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Harmonic Horizons: An investigation into the construction of my harmonic language through a creative portfolio of compositions

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# **Harmonic Horizons:**

**An investigation into the construction of my harmonic language  
through a creative portfolio of compositions.**

**Ylva Q Arkvik**

**A portfolio of original compositions and commentary submitted to the  
University of Huddersfield in partial fulfilment of the requirements for the  
Doctor of Philosophy.**



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This work is dedicated to my daughters, Isabel and Maya.

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## **Abstract**

*Harmonic Horizons* presents my research regarding the structuring of harmonic material in my music written between 2011 and 2013. The selected work, the oratorio *Johannes Uppenbarelse*, illustrates how I have established and developed my harmonic language and how this is implemented chordally, melodically and structurally. The goal of this research is the development of my strategy to create a new kind of functional harmony, which utilises notions of relative consonance and dissonance within its own defined boundaries.

## List of Submitted Works

*Johannes Uppenbarelse* is submitted as a PDF score along with a recording of the work.

*Animo* is submitted as a PDF score. *Soundscapes* is submitted as a recording of the work.

1. *Johannes Uppenbarelse* (2012, 68')

performed by Cantica Nova, Chorus, Mikael Samuelsson baritone, Tua Dominique soprano, Anna-Lena Engström mezzosoprano, Nils Larsson organ, Sylvia Karpe piano, Martin Larsson percussion. Dir. Jonas Dominique

2. *Soundscapes* (2012, 8')

performed by Ylva Q Arkvik

3. *Animo* (2013, 15')

**Total duration of portfolio: 1 hour 31 minutes**

## The oratorio *Johannes Uppenbarelse*

### The contemporary oratorio and approaches to religious subjects in the twentieth and twenty-first centuries.

Ever since I started composing music I have had a preference for large-scale forms and forces. What primarily draws me to the oratorio rather than opera is the possibility of telling a story while maintaining a focus on the inner architectonic and harmonic structure of the music, without having to consider the practicalities of a stage setting.

The oratorio developed as a musical form in the sixteenth century. Early examples often comprised an extended musical setting of a sacred text made up of dramatic, narrative and contemplative sections. The form reached its zenith in the mid-nineteenth century with works such as Mendelssohn's *Elijah* (1846). Howard E. Smithers<sup>1</sup> notes that the prevalence of amateur choirs during this period created a demand for such works. At this time the church and religion played a fundamental role in society. During World War I many choral groups were disbanded and many choral festivals were discontinued. In the inter-war decades of the 1920s and 1930s trends and attitudes changed towards traditional genres, including the oratorio, though isolated works such as William Walton's *Belshazzar's Feast* (1931) and Arthur Honegger's *Jeanne d'Arc au bûcher* (1935) kept the tradition alive. This post-war period also witnessed a reassessment of the role of religion in society, as Western society became more secular. Although oratorios traditionally eschew scenery, costumes or action, there are contemporary oratorios that make elaborate use of new technology, integrating video and lighting into the dramaturgy of the work. In addition, throughout the twentieth century there has been a tendency for the distinctions between genres to become increasingly blurred. An example of this tendency is Igor Stravinsky's *Oedipus Rex* (1927), which is labelled as an opera-oratorio and involves scenery, costumes and action.

Despite the increased secularisation of society oratorios are still commissioned to celebrate important events. Krzysztof Penderecki's *St. Luke Passion* (1966) was commissioned by the West German Radio to commemorate the 700<sup>th</sup> anniversary of Münster Cathedral. In 2000 the Internationale Bachakademie Stuttgart commissioned new oratorios by Sofia Gubaidulina,

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<sup>1</sup> Smithers, H. (2000). *A history of the oratorio: Volume 4: The Oratorio in the Nineteenth and Twentieth Centuries*. The University of North Carolina Press.

Osvaldo Golijov, Tan Dun and Wolfgang Rihm for the ‘Passion 2000-project’ to commemorate the 250<sup>th</sup> anniversary of the death of Johann Sebastian Bach. In addition to these works, Hilding Rosenberg’s *Johannes Uppenbarelse* (1940), Michael Tippett’s *A Child of Our Time* (1941), Benjamin Britten’s *War Requiem* (1961), John Tavener’s *The Apocalypse* (1993), and Kaija Saariaho’s *La Passion de Simone* (2005)<sup>2</sup> demonstrate the changing attitude to the contemporary oratorio from World War II onwards in that they draw inspiration from political and wider social issues as well as religion. The desire to integrate such issues often manifests itself in hybrid texts drawn from many different sources to provide a critical reflection on modern society. Rosenberg’s symphony-oratorio *Johannes Uppenbarelse* (The Revelation of St. John) draws together texts from the Book of Revelation interpolated with new poems written by the Swedish poet Hjalmar Gullberg. Britten’s *War Requiem* alternates sections from the Latin Mass for the Dead with poetry by Wilfred Owen. This mixing of multiple texts is also common in contemporary oratorios. In his oratorio *La Pasión Según San Marcos*, the Argentina-born composer Osvaldo Golijov uses texts from the Gospel according to St. Mark, Psalms and Lamentations, as well as anonymous secular texts. Similarly, John Adams’ *El Niño* incorporates texts from the Gospel according to St. Luke as well as other texts from the King James Bible, the Wakefield Mystery Plays, Martin Luther’s Christmas Sermon, sections from several Gnostic gospels from the Apocrypha, and poems by Rosario Castellanos, Sor Juana Inés de la Cruz, Gabriela Mistral, Vicente Huidobro, Rubén Darío, librettist Peter Sellars and Adams himself. He also uses quotations from Gabriela Mistral’s “The Christmas Star” and incorporates a choral setting of “O quam preciosa” by Hildegard von Bingen.

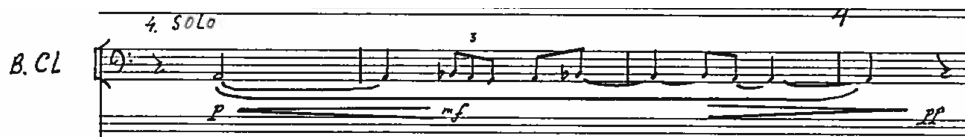
In addition to oratorios that combine religious and secular texts there are a number that focus on either religious or secular subjects exclusively. Tippett’s *A Child of Our Time* is a secular oratorio which takes as its starting-point the murder of a German diplomat in Paris by a young Polish Jew in 1938. The incident provoked the ‘Kristallnacht’ pogrom on Jews in Germany by the ruling Nazi party. Tippett’s integration of American spirituals in the work stems from the composer’s desire to draw more global generalisations about the human condition, rather than focus on the specific circumstances of the story itself (Gloag, 1999). The function of the spirituals is akin to Bach’s use of the chorale in his sacred oratorios. Osvaldo Golijov’s *La Pasión Según San Marcos* takes this integration of different musical styles a step further,

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<sup>2</sup> It should be noted that *La Passion de Simone* was first performed on 26<sup>th</sup> November 2006 in Vienna as part of the New Crowned Hope Festival.

drawing on influences and songs from Latin, samba, capoeira and flamenco music.

At the opposite end of the spectrum are religious works that hark back to the origins of oratorio form, such as Krzysztof Penderecki's *St. Luke Passion* and Sofia Gubaidulina's *St. John Passion*. Gubaidulina's work combines texts from the Gospel according to St. John and the Book of Revelation. Gubaidulina's desire is to bring cohesion to our fragmented world through her music. She is a deeply devout Christian and has always striven for a spiritual dimension in her work (Kurtz, 2007). This desire manifests itself through the chant-like quality of her thematic writing, in which central tones are embellished by closely adjacent tones (see Figures 1a and 1b).



**Figure 1a.** Gubaidulina: *St. John Passion*, page 12, section of the score.

Figure 1b shows a musical score for Basso Solo and V.C. in 4/4 time. The Basso Solo part features a melody with triplet markings and lyrics: "Jesus wusste, dass gekommen war die Stunde, aus dieser Welt zum Vater hinüber". The V.C. part has a "Solo" marking and a triplet. Dynamics include p and mf.

**Figure 1b.** Gubaidulina: *St. John Passion*, page 12, section of the score.

In my own work I have used similar kinds of chant-like structures and melodic lines, though in my more elaborate passages the tessitura of my vocal lines is much wider in comparison with those of Gubaidulina.

This integration of older musical styles (or stylistic references to them) and more contemporary techniques are also found in Penderecki's *St. Luke Passion*. Penderecki states that the *St. Luke Passion* was:

... my first attempt to find a musical language that was not only modern but which also employed some elements from the past. I was trying to find a co-existence between the very avant-garde style of my experimental works and the past. I made the first step in *Stabat Mater*, before the *Passion*. This is where I discovered the polyphonic style that allowed me later to write the *St. Luke Passion* and other pieces. But



this was the result of studying 16th century counterpoint. It was a different kind of counterpoint, of course, but the idea was to incorporate both elements. In *Stabat Mater* you have the polyphonic style of many voices – twelve different lines, twelve voices – but you also have the cluster, which was an avant-garde technique of the 1960s. Here, in this work, we find both elements. (As cited in DiOrio, 2013)

In its use of traditional and modernist techniques Penderecki's *St. Luke Passion* has been a great inspiration for my own work. In *Johannes Uppenbarelse* I have brought together contemporary instrumental techniques and electronics as well as drawing inspiration from Gregorian chant and ancient homophonic hymns.

Just as there are many approaches and developments regarding the textual content of the oratorio, so there are also many formal approaches. Penderecki's *St. Luke Passion* is modelled after the two-part form found in the liturgy, where traditionally there would have been a sermon between the two parts. This two-part form is also found in Mendelssohn's *Elijah* (1846) and Elgar's *The Dream of Gerontius*<sup>3</sup> (1900). Tippett's *A Child of Our Time* is an example of a three-part form based on Handel's *Messiah*. Tippett wrote that 'I decided to accept this format for *A Child of Our Time*, by keeping a first part entirely general, restricting the epic material to a second part, and using a third part for consequential comment.' (Gloag, 1999, p. 26)

Hilding Rosenberg uses a different formal model in his symphony-oratorio *Johannes Uppenbarelse*, which is built up like a chain – somewhat akin to Lutoslawski's chain technique evident in his writing from the 1980s onwards. In Rosenberg's work there is a strong emphasis on formal balance, with alternating sections for the orchestra and choir as well as chorales, recitative and recitation. The texts of the chorales are newly written and are used to illustrate contemporary reflection on the events depicted and function as contemplative points between more dramatic passages. Most of the time they have a homophonic musical structure (see Figure 2).

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<sup>3</sup> It should be noted that Elgar disapproved of the work being termed an oratorio. Even though the composition is based on a poem by John Henry Newman and not a religious text, the work is nevertheless religious in its message and is overtly modeled after the sacred oratorio.

Figure 2 shows a musical score for four vocal parts: Soprani, Alti, Tenori, and Bassi. The tempo is marked as quarter note = 92. The score includes lyrics in Swedish and English. The lyrics are: "Det brin- ner på den ö som he- ter Jor- den. Vi / The flames rise from an isle: all Earth is burn- ing. We". The dynamics are marked as p (piano), f (forte), and p legato. The time signature is 4/4.

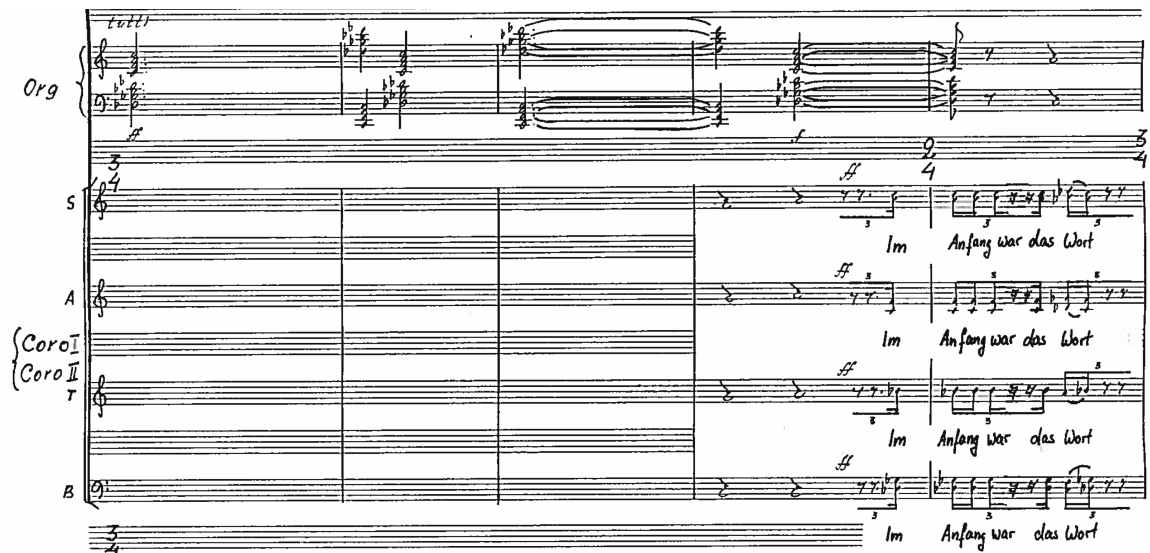
Figure 2. Rosenberg: *Johannes Uppenbarelse*, page 45.

In my oratorio *Johannes Uppenbarelse* the choir is used to reflect or comment on parts of the narrative, as well as moving the narrative forward. The method of choral delivery, as in Rosenberg's chorales, is mostly in a homophonic style.

The form of my oratorio *Johannes Uppenbarelse* is built up like a chain of events, in which the instrumental and vocal forces are interwoven to comment upon the dramatic content of the biblical story. More elaborate structures are to be found in the works by Saariaho, Tavener and Gubaidulina. Kaija Saariaho's oratorio *La Passion de Simone* is about the French-Jewish philosopher and mystic Simone Weil. The piece is divided into fifteen 'stations' and describes Weil's sufferings and death. There are three levels on which the text operates. The first presents recordings of spoken quotations from Weil which are played from a computer against an electronic surround<sup>4</sup>. The second comprises the soprano singing about Weil's life, whilst the third uses the choir to comment on Weil's life and the choices she makes (Moisala, 2009). John Tavener, in his oratorio *The Apocalypse*, projects a grandiose soundscape, strongly featuring brass, tam-tam and male voices which almost sound electronically processed. Like Saariaho he uses a three-level scenario, but in an immense spatial dimension. The highest level symbolizes the Voice of God, the intermediate level represents the angels, and the floor level represents the Apocalypse (Tavener, 1999).

Gubaidulina's *St. John Passion* is divided into twelve movements. The first five form an arc that begins and ends with a sequence of superimposed chords (see Figure 3): F major and G<sup>b</sup> major chords in the first movement, and in the fifth movement a minor second higher, F<sup>#</sup> major and G major chords.

<sup>4</sup> The surround contains of pre-recorded electronics samples distributed through a mixer and octophonic diffusion according to the score.



**Figure 3.** Gubaidulina: *St. John Passion* (opening), section of the score.

Gubaidulina begins and ends the arc with the same text, “Im Anfang war das Wort, und das Wort war bei Gott, und das Wort war Gott.” She also uses the same text for the beginning and the end of the whole piece, which forms a large arc that stretches across the whole work. In the first arc the theme from the second movement showed in Figure 1a is also used in the third and fourth movement. In the third movement the central tone for this passage is D and in the fourth movement the theme is centred on the tone G. This theme and the chordal structure outlined above, together with the choice of central tones, contribute to the unified sense of tonality in the piece. After the first arc the theme is used again, this time in a more vivid form, which contributes to the development towards the climax, (Movement No. 8) “Gang nach Golgatha”.

I have worked in a similar way at the beginning of my oratorio *Johannes Uppenbarelse*. The first thirteen minutes form a structural arc, and the diffuse, dreamlike quality at the beginning and end of my oratorio creates a similar overarching structure. The consideration of tonality inherent in my oratorio resembles Gubaidulina’s work. The first intervention of the choir starts on a C major chord, and returns at the end of the first arc a minor second higher, on a D<sup>b</sup> major chord. After the first arc, instead of developing a second arc that leads towards a climax as in Gubaidulina’s work, I work with short sections that form a chain of events which resembles Rosenberg’s formal design.

Krzysztof Penderecki’s *St. Luke Passion* shows a similar approach to Gubaidulina in his

melodic design in the treatment of musical structures based around central tones. The first phrase of *Stabat Mater* (see Figure. 4) constitutes a major theme in the *St. Luke Passion*.

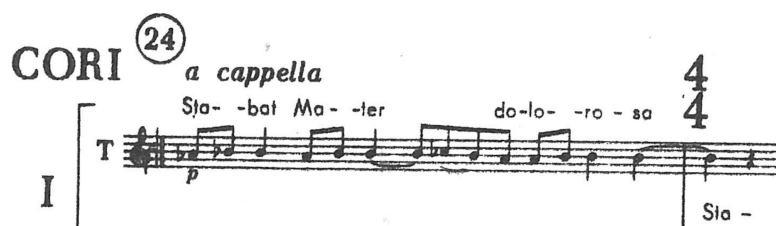


Figure 4. Penderecki: *St. Luke Passion*, page 95.

Penderecki has said that:

I'm always fascinated by form first. What concerns me is really not writing, because I can write. After so many years, there is no problem. But I need to find the form and to find the shape of the piece. I am never writing from the beginning to the end. I am always starting in at some point, making a lot of sketches which are graphical, not always with the music, with the notes, no. And after I have a very clear concept of the form, then I am really starting to write, but even then, never from the beginning to the end but always from the middle. And then I am going to the left and right, both sides. (conversation with Bruce Duffie, March 2000)

With the *Stabat Mater* as a starting point for the *St. Luke Passion*, Penderecki's first presentation of the 'theme' is a minor second lower, on G. As in my work and in Gubaidulina's, the semitonal shift is derived from the thematic material itself (see Figure 5).

