ABSTRACT

Title of Document: A *MESSIAH* FOR OUR TIME: AN ANALYSIS OF SVEN-DAVID SANDSTRÖM'S NEW ORATORIO

Timothy John Reno, D.M.A., 2010

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In honor of Handel's anniversary year in 2009, German conductor Helmuth Rilling commissioned Swedish composer Sven-David Sandström to create a new oratorio using the text of *Messiah*, by Charles Jennens. The composer, who has written several pieces in homage to baroque and classical masters, describes his work as "an old-fashioned slideshow." Performing the work with the Festivalensemble Stuttgart during the European premiere performance tour inspired Timothy Reno to use Sandström's own pictorial ideas as the basis for creating an image-based musical analysis of the entire work. Comparison to Handel's *Messiah* and other works is made where applicable, and insights and suggestions for future performances and a list of score errata have been included. It is hoped that this study will be useful for potential conductors of the work, as well as anyone who seeks to discover how Sandström uses simple elements in a variety of ways to create the sonic images and effects of this new *Messiah*. Hearing Jennens' words set to new music may provide an experience similar to what audiences of Handel's own day may have felt over 250 years ago.

A *MESSIAH* FOR OUR TIME:

AN ANALYSIS OF SVEN-DAVID SANDSTRÖM'S NEW ORATORIO

By

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University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
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Professor James Ross
Professor Michael Votta

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DEDICATION

This work is dedicated to my son, William Joseph Reno,
who learned this music with me from the very beginning.

ACKNOWLEDGEMENTS

This project would simply not have been possible without the initial encouragement of Maestro Helmuth Rilling, to whom *Messiah* is dedicated, as well as the composer Sven-David Sandström. It is also my sincere pleasure to thank Kathy Romey for her advice, support, and incredible musicianship all along the way. Tobias Ebel and the staff of the Festivalensemble Stuttgart were extremely helpful, especially in creating a link to the people at Carus-Verlag. Special thanks must be extended to Johannes Graulich at Carus who was so kind to donate the study score used for this project. Dave Goudy from the Oregon Bach Festival was also most helpful in loaning a reference copy of the world premiere performance.

I have been extremely fortunate to have many musical role models in my life. Edward Maclary has been my mentor, colleague, and friend throughout my graduate studies. Lawrence Doebler and Janet Galván's influence is still seen in my conducting singing, and teaching, and I would not have been inspired to pursue a career at the collegiate level without their presence in my life. I will be forever grateful to Jane Tanski, who first noticed my love of music and taught me so much about it.

My family and friends have been so supportive, and I wish to especially thank my parents John and Patricia Reno, my sister Alison Leeds, Nicole Warner for her energetic presence and translation assistance, and all of my graduate colleagues at the University of Maryland. Special thanks go to the many people who took extra time from their lives to hold Liam so that I could type, and especially to my church choir at Our Lady of the Fields. Finally I extend my heart in thanks to my wife Andrea, whose love, humor, talent, grace, wisdom, and strength amaze me on a daily basis.

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Overview

Purpose

Being a member of the Festivalensemble Stuttgart for the European premiere performances of Sven-David Sandström's *Messiah* provided a unique window in which to begin study of the work. Access was available to the composer, conductor, chorusmaster, coaches, and even ensemble members from the world premiere in Oregon. Since Sandström himself described the work as "an old-fashioned slideshow,"[1] a desire grew to analyze the work using the composer's own pictorial ideas as a starting point. Therefore, this study creates a complete detailing of the work in terms of its imagery in order to show that simple motives are used in a variety of ways to create a complex, unified dramatic whole that is accessible to the modern listener. It is also hoped that the first-hand observations, suggestions, interpretive commentary, and list of score errata will be useful to potential conductors of the work.

The composer and the dedicatee

The Swedish composer Sven-David Sandström was born in Borenberg (now Motala) in 1942. After studying art history and musicology at the University of Stockholm, he became a composition student at the Royal Conservatory of Music in

[1] In rehearsal, September 4, 2009.

Stockholm. Since then he has spent time composing every day,[2] making him one of the most prolific writers of our time. His works include a wide variety of instrumental, choral, and dramatic works. Especially in recent years, several pieces pay homage to older styles and ideas, including the *High Mass*, six motets using the same texts as those used by Bach, and a commission from the Swedish Methodist Church to write a series of motets, cantatas and instrumental pieces for the church year. It is specifically these texts that attracted the attention of world-renowned German conductor Helmuth Rilling in 2005, leading to the commissioning of a *Magnificat* with baroque instruments.

Maestro Helmuth Rilling, one of the world's most renowned conductors of the choral-orchestral repertoire, has initiated a series of sacred music commissions since 1991 with Robert Levin's reconstruction and completion of Mozart's *Requiem*. In his presentation at the convention of the American Choral Director's Association in February 2010, Rilling said that the world has not seen enough new sacred music, especially since World War Two. The expensive task of commissioning works, something mostly done by opera houses and major orchestras, is beyond the means of most religious organizations. Other sacred commissions by Rilling and the Internationale Bachakademie Stuttgart include the *Requiem der Versöhnung* (1995) in commemoration of the fiftieth anniversary of the end of World War II, *Passion 2000* by Sofia Gubaidulina, and a reconstruction and completion of Mozart's *C Minor Mass* in 2005 by Robert Levin.

[2] In conversation with the author in September 2009, Sandström described his work, which he has engaged in daily since 1968, as "an unavoidable internal process."

The commission

In preparing the anniversary year of several composers (Purcell, Handel, Haydn, Mendelssohn, and Spohr), Maestro Rilling renewed his contact with Sandström to propose the commissioning of a new oratorio specifically in honor of Handel. This would be funded jointly between the Oregon Bach festival and the Internationale Bachakademie Stuttgart[3]. Charles Jennens' text for Handel's *Messiah* was selected because it was of good quality and focused on the life of Christ and what it means.[4] Rilling requested that the text be presented in its entirety, and that Handel-type forces could be employed (choir, soloists, and orchestra). Rilling mentioned in conversation that these were only requests, stressing the importance for composers to be able to shape their work as they see fit.

The writing process

At first, the composer was taken aback by the idea, which was no ordinary request. Being a choral singer, Sandström had performed Handel's work many times, and so was familiar with the text and the original musical setting. After agreeing to write the piece, he blocked his ears from Handel's musical setting, in order to create his own "way of thinking of the text and giving it to the people."[5] From the beginning two important choices were made. A target length of two hours was decided upon, so that the

[3] Helmuth Rilling serves as artistic director for both of these organizations.

[4] In conversation with Rilling, August 2009

[5] In rehearsal, September 4, 2009.

entire text could be heard without cuts. Also a schematic of the piece was made, positioning the voicing over the course of the text for a varied palette. From here the piece was written in a linear fashion from beginning to end. "The challenge, "Sandström said, "is not to be like Handel, but to be provocative.[6]" Sandström's idea was to use the most celebrated aspect of Handel's piece, the *Hallelujah* chorus, as a starting point. Instead of the tenor soloist, the chorus is employed in repeated chants of "hallelu, hallelu," and then "-leluja, -leluja," foreshadowing the true *Halleluja* (#40) yet to come.

Instrumentation and effects

True to its two-hour intent, the completed work is a combination of pictures and colors that dazzle the listener's senses. Sandström pushes the boundaries of the commission request in terms of instrumentation, which features doubled wind and brass instruments. In addition, three percussion players are needed for instruments that include six timpani, vibraphone played with several techniques, marimba, bells, chimes, a set of pitched gongs, drums, and various other effects. Special string effects are also employed, such as *molto sul ponticello*, harmonics, *pizzicato* and *Bartók pizzicato*, *portamento*, *glissando*, and quarter-tone writing. Mutes are employed by the strings, as well as by the brass. It is also interesting to note that, unlike Handel, the new *Messiah* has no purely instrumental movements (neither overture nor *Pifa*). For the Festivalensemble Stuttgart performances, there were twelve violins, four violas, four cellos, and two basses used in the string section.

[6] In conversation with the author, September 5, 2009.

Soloists

Like Handel's *Messiah*, the new work requires a standard mixed-voice (SATB) quartet of soloists. For the world premiere performance at the Oregon Bach Festival, the soloists were Robin Johannsen, Roxana Constantinescu, Timothy Fallon, and Bernd Valentin. For the European premieres less than two months later, the only change made to the solo lineup was that of the baritone Michael Nagy. The tessitura for each solo range is high, especially for the soprano and tenor who must both command a high B.[7] Most rigorous is the role of the alto, which demands technical mastery of a wide vocal range and through diverse styles, including several demanding melismatic passages. In addition to solo movements, Sandström has written several duets, trios, and even quartets. Not only must each soloist be independently versatile, but also a sensitive ensemble singer.

Chorus and effects

Much of Sandström's latest choral writing is textured in six parts (soprano, mezzo-soprano, alto, tenor, baritone, bass), and this is the case for most of *Messiah*. Often the six-part texture is written in pairs—either doubled parts (i.e. soprano/tenor) or adjacent duets (bass-baritone). One movement—*His yoke is easy* (#17) is written for two *divisi* four-part choirs, creating a total of sixteen parts. This discrepancy is due to an instance of self-borrowing from the double-choir motet, *Singet dem Herrn*. This change of voicing will require forethought on the part of the conductor and chorusmaster as to

[7] For the soprano, this first happens in the beautiful context of *Behold, a virgin shall conceive* (#7). For the tenor, it is at the heroic ending of *Halleluja* (#40).

the physical placement of the chorus. This work features two *a cappella* movements: *For behold, darkness shall cover the earth* (#9), and *Lift up your heads, O ye gates* (#29), in both of which the men of the choir act as accompaniment for the women. The Festivalensemble Stuttgart choir was comprised of sixteen sopranos, fourteen altos, sixteen tenors, and thirteen basses. The group was "revoiced" to suit the needs of the work, as will be discussed below.

As was noted about the solo singers, the range of each choral part is also extreme. There are several high Bs and Cs in the tenor and soprano parts, as well as low Ds and Es in the bass and alto parts. Sandström mentioned that high notes are the only singing that can be heard over a full orchestra, making this a purposeful choice on his part.[8] It is also the energy required to sing high notes that partially creates Sandström's intended effect. One example of this is the choral outcry of *Let us break their bonds asunder* (#37). "Breaking bonds," the composer states, "is not easy,"[9] and so it should not *sound* easy.

Both human utterance and vocal tremolo (i.e. *trillo* or *stile concitato* as in Monteverdi) are employed in the work. Human utterances are found in the repetitive chanting of "Hallelu" in the opening movement, again in the *Halleluja* (#40) itself, and in the humming of the final *Amen* (#50). Instances of vocal tremolo are scattered throughout the work, and generally indicate trembling or fear in the soul. This effect can

[8] In conversation with the author, September 5, 2009.

[9] In rehearsal, September 4, 2009.

be difficult to hear in orchestral movements, so experimentation with vibration rate and force during the rehearsal process may be necessary. A choral ensemble *portamento* is also used to great effect in *Surely He hath borne our griefs* (#20).

Choral preparation

According to Kathy Romey, the chorusmaster for both the U.S. and German premieres, the biggest challenges that face the choir in this piece are complexity and range. She immediately thought of "revoicing" the choir to facilitate a balanced sound in each movement.[10] The goal was to achieve a sound that was colorful but transparent. In Oregon, there was a total of twelve hours of rehearsal time, during which a holistic approach to the work allowed the choir to go through the piece three times before working with Maestro Rilling. As could be imagined, the final rehearsals were about the many moments of transition, leaving very little time to refine the sound. In Überlingen, Germany, the goal was the same—three times through the piece, although this was accomplished with six hours of daily rehearsal for almost a week before Rilling's arrival. Time was also spent in sectional rehearsals, split between the men and the women, in order to enhance the learning process. While this was effective for certain situations (the *a cappella* movements, for example), it may have been more beneficial to divide the group further to clarify those movements with doubled male/female parts. *His yoke is easy* (#17) could have also benefited from a separate chorus I/chorus II rehearsal, as opposed to a men/women division.

[10] In conversation with the author, September 3, 2009.

The World and European premieres and differences

The Oregon Bach Festival chorus and orchestra gave the world premiere of *Messiah* on July 9, 2009. Over a month later, the Festivalensemble Stuttgart showcased Sandström's work in alternation with Handel's at the Rheingau Music Festival at Cloister Eberbach (August 28-29), at the Philharmonie in Berlin (September 1-2), and at the Stuttgart Music Festival (September 5-6), followed by a CD recording session (September 7). When approached about his changes of interpretation between the American and European performances, Maestro Rilling's answer was about speed. At first, he attempted to honor Sandström's tempo indications in the score, which can be heard on the archival recording from the Oregon Bach Festival. By the time of the Stuttgart performance, there were noticeable tempo changes—some faster and some slower. "Some of the tempos are not possible," Rilling said. "He [Sandström] saw this and approved."[11] This leads to the conclusion that the matching of the intent and character of each movement with an appropriate and practical tempo is most important, regardless of the original written indication.

[11] In conversation with the author, August 2009.

Analysis of Part One

I:1 *Comfort ye, my people* (Coro)

The opening movement of any piece of music challenges a composer in many ways, setting the tone and scope of the entire work to come. To Handel, the choice was clear: a stately instrumental overture leading to a solo recitative with the simple opening words "comfort ye." For Sven-David Sandström, the challenge in "rewriting" *Messiah* was how to recall the audience's knowledge and love for the great oratorio while creating a new environment in which to shape anew the telling of the journey from Isaiah to Revelation. The composer meets this challenge by using repetition within the structural framework to create a meaningful musical picture. First comes a combination of instrumental environment, followed by a fragmented "Hallelujah," which leads into a section of layered motives with the simple text, "Comfort ye." These elements appear in sequence twice more, building momentum towards the breakout of homophony in measure 89. The text and sound of the full ensemble is finally unleashed in through-composed phrases, though the harmonic structure is repetitive. Finally, in measure 112 the texture begins to fall apart as the voices cut out, leaving a ten-measure coda with uncertain resolution. Sandström succeeds at engaging the listener's attention, bringing it into the world of his new *Messiah*.

First, a seven-measure instrumental introduction creates a timeless environment, after which the chorus recalls the most remembered element of Handel's *Messiah*, the "Hallelujah Chorus." A single low G timpani roll begins the story with the instrumental depiction of a bleak landscape. The sectional colors of the orchestra are shaped

independently in the opening seven measures, with a thread of barely audible percussion rolls holding them together. Both long, held dissonances and active lines at varying rhythmic speeds are found in each section. The most audible elements are the initial cello ascent of a minor seventh, the violins in measure three (*sul ponticello*), the winds in measure five followed by muted trumpets, and a final imitative figure in the winds that overlaps with the chorus. The overall effect is that of an eerie orchestral haze, out of which comes the chorus—not with words of comfort, but with a whispered "Hal-le-lu, hal-le-lu," chanted in sixteenth notes on a G-seven chord (see Fig. 1.1). Imagine walking into Neale's new music hall in Dublin (if it still existed), and looking around as though, somewhere above, an infinitesimal echo of Handel's "Hallelujah" was lingering, metamorphosed by the history of the world.

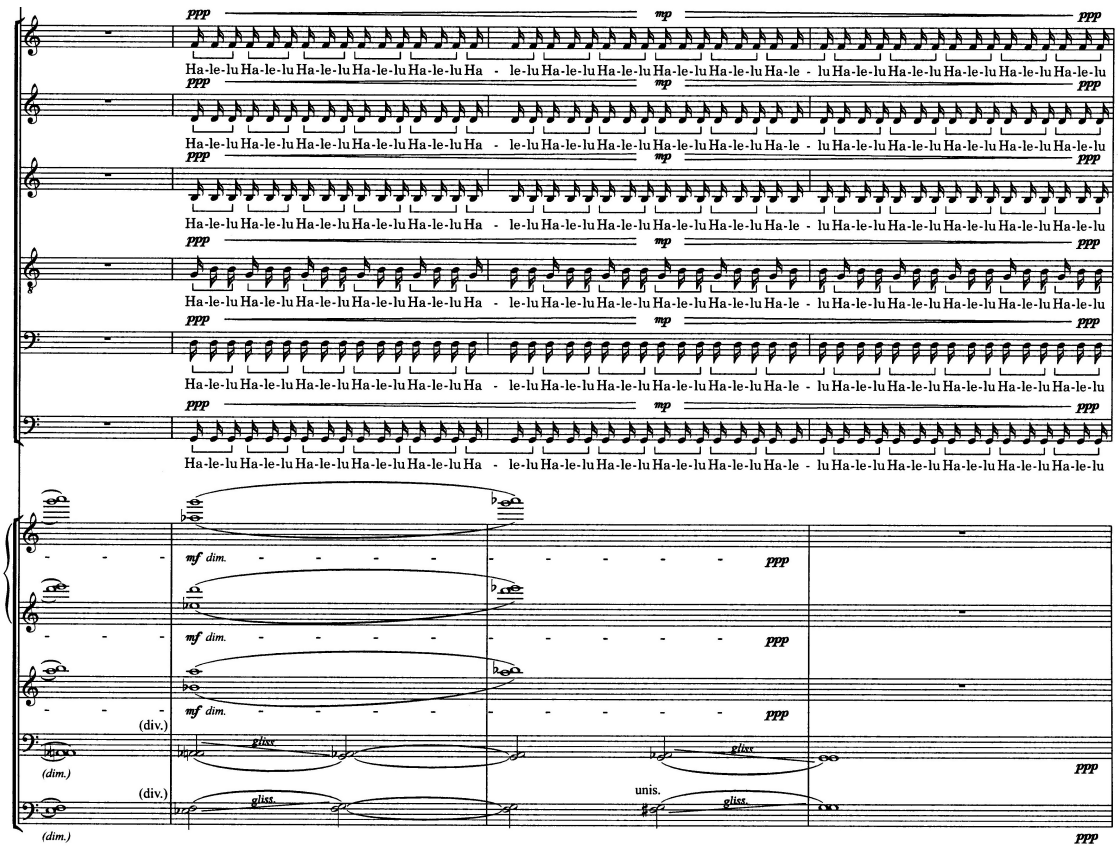

Fig. 1.1. *Comfort ye, my people*, meas. 7-10, chorus, string excerpt.
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Directly following the choir's disappearance, a new idea forms a three-measure transition into the first choral passage of "Comfort ye." The lowest-pitched C gong is quietly struck on the downbeat of measure eleven, accompanied by the double basses oscillating from C up a half-step to D-flat and back. The solo flute confirms a sense of C minor in measure twelve, but is immediately negated by an answering gong at the fifth (G). The celli oscillate in tandem this time, subtly providing the opening A-flat for the choral basses. For the choir, the "Comfort ye" from measures 14-35 is the first of many

examples of layered motivic writing in the piece. The instrumentation of low gongs, tubular chimes, solo flute and clarinet, celli and basses is purposefully sparse in order for the voices to be heard. Each voice and instrument has its own motive and derivations thereof, creating an effect similar to coming out sleep to a room with many people whispering (see Fig. 1.2). Here, tonal comfort is ensured as each motive is built from the *Hirajoshi*[12] scale of C, D, E-flat, G, and A-flat, except for the flute, which ascends chromatically from G to C. The choral "comfort ye" motives are marked *pp sempre*, and voices layer into the texture in ascending order. As the women enter, they double their male counterparts (altos/basses, mezzos/baritones, sopranos/tenors) with some octave displacements, until the men fade away and the texture evaporates like sand in the wind.

[12] A Japanese scale for tuning of the koto. Translation: even, level, tranquil tuning.

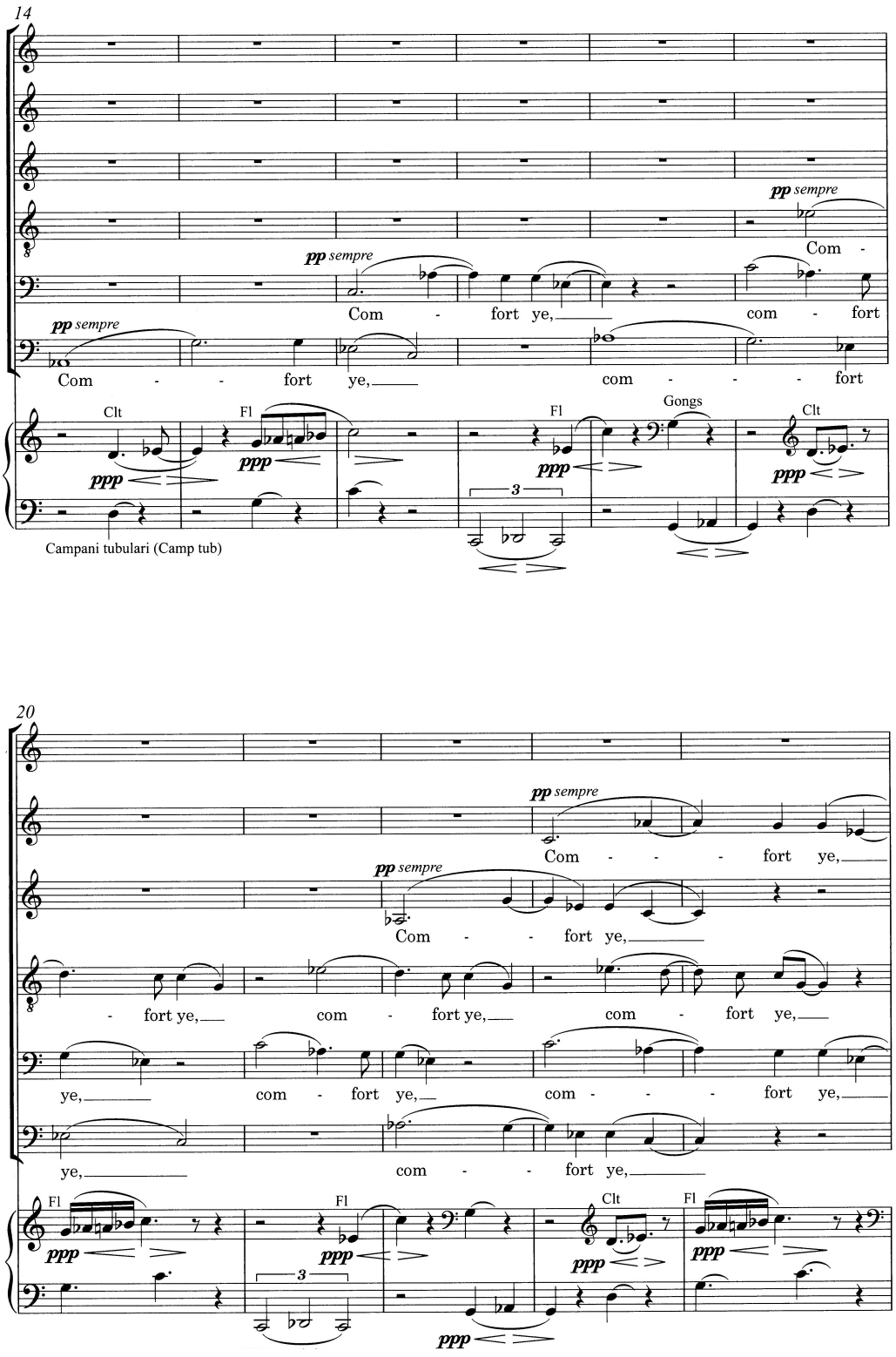

Fig. 1.2. *Comfort ye, my people*, meas. 14-24, choral excerpt.
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In measure 36 the G timpani returns, beginning the second grouping of orchestra, "Hallelujah," "Comfort ye." Here introductory material is shortened from seven measures to five, and the next attempt at "Hallelujah," is repeated iterations of "le-lu-jah." The second "Comfort ye" is signaled by the gong and double bass in measure 43, as before. The choral entries are again layered, though now the women's voices are present from the beginning and there is less octave displacement. Upper strings and bassoons are added to the texture, with themes that hint at doubling the chorus in rhythmic augmentation. The most significant change for the choir is the addition of dynamics, which start at *pianissimo*, and gradually swell to *mezzo forte* and fall back. While this may seem superficial on the page, to the audience it should feel like something is finally starting to happen, until the diminuendo begins and the texture again dissolves. Maestro Rilling asked that the climax of the phrase, written as measure 53, be moved to measure 58 in order to swell more gradually and also to avoid a sudden change in dynamic since the instruments exit before the chorus.

People are comforted by patterns and repetition. Throughout this work Sandström uses patterns to incite change. The patterns are contracted in length while being expanded in dynamic and interval, propelling the music towards its breaking point. For a third time the timpani instigates the orchestra's opening material in measure 66, which is further truncated, as is the choral "hal-le-lu-le-lu-jah," which lasts only a measure and a half. Tightening the structure creates a feeling of urgency, which is further felt as the choir launches directly into the third "comfort ye" right over the gong and double basses, with woodwinds doubling. Even if these small details of form were to go unnoticed, the

listener could not help but notice intensification on all fronts. The third layering of "Comfort ye" feels longer than the first two, because it contains rhythmic diminution and range expansion in the vocal motives, a lengthy *crescendo* and *accelerando* beginning in measure 73.

At measure 89, the ensemble reaches homophony with the words "…my people," which is marked *fortissimo* with *crescendo*. The haze of rumor and doubt is lifted in a blaze of light, as the people finally open their eyes to a message sent from heaven. From this point forward the writing is made of two contrasting elements: through-composed declarative statements, characterized by the text, and a repetitive harmonic pattern at irregular intervals. The choir sings in high register for most of this section, allowing a contrast when the tessitura descends. Measures 99-101 ("that her warfare is accomplished, that her iniquity is pardoned") not only feel comforting, but also allow for a rebuilding towards "prepare ye the way of the Lord" in measures 108-111.

Like the people of Isaiah's time, the harmony in this section is trapped, though it is hard to realize, because of the uneven duration of each chord within the textual phraseology. The harmonic pattern [C minor, D7, G minor, B-flat7, E-flat minor, G-flat7, B minor] repeats three times (m.90.1, 94.4, 99.4). The next C minor of 106 and 108 is interrupted by an "extra" G7 in measure 107. Though it breaks down the harmonic sequence, it firmly roots the C minor beginning of "prepare ye the way of the Lord" in bar 108.

The choir's final B-flat7 chord in measure 111 is whipped into an E-flat minor release by the woodwinds at the next downbeat, quickly cascading over the strings and answering brass chords over the course of a *ritardando* and large-scale *diminuendo*.

Two-beat orchestral hemiolas further uproot any sense of meter, and the oscillating motive prior to "comfort ye" (m.11) makes a return in the first (E-flat to F) and second (B-flat to C-flat) violins in measures 112 to 115. Attached to this uneasy calming is the final, enigmatic thought: "make straight in the desert a highway for our God" (see Fig. 1.3). The choral writing is much lower (especially for the low bass), and functions in C minor. Sandström uses Monteverdi-like vocal tremolo (*stile concitato*) here for the first time in the piece, in the male voices at the ends of both phrases in conjunction with the oscillating "comfort ye" motive in the double basses. The result is a combination of relaxation and foreboding that stirs the imagination as to what could possibly come next.

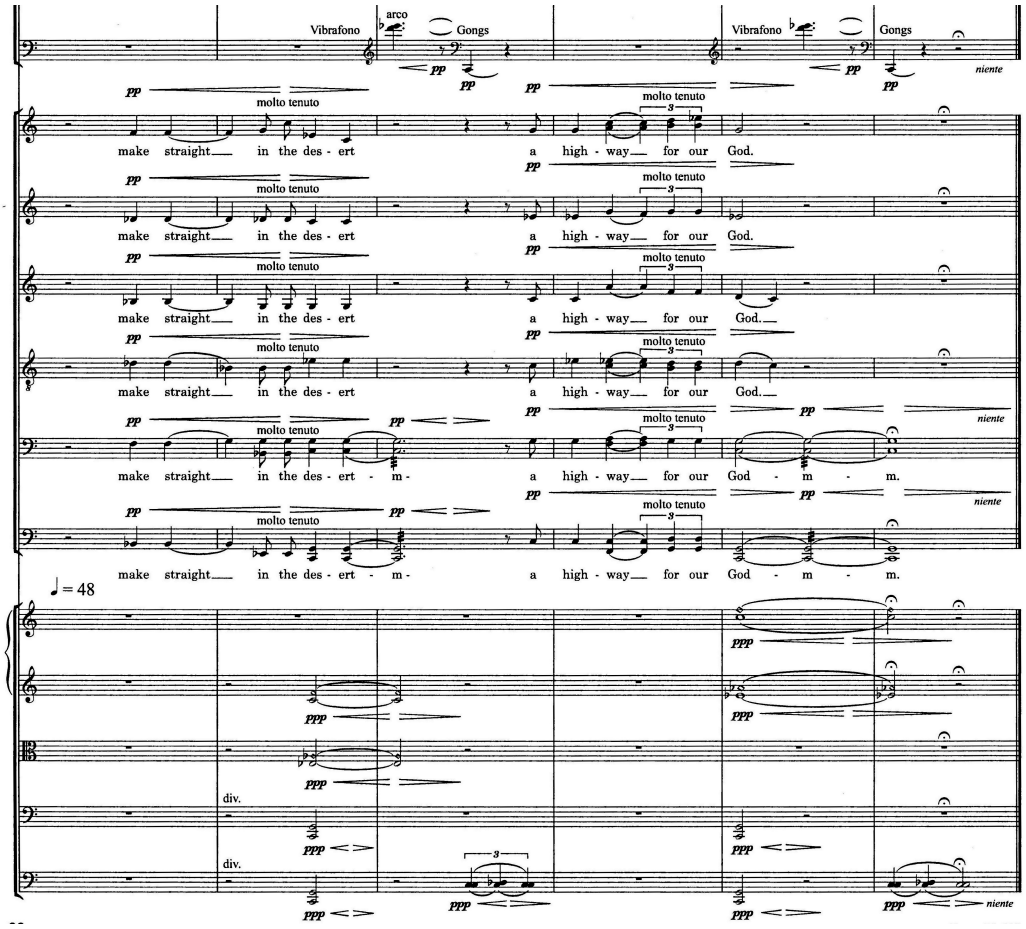

Fig. 1.3. *Comfort ye, my people*, meas. 116-121, percussion, chorus, string excerpt. Sven-David Sandström:Messiah CV 28.102/00 © Carus-Verlag Stuttgart. Used by permission

I:2 *Ev'ry valley shall be exalted* (Tenore solo, Baritono solo)

During a rehearsal before the European premiere, Sven-David Sandström described this movement as one of landscapes.[13] Indeed, the instrumental introduction depicts valleys being built up while the coda portrays mountains being broken down—no easy tasks! He referred to the text as something "only a crazy person could proclaim."[14] In this case, it is set for the male soloists as though they are shouting (almost yodeling) at each other from hilltop to hilltop. This fragmented echo style pervades the duet writing throughout the work.

As in the opening movement, an introduction (see Fig. 2) contains independent phrases for each section of the orchestra, this time with dynamic swells that are slightly smaller each time. The brass in low register, low gongs, and bass drum set the foundation of a C-seven chord. When this foundation cuts off on the downbeat of measure six, the vibraphone and campanelli take over, sounding like lingering overtones. Overlapping with this are three ascending swells in the winds and four in the strings. The first two wind phrases move from G minor with added ninth to A minor, with the last resolving towards the C dominant. The strings are in high range, especially in their last swell, with the basses in treble clef. Their four G minor arpeggiated ascents finally resolve to the collective dominant chord. In measure nine, underneath the final chimes of vibraphone and bells, a syncopated C timpani signals the first vocal section, resolving to a tonic F roll.

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[13] In rehearsal, September 4, 2009.

[14] Ibid.

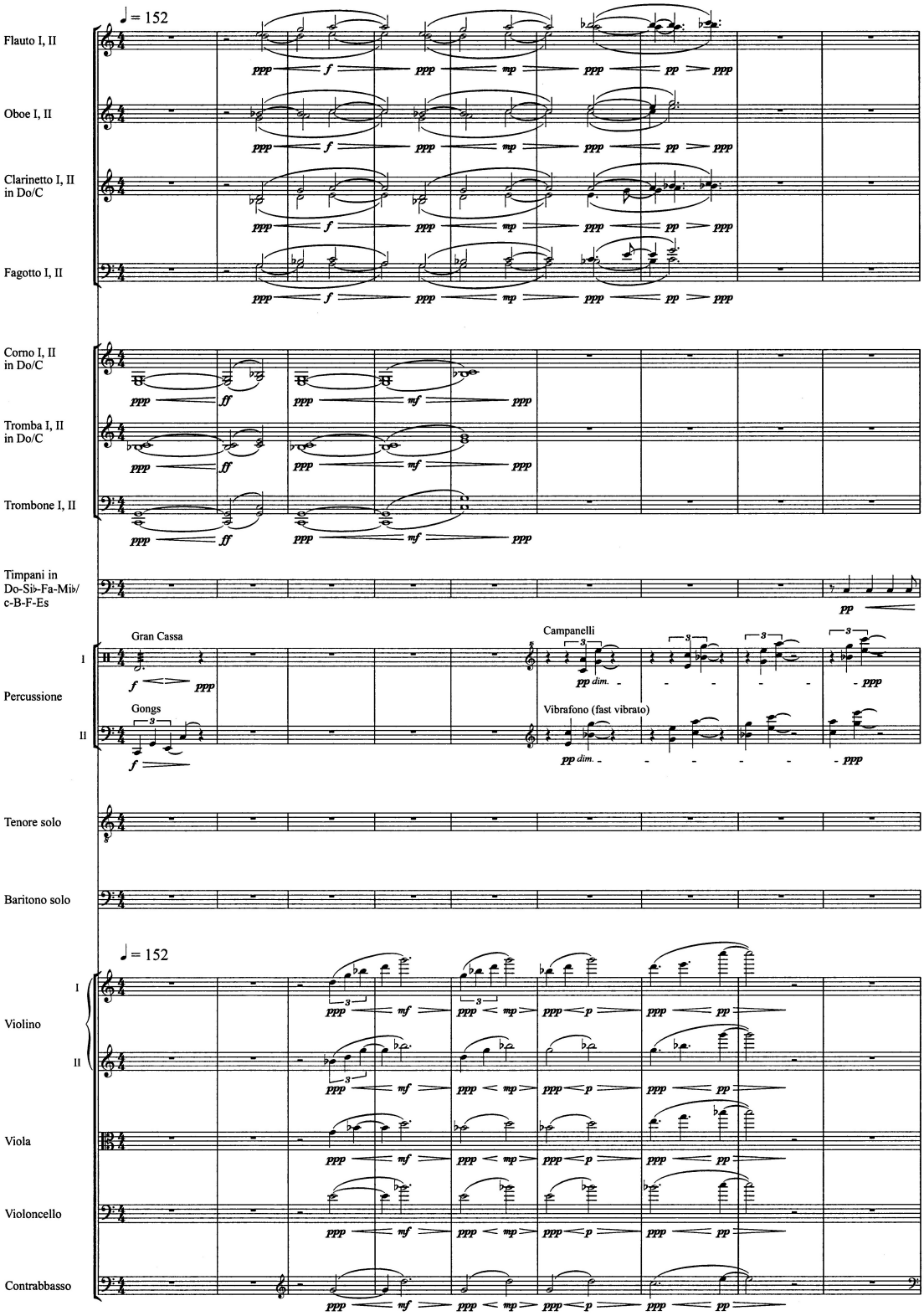

Fig. 2. *Every valley*, meas. 1-9.
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The structure of the movement is additive in nature and consists of four sections, the first three of which are tonally and texturally connected. Each of the first three (measures 10, 20, and 32) begins with a tonic F timpani roll and an ascending figure in the bassoons underneath the voices, as in measure ten. One fragment of text is proclaimed back and forth between the baritone and tenor soloists in overlapping rhythmic patterns. Though tonally static, the short, chordal brass accompaniment becomes increasingly colorful, with ascending solo flute and clarinet arpeggios scattered throughout. At the end of each vocal phrase comes a one-measure transition of repeating sixteenth notes in the strings, with a downbeat striking of the vibraphone and bells along with the syncopated signaling of the timpani in the next section. The third phrase (measure 32) is dramatically intensified by the addition of bass drum rolls, the beginning of a large-scale crescendo, divided wind parts, and lengthened brass notes with increased chromaticism. Tension continues to mount through an unexpected transition in measure 45, where the timpani leads a change from F to B-flat, this time accompanied by brass. The expected strings do not begin until a measure later, reinforcing the new tonal center into the new phrase. The timpani echoes three more rolls, also reinforcing the new tonic.

The fourth phrase is related stylistically to everything that has come before, but sounds even more desperate. Two phrases of text are used instead of one ("the crooked straight," "and the rough places plain), and are even more abstract. One cannot help but imagine that the prophet, who by now must have gathered an audience, must shout this last bit before collapsing onto the dirt road. Even the order of the voices is reversed, the tenor leading the bass. Oboes and bassoons are added to the playfully alternating wind texture, and the brass is replaced by sparser chordal accents in the strings. The trumpets

take on a new role in a higher register, in alternation to the bassoons, and an accelerando begins in measure 48 to further intensify "the crooked straight." The clarinet conspicuously disappears in measure 52 for four bars, possibly so that the change of text to "and the rough places plain" can be clearly heard. A six-bar ascent is passed through the strings beginning in measure 54, and the clarinet rejoins in measure 56. From this point on, rhythmic activity increases among all parts and especially the winds, and the timpani line (now Bb to Eb) appears in rhythmic augmentation, with the end of the phrase overlapping into the instrumental coda.

After the intensification of the fourth section, the *tutta forza* arrival point at measure 60 is a huge release of energy that will relax the rhythm, dynamic, tempo, texture, and tessitura to the end of the movement. An E-flat pedal is held in the timpani and bass all the way to the end. The winds descend for two bars, while the brass take one measure of rest and hold an E-flat seven chord for one swell, recalling the introduction. The strings as a whole are engaged in a rhythmic slowing, though several wide-spanning leaps depict the mountains attempting to stand back up, though in the end they cannot. Especially from measure 68 to the end, a thicket of semitones is created: E-flat and F-flat in the cello, G and A-flat in the viola, and B-flat C-flat, C and D-flat among the violins. The flutes rise and fall in whole steps, C-flat to D-flat and C to B-flat. One last remembrance of the introduction is created in measure 76 when the clarinets answer the bass drum roll like an overtone echo. The muffled harmonic tension seems to create the idea of the mountains in pain from being cut off at the knees, the pain subsiding to silence.

I:3 *And the glory of the Lord* (Coro)

After the complexity of the first two movements, *And the glory of the Lord* is swift, bright, and majestic. It ties together some of the elements that have been introduced and brings closure to this section of the work. As in the first movement, the choral writing involves both layering and homophonic declaration. Orchestral material again separates each phrase with each section answering each other and gathering together at cadence points.

The first two sections, measures 1-22 and 23-40, are almost identical. In the opening ritornello the strings are answered by woodwinds, who are all cut off by the brass who crescendo to the *tutti* downbeat of measure six. As this dissipates the choir enters, *a cappella,* in three layered parts of male/female part couples (see Fig. 3). They are joined in measure seventeen by the woodwinds, under the text "shall be revealed." The second phrase begins exactly the same, with ritornello and paired, layered choral entries leading to homophony. This time, though, the winds do not enter in measure 38 and the choir remains *fortissimo* instead of fading, allowing for a harmonic shift towards G-flat major.

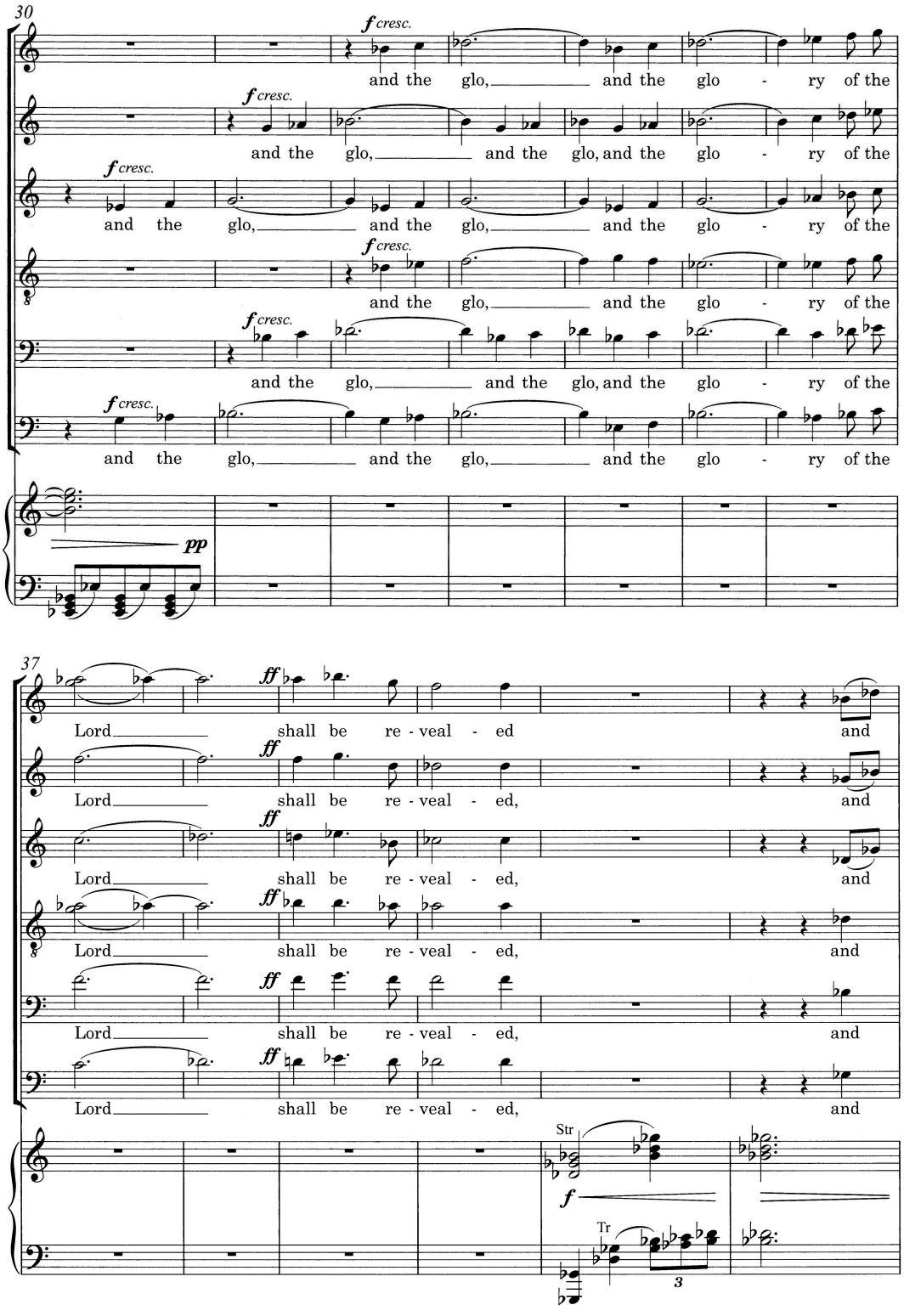

Fig. 3. *And the glory of the Lord*, meas. 30-42, choral excerpt.
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The third, contrasting section begins with just one bar of brass and strings. Under the text "and all flesh shall see it together," many entries are found in the accompaniment, suggesting that the earth is made of all kinds of people. From measure 52 there is further intensification with a build to *fff* with a high C in both the soprano and tenor parts, with the brass and winds wising all the way to the final downbeat. A delayed timpani stroke on the 'and' of beat two provides final punctuation.

I:4 *Thus saith the Lord of Hosts* (Soprano solo, Alto solo)

After the dust of the previous movement settles, the listener is introduced to a new section of the work that relays the word of God directly. Jennens creates a new tone for the text by turning from Isaiah to the words of Haggai and Malachai. *This saith the Lord of Hosts* is one of only a handful of movements to incorporate lines from two different sources. Sandström highlights this by choosing the soprano soloist to sing the first half of the movement alone, with the alto joining later. The orchestra is also smaller here, with no brass and minimal percussion. Only occasional vibraphone tones are heard in this movement, and bass drum softly underpins the next.

The opening section for soprano solo is itself divided into two distinct portions. A repetitive two and one-half bar pattern in the strings features prominently in the beginning. The harmonic progression [B minor, F-sharp minor, D seven, G minor] creates the set of tones used in the violin *obbligato* and vocal melodies, with G altered to G-sharp when used as a passing tone. The vocal range aptly portrays the text in measure

nine of "the heavens" (high), "the sea" (spans a ninth), and "the dry land" (drops an octave). Unlike the motivic repetition of *Every valley* (#2), the text is set in a linear melodic fashion, like a spaced-out recitative. Repetitive solo flute and oboe patterns hover over all of this, with occasional rung sixths from the vibraphone. Measure fourteen marks a sudden change of tempo, dynamic, tonality, texture, and style. The initial pizzicato string rhythm foretells the beginning of "And he shall purify," adding cohesion to this group of movements. This is the first vocal passage of the work to contain *melisma*, which is appropriately used to depict the text "and I will shake all nations" (see Fig. 4.1), and is further highlighted by trills in the flute.

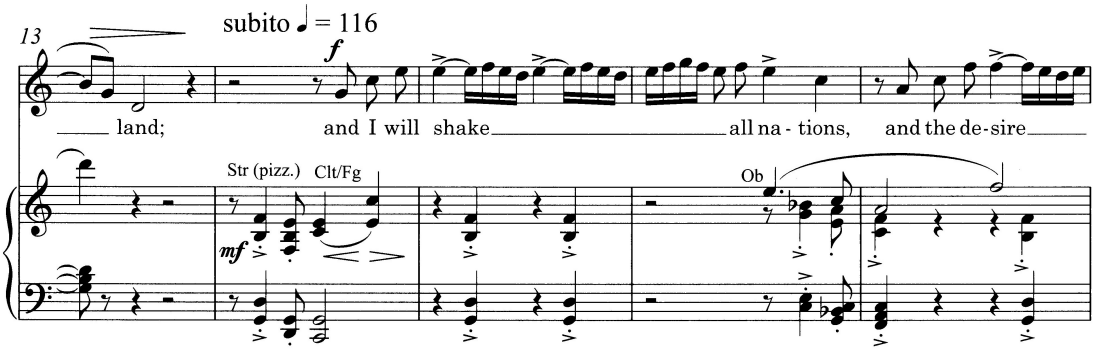

Fig. 4.1. *Thus saith the Lord of Hosts*, meas. 13-17, vocal excerpt.
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After a brief instrumental transition, the second half of the movement begins in measure 26. The vocal soprano-alto duet is written with both the motivic-echo technique introduced in *Every valley* and also traditional homophony. The alto line is particularly high in measures 36 to 38, first to illustrate the text "delight" by suspension and

resolution against the soprano, and again at the dynamic apex of the phrase. The repetitive accompaniment is through-composed, bringing a trance-like quality that is similar to the beginning of the movement. Measure 41 resolves to G-flat major, though the flutes quickly create a passing subdominant suspension that is overlapped and resolved into the opening figure of the next movement (see figures below). This brilliant transition and continuation of the solo female voice enhance the natural textual connection of the two movements.

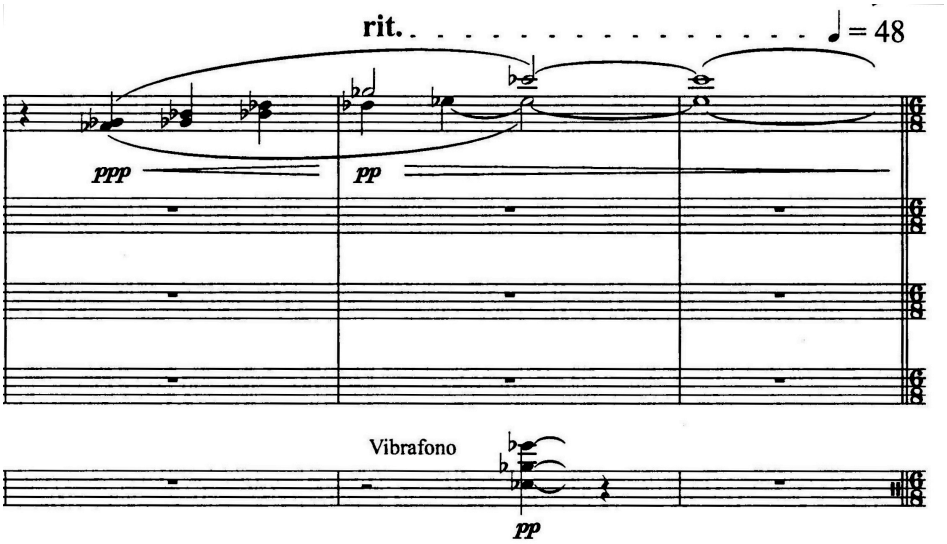

Fig. 4.2. *Thus saith the Lord of Hosts*, meas. 42-44, flute and percussion excerpt.
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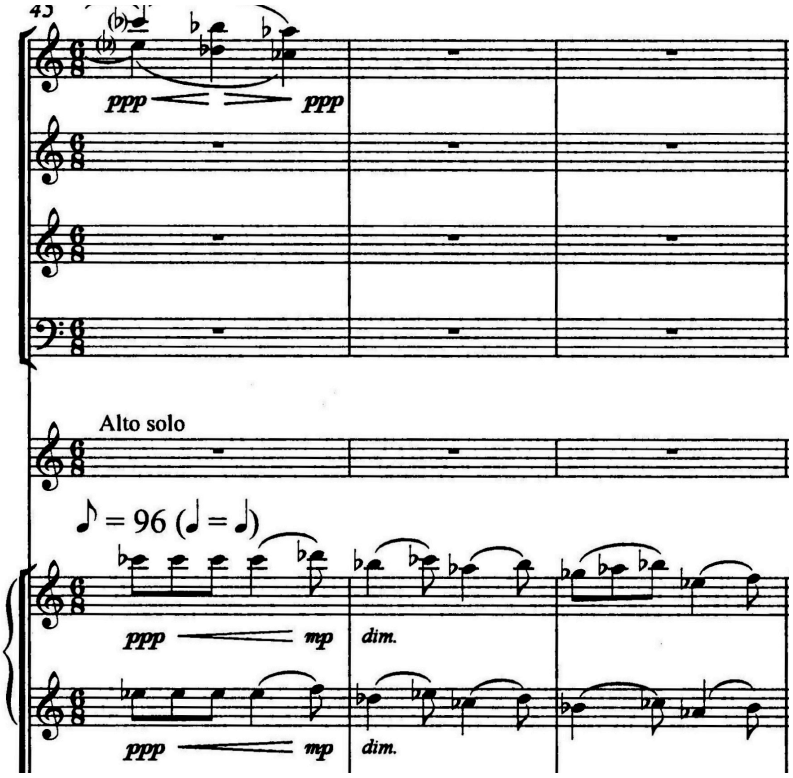

Fig. 5.1. *But who may abide the day of His coming?*, meas. 1-3 (45-47), Fl/Vn excerpt.
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I:5 *But who may abide the day of His coming?* (Alto solo)

As the transition from the last movement in the flutes resolves over the first bar, the violins descend in consonant sixths by a pattern of escape tones (see figures above). The overlap of music, continuation of measure numbers, and extension of the text of Malachai lead to the natural suggestion that these movements were conceived as a single organic whole. The time listener may only notice the change to compound meter. This choice of six-eight time creates a natural link between this movement and three others: *There were shepherds abiding in the field*, *Thy rebuke hath broken His heart*, and *How beautiful are the feet*.

Like the opening soprano solo section of the previous movement, *But who may abide* is also formed of two contrasting halves. The first is a set of homologous lyrical phrases as the text asks the parallel questions, "but who may abide the day of his coming?" and "…who shall stand when He appeareth?" It is quite likely that the accompaniment serves as commentary on the placation of society. The violin opening begins to lull the audience immediately. An answering figure of simple, rising sixteenth notes in the viola leads directly to the vocal line. The effect of these interconnecting sweeps is that of a cradle being gently rocked. It happens again in measure 50, this time the viola converging with solo oboe. Five measures later the oboe brings in the flute and is echoed by the cello. Even the repetition of words and fragments of text feels like a mother soothing a crying child ("But who may abide the day, the day of His coming, the day of His coming, coming, coming?"). Only the rolled bass drum (timpani at the end of the movement) portrays any sense of inner fear at the nature of the questions. During the second of these bass drum rolls in measure 66 the voice and instruments drop out, creating a transitory pregnant pause, as if the soloist is literally expecting the Lord to appear.

The latter half of the movement actively portrays the "refiner's fire" by returning to a fast four-four [quarter = 144], harmonic color changes via a bright enharmonic shift from flats to sharps, and a textural favoring of the woodwinds with pizzicato string interjections. A loss of control is felt as the accompaniment is grouped into irregular phrases, superimposed onto the time signature and expanding in length and dynamics through the climax in measure 80. The flickers of the fire appear in the first flute, alternately descending and ascending the first two times and then ascending higher and

higher to the end. Beginning in measure 72 (see Fig. 5.2) the solo bassoon precedes the flute ascents in a similar way to the viola lines from the first half of the movement. Then the wind writing in measure 73 presages the brass introduction to the next movement. An improvised harmonic layout in F-sharp minor throughout the whole section begins to change in measure 78, as G-seven is introduced. Then A major dominates the final phrase, leading to a D resolution heard only in a quiet timpani roll in the last bar.

Beyond a doubt this is one of the most difficult passages for the alto soloist. The text underlay is set to a syncopated rhythmic motive, using upward sequencing on the stressed syllable of "refiner's." The iterations of "fire" become increasingly melismatic, each beginning a step higher, lasting longer, and expanding in range. The last of these is a virtuosic descent of almost two octaves, with no repetitive pattern and which must be handled with precise intonation and control.

