven

**General Information:**

Text: This movement’s text is drawn entirely from the Book of Revelation. It is written from John’s point of view as he witnesses a scene in heaven in which the end of the world is revealed. It is divided into two parts. The first part sets the scene in heaven; the second part describes the opening of the seven seals (Table 14).

<table>
<thead>
<tr>
<th>Table 14</th>
<th>Text sources of movement VI</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Voice</strong></td>
<td><strong>Text</strong></td>
</tr>
<tr>
<td>Chorus I &amp; II</td>
<td>Rev. 4:8</td>
</tr>
<tr>
<td>Baritone solo</td>
<td>Rev. 4:1-3</td>
</tr>
<tr>
<td>Soprano solo</td>
<td>Rev. 4:11, Rev. 5:9</td>
</tr>
<tr>
<td><strong>Part II</strong></td>
<td><strong>Baritone solo</strong></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The first section’s text is from Rev. 4:1, 2, 3, 8, 11 and Rev. 5:1, 6, 9. In this text there are voices praising God in heaven, and the Lamb is invited to open the seven seals. The text that the composer uses in the second part, “opening of the seven seals,” is derived from Rev. 6:1-7, Rev. 8:1, 2, 6 and Rev. 7:2, 3, 17. In the Bible there is an “interlude” between the sixth seal and the seventh seal. However, Gubaidulina did not follow the order of the Bible. Instead, she reversed the places of chapter seven and chapter eight, and made the opening of all seven seals into one continuous scene. The breaking of the first seal symbolizes the preaching of the gospel to all nations. The breaking of the second, third, and fourth seals symbolizes impending disasters on earth of war, famine, death. The breaking of the fifth and sixth seals symbolizes the destruction of the universe: the sun became black, the moon became like blood, stars fell to the earth and the sky vanished. The breaking of the last seal brings silence in heaven, then seven angels appear and are granted seven trumpets. This indicates a preparation before the persecution of God’s wrath.

Tempo: $\frac{4}{4}=100, \frac{3}{4}=66, \frac{4}{4}=80, \frac{3}{4}=80, \frac{9}{8}=60, \frac{3}{4}=92, \frac{4}{4}=72, \frac{3}{4}=54, \frac{4}{4}=60, \frac{4}{4}=48$

Meter: $3/4, 4/4, 2/4, 9/8, 3/4, 2/4, 5/4, 4/4$

Voice: bass solo, soprano solo, chorus I (S, A), chorus II

Instrumentation:
- flutes, oboe, clarinets, bassoon, Wagner tubas, trumpets, trombones, tuba, strings,
- timpani, bass drums, tubular bells, tam-tam, glockenspiel, crotales bar-chime, marimba,
- vibraphone, gongs, wind gongs, bell plates, piano, synthesizer, organ

**Preparation for Rehearsal:**

This movement is divided and subdivided based on the meaning of text. The instrumentation and use of dissonance in each part corresponds to the scene being depicted in the text. The formal structure of Part I is shown below (Table 15):
Table 15  Formal and phrase structure of part I in movement VI (71 – 91)

<table>
<thead>
<tr>
<th>Rehearsal No.</th>
<th>Total Measures</th>
<th>Phrase Structure</th>
<th>Text Source</th>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>71 – 72-1</td>
<td>7</td>
<td></td>
<td></td>
<td>Chorus I</td>
</tr>
<tr>
<td>72 – 76-1</td>
<td>22</td>
<td>6+5+6+5</td>
<td>Rev. 4: 1-3</td>
<td>Bar. &amp; Chorus II</td>
</tr>
<tr>
<td>76 – 79</td>
<td>19</td>
<td>14+5</td>
<td>Rev. 4: 11</td>
<td>Sop. &amp; Chorus I</td>
</tr>
<tr>
<td>Section II</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>79 – 84-1</td>
<td>25</td>
<td>8+8+9</td>
<td>Rev. 5: 1, 6</td>
<td>Bar. &amp; Chorus II, I</td>
</tr>
<tr>
<td>84 – 90-1</td>
<td>28</td>
<td>11+5+12</td>
<td>Rev. 5: 9</td>
<td>Sop. &amp; Chorus II, I</td>
</tr>
<tr>
<td>90 – 91</td>
<td>8</td>
<td></td>
<td></td>
<td>Chorus I</td>
</tr>
</tbody>
</table>

An overarching form can be seen from this table that is started and ended by chorus I. The separations of subsections are completely based on the choice of verse.

The same thing applies to the second part of the movement; the meaning of the text is the essential determiner of the formal structure. Table 16 indicates the structural form of the second part. As mentioned earlier, the second part introduces the breaking of the seven seals as a one

Table 16  Formal and phrase structure of part II in movement VI (91+1-138-2)

<table>
<thead>
<tr>
<th>Rehearsal No.</th>
<th>Event</th>
<th>Total Measures</th>
<th>Phrase Structure</th>
<th>Text source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>91 – 92+2</td>
<td>First seal</td>
<td>13</td>
<td>3+3+5+2</td>
<td>Rev. 6: 1-2</td>
</tr>
<tr>
<td>93 – 95+3</td>
<td>Second seal</td>
<td>13</td>
<td>8+5</td>
<td>Rev. 6: 3-4</td>
</tr>
<tr>
<td>96 – 99-1</td>
<td>Third seal</td>
<td>17</td>
<td>7+2+3+5</td>
<td>Rev. 6: 5</td>
</tr>
<tr>
<td>99 – 102-1</td>
<td>Fourth seal</td>
<td>17</td>
<td>5+3+9</td>
<td>Rev. 6: 7-8</td>
</tr>
<tr>
<td>Section II</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>102 – 105+2</td>
<td>Fifth seal</td>
<td>21</td>
<td>4+8+2+7</td>
<td>Rev. 6: 9</td>
</tr>
<tr>
<td>106 – 112</td>
<td>Six seal</td>
<td>32</td>
<td>6+3+3+4+3+5+8</td>
<td>Rev. 6: 12-14</td>
</tr>
<tr>
<td>112+1-115-11</td>
<td>Conclusion</td>
<td>12</td>
<td>5+2+5</td>
<td>Rev. 6: 17</td>
</tr>
<tr>
<td>Section III</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>115 – 124-1</td>
<td>Seventh seal</td>
<td>59</td>
<td>9+11+16+15+8</td>
<td>Rev. 8: 1-2, 6</td>
</tr>
<tr>
<td>124 – 130-1</td>
<td>Preparation</td>
<td>32</td>
<td>6+6+9+4+7</td>
<td>Rev. 7: 2, 3, 17</td>
</tr>
<tr>
<td>Postlude</td>
<td>130 – 138-2</td>
<td>33</td>
<td>2+5+4+5+3+7+3+4</td>
<td></td>
</tr>
</tbody>
</table>

41
continuous story. The development of this part of the plot can be divided into three sections: the breaking of the first four seals that uncovers human tragedy during the end of the world; the breaking of the fifth and sixth seals that focuses on the destruction of the universe; and lastly, the breaking of the seventh seal that focuses on the preparation for the blowing of the seven trumpets. This division reflects the three different stages of the beginning of Judgment Day.

The continuous story of the text suggests a through-composed overall structure. The use of other elements such as melody and orchestration also fit the formal organization of the text. The two major scenes introduced in the text are part I, John’s setting of the scene in heaven, and part II, John’s witness of the breaking of the seven seals. The two parts are shown in stark contrast. Part I is characterized by the use of simple consonance corresponding to the heavenly scene, while part II uses complex dissonance to depict the earthly disasters brought about by the breaking of the seven seals.

The entire first part is preoccupied by the opening fifth C-G and its two neighbor tones B-flat-F and D-A. This progression (C-G, B-flat-F, D-A, C-G), illustrated in the choruses, violins and synthesizer, demonstrates an obvious tonal area that is centered on C. The second layer in part I is represented by the percussion group and flutes. The unsynchronized rhythm of the instruments all center on three common notes - C, G, A. It once again reinforces the tonal center C of the first part of the movement. It is also the first time in this composition a distinct tonal area is introduced that lasts for over one hundred measures.

There is much evidence to show that part I is composed in a traditional way. First of all, it is in a strict fast triple meter that suggests a dance-like mood. Secondly, both the chorus and soloists’ music are in simple and straightforward rhythms, as opposed to the preceding movements that had complex triplet, quadruplet, and quintuplet rhythms. Lastly, the use of text
painting can be observed in the orchestra in the following verse, composed as a non-stop section for the orchestra and choruses based on Rev. 4:8:

And the four living creatures, each of them with six wings, are full of eyes all round and within, and day and night they never cease to sing, “Holy, holy, holy, is the Lord God Almighty…”

Chorus I and chorus II sing “Holy, holy, holy, is the Lord God Almighty” in two different melodies sung alternately all the way through as the orchestra part is set continuously. The orchestral background is characterized by the use of repeating rhythmic patterns of percussion and the high-pitched instruments of piccolo, flute and violins. However, since each instrument has a completely different rhythm, when all the instruments are put together the individual melodies of the instrumental parts cannot be perceived; rather, the sound is like a series of glowing notes shining on a high register. This creates a vivid image of the atmosphere in heaven. In contrast to the simple consonance of part I, part II shows a much greater degree of dissonance. The musical intensity of each section of part II grows in correspondence with the meaning of the text. Gubaidulina raises the musical intensity through the extensive use of instrumentation, expanding of registers, and development of dynamics. A traditional way of extending the use of instrumentation is to add instruments. In this movement this is done in two ways: subdividing the string groups and adding instruments. Gradually subdividing the string groups from one note per group to one note per person slowly builds a cluster chord. The register of this cluster chord expands beat by beat, steadily diverging until the first climax $[102]$. At this point the cluster chord spans more than five octaves and punctuates the opening of the fourth seal. The development of the fifth and sixth seals is characterized by homophonic, dotted-rhythm growing cluster chords in the orchestra that interrupt the melodic phrases. These cluster chords build the intensity not only through stretching horizontally but also vertically. From $[106]$ – $[112]$, there are four orchestral interruptions that vary in length (2-bar, 2-bar, 3-bar, and 6-bar). The cluster
chords also grow (10-notes, 12-notes, 15-notes, 17-notes per chord). The intensity is further augmented for the final punctuation as the woodwind and brass are added. The cluster chords disappear from this last orchestral interruption and are replaced by repeating A-flat and G.

Example 6: [99] – [102]
Although part II of this movement is through-composed, the baritone solo shows a melodic organization that suggests a theme and variation form. Example 7 shows the baritone solo’s melodic lines for the announcement of the opening of the first six seals.
The similar characteristics of these six melodic phrases can be seen in the use of intervals and rhythm. Each of the above musical phrases is initiated with a rocking semi-tone followed by a leaping seventh interval (except the first one); the second characteristic in common is that each melodic line begins in the rhythm of short-short-long with variations for the third and sixth seals. These six opening melodies are written in a similar manner because of their nearly identical
texts. As the text following the announcement is different for each seal, its corresponding melody is varied in a more through-composed manner.

**Rehearsal Suggestions:**

There are two layers in the first part of the movement. The first layer consists of choruses, violin, and soloists. The second layer consists of the percussion group, synthesizer and flutes. In the second layer all seven instruments are playing in different rhythms but similar notes (C, G, A) and on a similar register. Thus, it could be very easy for the conductor to get lost in the unsynchronized non-stop passage. During the rehearsal, the conductor should start with marimba, glockenspiel, bar-chime, and crotales, because their passages are short and they are repetitive. Then, additional instruments could be added successively. In the first layer, violin I and violin II will each need to play a two-note open fifth with tremolo. I suggest dividing both violin I and violin II into two parts, one part playing the top note and the other one playing the bottom note. This will not only be easier on the players but will also make the tone quality sound better.

In the second part, one of the biggest decisions the conductor will need to make is the subdivision of the strings. Rehearsal numbers 99 – 102-1 and 129 – 130-1 are amenable to the same subdivision format. They require one person per part to play the cluster chord that spans five octaves and contains sixty notes. For example, the first violin needs sixteen parts, and it can be divided into eight groups with one stand per group. Players sitting in the outside row will take the odd number part (high note), and those who sit inside will take the even number part (low note). The same applies to second violin, viola, cello and contrabass. At 108 the viola is subdivided into three parts. The first and second stand could take the top note, third and fourth stand the middle note and the last two stands the bottom note.
Performance Suggestions:

The first part of the movement is fairly easy since its tempo is straightforward. However, the percussion group and flutes probably will need more attention because of their long-lasting repeated rhythmic patterns. Other than cueing the choruses and soloists, the conductor should give a very clear three-beat pattern. Dictating the downbeat of each measure will be especially helpful for the percussionists and flutists.