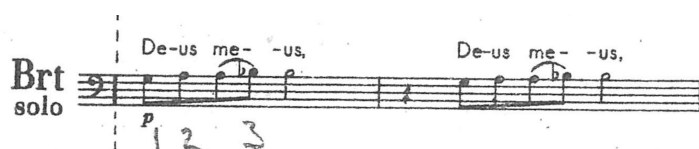


Figure 5. Penderecki: *St. Luke Passion*, page 6, (first presentation of theme), section of the score.

The G minor tonality of Penderecki's work outlined above has a clear connection to Gubaidulina's work. Her theme (see Figure 1a) starts on A, and is then embellished by the B<sup>b</sup> that is mirrored with the G below. Penderecki's piece has a tonal sensibility embedded within more wide-ranging atonal structures. He also uses a recurring feature consisting of two chords (see Figure 6) that is used as a cadential point at various structural points in the piece.



Figure 6. Penderecki: *St. Luke Passion*, page 7.

Gubaidulina also uses a recurring gesture, mainly played by the strings, that works in the same cadential manner (see Figure 7).

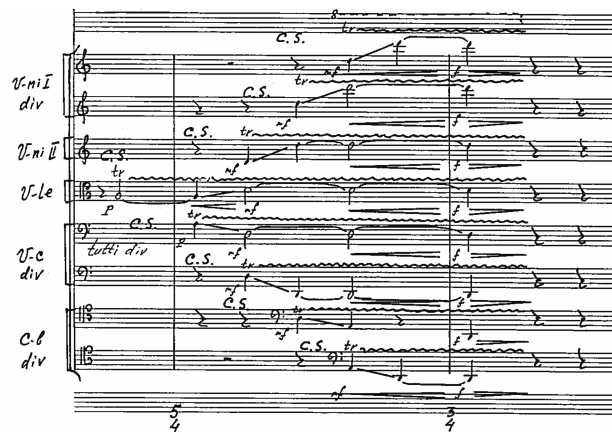


Figure 7. Gubaidulina: *St. John Passion*, page 32, section of the score.

In Penderecki's *St. Luke Passion* these melodic and cadential features, together with pedal tones, have a quasi-tonal functionality that foreshadows the E major triad at the very end of the work. Such quasi-tonal references are also apparent in Gubaidulina's work, both in her use of pedal tones and the construction of her melodic lines based on the stepwise embellishment of central tones. In my oratorio *Johannes Uppenbarelse* I use recurring elements, but not in a manner identical with Penderecki and Gubaidulina. Instead each repetition is discreetly different. In *Johannes Uppenbarelse* one of my central musical concerns was how to create a sense of quasi-tonal cohesion without using functional tonal structures. My work contains central pedal tones like those of Penderecki and Gubaidulina, but goes further by constructing, positioning and combining non-tonal chords in a functional way to suggest tension, release,

and cadential structures. In my work the syntax of tonality remains, but the harmonic methods I employ are fundamentally different.

Hilding Rosenberg's symphony-oratorio *Johannes Uppenbarelse* starts with musical figures based on the interval of a fourth (see Figure 8). The tonality of these first bars gives a sense of striving towards A<sup>b</sup>.

Hilding Rosenberg  
(1940)



**Johannes Uppenbarelse**  
Symfoni  
Orkester och kör

**The Revelation of St John**  
Symphony  
Orchestra and Choir

Largamente ♩ = 66.



Figure 8. Rosenberg: *Johannes Uppenbarelse* (opening).

However, even at this early stage of the work the semitonal rise is again evident. Instead of affirming the implied A<sup>b</sup> tonality, the first intervention of the choir is an open fifth based on A (see Figure 9).



**Figure 9.** Rosenberg: *Johannes Uppenbarelse*, page 2, section of the score.

The opening of this work is of fundamental importance to my own consideration of quasi-tonal structures. In Rosenberg's work musical phrases featuring fourth and fifth-based intervals combine with semitonal shifts to create a strong sense of a local tonal centre with unexpected shifts in harmonic movement. This intervallic structure of minor second, fourth and fifth is fundamental to my harmonic thinking and is to be found in much of my chordal and melodic writing. It is this harmonic thinking, organised into a hierarchical functionality, that forms the basis of the musical language I use in my oratorio *Johannes Uppenbarelse*.

Rosenberg described his *Johannes Uppenbarelse* as a symphony-oratorio and in so doing emphasises that he does not want the music to be merely programmatic in its depiction of biblical events. Rosenberg also stresses the continuity of the music, writing that:

It is important that there are no breaks between music and recitation and no interruptions to give the choir its note. The whole work must be performed without a break and form a seamless flow so as not to disturb the dramatic action. (Martinson, 1999, p. 97)

Even though the purely orchestral sections are rather short, they are written in a symphonic style that give them great emphasis and importance within the work. In my oratorio there are no large orchestral sections in the manner of Rosenberg. Instead, my method of working follows that of Penderecki and Gubaidulina who, whilst using a large orchestra, employ it as a series of chamber groups. Penderecki's use of a large orchestra and vocal forces in his *St. Luke Passion* facilitates an extensive range of sonoric textures. In addition to twelve-tone technique Penderecki also uses a large variety of modernistic techniques (see Figure 10). Penderecki's use of vocal techniques has had a strong influence on my own work, in particular i) spoken text – a normal prose style with neither pitch nor rhythm indicated; ii) recitation – with approximate rhythm given but no pitch indicated; iii) *Sprechstimme* – with approximate rhythm and pitch indicated; iv) singing – with both definite pitch and rhythm indicated (Robinson & Winold, 1983).

The image shows a page of a musical score for Penderecki's *St. Luke Passion*, page 31. The score is for a large vocal ensemble (CORI I, II, III) and a large instrumental ensemble (tmp, tom, gr c). The tempo is marked 'Presto possibile'. The vocal parts are marked 'staccatissimo' and 'ppp...sim.'. The instrumental parts are marked 'pp' and 'ppp'. The score is written in C major and 4/4 time.

**Figure 10.** Penderecki: *St. Luke Passion*, page 31.

Gubaidulina is also restrictive in her use of instrumental forces and only uses the full orchestra in a few bars near the very end of the oratorio. Her way of working with the orchestra is very elaborate. Although she does not use electro-acoustic sounds she uses amplification to enhance the string sound produced by the piano and also for the solo voices later on, in the ninth movement of the work.

One composer who uses electronic sound in an elaborate way is Kaija Saariaho. Her oratorio *La Passion de Simone* integrates the electronic part by creating different 'fields' of sound. The sound fields each have their own structural function that is always distinct. As such there is a clarity and transparency to the work and the manner in which the forces are utilised. Another composer who makes use of electronics in his oratorio is Osvaldo Golijov, who uses microphones for amplification and assorted live electronic processing in his *La Pasión según Marcos*. In my oratorio *Johannes Uppenbarelse* the electronic part plays a limited but important role. Electronics are used both as foreground and as background. In the beginning of the work air sounds from the wind instruments are enhanced by an actual wind sound in the loudspeakers, and at the end of the piece I use the sound of water – waves rolling to and fro – together with all the other instrumental and vocal forces. In the middle the electronic part has a prominent role, producing the sense of something abstract, only heard but not seen. After a



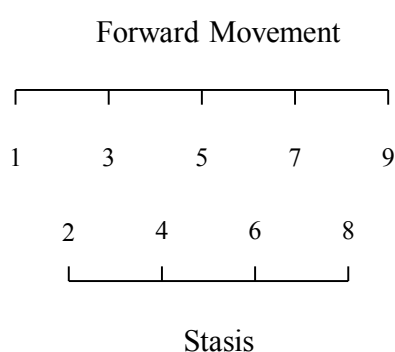
while the orchestra and choir join in with supplementary sounds and screams, reinforcing the musical expression and the emotional content of the absent text.

The oratorios discussed above show different approaches to oratorio form in the twentieth and early twenty-first century regarding their musical form, choice of language and treatment of text, choice of musical styles and manner of orchestration. In different ways, whether explicit or not in my own work, all of these works have made an impact on me and contributed to my understanding of the oratorio as a musical form and bearer of a religious, political or social message. In my oratorio *Johannes Uppenbarelse* the main focus has been on the creation of a strong overall formal design by means of a non-tonal hierarchical harmonic language that is flexible and at the same time deeply expressive.

## Approach to form and structure

When I started composing the oratorio *Johannes Uppenbarelse* my first task was to work out a usable text from the twenty-two chapters of the Book of Revelation, which in the end was reduced to a few pages in length. The initial plan for the overall form was to develop a continuous sense of forward movement and to create an uninterrupted chain of events, rather than separate movements with clear breaks. This approach has similarities with Penderecki's formal design in his *St. Luke Passion*, which is divided into twenty-seven movements that fall into two almost equal parts (Robinson, 1993). In his symphony-oratorio *Johannes Uppenbarelse* Hilding Rosenberg also demonstrates a similar approach, dividing the work into twenty-two fairly short sections which are put together to form eight blocks (Martinson, 1999).

The form of my oratorio *Johannes Uppenbarelse* is determined by the narration, and I have divided the piece into nine blocks and eighteen sections that emanate from the text. The division into sections is based on the headlines from the biblical text, while the grouping into blocks emanates from the narrative. Block 1 functions as an introduction, and blocks 2, 4, 6, and 8 are interventions by the choir, with a contemplative textual content that does not drive the narrative forward (see Figure 11). Although they provide a temporary contemplative pause in the narration, the underlying musical forward drive nevertheless remains intact.



**Figure 11.** *Johannes Uppenbarelse*, blocks.

The narration in blocks 3, 5, and 7 covers the plagues and the vision of doom. Block 9 portrays the final battle, a new heaven and a new earth and the final end. The instrumental and vocal forces, together with the text, collaborate in the narration of the story (see Figure 12).

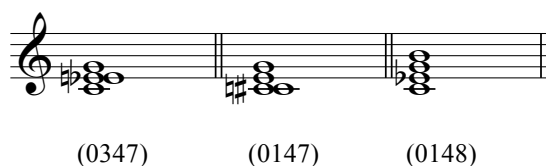
[illegible]

All blocks and sections are closely linked together, through the orchestration and the musical materials used. A short description of the content follows:

|         |   |
|---------|---|
| Block 1 | Section 1 is a short instrumental introduction, whose function is to evoke a dream-like character to illuminate the eerie atmosphere and John's trance-like state. Section 2 treats the subject of the letters to the seven churches. There are seven exhortations to the churches in this section, each treated as a strong admonition.  |
| Block 2 | Section 3 is an intervention by the choir. The textual content is contemplative and does not drive the narrative forward, although the musical drive remains.   |
| Block 3 | Sections 4 and 5 deal with the breaking of the seven seals and the sounding of the seven trumpets. The block starts with the organ with a forceful, dynamic, rhythmic figure, followed by full instrumental forces accompanied by screams in the choir. The electronic part has a prominent role in section 5, supported by the orchestra, until the end of the section where only heavy breathing in the choir remains.  |
| Block 4 | Section 6 consists of another intercession of vocal forces 'a cappella', which, like block 3, has a meditative textual content with a constant immanent musical drive.  |
| Block 5 | Section 7 deals with the episode where the woman is chased into the desert by the dragon. The battle is depicted musically by the soprano and percussion. In section 8 the two beasts make their entrance, accompanied by the percussion. Section 9 deals with the judgment. In the background the choir sings very loudly and menacingly, almost drowning the baritone recitation.   |
| Block 6 | Section 10 functions as a narrative resting point, an intervention with the choir accompanied by strings and wind instruments. The textual content is contemplative and does not drive the narrative forward, although the musical drive remains.   |
| Block 7 | Sections 11 and 12, where the seven bowls are poured over the earth, is illustrated by loud organ attacks and fortissimos in the orchestra combined with strong handclaps in the choir. Section 12, the fall of Babylon, starts in a low dynamic. The music is soft and seductive. At the end of the section a warm sound is combined with the strong attacks from section 11. It all ends in stillness, and Babylon has fallen.  |
| Block 8 | Section 13 also functions as a resting point with soprano solo and choir. As in sections 3, 6 and 10, the textual content is contemplative and does not drive the narrative forward, contrary to the musical drive that remains intact.   |
| Block 9 | Section 14 starts with a rhythmic figure first presented in section 4, this time played solely by the piano. After a short while solo interventions by single instruments enhance the harmonic structure in the piano, and soon the soprano and baritone join in. In section 15 the piano texture changes to long tremolos, which together with strings and marimba accompanies the baritone and the choir. Section 16 is a short preparation, sung and played by soprano, strings, wind instruments and organ, before the conclusion in sections 17-18. The electronic part returns towards the end with recorded sounds of water which re-establish a connection to the beginning, where the wind sound was prominent. Full orchestral and full vocal and electronic forces are used, which in combination keep the intensity at a high level right to the end. |

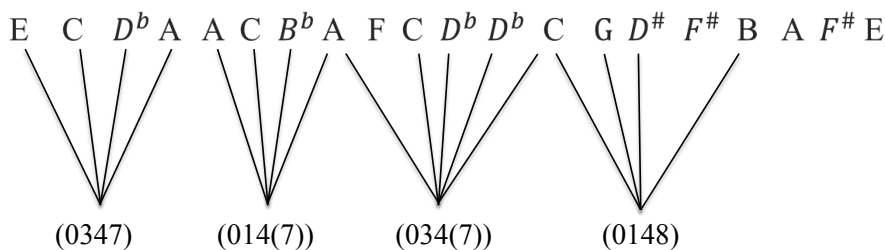
**Figure 13.** *Johannes Uppenbarelse*, description of the content.

The harmonic structure in *Johannes Uppenbarelse* is built up of three different groups of pitch sets. The first group consists of triadic chords with an added note, forming three prominent pitch sets<sup>5</sup> (see Figure 14).



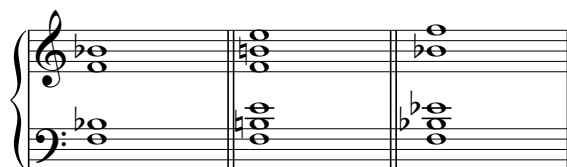
**Figure 14.** Triadic pitch sets.

The central tones in *Johannes Uppenbarelse* (see Figures 12 and 15) emanate from the pitch sets described in Figure 14 in ‘transposed versions’.



**Figure 15.** Central tones.

The second group consists of fourth and fifth-based chords (see Figure 16), and together with the chords in Figure 14 they build a fundament for the harmonic structure in the oratorio *Johannes Uppenbarelse*.



**Figure 16.** Examples of fourth and fifth-based chords.

The third group contains sets of superimposed chords and clusters, which occur regularly throughout the piece (see Figures 17a and 17b).



**Figure 17a.** Examples of superimposed chords.

<sup>5</sup> For the numbering of chords, see page 44.



**Figure 17b.** Examples of cluster chords.

The superimposed chords are primarily used for their more complex sound, and sometimes occur as chords before the full cadence point and also as the cadential chord itself (see Figures 18a and 18b).

**Figure 18a.** Bars 223-225.

**Figure 18b.** Bars 232-234.

In block 4 a denser variant of superimposed chords is used with a third-based texture, which functions as a contrast to previous harmonic combinations in the oratorio (see Figure 19).

**Figure 19.** Bars 710-718.

Clusters are used in two different ways: firstly as a scream, either with notated pitch and rhythm or with indefinite pitch with notated register and rhythm (see Figures 20a and 20b), and secondly to densify the musical texture with the aim of creating an atmosphere of intense emotion. The latter form recurs frequently in the last section of the work (see Figure 21).

**Figure 20a.** Bars 393-394.

**Figure 20b.** Bars 667-670.

**Figure 21.** Bars 1546-1549.

The three pitch sets in Figure 14 are discernible in the organisation of central tones in the oratorio, as shown in Figure 15. Furthermore, all three pitch sets contain the interval of a second, which also has a prominent influence on the structure (see Figures 22a and 22b). This is visible on a larger scale in the E-F-E relation at the start, middle and end (sections 1, 8 and 18). There is also a C-D<sup>b</sup>-C connection in sections 2-4, which is repeated in sections 9-12. In sections 4, 6, and 9 and sections 2, 6, and 12 there is a relationship between C-B<sup>b</sup>-C on a larger scale that also correlates with the base line in bars 44-50 on a smaller scale (see Figure 42). These are examples of unifying features that enhance the sense of coherence in the work.

| Minutes       | 2 | 4 | 6 | 8 | 10 | 12             | 14 | 16 | 18 | 20 | 22 | 24 | 26 | 28             | 30 | 32 | 34 | 36             | 38             | 40 | 42 | 44 | 46 | 48 | 50             | 52             | 54 | 56 | 58             | 60 | 62 | 64 |
|---------------|---|---|---|---|----|----------------|----|----|----|----|----|----|----|----------------|----|----|----|----------------|----------------|----|----|----|----|----|----------------|----------------|----|----|----------------|----|----|----|
| Blocks        | 1 |   |   |   |    |                | 2  | 3  |    |    |    |    |    | 4              | 5  |    |    | 6              | 7              |    |    |    | 8  |    | 9              |                |    |    |                |    |    |    |
| Sections      | 1 | 2 |   |   |    |                | 3  | 4  |    |    | 5  |    |    | 6              | 7  | 8  | 9  | 10             | 11             | 12 |    |    | 13 |    | 14             |                | 15 | 16 | 17             |    | 18 |    |
| Central tones | E | C |   |   |    | D <sup>b</sup> | A  | A  | C  |    |    |    |    | B <sup>b</sup> | A  | F  | C  | D <sup>b</sup> | D <sup>b</sup> | C  |    |    | G  |    | D <sup>#</sup> | F <sup>#</sup> | B  | A  | F <sup>#</sup> | E  |    | F  |

**Figure 22a.** Central tones.

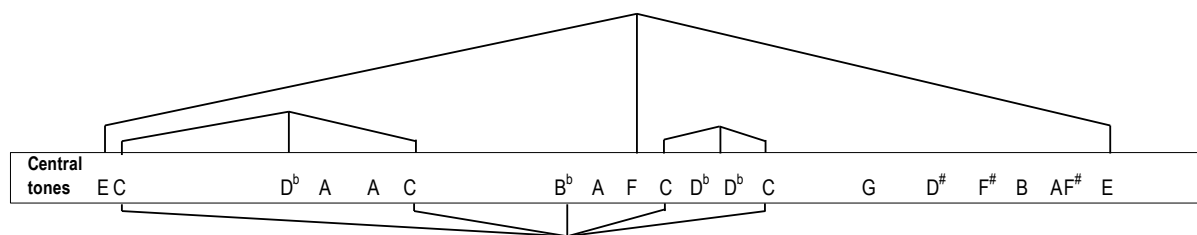


Figure 22b

In the last part of the work, block 9, the character of the music changes and the mood gradually becomes more melancholy and lingering. This change of character is also evident in the notation of the central tones, which are now written with sharps to further emphasise this fact.