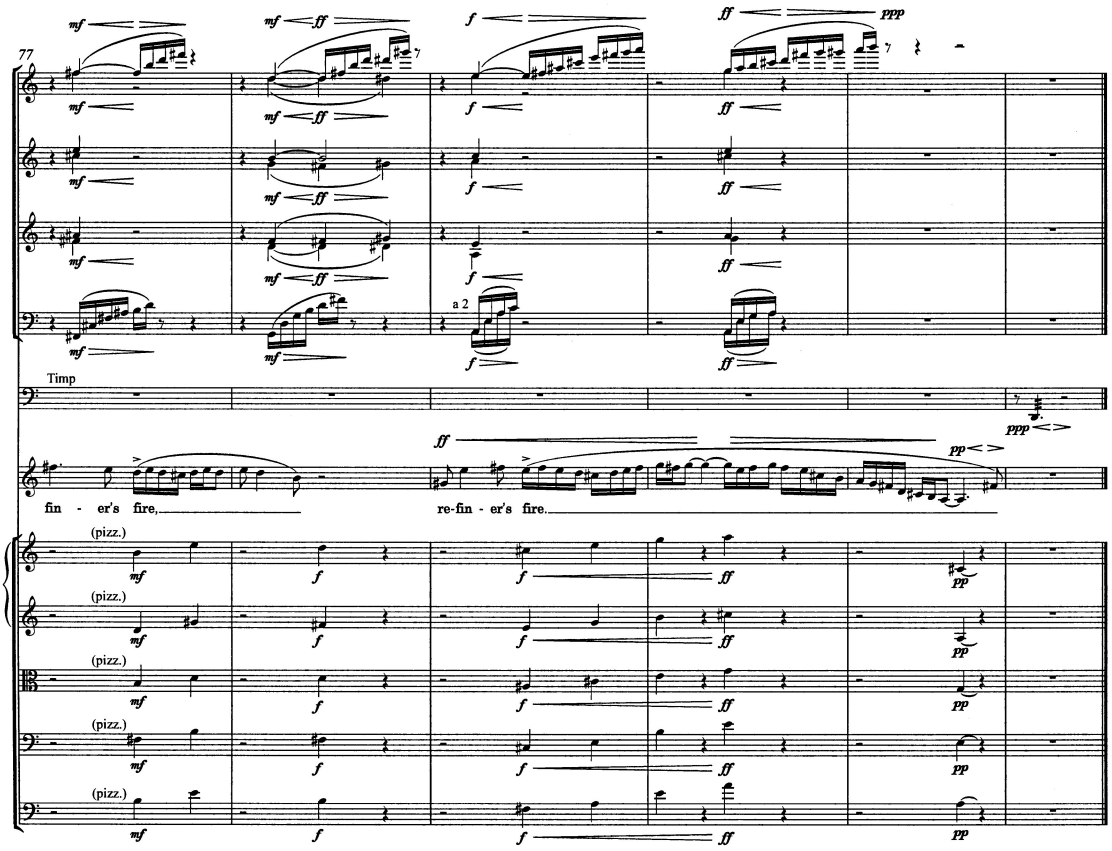

Fig. 5.2. *But who may abide the day of His coming*, meas. 77-82.
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I:6 *And He shall purify* (Coro)

Just as *And the glory of the Lord* (#3) brings closure to the first group of movements, *And He shall purify* gathers together elements of the two preceding movements. The initial measure of quasi-ragtime brass was foretold as a string transition in measure fourteen of *Thus saith the Lord of hosts* (#4) as well as the in the background wind rhythms of the previous movement. The choral texture ties together the vocal motivic overlap of the soprano/alto duet writing, but now uses melismas to accentuate the

word "purify." This choral style will be further developed in *Let all the angels of God worship Him* (#31).

It is important to note the harmonic simplicity of this movement and its similarity to Handel's model. The harmonic language is probably the most straightforward of the entire work. Surely this was purposeful on the composer's part, and related to the idea that "pure" goes hand-in-hand with "simple[15]." The first measure (see Fig. 6.1) is conclusively D major all by itself [I, V/V, V, I]. Sandström also agrees with Handel's choice to paint this text with vocal turns. While the Baroque master's are based on 'neighbor groups,' these new melismas are entirely conjunct, creating a series of planed triads that lead back to tonic. Both also have extremely short introductions, creating a sense that they are connected to what precedes them. From the instrumental coda of "refiner's fire" in D minor, Handel creates a dominant-tonic relationship using only one and a half beats of continuo in G minor. The end of Sandström's "refiner's fire" is an A (V7) chord and short D timpani roll, directly setting up the single measure of brass that begins this movement. Though there are several other similarities throughout, *And He shall purify* is arguably the composer's most straightforward homage to Handel in the whole work.

The opening ragtime brass and bassoon motive leads the way to two short overlapping motivic melismas from the basses and baritones, accompanied only by the two clarinets in imitation with each other. After the brass play their theme in bar four

[15] In conversation with Sandström on September 5, 2009, he mentioned the importance of simplicity in his writing—to use ideas that everyone can understand. "If you don't behave as a child," he said, "you won't find the key to heaven!"

there is a slightly longer choral phrase, this time with the basses and baritones joining as a duet underneath the later tenor entry. The single turn of the original motive has now turned to two, forcing the tenors to finish their phrase as the brass begin again in the seventh measure. The additive idea continues, with the male trio as a foundation for layered women's entrances—all with three vocal turns and accompanied now by a full compliment of clarinets, oboes, and flutes. In measure twelve there is a simple two-note brass interjection before the homophonic *tutti* choral five-turn melisma that begins in measure thirteen. A held chord at the end of the turn leaves room for a one-bar brass theme, now joined by the full winds. Only then does the choir recede, finally recognizing who will be purified ("the sons of Levi").

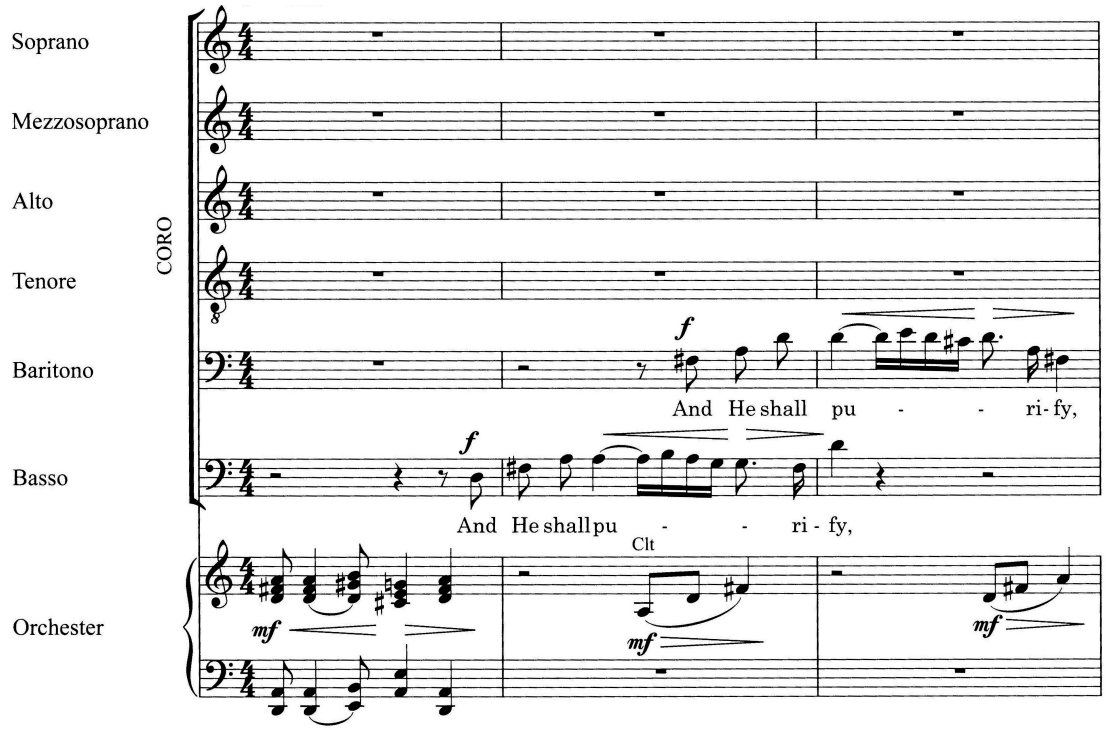

Fig. 6.1. *And He shall purify*, meas. 1-3, choral excerpt.
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A quick D major string ascent overlaps into an unexpected brass repetition of the climactic choral passage at bar eighteen, accented by chimes and syncopated vibraphone. Again with strings acting as intermediaries, the choir declares the rest of their text in homophony, with the name of the Lord highlighted by the brass. The choir's final phrase ends similarly to the climactic held chord of measure fifteen, ending on a dominant A-seven chord. This allows the instruments to sweep up back into a D major coda that fades away into the breeze. The polyrhythmic idea in the strings is particularly important (see Fig. 6.2), and returns in several movements later in the work. Each instrument oscillates or arpeggiates in its own time, with the slowest notes in the bass fading away first and the quickest notes in the first violin lingering in tempo, like the smoke of a burnt offering rising to heaven.

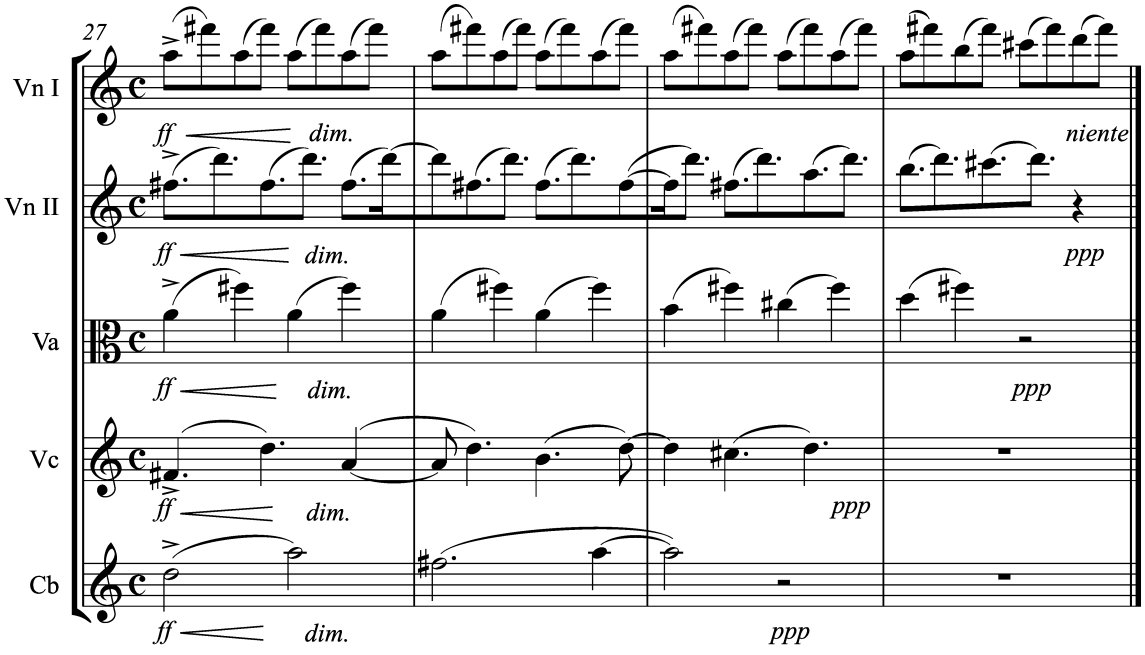

Fig. 6.2. *And He shall purify*, meas. 27-30, string excerpt.
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There are several *ritardandos* in this movement, which are difficult to achieve due to the rhythmic nature of the musical writing. The first (measure 14, beat 3) and last (measure 24, beat 3) were indicated by Maestro Rilling by a fermata on the fourth beat. Measure twenty, though a musical parallel to measure fourteen, was not consistently taken, and the other remaining *ritardando* in measure 22 was never enforced. Suffice it to say that the conductor must decide how to handle these places depending upon their interpretation of the structure, as well as the size and ability of the choir, brass, and performance situation.

I:7 *Behold, a virgin shall conceive* (Soprano solo)

As the fourth movement began with repetitive instrumental parts, this movement is a long thread of oscillation between A minor and B major—chords that would not be used sequentially in Handel's time. Along with colorful instrumentation and simple melody, the slow tempo and choral oscillation work to place a trance upon the listener. Sandström appropriately chooses the soprano soloist for this angelic proclamation of the messiah's conception.

The scoring, with bass and cello providing root and fifth support of a flute/clarinet quartet with leading horn ascents (see Fig. 7.1), is a striking contrast to everything that has come before it. In addition to this are a pitched gong reinforcing the A minor chords, and a solo trumpet with cup mute reinforcing the D-sharp third of the B major chords. Along with the trumpet, a D-sharp bell (campanelli) supports the first and third iterations

of B major, and also provides an ascending B-seven arpeggio in the coda over the fading harmonics of the strings.

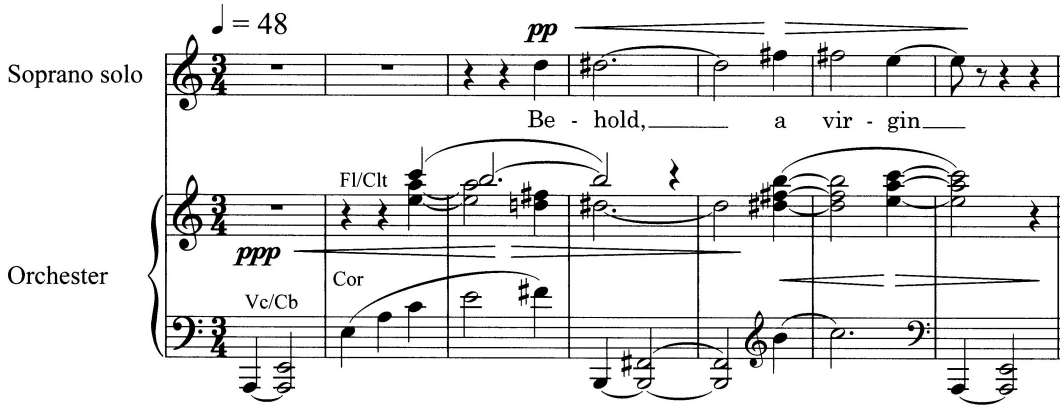

Fig. 7.1. *Behold, a virgin shall conceive*, meas. 1-7, vocal excerpt.
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The soprano melody is lyrical and repetitive, although for the first time in the work there is no text repetition of any kind. Two simple phrases begin identically, with the longer second one floating up to high B at the name "Emmanuel," literally illuminating the name of the Messiah above all other names (see Fig. 7.2). The cumulative effect is that of an elegant accompanied recitative—a crystal figurine that must not be mishandled. The ending B-seven chord of the strings played in tremolo harmonics reinforces this image, especially with the slow ascending arpeggio of the delicate campanelli above.

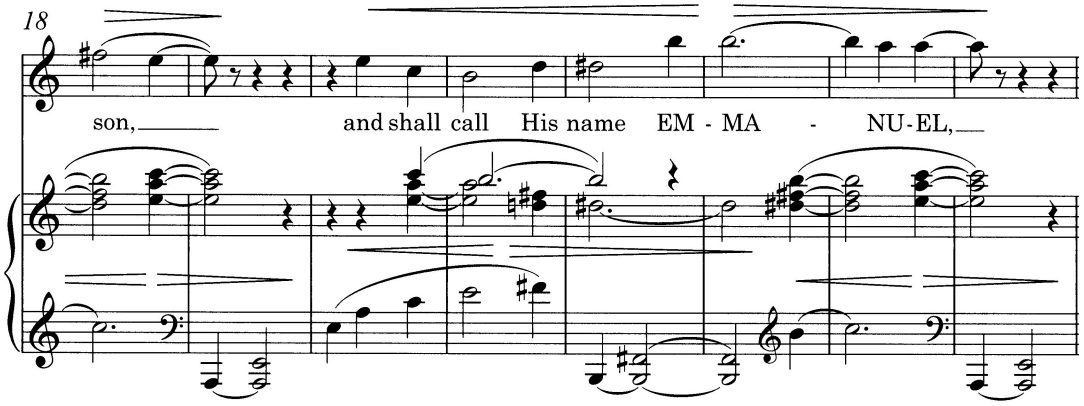

Fig. 7.2. *Behold, a virgin shall conceive*, meas. 18-25, vocal excerpt.
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Each interpreter of the work may desire to choose one of the two chords as the arrival, in order to clarify the phraseology, which could be argued both ways. The first scenario starts with A minor in measure one, simply because it is the beginning of the movement. Also, the gong support of each A minor chord provides a feeling of arrival at each repetition. If one counts in six-measure phrases (three of A minor and three of B major), there are four full repetitions. Half of a fifth iteration resolves to B major where it should in measure 28, but is taken over by strings in harmonics and ascending campanelli. The other scenario revolves around B major, which precludes that the first three measures are anacrusic to the first phrase, which begins at measure four. From this point there are four full repetitions, followed by the aforementioned string coda. Both of these six-measure options provide a framework for the horn and winds, which are offset from the bass/cello foundation in sets of alternating patterns. The composer does an excellent job at not pulling the listener in any one direction. Beginning the movement with one chord and ending with the other creates more a sense of awe than of arrival at a destination.

I:8 *O thou that tallest good tidings to Sion* (Tenore solo)

The audience's sense of wonder at the annunciation is utterly obliviated by the massive surprise downbeat of *O thou that tallest good tidings to Sion* (see Fig. 8). Scored for the full orchestra, timpani, drums, and bass drum, an accented sixteenth-dotted eighth rhythm (double-down bow for strings) is marked *subito ff* with immediate softening to *pp*. For the woodwinds this is very high in range, making it difficult to tune. The rhythm itself is a unifying theme of the work, appearing next in the ending section of *Rejoice greatly (#14)* in a brass line that presages *Behold the Lamb of God* (#18). It is later reconciled as an eighth-note "double-down" in *But thanks be to God* (#47). While it may seem a bit uncalled-for, it frames the text with a dramatic scene that is otherwise missing. The soloist is obviously a messenger saying, "Hey, wake up! This is going to happen," and then later, "be not afraid." Whoever saw this character appear out of thin air would be very afraid at first!

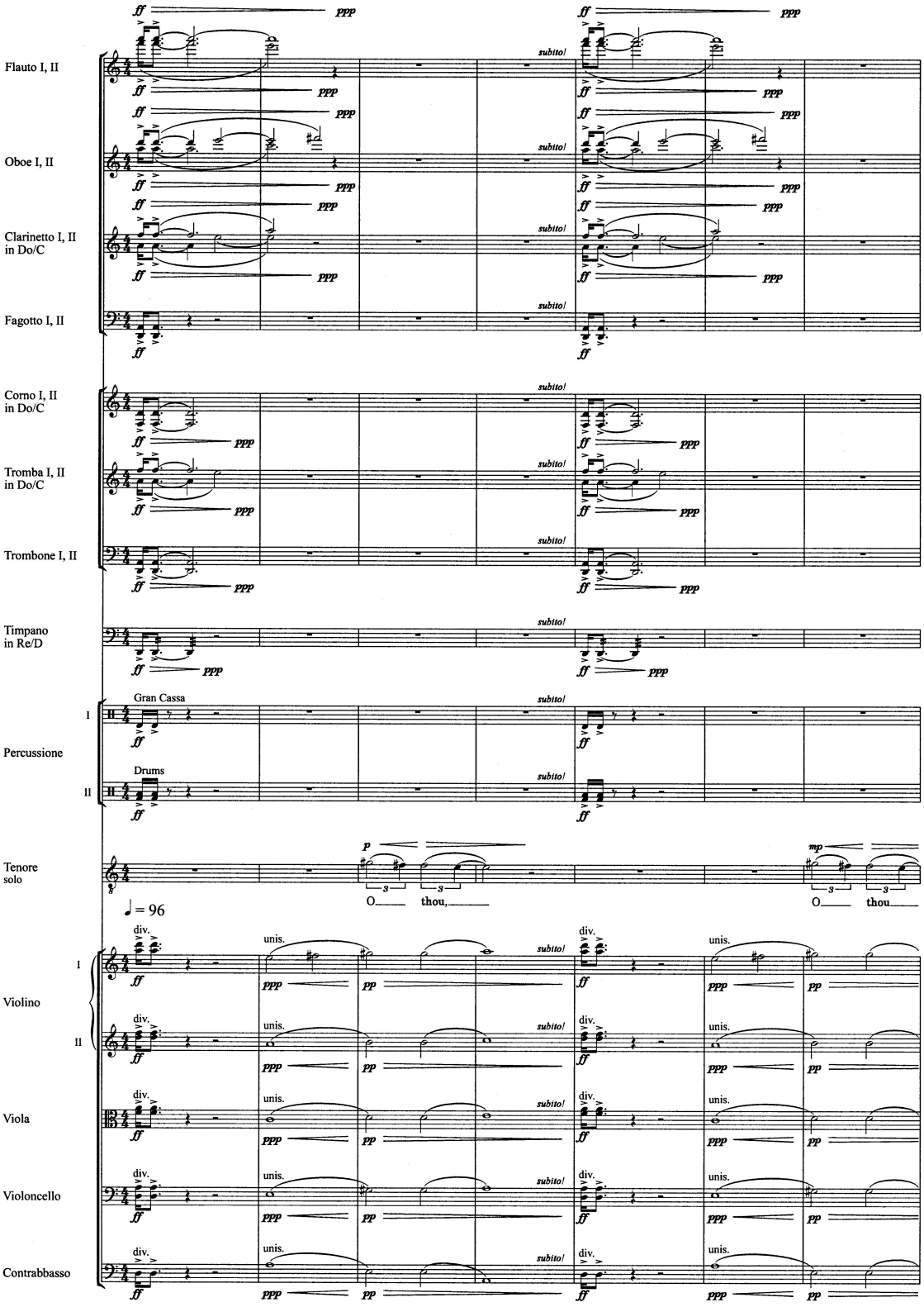

Fig. 8. *O thou that tellest good tidings to Sion*, meas. 1-7.
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One of these *fortissimo* downbeats signals each phrase of the movement, which vary in length. The tenor voice is in a highly heroic range for most of the movement. The first line of text is simply "O thou"—the soloist could be talking to anybody. Then, "O thou that tallest good tidings to Sion" extends the phrase, which grows even more in the third phrase starting at bar fourteen. A bassoon obbligato accompanies the voice, both of which are written in triplets, possibly a reminder of Handel's setting in twelve-eight time. The bassoon's climbing lines illustrate "get thee up into the high mountains." The first four of the movement's five phrases are accompanied by a nonintrusive, chordal string accompaniment, but new music takes over following the last orchestral burst in measure 32. "Arise, shine, for thy light is come…" is a major contrast to what has come before, accompanied by low-register brass instead of strings. This is full of warmth, and shows a slightly lower, calmer register for the voice. The last four instrumental measures recall the end of the prior movement, with violins and violas *al niente* in harmonics, and a solo flute recalling the bells in an ascending arpeggio.

I:9 *For behold, darkness shall cover the earth* (Coro)

Here, Sven-David Sandström not only deviates from the Jennens/Handel schema by choosing the choir instead of a soloist, but he also sets this entire movement *a cappella*—something that will happen once more in *Lift up your heads, O ye gates* (#29). The textural connection between these two movements is deepened through their similarity in sentiment and composition. In both cases the absence of instruments sets them in relief from the entire rest of the work.

The men of the chorus begin the movement and then sink into the background as the women enter. The low register and close harmonic spacing create a murky sound that is exaggerated by the men's Monteverdi tremolo. Closely spaced tone clusters continue this dark sound into the next phrase of text, "and gross darkness the people." What follows in measure nine begins a heroic change of spectrum in color, dynamic, and vocal range. The apex of the phrase, an A-flat ninth chord on "Glory," is purposefully spaced by a fifth in the bass, no octave, and close harmony by all parts above, with the second octave doubled by first tenor and second alto. The resultant sound creates a brilliant overtone series that is impossible elsewhere in the movement. In the end the men settle on a hummed tremolo, once more depicting darkness, over which the women shine in splendor.

Care must be taken in this movement to clarify the low register sound, so that the sonorities will be heard clearly. It is also worth warning the conductor that the interior *crescendo* must not get out of hand vocally or dynamically. The only part without *divisi* in measures twelve and thirteen is the soprano, who has the highest note! Re-voicing this passage for the choir is so that they can sing comfortably while maintaining integrity of harmonic balance.

Additionally, there is a *ritardando e diminuendo* marked over the last two measures, which mostly impacts the women's voices (see Fig. 9). In rehearsal for the European premiere performances Maestro Rilling directed the choir to maintain tempo and dynamic through the end, which Sandström agreed was an acceptable interpretation of the music and text. The archival recording of the Oregon Bach Festival world premiere demonstrates effective use of the composer's original dynamic intentions. Since Rilling conducted both ensembles with the composer present, either choice is a viable option.

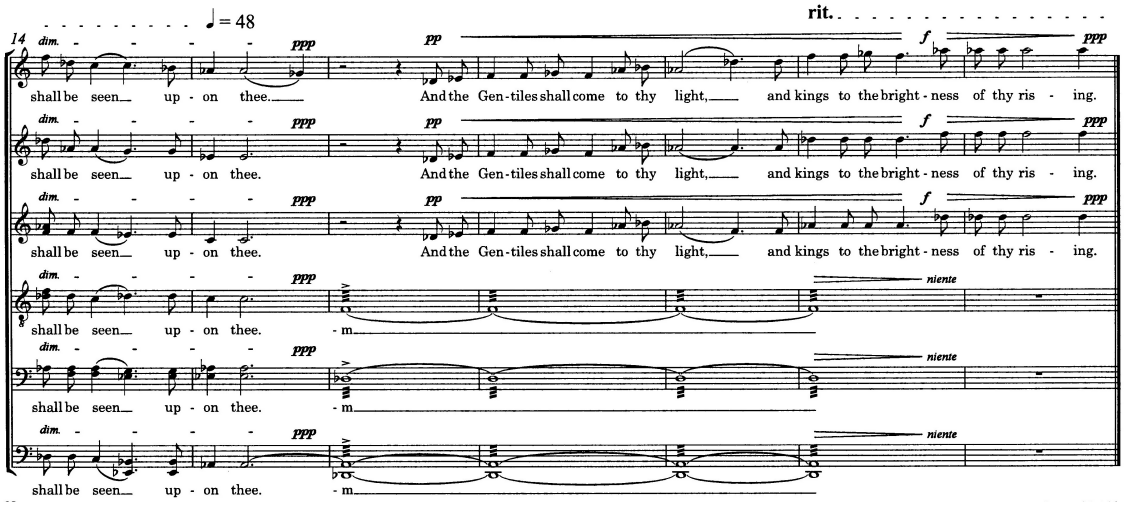

Fig. 9. *For behold, darkness shall cover the earth*, meas. 14-20.
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I:10 *The people that walked in darkness* (Baritono solo)

The people that walked in darkness is, like *O thou that tellest good tidings to Sion (#8)*, essentially an accompanied recitative with onomatopoetic interludes. In this case the two themes at work are darkness and light, which are both shown in the seven-measure opening ritornello (see Fig. 10.1). Sandström illustrates darkness with the beating of various drums along with low strings, horn and bassoon in a darkness motif that moves from C-sharp minor to F-sharp minor. The warm tone of the viola is broadly melodic, which is contrasted in measure four with a rising E-seven arpeggio from the violins and flutes. The arrival of the light is a bright A major, struck on the downbeat of measure five by a rapid vibraphone and campanelli arpeggiation in conjunction with held flutes, and violins. An oboe solo descends through a dominant arpeggio towards F-sharp as the third of D major before a solo violin sweeps up through G-sharp major to land on E-sharp.

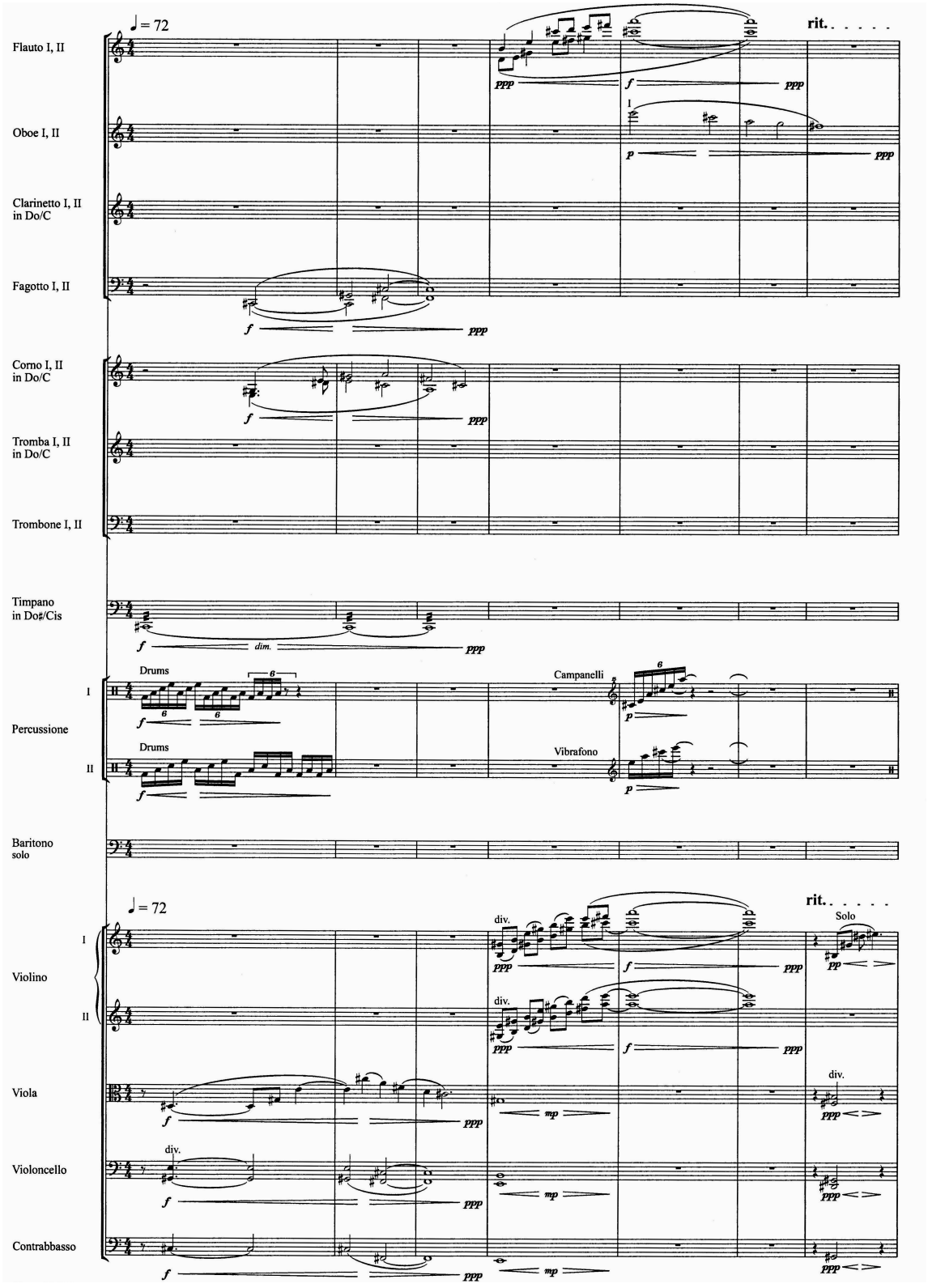

Fig. 10.1. *The people that walked in darkness*, meas. 1-7.
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This violin line is abandoned in measure eight as darkness returns to introduce the voice, which descends through the first phrase of text. Of significant interest is the repeating of the last word, "darkness," in measure thirteen with a held first note and downward resolution by step (see Fig. 10.2). This textual reinforcement happens again for the baritone in measures 26-27 of *Rejoice greatly* (#14), for tenor in *All they that see Him* (#23), and for the soprano in *If God be for us* (#48). While this repetitive device may be unintentional, it is nonetheless stylistically unifying.

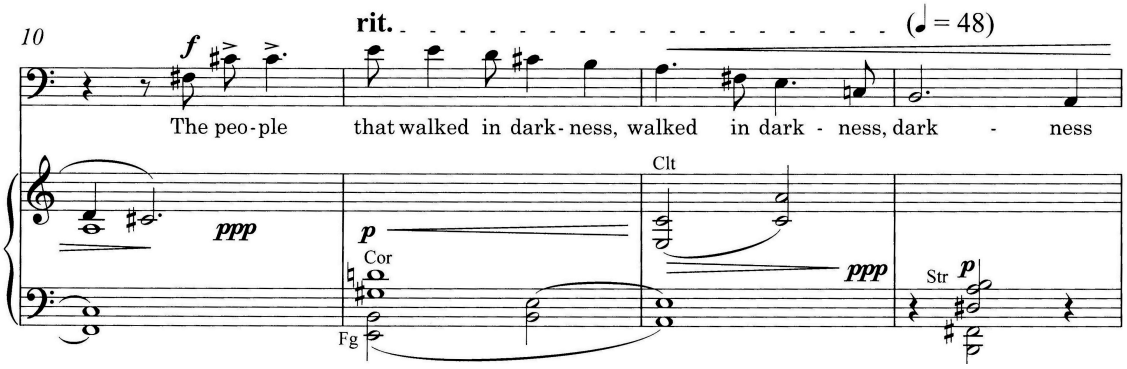

Fig. 10.2. *The people that walked in darkness*, meas. 10-13, vocal excerpt.
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Following this vocal descent, the darkness motive naturally comes back in measure fourteen, followed by the light, and the baritone proclaiming, "have seen a great light," with quarter-note triplets in the viola. In measure twenty the brass lead into a phrase extension, the conclusion of which is a vocal repetition of "shadow of death." This parallels measure thirteen with an added solo violin ascent – a sole light creating a shadow.

It is important to note that the final section does not begin with darkness, but rather is set off only by the light. Likewise, the text mentions neither death nor darkness. Over this last vocal phrase the solo oboe line from the introduction is played. This time D major harmonically supports the descending seventh's resolution, followed by quick harmonic movement [G, E7, A7]. The final C-sharp major authentic cadence brings with it a reprise of the violin solo from measure seven, now also with harmonic resolution in triumph over the dark.

I:11 *For unto us a child is born* (Coro)

A three-note pizzicato cello gesture is enough for the enharmonic move to D-flat major that sets the next choral movement into motion. Simultaneously this music remembers the joyous rhythm and imitative qualities of Handel (though the use of chromaticism and syncopation are at work here) while the ragtime feel and flourishing wind insertions recall *And he shall purify* (#6). The women of the chorus begin in imitation, supported by solo woodwind accompaniment and string *pizzicato*. The female voices finally move together by the end of measure nine before the men join in a homophonic entrance two bars later, where bowed strings replace the winds. Vocally this opening section provides the stylistic model for *Let all the angels of God* (#31). Eighth-note syncopation remains through the *tutti* passage, which expands outward towards the declaration of Emmanuel as "wonderful counselor," in measure nineteen (see Fig. 11), its rhythm reminiscent of its baroque predecessor.

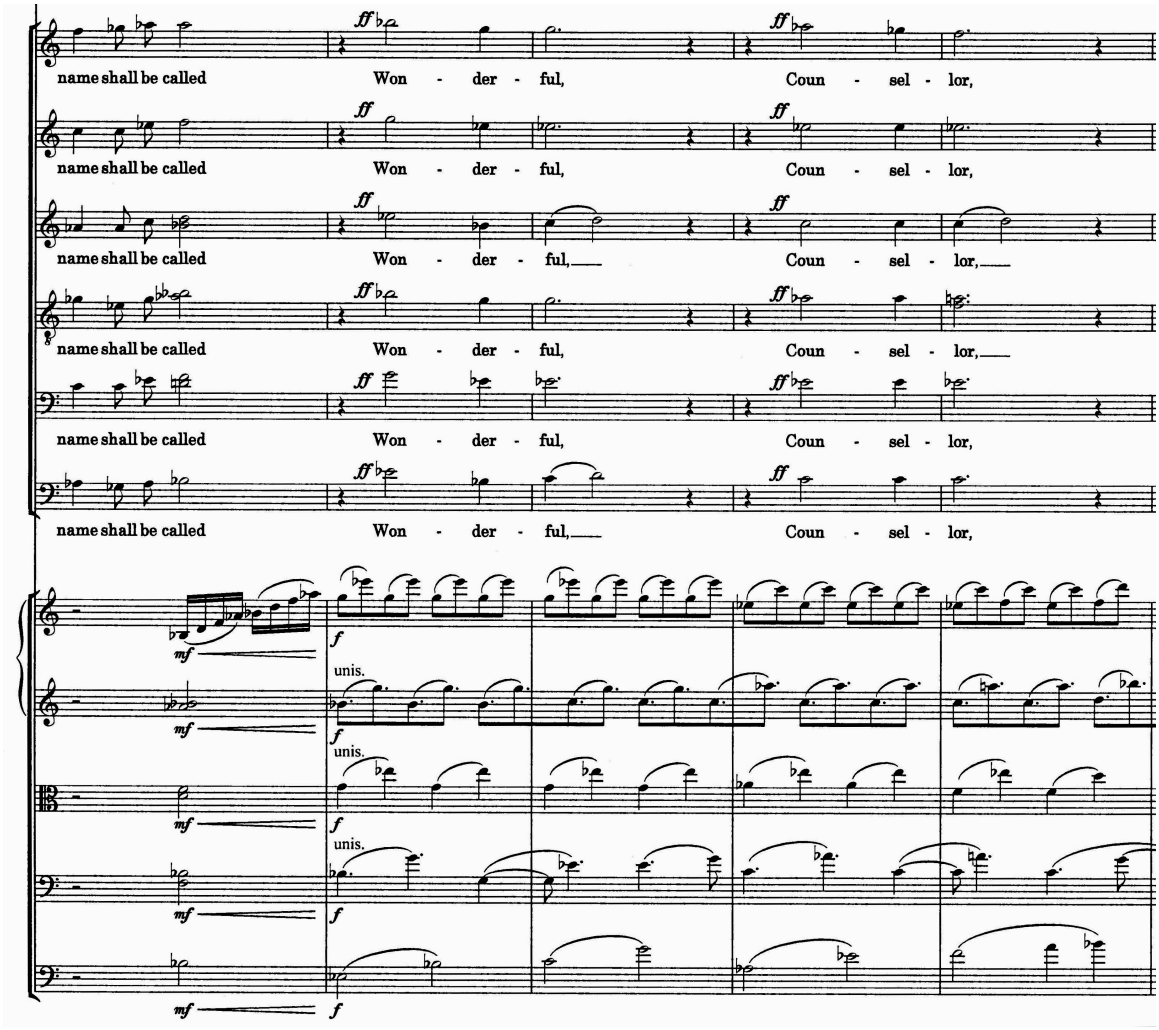

Fig. 11. *For unto us a child is born*, meas. 18-22, choral and string excerpt.
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It is at this point (measure 19) that the choral rhythm slows and the strings change texture and function in order to create a polyrhythmic motor—each has an oscillation of notes happening on a different temporal scale. Maestro Rilling changed to conducting the half-note pulse in recognition of this, as well as to lead the quarter-note syncopation of the choral rhythm. The brass enter the texture in measure 22, and bassoons in 26, all building to a high C in the soprano and tenor at the end of "Prince of Peace." At bar 30

the vibraphone and campanelli (recalling the previous "light motive"), with full woodwinds, answer the choir with an A-flat major explosion of light. The whole glorious outburst tapers off to the end, much in the same way as the end of *And he shall purify* (#6), reinforcing their connection as a group of prophesies.

I:12 *There were shepherds abiding in the field* (Alto solo, Tenore solo)

Before the narration of Luke begins, Handel inserts the *Pifa*, an instrumental movement describing the shepherds and their flocks in the field. Sandström opts out of this, instead using only a two-bar gesture to introduce the narration. This stepwise descent is passed through the *divisi* violins while notes of the F minor chord are held like an inverted pedal. The six-eight time signature (eighth note = 108) suffices in evoking the *pastorale* feeling of the *Pifa*, creating a starry canvas for the only Gospel text of the work: the angel bringing news to the shepherds.

The angelic proclamation is broken into five distinct sections by the use of voicing, texture, tempo and time. The opening violin descent is heard following each of the tenor soloist's two nearly identical phrases. The voice is accompanied by a quartet of flutes and clarinets. Regular descending patterns and compound meter instill the calmness of a peaceful hillside.

Following the final iteration of the violins the tenor is joined by the alto voice at measure fourteen. They begin in the echo style of the previous duets, like an angel floating in a cloudy haze. The clouds seem to dissipate as the voices conjoin at "Lord" in measure seventeen. There is an obvious linear trajectory towards the word "glory," the

phrasing of which sounds like a musical double take (see Fig. 12.1). The word is split for emphasis and treated with a rhythmic pattern of two sixteenths and a quarter ("glo-"), then two sixteenths and two eighths ("glo-ry"). Accompanying this is a lyrical flute and clarinet duet that grows in measure seventeen to include oboe. The end of the vocal phrase descends towards a breathless staccato "sore afraid," with pizzicato bass and pianissimo bass drum.

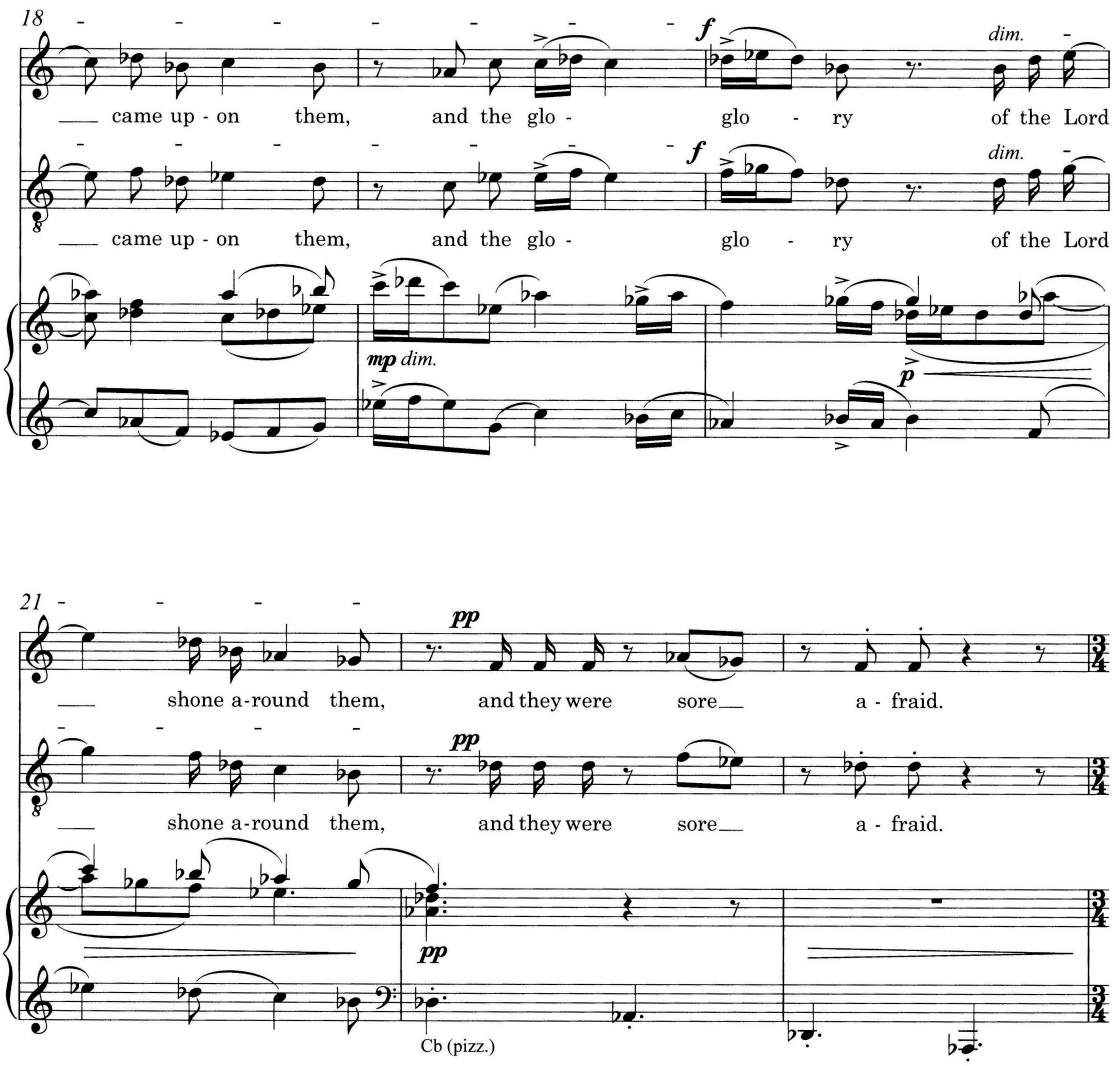

Fig. 12.1. *There were shepherds abiding in the field*, meas. 18-23, vocal excerpt.
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A change of meter to three-four at measure 24 provides a line of demarcation to the angel's words. It is supported by a proportionally quicker tempo (new quarter = previous eighth) and a texture change to strings alone. With downbeat rests in each measure, the tied quarter note sighs anticipate eighth notes in measure thirty, where the echoing voices reunite. In the next bar the rising celli lead to "great joy," though the climax of running sixteenths falls back in rhythm, dynamic, and pitch. The quietly showcased text of measure 34, "which shall be made to all people," is accompanied only by *pizzicato* double bass.

A short cello *obbligato* bridges the seam into the alto solo that continues from measure 37. The string accompaniment is rhythmically calmer, in dotted quarters against the duple meter of the voice. Her lyrical proclamation naturally ascends towards "Savior" in measure 42, at which point a trio of flute and clarinets recall the rhythmic motive of *For unto us a child is born* (#11). A *ritardando* in the following three measures brings with it a feeling of perpetual calming.

Without warning, the final shift to brisk common time [quarter = 144] is set off by a terraced sweep through the strings and marimba towards the text, "And suddenly" (see Fig. 12.2). Rhythmic brass and ascending string tremolos create a dual-textured accompaniment. Cup mutes are indicated for the trumpets in measure 48, though during the Festivalensemble Stuttgart performances Rilling and Sandström decided against them, for reasons of color and balance. All of this conspires to portray the sudden arrival of the angel throng. As in Handel's version, this entire "angel sequence" leads directly into *Glory to God in the highest* (see Fig. 13.1).

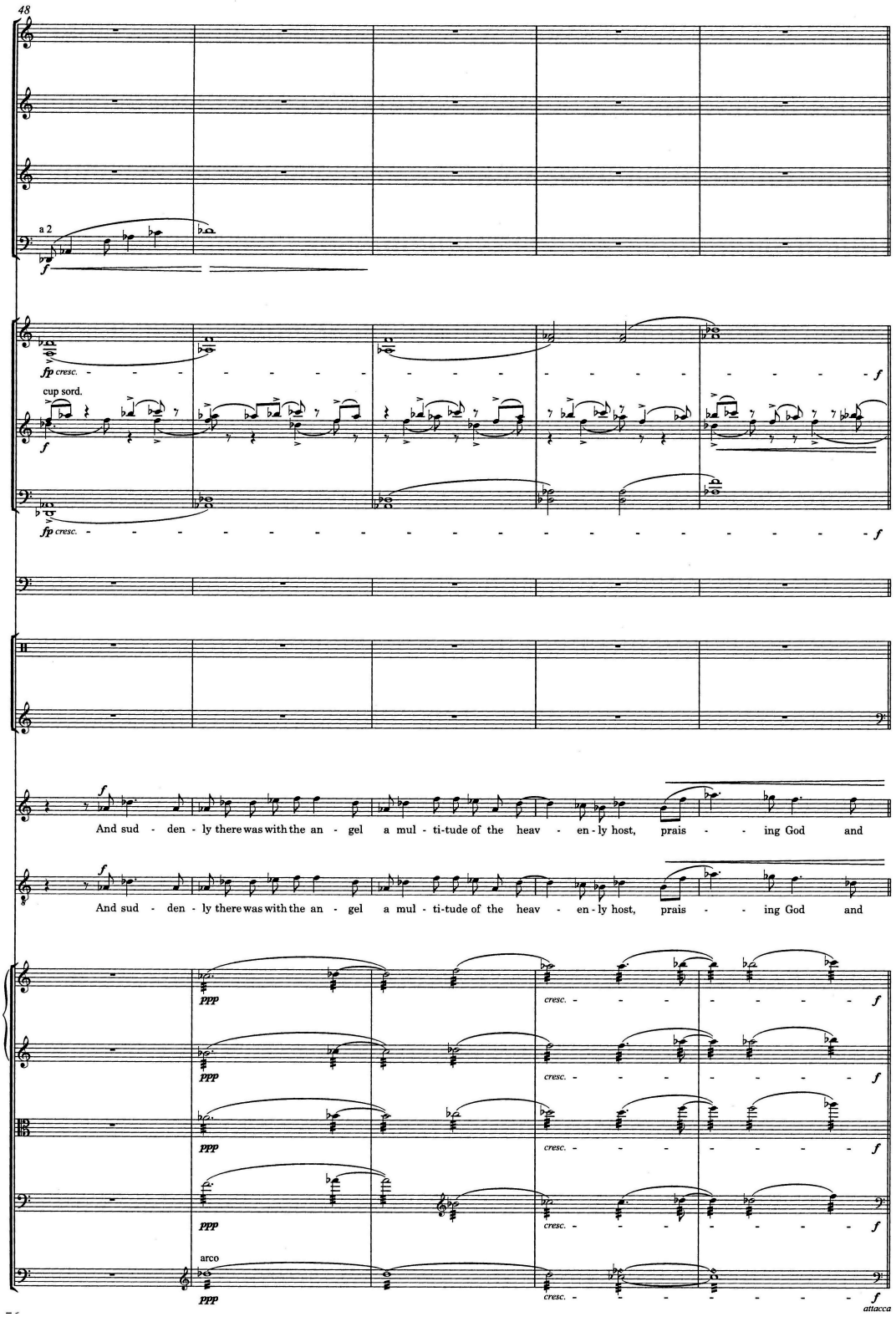

Fig. 12.2. *There were shepherds abiding in the field*, meas. 48-52.
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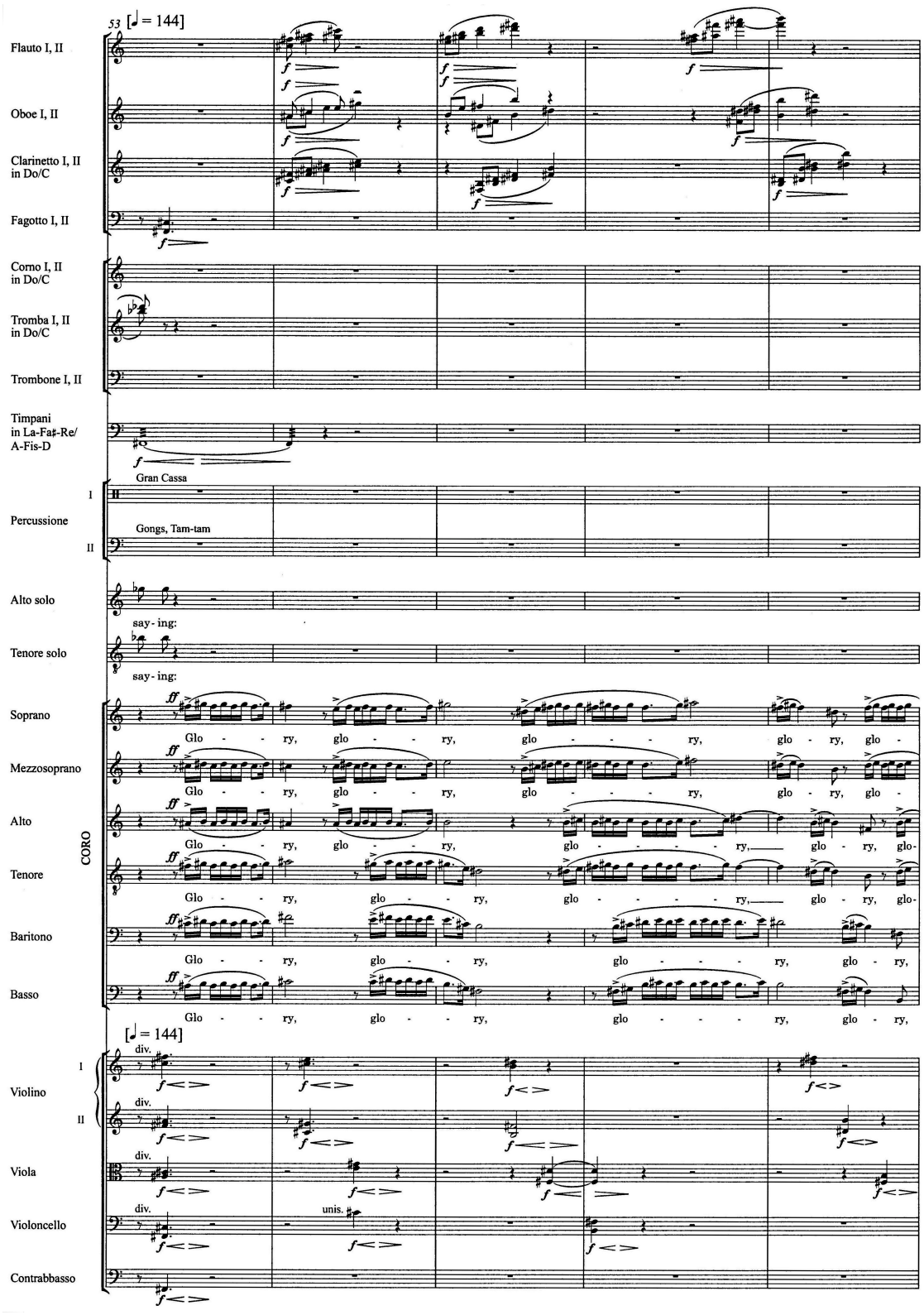

Fig. 13.1. *Glory to God in the highest*, meas. 1-5 (53-57).
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I:13 *Glory to God in the highest* (Coro)

One homophonic, melismatic F-sharp major outburst of "glory," brings full sound to the gathered angel choir (see Fig. 13.1 above), followed by an overlapping trio of women and men, and then cascading paired duets in B major. The upper woodwinds increasingly divide as well, overlapping with the choir to create a three-dimensional sonic effect. Scalar sixteenth note flourishes by the violins and viola are also played in cascading *divisi* duets at the end of the sixth measure (m.58) with woodwind imitation. As the string basses enter in the next measure the harmonic motion increases, moving from the unexpected arrival on C-sharp minor, passing through F-sharp and B (both in first inversion) back to E. Just as the throng is about to lose control, the choir re-gathers itself in homophony and the brass enter along with a timpani roll in order to stabilize the circle of fifths progression, which continues normally from F-sharp seven towards the A major of "highest." The literal text painting here with a soprano and tenor high C-sharp in measure 63—the third of A major and their highest note in the piece thus far.

The musical landscape is plowed over by a great, deep D minor crash of gong, bass drum, timpani, trombones, horns, and bassoons (see Fig. 13.2). Four low, clustered suspension-resolution swells answer the crash, played by *divisi* strings, trumpets, and rumbling percussion. Each is in half notes, with downward resolutions, and slows over a four-measure *ritardando* (to quarter = 48). The choral entrance at measure 68 is hushed and in low register, echoing the chord clusters of the orchestra. A soprano solo is written in descending half-note triplets, on a voiced "n" hum that sounds like an overtone as the choir sings the word "earth." The tenors teeter between F and F-sharp, the third of the D

chords. After a repeat of this phrase, the altos take this over in measure 74, creating a more hollow tone until the "peace" of a major chord is finally achieved at the very end.