Unlike part I, the metric signs in the second part of the movement change from time to time. Many of the tempo changes are easy to adjust to since they begin with a one-measure pause or with the baritone solo’s free passage. There are several places that do not have an easy transition. These will involve mathematic calculation. Rehearsal 112 requires the tempo change from $\frac{1}{4} = 80$ to $\frac{1}{4} = 60$. The best way to calculate the transformation is as follows:

$$\frac{1}{4} = 80 \quad \rightarrow \quad \frac{3}{4} \frac{1}{4} \frac{1}{4} \frac{1}{4} = 80 \quad \rightarrow \quad \frac{1}{4} = 240 \quad \rightarrow \quad \frac{3}{4} \frac{1}{4} \frac{1}{4} \frac{1}{4} = 60 \quad \rightarrow \quad \frac{1}{4} = 60$$

This means a few measures before 112 the conductor should start to focus on the eighth-note pulse while conducting the dotted quarter note in the tempo of 80. At the point where the tempo changes, while maintaining the same eighth-note pulse, add the time equivalent of one more eighth note in the beat to slow the tempo down to 60. The rebound of the downbeat at 112 should equal the speed of four eighth notes in order to get to the next required tempo, $\frac{1}{4} = 60$.

Some of the other tempo change calculations are as follows:

$$\frac{1}{4} = 54 \quad \rightarrow \quad \frac{1}{4} = 72 \quad \rightarrow \quad \frac{3}{4} \frac{1}{4} \frac{1}{4} = 72 \quad \rightarrow \quad \frac{1}{4} = 72$$

$$\frac{1}{4} = 72 \quad \rightarrow \quad \frac{1}{4} = 48 \quad \rightarrow \quad \frac{3}{4} \frac{1}{4} = 48 \quad \rightarrow \quad \frac{1}{4} = 48$$
In some cases, accurate transitions are not as clean as the examples just mentioned. In many circumstances one has to compromise and try to get to the closest tempo marking as possible. The following are examples of these types of tempo transitions:

\[
\begin{align*}
113 & \quad \frac{3}{4} = 60 & \rightsquigarrow & \quad \frac{3}{4} = 92 & \rightsquigarrow & \quad \frac{3}{4} = 60 & \rightsquigarrow & \quad \frac{3}{4} = 180 \approx \frac{3}{4} = 184 & \rightsquigarrow & \quad \frac{3}{4} = 92 & \rightsquigarrow & \quad \frac{3}{4} = 92 \\
129 & \quad \frac{3}{4} = 72 & \rightsquigarrow & \quad \frac{3}{4} = 60 & \rightsquigarrow & \quad \frac{3}{4} = 72 & \rightsquigarrow & \quad \frac{3}{4} = 288 \approx \frac{3}{4} = 300 & \rightsquigarrow & \quad \frac{3}{4} = 60 & \rightsquigarrow & \quad \frac{3}{4} = 60 \\
135 & \quad \frac{3}{4} = 60 & \rightsquigarrow & \quad \frac{3}{4} = 72 & \rightsquigarrow & \quad \frac{3}{4} = 60 & \rightsquigarrow & \quad \frac{3}{4} = 300 \approx \frac{3}{4} = 288 & \rightsquigarrow & \quad \frac{3}{4} = 72 & \rightsquigarrow & \quad \frac{3}{4} = 72
\end{align*}
\]

During the transitions the conductor should always stay with the instruments whose melodic line is continuous and has the steadiest rhythm. This will stabilize the new tempo, create a rhythmic backbone and help other players who have unregulated rhythms to secure their inner pulse.

Movement VII  Betrayal, denial, flagellation, condemnation

**General Information:**

Text: This movement is a continuation of the fifth movement that tells the story of Jesus after he is arrested. It is divided into four sections: betrayal, denial, flagellation and condemnation. All of the sections except the second involve the choruses that punctuate either in the middle or at the end of each section with similar text. The text for the choruses is drawn from three places: Heb. 10:9, Isa. 53:7 and John 10:32, 33. The chorus passages have two functions in this movement. First, they highlight Jesus’ obedience to God’s will that He will sacrifice himself for the forgiveness of sins (Heb. 10:9). This is also the core message of the *Passion*, that it is Jesus’
obedient character that connects heaven and earth.\(^2\) The second function of the choruses is to depict the reaction of people to Jesus’ words and deeds. This movement is meant to portray both the fate of Jesus and the reactions of various people and groups of people. These reactions are reflected in the chorus passages of a terrified Peter, the angry Jews, and the mocking soldiers.

The text source for the four sections is as follows:

<table>
<thead>
<tr>
<th>Table 17</th>
<th>Text sources of movement VII</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Text Source</td>
</tr>
<tr>
<td>Betrayal</td>
<td>John 18:1-5</td>
</tr>
<tr>
<td>Denial</td>
<td>John 18:10-18, 25-27</td>
</tr>
<tr>
<td>Condemnation</td>
<td>John 19:9, 14-16</td>
</tr>
</tbody>
</table>

From this chart it is clear that the text of the story depicted in this movement is from John chapters eighteen and nineteen. The text of the choruses (except the second section, denial) are used not as part of the ongoing story, but as a reflective view on each scene. Presumably for the purpose of smoothing the flow of the story, the composer changed the order of the texts for the scenes of denial and flagellation. For example, John 18:19-24 and John 18:25-27 are switched so that Peter’s three-time denial will not be interrupted by other concurrent events. Also, the beginning of the flagellation scene is from John 18:24 and is then followed by John 18:19-21.

Here the composer uses John 18:24 as the opening sentence for the purpose of a smooth transition between the two scenes.

Tempo: \(\frac{3}{4}, \frac{1}{4} = 48, \frac{3}{8} = 60, \frac{1}{8} = 48, \frac{3}{12} = 54, \frac{1}{12} = 60, \frac{3}{12} = 54, \frac{1}{12} = 72\)

Meter: 3/4, 9/8, 6/8, 12/8, 5/4, 2/4

Voice: bass solo, soprano solo, tenor solo, chorus I, chorus II

Instrumentation:

   flute I & III, oboe, clarinet, bass clarinet, bassoon, horn I & III, trombone I & III, strings,
   tubular bells, vibraphone, piano, synthesizer

**Preparation for Rehearsals:**

The formal structure of this movement follows the divisions of the subject matter. The following table 18 shows the phrase structure of this movement:

<table>
<thead>
<tr>
<th>Event</th>
<th>Rehearsal No.</th>
<th>Total Measures</th>
<th>Phrase Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Betrayal</td>
<td>138 – 144</td>
<td>29</td>
<td>3+4+3+10+9</td>
</tr>
<tr>
<td>Denial</td>
<td>144+1 – 159-1</td>
<td>75</td>
<td>6+9+14+10+18+10+8</td>
</tr>
<tr>
<td>Flagellation</td>
<td>159 – 177-1</td>
<td>76</td>
<td>15+11+7+18+5+8+12</td>
</tr>
<tr>
<td>Condemnation</td>
<td>177 – 186</td>
<td>37</td>
<td>5+11+1+8+7+4+1</td>
</tr>
</tbody>
</table>

The second section is the depiction of Peter’s three-time denial. It is a continuation of the story from the third scene of the second movement in which Jesus predicted that Peter will deny knowing him three times. This prediction is fulfilled in the “denial” scene of this movement.

There are two types of musical material in this scene that are reused from the third scene of the second movement. Example 8 is a motive that is characterized by a descending leaping sixth interval. This motive is used at the tenor solo entrance.
Example 8: $39 \to 40$ compare to $149+1 \to 150+1$
Example 9 is played by the woodwinds, synthesizer and viola solo. It serves as an interlude in movements II (34+1–36-1, 45+2-46-1) and VII (158-159-1, 169+1-170-1). In this example an ascending leaping sixth interval is integrated into a sighing melodic line that moves from instrument to instrument among the woodwinds.

Example 9: $34+1 \rightarrow 36-1$ (from movement II)
Out of the massive musical material in this movement, the choruses’ musical material can be organized into three kinds. Each kind corresponds to the type of text associated with it. The A material (Example 10) uses the text from Heb. 10:9. This is the only musical material that is interwoven into the entire movement. It begins with a descending scale, is followed by a downward leap of an augmented fourth, and concludes with a six-note series in a zigzag shape. It appears in this movement seven times, including twice sung by the soprano solo. The variations of the A material consist of non-strict inversion and omission of the characteristic element from the original. The example below shows its progression following a traditional direction: I – IV – V – I. This progression is hardly recognizable for two reasons: first, other independent parts do
not coalesce with the chorus part, and second, the bass line does not establish any tonal area corresponding to this progression.

Example 10:

Figure 5
Tonal progression of A material:

<table>
<thead>
<tr>
<th>139+1</th>
<th>142</th>
<th>148</th>
<th>160+1</th>
<th>173</th>
<th>178+1</th>
<th>183+1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chorus</td>
<td>Soprano</td>
<td>Chorus</td>
<td>Chorus</td>
<td>Chorus</td>
<td>Soprano</td>
<td>Chorus</td>
</tr>
<tr>
<td>I</td>
<td>IV</td>
<td>V</td>
<td>I</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Example 11:

The B material (Example 11) represents the verses from Isa. 53:7. This material is mainly focused on the flagellation scene. The melodic element of the B material is derived from the motivic theme of the part I in movement VI (Example 12). The three-note motive as applied in this movement reflects a different ambiance than in movement VI. In movement VI the accentuated note is punctuated on each beat in strict phrase structure, while in this movement it is turned into an elongated and lenient phrase.

Example 12: [repeated notation]

Lastly, the C material can be found in the flagellation and condemnation scenes. This material uses *Sprechgesang* that helps to build the climax in this movement.

Figure 6

A: 139+1  142  148  160+1  173  178+1  183+1  
B: 159  164  166+1  172  
C: 172+3  177-1

Rehearsal Suggestion:

*Sprechgesang*, also called speech song, is an early twentieth-century technique of how singers express the music and text. There are two ways of singing *Sprechgesang*: the first type is to sing the approximate pitch in between speech and singing. It is normally notated by adding an “x” on the stem of each note; the second type is to sing completely without pitch. The notation is also marked as “x” to replace the traditional note head. The *Sprechgesang* in this movement is of the first type, and occurs from 172+3 to 177-1. In order to teach the singers to manage the *Sprechgesang*, conductors can break it down into three steps. First, have the singers sing the exact pitch as it is written, paying attention to the accentuated word and moving direction of each note. Second, have the singers read through the text in rhythm with accentuations, and raise up or drop down the voice to follow the changing direction of the notes. Lastly, have the pianist play the given pitch, and let the singers find their approximate starting voice. Make sure that sopranos and altos, tenors and basses are not chanting in the same speech pitch level. Another way of doing it is to combine step one and step two and have half of the people singing exact pitch and another half do the speech, then reverse them. This way the singers can hear each other’s speech and singing pitches and will have a good idea of their initial speech pitch level.

Performance Suggestion:

There are many non-accompanied short recitative sections for the bass and tenor solo,
such as 152 – 153 and 177 – 178. The connection between the recitative and the subsequent instrumental / choral entrances can be awkward. In this case the conductor needs to make decisions about when to start conducting. There is no need for the conductor to conduct a solo passage while there are no instruments involved. However, in order to have a smooth transition the conductor needs to find a trigger word to cue the start of conducting. The trigger word in the case of 177 – 178 should be “в терновом” – of thorns. The tenor soloist should sing as freely as he wants before the trigger word and wait for the conductor’s cue on beat two. The word “в терновом” should be in tempo so that the horns will know exactly when to come in. A similar situation occurs in the pick-up beat of 152, in this case the trigger word should be “И он” - And he.

