

UNIVERZITA KARLOVA V PRAZE, PEDAGOGICKÁ FAKULTA
KATEDRA HUDEBNÍ VÝCHOVY

Mgr. Marios Christou

**THE LEGACY OF THE COMPOSERS
OF “HOLY MINIMALISM”**

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Introduction

Motivation

This dissertation is a result of the author's great interest in contemporary music and especially musical "styles" known as "Holy minimalism", "New simplicity", etc. In a way, this work is an extension of my master thesis that dealt with the music of Arvo Pärt which only deepened my interest for this kind of music. Here I also deal with the music of Henryk Mikolaj Górecki whose name very often appears beside that of Arvo Pärt's and he is usually characterized as his Polish counterpart.

As a student of the Pedagogical Faculty of the Charles University I realize that the music education students of this university are not familiar with the musical output of the post-modern era, a fact that means that they will not be able to teach anything about contemporary music in their role of music teachers. Undoubtedly, the music of the second half of the 20th century and 21st century is an integral part of the history of music and I strongly believe that it has a very high artistic value. Consequently, it is essential that pedagogues know and understand this music. This is the main reason for choosing this topic.

Delineation of the topic – tasks of the dissertation

Arvo Pärt and H. M. Górecki are considered to be the main (or some of them) representatives of the above mentioned musical "styles" ("Holy minimalism", "New simplicity") as well as composers of the so called "New tonality". The task of this thesis is not to analyze the above mentioned terms and examine their properness and accuracy although this could also be a very interesting topic. **The main goal of this work is to analyze selected compositions in depth in order to provide an understanding of the musical language of these composers so the high artistic value of their works can be "appreciated"**. An important part of this task is to show that this so called "new simplicity" is not simple at all and the musical "journey" of these composers has been extremely rich in musical "experiences" involving various styles and eras. Despite the fact that both of the composers are known as "eastern minimalists" (the word "minimalists" here is used in the broader sense of the word) they both

started their careers as “avant-garde” composers using techniques such as dodecaphony, multi-serialism, aleatory, etc. It is important to mention that their early “avant-garde” output has been very highly appreciated and so another task of this dissertation is to illustrate how all these 20th century techniques influenced them, or even better, became an integral part of their later output. Interestingly this is not the only thing concealed in the apparent “innocent” style of “Holy minimalism” and “New simplicity”. Another essential component of the later style of these composers is also early music, that is: music from the common practice period¹ and Polish medieval and renaissance music in the case of Górecki and pre-baroque music (Gregorian chant, Ars Nova, etc) in the case of Arvo Pärt. They both have integrated elements of early and new music in a very fascinating and personal way. Consequently, their works are specifically interesting for music education because they contain so many different styles and therefore can serve as an inspiration for alternative teaching of History of Music². Unfortunately the limited length of the work in hand prohibits an examination of these potentials which would deviate from the main task which is to analyze in depth several compositions which will facilitate the comprehension of the musical language of these composers.

Methodology

Before proceeding to the explanation of the methodology of this thesis I would like to mention that I have always had the feeling that the music of these two composers is very different in its nature even if it is representative of the same “style”. During the examination of their musical output I have realized that my initial assumption was right: the apparent similarity is misleading and concerns only the “surface”, the music of Arvo Pärt and H. M. Górecki is very different in its essence. Even their work from their “avant-garde” period is very fundamentally different. Another significant difference between Arvo Pärt and H. M. Górecki concerns their musical development: When following Arvo Pärt’s development, we

¹ The term “common practice period” even if it not used in the Czech music literature it is a standard term in most of the literature in English and it means the period, which begins with the Baroque era and ends with Romantism.

² For more concerning this issue see: CHRISTOU, M. *Arvo Pärt a jeho Tintinnabuli styl v hudební výchově*, Hudební Výchova, Vol. 3, 2007, p. 44-46. ISSN 1210-3683.

notice a “gap” or “leap” between his “two periods” (for years he stopped composing and if we disregard his 3rd *Symphony*, it seems that the first composition in his new style, known as “Tintinnabuli”, came “out of the blue”). However, in H. M. Górecki’s musical development, everything happened gradually (for example, his 3rd *Symphony* which is a representative work of his later, “holy minimalistic”, period contains elements which appeared in earlier compositions, though not in the same way). This is the reason why a different *modus operandi* has been utilized in the examination of the musical language of each composer. Unfortunately, again the length of this dissertation played an important role in relation to the methodology of this study. In an effort to find a balance between being faithful to the initial main goal of the thesis (an analysis in depth) and not exceed its set length I had to adapt the following approach: The first part of the dissertation which examines Górecki’s musical language includes selected works from op. 1 to the 3rd *Symphony* op. 36. The selection has been made in order to demonstrate the development of his musical language in a comprehensible fashion. However, the examination of Pärt’s work (second part of the dissertation) is fundamentally different. As mentioned above, Pärt’s musical output can be divided into two main categories which are undeniably very dissimilar. Of course, a fine examination of several pieces of work of both periods could prove some kind of concealed similarities but this would require a bigger treatise, or at least an essay specifically on this topic. Since the most fascinating part of Pärt’s work is his later “Tintinnabuli” style, I have decided to deal only with this part in order to achieve the main task of this dissertation (analysis in depth which will reveal the essence of their musical language) without exceeding its limited length.

Description of Bibliography

Concerning the bibliography, firstly I have to admit that if it wasn’t for the *Oxford University Press* I wouldn’t have been able to sufficiently understand these compositions. My major guides were two monographs both published by the *Oxford University Press*: *Górecki* by Adrian Thomas³ and *Arvo Pärt* by Paul Hillier⁴. Both authors proceed in a similar manner:

³ THOMAS, A. *Górecki*. Oxford studies of composers, 2002. ISBN 0-19-816394-0.

⁴ HILLIER, P. *Arvo Pärt*, New York, Oxford University Press, 1997. ISBN 0-19-816550-1.

they deal with almost all the works of the composers very briefly. Another common characteristic of these two monographs is that despite their excellent quality, comprehending the analysis is impossible without a parallel study of the full score of the examined compositions. And I must add that even with the aid of the scores sometimes it is very difficult to understand the analysis. Of course the monograph authors are not to blame, because the so called “New simplicity” is not simple at all! Therefore after going through as many compositions as possible I have chosen just a few of them which demonstrate the most important points of the musical language. They have been analyzed in depth and the reader will not need extra material (full scores) or a major effort to comprehend them.

Beside these two excellent monographs I have used books that deal with the music of the 20th century in order to understand the early period of Górecki and to distinguish the elements of new music in the late work of both composers⁵. Treatises dealing with the common practice period⁶ or early (pre-baroque) music have also been included in order to comprehend the influences of early music especially in the work of Arvo Pärt⁷.

⁵ Among others are:

FORTE, A. *The structure of Atonal Music*, New Haven and London University Press, 1973. ISBN 0-300-02120-8.

PERLE, G. *Serial Composition and Atonality*, University of California Press, 1967, 1991. ISBN 0-520-07430-0.

JELINEK, H. *Uvedení do dodekafonické skladby*, Editio Suprafon Praha-Bratislava, 02-335-67.

KOHOUTEK, C. *Hudební kompozice*, Praha, Supraphon 1989. ISBN 80-7058-150-6.

⁶ Among others are:

AMARANTIDES, A. *To toniko mousiko susthma*, Athens, K. Paparghoriou – X. Nakas, 1990.

GROUT, D. & PALISCA, C. *A western History of music*, 6th Edition, New York, W. W. Norton & Company, Inc, 2001. ISBN 0-393-97527-4.

SCHOENBERG, A. *Theoritiki Armonia (Harmonielehre)*, 1st edition, Athens, Nasos 1992. ISBN 960-7030-12-5.

⁷ Among others are:

APELL, W. *Gregorian chant*, Indianapolis, Indiana University Press, 1990.

FUX, J. J. *The Study of Counterpoint – Gradus ad Parnassum*, translated and edited by A. Mann, New York, W. W. Norton & Company, Inc, 1965. ISBN 0-393-00277-2.

1 Henryk Mikołaj Górecki – Biographical data

Henryk Mikołaj Górecki was born in Czernica Silesia, Poland on the 6th of December 1933. He studied composition with Boleslaw Szabelski at the State Higher School of Music in Katowice (1955–1960) and after his studies became a professor of composition at the same school. In 1975 he became its rector but after the suppression of the communist party because of his Christian faith reflected in his musical activities he left the position in 1979. At that time he was known and respected in Poland as a composer but less so around the world. The phenomenal success of his *Symphony No.3* (Gramophone's "Best-selling CD in 1993") astounded his contemporaries, especially in Poland where it was perceived as one in a series of fascinating compositions, the culmination of a long and complex creative evolution.

Górecki has developed his own compositional voice by assimilating the techniques of his compatriot predecessors (especially from Szymanowski) and his contemporaries from the "hostile" west (among others Webern, Messiaen and Boulez). This process spanned the 50s and 60s, beginning with the *Four Preludes* for piano (1955), and reached its maturity with *Old Polish Music* (1969). Górecki was one of the most avant-garde composers in the 60s and together with Penderecki, Serocki, and others established a pattern for new music that became the so-called "Polish school of the 1960s", alternatively known as "sound mass composition" or "sonoristic composition". They stripped away all elements except tonal colour to the essentials encapsulated by Górecki's *Genesis cycle* (1962–1963).

During the 70s from *Ad matrem* (1971) to *Symphony No.3* and *Beatus Vir* (1979), Górecki achieved a direct link between the emotional and spiritual content of texts, both sacred and traditional, and his musical architecture seeking inspiration in early Polish music. His focus on vocal music in this period led to an emphasis on melody with a simplification of harmonic and textural elements. This progress away from dissonance towards consonance, from violent chromatic harmony to pandiatonic, was established especially with his 3rd *Symphony* although its traces can be noticed in earlier works.

In the 80s Górecki's compositional resources expanded to encompass radical contrasts in tempo, dynamics, density and harmonic dissonance harmonized to create a unified, highly concentrated musical expression manifested in a series of chamber works, from the trio *Lerchenmusik* (1984) to the fourteen-instrument *Little Requiem for a Polka* (1993). These compositions resound with echoes of Chopin, Beethoven and Szymanowski, also drawing inspiration from the colors and rhythms of folk music.

Symphony No.3 represents a mid-point in Górecki's output to date and established his achievements as a composer. However, he has moved on while still embracing the musical, emotional and spiritual concerns that have preoccupied him from the very beginning. As the composer has stated, "music is one of the domains that people really need, and its importance only depends on whether one knows how to receive it".

Example 1

Molto agitato

1.1 Four Preludes

Four Preludes is the first of Górecki's works to have an opus number. Despite the title, the overall form of this work is close to a "diminution" of the classical sonata cycle form.

The first prelude is strongly reminiscent of the traditional *Allegro* movement (1st movement) of the sonata cycle, but as will be shown later, it actually has a typical *ala Haydn* ternary form. Of course, in the classical era these two forms (ABA and sonata form) are in a sense similar if we consider that both are of ternary form with a more "developmental" middle section followed by the repetition of the first (A), presentational section. In terms of pitch organization, the here discussed work can be characterized as free atonal, although the fact that it begins and ends on B flat (the end of the first "movement" as well as the end of the whole cycle ends in B flat) implies that the work is in B flat. The composer prefers certain intervals at the expense of others and through this preference, combined with a tight-knit motivic elaboration; the work acquires a very coherent form. For example, the interval of perfect fifth and its inversion appear a great deal in the first prelude and the result is reinforced by the fact that it appears on strong or accented beats of the metre. The example below begins with the first bar of prelude 1 which contains the first "phrase" of the work. This phrase will prove to be the "sperm" of the 1st prelude since it contains the "raw material" that will be worked out later on. In other words, this is the "theme" of the movement, although it is treated in a very personal way.

Example 1

Molto agitato

Basic idea **Repetition of basic idea**

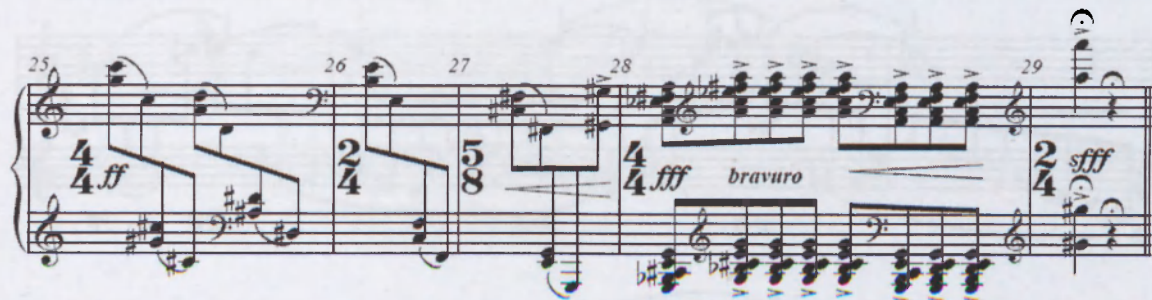
horizontal realization of a cell horizontal realizations of a cell

horizontal realizations of a cell

Transposition of bar 5

As shown in the example above, the one-bar theme is repeated immediately in the second bar and its “motives” (which in this case can be just an interval) are worked out in almost every measure: the inversion of the initial perfect fifth (a cell in example 1), sounds (deliberately accented) on the 3rd beat of bar 3, and the initial four-tone motive in bar four an augmented fourth higher. In the first half of bar 5 we find a horizontal realization of the inversion of the initial perfect fifth (a) while the b and c “cells” – minor thirds, 3 – are written vertically. The second half of this bar consists of another transposition of the first four-note motive of the “theme”. Further on, in bars 7 and 8 we can identify another “elaboration” of the intervals of the initial motive. Bar 9 is a transposition of bar 5 and bar 11 is a variation of its second half (of bar 5). In bar 12 the first four measures are repeated exactly and then another “working out” of this material follows which leads to the climax of the A section (of the first prelude) which is at the same time the end of this section (see ex. 2).

Example 2



The middle section – **B** – of the first prelude, as mentioned above, seems to be a kind of development of the **A** section. As is evident in the example below, in the middle section some motives of the **A** section are used in their original pitch, (for example the first half of bar 7 appears in bars 30, 34 and 57). The **B** section as expected has a “stronger” climax which is the peak of the first prelude (a typical point for the climax of the classical sonata form – see ex. 3).

Example 3

Cantabile, meno mosso (andante)

The musical score is divided into four systems, each with a piano (p) and bass (b) staff. The tempo is marked 'Cantabile, meno mosso (andante)'. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Articulation marks include accents (*>*) and slurs. The piano part features flowing eighth-note patterns, while the bass part provides harmonic support with chords and moving lines. Measure numbers 30, 34, 38, and 41 are indicated at the start of their respective systems.

The image displays a musical score for a piano piece, consisting of five systems of music. The first system (measures 44-47) is marked *affettuoso* and *poco stretto*. The second system (measures 48-50) is marked *Allegro e ritmico* and *fff*. The third system (measures 51-53) continues the *Allegro e ritmico* section. The fourth system (measures 54-57) is marked *Andante* and *p cantabile*. The fifth system (measures 58-61) is marked *rit.* and features dynamics *p*, *mp*, *pp*, and *ppp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The last formal part of the 1st prelude is a varied recapitulation of the first – A' – (again respecting the classical model), and as mentioned above, the first prelude ends in B flat (B flat – F).

The second prelude represents the slow second movement of the sonata cycle. In terms of motivic elaboration, Górecki's approach is similar to that of the previous prelude: the first bar contains a short "phrase" (or motive), in this case a four-note idea which serves as a source of construction elements for the larger part of the prelude. As in the first prelude, an exact repetition of the first bar immediately follows it. Example 4 shows the whole prelude.

Example 4

The musical score for Example 4 is presented in two systems. The first system, measures 1-13, is marked "Lento - recitativo" and begins with a 3/4 time signature. It features a four-note motif in the right hand, which is repeated in the first bar. The dynamics are marked *p*, *pp*, and *pp*. The second system, measures 14-21, is marked "a tempo" and features a more rhythmic, driving texture. The dynamics are marked *p*, *mp*, *f*, and *ff*. The score includes various markings such as "a", "a'", "mp", "p", "pp", "f", "ff", "rit.", and "introduction to B".

After an examination of ex. 4 it will become obvious that this piece has a ternary form. Bars 1–11 comprise the **A** section which consists of a four-measure theme repeated twice (the second repetition is shortened). The theme consists of two short “motivic ideas”. The first (first and second measures) has already been described above and is without any doubt the “sperm” of the prelude while the second (third and fourth measures) has a coda character. In each repetition the theme is transposed and varied (although the variations concern pitch and not rhythm). Interestingly the last repetition begins again from the initial pitch (although an octave lower), thus endowing the **A** section with a “mini” **ABA** form.

The middle section, (**B**, bar 14) consists of a “minimalistic” development of the basic idea in the right hand and a three-chord *ostinato* figure in the left hand (an anticipation of the endless repetition of chords that is typical of Górecki’s later style). As shown in ex. 3, the repetition of the **A** section before the end consists of only one statement of the theme but with a different “accompaniment” and with an added bar between its two phrases.

Faithfully following the form of the sonata cycle, the third “movement” is a scherzo-like piece (see ex. 5). Again the form is typical classical and the overall construction is similar to that of the previous preludes, i.e. a ternary form, but this time the recapitulation of the **A** section is not shortened but prolonged with a coda. As shown in the example below, again the “main theme” is four measures long, the most important structural elements are included in the first “one-bar phrase” (basic idea), and as in the previous pieces, the first bar is immediately repeated.

Example 5

Allegro scherzando

The musical score for Example 5, titled "Allegro scherzando", is presented in two systems. The first system contains three measures with time signatures of 3/4, 4/4, and 3/4, and a dynamic marking of *mp*. The second system contains four measures with time signatures of 3/4, 4/4, 7/8, and 3/4, and a dynamic marking of *mf*. The notation includes a repeating four-note figure in the right hand and a complex rhythmic accompaniment in the left hand.

As expected given the sonata cycle model, the last prelude is written in a very fast tempo (**Molto allegro quasi presto**) and functions as the climax of the cycle (see ex. 6). We can say that it is an etude-like or *quasi* toccata piece and the only rhythmic value that appears is that of the semiquaver. This prelude is strongly reminiscent of the first, another feature that recalls earlier music. It begins with the same notes as the first prelude, B flat, F and the first four-note figure sounds at the beginning of all first eight measures, a fact that might support the claim that the 8 first measures comprise the A section. If we notice that the interval of perfect fifth or its inversion, (perfect fourth) is very predominant in the eight first measures and that each new bar is repeated, then the perception of these 8 bars as the first formal part will be reinforced. Of course the initial four-note idea often appears in the 4th prelude. The tension gradually increases to end with the “tonic” in *sffff*.

Example 6

Molto allegro quasi presto
sempre legato e marcato

The musical score consists of three systems of piano music. The first system is in 2/4 time, marked *p* and *mp*. The second system is in 4/4 time, marked *mf*. The third system is in 3/4 time, marked *f*. The score features complex rhythmic patterns and dynamic markings.

The intelligent motivic structure and the spontaneous grace of this work showed Górecki to be a very talented composer and promised interesting further development. Naturally, the analysis of this work raises the question of why Górecki named this work “*Four preludes*” if his intentions were to compose a “mini” (yet “new version” of) sonata cycle? Unfortunately, we cannot answer this question with certainty, although it is possible that Górecki meant these four pieces as preludes to the musical output that follows.

1.2 Epitafium

Although composed in just a week and employing only the left hand (because of an injury Górecki could not use his right hand), *Epitafium* is among those compositions that represent advances in the composer's musical development. The work was first performed at the second Warsaw Autumn festival and received positive comments. As suggested from the title, (*Epitafium* is a word of Greek origin which means funeral or more precisely "at or on the grave") the work deals with death. The inspiration for this work were Julian Tuwim's last words: "...dla oszczędności zagascie światło wiekuiste, gdyby miało mi kiedyś zaświecić" ("... for the sake of economy put out the light eternal, if it were to ever shine for me"). Tuwim, a Polish-Jew poet, who was one of the leaders of the 20th-century group of Polish poets called *Skamander*, wrote these words shortly before his death. This text served not only as an inspiration but is directly set to music. *Epitafium*'s instrumentation involves percussion, piccolo, trumpet in C and viola. The work is divided into four sections, each one marked with a title:

Preludium

The first part, *Preludium*, begins with non-pitch percussion instruments which render "notes" of short rhythmic values, beginning with extremely low dynamics. The atmosphere created is interrupted from the *sf* in bars 7 and 8 and finally from the sudden *f* which ends up in a *ffff*. After the introduction of the three pitch instruments the *Preludium* is completed. The brevity of this section, as well as the "pointillistic" texture are strongly reminiscent of Webern.

Example 7

PAMIĘCI JULIANA TUWIMA

... dla oszczędności zagaście
 światło wiekiste, gdyby
 miało mi kiedyś zaświecić.

Epitafium

HENRYK MIKOŁAJ GÓRECKI (1958)
 op. 12

Preludium
 J-69-72

Tamburo piccolo senza corde
Tamburo con corde

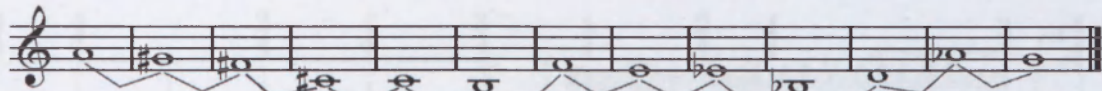
Tub. p. s.c.
Tmb. c.c.
Ptti s.
Ptti a.
Vla.

ritardando

ritardando

Choral

In the first six bars of the second part we can identify the realization of the following dodecaphonic row:



interval analysis: 1 2 5 1 1 6 1 1 5 4 6 1

Example 8

The tones of the row are rendered by the soprano and alto in the manner of *Klangfarbenmelodie*, accompanied by the percussions on weak beats (or off beats) of the meter. In the following six bars the composer works more freely with the tone material but we notice that intervals of a major 7th or minor 2nd (1) predominate. It is in this way that two words from the middle of the poetic aphorism are rendered: “swiatlo wiekuiste” (light eternal). After a short instrumental interlude, the bass and the tenor are introduced followed by the soprano and alto respectively repeating the same two words but this time “borrowing” from the 2nd Vienna school not only the technique of *Klangfarbenmelodie* but also of *Spechstimme* and furthermore adding a new word: zagaście which means “turn of” and comes from the first line of the aphorism indicating that the composer intends to move backwards (see ex. 9).

Example 9

The image shows a musical score for a vocal quartet and instrumental ensemble. The score is divided into two systems. The first system shows the vocal quartet (Soprano, Alto, Tenor, Bass) and instrumental parts (Tuba p. a.c., Tuba c.c., Piccolo, Flute, Trumpet, Viola). The second system continues the vocal quartet and instrumental parts, with a 'rit.' marking at the end. The lyrics are in Polish and are repeated for each voice part. The time signatures are 3/4, 4/4, 2/4, 4/4, and 3/4.

After a short instrumental interlude, again in the pointillistic style of Webern, the male voices of the vocal quartet enter in order to introduce the first line of the aphorism using the same techniques (*Klangfarbenmelodie* and *Speechstimme* – see ex. 10) while utilizing the following dodecahonic row:

The image shows a musical staff with a dodecahonic row of notes. Below the staff, the interval analysis is given as: 5 4 6 1 2 6 1 2 1 5 2. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6.

The interval analysis above shows that this row consists of the same kind of intervals as the row found at the beginning of the choral. The only interval that is missing is the minor 3rd (or major 6th, that is 3 according to the modern classification of intervals).

Example 10

The musical score for Example 10 is a complex orchestral and vocal work. It is divided into four systems, each with a 4/4 time signature. The vocal parts (T. and B.) have lyrics in Latin: 'dia - ois - cne - dno - sci sa - acie - stua - tlo uis - i - ste' and 'dno - aci ga - stua - tlo ku - li - ste'. The score includes various dynamic markings such as p, mp, f, pp, ppp, and mf, along with performance instructions like 'P.G.' and 'J. 58-60'. The instrumental parts include Percussion (Tmb. p. s.c. and Tmb. c.c.), Strings (Ptti s. and Ptti t.), Flute (Fl. p.), and Viola (Via.).

The text is then repeated using the full vocal quartet.

In terms of form, we could say that the choral has a two-part form: **A** = from the beginning to page 8 (page 8 included) and **B** = from page 10 to the end. The five bars between can be considered as an insertion.

Antyfona (Antiphone)

A first glance at the score shows that Górecki is continuing in the pointillistic style of Webern and leaving aside the repeated E flat, we can say that the beginning of the “Antiphon” is based once again on a dodecahonic row.

Example 11

The image displays a musical score for Example 11, consisting of two systems of staves. The first system is marked with time signatures 2/8 and 3/8. It includes vocal parts for Soprano I (S.I), Alto I (A.I), Tenor I (T.I), and Bass I (B.I), along with instrumental parts for Trumpet (Trp), Trombone (Tr), and Viola (Vla). The second system is marked with time signatures 2/16 and 2/8, and includes vocal parts for Soprano II (S.II), Alto II (A.II), Tenor II (T.II), and Bass II (B.II), along with instrumental parts for Trumpet (Trp), Trombone (Tr), and Viola (Vla). The score features various musical notations such as notes, rests, and dynamic markings (p, f).

While listening to the Antiphon we feel an agitation and notice a more rigorous use of the *Klangfarbenmelodie* technique. The agitation reaches its climax at the end of this section (antiphon) which is without any doubt the culmination of the whole composition (see ex. 12). The dynamics, texture, tone material and rhythm (for the first time we notice homorhythmic texture) justify this claim. In this part of the *Epitafium* the whole aphorism is sung from beginning to end.

Example 12

The image displays two pages of a musical score for Example 12. The left page shows the vocal parts (Soprano, Alto, Tenor, Bass) and the instrumental parts (Violin, Viola, Flute, Clarinet, Trumpet, Trombone, Percussion). The right page continues the vocal parts and includes parts for Tub. p. s.c., Tub. s.c., Fl. a., and Perc. a. The score is in 3/8 time and features complex rhythmic patterns and dynamics. The lyrics are in Polish and appear to be a variation of the aphorism 'światło wiekuiste' (eternal light).

Postludium

The *Postludium*, “functions” as the echo of the work, with the words “światło wiekuiste” (light eternal) from the middle of the aphorism uttered once again in low dynamics. As far as “tone material” is concerned, Górecki uses ten of the twelve tones of the chromatic scale here, with the notes G and A missing.

After this analysis of the whole work, the comment above concerning the prelude (the brevity of this section, as well as the “pointillistic” texture are strongly reminiscent of Webern) seems to apply to the entire work. Of course, as shown above, and according to the Warsaw Autumn programme book – Górecki’s own words – the work is composed in a “free serial technique”. It is important to notice that Górecki begins and ends the work with the words (which are in the middle of the aphorism) “eternal light”. If we consider that Górecki has a strong Christian faith, it will become obvious that the composer does not share the poet’s pessimism and irony about the “eternal light”, or in other words, God. We may well

ask why a solid Catholic should choose such a text? If we take into consideration that Górecki admired the poet's art (he used Tuwim's texts several times) it seems reasonable to believe that the composer saw *Epitafium* as a requiem for Tuwim. Consequently, the words "eternal light" rendered in low dynamics in the beginning and end of the piece can be interpreted as an invocation to (and maybe hope in) the "eternal light". Of course this interpretation cannot be verified. Nevertheless, *Epitafium* is a representative work of Górecki's period influenced by the second Vienna school, and proves that he was following tendencies coming from the "hostile" capitalistic west.

compositions in which a stricter serial organization can be found. Another aspect of this work to open a new era in the composer's musical development is its sonoristic character. The first symphony is in fact just one of many compositions that treat music in terms of "blocks of sound", but unfortunately, in this relatively short essay there is no space to analyze any other work written in this style.

The 1st Symphony is divided into four movements, each one having its own "ancient" subtitle: "Inwokacja" (Invocation), "Antyfona" (Antiphon), "Chór" (Chorus) and "Lauda".

For purposes of pitch organization, the composer uses the following dodecaphonic row:

Example 13

Interval analysis: 3, 4, 2, 3, 1, 3, 4, 1, 1, 3, 4

We can notice a striking similarity with the row used in *Epitafium*: Górecki employs the same kind of intervals, that is, all intervals except the minor third (or major sixth) - 3 - . The traditional four forms (quadruplets) of the row are displayed below with their 12 transpositions.