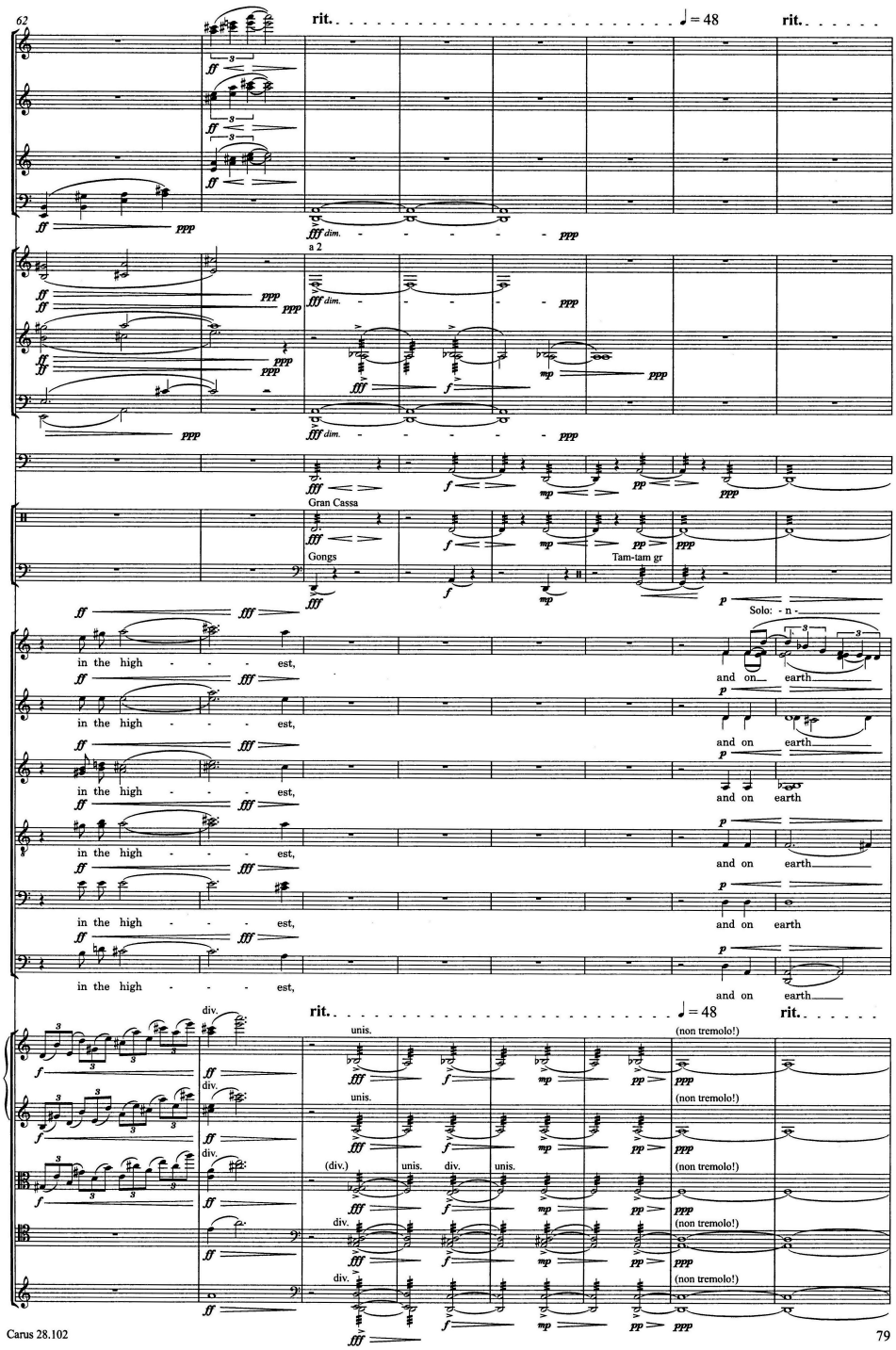

Fig. 13.2. *Glory to God in the highest*, meas. 62-69.
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After the glorious first half of the movement, the "big bang" in measure 64 is ominous and anything but peaceful. Perhaps this all-powerful God is looking down at earth. The soprano solo takes on the image of a sigh, like disappointment that the earth has not found peace, which is especially evident in conjunction with the major-minor indecision of the tenor third. Whatever the interpreter's vision of the end of this movement, it is clearly not taken from Handel. Sandström echoes this material in *Surely He hath borne our griefs* (#20) by creating a strong theological connection to be discussed in the analysis of that movement. Surely whoever is pleading for peace knows that it can only be resolved through "good will towards men."

I:14 *Rejoice greatly, O daughter Sion* (Baritono solo)

True to its Baroque partner, *Rejoice greatly* is set as a solo aria, in order to provide emotional commentary and perspective upon the preceding scene. Thematic recollections also provide purpose for the baritone's joy. The five-bar introduction sets the mood of a moderate dance in four-four [quarter = 96]. The predominant violin rhythm, with a rest on the beat followed by three sixteenths, propels the music forward, while pizzicato in the string basses recalls *For unto us a child is born*. Just before the voice begins, a solo horn in measure five recalls the rhythm and melodic outline of *And he shall purify* (#6).

The first thirty measures of the piece show a style that is repetitive but improvisatory. As in several movements, here the flute, oboe, and horn parts each have their own

motives that evolve as they repeat. A muted solo trumpet also features predominantly in the texture. These individual threads are held together by a playful quartet of clarinets and bassoons. Outside commentary comes from the strings, though they take over for the winds during melismatic passages so that the voice can be heard clearly. The baritone begins each joyous vocal "rejoice" with the opening anacrusis rhythm of the violins. Melismas on the word "behold" in measure nineteen and a longer one on "rejoice" two measures later are a reflection of *Glory to God in the highest*. The descent at the end of the vocal phrase in measures 26-27 (see Fig. 14.1) relates back to measure twelve of *The people that walked in darkness* (#10).

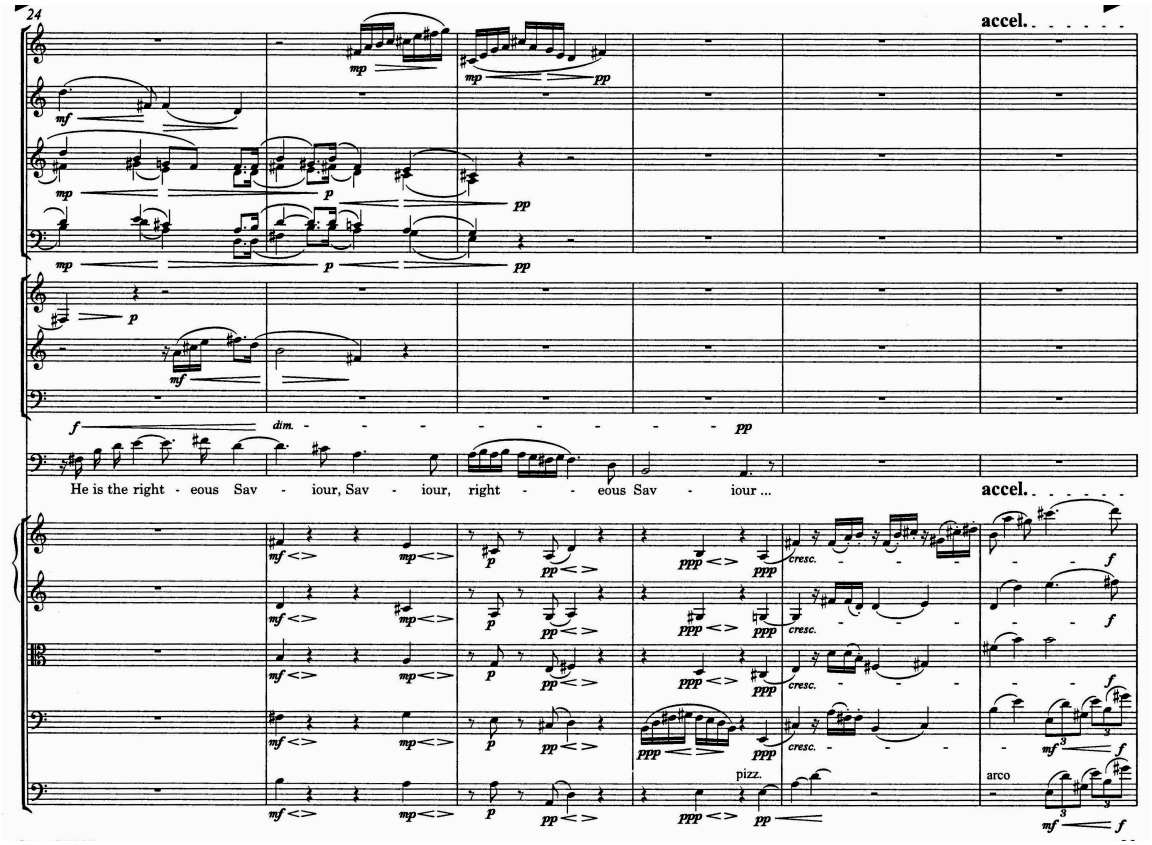

Fig. 14.1. *Rejoice greatly*, meas. 24-29.
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Following a two-measure recapitulation of the opening violin theme, the brass emerges together with timpani in measure 30. Their sixteenth-dotted eighth rhythm on the downbeat is the seed of *Behold the Lamb of God* (#18), depicting the messiah's triumph over the heathen and over death itself. The tempo quickens through these two measures [to quarter = 116] but the rhythmic and harmonic pace is slower—predominantly in half-measures. One more statement of the brass in measure 35 (see Fig. 14.2) leads the way to "peace," with a simultaneous fade-out with the woodwinds that leaves only strings and voice. In measure 38 the strings play a final C major chord and exit as well, leaving the baritone alone on a held low G. This lingering leaves the audience with the feeling that this peace is not quite on solid ground, a notion that will be exploited in the muddy cluster of low strings that comes next.

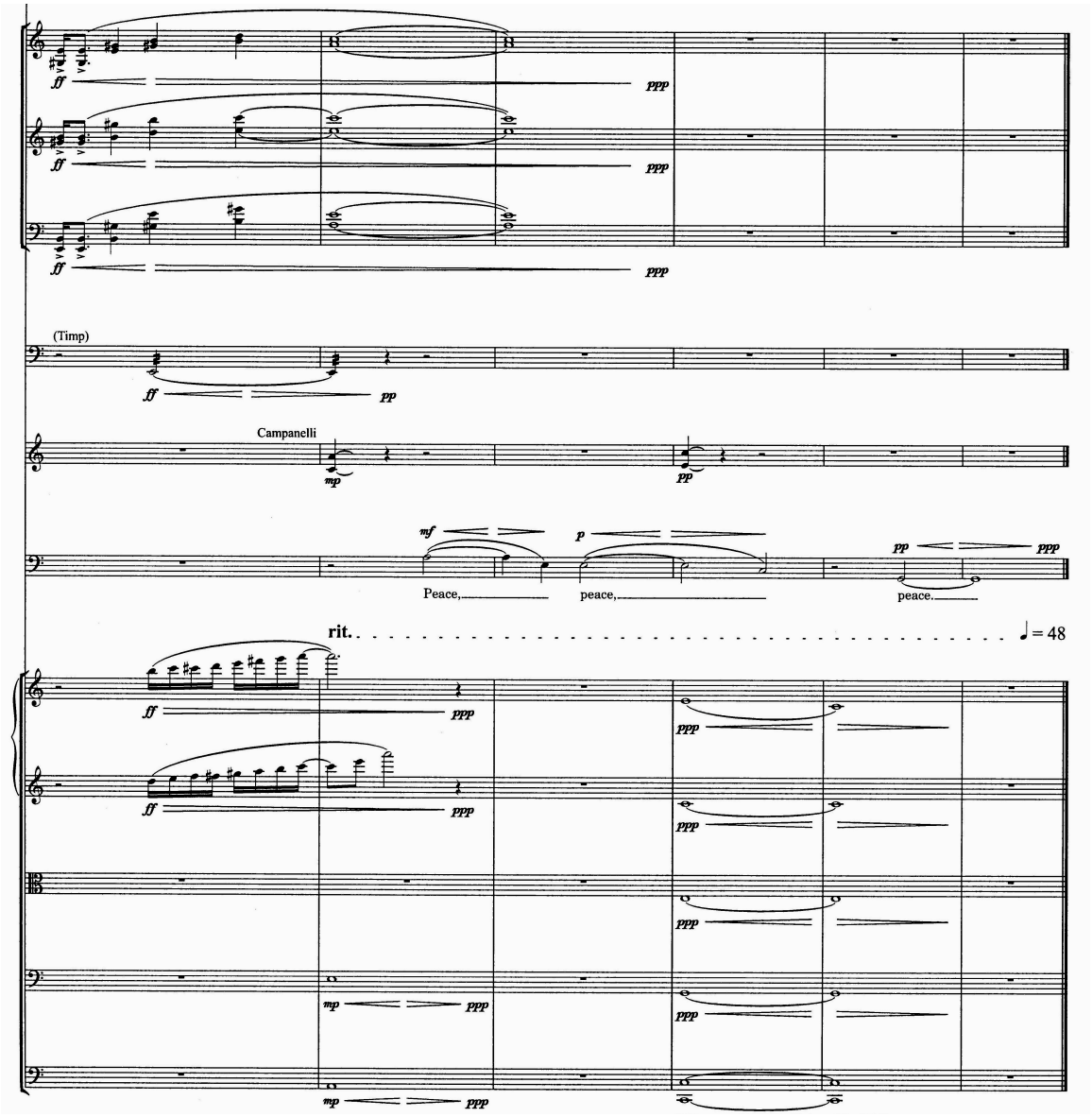

Fig. 14.2. *Rejoice greatly, O daughter Sion*, meas. 35-40, (Br, Perc, Vce, Str) excerpt. Sven-David Sandström:Messiah CV 28.102/00 © Carus-Verlag Stuttgart. Used by permission

I:15 *Then shall the eyes of the blind be opened* (Tenore solo)

This seemingly simple movement is one of the most musically important of Part One. Though Handel set it as a *recitativo secco*, Sandström uses the opportunity to tie together two previous ideas. The first is a structural kinship to *But who may abide the*

day of his coming (#5). Both movements have a bipartite form in which the A section is repeated exactly in the orchestra. The second connection is the contrast of dark and light, dense and clear, which derives from *The people that walked in darkness* (#10). First darkness is created by clustered sevenths in the low strings combined with rolled tam-tam and bass drum, followed by a series of creeping triplets in the muted violins (see Fig. 15). This is followed directly by the light in measure seven, which is written as a closely spaced C major chord in the upper woodwinds with an upwardly resolving leading tone in the oboe.

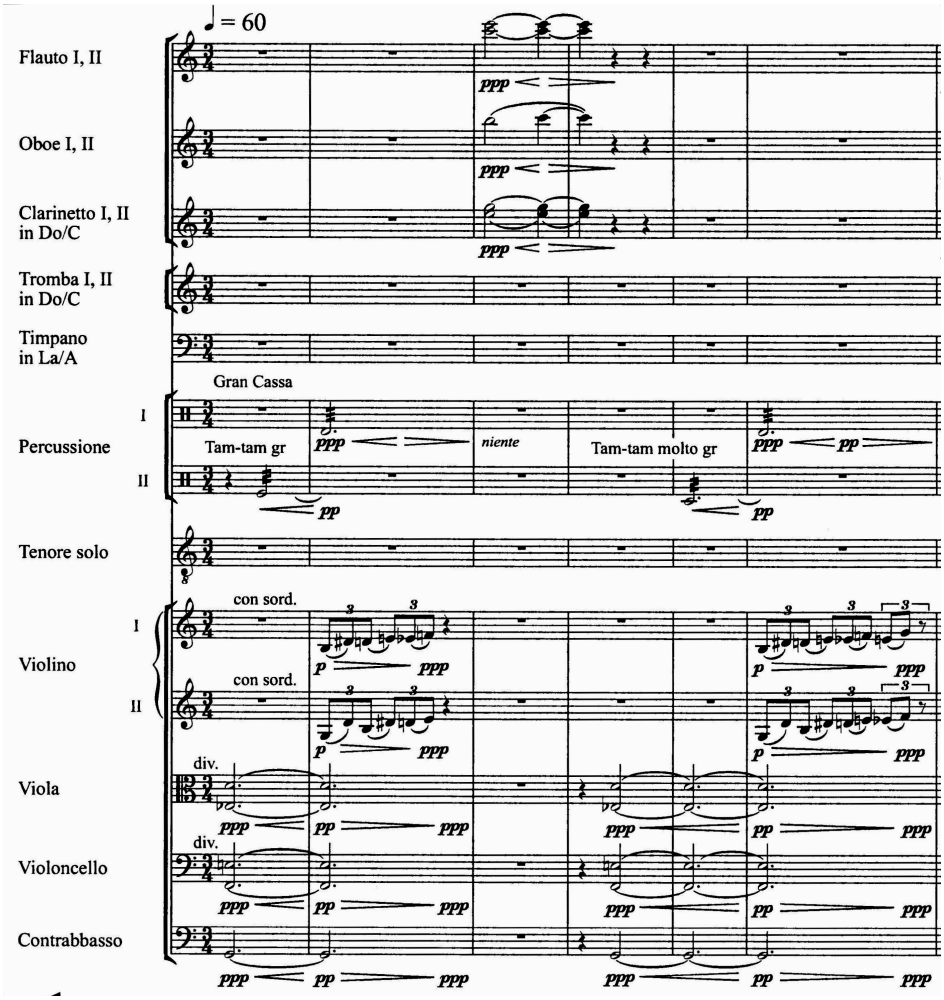

Fig. 15. *Then the eyes of the blind shall be open'd*, meas. 1-6.
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After their initial exposition, dark and light are used as before-and-after pictures of the blind and the deaf men. The tenor voice sings similarly ascending phrases that end with a downward fifth, aspiring to the light and possibly representing the healing process, bridging the gap between these two opposites. The timpani roll and muted horn note that overlap the end of vocal line may indicate the skepticism of the Pharisees, with which Jesus' healings were generally met.

The B section is also made of two phrases, though shorter. The brightness of the winds disappears, leading to more lyrical string writing in measure 26. Syncopated six-eight rhythms within the three-four time signature first portray the limp of the lame man, and then the intervallic expansion in the violins illustrate him leaping "as the hart." The second vocal phrase at bar 30 begins like the first, but climbs to a chromatic and colorful shift to A-flat, painting the song of the dumb. Here the violins lift their mutes briefly so that the ascending string sound can fully vibrate. Then the opening darkness returns, transposed to correspond with the tonal and metaphorical change that has taken place, creating a smooth albeit uncertain transition.

I: 16 *He shall feed His flock like a shepherd* (Soprano solo, Alto solo)

In the final aria of *Messiah*'s first part Sandström beautifully illustrates the text's message and ties together elements of the preceding solo movements. As in the prior female duet, *Thus saith the Lord of Hosts* (#4), the Jennens text is compiled from two sources—in this case Isaiah and Matthew. The composer has split this movement in two,

in a similar way to both the previous movement and *But who may abide the day of his coming* (#5). These prior movements are all summed up in the idea that Jennens presents here and completes in *His yoke is easy*: that the messiah will watch over all those who wish it.

The first bar is antecedent to the actual introduction, establishing a dominant backdrop of E-flat 7 as a frame of reference to A-flat major. The flute *obbligato* is reminiscent of a folk tune, easily depicting a countryside scene. For the voices each phrase of text is set to its own contour, with the soprano singing first and the alto echoing lower. The flute melody returns twice, at first inconspicuously in measure eleven under the text "and carry them to his bosom." Four bars later the voices synchronize for a moment, and then the introduction returns a second time in measure seventeen (transposed up an augmented second).

Following a short recapitulation of the opening phrase in measure 20 to 23, the second half of the movement is clearly demarcated by a change to three-four time (see Fig. 16). The rhythmic pattern of the strings changes to constant, offbeat quarter notes—a seed planted at the end of *Thus saith the Lord of Hosts* (#4). A six-measure harmonic phrase [B, F-sharp 7, B, E minor, C, A minor] is heard four times, with the start of each repetition flagged by muted brass. Rising oboes are added at the beginning of the second iteration. The sound of the flute returns in measure 45 with simple arpeggios, tying the movement together as a whole. A final dominant-tonic resolution to E minor fills the last three bars with clustered dissonances resolving upwards one by one. The music suggests that, with trust, our worries will be taken care of.

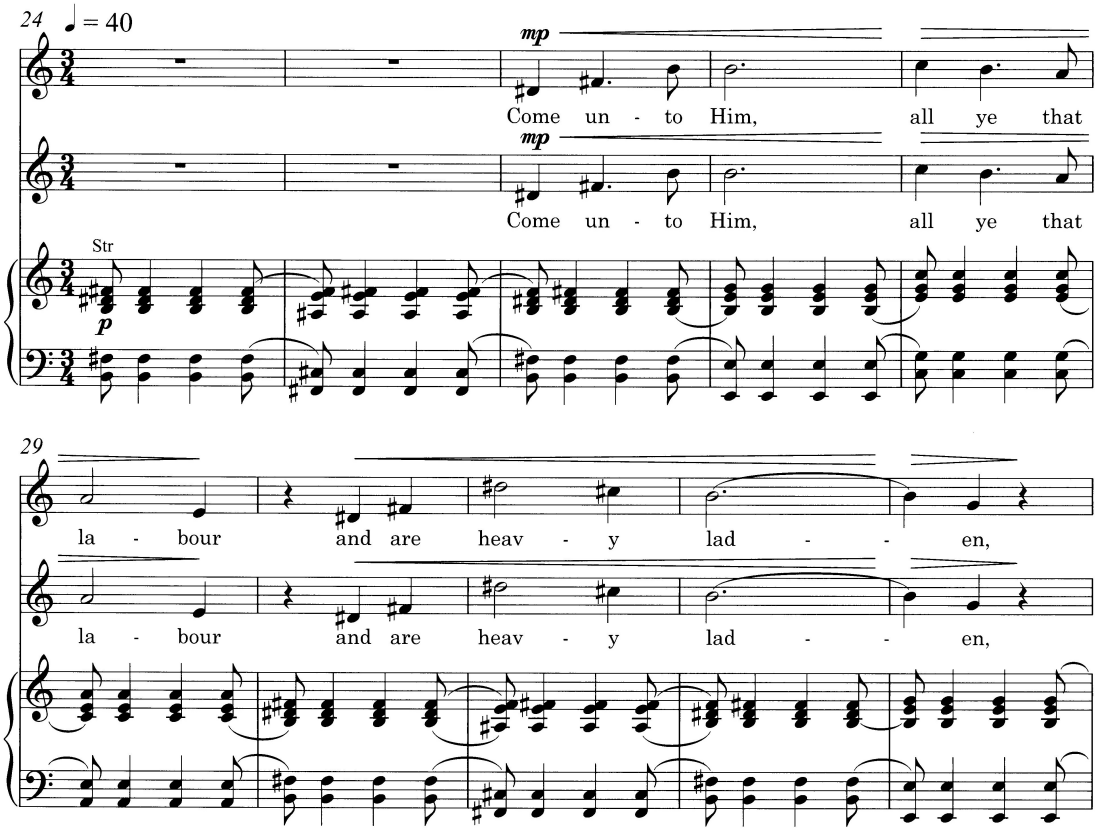

Fig. 16. *He shall feed His flock like a shepherd*, meas. 24-33, vocal excerpt.
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The vocal writing is special in the second half of the movement. It is the only time in the piece that two solo voices are heard in unison, an effect with an almost immortal quality that is certainly worthy of the larger message of the text. The composer's usual canonic writing returns at "take His yoke upon you" for a moment, but the final line, "and ye shall find rest unto your souls," is also unified. The combination of voices and passacaglia-like accompaniment provides a feeling of eternity not unlike *Thus saith the Lord of Hosts*. It is restful and almost hypnotic, as if the message was being relayed directly through an angel.

I:17 *His yoke is easy* (Coro)

His yoke is easy is the final chorus of Part One, and is the longest chorus since *Comfort ye*. The two stand to balance each other, and are similar in their building of rhythmic intensity, tightening episodic structure, additive instrumentation, and drive towards a homophonic choral climax (see Table 1). It is apparent from the first glance that the choral voicing is laid out differently than any other part of the work. Instead of the usual six-part layout, here Sandström calls for two SATB choirs, with each part divided equally to create a total of sixteen parts. This drastic change comes from a Handel-like instance of self-borrowing. The choral music of *His yoke is easy* is a direct transcription of the third movement ("Lobet den Herrn") of a 2003 *a cappella* motet modeled after Bach's *Singet dem Herrn*. Though the text is changed, this is still very much a song of praise. The added instrumentation includes a primary role for the percussion, orchestral *ritornelli* at each structural break, string tremolos, and wind and brass doubling as the movement progresses.

m.	***length***	***"title"***	***key***	***order of entrance***	***dynamics***	***tempo***
1	8	Orch 1	Eb	str, perc, ww	ppp<p>	qtr. = 152
9	21	Choir 1	Ab	Individual; T1/S2 dbl. B1/A2 dbl.	pp *sempre*	
30	6	Orch 2	Eb	ww, str, perc	pp<mp>	
36	17	Choir 2	Ab	Individual; S1/T2 dbl. A1/B2dbl.	pp < mf	
53	4	Orch 3	Eb	br, str, ww, perc	pp < mf	m53 accel.
57	13	Choir 3	Ab	SA1, TB1, SA2, TB2	mf < f	m57 = 168
70	3	Orch 4	Eb	ww/br, str, perc	pp < f	
73	12	Choir 4	Ab	SATB2, SATB1 str, ww	f < ff mp < f	
85	2	Orch 5	Eb	ww/br/str, perc	f < ff	
87	9	Choir 5	Ab	SATB1, SATB2 str/perc/ww, Br enter m.89	ff < fff f < fff	m.87 accel.
96	1	AH!	Ab	tutti	fff <	(accel.)
97	4	breakout	Eb	tutti choir	fff *dim*	m97 = 192
101	6	coda	-> Db	antiphonal choir	p<f>ppp	

Table 1. *His yoke is easy*, structural elements.

The opening *ritornello* of eight measures is centered on E-flat seven and sounded by strings, woodwinds, two bass drums, and timpani. The presence of the percussion can be felt immediately, and the drums continue to echo each other throughout in an almost tribal fashion. The choir begins *a cappella*, in soft cascading utterances of "His yoke" and "easy" on pitches of a static A-flat major-major seven chord. Though the parts are scattered overall, the Chorus II sopranos double the Chorus I tenors, and Chorus I basses double the Chorus II altos. In the middle of this comes an ascent of string tremolos in measure fifteen, like incense rising to heaven. A second ritornello at measure 30 is shorter by one bar, and leads to a similar choral section. The sopranos of Chorus Two begin this time, with motivic entrances slightly closer together. A single-word spreading of "light" appears in direct imitation through the choirs as the string tremolos begin in measure 41.

Intensity starts to mount in the third *ritornello* at bar 57, which is half of the opening's eight bars and accelerates the quarter note pulse from 152 to 168. The choral motives lengthen to carry the full text, but in the wrong order: "His burthen is light," "His yoke is easy." The women and men of each choir are now joined together to create four choirs in imitation. The structural tightening continues through the next instrumental interruption of three measures. Brass and woodwinds join together, with the strings following in close pursuit. Measure 73 finds the singers in a fully antiphonal double-choir texture, led by Chorus II. Winds and strings double the voices, accompanied by drum patterns are longer patterns of four and five notes instead of two and three.

Although the ensemble is moving into focus towards homophony, the text is becoming abstract again, with phrases like "easy burthen light."

The final orchestral separation at measure 85 is only two measures in length, with dynamics no longer receding to *piano* but remaining strong. The choral imitation continues, this time with Chorus I out one beat in front. With the brass added in measure 89 the orchestra fights the choir for textural supremacy. An *accelerando* and final *crescendo* grows to an uncontrollable outburst in measure 96 (see Fig. 17). This A-flat major choral exclamation of "Ah!" is the climactic moment; the choir completely breaks free of the orchestra. The effect of this completely homophonic, *a cappella* moment is the dazzling portrayal of an individual crying "enough is enough!" In rehearsal the virtuosity of this passage arrested the attention of the orchestra. The coda that follows is also *a cappella*. Now free of instrumental burden, the double-choir gradually descends in tessitura and relaxes to homophonic rhythmic chant, which comes to rest on D-flat major in measure 106 before it finally disappears as though walking out of the room.

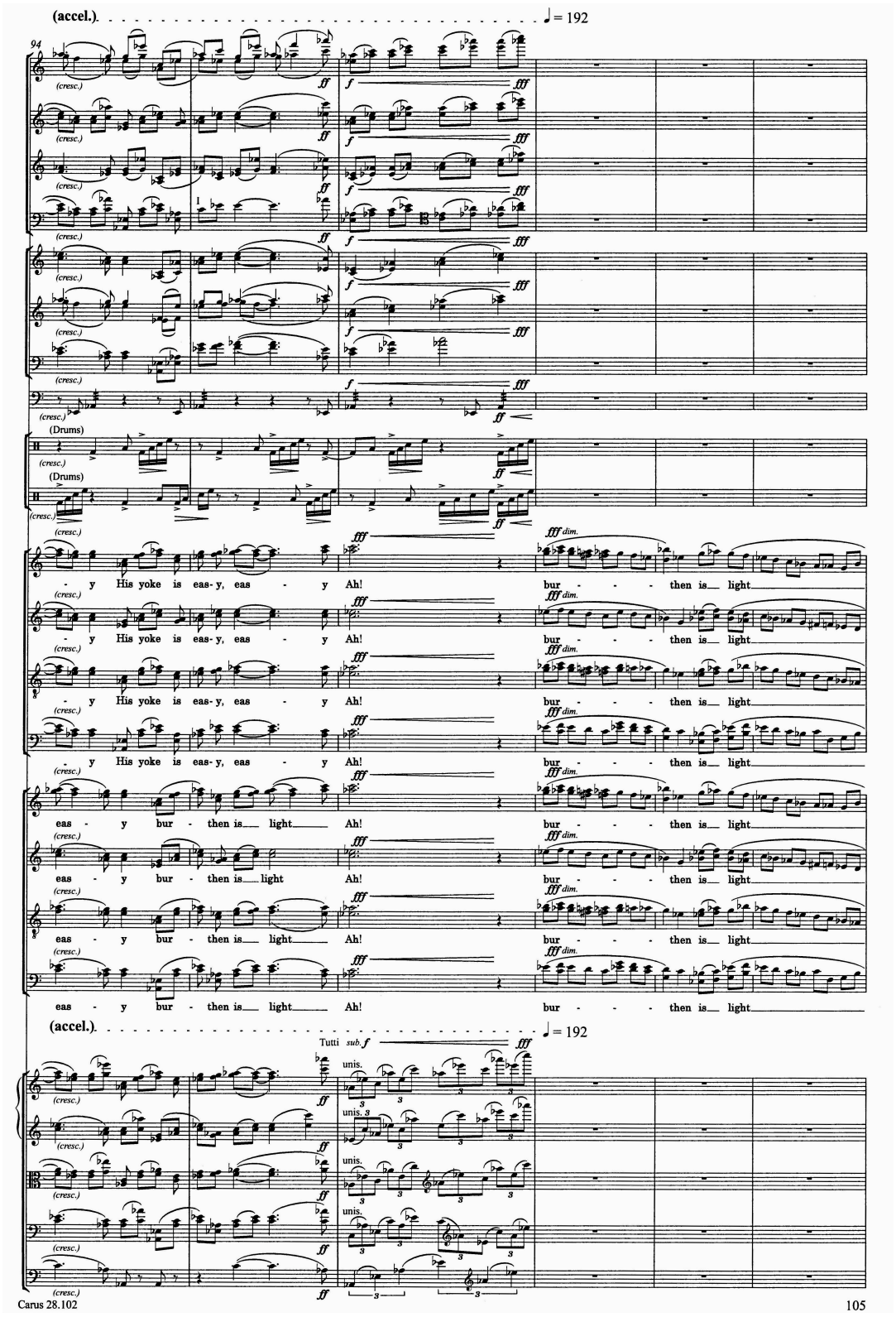

Fig. 17. *His yoke is easy*, meas. 94-99.
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Another similarity to Handel's work is apparent in this movement. Both are musically difficult but must convey joy and ease. Though it is made of simple motivic elements, there is no exact pattern of repetition. The rhythms are highly syncopated, and are always evolving and intertwining with other parts of the ensemble. It is highly important to keep in mind the performance tendencies of the strings to be slightly behind and of the percussion to be ahead, as well as the choir's need to hear the ensemble clearly. Tempo adjustments for acoustics should be considered, especially the long-term pacing of the *accelerandos*. Each individual line is difficult, but the collective ensemble effect is highly energized and virtuosic to be sure.

In the world and European premiere performances of *Messiah*, the intermission occurred at the end of Part One. The choir, having changed formation in order to sing *His yoke is easy*, was able to use this time to reset themselves for the rest of the work. It also makes sense to pause at this point for the purpose of timing. Just as in the Handel, Parts One and Two are similar in length while Part Three is shorter. Breaking after Sandström's *Hallelujah* would drastically over-balance the concert by making the second "half" a mere twenty minutes.

Analysis of Part Two

II:18 *Behold the Lamb of God* (Coro)

Part Two of Sandström's *Messiah* begins with clear dramatic purpose. One measure of fanfare from the swelling brass and timpani provides the harmonic dominant for the choir's F minor proclamation of "Behold the Lamb!" The initial sixteenth/dotted eighth note rhythm first heard in the ending portion of *Rejoice greatly* (#14) appears now in all three brass and choral phrase entries (see Fig. 18.1). For the choir, it may feel as though the rhythm is contrary to the proper syllabic stress of "be-*hold,*" but to the audience the pronunciation will be clear and the second syllable will be emphasized by virtue of its agogic stress. The whole movement places special emphasis on things happening in sets of three. Each of the musical ideas of the movement's three sections (beginning at measures 1, 14, and 17) occurs three times. The second of these implies a change from duple to triple meter, though the time signature of four-four remains. The choral voicing is also textured in three ways: first in six parts with *divisi*, then with corresponding men's and women's parts (Soprano/Tenor, Mezzo-soprano/Baritone, Alto/Bass), and finally three-part women over a backdrop of Monteverdi tremolos hummed by the men.

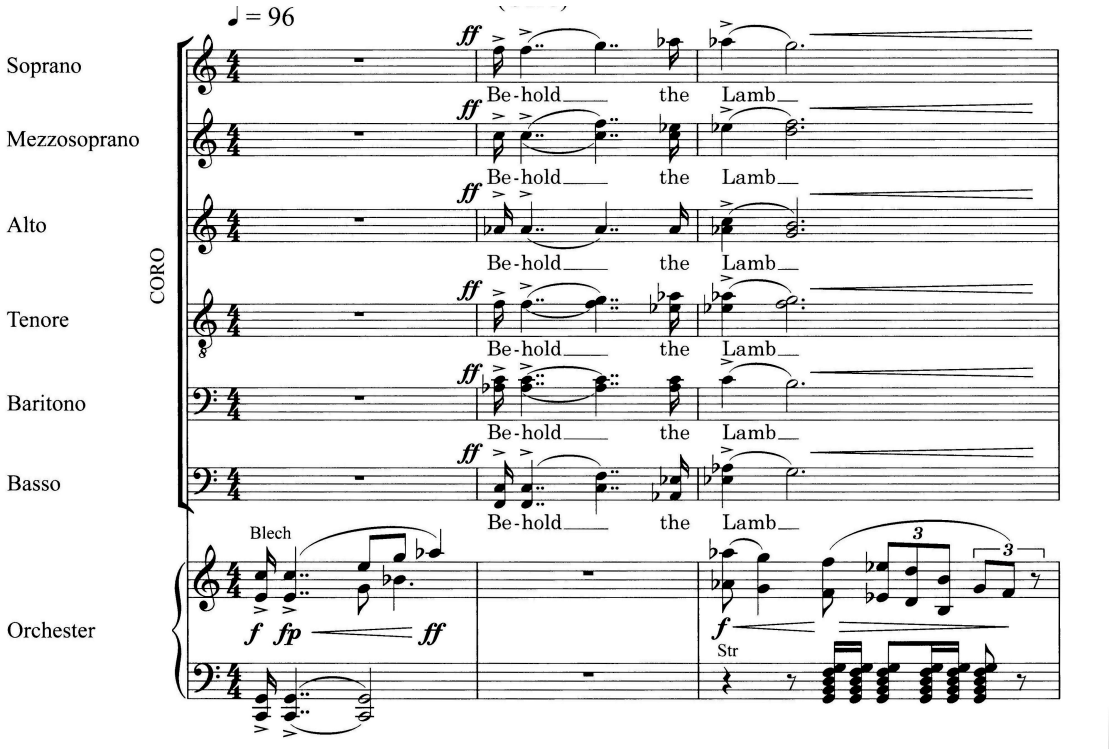

Fig. 18.1. *Behold the Lamb of God*, meas. 1-3, choral excerpt.
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The opening section of the movement is additive in nature, an idea that will predominate the choruses of Part Two. After the introductory measure, the choir's first "Behold the Lamb" is followed by a two-bar brass interlude. The second choral statement adds one measure for the words "of God," while tremolo strings playing *divisi* harmonics add a sense of trembling and awe. The third iteration builds to a climax at the downbeat of measure fourteen, the first divisional line within the movement.

At this point the rhythmic motor of the piece changes to triplets and emphasizes the phrase "that taketh away." The choir descends slowly in half-note triplets over three measures, singing the word "away" three times. The strings, clarinets, and bassoons also

descend, but in quarter note triplets slurred every other note to correspond rhythmically with the over-pulse of the choir. A curious set of rising sixteenth notes can also be found in measures fourteen and fifteen, played as an oboe duet, then higher by the first oboe and second flute, and finally as a flute duet. Though almost inaudible over the chorus, it may serve as the portrayal of sin being dissolved into the air.

Measure seventeen marks the beginning of the third section, which sets the text "the sin of the world" (see Fig. 18.2). The humming men's voices portray fear and trembling through the indicated Monteverdi tremolo and accompanying timpani rolls. The tubular chimes, played just before each reiteration of "sin," are not the high campanelli used to depict angels, but lower and earthbound. The strings are muted, and play an accompanimental bar of A-flat minor three times, with rest between. The end of the final statement is carried over by the violins; the C-flat in the firsts is tied over the bar, while the seconds jump up from their lower C-flat up a seventh to B-flat to create a final dissonance that is only resolved in continuation to the next movement. The second violins are doubled an octave higher by the vibraphone, bowed with no motor, which sounds like an eerie overtone. This effect will be used again in *Surely, He hath borne our griefs* (#20), when the choir sings the text, "He was wounded."

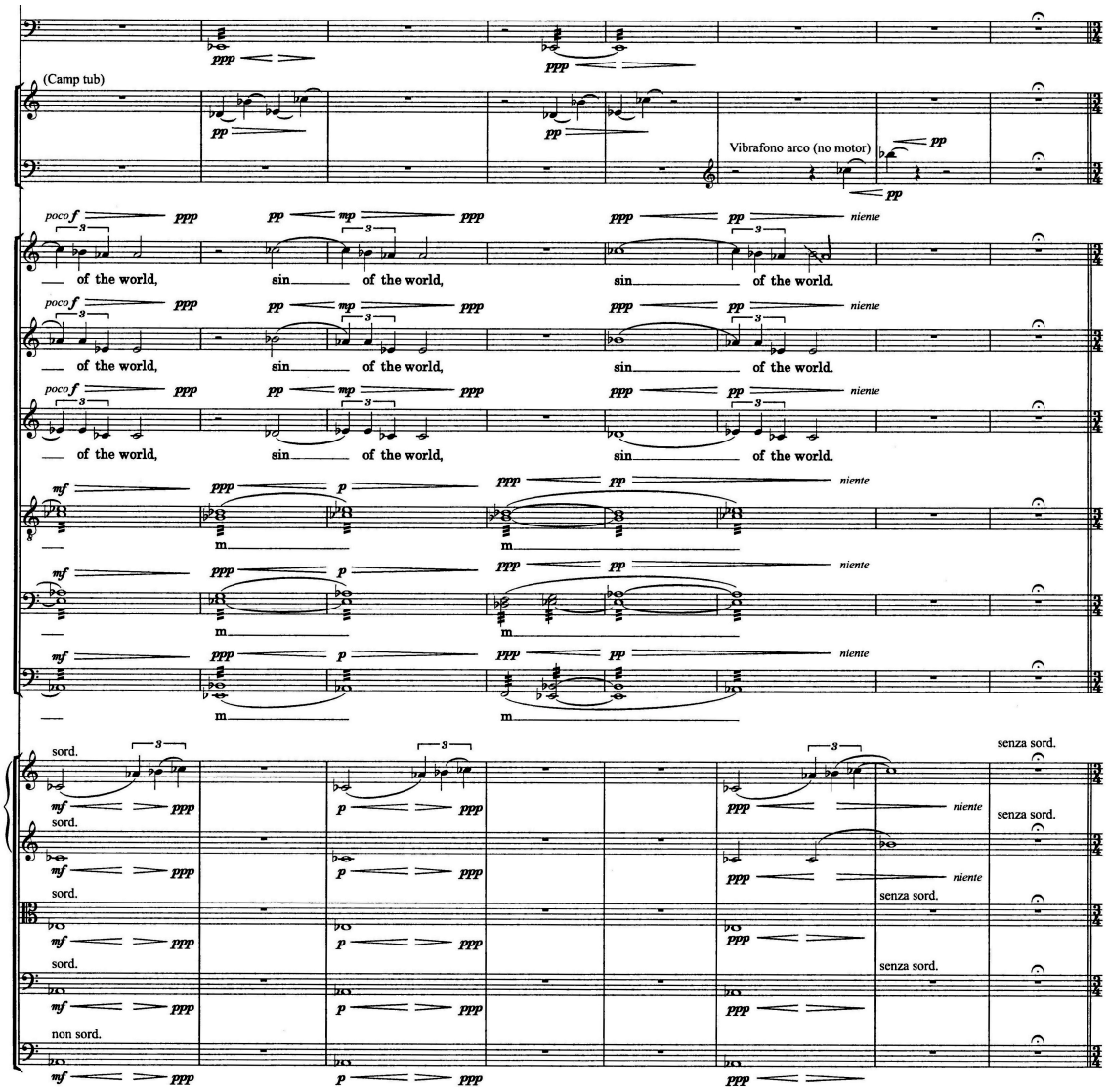

Fig. 18.2. *Behold the Lamb of God*, meas. 18-25, percussion, choir, string excerpt.
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Although the ending of the movement is marked *niente* and there is a final measure of rest with a fermata, not much time should be taken before beginning the next movement. There is no final bar line, no written *ritardando*, and the continuation of the string motif in the next movement suggests that these were written together. The only technical aspect that needs to be accounted for is the lifting of mutes for the string players.

II:19 *He was despised and rejected* (Baritono solo)

Though Handel originally planned to write four *da capo* arias in his *Messiah*, *He was despised* is the only one that remained completely unaltered,[16] making it a showcase for the alto soloist. Sandström, while also preferring to avoid the *da capo* form, uses it twice: here, and in the choral movement *Lift up your heads, O ye gates* (#29). Though both versions of *He was despised* are the same in general form, they are much different in scale. Handel's setting has an average running time of over ten minutes, makes it the longest movement of the entire work—almost placing it on a separate pedestal. Sandström's, lasting just over two minutes, is proportional to its surroundings, thus emphasizing its place as part of a larger dramatic scene.

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[16] Donald Burrows, *Handel Messiah*, Cambridge Music Handbooks (Cambridge: Cambridge University Press, 1991), 69. The other originally planned *da capo* arias were *Rejoice greatly, How beautiful are the feet,* and *The trumpet shall sound*. The alterations are discussed in Burrows' text.

Despite its A-B-A form, some elements are found throughout the movement. The string accompaniment is consistent, providing an almost immovable harmonic foundation of A-flat minor. The violins move almost always in sixths and thirds, in a similar fashion to much of the vocal duet writing. Perhaps this is an intentional mocking of the angel's "tidings of great joy" sung earlier by the alto and tenor. The bass line only moves in fourths and fifths, creating a limited harmonic palette; very few measures are allowed to go by without a return to tonic. The many downbeat rests and lack of upbeat motion on beat three create the feeling of a *sarabande*. Two-measure ascents are found throughout, each initiated by a half-note triplets (i.e. Oboe I, meas.7). The motive is passed from the oboe to the clarinet, and then to the horn where it remains during the 'B' section (m.19 and following).

The initial 'A' section features a three-bar introduction of the strings, whose conjunct movement feels heavy. Only the basses are allowed to move a minor third in the third measure. The flute duet is initially a continuation of the violins, which takes off from the C-flat, rises in step to G-flat, and stops. With nowhere else to go, the opening material restarts in measure four, until finally the baritone voice enters at the end of measure six. The musical setting of "He was despised" is a pair of rising arpeggios, the first time a fully diminished seventh (leading tone G to F-flat), and the second time a half-diminished seventh (F to E-flat). The pairing of these arched phrase contours with dynamic swells towards held downbeats clearly depicts a lament.

The haunting fluidity of the voice changes from emotion to description in the 'B' section (see Fig. 19). The prevailing dotted vocal rhythm is undoubtedly a nod to Handel's accompaniment to the same text: "He gave His back to smiters." For the soloist,

this increase in activity suggests a more *parlando* style, with very articulate enunciation of the text. Also of primary importance here is the timpani, whose motive is quite simple and effective: three beats worth of sixteenth notes with rests on each beat act to heighten the senses towards the description at hand. On the surface it reinforces the dominant E-flat, but there is an underlying connection to the Trinitarian significance introduced in the previous movement. There are three notes struck per beat, over three beats, and three groupings. After the recapitulation, the timpani returns in measure 41 as the primary material in a short, decaying coda. There are still three utterances, but each is incomplete, leaving a sense of unease for what may lie ahead.

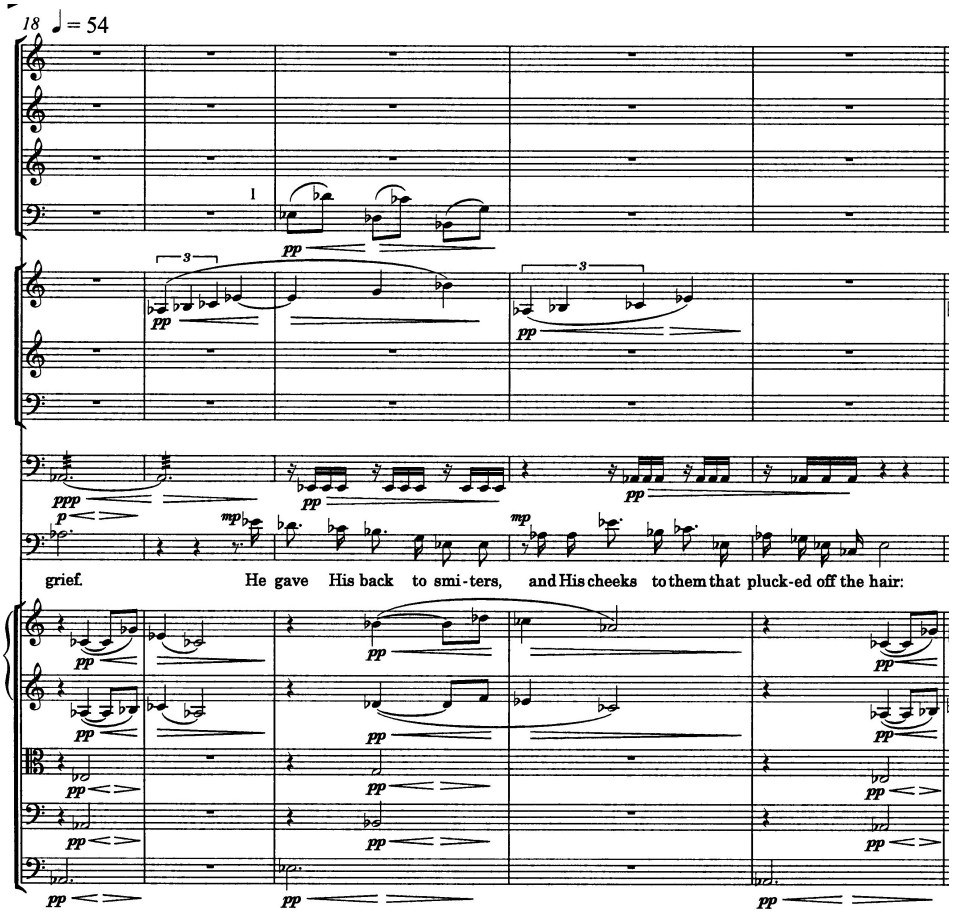

Fig. 19. *He was despised and rejected*, meas. 18-22.
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II:20 *Surely He hath borne our griefs* (Coro)

Charles Jennens' choice of text in *Surely He hath borne our griefs* takes the idea of the messiah's suffering and transfigures it into the first-person. Sandström divides the music into two large parts with an instrumental transition between them. *Glory to God in the highest* (#13) serves as a structural model, especially from the point of transition onwards, thus creating the overarching theological idea that the messiah's sacrifice is the answer to the plea for peace on earth.

Less than one bar of imitative pizzicato strings and woodwinds introduce the movement at a carefree tempo [quarter = 144]. The simple rhythmic pattern in the winds, two rising sixteenths and a falling eighth, will be tied together in *All we like sheep* (#22). Especially against the punctuated backdrop of the strings, the wind dialogue is innocent and light despite the five-bar *crescendo* to *forte* that begins in measure six.

Syncopated layered motives of "surely" begin immediately in the chorus, reminiscently set in three syllables. It is significant that this is the only place in the work where the motivic material descends, either dropping a step and then a third or vice versa, ending a fourth below the initial pitch. Along with the accompaniment this creates an ambiguous harmonic progression of F minor, A-flat major and (beginning in measure eight) C minor, with a passing open-third B-flat seven chord. This is also the only instance of layering that begins in the sopranos, passes through the women's voices and then pairs with their usual male counterparts like a spreading wildfire of individual reactions as the entrances gather together and move upwards by thirds.

In measure eleven comes the group realization of "He hath borne our griefs," the last word painted by a descending choral *portamento* into a B-flat seven chord (see Fig. 20). The musical portrayal of "and carried our sorrows" tracks through a circle of minor fourths, starting at C minor and ending at D-flat minor. This dark harmonic sequence is combined with a series of four gradually diminishing swells in the choir (*forte* to *pianissimo*), a massive *ritardando* from the brisk initial tempo to a much slower 48 to the quarter note. The introduction of half-note triplets in measure fifteen adds yet more weight to the pace, which feels as though it may stop entirely out of sorrow at the end of measure sixteen.

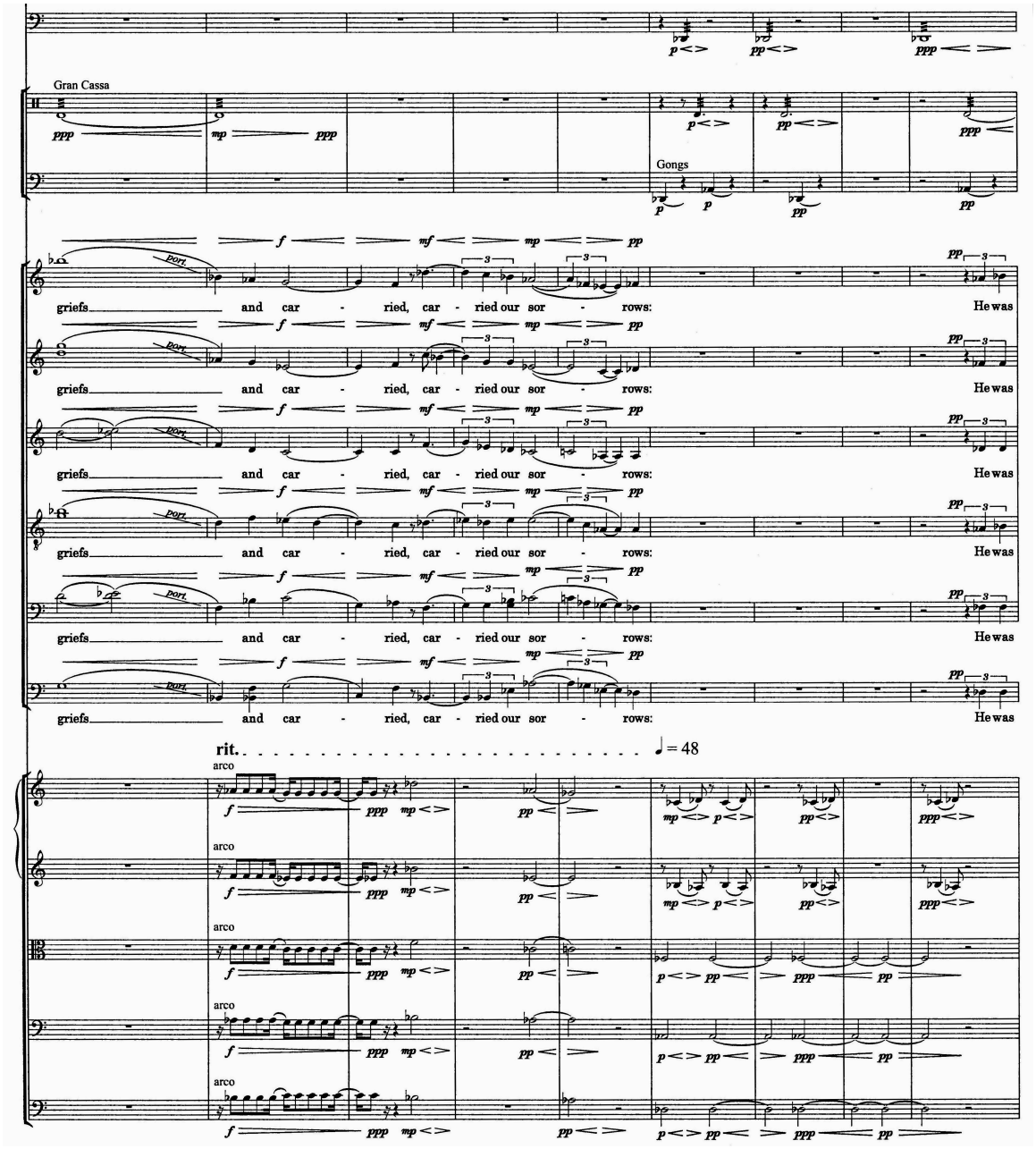

Fig. 20. *Surely He hath borne our griefs*, meas. 12-20, percussion, choir, string excerpt.
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The four-measure interlude of strings, timpani, low gongs, and bass drum is a quiet echo of the thundering transition to "and on earth peace" from *Glory to God* (#13*,* m.64 and following). It is still a set of four swelled cluster chords resolving to their tonic minor, though this time the clusters are not as dense and the first violin actually resolves upwards (C-flat to D-flat). The texture is also thinner, with neither brass nor *divisi* in the strings, and the dynamic scale is smaller—only *mp* to *ppp*. Where the original material was spaced evenly over a *ritardando*, this time tempo is constant but the spacing is uneven; there is an eighth rest between the first two swells, two and a half beats before the next, and then a full bar plus an eighth rest before the final one. The effect is the essentially the same—that time seems to come to a standstill in order to reflect on the text that follows.