Movement VIII Way to Golgotha

**General Information:**

Text: The text source of this movement is more complicated than the previous seven movements. Three threads can be found. The major two threads are assigned to bass and baritone solo. The bass solo is the continuation of movement VII; the text is drawn from John 19:17-30. The baritone solo is the continuation of movement VI; the text comes from Rev. 8:7-9:13. The third thread is the most scattered one and is sung by the choruses. The text consists of selections from the first twelve chapters of the Gospel of John. These verses assembled together become two crowds with opposing views. The first group (chorus I) depicts the people who have sympathy with Jesus and want to believe he is the Messiah. The second group (chorus II) represents the people who believe that Jesus is the demon pretending to be the Messiah.
### Table 19  Text sources of movement VIII

<table>
<thead>
<tr>
<th>Voice</th>
<th>Text</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solos</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bass</td>
<td>John19:17-19, 21-30</td>
<td>Crucifixion</td>
</tr>
<tr>
<td>Baritone</td>
<td>Rev. 8:7-10, 12; Rev. 9:1-3, 9, 10, 13, 16</td>
<td>Seven trumpets</td>
</tr>
<tr>
<td>Choruses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chorus I</td>
<td>John 1:1,29; 3:2; 4:42; 9:16, 30, 31, 33; 7:31, 41; 10:20, 21</td>
<td>Debating between the believers and non-believers whether Jesus is a sinner or the son of God</td>
</tr>
</tbody>
</table>

The blowing of the seven trumpets is a continuation from movement VI that introduces the end of the world. The first four trumpets cause disasters that take place on the land, the sea, the water and the sky. The intensity increases with the blowing of the fifth and sixth trumpets.

The debate between the two choruses on whether Jesus is a sinner or the Son of God was triggered by the miracle that Jesus performed on a blinded beggar. Historically, the Jews and their authorities believed that people who are suffering are either sinners themselves or are the children of sinners. The act of Jesus healing the blind man did not help the Jewish authorities to realize their belief was wrong, but on the contrary, it gave them a reason to find the second excuse to point out that Jesus could be a sinner instead of the Son of God. According to one of the Jewish Sabbath regulations, no one should perform any healing or cure during Sabbath unless it was an emergency. Jesus violated this law when He healed the blind man, and it is this violation that caused the Jews to conclude that Jesus was a sinner.

Tempo: $\frac{\downarrow}{\uparrow} = 48$

Meter: 4/4, 4/5, 4/3

Voice: baritone solo, bass solo, chorus I, chorus II

---


Instrumentation:

flute II & III, clarinet I, II & IV, bassoon, Wagner tubas, trumpets, trombones, tuba, strings, timpani, bass drums, tubular bells, tam-tam, glockenspiel, suspended cymbals, non-suspended cymbals, vibraphone, marimba, side drum, gongs, bell plates, piano, synthesizer, organ

Preparation for Rehearsals:

Although there are three types of text intertwined together here, the musical form that corresponds to the text is organized into four sections. The sections are based on the two main scenes depicted in the text and introduced simultaneously by baritone and bass solos (Table 20).

<table>
<thead>
<tr>
<th>Table 20</th>
<th>Formal and phrase structure of movement VIII</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sections</td>
<td>Rehearsal No.</td>
</tr>
<tr>
<td>1. Blowing of the first four trumpets.</td>
<td>187-6-188-1</td>
</tr>
<tr>
<td></td>
<td>188-191-1</td>
</tr>
<tr>
<td></td>
<td>191-198-1</td>
</tr>
<tr>
<td></td>
<td>198-204-1</td>
</tr>
<tr>
<td>2. Blowing of the fifth trumpet.</td>
<td>204-211</td>
</tr>
<tr>
<td></td>
<td>211+1-213+1</td>
</tr>
<tr>
<td>3. Blowing of the sixth trumpet</td>
<td>213+2-221-1</td>
</tr>
<tr>
<td></td>
<td>221+225-1</td>
</tr>
<tr>
<td>4. Fulfillment of the scriptures</td>
<td>225-229</td>
</tr>
<tr>
<td></td>
<td>229-237-1</td>
</tr>
<tr>
<td></td>
<td>237-241-1 (interlude)</td>
</tr>
<tr>
<td></td>
<td>241-248-1</td>
</tr>
<tr>
<td></td>
<td>248-250 (bridge)</td>
</tr>
</tbody>
</table>
The texture of this movement shows more complexity compared to other movements. This is mainly a result of the complicated text. The musical material in this movement can be seen as four major layers, and each one carries all the way through the movement. The layers consist of a funeral march in the brass and strings, baritone solo, bass solo and speaking choruses. Each one has distinguishing characteristics.

The first layer, the funeral march, starts with the Wagner tubas playing in parallel fifths and later shifts to the strings. The slow dotted rhythm accompanied by the bass drums suggests a solemn and funeral-like march backdrop. The theme starts in a low register, and throughout the movement it gradually moves upward by half steps finally reaching its highest note at the climax. This elongated progression crosses over more than four octaves.

Example 13: 187\textendash}6 – 187\textendash}4

The theme (Example 13) is a conglomeration of two musical sources from previous movements. Vertically the parallel fifths are initiated in the “heaven theme” of the beginning of movement VI; horizontally, the melodic line is borrowed from the music theme “Abide in me” from movement IV (Example 14). The combination of the funeral-like march rhythm, parallel fifths from movement VI, theme from “Abide in me” of movement IV, and moving register from low to high range all suggest a picture of Jesus obeying his Father’s will to carry out His intention. Only through His death can the earth and heaven, and humanity and God be united. This again is the central message of the Passion story.

Example 14: 56\textendash}1 – 57\textendash}2 (from movement IV)
The second layer, the baritone solo, is a theme and variations sung by the baritone and doubled by the bass trombone. This layer represents the blowing of the trumpets. The melody appears six times corresponding to the blowing of each trumpet in the text (Example 15). The main characteristics of the theme can be easily discerned. All the variations keep the initial features of a sixteenth note triplet followed by a rest and a major third, and a leaping seventh interval in the melodic line.

Example 15: baritone solo

First trumpet

Second trumpet

Third trumpet

Fourth trumpet

Fifth trumpet

Sixth trumpet
The third layer is the bass solo. Since the text is the continuation of movement VII, the musical characteristics of the bass solo also remain the same. This third layer has a typical chanting style that contrasts with the baritone solo in that its melodic line is less wavy than the baritone solo’s. Each of the melodies in this layer is constructed of two to four notes and proceeds in a stepwise motion. The use of a smooth melodic line also reveals the nature of the bass solo who serves as a narrator not emotionally involved in the story. These characteristics appear in the bass solo throughout this entire work except in movement V.

The last layer consists of the settings of the choruses. The texture of the choruses is neither homophonic nor polyphonic. It is not homophonic because each voice line is independent; however, it also cannot be seen as polyphonic because there is no counterpoint between the voices since all of the choral passages are **Sprechgesang**. This layer portrays a conversation or exchange between two groups of people: believers and non-believers. This exchange is characterized by whispering, speaking, questioning and shouting.

**Rehearsal Suggestions:**

This is the core movement of the *St. John Passion*. The organization of this movement is much more complicated than the other movements in terms of orchestration, text setting and structural organization. For the rehearsals the conductor should approach this movement from several angles.

In the first approach, focus on rehearsing the brass, percussion and baritone. The baritone soloist should have no problem staying on his pitches since he is doubled by the bass trombone, and there are few other parts involved. It is also important to make sure the bass trombone and baritone solo line up together. Clearly, the stage setup and the distance between the baritone solo and bass trombone are important; the two performers need to be able to hear each other.
The second approach is to focus on the strings, organ, synthesizer and bass solo. In this movement the homophonic setting and simple rhythmic pattern of the strings will help to stabilize the organ, synthesizer and bass solo rhythmically. The conductor should especially attend to the organ and synthesizer and make sure they do not delay on each beat. In this movement the organ will sometimes have forty notes in one measure, and the synthesizer will have to play fourteen notes in one beat. These technical difficulties could affect the rhythmic accuracy between the parts.

The third approach is to work on the choruses. Unlike in movement VII, two types of \textit{Sprechgesang} are involved here. It is important for the choruses to be able to distinguish the between the two types of \textit{Sprechgesang} (i.e. with approximate pitch and without pitch). The rhythm of the \textit{Sprechgesang} passages is very intricate because it is non-regulated. It is suggested that the conductor concentrate on the rehearsals between the choruses and orchestra, especially the instruments that play the funeral march rhythms. Since the brass and strings most of the time are playing the funeral-march theme, they provide the steadiest rhythm to help the choruses stay with the beat.

\textbf{Performance Suggestions:}

Unlike the other movements there is no tempo change in this movement. The tempo mark for this movement is $\text{= 48}$. It will be difficult to conduct in the assigned tempo without subdividing the beat. Some portions of the music could be subdivided for rehearsal purposes only. However, it will not be a good idea to switch back and forth between subdividing and non-subdividing during the performance unless the conductor specifies his/her decision with the players ahead of time as it could confuse the performers. The biggest challenge of performing this movement is to keep all the parts together, especially the choruses and solo voices. The
tempo should be kept under $\frac{\dot{i}}{4} = 55$, considering the choruses sometimes will have quintuplet, sextuplet or septuplet in one beat value.

Movement IX A woman clothed with the sun

**General Information:**

Text: In this movement the earthly scene from the previous movement disappears and the heavenly scene continues. It opens with the blowing of the seventh trumpet. Similar to the seventh seal being broken, there is no actual plague as the angel blows the seventh trumpet, in lieu of a plague there is an announcement. The text is mainly taken from the Book of Revelation chapter twelve (Table 21).

<table>
<thead>
<tr>
<th>Text</th>
<th>Voice</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rev. 11:15</td>
<td>Baritone &amp; Soprano</td>
<td>The blowing of the seventh trumpet and the announcement</td>
</tr>
<tr>
<td>Rev. 12:1-2</td>
<td>Tenor, Chorus I &amp; II (S,A)</td>
<td>A woman clothed with the sun</td>
</tr>
<tr>
<td>Rev. 12:10</td>
<td>Chorus I</td>
<td>The devil is conquered by the blood of Lamb</td>
</tr>
<tr>
<td>Rev. 12:11</td>
<td>Soprano</td>
<td></td>
</tr>
<tr>
<td>Rev. 12:12</td>
<td>Chorus I</td>
<td></td>
</tr>
<tr>
<td>John 1:1</td>
<td>Chorus II (T,B)</td>
<td>In the beginning there was Word</td>
</tr>
</tbody>
</table>

There are two central messages in this movement: The Lord and his Christ are the only authority for this world, and His kingdom will have no end (Rev. 11:15, 12:10); the second message is expressed in a rather symbolic manner that Jesus’ resurrection overcame the power of the devil\(^5\) (Rev.12:1-2, 10-12).

Tempo: $\frac{\dot{i}}{4} = 168$

---

Meter: 6/4

Voice: baritone solo, soprano solo, tenor solo, chorus I, chorus II

Instrumentation:

flute I, II & III, oboe, clarinet I, II & III, Wagner tubas, trumpets, trombone, tuba, strings (except contrabass), glockenspiel, crotales, bar-chime, non-suspended cymbals, vibraphone, marimba, synthesizer,

Preparation for Rehearsals:

The orchestration in this movement is similar to the opening of movement VI, only there are a few more wind and brass parts added in here. A perpetual music pattern is set up in this movement that generates a robust and vigorous backdrop for the voices. The setting of the voice parts is quite different from movement VI; instead of a simple homophonic texture in the voice parts, the choruses, tenor solo and soprano solo all have independent musical lines. This bestows the movement with a polyphonic texture. The musical lines of the voice parts often overlap each other creating a continuous musical phrase that echoes the orchestra. Although this movement is approached in a non-stop manner, the divisions in the phrase structure can still be discerned. They are as follows:

Table 22  Formal and phrase structure of movement IX

<table>
<thead>
<tr>
<th>Rehearsal No.</th>
<th>Total Measures</th>
<th>Phrase structure</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>250 – 254-1</td>
<td>11</td>
<td>2+3+6</td>
<td>Rev. 11:15</td>
</tr>
<tr>
<td>254 – 258-1</td>
<td>13</td>
<td>3+4+4+2</td>
<td>Rev. 11:15, 12:1; John 1:1</td>
</tr>
<tr>
<td>258 – 264-1</td>
<td>13</td>
<td>7+6</td>
<td>Rev. 12:1, 2, 10, 11; John 1:1</td>
</tr>
<tr>
<td>264 – 267-1</td>
<td>10</td>
<td>6+4</td>
<td>Rev. 12:11,12; John 1:1</td>
</tr>
</tbody>
</table>

The choruses in this movement are divided into two groups. This time, however, they are not separated according to the conventional division of chorus I (S, A, T, B) and chorus II (S, A, T, B). They are instead divided into men’s chorus (chorus I and chorus II) and women’s chorus (chorus I and chorus II), which are texturally opposite. Example 16 shows homophonic text for
the men’s chorus set upon two chords (first inversion of the D major chord and g minor chord) that are rocking back and forth. The text for this passage is from Rev. 12:12 (chorus I) and John 1:1 (chorus II). Different from the earlier harmonic settings on the text of John 1:1, this one suggests a harmonic progression that functions in a tonal sense yet remains ambiguous. The ambiguity can be seen as two theoretical possibilities.