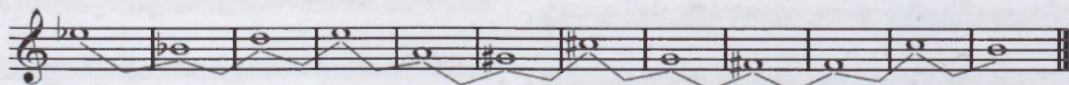
1.3 1st Symphony

The next composition after *Epitafium* was the first symphony. In *Epitafium* we saw a very loose *quasi* serial pitch organization, but this work is one of the first of Górecki's compositions in which a stricter serial organization can be found. Another aspect of this work to open a new era in the composer's musical development is its sonoristic character. The first symphony is in fact just one of many compositions that treat music in terms of "bands of sound", but unfortunately, in this relatively short essay there is no space to analyse any other work written in this style.

The *1st Symphony*, is divided into four movements, each one having its own "ancient" subtitle: "Inwokacja" (Invocation), "Antyfona" (Antiphon), "Chora" (Choral) and "Lauda".

For purposes of pitch organisation, the composer uses the following dodecapronic row:

Example 13



Interval analysis: 5 4 2 5 1 5 6 1 1 5 1

We can notice a striking similarity with the row used in *Epitafium*: Górecki employs the same kind of intervals, that is, all intervals except the minor third (or major sixth) – 3 –. The traditional four forms (quaternion) of the row are displayed below with their 12 transpositions.

Example 14

Prime

1 2 3 4 5 6 7 8 9 10 11 12

1
-5-4-2-5-1-5-0-1-1-5-1-

2
3
4
5
6
7
8
9
10
11
12

Inversion

1 2 3 4 5 6 7 8 9 10 11 12

1
2
3
4
5
6
7
8
9
10
11
12

Retrograde

1 2 3 4 5 6 7 8 9 10 11 12

1
-1-5-1-1-6-5-1-5-2-4-5-

2
3
4
5
6
7
8
9
10
11
12

Retrograde Inversion

1 2 3 4 5 6 7 8 9 10 11 12

1
2
3
4
5
6
7
8
9
10
11
12

The image displays a musical score for Example 14, illustrating four transformations of a 12-note sequence. The original sequence is: 1 2 3 4 5 6 7 8 9 10 11 12. The transformations are: Prime (original), Inversion (mirrored intervals), Retrograde (reversed order), and Retrograde Inversion (reversed and mirrored). Each transformation is presented in 12 staves, numbered 1 to 12. The first staff of each section includes a specific fingering or interval sequence: Prime (-5-4-2-5-1-5-0-1-1-5-1-), Inversion (none), Retrograde (-1-5-1-1-6-5-1-5-2-4-5-), and Retrograde Inversion (none). The notes are written in a single melodic line on a treble clef staff.

One very well-known way to work with the quaternion is the so-called “matrix”. This means that instead of writing all four forms of the row, *Prime*, *Inversion*, *Retrograde* and *Retrograde Inversion*, and under each one of them their eleven transpositions, the following *modus operandi* is used: First the **P1** (Prime 1) is written at the top of the page, and then its inversion, that is **I1** (Inversion 1), is written vertically on the left side of the page.

Example 15

E \flat	B \flat	D	E	A	G \sharp	C \sharp	G	F \sharp	F	C	B
A \flat											
E											
D											
A											
B \flat											
F											
B											
C											
C \sharp											
F \sharp											
G											

Then, from each note of the **I1** we write the equivalent transposition of the original form of the row (**Prime**).

Example 16

→

Prime 1

E ^b	B ^b	D	E	A	G [#]	C [#]	G	F [#]	F	C	B
A ^b	E ^b	G	A	D	C [#]	F [#]	C	B	B ^b	F	E
E	B	E ^b	F	B ^b	A	D	G [#]	G	G ^b	C [#]	C
D	A	C [#]	E ^b	G [#]	G	C	F [#]	F	E	B	B ^b
A	E	A ^b	B ^b	E ^b	D	G	C [#]	C	B	F [#]	F
B ^b	F	A	B	E	E ^b	A ^b	D	C [#]	C	G	F [#]
F	C	E	F [#]	B	B ^b	E ^b	A	A ^b	G	D	C [#]
B	F [#]	B ^b	C	F	E	A	E ^b	D	C [#]	G [#]	G
C	G	B	C [#]	F [#]	F	B ^b	E	E ^b	D	A	A ^b
C [#]	G [#]	C	D	G	F [#]	B	F	E	E ^b	B ^b	A
F [#]	C [#]	F	G	C	B	E	B ^b	A	A ^b	E ^b	D
G	D	F [#]	G [#]	C [#]	C	F	B	B ^b	A	E	E ^b

←

Retrograde 1

↑

Retrograde inversion 7

↓

Inversion 5

Interestingly, this is the “method” of tonal organisation of the passage rendered by the string section at the beginning of the symphony (after the short introduction by the percussion). Górecki uses a large string section: 16 1st violins, 16 2nd violins, 14 violas, 12 cellos and 10 basses (see ex.17).

Example 17

4
4

Strings *ff sempre*

Strings

Strings

Strings

3
4

♩ = 60

Percussion

P.G. *mp* *mf* *p* *mf* *p*

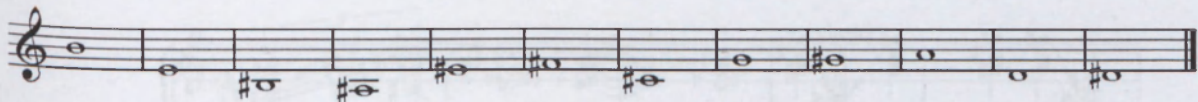
tmb c.c.

Example 18

It is interesting how faithfully the instrumentation obeys the tone row. After a short “interlude” entrusted to the percussion, the second passage of the string section is introduced which is constructed by the same row, but this time the **I5** is situated at the upper horizontal of the matrix. In other words, the composer takes the last chord of the first passage (see ex. 16 or 17) and places it horizontally at the upper part of the new section. Note that **I5** is the right-side vertical line of the matrix (see ex. 16, 18 and 19).

Example 18

I5



Concerning the remainder of the parts, Górecki proceeds in the same way as in the first passage, that is: vertically, at the first beat of this passage he draws the inversion of the horizontal upper row. Of course, the inversion of the **I5** is the **R5**. Then, from each note of the **R5** he writes the equivalent transposition of the **I5** (see ex.19).

Example 19

The musical score for Example 19 is divided into four systems, each with a Percussion and Strings staff. The time signatures and dynamics are as follows:

- System 1:** Percussion (tmb c.c., *mp*, *fff*, $\text{♩} = 120$), Strings (*fff* *sempre*). Time signatures: 4/4, 2/8, 3/4, 4/4.
- System 2:** Strings (*cluster*). Time signature: 5/4.
- System 3:** Strings. Time signatures: 3/4, 2/4, 3/4, 4/4.
- System 4:** Percussion ($\text{♩} = 60$, *pti t.*, *pti s.*, *pti a*, *mp*, *mf*, *p*, tmb c.c.), Strings. Time signatures: 5/4, 4/4.

A longer interlude then follows to lead again to a third string passage. This passage is different from the previous one in terms of dynamics (after the *ff* and *fff* of the first and second passages respectively know *ppp*), orchestration and arrangement (see ex. 20).

Nevertheless, the pitch organisation follows the same principle. Again Górecki rotates the matrix anti-clockwise 90 deg., that is, now the bottom line of the matrix (see ex. 16), is the upper horizontal line of the string section. The rest of the parts are composed in a similar manner.

Example 20

The musical score for Example 20 is divided into three systems, each with a time signature change:

- System 1:** Time signature 3/4.
 - Violins: *viole senza sordino*, dynamics *p* and *mp*.
 - Violas: *violoncelli senza sordino*.
 - Strings: *violoncelli e viole con sordino*, *ppp sempre e sul pontic.*
- System 2:** Time signature 4/4.
 - Percussion: *pti a.* and *pti s.*, dynamics *fff*.
 - Strings: *cluster without the 'g' note*.
- System 3:** Time signature 3/4.
 - Percussion: *pti t.*
 - Strings: Dynamics *mf* and *f*.

mb c.c.

Percussion

pp

fff

6:4

6:4

3:2

Strings

|| 3 5 4

Percussion

fff

tutti viole

tutti violoncelli

Strings

Again, after a short percussion passage the fourth and last string passage follows in order to complete this system of pitch organization based on the principle of rotating the matrix anti-clockwise by 90° for each separate passage.

Example 21

4 4

mb c.c.

Percussion

fff

$\text{♩} = 120$ pti t.

pti a.

3

Strings

fff sempre

Percussion *pti s.*

Strings

Percussion

Strings

Strings

Percussion

Strings

The image shows a musical score for Percussion and Strings. The Percussion part is written on a single staff with a treble clef and a common time signature. It features a series of rhythmic patterns, including a triplet of eighth notes. The Strings part is written on two staves (treble and bass clefs) and is marked 'pppp' and 'impercettibile'. It also features a triplet of eighth notes. A tempo marking of quarter note = 60 is present.

These four string passages, interrupted by percussion “interludes”, comprise the 1st movement of the symphony – Invocation, and it is obvious that they express a very deep and desperate invocation. The next three movements introduce instruments that were not used in the 1st movement: xylophone, marimba, vibraphone, harpsichord, piano and harp. The whole symphony can be considered an exploration of the possibilities of this kind of orchestra, a game with the timbre of the selected instruments and a personal way of manipulating with “sound masses”.

Before closing the chapter dealing with the 1st symphony it is important to show another aspect of Górecki’s composing technique of the time. As revealed by the composer himself in a conversation with Leon Markiewicz he used the dodecaphonic technique “not so much as a way of organising individual sounds, but more in terms of organising sound groups.”⁸ A fine example of this *modus operandi* is the part close to the end of the symphony which is written exclusively for percussion (see ex. 22).

⁸ MARKIEWICZ, L. *Conversation with Henryk M. Górecki*, The polish music journal, p. 2, Vol. No.2, winter 2003. ISSN 1521-6039.

Example 22

3

1st group (9 bars)

Percussion

pppp sempre

tmb a. tmb s. tmb t. tmb c.c. tmb rull. *ffff* 3 7

2nd group (8 bars)

Percussion

tmb rull. tmb s.

tmb a. *f* *p* *ff* *p* *ff* *mp* *p* *pp* *p* *ffff* *mf*

3rd group (11 bars)

Percussion

pti s. tmb c.c. *mp*

f *mp* *ff* *ff* *mp* *4:6* *4:6* *ff* *mf* *ffff* *f* *ffff* *7:6*

4th group (7 bars)

Percussion

tmb t. *pppp sempre* *pp*

ff *f* *mp* *ffff* *ffff*

5th group (3 bars) 6th group (6 bars) 7th group (1 bar)

Percussion

fff *fff* *5:6* *p*

8th group (4 bars)

pu a.

mp

Percussion

pppp *sempre*

mp

fff *f*

pp

p

9th group (12 bars)

5:6

Percussion

p

mf

f

p

mp

f

fff *f*

fff

f

4:6

4:6

4:6

2.3

10th group (5 bars)

pti t.

mf

mf

pp

Percussion

ppp

mf

fff

ppp *fff*

11th group (10 bars)

+ tmb c.c.

+ tmb a.

p

quasi f

Percussion

fff

As pointed out in the example above, the percussion passage which is reminiscent of a concerto *cadenza* is divided into several groups. Each group is distinguished by a long trill (or tremolo). Each group has a different number of bars, and if we count the number of bars in each group the following row emerges: 9.8.11.7.3.6.1.4.12.5.10.2. As Adrian Thomas shows in his monograph “Górecki”⁹, the row given by the number of bars in each group section derives from the reordering of the “degrees” of the original row according to the **R10**.

Example 23

Prime 1

Retrograde 10

Unfortunately, in this dissertation there is not space for further analysis of this aspect of Górecki’s early musical language. Nonetheless, the analysis presented above has shown that the composer was following the development of western musical language and devised a personal way of dealing with it.

⁹ THOMAS, A. *Górecki*, Oxford studies of composers, 2002, p. 22. ISBN 0-19-816394-0.

1.4 Three Pieces in Old Style

Between the analyzed symphony and the *Three Pieces in Old Style*, a work for small string orchestra written in 1963, Górecki wrote 5 opuses (his list of works in fact contains one more composition but without an opus number: the *Choral in the Form of a Canon*). All of them, as well as the compositions that came right after the *Three Pieces in Old Style*, are characterised by “hard” dissonance, utilization of dodecaphonic techniques (although in an unorthodox way) and “sonorism”. The *Three Pieces in Old Style* therefore seem to come “out of the blue”. Anna Maslowiec in her excellent study about Górecki’s music writes: “... It was in the midst of a primarily cluster-oriented period, typical of the Polish avant-garde in the early sixties, that modal and triadic structures as well as elements drawn from medieval Polish music appeared in Górecki’s music for the first time; The *Three Pieces in the Old Style* written in 1963 anticipated the “white note” modal idiom of works written after 1971...”¹⁰. This all gives us good reason to examine this work.

The first of these three pieces can easily recall the style of the so called “New simplicity” (see ex. 24). From a first glance at the score it is obvious that Walter Piston would classify this work as “Pandiatonic”¹¹ since the composer uses only the “white keys of the keyboard”. The main melodic line of this piece sounds after a short introduction played by the 2nd violin *divisi a 4*. The introduction consists of the repetition of a two-chord pattern formed of two perfect 4ths a semitone apart. This two-chord model is repeated almost throughout the first piece. Repetitiveness is a prevailing figure of the whole composition and to the ear of an inexperienced listener it could sound like typical minimal music. We can in fact call this minimalism, but in a broader sense of the word. After a formal analysis of the first piece we conclude that it can be divided into three sections that always end with a cadence on a G major triad. From this “harmonic cadence”, we can conclude that this part of the work is written in the G Mixolydian mode. But an examination of the “pitch organisation” of the previous measures will reveal modal ambiguity. In the example below the first section (A) of the first piece is displayed (with the four-measure introduction).

¹⁰ MASLOWIEC, A. *The utmost economy of Musical Material: Górecki’s music from Refrain to Ad matrem*, The Polish music journal, Vol. No.2, winter 2003, p.1. ISSN 1521-6039.

¹¹ PISTON, W. *Harmony*, 5th edition, New York, W. W. Norton & Company, 1987, p. 508. ISBN 0-393-5480-3.

Example 24

The musical score for Example 24 is presented in three systems. The first system shows the beginning of the piece with a tempo marking of quarter note = 40. The Violini I part starts with a 'sul D' instruction and a *pp sempre* dynamic. The Violini II part is marked 'div a 4' and also *pp sempre*. The Viola and Violoncelli parts enter in the second measure of the first system. The second system continues the first section, showing the Violini I part with a *p* dynamic and the Viola part with an ornament. The third system shows the second section, where the Violini I part has a *p* dynamic and the Viola part has an ornament. The Violoncelli part is also present in this section.

The “melodic line” is constructed from a two-bar phrase that is repeated until the fourth bar before the end of each section. As far as the rest of the parts are concerned, in the first section the violas double the upper subdivision of the 2nd violins, the cellos have their own four-measure pattern which is, as expected, repeated twice (the D at the 8th measure may be considered an ornament). The basses keep silent until the penultimate bar of the whole (first) piece. The second section (B) is slightly different from the first: the violas are enriched with an ornament and instead of the *pp* to *p* of the 1st section we notice *mp* to *mf*.

In the third section – C – (see ex. 25) the gradual increase of dynamics noticed in the previous sections continues beginning with *f* and ending with *ff*. To achieve the *crescendo* Górecki also uses textural expansion (a nine-part texture replaces the hitherto eight-part). The new texture is created with the division of the first violins, the new “voice” sounding even higher than the “main melody”.

Example 25

The musical score for Example 25 consists of three systems. The first system includes staves for violini I divisi (marked *f sempre*), violini II divisi a 4 (marked *f sempre*), and viole e violoncelli. The second system continues the same instrumentation. The third system includes the same instruments plus violbassi (marked *+ violbassi*) and features a *poco a poco allargare* instruction. The score is written in a key with a one-sharp signature and a 4/4 time signature.

A formal analysis of this piece might reveal the scheme below:

Example 26

Introduction	A	A1	A2
4 measures	12 measures	12 measures	12 measures

Before proceeding to the next piece, it is interesting to notice that before each “harmonic cadence” Górecki gradually “builds up” a “white-key” (or pandiatonic) cluster. This is a kind of “trick” used to create an “artificial echo” which also occurs in the composer’s later works.

In the 2nd piece the “white-key tonality” is abandoned, although the composer does not stray very far from it. The only notes that appear with an accidental before them are B, which is “distorted” to B flat (throughout the 2nd piece), and F which also occurs as F sharp. The

beginning of the 2nd piece is “constructed” in a similar way to the previous one (see ex. 6). After a short (two bars) introduction the first violin delivers the “main melody”. The four-chord pattern that comprises the first measure is again repeated through the whole (first) section. This “model” consists of the following chords: C major, B flat major seventh chord and G minor seventh chord. Again we notice an element that is reminiscent of the composer’s late work: oscillating chords. At the third bar, the first violin initiates a four-bar “pattern” which is repeated four times.

Example 27

The musical score for Example 27 is written in 4/4 time with a tempo marking of quarter note = 160. It features two main parts: Violini I and altri archi. The Violini I part begins with a melodic line in the first measure, followed by a four-bar pattern starting at the third bar. The altri archi part provides a harmonic accompaniment consisting of a repeating four-chord pattern. Performance instructions include *tutti archi con molto arco*, *marcato*, and *quasi f*. The score is divided into four systems, each containing staves for the first violin and the other strings.

Then a new formal part follows (B) which is distinguished from the previous by a similar, but still different model of “accompaniment”, and a new melodic idea for the upper voice (see ex. 28). The four-chord model of the previous section is replaced with a six-chord model which is divided into two three-fold bars. Concerning the chords that comprise the accompaniment “pattern”, the G minor seventh chord is replaced with a D major chord. The construction of the upper voice is also similar to the first section; it consists of four measures and is repeated four times. Another striking similarity between the two sections is that in the last four measures of both (i.e. the fourth repetition of the four- bar “model”), the first violins are subdivided with one of them rendering a drone on the note G while the other one continues, as expected, the repetition of the model.

Example 28

The musical score for Example 28 is set in 3/4 time. It features two staves: Violini I and Altri Archi. The Violini I staff shows a melodic line with four measures of a four-measure model repeated four times. The Altri Archi staff shows a six-chord accompaniment pattern, with the G minor seventh chord replaced by a D major chord. The tempo marking is 'subito me' and the dynamics are 'poco a poco crescendo'. The score is marked with 'f' for fortissimo.

Surprisingly, what follows (although the first four bars are identical with the introduction of the A section) is a variation of the A section. It is important to notice that here the variation principle appears for the first time in Górecki’s hitherto analysed music. The four-chord accompaniment pattern of the first section returns and again continues until the end of this formal part. The best way to describe the structure of the upper melodic line might be the following: a four-bar introduction is followed by a “variation” of the “first theme” which is reminiscent of traditional approaches, i.e. to maintain the proportion and harmony but change the melodic line (of course, in a way that will be a reminder of the theme – see ex. 29).

Example 29

The musical score for Example 29 is written in 4/4 time and consists of two parts: Violini I and altri archi. The Violini I part begins with a dynamic marking of *f* and a tempo marking of *quasi ff marcato*. The Violini I part features a melodic line with a repeating four-measure phrase. The altri archi part provides a harmonic accompaniment with a steady, rhythmic pattern. The score is divided into three systems, each with a Violini I staff and an altri archi grand staff. The first system includes a *ff* marking. The second system includes a *ff* marking. The third system includes a *ff* marking. The score is written in a key signature of one flat (B-flat major or D minor).

More precisely (after the introduction), we can once again notice a four-measure melodic “phrase” that is repeated four times (see ex. 29). The first bar of this phrase consists of two motives. The “a” motive is identical with the “a” motive of the “theme”, while the “b” motive can be considered as its variation. The second bar consists of a transposition of the retrograde inversion of the “a” motive and (the second half of the bar) from its retrograde beginning on the original pitch (see ex. 30).

Example 30

quasi *ff* marcato

Vn I unis.

40

a b

A repetition of the **B** section follows immediately after the **C**. This time the 1st violins are divided from the beginning and the last eight measures are varied. Then a new variation of the **A** section follows (bars 71–81): again after a four-bar introduction (identical with that of the **C** section) the first bar of the “main theme” returns in its original version and is followed by a variation of the second bar of the “theme”. But the most notable novelty relates to the harmony and consequently the accompaniment pattern. At bar 76, a new model of oscillating chords is introduced which further on appears alternately with the previous model. An examination of the new model will show that it consists of the first four chords of the accompaniment pattern of the second section (see ex. 31).

Example 31

71 72 73 74 75

violini I

altri archi

76 77 78 79 80

Subsequently, (after six bars delivering just the accompanied pattern of the second section serve as a transition or “intermezzo” between the above analyzed section and the following) the peak of the second piece follows. A brief examination of this section proves that what actually follows is a repetition of bars 75–77 in a different arrangement. Then a gradual augmentation of the rhythmical values follows which leads naturally to the end of the second piece (see ex. 32).

Example 32

fff marcato con molto pressione

The musical score consists of three systems. The first system is marked *fff marcato con molto pressione* and features a complex, rhythmic pattern of eighth and sixteenth notes across multiple staves. The second system shows a continuation of this pattern with some rests. The third system is marked *subito quasi p (senza decresc.)* and features a more melodic, sustained line with long notes and slurs.

An analysis in depth of the motivic structure of the second piece reveals that everything derives from the four-note motive of the first bar of the piece (played by 1st and partly 2nd violins):

- The “a” motive (first half) of the 1st bar of the “main theme” (the third bar of the II piece) is a diminution of its retrograde transposition.
- The motive “b” (second half) of the 1st bar of the “main theme” is a diminution of its inversion.
- The second bar of the “main theme” (bar 4 of the II piece) is a minor variation of it: an intervallic expansion occurs between the first two pitches.

In other words, the four-note motive of the first piece contains the “basic elements” for the construction of the four-measure theme which contains the “essentials” for the construction of the greater part of this piece. This is a very notable aspect of this composition, which in addition to its unexpected musical language, makes the discussion of the work even more interesting.

The third of the *Three Pieces in Old Style* introduces another new element which is hard to find in the earlier output of the composer: a “complete” citation. The third piece begins with a citation of an anonymous 16th century wedding song, the “Pieśń o weselu klóla Zygmunta wtórego” (Song for the Wedding of King Zygmunt II). The example below shows the beginning of the 3rd piece (where the citation begins) up to the end of the citation (bars 1 to 21).

Example 33

$\text{♩} = 40-42$
($\text{♩} = 80-84$) tutti senza vibrato

violini e viole
violoncelli e violbassi

violini

viole e violoncelli



An analysis of the harmonisation and arrangement of the original song proves very interesting especially in relationship to the future development of Górecki's musical language. The string orchestra is divided into seven parts (lines): all instruments are *divisi a due* except the bass. The upper subdivision of each group renders a "voice" of the original four-part song (the tenor is delivered by the upper violas) while the rest of the "voices" (parts) render a drone (pedal point) each on one of the first five tones of the D Dorian mode (the mode in which the original piece is written). This is a similar technique to that used at the end of each section of the first piece. The dynamic indication confirms that Górecki uses the five-tone diatonic cluster to "paint" the "sonic background" (see ex. 33). It is interesting to notice that the first five measures of the "song" utilize an ambit from the first to the fifth degree. Five bars that use the first five degrees horizontally and vertically begs the question, "Is this random?"

At bar 21 a new formal part begins. An examination of the "voice leading" will show that what actually takes place here is a "diatonic variation" of the technique used at the beginning of the first symphony. The *tenor* sounds in parallel motion a degree apart on each of the seven degrees of the D Dorian (see ex. 34). Of course, at some points it is rhythmically adjusted obviously to "fit in" the homogeneous rhythmic values of this section.

Example 34

The musical score for Example 34 consists of two systems. The first system is in 2/2 time and features a piano part with the instruction "subito *fff* con molto pressione" and a bassoon part labeled "violbassi". The piano part has a "sempre" marking under the first few chords. The second system is in 3/2 time and continues the piano part with similar chordal textures.

The last section of the third piece (bars 42–53) is actually a collage of two segments of the previous sections: First we find bars 11–15 (but without the drones) and then bars 37–42. The example below displays the last 7 bars of the *Three pieces in old style*.

Example 35

The musical score for Example 35 consists of two systems. The first system is in 2/2 time and features a piano part with the instruction "subito *fff*" and a bassoon part. The piano part has a "sempre" marking under the first few chords. The second system is in 3/2 time and features a piano part with the instruction "molto allargare" and a bassoon part. The piano part has a "sempre" marking under the first few chords.

As become obvious after the above analysis, this work contains four elements which are in great contrast with Górecki's compositions of the time and anticipate his later style:

1. Pandiatonic (or "white-key") harmony,
2. Repetitiveness (oscillating chords or repetition of short melodic patterns),
3. Citation (full) of early Polish music,
4. Motivic elaboration.

As will be subsequently shown, some of these elements will prove essential for some of his later works. Besides its attention-grabbing structure and great importance for the comprehension of the composer's development, *The Three Pieces in Old Style* is beautiful music. Unfortunately, words cannot convey the beautiful simplicity of this composition.

1.5 Refrain

Refrain marks a new era in Górecki's development. This opinion has also been confirmed by Andrian Thomas in his very important monograph about Górecki "...the serial procedures used as generators of rhythm, dynamics and durations in his works of the preceding seven years have been abandoned in favor of simpler and more audible phrase structures and rhythmic patterns. And there is now not only a more distinct harmonic idiom but also an ear for melodic line, which perhaps unknowingly, anticipates developments in Górecki's next phase..."¹². Also Anna Maslowiec in her outstanding article *The utmost economy of Musical Material: Górecki's music from Refrain to Ad matrem*, writes the following: "...However, the first work to clearly move towards the style that came to be known as "New simplicity" was *Refrain*, written in 1965..."¹³. Another innovation that occurs with this composition is that of the "mirror symmetry". As implied by its title, the work is comprised of a number of *refrains* (repetitions). These *refrains*, as will be explained below, are actually "Crab constructions"¹⁴ or "mirror-forms" and of course this is a feature that recalls Weberian constructions. It is already obvious that this work has parallels with Webern's symphony opus 21. The fact that *Refrain* has the same opus number is maybe not a random choice.

After listening to the first bars of *Refrain* it becomes obvious that this composition has a "new air". The "Crab constructions" and the overall symmetrical construction of the first formal part (A) of the ternary (ABA) form of the work gradually create a tense atmosphere which is simultaneously meditative and contemplative.

¹² THOMAS, A. *Górecki*, Oxford studies of composers, 2002, p. 52. ISBN 0-19-816394-0.

¹³ MASLOWIEC, A. *The utmost economy of Musical Material: Górecki's music from Refrain to Ad matrem*, The Polish music journal, p. 1, Vol. No.2, winter 2003. ISSN 1521-6039.

¹⁴ Concerning this terminology A. Maslowiec writes the following: "It is worth noting that, in his article and book on Górecki, Adrian Thomas uses the word "palindrome" to describe certain horizontal symmetries in *Refrain*. In the Polish sources, Droba only mentions the use of "symmetries". In my conversation with the composer (recorded on tape, Dec. 1995), Górecki described these symmetries as "Crab constructions" [rak konstrukcyjny]." MASLOWIEC, A. *The utmost economy of Musical Material: Górecki's music from Refrain to Ad matrem*, The Polish music journal, p. 5, Vol. No.2, winter 2003. ISSN 1521-6039.

As mentioned above, the Weberian “Crab constructions” (mirror-like constructions or palindromes) are in this case quintessential for the construction of the whole work. The first section, written in an extremely slow tempo (crotched = 26–28) and with the expression indication of “**legatissimo e ben tenuto**” which seems to perfectly correspond to the section’s character, begins with the introduction of the first of the series of “Crab constructions”. The first “palindrome” (this word will be used as a synonym for the phrase “Crab construction”, A. Thomas used it exclusively instead of the composer’s term “Crab construction”, see footnote 14) is the shortest of the section (see ex. 36). Resulting from the main principle of “Crab constructions”, its retrograde form is identical with the prime (original) form and when divided (exactly) in the middle, its mirror-like structure becomes obvious.

Example 36

5 I. palindrom **3** **5**
4 = 26-28 **4** **4**

The musical score for Example 36 is presented in two systems. The first system is in 5/4 time, labeled 'I. palindrom' and '= 26-28'. It features a brass part (corni 1,4) and a string part (violini I,II, violini III, viola, violoncelli, violbassi). The second system is in 3/4 time. The first chord in the 5/4 system is marked 'pp'.

It should be noted that the first chord of the palindrome shown above is also symmetrical (a mirror construction) from the vertical point of view, since the tone F sharp – played by the horns – divides the octave into two equal parts.

The second palindrome is expanded in terms of its length and harmony (the tone D is added – see ex 37).

