

Preface

«Гой еси, добрый молодец!» – [Goy yesí, dóbriĵ mólodets!] ¹

This used to be a thousands-years-old manner to welcome someone, whom wished well and health. "Goy" - is almost the oldest Russian word, that has meaning related to life and life-vitality. "Goy" means "to live" and "yesí" means "to be".

Literally: "Good fellow! You are now and stay alive more!" and, of course from the perspective of this introduction:

«Гой еси, добрый Читатель!» - "Noble Reader! You are now and stay alive more!"

In addition, the personages of the Slavic bylina's [the Old Russian, later Russian folk epic songs about the heroic events] and fairy tales from the Heathenish period in Ancient Russia greeted regularly the forest, the river, the field and the sun.

With the introduction of Christianity in Russia (ca. 988), many new greeting rituals have appeared and replaced the old ones. According to the way of greeting, it was possible to determine to which religion a stranger belonged. The first Russian Christians greeted each other with: "Christ is among us!" followed by the answer: "He is and He will be!"

Empathizing Byzantium, Russia felt the ancient Greek language as native. Their greeting was the exclamation «Хайрете!» [ἤαιρέτε!] (idem in the Ancient English: "Gelustfullian", today better known as "Rejoice"). This way, after their vocabulary, this salutation was "embraced" by Russia. Refrain "Rejoice!" is often found in the hymns dedicated to the Theotokos and it coincides with how our ancestors greeted each other.

In 1917 the valuable greeting rituals were removed and replaced by another kind, in a very different way. And not only greetings...

Companion piece

For the largest part of the citizens, born and grown up in the period between 1917 and the late 90th on the territory of the formal SU, the jewel of the Russian choir-music "All Night Vigil" by S. V. Rachmaninov was virtually unknown, likewise many other spiritual works. Even at the (music) high-schools at the second part of 20th century students were more in contact with liturgical works of Western Europe, than with their "own" church- or spiritual repertoire, practically without the massive paragraph of the Russian music-history, the so-called "Znamenny Chant" [Zn'am'ín:ĵ]. The reason for this, mostly, was because the audience did not understand the foreign lyrics and the same essence in their "own" languages was removed from public libraries and forbidden.

For me, being a choiceless part of that "religion-free" generation, it is not only an enormous compliment, but a very great honor commission and a serious responsibility to may write a companion piece not only for this, but to any spiritual work. This because of the tension-field between a "wish to offer yourself as an artist to this wonderful theme" and the lack of the important spiritual (sometimes even musical) knowledge as the result of those restrictions.

To compensate and accomplish it regardfully, without speculations there is only one manner: to "go back" and start to learn this cultural and intellectual heritage from its very ancient origin until today, also with its relationships to other historical, political or cultural circumstances. That incredible preparation-work was really done even without thinking to write a single companion-note...

It's time now to concentrate on the companion piece and its relationship concerning some important elements.

This choir-epopee has three anchor points with Rachmaninov's masterpiece in common:

primary: the theme (the esteem and celebration of Easter);

secondary: the ancient "Znamenny Chant²";

and finally, more a group of elements utilized by the Russian-giant, like Rachmaninov as: some typical music-intervals, division of parts, vocal techniques (for example singing with closed mouth), references to church-bells (or onomatopoeia' s), the idea of combining multiple episodes

¹ The second last page of this preface contains some transliteration descriptions, in [IPA] transliteration this sentence would be: [g'oj j'es'i d'obriĵ mɔləd'ets!]

² This chant is a big family with their own routes originated from the Byzantium. While in this preface has been often referred to Russian Znamenny, it would be an incomplete description if not mentioning Bulgarian, Kievan, Carpatho-Rusyns, Georgian, Armenian and other similar chants. Its not possible in the preface of this music-composition to pay attention to all of this valuable traditions and interesting facts. Still, this brief information could already be a beginning of a big discovery voyage to the world of Znamenny described in other, more detailed sources.

within a binary form and overall calm and epic tone.

These anchors points are as follows.

Primary: Easter

For Eastern-European nations Easter is the most important moment of esteem and celebration during the calendar year, even much more significant than Christmas. That is because this celebration is a real symbol of the re-freshness of everything in the world, spread Faith to Nature, embracing everything else in between both. Therefore, it's not strange to realize, that there are countless of spiritual or artistic creations already made to celebrate or esteem Easter.