The rest of the movement continues to parallel to the ending of *Glory to God*, with a hushed sound similar to "and peace on earth," in lower range with moving half-note triplets and choral soprano solo. The theological connection inherent to this musical echo is that peace on earth will only happen through the suffering of the messiah. According to the composer, the soprano solo notes in this passage serve a dual purpose. First, the dissonant intervals-- a rising minor seventh of "wounded" in measure 21 and minor sixth of "iniquities"-- create a sense of pain. Second, the single voice in high range represents the light of the Christ figure, one voice above the rest. Overall the range of the soprano is matched by what is necessary for the low basses. The sonority of "wounded" is spaced especially far apart, with low C-flat in the bass contrasted by the high B-double-flat of the soprano. The rolled percussion underpinnings, as well as the vocal tremolo

that cascades through the choir beginning in measure 32, are intended to portray fear in the soul.

Though there is a final double-bar line, an *attacca* is implied by the marked *accelerando* towards the downbeat of the new movement, which suits the continuing text of Isaiah 53:5. The woodwind reemergence in the final two measures is a preview of their role in the next movement, also supporting the continuity of these movements.

II:21 *And with His stripes we are healed* (Tenore solo, Baritono solo)

Handel's musical choice for this text is a *stile antico* choral fugue whose subject forms a cross-pattern of interweaving pitches. It is the middle of three consecutive choral movements, which unifies the continuous text from Isaiah as one cohesive idea. Sandström definitely connects his setting to the previous movement as described above, but the likeness ends there. The choice of tenor and baritone duet alone indicates a desire to contrast the surrounding choral bookends. Also important is an emphasis of threes, as in several movements of Part Two, beginning with *Behold the Lamb* (#18). There are three basic accompaniment groups: strings, winds, and percussion. Many of the musical ideas are presented three times, and three recollections of prior movements are found. The climax of the movement's three structural phrases is the tenor's A-flat in measure 21, the third of the initial tonic F minor of the winds and voices in measure four.

The first sound is a timpani roll in conjunction with an opaque cluster of *divisi* strings (see Fig. 21). The cluster is built of fourths up from the G-flat and A-flat of the basses, each instrument's dissonance with its partner dissolving to become a G-flat seven chord. While the cluster is different, the hazy sound is reminiscent of *Then shall the eyes of the blind be open'd* (#15)— a tenor solo movement. Drums played with soft mallets to produce a dark sound enter in measure two, recalling *The people that walked in darkness (#10)*—a baritone movement. The clarinets enter in measure three, arpeggiating downward with a chromatic inflection from G-flat to G natural as the string harmony resolves to a C seven chord with the fifth in the bass. This acts as a clear dominant to the F minor entry of the full woodwind sextet and the baritone voice in the next measure. "And with his stripes" is motivically set as a step upwards, a third down and a fifth up (i.e. F, up to G-flat, down to E-flat, back up to B-flat). This retains a taste of Handel's cross-figured motive, but it is inverted. The tenor, echoing a third higher, reaches the fifth, but then reaches up an additional minor third. Chromatic thirds provide the hinges for harmonic shifts in the woodwind chords as well. From F minor they eventually find their way to a C-flat nine chord in measure seven, as the strings begin the next phrase.

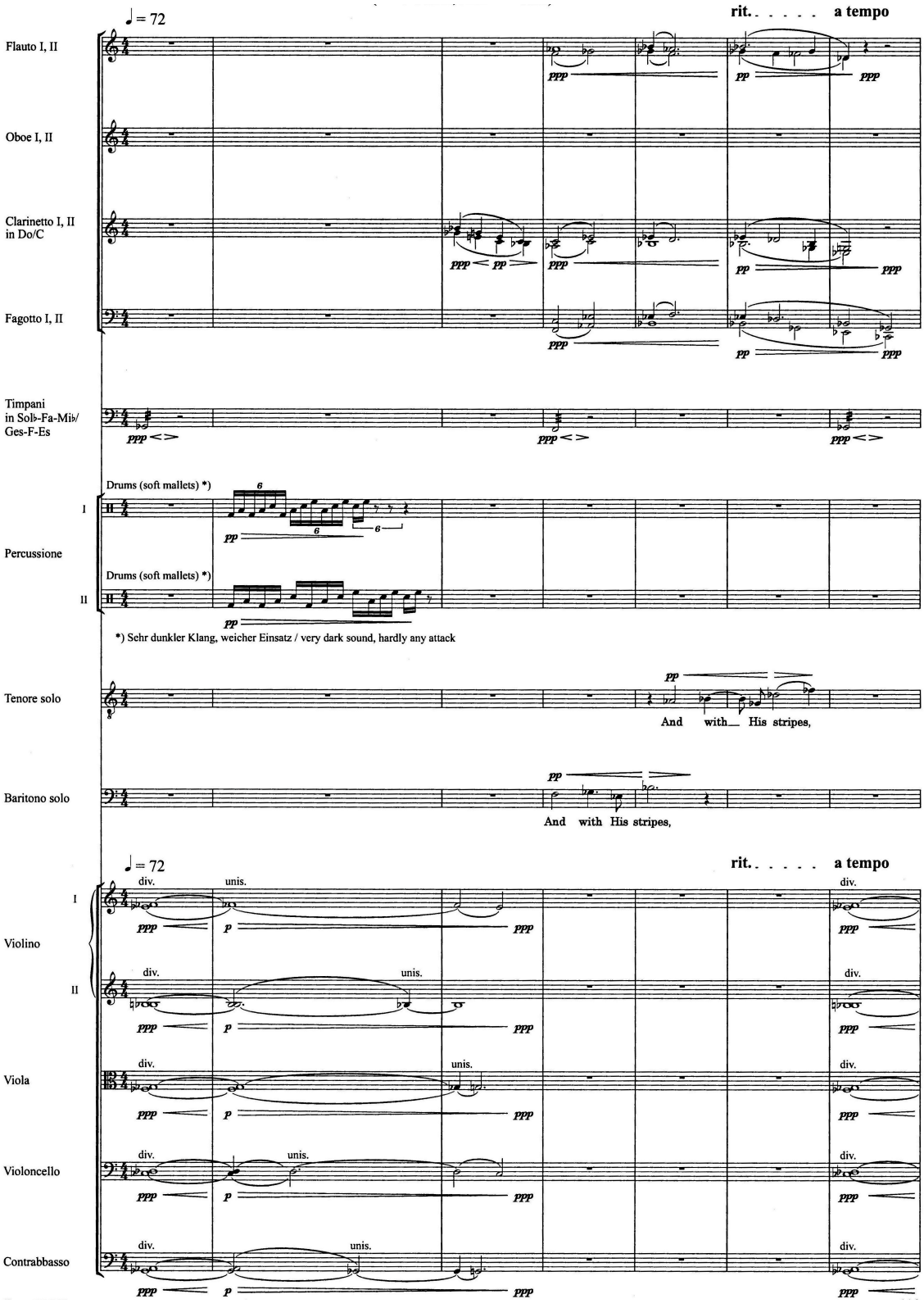

Fig. 21. *And with His stripes we are healed*, meas. 1-7.
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The material of the first seven measures is basically reenacted in the second phrase, with three differences. First, the timpani's set of three rolls (G-flat, F, and G-flat, in measures one, four, and seven) is inverted beginning in measure ten, and carries over into the third iteration of text. Next, the interior passing motion of the woodwind writing is shortened from five bars to four. The reason for this is the changed tenor vocal entry. He does not wait for the baritone to finish, but instead enters after three beats, necessitating a slightly shorter wind passage. The final note of the tenor is different as well, reaching up only a diminished second to E-double-flat.

Not overlapping with the winds this time, the string cluster in measure thirteen begins a long third phrase that arches to the climax of the movement at measure twenty-one and relaxes to the end seven bars later. The vocal entry of the tenor is now only one beat behind the baritone, adding momentum towards the joyous upward aspirations of "we are healed." The voices stay in canon at the sixth, accompanied by the winds from measures fifteen through twenty. The last two measures pivot from a B-flat seven chord instead of resolving downwards to C-flat as before. Measure twenty is unique for the strings, which play two upward inversions of an E-flat seven chord, the dominant to the climactic tenor high A-flat. Their rhythm, an eighth slurred to a quarter, on beats one and three, seems to be the spark of an "a-ha!" moment, as one realizing for the first time that they have been healed of some malady.

The movement's climax immediately follows this realization of healing. The tenor, on high A-flat, takes the lead of the last line of text, followed by the baritone on his own high E-flat. From here the voices sequence downwards to the end in a similar way

to the ending of *Rejoice greatly* (#14). The oboes join their woodwind brethren from measure 21 to 23, probably to support the higher range of the voices. There is a momentary chromatic shift from F minor to F major at the end the climactic bar, which opens the door to somewhat brighter chords: D minor in measure 22, and G seven and C minor in measure 24, leading towards a final plagal cadence in E-flat major. The mellow low range of the clarinets and oboes in conjunction with the voices create the warm and welcome sound of peace for the first time in this part of the work. The timpani prepares the listener's ears for this by providing a third set of three rolls, in measures 23, 25, and 27—all E-flats. The strings, however, are set apart after the climax. Instead of rejoicing in the discovery of measure twenty, they attempt to revert to their former, clustered ways. This happens twice, in measures 21 and 24, but proves impossible to sustain, and they wither away before the peaceful resolution. The overall sonic effect is a picture of change despite skepticism. This messiah has changed people's lives, whether they believe in him or not.

II:22 *All we like sheep, have gone astray* (Coro)

As the third movement of continuous text from Isaiah chapter 53, Sandström ties together elements from *Surely He hath borne our griefs* and *And with His stripes we are healed* in order to create a concluding bookend. Most obvious is the harmonic bond of E-flat that ends all three movements (#20 in minor, and #21-22 in major). Subtler are the effects of motive and form. While the use of motivic layering followed by homophony is not unique to this scene, here the motives are connected by a syncopated 'long-short-

long' rhythm. Along with *Behold the Lamb of God* (#18), the ending choral passages use half-note triplets to bridge together "the sin of the world," "the chastisement of our peace," and "the iniquity of us all." Also integral to the work is the use of *ritornello*, though here the material is taken from *And with His stripes,* as is the continued usage of string clusters. The descending clarinet arpeggiation used as a signal motive in *And with His stripes* also affects this movement. Both of the layered choral passages in *All we like sheep* are initiated by a descending arpeggio, but it passes through the strings in the rhythm (two sixteenths and an eighth) of the woodwind dialogue from *Surely He hath born our griefs* (#20).

Unlike the segue from *Surely He hath borne our griefs* into *And with his stripes,* there is a *fermata* with *diminuendo al niente* at the end of *And with His stripes,* which necessitates at least a clearing of sound before the beginning of *All we like sheep*. Any pause before this movement, however, should be brief in order to maintain the continuity of text. The main reason for any separation at all is to create a new musical image; the low, hushed ending that portrays the text "we are healed" is quite different from the antiphonal woodwind trios used to illustrate a rolling green hillside full of fluffy white sheep. If too much time passes, the contrast could be lost to the audience.

A six-measure opening ritornello begins with two overlapping, imitative woodwind trios (flutes/oboe, oboe/clarinets). The sixteenth-note scale fragments mostly create planed triads, which bring a feeling of wandering, grazing sheep. In the second bar the winds are set against the backdrop of a *tremolo* string cluster chord in high range. Especially in connection with the clusters from the prior movement, perhaps the strings here are some kind of shiny distraction, causing the sheep to stray. A marimba descends

through a written-out *glissando* in measure three, fading away a bar later, possibly depicting the shepherd as he notices the scene. At the end of bar five the winds descend, dovetailing to a B-flat seven arpeggio that is passed downward through the string parts like a shepherd going down to fetch his lost sheep. This signal motive ends with a *pizzicato* B-flat from the bass, a springboard for the syncopation of the choral entrance.

The choral motive of "All we like sheep" has the same rhythm as its Handelian counterpart (see Fig. 22.1), but with asymmetric syncopated entries that pass through the men's voices in ascending order (see Fig. 22.2) before being doubled by their female counterparts beginning in measure ten. It is interesting that the motive does not evolve melodically through the entire passage, though there are rhythmic variants. For example, the bass/alto statement starting in measure ten is written in rhythmic augmentation. The third note ("like") is set as a quarter note about as often as it is an eighth. Scalar ascents in the woodwinds accompany the choir beginning in measure ten, with a ten-bar *crescendo* from *piano* to *forte* beginning in measure fourteen.

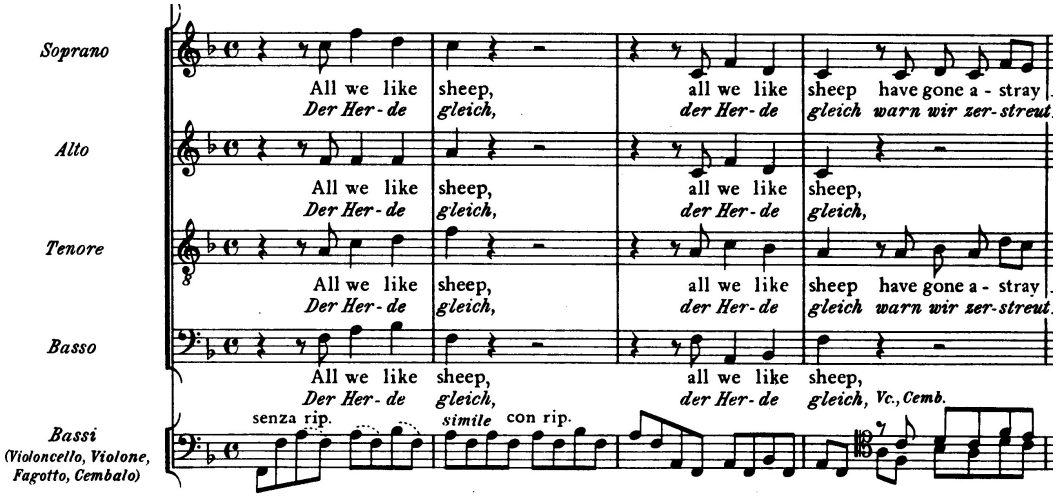

Fig. 22.1. *All we like sheep, have gone astray*, meas. 1-4, choral excerpt.
Handel:Messiah TP 175 © Bärenreiter. Used by permission

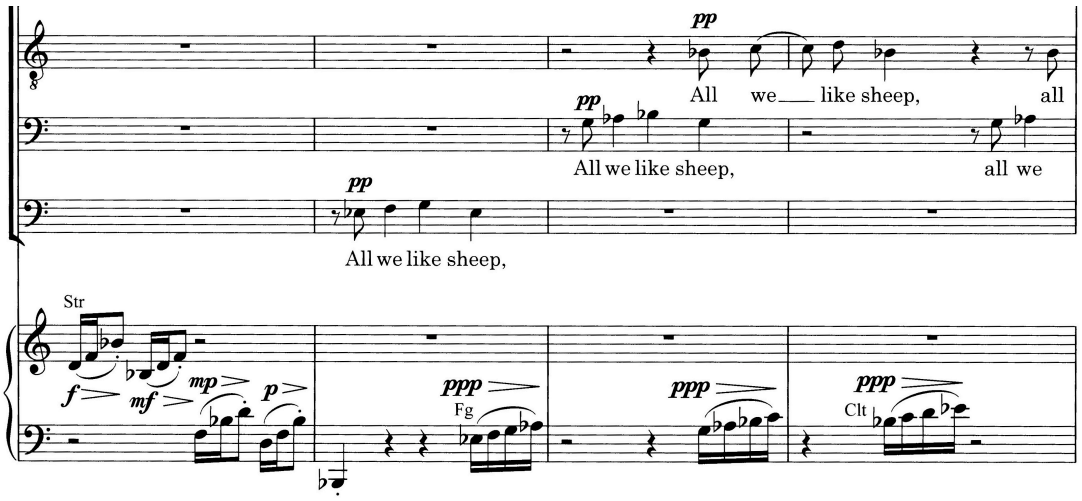

Fig. 22.2 *All we like sheep, have gone astray*, meas. 6-9, choral (Ten, Bar, Bas) excerpt. Sven-David Sandström:Messiah CV 28.102/03 © Carus-Verlag Stuttgart. Used by permission

Just as the ensemble borders on unification at the end of measure 24, the winds push into the second ritornello. Due to the dynamic growth of the choir, the woodwinds must begin *forte* and soften, and the marimba scampers downward right away instead of waiting as before. In measure 30 the downward-galloping strings signal the second choral entry, which begins in an odd way; this time the baritone enters first, followed by tenor and bass. The next line of text, "have gone astray," is introduced by the baritone/mezzo-soprano in measure 32. The musical motive is the same, but iterations of the new text come closer together. At this same moment a leaping figure of two eighth notes appears as part of the woodwind texture. As in the first choral section there is a *crescendo* beginning in measure 35, this time growing to *fortissimo* by the end of the passage nine bars later. The new phrase of text is aptly painted when the final note of "astray" is displaced up an octave in measure 41 b the bass/alto, followed in suit by the other voice pairs. This has a stunning effect upon the listeners, who suddenly have stray notes flung at them, first an E-flat, then a G, and then high B-flat.

The ‘wrong thing’ continues to happen with a three-bar transition into a totally new section. Where at the end of the first passage the woodwinds delved into the opening scalar material, this time it is the strings that interrupt in measure 44 with a scalar passage (see Fig. 22.3). Instead of triads, they create a jumble of seventh chords as they descend through an A-flat major scale. In the middle of the measure the marimba plays a mid-range rolled E-flat seven chord rather than a fluttering scale, and all fades away as six syncopated A-flat strikes of the timpani grow and accelerate (from quarter = 132 to 192).

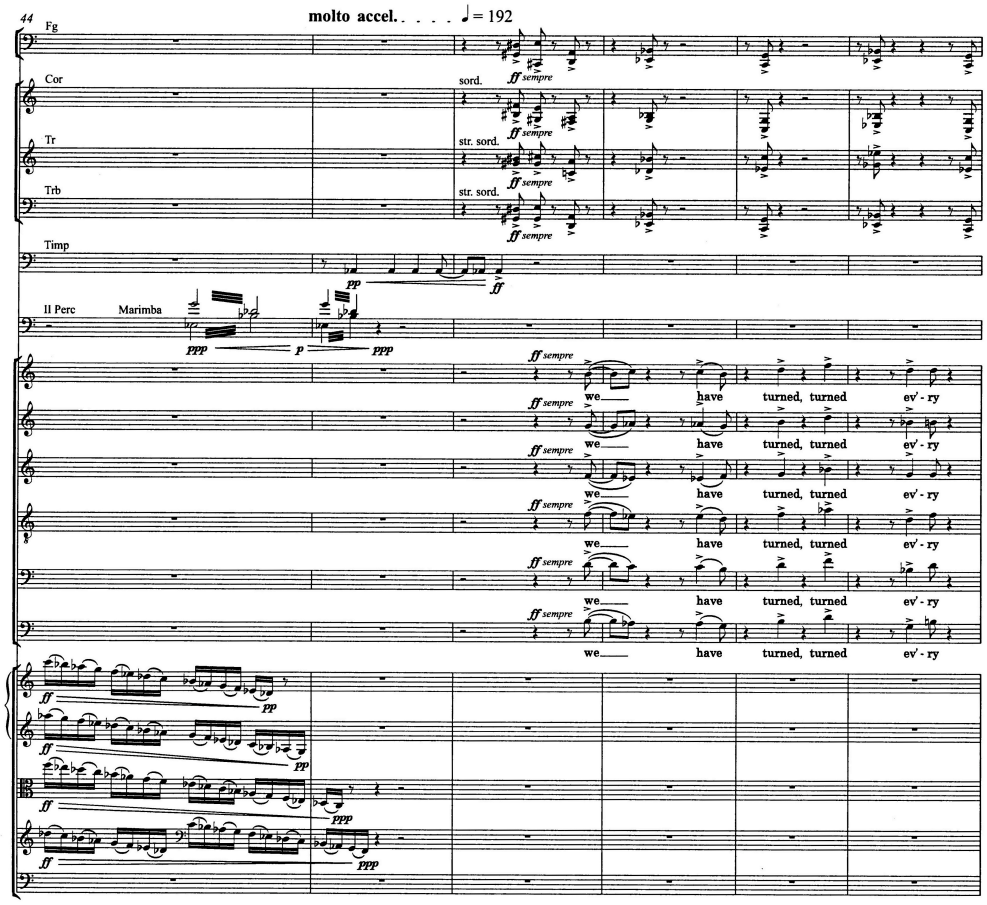

Fig. 22.3. *All we like sheep, have gone astray*, meas. 44-49.
Sven-David Sandström:Messiah CV 28.102/00 © Carus-Verlag Stuttgart.
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Measures 46 through 56 are a cosmic shift from the preceding material, and seem to make no sense upon first hearing. Many hours of thought have come to the supposition that this passage is the confrontation of the shepherd with the sheep, without which there can be no reconciliation. Accented, *fortissimo sempre* eighth notes of bassoons and muted brass grow out of the timpani cue. The choral parts, written in similar syncopated bursts, are written in a kind of exasperated *hocket* with the instruments. Sandström's awkward text placement is intentional, especially vis-à-vis the harmonic jumble, to create a mob-like mentality that electrifies the text of "we have turned every one to his own way."

With a change to cut time (with half note constant), measure 56 brings back the half-note triplet motion that closes *Behold the Lamb of God* (#18) and *Surely He hath borne our griefs*, though with faster pace. The harmony functions again in the key of E-flat, with the exception of the borrowed B-flat minor and F seven chords of measure 59, which underlie the words "on Him." As in the previous choruses, this passage is parsed into four diminishing dynamic swells. The overall chord progression is similar to that of the woodwinds in *And with His stripes*, with strings returning to solidify the larger harmonic motion. Several passing dissonances happen in the choir, and generally point downwards, though the last is an alto D-natural leading tone in the penultimate measure. It resolves upward, as it should, like the last sheep being counted in the flock as order is restored.

The stormy "intervention" passage of measures 46 through 56 is one of the most difficult of the work. The brass instruments have not played in two movements, and are suddenly called upon to be a unified rock of sound and, especially, rhythm. Any lack of

confidence causes the choir to second-guess their own line. There is also no organized repetition, making it difficult to recover in performance should something go wrong at the outset. It is therefore crucial that the conductor choose a tempo that conveys the excitement and energy of this moment without losing focus on the capability of the ensemble. Only the "forever and ever" section of *Worthy is the Lamb* (#49) is more rhythmically difficult, though the brass directly doubles the chorus through the *accelerando*.

II:23 *All they that see Him* (Tenore solo)

True to Passion tradition, Handel and Sandström both use the tenor soloist as narrator for this movement, which takes the realization of the previous scene and now places it in the context of the messiah's suffering. Both composers also set the text as accompanied recitatives in order to build momentum towards the adjoining *turba* choral outbreak, *He trusted in God*. From this point forward Sandström uses brevity, overlapping musical ideas, and *attaccas* to create a single dramatic arc through *Let all the angels of God worship Him* (#31). Particularly in this movement, the composer uses articulation to portray the dramatic irony inherent to the text. The *legato* first measure of strings includes a half-step *glissando* for the first violin, like a sneer (see Fig. 23.1). In measure three the woodwind motive heard in the clarinet recalls *All we like sheep*. Four ascending sixteenth notes are marked *staccato*, followed by a two slurred eighths that leap up a sixth.

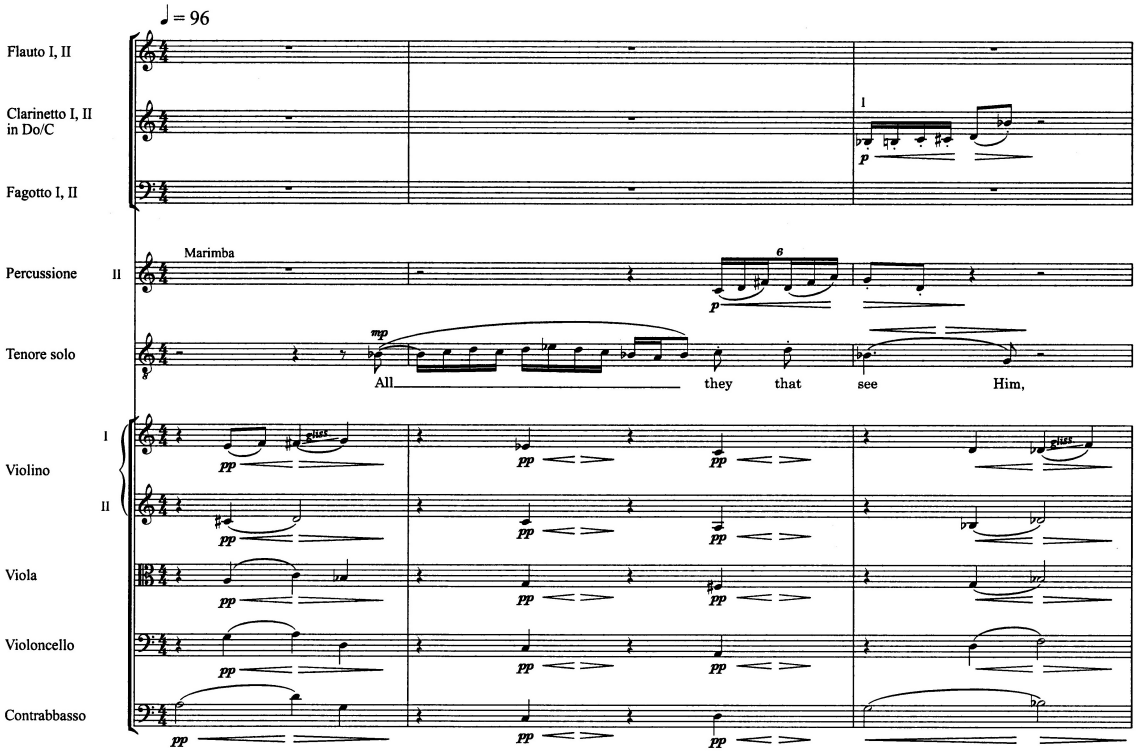

Fig. 23.1. *All they that see Him*, meas. 1-3.
Sven-David Sandström:Messiah CV 28.102/00 © Carus-Verlag Stuttgart.
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The initial vocal writing contains a dichotomy of articulation markings. The very first phrase consists of a smooth melismatic passage of sixteenths to set the word "all," followed by two *staccato* eighths that lead to the *legato* agogic and textual stress of "see." Repetition of the phrase in bars five and six emphasize the size of the gathered crowd by way of an extended melisma. Throughout the movement marimba is used to amplify the tenor line, especially by embellishing the short eighth notes with eighth-note triplets. The musical setting of the word "laugh" in measure comes directly from the short clarinet and flute sixteenths heard so far.

The second half of the text is introduced in measure eleven with new material in conjunction with an increase of speed (from quarter = 96 to 132), dynamic, and texture. The tenor sings "They shoot out," followed by a sharp string *pizzicato*, representing the angular words of the onlookers. The woodwind writing thickens starting in measure twelve with both flutes being directly answered by the bassoon. A rapid alternation of pitch in the marimba is used in combination with the voice to literally depict the word "shake," creating a sound that would be impossible for the voice alone (see Fig. 23.2). The syncopation in the last bar, especially on the last word, "saying," comes directly from Handel and the baroque recitative tradition, in order to carry the dramatic energy through the required cadence, hurling the listener head-on into *He trusted in God* (see Fig. 24.1).

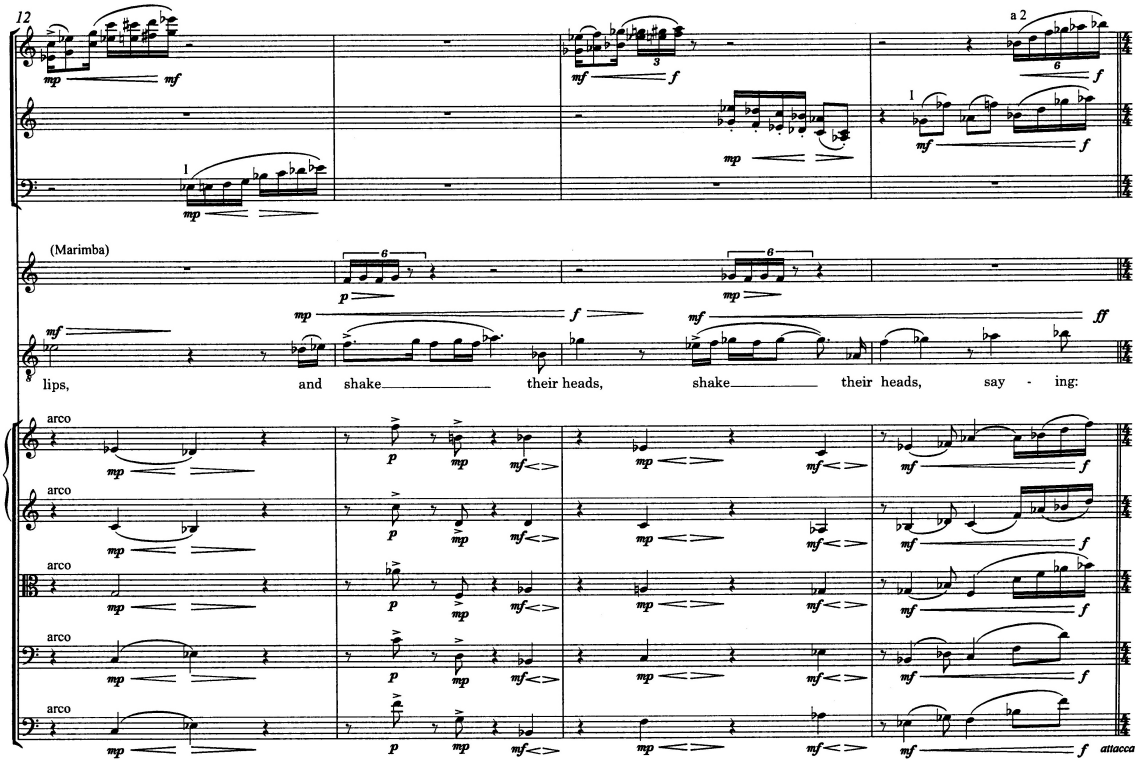

Fig. 23.2. *All they that see Him*, meas. 12-15.
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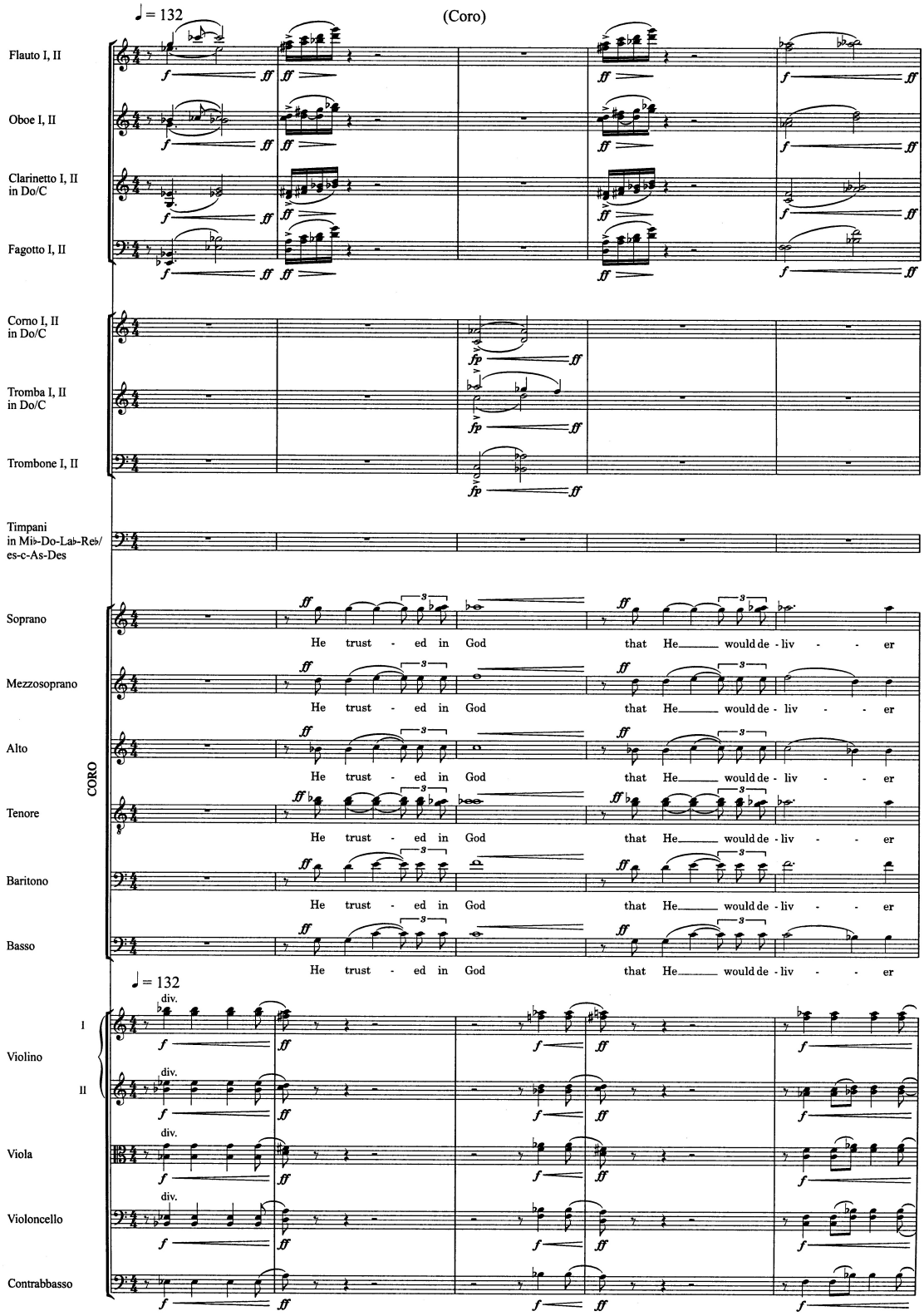

Fig. 24.1. *He trusted in God,* meas. 1-5.
Sven-David Sandström:Messiah CV 28.102/00 © Carus-Verlag Stuttgart.
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II: 24 *He trusted in God* (Coro)

After one bar of transitional material, the *fortissimo* cry of "He trusted in God" (see Fig 24.1 above) makes one thing clear: this crowd is not about to sing a fugue. The composer's vision of this impassioned throng is much more like the choral outburst of "Barrabam!" in Bach's *St. Matthew Passion*. Three short choral phrases begin with the same harmonic progression from G minor to C-seven with an added A-flat anticipation of F minor, leaving little room for escape. The tightness of form and material feels claustrophobic, much like the jeering crowd might have felt at the foot of the cross.

The tension that began in the previous tenor movement continues over the first bar as the target metronome marking [quarter = 132] is reached, and an extra beat is added as the time signature changes from three- to four-four. In mockery of the "Come unto Him" section of *He shall feed His flock like a shepherd* (#16), syncopated quarter note pulsations of E-flat major arise from the string players, who continue to *crescendo* through the bar. The wind instruments support this and increase the harmonic tension by adding a flat thirteenth, as the choir also does in the following measure. This unexpectedly gives way to D-seven on the downbeat of bar two, with a sharp sixteenth-note arpeggiation in the woodwinds and the choir's syncopated entrance of "He trusted in God." The brass accompanies the choral swell of "God" with an accented *forte-piano* with *crescendo*. Halfway through the measure the strings superimpose a B-flat-seven syncopation, but the downbeat of measure four is again a D dominant seven, leaving them thwarted by the crowd.

"That he would deliver Him" begins in measure four with woodwind sixteenths and the choir. Syncopated strings and chordal woodwinds accompany the next measure,

leaving the door open for measure six. E-flat major appears in the choral swell of "Him, " supported by brass, in order to add the flat thirteenth in the choral alto and second bass, as the winds had at the beginning. The final choral phrase, "if He delight in Him," looks like the previous phrase for two bars, with the same chords and texture of strings and winds. Once again the brass accompany in measure nine, but this time Sandström provides a harmonic loophole (see Fig. 24.2). The passing motion to the flat thirteenth still occurs in the E-flat chord that begins the final "Him," but this time it is joined by a downward motion from E-flat to D-flat. The now dominant-seventh resolves correctly to a huge A-flat major, with high C in the first sopranos and tenors. Other than voicing, it is the same chord as the "Ah" outbreak in *His yoke is easy* (#17), but this outburst is one of contempt, spun to the edge of control by a slight *accelerando* [to quarter = 144], and kicked into D-flat by timpani into the downbeat of the last measure.

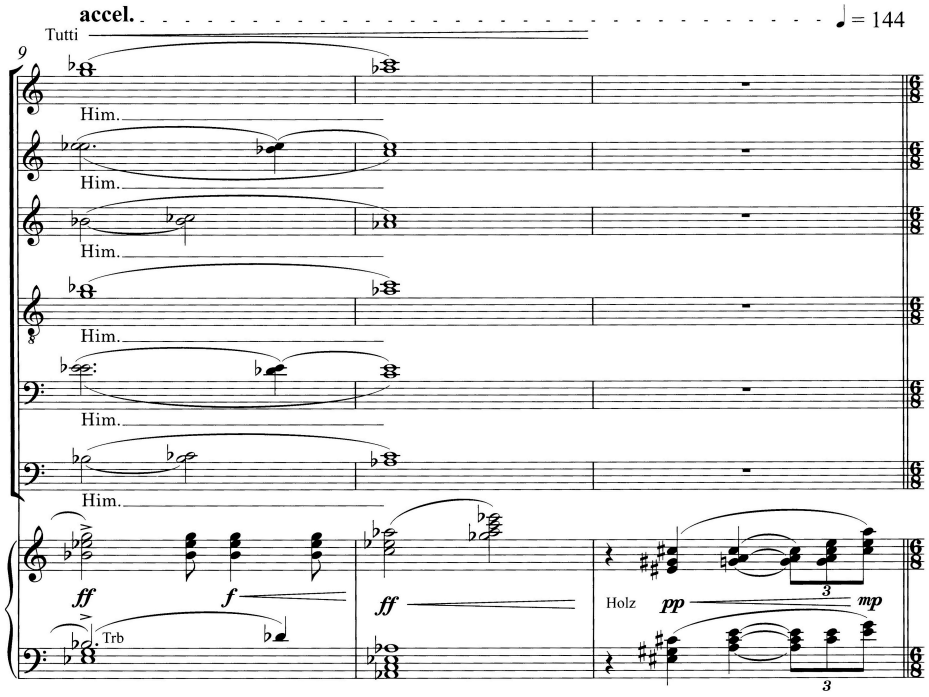

Fig. 24.2. *He trusted in God*, meas. 9-11, choral excerpt.
Sven-David Sandström:Messiah CV 28.102/03 © Carus-Verlag Stuttgart.
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After the downbeat timpani strike of the last measure Maestro Rilling chose to pause briefly. The main reason for this was to allow the sound to clear before the *pp* entrance of the woodwind sextet. This is certainly a viable performance option, especially with acoustical regards, unless the conductor wishes to have the sound of the upper winds rise over the decay of the preceding sonic wave.

Even though this chorus is short, the range of the upper voices is constantly high. Sandström does this in order to energize the drama, portraying an angry throng. The voicing of the last chord with a predominance of the third shows that a balanced sonority is not as important here as is the raw power of the human throng on the stage. A request from Maestro Rilling in rehearsal for the *St. Matthew Passion* comes to mind: "could you do it again, and this time do not sound so nice!"

II:25 *Thy rebuke hath broken His heart*

While Handel uses only the tenor soloist throughout the Passion section of the *Messiah* story, Sandström provides a sense of unity through continuous musical flow and discrete transitions, as clearly demonstrated by this movement and its surroundings. Whether a pregnant pause at the final timpani strike (measure 10) of *He trusted in God* is taken or not, the wind material in the preceding last measure serves as the introduction to *Thy rebuke hath broken His heart*. The text may be written in third-person, but the music's *arioso* tone is emotional rather than descriptive. The use of female voice, especially soprano, begs the question: who is this woman? Is this imploring testimonial

given by an onlooker two thousand years ago, someone speaking today, or perhaps even an angel?

The initial musical question is one of meter. Why is this movement written in six-eight time? This music is quite different from the three other six-eight movements (numbers 5, 12, and 34), all of which are motivically, texturally, and theologically connected. Perhaps this was the best way to write the compound sixteenth arpeggiations in the strings, which would require burdensome notation in duple meter. The contrast of vocal long-tones with the orchestra may seem like a band playing a ballad at the wrong tempo, but the effect renders the text extremely well. While the soprano tries her best to lament the onus of the main character, the orchestra carries on at a quick waltz pace [eighth = 144] with little room to stop and take notice until the very end.

The initial structure consists of two seven-bar phrases, broken down into an introductory measure plus a main vocal grouping of four, and a consequent grouping of two. As mentioned, the final measure of the previous movement is counted as the beginning of this movement, featuring rising wind motion towards the downbeat of the movement proper. The central four-measure vocal segment (measures one through four) is supported for two measures by the upper winds, but the primary accompaniment is slurred, dynamically swelling pairs of dotted quarters in the strings (see Fig. 25.1). The first two of these measures rise, the third falls, and the fourth climbs higher towards the following downbeat. Then a two-measure breakaway of sixteenths in the strings (measure 5-6), also in slurred rising pairs, descends into nothingness. A quick written-out roll in the vibraphone, with slow motor and an indication to let ring, colors the impulse of this rapidly falling C half-diminished seven arpeggiation. Only the solo oboe

connects the rise and fall, by overlapping the vocal phrase in measure four and then contrasting the falling strings with longer dotted-quarter tones. The musical effect is that of a wave breaking on the shore, which will occur in a more visceral way in *Let us break their bonds* (#37).

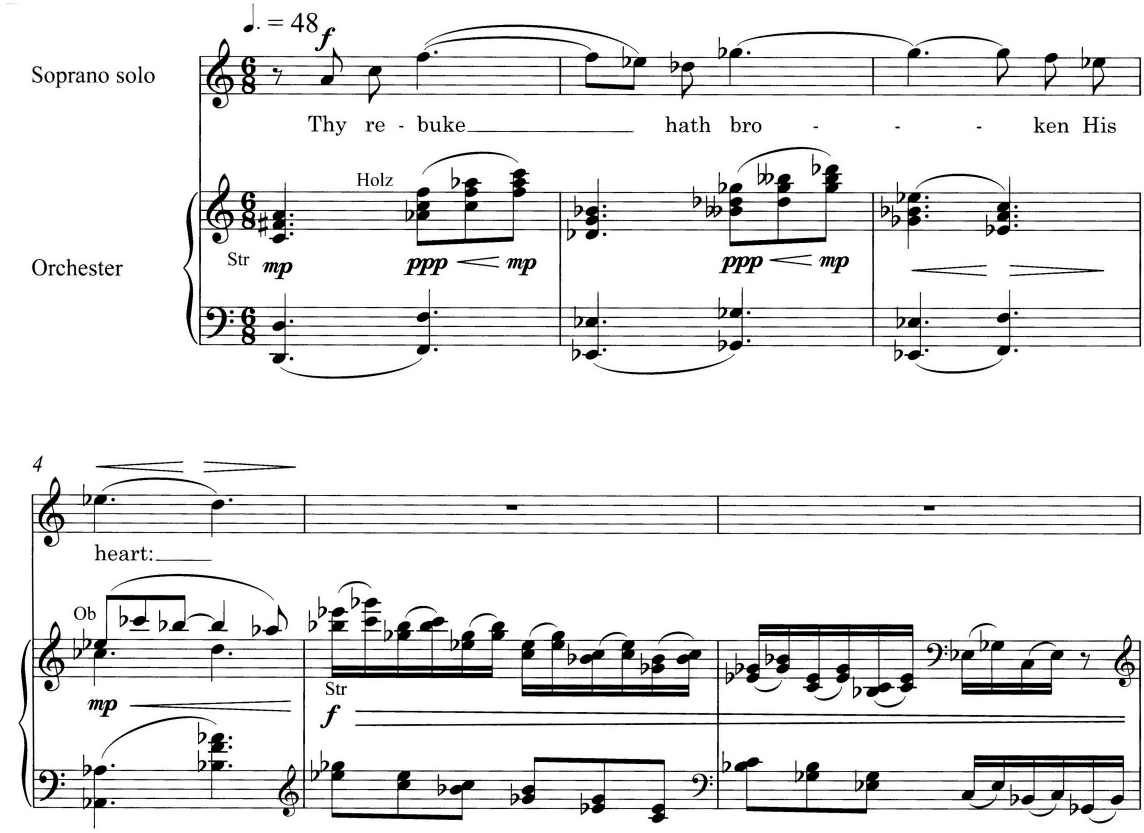

Fig. 25.1. *Thy rebuke hath broken His heart*, meas. 1-6, vocal excerpt.
Sven-David Sandström:Messiah CV 28.102/03 © Carus-Verlag Stuttgart.
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A similar second phrase begins in measure seven. The wind writing is interesting because after it appears now in the introductory bar with a modified harmony of E-flat minor, C, and A-seven, and disappears as the voice enters. Another significant difference is the vocal phrase, which is only three measures due to the shorter text. Sandström overcomes this by overlapping and completing the line using a solo trumpet. A cup mute

is indicated, but for the Festivalensemble performances Maestro Rilling decided against this. The resulting heavier sound is appropriate to the text.

Measure fourteen reveals the beginning of a third iteration, but the *obbligato* oboe does not enter where it should, nor do the strings gush downward. Instead the strings remain in dotted quarters, and the harmony shifts from the preceding B seven to an A-flat seven on the downbeat of measure nineteen, followed by B-flat seven. This disjointed progression accompanies the vocal ascent in bar nineteen to a wailing high B-flat, the realization of "there was no man." The trumpet overlaps with the voice again, weaving into the final phrase. Solo flute and oboe appear in measures twenty and twenty-one, a foretaste of the beginning of *Behold and see*. Their high D-flat on the downbeat of bar 21 is where the next seven-measure phrase should begin, and institutes D-flat minor as the harmonic target that will eventually be reached in measure 28. From the soprano high B-double flat of "neither" the rhythmic and harmonic pace slows, accompanied by an overall *diminuendo* and a halving of tempo between measures 23 and 28 [to eighth = 72]. The soprano moves down entirely by step (see Fig. 25.2). Her final two measures, the last word "Him," are an accented passing tone A-flat, resolving to a G-flat, which is suspended over the bar line and seems to move down one step too far to F-flat, creating a flat thirteenth of an A-flat seven chord. This is the opposite of the rising thirteenths of *He trusted in God*, and anticipates the final resolution to D-flat minor. The syncopated eighth-note repetitions in the strings at measure 28 are also a shadow of *He trusted in God*. A flute scale rises out of the ashes of the fading strings, which belongs to the forthcoming movement.

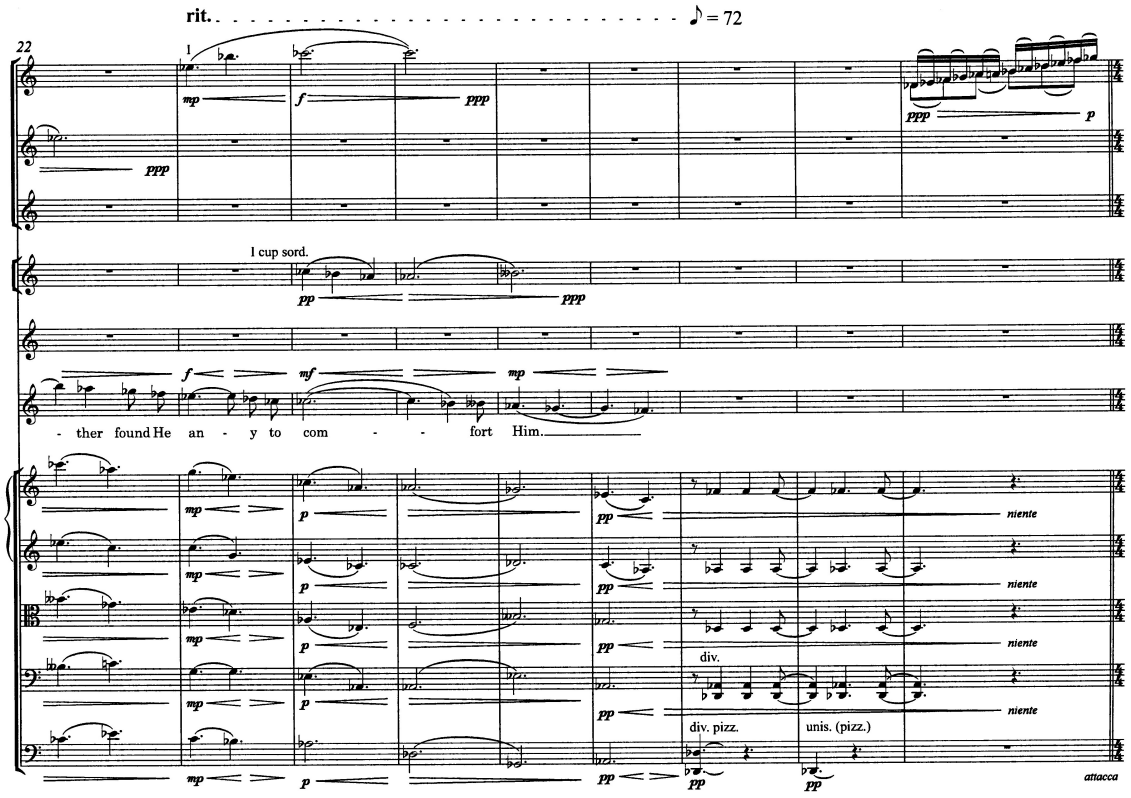

Fig. 25.2. *Thy rebuke hath broken His heart*, meas. 22-30.
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II:26 *Behold, and see* (Soprano solo, Alto solo)

With an air of angelic admonishment, this duet momentarily takes the audience out of the surrounding scene by evoking historical implications. Whether a conscious decision or not, Sandström's choice of two flutes and oboe is similar to the soprano aria *Aus liebe (#49)* of Bach's *St. Matthew Passion*, BWV 244, which uses a flute and two oboes da caccia (see Fig. 26.1). Bach places this aria, with the text "For love my Savior now is dying," between the crowd's two shouts of *"Lass ihn kreuzigen*" ("Let him be crucified"). Given the texture of high sounds and female voices, it is the lack of

harmonic foundation in the bass range that allows Bach, and now Sandström (see Fig. 26.2), to momentarily suspend the action in order to say "look at what is happening." The melodic contour follows the example of Handel's *Messiah*, rising to a longer note on the second syllable of "behold" and falling to another longer note on "see." Sandström's time signature of four-four allows for further elongation of these tones, coupled with a tempo [quarter = 72] that feels like a slow walk.

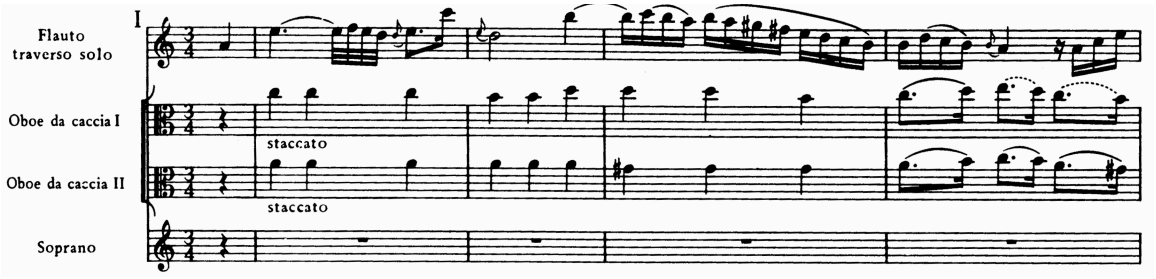

Fig. 26.1. *Aus liebe*, meas. 1-4.
Johann Sebastian Bach:St. Matthew Passion TP 196 © Bärenreiter. Used by permission

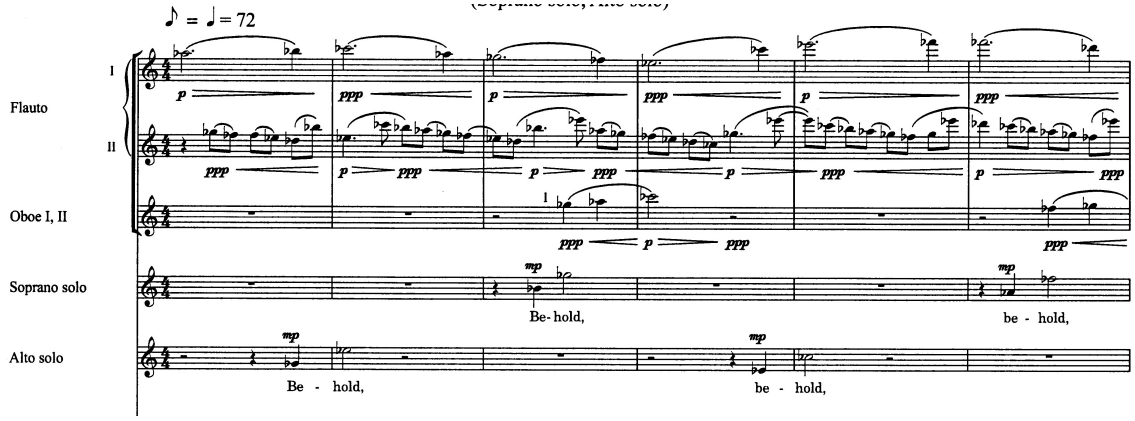

Fig. 26.2. *Behold and see*, meas. 1-6, woodwind and voice excerpt.
Sven-David Sandström:Messiah CV 28.102/00 © Carus-Verlag Stuttgart.
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The first three phrases are six measures long, with exact instrumental repetition save for the very first note of the first flute-- a result of the preceding scalar transition. The constant pattern of a dotted-half note followed by a quarter in the first flute

emphasizes each downbeat, while the second flute is independent of bar lines as it wanders in eighth notes with varied longer tones. The lowest part of the instrumental trio is the first oboe, which is actually an extension of the soprano vocal line, overlapping with the initial ascent and carrying it further upwards, as in measures three and six. Like the other duet material seen in the work, the alto and soprano lines are imitative, but here they are spaced six beats apart. The first phrase is simply the word "behold," musically set to an ascending sixth, the alto G-flat to E-flat followed by the soprano B-flat to G-flat. The importance of spacing is obvious starting in measure seven with the second phrase, as the alto downbeat still emphasizes "be-hold and see" while the soprano's arrival is on the new verb, "see." In the third phrase, beginning at measure thirteen, vocal entries are still spaced at the same six-beat distance, but the text is much longer. This resulting overlap creates a slight building of intensity.