Example 37

5 **3** **2** **3** **5**
4 **4** **4** **4** **4**

II. palindrom

Brass
trombe 1
corni 1,4
trombone 1 *quasi pp*

Strings
violini I,II
violini III
viola
violoncelli
violbassi

After the introduction of the 3rd palindrome the composer's intentions of gradual expansion become obvious. The example below displays the following three palindromes that are 3rd, 4th and 5th where each of the chords is enriched with an additional note. When analyzed vertically, it becomes obvious that each new tone is derived from a whole-tone scale (which is a kind of "atonal" scale because of the lack of leading notes or so-called "tendency notes"). It is obvious that the "tone material" has not been randomly selected since the whole tone scale is a symmetrical scale with a limited number of transpositions. The fact of its symmetry is related to the overall symmetrical structure of the piece. Concerning its limited number of transpositions, this is relevant to a feature of Górecki's music which can be observed in his later output: the utmost economy of musical material¹⁵. As observed in the following examples, the "melodic line" is always harmonized with tones deriving from its whole-tone scale.

¹⁵ For an extended analysis of the issue see: MASLOWIEC A. *The Utmost Economy of Musical Material: Górecki's music from Refrain to Ad matrem*, The Polish music journal, Vol. No.2, winter 2003. ISSN 1521-6039.

Example 38

5
4 III. palindrom

2
4

Brass
trombi 1,4
corni 1,4
romboni 1,4

p

Strings
violini I,II
violini III
viola
violoncelli
viobassi

3
4 **2**
4 **5**
4

Brass

Strings

3
4 IV. palindrom **2**
4 **3**
4 **6**
4 **1**
4 **3**
4 **2**
4

Brass
trombi 1,4
corni tutti
tromboni 1,4

quasi p

Strings
violini I,II
violini III
viola
violoncelli
viobassi

The image displays three systems of musical notation for Brass and Strings. Each system is characterized by a sequence of time signatures above the staff.

- System 1:** Time signatures are 3/4, 1/4, 6/4, 3/4, 2/4, and 3/4. The Brass part is on a single staff, and the Strings part is on a grand staff (treble and bass clefs).
- System 2:** Time signatures are 3/4, 2/4, 3/4, 4/4, and 1/4. The Brass part includes parts for trombi 1,2,4, corni tutti, and tromboni 1,3,4. The Strings part includes violini I,II, violini III, viola, violoncelli, and violbassi. A dynamic marking of *mp* is present.
- System 3:** Time signatures are 4/4, 3/4, 2/4, and 3/4. The Brass part is on a single staff, and the Strings part is on a grand staff.

The sixth *refrain* already uses all the degrees of the whole-tone scale while the 7th *refrain* (the last of this section) is a palindrome only from the rhythmic point of view (see ex. 39). This is a change which prepares the way for a new formal part.

Before proceeding to an analysis of this new formal part, it must be noted that the dynamics of the first section also have a “Crab construction”: *pp* – *quasi pp* – *quasi p* – *mp* – *quasi pp* – *poco pp*.

Example 39

5/4 VI. palludron **3/4** **5/4** **6/4** **5/4**

Brass

quasi pp

violini I,II

violini III

viola

violoncelli

viobassi

trombi tutti

corni tutti

tromboni tutti

Brass

Strings

6/4 **5/4** **3/4** **5/4**

Brass

Strings

6 VII. palindrom **3**

4 **4**

Brass

Strings

poco pp

violini I, II

violini III

viola

violoncelli

viobassi

trombi tutti

corni tutti

tromboni tutti

Brass

Strings

6 **3**

4 **4**

At figure 8, (in this chapter following the composer's *modus operandi*, the work is divided into figures and not into bars¹⁶) the sudden change of dynamics, expressing indication and orchestration, leaves no doubt that a new formal part has begun which has the role of the traditional "contrasting middle" section – **B** – (see ex. 40). The new sonority which utilizes all twelve tones of the chromatic scale has already appeared in the previous bar and in this way prepares the introduction of the "middle section". The first bars of this section displayed in the example below again comprise a "Crab construction".

¹⁶ Each figure though does not have the same number of bars and does not necessarily correspond to the formal divisions of the work.

Example 40

The musical score for Example 40 is written in 2/4 time, with a tempo marking of 132-138. The score is divided into two systems. The first system includes the Winds section (oboe, clarinets, and bassoons) and the Brass section (trumpets and trombones). The Winds section is marked *ff cresc* and the Brass section is marked *ffff sempre*. The second system continues the Brass section, marked *ffff*, and includes a trill in the oboe part. The score features complex rhythmic patterns and dynamic markings throughout.

Nevertheless, an examination of the development of the middle section proves that the above mentioned bars are a kind of auxiliary member, a transition or introduction to the **B** section. At figure 9, (after the introductory palindrome is completed), the actual **B** idea begins: the quavers move from the brass to the woodwind and string instruments while the “pitch material” remains the same. The middle section, in addition to the two palindromes that begin at figure 9 (see ex. 41) is comprised mostly of an “unorganized” reiteration of twelve-tone clusters.

Example 41

7 I. palindrom
4 *p cresc.*

2 obo:
2 fagotti / (cluster)

Winds

Brass

Perc. *ppp* *JJJ* 3 timpani

Strings (cluster)

1 **7** **1**
4 **4** **4**

Winds

Brass

Perc.

Strings

7 **1** **7**
4 **8** **4**

Winds

Brass

Perc.

Strings

1/4

7/4

1/4

Winds

Brass

Perc.

Strings

7/4

1/4

7/4

1/8

Winds

Brass

Perc.

Strings

7/4

II. palindrom

1/8

7/4

Winds

Brass

Perc.

Strings

1 7 1
8 4 4

Winds
Brass
Perc.
Strings

7 1 7
4 8 4

Winds
Brass
Perc.
Strings

1 7 1
8 4 4

Winds
Brass
Perc.
Strings

At figure 20 we can notice the beginning of the third section. It seems like the horn group has its cadence (see ex. 42).

Example 42

The image shows a musical score for Brass in 2/4 time, divided into five sections labeled a, b, c, d, and e. The score is written for two staves, with the upper staff labeled 'corni' and the lower staff labeled 'Brass'. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with dynamic levels such as *ffff* and *ff*. Section 'a' starts with *ffff* and ends with *ff*. Section 'b' starts with *ff* and ends with *ffff*. Section 'c' starts with *ffff* and ends with *ffff*. Section 'd' starts with *ff* and ends with *ffff*. Section 'e' starts with *ff* and ends with *ffff*. The score includes various articulation marks like accents and slurs, and dynamic markings like *tr* (trills) and *ff* (fortissimo).

An examination of the horns part illustrates that this is the most strictly symmetrical construction of the whole work. First of all, the whole passage is a palindrome in its entirety. Figure 20 can be subdivided into 5 smaller parts a, b, c, d and e each one containing 3, 2, 3, 2 and 3 bars respectively – see ex. 42 –. It is important to notice that the row, which derives from the bar numbers has also a palindromic form. If we analyze the line of the upper horn part, we notice the following:

Example 43

- Each of the subdivisions of this passage (**a**, **b**, **c**, **d** and **e**) is a “Crab construction”.
- The middle bars of the **a**, **c** and **e** subdivisions are palindromes
- The line in its entirety is a palindrome.

The part of the 2nd horn is constructed in a similar way (each of the subdivisions of this passage is a “Crab construction, the middle bars of **a**, **c** and **e** subdivisions are palindromes and the whole line is of a mirror form) but still not the same.

Concerning the relationship of the 1st and 2nd horns we can again notice a mirror-like symmetry but this time vertically, that is, inversion. More precisely: the third subdivision of the second horn (**c**) is an inversion of the first subdivision (**a**) of the first horn and vice versa, consequently the last subdivision of this passage (**e**), which is an inversion of **c**, is identical to **a**. In the two-bar subdivisions (**b** and **c**) we notice a “simultaneous” inversion of the two upper horns (see ex.42). The construction of the third and fourth horns is similar to the “upper counterparts”.

After an “interlude” which is rendered by the full orchestra, a variation of the horn’s passage now appears with a textural expansion: the entire brass section is used. And to return to the **A** section the composer uses a device that later proves to be typically “Góreckian”: a gradual textural (and dynamic) expansion of a single chord. As pointed out in the example below this passage has a *quasi*-palindromic structure.

The image shows two staves of musical notation. The top staff is for a single horn, and the bottom staff is for a brass section (trumpets and trombones). The notation includes various musical symbols such as notes, rests, and dynamic markings. The passage is divided into subdivisions labeled a, b, c, d, and e, which correspond to the text above. The structure is described as 'quasi-palindromic'.

Example 43

7 bars

whole tone cluster

rall.

violini I, II

violini III

Strings

pppp

viola

violoncelli

violonbassi

repeat irregular notes with sixteenth values

5 bars

Strings

ppp

violonbassi

3 bars

3 bars

Strings

pp

p

viola

violoncelli

5 bars

Strings

violini III

quasi p

7 bars

The image displays two systems of musical notation. The first system, labeled '7 bars', features a staff for Violini II and a grand staff for Strings. The strings are marked with a mezzo-piano (*mp*) dynamic. The second system, also labeled '7 bars', features a staff for Violini I, II and a grand staff for Strings. The strings are marked with mezzo-forte (*mf*) and forte (*f*) dynamics. Both systems conclude with a 'P.G.' (Prolongation) marking, indicating a sustained harmonic structure.

As mentioned above the work finishes with the return of the A idea, though this can be considered as a reminiscent of the A idea because it is comprised of the repetition of the 6th palindrome of the A section and a freer *quasi*-palindromic structure of its last 12 measures. Before proceeding to the next analysis, it is notable to quote again Thomas's words about the role of *Refrain* in Górecki's development: "In retrospect, *Refrain* appears to be a pivotal work, drawing from its predecessors and anticipating later compositions, sometimes at a remove of many years. In this sense, its role is fundamental. Details such as the C – D flat – C outline and the whole-tone harmonic language reappear in specific works later in the 1960s, but broader features such as mirror patterns and refrains, sustained harmonic schemes, and slowly evolving melodic lines within the ambit of a minor third, along with the familiar abrupt contrasts of texture and dynamics, are now thoroughly integrated as substantive structural components. Górecki had achieved in *Refrain* the individual and uncompromised balance between technique and expression for which he had been so diligently searching."¹⁷

¹⁷ THOMAS, A.: *Górecki*. Oxford studies of composers, 2002. p.54. ISBN 0-19-816394-0.

1.6 Old Polish Music

Old Polish Music combines features which for the first time appeared separately in two of the previously analyzed compositions: a) “white-key harmony” based on traditional Polish modality, b) allusions, citations or inspiration from early Polish music, (both elements found in the *Three Pieces in Old Style*) and c) extended use of strictly symmetrical “mirror forms” (*Refrain*). Here, as a source of inspiration and “raw material” Górecki used two Polish songs: *Benedicamus Domino*, an organum from the 14th century and a 16th century lullaby *Already it is Dusk* (see ex. 44).

Example 44

Benedicamus Domino

The musical score for "Benedicamus Domino" is presented in three systems, each with a vocal line and a piano accompaniment line. The music is in 3/8 time and features a white-key harmony. The lyrics are: "Be - ne - di - ca - mus Do - mi - no Al - le - lu - ia al - le - lu - ia al - le lu - ja". The score includes various musical notations such as notes, rests, and bar lines, and is enclosed in a double bar line at the end of the third system.

Already it is Dusk

Juz sie zmierz - ka, nad - cho - dzi noc, po - pro - śny Bo - ga o po -
 moc, a - by on na - szym stra - zem byl, od zlych czar - tów nas
 o - bro - nil, któ - rzy na - wie - cej w ciem - no - ści u -
 zy - wa - ja swej chy - tro - ści.

After a detailed examination of the work it is obvious that the composer chose these two songs for an “atypical” reason: They are symmetrical in an extraordinary way. *Benedicamus Domino* is written in D Dorian mode and it has an ambit of a major ninth, from c^1 to d^2 (see ex. 44). Thus, tone G is situated in the exact middle of the song’s range, and so divides it into two identical (in transposition of a fifth) tetrachords. It is important also to notice that the note G appears in the middle of the original organum(!). The lullaby’s tune is also composed in a Dorian mode and has the same ambit as the organum (a major ninth from d^1 to e^2) so the note dividing the song’s range into two equal parts is A. In the case of the lullaby though, this note (central pitch) does not appear in the middle of the piece as in the organum but functions as a “home tone” not only because of its frequency (it appears 12 times in total, while 6 times as a whole tone), but also because all three phrases that comprise the lullaby begin and end on this tone (with the exception of the *finallis*). Another similarity between the two songs is that they contain only two kinds of intervals, seconds and thirds; of course, this was a common feature of the practice of early music (see ex. 44).

The *Old Polish Music* is “constructed” from four textural ideas:

- A) Passages obviously “inspired” by *Benedicamus Domino* entrusted to the trumpets and trombones.
- B) A pandiatonic (or white-key) cluster delivered by the string section.
- C) A serial treatment of the *Already it is Dusk* tune which is again rendered by the strings.
- D) An *ad libitum*, *quasi* aleatoric part entrusted to the horns.

The work begins with the trumpets and trombone section (A1) which is written in a two part homorhythmic texture. At first glance it is obvious that the composer is “playing” with variations of the organum’s motivic structure. However, a deeper analysis proves that this passage is constructed in a strictly symmetrical way recalling procedures followed in *Refrain*. An examination of the vertical sonorities reveals that the “mirror form” principle has been respected: both voices are always the same distance from the piece’s “central” pitch – G – (see ex. 45).

Example 45

The musical score for Example 45 consists of two staves. The top staff is labeled 'Brass' and contains two parts: 'trombe' (trumpet) and 'trombone'. The bottom staff is labeled 'trombone' and includes a dynamic marking of *ff*. Above the staves, time signatures are indicated for each measure: the top staff has 2/4, 1/4, 2/4, 1/4, 2/4; the bottom staff has 1/4, 2/4, 1/4, 2/4, 1/4. The music is written in a homorhythmic texture with two notes per staff per measure.

Another symmetrical aspect of this passage is the palindromic form of the grace notes (see ex.45). A further important feature of the trumpet and trombone’s passage (A) is the “minimalistic” approach to the pitch material (repetition of tones and the utilization of only two notes in each line – instrumental part). This will prove to be a strong characteristic of Górecki’s later “Mystical minimalistic” output and of course as it has already been observed in *Refrain*.

Two bars before figure 3,¹⁸ the second idea is introduced (B1) which after a formal analysis could be interpreted as an auxiliary member, that is, as a transition or, even better, as an insertion (see ex. 46). Its length and structure of four long tones justify this notion.

¹⁸ In this chapter, as in some of the previous the work will be divided into figures, respecting in this way the original score.

Example 46

B1 $\frac{1}{4}$ $\frac{9}{4}$

^ violini III
Strings < *p*
viola

As demonstrated in ex. 46, the principle of symmetry used in the first textural idea again rules the vertical sonority (of the second textural idea): the upper half (Violins III) is a mirror reflection of the lower half (violas) while the central pitch – G – is missing.

These two textural ideas enter alternatively up to figure 25, and each time reappear expanded. The string passage (B) appears three times in total (up to figure 25), each time two notes are added on the top and bottom of this sonority (ex. 46) gradually altering it from a chord to a cluster. In this way, the mirror symmetry principle is respected and gradually the “white-key” cluster reaches the range of the organum’s ambit in its original pitch, a major ninth from C1 to D2 with all of its notes sounding except from the “middle” note, G (see ex. 47).

Example 47

B2 $\frac{1}{4}$ $\frac{7}{4}$

^ violini II,III
Strings *poco p*
violeni

B3 $\frac{1}{4}$ $\frac{5}{4}$

^ violini II,III
Strings < *poco p*
violeni

Concerning the trumpet and trombone's passages (A textural idea), the above mentioned gradual expansion concerns:

- a) addition of instruments (more precisely, the gradual addition of the rest of the trumpets and trombones which are eight in total, that is four trumpets and four trombones),
- b) the length of the passages (each time they are longer than the previous one),
- c) the introduction of shorter rhythmic values,
- d) the introduction of new "two-note sonorities" in a similar manner as in the string section, that is, always introducing two notes that are the same distance from but the opposite "side" of the central pitch – G –. Here though they are introduced in a different order.

At figure 24 the brass section ends up on the same sonority as the last appearance of the string section (white-key cluster from C to D without the middle G) rendered on accented quavers.

The third textural (C) idea is introduced in figure 25, entrusted to the strings with the indication *sul ponticello*, almost to the tallpiece, and based on the 16th century lullaby *Already it is Dusk*.

Example 48

The musical score for Example 48 consists of two systems. The first system is for 'Strings' and includes parts for 'violini III' and 'viola'. Above the staves, the tempo is marked 'MOLTO LENTO' and the performance instruction is 'molto bene tenuto'. The time signature is 4/4, with a note value of 33-30. The performance instruction 'quasi p' is written below the first staff, and 'with no shading at all' is written below the second staff. The second system is also for 'Strings' and features a large 4/4 time signature above the staff.

As mentioned before, the composer in this case treats his material in a serial way. The first "elaboration" of the lullaby (C1) consists of the I (inversion) of the first 16 measures in a transposition in D sharp rendered by the III violins and the first 16 bars of its R (retrograde) delivered by the violas in D.

When comparing the original song (ex. 44) and its serial treatment analyzed above (ex. 48), it can be seen that the transposition of the inversion in D sharp does not respect the

exact size of the intervals of the original (the initial major third of the original tune is a minor third in the inversion from D sharp).

Between figures 27 and 36 a variation of the trumpet and trombone “part” appears twice (A4 – A5), each time followed by the second textural idea (B4 – B5). The “white-key” cluster of the strings (B5) appears even more expanded just before fig. 36 (where the fourth textural idea (D) is introduced). This analysis indicates that Górecki was intent on a dynamic form which gradually increases tension.

Figure 36 (D1) is a crucial point of this composition not only because of the introduction of a new instrument (horns) and “technique” (aleatory), but mainly because the quintessential, central pitch, G, finally sounds (see ex. 49).

Example 49

AD LIBITUM marcatissimo

Very short note-values. They are solely grace-notes. Each group is followed by cesura.
The duration of cesuras should vary (up to 1 second)

The musical score for Example 49 consists of two systems, each with five staves. The first system is marked with a double bar line and the second system with a double bar line and a fermata-like symbol. The notation consists of very short grace notes followed by cesuras. The first system is marked with a double bar line and the second system with a double bar line and a fermata-like symbol.

As may be observed in this example, the hitherto omitted central pitch (G) is almost the only tone in figure 36 which is undoubtedly the beginning of a new formal part **D**. The following four figures (37 – 40, which can be designated as **D2**, **D3**, **D4** and **D5** respectively) are similarly constructed.

At figure 49 (after another appearance of the **A** idea – **A6** –, which seems to have a “refrain” function), a new serial treatment of the lullaby naturally appears (**C2**) expanded. As mentioned above, these four textural ideas are the essential structural elements of this work. The main principle for working with these “basic elements” can be again explained by one word: expansion. The hitherto expansion of the **A** and **B** ideas has been described above; the **C** idea appears four times throughout the composition and develops as follows:

1. **C1** (Figures 25 – 26):

- ♦ Two-part texture: 3rd Violins render **I** in D sharp and the viola renders **R** in D.
- ♦ Only the first 16 measures of the original tune are delivered.

2. **C2** (Figures 49 – 52):

- ♦ Four-part texture: 2nd violins render **I** in E, 3rd violins render **RI** (retrogrades inversion) in A sharp, violas render **P** (prime) in A and cellos render **R** in C sharp.
- ♦ Only the first 32 measures of the original tune are delivered.

3. **C3** (Figures 71 – 76):

- ♦ Six-part texture: 1st violins render **I** in F, 2nd violins render **RI** in B, 3rd violins render **P** in A sharp, violas render **RI** in A, cellos render **P** in G sharp and basses render **R** in C.
- ♦ All 48 tones of the original tune are delivered.

4. **C4** (Figures 78 – 83)

- ♦ Twelve-part texture:
the upper subdivision of the 1st violin renders **P** in C sharp and the lower **RI** in C,
the upper subdivision of the 2nd violin renders **P** in C and the lower **R** in E,
the upper subdivision of the 3rd violin renders **P** in B and the lower **R** in D sharp,
the upper subdivision of the viola renders **I** in D sharp and the lower **RI** in A,
the upper subdivision of the cellos renders **I** in D and the lower **RI** in G sharp,
the upper subdivision of the basses renders **P** in G sharp and the lower **RI** in G.
- ♦ All 48 tones of the original tune are delivered.

Between the appearances of these analyzed C sections we may observe the following:

- The development between C1 and C2 which is analyzed above,
- In figures 53 – 70 (between C2 and C3) an “expanded” version of the A and B idea (A7 and B6) occurs, followed by D (D6). At figure 63 the tension increases by a new device: the combination of two textural ideas, A and D (see ex. 50). If we considered that Górecki exhausted all the possibilities of textural expansion of each section, it becomes obvious that the only way to follow the main “constructing” principle of this composition (which is expansion or increase of tension) is to invent a new “tool”.

Example 50

1/4 solistycznie

The musical score for Example 50 is divided into two systems. The first system, labeled "Brass", contains five staves for trombones: trombone 1, trombone 1, trombone 2, trombone 2, and trombone 4. The second system, labeled "Corni", contains five staves for horns. The music is in 1/4 time and marked "solistycznie" and "fff". The notation includes various rhythmic patterns and melodic lines for each instrument.

Example 51 displays figure 70 which is the “peak” of this section.

Example 51

The image shows a musical score for a brass section consisting of four trombones. The staves are labeled 'trombe 1', 'trombone 1', 'trombe 2', 'trombone 2', 'trombe 3', 'trombone 3', 'trombe 4', and 'trombone 4'. The word 'Brass' is written to the left of the first three staves. Each staff contains a rhythmic pattern of eighth notes with stems pointing up and down. The notes are marked with Roman numerals: IV and VI. A dynamic marking of *fff* (fortississimo) is placed below each staff. The music is written on a grand staff with a brace on the left.

The image shows a musical score for a cornet section consisting of five staves. The word 'Corni' is written to the left of the third staff. Each staff contains a rhythmic pattern of eighth notes with stems pointing up and down. The notes are marked with Roman numerals: IV and VI. The music is written on a grand staff with a brace on the left.

- Between C3 and C4 the composer inserted only one figure which is almost identical with figure 70.

After above analyzed development of the work, Górecki introduces two sections (formal parts) which prepare the way for the “conclusion” of the work. The first (E) arrives as the “apocalypse” of the “constitutional secret” of the composition and the original organum sounds (fig. 86 to 95). It is delivered by two trumpets (tr. 1 and tr. 2) and is accompanied by a modification of the B textural idea, more precisely: it is accompanied by the string section which begins on a single note, G (which sounds in five different octaves) and by the end of the organum it gradually reaches the already mentioned “full white-key cluster”.

The second and last section (F), figures 95 and 96, is ambiguous. When considering its length and content, i.e. a brief section in which only one sonority sounds throughout (the already mentioned “pandiatonic” cluster), it thus seems that this section is a kind of *Coda*. Nevertheless, when we consider that for the first time the full orchestra renders the full sonority (all “white-keys”) in five octaves in *ffff*, this section seems to structurally function as the peak of the entire work. And consequently, the peak of the piece cannot simultaneously be an “auxiliary member”, therefore it cannot be a *Coda*.

This examination of this composition has clearly shown that it has parallels with *Refrain* (repetitiveness and expansion) and *Three Pieces in Old Style* (citations, allusions or inspiration from early music and pandiatonic harmony). However, this work has a different character because Górecki utilizes these “constructive elements” in a different way. As a result it is not just a simple combination of these devices, but it has its own “air” and place as an independent creation. The most interesting aspects of this composition are twofold, a) its very personal way of dealing with symmetry as a structural principle for shaping the musical form combined with a “sonoristic” approach and b) the remarkable manner in which it unites two seemingly alien worlds, early music and the *avant-garde*.

1.7 Ad matrem

Another interesting, notable point in Górecki's development is *Ad matrem*, composed in 1971 and awarded first prize at the 1973 Unesco Rostrum. *Ad matrem*, which marks the composer's turn to vocal music, is the beginning of a new compositional approach, one more emotional and "is the first piece where vocal-melodic qualities come to predominate"¹⁹. After listening to *Ad matrem* the music can be described as tragic and painful, though at the same time gentle. Of course this may be expected since the composer here has drawn his inspiration from the medieval sequence *Stabat mater*, known for its very sorrowful quality (a description of the Virgin Mary's pain seeing her beloved son dying on the Cross). This means that another new aspect has been introduced in Górecki's output with this work, that of "sacred" or "religious" themes. The extra musical background of *Ad matrem* is similar to that of the 3rd *Symphony* (see chapter 9). As will be shown further on, both compositions deal with maternal love and blend in an interesting way, the divine (the Virgin Mary) and the human²⁰. This stems from Górecki's strong faith and his relationship with the Catholic Church combined with the trauma of losing his mother in childhood. In a conversation about *Ad matrem* the composer said:

(...) My case was very tragic, very dramatic. This is where it comes from. It seems to be a different thing when you hear someone saying: "His mother died" and when they say: "A young girl died." But my mother was a young girl when she died: what is 26 years? Then, there were all these tragedies I lived through: the broken family, no home, illnesses, the war... Everything was superimposed in my memory. This is my experience... I composed this piece in 1971. Mikolaj was born on 1st February that year and was three months old when I went for my kidney operation, one in a series, to

¹⁹ MASLOWIEC, A. *The utmost economy of Musical Material: Górecki's music from Refrain to Ad matrem*, The Polish music journal, p. 14, Vol. No.2, winter 2003. ISSN 1521-6039.

²⁰ For a detailed analysis of Maternal love in Górecki's music see: TROCHIMCZYK, M. *Mater dolorosa and Maternal in Górecki's music*, The Polish music journal, Vol. No.2, winter 2003. ISSN 1521-6039.

the same hospital where my mother died. I am sure staying in that hospital that May brought all these thoughts back to life. Her death was a tragedy, an unexplained, mysterious tragedy. I searched for information about it for years, I found some partial documents, memoirs of family members, vague recollections...

MT: This is why *Ad matrem* sounds so tragic?

HMG: Yes, but as I said, I do not want to create a legend for this work. I started composing from the central section, based on Bach's Prelude in E-flat minor. Later I wrote the introduction with all these "biological" elements, with the heartbeat of the mother, the first cry of the newborn, and so forth. I wanted to write this kind of a piece and I did it. That is all. I have to say that I wrote this piece without a conscious effort to express my feelings about parenthood. But whether conscious or subconscious, these ideas are still there. It is a reference to *Stabat mater* but the roles are reversed here: not the mother, but the son is standing under the cross... You know, I have this ideal image of my mother. You should also know that she really wanted to become a nun. But enough of that.²¹

The work is scored for quite a large orchestra with a mixed choir and a solo soprano and lasts approximately twelve minutes. In terms of its structural form, the work is "built up" from four sections that enter alternatively. The A section, which is found (as expected) at the beginning and before the last section, is distinguished by the omnipresence of sixteen notes rendered by percussion instruments (see ex. 52). The expression indication of "**ritmico – marcatissimo – energitico – furioso con massima passione e grande tensione**" as well as the note (actually a footnote) "*not tremolo, but a very distinct beating of semiquavers*" clarifies what the composer had in mind concerning articulation and expression. In an effort to provide a semantic analysis, this part can be thought of as the symbolized heartbeat of the dying mother.

²¹ TROCHIMCZYK, M. "*Composing is a terribly personal matter*", The Polish music journal, Vol. No.2, Winter 2003. p. 6-7. ISSN 1521-6039.

Example 52

26
4 =66-69-72
gran cassa

Percussion *pppp* *crescendo*

19
4
timpano 2 (profondo)
gran cassa *mp* *crescendo*

Percussion

12
4
timpano 2 (profondo) + timpano 1 (medio chiaro)
gran cassa *poco f* *crescendo*

Percussion

After an introduction which is delivered exclusively by percussion instruments the “first theme” is introduced. The “pitch-material” is again “minimalistic” consisting of only two notes, B flat and E which together form a tritone, an interval that is often used to express pain and sorrow, (e.g. Lutoslawski, Funeral music etc) though in this case as mentioned before, it expresses rather the agony accompanying death. The tritone is delivered by woodwind instruments. (see ex. 53)

Example 53

3 **2** **3** **2**
4 **4** **4** **4**

clarinetti all grace notes on the beat

Winds
4 oboi
fff P.G.

Brass
4 trombe (non legato)
4 tromboni
fff P.G.

Percussion
tutti

The dynamic indications of this section also reveal the composer's intentions for a "musical representation" of dreadful tension and agony. The gradual crescendo from *pppp* to *ffff* which initiates the very beginning of the work and ends at figure 5 is repeated in the following bars. The end of this section is marked by the introduction of the choir, dramatically uttering the word "Mater mea", in unison E – F – E, expressing the composer's feelings of "seeing" his mother "on the cross".