First, one could take G minor as the tonal center; in this case the progression would be explained as dominant sixth to tonic. However, this is not certain because most of the time in the progression the emphasis is on D instead of G, which elicits debate as to whether the tonal center is G or D. If D were the tonal center, the progression would be from tonic to subdominant.
Questions would still arise since the D major always stays on its first inversion chord and never goes back to a real D major chord. Disregarding the real answer for this progression, it is clear that this progression is presented in a tonal manner.

In contrast to the men’s chorus sections, the women’s chorus sections are set in polyphonic style. The imitation occurs between tenor solo, chorus I (S, A) and chorus II (S, A). Many of the passages in this movement exhibit canonic writing, but not in a strict sense.

Example 17: $258^{1} - 262^{1}$

![Musical Example]

Example 17: $258^{1} - 262^{1}$

![Musical Example]
Example 17 demonstrates a three-part canon between two women’s choruses and tenor solo. The two choruses imitate each other in unison and also imitate the tenor solo at the octave. The strict imitation shown in this example has an alternating three-beat and six-beat offset. The short, fragmented phrases are separated by rests. The various lengths of the rests in chorus I, chorus II and tenor are the factors that change the distance among the voices between three beats and six beats. In addition, each new fragment phrase is initiated by the tenor when the second imitated voice (chorus II) is almost finished. The rests are not only part of the canon, but also generate an echo effect due to the lack of overlapping voice lines.

**Rehearsal Suggestions:**

There are two layers in the orchestra parts that could be rehearsed separately. The first layer includes flutes, percussion, synthesizer and strings. In this layer instruments are playing a repeating two-measure pattern throughout. The second layer consists of oboe, clarinet and brass. This layer, unlike the first one, has non-repeated melodies; an example of this is the Wagner tubas roughly doubling the men’s chorus. The conductor should rehearse the chorus and second layer first. This method avoids the disruption of the first layer. The massive sound created by the first layer could also bury important voice parts, and the conductor might not be able to hear the problems.

**Performance Suggestions:**

The tempo marking in this movement indicates $\frac{\text{♩}}{\text{=168 in 6/4 time}}$. Conductors must decide whether to conduct in a two- or three-beat pattern. In the orchestral introduction of this movement, flutes, percussion, synthesizer and strings all suggest a 2+2+2 rhythmic pattern; this pattern will be repeated throughout the entire movement. This being the case, the conductor should conduct it in a three-beat pattern. However, many places in the voice parts call for a different option. In section $\underline{254}-\underline{256}$ both the soprano and tenor solos call for a two-beat
pattern. There are also many places in this movement that could reasonably be conducted in either a two- or three-beat pattern. The decision on whether to conduct these in two or three should be considered carefully. There are two reasons for conducting in two: First of all, many of the voice parts clearly demonstrate a 3+3 rhythmic pattern. Secondly, the voice parts, unlike the instrumental parts, have a more complicated musical content as opposed to the orchestral parts that are mostly in a stabilized state. The conductor should focus more on the parts that need the most help, the voice parts. Although the introduction calls for a three-beat pattern, conducting in this way will not help the bass solo to set up his inner pulse in triple meter and will confuse the players by switching back and forth.

Movement X Entombment

General Information:

Text: The last part of the story of Jesus in this work is His burial. The text of this section is drawn from John 19:31-42, 1:33 and 8:47. The organization of the text is as follows (Table 23):

<table>
<thead>
<tr>
<th>Event</th>
<th>Text</th>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jewish law of holy days</td>
<td>John 19:31</td>
<td>Bass</td>
</tr>
<tr>
<td>Soldiers’ act</td>
<td>John 19:32-34, 36-37</td>
<td>Bass</td>
</tr>
<tr>
<td>Disciples’ request</td>
<td>John 19:38-39</td>
<td>Bass</td>
</tr>
<tr>
<td>Disciples’ act</td>
<td>John 19:40-41</td>
<td>Bass</td>
</tr>
<tr>
<td>The burial</td>
<td>John 19:42</td>
<td>Bass</td>
</tr>
<tr>
<td>Comment</td>
<td>John 1:33</td>
<td>Chorus II</td>
</tr>
<tr>
<td></td>
<td>John 8:47</td>
<td>Chorus I</td>
</tr>
</tbody>
</table>

This is a narration-oriented movement centered on two main events. The first event is the act of the soldiers. They pierced the side of Jesus on the day of Passover and Sabbath, and there surfaced blood and water. This is the last fulfillment of the scripture. The second event is the act
of Jesus’ two disciples who buried Jesus in the garden where He was crucified. At this point God’s intentions are finally accomplished.

Tempo: $\frac{\text{e}}{\text{m}} = 56$, $\frac{\text{e}}{\text{m}} = 48$, $\frac{\text{e}}{\text{m}} = 96$

Meter: $3/4, 4/4, 4/5, 9/8$

Voice: bass solo, soprano solo, chorus I, chorus II (B),

Instrumentation:

- oboe, clarinet I, II & IV, bassoon, Wagner tubas, bass trumpet, trombones, tuba, strings,
- timpani, bass drums, tam-tam, vibraphone, marimba, bell plates, synthesizer

**Preparation for Rehearsals:**

Based on the development of the text, the structural organization could be divided as follows (Table 24):

<table>
<thead>
<tr>
<th>Table 24</th>
<th>Formal and phrase structure of movement X</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rehearsal No.</td>
<td>Total Measures</td>
</tr>
<tr>
<td>Intro</td>
<td>267 – 269-1</td>
</tr>
<tr>
<td>Section I</td>
<td>269 – 272+2</td>
</tr>
<tr>
<td>Section II</td>
<td>272+3 – 279-1</td>
</tr>
<tr>
<td>Section III</td>
<td>279 – 284-1</td>
</tr>
<tr>
<td>Section IV</td>
<td>284 – 290-1</td>
</tr>
<tr>
<td>Bridge</td>
<td>290 – 291</td>
</tr>
</tbody>
</table>

Typical for a movement with narrative text, the musical setting is through composed. This movement contains much returning musical material from earlier movements. One of the obvious places is in section IV. A seven-measure phrase moves through the chorus I voices in the following order: soprano – tenor – alto – tenor – bass. The phrase in Example 18 is a form
of variation from the theme of movement VII (Example 10), only this time the accidentals in each theme suggest a certain key signature. In Example 18, the soprano line shows clear evidence of proclivity for E-flat major that consists of B-flat, E-flat, and A-flat. Other voices illustrate similar proclivities such as tenor for G major, alto for B major, tenor for F major and bass for A major. This key progression (E-flat, G, B, F, A) does not follow the circle of fifths or fourths or any other familiar circle. The phrase begins on its tonic note and ends on its subdominant. Looking one note further down, the connections between the phrases can be seen. The beginning note of the following phrase is logistically the ending note of the previous phrase. Two facts make this key progression ambiguous. First, there is no bass note to support each tonal
area; instead, throughout the entire passage the bass line is moving between G – A-flat and G-sharp – A. The second fact is that the phrase ends on an open cadence (on the subdominant), but does not completely end on its tonic. When it finally reaches its tonic it also becomes the beginning note of the new key.

Rehearsal Suggestions:

In this movement the conductor should allow a certain freedom for the soloist, especially during the first section while there are no other voice parts involved. This movement is narration oriented, and the bass solo should be the central focus. This movement may be viewed as an accompanied recitative in which the strings and percussion should be played at a very gentle volume. A somber atmosphere should be created here. Do not let any instrument stand out except the cello solo phrases. During the last section the chorus singing should also be sung as a background voice in response to the solo voice. Conductors should make sure that during the last thirty-seven measures the bass soloist is not covered by the choruses.

Performance Suggestions:

The tempo of this movement is straightforward. Although the composer indicates the tempo is on the slow side, conductors should pick up the speed slightly to keep the flow of the music. However, conductors should not make the soloist feel rushed, especially as he will sometimes have seven or eight notes in a beat. Since this is the last movement about Jesus’ life on earth, the soloist should be allowed to take his time on his final statement. While conducting the first section, the conductor should follow the soloist instead of leading too much. During sections that the soprano solo and choruses are involved, the conductor should strictly stay on time. Lastly, because the percussion parts are scattered everywhere on the score, the conductor should pay attention to the entrance of those individual instruments such as vibraphone (271, 284-1), marimba (271), bell plates (274), and tam-tam (278+1).
Movement XI The seven bowls of wrath

**General Information:**

Text: The Seven Bowls of Wrath is the continuation of Seven Trumpets and Seven Seals. It also describes the most intense scene, the end of time. The text source for this movement is shown in the following table 25:

<table>
<thead>
<tr>
<th>Voice</th>
<th>Event</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baritone</td>
<td>First Bowl</td>
<td>Rev. 16:2</td>
</tr>
<tr>
<td></td>
<td>Second Bowl</td>
<td>Rev. 16:3</td>
</tr>
<tr>
<td></td>
<td>Third Bowl</td>
<td>Rev. 16:4</td>
</tr>
<tr>
<td></td>
<td>Fourth Bowl</td>
<td>Rev. 16:8</td>
</tr>
<tr>
<td></td>
<td>Fifth Bowl</td>
<td>Rev. 16:10</td>
</tr>
<tr>
<td></td>
<td>Sixth Bowl</td>
<td>Rev. 16:12</td>
</tr>
<tr>
<td></td>
<td>Seventh Bowl</td>
<td>Rev. 16:17</td>
</tr>
<tr>
<td>Chorus</td>
<td>Comment</td>
<td>Rev. 19:15</td>
</tr>
<tr>
<td></td>
<td>Conclusion</td>
<td>John 1:1</td>
</tr>
</tbody>
</table>

Tempo: $\frac{4}{1} = 48$, $\frac{3}{2} = 96$, $\frac{4}{4} = 84$, $\frac{9}{8} = 48$

Meter: $2/2, 3/2, 4/4, 2/4, 3/4, 9/8, 6/8$

Voice: baritone solo, chorus I, chorus II

Instrumentation:

- flute I, II & III, oboe, clarinets, bassoon, Wagner tubas, trumpets, trombones, tuba,
- strings, timpani, bass drums, tubular bells, tam-tam, bar-chimes, non-suspended cymbals, synthesizer, organ

**Preparation for Rehearsals:**

This movement can be subdivided into three major sections. The formal structure of the seven bowls is similar to that of the seven seals and seven trumpets in that the first four plagues are connected as one section. The fifth, sixth and seventh bowls are sorted into one section, not
only because of their textual similarity, but also because of the resemblance of their musical material. They are each initiated by the organ playing two overlapping minor triad chords followed by the choruses. With each organ entrance the pitch moves up a half step. In comparison to the first movement that used F-major and G-flat major, the current movement has these triads transformed from major to minor. This use of overlapping minor triads also carries over to the last section. The text of this section is drawn from John 1:1, which echoes the first movement. The composer chose to use the organ as the major instrument in both the first and last movements, not only to echo each other, but more importantly to unify the entire composition by closing with the same prominent instrument and treatment that opened the work.

The change for the choruses from the first movement is that the overlapping triad chords no longer exist; instead, the two choruses are chanting a G minor chord. The absence of the second clashing chord evokes a feeling of resolution linked to Jesus’ death. On the other hand, the use of the minor chord instead of a major chord also suggests the tragedy of Jesus’ death and evokes a questioning of humanity’s relation with God at the end of time.

Table 26  Formal and phrase structure of movement XI

<table>
<thead>
<tr>
<th>Event</th>
<th>Rehearsal No.</th>
<th>Total Measures</th>
<th>Phrase Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>292 – 293</td>
<td>6</td>
<td>2+3+1</td>
</tr>
<tr>
<td>Pouring of the first four bowls</td>
<td>293+1 – 296-1</td>
<td>17</td>
<td>8+2+6</td>
</tr>
<tr>
<td></td>
<td>296 – 301-1</td>
<td>21</td>
<td>6+3+5+5+3</td>
</tr>
<tr>
<td></td>
<td>301 – 305-1</td>
<td>13</td>
<td>4+2+5+2</td>
</tr>
<tr>
<td>Pouring of the next three bowls</td>
<td>305 – 309-1</td>
<td>17</td>
<td>5+4+8</td>
</tr>
<tr>
<td></td>
<td>309 – 312-1</td>
<td>16</td>
<td>5+4+7</td>
</tr>
<tr>
<td></td>
<td>312 – 318-2</td>
<td>28</td>
<td>5+4+4+11+3</td>
</tr>
<tr>
<td></td>
<td>318-1 – 323+1</td>
<td>21</td>
<td>4+9+8</td>
</tr>
<tr>
<td>Conclusion</td>
<td>324 – end</td>
<td>11</td>
<td>2+2+5+2</td>
</tr>
</tbody>
</table>
Musical symbolism is clearly evident in this movement, and the organ is the crucial instrument. As the plague develops, the intensity of the musical symbolism in the organ part grows accordingly. It begins with cluster chords moving stepwise (Example 19A). As it reaches the end of the pouring of the fourth bowl, the stepwise motion is transformed into leaping downward motions (Example 19B). By the end of the pouring of the seventh bowl the organ part is played furiously (Example 19C). The example below shows the progression of the use of

Example 19
A: [294-2 - 295]
B: [311 – 312-1]
C: [317-2 – 317+1]

musical symbolism by having the organ playing various block chords in different registers and
directions as a metaphor to symbolize the pouring out of God’s wrath.

