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SALVATION TRIPTYCH:

by

JEREMY S. BAKKEN

BACHELOR OF SCIENCE, WISCONSIN LUTHERAN COLLEGE

THESIS

Submitted in Partial Fulfillment of the
Requirements for the Degree of

Master of Music

The University of New Mexico
Albuquerque, New Mexico

July, 2013

Salvation Triptych:

by

Jeremy Bakken

B.S., Wisconsin Lutheran College, 2004

M.Mu., Music, University of New Mexico, 2013

ABSTRACT

Salvation Triptych is a three movement composition for choir, winds, strings, and percussion. The texts include the traditional *Kyrie* and two Christian texts from the 4th-5th Centuries: *The Word of the Cross* by Paulinus of Nola (trans. Helen Waddell) and two stanzas from a hymn by Ambrose of Milan. *Movement I: Kyrie* involves the greatest musical forces (SATB choir, flute, oboe, bassoon, bass clarinet, violin I and II, viola, cello, bass, timpani, gong, chimes, and wood block). Due to the brevity of the text, the choir entries are relatively short and temporally separated, allowing this longest of the movements to unfold slowly and organically. *Movement II: The Word of the Cross* is for SSAATTBB *a cappella* and is sectional, corresponding tonally and structurally to the changing thoughts and emotions of the text. *Movement III: Jesu labantes respice* is the most intimate of the movements, for baritone soloist accompanied by alto flute, oboe, bass clarinet, cello, and bass. The lyric contrapuntal setting draws to a conclusion on a solitary fading pitch, reflecting resolution and patient expectation.

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Movement III: Jesu labantes respice 32

SALVATION TRIPTYCH

I. Kyrie
II. The Word of the Cross
III. Jesu labantes respice

Jeremy S. Bakken
2012-2013

Soli Deo Gloria

Salvation Triptych (approx. 22:00)
Jeremy S. Bakken, 2012-2013

Program Notes

Salvation Triptych is a modern cantata on the truth of salvation in Jesus Christ. Movement I is intended to paint the separation between God and humanity due to humanity's utter sinfulness. The moods within the music include quiet, cowering fear; inevitability of judgment, desperate pleas, and impending outcome of the situation. The middle registers are deliberately unused for most of the movement, signifying the divide between the Almighty above and the sinner below. Considerable time separates each choir entry, and each differs significantly in character. The use of harmonics and extensive time for gestural development creates a sound-world that is reverent, yet full of tension.

With the divide apparent, the pleas offered, and the outcome anticipated, Movement II shares the paradoxical exchange, the perfect Christ taking on humanity's sin and dying innocently in our place, that humanity might be considered righteous. The text is replete with examples of the juxtapositions of this Great Exchange. Although the movement is not in a key (in the tonal sense of understanding), a recurring sonority references Christ and, in the end, to our life that is connected to His by the great act of salvation. The longest of the three texts used in the Triptych, the setting is eight-part a cappella, and this second movement is meant to reign in the larger forces of the first movement and focus the global truths and needs of the first movement onto the solution.

Movement III brings these truths to the personal level. With only a baritone soloist and five solo instrumentalists, this movement is meant to complete the narrative by bringing what began as largely global to intimately personal. The juxtapositions continue, as the sinner who has been redeemed still struggles with the vestiges of his natural state, but in faith looks to Jesus for forgiveness and restoration. The pitch collection allows for moments where a sense of tonality may surface, and by limiting the selection of pitches from the collection at certain times and in a variety of combinations, the juxtapositions and emotions expressed in the text can be effectively highlighted. The cello plays only one pitch throughout, representing the constance of the personal struggle, but also the constance of Christ's presence and forgiveness.

Translation for Movement III (W. J. Copeland)

Jesu, labantes respice	Look in us, Jesu, when we fall,
et nos videndo corrige	and with Thy look our souls recall:
si respicis, lapsus cadunt	if Thou but look, our sins are gone,
fletuque, culpa solvitur.	and with due tears our pardon won.
Tu lux refulge sensibus	Shed through our hearts Thy piercing ray,
mentisque somnum discute,	our soul's dull slumber drive away:
te nostra vox primum sonnet	Thy Name be first on every tongue,
et ore psallamus tibi.	to Thee our earliest praises sung.

Performance Notes

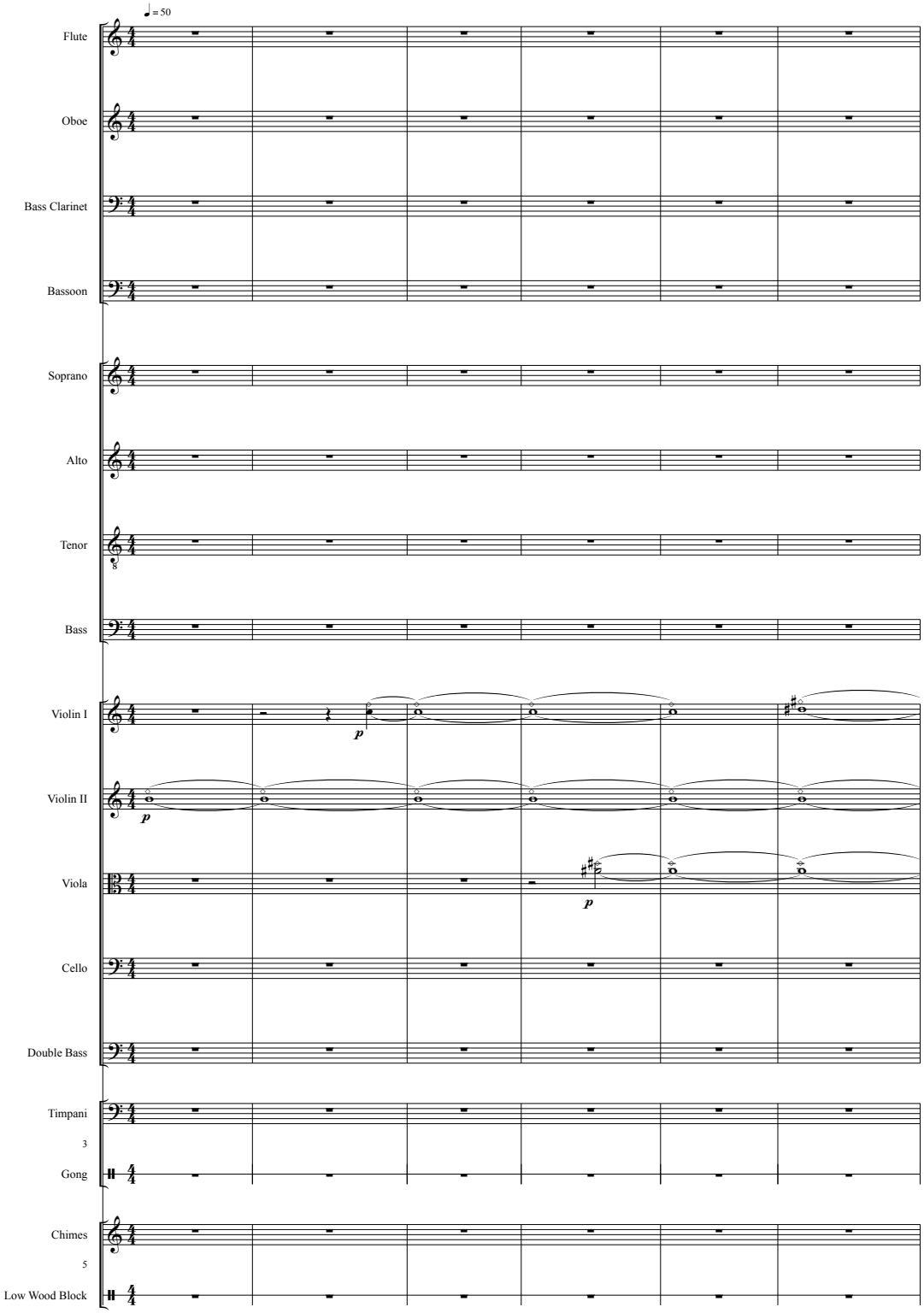
1) Note heads that are "x" (flute and oboe) indicate moving air through the instrument without sounding pitch; the pitch should materialize quietly from the moving air metrically when the standard note head appears.
2) Glissandi in the cello should sound first pitch and move evenly through the duration of of the first pitch to second pitch. Second pitch should sound metrically where indicated (that is, the slide should occur over the duration indicated for the first note without carrying over into the duration indicated by the second note). Exception at measure 73: the glissandi should cover the entire measure, the indicated notes serving as pitch boundaries receiving no longer duration than than any other note (that is, the slide should be evenly continuous over the duration of the entire measure).
3) Notes on personnel: minimum of 32 singers (8 per part), violins and viola a minimum of three players per part, and two percussionists.

Kyrie

Score in C
except octave transposing instruments

Lord, have mercy

Jeremy S. Bakken



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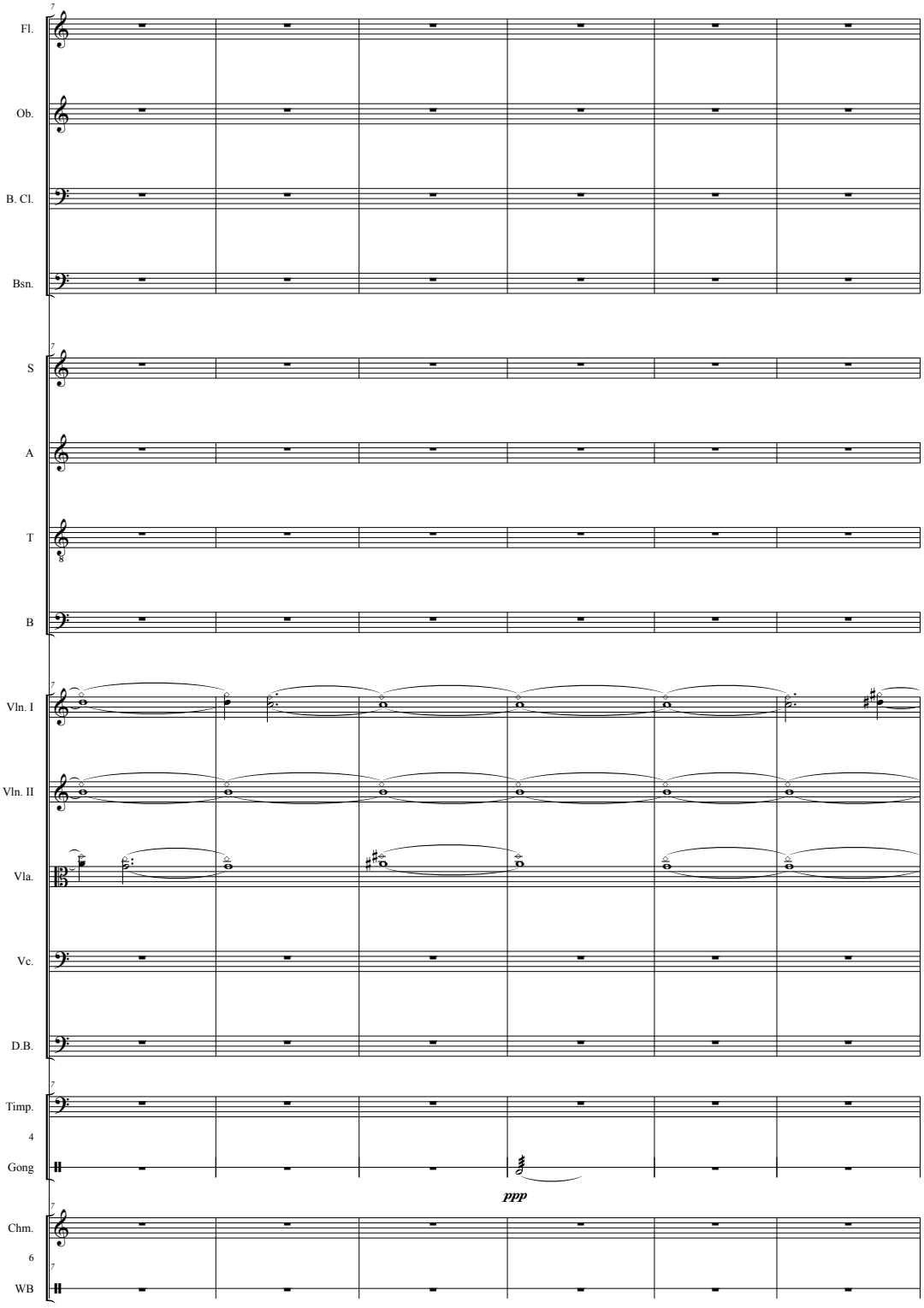

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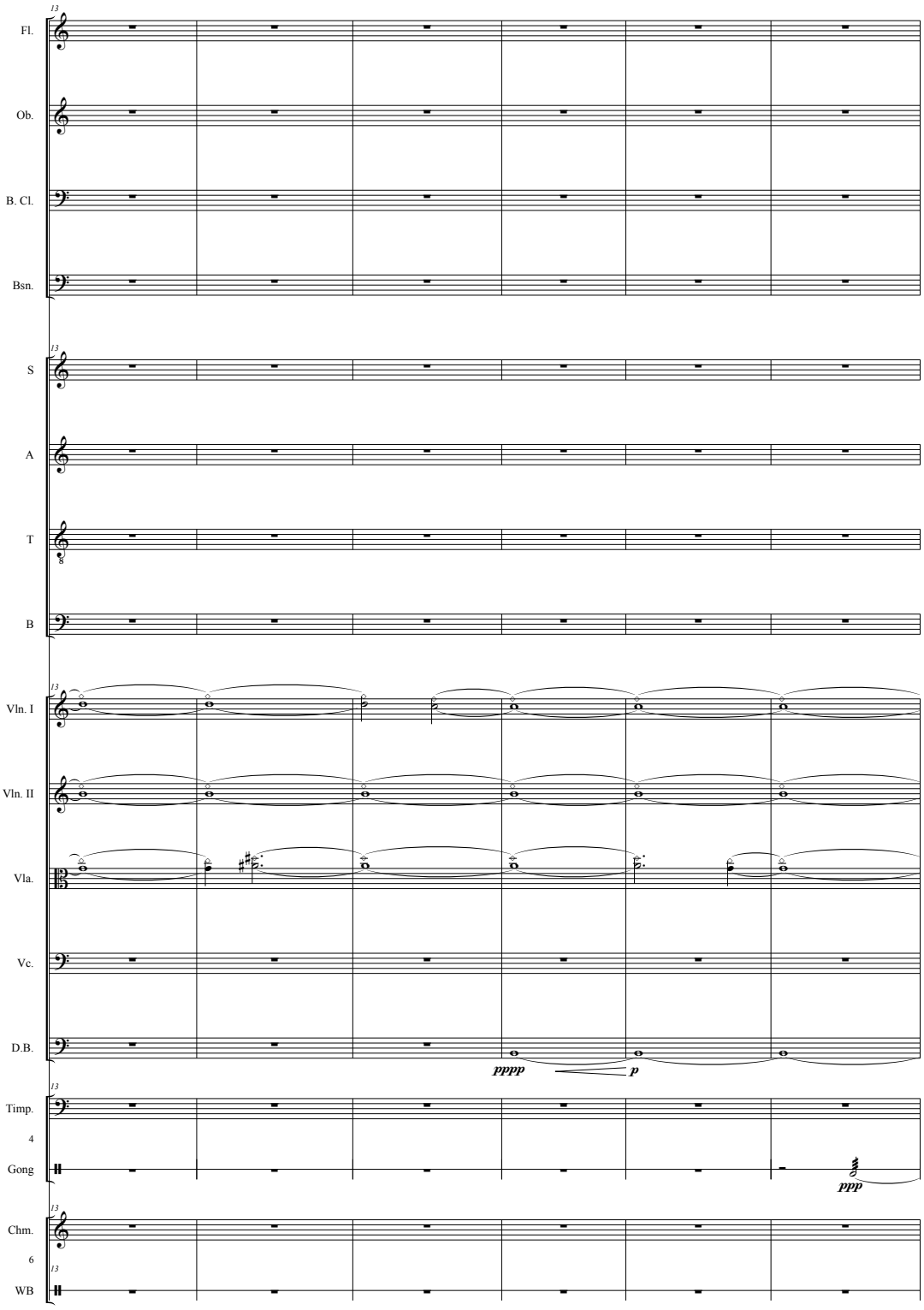