Example 54

The musical score for Example 54 is divided into two time signatures: 5/4 and 3/4. The 5/4 section consists of the first two measures, and the 3/4 section consists of the next three measures. The instruments and parts are as follows:

- Winds:** clarinetti et oboi
- Brass:** trombe, corni e tromboni
- Percussion:** tutti
- Coro:** soprano + alto, tenore + basso

The lyrics "MATER ME" are written below the choir part, with "MATER" under the first two notes and "ME" under the last two notes. The notes are E, F, E, A.

The next section (B) creates contrast from almost all points of view (see ex.55):

- **Orchestration:** It introduces the string section (except basses), flute and harp, while the only instruments that remain from the previous section are the horns, now though *divisi a 4*.
- **Expression indication:** **L'ISTESSO TEMPO ma tranquillissimo – cantabilissimo – dolcissimo – affettuoso e ben tenuto e LEGATISSIMO**. Notice that in order to accent the articulation manner, Górecki writes *legatissimo* with capital letters.
- **Length:** it is comprised of only nine bars.
- **"Harmony" or intervallic structure:** the tritone and minor second utilized in the previous section are here replaced by intervals of a perfect 4th and a minor third.

Example 55

6
4

3
4

5
4

The musical score for Example 55 is divided into two systems. The first system is marked with three time signatures: 6/4, 3/4, and 5/4. It includes parts for Winds (flauti 1,2 and corni 1,2), Brass (corni 3,4), Arp., and Strings (violini I, violini II, and viole e violoncelli). The second system is marked with a 3/4 time signature and includes parts for Winds, Brass, Arp., and Strings. Dynamics include *mp*.

Obviously, this section is inspired by Bach's E flat prelude. The minor third E flat – G flat is the only element cited from the prelude, the rhythm is not respected. Another similarity between the two works can be found in the construction of the melody: the falling fourth from

a quaver to a minim can be understood as a variation of the preludes initial two-note melodic motive (see ex. 56).

Example 56



It is important to notice that Górecki deals with “borrowed” material in a very personal way. As expected from the master of “utmost economy”, he borrows very little so we cannot consider it a citation, but more as an allusion since the composer doesn’t want us to recognize his “source”. Adrian Thomas uses the term “Iconography” to designate this element of Górecki’s music.²² It seems that what Górecki actually borrows, is the “atmosphere” of the certain piece, and “works it out” in his very personal manner.²³ In the case of this “borrowed material”, the contemporary composer borrows the melancholic and at the same time gentle atmosphere of Bach’s prelude to express his feelings for his mother’s death.

The C section (which follows right after the above discussed formal part) is again very different from the previous two. Again, the instrumentation differs by the utilization of the low registers, with bassoons, contra bassoons, piano, basses and cellos delivering a two-part sonority of a major second, on tones of D flat and E flat. The violas render the “main melody” which has a range of a minor third and note D as a “home-tone”. As can be seen in the example below, Górecki’s intention to use low registers led him to write the “main melody” in the lowest possible register of the violas (see ex 56).

²² THOMAS, A. *Intense joy and Profound Rhythm*, The Polish music journal, Vol. No.2, p. 6. winter 2003, ISSN 1521-6039 and THOMAS, A. *Górecki*, Oxford studies of composers, 2002, p. 71, ISBN 0-19-816394-0.

²³ For more concerning citations and allusions in 20th cen. music see: SCHNITTKE, A. *A Schnittke reader*, 7Bloomington, Indiana University press, 2002, p. 87. ISBN 0-253-33818-2.

Example 56

3 / 4 **MOLTO LENTO** ♩ = 40-42
p - mp
 fagotti

Winds
 contrafagotti

Pf.
p sempre *g^{tr}*

viola
 Ped.

Strings
 violoncelli *p - mp*
 violbassi

= 3 / 4 4 / 4 6 / 4 2 / 4

Winds
poco P.G.

Pf.
 (8) * P.G.

Strings
poco

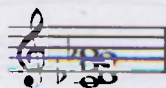
If we disregard the last section, it seems that the macro-form of *Ad matrem* has a palindromic structure: A – B – C – B – C – B – A. Consequently, it seems that the last section (D) has something of a *Coda* function since it is not a part of the overall palindromic macro-form of the piece. Nevertheless, the D section seems to be the most important part of the work since a major part of the text is rendered with great emotion and introduces a new, very powerful and expressive “instrument”: the solo soprano. It functions as the most important and potent “moment” of the work in which again Górecki proves how powerful emotions can be evoked by a melodic line of just three tones (see ex. 57).

Example 57

Musical score for Soprano solo, Example 57. The score consists of three staves. The first staff is in 8/4 time, marked *p*, with lyrics: MA - TER ME - A LA - CRI - MO - SA DO - LO - RO - SA. The second staff is in 12/4 time, marked *p*, with lyrics: LA - CRI - MO - SA MA - TER ME - A. The third staff is in 10/4 time, marked *poco p*, *pochissimo*, and *mp*, with lyrics: MA - TER ME - A MA - TER ME - A. The score includes dynamic markings (*p*, *mp*) and tempo markings (*poco*, *pochissimo*).

The above melodic line is accompanied by an “unusual” pentatonic sonority rendered by the string section and piano in “gentle” dynamics:

Example 58



If we analyze the text’s structure, we find that it also has a palindromic construction:

Example 59

Mater mea, Mater mea, Mater mea, lacrimosa,
dolorosa,
lacrimosa, Mater mea, Mater mea, Mater mea.

The macro-structure of the work also seems to be ambiguous from another point of view: it seems to have two “structural peaks”. On the one hand, the second appearance of the **B** section which is situated approximately in the middle of the work functions as a “peak” because of its dense harmony, a “full” A flat Mixolydian sonority (see ex. 60) and its position (the middle of a palindromic form).

Example 60

2/4 5/4 8/4

Winds
flauti 1,2
flauti 3,4 a due
clarinetti 3,4
clarinetti 1,2
fagotti 1,2

Brass
corni 1,2
corni 3

p — *mp*

Arp.
violini
violine I e II I
violine II 2
violoncelli

3/4 4/4 5/4 4/4

Winds

Brass
corni 3,4
poco f — *mp*

Arp.

Strings
+ violbassi

On the other hand, from the point of view of its dynamics, texture, instrumentation and position (before the very expressive **D**), it seems that the second appearance of **A** is the real peak of the work. Of course, each “peak” has a different function and this “structural ambiguity” seems to be a positive attribute of the work contributing to the overall progression that has been accomplished with this work. Nevertheless, the most important novelty introduced in Górecki’s musical language with *Ad matrem* is his unique approach to text setting and its new expressive character.

Important achievements in the composer's endless effort to develop his musical language (style). Unfortunately, this work lives in the shadow of the next symphony (Symphony No. 3 or the "Symphony of sorrowful songs"), and maybe this is one of the reasons why it is so difficult today to find a voice of the work. In this work Górecki masterfully combines elements and techniques already used in previous compositions so that this opus may be also understood as something of a peak of his previous development (the author of this thesis believes that the 2nd symphony is the peak of Górecki's entire creative output). The work is scored for a large orchestra: 12 players in each part of the string section (violins are divided into three groups, each demanding 12 players, that is, 36 violin players in total), 4 players for each woodwind and brass instrument, (of course with the exception of the tuba), percussion (3 trump, 3 gr. corno and 2 tom tam), piano (four hands), harp, a large mixed choir and a solo baritone and soprano. The work was commissioned by the "Kosciuszko" foundation in New York for the celebration of the 500th anniversary of the birth of the Polish astronomer Mikolaj Kopernik (1473-1543). As expected from such a consummate composer as Górecki, a great deal of thinking preceded the composing. How could a scientist and his quintessential discovery - that the earth moves around the sun - serve as a theme (or inspiration) for a symphony from a contemporary composer? Adrian Thomas in his monograph about Górecki reveals that the composer found the answer aided by the film director Krzysztof Zanussi. Zanussi said that, in fact, Copernicus ... was one of the greatest tragedies in the history of the human spirit: an entire system of thought, his way of thinking on which man's attitude to the reality out there was based, was in turn. We were no longer the center of the universe, we became nothing. It was then that the entire subject became clear to me and obvious in its musical form. Hence the quality the two-movement Symphony: first the whole mechanism, let us say, of the world, followed by a contemplation ...

THOMAS, A. Górecki. Oxford studies of composers, 2002, p. 74-75, ISBN 0-19-816394-0.

1.8 2nd Symphony

Górecki's 2nd symphony, also known as Copernican (Kopernikowska) is one of the most important achievements of the composer's endless effort to develop his musical language (style). Unfortunately, this work lives in the shadow of the next symphony (*Symphony No.3* or the "*Symphony of sorrowful songs*"), and maybe this is one of the reasons why it is so difficult today to find a score of the work. In this work Górecki masterfully combines elements and techniques already used in previous compositions so that this opus may be also understood as something of a peak of his previous development (the author of this thesis believes that the 2nd symphony is the peak of Górecki's entire creative output). The work is scored for a large orchestra: 12 players in each part of the string section (violins are divided into three groups, each demanding 12 players, that is, 36 violin players in total), 4 players for each woodwind and brass instrument, (of course with the exception of the tuba), percussion (3 timp, 3 gr. casse and 2 tam tam), piano (four hands), harp, a large mixed choir and a solo baritone and soprano. The work was commissioned by the "Kosciuszko" foundation in New York for the celebration of the 500th anniversary of the birth of the Polish astronomer Mikołaj Kopernik (1473–1543). As expected from such a consummate composer as Górecki, a great deal of thinking preceded the composing. How could a scientist and his quintessential discovery – that the earth moves around the sun – serve as a theme (or inspiration) for a symphony from a contemporary composer? Andrian Thomas in his monograph about Górecki reveals that the composer found the answer aided by the film director Krzysztof Zanussi "... Zanussi said that, in fact, Copernicus ... was one of the greatest tragedies in the history of the human spirit: an entire system of thought, his way of thinking on which man's attitude to the reality out there was based, was in ruins. We were no longer the center of the universe, we became nothing. It was then that the entire subject became clear to me and obvious in its musical form. Hence the duality the two-movement Symphony: first the whole mechanism, let us say, of the world, followed by contemplation"²⁴.

²⁴ THOMAS, A. *Górecki*. Oxford studies of composers, 2002, p. 74-75. ISBN 0-19-816394-0.

As mentioned above this work is a vocal symphony. Again Górecki turns to the book of Psalms to borrow some verses to help him express his conception. In addition to the biblical text, there is another source for text, Copernicus's own words (see ex. 61)

Example 61

Biblical text

Deus	<i>God</i>
Qui fecit caelum terram,	<i>who created the heavens and earth,</i>
Qui fecit luminaria magna:	<i>who created the great givers of light:</i>
solem	<i>the sun</i>
in potestaten diei	<i>to rule by day,</i>
lunam et satellas in potestatem noctis	<i>the moon and stars to rule by night.</i>

Copernicus Book 1, De revolutionibus orbium coelestium

Qui autem caelo pulcrius,	<i>Yet what is fairer than the heavens,</i>
nempe quod continet pulcra omnia?	<i>That place which holds all things fair?</i>

Perusing the first pages of the first symphony without any doubt recalls *Refrain* (alteration of two chords a minor second apart, utilization of all registers of the orchestra, whole-tone sonorities etc). Of course, after listening to the beginning of the work the striking difference becomes obvious: dynamics. As shown in the example below the dynamic indication is *ffff*.

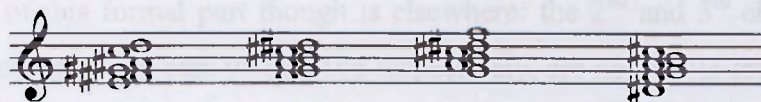
Example 62

The first 93 measures of the 1st movement consists of the first textural idea – A – (see ex. above). This idea also occupies a major part of this movement as it insistently returns after almost every new formal part so providing a rondo-like form to the movement. As mentioned above, this should symbolize the “whole mechanism” of the cosmos.

The first section of the symphony is comprised of an obsessive repetition of two oscillating chords (typically “Góreckian”) played by the full orchestra and always preceded by an eight note stroke from the percussion. The work begins with the following indications: Tempo $\text{♩} = 92$, **Marcatissimo – con massima passione – con massima espressione – con grande tensione – ma ben tenuto**. Concerning the first of the two chords, the basses and cellos deliver a whole-tone scale (of course vertically) beginning on a low E while the violins

and violas render a chord deriving from the same whole-tone scale but beginning on G flat. In the 2nd of the two oscillating chords the lower subdivision of the string section (cb. and vc.) move upwards a semitone while the upper strings (vl. and vla.) descend a semitone. Of course, vertically, another whole-tone chord results. The rest of instruments double the “harmony” delivered by the string section: The upper woodwind instruments (ob., cl., fl., and fl. picc.) double the top note of the violins while the lower (fg. cfg.) reinforce the lowest note of the cellos and basses. The piano (four hands) doubles the woodwind section. The brass section faithfully doubles the sonority of the strings. The reinforcement of the outer voices is reminiscent of the traditional four-part writing while the mirror-like voice leading of this formal part recalls older Górecki constructions. These oscillating chords are repeated “zealously” up to bar 93, alternatively with General pauses. Gradually the harmony is enriched with new sonorities. The example below displays the chords of the above discussed section.

Example 63



As shown above, the first formal part – **A** – utilizes only four chords, all of them vertical realizations of whole-tone scales. Concerning the “melodic” line, it has an ambit of four semitones.

At bar 94, a new textural idea begins – **B** –. It is introduced with tempo and expression indications: **Molto lento** ♩ = 30–32, **tranquillissimo – cantabilissimo – legatissimo** and dynamics **pp** and **p**. In other words, it creates an extreme contrast with the previous formal part (a feature that recalls *Ad matrem*). Nevertheless, the harmony which lies on the long tones at the beginning of this section is again a utilization of the six tones of a whole-tone scale, this time beginning on C and arranged in a different way: the string section is divided into four groups: **a** = basses and cellos, **b** = violas, **c** = 3rd violins, **d** = 1st and 2nd violins. Each one of these is divided into six parts and delivers a full whole-tone scale sonority. The wind section is reduced to four instruments – flute, clarinet, horn and trombone (see ex. 64).

Example 64

2/4 4 flauti

Winds 7 clarinetti

Brass 4 corni 4 tromboni

Strings vn I e II vn III vl vc e vb

pp

p sempre

The top voice line of this section moves counter to that of the previous section. The striking novelty of this formal part though is elsewhere: the 2nd and 3rd chords used in this formal part, which appear in bars 99 and 106 respectively, are not whole-tone scale sonorities but pentatonic. More precisely, a vertical realization of a G flat pentatonic scale starting on D flat and E flat respectively. In the **B** section the following chords sound:

Example 65

The voice leading of the outer voices also differs from that of the previous section, they now move in parallel. The reiteration or alteration of these five chords is realized in a very slow tempo always in *p*, delivered by the string section and at some points “carefully” interrupted by the wind section which creates a static atmosphere that can be interpreted as the echo of the “mechanism” of the world.

Shortly (at bar 133) the initial obsessive reiteration of whole-tone sonorities (**A**) returns (with the same indications concerning tempo and expression) and it lasts up to bar 230 consequently making the **B** section sound like a short interlude. Of course, an analysis of the whole work reveals that the **B** section is also a forerunner of “events” that will take place in the 2nd movement, in other words, a prediction of what will follow.

On bar 231, a new formal part takes place – C – which surprises the listener with its reduced texture, harmony and instrumentation. This section can be subdivided into smaller formal parts all distinguished by the dominant role of the brass section. It lasts up to bar 286 and is followed (as expected) by the A textural idea.

The C section (middle section) can be subdivided into the following sections:

- a) Measures 231–253: Utilization of only four tones, F sharp, B flat, C and E (all deriving from the same whole-tone scale). The arrangement of the above mentioned sonority of this subdivision of the C section (Ca), can be summarized as follows:

Example 66

The musical score for Example 66 is presented in 3/4 time. It is divided into two systems of staves. The first system includes the Winds section (fagotti a due) and the Brass section (trbni 3,4 and tromboni 1,2). The second system includes the Strings section (violoncelli and violbassi). The Winds and Brass parts are marked with a dynamic of *ff* (fortissimo), while the Strings part is marked with a dynamic of *p* (piano). The score shows a change in instrumentation and dynamics between measures 231 and 253.

A digression from the above scheme is the last bar where a new sonority sounds. The above displayed chords are exactly reiterated (same arrangement) several times.

- b) Measures 254–263. This “sub-section” (Cb) is distinguished by the introduction of aleatory techniques applied to the brass section and therefore this part is strongly reminiscent of *Old Polish Music*. It is marked with the indication “**Furioso Marcatissimo**”. Each instrument has its own “group of tones” which it repeats *ad libitum* regardless of the tempo chosen by the other players. What takes place in bar 254 is actually the beginning of the first of a series of aleatoric passages. (more precisely 6 passages). Each of these small aleatoric passages introduces a new “group of tones” for the instruments involved. The example below shows the construction of the first aleatoric passage rendered by four trombones:

Example 67

The musical score for Example 67 is arranged in a vertical stack of staves. At the top, the text "flauti, oboi e clarinetti" is written above the first staff, which is labeled "Winds". This staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *fff*. Below it are three staves for "Tromboni", each with a bass clef and a dynamic marking of *molto ff*. These staves contain complex rhythmic patterns with fingerings (7, 8, 9) and accents. The "Percussion" staff is positioned below the trombones and starts with the marking *tutti*. Below the percussion are two staves for "2 Pianoforti", with a grand staff (treble and bass clefs) and a dynamic marking of *fff*. At the bottom are two staves for "Strings", labeled "violoncelli" and "violbassi", both with bass clefs and dynamic markings of *fff*.

As apparent in this example, all “groups of tones” have the same ambit: a whole tone from G to A, utilizing the three tones G, G sharp and A.

The second and third passages introduce horns and trumpets and expand the ambit of the repeated “groups of tones” at a major 3rd (from F sharp to B flat) and at a tritone (from F to B) respectively (see ex. 68). As expected, these passages sound like floating, nebulous clusters.

Example 68 – 3rd passage

25
4

Winds < flauti, oboi e clarinetti *ffff*

Corni

Tromboni *molto ff*

Percussion tutti

2 Pianoforti *ffff* 8^{va} cluster

Strings < violini III e viole
violoncelli e violbassi

4th passage

15
4

Winds *fff*

Corni

Trombe *fff*

Tromboni

2 Pianoforti cluster

Strings violini, viole e violoncelli cluster

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in systems. The first system is for the Winds, with a dynamic marking of *fff*. The second system is for the Corni. The third system is for the Trombe, also with a dynamic marking of *fff*. The fourth system is for the Tromboni. The fifth system is for 2 Pianoforti, with a 'cluster' instruction. The sixth system is for the Strings (violini, viole e violoncelli), also with a 'cluster' instruction. The score includes various musical notations such as notes, rests, and dynamic markings. The page number 95 is at the bottom.

Surprisingly, in the following passage we notice a diametrically contrasting aleatoric construction, the *fff* and *ffff* of the previous passage is replaced by *p* and *mp*, the “**Furioso Marcatissimo**” with “**Tranquillo – Semplice**”. The number of notes is reduced, the rhythmic values are larger (the demisemi-quavers are replaced with quavers) and only two instruments are involved (*a 4*), bassoons and horns. But the most imposing difference is that here Górecki uses the rest of the tones of the chromatic scale as his pitch material, that is C, C sharp, D, D sharp and E. In other words, he uses the space of the 2nd tritone of the chromatic octave.

Example 69

20
4 TRANQUILLO - SEMPLICE

The musical score for Example 69 is divided into three main sections: Fagoti (Bassoons), Corni (Horns), and Strings. The Fagoti and Corni parts are written in bass clef and feature a melodic line of quarter notes with a chromatic interval of a tritone (C, C#, D, D#, E). The Fagoti part starts with a dynamic marking of *mp* and ends with *mf*, with a *poco* marking above the staff. The Corni part also starts with *mp* and ends with *mf*. The Strings section includes violins and violoncelli, with a dynamic marking of *p* and a *poco* marking above the staff. The score is set in 4/4 time and includes repeat signs.

However, after listening to the following bars, the return of the previous section gives the impression that the above mentioned idea was just “taking a breather”.

- c) Measures 264–286. The aleatory is abandoned. This section (Cc) is based on the following mirror-like construction: This part is marked with indications similar to the A section (Tempo ♩ = 76–78, *ritmico, energico, marcatissimo, furioso*), and the great tension that is created prepares for the return of the A idea (measure 287). Then the A textural idea returns even more violently with a new arrangement of the whole tone sonorities (see ex. below).

Example 70

LO STESSO TEMPO (♩=76-78)

The musical score for Example 70, measures 264–286, is presented in a full orchestral arrangement. The tempo is marked "LO STESSO TEMPO (♩=76-78)". The score begins with a 1/4 time signature, which changes to 2/4 in the second measure. The instrumentation includes:

- Flauti, oboi e clarinetti** (Flutes, oboes, and clarinets)
- Winds** (fagotti, tuba e contrafagotti - saxophones and contrabassoons)
- Brass** (trombe e corni 1.2 - trumpets and horns 1 and 2; corne 3,4 e tromboni - horns 3, 4 and trombones)
- Percussion** (marked *tutti*)
- 2 Pianoforti** (2 Pianos)
- Strings** (violini e viole - violins and violas; violoncelli e violbassi - cellos and double basses)

The score is marked with a dynamic of *ffff* (fortississimo) throughout. The percussion part is marked *tutti*. The score shows a complex rhythmic and harmonic structure, with a mirror-like construction as described in the text.

The image displays a page of a musical score with four systems of staves. The first system is labeled 'Winds' and consists of two staves (treble and bass clef). The second system is labeled 'Brass' and also consists of two staves. The third system is labeled 'Percussion' and is a single staff. The fourth system is labeled 'Strings' and consists of two staves. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion part includes a snare drum and a cymbal. The strings part includes a variety of notes and rests, with some measures showing a full string section.

Apparent in the groups the A key is replaced on shorter rhythmic values and the
justifies the characterization of "a hybrid version of the opening theme"

3/4 12/8

The image shows a musical score for four sections: Winds, Brass, Percussion, and Strings. The score is divided into two measures. The first measure is in 3/4 time, and the second measure is in 12/8 time. The Winds section consists of two staves (treble and bass clef). The Brass section consists of two staves (treble and bass clef). The Percussion section consists of a single staff with a drum set icon. The Strings section consists of two staves (treble and bass clef). The music is written in a complex, rhythmic style with many accidentals and rests.

Apparent in this example the A idea is rendered on shorter rhythmic values and this justifies the characterization of “a hyperactive version of the opening chant”²⁵.

²⁵ THOMAS, A. *Górecki*. Oxford studies of composers, 2002, p. 76. ISBN 0-19-816394-0.

In bars 296 – 312 the tension increases. In this new textural idea the only rhythmic value utilized is a semiquaver. Again this formal part is constructed from whole-tone scales that move in parallel motion, but this time on a livelier bass. This is followed by a new textural idea which, with the utilization of an octave-wide semi-tonal cluster, very effectively leads to the climax of this section (see ex. 71).

Example 71

5/4 Tempo ♩=88-92 DECISO MARCATO

flauti, oboi e clarinetti

Winds *fff*
4 fagotti

Percussion tmb. *tr*

Strings *ff* tutti
fff cluster

The final climax is nothing else than the expected reappearance of the *refrain* (A idea) of this *quasi-rondo* form. The introduction of the choir rendering the text of the Psalm accompanied by the full orchestra delivering whole-tone sonorities is an ecstatic experience for the listener who has carefully followed the hitherto development of the work. Górecki ignores the rule of the Golden Mean and finishes the first movement on the climax.

Example 72

LO STESSO TEMPO (♩=88-92)

The musical score is divided into several systems, each with a specific instrument group:

- Winds:** Includes flauti, oboi, e clarinetti (top staff) and fagotti, tuba, e contrafagotti (bottom staff).
- Coro:** Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The lyrics "DE - US" are written in the center of the system.
- Brass:** Includes trombe e corni 1,2 (top staff) and corni 3,4, e tromboni (bottom staff).
- Percussion:** Features a drum line with various rhythmic patterns.
- 2 pianoforti:** Two piano parts.
- Strings:** Includes violini I, II, III e viole (top staff) and violoncelli e violbassi (bottom staff).

Tempo markings **1/4**, **4/4**, **2/4**, and **4/4** are placed above the first four measures of the score. The dynamic marking **ffff TUTTA FORZA** is repeated in the beginning of the Wind, Brass, Percussion, and String systems.

2
4

4
4

Winds

Musical notation for the Winds section, consisting of two staves (treble and bass clef). The first measure contains rests. The second measure contains notes: treble clef has G4, A4, B4, C5; bass clef has G3, A3, B3, C4.

Coro

S A T B

DE - - US QUI

Musical notation for the Coro section, showing four staves labeled Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics "DE - - US QUI" are written across the staves. The notes are: S (G4), A (F4), T (E4), B (D4).

Brass

Musical notation for the Brass section, consisting of two staves (treble and bass clef). The first measure contains rests. The second measure contains notes: treble clef has G4, A4, B4, C5; bass clef has G3, A3, B3, C4.

Percussion

Musical notation for the Percussion section, showing a single staff with a trill symbol and a note.

2 pianoforti

Musical notation for the 2 pianoforti section, consisting of two staves (treble and bass clef). The first measure contains rests. The second measure contains notes: treble clef has G4, A4, B4, C5; bass clef has G3, A3, B3, C4.

Strings

Musical notation for the Strings section, consisting of two staves (treble and bass clef). The first measure contains rests. The second measure contains notes: treble clef has G4, A4, B4, C5; bass clef has G3, A3, B3, C4.

5
4

4
4

Winds

S
A

Coro

T
B

FE - CIT CAE - LUM ET TER - RAM

Brass

Percussion

piano
forti

Strings

The 2nd movement begins with the introduction of the solo baritone (4th bar), repeating the words rendered by the choir in the 1st movement and accompanied by reiterations of the five-voice chord derived from the G flat major pentatonic scale (the same chord founded in **B** section of the first movement). This chord is the only sonority that sounds in the first 40 bars of this movement (!). Although our previous analyses have demonstrated that the repetition of chords is typical for Górecki, the repetition of a single chord for 40 bars is noticed for the first time. This sonority is rendered by the string section (without violins) and the piano (it is notable how Górecki uses the pedal of the piano to “paint” the harmony with aliquots).

Example 73

6 II
4
 LENTO ♩=52 sostenuto - contemplativo

Baritone solo

Pianoforte II
p sempre
Ped. sempre
 affect the entire chord (D-E-G-A-B_b)

Strings
 viole
 violoncelli e violbassi

8
4

Baritone solo
 De - us De - us

Pianoforte II

Strings

The baritone line not only repeats the words but also the melodic line of the choir (in the first movement) though a semitone lower. As shown in the example above, the first tone of the initial two-note motive of the baritones solo is a part of the “euphonic” pentatonic sonority of the accompaniment while the second is dissonant. A semantic analysis could “interpret” this as the twofold consequence of the Copernican discovery.

The baritone’s line continuous up to bar 41 where the soprano takes up his ascending melodic line. Up to bar 40 we can follow a gradual increase in tension which is achieved by means of dynamics (*crescendo*), agogics (*stringendo*) and textural expansion (adding “lines”-instruments) which accompany the “development” of the baritone’s melody. By the expression “development of the baritone’s melody” we mean the gradual addition of notes to the initial two-note motive, in other words, the expansion of the melody’s ambit. The composer expands the melody upwards thus recalling *Beatus vir* and, as shown later on, the 3^d *Symphony*.

Example 74

9
4 TEMPO ♩=76 con massima espressione e grande tensione 8
4

38 3 clarineti
clarinet basso
4 fagotti
4 corni
4 tromboni
tuba
ff *crescendo*

Baritone solo
cae - lum et te - rram cae - lum er te rram

Pianoforte II
ff *crescendo*

Strings
violini II
violini III e viole
violoncelli
violbassi

6/4 **ALLARGARE** **2/4**

Winds

Brass

Baritone Soli

Soprano

Pianoforte II

Strings

De - us qui fe - cit Lu

fff

p Lu

ped

Here, outside the entrance of the soprano, in bar 41 we also notice the introduction of a new harmony, an A flat major triad replaces the pentatonic sonority (see ex. 74). This is a great change since it is the first new chord after the reiteration of a single sonority for 40 measures. The introduction of both, the solo soprano and the new “harmony”, possibly substantiates this bar (41) as the beginning of a new formal part. Nevertheless, the impression given when listening to the symphony is that this bar is just a natural continuation of the melodic line of the baritone and this growing tension. As seen in this example (ex. 74) the soprano literally continues the ascending stepwise motion of the baritone’s line. This ascending stepwise motion of the melody is accompanied by the gradual adding of tones (all deriving from A flat Mixolydian mode) , resulting in the peak of the melody (G flat) in a G flat major pentatonic sonority “built up” on a low D flat (see ex.75).