**Rehearsal Suggestions:**

Most of the time in this movement the bass drums are doubling the baritone solo’s rhythm. Since the stage setup usually will have some distance between the two, there is a tendency that rhythmically the bass drums and singer will not be able to stay together. In this case it is important to line up the two during the rehearsal.

Many of the organ passages are required to be played freely. Some passages, such as \[314-3\cdot315-2\] and \[319\cdot322\], contain metered orchestral parts and non-metered organ parts. During the rehearsal the conductor needs to keep an eye on the organ part and to make sure that the organist approximately follows the orchestral part as it was written, thus allowing the organist to finish his/her part on time.

Lastly, it will be a great help if this movement is rehearsed in layers. The section between rehearsal numbers \[318-322\] is one of the trickiest sections of this movement. This section contains triplets of chorus I, dotted rhythm of chorus II, a distinct rhythm for percussion and strings, and non-metered organ parts. The best way to line them up is to start with the most stable parts and gradually add the other parts.

**Performance Suggestions:**

The tempo markings of this movement indicate \[\frac{3}{8} = 48, \frac{3}{4} = 96, \frac{4}{4} = 84, \frac{3}{8} = 48\]. The tricky transition is between \[\frac{3}{8} = 96, \frac{3}{4} = 84\]. Because these numbers do not have a common factor, the conductor must find the closest tempo that has a common factor. In the case of \[\frac{3}{8} = 96, \frac{3}{4} = 84\], it should follow the following mathematical format:
The second transition from $\text{♩}= 84$ to $\text{♩}= 48$ is comparatively much easier to calculate than the previous one:

\[ \text{♩}= 84 \iff \text{♩}= 48 \]

An option during the performance is to conduct in subdivision at 293 for the 3/2 measure. The subdivision itself will already suggest the tempo of the next measure, and it will also set up a steady entrance for the singer and bass drums.

Summary

About the Text:

Unlike conventional Passion settings Gubaidulina chose the text from both the Book of John and the Book of Revelation. The work opens with John 1:1-3. This text serves as the motto of the *St. John Passion* and reappears four more times in movements V, VIII, IX and XI. The other text the composer uses from the Book of John is mostly from chapters 13 to 19.

The portions of text derived from the Book of Revelation are centered on three scenes: the breaking of the seven seals, the blowing of the seven trumpets and the pouring out of the seven bowls. These scenes together depict John’s image of the end of the world. The development of the ultimate destruction can also be viewed as a single scene. This is due to the interrelation between the events. As shown in the diagram below, the pouring out of the bowls is actually contained in the blowing of the seventh trumpet; similarly, the blowing of the trumpets is contained in the breaking of the seventh seal. Thus, it becomes one large cycle.
What is truly unique about this *Passion* compared to other *Passions* is that Gubaidulina uses text from the Book of Revelation in addition to text from the Book of John. This adds an extra dimension to this work, extending the *Passion* story to include the consequences and relevance of Jesus’ death.

**Salient Musical Features:**

The melodies in this piece can be separated into two categories: smooth melodic phrases and angular melodic phrases. The smooth phrases are the most commonly used. Their exclusively stepwise motion is normally focused on two or three notes going up and down as the core of the musical passage, sometimes followed by a leap (see Example 1, bass solo). The stepwise motion and limited number of notes in these melodic phrases reminds one of a chant.
melody. It presents a plain and simple quality that avoids unnecessary accessories. The purpose of using these smooth melodic phrases is to put the focus on the narrative role of the text.

The second category, angular melodic phrases, is completely the opposite of stepwise motion. It suggests a style of writing similar to that of Webern, in which big leaps in angular motion characterize entire musical passages. The fifth movement bass solo is a typical example of this. Dissonance is created through leaping seventh, ninth and augmented fourth intervals in the melodic line.

Since the majority of melodic lines in this piece have a limited set of notes, and this limited set of notes is used in all the musical parts, vertically harmonic progressions cannot exist. Major or minor triadic chord appear occasionally, always staying independent within the musical context. The most commonly found homophonic settings are cluster chords (see Example 6)) and open fifths, such as in the opening of movement VI. Tonal centers appear, however, they are not built upon vertical chords in a functional way, but instead depend on the horizontal melodic line.

Similar to Gubaidulina’s Stimmen…Verstummen..., the heaven scene and the earth scene of the St. John Passion are spread over eleven movements:

<table>
<thead>
<tr>
<th></th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
<th>VII</th>
<th>VIII</th>
<th>IX</th>
<th>X</th>
<th>XI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Earth</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heaven</td>
<td>x</td>
<td></td>
<td></td>
<td>x</td>
<td></td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
</tr>
</tbody>
</table>

This work is uniquely constructed by contrasting the scenes of heaven and earth, and God and men in timed and timeless spaces. The earth and heaven scenes are combined together in movement VIII where the climax of the work occurs. Behind these facts, the motto, “In the beginning was the Word, and the Word was with God, and the Word was God” (John 1:1),
serves as a thread that unifies the movements. It appears five times (in movements I, V, VIII, IX and XI) and divides the entire work into three parts – the preparation, the death of Jesus, and the aftermath. Each part is also concluded by the motto.

Figure 8

<table>
<thead>
<tr>
<th></th>
<th>The Word (John 1:1)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>The Word</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>The Washing of Feet</td>
<td>The Preparation</td>
</tr>
<tr>
<td>III</td>
<td>Commandment of Faith</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>Commandment of Love</td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>Hope (John 1:1)</td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td>Liturgy in Heaven</td>
<td></td>
</tr>
<tr>
<td>VII</td>
<td>Betrayal, Denial Flagellation, Condemnation</td>
<td>The Death of Jesus</td>
</tr>
<tr>
<td>VIII</td>
<td>Way to Golgatha (John 1:1)</td>
<td></td>
</tr>
<tr>
<td>IX</td>
<td>A Woman Clothed with the Sun (John 1:1)</td>
<td>The Aftermath</td>
</tr>
<tr>
<td>X</td>
<td>Entombment</td>
<td></td>
</tr>
<tr>
<td>XI</td>
<td>The Seven Bowls of Wrath (John 1:1)</td>
<td></td>
</tr>
</tbody>
</table>

Unity in this work is not only crafted with text, but musically it is generated by the cello solo. Like many others of Gubaidulina’s sacred works such as in *Aus dem Stundenbuch*, the cello always represents a heroic or spiritual figure, and in this work it symbolizes God/Jesus/the Word. The cello motive either initializes the bass solo or partially accompanies the bass solo in the earth scene movements of II, VII, VIII and X. The presence of the cello solo passage initializes the text from the Book of John and sets it apart from text taken from the Book of Revelation. Especially in movement VIII, where the text of Revelation – baritone solo and text of John – bass solo are represented alternatively, the passages with cello and bass solos always stand out and are differentiated from the baritone solo. The relationship between the bass solo and cello solo can also be seen as corresponding to the motto, the relationship between the Word and God.
The Word is expressed by the bass solo, and with the Word there is always God, signified by the cello solo. It again echoes the theme of this *St. John Passion*. This document concludes with Gubaidulina’s word on how she understands the relationship between Jesus’ death and this world:

> I feel that St. John's Gospel is what people need most nowadays and that it ought to be sung. The most important question brought up in St. John's Gospel is concern over the destinies of the world shared by God and humanity; concern over what the world needs and what Jesus Christ's sufferings mean to the world and to Creator.⁶

## Appendix A

<table>
<thead>
<tr>
<th>Group</th>
<th>Instruments / Voice</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
<th>VII</th>
<th>VIII</th>
<th>IX</th>
<th>X</th>
<th>XI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solo</td>
<td>Soprano</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tenor</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Baritone</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bass</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Viola</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cello</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chorus I</td>
<td>Soprano</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Alto</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
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<td>Wagner tuba in F/B (horn in F)</td>
<td>X</td>
<td>X</td>
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<td>Keyboard</td>
<td>Piano (with 2 microphones)</td>
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<td>Organ</td>
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Appendix B

Libretto Text and Translation:

I Слово
В начале было Слово, и Слово было у Бога, и Слово было Бог.
Оно было в начале у Бога.
Всё через Него начало быть, и без Него ничто не начало быть.
В начале было Слово, и Слово было у Бога, и Слово было Бог.

II Омовение ног
Бас:
Перед праздником Пасхи Иисус, зная, что пришёл час Его перейти от мира сего к Отцу, взяв делом, что, возлюбив Своих сущих в мире, до конца возлюбил их.
И во время вечери, снял с Себя верхнюю одежду и, взяв полотенце, препоясался. 
Потом влил воды в умывальницу и начал умывать ноги ученикам Своим.
Хор I:
Ибо наступил брак Агнца, и жена Его препоясалась.
И дано было ей облечься в виссон чистый и светлый.
Ибо наступил брак Агнца, и жена Его приготовила себя.

Бас:
Пётр говорит Ему, “Тебе ли умывать мои ноги?”
Иисус отвечал ему: “Если не умою тебя, не имейешь части со Мною.”
Хор I:
Они омыли одежды свою кровию Агнца.
Это те, пришли от великой скорби.
Они омыли одежды свою кровию Агнца. Это те, пришли от великой скорби.

Бас:
Когда же умыл всем ученикам ноги их и надел одежду Свою, сказал им: “Знаете ли вы, что Я сделал вам?
Вы называете Меня Учителем и Господом.
И если Я, Господь и Учитель, умыв ноги вам, то и вы должны умывать ноги друг другу.”

Тенор:
Сказав это, Иисус возмутился духом, и сказал:

II The washing of feet
Bass:
Now before the festival of the Passover, Jesus knew that his hour had come to depart from this world and go to the Father. Having loved his own who were in the world, he loved them to the end. (John 13:1)
And during supper, Jesus took off his outer robe, and tied a towel around himself. (John 13:4)
Then he poured water into a basin and began to wash the disciples' feet. (John 13:5)

Chorus I:
For the marriage of the Lamb has come, and his bride has made herself ready. To her it has been granted to be clothed with fine linen, bright and pure. For the marriage of the Lamb has come, and his bride has made herself ready. (Rev. 19:7, 8)

Bass:
Peter said to him, “Lord, are you going to wash my feet?” (John 13:6)
Jesus answered, “Unless I wash you, you have no share with me.” (John 13:8)

Chorus I:
They washed their robes in the blood of the Lamb. These are they who have come out of the great ordeal. They washed their robes in the blood of the Lamb. There are they who have come out of the great ordeal. (Rev. 7:14)

Bass:
After he had washed all the disciples' feet and had put on his robe, he said to them, “Do you know what I have done to you? (John 13:12)
You call me Teacher and Lord; (John 13:13)
If I, your Lord and Teacher, have washed your feet, you also ought to wash one another’s feet.” (John 13:14)

Tenor:
After saying this Jesus was troubled in spirit, and
“Истинно, истинно говорю вам, что один из вас предаст Меня.”

Хор I:
Тогда ученики озирались друг на друга, недоумевая, о ком Он говорит.

Бас:
Один из учеников Его, которого особенно любил Иисус, спросил Его: “Господи! кто это?”

Тенор и Хор I:
Иисус отвечал: “Тот, кому Я, обмакнув кусок хлеба, подам.”

Бас:
И, обмакнув кусок, подал Иуде Симонову Искариоту.

Хор I:
И после сего куска вошёл в него сатана.

Бас:
И, приняв кусок, Иудин тотчас вышел; а была ночь.

Когда же он вышел, Иисус сказал им: “Дети Мои! недолго уже Мне быть с вами.
куда Я иду, вы не можете идти.”

Хор I:
Я исшел от Отца и пришел в мир; и онять оставляю мир.