Specific to this companion composition, I suppose, it was despite really hard to find a suitable poem. Today's world is changing in a way, that it would be a great lie to write a companion work based on a spiritual theme without reflecting the worries of tomorrow. It's not the place to write in detail about all this in this preface, but the poem has to imply this tragedy, which is later intensified by the music. Besides that, the overall sadness of the poem should not overpower and allow the audience to stay broken, even after the end, so the poem has to carry the hope of the day after tomorrow, or the moment of the re-freshness of everything in the world. There are not many of these deep lyrics to be found yet...

The chronological development of Rachmaninov's "All Night Vigil" has two segments: the evening before the Holy Sunday and the Holy Sunday morning. Pasternak's "Na Strastnoy" artistically augments this to one week before (the period of the Holy Week) ending on Holy Sunday. But for me, in a psychological way, it's time-span has a range of thousands of years and has no end at all, still with a clear moment of the transformation, which is likewise carefully reflected in the music...

Secondary: "Znamenny Chant"

It's onerous to bring to this preface the tremendous facts of 1917, because it's relevant. Thus from that year on the authorities removed (first) in Russia, later in the most part of East European countries practically all the icons from the walls, putting their owns instead... The same was done in music. No many well-informed audience could describe the Russian music from the 20th century as highly philosophical, calm, sometimes sweet, epic with a strange kind of "angular finesse". The reason, again, is because the authorities removed all these valued ancient intonation elements³ from the music, putting exceeding energy (even aggression) or anger of the abused c.q. depressed and wrought up proletariat and agricultural classes, combined with military parameters.

There are also some other reasons which originated from the 11th century⁴ which have contributed to the almost disappearance of the great "Znamenny Chant". Today approx. 10% of this liturgic music is deciphered. Despite of archives full of manuscripts remaining, we still do not know how the first ancient signs or "Znamena" sound.

On the other hand a lot of historical information is now available and the curious people among us will be rewarded by wonderful gifts of "Znamenny Chant", even quickly after starting to search for it. Therefore it's reasonable to omit this part and concentrate on the relevant facts between this and the companion piece.

Rachmaninov grew up with that kind of music and he was able to harmonize it tastefully even with many elements from Western-European music. Harmonization of "Znamenny Chant" is an extremely delicate work, because in most cases the harmonization will destroy the original beauty of the "Znamenny", transforming it to a copy of Romantic or bombastic choir-music in Russian language, which for me is difficult to appreciate.

As antithesis to Rachmaninov's "All Night Vigil", which is enriched by original "Znamenny Chants", this companion piece contains merely own-composed music⁵. The musical essence is primary based on an ancient and still very universal motive⁶ and a recomposed "Znamenny"⁷. For this, beforehand I needed a knowledge, which is earned after a scientific study⁸. After all, the monody and some typical for this style recitatives were harmonized and shaped to a complete new composition-philosophy in an individual way.

Finally (as a group): Atmospheric

In idea of reintroducing the church bells which were not utilized as just a complimentary effect, but as a deep collaboration comparable to "Leitmotiv" which is presented through the whole piece. This element is mainly suggested by two variants: as a harmonic content⁹ and/or as lyrics-element with the Russian word "Tam" [t'am], which, in turn has a dual logic: as onomatopoeia of a bell-sound and as linguistic demonstrative pronouns "There".

Furthermore, the musical landscape was painted by a number of symbols of nature-sounds¹⁰ (most are described later in the preface), under which birds-singing. The last one grows up to the most important motive towards the end; thanks to melting together with clouds of bells (both particles-content and as tune-fork roll) transforming to a discreet symbol of the Resurrection...

On this soft and epic foreground some echoing melodic passages of "Znamenny Chants" inflate the listeners-souls with a unconstrained feeling of a

3 The intonations (expressed by typical melodic formulas) had its own routes from Byzantium; conserved, slightly adapted to Russian-temperament and given orally thought ages by most educated civilians in that time: the monks. The liturgical music was enriched by implying many typical Russian musical elements, it was carried by professionals, but not the mass! Liturgical and folks-music had some conformable elements, but were never the same, instead.

4 The reasons for disappearing: forced people migrations or epidemics, sympathizing (later, after 1650) to harmonic/polyphonic music from Italy and Western Europe, changing from

holly-sign notation to music-registration (so called axe-notation: 4-lines at that time, later 5-lines, note-heads quadratic, like axes), Orthodox church splitting around 1650, the number of civil- and (world) wars, the aesthetic and religion forbids in the Synodal period and after 1917 etc.

5 To emphasize the ancient sacramental meaning of the words Psalter and Apostle, a typical Znamenny cadence or kikoza was used.