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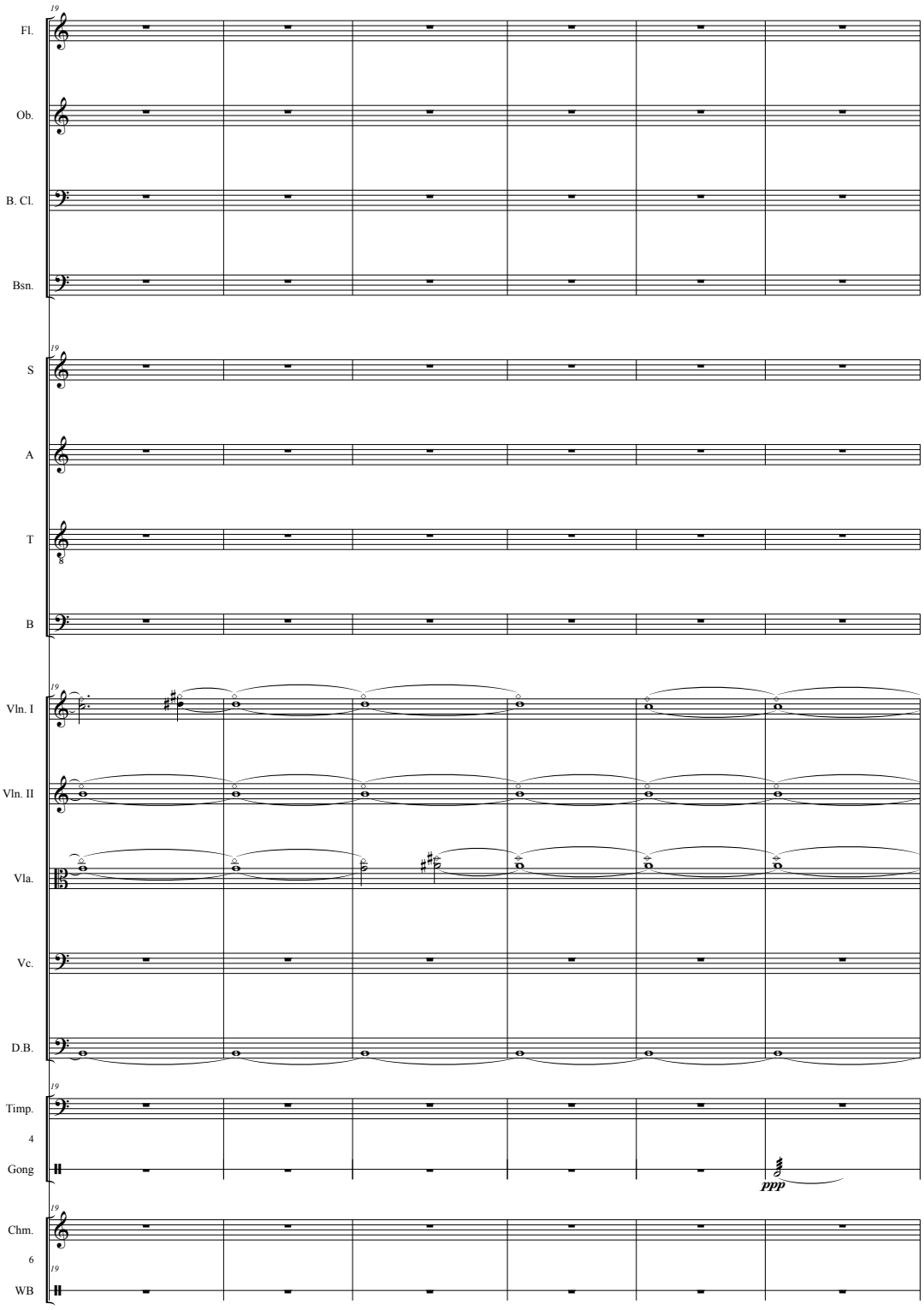

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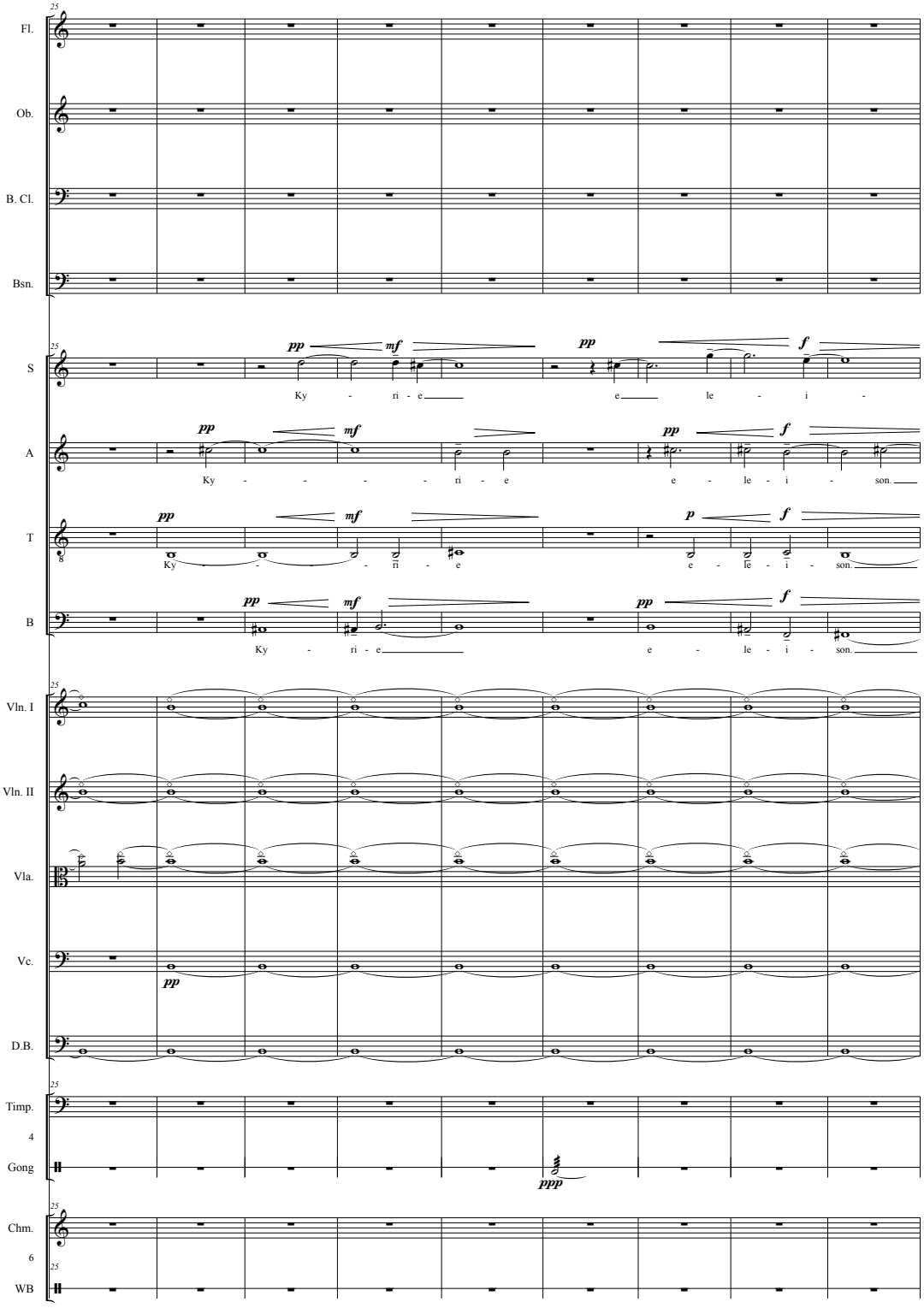

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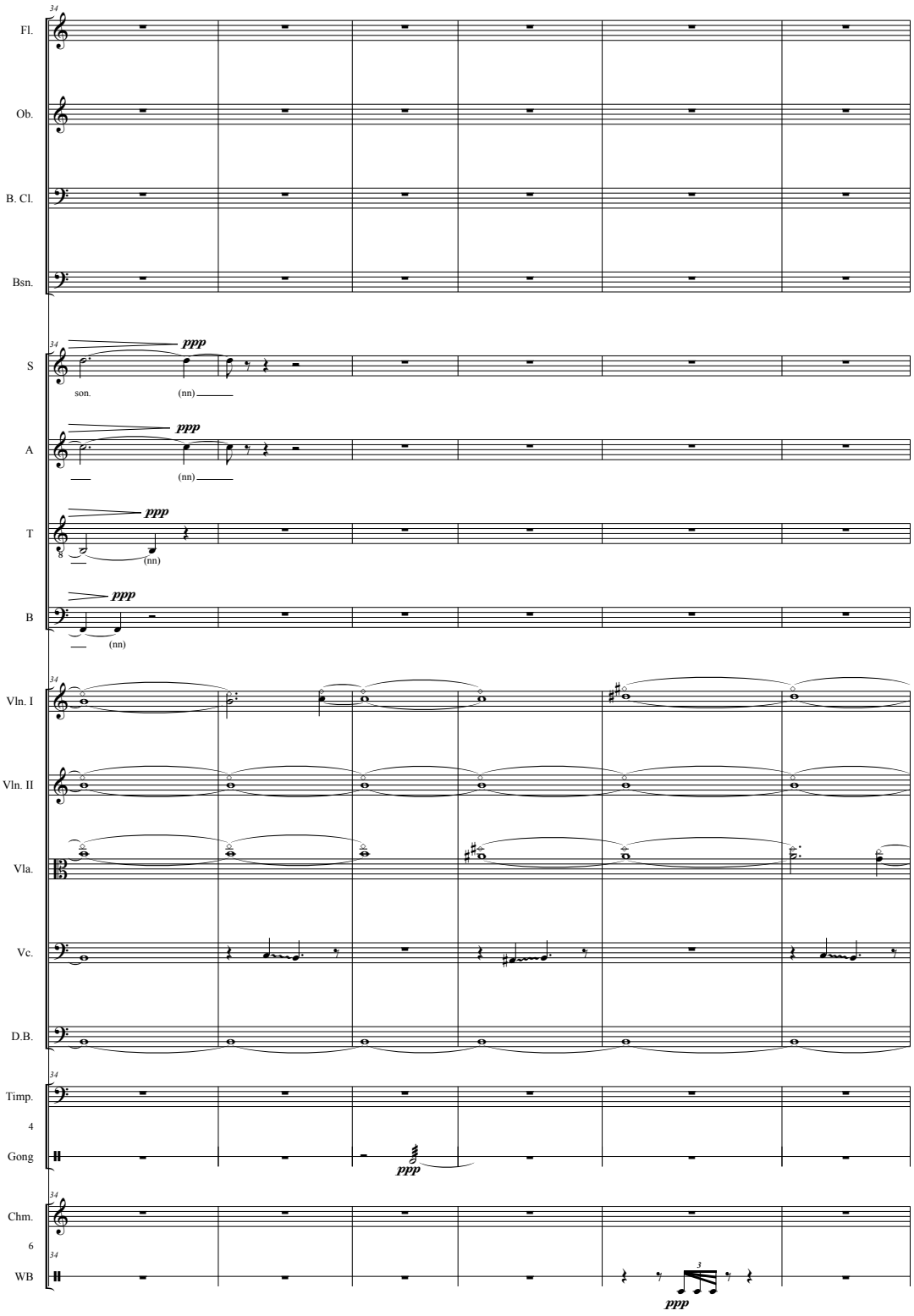

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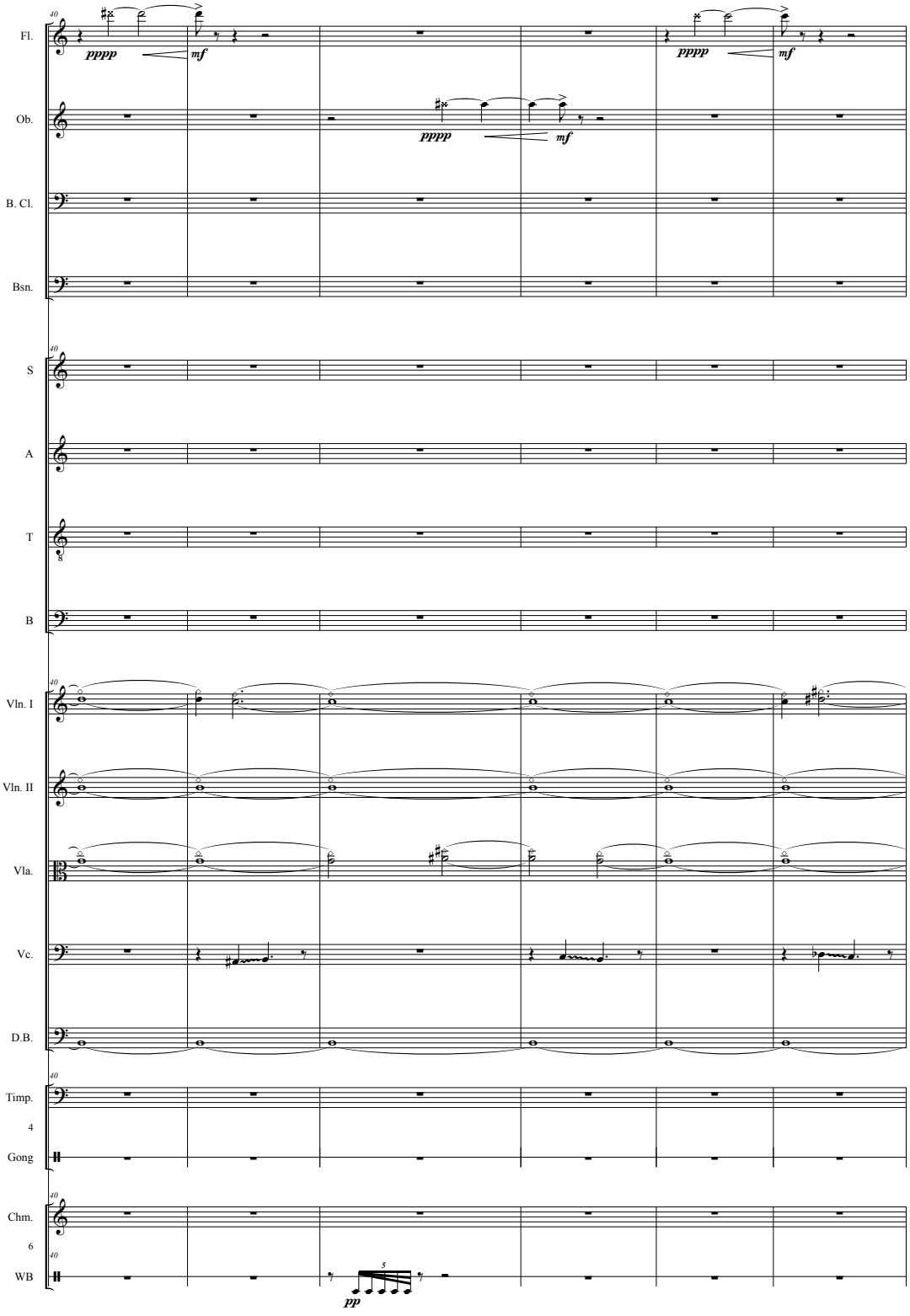

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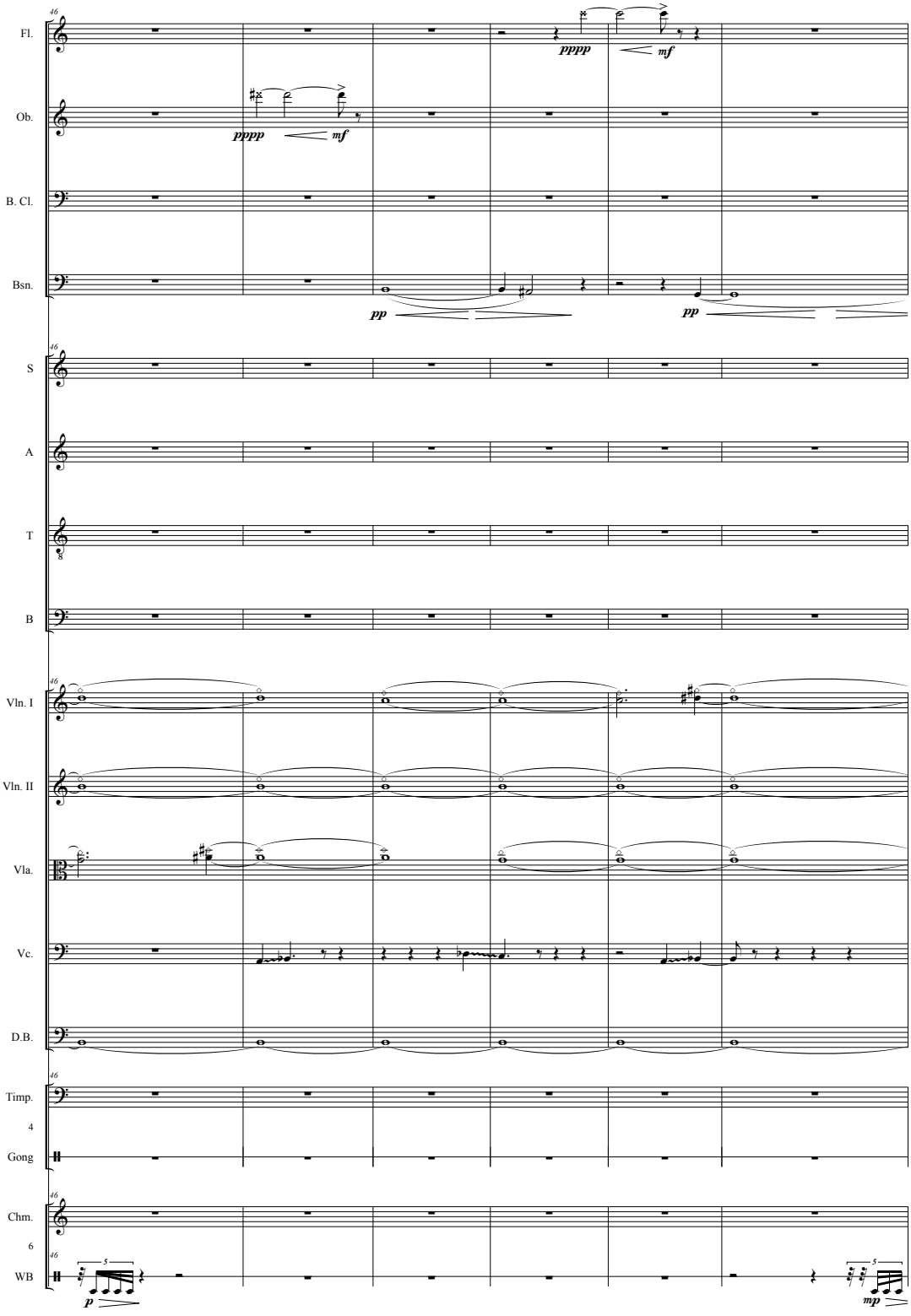