Example 75

LARGO ♩=46

6
4

tranquillissimo
cantabilissimo

4
4

8
4

Soprano solo

(Lu) - - - mi - - - na - - -

Pianoforte I

p

violini I

Strings

subito p

altri

=

2
4

4
4

Winds

flauti

Soprano solo

- - - ria - - - ma - - - gna

(DES ES F GES AS B C DES)

Arpa

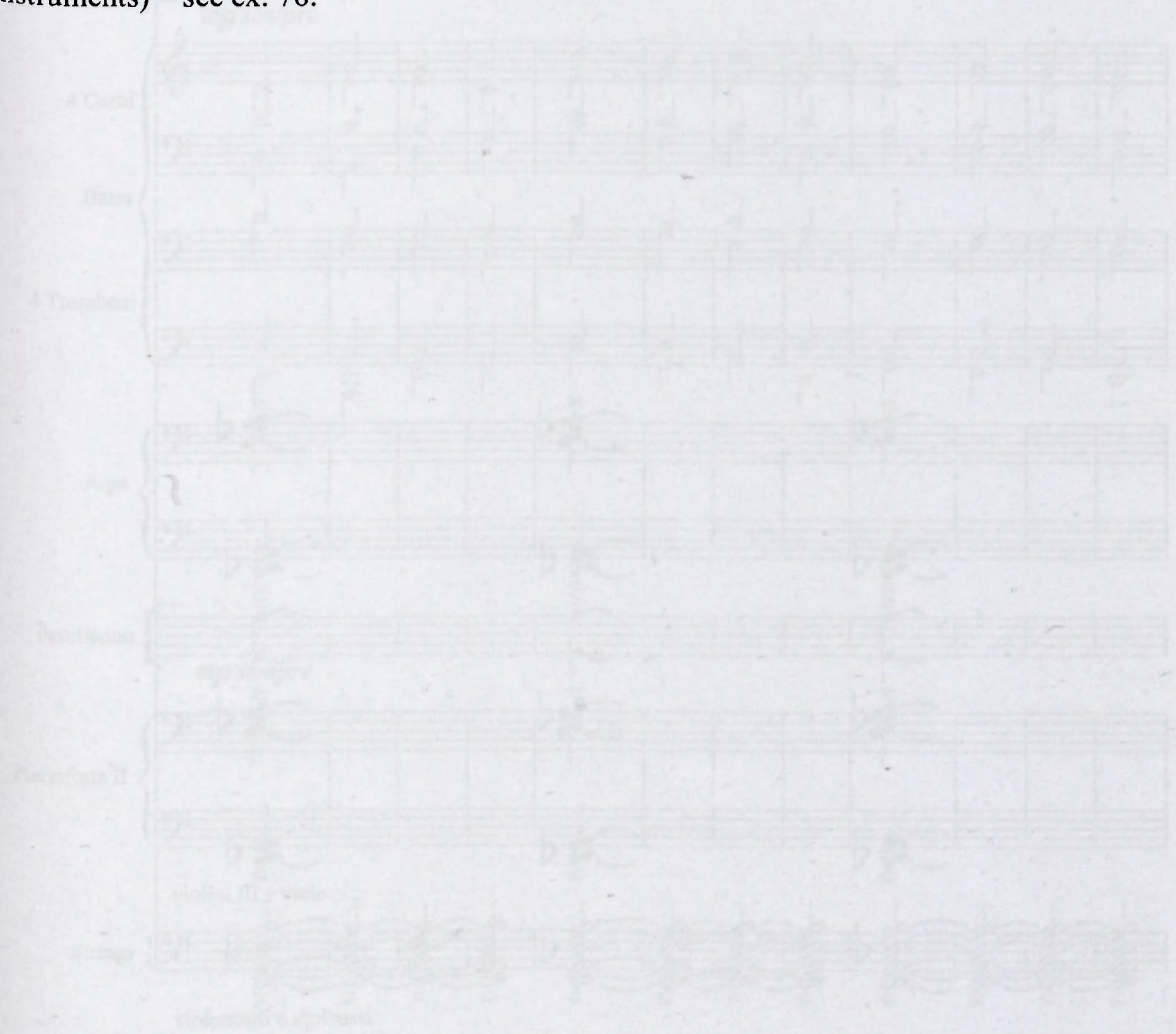
Pianoforte II

* Ped.

Strings

These two sonorities (G flat major pentatonic and A flat major triad) accompany the solo or duo singing the soprano and baritone up to bar 112 where unexpectedly but ecstatically the choir enters rendering Copernicus's words based on an anonymous fifteenth century vocal composition (*Laude digna prole*). These two sonorities can be considered as two chords derived from the same source, i.e. an A flat dominant seventh chord with added 9 and 11 or A flat Mixolydian mode without the 6th degree (again parallels with earlier compositions, more precisely, the second appearance of the **B** section of *Ad matrem*).

At bar 112 (where a new section begins – **B** –) we can feel something of a climax though in *mp*. The element which gives to this part such power, outside the introduction of the choir, is the juxtaposition of the pentatonic sonority rendered by the string section and the D dorian mode of the cited composition (rendered by the full choir and doubled by the wind instruments) – see ex. 76.



Example 76

2/4 MOLTO LENTO ♩=40 SEMPLICE

Winds
flauti 1,2 e 3,4
clarinetti 1,2 e 3,4

Coro
S A
T B
quid au - tem cae - lo pu - ul - cri - us

4 Corni
Brass
4 Tromboni

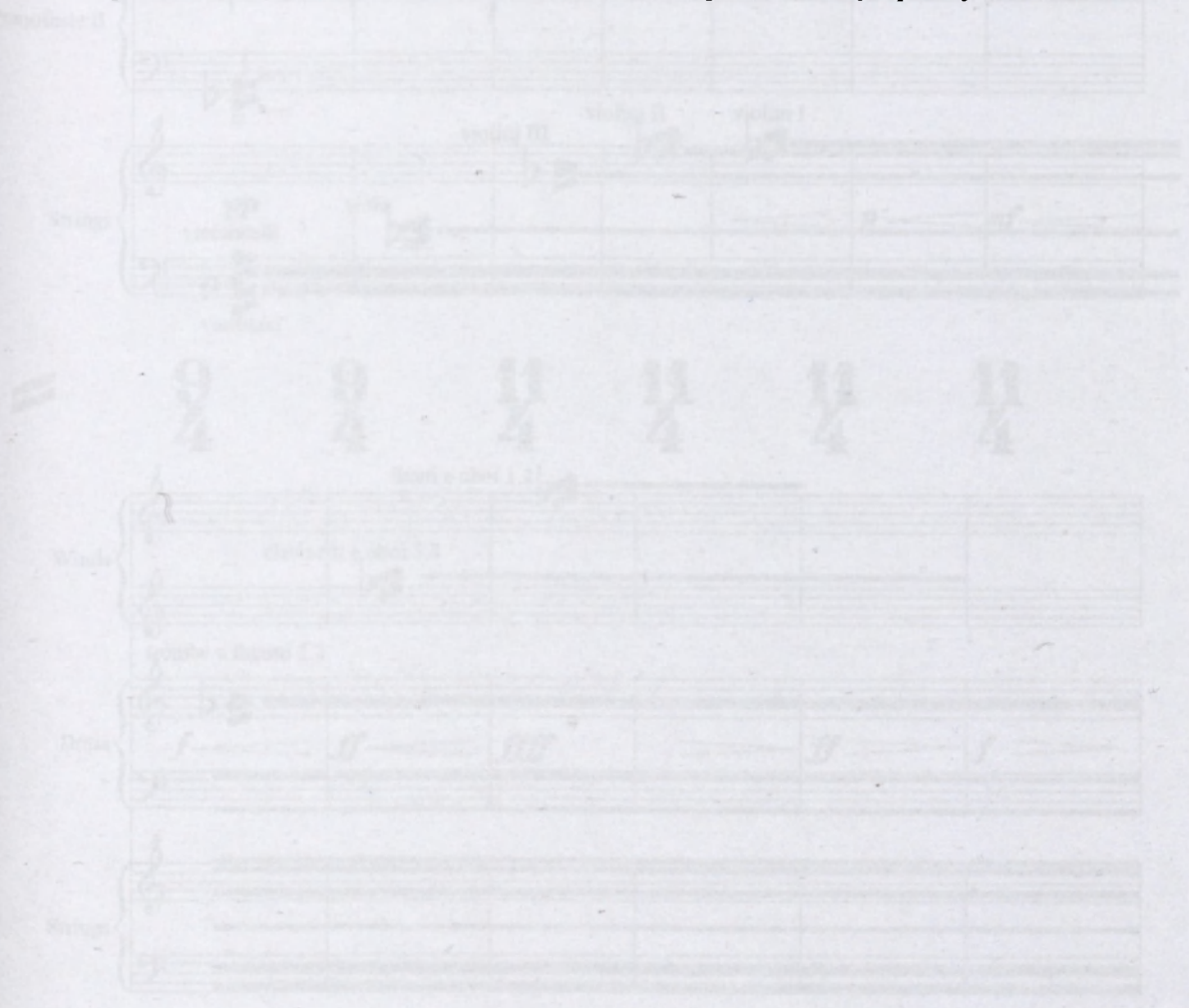
Arpa

Percussion
mp sempre

Pianoforte II

violini III e viole
violoncelli e violbassi

Actually, these two “pitch-sources” contain all twelve notes of the chromatic scale: the D dorian includes all seven white keys of the keyboard while the G flat pentatonic five black keys. The combination of “strong” pitch material and Copernicus’s own words (*Qui autem caelo pulcrius, nempe quod continet pulcra omnia?* = Yet what is fairer than the heavens, that place which holds all things fair?) make this moment the most powerful of the entire work. If we remember Zanussi’s words, which are the philosophical basis of the symphony, we realize that these measures function as an invocation for mercy after realizing that our knowledge is false, our wisdom untruthful and the belief that we are essential, erroneous. Naturally, after this tragic moment catharsis follows. Górecki found an amazing way to express celestial hope, a sense of paradise. As usual he uses very limited means to produce gigantic results. The example below is an abbreviation of the last formal part of the symphony, the catharsis.



Example 77

9/4 9/4 9/4 9/4 9/4 9/4 9/4

corni e fagotti 3,4

Brass

tromboni e tuba

pp *p* *mf*

Arpa

Pianoforte II

violin III violin II violin I

pp *p* *mf*

Strings

violoncelli violi violabassi

9/4 9/4 11/4 11/4 11/4 11/4

flauti e oboi 1,2

Winds

clarinetti e oboi 3,4

trombe e fagotti 1,2

Brass

f *ff* *ffff* *ff* *f*

Strings

$\frac{11}{4}$ $\frac{11}{4}$ $\frac{11}{4}$ $\frac{9}{4}$

Brass <

2 Pianoforti

mf mp p

Strings <

=

$\frac{13}{4}$ $\frac{31}{4}$ $\frac{7}{4}$

2 Pianoforti

Strings <

pchissimo

pp

Clearly this great effect (unfortunately one must listen to the music to realize its power) is achieved by utilizing a simple principle: the “construction” of the above mentioned pentatonic sonority starting from the low D flat rendered by basses and by gradual addition of tones and *crescendo*. Ultimately the climax is reached with sonority sounding in all registers by the full orchestra in *ffff*. Then, a degradation follows based on the “inversion” of the same principle but surprisingly ends up on an A flat major triad in first inversion.

When considering all this evidence, one may conclude the following: Górecki, as a strong Catholic believer, was fascinated by his friend's (Zanussi's) interpretation of the Copernican discovery, that "...we became nothing..." and he perceived it as a way to recognize God's magnitude. In the Christian spiritual world, humility is often considered as the only way to get closer to God. That is why the text he chose glorifies God as the one and only creator and ruler of the cosmos. The megalomaniac beginning (notated above as the A of the first movement) symbolizes the "whole mechanism, let us say, of the world...". Then the second movement (of course anticipated in some parts of the first movement) represents the human understanding of his nothingness and his "turn" to God as the only great and single path leading to paradise. As a peak of the "doxology", Copernicus's words glorify paradise that is followed by the last section which is an excellent and convincing musical representation of celestial harmonies, or in other words, heaven.

As mentioned in the beginning of this chapter, the composer here blends elements of earlier works: citation of early music (*Three Pieces in Old Style*), repetition of chords (*Refrain*), "emotionality" and utilization of the human voice (*Ad matrem*), but it seems that in this case he operates with his "material" as a thoroughly experienced master.

1.9 3rd Symphony

Without any doubt Górecki's *Third Symphony* is his most popular work and it is characterized very often as a "bestseller". Interestingly, despite the great popularity of the work in the early nineties and later on, its premiere dating back to the April 4, 1977 (at the international Festival of Contemporary art in Royan, France) as well as its subsequent performance at the Warsaw Autumn Festival later that year were not received with the same enthusiasm. Today, it is hard to believe that: "Six Western European music journals reviewed the Royan festival that year, all of them German-language publications, and all denouncing the symphony. Heinz Koch wrote in *Musica* that the symphony "drags through three old folk melodies (and nothing else) for an endless 55 minutes". Detmar Polaczek of "*Oesterreichische Musikzeitschrift*" claimed that Górecki had strayed too far from the proven and established avant-garde path, and labeled the Third Symphony "decadent trash". Hans-Klaus Jungheinreich wrote for "*Hi-Fi Stereophonie*": "In reality this non-composition has irrevocably paved the way down the wrong path, to a childish "New Simplicity", to an urgent warning for all who are interested in the development of real musicality. Górecki himself also relates the anecdote of a prominent French musician at the premiere who, as the last chords of the third movement died away, let out a very audible expletive."²⁶

The character of this work corresponds to its title *Symfonia pieśni żałobnych* (*Symphony of sorrowful songs*) and indeed the "core" of each of its three movements is a sorrowful song. All three songs have the same theme: Maternal love. This is a theme that appears often in Górecki's works (see *Ad matrem*) on both divine and human levels.

The text of the first movement comes from the fourth verse of a fifteen century lament, the *Lament świętokrzyski* (Holy cross lament) which is a kind of *Stabat mater*, i.e. the Virgin Mary seeing her son dying on the cross. The beginning of the first movement is strongly reminiscent of "Slavic romanticism" and creates an atmosphere similar to the beginning of Tchaikovsky's 6th symphony. For sure, an "inexperienced" listener would not consider this

²⁶ HOWART, L. „Laying the foundation” – *The reception of Górecki's Third Symphony, 1977–1992*, Polish Music Journal, p. 1, Vol. 6, No.2, winter 2003. ISSN 1521-6039.

music as contemporary. Górecki here uses a very long theme on which he “builds” a very long canon (see ex. 78). The canon comprises the first formal part of the first movement (A) while the above mentioned sorrowful song the second (B). Before the end of the movement, the canon returns once more thus giving a traditional **ABA** form to the first movement.

Example 78

The musical score for Example 78 consists of several systems of staves. The first system shows two staves for **vb 2p.** (violin 2, part 2) with a dynamic marking of *pp* and a measure number of 10. The second system shows two staves for **vb 2p.** with a measure number of 20. The third system shows two staves for **vb** (violin 1 and 2 parts) with a circled measure number 1, a dynamic marking of *poco più forte*, and a measure number of 30. The fourth system shows two staves for **vb** with a circled measure number 40. The fifth system shows two staves for **vb** with a circled measure number 50 and a dynamic marking of *pochiss.*. The sixth system shows two staves for **VC 2p.** (viola 2, part 2) with a dynamic marking of *p* and a measure number of 60. The seventh system shows two staves for **vb** (violin 1 and 2 parts) with a measure number of 60.

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Prior to the entrance of the third (incoming) “voice” it seems that Górecki has composed the canon within the strict rules of voice-leading of the common practice period. With the entrance of each new voice it gradually becomes apparent that the above assumption is erroneous. The construction of the canon can be described as follows: Each new incoming “voice” enters a fifth higher than the previous voice and a bar later than expected. That is: the second (incoming) “voice” (the higher subdivision of the bass) begins on the second bar of the theme of the first (incoming) “voice” (the lower subdivision of the bass), the third (incoming) “voice” (the lower subdivision of the cello’s) begins on the second bar of the theme of the second (incoming) “voice” and consequently on the third bar of the theme of the first (incoming) voice, etc. This “system” is followed until all ten parts (“voices”) of the canon have been introduced. In this way Górecki achieves a very interesting mass of sound. In terms of pitch organization, Górecki again strictly follows a simple principle: all tones derive from the E minor natural scale (again pandiatonic harmony) and subsequently, each “new” incoming “voice”, (since it begins a fifth higher than the previous) is written in a different mode which of course derives from E minor: the second incoming voice is in B Phrygian, the third in F sharp Locrian, etc.

After the “textural climax” of the canon, (after all the parts have entered) a gradual textural reduction follows which leads to the initial E which in this way prepares the introduction of the soprano’s lament (**B** section).

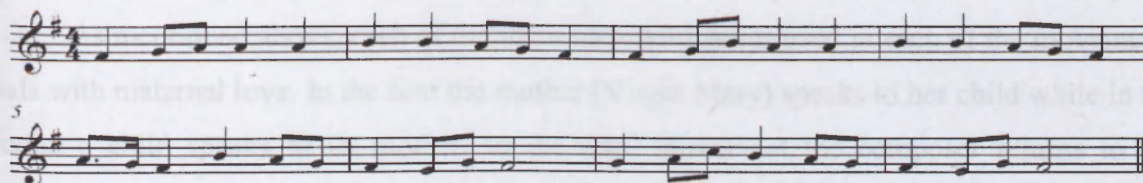
Before proceeding to an analysis of the second movement, it is important to examine the construction of the theme. Górecki, in an interview with Maja Trochimczyk said the following: “While composing the Third Symphony I was looking for a theme, for a very long theme. I had this idea, to use not a short little theme but a really long one, even longer than the longest subject in a fugue. This theme was to serve as the basis for the canon at the beginning. Therefore I decided to use a religious song. I thought that perhaps a whole song could provide the theme for my canon. So I looked, and looked, and looked... Naturally, I needed a particular structure for the theme so I browsed through all these collections for a long time. Finally, I found the songbook by Woraczynska and noticed these fascinating melodic “turns”, with a minor third and a fourth... I did a lot of research while preparing the theme for the symphony and this is where I found it. I call it the “Kurpian motive”. This does not mean that I simply quoted the whole, unchanged melody from Kurpian folklore. Not at all. I composed it myself in this way. Why not? Szymanowski did this, so can I! **I should make it clear here that this is not a folksong, but a melody that I composed on the basis**

of all the references that I reviewed, all the church songs that I studied. I wanted to construct a true folk “church song” and it seems to me that I succeeded in this task.”²⁷

Andrian Thomas²⁸, in his monograph about Górecki “reveals” that the above mentioned song is “Niechaj bendzie pochwalony” (“Let Him be praised” – see ex. 79).

Example 79

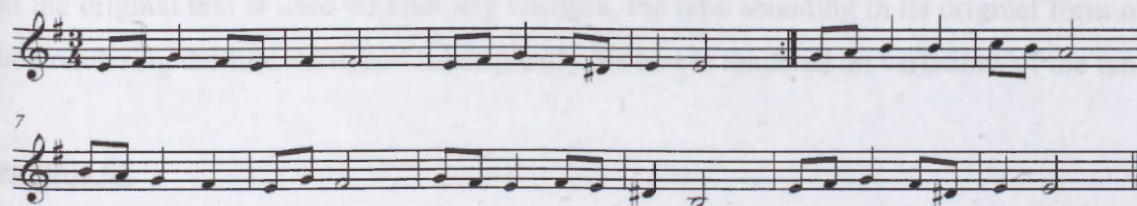
Niechaj bendzie pochwalony



Thomas explains that the theme of the canon came out of a combination of the above mentioned song and the religious song *Oto Jezus umiera* (Lo, Jesus is dying) which starts with the composers favorite “motto”, E – F sharp – G (see ex. 80).

Example 80

Oto Jezus umiera



Adrian’s analysis does not really contradict the composer’s own words since both songs were used only as a source of inspiration and only a few of their motives were employed as “construction elements”.

The second movement “borrows” its text from the book *Palace: Katownia Podhala* (*Palace: Place of Torture in Podhale I*) by A. Filar and M. Leyko. This book documents

²⁷ TROCHIMCZYK, M. *Composing is a terribly personal matter: Henryk Mikołaj Górecki in conversation with Maja Trochimczyk*, Polish Music Journal, Vol. 6, No.2, winter 2003, p 5. ISSN 1521- 6039.

²⁸ THOMAS, A. *Górecki*, Oxford studies of composers, 2002, p. 83-84. ISBN 0-19-816394-0.

a guest-house called *Palace* which was used during the Second World War as prison and torture chamber. The book is illustrated with photographs of the walls and doors of the building where the prisoners scratched inscriptions. Górecki chose as the text of the second movement two sentences written by an eighteen year old girl: "Mamo, nie placz, nie. Niebios przeczysta Królowo, Ty zawcze wspieraj mnie. Zdrowaś Mario, Łaskiś plena" (Oh mama do not cry, Immaculate Queen of Heaven support me always. Hail Mary). Obviously, Górecki composed the second movement without the aid of citations of "micro-elements" from other compositions although we cannot be certain.

As mentioned above, each of the three sorrowful songs used in each of the movements deals with maternal love. In the first the mother (Virgin Mary) speaks to her child while in the second a child speaks to its mother. In the third movement the composer returns to the "mode" of the first movement, that is, a mother speaking to her child. In the last movement we notice a citation of the Polish traditional song *Kajze mi sie podziół mój synocek miły* (*Where has he gone, my dear son*). The text of this song expresses the pain of a mother whose son was killed in an uprising (probably in a Silesian uprising against the Germans). It is interesting that Górecki this time deals with human maternal love, in this way achieving a juxtaposition of divine maternal love (first movement – Virgin Mary) and human love (third movement – a "mortal" mother). This can be interpreted from a theological point of view, but of course that would be outside the purpose of this thesis. In the third movement we notice that the original text is used without any changes, the tune sounding in its original form only when rendering the first verse and subsequently the text is rendered on variations of the tune.

Example 81

The musical score for Example 81 is presented in four staves, labeled vn I, vn II, vl, and vc. The score begins with a piano (p) dynamic marking. The vn I staff is in treble clef with a key signature of one flat. The vn II staff is also in treble clef with a key signature of one flat. The vl staff is in alto clef with a key signature of one flat. The vc staff is in bass clef with a key signature of one flat. The music consists of a series of rhythmic patterns across the staves, with the vn I staff featuring a melodic line that is repeated and varied across the other staves.

The beginning of the third movement is one of the most interesting and fascinating examples of Polystylism in post-modern music²⁹. The two oscillating chords that are almost omnipresent in the first movement are borrowed from Chopin's Mazurka in A minor op. 17. More precisely, these are the first two chords of the piano piece. Of course this can be easily recognized by anyone who knows Chopin's work well. The next allusion though is very hard to identify. In fact, if the composer himself hadn't pointed it out to A. Thomas³⁰, it would be almost impossible to comprehend it. The second "quotation" is found at the fifth bar of the third movement and it is "borrowed" from Beethoven's Third Symphony. More precisely, the second of the two oscillating chords, after the introduction of E (played by the first violins – see ex. 81, 5th measure), consists of the following notes: A – C – F – E. This chord has been taken from Beethoven's Third Symphony and more precisely from the climax of the development of the first movement. It is notable that both works have the same title (*Third Symphony*), this is not the first time that Górecki has been "influenced" by a work of another composer having the same title. In this thesis we have noticed parallels between Górecki's and Webern's opus 21.

Without any doubt Górecki's development after the *Third Symphony* is very interesting. Although the scope of this thesis does not allow us to continue examining other works, some of the most important aspects of the composers musical development have been delineated in the previous chapters.

²⁹ For more about Polystylism in contemporary music see: SCHNITKE, A. *A Schnittke reader*. Bloomington, Indiana University press, 2002, p. 87. ISBN 0-253-33818-2.

³⁰ THOMAS, A. *Górecki*, Oxford studies of composers, 2002, p. 93. ISBN 0-19-816394-0.

Conclusion (of the first part)

Górecki's development, here demonstrated from the beginning up to opus 36, reveals that his turn to "Holy minimalism" was simply a "natural consequence" or an expected continuation of the development of his musical language. Although it developed gradually in a somewhat linear fashion without "gaps" or "leaps", one does not need an extended analysis of his music to identify certain differences between his early and late³¹ styles: a) the former is very dissonant while the later is consonant (or rather "pandiatonic"), b) the former is Atonal while the later is not only tonal, but "monotonal". Another feature that is abandoned in the composer's late style is that of expansion (*Refrain, Old Polish Music*).

A deeper analysis of the chapters dealing with Górecki's music clearly demonstrates that the two apparently essentially different musical styles which characterize the early and late output of H. M. Górecki are related in a fundamental way. The keyword (actually two words) for the comprehension of this similarity is "sonoristic composition". This examination of Górecki's work reveals that the composer always had an ear for "sound mass" composition. In other words he never showed a talent for writing attention-grabbing melodies and harmonies but rather a talent for working with "sound-bands" (perceiving musical structures as masses of sound). If we consider that clusters and "countless" repetitions of two-chord (three-chord, etc) patterns are fundamentally the same thing (since a pattern that is repeated several times "functions" as a cluster-sound mass) then it becomes obvious that this is an essential feature that unites Górecki's early and late musical output. On the other hand, the thing that has changed is the quality of these "sound masses" (clusters or repetitive patterns) which followed the trends of that period, i.e. the abandonment of dissonance and violent chromatic harmony to be replaced by consonance and diatonic or 'white-key' harmony. Repetition of "patterns" is not the only way in which the "sonoristic" approach of Górecki is manifested in his late style. If we consider the canon at the beginning of the third

³¹ From the here analyzed compositions "late style" is considered to be only the 3rd *Symphony* and the *Three Pieces in Old Style* even if the latter was composed very early.

Symphony, we realize that despite the apparently “traditional” voice-leading the result is a “diatonic sound mass” (see chapter 1.9).

A paradox in Górecki’s development is *Three Pieces in Old Style*. As mentioned in the chapter dealing with this composition, the previous opuses didn’t contain any elements that would allow us to predict the style (or musical language) of this work. Neither did the compositions that followed it have something in common with it. It was only after a long time that Górecki returned to this style (repetitiveness, monotonicity, pandiatonic harmony, etc). Possibly, Górecki didn’t actually realize at the time when he was composing the work what he had “discovered”.

Górecki’s development is a fine example that illustrates that the *avant-garde* wasn’t a “mistake” or a “wrong path” very soon abandoned and that its “legacy” is used nowadays even if this fact is not that obvious.

In terms of music education, Górecki’s music should be especially interesting for Polish schools since Polish early music is an integral part of his musical style. The fact that a lot of extra-musical elements concerning Polish history (recent and early) are involved in his music, makes Górecki even more interesting for Polish pedagogy. Of course, as mentioned in the introduction of this dissertation, the task of this thesis has not been to provide concrete methods on how to apply contemporary music to music education, but rather a comprehension of this music. Because Górecki is one of the most famous living composers, then clearly music pedagogues and students of music education should be familiar with his music even if his legacy is not directly related to the historical and cultural background of their countries.

2 Arvo Pärt – Biographical data

Arvo Pärt was born in Paide in 1935. His parents separated when he was three, so he moved with his mother to Rakvere, a smaller town near Tallinn. At the age of 7 or 8 he started to take lessons in piano, music theory and literature and at this time he also started to spend much of his free time experimenting with the piano and inventing his own compositions.

As a teenager he was fascinated by music on the radio, especially by orchestral music. He appeared to be a really musical person, as he also played oboe and sung in a choir. At the age of 14 or 15 he moved from improvisation to writing down his own formal compositions. When he was 17, he participated in a competition with his piano piece called *Melodia*, in which the influence of Rachmaninov was shown instead of Estonian roots, which was probably the reason why he did not win.

In 1954 he began a course of study at the Music Middle School in Tallinn, but a few months later he was forced to interrupt his musical studies to join the army. Then in 1957 he entered The Tallinn Conservatory. One of his fellow students' remarks: "He just seemed to shake his sleeve and the notes would fall out". There he studied composition with Heino Eller (also an excellent violinist and chamber musician) who was a scholar of Glazunov (acknowledged by Pärt as his "musical grandfather"). At this time he did not like counterpoint, but later in his life he found it necessary and had to study it on his own. In that period Pärt found forbidden avant-garde scores and tapes and studied them which had a great influence on his composition.

Before finishing the conservatory he started working as a recording engineer for the Estonian Radio writing music for films and theatre.

From the beginning of the sixties Pärt was both appreciated and censored by the official government. However, in 1962 he got his first prize in Moscow for the composition *Our Garden* and *The Pace of the World*. His works were mainly composed of serial and collage techniques. Some of the first were *Nekrolog*, and *Maailma Samm*, which were strongly criticized for western formalism and decadence.