New material is required beginning at measure nineteen in order to complete the soprano's second iteration of "behold and see if there be any sorrow," and the composer unites the forces while gently nudging the harmony from C-flat major towards the dominant G-flat. At the downbeat of measure nineteen the second flute stops wandering and creates a true duet in step with the dotted-half and quarter rhythm of the first. The oboe, having reached a half-note A-flat, continues in half notes and the second oboe is added in sixths below. The voices join a measure later on the word "sorrow," though the composer avoids any hint that this is the apex of the movement. The soprano is at her highest in measure nineteen, prior to the held G-flat in measure twenty, and the instruments and voices are only allowed to reach *forte* in measure 22 at the next "sorrow."

The strings enter a bar later in measure 23 as the winds exit the texture, finally bringing full harmonic stability to the ear and identifying a coda of sorts. The half-note triplets form a rhythmic bond to several earlier movements, and the rising steps of the first violin recall specifically the horn call in the B-section of *He was despised* (#19). After the initial string statement in the home key of C-flat major, a vocal descent of "sorrow" is interspersed between two further statements of D-flat seven, finally resolving to G-flat major. The last measure is written in whole-note triplets for the violins, with a *ritardando*, though an *attacca* to a quicker tempo [quarter = 96] is indicated as the scene continues.

II:27 *He was cut off the land* (Alto solo)

In Handel's work, this is the third of four consecutive solo tenor movements, which together create two recitative-lyric pairs. Instead of a parallel structure, Sandström uses this movement to overlap a compositional seam. *He was cut off the land* marks both the end of a triptych of music for women's voices and the beginning of a paired recitative with the baritone. As in the prior soprano-alto duet, the accompaniment forms a six-measure harmonic phrase that is repeated through both recitatives. The composer hides this repetition by varying the relative position of vocal phrases and by changing the instrumental material and entrances as the baritone recitative begins.

The three bars that introduce the alto are cautious and harmonically uncertain (see Fig. 27). Using the G-flat major resolution of the previous movement as an enharmonic pivot, the opening measure of B minor brass is answered by F-sharp minor in the woodwinds with conjunct flute motion resembling that of the prior violin resolution. In

the third measure the strings imitate the brass opening with a harmonic movement [ii-V7] that continues to E minor in the syncopated rhythm of *He trusted in God* (#24), over which the alto voice enters. The use of pizzicato by the strings in measure five is a literal depiction of being "cut off the land of the living," and is followed by a gesture reminiscent of *And He shall purify* (#6) which tonicizes the dominant F-sharp and brings about the structural repeat in measure seven. The second phrase is slightly different for the strings, whose two slurred [i – V7] quarter notes in measure eleven replace the original pizzicato.

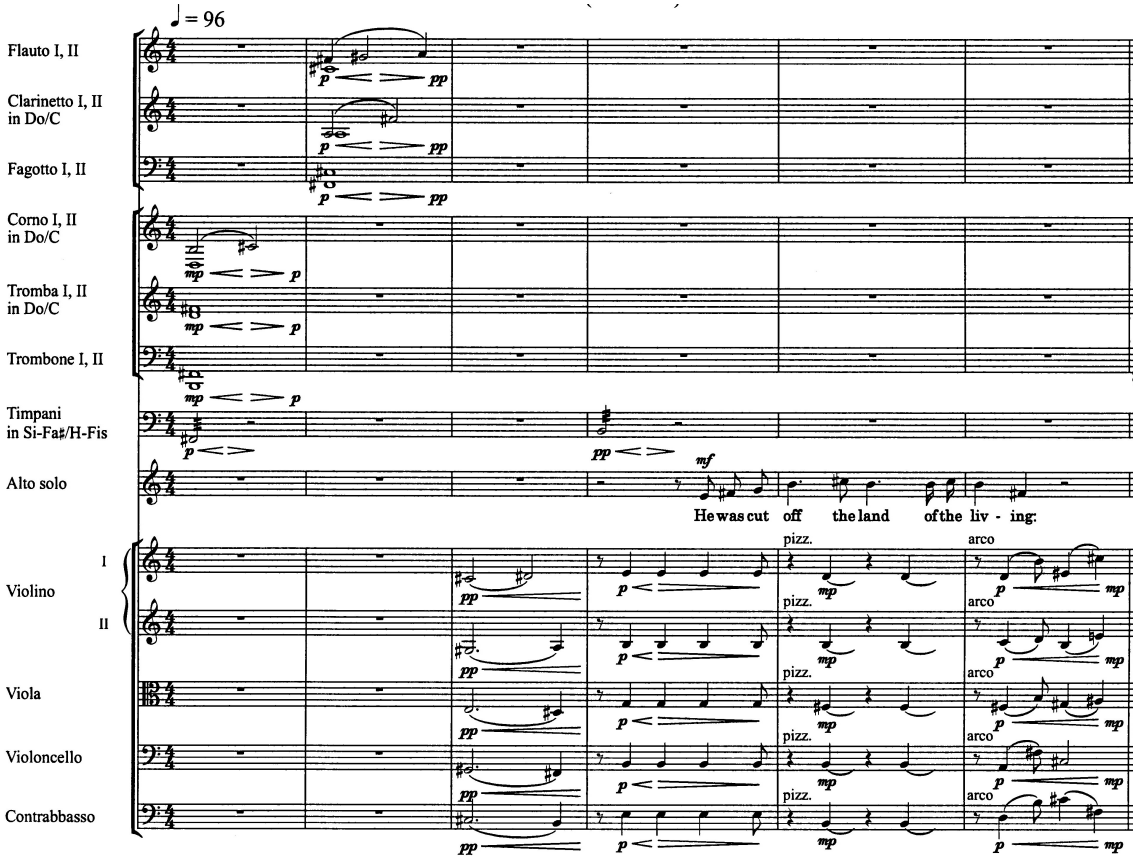

Fig. 27. *He was cut off the land*, meas. 1-6.
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Answering the flute in measure two, the alto line begins with a three-step rise, though in eighth notes. The vocal style is simple and declarative, more like Baroque *recitativo secco* despite the instruments, and uses oscillation between B and C-sharp as the primary melodic vehicle. As with the orchestra there are two related vocal phrases. The first ends with a descending fourth from B to F-sharp on the word "living" in measure six. The second contains this same descent in measure twelve where it belongs musically, but this is not the end of the text. The three remaining words, "was He stricken," act as a dramatic punctuation to the recitative, climbing to high F-sharp with *crescendo*, carrying over into what appears to be a thirteenth 'extra' bar of brass. This transition is simply the beginning of the next phrase cycle, with a *crescendo* to *forte* and a slight *ritardando* that will revert to *a tempo* [quarter = 96] over the double-bar *attacca*.

There is a curious issue concerning the text in this movement. In the piano/vocal score the title of the movement is listed according to Jennens' original: "He was cut off <u>out of</u> the land." However, the title used in the full score and sung text in both scores reads, "He was cut off the land." It seems reasonable that this was a simple oversight during the compositional process, and that changing the music later in order to add the missing words would be more trouble than it was worth. While it is possible that reconciliation was attempted, all of the initial performances with Maestro Rilling were performed as indicated in the full score.

II: 28 *But Thou didst not leave His soul* (Baritono solo)

It is clear from Handel's setting that he and Jennens intended for *He was cut off* and *But thou didst not leave His soul* to form a complete thought, as they were paired as a recitative and triumphant aria with unison strings. By merging the texts as a continuous recitative with independent clauses, Sandström is able to evenly balance their importance to each other as well as to the story. While the listener may hear these thoughts as antecedent and consequent, the continuation of the six-measure harmonic phrase plan shows that they are linked. While it would have been possible for the alto to continue over the double bar, perhaps the deeper baritone voice is used to portray "hell" and "corruption," as well as for variety of timbre. With continuing numeration, the baritone movement begins in measure fourteen, the second bar of the pattern. Corrupting the order of the instrumental patterns and material blurs the structural schema, as does the through-composed feel of the baritone line. The timpani acts as a unifying force, though an unstable one. Fifths are rolled instead of chord roots, with the exception of the F-sharp downbeat before the initial baritone entrance.

Answering the brass transition should be the job of the woodwinds in the first bar (m.14), but it is the strings. They play a combination of the "*He trusted"* syncopation blended with the three-note ascent seen in the past two movements. The displaced winds enter a measure later, and are interrupted by the strings again on the downbeat of bar sixteen. This accompanies the first vocal phrase, which immediately sets up a tessitura of upper C-sharp to E before plummeting to "hell" on a low B. An overlapping violin ascent from middle B up a thirteenth could possibly portray the soul ascending from the baritone's "hell," accompanied again by the winds and the second vocal phrase. The

final bar of the harmonic pattern, measure eighteen, finds a cross pattern in the music (see Fig. 28). A disjunct "*Purify"* theme in the strings shows a sixth from D up to B, followed by another from E-sharp to C-sharp in the first violin, as well as crossed figures in the second violin, and viola. This depicts the word "suffer" in the text and is also present in the vocal part—a descending fourth from B to F-sharp followed by an ascent from E-sharp to C-sharp.

Following this moment the brass begin a new cycle, which is also altered and left incomplete. The strings answer in bar twenty, this time with the rising line moved to the viola and displaced down an octave. Continuing in rhythmic sequence for one more measure, they come to rest on E minor at bar 22. Over the strings, the vocal melody ends with another descent, this time depicting "corruption" with a held C-sharp before resolving to the final B. At the E minor cadence, the violin forecasts the next movement, *Lift up your heads,* while the flute takes over the passing F-sharp ninth of the first violin and delays the resolution. The resulting blur allows two dissonances: the F-sharp flute against G violin a semitone above, out of which the violin leaps up to E, leaving the F-sharp to resolve upwards to G. At this moment, with a final double bar line and *ritardando* there may seem to be reason for pause, but the violin's direct introduction of the following choral material indicates a scene still in motion: the doors of heaven opening for the messiah.

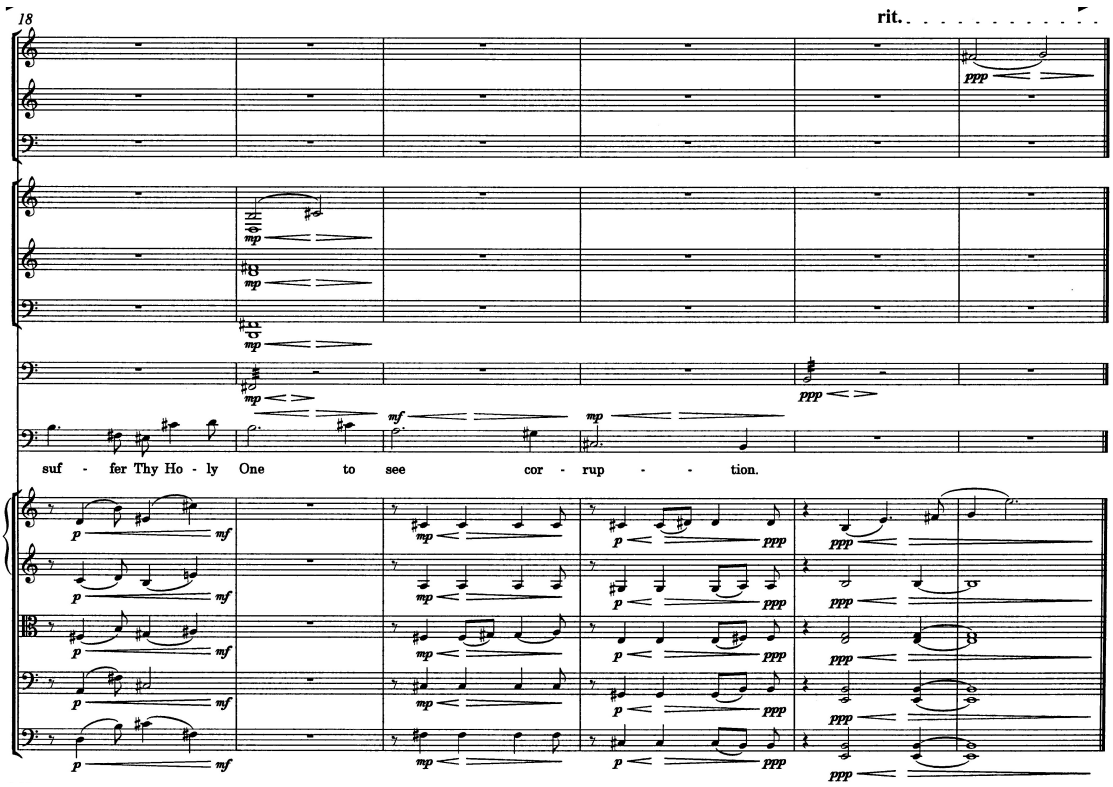

Fig. 28. *But thou didst not leave His soul*, meas. 18-23.
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II:29 *Lift up your heads, O ye gates* (Coro)

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors;
and the King of Glory shall come in.
Who is the King of Glory? The Lord strong and mighty, the Lord mighty in battle.
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors;
and the King of Glory shall come in.
Who is the King of Glory? The Lord of Hosts, He is the King of Glory.

Two exceptional features illustrate the significance of this movement. First, it is the only movement in purely ternary form besides *He was despised* (#19). The use of A-B-A form, however, is curious vis-à-vis the words. While the music and message feel complete the way Sandström used them, a glance at the libretto shows that a fourth, final

phrase, "The Lord of Hosts, He is the King of Glory," is missing (see above).[17] Also, this is the second and final movement of the work written for *a cappella* choir. *Lift up your heads* can certainly be seen as a fulfillment of *For behold, darkness shall cover the earth* (#9), and this link of choral texture is as strong a motivic connection as could be. Choosing to use voices alone also saves the larger climax of the dramatic scene for the upcoming *Let all the angels* (#31).

With a slow tempo [quarter = 48], the male voices form a *trillo* foundation of E minor (see Fig. 29.1). The ascending passing tones should be accented so they may be clearly heard, as a *tremolo* bell-tone effect. The two-bar pattern repeats three times, over which the melody of the women's voices is heard in the second bar. Unlike the men, the women's melody is unison, and is higher each time. The solo extension of each statement is similar in style to the "He was wounded" passage of *Surely He hath borne our griefs* (#20). Rising the first time to G and then to E, the third statement soars to high B as the choir moves into the new music of "O ye gates." The men answer the women in B minor, finally catching up by "gates" in measure eight, moving through G minor with passing E-flats to a B-flat seven. These measures *crescendo* to *fortissimo* and move towards a fast tempo [quarter = 144] by measure nine. There is temporary harmonic stability until measure thirteen, when the B-flat seven leads to C seven, along with another *crescendo*. The brightness of the chords increases to the A major of "Glory" (see Fig. 29.2) and its resolution to D. Suddenly writing a simple, stacked triad in root position and eliminating all *divisi* results in a strengthening of sound like the parting of clouds.

[17]Unfortunately, as of this time no explanation has been given for this missing text.

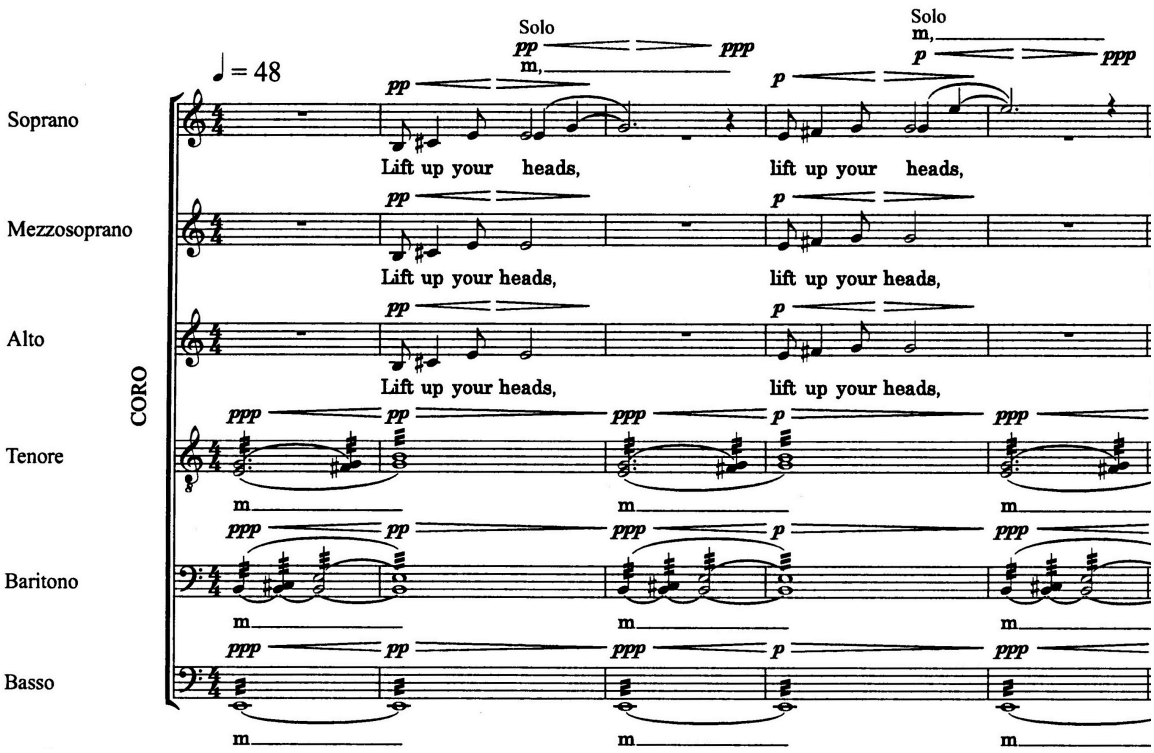

Fig. 29.1. *Lift up your heads, O ye gates*, meas. 1-5.
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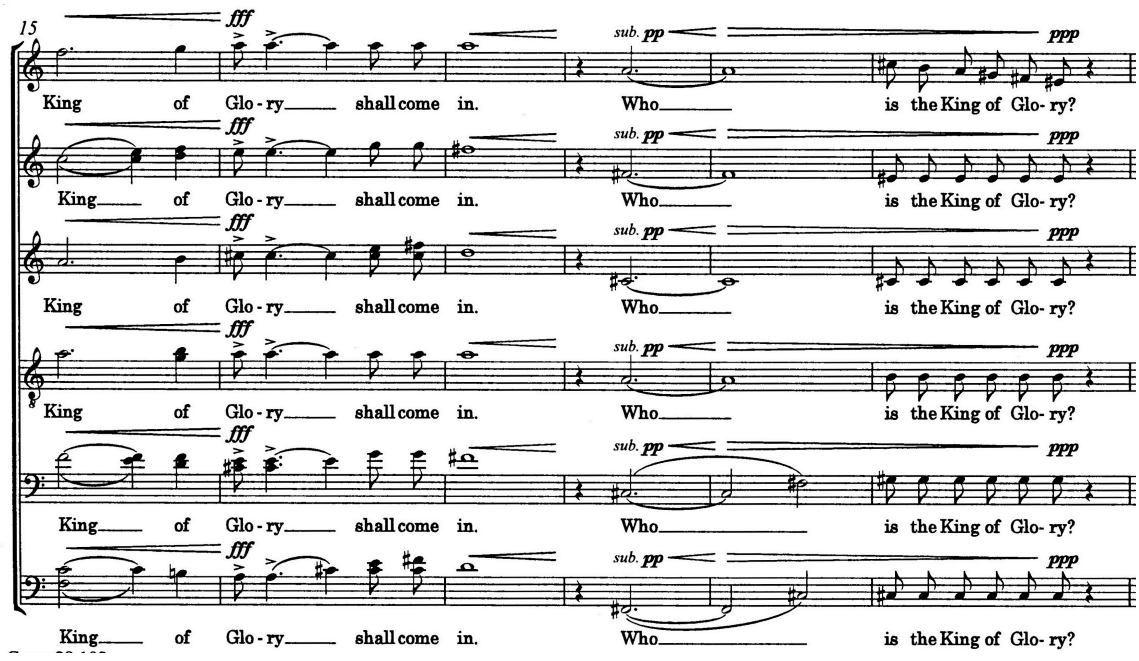

Fig. 29.2. *Lift up your heads, O ye gates*, meas. 15-20.
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The B-section begins with a huge contrast-- *subito pianissimo* and darker F-sharp minor in lower range. Like the interior portion of *He was despised* (#19), the writing is simple, consisting of three similar phrases of three measures each. The initial downbeat rest is like a dramatic gasp, followed by a long tone of seven beats as the crowd asks amongst each other, "Who?" This leads each time to a measure of eighth notes that complete each question, with sopranos descending by step over a steady C-sharp dominant in the lower voices. A breath mark (comma) appears over the quarter note rest at the end of the section in measure 24, indicating a slight pause before moving into the recapitulation. How long that pause should be is, of course, up to the conductor, especially since at this point the tempo returns to the original slow pace [quarter = 48]. It should be kept in mind that the composer has created a finely detailed score and chose not to place a fermata at this juncture.

The music and text of the recapitulation are exact, which begs the question, should something be done to make the repeat different than the expository statement? Again, this question should be scrutinized by each individual conductor. Maestro Rilling's conclusion was to take brief pauses at the solo soprano arrivals in bars two and four, consequently displacing beginning of the *accelerando* to measure five (instead of three) during the exposition. This extra time, which varied in performances, was generally lessened or ignored in the recapitulation. The commercial recording also shows a faster tempo from measure 27 than at the beginning, though this could be the result of using two different 'takes' in the recording process. The *crescendo* and lack of a final bar line indicate yet another *attacca*, implying the messiah 's stepping into the angelic realm.

The music of *Lift up your heads* shows stunning use of the choral instrument, but one further word must be used to describe it: rangy. The seventeen measures of the A-section bring the basses from low E to high D, and the sopranos from low B to high B-flat. It is imperative that the choir be specifically voiced and balanced from bottom to top, especially given the division among parts, density of chords, and use of varied passing tones. While this is somewhat true of the entire work, it is the only way this movement in particular will pay the dividends it deserves.

II:30 *Unto which of the angels* (Tenore solo)

As in Handel's composition, this movement is set as a solo tenor recitative. Sandström goes further in terms of setting up a celestial environment that will carryover into the next movement, by using flutes and clarinets, vibraphone and campanelli, and violins in harmonics (see Fig. 30). Especially in light of the movement's slow three-four time [quarter = 54], the introductory two bars seem longer than the brief lead-ins encountered so far. The listener's temporal sense is blurred by the vibraphone *ostinato*, which is written as a group of seven sixteenths that should begin quickly and slow down, taking the overall duration of a half note. This pattern is played in alternating measures--four times in the beginning and twice at the end. Even the solo vocal line wanders through time. Between the opening "unto which" in measures three and four, there is a gap of two beats before the longer, five-bar conclusion of the phrase, "of the angels said He at any time."

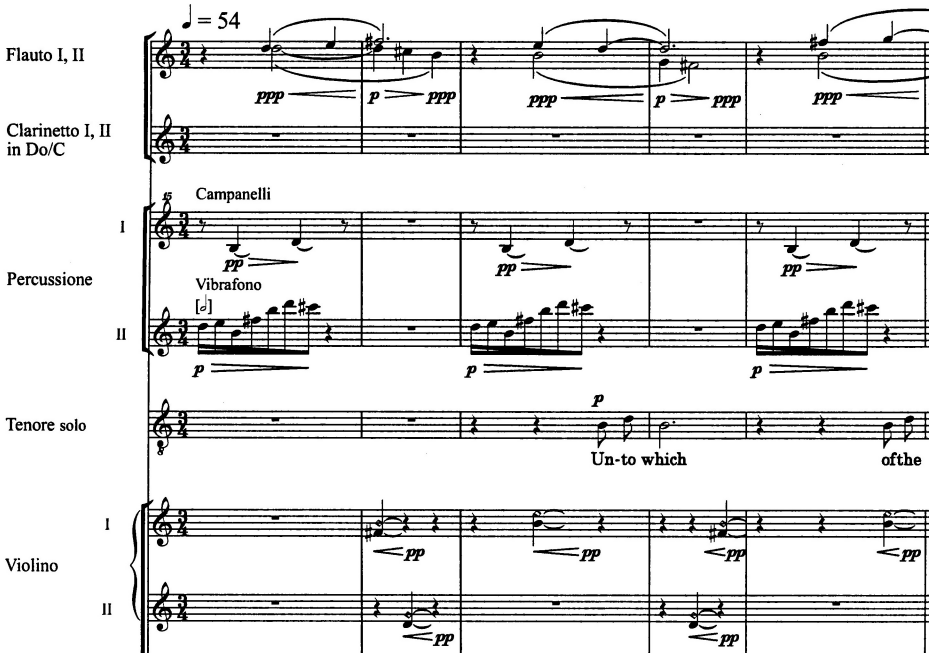

Fig. 30. *Unto which of the angels*, meas. 1-5 excerpt.
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This movement is one of the most freely composed encountered thus far. While there is repetition in terms of the percussion and violins in the first seven measures, the other instrumental writing is non-repeating, lending an improvised feel to this illustration of the angelic realm. Harmonic development occurs for the first time in the eighth measure, when the violas and celli subtly disrupt the static B minor with an E seven chord. This causes the winds and percussion to disappear momentarily in the next measure, as the basses join in a syncopated, chordal B seven that resolves upwards to E minor on the last eighth note of the bar. The furthest-related harmonies come in measures ten and eleven as the tenor sings, "Thou art my son." Measure twelve is again a syncopated B seven to E minor in the lower strings, this time with bass motion from F-sharp to E, which eventually resolves down a step to D major in measure fourteen. The

ending of the tenor leads from this temporary D back to B minor going into measure fifteen as the opening material reemerges, this time with the flutes, bells, and violins higher than they were before as the sound returns to the air. The final C-sharp of the vibraphone, here a color tone, is the launching point and harmonic pivot for what is to follow.

II:31 *Let all the angels of God worship Him* (Coro)

Strong musical connections converge upon this movement, the final statement of a scene begun at *All they that see Him* (#23). Sandström's angelic realm of woodwinds, campanelli and vibraphone continues from the prior movement, with the C-sharp ninth of B minor providing the link to the opening A-seven chord. Not only is this music naturally paired with the prior tenor recitative, it is strongly connected to *And He shall purify* (#6) through the use of chordally-planing vocal melismas and rhythmic intensity. The orchestral fade-out, however, is more akin to the ending of *For unto us a child is born* (#11).

The best way to describe the structure of this movement is amplification. The growth of each section through motivic elongation is evocative of Sandström's image of the text, which starts with one glimmering angel and grows into the whole race of angels. Three phrases build upon each other, the last one moving forward into new concluding material. In this movement each idea is expanded temporally and intervallically in order to reach the 'new' material of measure 26, which in turn builds to the movement's climax at the downbeat of measure 30.

Each of the three homologous phrases has a particular order of events (see Table 2, and Fig. 31.1). The campanelli and vibraphone initiate each grouping with an A seven chord. The first time the span of each instrument is one octave, growing by the third time to a sixteenth in the bells and a twentieth in the vibraphone. Following this comes a rhythmically scampering passage for strings, using notes of a G seven chord. The note patterns of each individual string instrument are repetitive, but the rhythms are difficult to read at first and are intricately bound. Other than temporal growth, only the first violin pattern changes on the second statement, from D, F and G up one chordal inversion to F, G and B. On the third iteration in measure sixteen, the cellos join and take over the previous viola pattern, while each of the other instruments moves up a chordal inversion. The second violin pattern now begins with an ascending interval, thus acting more like the first violin than it had previously.

Phrase order:	Vibr./bells (A7 chord)	Strings (G7 chord)	Woodwinds/bells	Choir (trebles) (C minor)
1st Phrase Duration: 6mm. (Notes)	m.1 1 bt.	m.2 2mm. (vn 1, vn 2, vla)	m.3 1 bt. (fl 1, cl 1)	m.4 3mm. (3 entrances)
2nd Phrase Duration: 8mm. (Notes)	m.7 2 bts.	m.8 3mm.	m.9, beat 3 2 bts. (add fl 2)	m.11 4mm. (A/M together)
3rd Phrase Duration: 11mm. (Notes)	m.15 3 bts.	m.16 4mm. (add vc)	m.18 3 bts. (add cl 2)	m.20 6mm. (tutti entrance)

Table 2. *Let all the angels of God worship Him,* structural elements

Halfway through each string passage is a chromatically ascending flurry of winds, along with a slower ascent of the bells. Together this bears musical resemblance to more angels winging their way towards the throng. What begins as a duet of the first flute and clarinet evolves into a quartet by the third statement, each time rising further in their quarter-note sextuplets. The accompanying bell ascent has the feel of a simple arpeggio at first, with a triad of G, B, and D in measure three. The second statement starts on the prior B, includes D again, but now rises by step to E-flat and F, making the range a diminished fifth. Finally sense is made out of this the third time, again starting on the previous second note of D, stepping through E-flat and F to G, followed by B and D. Sandström has used the idea of the passing flat thirteenth in several movements of Part Two of *Messiah*. Within this movement E-flat also represents the common tone between the C minor of the women's voices and the tonal shift to E-flat major in measure 26 as the men enter the texture.

At the end of the string "dance," the angelic women's voices of the choir enter, *a cappella* each time. They begin always on the same notes (middle C, E-flat, and G), though each consecutive phrase ascends higher in register. The first choral statement begins in imitation, with the three voice parts layering in from the bottom up. The second time, in measure eleven, the lower two voices begin together, followed by the soprano, and the third phrase starts all together with the longest melismatic passage in the work, slightly more than four and half bars.

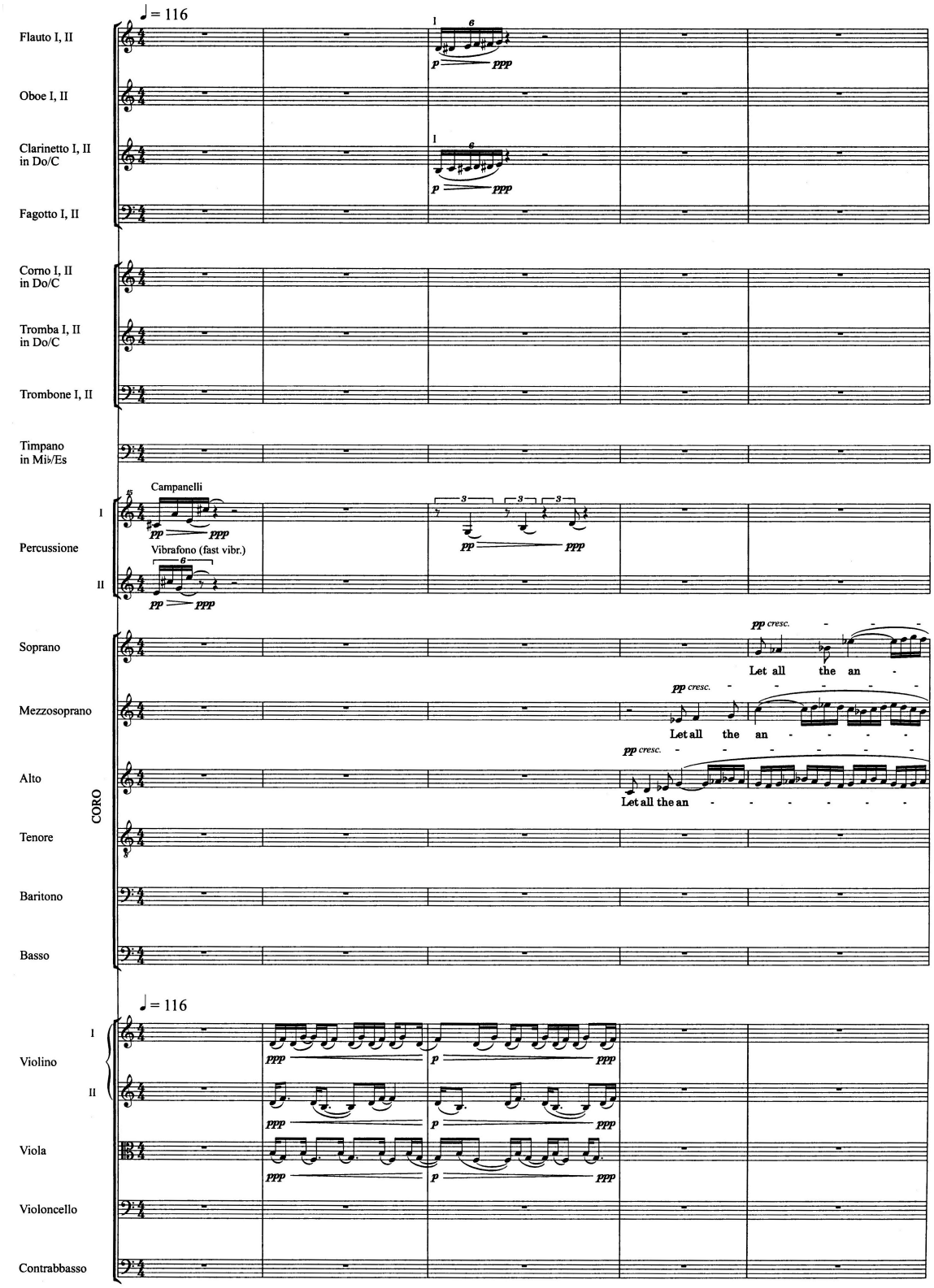

Fig. 31.1. *Let all the angels of God worship Him*, meas. 1-5.
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At the pinnacle of the third women's phrase, with high C in the soprano in measure 25, the percussion enters early, heralding new material. Then male angels spontaneously join the choral texture, along with a harmonic shifting in stepwise motion from C minor to E-flat major, accompanied by *tremolo* string harmonics. The brass enters together, reinforcing the new tonic, and beginning a four-bar *accelerando* from the initial brisk tempo [quarter =116] to an even quicker one [quarter = 192] by the downbeat of measure 30. Still leading up to this point of climax, the woodwinds chromatically ascend a full octave of sixteenth notes over the word "worship" in measure 28, and the timpani rolls an E-flat in bar 29, with *crescendo* from the whole ensemble.

At the arrival of measure 30, the choir cuts off while the winds, brass, and timpani hold long tones and begin to fade out. Instead of high bells and vibraphone, now the fuller sounds of tubular chimes and low-pitched gongs appear. The strings arrive at the climax in higher compass with a polyrhythmic display of bass half notes, cello dotted-quarters, viola quarters, second violin dotted-eighths, and first violin paired eighths. This string layout and pattern of instrumental fading are quite akin to the end of *For unto us a child is born* (#11), as the vision of the race of angels blows away into thin air.

This is movement is clearly a choral high point of the work, and a challenge. For the women, this includes the endurance of melismatic passages in the highest parts of their range (see Fig. 31.2). Rhythmic precision must be well rehearsed, especially the quarter notes tied to sixteenths that initiate each run (i.e. measure five, downbeat, mezzo-soprano). The third choral phrase is particularly virtuosic: it is the longest, the highest, and calls for a *crescendo* to *fortissimo* at the end with the first soprano high C since *He trusted in God* (#25). Choice of tempo is the hardest decision to be made here, as the

conductor may have to choose between clarity and energy. A slow tempo will necessitate enormous breath control by female voices, although the sound may be more precise. More speed will give the instrumental lines the sense of sweep that is intended, but too fast may be problematic for the cohesion of the syncopated string interludes as well as the choral melismas.

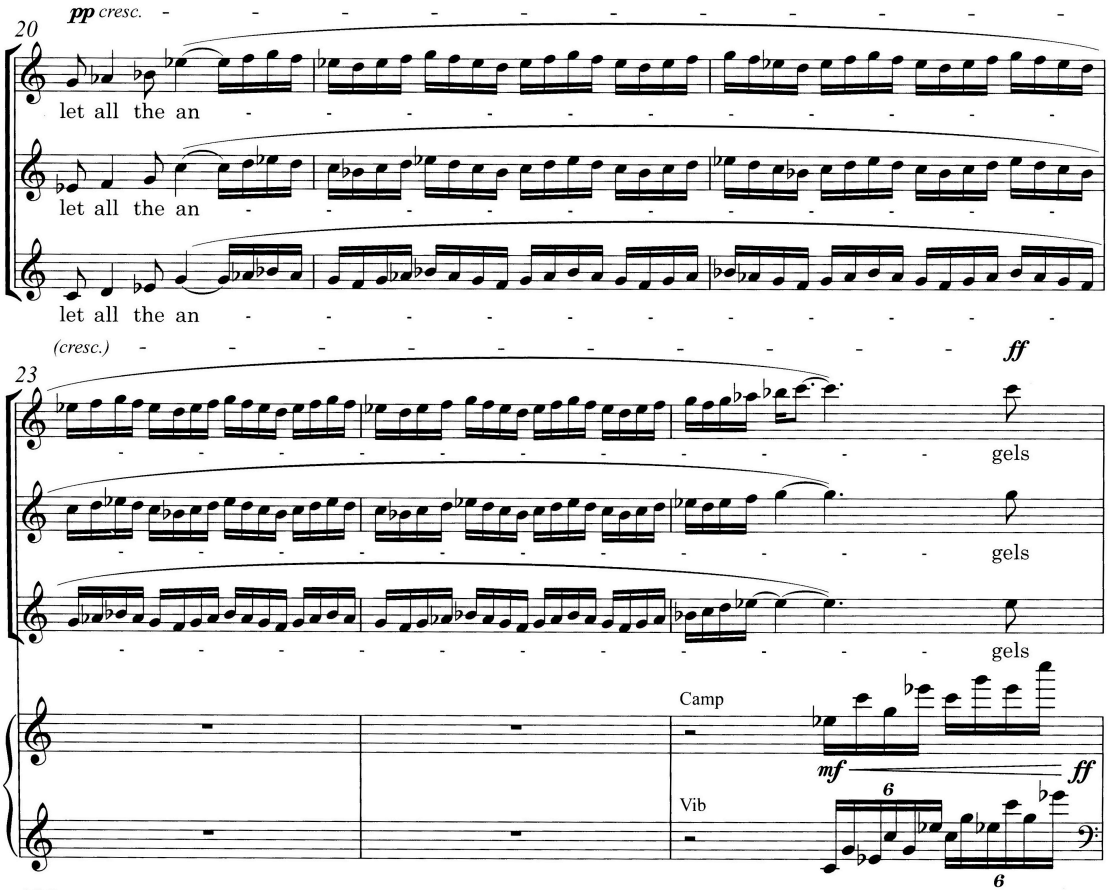

Fig. 31.2. *Let all the angels of God worship Him*, meas. 20-25, choral excerpt.
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II:32 *Thou art gone up on high* (Alto solo)

At this point, the Jennens-Handel libretto marks the beginning of a new scene, which lasts through *Their sound is gone out* (#35).[18] Sandström relaxes the dramatic tension by writing an eight-measure orchestral introduction, the longest since *His yoke is easy* (#17), which is repeated at the end. However, the *non-ritardando* at the end of the prior movement suggests that this alto *arioso* might be seen as an afterthought to the messiah's ascension, as does the beginning material. The violin writing takes the final sonorities of *Let all the angels* as a starting point, thus acting more like connective tissue than the onset of new drama. The moderately slow tempo [quarter = 76] helps create an atmosphere where time moves more slowly, which is reinforced by a new balance of material that favors the orchestra over the voice for the first time.

The opening eight-measure representation of the messiah climbing a staircase through the clouds is created by four elements: timbre, pedal tones, stepwise ascents, and leaps (see Fig. 32). First and most obvious is the instrumentation: *divisi* violins and viola with a complimenting solo trio of flute, oboe, and clarinet. There is a conspicuous absence of bass-range sound, leaving the harmonic foundation of E-flat major to be sustained by a full triad of pedal points in the lower first violin (B-flat), lower second violin (E-flat), and lower viola (G). Heard along with these tones are independent chromatic ascents in the higher first violin (G to B-flat by the end of the third bar), higher second violin (B-flat to D-flat by the end of the second bar), and slower-moving upper viola (E-flat in measure two to G in measure eight). The third element, a leap of a

[18] Donald Burrows, *Handel Messiah,* Cambridge Univ. Press, 1991, pp 95-6

seventh resolving upwards to the octave, is found in all three solo woodwinds: the flute (B-flat) in measure two, oboe (E-flat) in measure three, and clarinet (G) in measure five.

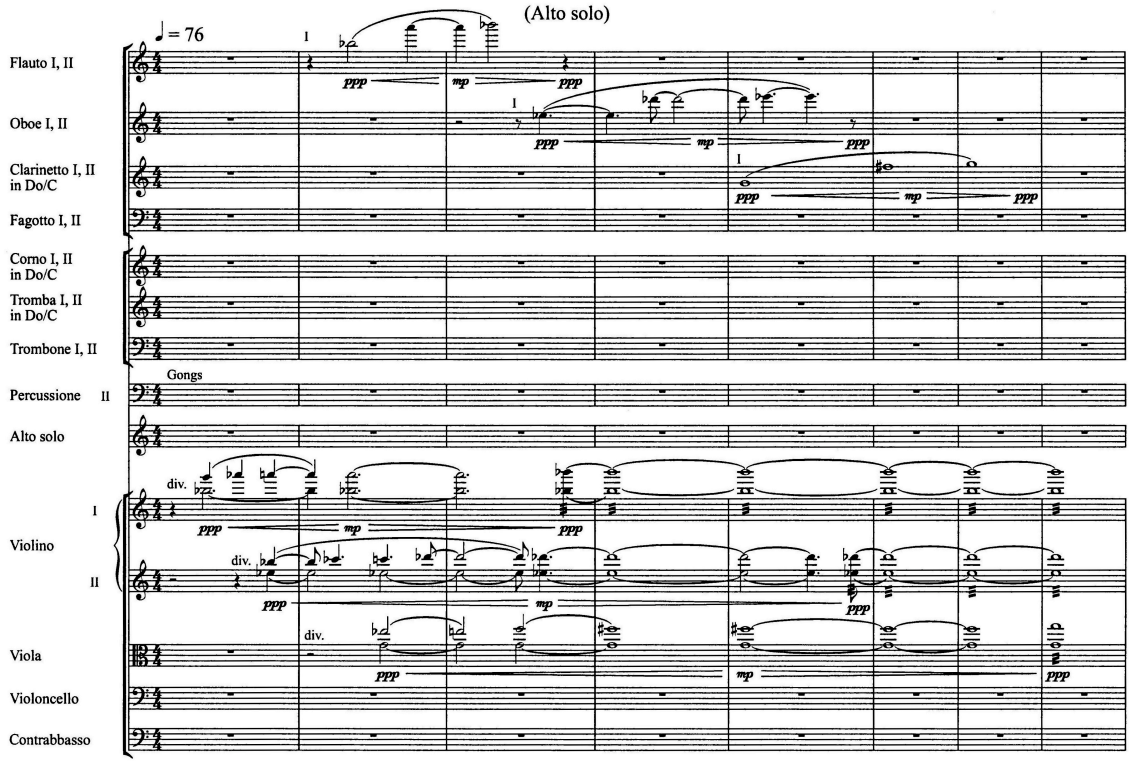

Fig. 32. *Thou art gone up on high*, meas. 1-8.
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Contrast in sound arrives at the vocal entrance in measure nine, with a two-bar expository idea. Brass with cup mutes play in A-flat minor accompanied by the A-flat gong on the downbeat. The trumpet ascends by steps over two bars, overlapping with new material from the solo clarinet and oboe, while the opening alto melody first rises from C-flat to B-flat and then relaxes downward by step to G. Harmonic interest comes from the cellos and basses in measure ten with a simple half cadence [ii-i-V]. This initial phrase segment is repeated with new text, followed by three new measures that complete the freely composed vocal phrase. In measure thirteen an intriguing five-step whole tone

ascent appears in the bassoon. Then, in measure fifteen, the oboe appears as an echo of the flute line from measures ten and twelve.

A repeat of the five-bar phrase begins in measure sixteen. The voice begins similarly, though the initial C-flat is displaced up an octave for emphasis of the word "yea," and the motion that follows is more disjunct than the first phrase. Just as the voice reaches the acme E-flat of "God," a staggered C minor arpeggio (G up to E-flat, C up to G) is introduced in the clarinet, which then continues to high E-flat. This staggered climbing motion foreshadows the wind and string writing in the upcoming movement, *The Lord gave the word*. A pivot is needed in measure 21 to merge the ending of the vocal section with the repeat of the orchestral material. Sandström uses the instrumental material of measure nine to do this, which provides a sense of finality under the solo and allows the trumpet to bleed into measure 22 as the opening atmosphere returns.

The use of alto voice may be the same as Handel, but this setting is more an *arioso* than an aria, especially given the absence of interludes. Sandström is also careful not to repeat words or exact melodic sequences, though the initial few notes of each vocal phrase create an anchor for the listener. The text is delivered together over a course of thirteen measures and is surrounded by eight measures of identical music on either side, like bookends that take up more room on a shelf than the volumes they surround. It is clear that the opening and closing soundscape are just as important here as the voice.

II:33 *The Lord gave the word* (Coro)

After the calm fading away of *Thou art gone up on high* comes the fervent march of *The Lord gave the word*. Sandström pulls together the polyrhythmic material from the end of *And He shall purify* (#6)[19] throughout the movement, and sets the opening text to the same rhythm as Handel. The parallel phraseology with a pinnacle arrival at the exact halfway point of the music restores structural balance and provides equal emphasis to the two sentences of text: "The Lord gave the word. Great was the company of the preachers."

From the first most audible seventh (A-flat to G-flat) in the cellos and bassoons, the six measures of introductory material anticipate the word of the Lord like desert wanderers who see water on the horizon. Strings are doubled with woodwind counterparts, all playing pairs of slurred members of the dominant A-flat seven chord. The entrances are terraced from bottom to top in various beat multiples and divisions, from half notes in the basses to dotted-eighths in the flutes and first violins. All parts rise and crescendo towards the quintuple timpani strike on the downbeat of measure seven, where this material ends to make room for the choral entries in D-flat major. The next nine measures gather force, building in volume and velocity towards the nucleus of the movement. The choral parts enter from the bottom up and are doubled by brass. A new voice joins at each declaration of "The Lord," which takes after Handel's rhythmic

[19] This idea is also found in the "wonderful counselor" section of *For unto us a child is born* (#11) as well as the ending of *Let all the angels of God worship Him* (#31).

setting of the text, a sixteenth-note anacrusis to a long note emphasizing "Lord.[20]" With the entire choir finally assembled, the action increases in measure eleven (see Fig. 33). An *accelerando* is indicated that doubles the tempo over five bars by the downbeat of measure sixteen [half note = 108]. The bassoons also enter in anticipation of the other woodwinds, their half-note triplets in similar fashion to the introductory material. The strings and timpani reappear in harmonic reinforcement of the chorus as the text moves to "gave," with an arrival back on A-flat major in measure thirteen. A third timpani series on the downbeat of the next bar activates "the word," with further chromatic passing motion of the bass/alto from D-flat to E-flat and the final move from G-flat to G-natural in the baritone/mezzo-soprano.

[20] Though the written notation of Handel's setting indicates an eighth note anacrusis, it is often performed as a sixteenth in the double-dotted style.

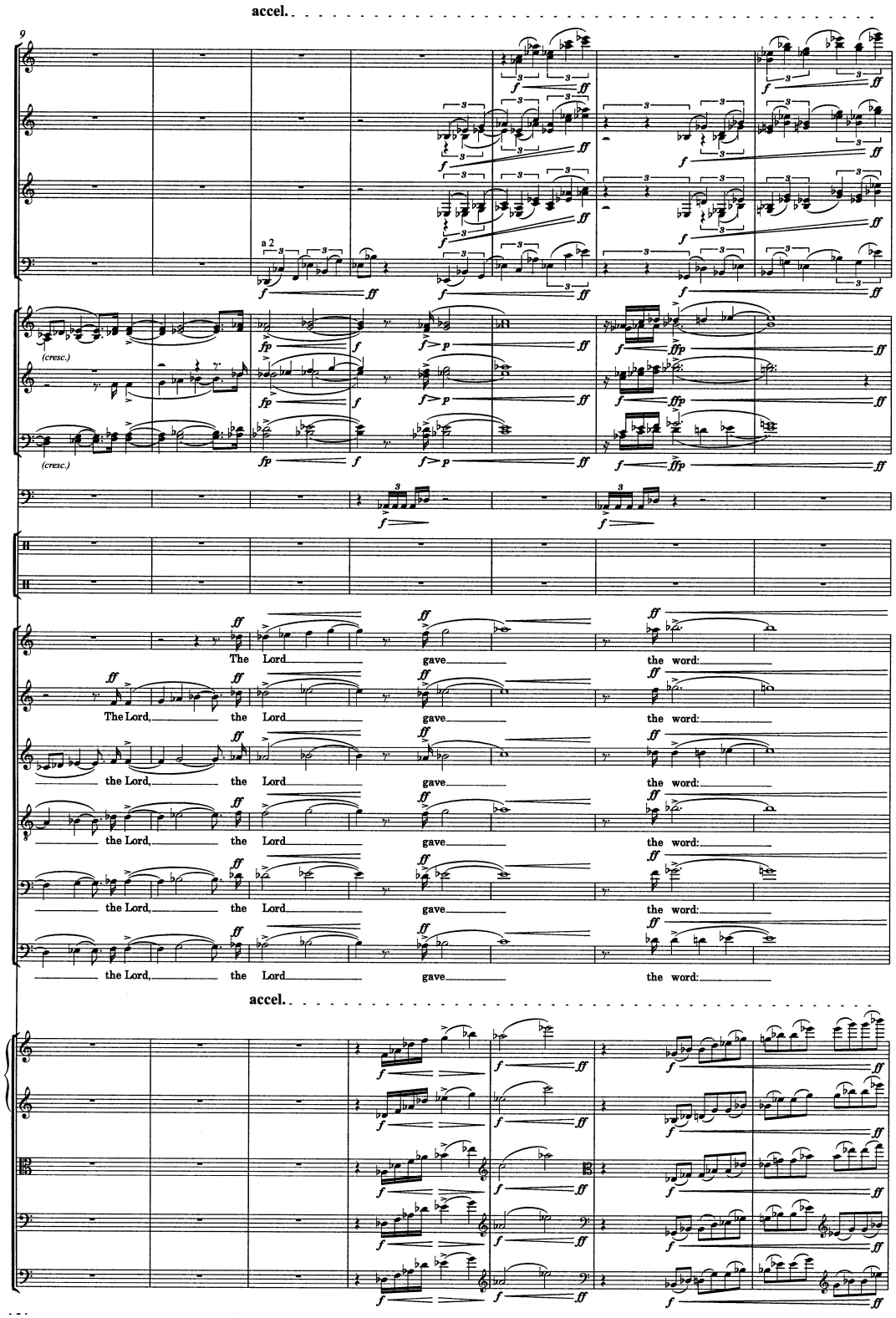

Fig. 33. *The Lord gave the word*, meas. 9-15.
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A *crescendo* into the downbeat of measure sixteen heralds the arrival of the new, doubled tempo [half note = 108], and the beginning of the musical retreat. Instead of brass, the choir is now doubled by the winds, with longer half note and half-note triplet rhythms. Here the median point of the movement, the harmony begins a circle of fifths progression that works its way from E-flat towards a final D major resolution. The text is set in three overlapping pieces in order to slow its progression: "great was the company" / "was the company" / "company of the preachers," while the entire ensemble descends gradually in pitch and dynamic. Even the multilayered rhythmic strings, which begin with more fervor than ever before (quarters in the celli and basses, half-note triplets is the viola, and eighth notes and quarter-note triplets in the violins), reduce speed together on the downbeat of measure 21, halfway through measure 23, and then again halfway through measure 26. After they fade away, it is the timpani (on a dominant A), bass drum, and ringing tam-tam that linger like a story that has not ended. The organic 'spinning out' of material not only embodies the idea of the word traveling outwards, but also suggests that the gathered preachers are but mere messengers of the actual word.

Due to the elaborate rhythmic structures involved in this movement, the question here is one of speed. Should the *accelerando* actually double in speed? Not only do the complicated entrances between measures eleven and fifteen require a sense of stability, but the indicated target [half note = 108] is enormously fast for the rhythmic activity and high tessitura of measure sixteen. It would, in effect, sound like an LP record played at 45 RPM. Supplemental to this is, of course, the notion of slowing down in the second half. While the slowing of the strings is written into the rhythmic notation of the score, there is no indication for or against a slackening of pace. Maintaining a strict hold on

tempo does not allow much time for the resolution to D major to feel stable to the listener, but that is a question of aesthetic—*should* the final string sonority be an arrival? Only the lingering dominant timpani pedal may hold an answer.

II:34 *How beautiful are the feet* (Soprano solo, Tenore solo)

This duet and the following quartet provide commentary on the preachers of the word. First, *How beautiful are the feet* describes the messengers, and then *Their sound has gone out* describes the dispersion of the message. Sandström uses the original Dublin version of the text, which was originally set as a *da capo* aria for the soprano, and whose interior section contained the words of *Their sound has gone out*. The traditionally performed chorus version was originally contained in the appendix of Handel's autograph score.[21]

Several previous ideas converge to shape this movement. The slow six-eight time [dotted-quarter = 48] and opening woodwind material are both recollections of *But who may abide the day of His coming* (#5). Also tied to Part One are the *obbligato* instruments; the bassoon in hemiola calls to mind *O thou that tellest good tidings to Sion* (#8), while flute arpeggios are reminiscent of *He shall feed His flock like a shepherd* (#16). Harmonically repetitive phrase structures have been seen in Part Two, especially

[21] George Frideric Handel, *Messiah*, HWV 56, ed. John Tobin (Kassel: Bärenreiter, 1965), 159, 297ff.

the scene of *Behold and see* (#26) and its following pair of recitatives *(He was cut off the land,* and *But Thou didst not leave His soul).* Despite the compound meter, the final tapered string ascent still has *For unto us a Child is born* (#11) as its root. Even with all of these varied compositional ties, this music is the only duet for soprano and tenor, and is the last occurrence of compound meter in the work.[22]

A canonic solo trio of flute, clarinet, and oboe play the opening ten bars, all with similar melodic material in the same pitch range, creating the effect of a snake charmer with delayed echo (see Fig. 34). Each phrase begins with four Cs before moving up or down by step. This overlapping improvisation creates an ambiguity of tonal center, though the melodic compliment suggests A-flat major or F minor. Violins and viola playing dotted half-notes in touch fourth harmonics adds an energetic haze to the woodwind sound, like finger-smudging a pastel drawing. In the tenth measure *divisi* cellos and basses enter with a D-flat seven chord, finally adding tangible triadic harmony.