Тенор:
Симон же Пётр сказал Ему: “Господи! куда Ты идёшь?”

Бас:
Иисус отвечал: “Куда Я иду, ты не можешь идти, ты после пойдешь за Мною.”

Хор I:
Вот иду исполнить волю Твою, Боже.

Тенор:
“Господи! Почему я не могу идти за Тобою теперь? Душу мою положу за Тебя.”

Бас и Хор I:
Душу за Меня положишь? Истинно, истинно говорю тебе: не пропоёт петух, как отречёшься от Меня трижды.”

III Заповедь веры
Бас:
Ещё немного, и мир уже не увидит Меня, но вы увидите Меня.

И вы узнаете, что Я в Отце, и Отце во Мне, и вы во Мне, и Я в вас.

declared, “Very truly, I tell you, one of you will betray me.” (John 13:21)

Chorus I:
The disciples looked at one another, uncertain of whom he was speaking. (John 13:22)

Bass:
One of his disciples – the one whom Jesus loved - asked him, “Lord, who is it?” (John 13:23, 25)

Tenor and Chorus I:
Jesus answered, “It is the one to whom I give this piece of bread when I have dipped it in the dish.” (John 13:26)

Bass:
So when he had dipped the piece of bread, he gave it to Judas son of Simon Iscariot. (John 13:26)

Chorus I:
After he received the piece of bread, Satan entered into him. (John 13:27)

Bass:
And, after receiving the piece of bread, he immediately went out. And it was night. (John 13:30)

When he had gone out, Jesus said to them, “My children, I am with you only a little longer.
Where I am going you cannot come.” (John 13: 31,33)

Chorus I:
I came from the Father and have come into the world; again, I am leaving the world. (John 16:28)

Tenor:
Simon Peter said to him, “Lord, where are you going?” (John 13:36)

Bass:
Jesus answered, “Where I am going you can not follow me now, but you will follow afterwards.” (John 13:36)

Chorus I:
See, O God, I have come to do your will. (Heb. 10:7)

Tenor:
“Lord, why can I not follow you? I will lay down my life for you.” (John 13:37)

Bass and Chorus I:
“Will you lay down your life for me? Very truly, I tell you, before the cock crows you will have denied me three times.” (John 13:38)

III The commandment of faith
Bass:
In a little while the world will no longer see me, but you will see me. (John 14:19)

And you will know that I am in the Father, and the Father in me, and you in me, and I in you. (John 14:20)
И мы придём к Отцу и обитель у него сотворим.
и днинно, днинно говорю вам.
Хор I:
Да не смуется сердце ваше; веруйте в Бога, и в Меня веруйте.
Веруйте в Бога, и в Меня веруйте. Веруйте Мне, что Я в Отце, и Отец во Мне, и вы во Мне, и Я в вас.

Да не смуется сердце ваше. Веруйте. Да не устрахается.
Бас: Я к Отцу Моему иду.

Хор II:
Слово, которое вы слышали, не есть Моё слово, но слово, пославшего Меня Отца.
Отец пребывает во Мне. Он творит все дела.

IV Заповедь любви
Тенор:
Я есмь лоза виноградная, а Отец Мой--виноградарь.
Всякую ветвь, не приносящую плода, Он отсекает; и всякую, приносящую плод, очищает.
Вы уже очищены через слово Моё.
Пребудьте во Мне, и Я в вас, пребудьте в любви Моей.
Вы уже очищены через слово Моё.
Пребудьте во Мне, и Я в вас.
Я есмь лоза, а вы ветви.
Пребудьте во Мне, и Я в вас.
Как возлюбил Меня Отец, и Я возлюбил вас,
Пребудьте во Мне, и Я в вас, пребудьте в любви Моей.
Сия есть заповедь Моя, любите друг друга, как Я возлюбил вас.

V Надежда
Хор I:
После сих слов Иисус возвел очи Свои на небо и сказал: “Отче! пришёл час, прославь Сына Твоего, и Сын прославит Тебя.”
Ты дал Сыну власть над всякою плотью, и теперь Сын даст этой плоти жизнь вечную.

And we will come to the Father and make our home with him. Very truly I tell you. (John 14:23)
Chorus I:
Do not let your hearts be troubled. Believe in God, believe also in me. (John 14:1)
Believe me that I am in the Father and the Father is in me, and you in me, and I in you. (John 14:20)

Do not let your hearts be troubled. Believe. Do not let them be afraid. (John 14:27)
Bass:
I am going to the Father. (John 16:28)

Chorus II:
The word that you have heard is not mine, but is the word from the Father who sent me. (John 14:24)
My Father is in me, he is the creator of all things. (John 14:10)

IV The commandment of love
Tenor:
I am the vine, and my Father is the vine grower. (John 15:1)
He removes every branch that bears no fruit. Every one that bears fruit He prunes. (John 15:2)

You have already been cleansed by my word. (John 15:3)
Abide in me as I abide in you, abide in my love. (John 15:4, 9)

You have already been cleansed by my word. (John 15:3)
Abide in me as I abide in you. (John 15:4)

I am the vine, you are the branches. (John 15:5)
Abide in me as I abide in you. (John 15:4)

As the Father has loved me, so I have loved you, (John 15:9)
abide in me as I in you, abide in my love. (John 15:4, 9)

This is my commandment, that you love one another as I have loved you. (John 15:12)

V Hope
Chorus I:
After Jesus had spoken these words, he looked up to heaven and said: “Father, the hour has come; glorify your Son so that the Son may glorify you. (John 17:1)
You have given the Son authority over all flesh. And now the Son gives eternal life to this flesh. (John 17:2)
Я открыл Имя Твоё человекам, и они уверовали.

Ныне же к Тебе иду, и о них молю: чтобы Ты сохранил их от зла. Освяти их истиною Твою; слово Твоё есть истина.

Бас: Отче праведный!

Ты дал Сыну власть над всякою плотью, и теперь Сын даст этой плоти жизнь вечную. Я открыл имя Твоё человекам, и они уверовали.

Ныне же к Тебе иду, и о них молю: чтобы сохранил их от зла.

Хор I: В начале было Слово, и Слово было у Бога, и Слово было Бог.

VI Литургия на небе
Хор I: Аллилуия, Аллилуия, Аллилуия…

Баритон: Я взглянул, и вот, дверь отверста на небе.

Хор II: Свят, свят, свят Господь Бог Вседержитель!

Баритон: И вижу: престол. И на нём Сидящий, подобен яспису и сардису.

Хор II: Свят, свят, свят Господь Бог Вседержитель!

Сопрано: Достоин Ты, Господи, принять честь и славу и силу ибо Ты сотворил всё.

Хор I: Аллилуия, Аллилуия, Аллилуия…

Баритон: И радуга вокруг престола, подобная смаргаду.

Хор II: Свят, свят, свят Господь Бог Вседержитель!

Хор I: Аллилуия, Аллилуия, Аллилуия…

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Баритон:
В десницу у Сидящего на престоле книга,
запечатанную семью печатями.

Хор II: Свят, свят, свят Господь Бог Вседержитель!
Хор I: Свят, свят, свят Господь Бог Вседержитель!

Баритон:
А перед престолом Агнец как бы закланный

Сопрано:
достоин Ты Агнец взять книгу и снять с нее печати.

Хор II:
Свят, свят, свят Господь Бог Вседержитель!

Хор I:
Аллилуия, Аллилуия, Аллилуия…

Сопрано:
Ибо Ты был заклан, и Кровию Своей искупил нас Богу.

Хор II:
Свят, свят, свят Господь Бог Вседержитель!

Баритон:
И вижу Я: Агнец снял первую печать,
и вот конь белый, и на нём всадник. И дан ему был
вечен.
Агнец снял вторую печать,
и вот конь рыжий, и на нём всадник, и дан ему
большой меч.
Агнец снял третью печать, и вот конь вороної. И на
нем всадник, имеющий меру в руке своей.

И тогда Он снял четвёртую печать,
и вот конь бледный, и на нём всадник, которому имя
“смерть”.
И когда Он снял пятую печать, увидел я под
жертвенником души убиенных за слово Божие.

И когда Он снял шестую печать, я взглянул, и вот
великое землетрясение, и солнце сделалось мрачно
как власница, и луна сделалась как кровь.
И звёзды небесные пали на землю.
И небо скрылось, свившись как свиток.

Ибо пришёл великий день гнева.

И когда Он снял седьмую печать, сделалось
безмолвие на небе.
И увидел я семь Ангелов, и дано им было семь труб.

И семь Ангелов приготовились трубить.

И увидел я другого ангела, и имеющего печать Бога

Baritone:
In the right hand of the one seated on the throne was a
scroll sealed with seven seals. (Rev. 5:1)

Chorus II: Holy, holy, the Lord God the Almighty!
Chorus I: Holy, holy, the Lord God the Almighty!

Baritone:
And before the throne stands a Lamb as if it had been
slaughtered. (Rev. 5:6)

Soprano:
You are worthy, Lamb, to take the scroll and to open its
seals. (Rev. 5:9)

Chorus II:
Holy, holy, the Lord God the Almighty!

Chorus I:
Alleluia, Alleluia, Alleluia…

Soprano:
For you were slaughtered and by your blood you
ransomed saints for God. (Rev. 5:9)

Chorus II:
Holy, holy, the Lord God the Almighty!

Baritone:
And I see: the Lamb opened the first seal, (Rev. 6:1)
and there was a white horse, with a rider. A crown was
given to him. (Rev. 6:2)
The Lamb opened the second seal, (Rev. 6:3)
and there was a red horse. With a rider, and he was
given a great sword. (Rev. 6:4)
The Lamb opened the third seal, and there was a black
horse. With a rider, holding a pair of scales in his hand.
(Rev. 6:5)
And then he opened the fourth seal, (Rev. 6:7)
and there was a pale horse. Its rider’s name was
“Death”. (Rev. 6:8)
When he opened the fifth seal, I saw under the altar the
souls of those who had been slaughtered for the word of
God. (Rev. 6:9)
When he opened the sixth seal, I looked, and there came
a great earth-quake. The sun became black as sack-
cloth, the moon became like blood. (Rev. 6:12)
The stars of the sky fell to earth. (Rev. 6:13)
The sky vanished like a scroll rolling itself up. (Rev.
6:14)
For the great day of wrath has come. (Rev. 6:17)

When the Lamb opened the seventh seal, there was
silence in heaven. (Rev. 8:1)
And I saw the Seven Angels, and seven trumpets were
given to them. (Rev. 8:2)
Now the seven angels made ready to blow them. (Rev.
8:6)
I saw another angel, having the seal of the living God,
живаго.
И воскликнул он: “Не делайте вреда ни земле, ни морю, доколе не положим печати на челах рабов Бога нашего.”
Ибо сам Агнец будет пасти их и водить их на живые источники вод, и отрёт Бог всякую слезу с очей их.”

(VII) Предательство, отречение, бичевание, приговор

Бас:
Сказав сие, Иисус вышел с учениками Своими за поток Кедрон, где был сад.

И вот: Иуда, взяв отряд воинов, приходит туда с фонарями и светильниками и оружием.

Иисус говорит им: кого ищете?

Ему отвечали: Иисуса Назорея. Стоял же с ними и Иуда, предатель Его.

Хор II: Вот, иду исполнить волю Твою, Боже.
Хор I: Вот, иду исполнить волю Твою, Боже.
Сопрано: Вот, иду исполнить волю Твою, Боже.
Хор I и Сопрано: Вот, иду исполнить волю Твою, Боже.

Тенор: Симон же Пётр, имея меч, извлёк его, и ударил раба первосвященнического, и отсёк ему правое ухо.

Хор I/I и Сопрано: Вот, иду исполнить волю Твою, Боже.

Бас: Но Иисус сказал: “вложи меч свой в ножны. неужели не пить мне чаши, которую Мне дал Отец?”

И тогда связали Иисуса.
И отвели Его сперва к Анне, тестю первосвященника киафы.
За Иисусом следовали Пётр и другой ученик; ученик же сей вошёл во двор.
А Пётр стоял вне за дверями.

Тенор: Тут раба придверница говорит Петру: “И ты не из учеников ли Этого Человека?”