In 1968, as a result of the performance of his work *Credo* (for piano, orchestra and chorus, conducted by Neeme Järvi) he had to face another scandal in the musical world. This musical and spiritual crisis also influenced his physical health. He immersed himself in studies of J. S. Bach and early polyphony (Machaut, Ockeghem, Obrecht, Josquin). At the very beginning of the seventies he wrote *Symphony No.3*.

In 1972 he married his second wife Nora, joined the Russian Orthodox Church and guided by his research into early music invented his own new *tonal* style of composing which he called "Tintinnabuli". He said: "Complexity and multifaceted nature only confuse me and I must search for unity. What is it, this one thing, and how do I find my way to it? ... I have discovered that it is enough when a single note is beautifully played... I work with very few elements ... one voice, silence, the triad, one tonality. The three notes of a triad are like bells. And that's why I called it tintinnabulation."³²

With his wife and two sons he left the Soviet Union in 1980 theoretically to go to Israel. But they never really got there as he unexpectedly met a representative of Universal Edition who offered him an Austrian citizenship. The next year, thanks to a scholarship, they were able to move to Berlin where they have been living ever since.

Work:

If we do not consider his very early (student) works which had a neo-classical and sometimes even post-romantic undertone, they can be divided into two great categories.

1) **Serial and collage compositions** e.g. *Nekrolog*, *Symphony No.1 and No.2*, *Pro et Contra*, *Solfeggio*, *Collage on B-A-C-H* and ends with *Credo* for piano solo chorus and orchestra, the last collage in which he works more with tonal and atonal forces in confrontation. The *Symphony No.3* builds a bridge to second period of his creative life.

2) **Tintinnabuli – an abstract non-functional tonality** – begins in 1976 with a short piano composition called *Für Alina*. Other works: *St. Johns Passion*, *Litany*, *Kanon Pokajanen*, *Missa Syllabica*, seven *Magnificat Antiphons*. Orchestra music: *Tabula Rasa*, *Fratres*, *Cantus in Memory of Benjamin Britten*.

Arvo Pärt is often called a mystical minimalist. He is deeply influenced by the aesthetics and philosophy of the Orthodox Church. He himself said that his musical education is western and his spiritual eastern.

³² This quotation has been taken from the sleeve-note of the CD: *Tabula Rasa*, ECM New series.

2.1 For Alina

...And everything started with *For Alina*.

When listening to *For Alina* a feeling of nostalgia and “gentle” melancholy may be evoked. It implies, in an enigmatic way, sadness which is at the same time hopeful approximating a kind of mystic consolation. The composer’s indications for tranquil interpretation (see example 82) seem reasonable.

The reason why I have chosen this composition to begin with is not only because it is the first piece written in the “Tintinnabuli” style but mainly because in this short piano piece (a part of the seven works written in 1976 and performed in 1978 under the collective title *Tintinnabuli*) the manifestation of the basic Tintinnabuli principles can be observed very clearly. These principles are the essence and the corner stone of all of Pärt’s later composition technique.

Example 82

Allegato
(Poco Adagio)

ARVO PART
1976.

Спокойно, возвышенно, вслушиваясь

p

Ped.

The image shows three systems of handwritten musical notation for piano. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is B minor (two sharps: F# and C#). The first system shows the left hand playing a tonic triad (B, D, F#) and the right hand playing the natural B minor scale. The second system continues this pattern, with a small decorative flourish above a note in the right hand. The third system concludes with a 'Ped.' (pedal) marking below the bass staff, indicating a sustained low B note.

The piece is in B minor. A brief examination of the score (see ex. above) will show us that the left-hand's melody is exclusively comprised of notes which belong to the tonic triad – that is B, D and F sharp.

The part written for the right hand follows the B minor natural scale (Aeolian mode) faithfully, and no alteration can be observed. A pedal-point is added on a low B, doubled

in the octave, that is sustained throughout the piece (if we don't take into consideration the bar 11).

The “voice leading” of the two upper parts includes the two essential elements of the composer's new style: “**Tintinnabuli-voice**” and “**Melodic-voice**”. The word “voice” is used here in its broader sense, meaning “part”. Concerning the word Tintinnabuli, we have to mention that it has onomatopoeic origin, most probably the result of an attempt to imitate the sound of the bells (tin, tin, tin...)

The “Tintinnabuli-voice” is constructed from the tones of the tonic triad, reminiscent of the ringing of bells, while the “Melodic-voice” is utilizing the whole scale, major or minor natural (a raised 6th or 7th grade is very seldom heard, especially in the early Tintinnabuli works). Usually the melodic arc consists of stepwise motion, in the later compositions however, we often find greater intervals.

Since the scale (major scale) is the imitation of a tone manifested in the horizontal level and the chords (major triads) in the vertical direction³³, that means that this simple “system” unifies the horizontal and vertical manifestation of tones. As the composer described to Paul Hillier (performer of most of his works and author of Part's first monograph) “...the Melodic-voice always signifies the subjective world, the daily egoistic life of sin and suffering; the Tintinnabuli-voice, meanwhile, is the objective realm of forgiveness. The Melodic-voice may appear to wander, but it is in fact always held firmly by the Tintinnabuli-voice. This can be likened to the eternal dualism of body and spirit, earth and heaven; but the two voices are in reality one voice, a twofold single entity. This can be neatly though enigmatically represented by the following equation: $1 + 1 = 1 \dots$ ”³⁴

After an attentive analysis of this style we can distinguish three ways of constructing or “leading” (since voice leading is the word used in “Traditional” harmony) the Tintinnabuli-voice in relationship with the Melodic-voice:

- 1) **Alternating**: when the triadic tones are heard above and below the Melodic-voice
- 2) **Superior**: when the “broken” triad remains above the Melodic-voice
- 3) **Inferior**: when it remains below.

Another dimension of the relationship of the “voices” – “parts” is the “position”. When the Tintinnabuli-voice utilizes triadic tones which are the nearest to the “melodic” tones, it may

³³ SCHOENBERG, A. *Θεωρητική Αρμονία (Harmonielehre)*, 1st edition, Athens, Nasos, 1992, p. 44.

ISBN 960-7030-12-5.

³⁴ HILLIER, P. *Arvo Pärt*, New York, Oxford University Press, 1997, p. 96. ISBN 0-19-816550-1.

be considered as 1st position, and when it uses the second nearest triadic tone it is perceived as 2nd position.

From the above mentioned, it can be encapsulated that the Tintinnabuli-voice can be described with the following possible ways: **a) 1st position, alternating, b) 1st position, superior, c) 1st position, inferior, d) 2nd position, alternating, e) 2nd position, superior and f) 2nd position, inferior.** At this point it is important to mention that the Tintinnabuli style usually avoids unison or octave.

If we use the above explained theory to analyze *For Alina* we will find out that the whole piece is written in 1st position, inferior. An exception is bar 11 where the sounding of the tonic triad in the left hand as well as the pedal point, are suddenly interrupted on the 5th beat of the measure. According to the hitherto “voice leading” (1st position, inferior), since the “melodic voice” has an F we expect a D in the lower voice (the nearest tone from the B minor triad). Instead we find a C. The composer also attracts our attention to this point by drawing a flower above the note that surprises us. By the interruption of the constant use of the tonic triad, the listener, (or the performer) realizes the effect that this has had on him. Even though there appear to be no tempo or dynamic changes and no expression indicators, but just a single note, an altogether different atmosphere is created. In this way we may understand that this composing technique which, more generally speaking, belongs to the category of “tonal non-functional” harmony (since no other functions e.g. subdominant, dominant etc than the tonic occur), even though it seems very simple and primitive, it can have a very strong impulse on our artistic and sensual perception.

Even though the composition, as written by Pärt, lasts only a few minutes, in a lot of performances and recordings (for example ECM's 'ALINA', with Alexander Malter), the music is several times repeated, using different registers of the piano each time. This has as a result the duration of more than 10 minutes. In my opinion this is a pointless and even harmful exaggeration.

2.2 Missa Syllabica

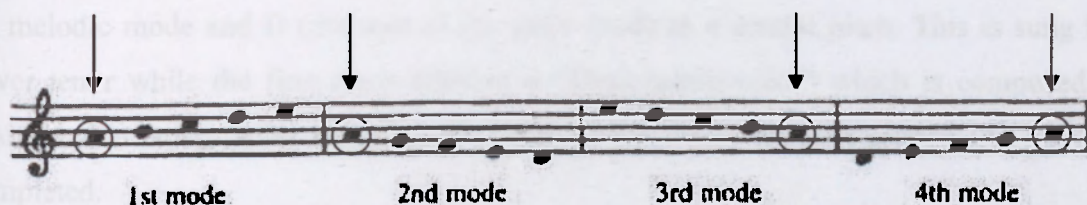
Missa Syllabica has been selected to be discussed in this chapter for the same reason as the rest of the compositions. It will contribute to the achievement of our task which is to understand and follow the development of the Tintinnabuli-style gradually. This mass is the longest of the three choral, sacred works that came out in the year 1977 and as implied by the title, the work is syllabic throughout.

The music sounds very simple and a quick look at the score will reinforce this impression. The lack of any emotional tension is obvious and it is achieved also by avoiding the use of the main feature of the Classical-Romantic harmony (or the so called harmony of the common practice), that is, the use of the leading note to establish the tonal centre and the way that dissonance is treated (preparation – introduction – release to consonance). Following these principles, Part achieves something that he was searching for a long time, and at the same time it is one of the prevailing characteristics in music of the second half of the 20th century: **objectivity**. This is an even more “anti-romantic” approach than the one which appeared in the beginning of the last century with Eric Satie, the “Parisian six”, L. Janáček and many others. It is important to mention that this aesthetic approach is very close to the philosophy and art of the Orthodox Church, which is Pärt’s main source of inspiration.

Objectivity is also achieved by the way that composer treats the text. This mass is one of the first examples where this procedure of text setting is followed and it is very unambiguous in its manifestation. In order to understand this procedure we first of all have to describe the way of constructing the melodic voice in further detail.

As already mentioned above, Pärt’s harmony is tonal but “non-functional”, with the prevailing presence of the tonic triad throughout or in a large section of a composition (monotonicity). Each of the omnipresent triad’s tones can function as a “centre” (central pitch), and the “Melodic-voice” moves either towards or away from it. A more attentive analysis shows that actually there are four ways in which the Melodic-voice can move in relationship to a central pitch. These are the following: **a) ascending, away from a central pitch, b) descending, away from a central pitch, c) descending, towards a central pitch. d) ascending, towards a central pitch.**

Example 83



The term “mode” is used by Paul Hillier (mentioned in the previous chapters) to describe these four ways of melodic motion, and since he is the most important of Pärt’s scholars, the term will also be used in the present essay. The categorization will be as shown below:

First mode = ascending, away from a pitch centre.

Second mode = descending, away from a pitch centre.

Third mode = descending, towards a pitch centre.

Fourth mode = ascending, towards a pitch centre.

All parts (Ordinary) of *Missa Syllabica* are written in D minor (!), and all the above explained “modes” are gradually introduced. A deeper examination of the construction of the Melodic-voices will show that a simple principle is strictly followed concerning the way the text is set to music. That is, each measure consists of only one word. If we bear in mind the fact that the work is entirely syllabic, that means the number of tones contained in each bar is exclusively determined by the number of syllables comprising each word. Further on, we should notice that each “bar-word” uses one of the above discussed “modes” in relationship with a “home” note (central pitch), of course derived from the D minor triad (see ex. below).

Kyrie

Example 84

A musical score for five voices: Soprano, Alto, Tenore I, Tenore II, and Basso. The Soprano and Alto parts are mostly rests. The Tenore I and Tenore II parts have the lyrics: "Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son,". The Basso part is mostly rests. Above the Tenore I and II staves, there are numbers 6, 6, and 9 with downward arrows, indicating syllable counts for the three phrases.

As observed in the example above, in the first two measures of the Mass, Pärt uses the 3rd melodic mode and D (the root of the tonic triad) as a central pitch. This is sung by the lower tenor while the first tenor delivers a “Tintinnabuli-voice” which is composed in 1st position-alternating. After repeating the same pattern twice the first section (A) of *Kyrie* is completed.

Christe eleison

Example 85

Christe eleison (section B, see ex. above), introduces the fourth melodic mode while D (tonic) functions as a central pitch. The way of constructing the “Tintinnabuli-voice” though, remains the same (1st position-alternating). This two-bar phrase is also repeated twice and after the whole A section has been repeated (with a small modification of the “Tintinnabuli-voice”), the *Kyrie* is completed. Obviously the composer has respected the traditional “early” ternary form of the invocation. A lot of people when listening to this section have the impression that the music expresses a “mystical simplicity”

Gloria

Gloria is always longer than *Kyrie* since it has a longer text and usually the composers that deal with liturgical music give a more lively and enthusiastic character to the second part of the mass in order to correspond to the words. As expected, in order to achieve this, the music is written in a different key (more often a major key) and has different tempo indications (more likely faster **Vivo**, **Vivace**, etc).

Pärt chooses to stay in the same key (!), since tonal “non-functional” harmony is one of his main features and an examination of the texture will show us no dramatic contrast in comparison with that of *Kyrie*. Of course, the tempo is faster and the time values at least in the first measures are shorter. Also, because of the greater variety of “syllable groups” (words containing different numbers of syllables) Gloria has, to a certain extent, a more Vivace-like character (!). It is very interesting that Pärt, by just following the “rules” (created before starting his composing) by which words determine music, very often achieves the desired aesthetic results. By involving all four voices of the mixed choir (including divided alto and soprano) the above described character is reinforced, although only three part-voices are heard simultaneously (see ex. 86).

Example 86

①

S

I
A
II
T
B

Glo - ri - a in ex - cel - sis De - o. Et in

Glo - ri - a in ex - cel - sis De - o. Et in

Glo - ri - a in ex - cel - sis De - o. Et in

3

S

I
A
II
T
B

ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

At the first 11 bars (see the example above) the high alt sings a “Tintinnabuli-voice” while a lower alt and a tenor “Melodic-voice”. The Tintinnabuli-voice is composed in 1st position-alternating (in relationship to the 2nd Alt). The second alt uses the 4th mode having as central pitch A and the tenor uses the 2nd mode with D as its central pitch. In this way the two Melodic-voices move in contrary motion reminding us traditional counterpoint voice leading and helping the text to be expressed. The “note against note” voice leading is interrupted only in the 11th bar which has a cadenza-like character since is the end of a (text’s) phrase. This is followed almost as a general rule in *Gloria* and *Credo*.

Example 87

②

S
Lau-da-mus te, be-ne-di-ci-mus te, ad-o-ra-mus te, glo-ri-fi-ca-mus te.

II
Lau-da-mus te, be-ne-di-ci-mus te, ad-o-ra-mus te, glo-ri-fi-ca-mus te.

A

T

B
Lau-da-mus te, be-ne-di-ci-mus te, ad-o-ra-mus te, glo-ri-fi-ca-mus te.

Afterwards soprano (*divisi*) and bass are introduced (see ex. above). Again, the upper female voice has a “Tintinnabuli” role and the rest of voices a “melodic” having the same pitch centres but this time using the 3rd and 1st mode respectively. They sing with the same expressive intensity the next fourfold musical phrase and then the initial voice group enters again with the same “Tintinnabulian” characteristics (modes and pitch centres). This pattern (each new phrase being sung from the “other” voice group and always maintaining the same pitch centres, melodic modes and voice “role”) is repeated for several times giving an antiphonal quality to the piece. The six parts-voices sound together only at the last bar, each one keeping it’s hitherto “melodic behavior” (Melodic and Tintinnabuli voice, mode). This makes the word *Amen* to sound very expressive and establishes the end of this part.

Example 88

A - men.
A - men.
A - men.
A - men.
A - men.
A - men.

Credo

The following part, *Credo*, maintains the same emotional intensity and the antiphonal approach of the former part. However, the division of voices into groups is different. Here the first group consists of male voices and the second of female voices. The male voices begin with the low bass singing the first four bars using the 3rd mode with D as its home note (see ex.89).

Example 89

S
A
I
T
II
I
B
II

Pa-trem o-mni-po-ten-tem, fa-cto-rem cae-li
Pa-trem o-mni-po-ten-tem, fa-cto-rem cae-li
Pa-trem o-mni-po-ten-tem, fa-cto-rem cae-li

Cre-do in u-num De-um, Pa-trem o-mni-po-ten-tem, fa-cto-rem cae-li

More generally speaking, the Melodic-voices in *Credo* use the 1st and 3rd modes throughout. Both “choirs” (male and female voices) are divided into four parts (1st and 2nd bass, tenor and so on) having always the lower subdivision of each voice singing a Melodic-voice while the upper subdivision of each voice delivers a Tintinnabuli-voice. The 3rd mode appears only in the lower part of the two Melodic-voices, while the higher is always constructed according to the 1st mode. It is worthwhile mentioning that the “note against note” counterpoint is interrupted not only at the end of phrases but also elsewhere, evidently to emphasize the meaning of a word. As an example the “crucifixus” setting is displayed below.

Example 90

The *Amen* is composed in the same way as in *Gloria*. Again we see that Pärt by just respecting percussively his own “rules” he achieves the expected expressive results.

Sanctus

The fourth part of the “Ordinary” is usually the fastest. Like the second “movement” of the mass, it is a doxology in which, unlike the invocative and penitential texts, the Trinitarian God is once again glorified. Evidently, the composer here, in order to reinforce the enthusiasm suggested by the text, uses an eight-part texture throughout. This, of course means that the antiphonal character which was prevailing in the two previous parts is abandoned and the congregation glorifies God “in unison” (see ex. 91).

Example 91

The image displays a musical score for a vocal ensemble, labeled 'Example 91'. It consists of four voice parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each voice part is written in two systems, labeled 'I' and 'II'. The lyrics for all parts are: 'San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li'. The score includes first and second endings, marked with circled '1' and '2' respectively. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal lines are characterized by a specific melodic structure, with the higher parts (Soprano and Alto) often featuring intervals that create a dissonant atmosphere.

A more attentive analysis of the score shows that another innovation occurs in *Sanctus*: for the first time the music is written in a different key. The hitherto D minor is replaced by its relative major key, F major. Of course it is obvious that this has taken place in order to serve the altogether exalting atmosphere.

The higher part of each voice (1st soprano, 1st alt, i.e.) delivers a Tintinnabuli-voice while the lower a Melodic-voice from the beginning to the end of the piece. If we examine the relationship of the two parts of each voice, (Tintinnabuli and Melodic) we find out that all of them are composed in the 1st position alternating and, like the other above mentioned features of this section, continue until the end of *Sanctus*. If we take into consideration that the 1st position always creates more dissonant intervals (major and minor seconds) and that the strict alteration below and above the Melodic-voice is the most agitated way of voice leading, it becomes clear that the application of this position here is not a random result.

Agnus dei

Agnus dei is usually the last part of the concert mass (after the renaissance era) but this is not the case of this mass. In this section once more the composer respects the musical tradition and the penitential character of the text. He begins with a three-part texture, soprano and tenor *divisi*, and as a result a great contrast with the previous section is created. Another interesting difference which serves the desired expression is that the soprano moves from the highest register, in which she was singing in *Sanctus*, to the lower. In this way a different color occurs, which corresponds to the character of this part. As is obvious after a brief analysis of the following example the D minor key returns.

Example 92

The musical score for Example 92 is presented in two systems. The first system features five vocal staves: Soprano (S), Alto (A), Tenor I (T I), Tenor II (T II), and Bass (B). The Soprano part begins with a circled '1' and contains the lyrics: "A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re". Above the staff are markings for a first measure, a fourth measure, and a third measure. The Alto, Tenor I, and Tenor II parts have the same lyrics. The Bass part is silent. The second system features five vocal staves: Soprano (S), Alto (A), Tenor I (T I), Tenor II (T II), and Bass (B). The Soprano part begins with a circled '2' and contains the lyrics: "no - bis." Above the staff are markings for a sixth measure, a fourth measure, and a third measure. The Alto, Tenor I, and Tenor II parts have the lyrics: "A - gnus De - i, qui tol - lis pec - ca - ta mun - di:". The Bass part is silent.

The Tintinnabuli-voice is rendered by the female voices, in the first eight bars from the soprano, in the following eight by the alto and in the remainder by both. The two tenor parts deliver the Melodic-voices, utilizing the 4th and 3rd modes and having A and D as pitch centres respectively. The bass line remains silent during the whole section.

Ite missa est

The fact that Pärt makes use of the *Ite missa est* (abandoned since the renaissance period) shows once more the influence that his studies on early music has had on his music. Many musicologists perceive it as reminiscent of Machaut's *Missa de Notre Dame*. The eight-part texture is restored and like *Sanctus* the higher part of each voice (1st soprano, alto, tenor and bass) delivers a Tintinnabuli-voice and the lower part a Melodic-voice. The word "gratias" is set on longer values, apparently to prepare the listener for the conclusion of the "rite".

Example 93

The musical score for 'Ite missa est' is presented in eight parts, labeled S I, S II, A I, A II, T I, T II, B I, and B II. The lyrics are 'I - te, mis - sa est. De - o gra - ti - as.' The score is written in a single system with a common time signature. The first part (S I) has a circled '1' above the first measure and a circled '2' above the second measure. The second part (S II) has a circled '3' above the second measure. The parts are arranged in a traditional SATB format, with Soprano at the top and Bass at the bottom. The lyrics are written below the notes, with hyphens indicating syllables across notes. The notes are mostly quarter and half notes, with some longer notes for 'gratias'.

2.3 Summa

This choral piece is nothing more than a faithful setting of the Credo of the mass. The title *Summa* has been given to prevent the work from being banned. A religious title or content was really dangerous because Arvo Pärt was still living in Estonia when composing the piece.

Summa is the last of the three 1977 choral compositions and unlike *Cantate Domino* (the second one) it has a new approach concerning the text setting. What stops the piece being considered antiphonal, although the choir is divided into two groups (male and female voices) throughout the work, is that after a bar is sung by the first group (female voices), a *tutti* bar follows where all four voices are heard simultaneously and then the second group (male voices) sings “unaccompanied”. This pattern (one group – two groups together – second group) is repeated until the work is completed.

Example 94

The image displays two systems of a musical score for a choral piece. Each system consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The lyrics are in Latin. System 1 is marked with a circled '1' and System 2 with a circled '2'. The lyrics for System 1 are: "Cre-do in u-num De-um. Pa-trem om-ni-po-ten-tem, fac-to-rem coe-li et ter-rae, vi-si-bi-li-um om-ni-um, et in-vi-si-bi-li-um. Et in u-num Do-mi-num Je-sum". The lyrics for System 2 are: "si-bi-li-um om-ni-um, et in-vi-si-bi-li-um. Et in u-num Do-mi-num Je-sum". The musical notation includes notes, rests, and bar lines, with some notes beamed together.

However, the striking difference of this work from the hitherto discussed compositions is elsewhere. Let us first of all examine the Melodic-voices which in this case are entrusted

exclusively to the altos and basses. A brief analysis of the altos melody in the beginning of the example 94 will show that the simple principle of one word = one bar, which was strictly followed in *Missa Syllabica*, is not respected. The division into measures here is made according to the “voice group” changes as is obvious in example above. That is: female voices = one bar, tutti = one bar, male voices = one bar, and then the other way around, male voices = one bar, mixed choir = one bar, female voices = one bar, etc. This is repeated throughout the work, recalling the “mirror-like” techniques. Musical “sentences” begin and finish in the middle of the language sentences or even words. When one of the two groups stops singing, while not finishing the text phrase, the other one takes over. This technique can be traced back to the secular conductus and motets of the late thirteenth century and more frequently, in the fourteenth century, known as *hocket* (French hoquet, “hiccup”).

Also, we immediately notice that the stepwise motion which is related to the construction of the Melodic-voice is enriched with the greater intervals. These intervals occur from the combination of the stepwise motion with notes that derive from the tonic triad (!) and in this way Pärt combines Melodic and Tintinnabuli-voice in one “part” (see ex. above). These notes, though, never occur on a new syllable, and for this reason it is better to understand them as ornaments rather than “real” tones of the melodic line.

Since the fourfold “Pärtian” modal technique is not applied here, we can say that the essence of the melodic motion (if we don’t take into consideration the ornamental-triadic notes) is the ascending and descending scale (E minor-Aeolic). This can be seen very clearly when we imagine the melody without rhythmical values and ornamental “passing” notes as example 95 suggests.

Example 95

Example 95 shows two staves of musical notation. The top staff is labeled 'Alto' and the bottom staff is labeled 'Bass'. Both staves are in the key of E minor (one sharp, F#) and use a 4/4 time signature. The Alto part consists of a series of quarter notes, with lyrics underneath: 'cre - do in u - num de - um Pa - ter om - ni - pon - ten - tem, fac -'. The Bass part also consists of a series of quarter notes, with lyrics underneath: 'pa - ter om ni - po - ten - tem, fac - to - rem coe - li et ter - rae, vi -'. The lyrics are split across the two staves, with the Alto part ending on 'fac -' and the Bass part starting on 'pa - ter'.

More precisely the 16-syllable phrase-“musical subdivision” (which is kept until the end, alternating 7 syllable bar + 9 syllable bar with 9 syllable bar + 7 syllable bar, see also the following examples) delivered by the alto, descends from an E to F sharp, then ascends to G and finally returns with a step back to F sharp. In the second measure the bass initiates an imitation of this pattern, but exactly in the opposite direction (inversion) – see both, example 94 and 95. After the completion of the second 16 syllable “phrase” (which starts in the second bar and finishes at the end of the third) the third follows, remaining in the bass line (fourth measure, see ex. 94). At first it seems very similar with the previous one, but if we examine it more carefully we will find out that the second note of the pattern, F sharp, is missing. After an analysis of the following melodic phrases in the way suggested above, it will become clear that this is not at all a random result. Pärt here is following a system.

Example 96

Example 96 consists of two systems of musical notation, labeled 3 and 4. Each system has four staves: Soprano, Alto, Tenor, and Bass. The lyrics are in Latin and are written below the corresponding vocal staves.

System 3:

- Soprano: Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre
- Alto: Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre
- Tenor: u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te om - ni - a
- Bass: u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te om - ni - a

System 4:

- Soprano: o lu - men de lu - mi - na, De - um ve - rum de De - o ve - ro.
- Alto: o lu - men de lu - mi - na, De - um ve - rum de De - o ve - ro.
- Tenor: sae - cu - la. De - um de De - o lu - men de lu - mi - na, De - um
- Bass: sae - cu - la. De - um de De - o lu - men de lu - mi - na, De - um

5

Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem
 Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem
 - sub - stan - ti - a - lem Pa - tri: per quem o - mni - a fa - cta sunt. Qui

6

pro - pter no - stram sa - lu - tem de - scen - dit de - coe - lis. Et in - car -
 pro - pter no - stram sa - lu - tem de - scen - dit de - coe - lis. Et in - car -
 pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen -

As seen in the above example, the composer each time takes out a different degree of the descending (or ascending) scale which he then adds to the end of the same phrase. The two Melodic-voices, Alto and Bass, are constructed in the same way but move in contrary motion.

Although with not even three works analyzed, it is clear that symmetry is one of the main features of the Tintinnabuli style and that the composer is trying to achieve it by various means.

In the 19th bar, the altos introduce a new pattern and this is again imitated by the basses (in contrary motion) after two bars (see ex. 97).

Example 97

pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis. Et in - car -
pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis. Et in - car -
pro - pter no - stram sa - lu - tem de - scen -
pro - pter no - stram sa - lu - tem de - scen -

7

na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:
na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:
San - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est. Cru -
San - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est. Cru -

8

no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est.
no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est.
ci - li - xus e - li - am pro no - bis sub Pon - ti - o Pi - la - to
ci - li - xus e - li - am pro no - bis sub Pon - ti - o Pi - la - to

After examining this new pattern as suggested in the example above, it becomes obvious that it is actually a mirror image of the former (!).

In bar 34, we notice the beginning of a new phrase-pattern, this time initiated by the bass (see example 98).