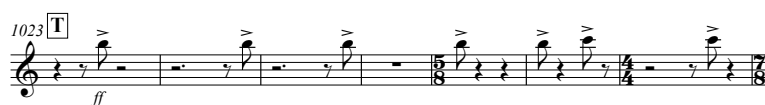
There are four prominent rhythmic structures that return at different points (see Figures 23-26). These rhythmic structures are not used as strict formulas with exact patterns or repetitions, but are treated as recurring material that contributes to the sense of unity in the work.

Figure 23. Rhythmic structure 1.

Figure 24. Rhythmic structure 2.

Figure 25. Rhythmic structure 3.





**Figure 26.** Rhythmic structure 4.

Structure 1 is built up of a quaver figure and frequent changes of time signature based on text syllables. It is used at four structurally significant points, in sections 3, 6, 10-11 and 13 (see Figure 27).

| Minutes   | 2 | 4 | 6 | 8 | 10 | 12 | 14 | 16 | 18 | 20 | 22 | 24 | 26 | 28 | 30 | 32 | 34 | 36 | 38 | 40 | 42 | 44 | 46 | 48 | 50 | 52 | 54 | 56 | 58 | 60 | 62 | 64 |
|-----------|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| Blocks    | 1 |   |   |   |    |    | 2  | 3  |    |    |    |    |    | 4  | 5  |    |    | 6  | 7  |    |    |    |    | 8  | 9  |    |    |    |    |    |    |    |
| Sections  | 1 | 2 |   |   |    |    | 3  | 4  |    | 5  |    |    |    | 6  | 7  | 8  | 9  | 10 | 11 | 12 |    |    |    | 13 | 14 |    | 15 |    | 16 | 17 | 18 |    |
| Rhythms   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Structure |   |   |   |   |    |    | C  |    |    |    |    |    |    | C  |    |    |    | C  |    |    |    |    |    | C  |    |    |    |    |    |    |    |    |

**Figure 27.** Rhythmic structure 1.

In sections 3, 6, 10, and 13 the choir has a prominent role. These passages function as defined units, where the narration temporarily comes to a halt, while the quaver figure with its inner drive contributes to a contradictory expression. Section 11 is a purely instrumental passage, where the rhythmic structure is divided into a canon between even and steady hand-claps in the choir and percussion and the quaver figure in the orchestra. This combination adds to the sinister atmosphere (see Figure 30).

Structure 2 is used at two prominent places in the work, in blocks 3, section 4 and block 9, sections 14 and 15, both times as the start of a new course of events, and with a new contrasting sound. In section 4 the organ's fortissimo figure initiates an important change from the previous emotional state of a restrained yet forward-pointing feeling to a more troubled and highly intense passage (see Figure 28). In section 14 the change is from a positive but somewhat melancholy feeling in section 13 to a more thoughtful and sombre mood in section 14. This time the change of sound is brought about by the piano that returns for the first time since the opening of the work (see Figure 29).

392

S. skrik av förskräckelse Aaaa

A. skrik av förskräckelse Aaaa

T. skrik av förskräckelse Aaaa

B. skrik av förskräckelse Aaaa

Org. ff

Ped. ff

**Figure 28.** Bars 392-395, rhythmic structure 2.

1285 X Slutstriden

Pno. mf

Ped.

**Figure 29.** Bars 1285-1289, rhythmic structure 2.

Structure 3 is an ascending figure used in blocks 3 and 7. The figure is used as a reinforcement of other rhythmic structures, and this combination creates an aggressive and threatening atmosphere (see Figure 30).

Structure 4 is used in sections 5, 9, 11, and 12. At these points the steady fortissimo attacks again create an aggressive feeling that on each occasion is followed by choir interventions where rhythmic structure 1 predominates. In section 12 the aggressive atmosphere gradually dies down to nothing at the point where “Babylon has fallen”, stated by the baritone soloist (see Figure 31). This point forms a partial climax in the work, and is immediately followed by a poignant and animated “Alleluia” sung by the choir.



**Figure 31.** Bars 1175-1188, rhythmic structure 4.

One of the most prominent features used in *Johannes Uppenbarelse* is an intervallic cell, a tripartite chromatically oscillating dyad that constitutes a very important building block in the oratorio (see Figure 32). It is made up of open intervals: the perfect fifth and the perfect fourth. In *Johannes Uppenbarelse* it is used explicitly in sections 2, 4, 8, and 16 (see Figure 12).



**Figure 32.** The dyad.

In addition to this progression of intervals, fifth-fourth-fifth, a fundamental feature of the dyad structure is the immanent movement, from a wider to a smaller interval and back. In combination with the dyad this immanent movement is used throughout *Johannes Uppenbarelse* as a unifying factor. It is introduced right at the beginning in bars 45-47 and repeated immediately afterwards in bars 51-52 (see Figure 33), and is also presented more

openly in bar 134 (see Figure 34).

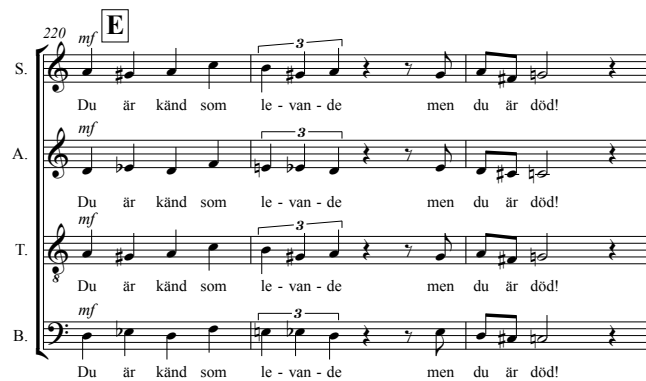


**Figure 33.** Bars 45-47 and 51-52, the immanent movement.



**Figure 34.** Bar 134, the immanent movement.

The entire dyad structure is presented for the first time in bars 220-221 (see Figure 35), and continues into bar 222 where it ends a major second lower than it started.



**Figure 35.** Bars 220-222, the dyad.

At this point the dyad functions as a reinforcement of the ominous text, which states: “though you have a name for being alive, you are dead.” The dyad is used in its entirety in sections 2, 4, 8, and 16, at important and forceful points. In between a variant is used as a chant-like figure, which produces a more meditative atmosphere (see Figure 36).



**Figure 36.** Bars 1338-1347, a variant of the dyad.

In *Johannes Uppenbarelse* the dyad functions as a unifying factor in a similar way to the brief cadence which Penderecki uses at structurally significant points in his *St. Luke Passion* (Figure 6), and to Gubaidulina's gesture (Figure 7) that also returns several times throughout her *St. John Passion*.

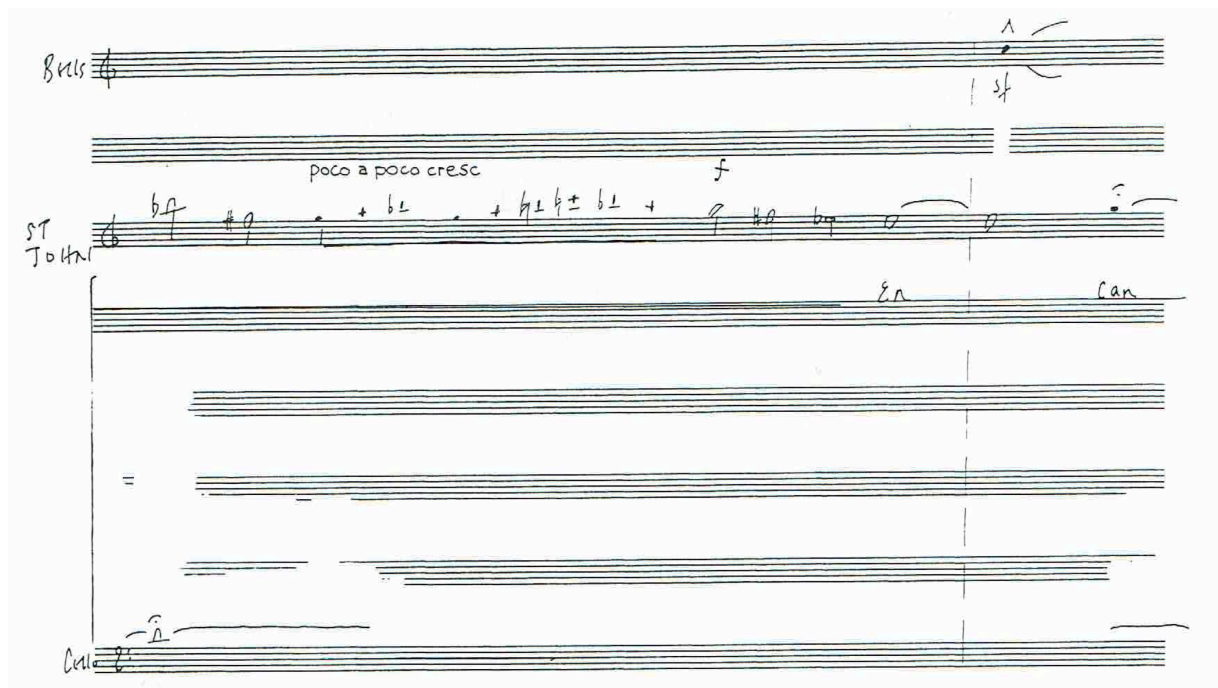
The last recurring structural figure is a chant-like melodic line which is inspired by early liturgical music and is chiefly used in recitative-like passages (see Figure 37).



**Figure 37.** Bars 110-115.

These chant-like passages recur at several points throughout *Johannes Uppenbarelse*, though in most places not in as strict a form as Gubaidulina's restricted melodic lines in her *St. John Passion* (see Figure 1a-b), nor like the chant-like textures based on a traditional Byzantine eight-tone scale (see Figure 38) that John Tavener uses in his oratorio *The Apocalypse* from 1995 (Tavener, 1999). In *Johannes Uppenbarelse* the chant-like melodies have a clear central tone but circle in quite wide arcs.

Another prominent feature in *Johannes Uppenbarelse* is the strong forward movement. This forward drive is represented in the oratorio by crescendos and ascending rhythmic figures. The sense of forward movement is also present in the ever-changing harmonic structures which contribute to the musical expression. Other factors that add strongly to the forward movement are the melodies that end on higher tones than they begin on, as well as phrase endings with crescendos. At times a new crescendo figure is introduced before the previous phrase has ended and this overlapping technique also helps maintain, and even anticipate, the forward movement.



**Figure 38.** Tavener: *The Apocalypse*, page 23.

*Johannes Uppenbarelse* begins and ends with E as the central tone. Formally sections 1 and 18, the first and last section of the work, have similar functions. In the beginning the orchestral texture is sound-based, with various effects in the strings, multiphonics in the saxophone and wind sounds produced by blowing through the instruments, combined with authentic recordings of wind in the electronic part (see Figure 39). Very high and very low pitches predominate, framing superimposed chords in the middle register played by the piano. These sounds create a mysterious and sinister feeling and evoke a dreamlike atmosphere.

The final minutes correlate with the beginning, in the sense that the musical structure is based on the use of high and low registers, leaving the middle register for organ chords (see Figure 40). At this point the electronic part reproduces natural water sounds which also re-establish a connection to the beginning, where the wind sound was prominent. The function of the last part is to sum up what has gone before, and to keep the intensity at a high level right to the end, and even though the work is conceived as a forward-moving chain of events, these common features at the beginning and end of the work create a connecting arc.

**Johannes Uppenbarelse**  
ett oratorium för blandad kör, sologrupp, sopransolo, barytonsolo, 14 instrument och elektronik  
Partitur i C

Ylva Q Arkvik

Bible

♩ = 100

\* air sound

**Figure 39.** Bars 1-17.

The ending of *Johannes Uppenbarelse* echoes the opening in a similar manner to Gubaidulina's *St. John Passion* and the way she joins the beginning and end by using the same kind of chordal structure (see Figure 3). In the eleventh section of *St. John Passion* the organ plays chords that dissolve into clusters to emphasise the despair and the horrors of the past event. At the end the two choirs sing in the same faltering, but at the same time threatening, manner as at the beginning, this time with a G minor chord with G as the bottom note. An A<sup>b</sup> minor chord is introduced which tries to break away from G minor but finally gives up and both choirs merge in the G minor chord. The organ part, however, continues to obscure the clarity and emotional expression of the harmonies until the very last note. This use of chordal structures forms an arc that stretches from the beginning to the very end of her oratorio (see Figure 41).



Figure 40. Bars 1581-1601.

The second and largest section of *Johannes Uppenbarelse* treats the subject of the letters to the seven churches. It begins and ends with a short passage built up with the same type of chordal structure throughout, performed by the mixed choir, thus creating a small arc (see Figure 42 and 43).

The opening pitch sets, bars 44-47, are reminiscent of the start of Samuel Barber's *Agnus Dei* (see Figure 44). Although the tonal sphere is totally different there is a similar sense of yearning and nostalgia. In *Johannes Uppenbarelse* the purpose of the narration in this section is to encourage, but at the same time to remonstrate with, the seven churches. There are seven exhortations to the churches, six of which culminate in a cadence-shaped ending on a fourth-based chord, each time with small alterations. These cadential chords have an easily recognisable sonority that creates perceptible links throughout the work (see Figure 45).

Handwritten musical score for Gubaidulina's *St. John Passion*, page 232. The score is for a large ensemble, including woodwinds, brass, strings, percussion, organ, and voices. The notation is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *f* (forte), *cresc* (crescendo), and *decresc* (decrescendo) are present. The score is divided into measures, with measure numbers 9, 6, and 9 indicated at the top and bottom. The lyrics "und das Wort", "war", and "Gott." are written below the vocal staves.

Instrumental parts include:

- W. Flute (1, 2, 3)
- Flauto basso
- Tr. ni (1, 2, 3)
- Tuba
- Timp
- G.C. I
- T.T.
- Org
- Coro I (S, A, T, B)
- Coro II (S, A, T, B)
- V. ni I
- V. ni II
- V. le
- V. c div
- C. b

Lyrics: und das Wort, war, Gott.

Figure 41. Gubaidulina: *St. John Passion*, page 232.

Figure 42 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Swedish. The tempo is marked *mp*. The score spans bars 44 to 51. The lyrics are: "Det - ta är Je - su Kri - sti upp - en - ba - rel - se om vad som snart ska ske. Han sän-de sin i".

Figure 42. Bars 44-51.

Figure 43 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Swedish. The tempo is marked *f*. The score spans bars 277 to 281. The lyrics are: "Se, jag står vid dör-ren och bul - tar. Om nå - gon hör min röst och öp-pnar dör - ren ska".

Figure 43. Bars 277-281.

Figure 44 shows the opening of Barber's *Agnus Dei*. The score is for Soprano, Alto, Tenor, Bass, and Organ or Piano. The tempo is marked *Molto adagio* and *molto espr.*. The lyrics are: "A -".

Figure 44. Barber: *Agnus Dei*, opening.

Figure 45 shows six measures of music from Johannes Uppenbarelse, section 2. The measures are labeled with their bar numbers: Bar 108, Bar 143, Bar 168, Bar 185, Bar 216, and Bar 233. The music is written for piano.

Figure 45. Johannes Uppenbarelse, section 2, cadential pitch sets.

Each of these cadences ends in a powerful dynamic, which, combined with the intervallic content of the culminating pitch set, increases the feeling of forward movement (see Figure 46).

**Figure 46.** Bars 228-234, section of the score.

The arc form in section 2 of *Johannes Uppenbarelse* resembles the arc in Gubaidulina's *St. John Passion*. Sections 1-5 of her oratorio start and end with the same text and chordal structure (see Figure 3 and 47). She uses the chant-like theme (see Figure 1a and 1b) and the cadential gesture (see Figure 7) to glue the sections together, both in block 1 and throughout the oratorio. In section 2 the theme starts on the note A, and the gesture is presented four times: the first two times on D, the third on A and the last time starting on A and landing on D. In section 3 the theme starts on D. In section 4 the theme starts on G, and in section 5 the opening chordal structure returns, this time in F<sup>#</sup> major and G major (see Figure 47). Together with the first section this section forms a small arc.

**Figure 47.** Gubaidulina: *St. John Passion*, page 43.

In blocks 3, 5, and 7 of *Johannes Uppenbarelse* the narrative covers a momentous and weighty part of the Book of Revelation. The purely instrumental parts of the oratorio are



found in blocks 3 and 7, sections 5 and 11. At these points the orchestra takes on the role of story-teller and carries the narration forward. In section 5 the instruments replace the words, the electronic part has a prominent role in the story-telling and the choir increases the sense of doom with screams of agony. In section 11 the seven bowls are poured over the earth. This section is also wordless; the choir participates with strong handclaps reinforced by the percussion, and the orchestra and organ contribute with fortissimo attacks in antiphon style (see Figure 48).