(Rev. 7:2)
and he called: “Do not damage the earth or the sea, until we have marked the servants of our God with a seal on their forehead.” (Rev. 7:3)
For the Lamb himself will be their shepherd, and he will guide them to springs of the water of life, and God will wipe every tear from their eyes. (Rev. 7:17)

(VII Betrayal, denial, flagellation, condemnation)

Bass:
After Jesus had spoken these words he went out with his disciples across the Kidron valley to a place where there was a garden. (John 18:1)
So Judas brought a detachment of soldiers, and they came there with lanterns and torches and weapons. (John 18:3)
Then Jesus asked them: “Whom are you looking for?” (John 18:4)
They answered: “Jesus of Nazareth.” Judas, who betrayed him, was standing with them. (John 18:5)

Chorus II: See, O God, I have come to do your will. (Heb. 10: 9)
Chorus I: See, O God, I have come to do your will.
Soprano: See, O God, I have come to do your will.
Chorus I/II & Sop: See, O God, I have come to do your will.

Tenor: Then Simon Peter, who had a sword, drew it, struck the high priest’s slave, and cut off his right ear. (John 18:10)

Chorus I/II, & Soprano: See, O God, I have come to do your will.

Bass: Jesus said: “Put the sword back in your sheath. Am I not to drink the cup that the Father has given me?” (John 18:11)
Then they bound Jesus. (John 18:12)
First they took him to Annas, father-in-law of Caiphas, the high priest. (John 18:13)
Simon Peter and another disciple followed Jesus. That disciple went into the courtyard, (John 18:15) but Peter was standing outside at the gate. (John 18:16)

Tenor: One of the slaves of the high priest asked, “You are not also one of this man's disciples, are you?” (John18:17)

Tenor & Chorus I/II:
И Он сказал: “Нет.”

Бас: Между тем рабы и служители, разведя огонь, стояли и грелись. потому что было холодно. Пётр тоже стоял и греясь.

Тенор: И тут сказали ему: “Не из учеников ли Его и ты?”

Тенор и Хор I/II: И он отрекся и сказал: “Нет.”

Бас: Один из рабов, родственник тому, которому Пётр отсек ухо, говорит: “Не я ли видел тебя с Ним в саду?”

Бас и Хор I/II: И Пётр опять отрекся.

Тенор: И тотчас запел петух.

Бас: Анна послал Иисуса первосвященнику Каяфы. Тот спросил Его об учениках Его и учении Его.

Иисус отвечал: “Я говорил миру явно. и тайно не говорил ничего. Спроси слышавших, что Я говорил.”

От Каяфы повели Иисуса в преторию.

Пилат вышел к ним и сказал: “В чём вы обвиняете Человека Сего?”

Хор II: Как овца, веден Он был на заклание. И как агнец перед стригущим его безгласен, так и Он не отверзет уст Своих.

Хор I: Вот, иду исполнить волю Твою, Боже.

Хор I: Как овца, веден Он был на заклание.

Тенор: Они сказали ему в ответ: “Если бы Он не был злодеем, не предали бы Его тебе.”

Бас: Тогда Пилат сказал Иисусу: “Ты Царь Иудейский?”

Хор I/II: как овца, веден Он был на заклание.
Тенор:
Иисус отвечал: “ты говоришь, что Я Царь. А Я на то родился, и на то пришёл в мир, чтобы свидетельствовать об истине.”

Бас:
Пилат отвечал: “Что есть истина?” Сказал это, Пилат вновь вышел к Иудеям и сказал им: “Я никакой вины не вижу в Нём. Есть же у вас обычай, чтобы я одного отпускал вам на пасху; хотите, отпущу вам Царя Иудейского?”

Хор II:
Но иудеи закричали: не Его, но Варавву.

Бас:
Варавва же был разбойник.

Тенор:
За какое доброе дело хотите побить Меня камнями?

Хор I:
Как овца, веден Он был на заклание.

Хор I:
Вот, иду исполнить волю Твою, Боже.

Хор II:
Не за доброе дело хотим побить Тебя камнями, но за богохульство.

Бас:
Тогда Пилат взял Иисуса и велел бить Его.

Хор II:
За то, что, будучи человек, делаешь Себя Богом.

Бас:
И воины, сплетши венец из терна, возложили Ему на голову, и одели Его в багряницу. И говорили: “Радуйся, Царь Иудейский!” и били Его по ланитам.

Хор I:
Вот, иду исполнить волю Твою, Боже.

Хор II:
Как овца, веден Он был на заклание.

Хор II:
Не за доброе дело хотим побить Тебя камнями, но за богохульство. За то, что, будучи человек, делаешь Себя Богом.

Тенор:
Jesus answered: “You say that I am a king. For this I was born and for this I came into the world, to testify to the truth.” (John 18:37)

Бас:
Pilate asked him: “What is truth?” After he had said this, he went to the Jews again and told them “I find no case against him. (John 18:38)

You have a custom that I release someone for you at the Passover. Do you want me to release for you the King of the Jews?” (John 18:39)

Chorus II:
But the Jews shouted: “Not this man, but Barrabas!” (John 18:40)

Bass:
Now Barrabas was a bandit. (John 18:40)

Тенор:
For which of these good works are you going to stone me? (John 10:32)

Chorus I: Like a lamb he was led to the slaughter. (Isa. 53:7)

Chorus I: See, O God, I have come to do your will. (Heb. 10:9)

Chorus II: It is not for a good work that we are going to stone you, but for blasphemy. (John 10:33)

Bass:
Then Pilate took Jesus and had him flogged. (John 19:1)

Chorus II: Because you, though only a human being, are making yourself God. (John 10:33)

Bass: And the soldiers wove a crown of thorns and put it on his head, and dressed him in a purple robe. (John 19:2)

They kept coming up to him, saying “Hail, King of the Jews!” and striking him in the face. (John 19:3)

Chorus I: See, O God, I have come to do your will. (Heb. 10:9)

Chorus II: Like a lamb he was led to the slaughter. (Isa. 53:7)

Chorus II: It is not for a good work that we are going to stone you, but for blasphemy. Because you, a man, are making yourself God. (John 10:33)
Тенор:
И тогда вывел Пилат Иисуса в терновом венце и в багрянице. И сказал: "сие, Человек!"

Сопрано:
Вот, иду исполнить волю Твою, Боже.

Хор I:
Как овца, веден Он на заклание. И как агнец пред стригущим его безгласен.

Хор II:
Не за доброе дело хотим побить Тебя камнями, но за богохульство.

Тенор и Хор II:
Иудеи же кричали: "Распни, распни Его!"

Бас:
И спросил Пилат: "ОТкуда Ты?" Но Иисус не дал ему ответа.

И сказал Пилат Иудеям: "Се, Царь ваш!"

Но они кричали: "Возьми, возьми, распни Его!"

Пилат говорит: "Царя ли вашего распну?" Они же отвечали: "Нет у нас царя, кроме кесаря."

Хор II:
Как овца, веден Он на заклание.

Хор I:
Вот, иду исполнить волю Твою, Боже.

Бас:
И тогда он предал Его на распятие.

VIII Шествие на Голгофу
Бас:
И взяли Иисуса и повели.

Баритон:
Первый Ангел вострубил, и сделался град и огонь, смешанный с кровью, и третья часть дерев сгорела

Бас:
И, неся крест Свой

Хор II:
Сей Человек грешник.

Хор I:
Как может человек грешный творить такие чудеса, какие он творил?

Tenor:
So Pilate let out Jesus wearing the crown of thorns and the purple robe and said: “Here is the man!” (John 19:5)

Soprano:
See, O God, I have come to do your will. (Heb. 10:9)

Chorus I:
Like a lamb He was led to the slaughter, And like a sheep that before its shearers is silent (Isa. 53:7)

Chorus II:
It is not for a good work that we are going to stone you, but for blasphemy. (John 10:33)

Tenor & Chorus II:
The Jews shouted, “Crucify him! Crucify him!” (John 19:6)

Bass:
Pilate asked: “Where are you from?” But Jesus gave him no answer. (John 19:9)

And Pilate said to the Jews: “Here is your King!” (John 19:14)

They cried out, “Away with him, away with him! Crucify him!” Pilate asked them: “Shall I crucify your King?” They answered, “We have no king but the emperor.” (John 19:15)

Chorus II:
Like a lamb, he was led to the slaughter. (Isa. 53:7)

Chorus I:
See, O God, I have come to do your will. (Heb. 10:9)

Bass:
Then he handed him over to be crucified. (John 19:16)

VIII Way to Golgatha
Bass:
So they took Jesus (John 19:16)

Baritone:
The first angel blew his trumpet, and there came hail and fire, mixed with blood, and a third of the earth was burned up. (Rev. 8:7)

Bass:
He is carrying the cross by himself. (John 19:17)

Chorus II:
This man is a sinner. (John 9:24)

Chorus I:
How can a man who is a sinner perform such signs? (John 9:16)
Баритон:
Второй Ангел вострубил, и большая гора, пылающая огнём, низверглась в море.

Бас:
И, неся крест Свой…

И возвестил
Бас:
on вышел на место, называемое “Лобное.”

Баритон:
И треть часть мора сделалась кровью.

Бас:
по-еврейски Голгофа.

Баритон:
Третий ангел вострубил, и упала с неба большая звезда, и пала на третьую часть рек, и на источники вод. И они стали горьки.

Бас:
he is carrying the cross by himself... (John 19:17)

Baritone:
The second angel blew his trumpet, and something like a great mountain, burning with fire, was thrown into the sea. (Rev. 8:8)

Chorus II:
He has a demon! He is out of his mind! (John 10:20)

Chorus I:
If this man were not from God, he could do nothing. (John 9:33)

Bass:
No, he is deceiving the crowd. (John 7:12,20)

Chorus I:
No, he is deceiving the crowd. (John 7:12)

Chorus II:
If this man were not from God, he could do nothing. (John 9:33)

Bass:
he is out of his mind. (John 10:20)

Baritone:
The third angel blew his trumpet, and a great star fell from heaven, and it fell on a third of the rivers and the springs of water, and they became bitter. (Rev. 8:10)

Chorus II:
No prophet is to arise from Galilee. (John 7:52)

Chorus I:
If this man were not from God, he could do nothing. (John 9:33)

Chorus II:
This man is not from God. (John 9:16)

Chorus I:
He opened my eyes. (John 9:30)
Хор II:
Не бес ли в нём?
Хор I:
Может ли бес отверзать очи слепым?

Хор II:
Человек сей грешник.
Хор I:
Грешников Бог не слушает.

Бас:
И там распяли Его. И вместе с Ним двух других…

Хор I:
Это Христос!
Хор II:
Отцом Своим называл Бога! делая Себя равным Богу.
Хор I:
Он истинно Спаситель мира.
Хор II:
Лучше нам, чтобы один человек умер за людей, нежели чтобы весь народ погиб.

Бас:
…по ту и другую сторону…

Хор II:
Не сказано ли в Писании, что Христос придет из Вифлеема, из того места, откуда был Давид?

Бас:
…а посреди Иисуса.

Хор II:
Из Галилеи не приходит пророк.

Баритон:
Четвёртый Ангел вострубил, и поражена была третья часть солнца и третья часть луны.

Хор I:
Когда придет Христос, неужели сотворит больше знамений, нежели сколько Сей сотворил?

Бас:
Пилат же написал надпись, и поставил на кресте:

Баритон:
Пятый Ангел вострубил,

Бас:
“Иисус Назорей, Царь Иудейский.”