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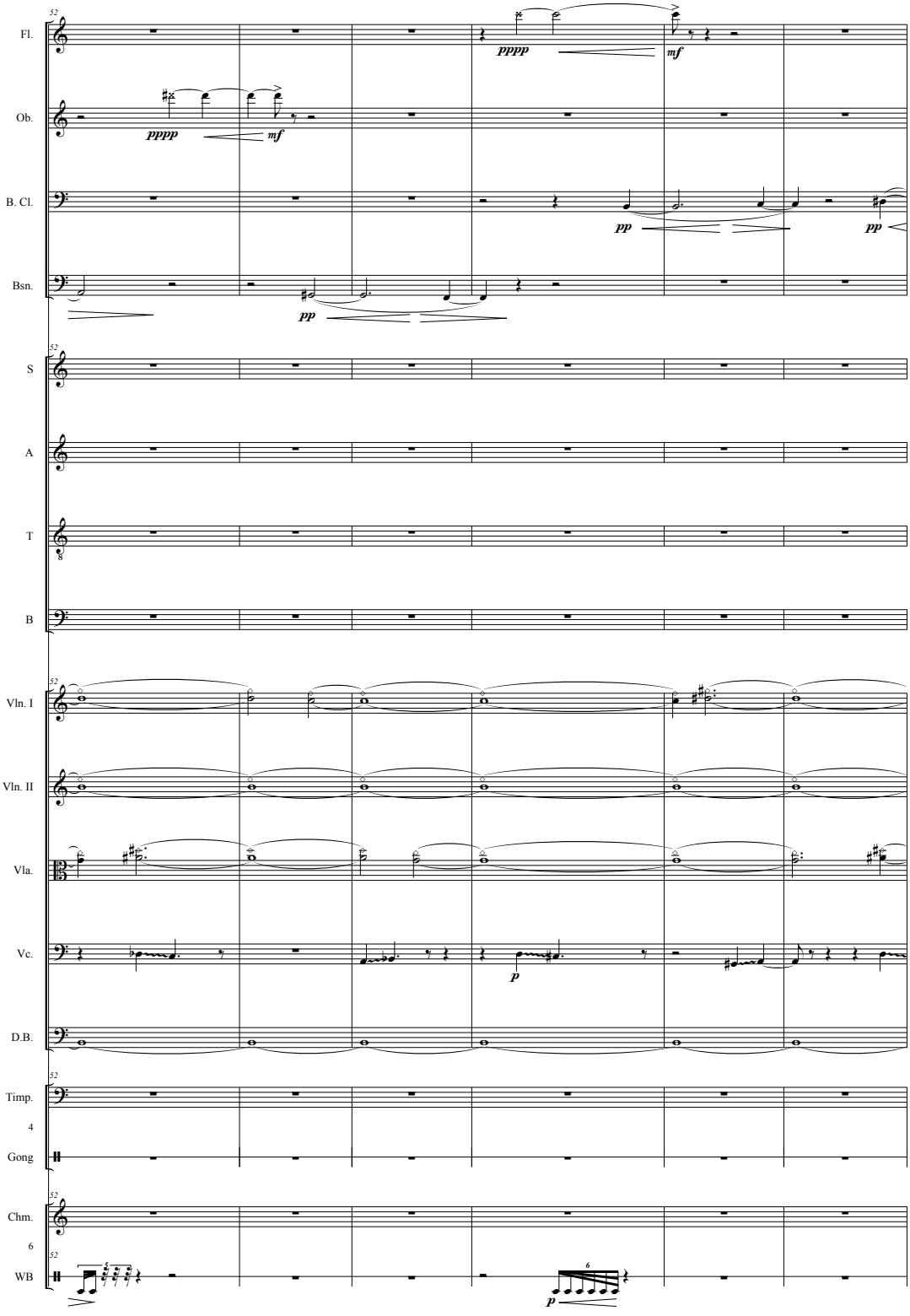

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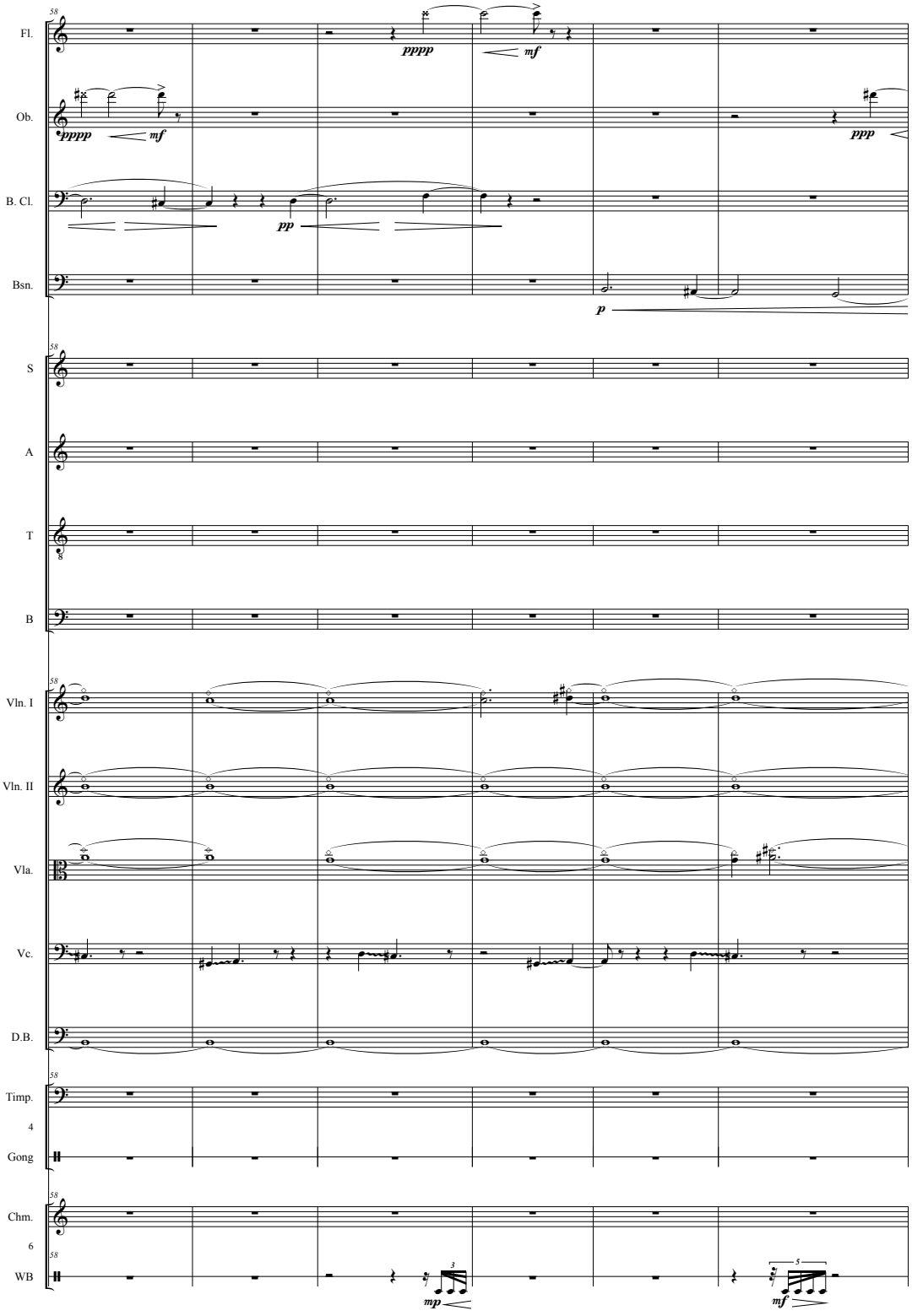

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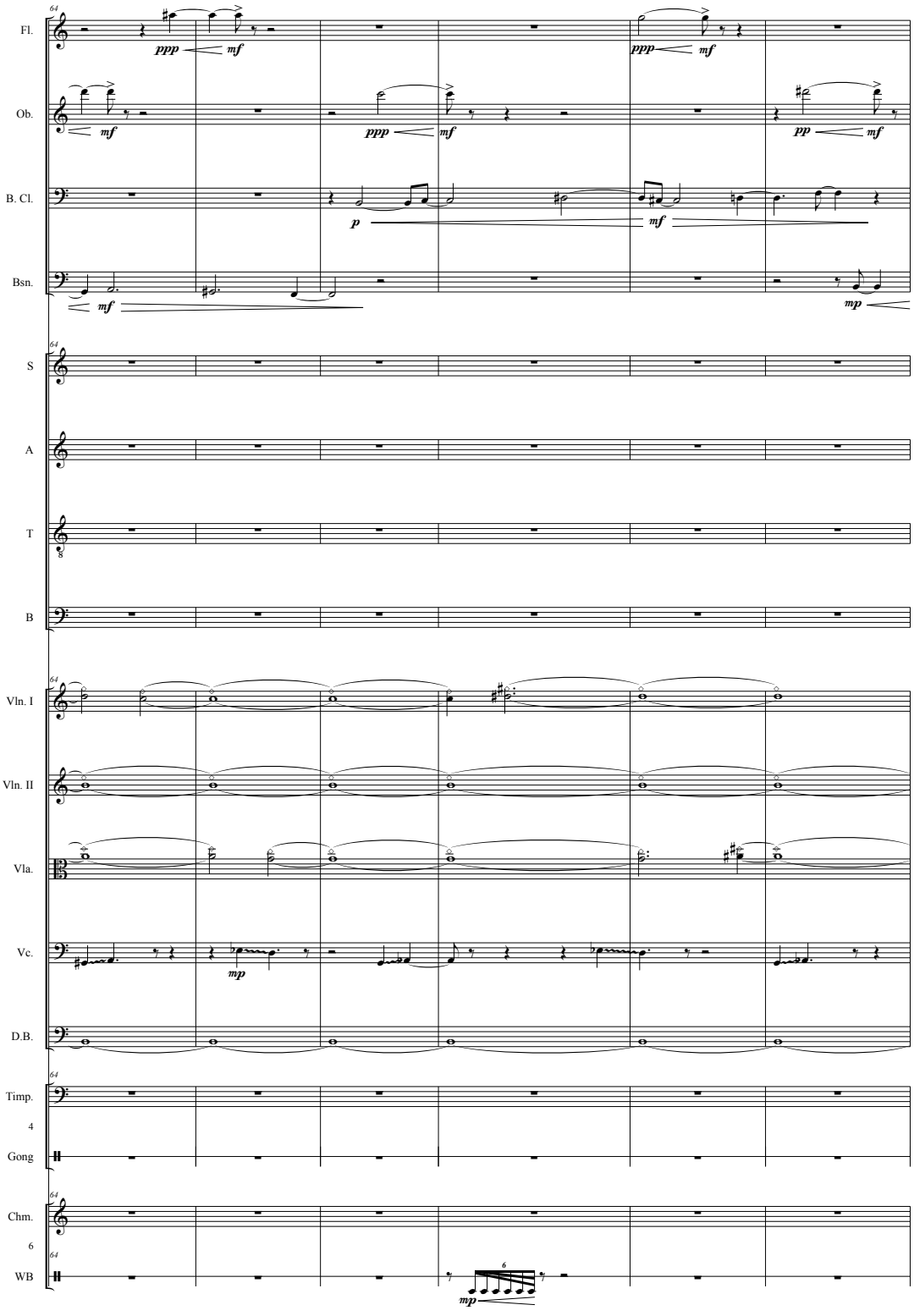

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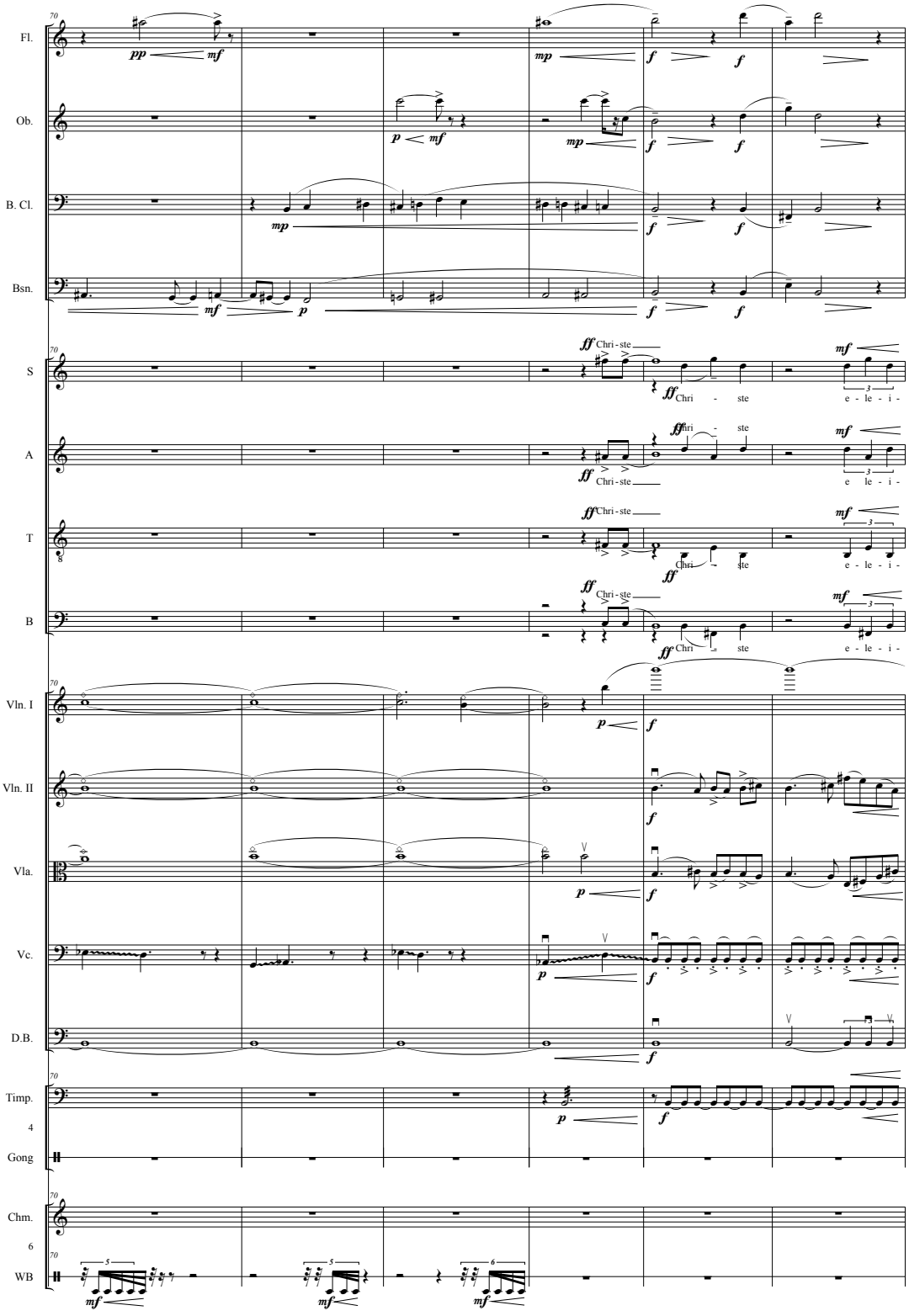

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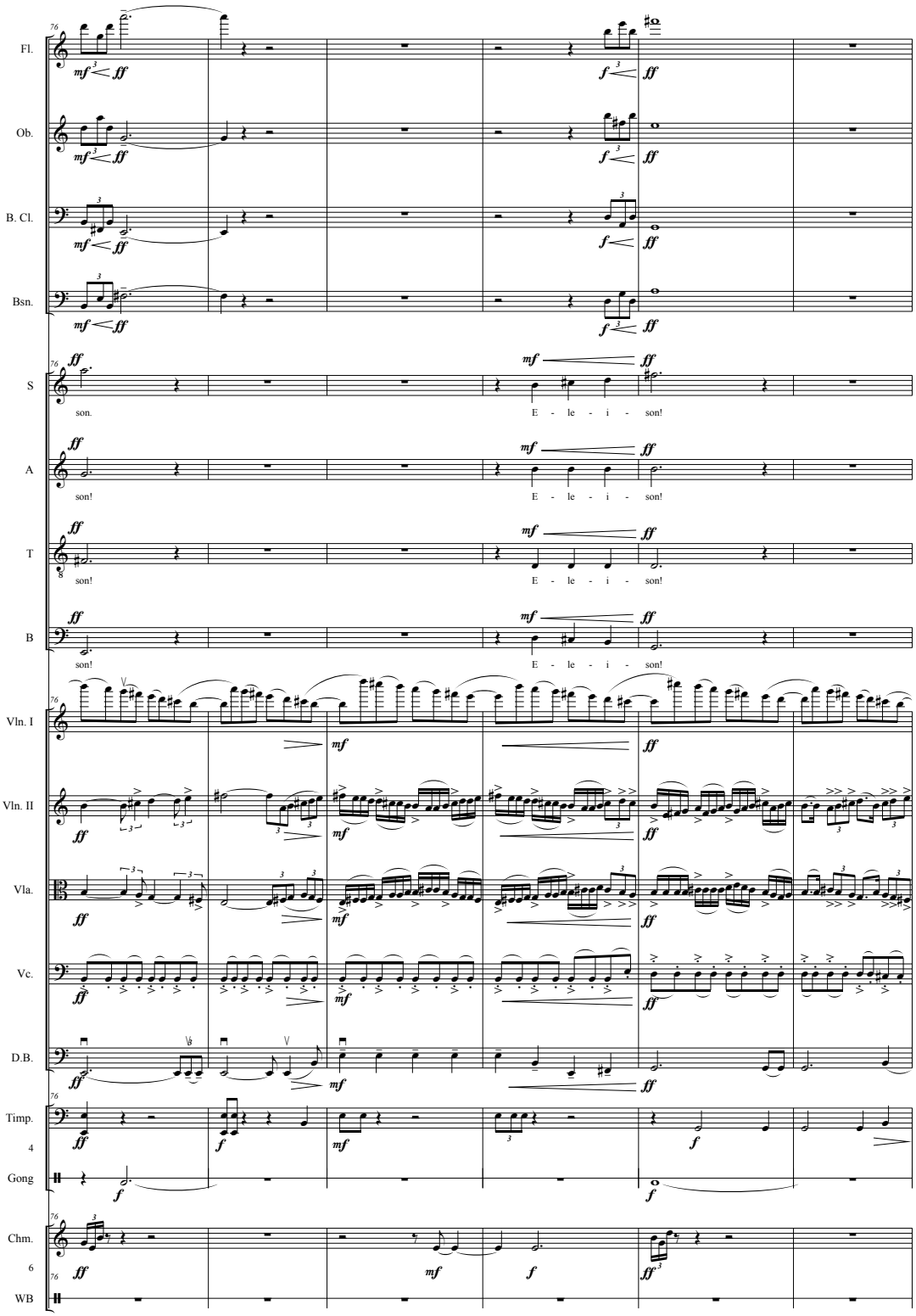