**T**  
De sju skålarna töms över jorden

68 1022

Fl. *ff*

Ob. *ff*

Cl. *ff*

Alto Sax. *ff*

Bsn. *ff*

Hn. *ff*

Bb Tpt. *ff*

Perc. *ff* Snare drum Wbl Log drum *ff* Snare drum

S. 1,2 *ff* Handklapp

A. 1,2 *ff* Handklapp

T. 1,2 *ff* Handklapp

B. 1,2 *ff* Handklapp

S. *ff* Handklapp

A. *ff* Handklapp

T. *ff* Handklapp

B. *ff* Handklapp

Org. *ff*

Ped. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

*mf < ff*

**Figure 48.** *Johannes Uppenbarelse*, bars 1022-1034.

Blocks 2, 4, 6 and 8 function as periods of contemplation and stasis in the story-telling. At these points the text is about worshipping and praising God, with phrases such as “Holy, holy, holy is God” and “Alleluia”. These blocks share a common harmonic and rhythmic structure that have a musical forward drive. The harmonic structure consists mainly of superimposed chords in a homophonic style, and the rhythmic structure and progression are based on the syllables of the text, which together with the homophonic writing contribute to the sense of formal cohesion (see Figures 49-52).

Figure 49 shows the rhythmic structure for Block 2. It is a four-part setting (Soprano, Alto, Tenor, Bass) in 4/4 time. The music is homophonic, with each part moving in parallel motion. The lyrics are in Swedish and include phrases like "Väl - sig-nel-sen och ä-ran och här-lig-he-ten och kraf-ten till - hör- ho-nom som sit-ter på tro-nen och Lam-met i e-vig-he-ter-nas e-vig-he-ter-s e - vig - he - ter."

Figure 49. Block 2, rhythmic structure.

Figure 50 shows the rhythmic structure for Block 4. It is a four-part setting (Soprano, Alto, Tenor, Bass) in 4/4 time. The music is homophonic, with each part moving in parallel motion. The lyrics are in Swedish and include phrases like "Vi tack-ar dig Her-re Gud du som är och som var för att du har ta - git mak ten och bli-vit kon-ung."

Figure 50. Block 4, rhythmic structure.

Figure 51 shows the rhythmic structure for Block 6. It is a four-part setting (Soprano, Alto, Tenor, Bass) in 4/4 time. The music is homophonic, with each part moving in parallel motion. The lyrics are in Swedish and include phrases like "Rätt - fär - di - ga och san - na är di - na vä - gar, du fol - kens ko - nung. Vem mäs - te in - te bä - va, Her - re, och"

Figure 51. Block 6, rhythmic structure.

1272 *ff*

S. Hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja.

A. Hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja.

T. Hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja.

B. Hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja.

Figure 52. Block 8, rhythmic structure.

The use of the choir in these blocks is similar to the way Rosenberg intersperses the Bible text with poems set in an archaic chorale style for a cappella choir in his oratorio *Johannes Uppenbarelse*. Seven of his eight blocks include a chorale, where the retrospective and contemplative musical approach makes the message stand out in sharp relief against the musical style of the other movements (see Figure 2 and 53).

(♩ = 60) *ff marc.*

Soprani Här är vis-do-mens mål, här är vild-dju-rets tal, och dess tal är en män-ni-skas tal.  
Here is wis-dom ful-filled, here the count of the beast. And his num-ber is that of a man;

Alt Här är vis-do-mens mål, här är vild-dju-rets tal, och dess tal är en män-ni-skas tal.  
Here is wis-dom ful-filled, here the count of the beast. And his num-ber is that of a man;

Tenori Här är vis-do-mens mål, här är vild-dju-rets tal, och dess tal är en män-ni-skas tal.  
Here is wis-dom ful-filled, here the count of the beast. And his num-ber is that of a man;

Bassi *ff marc.* Här är vis-do-mens mål, här är vild-dju-rets tal, och dess tal är en män-ni-skas tal.  
Here is wis-dom ful-filled, here the count of the beast. And his num-ber is that of a man;

Figure 53. Rosenberg: *Johannes Uppenbarelse*, page 107.

My own perspective in blocks 2, 4, 6 and 8 differs in this respect, however, since I work with rhythm-based structures derived from the text, and the chorale-like sections have a definite feeling of onward movement despite the contemplative textual content. Michael Tippett's use of American spirituals in his oratorio *A Child of Our Time* presents yet another approach. His main concern was to generalise the significance of the original story in order to encompass oppressed people of all times, and this led him to search for a more general musical statement. The spirituals are used as interventions between events (see Figure 54), and are placed at five strategic points in the score to delineate the overall design and to function as periods of rest through their static quality (Gloag, 1999). Penderecki's approach in his *St. Luke Passion* shows a different way of thinking. Penderecki does not use chorale-like structures as such, but the concentrated cadential point with its prominent vertical motive (see Figures 6 and 55) recurs at contemplative moments throughout the work, creating a pause in the narration and giving the listener an opportunity for reflection (Robinson, 1993).

## 21. A Spiritual of Anger

Chorus and Bass Solo

Allegretto maestoso (♩ = c. 76)

92

FL. *p* poco a poco cresc. *f* *dim.*

OB. *mf* *f* *dim.*

C.I. *p* poco a poco cresc. *f* *dim.*

CL. *p* poco a poco cresc. *f* *dim.*

IN Si b *p* poco a poco cresc. *f* *dim.*

FAG. *pp* poco a poco cresc. *f* *dim.*

C.FAG. *pp* poco a poco cresc. *f* *dim.*

TBE. *pp* poco a poco cresc. *poco f* *dim.*

TBN. *pp* poco a poco cresc. *poco f* *dim.*

CORO *pp* poco a poco cresc. *f* *dim.*

Go down, Mos - es, Way down in E - gypt land; Tell old

Allegretto maestoso (♩ = c. 76)

VLNI. *pp* poco a poco cresc. *f* *dim.*

VLE. *pp* poco a poco cresc. *f* *dim.*

VLC. *pp* poco a poco cresc. *f* *dim.*

CB *pp* poco a poco cresc. *f* *dim.*

Figure 54. Tippett: *A Child of Our Time*, page 86.

Tippett's use of five spirituals, Rosenberg's use of retrospective chorales and Penderecki's use of concentrated cadential points are examples of different approaches. My own idea when working on *Johannes Uppenbarelse* was to create an overall form which alternated between orchestral and vocal forces.



The musical score is for Penderecki's *St. Luke Passion*, page 8. It features several vocal and instrumental parts. At the top, there are parts for 'CORI' (Soprano and Alto) and 'rag' (Soprano and Alto). Below these are three instrumental groups, labeled I, II, and III, each with Tenor (T) and Bass (B) staves. At the bottom, there are parts for timpani (tmp) and organ (org). The music is in 4/4 time, with various meter changes indicated by '2/4', '4/4', '3/4', and '2/4'. The lyrics are in Latin: 'per - ci - pe, Do - mi - ne, in - tel -'. The organ part is marked 'mf'.

**Figure 55.** Penderecki: *St. Luke Passion*, page 8.

An important preliminary idea in the conception of *Johannes Uppenbarelse* was to place the climax at the end of the oratorio, and to have a strong onward movement. In *Johannes Uppenbarelse* the entire block 9 constitutes the culmination of the oratorio. Section 14 starts with a short interlude for solo piano which is soon accompanied by wind instruments and strings. This interlude functions as a brief moment of meditative stillness, interspersed with forward moving elements, before the final build-up.

In section 17-18 the actual culmination starts with full instrumental and vocal forces, and the oratorio ends with the return of the dreamlike mood, recalling the opening. The recorded wind

sounds in the electronic part at the beginning of the oratorio correspond to the sound of waves at the end, adding to the dreamlike character and accentuating the overarching structural form.

Penderecki, Rosenberg, Tippett, and Gubaidulina all use recurring themes and structures in their oratorios. In *Johannes Uppenbarelse* I have the same approach, and work with various types of unifying techniques that contribute to the creation of a coherent whole. These techniques consist of harmonic, gestural and rhythmic structures that reappear throughout the oratorio.

## Approach to harmony in the oratorio *Johannes Uppenbarelse*

In much of my previous work chords and harmonic patterns have been used as local constellations, providing sonic reference points and contrast within a work but without any specific tonal or post-tonal anchoring. My desire to achieve an expressive and functional harmony with clear hierarchical relationships between chords, yet without resorting to traditional tonal functionality, has been my overarching aim in *Johannes Uppenbarelse*.

The harmonic structure in the oratorio *Johannes Uppenbarelse* is based on a limited number of pitch sets. In order to determine the kinship between pitch sets in different permutations, I use the numerical designation formulated by Miguel A. Roig-Francoli<sup>6</sup>. This method puts all pitch classes as closely together as possible and then assigns the integer 0 to the first pitch class and so on (0-9, 10=t, 11=e). Roig-Francoli's system avoids the tonal hierarchy implied through the use of regular chord names as well as the non-hierarchy of Forte's numbering system for atonal pitch sets.

The three most prominent pitch sets are shown in Figure 14 (p. 22) and the fourth and fifth-based chords are shown in Figure 16 (p. 22). These three sets are the fundamental harmonic building blocks for the structure of the oratorio *Johannes Uppenbarelse*. They have an essential role in the overall temporal organisation of the piece and are prominent at structurally significant junctures as well as at a more local level, such as phrase endings. In the majority of instances all four pitch classes in each set are present. Sometimes the pitch set is reduced to three pitch classes, or contains three pitch classes with an additional fourth tone that is foreign to the normal set. This fluid approach to harmonic sets creates perceptible points of sonic correspondence without resorting to exact repetition. This approach differs from Penderecki's cadential repetition of material in his *St. Luke Passion* (see Figure 6), and Gubaidulina's use of gestural repetition in her *St. John Passion* (see Figure 7), as well as Stravinsky's threefold repetition of a four-bar cadential phrase in the Agnus Dei movement of his *Mass* from 1948 (see Figure 56).

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<sup>6</sup> Roig-Francoli, M. A. (2007). *Understanding Post-Tonal Music*. McGraw-Hill.



Figure 56. Stravinsky: *Mass*, page 28.

The pitch sets used in phrase endings in *Johannes Uppenbarelse* occur in different inversions and with small changes in the tone content. When the main function of the musical phrase is one of a momentary pause or repose, it is the inversion that contains the perfect fifth as the lowest interval that is used. In the first intervention with the choir in bars 44-63 (see Figure 57), the pitch set (0147) with the perfect fifth as the lowest interval is used as a cadential point on four occasions. In the first phrase of this segment (0147) is the most prominent chord, which from a functional harmonic perspective enhances the sense of calm. Despite the melody line moving slowly upwards from E to G, implying a sense of progression, it is the harmonic content of this passage that is the most important. The reiteration of the (0147) set with the open fifth as the lowest interval produces a placid sense of stasis.

In the last part of the passage, bars 57-63, the half cadence in bar 60 contains the (0147) set, this time reduced to (147) with an augmented fourth as the lowest interval. The augmented fourth interval creates a sense of forward movement that propels the passage forwards towards the final cadential point at bars 62-63 with a perfect fifth in the bass. At this point all four pitch classes (0147) are used, and the perfect fifth in the bass register is perceived sonically as implying a sense of repose.

44 *mp* (0147) (0147) (0147)

S. Det - ta är Je - su Kri - sti upp - en - ba - rel - se om vad som snart ska ske

A. Det - ta är Je - su Kri - sti upp - en - ba - rel - se vad snart ske

T. Det - ta är Je - su Kri - sti upp - en - ba - rel - se vad snart ske

B. Det - ta är Je - su Kri - sti upp - en - ba - rel - se vad snart ske, ska ske

51 (0347) (0147) (0347) (0347) (025) (0148) (0148) (0347) (0147)

S. Han sän - de sin äng - el och lät sin tjä - na - re Jo - han - nes ve - ta Sa - lig den som lä - ser och

A. Han sän - de sin äng - el och lät sin tjä - na - re Jo - han - nes ve - ta Sa - lig den som lä - ser och

T. Han sän - de sin äng - el och lät sin tjä - na - re Jo - han - nes ve - ta Sa - lig den som lä - ser och

B. Han sän - de sin äng - el och lät sin tjä - na - re Jo - han - nes ve - ta Sa - lig den som lä - ser och

57 (0347) (0347) (048) (026) (0367) (0148) (0147) ((0)147) (0147)

S. sa - li - ga de som hör or - den i den - na pro - fe - ti - a ty stun - den är nä - ra

A. sa - li - ga de som hör or - den i den - na pro - fe - ti - a ty stun - den är nä - ra

T. sa - li - ga de som hör or - den i den - na pro - fe - ti - a ty stun - den är nä - ra

B. sa - li - ga de som hör or - den i den - na pro - fe - ti - a ty stun - den är nä - ra

**Figure 57.** *Johannes Uppenbarelse*, bars 44-63, section of the score.

In bars 954-956 (see Figure 58) pitch set (0147) is again used at a cadential point, this time with an added note producing the set (01457). This inversion of the pitch set contains a major third as the lowest interval, followed by a perfect fourth (the added note) and a perfect fifth. The chord functions sonically as a partial point of repose. It is only partial due to the minor second between the two uppermost pitches in the chord and the tone (the '5' in the pitch set) that is held over from the previous chord which contributes to a denser character.

952 (01457)

S. ezsche hä

A. ezsche hä

T. ezsche hä

B. ezsche hä

**Figure 58.** Bars 952-956, section of the score.

In block 2, bars 306-385, adaptations of the (0147) set are used four times in the passage as cadential points and although the perfect fifth is again the lowest interval it does not result in the same stillness as in bars 44-50. In bar 312 (see Figure 59) the pitch set has been slightly modified to (017t), and compared with the minor second at the top of the chord in bars 954-956 the interval of an augmented fourth is now uppermost. This creates a sense of sonic stasis but also a feeling of unease.

Figure 59 shows a musical score for four voices (S., A., T., B.) across bars 306 to 312. The score is marked with a mezzo-forte (*mf*) dynamic. The lyrics are "He - lig, he - lig, he - - - lig,". The Soprano (S.) part features a melodic line with a slur over the final notes, and the pitch set (017t) is indicated. The Alto (A.), Tenor (T.), and Bass (B.) parts are primarily homophonic, with the Bass part also featuring a slur over the final notes.

**Figure 59.** Bars 306-312, section of the score.

The last time that the pitch set returns in this passage is in bar 384 (see Figure 60). In this last instance it is reduced to (017). The musical process is more elongated here to emphasise the summation and close of this section. The interval of the augmented fourth is maintained as the uppermost interval in the chord. As such it conveys an unfulfilled emotion. The absent tone (4) produces a hollow feeling to the chord. The *fortissimo* entrance of the organ with the (017) set initiates the immediate transition to the next section.

When the main function in the harmonic structure is to provide a sense of forward movement, the cadential pitch sets have a perfect or augmented fourth as the bass interval. Section 2 in *Johannes Uppenbarelse* consists of small segments that are settings of short admonitions to the seven churches. Six of them end with a cadence on a fourth-based chord with a strong immanent urge to move forward. In bars 143-144 the augmented fourth in the bass register together with the crescendo create a strong forward movement that precipitates the first admonition (see Figure 61).

380 Gr.cassa **I** Sex av sigillen bryts

Perc. *ff ppp*

Mar.

(017)

S. 1.2 *ff* A - - men - - a - - - men!

A. 1.2 *ff* A - - men - - a - - - men!

T. 1.2 *ff* A - - men - - a - - - men!

B. 1.2 *ff* A - - men - - a - - - men!

S. *ff* A - - men - - a - - - men!

A. *ff* A - - men - - a - - - men!

T. *ff* A - - men - - a - - - men!

B. *ff* A - - men - - a - - - men!

Org. *ff*

Ped. *ff*

Figure 60. Bars 380-388.

$\text{♩} = \text{♩}$  Meno mosso

(017)  $\text{♩} = 80$

S. 1.2 *f* Skriv ner vad du har sett och vad som är och vad som ska ske. *ff* Utrop Efesus!  $\frac{3}{4}$

A. 1.2 *f* Skriv ner vad du har sett och vad som är och vad som ska ske. *ff* Utrop Efesus!  $\frac{3}{4}$

T. 1.2 *f* och vad som är och vad som ska ske. *ff* Utrop Efesus!  $\frac{3}{4}$

B. 1.2 *f* och vad som är och vad som ska ske. *ff* Utrop Efesus!  $\frac{3}{4}$

Figure 61. Bars 139-145, section of the score.

In bars 167-168 (see Figure 62) perfect fourths are used in the bass to provide a sense of forward momentum. However, in this instance the perfect fifth, now placed at the top of the chord, combined with the open fourth in the bass and the additional fourth between bass and tenors, creates a sense of semi-repose as opposed to the previous cadential point in bars 143-144. This hybrid arrangement of the chord is used to create a sense of unfulfilled repose and hence, further onward movement.



**Figure 62.** Bars 165-168, section of the score.

Another pitch set that I use is based on the interval of a third. It is used in block 4 as a contrast to previous textures. All cadential pitch sets that have the third as a prominent interval are musically forward pointing (see Figure 63). The last pitch set in bar 711 is constructed from the bass upwards of the intervals of major third, major third, major second, major third, and major third (02468t). The onward movement is a result of the augmented fourths (between D and G<sup>#</sup>, and A<sup>#</sup> and E) that are concealed in the structure and which produce a strong immanent forward motion. This pitch set is used five times as a half-cadence in the passage, at bars 711, 713, 718, 731, and 738-739 (see Figure 64). In each instance a clear and strong forward motion is implied.