[22] aside from a brief passage in *Hallelujah (#40)*, measures 31-45.

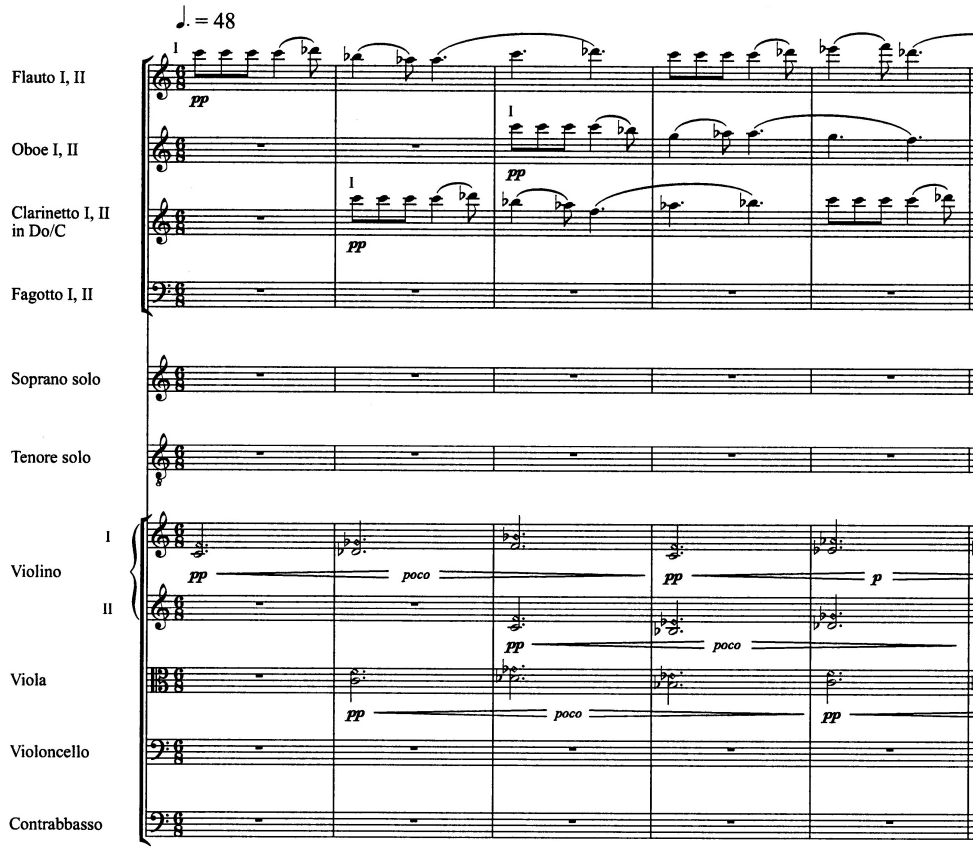

Fig. 34. *How beautiful are the feet*, meas. 1-5.
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In measure eleven the upper instruments leave and the tenor voice enters accompanied by the continuing cellos and basses. A bassoon *obbligato* of quarter-note triads rides constantly underneath the voices, while sixteenth-note arpeggios in the flute appear at first whenever D-flat seven chords are sounded. Structurally this point (measure eleven) is the beginning of a six-bar phrase pattern, though the mostly minor harmonic repetition [A-flat minor, B-flat minor, E-flat minor, F minor and D-flat seven, A-flat minor, B-blat minor and D-flat seven] is not fully realized until the second phrase begins in measure seventeen. There is an *accelerando* over bars 27 and 28, leading into the fourth phrase (measure 29) at which point the flute remains in motion, fluttering

above the proclamation of "glad tidings of good things." The upper strings, which sneak upon the texture in one-measure intervals, also join fully here, allowing the basses and cellos to switch to playful *pizzicato* underpinnings. A final phrase begins in measure 35, but the vocal and flute lines have slowed and descended, signaling that the end is in sight. The harmonic sequence is altered in the second measure (36), so that A-flat minor moves directly to D-flat seven and comes to rest on G-flat before the upper strings float away.

While the text is placed with typical progressive phrasing, the vocal writing of the duet is unique. The phrase-arch of "how beautiful" sung by the tenor, a rising sixth followed by a step upwards and another leap up of a fourth, is not entirely echoed by the soprano. The general contours are present, but the details are improvised like a live conversation instead of a scripted one. As the text progresses, the canonic distance becomes closer, from one measure in measure eleven to a half measure in measure 22, and suddenly "that preach the gospel of peace" brings the voices together in the longest stretch of homophonic duet singing in the work next to "come unto Him" from *He shall feed His flock like a shepherd* (#16). In the final phrase, the word "glad" is repeated three times and skyrocketed upwards to a G-flat in the soprano and a high B-flat in the tenor, followed by a slowing and descent to the end of the movement.

The only cautionary note to make about this movement is the timing of the bassoon line. With the slow compound meter there is a tendency for the hemiola quarter notes to rush, to the detriment of their purpose as a steady motor amidst the longer notes of the voices, celli, and basses. Therefore the conductor should keep alert ears on the entry of the instrument, especially since it follows on the heels of the faster-moving upper wind trio and begins to play so near the tenor entrance as well.

II:35 *Their sound is gone out* (Soprano solo, Alto solo, Tenore solo, Baritono solo)

The next two movements somewhat reverse the layout of Handel's *Messiah*. Instead of a chorus followed by the famous "rage aria" for bass, here is found a vocal quartet that bridges the divide between the duet of *How beautiful are the feet* and the full choral and orchestral forces employed in *Why do the nations.* Nowhere in Handel do the soloists sing together, unless the conductor employs them in the expository passage of the "Amen" in the final movement.[23] This is Sandström's only passage for the solo quartet alone, though they join the chorus for the *Hallelujah* (#40) and *Amen* (#50).

Two gestures are found in the five-measure introduction (see Fig. 35.1). First the listener's attention is seized by a combination of marimba with hard mallets, trumpet and flute, all overlapping with each other in rapid ascending lines. The oboes and violins take the final B-flat third of G-flat major from the first trumpet, and hurl it forward into a written-out quasi-chromatic glissando. Rhythmic overlap creates an illusion of distance, like a fisherman casting off, as the first violins descend in half-note triplets and the seconds in quarter-note triplets from the same note over a *diminuendo* from *fortissimo* to *piano*. The overall picture is one of cause and effect—the wind-up and a long throw. As the violins reach middle G-flat in measure five, the flutes in sixths create a G-flat major triad, which rises in quarter notes to become the third and fifth of the D-flat arrival of bar six by *pizzicato* bass. Clarinets and bassoons join for a measure to support the new tonic, though fading away by the next downbeat.

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[23] Maestro Rilling had the soloists do this during the Festivalensemble Stuttgart 2009 performances in order to better pace the dynamic contrast in the final movement.

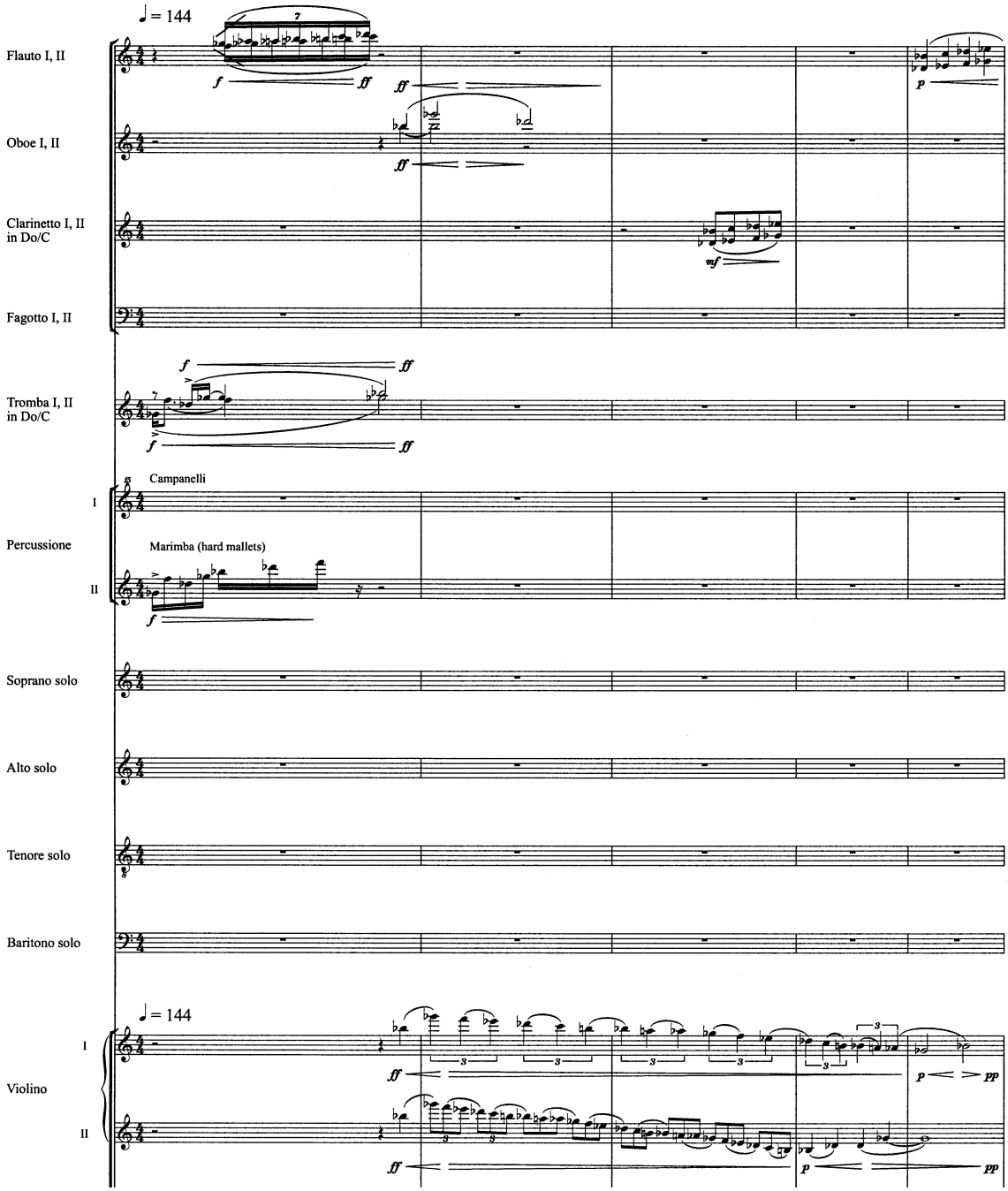

Fig. 35.1. *Their sound is gone out*, meas. 1-5, excerpt.
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The vocal quartet writing is qute similar to Sandström's choral style. The voices enter from the bottom up, the men forming a duet in measure eight and the women joining up in the middle of bar nine. The rhythm matches the natural flow of the text, "Their sound is gone out," with longer notes on "sound" and "out." While there is not a melodic motive, the initial note tends to move up to the word "is" and then either rises and returns, or descends. There is a general rise of pitch and dynamic in all parts towards measure nine, followed by a descent and *diminuendo* through the end of the phrase in measure eleven.

With the voices leading towards A-flat seven at the end of their phrase, Sandström inserts an ascending two-measure layered, sequential string run in D-flat major, leading up to a reiteration of the opening orchestral material in the original tonality of G-flat. In measure nineteen the voices enter a second time, exactly as they had before. At the end of measure 23, however, they spontaneously converge upon the new text, "into all lands." This is set by a half note for "all", tied to a sixteenth-note run with a syncopated tail, and is reiterated in measure 25 with an extended tail to end on A-flat (see Fig. 35.2). While it might go without saying, this work requires vocal soloists with complimentary voices, and this movement is the main reason why. They must not only blend well together while singing in the heroic part of their range, but they must do so with the rhythmic synchronicity that the melismatic passages in bars 23 to 27 demand.

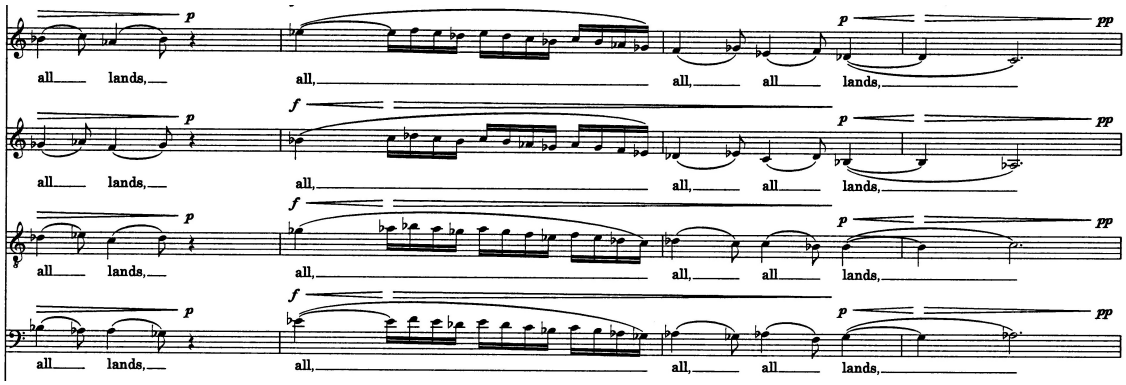

Fig. 35.2. *Their sound is gone out*, meas. 24-27, vocal excerpt.
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A third ritornello begins in measure 28, with the two-measure string preparation, a marimba/trumpet wind-up, and the violin throw. The vocal material is new here, and is accompanied by a significant *ritardando* from the quick original tempo [quarter = 144] to a much slower one [quarter = 48]. The final phrase of text is separated. "And their words" is again set to layered entries, but in multiple single-note utterances as the harmony moves from D-flat back to G-flat, with the soprano the seventh at the end of measure 38. The flutes accompany in long notes, with bass *pizzicato* outlining the end of the harmonic progression [A-flat seven, F minor seven, D-flat seven, G-flat]. Finally, "unto the ends of the world" is simply the expected resolution to C-flat major, sung as a homophonic *a cappella* quartet. Campanelli outline the tonic triad over the last held chord, in recollection of *Behold, a virgin shall conceive* (#7).

II:36 *Why do the nations* (Coro)

Why do the nations is the beginning of Part Two's final scene, which uses the second Psalm to illustrate the reception of the Gospels. In this movement and the next, the rulers of nations reject the Lord and the messiah, and go so far as to plot against them. Handel sets this movement as a "rage aria" for bass, which leads directly into the choral fugue *Let us break their bonds asunder*. Sandström creates a pair of connected *turba* choruses, the second using the soprano soloist like a spokesperson. The sounds are visceral; primitive motives and harmonic motion are organized into complex dissonances and rhythms. Fittingly, the structure and content is most similar to *Thy rebuke hath broken His heart* (#25). Three expanding initial phrases lead to a contrasting homophonic section, while the orchestral material uses the same sonic idea of mounting tension through a rising line and then releasing it in a falling line.

Each of the opening three sections contains a strife-ridden orchestral *ritornello* followed by a questioning motivic passage for the choir (see Fig. 36). The *ritornello* is split into three parts of its own. Strings and woodwinds initiate the struggle in B minor, with timpani joining. Chromatic ascents in the flutes (quarter notes) and in the clarinet (quintuplets) are offset by held semitone dissonances. A *glissando* is written from the initial cluster of violins up a quartertone in the second bar, piercing the convention of chromatic harmony. The opposing brass and drums respond in rhythmically complex jabs—the horns in triplets, trumpets in septuplets, and trombones in quintuplets, with sixteenth notes and triplets in the drums. A short burst from the strings and winds interrupts this, along with a descent in the bass instruments (bass, celli, and bassoon). The winds and strings then begin a new descending and subsiding pattern of dotted-

quarter and eighth notes in G minor, with an opposing roll of bass drums and interjecting brass jabs preceding a final drop-off of sixteenth notes from the winds.

There seems to be an inner frustration being expressed here as well as the outward depiction of conflict, as two thirds of the movement is dedicated to asking, "why?" The choir, with three-part women doubling the men, enters in ascending order and rises gradually over the course of the passage. All of the two-note motives use the Fibonacci series [1, 2, 3, 5, 8] of the G minor scale, making them melodically quite simple. However, the timing of entrances and distance between iterations is varied, making it easy to get lost. This is especially true when other parts are singing the same derivations with slightly different timings.

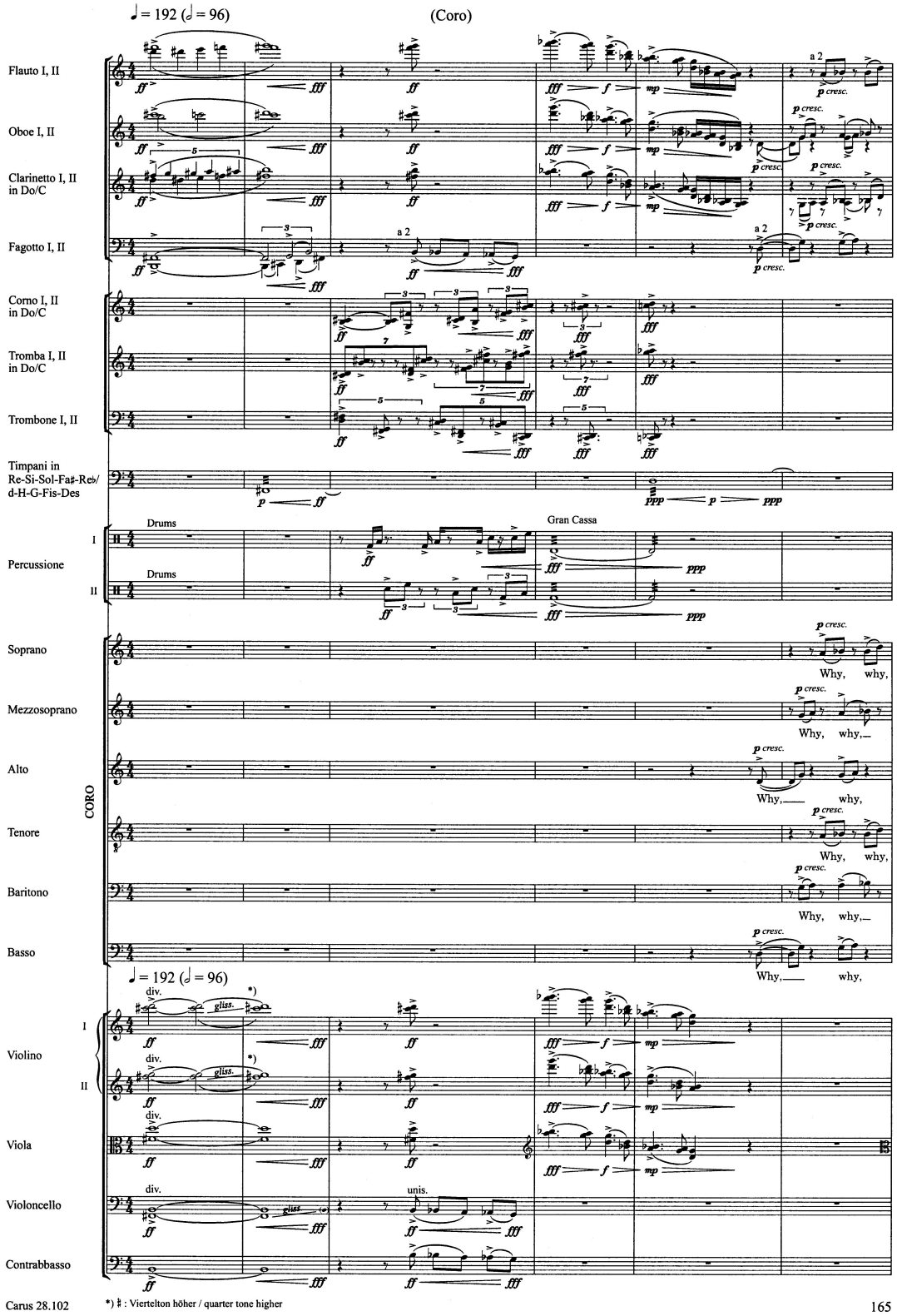

Fig. 36. *Why do the nations*, meas. 1-6.
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Just as measure nine finds the choir starting to coalesce, with sopranos and tenors reaching high G, the brass and drums punctuate the question and lead into the second *ritornello*. Each element from the opening is slightly extended, and this time the vocal entry overlaps the wind decline in measure sixteen. Again the voices begin in middle range, this time reaching high A in measure 21 before being punctuated. The violins introduce a rising line of slurred eighth notes underneath the brass thrusts, possibly to help bridge the six-beat gap between the chorus and the third *ritornello*. This time the largest extension happens in measures 27 to 28, where the chromatic descent of the bass instruments almost reaches a full octave, from B down to C, where it stops dead. The beginning of the wind and string decline in measure 29 is the highest yet, with the first violins notated an octave above written pitches. The choral entry that should happen around the downbeat of bar 31 is delayed. Instead the strings play a terraced ramp-up of triplets, anticipating the brass in measure 43. The chorus enters together this time, though still with independent patterns. It takes six measures to reach high B-flat in the soprano/tenor, with a *crescendo* through the line and into new material.

At measure 38 the choir is gathered into homophony for the final third of the movement, which carries the entire text. The construction consists of two identical six-measure phrases, followed by a contrasting eleven bars that segue to *Let us break their bonds*. For the choir and strings, the first three measures are a descending harmonic sequence [G minor, F minor, E-flat minor]. Halfway through the third measure (m.40) the strings change to *pizzicato* underneath triplets in the winds. A full triple-forte *Bartók pizzicato*, which sounds like sabers clashing, is used underneath the word "rage," which

is syllabically altered to become "ra-rage." As the choir finishes in the fifth bar of the phrase, the strings descend in *pizzicato*, having reached G-sharp minor. Ascending G (natural) minor brass triplets propel the battle into the next phrase. Measures 44 through 49 repeat this material exactly, though with the second line of text.

The final phrase is longer, and contains a text insert in the final phrase, so that it reads: "against the Lord, and *against* His anointed." Making the textual structure parallel in this way allows for a corresponding rhythmic feature. Now the orchestra returns to its jabs at each other, with woodwinds, brass, and drums set against the strings. The harmonic motion is even more desperate, with G minor attempting to resolve twice. At first it leads to a heralding of F-sharp minor in measures 54 to 55, then moves towards flat keys, and is finally painted into a corner of D-flat seven (flat-thirteen) in the final three bars. This pregnant cadential moment is created by a large-range terracing of the string section, with *crescendo* and *ritardando* as the other instruments fade out. Even with only one section of the orchestra gathering its energy, the intensity of the final sonority comes from the large compass of range and the knowledge that the F-sharp minor release is going to be over the double bar-line, and only temporary.

This movement is an extreme showcase of rhythmic independence and interdependence. Large ensembles, and specifically large choirs, tend to lose rhythmic confidence since it is possible for the human voice to speak before most instruments can make sound, and that the singers rely to varying degrees on the instruments for harmonic support. If at all possible, each section of the orchestra should practice this movement together, to gain a sense of unity before being pitted against the other instrumental families. At the very least, the strings and woodwinds should practice separately from

the brass and percussion. As mentioned above, the chief difficulty with the chorus is the close tonal and rhythmic spacing of the "why" motives. Overall the underlying social idea of the text is painted very clearly—when we reject peace, warfare on earth cannot come to an end.

II:37 *Let us break their bonds* (Soprano solo, Coro)

This movement naturally continues the drama of *Why do the nations*, though the character changes. While the last movement expresses confusion and questioning, here there is decisiveness, which is brought about by combining a soloist with the choir—a choice that will also bear fruit in Part Three of Sandström's *Messiah*. The soprano acts like a spokesperson who goads the crowd into one voice in an almost Verdian manner, like a heathen goddess who enchants the choir to do her bidding. The seven-bar call-and-response is repeated with new text, confirming the deception of the nations, before all fades away in the coda.

Upon the string buildup at the end of *Why do the nations* there is the possibility of a direct continuation of sound, or a lift in order to cleanly articulate the downbeat of *Let us break their bonds*. The anticipatory D-flat seven (flat thirteen) chord resolves enharmonically to F-sharp minor tremolos, along with a broken vibraphone arpeggio (see Fig. 37). The strings descend over three measures as the soprano, with brass accompaniment, incites the crowd to riot against the Lord. Her singing is dramatic, in upper register with a winding chromatic ascent from F-sharp to A and ending with a leap

down a seventh to B, to illustrate the throwing of bonds. Hemiola dotted-quarter notes in the instruments (strings and brass) add a sense of weight and resistance. Answering this is a sweeping ascent of winds in sextuplets, and then a calamitous downbeat of accented trumpet sixteenths and simultaneous striking of timpani, tubular chimes, and marimba with hard mallets to create the sonic effect of smashing metal. Having been roused into mob-like behavior, the choir affirms the soprano's text with an accented, high-range declamation. The end of the choral phrase imitates the descending motion of the soprano, and is accompanied by woodwinds in falling sextuplets.

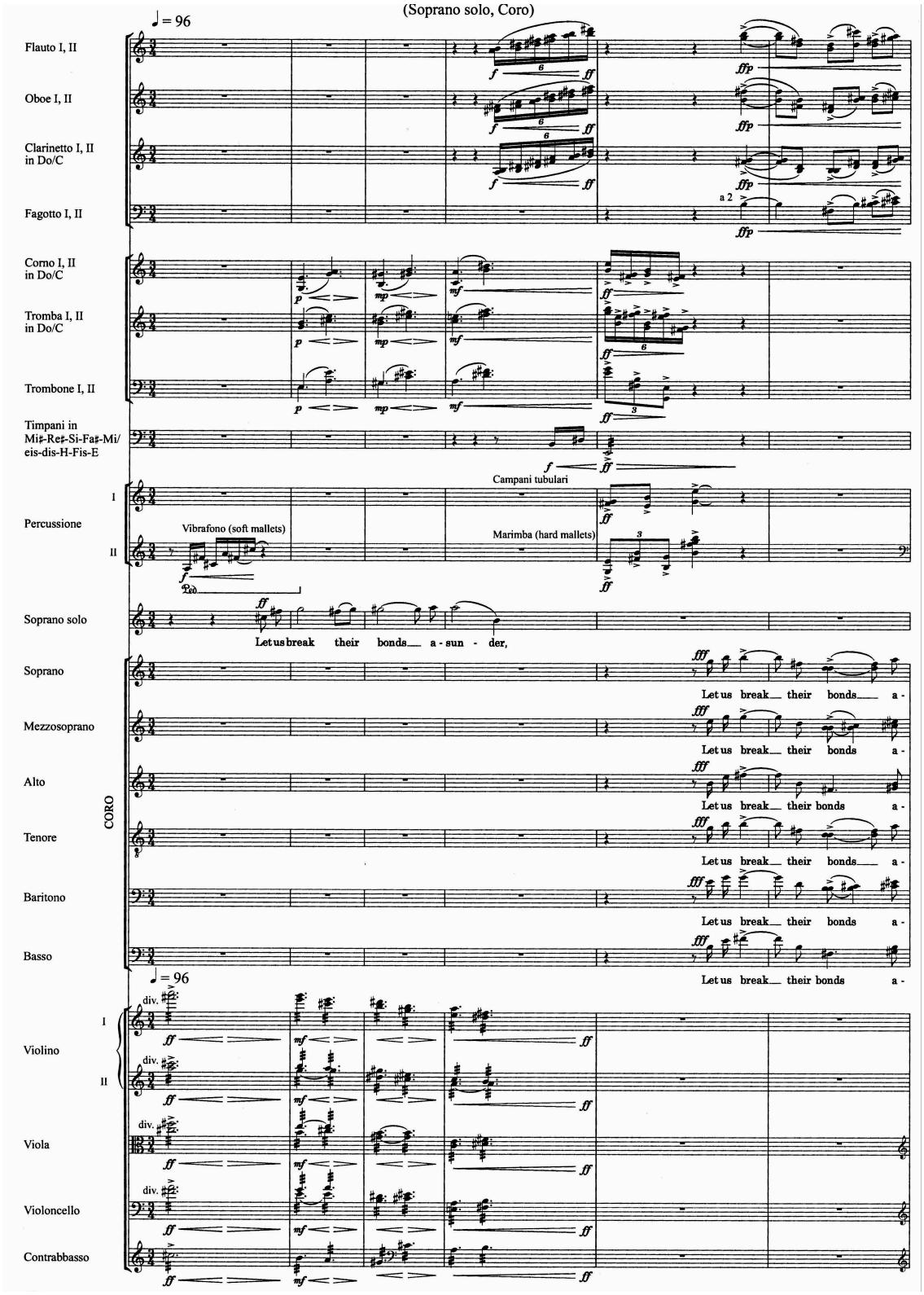

Fig. 37. *Let us break their bonds*, meas. 1-6.
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The first seven bars repeat almost exactly, this time using the second half of the text: “and cast away their yokes from us.” Instead of dropping a seventh, this time the final word rises climbs a step in self-aggrandizement by the soprano. This is accordingly answered by the chorus, who go so far as to crescendo through measure fourteen as the strings prepare a last triplet ascent into bar fifteen.

A final blow of brass and percussion leave the strings stranded on their high, opening tremolo F-sharp minor chord in second inversion. While a brief *crescendo* is written before the long *diminuendo al niente*, Maestro Rilling asked the players to ignore this swell in order to better pace their fading away. Like the afterthought of a bad dream, the chorus chants the entire text in low, even, whispered F-sharp minor. Just as there is space before the utterance begins in measure sixteen, there is almost a measure’s rest in the middle to separate the two phrases. Only ominous bass drums roll underneath, while the strings die away one part at a time, leaving the first violins exposed in the last measure. There is an *attacca* written into the score, but the *fermata* and *niente* indication seem reason enough to allow a slight break before the scene shifts its location to heaven.

II:38 *He that dwelleth in heaven* (Soprano solo)

A total change of character is brought about here. The timeless qualities of heaven are conveyed through a slow tempo [quarter = 48], static harmony, light instrumentation, and soft dynamics. The melodic and structural material is repetitive, though not evenly or exactly divided.

Oddly it is the string basses that take the first step into the ambiance of heaven. Their octave Ds sound for three beats before the rest of the strings, muted, make the rest of the D major chord. In the third and fourth bars, underneath the gentle sound of flutes and clarinets, the violins and violas play an echoing, second sonority [C-sharp, D, F-sharp, A, B, C-sharp]. Each time this 'echo chord' is heard it is raised by a chordal inversion (mm. 7-8, 16-17), as though earth is further and further away. Measure five begins a repeat of the opening material, now accompanying the soprano. This time with pure, delicate tone, she begins on F-sharp above middle C and rises up an octave to depict "heaven" (see Fig. 38). Separation of the vocal line by a bar in measure nine adds to the timelessness of the soprano narrator, as the strings again lay their D major foundation. Then, things change as the text, "shall laugh them to scorn," is portrayed by a descent from D down to low B, with separation between notes (dotted eighth note/sixteenth rest) and similar motion and articulation in the winds. A momentary change to the relative minor occurs at the final note of "scorn." The overlap of ascending sevenths (D to C-sharp) in the violins is similar to the violin and flute ending of *But thou didst not leave His soul (#28)*, and strengthened by a lingering bowed vibraphone with slow vibrato.

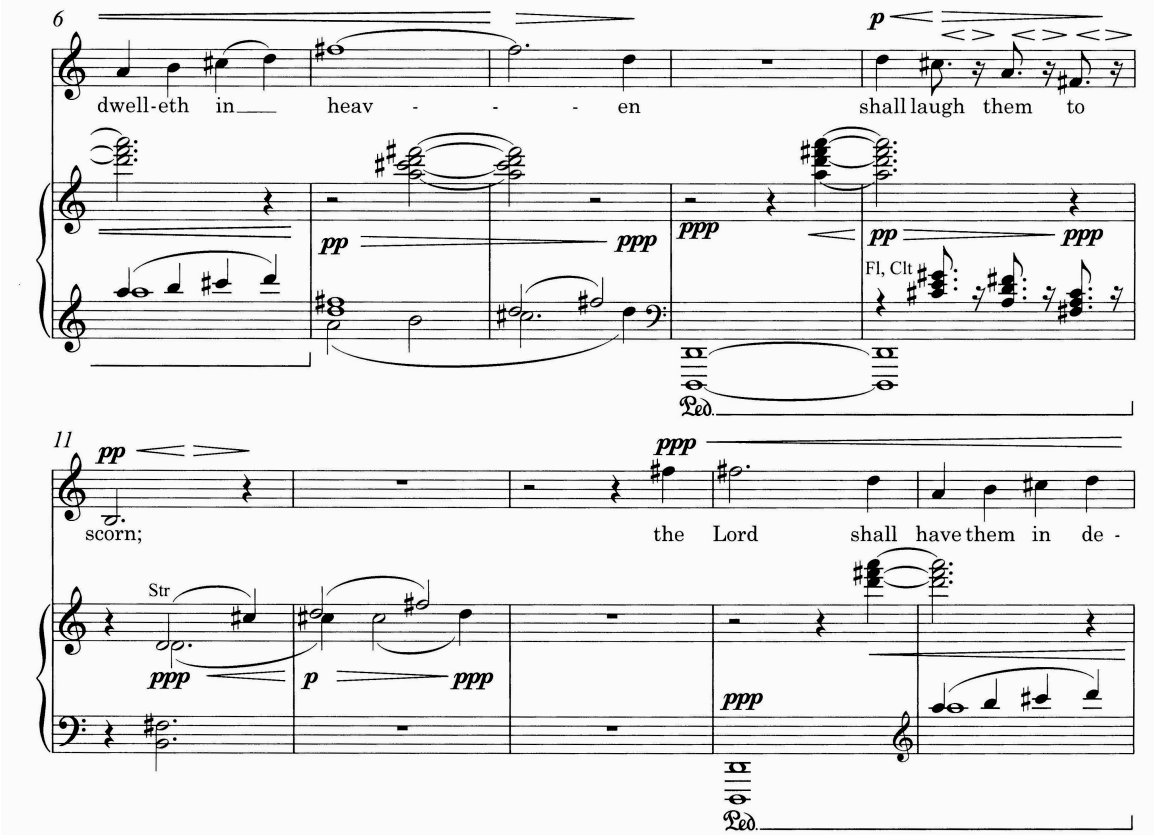

Fig. 38. *He that dwelleth in heaven*, meas. 6-15, vocal excerpt.
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The downbeat of measure thirteen leaves an unexpected three beats of silence, save the reverberation of the vibraphone. Then the soprano leads off, this time with high F-sharp to highlight the name of the Lord. The remaining phrase contour is similar to the first one, but the stepwise ascent of measure fifteen rises only to D. Instead of creating an exact parallel structure in measure eighteen, Sandström skips the string iteration that occurred in measure nine, and instead moving directly to the laughing descent of the woodwinds, almost like an inward chuckle. The arrival of B minor is presented this time

by a pitched gong, along with the string material from measure eleven. Again there is a written *attacca,* this time to the catastrophic aural image that begins *Thou shalt break them*.

The only issue of this movement is one of character. Simply put, the soprano is asked to sing two consecutive movements with two very different sounds. Because the listener will be so engaged in the change of milieu, they may not notice that the same soloist who has just hoodwinked the nations of the earth into rising up against the Lord is now representing the divine. Care must be taken to select a soprano who can effectively change character dramatically and musically within this short timeframe.

II:39 *Thou shalt break them* (Alto solo, Tenore solo)

Although the measure numbers are continuous from the previous movement (m.21 begins this movement) due to the connection of the text, the indicated *attacca* is literally a sonic attack, and should come as a shock to the audience following the ethereal sounds of *He that dwelleth in heaven* (see Fig. 39.1). This movement is one of the least like its Handelian forerunner, whose aria is a dream come true for the virtuosic Baroque tenor, with leaps and melismas aplenty. Sandström instead uses the instruments to create the smashing of a clay vessel at both the beginning and the end. The voices, a duet of tenor and alto, are in relatively similar range and move slowly after their initial scalar ascent. Sparse instrumentation brings the text to the foreground and sparingly embellishes the deliberate vocal character.

The movement, which is somewhat a cross between *recitative* and *arioso*, is made of four parts: the initial breaking of the clay pot, two distinct vocal phrases, and an instrumental ending that extends the opening image. The first "breaking" ties together the elements presented in *Why do the nations* (#36) and *Let us break their bonds* (#37). Accented, rhythmically offset sixteenths, triplets, and pentuplets are heard from the brass, timpani, tubular chimes, and gongs. The bassoon doubles the long-tone of the trombones, saving the use of strings for the second measure as the clamorous onset fades away. This contrasting E Dorian string lyricism soothes the listener, as if to say, "It's alright to calm down now." A solo oboe carries the violin C-sharp further upwards, and is dovetailed by the flute into first vocal phrase.

It is into this more stable atmosphere that the voices begin, with a rising scale of sixteenth notes in parallel thirds, beginning on low G for the alto and ending on high G for the tenor. The rest of the phrase is rhythmically longer, descending slowly with a *ritardando* to half-tempo [quarter = 54], with a suspension chain alternating between the voices accompanied by string *pizzicato*. The low vocal sound at the end carries a cold tone, especially on the final "i-ron," whose two separated, accented quarter notes of F-sharp for tenor and low G for alto are combined with struck vibraphone, as though they were made in a blacksmith's shop.

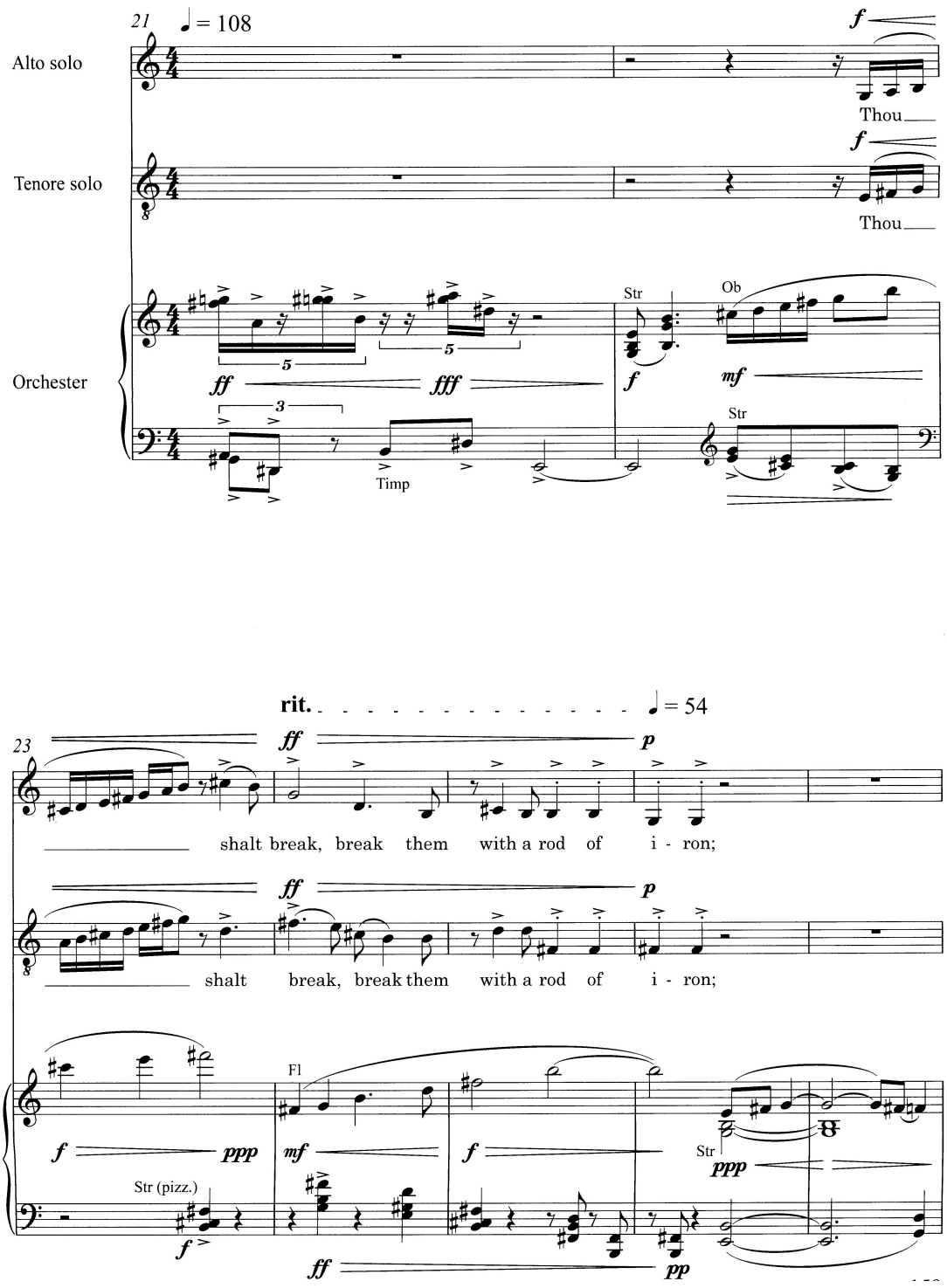

Fig. 39.1. *Thou shalt break them*, meas. 1-7 (21-27), vocal excerpt.
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The strings reemerge in measures 26 and 27, still in E dorian, to create a slight break between phrases. Now the tenor begins on high G and gently descends, *pianissimo,* with the soprano echoing a measure later and a third higher. A short roll of the crash cymbal quietly colors the word "dash" as the strings finish their instrumental bridge with a foreboding tremolo *molto sul ponticello*. Both the tenor and the alto sing their iteration of "in pieces" at the same pitch level in measures 29 and 30 respectively, with each C-sharp split off with a short solo chromatic rise in the flute, dispersing the melody. By the next measure, the voices are closer by two beats, and back in thirds. The A and C-sharp of "potter's vessel" are repeated three times, accompanied only by rung chords in the marimba (see Fig. 39.2) and a further slowing [to quarter = 36]. Sandström's interpretation seems to realize the sadness of a potter who is resolved to destroy his own creation[24]. The fate of the world is represented by octave Ds in the string basses in measure 34—the same Ds heard throughout the prior movement. This point seems to be a bleak but adequate ending.

Just as unexpectedly as before, the opening smash is heard, this time down a step and with added ascending triplets in the woodwinds. The relentless shrill dissonances sound like shrieks of pain, especially when the strings join the final chord in measure 37, with violin tremolos in harmonics. The violas, celli, and basses linger almost to the end in low, clustered seconds, leaving a lingering D timpani roll alone for the last beat, *al niente*.

[24] Indeed, the music seems to portray the sadness of the potter story in Jeremiah 18 more than the determined God of Psalm 2 from which this text is drawn.

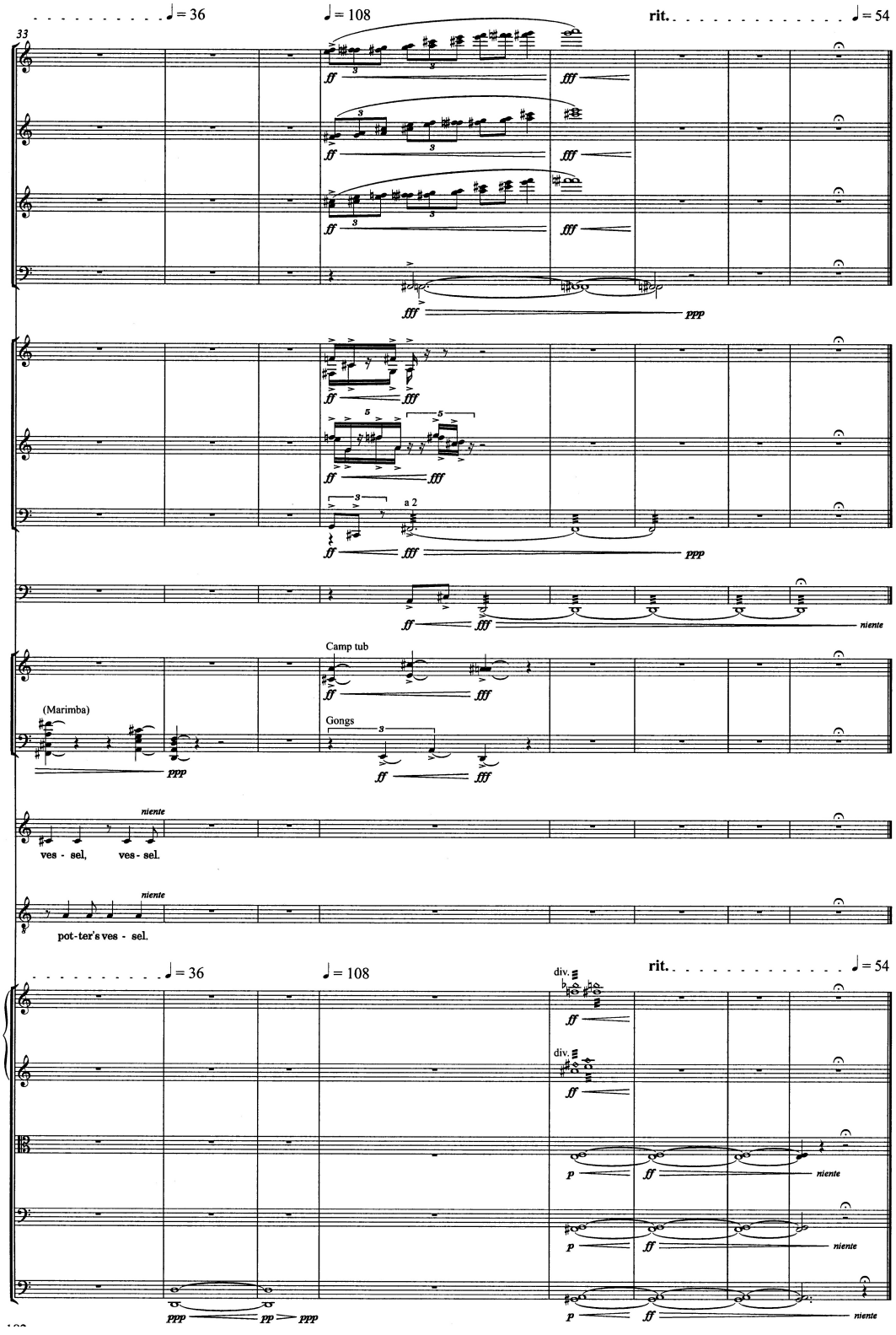

Fig. 39.2. *Thou shalt break them*, meas. 33-40.
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II:40 *Halleluja* (Tutti)

In several rehearsals and conversations, Sven-David Sandström has referred to Handel's *Hallelujah* chorus as the single most remembered thing about the original *Messiah*. This is why Sandström's new work begins with nebulous swirls of "Hallelu," in the background before the foundation of *Comfort ye* builds towards clarity. Now, with a recollection of the opening movement's atmosphere, Sandström's *Halleluja* unfolds. It seems meaningful to point out that the composer chose to spell the word in the Swedish way, no final "h," revealing a personal connection to the text that is being transformed into music. Undeniably the first half of the movement, which seems almost a collage of disparate elements, can only be truly explained as a result of Sandström's background as a child in the Pentecostal church, where he was a frequent witness to people speaking in tongues. The initial chant in measure six becomes a motivic "ladder" in measure ten with *trillo* on the stressed syllable. Awe turns into realization at measure sixteen-- "for the Lord Omnipotent reigneth," which evolves into the initial joy of the first "King of Kings" passage at bar 23. Human expression unfolds in a personal way through the telling of the text. Only after this can the exultant march of measure 62 begin, in a magnificent snowballing ruckus towards the final downbeat.

After the visceral experience of *Thou shalt break them*, the listener may not be sure where Sandström will turn next. Any sense of tonality or meter has been obliterated. Into this atmosphere of desolation come the beginning sounds of Sandström's *Halleluja*. They are not a triumphant D major like Handel's, but the clustered quartal harmonies high in the muted strings still sound familiar. As the woodwinds echo G-seven arpeggios like morning mist over a lake of the cellos and basses, bass drums and timpani, the very

beginning of *Comfort ye* (#1) begins to re-establish itself. The violins and violas disappear at the end of the fourth bar, to clear the way for the chorus' first layered whispers of "Halleluja," in chanted, almost tribal sixteenth notes. The upper strings reappear after the soprano entrance, and then fade away in measure ten. At this point the basses of the choir begin a new motive, an ascending arpeggio with *trillo* on the syllable "lu," which is again layered upwards, with a pointillist woodwind accompaniment above. In measure twelve the vocal effect is amplified by the strings as they begin their own tremolo, the violins *molto sul ponticello*, before all fades away. "For the Lord" (see Fig. 40.1) begins *a cappella*, bringing an arrival of C major and an *accelerando* that will drive from the initial tempo forward into certain joy [quarter = 96 moving to 144]. The voices enter again from low to high, this time building into duets (bass/baritone, etc.) and then trios (men/women). Woodwinds double the choir, and all move higher in range towards a gathered arrival on "reigneth," where the strings join in (with mutes lifted) and the sopranos and tenors resolve upwards to high C.

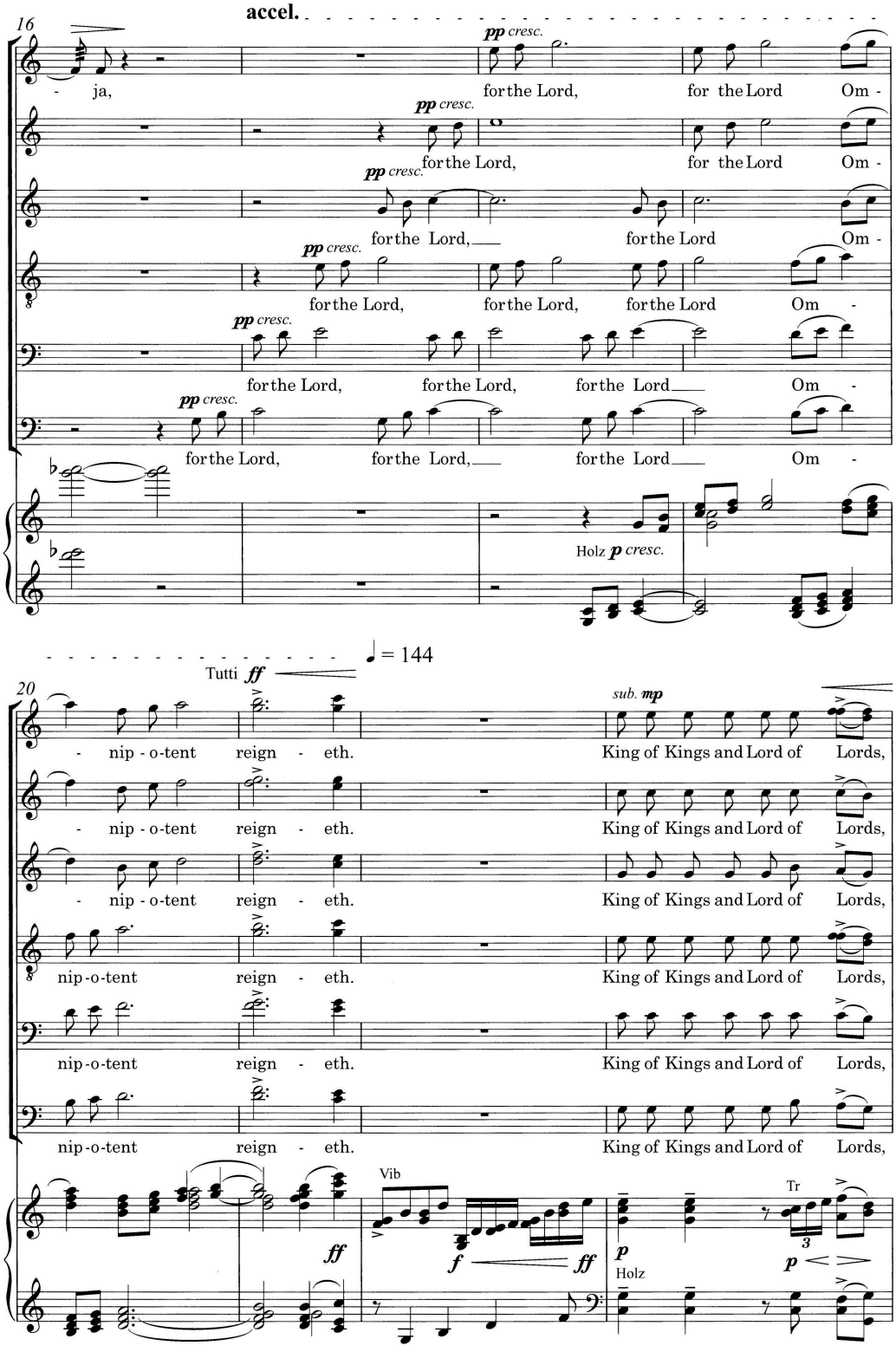

Fig. 40.1. *Halleluja*, meas. 16-23, choral excerpt.
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One-bar transitions are used throughout this movement, and measure 22 is the first. Here, the strings sweep upwards over syncopated quarter notes in the bass, while the timpani, tubular chimes and vibraphone reinforce the excitement. Energized eighth notes in C major mark the beginning of "King of Kings and Lord of Lords," in a bustling *mezzo piano* that grows to *fortississimo* by bar 30. A light conversation between winds and strings accompanies the choir, while the strings emphasize the accents of the choral rhythm, especially in syncopated moments. Again there is an arrival of C major on the downbeat of measure 30, which moves directly to F and a surprising change to six-eight time with the quarter note remaining constant [now = 96]. This compound-meter *Siciliano* is the vehicle by which the intermediate text, "The kingdom of this world…" is set in E-flat major. The first three bars are repeated with new text ("is become the kingdom of our Lord"), building towards a fresh arrival at E-flat in measure 40. Sandström paints the word "forever" (see. Fig. 40.2) by using the polyrhythmic idea presented at the ends of *And He shall purify* (#6), *For unto us a child is born* (#11), and *Let all the angels of God worship Him* (#31). This time, though, the voices have independent oscillating patterns, which taper out from low to high, leaving the sopranos completely exposed, *pianississimo*, on high F to G and A-flat to B-flat.