Example 98

can-tem: qui ex Pa-tre Fi-li-o-que pro-ce-dit. Qui cum Pa-
 can-tem: qui ex Pa-tre Fi-li-o-que pro-ce-dit. Qui cum Pa-
 Do-mi-num, et vi-vi-fi-can-tem: qui ex Pa-tre Fi-li-o-

13

tre et Fi-li-o si-mul a-do-ra-tur, et con-glo-ri-fi-
 tre et Fi-li-o si-mul a-do-ra-tur, et con-glo-ri-fi-
 a-do-ra-tur, et con-glo-ri-fi-ca-tur: qui lo-cu-tus est
 si-do-ra-tur, et con-glo-ri-fi-ca-tur: qui lo-cu-tus est

14

san-ctam ca-tho-li-cam et a-po-sto-li-cam Ec-cle-si-am,
 san-ctam ca-tho-li-cam et a-po-sto-li-cam Ec-cle-si-am,
 per Pro-phe-tas. Et u-nam san-ctam ca-tho-li-cam et a-po-

per Pro-phe-tas. Et u-nam san-ctam ca-tho-li-cam et a-po-

15

Con-fi-te-or u-num bap-tis-ma in re-mis-si-o-nem pec-
 Con-fi-te-or u-num bap-tis-ma in re-mis-si-o-nem pec-
 tis-ma in re-mis-si-o-nem pec-ca-to-rum. Et ex-spe-cto
 tis-ma in re-mis-si-o-nem pec-ca-to-rum. Et ex-spe-cto

16

tu-o-rum. Et vi-tam ven-tu-ri sae-cu-li A-men,
 tu-o-rum. Et vi-tam ven-tu-ri sae-cu-li A-men,
 re-sur-re-cti-o-nem mor-tu-o-rum. Et vi-tam ven-tu-ri A-men.
 re-sur-re-cti-o-nem mor-tu-o-rum. Et vi-tam ven-tu-ri A-men.

Both melodic-voices (without bearing in mind the ornamental triadic notes) have a compass of the interval of 9th. The Alto's register ranges from a low F sharp to a high G and the Bass's from a low C to a high D. It seems that the composer tried to fill this space with various melodic patterns based on ascending and descending scales using the simple principle of missing scale grades in the beginning and adding them at the end of the phrase. In the penultimate three bars, the initial 16-syllable pattern sounds once again – with different “ornamental” notes and rhythmic values – and it is obvious that Pärt “returned to the beginning” (!) gradually and methodically, respecting symmetry and balance as much as possible. In my opinion, it is for the former reasons that in bars 34 and 35 the melodic-voices repeat the first tone (E), an action usually avoided in the Tintinnabuli style.

Concerning the Tintinnabuli-voices, they are constructed “traditionally”.

It is amazing that Arvo Pärt “adjusted” this music to a given text by austere following the rules of symmetry and balance. In one sense a “cyclic” form has been attained (not in the traditional meaning) but because reaching the end we return to the beginning! And yet *Summa* sounds simple, unprompted and beautifully innocent.

De profundis clamavit ad te Domine
 Domine exaudi vocem meam.
 Domine exaudi vocem meam.
 Domine exaudi vocem meam.
 Domine exaudi vocem meam.
 Domine exaudi vocem meam.
 Domine exaudi vocem meam.
 Domine exaudi vocem meam.
 Domine exaudi vocem meam.
 Domine exaudi vocem meam.
 Domine exaudi vocem meam.
 Domine exaudi vocem meam.
 Domine exaudi vocem meam.
 Domine exaudi vocem meam.
 Domine exaudi vocem meam.

Out of the depths have I called unto thee,
 O Lord, Lord, hear my voice, let thy
 ear be attentive to the voice of my
 supplications. O Lord, Lord, when shall
 thy merciful answers come, when shall
 thy wrath be turned away from me?
 For thou art my God, O Lord, and I
 have trusted in thy name, O Lord, and
 in thy word do I hope.
 My soul waiteth for the Lord, more than
 angels wait for the morning: my
 soul waiteth for the Lord, for
 thy word, O Lord, being in the Lord, for
 with the Lord there is mercy, and with
 him is plentiful redemption. And he
 will deliver Israel from all his iniquities.

The music is scored for organ, percussion (a large bell in E) and male voices (bass and tenor *divisi*). The voices are introduced separately beginning with the second bass singing in the low register (D) reinforcing in this way the meaning of the words (*de profundis*...). The vocal part and the organ right-hand part are constructed exclusively by *trichords* while in the lower parts a “greater scale-degree rest” figure prevails. The second/bass sings his six-bar phrase doubled by the organ’s pedal striking the first *trichord*. The organ left-hand part has a Tintinnabuli “rule” consisting of great intervals (a or compound G), something not so typical in the traditional compositions and of course quite difficult concerning the interpretation. The right-hand melody traces a parallel motion, basically of thirds. After a

2.4 De profundis

This early Tintinnabuli composition is a typical example of its kind since it is written in a “conventional” way. The basic principles of the composing technique explained when analyzing *For Alina* and *Missa Syllabica* may be observed in this score. The title refers to the psalm – vulgate no.129 and it came out in 1980 when Pärt left Estonia and settled in Berlin.

A listening of the piece creates a mystical atmosphere as do most of Pärt’s compositions and the text, as it will become clear below, is once more reflected in the music in a fascinating way.

De profundis

*De profundis clamavi ad te, Domine:
Domine exaudi vocem meam.
Fiant aures tuae intendentem
in vocem deprecationis meae.
Si iniquitates observaveris, Domine:
Domine, quis sustinebit?
Quia apud te propitiatus est:
et propter legem tuam sustinui te, Domine.
sustinuit anima mea in verbo eius;
speravit anima mea in Domino.
A custodia matutina usque ad noctem,
speret Israel in Domino
Quia apud Dominum misericordia:
et copiosa apud eum redemptio.
Et ipse redimet Israel ex omnibus
Iniquitatibus eius.*

Out of the depths have I cried unto thee,
O Lord. Lord, hear my voice: let thine
ears be attentive to the voice of my
supplications. If thou, Lord, shouldst
mark iniquities, O Lord, who shall
stand? But there is forgiveness with thee,
that thou mayest be feared.
I wait for the Lord, my soul doth wait,
and in his word do I hope.
My soul waiteth for the Lord more than
they that watch for the morning: I say,
more than they that watch for the
morning. Let Israel hope in the Lord: for
with the Lord there is mercy, and with
him is plenteous redemptions. And he
shall redeem Israel from all his iniquities

The music is scored for organ, percussion *ad libitum*, (bell in E) and male voices (bass and tenor *divisi*). The voices are introduced sequentially beginning with the second bass singing in the low register (E) reinforcing in this way the meaning of the words (*de profundis...*). The vocal part and the organs right-hand part are constructed exclusively by minims while in the lower parts a “quarter note-quarter rest” figure prevails. The second bass sings its six-bar phrase doubled by the organ’s pedal utilizing the first mode. The organs left-hand part has a Tintinnabuli “role” consisting of great intervals (even compound 6), something not so typical in the hitherto compositions and of course quite difficult concerning the interpretation. The right hand melody moves in parallel motion, basically in thirds. After a

measure of “vocal” silence the first tenor is introduced singing in his higher register, a fact that creates an interesting contrast which corresponds to the text. This contrast is reinforced also by the contrary motion of the melodic line (3rd mode).

Example 99

The musical score for Example 99 is divided into three systems. The first system (measures 1-8) features a vocal line for Tenor II (T. II) and piano accompaniment for Organ (Org). The vocal line begins with the text "De pro-fun-dis cla-ma-vi ad te Do-mi-ne: Tantam". The piano accompaniment includes parts for the right hand (RH), left hand (LH), and pedals (Ped.). The second system (measures 9-14) features vocal lines for Tenor I (T. I) and Bass I (B. I), and piano accompaniment. The vocal lines continue with "Do-mi-ne ex-au-di vo-cem me-am.." and "Grassia Fi-ant au-res tu-ae". The piano accompaniment continues. The third system (measures 15-20) features vocal lines for Tenor II (T. II) and Bass I (B. I), and piano accompaniment. The vocal lines continue with "in vo-cem de-pre-ca-ti-o-nis me-ae." and "in-ten-den-tes (Grassia)". The piano accompaniment continues.

Then the 1st bass enters followed by the 2nd tenor, leading in this way our attention to the middle registers (see the example above).

Until bar 63 a *quasi* responsorial section is heard again. As a consequence of the above mentioned, the “dialogue” is initially between the 2nd bass and 1st tenor and later on between the 1st bass and 2nd tenor. In bars 21–27 (see ex. 100) the 1st responsorial group is comprised

of basses (I, II) and the 2nd of tenors (I, II). If we analyze the relationship of the “voices” of each group, we will realize that, the 2nd bass and the 1st tenor are “melodic-voices” (using the 1st and 2nd mode respectively), while the 1st bass and 2nd tenor are “Tintinnabuli-voices”, accompanying the former voices in 2nd position –superior and inferior respectively. In bars 28–40 the lower subdivision of each voice (2nd tenor and bass) takes the role of the 1st group and the upper of the 2nd group. The 2nd bass is a “melodic-voice” composed on the fourth mode accompanied by a “Tintinnabuli-voice” (2nd tenor) in 2nd position superior. Concerning the “higher subdivision” of each voice, the 1st tenor is a “melodic-voice” using the second mode while the 1st bass is a “Tintinnabuli-voice” written in 2nd position inferior.

Example 100

The musical score for Example 100 consists of two systems of staves. The first system (bars 20-24) features two Tenors (T. I and T. II) and two Basses (B. I and B. II). The lyrics for the first system are: "Si in-i-qui-ta-tes ob-ser-va-ve-ris Do-mi-ne:". The piano accompaniment includes a Campana part and a grand piano part with registrations: "5W. + Gambe 8", "HW. + Flote 4", and "Ped. + Principal 16". The second system (bars 25-29) continues the vocal parts with lyrics: "Do-mi-ne quis su-sti-ne-bit. Qui-a a-pud te". The piano accompaniment includes a Tamtam part and a grand piano part with registration: "Gr cassa".

Concerning the next section (bars 42–53), we should first of all notice that the number of voices comprising each group has increased to three (see ex. 101). The first group now consists of the three lower voices, this is basses divisi and 2nd tenor and the second, as expected, by the three higher (1st bass and tenors divisi). That means that the two inner voices – I tenor and II bass – consequently participate in both groups. If we examine the structure of the 1st group, the following will result: the 2nd bass and tenor are “melodic-voices” both using the 1st mode starting from an E and a G respectively (motion in parallel 12th). The 1st bass, as expected, is a Tintinnabuli-voice. It is interesting that if we examine the relationship of the Tintinnabuli-voice with the lower bass’s line, we discover that they are composed in 2nd position superior while if we analyze it according to the tenor’s line the same position will naturally result as inferior. Again, we see that in Pärt’s genius constructions, almost nothing is

a random result and the basic pillars of his composing technique, that is symmetry, mirror-like techniques, etc., unify his later Tintinnabuli works. The interrelations of the 2nd group of this section seem as follows: 1st tenor and bass are “melodic-voices” utilizing the 3rd mode and having the same pitch centres as their equivalent parts of the 1st group (E and G). The 2nd tenor, consequently, plays the “bell’s” role. If we try to examine its relationship according to the two “melodic-voices” separately, we will find that in terms of the 1st bass the 2nd position is strictly followed, in terms of the 1st tenor, the 2nd position is also applied, but with some exceptions. It seems that the composer seeks severe symmetry again but this time it is “practically” impossible to achieve it.

Example 101

The musical score for Example 101 consists of two systems. The first system begins at measure 13 and includes vocal parts for Tenor (T.) and Bass (B.), and piano accompaniment. The lyrics for the vocal parts are: "a - ni - ma me - a in ver - bo e - just: spe - ra - vit". The piano part includes markings for *familiam* and *Gratia* with a *mp* dynamic. The second system begins at measure 50 and continues with the vocal parts and piano accompaniment. The lyrics for the vocal parts are: "a - ni - ma me - a in Do - mi - no. A - cu - sto - di - a". The piano part includes a marking for *Gratia* and *A - cu - sto - di - a*.

In bars 54–63 we can hear again two groups comprised of a three-part texture, but in a different arrangement. This time the voice distribution is the following: 1st and 2nd tenors and the lower (2nd) bass versus the 1st and 2nd bass and the upper (1st) tenor. A closer examination of the 1st group reveals the following: the Tintinnabuli-voice remains in the inner voice and this time succeeds in strictly maintaining the 2nd position, superior and inferior, in relationship to both Melodic-voices. The Melodic-voices are written in the fourth mode and they maintain their hitherto “home”-notes. Concerning the 2nd group, the Tintinnabuli-voice is again situated in the middle of the voices involved, and continuously struggles to remain in the exact middle as much as possible. What is new in this moment is that while the high tenor has the expected (conventional) melodic “behavior”, the bass “jumps” on a low C interrupting in this way the hitherto constant presence of E minor (tonic) and replaces it for the next 4 measures with C major- the triad on the 6th degree of the E minor scale. In my opinion it does not occur randomly at this point, the 59th measure out of 83 in total. This is approximately the 3/4 of the work. Many composers, and especially J. S. Bach, whom Pärt studied very intensively for a long period of time, “lead” the “voice-parts” at this point (more often in minor compositions), to a “deceptive cadence” (connection of Dominant with the triad of the 6th degree). A fine example is the baroque fugue in which after the occurrence of the 6th’s degree triad everybody knows that the end is near. The same thing happens also in this work: after the occurrence of the C note (6th degree in E minor) in the 2nd bass’s line, the final climax follows. We also have to notice that the gradual addition of voices has been accompanied by an increasing of dynamics so the peak of the piece, bars 64–68, is properly prepared. When the phrase “Quia apud Dominum misericordia” (“for with Lord is mercy”, bars 65–68) sounds, and more specifically on the word “misericordia” (mercy), we can recognize the ultimate peak, the highest point of the compositional architecture of the work. By this, it is obvious that the composer feels great intensity contained in the word “mercy”.

After the peak, the dynamics and generally the intensity of expression gradually return to the initial level (only the four-part texture remains).

Example 102

50

T. I
II
B. I
II

ma - tu - li - na us - que ad no - ctem, spe - ret Is - ra - el

spe - ret Is - ra - el

ma - tu - li - na us - que ad no - ctem,

62

T. I
II
B. I
II

in Do - mi - no. Qui - a a - pud Do - mi - num

in Do - mi - no. Qui - a a - pud Do - mi - num

Gr cassa

l'arpa

SW: = Sesquialter
HW = 16, 4

Ped.: = Octave 4'

68

T. I
II

B. I
II

mi - se - ri - cor - di - a: et

mi - se - ri - cor - di - a: et

Tantam *mf*

71

T. I
II

B. I
II

co - pi - o - sa a - pud e - um re - dem - pli - o. Et

co - pi - o - sa a - pud e - um re - dem - pli - o. Et

mf

mf

mf

mf

Gr cassa *mf*

SW.: - Sequitur alter HW.: - 16' 4"

mf

Ped.: - Octave 4'

mf

76

T. i - pse re - di - met Is - ra - el ex o - mni - bus

B. i - pse re - di - met Is - ra - el ex o - mni - bus

Gr cassa

SW. - Principal B^b
HW. - Principal B^b

mp

81

T. in - i - qui - ta - ti - bus e - jus.

B. in - i - qui - ta - ti - bus e - jus.

Gr cassa

Campana

After listening to *De profundis*, we can sense traces of devoutness and hope. However, hope is expressed in a different way than usually, not with loud hymns, but with sweet whispers...

2.5 Passio Domini Nostri Jesu Christi Secundum Joannem

(The Passion of our Lord Jesus Christ according to John)

“In the end if a musical setting is overdramatized, it becomes something of a revolution. Of course this would be an expression of weakness, as are all revolutions, but in the Passion works, it is the mystery of humility that dominates our sense of admiration.”³⁵

A listening of Pärt's *Passio*, one of the longer Tintinnabuli-works, will prove that the artist fully respects his own words (above). Modesty and the absence of subjective artistic expression are reflected in this work probably more than in any other. No dramatic changes according to the meaning of the words or to the “story's” development take place. An “unemotional” approach dominates (of course with the exceptions of *exordium* and *conclusio*), and to the ear of an “inexperienced” listener (at least concerning the Tintinnabuli-style) the music could sound “flat”, boring, and uninteresting. Additionally, because the words are the most important means of expression, the music has a secondary role. It is very interesting and indicative of the quality of the work, that when *Passio* was first performed in Prague (New Music Marathon 2003) in the “U Salvatora” Church, a lot people crossed themselves after the performance (!). This demonstrates that the work belongs to liturgical rather than to the concert sacred music. I myself cannot “follow” and enjoy the composition if I don't read the Gospel text simultaneously.

The Passion as part of the liturgical life of the church has existed since early times. In the fifth century it was selected for reading on Good Friday. From the twelfth century each character of the Passion (Christ, Pilate, Evangelist) is sung or recited at specific pitches. It is broadly accepted that in the thirteenth century the three roles were divided for three singers. The development of polyphony in the fifteenth century also influenced the Passion settings and as a result some of its parts – “roles” (for example that of the mob or minor characters but never the main characters such as Christ) were written for more than one voice. This was also known as the “responsorial” or “dramatic” Passion. In the following century we can find settings with polyphonic arrangements of the words of Christ (e.g. Asola and Soriano). The most vital development of the Passion in the seventeenth and eighteenth century was in

³⁵ This quotation has been translated by the author and Rod Grover from the Czech music magazine “Harmonie”, September 2002. ISSN 1210-8088.

Lutheran Germany with Schütz as one of the main representatives. In the eighteenth century the old style without instruments was largely abandoned and the flourish of the “Oratorio” Passion was observed with the excellent examples of J. S. Bach’s St. John and St. Matthew Passion. Works of the last two centuries dealing with the Passion setting belong to the oratorio style and are more suitable to concert halls rather than churches.

The Passion discussed here is written for solo voices – bass and tenor, choral quartet – S. A. T. B, instrumental quartet – violin, oboe, cello and bassoon, mixed choir and organ. The words of Jesus are entrusted to the bass, similar to the trends of the 12th century (see the paragraph above) and those of Pilate to the tenor. The choral quartet delivers the words of the narrative while the choir those of the crowd (*turba* according to tradition), Peter’s, the high priest and those of minor characters. The organ accompanies Jesus and Pilate and rarely the choir while the instrumental quartet accompanies the Evangelist (narrative). The work in hand, similar to early ones of its genre, is divided into three sections: *Exordium*, middle-main part (the actual Gospel) and *Conclusion*.

The *Exordium* (as well as the *Conclusio*), in contrast with the main-middle part, sound very expressive (see ex. 103). The score reminds us of the “descending-scale” techniques already known to us from *Summa*.

Example 103

The musical score for Example 103 is divided into two systems. The top system features vocal parts for Soprani, Contralti, Tenori, and Bassi, with lyrics in Latin: "Pas-si-o Do-mi-ni no-stri Je-su Christi secundum Jo-an-nem." The organ part is marked *f*. The bottom system is marked *Langsam* and includes parts for Soprano, Contralto (o Contratenore), Tenore, and Basso, with lyrics in Italian: "Haec cum di-xit Je-sus,". The organ part is also marked *f*. The score includes various musical notations such as dynamics (*f*, *mp*), tempo markings (*Langsam*), and time signatures (7/4, 6/4, 4/4, 3x 6/4).

The s x-part texture of t e c oir is ou e y t e organ's manua w i e a pe a poin on a low E (octave) may be observed at the bottom of the score's page. The first section consists of seven bars, each one corresponding to one word of the phrase. A deeper examination reveals the following: the music is in A minor and begins on the Tonic, Median and Dominant degrees of the scale, in other words on the "Tintinnabuli" notes. Later on it moves (descends) gradually away from the initial pitches, reminding us of the second melodic mode. The Melodic-voices are rendered by the bass and alto with pitch centres C and A respectively. Each grade of the scale serves a different word (and consequently lasts a whole bar) and since the text (which is nothing else than the title) consists of seven words the Melodic-voices end up on D and B respectively. In other words, the descending scale remains incomplete and an atmosphere of tension and expectation is created. The Tintinnabuli-voices, entrusted to the tenors and sopranos (*divisi*) accompany the stepwise motion with (descending) arpeggios of the tonic triad. The 1st position superior is strictly applied.

The example 104 shows a selected part from each role. First of all it may be observed that the "Pärtian modal" system is applied. However, this score is richer than *Missa Syllabica* and *De profundis*, especially from the point of view of rhythmic values and the number of modes involved. In the narrative's part shown below, we can find three different rhythmic values (whole note, half note, quarter note) as well as an alternation of all modes.

Example 104

1) Evangelist (narrator):

The musical score for Example 104 shows a selected part from each role. The score includes staves for Ob., Vc., and Fg. The text is: "E - go sum: ab - i - e - runt retrorsum, et ceciderunt in ter - ram. I - te - rum ergo interrogavit e - os:". Above the piano part, various rhythmic values are indicated: 3/4, 4/4, 2/4, 5/4, 4/4, 2/4, 1/4, 4/4, 1/4, 3/4, 3x2/4, 4/4, 2/4, 5/4, 2/4, 1/4.

2) Mob (and other minor characters):

3/4 6/4 5/4 3/4 2/4 8/4 2/4 4/4 6/4

Coro

Non scin-da - mus e - am, sed sor - ti - a - mur de il - la cu - jus sit.

3) Christ:

7/4 9/4 3/4 3x8/4 3x4/4 4/4 3/4 6/4 7/4 4/4

Jes. *Regnum me-um non est de hoc mun-do. Si ex hoc mundo es-set regnum me-um,*

Ob.

Evg. *Respondit Je - sus:*

Vc.

Org.

4) Pilate:

5/4 4/4 8/4 2/4 3x8/4 3x3/4 3/4 10/4 4/4 2/4 6/4 4/4 2x9/4 3/4

Pil. *E - go nul-lam in-ve-ni-o in e-o cau-sam. Est au-tem con-su-e-tu-do vo-bis, ut u-num di-mi-tam vo-bis in Pas-cha.*

Org.

During the whole work, the quartets, both instrumental and choral, are moving towards or away from the tones of an A minor triad. The altos and basses are delivering Melodic-voices and they are often doubled or mirrored by their equivalent instrumental part (oboe and Fagot respectively). The rest of voices render Tintinnabuli-tones.

The choir (see ex 104), has the same “voice” or “role” distribution as the choral quartet. After studying the whole score, we notice that the choir mostly sings “a cappella” with only a few (actually four phrases) exceptions – a characteristic example is the “Crucifige, crucifige eum” setting – John 19, 6. (page 62, 111), where the use of the organ reinforces the dramatic expression of the choir. The pitch centre of both Melodic-voices here is B, which results in a contrary motion of these voices. The Tintinnabuli-voices (soprano and tenor) are exclusively using the E major triad, and consequently we expect that the Melodic-voices will be in E major as well. The A tonal ambiguity results from the fact that the Melodic-voices use F, G, C and D natural, tones which derive from E Phrygian. This quasi bi-modal tonality gives a very expressive and simultaneously exotic sound to the mob and the other characters represented by the choir.

The Christ’s line (bass) is a Melodic-voice with E as its “home” note and it is composed also in E Phrygian mode (see ex. 104). The rich alternation of all modes is obvious in Jesus’ part too. The organ, which always accompanies the Christ’s melodic line, consist of a “pedal point” or “drone” (which is actually more correct in this case), a Tintinnabuli-voice based on A minor triad, which is at first played by the right hand and later on by the left, and a mirror image of the basses melodic arc centred on B which, in contrast to the Tintinnabuli-voice, is first rendered by the left hand and then by the right. The E – B “drone” actually doubles the two pitch centres (Jesus’ E and the B of his mirror image) and reinforces E as tonic. The A minor Tintinnabuli-voice, when theoretically analyzed in relationship to the constant presence of the “drone”, would probably lead one to conclude bitonality. If we bear in mind though, that Christ as well as his mirror image are actually composed in E Phrygian, and that this mode can be “founded” in A minor (if we consider its 5th grade as tonic) then it becomes clear that in fact this is a “bi-functional” incident.

The part that renders Pilate’s words also has a “bi-functional” (or “bi-modal”) character. The Pilate’s part selected in example 104 (see above) shows that his melodic line is written in the B Locrian mode and the organ (T-v), on an F major triad. This is the most “cacophonous” text setting in *Passio* since the Melodic-voice’s pitch centre creates dissonant intervals with all of the triadic notes (F–B = augmented fourth, A–B = major second and C–B = minor second). It is interesting that at some points of Pilate’s part, there is a switch of “roles”

between the tenor and the organ. In other words, the tenor sings on the F major triad while the organ delivers a Melodic-voice which is still composed according to the words (see ex. 105). The alternation of all modes during a short period of time which was observed in the previous characters also takes place here.

Example 105

The image shows a musical score for Example 105. It consists of two staves: a tenor part labeled 'Pia' and an organ part labeled 'Orga'. The tenor part is written on a single staff with a treble clef and a key signature of one sharp (F#). The organ part is written on two staves (treble and bass clefs) with a key signature of one sharp. Above the tenor staff, there are mode indicators for each measure: 5/4, 6/4, 4/4, 5/4, 3/4, 2/4, 9/4, 4/4, 9/4, 2/4, 4/4, and 2x6/4. The lyrics are: 'Ec - ce ad - du - co vo - bis e - um fo - ras ut co - gno - sca - tis qui - a nul - lam in - ve - ni - o in e - o cau - sam.' The organ part provides a harmonic accompaniment, with the right hand playing chords and the left hand playing a steady bass line.

All modes (with the “traditional” meaning of the word) which were used by the different “characters” and their accompaniment derive from the A minor scale (natural or Aeolic): E Phrygian can be founded on its 5th grade, B Locrian on its 2nd grade and F Lydian on its 6th grade. The only exception is the E major triad sung by the choir’s soprano and bass. Of course, this may be considered as a part of the A harmonic minor scale (G sharp as the raised 7th grade). The fact that Pärt avoids modulations into keys with different accidentals could be understood as another trace of early music in his compositions, since modulations to keys with greater differences concerning accidentals occurred after the application of the “equal” tuning.

It is worth mentioning that the nine measures before *Conclusio* are very skillfully and cleverly constructed. Jesus’ last phrase “consumatum est” breaks the principle of “one word” = one pitch centre and instead the “descending scale” technique is applied.

Example 106

The musical score for Example 106 is divided into two sections. The first section, starting at measure 171, features a vocal line for 'Jos.' in a bass clef with a 4/4 time signature. The lyrics are 'Con - sum - ma - tum est.' The second section, starting at measure 172, features a vocal line for 'Evg.' in a soprano clef with a 4/4 time signature, and an organ part in a grand staff (treble and bass clefs) with a 4/4 time signature. The lyrics for the 'Evg.' part are 'Et in - cli - na - to ca - pi - te tra - di - dit spi - ri - tum.' The organ part has a melodic line in the right hand and a bass line in the left hand. The score is marked with measure numbers 171 and 172 in circles.

Since the phrase contains five syllables and begins on E, it ends up on A, and then the composer writes the whole last phrase of the narrative on this note. All four voices sing on an A (unison) a cappella, rendering the Evangelist's last words: "...And he gave up the ghost..." This reduction prepares us for the end and increases the degree of our concentration on the text. The extended sounding of a single A also prepares us for the conclusion's D major key because it functions as its Dominant – the first partials of the tone are at the same time the notes of A Dominant seventh chord.

The "conclusion" is written in an eight-part texture – S. A. T. B. *divisi* – with Melodic-voices being delivered by the lower subdivision of each voice. In contrast to the Exordium, here we may observe an ascending scale instead of a descending. This could be considered as a musical representation of the last phrase: ("and he gave up the ghost"). The Melodic-voices begin on F sharp – soprano and tenor – and A – alto and bass while their Tintinnabuli-voice,

as in the 1st section, accompany them in 1st position superior. The organs manual doubles the choir while the pedal moves in contrary (stepwise) motion with the Melodic-voices beginning on D.

Example 107

The musical score for Example 107 is divided into two main sections: Coro and Organo. The Coro section consists of four vocal staves (Soprano, Alto, Tenor, Bass) with the lyrics: "Qui pas-sus es pro no-bis, mi-se-re-re no-bis. A-men." The Organ section consists of two staves (Right and Left Hand) with a descending scale. The score includes tempo markings (Largo), dynamics (pp, mf, ff), and various time signatures (3/4, 4/4, 2/4, 2x3/4, 6/4, 3x6/4). The organ part features a descending scale that ends on the tonic D.

In my opinion, it is not a random result that in the 1st section the descending scale remains incomplete (since it has only seven words), but in the last by the addition of “Amen” ends up on the tonic. In this way, the completion is established and an impression of hope echoes along with the D major triad.

If we examine the way that the rhythmic values are distributed through the whole work, we will be once more amazed by the strictly followed predetermined rules and principles that dominated the Tintinnabuli compositions. First an analysis of the rhythmical structure will take place. After a re-examination of the selected examples (see above) we detect that each “character” uses **only** three kinds of rhythmic values. In the part written for the narrative only crotchets, minims and brevis can be found. In the crowd’s part as well as in

the ones sung by the tenor (Pilate), only minims, dotted minims and dotted semibreves may be seen and in the delivery of the words of Christ, only dotted minims, semibreves and brevis. Concerning the narrative, it is exclusively written on crotchets, minims and semibreves. Consequently it is obvious that each "role"- "part" has its own pace apparently according to his "quality". Concerning the interrelations of values in each group, we can notice the "medium-length" value is always equal to the shorter plus a crotchet while the longest is two times longer than the "medium"! With this "modus operandi" Part gives to the work unity in a very pioneering way. But this is not all! It is remarkable that a deeper analysis of the relationship between text and rhythm will prove the existence of a "formula" which determines which of the three values in disposition may be used! The composer utilizes the following system: The values of medium length of each "role" occur: a) on the first syllable of each text's sentence (in other words after full stops, colons and question marks but not after commas), b) on the stressed syllable of the last word of a phrase ending with a comma and c) on all syllables of the words of phrases ending with a question mark. Long values can be traced above all syllables of the words of phrases that end with a full stop or a colon. In all remaining cases the values are short. The selected examples for the analysis of each "role" may be used for checking whether the above mentioned formula is appropriate. Of course, like all the rules, there are exceptions. The example below (ex. 108) is a characteristic exception; the composer emphasizes Christ's word "sitio" by setting the word to longer time values than the ones suggested by the "formula".