6 The universal interval 4th, that is presented harmonious, melodic or filled up with lines, also broadly found by Sergej Vasiljevitsj (1873 - 1943)

7 "Znamenny" has a big evolution and therefore many variants. Also the geographical location added more modifications. This work suggests the following types of "samoglasnyj" chant: Stolpovoy, Obikhodny and Bolshoy.

8 Among many, many other liturgic music, the compositions of Ivan Grozny (The Terrible, 1530 - 1584) and Fedor Krestianin (second part 1530th - ca. 1607), who was absolutely a master of "Great Znamenny", a gifted composer, singer and pedagogue.

9 As a selection of the most important particles of a church-bell spectrum, which were beforehand analyzed and translated to the usual music-notation

10 Some of the used techniques: whispering, foot-stamping, tune-fork strikes, fragmenting and stretching of lyrics or echoing.

new and necessitate hope....

Scenes

№	часть	такт	наименование сцен	No.	movement	bar	scenes titles
1.	1	10	При звёздном псалмочтении	1.	1	10	In the starlight of psalm-chanting
2.	1	64	Зень в безбельи	2.	1	64	Eorpe in unclothing
3.	1	103	Близ деревянной же церкви	3.	1	103	While near a wooden church
4.	1	136	В объятии жути:	4.	1	136	In the embrace of fright:
5.	2	1	Видишь?	5.	2	1	Do you descry?
6.	2	39	Мы - чёрно-черный ход...	6.	2	39	We - blackly-black motion...
7.	2	71	Она всходя, грусть гоня!	7.	2	71	She rises, sadness relegating!
8.	2	117	Человек - Даяние	8.	2	117	Granting - Human
9.	2	117	Псалмы светозарные.	9.	2	117	Psalms of dawn lights.
10.	2	162	Воскресенье	10.	2	162	Resurrection

The titles of scenes are indicated in the score by this type of flags:

Зень в безбельи
Eorpe in unclothing

There are two scenes (6 & 7), which are added in the piece as a varied revival of some other originals lyrics-strophes. This is not because Pasternak's poetry needs it. This is because this musical piece, in relation to its time of writing, "requests" to "halt" the flow of the poem *and* to magnify some very important individual feelings of the multitude, like sorrow and joy, which are less originally present because of the post-war state of mind.

Poetry

Below is the original poem with the English translation:

На Страстной, оригинальная поэма

Ещё кругом ночная мгла.
Ещё так рано в мире,
Что звёздам в небе нет числа,
И каждая, как день, светла,
И если бы земля могла,
Она бы Пасху проспала
Под чтение Псалтыри.

Ещё кругом ночная мгла.
Такая рань на свете,
Что площадь вечностью легла
От перекрестка до угла,
И до рассвета и тепла
Ещё тысячелетье.

Ещё земля голым-гола,
И ей ночами не в чем
Раскачивать колокола
И вторить с воли певчим.

И со Страстного четверга
Вплоть до Страстной субботы
Вода буравит берега
И вьет водовороты.
И лес раздет и непокрыт,
И на Страстях Христовых,

In Holy Week, poem (*not literally*) translated to English

Still darkness, darkness everywhere.
And still so early in the world,
Innumerable stars appear
And each so bright in the night air
That if the earth could count them there,
It would sleep through Easter, lulled
By chanted psalm and chanted prayer.

Still darkness, darkness everywhere.
The world has only just begun
And, like eternity, the square
Lies outstretched to the corner there,
And daybreak will not warm the air
Until a thousand years have run.

Still the earth is bare as bare,
And doesn't have a thing to wear
For ringing bells in the night air
Or echoing the choir out there.

From Maundy Thursday on,
Right up to Holy Saturday,
The water bores into the banks
And eddies on its way.
The wood is naked, unadorned,
And, for Christ's Passion, there

Как строй молящихся, стоит
Толпой стволов сосновых.

It stands, a congregation
Of silent pines at prayer.

А в городе, на небольшом
Пространстве, как на сходке,
Деревья смотрят нагишом
В церковные решётки.

But in the little open space
In town, the trees, all bare,
Are gathered before the church
And through its railings stare.

И взгляд их ужасом обьят.
Понятна их тревога.
Сады выходят из оград,
Колеблется земли уклад:
Они хоронят Бога.

Their gaze is horrorstruck.
And there is the cause of their fear.
The gardens spill as fences break,
The earth's foundations shake.
God is being buried here.