**Figure 63.** Bars 710-718.



738 (02468t)

S. 1,2 jor - den,  
A. 1,2 jor - den,  
T. 1,2 jor - den,  
B. 1,2 jor - den,

Figure 64. Bars 738-739.

The pitch set used at the cadence in bars 744-746 (see Figure 65) contains slightly less forward movement but there is still a strong urge to continue, which, as in bar 385, is dramatically affirmed immediately. The minor third interval in the bass at this cadential point implies a sense of forward movement, even though the *fff* dynamic implies the climactic resolution of the musical phrase. The concealed augmented fourth (between E and B<sup>b</sup>) and semitone (between G<sup>b</sup> and G) make the implied forward harmonic movement strong enough to continue immediately into the next section.

740 Gr. cassa ♩=120 Kvinnan och draken

Perc. Gr. cassa ♩=120 Kvinnan och draken  
S. 1,2 som för-gör som för-gör som för-gör jor - den.  
A. 1,2 som för-gör som för-gör som för-gör jor - den.  
T. 1,2 som för-gör som för-gör som för-gör jor - den.  
B. 1,2 som för-gör som för-gör som för-gör jor - den.

Figure 65. Bars 740-750.

A substantial example of the formal, global, temporal and structural organisation of chords in *Johannes Uppenbarelse* is pitch set (0347), which differs from Messiaen's use of (0347) in his *Quatuor pour la fin du temps* where it functions as a transitional chord towards the final E major chord (see Figure 66).

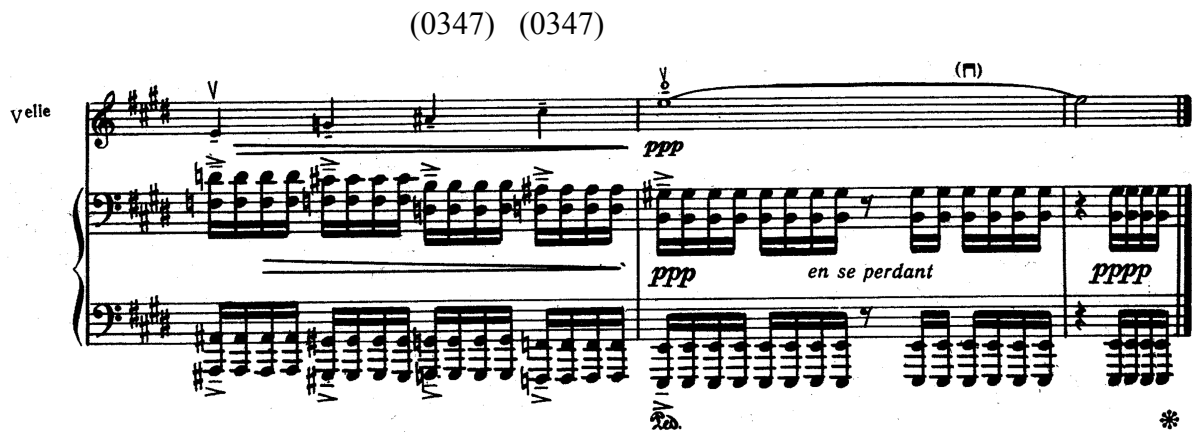


Figure 66. Messiaen: *Quatuor pour la fin du temps*, end of fifth movement.

In *Johannes Uppenbarelse* the chord (0347) occurs in the same inversion and pitch class in three prominent places, in the beginning, middle and end of the piece. The first example is from bars 51-54 (see Figure 57). The passage in bars 44-63 centres on the tone C. In bar 51 the bass line C-B<sup>b</sup>-C from bars 44-50 is transposed up to the soprano part, which creates a sense of continuity. At this point the chord (0347) is used in a pitch class that centres on A, which produces a different tonal colour compared with the previous passage. The chord is used in an inversion with a fourth as lowest interval. This implied sense of continuation, in addition to the rising melody line above it, propels the music forward to the same pitch set (0347) at the beginning of bar 53, but this time with the interval of a fifth. So strong is the forward movement implied both harmonically and melodically that the phrase does not finally conclude until the following bar 54.

The same pitch set, in the same pitch class and inversion as in bars 51-52, returns in section 10, bars 980-981 (see Figure 67). In this passage the pitch set (0347) is used together with the variants (0367) and (0467) as prominent chords. In bars 980-984 the melody line is the same as in bars 51-54. Bars 980-981 function as phrase endings, in contrast to bars 51-52 that function as the start of a phrase. The continuation of this phrase from bar 982ff points forward, due to the immanent drive in the rhythmical structure.

Figure 67. *Johannes Uppenbarelse*, bars 974-988, section of the score.

At this point the pitch set (0347) is used in a more compact inversion, and as such is less important than the chord (0467) which is used more frequently and on strong beats. The pitch set (0467) is used as a variation of (0347). This gives the passage a slightly different harmonic tone. Although it works as an embedded reminiscence of the previous passage in bars 51-54, it produces a somewhat different impression.

The third and last time (0347) is used in a prominent place, in the same inversion and pitch class as in previous passages mentioned, is in bar 1474 (see Figure 68). Here it has the important role of starting the final process, and strongly emphasising the words “Behold! I am making all things new!” As in the opening bars 44-50, the melody line is transposed a minor third higher which increases the sense of expectation. The exposed position of (0347) in bar 1474 has the role of gathering the forces together before the build-up towards the dramatic expression in bars 1482-1490, “for I am the Alpha and the Omega, the beginning and the end”. In bar 1478 the chord is a fusion of the chords in bars 982-984, and moves from a harsher emotion in chord (03467) towards the softer and more melancholy cadential chord (01348), a variant of (0148), in bars 1479-1480.

**DD**

S. 1.2 *f* (0347) (0156) (0178) *ff* (03467) (0156) (01348)  
 A. 1.2 *f* (0347) (0156) (0178) *ff* (03467) (0156) (01348)  
 T. 1.2 *f* (0347) (0156) (0178) *ff* (03467) (0156) (01348)  
 B. 1.2 *f* (0347) (0156) (0178) *ff* (03467) (0156) (01348)

**Figure 68.** Bars 1474-1480, section of the score.

These points are examples of the use of the same pitch set in the same pitch class, which add to the harmonic coherence in the oratorio.

Fourth and fifth-based chords have a prominent role in my oratorio *Johannes Uppenbarelse*, a type of chord that is also used by Hilding Rosenberg in his symphony-oratorio *Johannes Uppenbarelse*, where from the very beginning a series of fourths are piled up starting from a low  $C^2$  (see Figure 69), which creates the fundamental order for Rosenberg's tonality (Schönfelder, 1993).

Largamente  $\text{♩} = 66$ .  
 Violini I  
 Violini II  
 Virole  
 Violoncelli  
 Contrabassi  
 sempre fff

**Figure 69.** Rosenberg: *Johannes Uppenbarelse*, page 1, section of the score.

In my oratorio *Johannes Uppenbarelse* the fourth and fifth-based pitch sets are important throughout the piece, and together with the triadic pitch sets they build the fundament of the harmonic structure. The fourth and fifth-based pitch sets have an open sound and an ability to adapt quickly to new tonal environments which makes them very useful. This adaptability is evident when comparing two cadential pitch sets, one in bars 233-234, and the other in bars 1471-1472. The chord (02378) in bars 233-234 is used in a similar version (0178) in bars 1471-1472 (see Figure 70). At both points the chord functions as the cadential chord. The

chords have the same constellation, two fourth-based chords with the same pitch set, with the same pitch class as the highest note. The two fourth-based chords are separated by a minor third in bars 233-234 and the musical expression is more restrained in comparison with bars 1471-1472, where the two fourth-based chords are separated by a minor sixth and there is a stronger sense of forward movement due to the two augmented fourths in the chord.

Figure 70 displays two sections of the musical score for Johannes Uppenbarelse. The left section, bars 233-234, is marked with the pitch set (02378) and shows four vocal parts (Soprano, Alto, Tenor, Bass) with the lyrics 'Vänd om!'. The right section, bars 1471-1472, is marked with the pitch set (0178) and shows the same four vocal parts with the lyrics 'bor - - ta.'.

**Figure 70.** *Johannes Uppenbarelse*, bars 233-234 and 1471-1472, sections of the score.

Another example of the potential of variation is the two cadential pitch sets in section 3, bar 362, and in section 6, bar 725 (see Figure 71). Both chords have the same tone content in the high register. In bar 362 the musical expression is more restrained and melancholy, while in bar 725 the urge to continue is more evident. In bar 362 the pitch set consists of two sets of fourth-based chords separated by a minor third in the middle. In bar 725 the upper three tones create the same set of fourths while the lower set of tones, separated from the upper set by a perfect fifth, consists of major thirds, which create a stronger sense of onward movement.

Figure 71 displays two sections of the musical score for Johannes Uppenbarelse. The left section, bar 362, is marked with the pitch set (02378) and shows four vocal parts (Soprano, Alto, Tenor, Bass) with the lyrics 'sig - nel - sen.' and a forte (ff) dynamic. The right section, bar 725, is marked with the pitch set (02348) and shows the same four vocal parts with the lyrics 'dö-mas' and a forte (ff) dynamic.

**Figure 71**

The use of mutual tones between chords is another feature which contributes to the unity of the harmonic structure and sound and also augments the sense of natural progression. Harmonic proximity with common-tone preservation has been discussed over the centuries by theorists such as Galeazzi, Krause, and Riemann as a way to establish correlation between pitch sets, both in the diatonic and the chromatic field of musical analysis (Cohn, 2012). In my oratorio *Johannes Uppenbarelse* I have used this feature to create cohesion between different pitch sets, and the cadential chords in Figures 70 and 71 above are examples of this. There are more examples of this use of common-tones in section 2, where the fourth and fifth-based pitch sets predominate. The section consists of six short passages with admonitions to the seven churches, of which four include the choir. The chord in bar 143 is a cadential chord, a musical representation of the admonitions, and Figure 72 shows this chord as well as the initiating chord and the cadential chord of each passage sung by the choir. The chords used at these points have an obvious similarity in tone material and structure.

|         |         |         |         |         |         |         |         |         |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| Bar 143 | Bar 163 | Bar 168 | Bar 171 | Bar 185 | Bar 195 | Bar 216 | Bar 220 | Bar 233 |
| (017)   | (017)   | (027)   | (012)   | (01279) |         | (017)   | (07)    | (02378) |

**Figure 72.** Section 2, prominent chords.

The augmented fourth, F and B, in bar 143 is mirrored in bar 163, still forming an augmented fourth in the lowest register but this time with a B<sup>b</sup> forming a perfect fourth at the top. In bar 168 the F and B<sup>b</sup> from the chord in bar 163 are now in the bass register and mirrored in the top part of the chord. In bar 171 the F, present in all previous chords, lingers and can also be found in the ending chord in bar 185. This is followed by a short refrain based on B, before the solo baritone starts singing a D-based chant, which in this environment is sensed as a new tone, but not too far removed from earlier pitch classes. In bar 216 the cadential chord with the central tone D in the middle is the same pitch set as in bars 143 and 163, which preserves a sense of coherence. The D continues into bar 220, where the dyad, which will be described in more detail later, is presented in its entirety for the first time in the oratorio. The last chord in this passage, in bars 233-234, contains a mirror of the D and A from bar 220 and also F, B<sup>b</sup> and E, tones which occurred earlier in bars 143, 163 and 168. The connection between these

chords contributes to the cohesion of the harmonic pattern, and the use of recurring tones, constellations and intervals adds to the sense of harmonic coherence in the oratorio.

In *Johannes Uppenbarelse* the tripartite chromatically oscillating dyad (see Figure 32) with its immanent movement has a fundamental significance. The dyad has an explicit form (see Figure 73) but is also discernible in variants and fragments, in particular in the immanent movement.

**Figure 73.** Bars 220-221, section of the score.

The dyad returns on different central tones and with various rhythmical structures, in contrast to Penderecki's recurrent use of the same pitch material (see Figure 6), which also returns at various points in his *St. Luke Passion*. Penderecki uses the short motive on the word "Domine" as a pause in the gospel narration, which gives the listener a brief breathing-space for reflection on the Passion story, and which could also be interpreted as a very condensed form of chorale (Robinson, 1993<sup>7</sup>). In *Johannes Uppenbarelse* the dyad is not used as a moment of reflection, but its different forms work as glue holding the work together in the overall structure. The dyad and the immanent movement (see Figure 33-34) recur frequently throughout the oratorio, and are found in sections 2, 3, 4, 6, 8, 10 and 13-18.

The immanent movement is present from the very beginning of the initial intervention of the choir (see Figure 57), which sets the tone for the continuation and development of the work. It is first used in bars 44-47, where the soprano line and the bass line move in contrary motion.

<sup>7</sup> For information about the influence of Bach's works on Penderecki's *St. Luke Passion* I refer to Robinson, R. (1993). *Bach Influences in the Penderecki St. Luke Passion*. In Brainard, P., & Robinson, R. (Eds.). (1993). *A Bach Tribute: Essays in Honor of William H. Scheide*. (pp. 189-203). Bärenreiter Kassel and Hinshaw Music.

Compared with bars 51-54 the presence of common-tone preservation is also clear proof that the soprano parts and the bass parts have now changed places (see Figure 74).



**Figure 74**

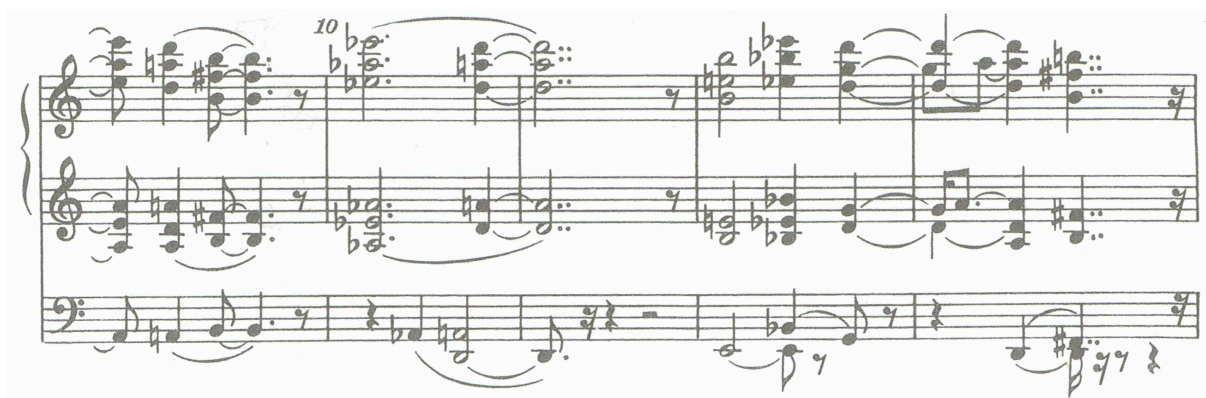
The movement, combined with the fourth and fifth-based intervals, sets in motion a specific musical expression. A similar expression can be traced in the music of the Swedish composer Bengt Hambraeus. In his *Motetum Archangeli Michaelis* he uses a similar approach with harmonic progressions built up of parallel fifths. A similar type of movement can also be traced in the organ part at certain points, such as bars 94-95 (see Figure 75).



**Figure 75.** Hambraeus: *Motetum Archangeli Michaelis*, bars 93-95, section of the score.

Hambraeus' use of open chords (see Figure 76) is akin to Rosenberg's open fifths at the start of his symphony-oratorio (see Figure 9). Both show a similar approach to sound, which resembles the musical sound in my oratorio *Johannes Uppenbarelse* with its prominent use of open fourths and fifths.





**Figure 76.** Hambræus: *Motetum Archangeli Michaelis*, bars 9-12.

The tripartite dyad is used as an explicit element at four structurally significant points in the oratorio, in sections 2, 4, 8 and 16. In section 2 the dyad, previously foreshadowed through the use of its immanent movement, is introduced for the first time (see Figure 77). The segment starts on a perfect fifth, D-A, and ends on C-G.

**E**

220 *mf*

S. *mf* 3  
Du är känd som le - van - de men du är död!

A. *mf* 3  
Du är känd som le - van - de men du är död!

T. *mf* 3  
Du är känd som le - van - de men du är död!

B. *mf* 3  
Du är känd som le - van - de men du är död!

**Figure 77.** Johannes Uppenbarelse, bars 220-222, section of the score.

When the dyad reappears in section 4 (see Figure 78) it starts on the same perfect fifth, C-G, creating tonal coherence between the two parts.

**J**

456 *ff*

S. Hur län-ge ska du he-li-ge här-ska-re drö-ja med att hål-la dom och Krä-va

A. Hur län-ge ska du he-li-ge här-ska-re drö-ja med att hål-la dom och Krä-va

T. Hur du här-ska-re drö-ja med att hål-la dom

B. Hur du här-ska-re drö-ja med att hål-la dom

**Figure 78.** Bars 456-459, section of the score.

When the dyad returns for the third time in section 8 it has returned to its original tonal centre on D with A on top, which this time immediately moves towards a final landing on an A<sup>b</sup>-E<sup>b</sup> fifth (see Figure 79).

871 *f*

S. scha - kla ezs ch hä ezs ch - kre

Bar. scha - kla ezs ch hä ezs ch - kre

**Figure 79.** Bars 871-878, section of the score.

The fourth and last time the dyad returns is in section 16 (see Figure 80). Bars 1491-1497 consist of a short introduction before the start of the soprano solo, and the perfect fifth D-A forms the middle chord. The first three chords are variants of the first three chords in bar 220 (see Figure 77) which adds to the sense of cohesion in the musical structure.

Org. *f*

Ped. *f*

**Figure 80.** Bars 1491-1497, the organ part, section of the score.

In between these four explicit points the immanent movement maintains the cohesion. In section 3, in the intervention by the choir, the movement can be seen in an example from bars

357-358 (see Figure 81), and again in section 13 (see Figure 82). In the passage in section 6 this movement has a more extended role and permeates the entire passage (see Figure 63). This is also the case in section 10 (see Figure 67).