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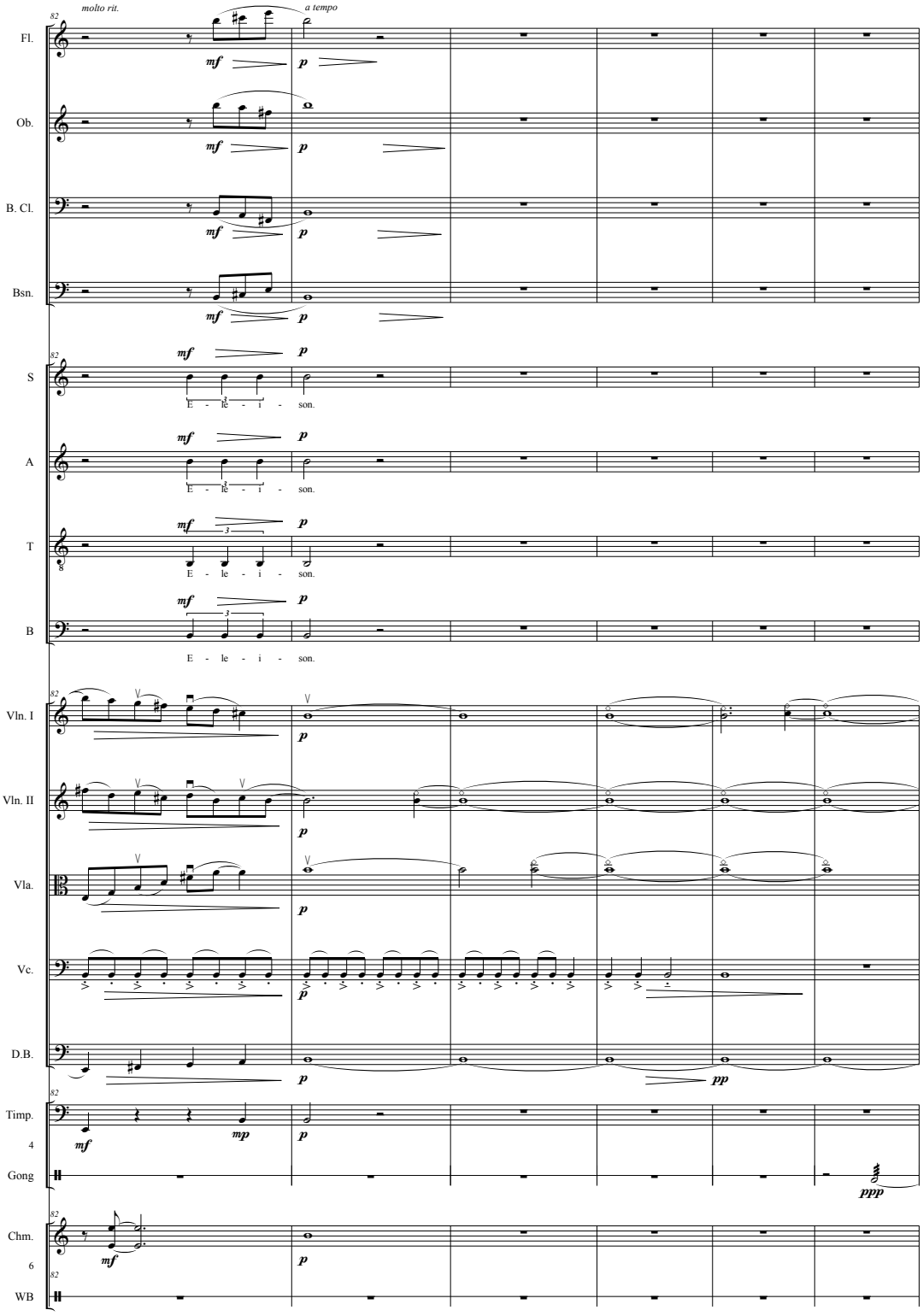

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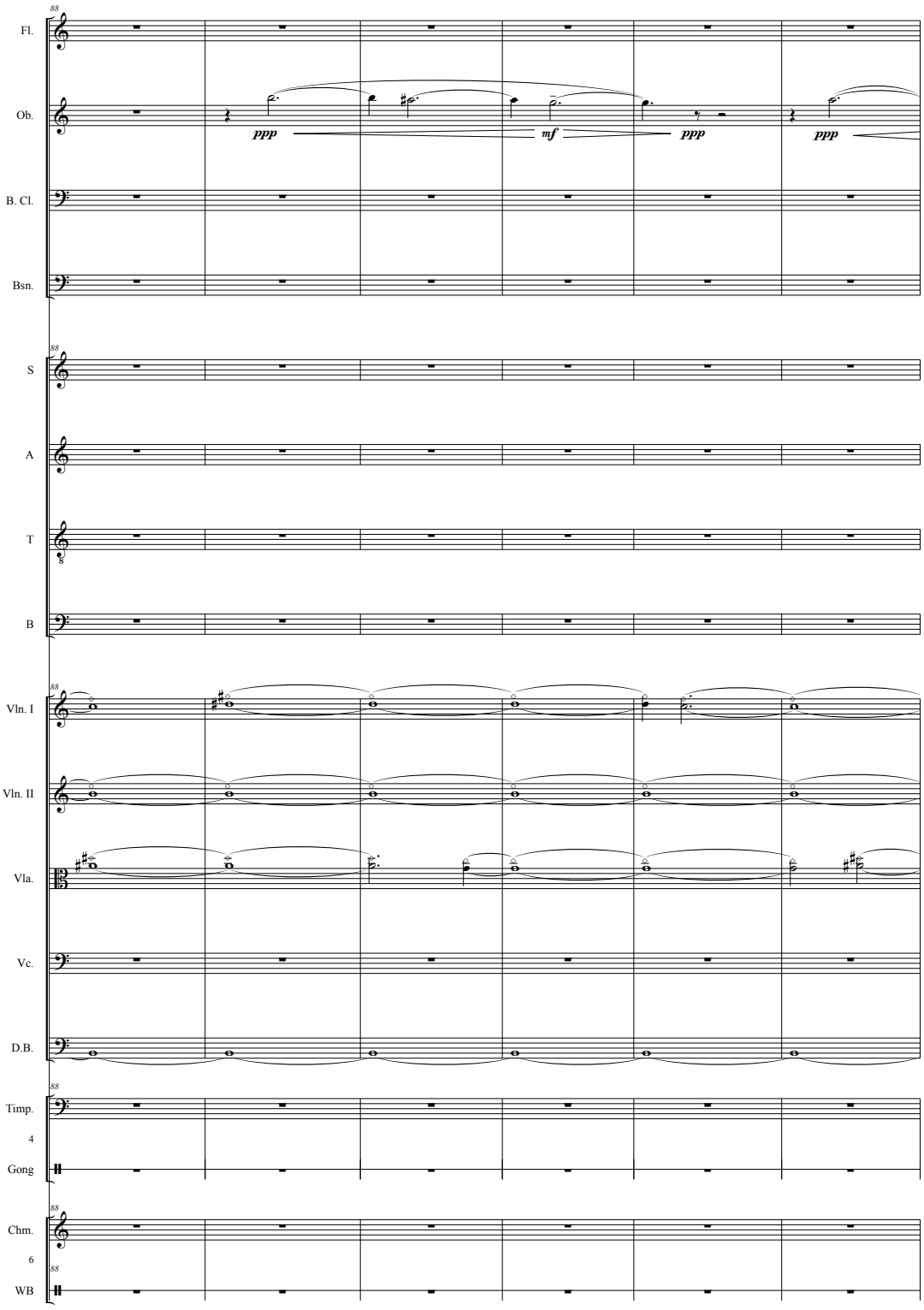

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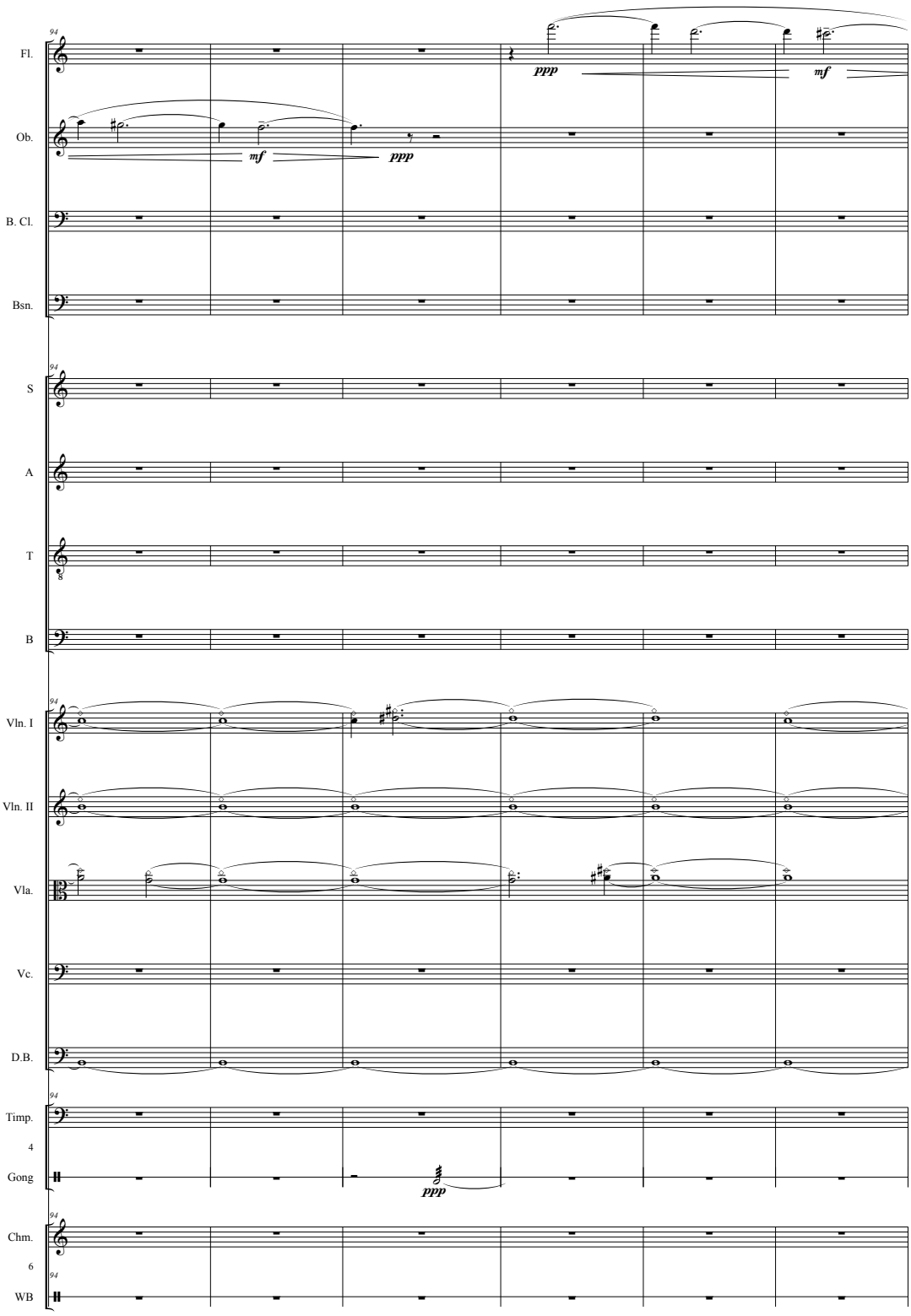

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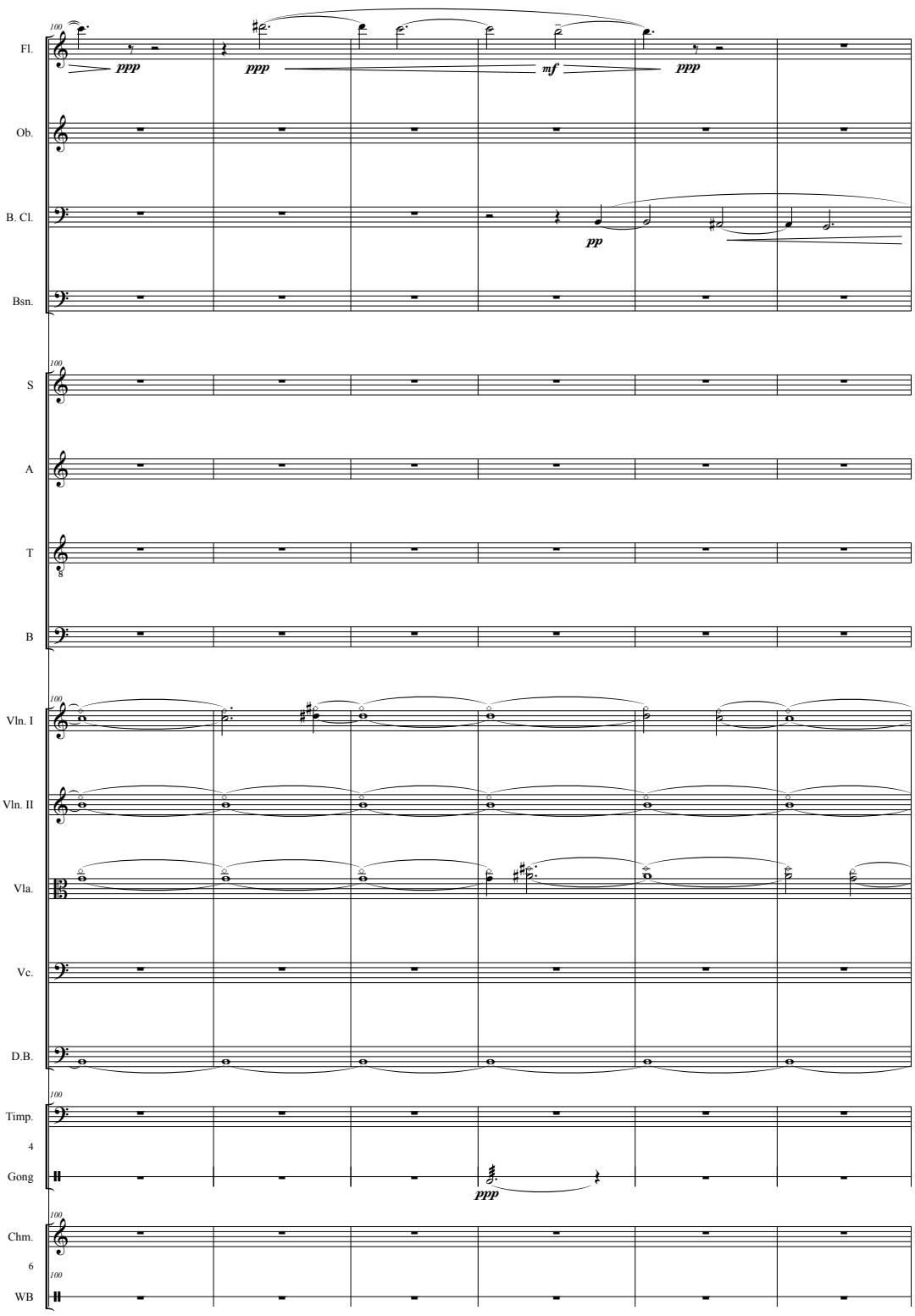

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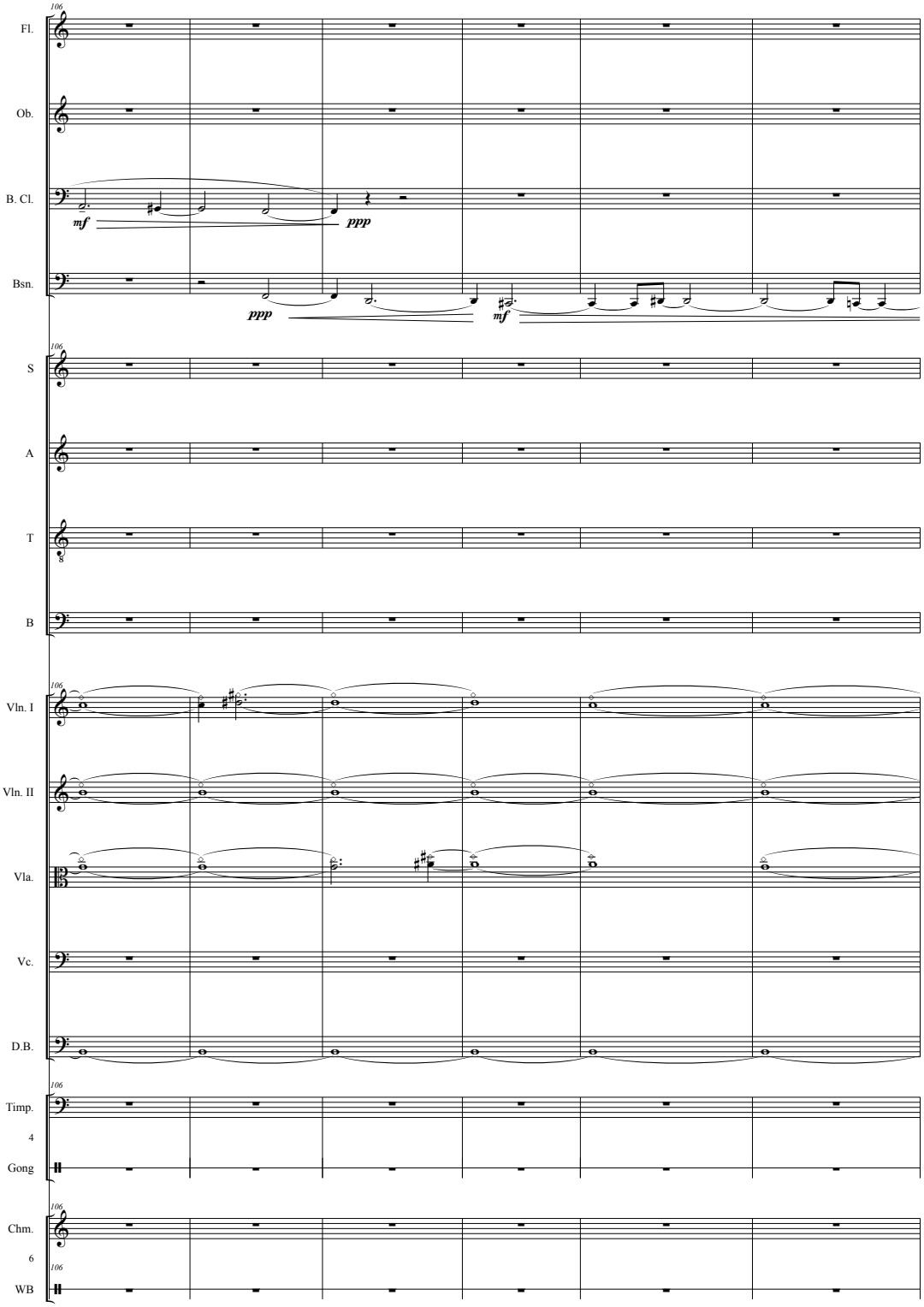