Example 108

The image displays a musical score for 'Stabat Mater'. At the top, the vocal part is labeled 'Jes.' and features a treble clef with a 4/8 time signature. The lyrics 'Stabat Mater' are written below the staff. To the right of the vocal staff, the organ part is labeled 'Org.' and consists of three staves (treble, middle, and bass clefs) with a 4/8 time signature. The organ part includes various musical notations such as notes, rests, and dynamic markings.

In relation to the rests (pauses) that occur between phrases, we can mention the following: they always last half the length of the last bar. When the same “role”-part is going to continue after a full stop (but not after a comma or a colon), first of all the last “beat” of the last bar contains a rest equal to the last note and then in the following bar – the one between the two phrases – the “empty space” is filled with an imitation of the last bar in diminution (half of the values) and in a contrary motion (see the examples above). Although it seems a detail, it is a very important component of the work.

After taking into consideration the outcome of this composition analysis, it becomes obvious why many musicologists regard this work as the first peak of the Tintinnabuli style. It is one of the longest and at the same time one of the most excellent Tintinnabuli compositions.

2.6 Stabat mater

The *Stabat mater* settings always have a very sorrowful character since the old poem describing the pain of Virgin Mary seeing her son dying on the cross. A person listening to this music not knowing what the text is about, would still certainly understand that it is something of a lament. Again, simplicity carries the substance of the work very clearly to the listener and creates the suitable emotional atmosphere.

Stabat mater's text is fundamentally based on St John's Gospel, and particularly on the crucifixion. It was long attributed to Jacopone da Todi, but nowadays many musicologists doubt it. It gradually developed from a sequence of Gregorian chants to an independent genre of which we can find masterpieces in all eras from early polyphony to the twentieth century (Palestrina, Pergolesi, Dvořák, etc.).

Pärt's *Stabat mater* consists of an instrumental "prelude" which is immediately repeated but this time arranged in such a way to be sung by the vocal trio which delivers the *Amen* setting (see ex. 110). After the work proceeds to the main part which consists of the actual poem. However, this part is interrupted three times by instrumental interludes which surprises us with the sudden tempo changes and their "enthusiastic" character (see ex. 113, 120 and 121). As a result, the main (middle) part is divided into four sections. The work concludes with a setting of *Amen* that is composed similarly to the introduction.

The instrumental introduction (string trio – violin, viola and cello –) of this *Stabat mater*, prepares us to perceive this emotional atmosphere which is later on rendered by a choral trio (Soprano, Alto, Tenors). The slow almost static pace of the piece reinforces the atmosphere of sadness that derives from the lyrics and the "voice-leading". A deeper examination of the first section will show that Pärt utilizes once more the "descending scale technique" already known to us from *Summa* and *Passio*'s "Exordium". The "home" triad is again A minor which the composer, as was in the practice of early music, establishes at the opening of the work by beginning on a high A played by the violin which is followed by a C (viola) in the same measure (an interval of minor 6th) and next by an E (again an interval of minor 6th) delivered by the cello.

Example 109

Soprano
Alto
Tenore

1

1 2 3 3 2 1

Violino
Viola
Violoncello

pp

2

1 2 3 3 2 1

p

3

1 2 3 3 2 1

By starting on the highest register of the instruments involved, he consequently creates a lot of space which allows a descent of almost the three scales. All three “parts” here have a melodic role, no Tintinnabuli-voices appear in the introduction. The Melodic-voices of this section do not seem to derive their melodic lines from any text, nor are they in any way related to words. This is something that we meet for the first time in our analysis. Before proceeding to the introduction of *Amen* we notice that a pattern comprised of: 1 note, 2 notes, 3 notes, 3 notes, 2 notes, 1 note is repeated three times (see again ex. 109), each time starting on a triadic note emphasizing it once more. The *Amen* setting (see the example below) is basically an imitation of the instrumental prelude but sounding an octave lower and diminished (the “1 note, 2 notes, etc.” pattern is sung only twice), while the string trio renders Tintinnabuli-voices in first position inferior. The first section is completed after the above described pattern is heard once more from the strings. It is obvious that already a great dynamic contrast may be observed. The *pianissimo* of the very beginning of the piece is followed by *forte* which accompanies the introduction of the voices.

Example 110

The musical score for Example 110 consists of two systems of staves. The first system contains three vocal parts (Soprano, Alto, and Tenor) and a string trio (Violin I, Violin II, and Cello/Double Bass). The vocal parts are marked with a forte (*f*) dynamic. The string trio is marked with a mezzo-forte (*mf*) dynamic. A circled number 4 is placed at the beginning of the second system, indicating a measure rest or a specific measure number. The score shows a melodic line for each part, with various rhythmic values and articulations. The overall structure is a single melodic line for each part, with a dynamic contrast between the beginning and the end.

The image shows a musical score for a vocal and string trio. It is divided into two systems, labeled 5 and 6. System 5 consists of three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The vocal parts are marked with dynamics *mf*, *dim.*, and *p*. The piano accompaniment is marked *(mf)*. System 6 consists of three vocal staves and a piano accompaniment. The vocal parts in system 6 are mostly rests, while the piano accompaniment is marked *mp*. The score is written in a common time signature and features a mix of eighth and sixteenth notes, with some slurs and ties.

At the beginning of the poem setting, we hear both vocal and string trios (see example 111).

The two upper parts of trio's (Soprano, Alto, violin and viola) render Tintinnabuli-voices. The tenor (M-v) sings the first two phrases of the verse with note A as its central pitch and an alternation of the melodic modes that move away from the pitch centre may be observed while in the third phrases we notice an alternation of the modes that have a tendency to move towards a "home" pitch. If we bear in mind that the first two phrases of each verse has the same number of syllables (eight) and the last a syllable less (seven), then it becomes clear that Pärt didn't apply this mode distribution randomly. The two phrases with same

number of syllables share the same mode while the line with fewer syllables utilizes different ones. This “rule” is strictly followed throughout the work. If we analyze the Cello’s melodic motion, we will immediately notice that it is mirroring the tenor, a feature already discussed in *Passio*’s analysis (Jesus).

Example 111

The image shows a musical score for Example 111. It consists of five staves. The top three staves are vocal parts, and the bottom two are for the cello. The lyrics are: "Sta - - - bat ma - ter do - lo - ro - sa ju - xta cru - cem la - cri - mo - sa, dum pen - de - bat fi - li - us,". The score is marked with a forte "f" dynamic. A circled number "7" is placed at the beginning of the cello part.

If we examine the rhythmic values though, we will find out that they differ.

The tenor, as well as the rest of the vocal parts, is composed on the works prevailing rhythmic pattern-motive which is a whole note combined with a half note (♩ ♪). This rhythmic motive is almost constantly present in the staves of the choral trio with just a few exceptions. One of these exceptions occurs right at the beginning of the first verse and it is actually a prolongation of the whole tone which emphasizes the opening of the main section. However, the Cello – in the measures discussed here – as well as the rest of instruments is based on a different rhythmic pattern: h w, which is actually its reverse. In this way the traditional contrapuntal laws which suggest complementary rhythm are applied. This has a great effect and gives a dramatic character to the first verse which is also supported by the dynamic indication “forte”. At this point, it is important to mention that even if the notation does not respect it – because it is following the one word = one bar principle, basically the meter is the work of the following ternary form: 3/2 (♩ ♪).

The example 112 displays the second verse of the work. The reduction of both dynamics and parts involved is obvious immediately. The verse is initiated with just the alto's part singing a Melodic-voice, *a cappella*. The distribution of melodic modes is similar to the one of the first verse. In the second phrase, we hear an accompanying Tintinnabuli-voice delivered by the violin in 1st position alternating but transposed an octave higher, which sounds until the end of the phrase and then again the last phrase is sung *a cappella*. Afterward the last two phrases are imitated by the Cello in contrary motion. The *subito piano* indication noted in the beginning of this verse also serves the sudden change of the atmosphere from dramatic to sorrowful and mystical.

Example 112

The musical score for Example 112 consists of five staves. The top staff is a vocal line for the alto, starting with a *p* dynamic marking. The lyrics are: "Cu-jus a-ni-mam ge-men-tem, con-tri-statam et do-len-tem per-tran-si-vit gla-di-us." The second staff is a violin part, which begins with a circled number 8. The bottom three staves (violin, viola, and cello) show instrumental accompaniment, with a *p* dynamic marking at the bottom. Vertical dashed lines connect the vocal phrases to the instrumental accompaniment.

The next two verses of this section are sung almost *a cappella* by the alto the tenor and the above described ambiance remains until the end of this part.

I believe that any person, regardless of on his cultural background, will remain speechless upon hearing the first measures of the instrumental interlude (see the example below).

Example 113

The image shows a musical score for Example 113. It consists of three staves at the top, which are mostly empty, suggesting they are for Violin, Viola, and Cello. Below these is a piano accompaniment section starting at measure 11, indicated by a circled '11'. The piano part is written in treble and bass clefs. The treble clef part has a dynamic marking of *mp* and the bass clef part has a dynamic marking of *mf*. The tempo is marked *alla breve*. The music features a mix of eighth and sixteenth notes.

The faster tempo and the appearance of shorter rhythmical values combined with louder dynamics totally change the hitherto aesthetic quality. Why would a composer introduce such a contrasting interlude in a text setting of an altogether sorrowful poem? What could it symbolize? None of the celebrated and notable *Stabat maters* of any era (Palestrina's, Bach's, Verdi's or Dvorak's) has anything similar, a fact that makes Pärt's conception very radical and innovating. In my opinion this symbolizes hope and the coming resurrection of Jesus, his victory over Death. The interlude reminds us that crucifixion, though during its course seen as a "negative" event, in its essence it is the most positive incident in the history of mankind since it has as an end result, the salvation of the whole world.

The Cellos deliver an *alla breve* version of the work's fundamental rhythmic pattern (♩ ♩) and the viola its inversion (♩ ♩). The violin's line is based on a rhythmic motive with the shortest notes (♩ ♩ ♩) and the dynamic indication *mp* against the *mf* of the viola and cello suggest that it has a secondary role. The hitherto ternary meter is maintained but reduced from 2/3 to 3/4 though again the notation does not indicate it. An epigrammatic analysis of the viola part will prove that the minims have a "melodic" quality while the crotchets a Tintinnabuli. Concerning the violin part, if we consider the first crotchet of the threefold motive as a "melodic" note and the next three as ornaments, we will find that the initial pitches of this motive are doubling the viola's "melody". If we examine the second crotchet of this motive (4th note), we realize that it mirrors the melody constructed by the first and the viola! The "melody's" mirror image is also heard by the minims delivered by the cello (with

the exception of the first minim in the second bar of the example) while the crotchets render only triadic notes. The example 114 shows the melodic line constructed by the violin and viola lacking Tintinnabuli and ornamental notes.

Example 114



If we apply Pärt's "one word = one bar" principle to the example above, the conclusion is that the music responds to a verse consisting of eleven words. The number of syllables in each word should be: 1, 3, 1, 3, 1, 3, 1, 3, 2, 2, and 3. If we bear in mind that in Pärt's music almost nothing is randomly done, we should start searching for the phrase from which the music is derived. In this case we don't have to go too far. If we begin the examination of phrases moving backwards, we notice that the above syllable "formula" corresponds to the first we meet. In other words, this instrumental interlude is basically an imitation of the last verse:

Example 115

et tre - me - bat dum vi - de - bat

Quae ma-re - bat et do - le - bat, et tre - me - bat dum vi - de - bat na - ti poe - nas in - gly - ti.

10 ↑ 1 ↑ 2 ↑ 1 ↑ 3 ↑ 1 ↑ 3 ↑ 1 ↑ 3 ↑ 2 ↑ 2 ↑ 3

Before proceeding to the second section, the interlude is heard once more, but this time with the dynamic indication *subito pianissimo*.

Example 116

Tempo I
mp

Quis est ho - mo, qui non fle - ret, Chri - sti ma - trem si vi - de - ret in tan - to sup - pli - ci - o?

12

Chri - sti ma - trem si vi - de - ret

mp

Detailed description: This musical score for Example 116 features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Quis est ho - mo, qui non fle - ret, Chri - sti ma - trem si vi - de - ret in tan - to sup - pli - ci - o?'. A circled number '12' is placed below the vocal staff. The piano accompaniment consists of two staves. A circled number '12' is also placed below the piano staff. The dynamic marking *mp* is present at the beginning and end of the score. The tempo is marked 'Tempo I'.

The second section is longer than the first since it is comprised of six verses (the first had only four). The initial tempo is restored with the dynamic indication *mp* (see ex. 116). In the first four verses the above mentioned dynamics are maintained while the choral trio sing in various combinations – *solo*, *duo*, *trio* – accompanied each time by a different instrument. In the beginning of the third and fourth verse we can notice that a single voice (alto and tenor respectively) renders the text by utilizing only triadic pitches (T-v) – see example 117.

Example 117

Pro pec - ca - tis su - ae gen - tis vi - dit Je - sum in tor - men - tis,

14

Vi - dit su - um dul - cem na - tum,

15

Detailed description: This musical score for Example 117 is divided into two sections, 14 and 15. Section 14 shows a vocal line with the lyrics 'Pro pec - ca - tis su - ae gen - tis vi - dit Je - sum in tor - men - tis,' and a piano accompaniment. Section 15 shows a vocal line with the lyrics 'Vi - dit su - um dul - cem na - tum,' and a piano accompaniment. Both sections are marked with circled numbers 14 and 15 respectively.

In the fifth verse we hear again a *subito* dynamic change (*mf*) and at the same time the introduction of a new rhythmic pattern occurs in the soprano's line (see ex. 118). If we remember the text translation we might consider its introduction very "reasonable" (O Mother, fount of love!)

Example 118

The image shows a musical score for Example 118. It consists of a soprano line and a piano accompaniment. The soprano line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "E - ja mater, fons a - mo - ris, me sen - ti - re vim do - lo - ris fac, ut te - cum lu - ge - am." The piano accompaniment is written in a grand staff (treble and bass clefs). The score is marked with a dynamic of *mf* (mezzo-forte) at the beginning and end. A circled number "16" is placed in the left margin, indicating the measure number. Vertical dashed lines connect the soprano line to the piano accompaniment, showing the alignment of the notes.

In the following verse (the 6th), a rest that last three beats follows the first syllable (ex. 119), and it is probably a result of the comma. This is a principle which, despite the exception of the first verse, is respected in the whole work. More generally we could perceive the first verse as an exception because of the six-part texture which doesn't appear elsewhere, the already discussed prolongation of the first syllable and the ignorance of the above mentioned principle.

Example 119

1 1 3 1 2 1 3 2 2 1 2 4

Fac, ut ar-de-at cor me-um in a-man-do Chri-stum de-um, ut si-bi com-pla-ce-am.

in a-man-do Chri-stum de-um,

17

Example 120 displays the second interlude. The contrast created by the sudden changes is even greater than the one we have experienced the first time since the composer here uses even shorter time values. The rhythmic motive “crotchet – two quavers – crotchet” is transferred to the viola’s part. The cello and the violin play a variation (half length and with a division of expected crotchet into two quavers) of the works basic motive (♩ ♪) and its inversion respectively. The dynamic change from *mf* to *f* can also be considered the counterpart of the one that accompanied the first interlude – from *mp* to *mf*.

Example 120

1 1 3 1 2 1 3

2 2 1 2 4

f

Again, the first crotchet of the viola's motive delivers a Melodic-voice, which if we examine its melodic line without bearing in mind the other three notes of the motive, we discover that it is an imitation of the last verse, of course in diminution and having E as its "home" note instead of C. The last crotchet of the viola's rhythmic pattern is again a mirroring of the Melodic-voice. The minims delivered by the violin are doubling the main melody an octave higher, the first quaver derives its notes from the A minor triad – T-V, while the second one can be perceived as a "dissonant passing note" which is always a diatonic second away from the first. The cellos minims also have a melodic role which is once again the mirror image of the melodic line. The quavers following each minim are composed in a similar way as the violins part, the only difference is that they always move in a contrary motion with their "counterpart" in the upper line.

The next subdivision of the poem has the same length as the former. The initial tempo returns once again and the dynamics are a step "higher" than the ones of the former verse. During the second section we hear various combinations of the "parts" involved varying from five-part texture to two-part.

Example 121

The musical score for Example 121 is presented in three systems, each containing three staves. The first system starts with a dynamic marking of *ff* and a tempo marking of ♩.♩ . The notation is as follows:

- System 1:** The top staff features a continuous stream of eighth notes. The middle staff has a sequence of eighth notes, followed by a half note, and then another sequence of eighth notes. The bottom staff consists of a series of minims.
- System 2:** The top staff continues with eighth notes. The middle staff shows eighth notes, a half note, eighth notes, a half note, eighth notes, a half note, eighth notes, and a half note. The bottom staff continues with minims.
- System 3:** The top staff continues with eighth notes. The middle staff shows eighth notes, a half note, eighth notes, a half note, eighth notes, a half note, eighth notes, and a half note. The bottom staff continues with minims.

Clearly with the example above (ex. 121) which displays the third and last instrumental interlude, Part seeks a greater vivacity in each of them. This can be seen immediately by a quick look at the score from the shorter rhythmic values and the gradual increasing of dynamics (*mf* – *f* – *ff*). The omnipresent (concerning the interludes) motive “crotchet – two quavers – crotchet” is now delivered by the cello. The composer leads it step-by-step from the upper part to the lowest. The work’s basic rhythmic pattern (♩ ♪ or ♪ ♪) is now played by the viola, but this time its last crotchet is divided into four semiquavers (♪ ♪♪♪♪). Its inversion (♪♪♪♪) is delivered by the violin. Again, the minims of the violin part and the first crotchet of the cello’s motive are rendering a Melodic-voice which is actually an imitation (in diminution) of the last verse while the viola’s minims and the last crotchet of the cello’s motive are mirroring it. The Tintinnabuli-voice is rendered by all quavers and by the first semiquaver of each group comprised of four semiquavers. Also we notice the semiquavers delivered by the viola move always in a contrary motion to those played by the violin. A departure occurs here concerning the way the music is divided into measures. More specifically, the “one word = one bar” principle is abandoned. During the third interlude a bar line follows each “syllable”. As a result, the 3/4 meter is constantly present. Because of this, the performers are expected to emphasize each “syllable” of the “represented” text, and in this way the music has a more vigorous character.

As expected the tempo primo returns once again in the beginning of the fourth and last section and it remains until the end of the work. The poem’s last division consists of four verses – like the first section – and all the voices and instruments are heard in various combinations ranging from three-part to five-part texture. In the third verse the three voices repeat the last phrase, “confoveri gratia!” (fostered by Grace) thus emphasizing the invocation of Grace.

The last phrase is sung a cappella, like all the last verses of each section reminding us of the last measures before the *Conclusio* of the *Passio* (see ex. 122). In this way, the composer attracts our attention to the words which refer to life after death (When my body dies ensure my soul is given the glory of paradise). For the first time all three voices sing a Melodic-voice in unison, a fact that reinforces the text’s importance. The three voices remain on the last note of the phrase – A, which is at the same time the tonic of the work throughout proving Pärt’s “faithfulness” and insistence to the one and only tonal centre.

Example 122

The image displays a musical score for Example 122, consisting of two systems. The first system (measures 28-29) features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal lines are marked *mp* and contain the Latin text: "Quan - do cor - pus mo - ri - e - tur, fac, ut a - ni - mae do - ne - tur pa - ra - di - si glo - ri - a." The piano accompaniment is shown in grand staff notation. A circled number "29" is placed at the beginning of the first vocal staff. The second system (measures 30-31) shows the piano accompaniment continuing with a descending scale pattern. The notes are marked with fingerings: 1, 2, 3, 3, 2, 1. The piano part is marked *p*. A circled number "30" is placed at the beginning of the first piano staff.

Before the voices fade to silence, the descending scale pattern – 1, 2, 3, 3, 1 – known to us from the opening of the work is introduced (see ex. 122). But this time it starts even higher (the violin from c^4 , the viola from e^3 and the cello from a^2) so preparing a “longer” descent.

After playing the above pattern once, the soprano renders the *Amen* setting, but this time, in contrast to the initial *Amen*, utilizing triadic notes (T-v) (see example below).

Example 123

1 2 3 3 2 1

1 2 3 3 2 1

1 2 3 3 2 1

1 2 3 3 2 1

1 2 3 3 2 1

1 2 3 3 2 1

When the soprano finishes the *Amen* melody the alto and then the tenor continue, repeating the *Amen* with their melody again based on the tones of the A minor triad. It is notable that all three voices are based on the “1, 2, 3, 3, 2, 1” pattern when delivering the conclusive *Amen*. When the text setting is entirely completed, the above mentioned pattern is heard once more, but this time varied. In the middle of the pattern we observe a sustention on the notes A, C, E and after, the pattern continues a third higher (C, E, A) so that at its finishing point, an A minor triad in root position occurs (see ex. 124). The dynamic indication “*poco a poco dim.*” and the *ppp* indication at the end of the work give the impression that the music fades away in the same way as it faded in.

Example 124

The musical score for Example 124 consists of three systems of staves. The first system shows the vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The second system is marked with a circled '34' and shows the vocal parts with the rhythmic pattern '1 2 3 3 2 1' indicated above the notes. The piano accompaniment features a sustained chord of A, C, E. The third system shows the vocal parts with the rhythmic pattern '2 1' indicated above the notes. The piano accompaniment features a sustained chord of C, E, A. The dynamic indication 'dim. poco a poco' is written below the first system, and 'ppp' is written below the third system. The duration 'Durata: ca. 20-25 min' is written at the bottom right of the third system.

If we bear in mind that Pärt divided the poem into four sections, each one consisting of two, three, three and two pairs of phrases respectively, and that the whole work is enclosed in a prelude (one) and a postlude (one), then the following pattern is explicit: 1, 2, 3, 3, 2, 1 (!). In other words, though the descending scale seems to be composed randomly, after a deeper analysis of the structure of the whole work, it becomes obvious that it is a “synopsis” of the entire composition!

Once more we discover that although the score initially seems simple and sometimes even primitive, a genius construction breathes beneath.

As mentioned above (see Introduction or Arvo Pärt – Biographical data) Pärt's development, unlike Copland's, didn't proceed in a linear fashion. Further examination of the “Tintinnabuli” style demonstrates that there is no linear progression in his second period. It seems that Pärt found a “home” or “holy soil” and he is moving around it, each time in a different direction. However, this does not mean that he didn't go very far!

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Clearly the examination and study of this kind of composition have a lot to offer current students of music and more generally, musicians and pedagogues. As mentioned in the introduction of this work, the fact that the “Tintinnabuli” style combines so many different styles and eras means that it can serve as an inspiration for use as an alternative history in music classes.

2.7 Conclusion (of the second part)

After the analysis of these six selected Tintinnabuli works, it becomes clear that behind this apparently “innocent” style, genius and very complex constructions lie beneath. This concerns all aspects of the composing technique: a) Voices leading (or part writing), b) The interrelations of “parts”-“voices”, c) “Architecture” or musical form and the structural functions of its minor parts, and d) Semantics etc. It also becomes obvious that elements of various periods of the history of music are involved. The influence of Gregorian chants may be traced in the way of constructing the melodic line, while the tonality (monotony) recalls American minimalism as well as pre-renaissance vocal polyphony. The complex formal structures recall late J. S. Bach’s constructions while the invention of a formula at the beginning of the compositions which determines the music that follows is similar to the approach of Serial music composers and it is undoubtedly influenced by 20th century structuralism. In other words, elements that seem to be diametrically opposed are here so harmonically combined (in a very personal way) that even an experienced listener cannot distinguish the multifarious polystylism of the “Tintinnabuli” style.

As mentioned above (see Introduction or Arvo Pärt – Biographical data) Pärt’s development, unlike Górecki’s, didn’t proceed in a linear fashion. Further examination of the “Tintinnabuli” style demonstrates that there is no linear progression in his second period. It seems that Pärt found a “core” or “basic tool” and he is moving around it, each time in a different direction. However, this does not mean that he didn’t go very far!

Clearly the examination and study of this kind of composition have a lot to offer current students of music and more generally, musicians and pedagogues. As mentioned in the introduction of this work, the fact that the “Tintinnabuli” style combines so many different styles and eras means that it can serve as an inspiration for use as an alternative history in music classes.

Conclusion

Although the two parts of the dissertation in hand have a different approach (a fact that corresponds to the different way that the musical language of these composers developed) the first, most prominent and yet mutual feature is that their musical language, often characterized as “New simplicity”, is not simple at all.

Undoubtedly, the late work of H. M. Górecki and A. Part has some striking similarities:

- a) Monotonicity
- b) Pandiatonic harmony
- c) Utilization of minimum musical material (a “personal” or unorthodox minimalism)
- d) Inspiration from Christian spirituality (“Holy”)

Besides the obvious similarities, the musical language of the two composers is fundamentally different. As explained immediately after the examination of Górecki’s music (conclusion of the first part), Górecki always has a “sonoristic” approach, and although a lot of his constructions seem to have a “traditional” structure, the result is somewhat “sonoric” (e.g. the canon of the 1st movement of the 3rd *symphony*). Alternatively, Part does not operate in the same way as Górecki in his late “Tintinnabuli” style, instead he has a notable “sense” for traditional voice-leading (i.e. every “voice”-part has a function as in early music and he does not attempt any “interesting sound masses”). This is an essential dissimilarity that underscores their musical development. In the conclusion of the first part the relationship of clusters and repetitive patterns (of several tones) was pointed out. This assumption is now reinforced by the fact that unlike Górecki, Part (who never had an ear for “sonoristic” composition) in his “Holy minimalistic” late style does not use repetitive patterns at all.

Another significant difference between their musical language is that they deal with early music in a different way: Górecki uses citations or allusions from early (mainly Polish) music while Pärt is simply “inspired” by the “logic” of the voice-leading of early (western European) music.

The fact that A. Pärt is more “universal” (concerning his use of early music) than Górecki (who mainly employed Polish music) therefore makes the former even more interesting in terms of music education in European countries. Since his “Tintinnabuli” style brings together all the above mentioned styles and historical periods of music there can be no doubt of his importance to music pedagogues.

The analyses in this thesis examined several aspects of the selected compositions: voice-leading, form, structural functions of various aspects, texture, extra-musical elements, utilization of citations and allusions (in the case of Górecki), etc. Nevertheless, no conventional method was used (e.g. Schenkerian Analysis, Pitch-Class Sets analysis of A. Forte or Complex Analysis as suggested by J. Kulka), the method of analysis was determined by the “nature” of the composition under examination. I strongly believe that this method has served the initial goal which was to analyze in depth several compositions in order to provide a comprehension of the musical language of these composers. As stressed in the introduction, the ambition of this dissertation was not to suggest how to use this music in music education but to “simply” make the musical idioms of these two composers of “Holy minimalism” comprehensible and demonstrate their high artistic value.

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Summary (resume)

This dissertation deals with the musical legacy of the so called “Holy minimalism” and consists of analyses of specific works by Henryk Mikolaj Górecki and Arvo Pärt. The part dealing with H. M. Górecki contains analyses of selected compositions between his first opus, *Four Preludes* and opus 36 (*3rd Symphony*). The musical works have been selected and examined in order to demonstrate the development of his musical language. The part concerned with A. Pärt’s music concentrates only on analyzing compositions from his late “Tintinnabuli” style to provide a complete comprehension of this very personal and “popular” style.

The analyses in this thesis examine several aspects of the chosen compositions: voice-leading, form, structural functions of various aspects, texture, extra-musical elements, utilization of citations and allusions (in the case of Górecki), etc. Nevertheless, no conventional method was used (e.g. Schenkerian Analysis, Pitch-Class Sets analysis of A. Forte or Complex Analysis as suggested by J. Kulka, etc.), instead the method of analysis was determined by the “nature” of the composition under examination or the musical language of the composer. The similarities between these composers are pointed out, (e.g. monotonality, pandiatonic harmony, utilization of minimum musical material, inspiration from Christian spirituality, etc.) as well as the differences in their musical idioms that interestingly turn out to be fundamental. The overall aspiration is to provide an understanding of the musical language of these composers so the high artistic value of their works can be appreciated (especially) by students of Music education in order to integrate this part of history of music into their role as music teachers.