357

S. 1,2  
do - men och vis - he - ten och

A. 1,2  
do - men och vis - he - ten och

T. 1,2  
do - men och vis - he - ten och

B. 1,2  
do - men och vis - he - ten och

**Figure 81.** Bars 357-358, section of the score.

1213

S. *ff*  
Hal - le... - ...ja. A - men Hal-le-lu - ja,

A. *ff*  
Hal - le... - ...ja. A - men Hal-le-lu - ja,

T. *ff*  
Ha - ...lu... A - men Hal-le-lu - ja,

B. *ff*  
Ha - ...lu... A - men Hal-le-lu - ja,

**Figure 82.** Bars 1213-1221, section of the score.

A prominent passage in the piece, bars 1474ff, contains the movement in another shape (see Figure 83). In bars 1488-1490 the movement changes from countermovement to a variant where all parts move together in the same direction, and almost all forces are united in the same homophonic rhythmic pattern, for the first and only time in the oratorio. This gives a strong emphasis to these bars, forming an important departure point for the last two sections of the work.



dyad variant is followed by solo chant lines circling around a single tone: F<sup>#</sup> in the example from section 2 and C<sup>#</sup> in the example from section 14, a perfect fifth higher to reinforce the tension.

Figure 85 shows a musical score for bars 257-268. The score includes staves for Cl, Bsn, Hn, Perc, S (Soprano), Bar (Baritone), Vla, Vc, and Cb. The Soprano part is marked 'recitativo' and features lyrics in Swedish: 'Jag önskar att du vore det ena eller det an - dra. Men du är bara ljum. Där-för har jag öp - pnat en dörr för dig som in - gen kan stån - ga. Se, jag kom-mer snart...'. The Baritone part has a complex rhythmic pattern. The instrumental parts include woodwinds, percussion, and strings with various dynamic markings like ppp, ff, and p.

Figure 85. Bars 257-268.

Figure 86 shows a musical score for bars 1377-1382. The score includes staves for Bsn, Hn, S (Soprano), Bar (Baritone), Pno (Piano), Vc, and Cb. The Soprano and Baritone parts have lyrics in Swedish: 'er - na. Och ha vet gav till ba ka de dö - da...'. The Piano part has a complex rhythmic pattern. The instrumental parts include woodwinds, piano, and strings with various dynamic markings like ppp, mp, and pp.

Figure 86. Bars 1377-1382.

The musical impression at these two points and in other similar passages in the oratorio *Johannes Uppenbarelse* refers back to a sacred chant-like style, based on the antiphons that are sung as responses during liturgical services in the Swedish Church (see Figure 87). This also increases the sense of coherence throughout the work.



Figure 87. Antiphon from the Swedish liturgical service.

Figure 88. *Johannes Uppenbarelse*, bars 147-155.

The chant-like figures return periodically. The first time is in section 2 with the soprano as soloist (see Figure 88). The melody line in this passage moves in rather large circles before finally stabilising around D<sup>5</sup>, in contrast to traditional chant that circles in small intervals around a central tone. My way of working in this section is different from Gubaidulina's restrained chants in her *St. John Passion* (see Figure 89) and Tavener's restricted lines in *The Apocalypse* (see Figure 90), but is more in line with Golijov's more wide-ranging melodies in *La Pasión Según Marcos* (see Figure 91) and Rosenberg's chant-like lines in his symphony-oratorio *Johannes Uppenbarelse* (see Figure 92).

Figure 89. Gubaidulina: *St. John Passion*, page 70, section of the score.

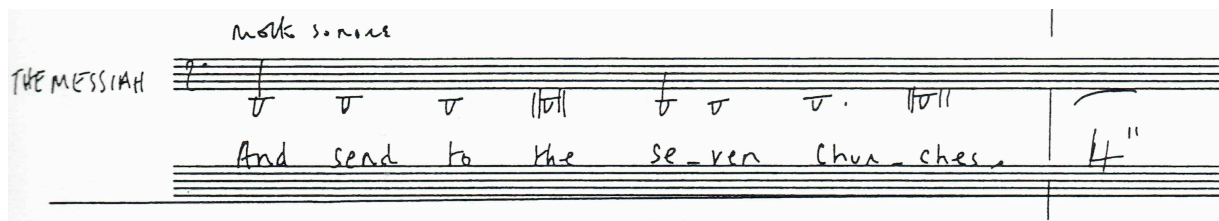


Figure 90. Tavener: *The Apocalypse*, page 17, section of the score.



Figure 91. Golijov: *La Pasión Según Marcos*, page 113.

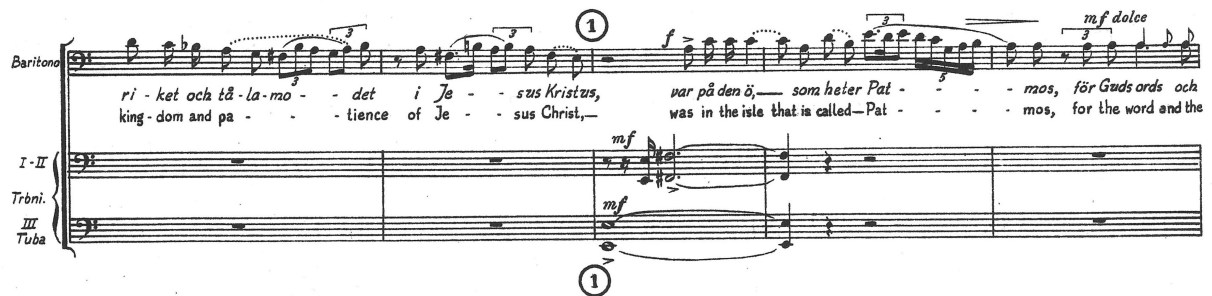


Figure 92. Rosenberg: *Johannes Uppenbarelse*, page 11.

In my oratorio *Johannes Uppenbarelse* a similar sequence-like structure is used in bars 699-700 and in bars 960ff (see Figures 93 and 94). The structure in bars 699-700 is used in a somewhat reversed and inverted form in bars 960ff. This retains the unifying sense without being recognized as repetitions. Both phrases end in the same way, with three tones that move upwards in a similar movement which also reinforces the consistent expression in the oratorio.

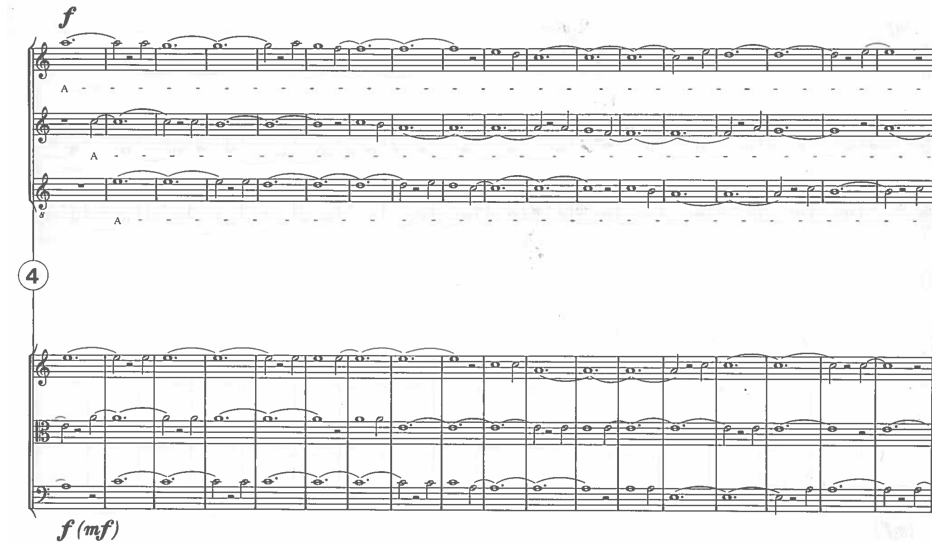


Figure 93. *Johannes Uppenbarelse*, bars 699-704, section of the score.



Figure 94. Bars 960-967, section of the score.

In *Johannes Uppenbarelse* the chant-like melodies are used at points with a contemplative character. This mood is not to be mistaken for a state of repose, however; there is a definite feeling of onward movement at all times, and my approach is very different from the timelessness of the Estonian composer Arvo Pärt's music (see Figure 95).



**Figure 95.** Arvo Pärt: *Stabat mater*, page 5.

In the last part of *Johannes Uppenbarelse* the musical mode changes and from here onwards a softer tone is used. In the piano part starting on D<sup>#</sup> which initiates section 14 (see Figure 96), perfect fourths and fifths are still the main intervals, but they are interspersed with softer intervals such as minor thirds and minor sixths, giving a modal character to the music.



**Figure 96.** *Johannes Uppenbarelse*, bars 1285-1288, section of the score.

The start of a new musical course of events is also reflected by the use of sharps from now on, in contrast to the flats used earlier. The immanent movement of the dyad continues to have a prominent role, and alternates between soloists (see Figure 86) and choir, as in bars 1442-1443 (see Figure 97).



1440 *mp*

S. Se, se, se... vår Gud, vår

A. *mp* Se, se, se... vår Gud, vår

T. *mp* Se, se, se... vår Gud, vår

B. *mp* Se, se, se... vår Gud, vår

**Figure 97.** Bars 1440-1443, section of the score.

The modal character continues up to bar 1474ff where it ceases temporarily with the return of the pitch set (0347) and the altered movement discussed earlier (see Figure 83). From bar 1523 and onwards, after a descending bass line that lands on the central tone E (see Figure 98), the modal character returns, and a new kind of cluster structure appears in the choral parts. This feature consists of a densification of chords, whose purpose is to create a sense of stability that puts emphasis on certain parts of a phrase (see Figure 99). The mode oscillates between a denser and a thinner sound that continues until the end of the oratorio. The soprano and baritone part remain in a high register, adding to the intensity that is building up. The stable interval of a fifth between the two parts (see Figure 85-86) is now widened and begins to oscillate (see Figure 100), creating a yearning yet melancholy mood that persists. Near the very end the electronic part returns with the sound of waves, which, together with the oscillating sound in the two solo parts and the likewise oscillating clusters in the choir, maintains the level of intensity until the oratorio slowly ebbs away (see Figure 40).

1517

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Bb Tpt.

Perc.

S.

Bar.

S.

A.

T.

B.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ty Her ren. Gud ska ly - sa ò - ver - dem.

ty Her - ren, Her - ren, Her - ren.

ty Her - ren, Her - ren, Her - ren.

ty Her - ren, Her - ren, Her - ren.

ty Her - ren, Her - ren, Her - ren.

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

Figure 98. Bars 1517-1522.

**G** *mf*

Her - re, \_\_\_\_\_ Her - - - - re,

**Figure 99.** Bars 1523-1527, section of the score.

[illegible]

**Figure 100. Bars 1571-1587.**

## **Approach to text in the oratorio *Johannes Uppenbarelse*.**

The theme of the Apocalypse is intriguing, and over the years the Book of Revelation and its content has been an inspiration and a starting-point for oratorios, not only for me but also for several other composers, such as Gubaidulina, Tavener, the Austrian composer Franz Schmidt and Rosenberg.

The Book of Revelation was written by John, a travelling Jewish Christian priest (whose identity remains a point of debate), who sent the text in letters to the seven churches of Asia. It is the last book of the Bible, and the point where God fulfils his work. This book belongs to a long line of apocalyptic literature which through time has startled its readers with its threats of doom and death. The story treats the subject of the last battle between God and Satan, a cosmic battle where God intervenes and defeats all evil. The meaning of the events is revealed through a series of metaphorical visions, which only the initiated can understand. The Book of Revelation wants not only to warn, but also to comfort its readers. Christ is the judge, God holds everything in his hand, and they work together towards the completion of the Kingdom of God, where there will be no more death and mourning.

Work on the text has been crucial to the entire form and the outlining of the vocal forces and instrumentation in my oratorio *Johannes Uppenbarelse*. When I started the compositional work the first issue was to abbreviate the text into a condensed version that was possible to set to music. My initial intention was to use the text as it is written, and to present the narrative in the order in which it comes in the Book of Revelation, contrary to Rosenberg who uses the text rather freely and combines different courses of events from various parts of the Book of Revelation (Martinson, 1999). My idea was to present the text in its original form, albeit abbreviated, without rearranging it or using additional texts in the form of interpretations or explanations. To decide which Bible text to use and which to omit was very difficult. These decisions were made in close collaboration with the priest involved in the project, which was a good way to ensure that no essential theological parts were omitted.

An important consideration while narrowing down twenty-two chapters of text to only a few pages in length was to create a forward-moving course of events. When I cut the text down to a workable length I tried to find the parts which included a condensed version of the content

of the story, and the very essence of the Book of Revelation. It was important for me to create a continuous thread in the narrative that would lead through the whole piece. The narration moves straight forward until the end of the oratorio, sections 17-18, where the text slowly starts to disintegrate. At this point the forward moving process stops and from here onwards events occur simultaneously, and a few phrases return in different constellations until the end of the oratorio.

Settings of this text can take very different directions. Hilding Rosenberg used poems by the Swedish poet Hjalmar Gullberg to put the Bible text in a modern perspective. Other composers have a strong focus on doom, one example of which is the oratorio *Das Buch mit sieben Siegeln* (1937) by Franz Schmidt, which is set as a terrifying warning and prayer for salvation. Doom is one of the main topics of the Book of Revelation; other major subjects are the letters to the churches and the new heaven and earth. In my oratorio the story is divided into three parts: the first contains the letters to the churches, the second concerns the vision of doom and the third treats the subject of the new heaven and earth (see Figure 101).

| Minutes       | 2 |                             | 4    |  | 6 |  | 8 |  | 10 |  | 12 |  | 14 |                      | 16 |  | 18 |  | 20 |  | 22 |  | 24             |   | 26 |   | 28             |                | 30 |   | 32                            |          | 34 |  | 36 |    | 38                                 |    | 40 |    | 42 |  | 44 |  | 46 |  | 48 |  | 50 |  | 52 |  | 54 |  | 56 |  | 58 |  | 60 |  | 62 |  | 64 |  |
|---------------|---|-----------------------------|------|--|---|--|---|--|----|--|----|--|----|----------------------|----|--|----|--|----|--|----|--|----------------|---|----|---|----------------|----------------|----|---|-------------------------------|----------|----|--|----|----|------------------------------------|----|----|----|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|----|--|
| Blocks        | 1 | The letters to the churches |      |  |   |  |   |  |    |  |    |  | 2  | 3 The vision of doom |    |  |    |  |    |  |    |  |                |   | 4  | 5 | (Doom)         |                |    |   | 6                             | 7 (Doom) |    |  |    | 8  | 9 The new heaven and the new earth |    |    |    |    |  |    |  |    |  |    |  |    |  |    |  |    |  |    |  |    |  |    |  |    |  |    |  |
| Sections      | 1 | 2                           |      |  |   |  |   |  |    |  |    |  |    | 3                    | 4  |  |    |  | 5  |  |    |  | 6              | 7 | 8  | 9 | 10             | 11             | 12 |   | 13                            | 14       |    |  |    | 15 |                                    | 16 | 17 | 18 |    |  |    |  |    |  |    |  |    |  |    |  |    |  |    |  |    |  |    |  |    |  |    |  |
| Central tones | E | C                           | Db A |  |   |  |   |  |    |  |    |  |    | A                    | C  |  |    |  |    |  |    |  | B <sup>b</sup> | A | F  | C | D <sup>b</sup> | D <sup>b</sup> | C  | G | D <sup>a</sup> F <sup>a</sup> |          |    |  | B  | A  | F <sup>a</sup>                     | E  | E  |    |    |  |    |  |    |  |    |  |    |  |    |  |    |  |    |  |    |  |    |  |    |  |    |  |

**Figure 101.** Distribution of the text in *Johannes Uppenbarelse*.

As mentioned earlier, the form of my oratorio *Johannes Uppenbarelse* is determined by the narration, where block 1 functions as an introduction, blocks 2, 4, 6, and 8 are interventions by the choir with a contemplative textual content, blocks 3, 5, and 7 cover the plagues and the vision of doom, and block 9 contains the new heaven and earth and the final end (see Figures 11, 12 and 101). When I started composing the work I reflected a good deal on how to shape the overall structure. I had a vision of a varied form regarding orchestration and use of instruments and I had an idea of interventions with the choir, and I have treated the text in accordance with this idea. I also had a clear idea of baritone and soprano solos versus choir, combined with the orchestra.

I had a general idea of cutting down on the metaphorical parts of the text, to instead focus on a straight story with a succinct content, with the main purpose of creating space for the music. Where the text says:

...Then I watched as the Lamb broke the first of the seven seals; and I heard one of the four living creatures say in a voice like thunder, ‘Come!’ And there before my eyes was a white horse, and its rider held a bow. ... (The New English Bible, 1972, page 1024)

I have narrowed it down to “Come!” My decision to reduce the metaphorical parts is almost the opposite of Rosenberg’s approach in his symphony-oratorio *Johannes Uppenbarelse*. Where he wallows in parts of the text, such as:

And I saw a wild beast rising up out of the sea. And it had ten horns and seven heads and upon its heads the names of blasphemy, and they worshipp’d the wild beast saying: Who is like unto the beast and who is able to make war with him? And to him was given power over all kindreds and all tongues, and nations. And I beheld another wild beast coming up out of the earth. And he causeth all, both free and bond to receive a mark in their right hand or in their foreheads and that no man might buy or sell, save he that had the mark, or the name of the beast or the number of his name. Here is wisdom. Let him that hath understanding count the number of the beast: for it is the number of a man; and it is six hundred threescores and six. (Rosenberg: *Johannes Uppenbarelse*, page 73-74.)