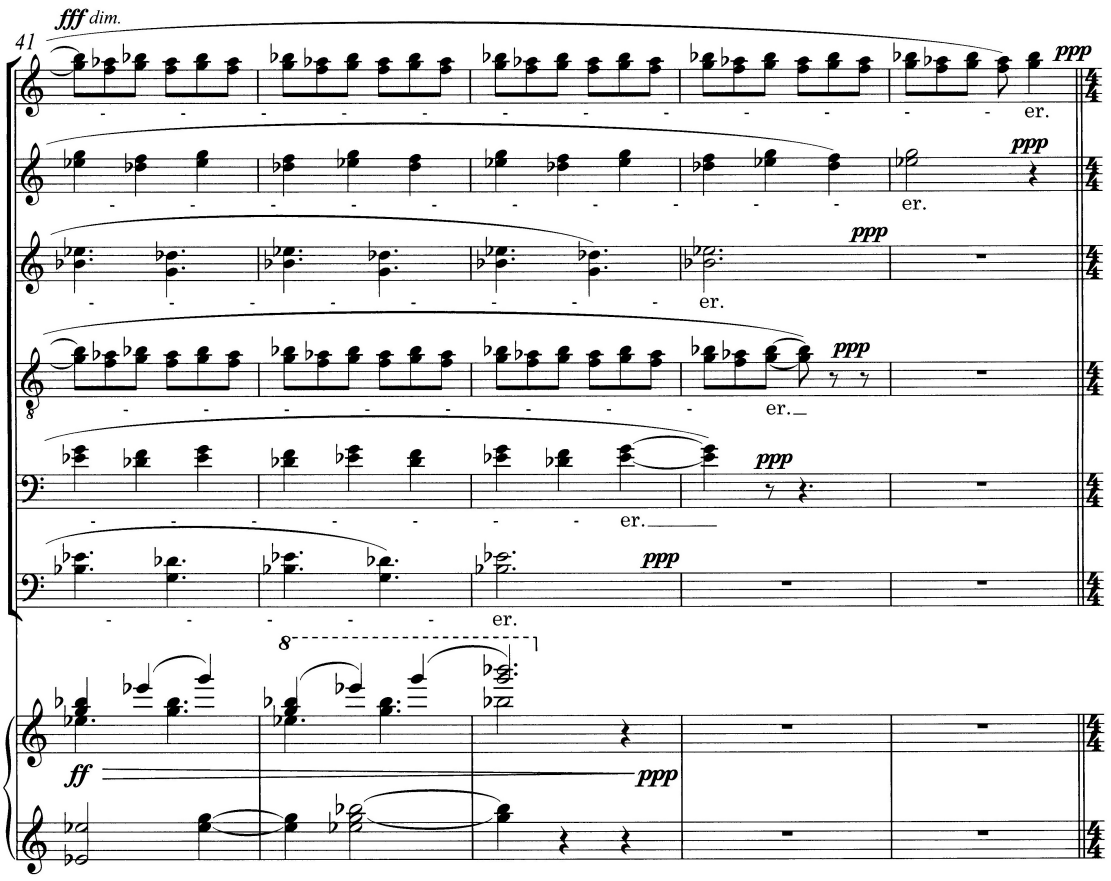

Fig. 40.2. *Halleluja*, meas. 41-5, choral excerpt.
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The ensemble is knocked from the thought of eternity back to the celebration at hand by a second transition at measure 46. The material is identical to the first transition (m.22), providing the shift back to C major, common time, and faster tempo [quarter = 144], and leading into a repeated "King of Kings" passage. Rather than moving towards six-eight time again, bar 54 leads to a quiet tremolo texture for the strings. The terraced opening "Halleluja" sixteenths return, but unexpectedly begin a simultaneous chromatic ascent and fizzle out. The sudden change is bewildering, though the ending sounds like incense rising and disappearing into the dome of a cathedral.

Another transition comes in measure 61, just as abruptly as the previous one, led by a downbeat whack of the D timpani and chased by diminishing, syncopated *pizzicato* strings. The second half of the movement, a joyous feast of "Hallelujas" shared among the entire performing ensemble, begins at a slightly quicker speed [quarter = 152], with a simple motive in the bass voice and bassoon. Syncopation comes immediately, over notes that outline the tonic (G) and dominant triads before tying over the bar line and resolving underneath the baritone entry. Each of the three passages is separated by a single-bar transition. The first phrase of eighteen measures is written for the chorus with woodwind doubling, and features the initial layering-in of voices. By measure 65, as the women enter the texture to pair up with their male counterparts, there are already derivations of the motive occurring, through octave displacement (soprano/tenor, m. 67) rhythmic elongation (alto/bass, m. 69-70) and attenuation (soprano/tenor, m. 74), leading to a final "ja" at the end of the passage.

The timpani and *pizzicato* transition in measure 80 is identical to the first (m.61), again dwindling to *pianissimo.* Instead of merely growing to *forte*, the sixteen-bar second phrase builds to *fortissimo* as well as adding strings and vocal soloists. The choral voices now begin in pairs (male/female), with shorter motivic rhythms and closer entry points. After the initial soprano/tenor choral entrance, the vocal soloists join the festivities starting in measure 84. Lower strings double them, with playful arpeggiation above in the violins. Again the final "ja" happens together at the end of measure 97.

With a third transitional bar (98), that includes an added brass *crescendo*, the third and final passage of fifteen bars commences. Each voice has its own motivic variation though they all enter together. Still the woodwinds double the chorus as do strings the

solo quartet. Bells and vibraphone also begin at the onset, though *pianississimo*, to allow a gradual growth of sound. Motives are rhythmically truncated and in close succession, as though the ensemble is running out of breath, like children dancing around in circles. The brass layer into the mixture beginning in measure 103, *piano* with *crescendo* like the bells. A timpani motor of alternating G and D half notes begins before this, in the middle of bar 102, and fuels an *accelerando al fine* [to quarter = 168] by switching to hemiola dotted-half notes in measure 106, to quarters in 109, and then to syncopated quarters in the last two measures of music. Of course the final "ja" of the voices comes at once, with woodwinds rising in sixteenth notes, followed by a brass and timpani final downbeat—the dot under the exclamation point. To continue the metaphor of the child dancing in circles, the final downbeat would be the child falling to the ground in a state of exhausted bliss.

The movement's overarching harmonic motion [G7 – C – G] is that of a half-cadence, which deftly portrays the role of *Halleluja*. Within the work, it is not the end, and in all of human existence praise will never be fully completed. At first glance this movement's architecture may look backwards as compared to other movements, with so much homophonic singing and text presentation before the motivic layering. However the spiritual journey represented by the opening half of the movement gives purpose to the cosmic song of praise. With so many separate elements and moments, this movement is among the most difficult to pace. All of the *fortissimos* and *pianissimos* beg the question, should they be treated equally? While this must be deliberated scrupulously on an interpretive level, the largest consideration should be that of the voices. The hymn of praise should be sung with as much comfortable muscle memory as possible, with the

knowledge that the loudest and highest singing is at the end. Agility is required of all voice parts, which must navigate in and out of the *passaggio* while rapidly reading the complex motivic succession through an *accelerando* shown by the conductor. Energy and voice must be preserved so that this is not exhausting, especially since earlier passages like "King of Kings" (measures 27 and 47) are homophonic, equally high and loud, and more sustained. At least in Handel's *Messiah* there is some time for the choir to rest after the *Hallelujah* chorus. As will be seen, Sandström employs the choir in the very next movement. Allowing a moment before plunging forward is therefore advisable, not only so that the audience can take a moment's breath, but so that the singers might 'rediscover' their larynxes.

Analysis of Part Three

III:41 *I know that my Redeemer liveth* (Baritono solo, Coro)

For Part Three of *Messiah*, Charles Jennens selected biblical texts also included in the Burial Service of the *Anglican Book of Prayer,* in praise of triumph over death. One of the reasons that Sandström chose to create a two-hour work was so that these important texts, so often cut in performances of Handel's oratorio, would each be heard in its intended fashion. The intangible subject matter influences the music, which is more dissonant than Parts One and Two. Sandström referred to this portion of *Messiah* as "the future," so it is naturally more mysterious—truth yet hidden from the living. Ascending instrumental lines are often part of this mystery, as fleeting ideas leading to heaven that cannot be grasped. Even the boundaries between soloist and chorus are blurred, as begun in *Let us break their bonds* (#37). While in the case of *I know that my Redeemer liveth* the chorus showcases the dual-source text, later they accompany the soprano in *If God be for us, who can be against us?* (#48). There are also two solo vocal trios within these ten movements, as well as a final *Amen* (#50) that incorporates chorus and soloists together.

I know that my redeemer liveth features two sections: a harmonically repetitive opening baritone solo, and a shorter chorus that incorporates the soloist as an echo. As in several movements, there is a falling introductory orchestral ritornello (see Fig. 41), and a repetitive harmonic sequence. Sandström creates more mystery to the atmosphere by using an extended opening chord—E major with a ninth, eleventh, and flat and natural thirteenth all added between the woodwinds and strings. A sweeping motion is created in the winds by descending at varying rhythmic paces (sixteenths, triplets, eighths) while the strings all fall in a *portamento* of an octave or more to land on A minor. The high-to-low

motion focuses the audience's attention in a way that says: "there's more after the *Halleluja,*" and also narrows the scope from the entire ensemble back down to a single voice.

The baritone's motivic opening line rises first by a sixth from E to middle C, then ascends further by whole and semitones to a long high E on the accented syllable of "Redeemer," before falling back to G through an accented F-sharp appoggiatura on the word "liveth." A short circle-of-fifths harmonic progression in the brass highlights the text, moving from A minor towards the C major of "Redeemer," which turns into a IV-V-I progression to end the phrase in G minor. The woodwinds embellish the central long note of the vocal phrase in measure four, with solo flute fluttering a staggered C major arpeggio up two octaves and back, and the clarinets joining the brass choir. A solo oboe line stands out, echoing the initial vocal ascent before continuing up the C major triad to land on high D. This oboe echo is significant in two ways. First, it will carry a melodic statement on its own in measure sixteen. Second, it sets up the echo role that the baritone will play in the choral section of the movement (in measure 30 and following). After the voice and brass finish in measure five, the woodwinds continue in a two-bar transition to the next phrase. The flute maintains the primary motion, this time with an octave chromatic rise from A4, working through the woodwind choir's A-seven and B-seven chords, and leading back to the opening "sigh" of measure eight.

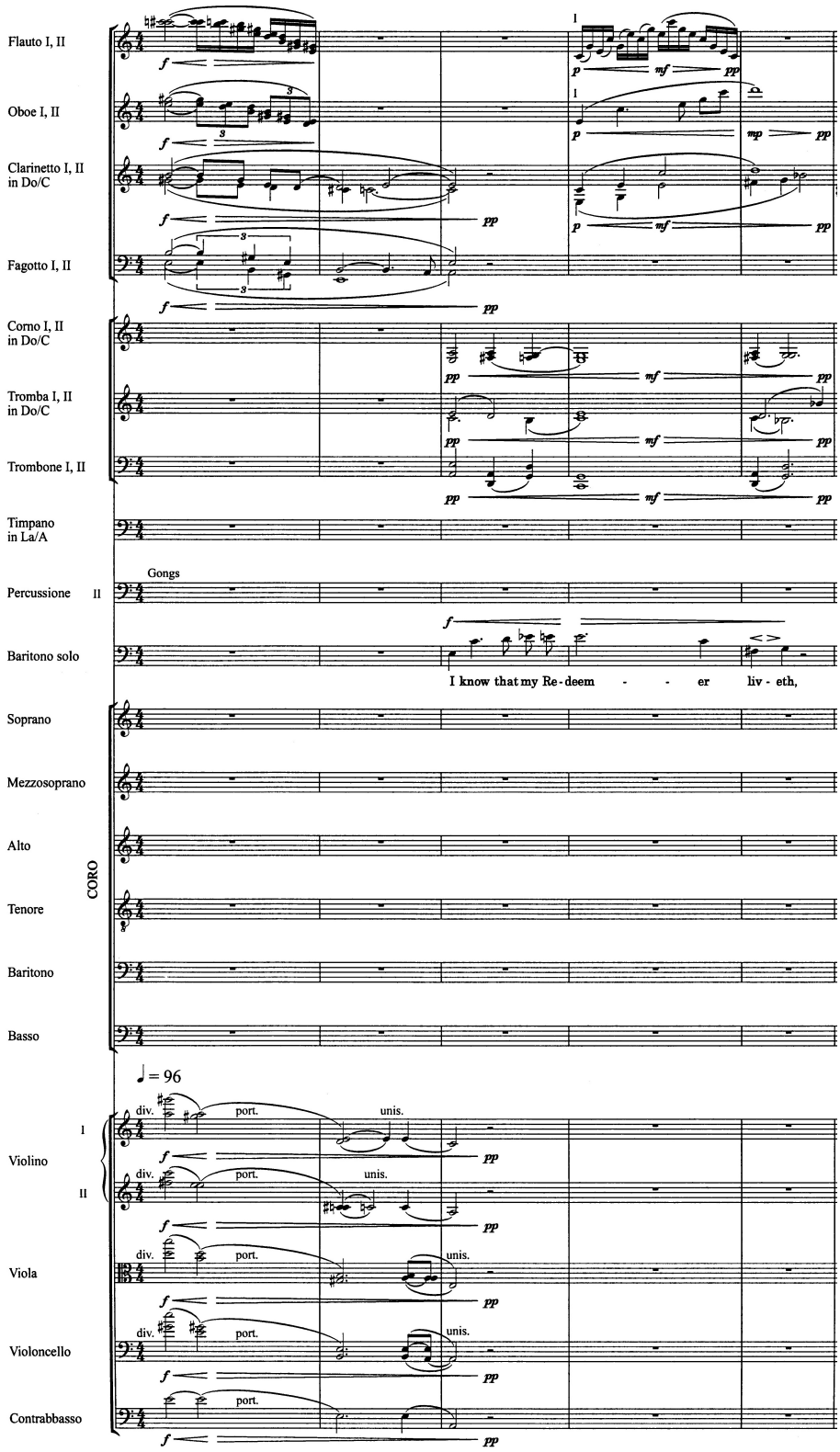

Fig. 41. *I know that my redeemer liveth*, meas. 1-5.
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Two seven-bar harmonic statements are contained within the second structural phrase. The first five bars (measures 8-12) repeat the opening material, and then the voice continues with brass alone. In the second bar of the second statement (measure 16), the strings overlap the solo oboe echoes the baritone's opening theme, while the rest of the winds use the material presented in bars four through seven. A third statement begins in measure 21, again with the "sigh" of winds and strings. Harmonic inflection of the voice and flute paints the text describing "worms," to create C minor instead of major in bar 24. A cross-pattern accompanies the words "destroy this body," accompanied by strings instead of brass as the harmonic pattern further deviates into G minor. Odd ascending solo oboe and flute lines overlap here, possibly an uncertain ascent towards God—one of the mysterious ascents that Sandström spoke about, as described above.

An angelic *a cappella* choir greets the baritone with words that mention Christ for the first time in the work: "for now is Christ risen from the dead, the first fruits of them that sleep." The messiah is only mentioned by name in Part Three, and the choir is always present. The choral parts here ascend towards "risen," set to a snap rhythm for the soprano and tenor, and then descend towards "dead." This allows the soloist to be heard as he reiterates the melody in sequence. The baritone further echoes the choir through the final phrase, and catches up with them at the final "sleep." The strings provide simple harmonic support in measures 30 to 31, allowing the singers time to breathe without a break in the overall sound. The closing A-seven of the choir on "sleep" is picked up by the strings in bar 35 and brought to a D major resolution from measure 39 to the end, with pitched gongs punctuating the beginning of each chord. The idea of the

flat/natural harmonic thirteenth is seen again in the violas in bars 35-36, and then in the first violin as it descends from B-flat to A over the harmonic cadence, finally coming to rest a 6th higher on F-sharp.

The largest similarity to Handel's writing here is the subdued and relaxed feeling of the whole movement. There is calmness in the moderate tempo [quarter = 96] and mostly *piano* to *mezzo forte* dynamics. Together this portrays the surety of the believer who can now be unafraid of death thanks to the messiah. This calmness will reach an even greater expression in the next movement.

III:42 *Since by man came death* (Coro)

In setting this movement's text to music Handel brilliantly juxtaposed slow "death" with fast "resurrection," and created musical parallels between the human (Adam) and the divine (Christ). It is noteworthy that in all of Handel's *Messiah*, this is the only purely homophonic choral movement. Sandström's approach to the text is decidedly less dramatic, focusing on the overall philosophical nature of the words. An ambiance conducive to personal reflection is maintained throughout, with a diatonic but freely wandering harmonic vocabulary, as well as a limited range of volume—the only full choral swell occurs at the first mention of "resurrection." A unique feature to this movement is the closing section, which is a hummed, chorale-style tune with minimal accompaniment. The melody of the hymn is Sandström's own, taken from a cycle of music commissioned by the Swedish Methodist church—the only external reference in the work other than *His yoke is easy* (#17).

Bells and vibraphone begin the three-measure introduction, evoking a sound similar to the angelic world of *Let all the angels of God worship Him* (#31), though now the vibraphone is without motor and the tempo is much slower [quarter = 63]. The clusters of quartal semitones in the violins and viola have been heard before at the beginning of *Halleluja* (#40). Here they are played in harmonics, and set as quarter notes passed around at random to create an ethereal, timeless quality. In the last measure they resolve to a D major triad, which is passed off to the three-part women's choir (see Fig. 42.1) and transformed to B minor at the mention of "man." An ascending violin solo contrasts the women's descent before the men take over in measure seven. The portrayal of the fear or coming of death is simply set by the men's voices and doubling string basses in ascending B minor chords with passing harmonies, reaching *forte* by the downbeat of measure nine and then subsiding. An oboe solo that echoes the violin of the fourth measure bridges into the women's next entrance. While the women dominate the choral texture throughout, the choral swell of "resurrection" in bars eleven and twelve is the only one that includes the men. A major is reached at the swell's climax by way of a simple circle-of-fifths progression [B minor, F-sharp minor, E, A], where the flutes and clarinets also join the ensemble. Although the women continue into "resurrection of the dead," the strings are employed briefly to overlap the seams between phrases in bars thirteen to fourteen, and fifteen to sixteen. One more statement of the resurrection text is accompanied by a muted solo string quartet. Their relayed, overlapping ascent of sixteenth notes depicts the spirit leaving the body.

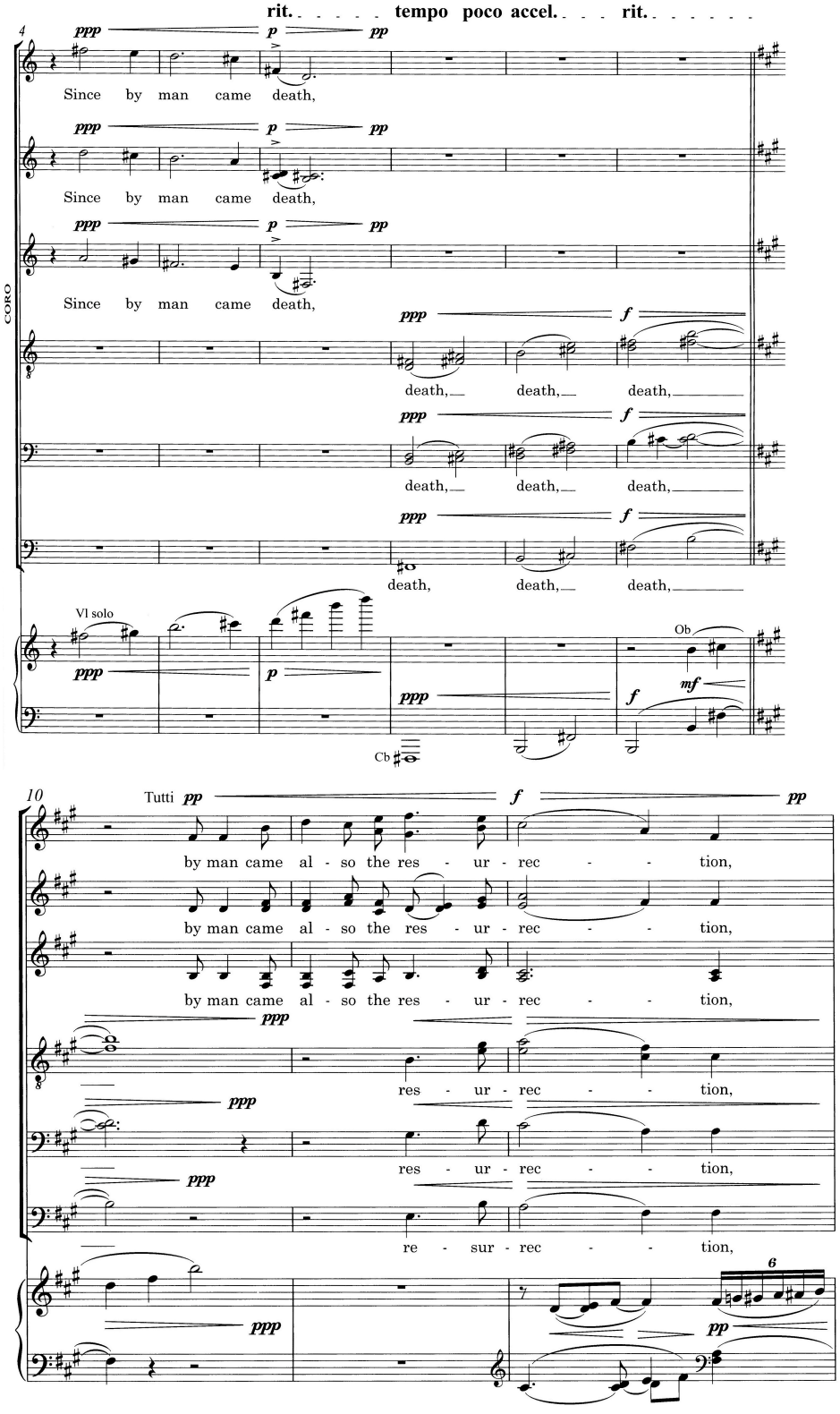

Fig. 42.1. *Since by man came death*, meas. 4-12, choral excerpt.
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Flutes, clarinets, and muted trumpets provide a transition into the new music of measure twenty. A humming backdrop of all lower voices accompanies the sopranos with the second half of the text, "for as in Adam all die, even so in Christ shall all be made alive" (see Fig. 42.2). Muted strings play every other measure, with the flute gently harmonizing the first measure of the soprano melody in bar 21. There is a *ritardando* through this passage to almost half tempo [quarter = 36] by the end of the text. Starting in measure 25, the final portion of this movement is devoted to a hummed chorale. The instrumentation is sparse, with a string, flute, and clarinet line in bar 28, again serving to overlap the choral phrases. Differently sized tam-tams add further atmosphere with gentle rolls, though the choir ends the movement *a cappella*, *al niente*. If Sandström is indeed musically describing the angel-world in the beginning of this movement, then this text is their promise, and the chorale their song of welcome to the ascending soul.

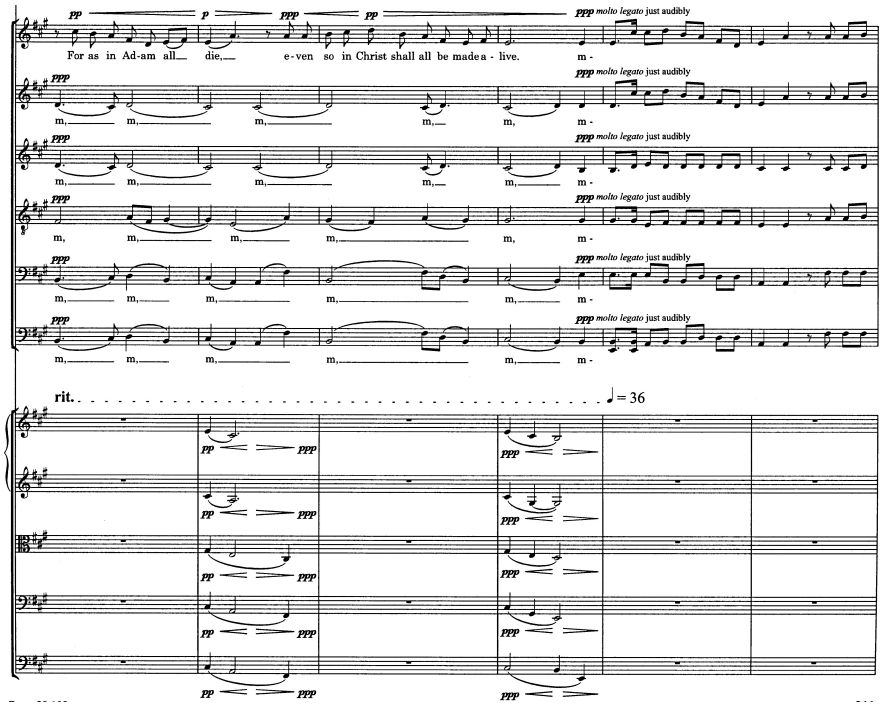

Fig. 42.2. *Since by man came death*, meas. 21-26, choir, string excerpt.
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As with the movements pervaded by loud singing (like *Halleluja*), the predominance of quiet singing in this movement must be carefully paced—especially the *diminuendos*. The final humming section in particular must begin loud enough to allow for softening at the end. Of course the *forte* swells of the men in bar nine and the whole choir in bar twelve must be of full sound and not harsh in tone. This is also a place where it is advisable for the choir to be voiced for balance. Measures 21-24 warrant this, especially the women's parts, since there are only two: the melody in the soprano, and a unison line in the mezzo-soprano and alto. The humming section also contains moments of part doubling that should be considered carefully. Finally, the beautiful orchestration is truly ornamental to the choir throughout, and should add to the choral sound without overpowering it.

III:43 *Behold, I tell you a mystery* (Alto solo)

In Handel's *Messiah,* the bass recitative-aria pair, *Behold, I tell you a mystery* and *The trumpet shall sound* (#44), are perhaps the best-known solo movements of Part Three.[25] Sandström holds true to the idea of these words being set together, although he

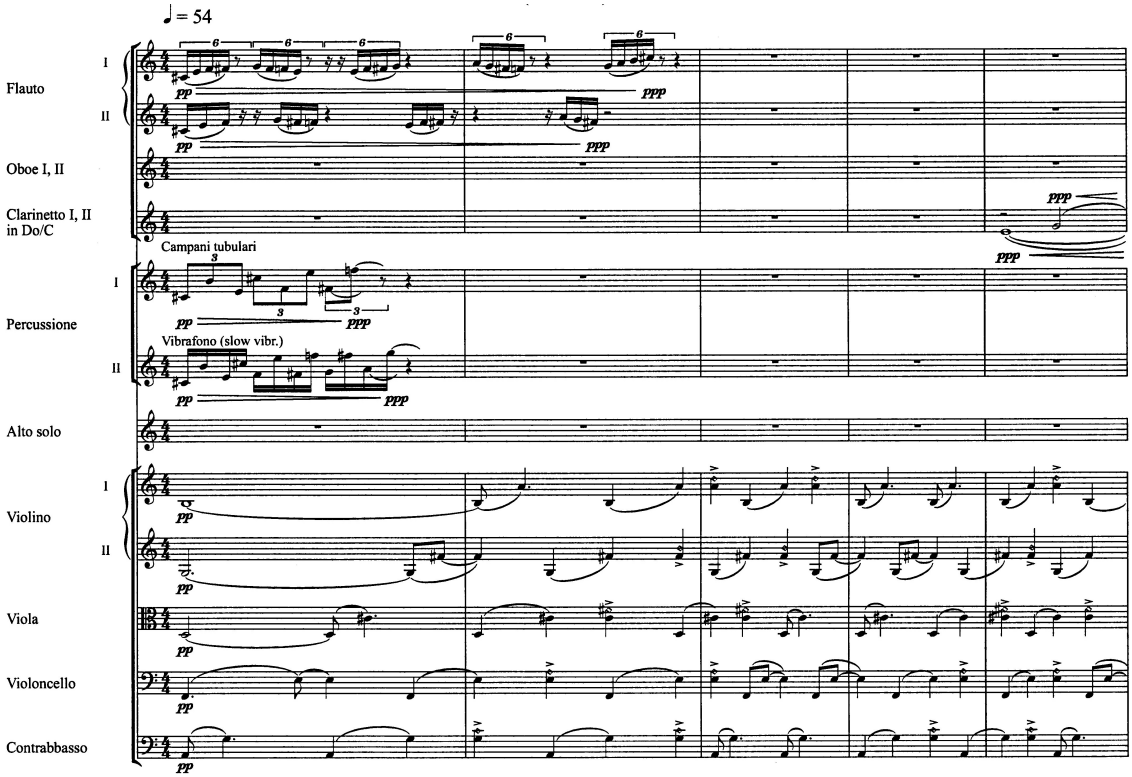
[25] Among many reasons for this are the text, which is paramount to the storyline of *Messiah*, and the use of trumpet, which provides a welcome change of color by this time in the piece.

modifies the voicing to create a recitative for alto that leads directly into a rhythmically driving solo vocal trio with full brass. Instead of a separate "scene," however, continuity is felt through the development of the prior movement's opening material. This opening is also sounded at the halfway mark, creating a bipartite form despite the through-composition of the two vocal phrases.

The use of vibraphone and bells continues from *Since by man came death*, though slightly slower than before and with the lower sound of tubular chimes rather than campanelli (see Fig. 43). The idea of string harmonics is also developed here. Each string part oscillates independently at the seventh to create a murmuring background texture. Starting in the second bar a harmonic is added to the upper note, passed from the basses through the other parts at quarter-note intervals. Given the lightness of the sound inherent to bass and cello harmonics, it is much easier for the listener to hear the viola and violins whose notes are an F-sharp minor triad [C-sharp, F-sharp, A]. Similarly moving flute lines add temporal blurriness to the initial texture. The second flute seems to be dragged by the first, with the distance between them increasing as they fade away.

In measure five the clarinets enter in long tones, and the flutes reappear as part of this new, chordal woodwind texture of A major leading to D minor. There is a brief oboe solo melody in bars eight and nine, though its presence is an enigma. It does not occur in measure seventeen where it should, and is not taken from any known material although the falling pattern [F, E, D, A] could be taken as a precursor to the later soprano melody [C-flat, B-flat, A-flat, E-flat] of "Who shall lay anything," in *If God be for us, who can be against us? (#48)*. Harmonic alternation between A (minor or major) and D minor by the flutes and clarinets innocently frames the first vocal phrase. The alto begins with a

threefold "behold," set in alternating half steps [E/F]. This salutation is itself wrought with mixed signals, as the only instance of text repeating in the movement, but set as a *mezzo piano* dynamic in close proximity to the following words, "I tell you a mystery," also set in lower voice. There is no shouting to be heard—the audience either listens or they do not.



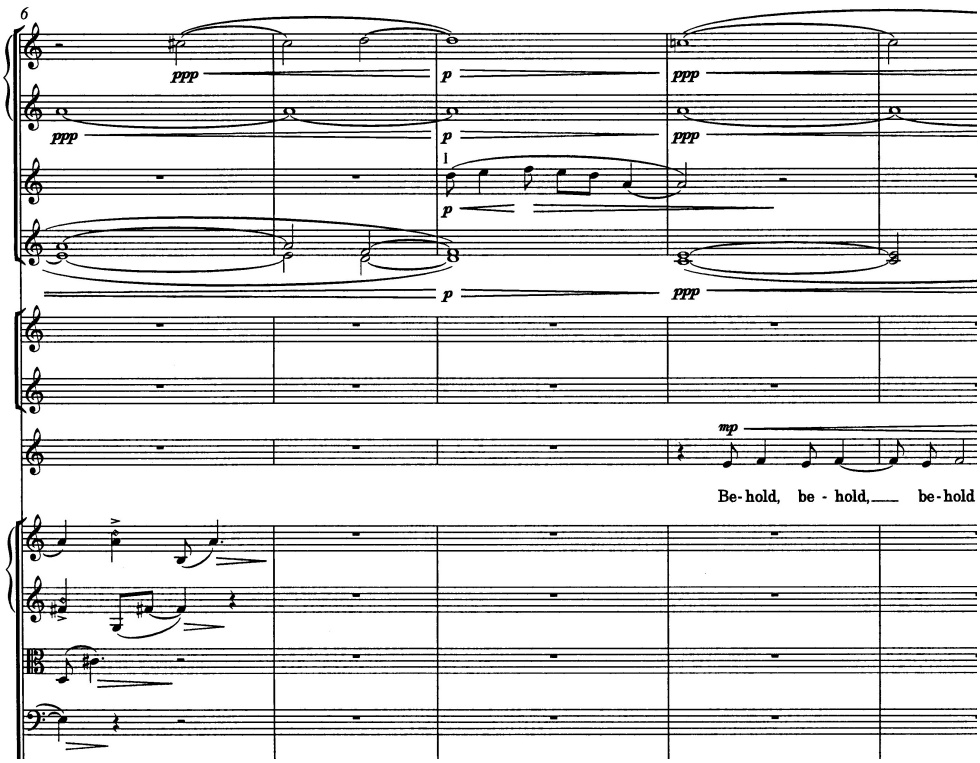


Fig. 43. *Behold I tell you a mystery*, meas. 1-10, excerpt.
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The woodwinds wait for the final alto note to finish before falling off into the second iteration of the chimes and vibraphone, this time with quartal tremolos in the basses, cellos, and violas, and harmonic tremolos [F-sharp and A] in the violins. The flutes continue in their sextuplet/sixteenth pattern from the beginning, now in alternation instead of echo. At the end of bar fourteen the clarinets enter just before the strings fade away from low to high. As mentioned above, the oboe solo is not heard this time. Instead, the voice enters upon the resolution to D minor with the text, "we shall not sleep," the last word of which is painted by low strings in close spacing, creating a snoring sound. The violins also enter in measure eighteen, leading upwards to a harmonic change to F major and B-flat minor that recalls the introduction to *Behold the*

Lamb of God (#18). The voice moves higher as harmonic inflection and orchestration further color the text. B-flat minor underlies the words, "changed in a moment," followed by a shift to E-flat minor. The twinkling of bells aptly compliments the vocal high G-flat and descent at "twinkling of an eye" in bar 22. The winds cadence to A-flat, supported by dominant-tonic motion in the string bass, and fade away together. For the last clause of text, "at the last trumpet," the voice lowers to A-flat and then reaches even further down in warning to accented, *a cappella* low Fs on "trumpet."

Once again this movement showcases the virtuosity of the alto solo. Though lyrical in quality, the range of her instrument must cope with a dramatic and colorful ascent to G-flat and then immediately dive for a steely low F. In addition there must be gentle clarity in the low first phrase, which also dips to A and G but should not have a chesty or driven tone, as illustrated by the choice of flute and clarinet for accompaniment.

III:44 *The trumpet shall sound* (Soprano solo, Alto solo, Tenore solo)

With *attacca* brass ensemble, *The trumpet shall sound* springs into brisk action [quarter = 144]. Set as a vocal trio, it blends the echo style of *Their sound is gone out* (#35) with the homophonic ensemble of *O death, where is thy sting?* (#46). Sandström's sectional composition depicts the sound of the last trumpet matches the intensity of Berlioz and Verdi while also providing theological ties by subtly recalling *And He shall purify* (#6) at more than one moment.

An opening brass fanfare grows from *piano* to *fortissimo* over three measures wrought with syncopations, eighth notes, sixteenths, and sextuplets (see fig. 44.1). The chromatic rise at the end paves the way from F-seven to B-flat major, and is highlighted by a three-note timpani anacrusis to the rolled downbeat resolution of measure four. Another syncopated bar of strings and bassoons in mostly sixteenth notes softens towards the vocal entries, along with the clarinets in their rising duet that remembers the brass rhythm of *And He shall purify* (#6). The vocal soloists layer in, joining at "sound," which is portrayed by a chromatic-third shift from B-flat to D and back, with a high B-flat at the end of the soprano line. Upper woodwinds (flutes, oboes, clarinets) accompany the last measure of voices, again with a hint of the "purify" theme as they build in intensity through the bar, ending in sixteenth notes.

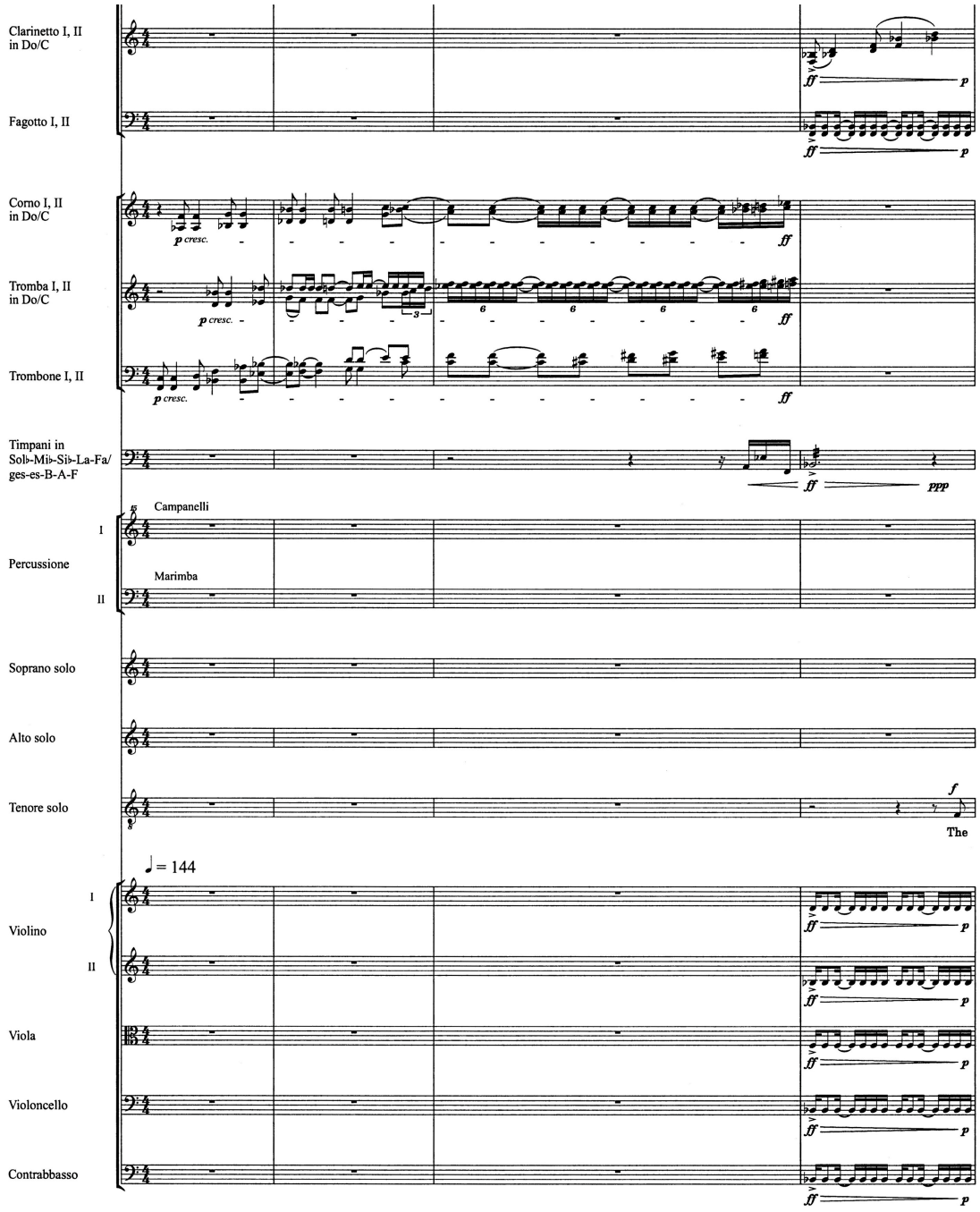

Fig. 44.1. *The trumpet shall sound*, meas. 1-4, score excerpt.
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As the brass are heard again in measure seven, the first of their three bars is missing, though the rest of the passage is unchanged through measure eleven (see Fig.

44.2). New text, "and the dead shall be rais'd incorruptible," begins at measure twelve, with a single *Bartók pizzicato* downbeat from the strings that sounds like bones being struck together. The voices imitate each other in three-note sets, accompanied by solo clarinet, oboe, and flute playing sixteenth-note arpeggios in succession. At the downbeat of bar fourteen the voices and woodwinds come together, and descend in a scalar pattern that overlaps with another new event. The strings begin a rising sweep in bar sixteen (see Fig. 44.3), another brief homage to *And He shall purify*—the ascent of measure eighteen preceding the melismatic brass passage. This F-seven arpeggiation begins to slow rhythmically by beat three, however, with harmonic motion to D minor, the addition of flutes and oboes, and then a lingering *diminuendo* of G-seven (flat-thirteen) in bar seventeen and a monumental slowing [to quarter = 48].

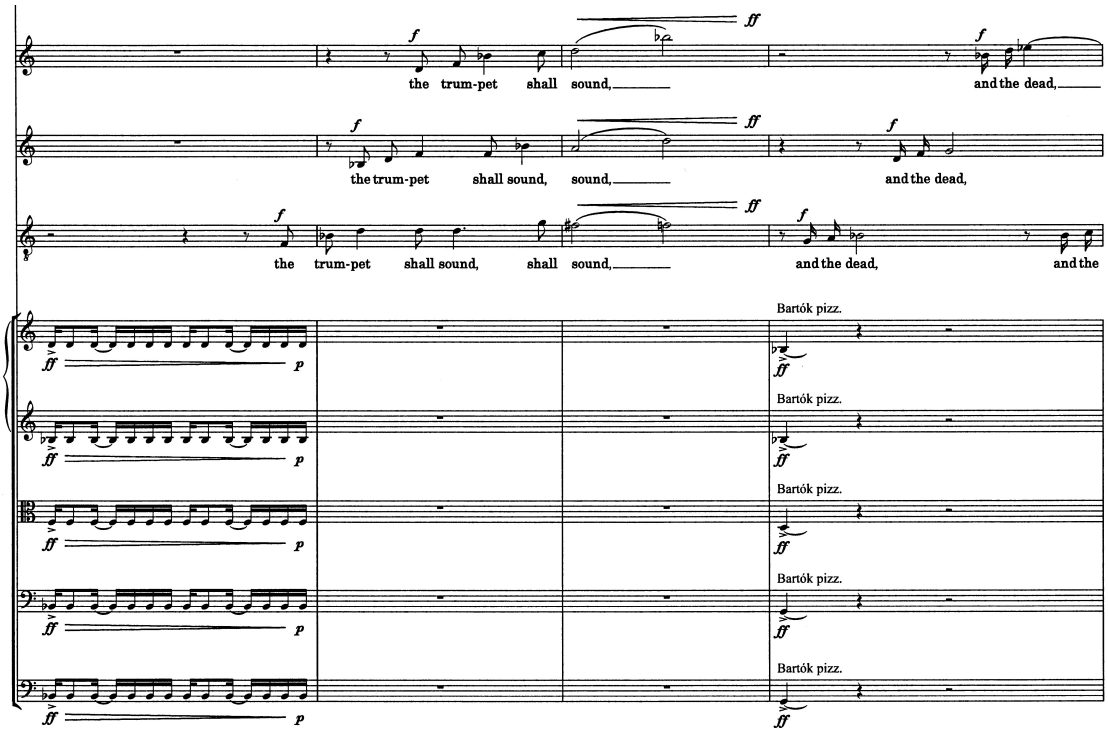

Fig. 44.2. *The trumpet shall sound*, meas. 9-12, voices (S, A, T) and strings.
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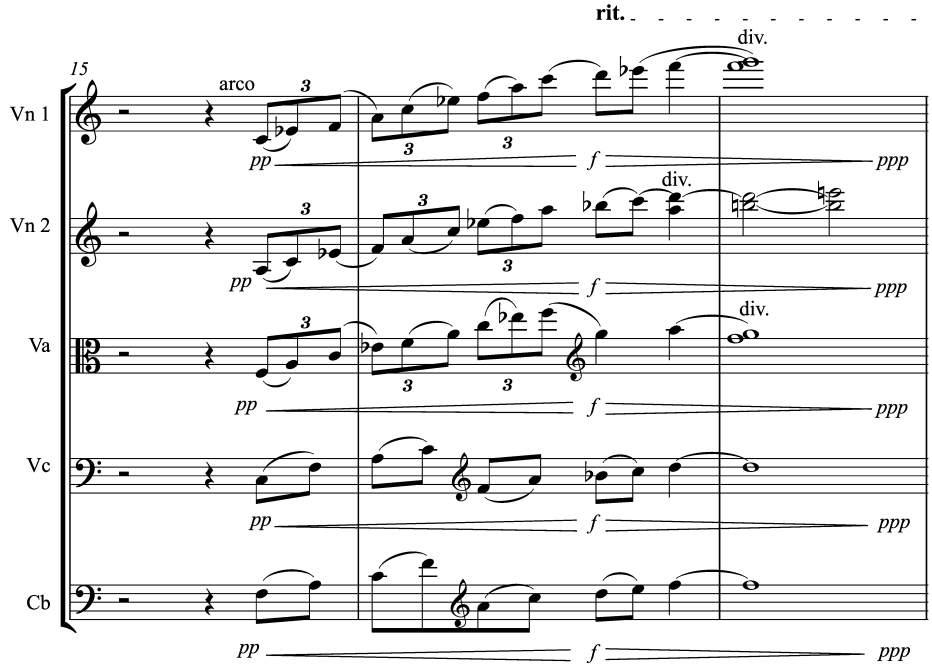

Fig. 44.3. *The trumpet shall sound*, meas. 15-17, string excerpt.
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Only the marimba and bells resolve the dominant G chord to C minor, a moment that could be described in the vernacular as Wile E. Coyote hovering in midair after running off a cliff at full speed. The voices sing into this, with the telling text: "and we shall be chang'd." Each voice moves upwards by step to end on a B-flat major triad. The D of the soprano is taken up and extended by solo first violin, which overlaps with the second in a similar way to the flute passage from the beginning of the prior movement. The liberating change to pure spirit as the body stops functioning must be amazing, and this music perfectly captures the moment of realization, floating upwards as a changed creation, with violins coming to rest with high bells and flutes.

Awe is juxtaposed with a renewed drive as the brass fanfare returns in complete form at measure 22, again followed by the initial "the trumpet shall sound" material. In measure 28 the *Bartók pizzicato* is heard again, signaling a vocal passage that proclaims the last portion of text in the same way as "and the dead" (m.12). Closer points of imitation give the effect of speaking in tongues, which makes sense given the puzzling words ("For this corruptible must put on incorruption"). As before, the flute, oboe, and clarinet accompany, with all coming together by the end of measure 30. In the next bar the voices *crescendo* through the end, and the winds flourish upwards and then drop. The strings take on a new upward sweep, this time in E-flat with chordal accompaniment from the winds, coming to rest on an A-flat *tremolo*. In a final nine-bar fanfare the brass return on top of this, with rising chordal inversions in all parts, and a syncopated bassoon, trombone, and bass descent over the final four measures and into a D-flat timpani exclamation point.

Even though the music is textually driven, this is truly an instrumental movement with vocal accompaniment. To think of the entire opening six measures as a ritornello brings clarity to the interior phrases and equality to each individual part. Syncopation plays a major role in the movement, with complex rhythmic patterns magnified over tied beats and measures. The most difficult playing is, of course, for the brass. Eighth-note sextuplets in the trumpet must be double, if not triple tongued, and intonation must be adjusted very quickly through each passage. While most of the vocal writing is easily attainable, the final section contains quite a bit of text, making it hard to declaim to a concert hall. It is imperative not to let the tempo get out of hand at its return in measure

22. Finally, a moment will be needed to allow the huge final sound to dissipate through the concert space before proceeding.

III:45 *Then shall be brought to pass* (Tenore solo)

Another pairing of recitative and solo trio begins here, this time on the topic of death and victory over death. Upon reflection, the subject matter is as elusive and mysterious as is the resurrection described in the prior two movements. Death is just as timeless, but irreverent of organization—it is chaos. Once again Sandström uses low and high sounds. The opaque, clustered low sounds with their lack of harmonic function could literally portray human death. The high sounds, flutes and clarinets, refer once again to the divine, as in *Since by man came death* (#42) and *Behold, I tell you a mystery* (#43), only this time with solo bassoon foundation as well. To illustrate a lack of cohesion, Sandström defies structure by independently shaping the four elements into their own alternations with varied amounts of silence in between. Sometimes multiple elements overlap, while at other moments nothing can be heard but reverberation or a drum roll.

The two most regular elements are the strings and percussion (see Fig. 45.1). The strings alternate between a widely-spaced cluster of seconds and sevenths and a softer, low chromatic cluster played by two solo basses, four solo cellos, and three solo violas.[26] Two percussion lines also converse with each other. A descent of pitched gongs from A-

[26] This attests to the expected minimum number of players in each section of the strings.

flat to low D-flat foreshadows the initial cello line of the next movement (though the pitches are barely audible here) and is answered by a simple bass drum roll.

The vocal melody is in G-sharp minor, and is scattered throughout the movement in progressing text fragments (i.e.: “Then shall be brought,” “brought to pass,”). For all of its morbidity, this is perhaps the gentlest display of writing for the tenor voice. Most notes fall at or below the *passaggio*, in a slow tempo [quarter = 54] with no need for vocal fireworks of any kind. The only inherent difficulty is finding tonality, which is accomplished through the woodwinds. While the winds carry the only recognizable harmony for most of the recitative, they are different from everything else in that their music evolves. The melody of the first flute is a pattern of two rising sevenths (B to A, A-sharp to G-sharp), written in either eighth notes or dotted-eighths. Clarinets, second flute, and bassoon chords accompany this with two harmonic patterns. The first (measures 1-2) moves from C-sharp minor thirteen to G-sharp minor and back, while the second (measures 4-5) ends with a B-seven chord instead.

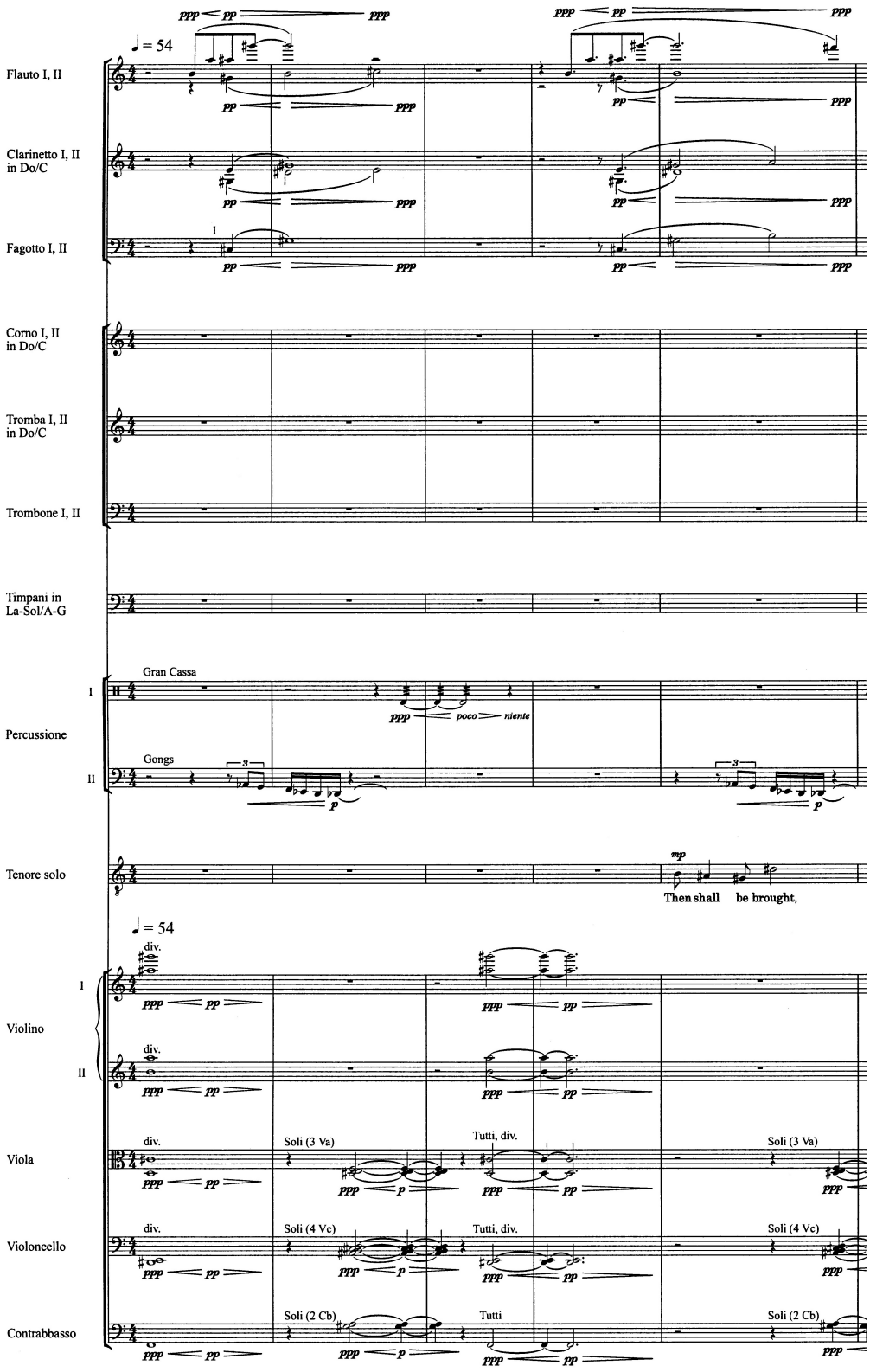

Fig. 45.1. *Then shall be brought to pass*, meas. 1-5.
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In measure fourteen things start to change (see Fig. 45.2). There is no echoing cluster from the solo lower strings, and the woodwind pattern evolves, leading from the "middle" G-sharp minor chord towards E major as the voice sings an E for the first time, before moving back to G-sharp minor and then F-sharp minor. After six beats of silence from the strings, a new lower cluster is played in measure sixteen under the woodwind resolution. This new chord, a re-voicing of the initial chord into seconds, resolves to an E-seven by elimination of the non-chord tones (A-sharp, A, C-sharp, D-sharp, and F) by *glissando*. This microcosm of the *portamento* in *I know that my redeemer liveth* (#41) occurs at a moment where nothing else is happening, exposing it to the audience. The strings then repeat the cluster-resolution in bars eighteen and nineteen, with the *glissando* explained as the tenor says: "death is swallowed up." These two measures contain a dichotomy of harmony—the strings are moving to E, while a new sound of muted brass is heard with the voice in A minor, along with a timpani roll and pitched A gong.

