

## EXPLANATION

The central subject of the work is "*Give us peace*", sung in four languages (Latin, Russian, Hebrew and Arabic) in order to underline the international nature of the plea. English is represented in the motto of work, a fragment from the Bible, First Letter of Petrus, 3:8-11 (reproduced hereunder in the King James version).

The languages just mentioned can be associated with the five religions Protestant, Roman Catholic, Orthodox, Jewish and Islamic, but the message of the work is general-humanistic: the plea is directed to mankind as a whole, as peace has to be accomplished in the first place by united human efforts.

The work exists in two versions: one for choir and organ, the other for choir, 18 wind instruments, pianoforte and percussion. The latter version is given hereunder.

The role of the choir is two-fold: in the movements II, IV, VI and VII, it sings the words "*give us peace*" and "*may peace be with you*" turnwise or together in the four voices soprano, contralto, tenor and bass. In the movements III and V it sings in vocalises, so as to add supplemental colour and dynamic possibilities to the orchestral sound. The choice of the vowel for the vocalises is essentially free, but it is advisable to choose a vowel close to the sound of the orchestra at that moment.

The content of the individual movements can be briefly described as follows:

*I. Dreamss of Peace*: three voices start a dialogue, at first in seemingly independent dodeca-  
phonic series, later, when more voices enter, clustering to harmonious five-part chords built on a diminished fifth, a major or minor third, another diminished fifth and a perfect fourth (see e.g. measure 16). Eventually, the basically atonic series find a firm basis in a contra-C pedal tone. This C, and the five-part chords just described, come back in different forms throughout the work as musical metaphores for stability and harmony.

*II. Supplication*: the choir, entering *ppp* under a sustained chord in the orchestra, sings the basic text "*Give us peace*" simultaneously in the four languages. In the course of the work, all four voices of the choir sing the text one time in each language.

*III. Incantation*: the orchestra plays a free phantasy on the themes exposed in the preceding movements, accompanied by vocalises in the choir. The music suggests a carefree, harmonious society living in concord with each other.

*IV. Monody*: orchestra and choir perform a unison canticle on the central text of the work, supported by a sustained C in different voices. The movement holds the centre position in the work; it marks the sharp transition between the hopeful first three movements and the disillusioned next two movements.

*V. Devastation*: the music expresses how ideals and hopes felt before can be destroyed by uncontrolled forces from outside. Sharply dissonating clusters in the orchestra alternate with desperate unison exclamations in the choir. The utter dismay leads to furious outbursts of explosive force.

*VI. Despair (Lamento)*: after the destruction depicted in the previous movement, crushed people leave the ruins to find new ways of peaceful coexistence. The theme of the monody (IV) appears in incoherent fragments repeating the plea for peace.

*VII. Reconciliation*: the same themes and chords as in movement I-III appear, symbolising the ambition to restore mutual confidence and acceptance. The work ends in the choir with the wish "*may peace be with you*".

The individual movements are short and compact: the message brought forward in each movement is direct and unambiguous, not needing long elaborations. The listener is cordially invited to think on the meaning of Peace for him/her personally.

Motto:

*Source: The King James Bible, The Book of 1<sup>st</sup> Peter, Ch. 3:8-11*

"Finally, be ye all of one mind, having compassion one of another, love as brethren, be pitiful, be courteous.

Not rendering evil for evil, or railing for railing: but contrariwise blessing; knowing that ye are thereunto called, that ye should inherit a blessing.

For he that will love life, and see good days, let him refrain his tongue from evil, and his lips that they speak speak no guile;

Let him eschew evil, and do good; let him seek peace, and ensue it."

Instrumentation:*Abbreviation used in the score:*

Piccolo	Picc
2 Flutes	Fl
Oboe	Ob
English horn	EH
Clarinet in E-flat	Cl E-flat
Clarinet in B-flat	Cl B-flat
Bassethorn	BH
Bass clarinet	BCl
Saxophone, alt	Sax A
Saxophone, tenor	Sax T
Bassoon	Bs
Contrafagot	Cfg
2 Horns	Hr
Trumpet	Trp
Trombone	Trb
Tuba	Tb
Pianoforte	Pf
Percussion	Perc
Tam-tam	Tam-tam
Celesta	Celesta
Hanging cymbal	Cymbal
Samba-balls	Samba-balls
3 Timpani	Timp
4 Campanelli (C, E, F, B)	Camp
Gran cassa	GC
Soprano (4-6)	S
Contralto (4-6)	A
Tenor (4-6)	T
Bass (4-6)	B

In the score, the notes given represent the actual sounds, with the exception of the piccolo, which sounds one octave higher, and the contrafagot, which sounds one octave lower.

In the parts, the notes for the transposing instruments are written as follows:

- for the 2<sup>nd</sup> clarinet, the bass clarinet and the tenor saxophone: in B-flat
- for the 1<sup>st</sup> clarinet and the alto saxophone: in E-flat
- for the English horn, the bassethorn and the horns: in F

The other parts are written in C.

Pronunciation of the text

The Latin words in the text must be pronounced as in Italian. The same applies to the transliterated Russian, Hebrew and Arabic text, with the exception of:

- sh, kh: as in English "**sh**ip" and "Lo**ch**ness", respectively

- y: as in English "y**e**s"

- â, î, ô: long a, i, o as in Italian "**p**ace", "cant**i**na" and "nob**i**s", respectively

In the two- and more syllabic words the stressed syllable is (underlined):

"do-na", "no-bis", "pa-cem", "vo-bis-cum", "la-nu", "sha-lôm", "a-le-khem", "a-tî-na", "sa-lâm", "a-lei-kum" and "pri-ne-si"

Movements:

I: Dreams of Peace

II: Supplication

III: Incantation

IV: Monody

V: Devastation

VI: Despair (Lamento)

VII: Reconciliation

Total duration:

9 min.