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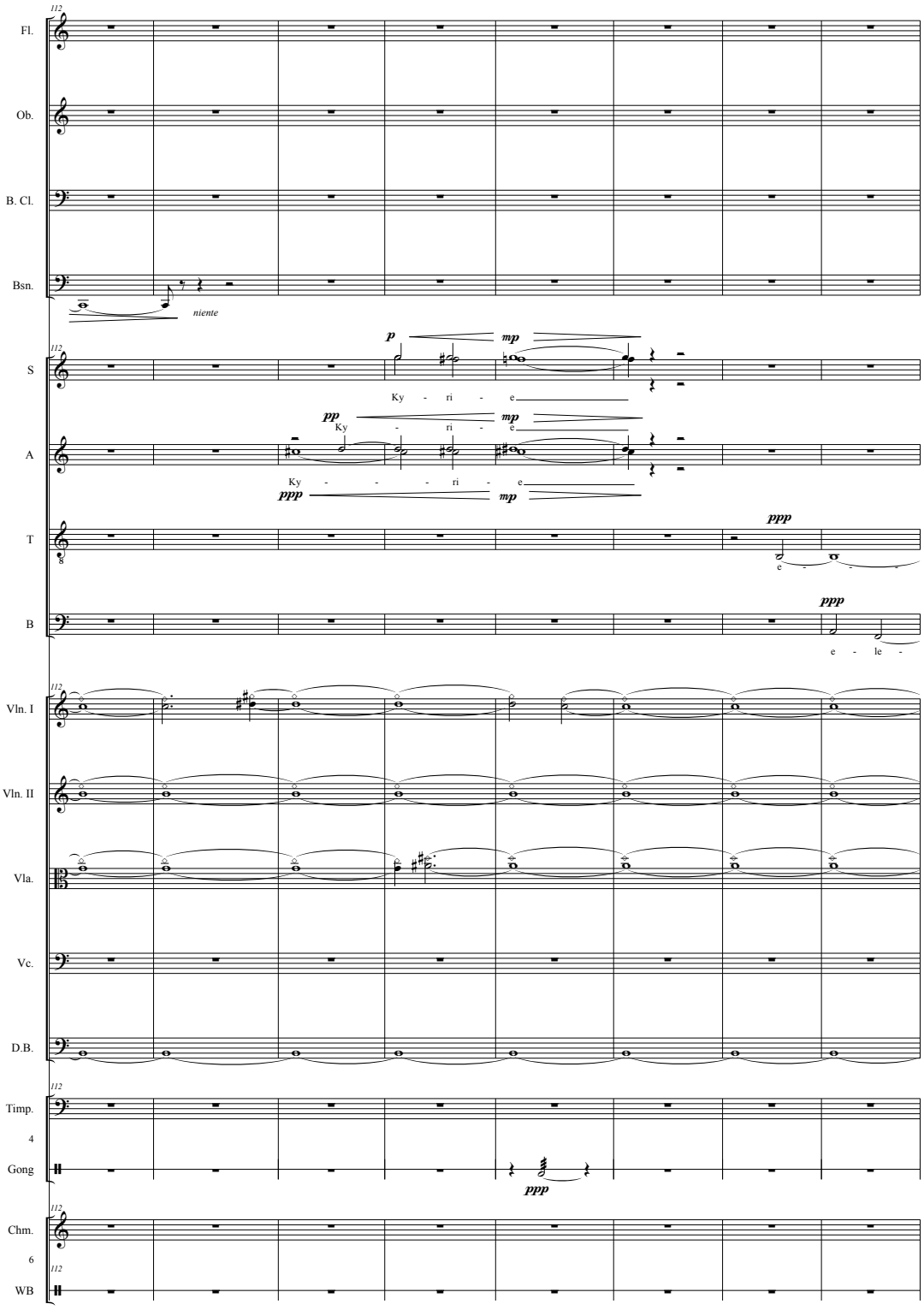

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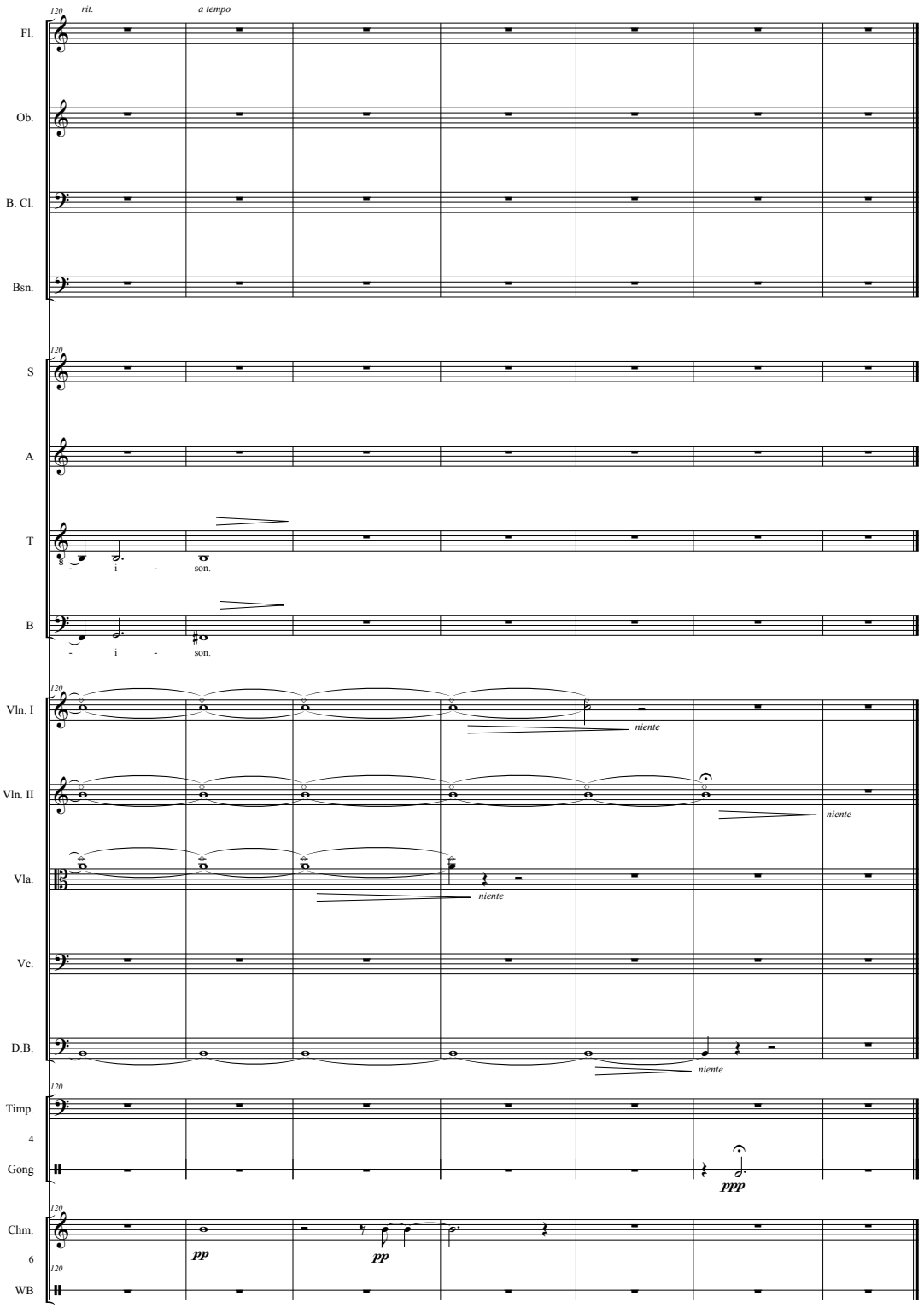

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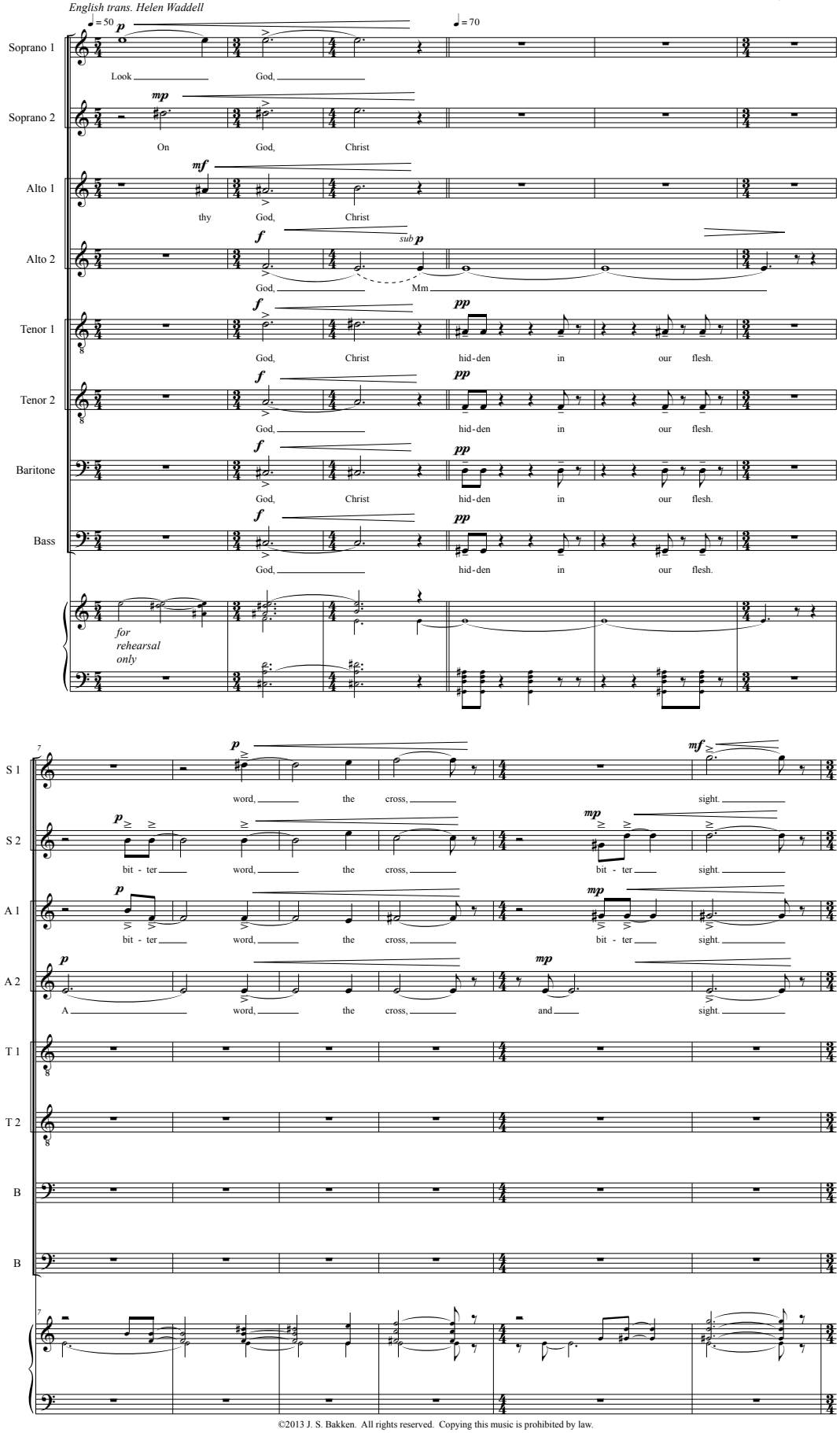
The Word of the Cross

Paulinus of Nola (353-431)
English trans. Helen Waddell

Jeremy S. Bakken



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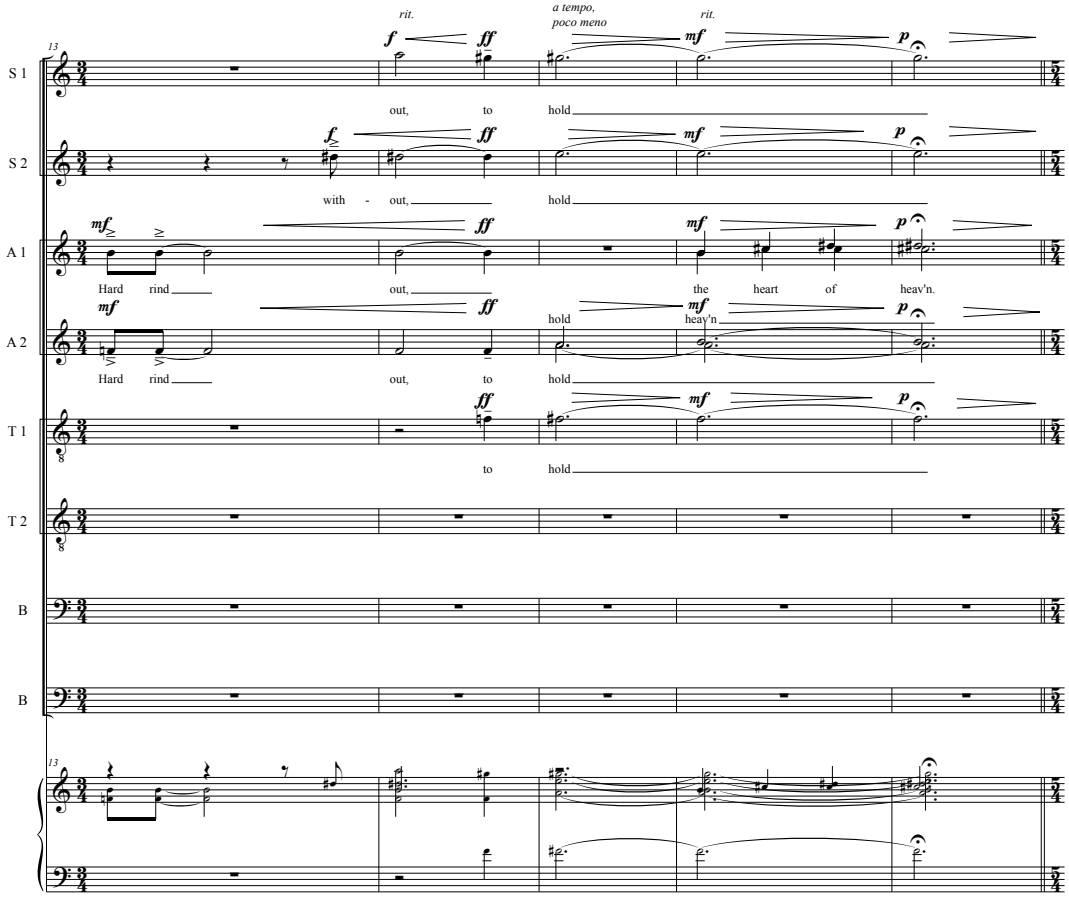