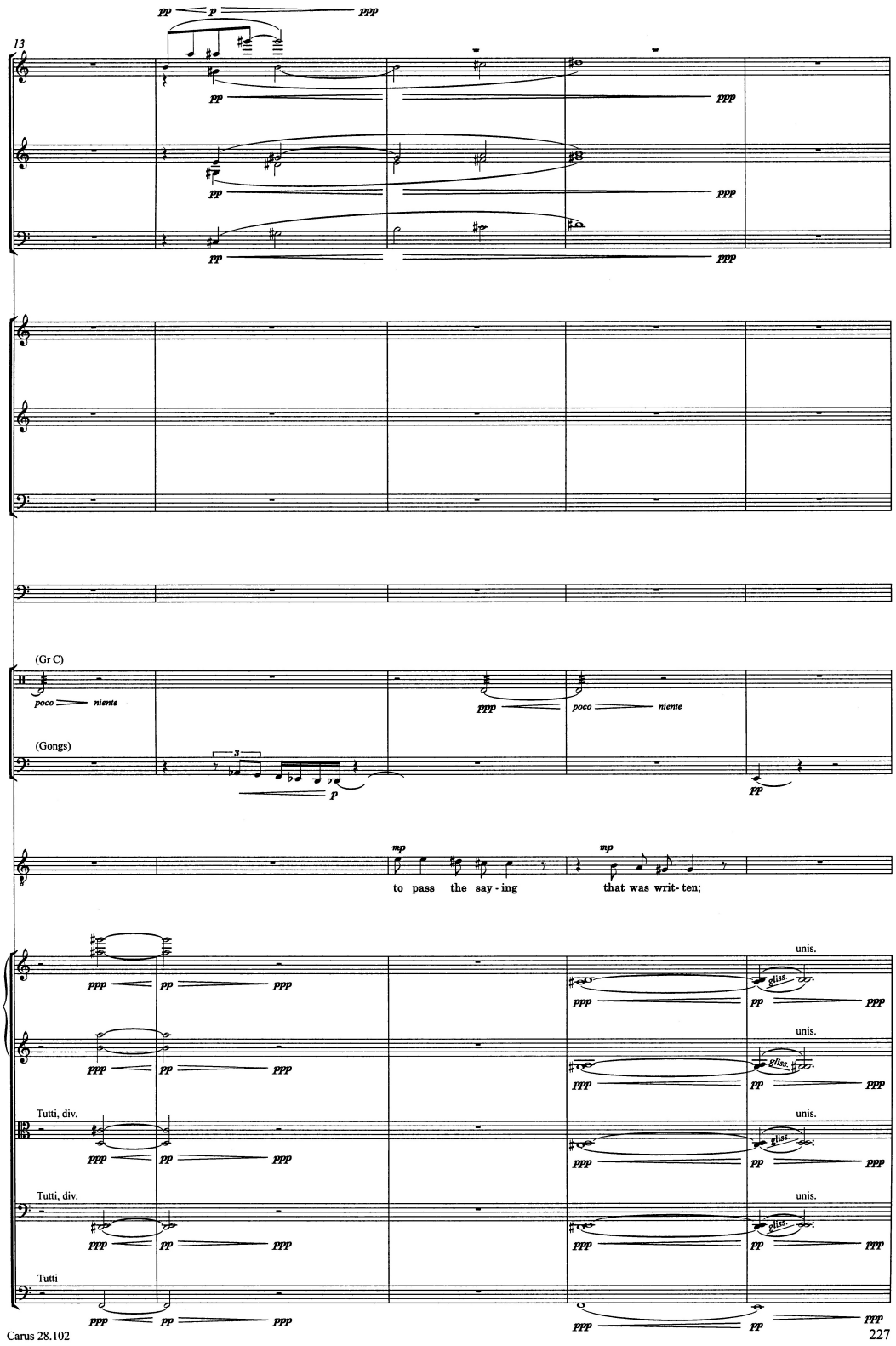

Fig. 45.2. *Then shall be brought to pass*, meas. 13-17.
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The movement ends in transformation, starting with the E gong downbeat of measure twenty. The woodwinds respond as an E-seven chord and then move upwards to A minor and then to the final C major. For the tenor, this is mostly an ascent also, from B of "swallowed up" to the C and floating E of "victory." A soft C major is also heard in harmonics from the strings, with a single, bowed high E of the vibraphone that is allowed to reverberate. These pure sounds are reassuring that victory is the peace of heaven. Once again, however, the peaceful resolution is short-lived as the drama continues.

III:46 *O death, where is thy sting?* (Alto solo, Tenore solo, Baritono solo)

This final vocal trio, following on the heels of the tenor recitative, borrows several elements from other movements, especially *Why do the nations* (#36) in order to knit together a picture of death as it attempts to capture the soul. The structure here is clear and repetitive, in contrast to the chaotic form of the recitative, and alternates back and forth between repetitive instrumental and vocal "themes." The vocal passages grow longer each time, finally ending not with a question but a statement with an elusive upwards resolution.

If the composer created an intentional storyline to accompany this music, it is yet unknown, but the opening six bars can be divided into three distinct sounds (see Fig. 46.1). First comes the song of death, a descending cello line that is rooted in the music of *Why do the nations* (#36), as well as the gong passage from the preceding recitative. The rest of the strings accompany, with harmonic motion from G-seven to D-seven over a

doubling of tempo [quarter = 63 to 126], and landing on G minor to fade away in the fourth measure. At this point a central rising idea springs up, perhaps death trying to swallow the soul. Both the trumpet ascent and drum rhythms are expanded from *Why do the nations*. However, the chromatic oboe and clarinet chords in recollection of the sweep of *Let all the angels of God worship Him* (#31), and answering septuplet flute line of *Their sound is gone out* (#35), which suggests that two opposing forces are at work here. With the slightest lift at the bar line, *fortissimo* is reached and turned around in bar five. Together with the held E-flat minor brass downbeat, drum and timpani rolls set three syncopated *pizzicato* quarter notes into motion—again somewhat recalling *Why do the nations*. As the tempo slows to its original state [quarter = 63] and the other instruments fade out, the horn and trumpet thirds change up an octave into seconds, creating a four-tone cluster. The effect is mysterious, and sounds somewhat like a question mark: what is going on? Death, mysteriously halted, is momentarily puzzled.

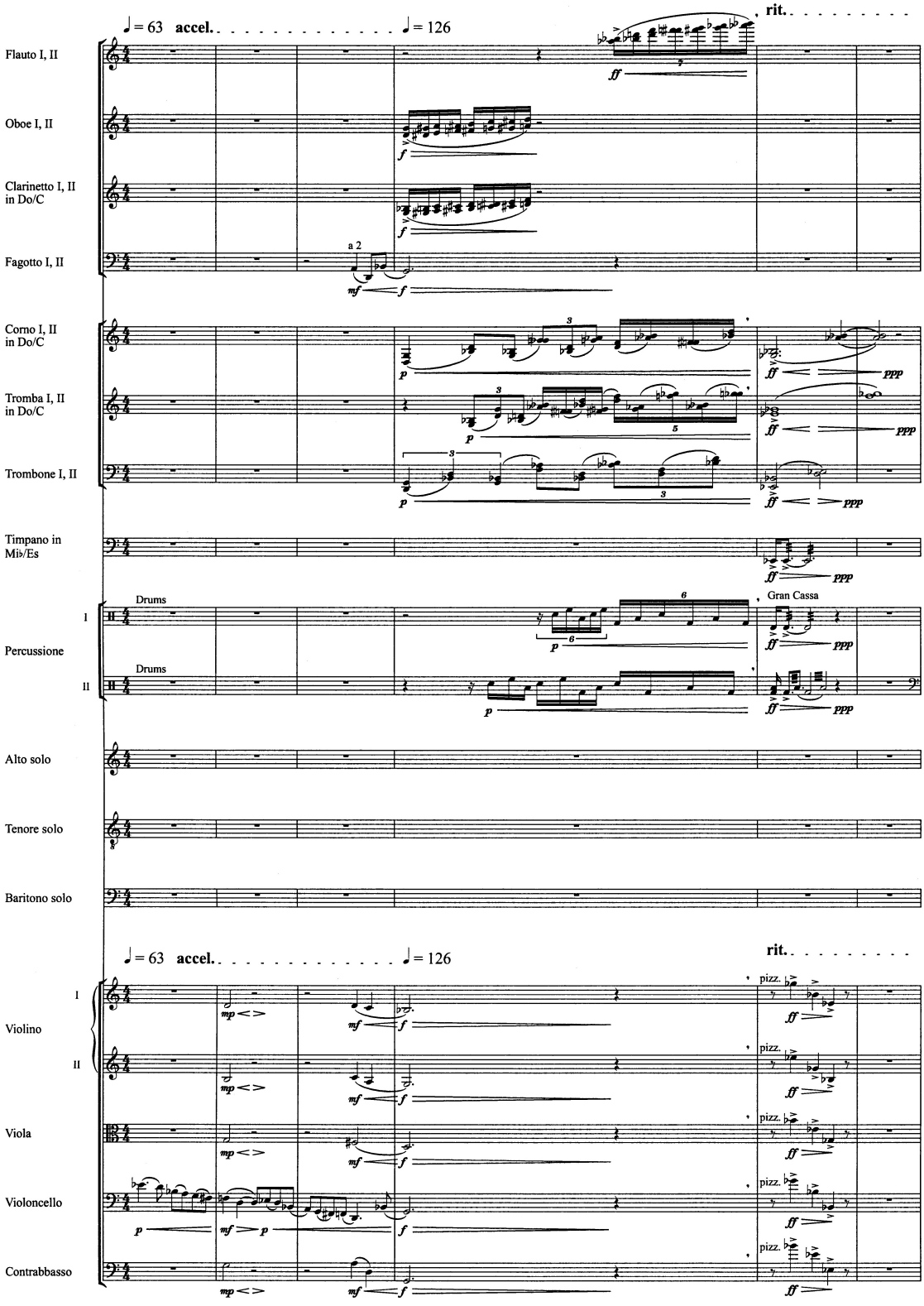

Fig. 46.1. *O death, where is thy sting?*, meas. 1-6.
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The first vocal section begins again with solo cello, this time oscillating between E-flat and D, in search of what to do next (see Fig. 46.2). The voices enter together, and remain in homophony and closed harmonic spacing throughout. The tenor line begins higher than the alto, who leaps upwards a sixth to gain prominence at "thy sting," whose snapped rhythm resembles a boxing jab. The bassoons, along with a single stroke of the marimba, color the E-flat resolution of "sting," while the cello rises towards its starting E-flat, allowing a repeat of the instrumental exposition in bars ten to fifteen.

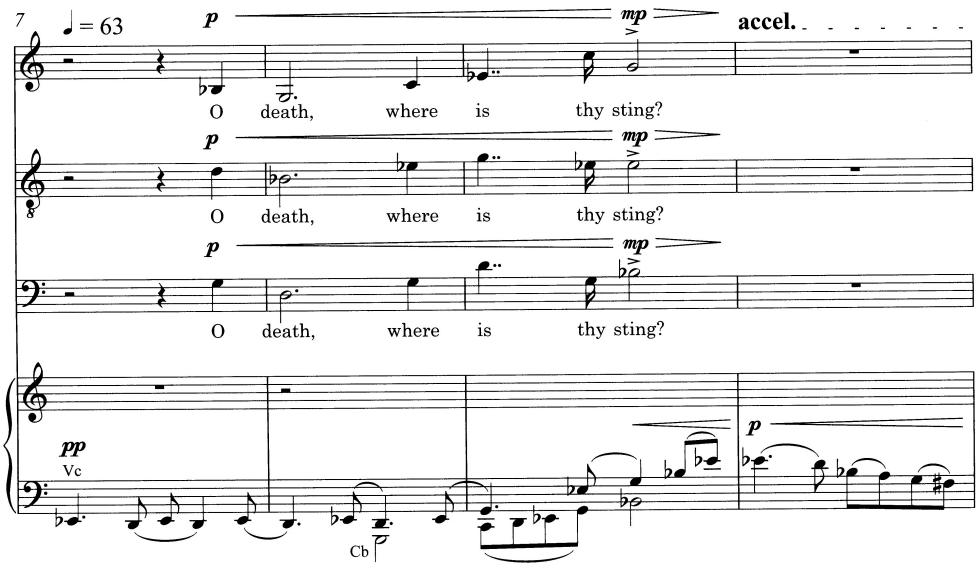

Fig. 46.2. *O death, where is thy sting?*, meas. 7-10, vocal excerpt.
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While the second vocal phrase in measures sixteen to eighteen is almost identical to the first, the question, "O grave, where is thy victory" is contemplated differently by the orchestra, expanding the passage from three bars to five. The final word "victory" resolves to E-flat major in bar eighteen, now with clarinets joining the bassoon and marimba texture. Their *crescendo* to *fortissimo* is alongside the cello, which rises this time to C5 before being beaten back down by slurred quarter-note descents in the strings.

The flutes rise out of this texture in half-note triplets reminiscent of *He was despised* (#19). Upset at being foiled a second time, the cellos begin the final instrumental ritornello with oscillation, and are answered not by voices but by the bassoons in measure 22. Like death in disguise, they arpeggiate upwards in G major before playing a truncated version of the opening cello descent. After this the ritornello remains unaltered.

An extended ten-measure vocal section finishes the movement, beginning with a re-asking of "O death, where is thy sting?" Then the trio text continues in answer to the question, accompanied by bass, cello, and rolled marimba. Oscillation between E-flat and D is found now in measures 30 to 32 before it resolves to C, the third of the final A-flat. The last utterance of the cello in measure 31 is answered a bar later by the violas, and continues into the violin resolution. The flutes also join in the last three bars, again recalling the rising triplets of *He was despised*. This final resolution, like the text, cannot quite be grasped. It disappears into thin air, though the high sounds will provide the launching point for the introduction to *But thanks be to God.*

The most difficult component of this movement is the pacing of the tempo changes. The instruments must feel like part of an organic whole in order to convincingly portray this mysterious scene. How much to accelerate or slow down will vary from performance to performance. Listening to the both the Oregon and Stuttgart performances shows a clear change in Maestro Rilling's presentation of this movement. The tempo in Oregon alternated between [quarter note equals] 64 and 118, while in Stuttgart it took on a less dramatic change, alternating between 72 and 98. The drama of

the music and cohesion of the ensemble are much more important than mandating a specific change of tempo, though a pronounced alternation is preferable.

III:47 *But thanks be to God* (Coro)

But thanks be to God is a hymn of praise that, like so much of Sandström's writing seen so far, takes simple ideas and manipulates them into very difficult ensemble music with great effect. The initial threefold layered structure leading to new homophonic material is most similar to *Comfort ye, my people* (#1), especially how the material comes closer together. There are only two alternating ideas: that of the orchestra introduction, and the layered motives of the *a cappella* choir. The contrasting homophonic section, containing three short choral phrases, leads to a prolonged fading away of eleven bars—one of the longest purely instrumental moments in the work. The main ideas of this movement: the eighth note string bounce, choral motive shape, and upward transposition, bear a clear influence upon the "blessing and honour" section of *Worthy is the Lamb* (#49).

An initial harmonic shift is heard from the A-flat resolution of the previous movement, through the orchestra's initial eighth-note C major, to a long A-flat seven. The most audible motion is that of G up a semitone to A-flat seven, creating the illusion of a half-step transposition. In the third measure the strings resolve to a D-flat major tonic as they switch to eighth note pulsations and gradually disappear like wisps of smoke. Through this harmonic sequence, each subsequent phrase is driven up by a half step.

As usual, the basses of the choir begin the motivic layering process in bar six, with the women doubling the men in later entrances (see Fig. 47). The opening motive starts with a jump from A-flat up to D-flat, and then moves back down by step to B-flat. In the other voices, the initial leap is only a third, allowing the cell to end on its starting note. There are immediately several rhythmic variations, with and without syncopation, though no notes are smaller than eighths. As each voice finishes their last "God," they leap upwards, as an offering towards heaven.

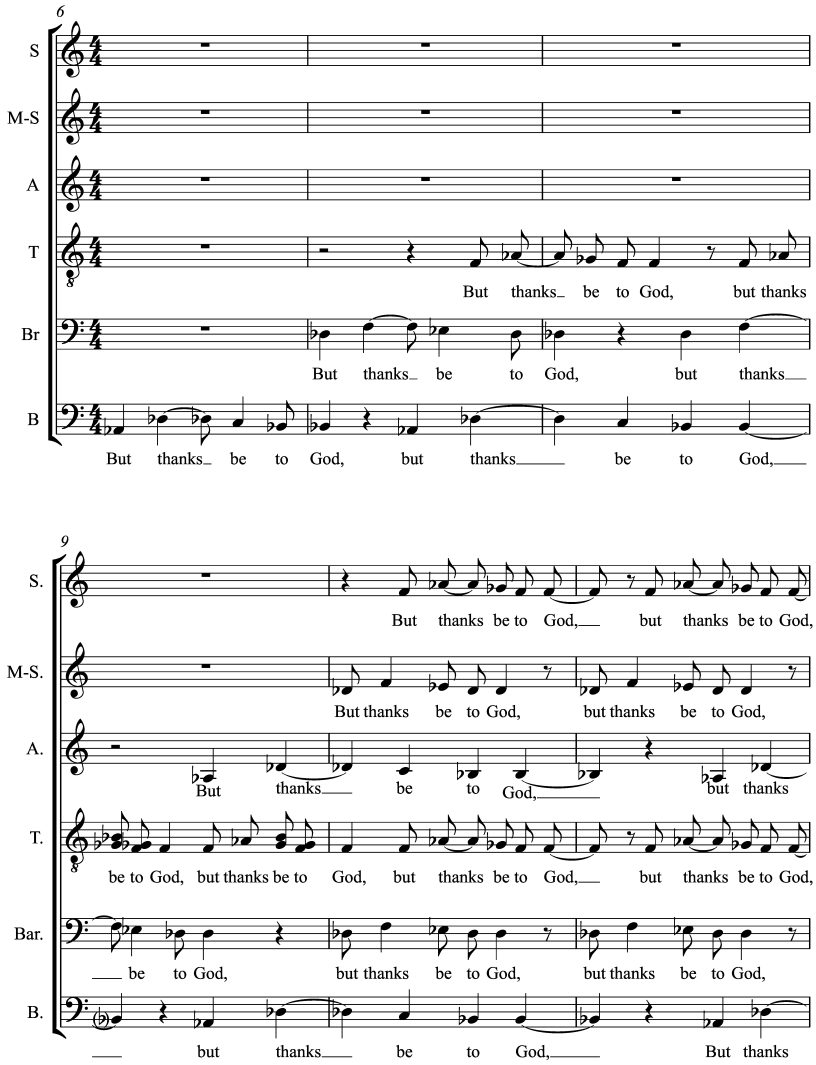

Fig. 47. *But thanks be to God*, meas 6-11, choral excerpt.
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The second statement of the orchestra begins in measure seventeen, creating a semitone shift [D-flat, A-seven, D major] and fading away so that the voices can begin anew. Sixteenth notes are added to the *divisi* soprano/tenor part starting in measure 23, bringing further playfulness to the texture. Then the third orchestra entrance in the middle of measure 29 shifts the music to E-flat major. *Divisi* is found in every part now, and the sixteenth-note variation appears in the mezzo-soprano/baritone as well as the soprano/tenor.

New material begins in the middle of measure 40 with a double stroke of eighth notes from the instruments that sounds like an exclamation point. The texture broadens, with strings playing constantly in eighth notes and triplets. In homophony, the choir sings the remaining text over three brief phrases while the brass play over the choral held notes and rests. Only one swell of the woodwinds is heard, at the chord change to A-flat major in bars 43-44. The last choral statement, the name "Jesus Christ," includes the brass and moves towards a final F major chord in second inversion, with tenors and sopranos split between high A and C. This climax reaches *fortississimo*, adding bells and vibraphone in playful patterns of sixths, along with a final four-bar woodwind chord. By the end of measure 52 a seventh (E-flat) has appeared, though the strings are slowly beginning to leave the texture. As the violins flit away, a hushed lower-register resolution of B-flat major begins with a held F in the cello, followed by a B-flat in the bass and finally the major third (D) in the viola. The lingering bells and vibraphone, perhaps God's acknowledgement of human gratitude, finally ascend and fade away, leaving a satisfying two bars of nothing but low strings.

This movement is a particularly dangerous one in terms of ensemble. The length of each phrase differs, sometimes changing halfway through a bar (m.29, for example). For the choir, the difficulty lies in the fact that there is no clear pattern to the rhythmic motive repetitions, though there are some anchor points where the entire ensemble shares a beat. For the Festivalensemble performances there was a tendency to rush, but for once Sandström does not move the tempo; it should remain steady throughout, as a sign of God's constancy.

III:48 *If God be for us, who can be against us?* (Soprano solo, Coro)

Sandström keeps Handel's choice of soprano soloist for this last aria, which is set in two distinct parts to highlight the incongruous text. The first, an assertion of faith ("If God be for us…"), is set in moderately fast common time [quarter = 112]. With a transition into minor mode, the contrasting second section is a warning to any who attempt opposition ("Who shall lay anything to charge of God's elect…"). Thematic and textural ties are formed to several movements, including *He shall feed His flock like a shepherd* (#16), *Behold and see* (#26), *and Lift up your heads, o ye gates* (#29).

The first half of the movement is in three phrases, each with a five-bar instrumental ritornello (see Fig. 48.1). First, a B-flat major chord is established by the flutes and clarinets, which once more act as a heavenly presence. Then vibraphone and violins enter in the third measure, with the F of the first violin growing to G-flat. This growth continues into clusters as the violas join on the next downbeat, morphing into an A-flat seven with the addition of cellos and basses, and resolving to D-flat major on the

downbeat of measure five. The growing instrumentation from high to low, along with the expanding harmonic motion, create a picture of God's grace pouring downwards onto the soloist. Interestingly, the vibraphone sounds like a backwards rendition of the string harmonics in the opening of *Behold, I tell you a mystery* (#43), though the intervallic range is a seventh instead of a simple triad.

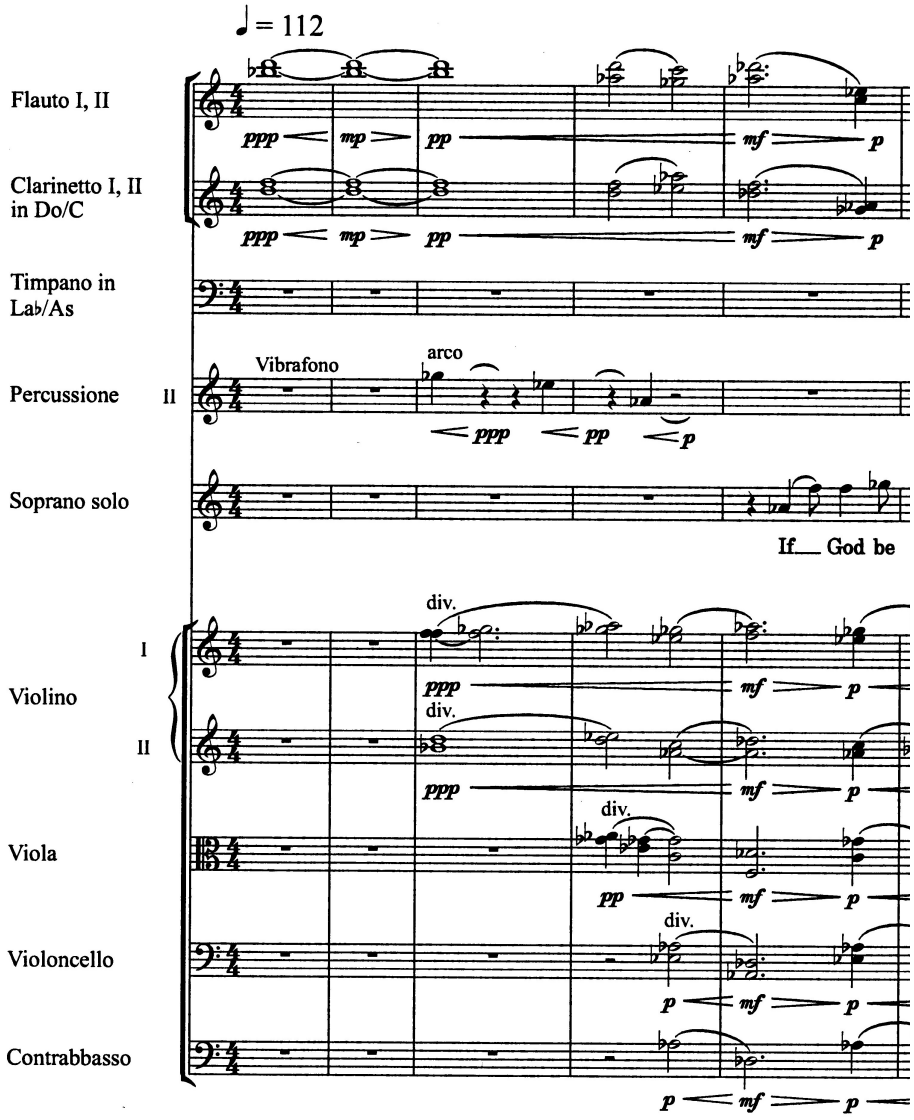

Fig. 48.1. *If God be for us, who can be against us?*, meas. 1-5, score excerpt. Sven-David Sandström:Messiah CV 28.102/00 © Carus-Verlag Stuttgart. Used by permission

Accompanied by strings, the soprano sings the entire question of text, rising an octave towards A-flat in bar seven, then falling chromatically to F and finishing with jumps down to A-flat and back up to the tonic D-flat. The melodic rhythm naturally matches the text, elongating the stressed syllables of "for" and "against"—the underlying premise of the music. Measure thirteen begins a shorter second phrase, which repeats, "who can be against us?" An ending half-cadence [A-flat seven] leaves the question open for resolution. Just after the third ritornello is initiated, bar sixteen begins a slowing to half-tempo that takes until the end of the section (see Fig. 48.2). Two short queries of "who" are asked starting in measure eighteen, the last one imitated by solo clarinet a fifth below. These downward steps, as well as the unexpected resolution to minor mode recall the closing passages of both *Thy rebuke hath broken His heart* (#25) and *Behold and see* (#26). A soft timpani roll begins at the cadence to A-flat minor, which ominously lingers alone in bar 23.

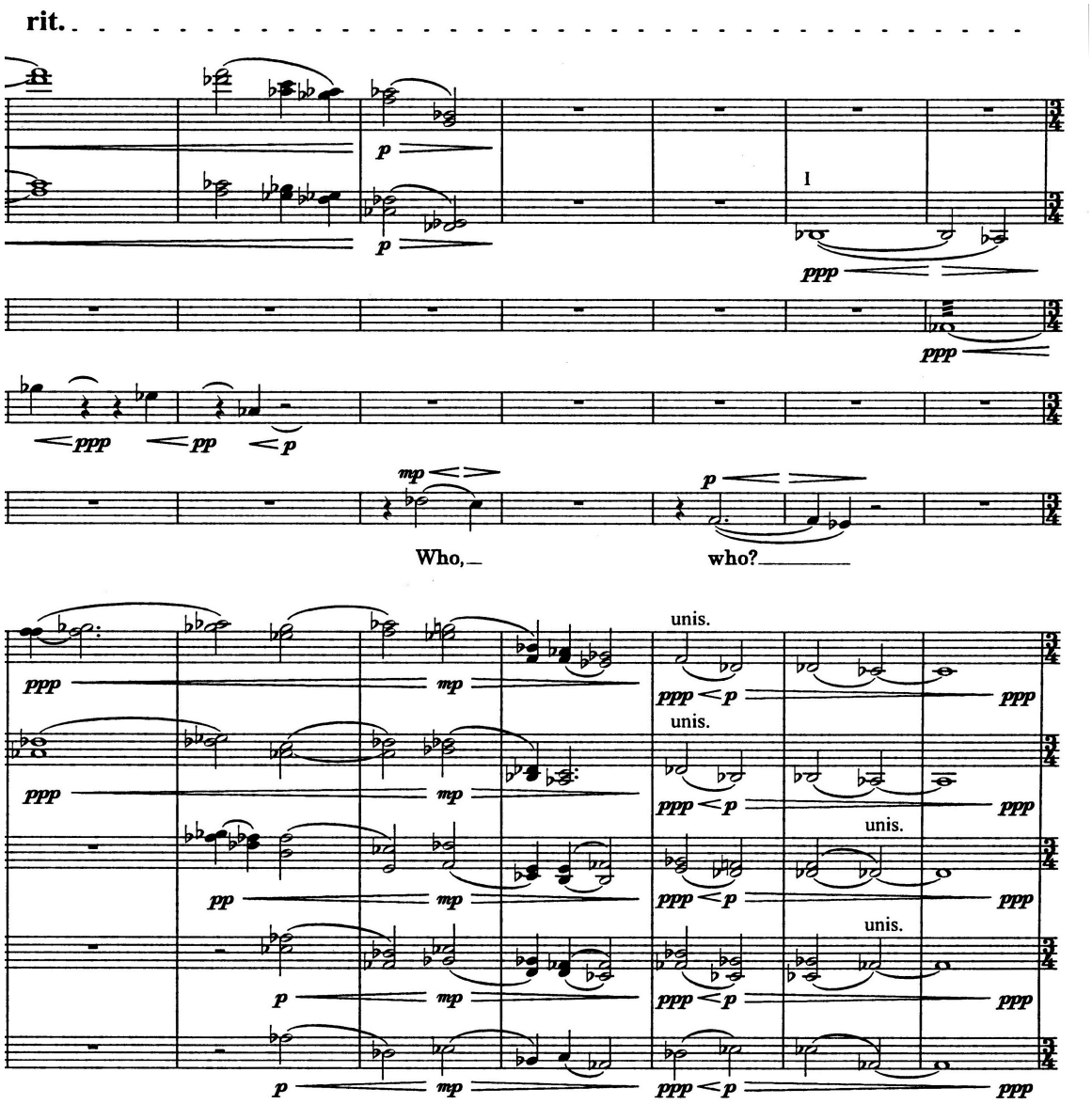

Fig. 48.2. *If God be for us, who can be against us?*, meas. 15-22, score excerpt (Fl, Cl, Timp, Vib, Sop, Vn 1, Vn 2, Va, Vc, Cb).
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Although indiscernible until the vocal rhythm reveals it, measure 23 marks a time signature change to three-four as the second half of the movement commences. Only a handful of movements claim this time signature, but the most significant parallel is *He shall feed His flock like a shepherd* (#16). Three-four time is found in the final section of the movement, which carries the broad theological message of Part One: "Come unto Him, all ye that labor." Here, in the last solo movement is the global message of the oratorio. Long chords are held in the strings, whose changes of harmony and bow are overlapped by the choir in hummed tremolo. The minor mode and vocal melody feel like a warning, especially in combination with the vocal tremolo, that humankind should be afraid of defying God who has given so great a redeemer. Three solo flute ascents are added to this texture, each of which extend the soprano melody upwards in prayer. The first, in measures 27 to 28, is a simple three-step ascent. The second (bars 37-38) and third (final three bars) serve the same function, only adding a final sixth above in recollection of *Lift up your heads, o ye gates* (#29). Harmonically the final resolution is itself a portrayal of the text. Due to the preceding B-flat minor chord, the tonic A-flat minor of measure 41 seems wrong, especially given that the soprano is in the middle of her phrase. Only through an intervening dominant E-flat seven, fittingly under the word "intercession," is a restful A-flat major finally reached. The soprano and strings die away together, followed by the chorus, leaving the final flute C alone in the final measure—an antithesis to the timpani at the halfway mark.

III:49 *Worthy is the Lamb* (Coro)

As expected, *Messiah*'s final hymn of thanksgiving is a summation of the work's choral style written with the full powers of the composer's skill. The general sound of each of the three main sections is taken from key choral movements of the work, including *His yoke is easy* (#17), *Behold the lamb of God* (#18), *Halleluja* (#40), and *But thanks be to God* (#47). All of this leads up to the adjoining *Amen*, an introspective response to the opening *Comfort ye, my people*.

A solemn threefold introduction of text in the additive style of *Behold the Lamb of God* (#18) begins the movement. Each iteration of the choir's sixteenth-note "worthy" theme is hailed by a measure of tubular chimes and gongs accompanied by brass swells, creating a clock-tower chiming effect. The initial choral statement is layered from low to high in male/female pairs to create three entrances. A double-duet, formed by the lower-voice pairs (alto/bass and mezzo-soprano/baritone) in the second statement, enters together before the sopranos and tenors. A textual addition, "is the Lamb," is set with interior conjunct eighth notes. The final iteration rises from the full choir together, adding *divisi* in each part as well as more text. The new final word, "slain," is painted by harmonic seconds through descending quarter-note motion.[27] If the opening eleven measures sound like the ensemble is revving its engine, the next twelve bars offer a gradual building through rest of the textual sentence. The homophonic choir, doubled by strings and bassoon, begins a *crescendo* and *accelerando* [initial quarter = 136 speeding to 168 at bar 22]. As the energy increases the voices also rise in pitch, with stressed word syllables and woodwinds highlighting a chromatic ascent of harmony, from g minor to

[27] In one rehearsal, Sandström described the lamb as "dripping with blood."

the E-flat seven (in third inversion). The brass and percussion enter once more at the A-flat resolution of the final word, "blessing," framing the entire opening section and leading the music towards a new destination.

The middle section (measures 25-55) turns to layered motive writing and is, like the opening, followed by a homophonic passage of text. The fading A-flat seven of the chimes and gongs is met by a soft timpani roll as the double basses, cellos, and violas establish D-flat major in the eighth notes of *But thanks be to God* (#47). The "Blessing and honour" motive (see Fig. 49.1) is a combination of ideas from *But thanks be to God* and *Halleluja* (#40), with an initial syncopated 'short-long' rhythm that leaps up on the word "blessing." After falling by step, the motive again rises to the octave at the beginning of "honor," and then comes to rest downwards a third (bass/tenor) or fourth (baritone). As expected, the men enter from low to high with women doubling as they enter. The woodwinds double the whole choral passage, with strings layering in for cadential support starting in bar 35. Then, as a climax is reached in the middle of measure 37, the brass interrupt with a harmonic shift up a step to E-flat (see Fig. 49.2)—also much in the style of *But thanks be to God*.

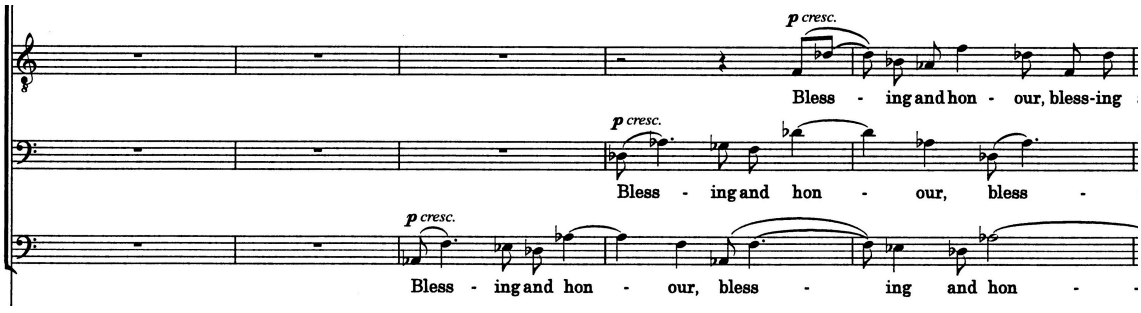

Fig. 49.1. *Worthy is the Lamb*, meas. 24-28, choral excerpt (Ten, Bar, Bas).
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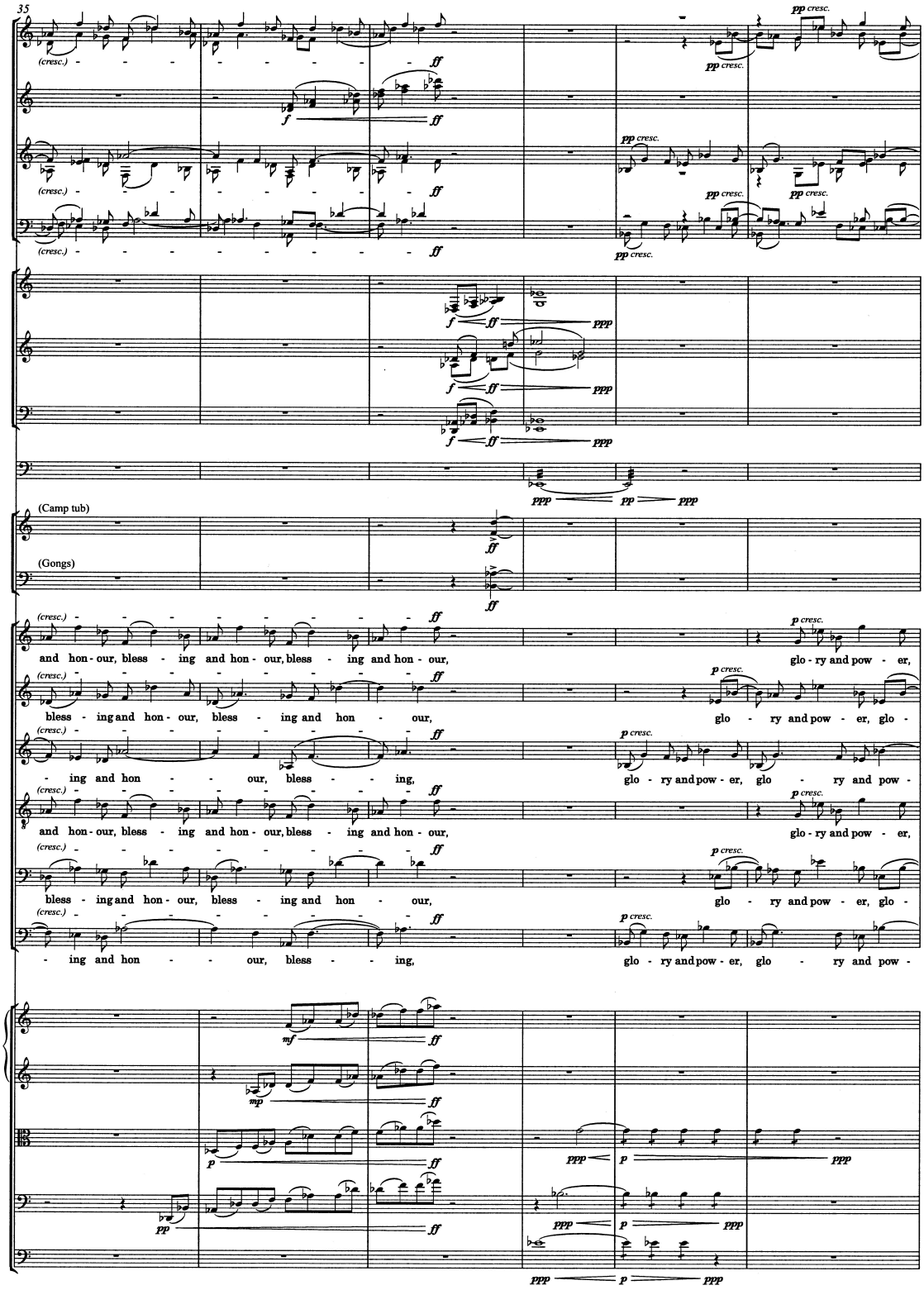

Fig. 49.2. *Worthy is the Lamb*, meas. 35-40, score excerpt
(Fl, Ob, Cl, Fg, Hn, Tpt, Tbn, Timp, Perc, Choir, Vn 1, Vn 2, Va, Vc, Cb).
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Eleven bars of "glory and power" repeat the ideas of the first layered passage, but with entrances closer together and an *accelerando* [to quarter = 184/half=92] beginning in measure 41. After another brass shift in bar 50 leading to F major comes a brief homophonic passage made of two short phrases that bring a high A on "throne" and B-flat on "Lamb." Chords with flat-thirteen extensions color the chords of both words. The strings play throughout these four bars, with conversation being passed between the winds, brass, and percussion (still chimes and gongs).

In a similar fashion to the brass interrupting the climax of each layered phrase, in measure 55 they ignore the ensemble's G-flat (7, flat-13) in anticipation of the B seven chord of "for ever and ever," the final section of the movement. Rhythmic intensity and static harmony portray the text here—both ideas from *His yoke is easy* (#17). This joyous rumpus can be broken into two phrases, of nine and eight bars respectively. The first portion contains short bursts for the choir with eighth rests interspersed. Woodwinds lightly highlight the rhythm of the choir, while the strings overlay this with their own repetitive rhythmic leaping. The timpani, along with campanelli and vibraphone (fast vibrato) join in as well. As the brass enters for the second portion in measure 65, they double the choir as the ensemble picks up yet more steam [*accelerando* to half = 96] towards the downbeat of bar 73. An unexpected, thunderous downbeat comes from the E timpani, resolving the chord, and there is a vast *ritardando* [to quarter = 48] over the final four measures. Again the strings layer in, now *pianississimo* in *divisi* octaves of an E minor chord that overlaps into the final *Amen*.

As could be expected, there are several challenges. Like the *Halleluja*, the first is dynamic pacing. There are several *fortissimo* moments, which must be shaped and managed. The loudest dynamic of the work is found here, in the final eight-bar marathon of "for ever and ever:" *fff* with *crescendo* at the end! The other obvious caution is the rhythmic nature of the final section. For the choir, this means memorizing the passage since there is no repeating pattern on the surface. For the orchestra this means assertive string playing without letting the final *accelerando* get out of hand. Similarly, the choice of initial tempo is key in pacing the gradual quickening of the entire movement. This is another place where Maestro Rilling significantly changed his interpretation between Oregon [quarter = 118] and Stuttgart [quarter = 86]. The faster tempo seems more frantic than noble, while the slower one leaves more room to grow without creating choral-orchestral 'jambalaya.'

III:50 *Amen* (Tutti)

While the title to *Amen* may say *tutti*, it is far from Handel's titanic closing fugue. Instead Sandström stills the waters to create a meditative finale. In conversation, Sandström described this as a response to *Comfort ye, my people* (#1). Where the first movement outwardly seeks for an answer to the messianic prophesy, this music searches inward. The atmosphere is brought about through independently repetitive lines, likening it in structure and timeless affect of *Then shall be brought to pass* (#45). Each of the string (see Fig. 49.1) and choir motives begin with notes of the tonic E minor and then move away, while the woodwind fragments begin with passing tones (C, F-sharp and D)

and resolve them by step (to B, G, and E). This independent undulation creates a gentle rocking effect to the otherwise static harmonic platform.

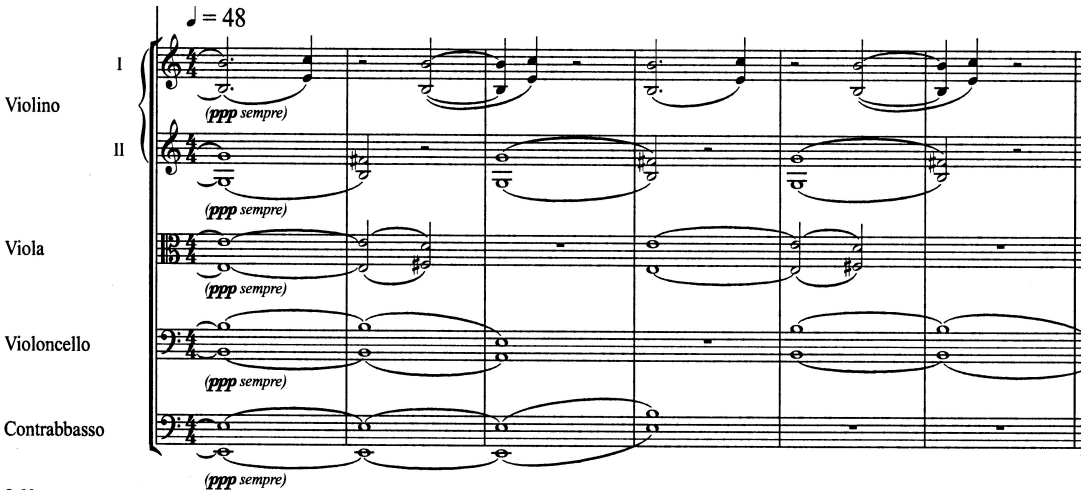

Fig. 50.1. *Amen*, meas. 1-6, string excerpt.
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From the initial bar, the strings play *divisi* octaves that resolve to fifths and sixths. The second violin pattern repeats at two bar intervals, while the first violins and violas repeat every three bars, the cellos every four bars, and basses every six. Also carrying over from the end of *But thanks be to God*, the timpani pattern becomes a long six-measure roll followed by two measures of rest. A solo woodwind trio of flute, clarinet, and bassoon play their own two-note patterns. The original entries create an overlapping, interwoven melody that returns every six bars as the order of entries returns. Beginning in the third bar the choir slowly enters from low to high, with the women doubling their male counterparts as elsewhere in the piece (see Fig. 50.2, which shows all voices). Especially for the bass/alto, whose starting pitch is a low E, the biggest challenge is evenness of tone over the first vocal leap.

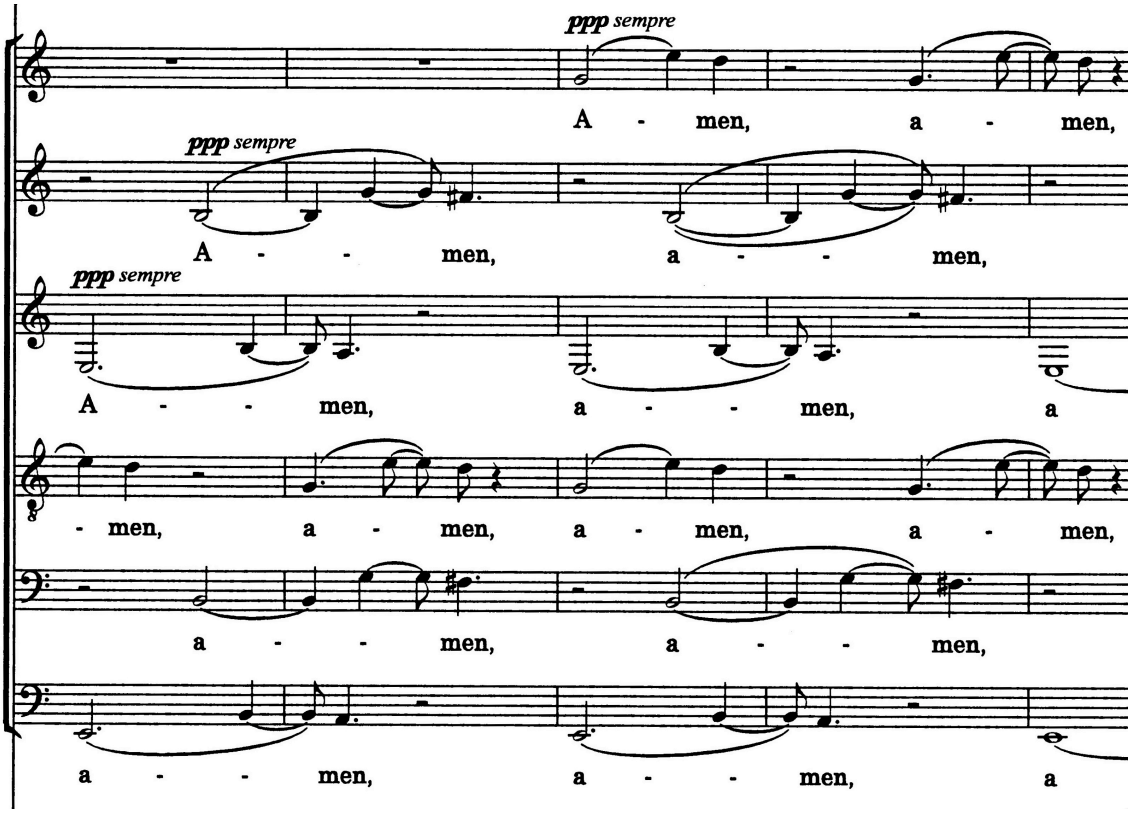

Fig. 50.2. *Amen*, meas. 9-13, choral excerpt (Sop, Mz-Sop, Alt, Ten, Bar, Bas).
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In addition to this background of equal, independent elements come three more superimposing factors. First and foremost is the solo vocal quartet, which enters in measure fifteen. They sing two different phrases over the course of their four entries, the final one (bar 26) joining the phrases together. The texture continues to thicken in measure seventeen, as the first of three chordal statements is heard from the brass with cup mutes. Interspersed with the solo voices, the brass alternate between C and D-seven chords. A single pitched gong initiates each brass entry, creating a larger motion [C-D-C] that answers the half-step oscillation found in the string basses in the opening *Comfort ye, my people* (measure 11). Here it has found harmonic support in the brass.

The most densely textured moment comes in measure 22, when the full woodwind section (including oboes) joins the scene (see Fig. 50.3). They begin by echoing the D-seven chord of the brass a bar earlier, but instead of resolving to C they choose a different path. The bassoons rise in parallel fifths, creating a superimposed moment of harmonic confusion, rather like a moment of doubt. The sequence of the solo wind trio, however, remains unaffected through this fleeting harmonic invasion.

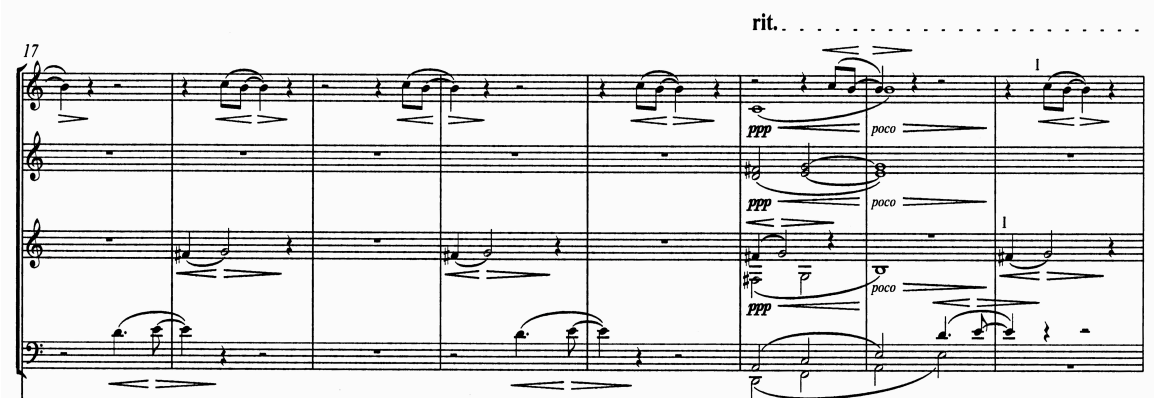

Fig. 50.3. *Amen*, meas.17-24, woodwind excerpt (Fl, Ob, Cl, Fg).
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Also during this time the original texture slowly begins to dissipate. The final choral entries of each voice are hummed, the men fading away before the women. The low strings also end their final motives up an octave as they depart. Even the vocal quartet hums the end of their final phrase in measure 29 as the winds fade away. This leaves the violins to make the last sounds, with the high first violin final note (E7) shimmering into living silence.

The only interpretive observation about this movement to be made is that of the final *ritardando*. Because the tempo of the whole movement [quarter = 48] is already close to the borderline of necessitating subdivision, Maestro Rilling did not slow down gradually from bar 22 to the end as indicated. Instead, more time was taken with the final violin resolution.

Conclusion

Upon receiving my score in the mail two weeks before the first Fesvitalensemble Stuttgart rehearsal, my first reaction was mixed. I sat down, flipped through the score, and prayed that Kathy Romey would ask the tenors if anyone would be willing to sing the baritone part. It was only after hearing the complete effect of the ensemble, of Sandström's exquisite use of motivic elements and instrumentation to paint a series of dramatic pictures, that the piece had me in its grasp. Analyzing the work in terms of this "slideshow" has shown me not only that each image can stand on its own, but also that the drawing together of rhythmic and melodic connections within and between scenes creates a deeply moving, organic whole. While Sven-David Sandström has stated firmly that any motivic development was unintentional, but may have naturally happened result of writing an extended piece. I believe this motivic existence is not meaningless, but rather that it creates strong theological connections throughout the text. The "big bang" moment in *Glory to God in the highest* (#13) and the lamenting "and peace on earth," for example, is a plea for peace that can only be answered through "good will towards men." The echoing of the musical idea in *Surely He hath borne our griefs* (#20) at the words "He was wounded for our iniquities," suggests that the messiah's sacrifice is the answer to this plea. The ongoing heavenly *environs* of bells and vibraphone used in *Unto which of the angels* (#30) that is maintained into *Since by man came death* (#42) and beyond indicates a belief that the same love that God has for the messiah is the love that brings about the resurrection of the dead.

Along with the image-based analysis, it is my fervent hope that this study will be useful to potential conductors in regards to the information presented about the premiere performances and Rilling's initial interpretations of the work, as well as ideas about the work's difficult moments. Hearing Jennens' words set to new music may provide modern audiences with a new and accessible experience similar to what the audiences of Handel's own day may have heard and felt upon hearing the original *Messiah* over 250 years ago. The original work has become such a cultural icon that often we forget that its original audience heard it as a modern composition. I intend to conduct and sing many performances of this important new work, and I have faith that its sounds and pictures will continue to reverberate into the future.

APPENDIX

List of score errata

This list is the result of performing the work as well as careful study, and so emphasizes the inconsistencies in the choral parts. By no means is this an exhaustive list, given that the printed individual instrument parts were not examined during this process. While it is assumed that the study score is a smaller reproduction of the full score, the latter was not available for consultation.

Movement 17 – measure 1. *Suspected* error in study score and piano/vocal score.
Second violin notated as D-flat and G-flat *divisi*, though a touch fourth harmonic seems implied, to agree with those of the lower string parts. The resultant non-chord-tone (G-flat), not heard anywhere else in the movement, was transferred to the keyboard reduction of the piano/vocal score.

Movement 17 – measure 38. Error in study score and piano/vocal score.
Second Chorus Bass text should read "His yoke" instead of "His light."

Movement 18 – measure 16. Error in study score only.
The baritone part should be changed to concur with the mezzo-soprano part. It is correctly notated in the piano/vocal score.

Movement 18 – measure 23. Error in study score only.
The soprano note on beat 3 should be A-flat. It is correctly notated in the piano/vocal score.

Movement 41 – measure 29. Error in study score only.
The choral bass notes on "risen" should be only A, not tied to G, in concordance with the alto. It is correctly notated in the piano/vocal score.

Movement 42 – measure 14. Error in study score and piano/vocal score.
The men's text should read "dead" instead of "death," in order to concur with that of the women.

Movement 47 – measures 15 and 16. Error in study score only.
The mezzo-soprano and baritone part is missing a tie over the bar line between measures 15 and 16. It is correctly notated in the piano/vocal score.

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