И видят свет у царских врат,
И черный плат, и свечек ряд,
Заплаканные лица —
И вдруг навстречу крестный ход
Выходит с плащаницей,
И две берёзы у ворот
Должны посторониться.

And they see light at the holy gates,
Low candles that illuminate
Black robes and streaming cheeks—the crowd
That, now emerging, elevates
Christ's cross and bannered shroud,
And birches at the outer gates
Make way for them and bow.

И шествие обходит двор
По краю тротуара,
И вносит с улицы в притвор
Весну, весенний разговор
И воздух с привкусом просфор
И вешнего угара.

The procession goes the rounds
Of the monastery bounds
And brings back from the pavement
Spring, a babble of spring sounds,
Air tasting of the sacrament [просфор]
And smelling of the ground.

И март разбрасывает снег
На паперти толпе калек,
Как будто вышел Человек,
И вынес, и открыл ковчег,
И всё до нитки роздал.

And March dispenses flakes of snow
To cripples in the portico,
As if somebody who had borne
A reliquary raised the lid
And scattered every shred.

И пенье длится до зари,
И, нарыдавшись в досталь,
Доходят тише изнутри
На пустыри под фонари
Псалтирь или Апостол.

And singing lasts until the dawn,
When, having wept to their hearts' content,
Gospel and psalm, all passion spent,
More quietly retreat
Along the lamplit street.

Но в полночь смолкнут тварь и плоть,
Заслышав слух весенний,
Что только-только распогодь,
Смерть можно будет побороть
Усильем Воскресенья.

But fur and flesh will hold their breath
At midnight, hearing spring's prediction
That wind and weather change direction,
And death may then be put to death
By the power of Resurrection.

Борис Леонидович Пастернак, 1946

Boris Leonidovich Pasternak, 1946.¹¹

Analysis

The poem is a fragment of chapter 17 (p. 338) from the well-known diptych "Poems of Yuri Zhivago", often abbreviated as "Doktor Zhivago" by Boris Pasternak (1890 - 1960).

The overall mood of that time, just after the end of the horrible WWII, had an enormous impact on the psychological character of these books. It's not profound that even a year after the factual end of the war, the heavy maimed-soldiers and disabled, were leaving hospitals and ceaselessly traveled to their homes (or mostly ruins). The world around was still bleeding and grieving; the hunger, illness and destruction ruled over the parts of our earth that were affected by war...

Combined with these emotions, deepen from his private life, he succeeded to formulate the main question of the complete work, to describe cautious as a "theme of changes", both from the external and the personal worlds. On the other hand, the great miracle that happened many centuries ago, but still

¹¹ Translated by Jon Stallworthy and Peter France, published in: Boris Pasternak, Selected Poems (London: Penguin, 1984), pp. 125-7.

honored today, was latently prized there.

Besides that, he drew parallels (or psychological parallelism, which was an important method of constructing this work) between forces of good and evil, those comparable to the ones of (meta)physical entity as the psychological world. The violent combat between those forces during the ages is similar to the one of a single (human) life. This way, the intense struggle of the elements occurred not only in nature, but in the soul of the protagonist (of the complete diptych).

Here we find some detailed references of these types of forces, or oppositions. If we distill them from this poem, it would be: "night - day", "night dark - morning dawn", "silence in the world - springtide talks", "earth is bare as bare" vs. "the ground surface is wobbling", "death could be over wrestle by the Resurrection".

A symbolic landscape is unfolded in front of us: trees, gardens, water, forest, morning, and March. All these elements together take part in the Biblical oracle about the Passion Week.

There are two appropriate kinds of pathos in this work: romantic and dramatic. We experience the spiritual enthusiasm that the author has mastered:

*Around is a night darkness¹².
It's still so early in the world,
That in the sky is an infinity of stars,
And each-one is bright as a day,
And if the Earth could,
She would have overslept Easter
Under chanting sounds of the Psalter.*

Later, the pathos is changing to dramatic:

*And their glance is in an embrace of fright:
Their fear is understandable.
The gardens step out of (their) fences,
The ground surface is wobbling:*

*They (are)...
burying ...
the God.*

*And they see the light of the Tsars' gates,
And black headscarves, and the candles row,
Tear-stained faces - ...*

And he added later:

*That death probably will be possible to over win,
By the power of Resurrection.*

Also (later in the diptych) Pasternak has dramatically pointed out that big mistake, which has taken place again, because people "turned their faces away" from God (and today again): there were closed and destroyed temples and churches, believing people were persecuted or eliminated.