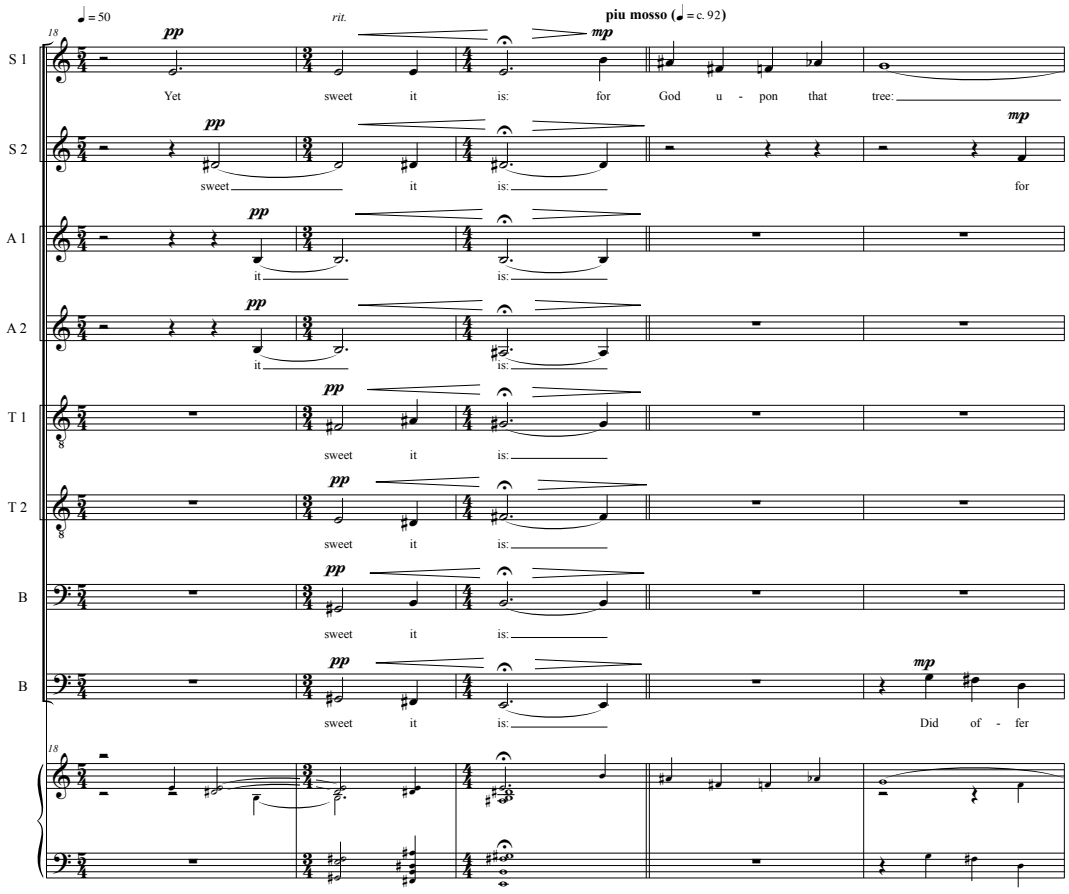

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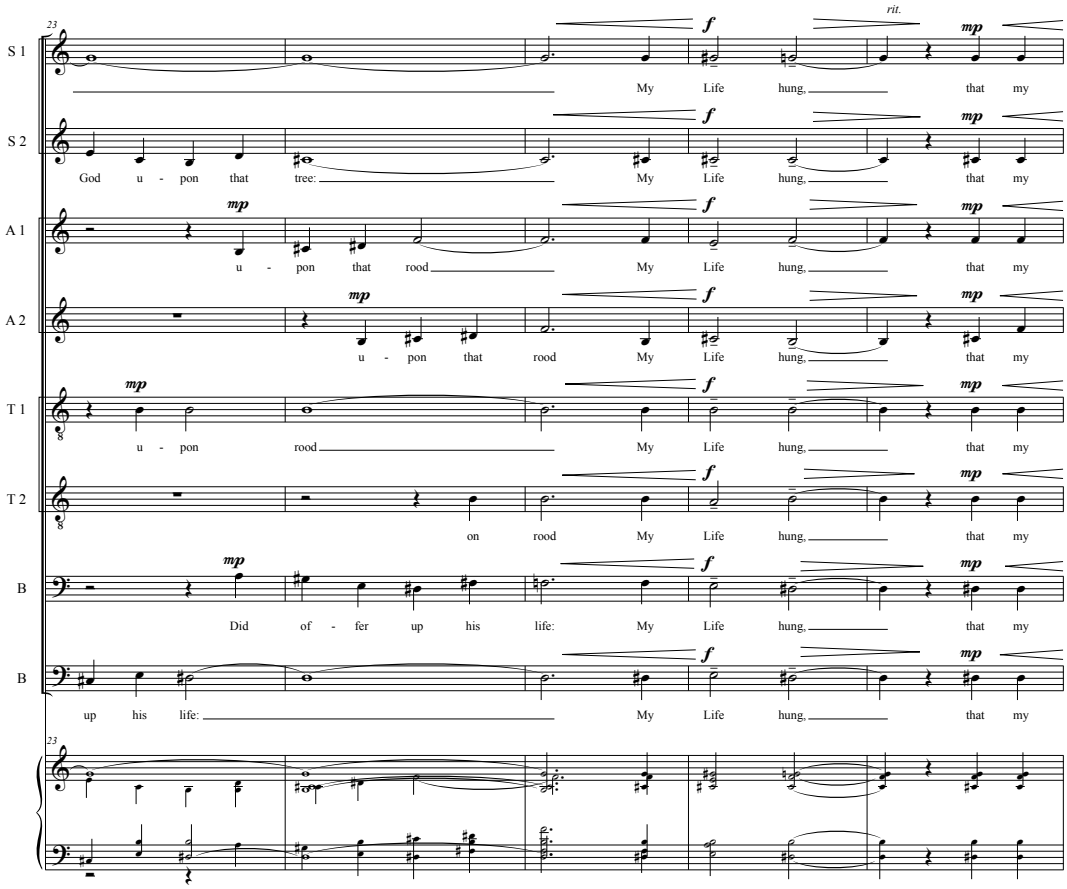

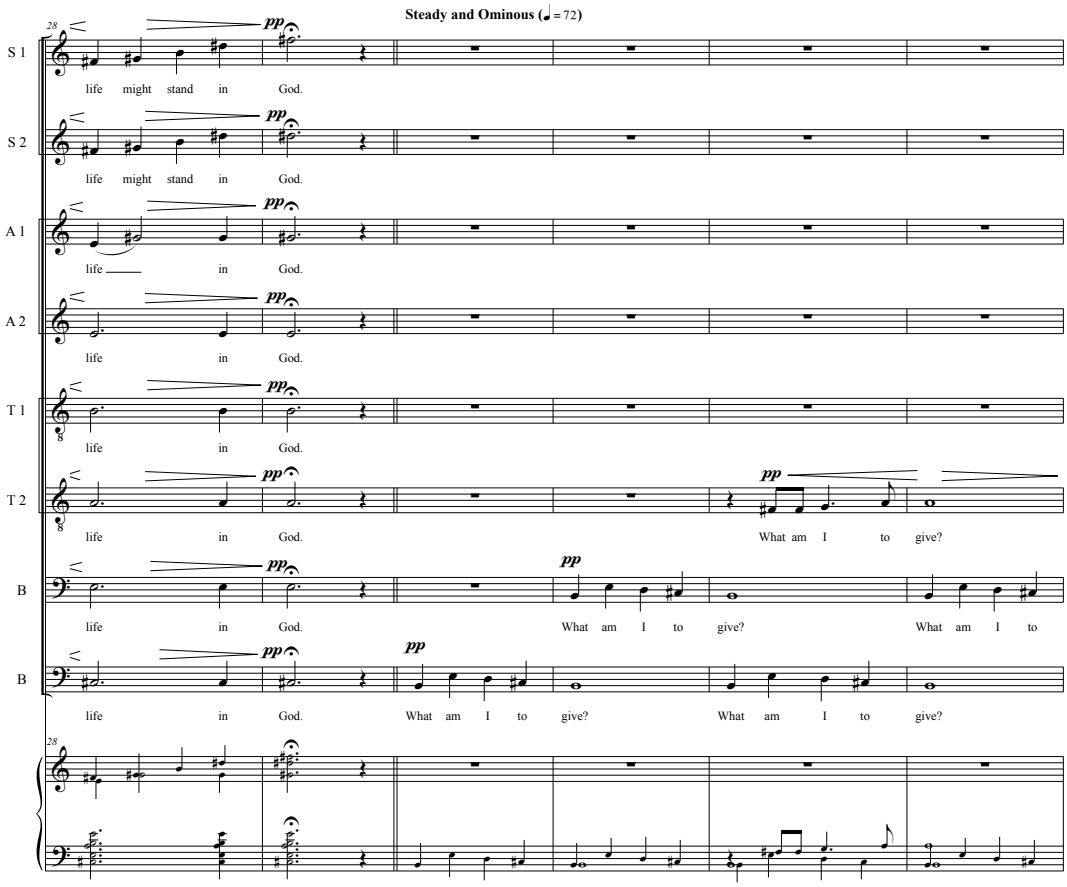

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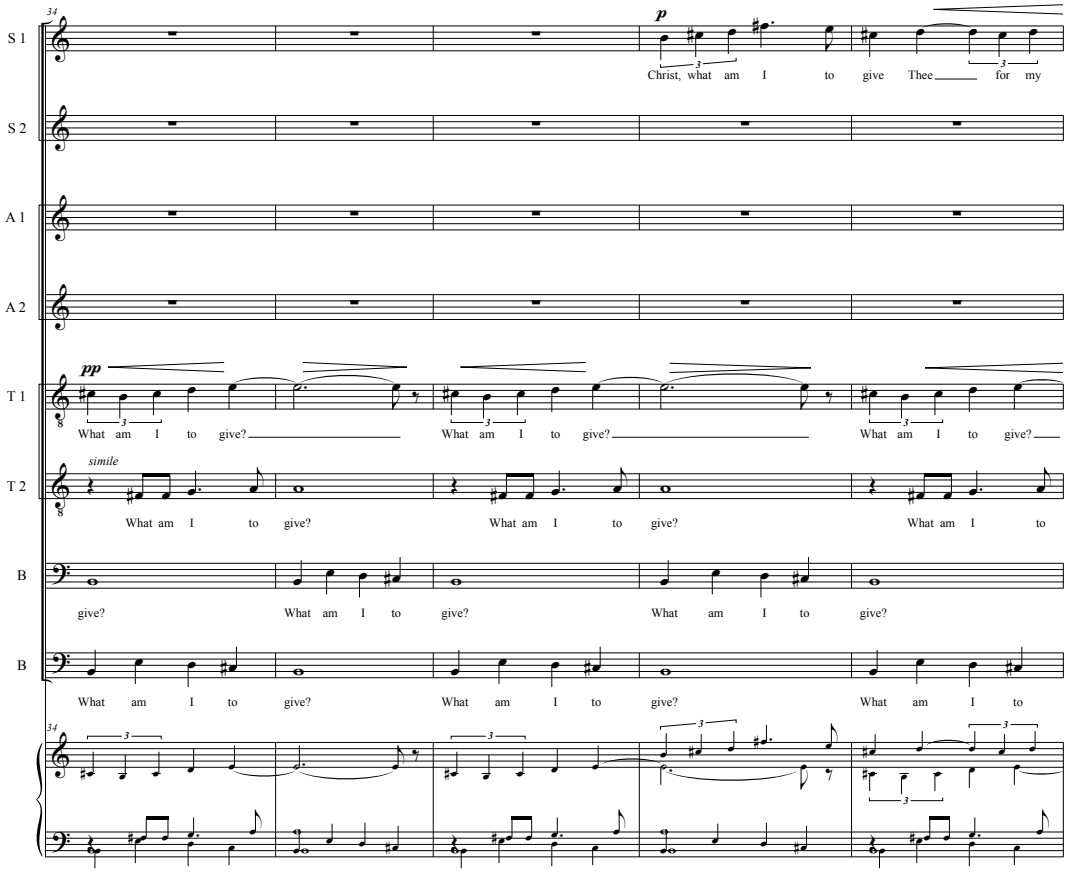

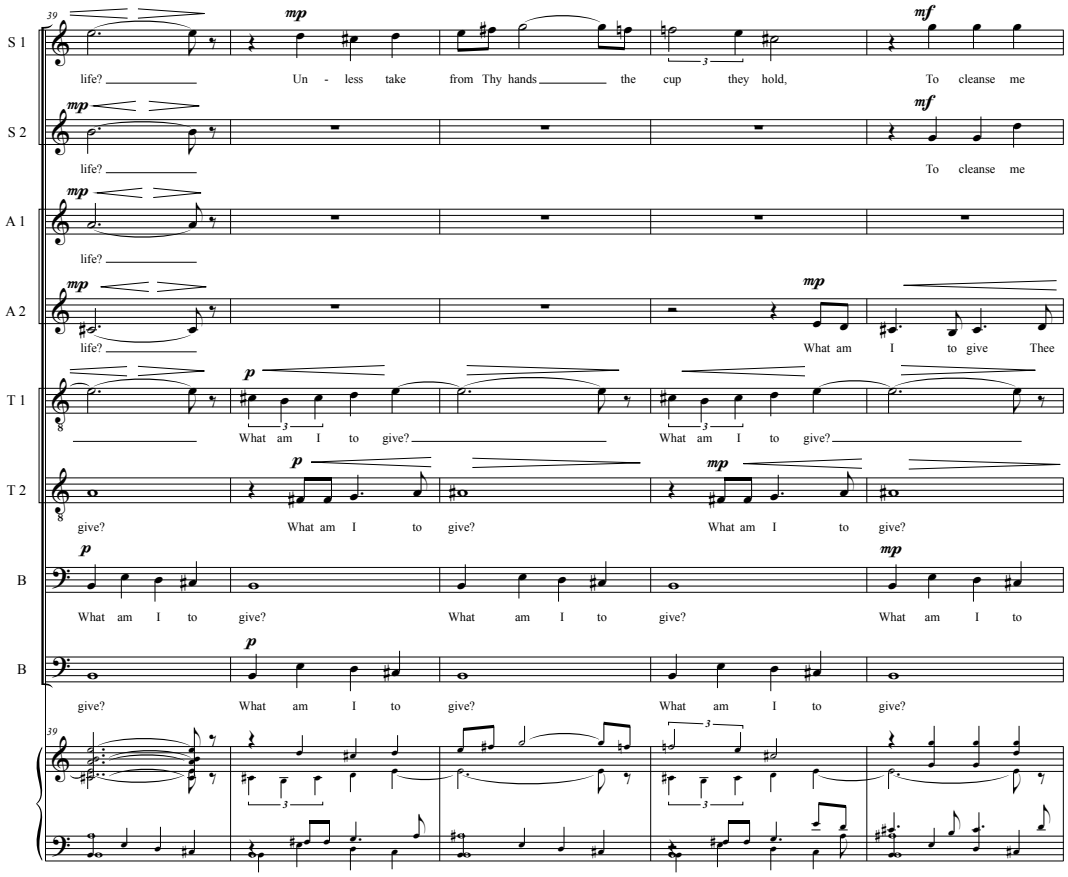

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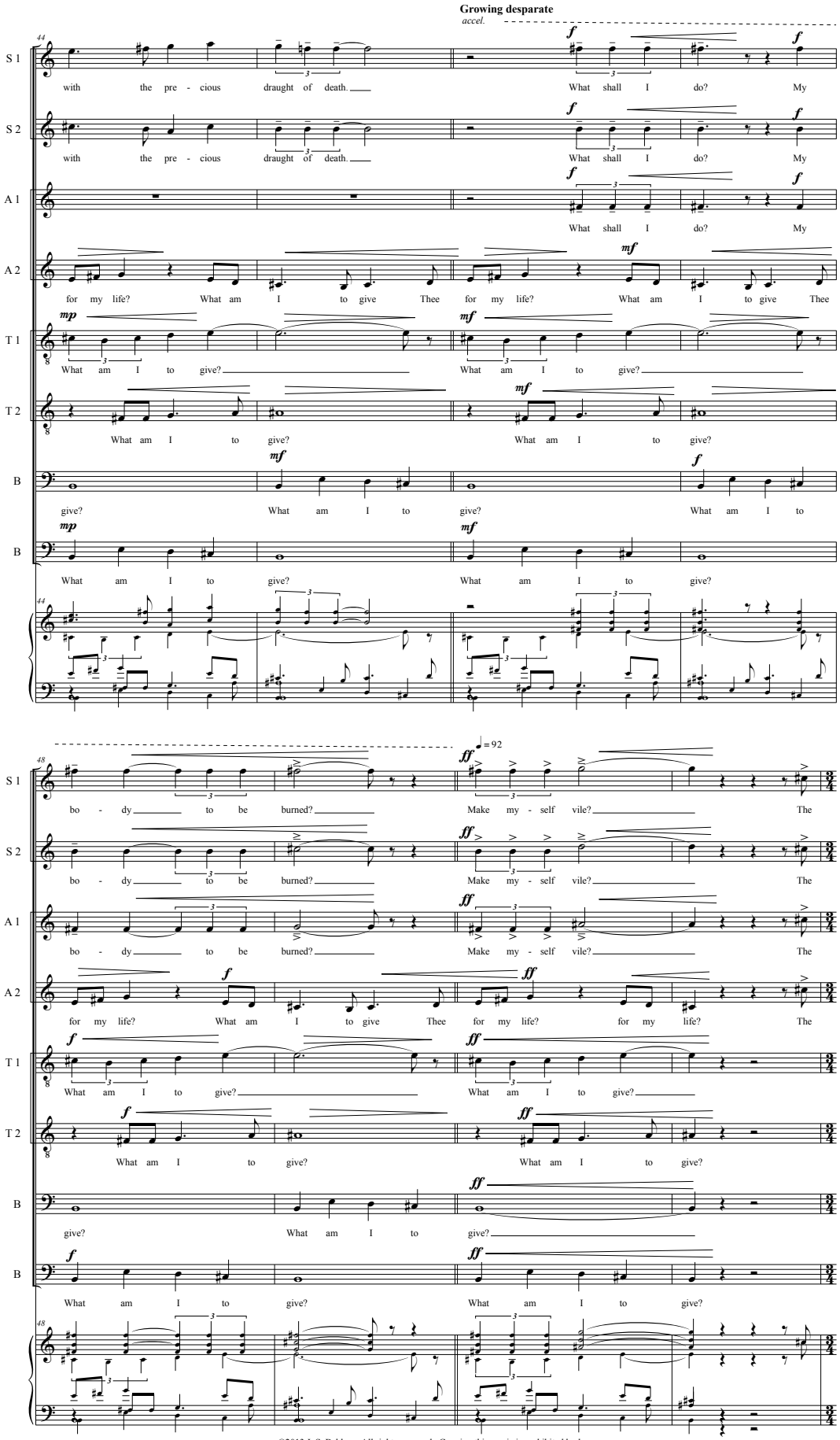