Баритон:
и я увидел звезду, падшую с неба…

Бас:
Первосвященники же Иудейские
Баритон:
… на землю…
Хор II:
Отцом Своим называл Бога, делая Себя равным Богу.
Хор II:
Он должен умереть, потому что сделал Себя Сыном Божиим.
Бас:
сказали Пилату: “не пиши: Царь Иудейский, но напиши: “Он говорил:
Баритон:
И дан ей был ключ от кладязя бездны.
Бас:
…‘Я Царь Иудейский.’
Хор II:
Он должен умереть, потому что сделал Себя Сыном Божиим.
Баритон:
И звезда отворила кладязь бездны.
Бас:
Пилат же отвечал: “Что я написал, то написал.”
Хор I:
Это Христос!
Хор II:
Отцом Своим называл Бога, делая Себя равным Богу.
Баритон:
И вышел из кладязя дым, как дым из большой печи.
И помрачилось солнце и воздух.
Хор I:
Он истинно Спаситель мира.
Хор II:
Из Галилеи не приходит пророк.
Хор I:
Ибо таких чудес, какие он творил, никто не может творить, если не будет с ним Бог.
Хор II:
Он должен умереть, потому что сделал Себя Сыном Божиим.
Бас:
Воины же, когда распяли Иисуса,
Баритон:
Из дыма вышла саранча на землю.
Бас:
…взяли одежды Его…
Baritone:
...to earth. (Rev. 9:1)
Chorus II:
He called God his own Father, thereby making himself equal to God. (John 5:18)
Chorus II:
He must die because he has claimed to be the Son of God. (John 19:7)
Bass:
...said to Pilate, ‘Do not write, ‘The King of the Jews,’ but This man said… (John 19:21)
Baritone:
And he was given the key to the shaft of the bottomless pit. (Rev. 9:1)
Bass:
... ‘I am King of the Jews.’ (John 19:21)
Chorus II:
He must die because he has claimed to be the Son of God. (John 19:7)
Baritone:
And he opened the shaft of the bottomless pit. (Rev. 9:2)
Bass:
Pilate answered, “What I have written I have written.” (John: 19:22)
Chorus I:
This is the Messiah! (John 7:41)
Chorus II:
He called God his own Father, thereby making himself equal to God. (John 5:18)
Baritone:
And from the shaft rose smoke like the smoke of a great furnace, and the sun was darkened and the air. (Rev. 9:2)
Chorus I:
He is truly the Savior of the world. (John 4:42)
Chorus II:
The prophet shall not come from Galilee. (John 7:52)
Chorus I:
For no one can do these signs, unless God is in him. (John 3:2)
Chorus II:
He must die, because he made himself out to be the Son of God. (John 19:7)
Bass:
When the soldiers had crucified Jesus… (John 19:23)
Baritone:
Then from the smoke came locusts on the earth. (Rev. 9:3)
Bass:
...they took his clothes… (John 19:23)
Baritone:
They had scales like iron breastplates, and the noise of their wings. (Rev. 9:9)

Chorus II:
Is this not Jesus, the son of the Joseph, whose father and mother we know? (John 6:42)

Bass:
...and divided them into parts,… (John 19:23)

Chorus II:
When the Messiah comes, no one will know where he is from. (John 7:27)

Baritone:
...was like the noise of many chariots. (Rev. 9:9)

Chorus I:
If this man were not from God, he could do nothing. (John 9:33)

Bass:
...one for each soldier, and his tunic. (John 19:23)

Baritone:
Their tails were like scorpions, (Rev. 9:10)

Chorus II:
This man is a sinner. (John 9:24)

Baritone:
...and in their tails were stingers. (Rev. 9:10)

Chorus I:
This is the Messiah! (John 7:41)

Chorus II:
He has a demon. (John 7:20)

Bass:
So they said to one another, “Let us not tear it, but cast lots for it to see who will get it.” (John 19:24)

Chorus II:
This man is not from God, because he does not observe the Sabbath. (John 9:16)

Chorus I:
How can a man who is a sinner open the eyes of the blind? (John 9:16)

Chorus II:
This man is a sinner. (John 9:24)

Baritone:
Then the sixth angel blew his trumpet. (Rev. 9:13)
Хор II:
Он должен, потому что сделал Себя Сыном Божиим.
Варитон:
И Я увидел конское войско числом две тьмы тем.
Хор II:
Не от Бога Этот Человек, он не хранит субботы.
Варитон:
…и коней,…
Хор II:
Человек сей грешник.
Варитон:
…и на них…
Хор II:
Разве из Галилеи придёт Христос?

Бас:
Da sбудется реченное в Писании: “И разделили ризы между собой и об одежде Моей бросали жребий.”
Хор II:
Это Христос!
Бас:
При кресте Иисуса стояли Матерь Его и сестра Матери Его, Мария Клеопова, и Мария Магдалина.
Иисус, увидев Матерь Свою и ученика Своего, которого особенно любил, говорит Матери Своей: Жено! се, сын Твой.
Потом говорит ученику: се, Матерь твоя!
Хор I/II:
Это Христос!
Бас:
После того Иисус, зная, что уже всё свершилось, говорит: “жажду.”
Тут стоял сосуд, полный уксуса. И Воины, напоив

Chorus II:
He must die because he has claimed to be the Son of God. (John 19:7)
Baritone:
and I saw troops of cavalry numbering two hundred million, (Rev. 9:16)
Chorus II:
This man is not from God. He does not observe the Sabbath. (John 19:16)
Baritone:
…horses... (Rev. 9:17)
Chorus II:
this man is a sinner. (John 9:24)
Baritone:
…and on the horses...(Rev. 9:17)
Chorus II:
Surely the Messiah does not come from Galilee, does he? (John 7:41)
Baritone: ...were riders. (Rev. 9:17)
Chorus I:
If this man were not from God, he could do nothing. (John 9:33)
Chorus II:
He must die. (John 19:7)
Chorus I:
Lamb of God who takes away the sin of the world. (John 1:29)
Chorus II:
This is the Messiah! (John 7:41)
Chorus I:
Lamb of God who takes away the sin of the world. (John 1:29)
Bass:
This was to fulfill what the scripture says: “They divided my clothes among themselves, for my clothing they cast lots.” (John 19:24)
Chorus II:
This is the Messiah! (John 7:41)
Bass:
Standing near the cross of Jesus were his mother, and his mother’s sister, Mary the wife of Clopas, and Mary Magdalene. (John 19:25)
When Jesus saw his mother and the disciple whom he loved he said to his mother: “Woman, here is your son.”(John 19:26)
Then he said to the disciple: “Here is your mother.” (John 19:27)
Chorus I/II:
This is the Messiah! (John 7:41)
Bass:
After this, when Jesus knew that all was finished, he said: “I am thirsty.” (John 19:28)
A jar of sour wine was standing there. So the soldiers
уксусом губку и наложив иссоп, поднесли к устам Его.

Хор I/II:
В начале было Слово, и Слово было у Бога, и Слово было у Бога, и Слово было Бог.

Бас:
Когда же Иисус вкусил уксуса, сказал: “свершилось!” И, преклонив главу, предал дух.

IX Жена облечённая в солнце
Баритон:
Седьмой Ангел вострубил, и раздались на небе громкие голоса, говорящие:

Сопрано:
Царство мира соделалось царством Господа нашего и Христа Его, и будет царствовать во веки веков.

Хор II:
В начале было Слово

Тенор & Хор I/II:
И явилось на небе великое знамение: жена, облечённая в солнце,

Хор II:
и Слово было у Бога

Хор I:
Ныне настало спасение и сила и царство Бога нашего и власть Христа Его.

Сопрано:
Низвержен клеветник братий наших.

Хор II:
и Слово было Бог.

Тенор & Хор I/II:
под ногами её луна, и на голове её венец из двенадцати звёзд.
Она имела во чреве, и кричала от болей и мук рождения.

Хор II:
и Слово было Бог.

Сопрано:
Они победили кровию Агнца Словом свидетельства Своего.

IX A woman clothed with the sun
Bartone:
The seventh angel blew his trumpet, and there were loud voices in heaven, saying: (Rev. 11:15)

Soprano:
The kingdom of the world has become the kingdom of our Lord, and of his Messiah, and he will reign forever and ever. (Rev. 11:15)

Chorus II:
In the beginning was the Word (John 1:1)

Tenor and Chorus I/II:
And a great portent appeared in heaven: a woman clothed with the sun, (Rev. 12:1)

Chorus II:
and the Word was with God, (John 1:1)

Chorus I:
Now have come the salvation and the power and the kingdom of our God and the authority of his Messiah. (Rev. 12:10)

Soprano:
The accuser of our comrades has been thrown down. (Rev. 12:10)

Chorus II:
and the Word was with God, (John 1:1)

Tenor and Chorus I/II:
with the moon under her feet, and on her head a crown of twelve stars. (Rev. 12:1)
She was pregnant and was crying out in birth pangs. (Rev. 12:2)

Chorus II:
and the Word was with God. (John 1:1)

Soprano:
They have conquered him by the blood of the Lamb and by the word of their testimony. (Rev. 12:11)
Хор II:
и Слово было у Бога.

Хор I:
Веселитесь, небеса! Горе живущим на земле и на море! Ибо к вам сошёл дьявол в сильной ярости.

Хор II:
и Слово было Бог.

X Положение во гроб

Бас:
Но так как тогда была пятница, а суббота была днём великой пасхи, то иудеи просили Пилата, перебить голени у распинаемых, и снять их с крестов.

Сопрано:
А…А…А…А…

Бас:
И тогда пришли воины, и у первого перебили голени, и у второго, распятого с Ним.

Сопрано:
А…А…А…А…

Бас:
Но, приидя к Иисусу, как увидели Его уже умершим, не перебили у Него голеней, но один из воинов копьём пронзил Ему рёбра, и тотчас истекла кровь и вода.

Хор II:
Тот есть крестящий Духом Святым.

Бас:
Сбылось Писание, где сказано: “кость Его да не сокрушимся.”

Хор II:
Тот есть крестящий Духом Святым.

Бас:
“И возвзят на Того, Которого пронзили.”

Хор II:
Тот есть крестящий Духом Святым.

Chorus II: and the Word was with God (John 1:1),

Chorus I:
Rejoice then, you heavens! Woe to those who dwell on earth and in the sea. For the devil has come down to you with great wrath. (Rev. 12:12)

Chorus II:
and the Word was God. (John 1:1)

X Entombment

Bass:
Since it was the day of Preparation, and the Sabbath was a day of the great Passover, the Jews asked Pilate to have the legs of the crucified men broken and the bodies removed. (John 19:31)

Soprano:
A...A...A...A...

Bass:
Then the soldiers came and broke the legs of the first and of the other who had been crucified with him. (John 19:32)

Soprano:
A...A...A...A...

Bass:
But when they came to Jesus and saw that he was already dead, they did not break his legs. (John 19:33) Instead, one of the soldiers pierced his side with a spear, and at once blood and water came out. (John 19:34)

Chorus II:
He is the one who baptizes with the Holy Spirit. (John 1:33)

Bass:
For these things were done, the scripture was fulfilled, that “None of his bones shall be broken.” (John 19:36)

Chorus II:
He is the one who baptizes with the Holy Spirit. (John 1:33)

Bass:
“And they will look on the one whom they have pierced.” (John 19:37)

Chorus II:
He is the one who baptizes with the Holy Spirit. (John 1:33)
Хор I:
Кто от Бога, тот слышит слова Божии.

Бас:
После сего Иосиф из Аримафей,
Тайный ученик Иисуса, просил Пилата, чтобы снять тело Иисуса;

Пришёл и Никодим, приходивший прежде к Иисусу ночью.

Они обвили тело Иисуса пеленами с благовониями.

На том месте, где Иисус был распят, был сад, и в саду гроб новый, в котором ещё никто не был положен.
Там и положили Иисуса.

XI Семь чаш гнева
Баритон:
Первый Ангел вылил чашу свою на землю: и сделались жестокие гнойные раны на тех, кто поклонялся зверю.
Второй Ангел вылил чашу свою в море: и сделалась кровь, и всё живое умерло.
Третий Ангел вылил чашу свою в реки и источники вод: и они стали горьки.
Четвёртый Ангел вылил чашу свою на солнце: и дано ему было жечь людей огнём.

Хор I/II:
Он топчет точило гнева и ярости Бога Вседержителя.

Пятый Ангел вылил чашу свою на престол зверя: и царство его сделалось мрачным.

Хор I/II:
Он топчет точило гнева и ярости Бога Вседержителя.

Шестой Ангел вылил чашу свою на великую реку Евфрат, и высохла в ней вода.

Седьмой Ангел вылил чашу свою на воздух, раздался громкие голоса: “Свершилось!”

Хор I/II:
“Свершилось!”

XI The seven bowls of wrath
Baritone:
The first angel poured his bowl on the earth, and a foul and painful sore came on those who had the mark of the beast. (Rev. 16:2)
The second angel poured his bowl into the sea, and it became like blood and every living thing died. (Rev. 16:3)
The third angel poured his bowl into the rivers and the springs of water, and they became bitter. (Rev. 16:4)
The fourth angel poured his bowl on the sun, and it was allowed to scorch people with fire. (Rev. 16:8)

Chorus I/II:
He will tread the wine press of the fury of the wrath of God the Almighty. (Rev. 19:15)

The fifth angel poured his bowl on the throne of the beast, and its kingdom was plunged into darkness. (Rev. 16:10)

Chorus I/II
He will tread the wine press of the fury of the wrath of God the Almighty. (Rev. 19:15)

The sixth angel poured his bowl on the great river Euphrates, and its water was dried up. (Rev. 16:12)

The seventh angel poured his bowl into the air, and loud voices came out of the temple, from the throne, saying, “It is done.” (Rev. 16:17)

Chorus I/II:
“It is done.” (Rev. 16:17)
Chorus I:
Alleluia, Alleluia, Alleluia...

Chorus I/II:
In the beginning was the Word, and the Word was with God, and the Word was God. (John 1:1)
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Selected Discography