The genre of the poem was and still is truly unique. This was both a confession and a preaching. It was in this cycle of poetry where Pasternak shown his attitude to both religion and (at that time officially atheistic) Russia. It is thinkable to formulate, that through these books he was determined himself, which was, for example, attentively observed by the important Soyjet-German composer Alfred Garrijevitsj Schnittke (1934-1998), who said, after reading the bundle temperamental: "I've just discovered, how much I believe in God!"

The lyric plot of this poem was one spring pre-Easter morning.

From the very first lines we see a picture of a still frosty and dark night, but everyone already knew, everyone was already waiting when the darkness would pass and the Shiny Sunday would enter:

*And the procession goes round the yard
Along the edge of the sidewalk.
And brings from the street into the narthex
Springtime, spring-talks, talks,
Air with a taste of proshporon
And the springtide burnout.*

*But March throws snow around
to a group of disabled people on the porch,
(as if) The Human went out,
And he brought out and opened a reliquary,
And gave everything until the last thread away.*

The peculiarity of the organization of the artistic view time and space of the work allows us, in a few lines, to imagine three contrasts: a city of that time, pre-prayer, and the spring Easter morning.

¹² From this point of the preface the translation will be literally, prosaic (without of rhymes) and not derived from the above-mentioned.

Special metaphors and epithets created the impression of the dynamical and physical changes that have involvement in the whole world, like *"But March throws snow around"...*, *"The gardens step out of (their) fences, The ground surface is wobbling"...*, *"(river)Water bores the shore And swirls whirlpools"*.

The whole poem is imbued with an allusion that refers us to the crucifixion of Christ and His Resurrection.

Spring was served as a living symbol of Easter, as a symbol of the ministry of nature to the Person who, in the human body, approved the idea of eternal Resurrection.

It's very important to remark, that Pasternak was sparing in implementing the "transliterations" of the sacramental texts, which is too often presented in remaining (new) poetry about Easter or other religious themes.

Maybe it is not friendly to bring the term "weak poetry" here, but suggesting thus, this poetry contains too much (re)rhythmed strophes, sentences or even "sections" straightly taken from sacramental manuscripts. The poetic re-telling competes in the strength with original spiritual sources and, mostly, it loses.

Pasternak was different. The only few crucial words from the religious books are interweaved into his original lyrics, praising the most essential only; below is just an enumeration of these:

Christ, Easter, the Passion of Christ, Psalter, the Apostle (is a disciple and follower of Jesus Christ), *Maundy Thursday, Holy Saturday - Saturday, the Resurrection*¹³.

The whole "intonation" of speech in the poem is filled with hope and delight., from one side: it was *"reading the Psalter", "spring hearing", "Human"*. On the other side, worries and anxiety: *"The Passion of the Christ", "church (window) bars", funeral of God, "tear-stained faces"*.

The poetry of Boris Pasternak was a phenomenon entirely new in Russian literature in general and in the literature of the Silver Age (ca. 1890 - between 1920-30) in particular.

He devoted himself to his poetry (as a true artist always does) his whole life, believing that only creativity can raise a person above the grayness of everyday life, elevate him to the brightest peaks of being. Pasternak's poems are original in form and content. The world in his poems appears in a movement, a rush, in glare and inimitable images.

The master implies (also beyond the borders of these well-prized books), that the suffering of Christ, His crucifixion and resurrection should remind every person about his own, justly and *unadulterated* choice, even if he (mostly) goes through serious difficulties.

Score lyrics

We have arrived to the point of exposing the complete lyrics used in score, please open the **Attachment**.

This list is an important reference addition to the musical notation to discover the meaning of the lyrics and especially, to achieve its logical expressions during the performances.

The sense of complete lyrics-context derived from the foreground and background voices (which are often fragmented or melismatic-stretched syllabics/words/phrases), **determined in grey**.¹⁴

In the music-score (not the preface), the performers can find all lyrics translations from all parts, inclusive the "grey-determined" fragments as a reminder. All relevant lyrics-content is viewed in the footnotes and anticipated from left by this symbol:



The "grey-determined" spaces in the list below are important to read for Russian-speaking performers as-well.

There are 3 types of quotation marks used in this preface: (example), [example] and {example}.

- The words between the parentheses (example) - are not always parts of the lyrics, they are only implied to help to contextually understand the whole meaning.
- The words between square brackets [example] - are clearings for multiple-context expressions of single words.
- The words between musical accolades {example} - are musical fragmented words c.q. syllabics, sung by the other voices. These elements are "in the air" and performed by "a colleague", but not by the specific voice where these words are listed in.