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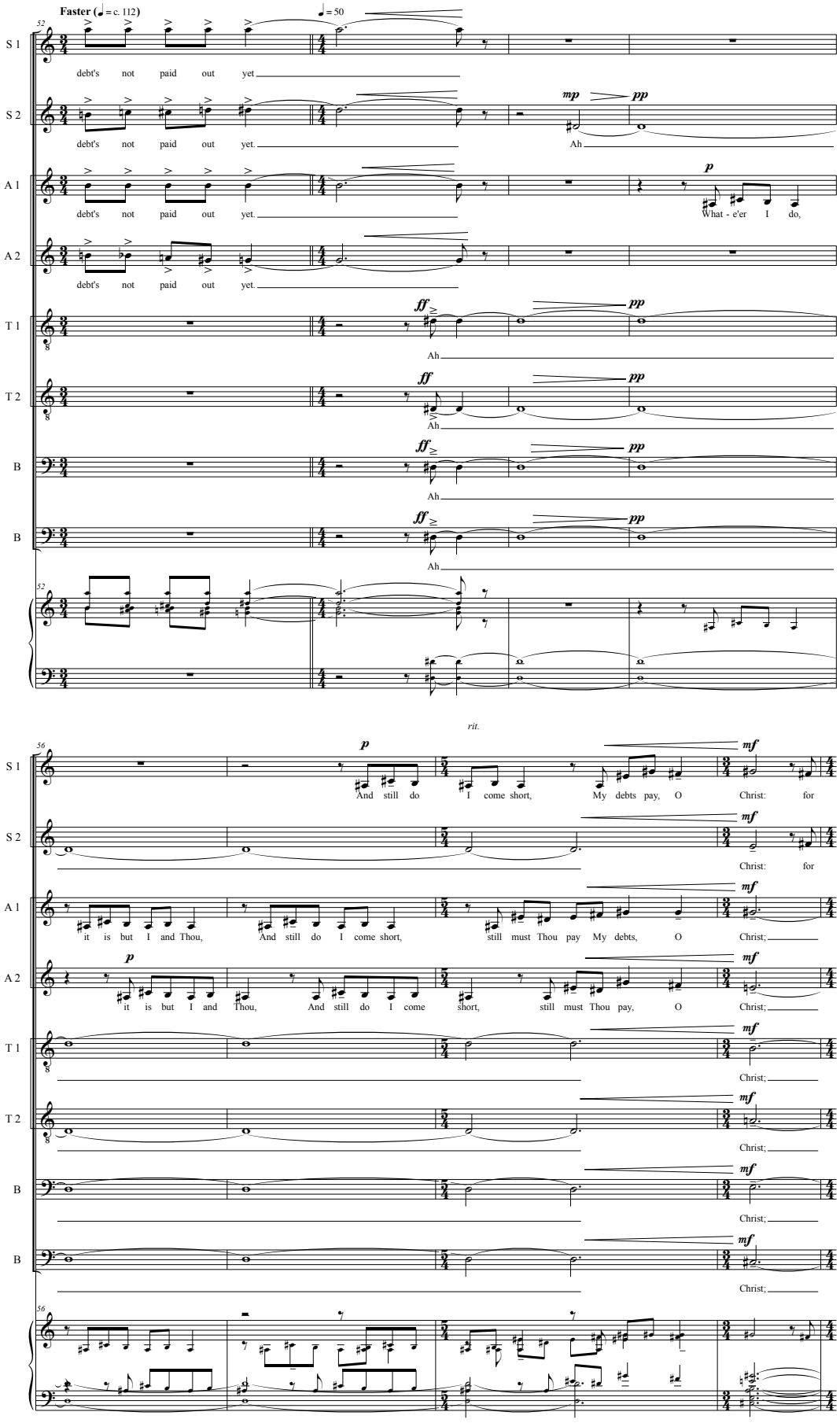

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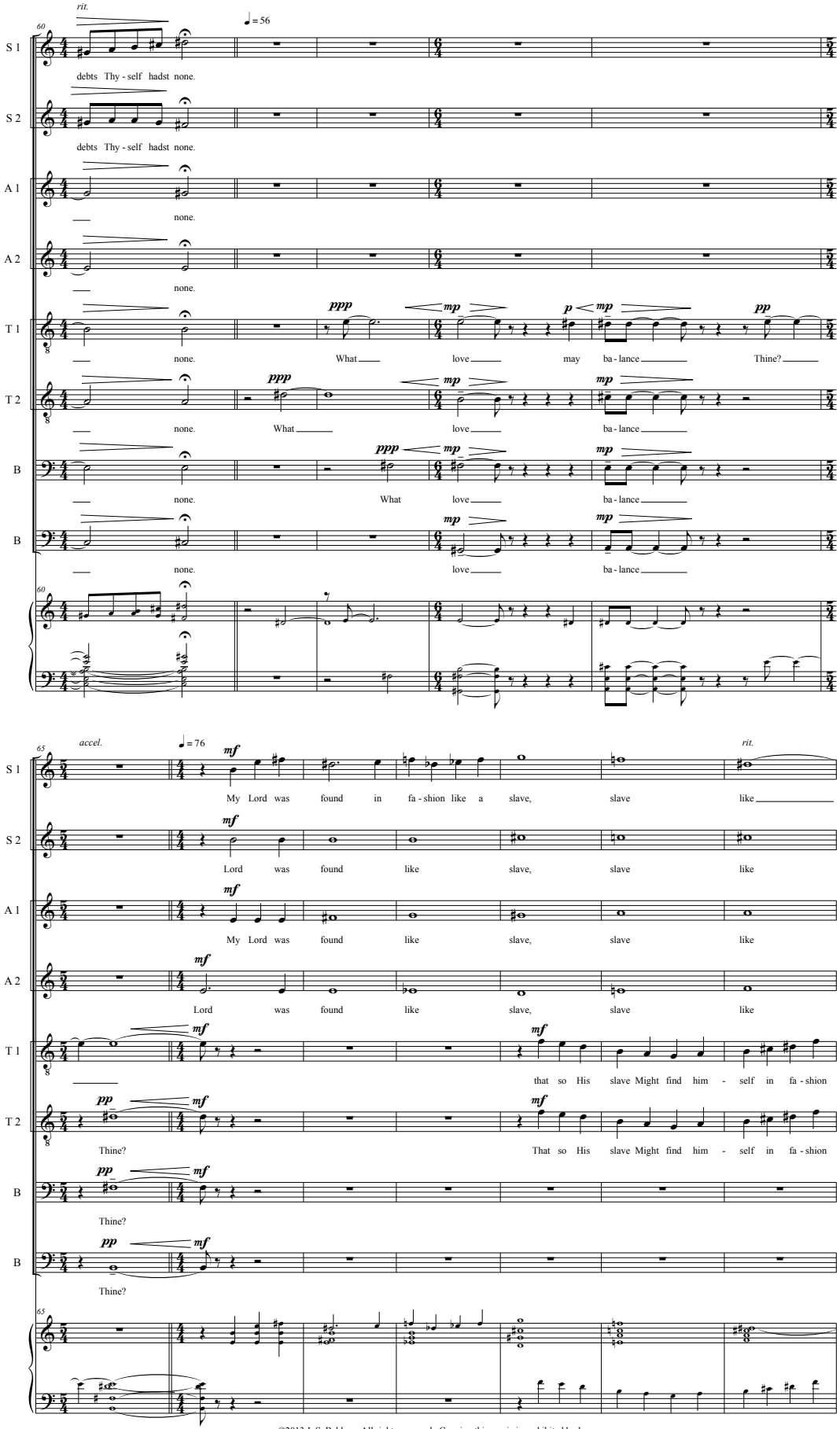

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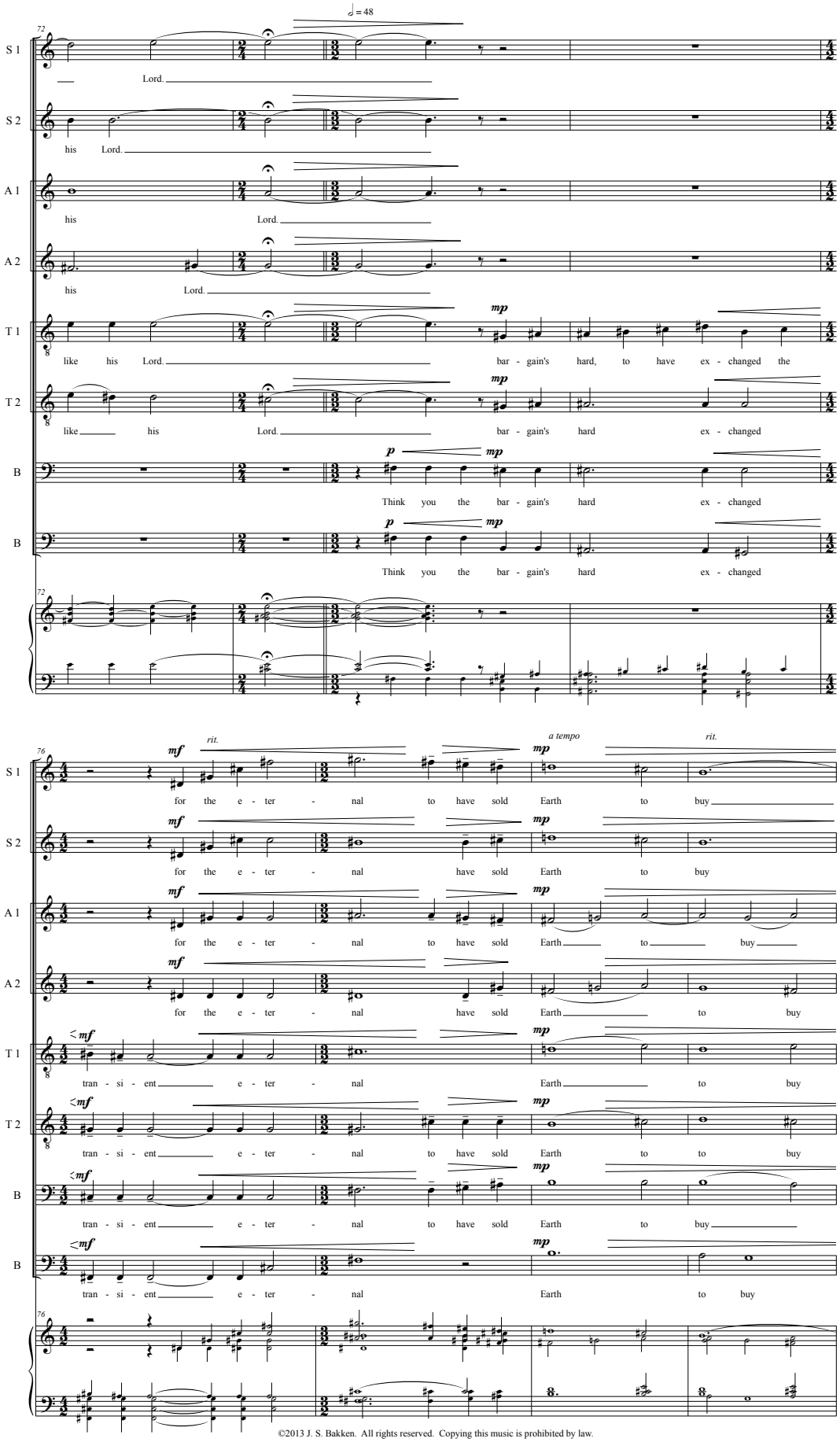

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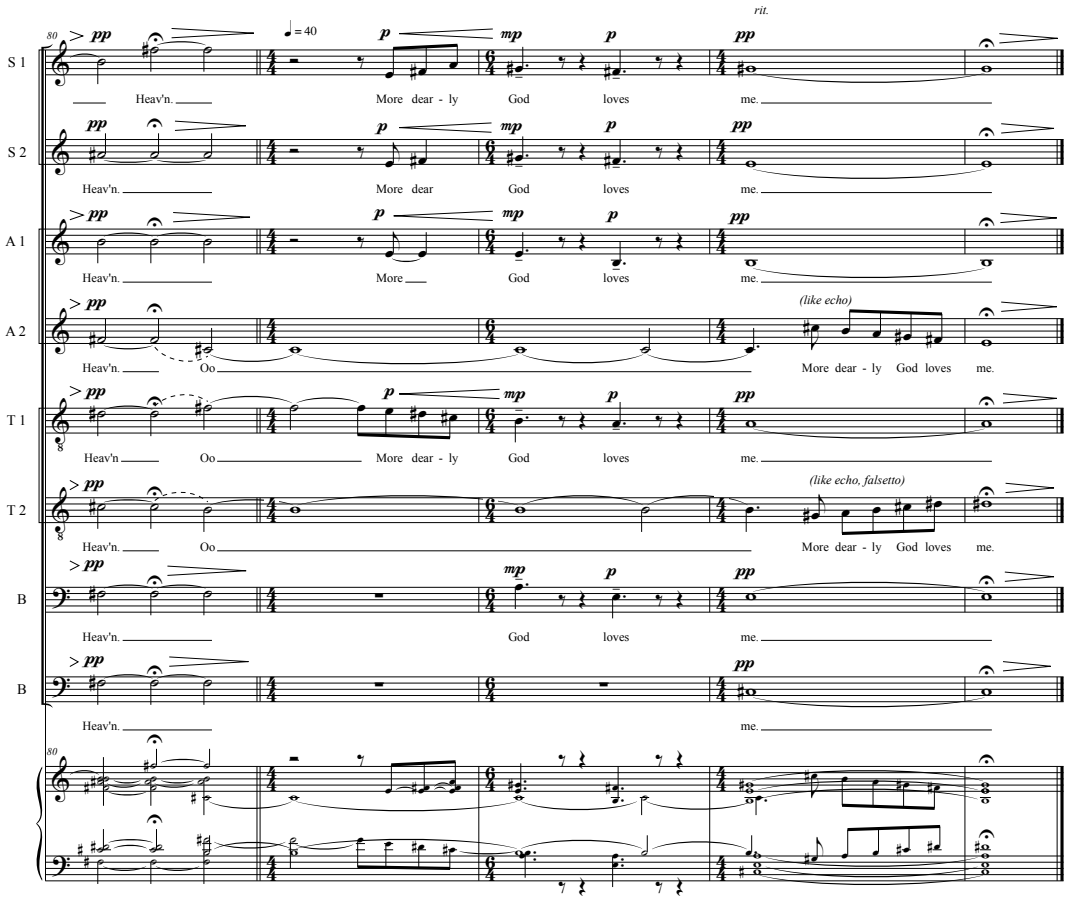

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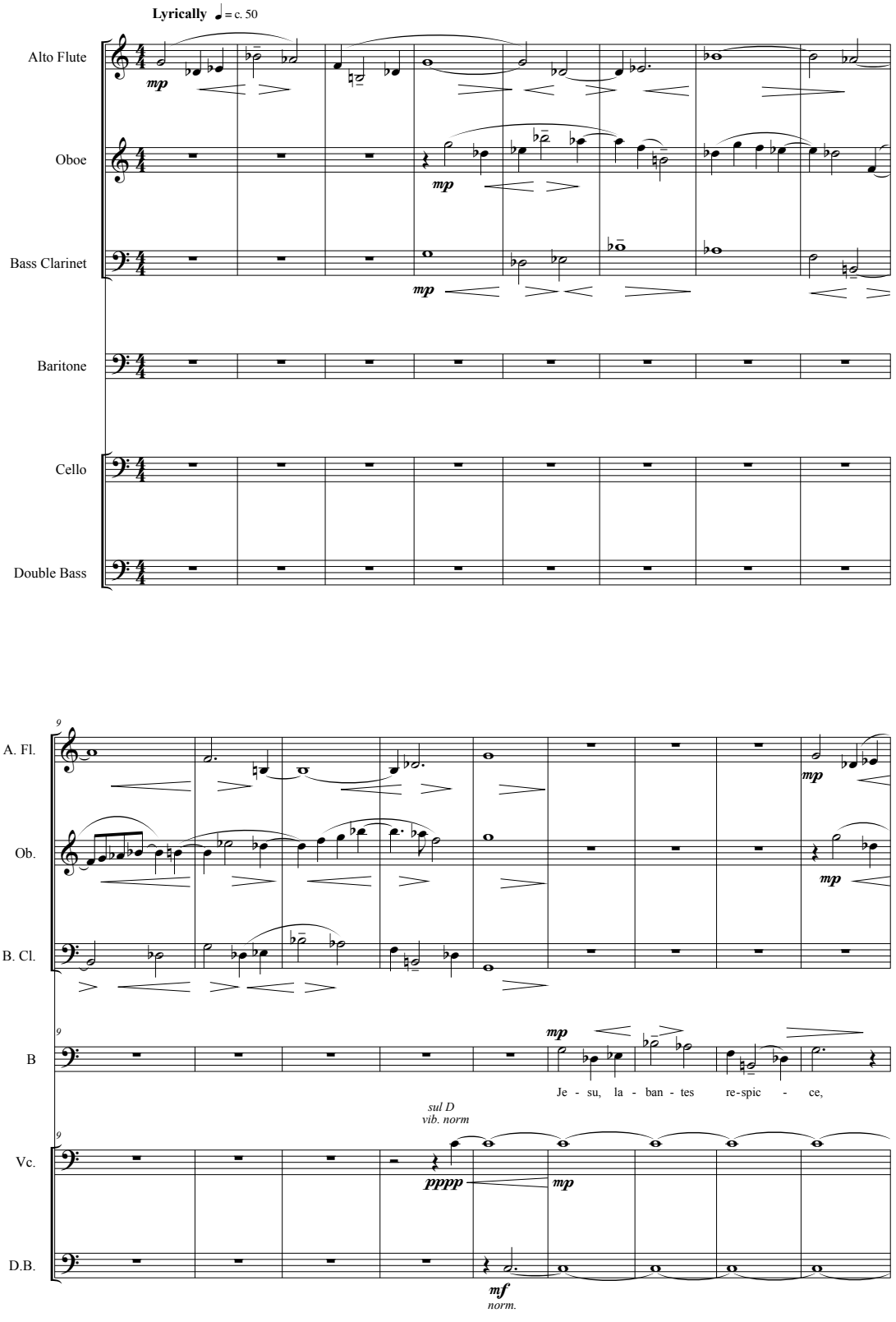
Jesu, labantes respice

Score in C
except octave transposing instruments

Ambrose of Milan (340–397)