I have reduced the same passage of the text to “six hundred and sixty-six”, the number of the beast, and there are several similar passages with a metaphorical content in the Book of Revelation that Rosenberg chose to use, and which are among those that I decided to omit. Rosenberg mainly uses these texts in the baritone recitatives which are accompanied by a few brass instruments, while I have used them as a starting-point for predominantly orchestral parts, mostly with a *fortissimo* dynamic and with a strong forward movement.

Another difference in the approach to text is that Rosenberg processes the text with the aim of putting events as they are recounted in the Bible into a contemporary perspective, whereas I have a timeless approach to the story. These different approaches also manifest themselves in the musical structure. We both start with the same text “This is the revelation given by God...” from the first chapter of the Book of Revelation. However, while Rosenberg starts out right from the beginning with full orchestra and choir in a highly emotional *fortissimo* (see Figure 8 and 102), my oratorio *Johannes Uppenbarelse* begins with a dreamy and tentative introduction in *pianissimo* leading up to the first intervention by the choir. After the first chorale Rosenberg selects texts from Chapters 1, 4 and 5, leading forward to the “Holy, holy, holy” section with an excerpt from Chapter 4, all of which is scored in the same symphonic manner as the beginning. In my oratorio the introductory text is followed by the letters to the

[illegible]

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As previously discussed I have tried to create a feeling of unity throughout the work through the use of triadic chords, fourth and fifth-based chords and superimposed chords to provide coherence between sections and to emphasise certain parts of the text. Another feature that I have worked with in a similar way is the central tones. The tone C is used at particular points and has a symbolic meaning, representing “who was and who is and who is to come” (The New English Bible). It is used where the text is about comforting and warning. The first time is in the first intervention by the choir in section 2, which is based on a text that functions as an introduction to the whole oratorio (see Figure 57). The second and third times are in sections 4 (see Figure 103) and 9 (see Figure 104). At these points the text has a tone of complaint and admonition, as well as offering a word of advice. In section 12 the text treats the subject of the sinful woman who seeks to lure the people to come to her (see Figure 105). The central C remains at the heart of the tonality but is more concealed in the structure despite being the central tone. All these points have in common that they treat the subject of “who was and who is and who is to come” and the theme of consolation and warning, and the mutual central tone provides a link between them.

In contemporary oratorios it is very common to combine biblical texts with other texts, such as Benjamin Britten’s use of the Latin Mass for the Dead and poems by Wilfred Owen. My own point of departure was to use the Bible text without adding other texts, but after composing about two-thirds of the oratorio I revised this decision. By that time I had reached the point in the story where the two beasts appear, a difficult passage to grasp, and the first time I worked through the text I decided to omit the text in this part. At this point, when I had already set the main part of the text to music, I felt that something different was needed for the musical structure in order to maintain the flow. All the descriptive and overly metaphoric text in this passage did not provoke me into writing some sort of recitative. Instead I decided to focus on the lines “the beast was allowed to mouth bombast and blasphemy...” and “then I saw another beast, which came up out of the earth; it had two horns like a lamb’s, but spoke like a dragon.” In these lines the beasts talk in a foul language, and I recreated their speech using the most disgusting combination of syllables I could think of. The foul talk was used as a foreground in section 8, where the two beasts, portrayed by the soprano and baritone, sing a duet. In section 9 I combined the foul speech, this time sung by the choir, with the three angels and the judgment recited by the baritone soloist. On both these occasions the foul talk is combined with the number of the beast, “666”, which is whispered by the choir.



**Figure 103.** *Johannes Uppenbarelse*, bars 456-466.

Figure 104 shows a musical score for bars 892-901. The score includes parts for Flute (Fl.), Percussion (Perc.), Soprano (S.), Baritone (Bar.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Organ (Org.), Organ Pedal (Organ Ped.), Violin I (Vln. I), and Violin II (Vln. II). The vocal parts (S., Bar., S., A., T., B.) have lyrics in German: "Masch-lak ezsch hä fai-tou mosch-kra smor-fus moj-pus scha-kla schkra - ma." The instrumental parts include Flute, Percussion, Organ, and Violins. Dynamics include *p*, *mp*, *f*, and crescendos/decrescendos.

Figure 104. Bars 892-901.

A text can be interpreted in many different ways. One example of this is a passage from Chapter 12 in the Book of Revelation, “a woman clothed with the sun”, which is also used by Gubaidulina, Tavener, and Rosenberg, among others. Gubaidulina places this passage in the latter part of her *St. John Passion*, in movement IX, near the end of the oratorio. She uses only a small excerpt from the Book of Revelation, which she combines with a text from the Gospel according to St. John. The movement is scored for soprano, tenor and baritone solo with a relatively large orchestral accompaniment. She uses a fast tempo and powerful dynamic, and the intense orchestral setting enhances the strong and vivid sense at this point in her oratorio *St. John Passion*.



tempo, combined with a large orchestral setting and powerful dynamic, which enhances the dramatic sense of the text. In my oratorio *Johannes Uppenbarelse* this part of the text is placed in section 7 at the centre of the work, and is scored for soprano solo and percussion. As already described, I have on occasions reduced the text quite drastically, even down to a single word. At this point I decided to exclude words completely, and leave the musical expression to the vowel sounds and structures in the soprano vocalise and the percussion. The percussion part, which is executed with long and intensive tremolos, mainly uses instruments with skins without pitch and hounds the soprano part that moves in a strong forward direction in emotive roulades, interpreting the underlying expression of the text.

There are two more sections where the text is omitted: sections 5 and 11. Section 5 concerns the seven trumpets. At this point the electro-acoustic part provides its most prominent contribution to the piece and simulates a portrayal of hell, which after a while is also accompanied by the orchestra, and from time to time the choir intervenes with horrified screams. In section 11 the seven bowls of wrath are poured out. A new feature at this point is the forceful and menacing handclaps performed by the choir. The number of the beast is also present here, whispered by the choir. The whole orchestra participates and the entire section has a very strong forward movement, ending with the passage in section 12, “the fall of Babylon”, which is also an example of a segment where the text is reduced to a single word, “Come!” This word is first used in section 4, which is about the seven seals. Now “the great whore”, which is a paraphrase for Babylon, pronounces the word “Come!” to lure all people to her, but in the end Babylon falls.

At the end of the oratorio the text is reduced to a few prominent phrases, such as “Behold! I am making all things new” and “for the hour of fulfilment is near”. Two phrases from the beginning of the piece, “here I stand knocking at the door” and “the time is near”, also return, contributing to the large arc that stretches across the whole work. At this point the forward movement and the progression of the text has ceased, the dreamlike character has returned and the phrases “Do not seal up the words of prophecy in this book, for the hour of fulfilment is near”, “I am making all things new” and the prayer “Amen, come Lord Jesus,” are combined and presented together to sum up everything that has happened. The whole work ends with the sound of waves.

## **Approach to orchestration and instrumentation in the oratorio *Johannes Uppenbarelse*.**

The size of the orchestra and which instruments to include was a major issue before starting to compose the oratorio *Johannes Uppenbarelse*. My aim was to have as many options as possible of working with different timbres, but at the same time it was important to keep the size of the orchestra within reasonable limits. It was not possible to use a full orchestra and a large choir, although it would have been of great benefit to the music I had in mind, so I chose to use a string quintet and a wind quintet, piano/organ, percussion and an additional saxophone and trumpet. This instrumental arsenal offered many opportunities for combining different timbres. I also use a mixed choir, a chorus (a small choral group consisting of eight singers) and two soloists<sup>8</sup>, soprano and baritone. In addition I decided to include electronics to further expand my options, and also because it would give me an opportunity, if necessary, to add other forces during the compositional process.

One of my main concerns was to create a variable and diverse orchestration that would differ between blocks and sections and change throughout the piece, similar to my treatment of harmonic and chordal structures (see Figure 12). Timbre is always a main focus in my compositional work and I therefore never start with a piano reduction but always outline the orchestral forces directly in the score. Another major influence on the overall form has been the work with the narrative. As mentioned previously, the text is divided into three major themes: the letters to the seven churches, the vision of doom, and a new heaven and a new earth (see Figure 101), and the overview in Figure 12 indicates the different subjects in each section. When working on the instrumentation I split the blocks and sections into even smaller segments where each segment has its own characteristic instrumental outline (see Figures 106 and 107).

The main conception when orchestrating *Johannes Uppenbarelse* was to create constantly changing sound colours, a different approach compared to Rosenberg's distribution of instruments in his symphony-oratorio (see Figure 108) which is far more periodically recurrent (Martinson, 1999).

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<sup>8</sup> It should be noted that at the first performance in Högalidskyrkan the soprano part in the passage "The fall of Babylon", bars 1091-1188, was divided between two soloists, soprano and mezzo-soprano.

| Blocks | Sections           | Segments           | Text                               |
|--------|--------------------|--------------------|------------------------------------|
| 1      | 1                  | 1. Bars 1-43       | Introduction.                      |
|        | 2                  | 2. Bars 44-65      | Greeting.                          |
|        |                    | 3. Bars 66-78      | Grace and peace.                   |
|        |                    | 4. Bars 79-144     | A vision of Christ.                |
|        |                    | 5. Bars 145-160    | The seven churches. Ephesus.       |
|        |                    | 6. Bars 161-169    | Smyrna.                            |
|        |                    | 7. Bars 170-191    | Pergamum.                          |
|        |                    | 8. Bars 192-216    | Thyatira.                          |
|        |                    | 9. Bars 217-242    | Sardis.                            |
|        |                    | 10. Bars 243-276   | Philadelphia and Laodicea.         |
|        |                    | 11. Bars 277-295   | Here I stand knocking at the door. |
| 2      | 3                  | 12. Bars 296-384   | Holy, holy, holy.                  |
| 3      | 4                  | 13. Bars 385-542   | The seven seals.                   |
|        | 5                  | 14. Bars 543-686   | The seven trumpets.                |
| 4      | 6                  | 15. Bars 687-745   | The angel with a scroll.           |
| 5      | 7                  | 16. Bars 746-836   | The woman and the dragon.          |
|        | 8                  | 17. Bars 837-885   | The two beasts.                    |
|        | 9                  | 18. Bars 886-956   | The three angels in heaven.        |
| 6      | 10                 | 19. Bars 957-973   | And I saw a sea of glass.          |
|        |                    | 20. Bars 974-1022  | The great and remarkable day.      |
| 7      | 11                 | 21. Bars 1023-1090 | The seven bowls.                   |
|        | 12                 | 22. Bars 1091-1188 | The fall of Babylon.               |
| 8      | 13                 | 23. Bars 1189-1283 | Alleluia.                          |
| 9      | 14, 15, 16 overlap | 24. Bars 1284-1439 | And I saw heaven open.             |
|        |                    | 25. Bars 1440-1473 | A new heaven and a new earth.      |
|        |                    | 26. Bars 1474-1522 | Behold, I make everything new.     |
|        | 17, 18             | 27. Bars 1523-1601 | A final word of warning.           |

**Figure 106.** *Johannes Uppenbarelse*, blocks, sections and segments.

### 5.1.1 Analysis of blocks, sections and segments

In my oratorio *Johannes Uppenbarelse* the orchestration of the first block aims for a transparent timbre and an alternating use of the forces. In the beginning the orchestral texture is timbre-based, with “noise”, i.e. wind sounds produced by blowing through the instruments, combined with recordings of real wind sounds in the electronic part and multiphonics in the saxophone, and with strings playing in a very high register and using effects such as *sul ponticello* and *col legno* to produce shifts in timbre (see Figure 39). This way of working with sound has similarities with Kaija Saariaho’s use of timbre, as for instance when she switches between pitched and non-pitched sounds (Mäkelä, 1999) in her piece *NoaNoa* for solo flute

and electronics (1992). The string techniques that I use also have a parallel in Saariaho's compositions, such as her orchestral work *Du cristal* (1990) where she varies the timbre with the use of *sul ponticello*, *sul tasto*, *normale* and *tremolo*, effects also found in her oratorio *La Passion de Simone* (see Figure 109).

| Seg-ments | Bars      | Wind instr. | Wind Solo lines | String instr. | String Solo lines | Pi | Org | Perc | Electronics | Sop | Bari | Chorus | Choir      |
|-----------|-----------|-------------|-----------------|---------------|-------------------|----|-----|------|-------------|-----|------|--------|------------|
| 1         | 1-43      | X           |                 | X             |                   | X  |     | X    | X           |     |      |        |            |
| 2         | 44-65     | X           |                 | X             |                   |    | X   | X    |             |     |      |        | X          |
| 3         | 66-78     |             |                 | X             |                   |    |     | X    |             | X   | X    |        | X          |
| 4         | 79-144    |             | X               | X             |                   |    |     |      |             |     | X    | X      |            |
| 5         | 145-160   |             | X               | X             |                   |    |     |      |             | X   |      |        |            |
| 6         | 161-169   | X           |                 |               |                   |    | X   |      |             |     |      |        | X          |
| 7         | 170-191   |             | X               |               | X                 |    | X   | X    |             |     |      | X      | X          |
| 8         | 192-216   |             | X               |               | X                 |    | X   |      |             |     | X    |        | X          |
| 9         | 217-242   | X           |                 | X             |                   |    |     |      |             |     |      |        | X          |
| 10        | 243-276   |             | X               |               | X                 |    |     |      |             | X   | X    |        |            |
| 11        | 277-295   | X           |                 | X             |                   |    | X   | X    |             |     |      |        | X          |
| 12        | 296-384   |             |                 |               |                   |    |     | X    |             | X   |      | X      | X          |
| 13        | 385-542   | X           |                 | X             |                   |    | X   | X    |             |     | X    | X      | X          |
| 14        | 543-686   | X           | X               | X             |                   |    |     | X    | X           |     |      |        | X          |
| 15        | 687-745   |             |                 |               |                   |    |     |      |             | X   |      | X      | X          |
| 16        | 746-836   |             |                 |               |                   |    |     | X    |             | X   |      |        |            |
| 17        | 837-885   | X           |                 | X             |                   |    |     | X    |             | X   | X    |        | Whisper    |
| 18        | 886-956   | X           | X               | X             | X                 |    | X   | X    |             |     |      |        | X          |
| 19        | 957-973   |             | X               |               |                   |    |     | X    |             |     | X    |        | X          |
| 20        | 974-1022  | X           |                 | X             |                   |    |     |      |             |     |      |        | X          |
| 21        | 1023-1090 | X           |                 | X             |                   |    | X   | X    |             |     |      |        | Hand-claps |
| 22        | 1091-1188 | X           | X               | X             |                   |    | X   | X    |             | X   |      | X      | X          |
| 23        | 1189-1283 | X           |                 | X             |                   |    |     |      |             | X   |      |        | X          |
| 24        | 1284-1439 |             | X               |               | X                 | X  |     |      |             | X   | X    |        |            |
| 25        | 1440-1473 | X           |                 | X             |                   |    |     | X    |             |     |      |        | X          |
| 26        | 1474-1522 | X           |                 | X             |                   |    | X   |      |             | X   |      | X      | X          |
| 27        | 1523-1601 | X           | X               | X             |                   |    | X   | X    | X           | X   | X    | X      | X          |

**Figure 107.** *Johannes Uppenbarelse*, distribution of instruments and vocal forces.

| Sections   | Wind instruments | Solo instr               | Strings  | Pi       | Harp     | Perc                | Baritone | Choir                     |
|--|------------------|--------------------------|----------|----------|----------|---------------------|----------|---------------------------|
| <b>Block 1</b><br>Orchestra/<br>Choir I            | <b>x</b>         |                          | <b>x</b> | <b>x</b> | <b>x</b> | <b>x</b>            |          | <b>x</b>                  |
| <b>Block 2</b><br>Rec 1                            |                  | 2 Trb<br>Tuba            |          |          |          |                     | <b>x</b> |                           |
| Orchestra/<br>Choir II                             | <b>x</b>         |                          | <b>x</b> | <b>x</b> | <b>x</b> | <b>x</b><br>Celesta |          | <b>x +</b><br><b>Soli</b> |
| Chorale 1  |                  |                          |          |          |          |                     |          | <b>x</b>                  |
| <b>Block 3</b><br>Rec 2<br>Orchestra/<br>Choir III | <b>x</b>         |                          | <b>x</b> | <b>x</b> | <b>x</b> | <b>x</b>            | <b>x</b> | <b>x</b>                  |
| Chorale 2  |                  |                          |          |          |          |                     |          | <b>x SA</b>               |
| <b>Block 4</b><br>Rec 3                            |                  | 2 Trb<br>Tuba<br>Timpani |          |          |          |                     | <b>x</b> |                           |
| Orchestra/<br>Choir IV                             | <b>x</b>         |                          | <b>x</b> | <b>x</b> | <b>x</b> | <b>x</b>            |          | <b>x</b>                  |
| Chorale 3  |                  |                          |          |          |          |                     |          | <b>x</b>                  |
| <b>Block 5</b><br>Rec 4                            |                  | Cor.ingl<br>Timp.        |          |          |          |                     | <b>x</b> |                           |
| Orchestra/<br>Choir V                              | <b>x</b>         | Cor.ingl<br>Timp         | <b>x</b> |          | <b>x</b> |                     | <b>x</b> | <b>x</b>                  |
| Chorale 4  |                  |                          |          |          |          |                     |          | <b>x</b>                  |
| <b>Block 6</b><br>Rec 5                            |                  | 3 Trp<br>2 Tbn<br>Tuba   |          |          |          |                     | <b>x</b> |                           |
| Orchestra/<br>Choir VI                             | <b>x</b>         |                          | <b>x</b> | <b>x</b> | <b>x</b> | <b>x</b>            |          | <b>x</b>                  |
| Chorale 5  |                  |                          |          |          |          |                     |          | <b>x</b>                  |
| <b>Block 7</b><br>Rec 6                            |                  | Fl, Cl,<br>Fag           |          |          |          |                     | <b>x</b> |                           |
| Orchestra/<br>Choir VII                            | <b>x</b>         |                          | <b>x</b> | <b>x</b> | <b>x</b> | <b>x</b>            |          | <b>x</b>                  |
| Chorale 6  |                  |                          |          |          |          |                     |          | <b>x</b>                  |
| <b>Block 8</b><br>Rec 7                            |                  | 3 Trp<br>2 Tbn<br>Tuba   |          |          |          |                     | <b>x</b> |                           |
| Chorale 7  |                  |                          |          |          |          |                     |          | <b>x</b>                  |
| Finale   | <b>x</b>         | Fl, Cl                   | <b>x</b> |          | <b>x</b> | Celesta             |          | <b>x</b>                  |

**Figure 108.** Rosenberg: *Johannes Uppenbarelse*.



**Figure 109.** Saariaho: *La Passion de Simone*, bars 843-852, section of the score.

The first eleven segments of *Johannes Uppenbarelse* form the first small arc described earlier. The electronic sound at the beginning of the piece is imitated at the end of the first small arc by the sound of the choir and percussion accompanying the soprano soloist (see Figure 110). The sound they produce has an almost electronic character which is intended as a sonic reference to the beginning. This approach differs from Gubaidulina's, who mainly uses a rhythmic and harmonic pattern and the same text in the choral parts to connect the beginning and end of the first small arc in her *St. John Passion* (see Figures 3 and 111), as well as the larger arc that stretches from the beginning to the end of the whole work (see Figure 112).