Why is this complexity? This is a very philosophical poetry and especially the literally translated version has no-clear or too many definitions, often because of the frequently words-omissions. Also the musically fragmented lyrics-content makes it even more complex to identify the suggested philosophy.

¹³ All these sacramental words are musically presented in an unusual way.

¹⁴ The same for Russian-speaking readers: *Смысл полного контекста (зачасту фрагментированных или мелизматически-распространенных слогов/слов/фраз), производного из ведущего и аккомпанирующих голосов, обозначен серым.*

To spare time for the artists and reduce searching for the implied meaning, the quotation marks are added. Still the reader can "scan" the whole lyrics-content including the brackets, without concentrating on the precise musical interaction between the voices yet.

There is 1 type of quotation mark used in this score: (example).

The sound of the letters between these parentheses (example) should be repeated or extended, these are mostly the prolongation of the previous syllabics c.q. letters just before the quotation marks, like: "*Krugom.. (mm)*" or "*Bur-(rrr)avit*".

It's important to remember, that these elements between the parentheses () always should be performed! Also the bar 154 "*(xx)-(x)-horoniat*" of the Part I, which has no previous syllabics and starts with a consonant letter.

The complete lyrics used in score, inclusive the *added* scenes and some fragmented phrases in polyphonic passages are in the **Attachment**. Please read that.

Music relative advices

Foot-stomping

Please, do not perform this suggestion of "the Ground Surface Wobbling" by the 1st and 2nd soprano's which will bring unsteady (undesired *molto vibrato*) sounds on these already difficult notes. During the performance the foot-stomping should not display shaking bodies of the singers, as such one foot-stomping, while steady staying on the other foot should be effective enough and prevent any comic suggestions.

Score-Slam (optional)

As its name implies: sudden and loud closing of the score to produce a percussive sound, here again without any hilarious tints. This technique dramatically illustrates the moment of the (still for many unintentionally) truncated human-live of Christ, simultaneously symbolizing the end of a chapter and quell the (first) book...
The little intermission between the two movements is the right moment to open the scores and continue.

Tune-fork

The Tune-fork has only two entrances: bar 1 of part 1 (one strike) and bar 163 of part 2 (roll), where the first one is to emphasize of the idea of the early-morning church-bell sound-attack, whose some most important particles (overtones) spread over the vocal parts.

Tune-fork roll (bar 163) is another modest musical symbol of the Resurrection. It could be accomplished by holding the fork vertically between the thumb and index fingers, while making gentle rotating (back and forth) movements against another tune fork held (by a colleague) horizontally. To protect the fork against dropping down, use a long thin rubber band. Knot one end of it with a loop over the tip (at the ball) and hang the other end to the pink (or else). If the fork falls out the holding hand, it will hang on the band.

By turning the vertical tune-fork gently, without pushing it hard to the horizontal one, it will produce a tinny continue ring-sound. If some performers will experience difficulties to achieve it, it's thinkable to repeatedly tick one tune-fork to another. The roll should not be in a clear rhythmic relation with the note-values of music.

Accents

It's important to perform the accents, especially during the passages with the "fragmented" lyrics between the parts. This way, the attack (or the entrance of the syllabics) and a softer sound-gradient both contribute to a better lyrics-perceiving by the listener, like in polyphonic (vocal)music.

Fermata

Hold the last fermata at least until the 5th becomes to feel static (as like *finalis*) and not expect for resolution. The interval 5th is the inversion of 4th, which mostly dominates through the piece until the last page. This feeling of metamorphose from one interval to another and staying static expands the idea of musically illustration of the Transformation.

Personal

A special gratitude to artistic director of Nederlands Muziekcentrum van de Omroep (MCO) Mr. Kees Vlaardingerbroek for his broad interest, optimism and decisiveness qualities, which all played an important role to the birth of this companion work.

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An intense recognition to maestro Sigvards Kļava for his passionate devotion to contemporary choir-music, as well for his undoubted believe and exceptional humanity.

Sing to Him a new song; play skillfully, and shout for joy.¹⁵

Grace be with you all.

¹⁵ Psalm 33:3

Adam Clarke (1760–1762) commentary:

Sing to Him a new song - Do not wear out the old forms: fresh mercies call for new songs of praise and gratitude.

Play skillfully, and shout for joy - Let sense and sound accompany each other; let the style of the music be suited to the words.