Jeremy S. Bakken



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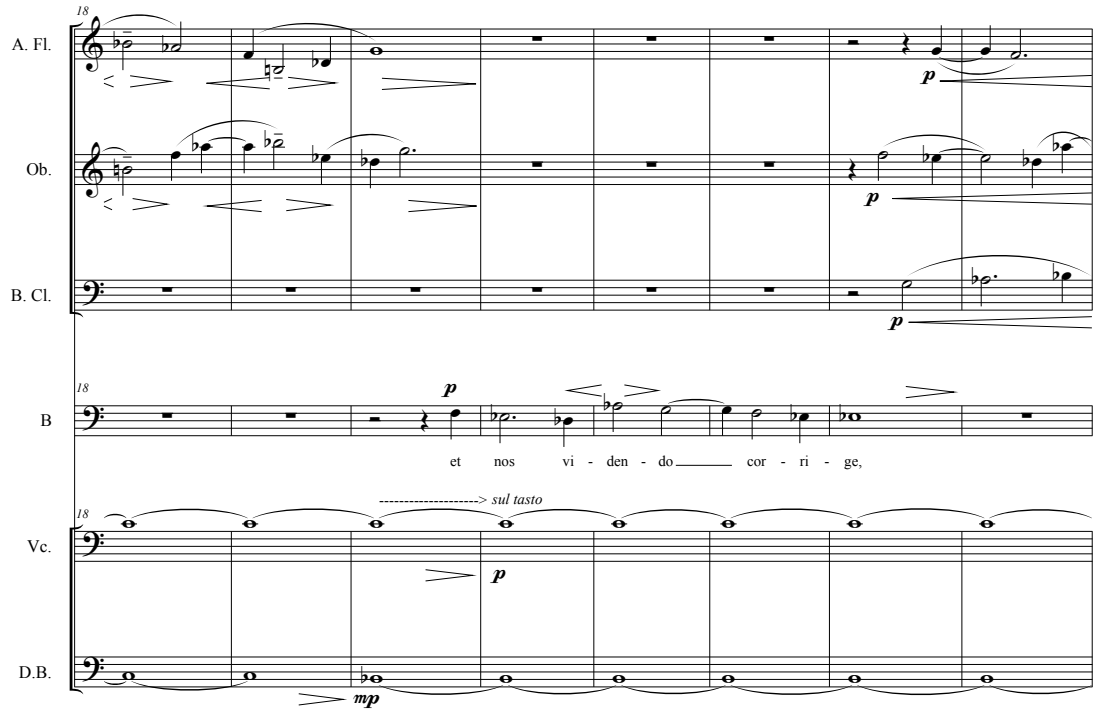

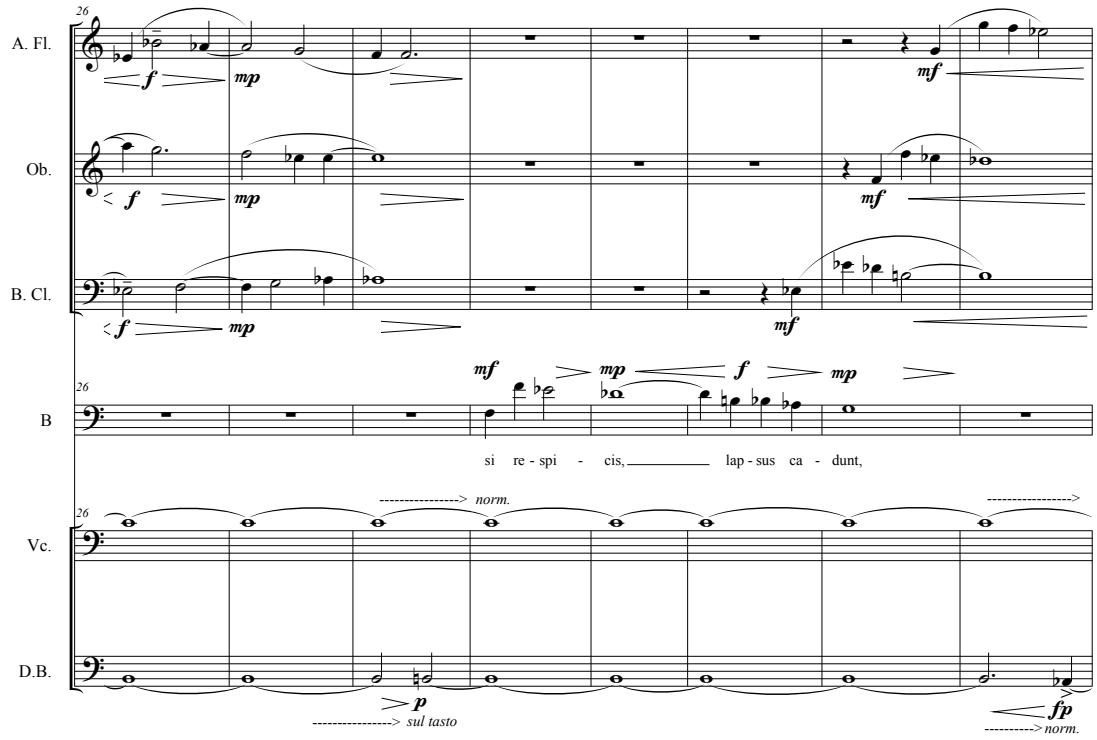

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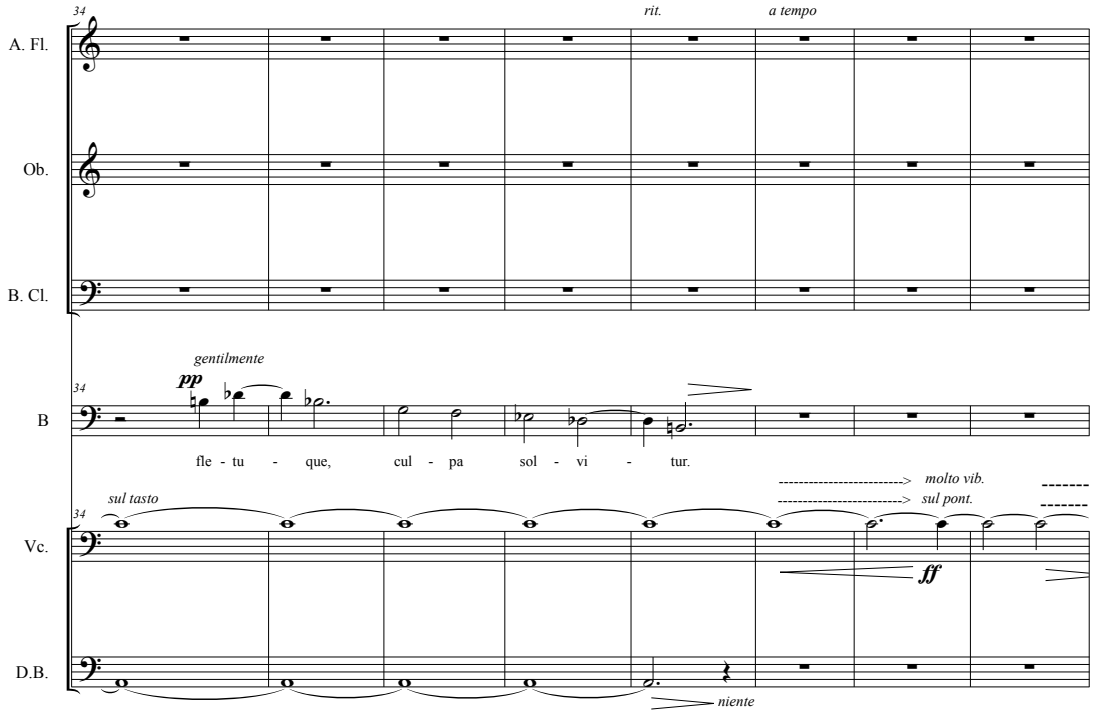

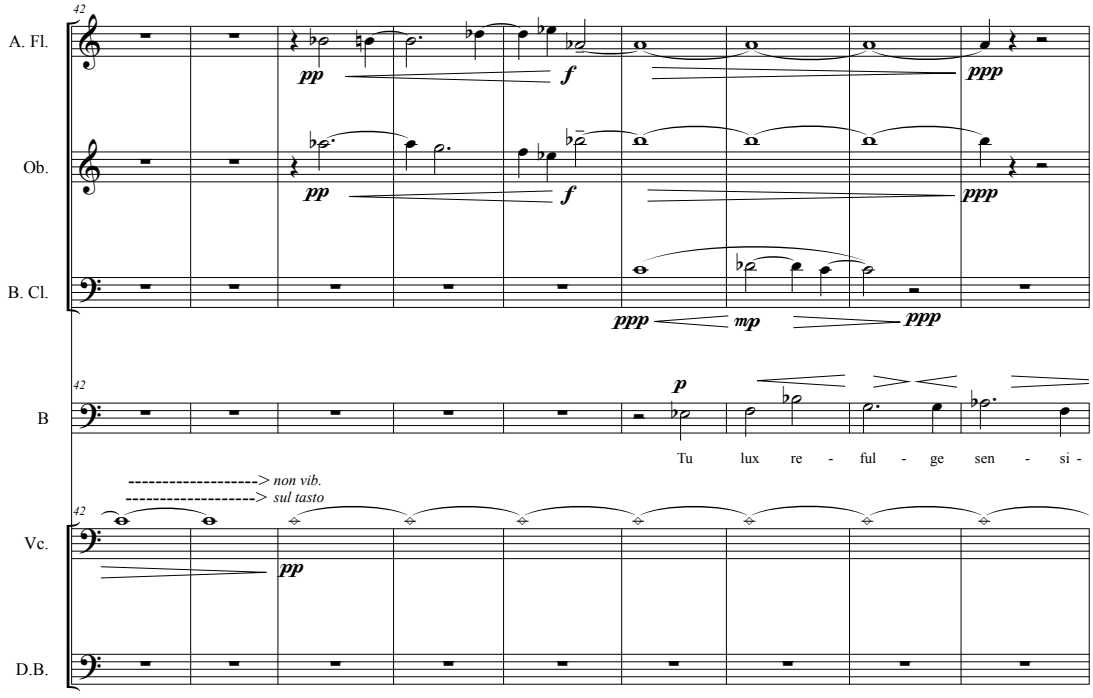

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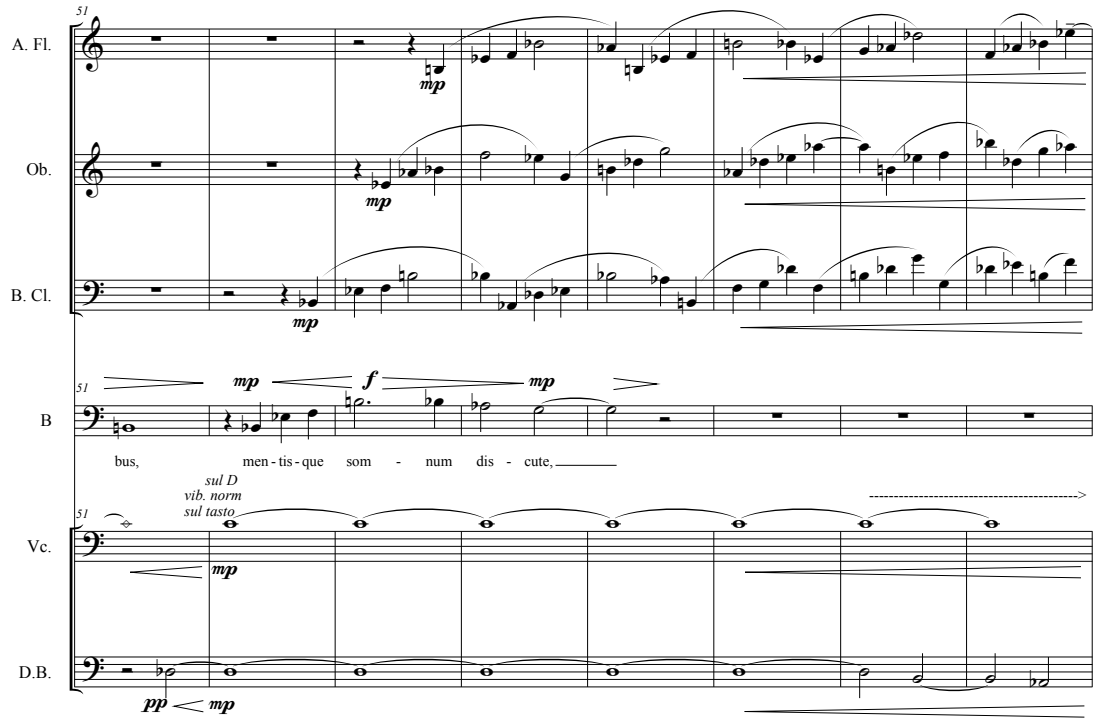

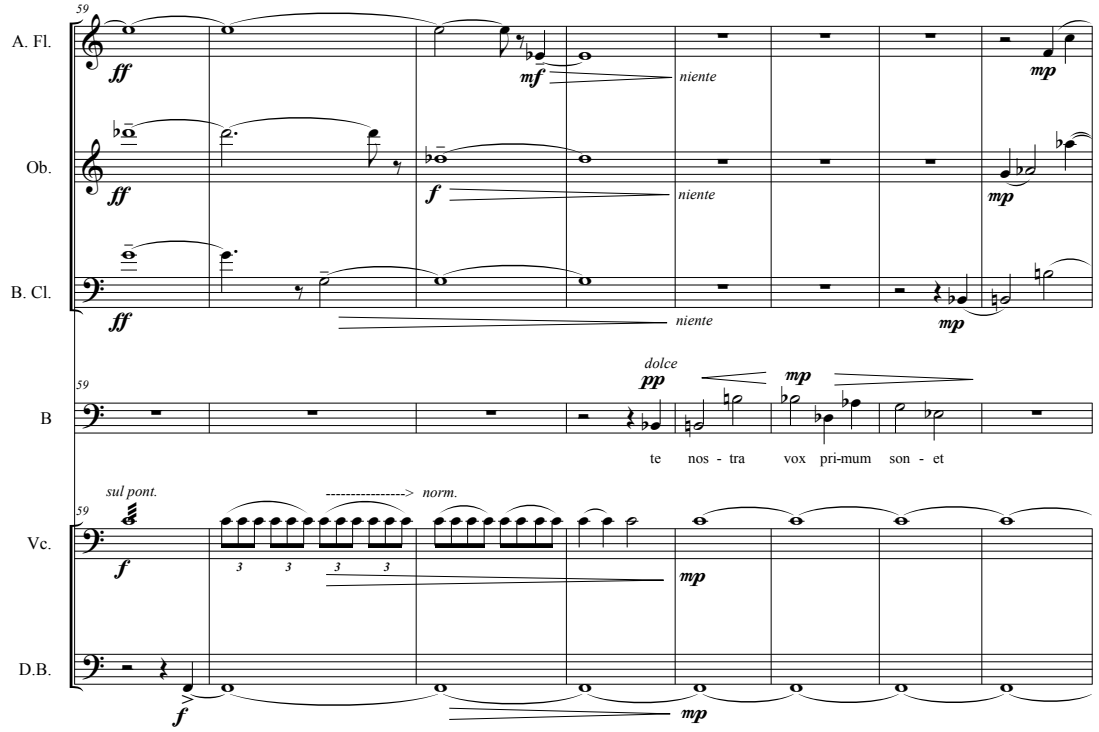

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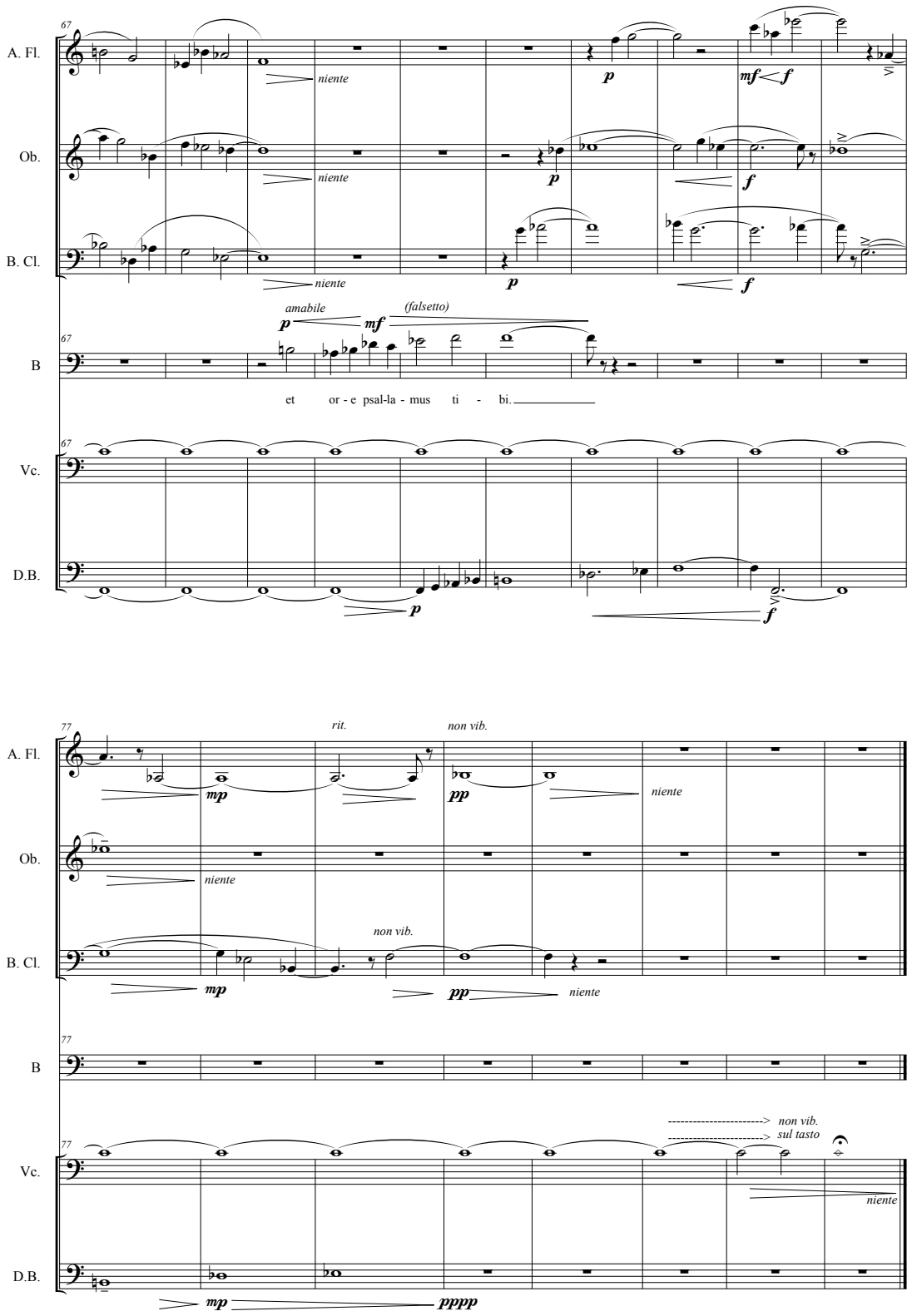

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