The final section of *Johannes Uppenbarelse* also corresponds to the beginning and also to the end of the first arc. High and low registers are used in the strings at the end of the work, which at this point are supplemented by the organ that fills in the middle register and has a kind of tension/relaxation function. The added sound of waves in the electronic part completes the effect of a large arc stretching across the whole work (see Figure 40).

286 Cymb.  $\text{♩} = 90$

Perc.  $\text{mf}$   $\text{pp}$   $\text{mp}$  3

S. Du som har ö-ron hör vad An-den säg - er.  $\text{ppp}$

S. 1, 2  $\text{pp}$  3  $\text{ppp}$

A. 1, 2  $\text{pp}$  3  $\text{ppp}$

T. 1, 2  $\text{pp}$  3  $\text{ppp}$

B. 1, 2  $\text{pp}$  3  $\text{ppp}$

S.  $\text{pp}$  3  $\text{ppp}$

A.  $\text{pp}$  3  $\text{ppp}$

T.  $\text{pp}$  3  $\text{ppp}$

B.  $\text{pp}$  3  $\text{ppp}$

Organ Ped.  $\text{pp}$

Cb.  $\text{pp}$

Figure 110. Johannes Uppenbarelse, bars 286-295.

69 45

Org.  $\text{p}$   $\text{mf}$

Coro I S. 3 3 3 3  
A. 3 3 3 3  
T. 3 3 3 3  
B. 3 3 3 3  
Dein Wort ist Wahr-heit.  
Wahr-heit.

Coro II T. 3 3 3 3  
B. 3 3 3 3  
Im Anfang war das

Basso Solo sie vordem Bö - sen be-wahrst.

Figure 111. Gubaidulina: St. John Passion, page 45.



**S** 974 69

Fl.  
Ob.  
Cl.  
Aho Sax.  
Bsn.  
Hn.  
Bb Tpt.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Sto - ra märk - li - ga är di - na gär - ning - ar Her - re Gud all - här - ska - re. Rätt - får - di - ga och san - na är di - na vä - gar, du fol - kens ko - nung.  
Sto - ra och märk - li - ga är di - na gär - ning - ar Her - re Gud all - här - ska - re. Rätt - får - di - ga och san - na är di - na vä - gar, du fol - kens ko - nung.  
Sto - ra märk - li - ga är di - na gär - ning - ar Her - re Gud, Her - re, Her - re här - ska - re. Rätt - får - di - ga och san - na är di - na vä - gar, du fol - kens ko - nung.  
Sto - ra märk - li - ga är di - na gär - ning - ar Her - re Gud, Her - re, Her - re här - ska - re. Rätt - får - di - ga och san - na är di - na vä - gar, du fol - kens ko - nung.

**Figure 113.** *Johannes Uppenbarelse*, bars 974-986.

1217

Fl.  
Ob.  
Cl.  
Aho Sax.  
Bsn.  
Hn.  
Bb Tpt.  
S.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Pri - sa vår Gud, al - la hans gå - na - re ni som fruk - tar ho - nom. Her - ren, vår Gud.  
A - men. Hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja. Hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja.  
A - men. Hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja. Hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja.  
A - men. Hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja. Hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja.  
A - men. Hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja. Hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja.

**Figure 114.** Bars 1217-1237.

### 5.1.3 The immanent forward drive.

The idea of creating a constant forward drive has been a vital part of my work on *Johannes Uppenbarelse*. In this respect the Swedish composer Allan Pettersson's music with its never-ceasing forward momentum has been a great source of inspiration. His *Seventh Symphony* (1966-67), for instance, is 40 minutes long and consists of one forward-moving, highly intense movement (see Figure 115). In Pettersson's symphony crescendos and ascending figures add to the feeling of onward movement. In *Johannes Uppenbarelse* I have used both features to create a forward drive. The crescendos are used at phrase endings and cadential points, and are orchestrated in different ways throughout the work, as can be seen in Figures 65, 83 and 116.

The ascending figures are frequently combined with crescendos and are primarily used in blocks 3 and 7. In block 3, section 4 the ascending figure moves between instruments and at different tempi, adding a feeling of forward movement to the persistent figure in the organ (see Figure 117). In section 5 the ascending figure is in the organ part, which now leads the forward movement (see Figure 118). In section 11 the crescendo figure and the ascending figure are combined antiphonally, thereby creating an intense forward movement (see Figure 119). In section 12 the process is reversed and the organ part with its persistent attacks slowly ebbs away (see Figure 120). At each of these points the entire orchestra participates and contributes to the forward movement. This contrasts to Gubaidulina's and Penderecki's use of the orchestra, both of whom, despite the large number of instruments at their disposal, seldom use the entire forces. Gubaidulina only uses the entire orchestra for a few bars near the end of *St. John Passion*. Penderecki's choice of instruments is exceptionally rich and varied, but his scoring is extremely selective and skilful and at no point does he use the entire orchestra (Robinson & Winold, 1983).



Picc.  
 Fl.  
 Ob.  
 Clar.  
 Clar. B.  
 Fag.  
 C. Fag.  
 I  
 Trb. II  
 III  
 I-III  
 Cor.  
 II-IV  
 I  
 Trbn.  
 II-III  
 Tuba  
 Timp.  
 Tamb. mil.  
 Tamb. vul.  
 Piatfi  
 Cor. C.  
 VI. I  
 VI. II  
 Vla.  
 Vcl.  
 C. bassi

*f*  
*cresc.*  
*sempre cresc*  
*colla voce*  
*ben articolato*

Figure 115. Pettersson: Symphony No. 7, page 29.



**Figure 118.** Bars 661-667.



**Figure 119.** Bars 1063-1070.

Figure 120. Bars 1171-1182.

### 5.1.4 Blocks 3, 5, and 7.

In blocks 3, 5, and 7 the story covers the vision of doom and here the orchestral elements predominate. The text is narrowed down to a minimum compared with the rest of the oratorio and the purpose of the instrumentation is to transcribe the content of the absent text into musical sounds. There are no programmatic features involved in the sense of instruments having a specific meaning, unlike Gubaidulina's use of the cello in her sacred works, such as *Aus dem Stundenbuch* and *St. John Passion* where it represents a heroic or spiritual figure (Cheng, 2006). In blocks 3, 5, and 7 in my oratorio *Johannes Uppenbarelse* the purpose of the orchestration is to underline the subtextual content of the story. The orchestral and vocal forces are used as sounding objects and emotional transmitters (see Figure 121). At these points there is also an extensive use of sound effects in both strings and wind instruments, which in block 3 are combined with the most prominent use of the electronic part in the oratorio.

The musical score for bars 602-614 is a complex orchestral and vocal arrangement. It features a large ensemble of instruments and voices. The score includes parts for Flute, Oboe, Clarinet, Alto Saxophone, Bassoon, Horn, Baritone Trombone, Percussion (Thunder sheet, Whip), Soprano, Alto, Tenor, Bass, Euphonium, Organ, Organ Pedal, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is characterized by complex textures, including glissandos, pizzicatos, and irregular rhythms. Dynamics range from fortissimo (ff) to mezzo-piano (mp).

Figure 121. Bars 602-614.

### 5.1.5 Electronics.

The electronic part in *Johannes Uppenbarelse* has an important role in the sonic structure. Apart from its use at the beginning and end of the oratorio I have also added electronics in block 3, section 5, where the dramatic narrative is located in the musical structure and the orchestral forces. At this point the story, as narrated in the Bible, tells of the breaking of the seals and the vision of doom and I chose to use a prominent electronic sound because of the powerful image, since abstract sounds can evoke freer associations than traditional instruments. Kaija Saariaho and the American composer Roger Reynolds both use elaborate and complex electronic parts in their compositions. In his *Red act arias* (1997) Reynolds lets the choir part merge in and out of the electronic part, while in her oratorio *La Passion de Simone* Saariaho works with three different textual levels. On the first level the electronic part has a prominent role as the transmitter of Simone Weil's pre-recorded voice. On the second

level the soprano sings about Weil's life, and on the third level the choir comments on her life. All three layers are embedded in the sound fields created by the entire forces (Moisala, 2009). In *Johannes Uppenbarelse* the orchestra is used as a complement to the electronic part. The sounds from the orchestra nevertheless play a prominent role, and are mostly produced with the help of special effects in the strings and wind instruments such as *glissandi*, high bow pressure, noises from keys etc. The organ also has a salient role in shaping the sound in this section, and at the same time creates a more distinct feeling of forward movement.

### 5.1.6 Percussion

In *Johannes Uppenbarelse* the percussion has different roles. It is used as a uniting factor, the "glue" between sections and segments that holds them together, (see Figures 60 and 65) and also to maintain the forward moving drive. The instruments used at the various points differ between the blocks. In block 1 a broader selection of instruments is used to illustrate each of the seven churches, consisting of cymbals, tom-toms, wood blocks, temple blocks, gong and tam-tams. In blocks 3, 5, and 7, where the text covers the vision of doom, only gran cassa is used, chosen because of its power and forceful sound, while in block 9 cymbals and marimba hold the segments together, since their more sonorous character blends in with the rest of the orchestra and creates a vibrant sound with long reverberation.

The marimba is used on three occasions. The first time is in block 2 in the first intervention of the choir. At this point the marimba adds a new sound which makes the intervention stand out, and at the same time it holds the section together. In block 7, section 12, the role of the marimba is different; at first it is played in a low dynamic that blends with the orchestra but creates a fuller sound. At the end of the section the dynamic level of the marimba is higher, matching the rest of the orchestra and adding considerably to the warmer sound which corresponds to the text about the sinful woman who tries to lure men into fornication. This warm, vibrant sound is repeated near the end in block 9, section 15 to the text "Now at last God has his dwelling among men!" and "He will wipe every tear from their eyes" (see Figure 122).

106

1450

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Bb Tpt.

Mar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tor - ka al - la tár - ar, frá - de - ras ó - gon. Dö - den skall in - te fin - nas mer,

tor - ka tár - ar, frá - de - ras ó - gon. Dö - den skall in - te mer,

tor - ka al - la de - ras ó - gon. Dö - den skall in - te fin - nas,

tor - ka al - la de - ras ó - gon. Dö - den skall in - te fin - nas,

**Figure 122.** Bars 1450-1457.

The most important and most prominent role of the percussion is in block 5, section 7 which is a duet between percussion and soprano soloist (see Figure 123).

777 Tom

Perc.

S.

á e o a o e a á e a e

**Figure 123.** Bars 777-787.

The text is about the woman and the dragon, and both soprano and percussion have strong parts with overlapping crescendos. In this massive setting with heavy vowel sounds in the soprano vocalise and long and intensive tremolos in the percussion part, the expression in

both parts is very strong and outspoken, but fades out at the end in a mutual *morendo*. This is immediately followed by a short percussion solo that leads over to the section about the two beasts.

### 5.1.7 The organ and the piano

Another important feature of the orchestration in *Johannes Uppenbarelse* is the use of the organ and piano. The piano is used sparsely, at points with a special meaning. In the beginning of the oratorio the piano provides a stable harmonic base in an otherwise non-harmonic environment where the musical structure consists of shifting timbres (see Figure 39). The piano does not return until the final part of the oratorio, in block 9, sections 14-15, and after such a long gap the piano sound is now perceived as something new, emphasising the change from the vision of doom to a new heaven and a new earth. The same rhythmic structure is used as in the first prominent appearance of the organ in section 4 which adds to the sense of coherence, but this time the effect is different. Instead of being forceful and driving the piano part now evokes a sense of melancholy and lingering, and the forward movement is found exclusively in the strings and wind instruments (see Figure 124).

The musical score for Figure 124, bars 1293-1298, features four staves. The Piano (Pno.) staff begins at bar 1293 with a melody in the right hand and a bass line in the left hand, marked *(mf)*. The Violin I (Vln. I) and Violin II (Vln. II) staves have long, sustained notes, marked *mp*. The Viola (Vla.) staff has a long, sustained note, marked *mp*. The score ends at bar 1298.

Figure 124. Bars 1293-1298.

In the first half of section 15, the last moment where the piano is heard, the piano sound is generated by long tremolos, and now the piano part leads the forward movement with extended and effective crescendos that are backed up by the other instruments (see Figure 125).

102 **BB** En ny himmel och en ny jord

Bar. 1411  
Och jag såg en ny himmel och en ny jord Och jag såg den heliga

Pno. *mf* *f* *mf*

Vln. I *mf* *f* *ff* *f*

Vln. II *mf* *f* *ff* *f*

Vla. *mf* *f* *ff* *f* sul p.

Vc. *mf* *f* *ff* *mf* sul p.

Cb. *mf* *f* *ff* *mf*

**Figure 125.** Bars 1411-1418.

My reason for including the organ was partly for its connection to religious music and partly because of its enormous potential. The organ possesses an almost infinite variety of sonorities and sound colours and huge dynamic forces. In this respect the works of J. S. Bach (see Figure 126), Penderecki, Messiaen, Bengt Hambraeus and the Swedish composer Stig-Gustav Schönberg (see Figure 127) have been a source of great inspiration.

**Figure 126.** J. S. Bach: *Prelude in C major*, bars 16-20.

**Figure 127.** Stig-Gustav Schönberg: *Toccata Concertante*, bars 28-34.

The organ is featured prominently in *Johannes Uppenbarelse*, both in an accompanying role and as the leading instrument. In the first intervention of the choir, which is also the first presentation of the organ in the oratorio, the organ accompanies the choir in the same way that it accompanies the hymn-singing congregation in church. In the first block of the oratorio the

organ is used as an accompanying instrument whose main purpose is to support the choir, and the organ sound is soft throughout this block. In block 3 the organ has a leading role. In section 4 the strong organ sound heralds a new event, the breaking of the seals, illustrated with rhythmic figure 2 (see Figure 60) that gives the section power and stability. The persistent *fortissimo* figure in the organ, despite its static nature, propels the narration forward, accompanied by horrendous screams from the choir. Ascending crescendo figures in the strings and wind instruments also maintain the forward movement (see Figure 117). In section 5 the orchestra and the organ switch roles and the organ is now responsible for the forward movement with ascending figures in *fortissimo* which stand out in relief against the electronic sound and the *glissandi* and sound effects from the other instruments (see Figure 118). Towards the end of the oratorio, in bars 1488ff, the organ has an important function (see Figure 83). At this point, where the significant immanent movement is reversed and instead of countermovement now moves in the same direction, the organ fills out the orchestral colour, creating a richer sonoristic texture in the last three bars of the segment.

At the end of the oratorio the organ again accompanies the vocal forces in the same manner as in block 1. Near the very end, where the electronic part returns together with the oscillating solo parts and the choir, the organ regains its prominent role for a moment with a few short chords. At this point the full orchestra and all the vocal forces unite in maintaining the level of intensity until the oratorio slowly ebbs away into nothingness (see Figure 40).



## Conclusion

In this research the development and structuring of harmonic material has been the main focus, with the intention to create a new kind of harmony that has functionality within its own boundaries without being tonal. It utilises notions of relative consonance and dissonance, and of tension and release as well as allowing both rigorous underlying structure and intuitive mid and surface level composition without relying on serial or other accepted modernist pre-compositional strategies. The key harmonic building blocks I use comprise three types of chords and an oscillating dyad which are used in different combinations together with rhythmic textures. These function as characteristic sonorities, to which I return to provide reference points around which I build further harmonic variations through varying the note complexes of each of the fundamental chords. This produces a rich and varying sequence of harmonic materials but one which is always related to my key harmonic building blocks.

My work is in line with the modern oratorio tradition of Rosenberg, Penderecki, and Gubaidulina among others as well as Saariaho regarding the use of electronics. My contribution to the oratorio genre consists of my work with the overall structure and how I have achieved a coherent form in the oratorio *Johannes Uppenbarelse* through the work with the harmonic material and gestural and rhythmic structures which have been used as beacons at strategic points and together with orchestration and instrumentation contribute to the cohesive unity of the work.

In my work with narrative and use of only the original Bible text I have shown how the reduction of the text has contributed to the dramatic shaping of the work. I have also discussed my original approach to text with the creation of the ‘foul language’ of the beasts to achieve the desired expression force of this section of the work.

In my future compositional work I aim to develop my approach to text and language and further elaborate these ideas and concepts. In addition I will further refine the harmonic thinking explained in the commentary in both future instrumental compositions and works including electronics.

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