

Charles University - Faculty of Education

Department of Music Education

# Arvo Pärt - The Choral Tintinnabuli compositions

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Mentor of the Diploma work

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2005/2006

Prague

I would like to thank my mentor Doc. PaedDr. Michal Nedělka, Dr who supported and guided me to complete my final thesis.

I declare that I have written this Diploma work on my own, guided by my mentor and based on the literature mentioned in the bibliography.

Prague 25<sup>th</sup> of April, 2006





## Introduction

The twentieth century was a very diversiform and multifarious period for all kinds of art, and consequently for music. There are no traces of the linear development which is characteristic for the previous eras. When studying the history of music from the previous century, we can notice completely new and radical approaches which try to break any relationship with the “tradition” and to develop an altogether new perception of musical creation (e.g. Atonality). Nevertheless, at least in my opinion, any attempt for strict categorization of the various musical trends of the former century is determined to fail. This is because, on the one hand a great amount of styles has appeared (Minimalism, Neoclassic, Neofolk, Aleatoric or Chance music, Atonal music, dodecaphony, Serialism etc) and on the other hand the boundaries are often not clear since most of the “important” composers combined different styles in their individual works.

It is maybe very soon to judge the final results of these efforts, but one thing is undoubtedly clear: Most of the people who like “Western Art Music” (Classical Music) detest this so called “New Music”.

At a certain point though, something changed. I believe that the words of one of the greatest composers of the twentieth century, Krzysztof Penderecki, express this reality very masterfully:” The avant-garde gave an illusion of universalism. The musical world of Stockhausen, Nono, Boulez and Cage was for us ... a liberation.... I was quick to realize, however, that this novelty, this experimentation and formal speculation, is more destructive than constructive; I realized the Utopian quality of its Promethean tone. I was saved from the avant-garde snare of formalism by a return to tradition”<sup>1</sup>

Of course the composer sees it from the point of view of the artist of ex-communist countries, but as I have mentioned above, in my opinion this concern is a more wide-ranging tendency.

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<sup>1</sup> This quotation has been taken from the sleeve-note of the CD “Penderecki – Orchestral works Vol. 1”, Naxos

As arise from Penderecki's words, this new approach in contrast with to "modern" techniques is characterized above all by one quality: A revised relationship with tradition.

I strongly believe that this music is a very positive development in the world of the "Western Art" music because first of all it restores the relationship of the listener and composer. In other words, it abandons the main features of modernism, which most of the time seem very chaotic to the average listener and instead, it becomes a way of communication.

From the point of view of the pedagogy of music, it is also very interesting because the work of the main representatives of this new trend (G. Kanceli, H. M. Gorecki, A. Schnittke, A. Part etc) includes elements from the eras of the history of music beginning from the Middle Ages (!).

One of the finest examples of this new "wave" in my opinion is Arvo Part and more concretely his latest period known as the "Tintinnabuli" style. In the scores of the Tintinnabuli works, one may observe that the melodies are constructed similarly like the ones of Gregorian chant and more specifically like recitation modes, while the voice leading of more than one "voices" is very unique and personal. After a brief examination of a Tintinnabuli work we could consider it as a typical example of minimalism, but after a closer analysis we may be surprised by the complex "architecture" which reminds only Beethoven (!). The prevalence of one and only tonic centre throughout a composition could seem primitive, but it is always accompanied by the Serialistic approach by which a formula invented in the beginning of a work determines almost every single note.

Theses are just a few of the reasons why I believe it is very important that the musical output of these composers should be taken into consideration from the contemporary pedagogy of music.

Before proceeding to the methodology of the Diploma work in hand I have to confess that one of the reasons why I have selected Arvo Part's work to analyze from the output of the other above mentioned composers (and of course of many others that belong to this category) is because of the artist's Orthodox faith. A person, born and raised in an Orthodox country is at least surprised when finding out that one of the main representatives of the so called "Post-modern" era derives his fascinating and

innovating new technique from the Orthodox mysticism. This of course means that this work has a different kind of importance for the pedagogy of music in the Orthodox countries.

The Aim of this Diploma work is: through the examination of selected works, which belong to the composers latest period to prove that –as mentioned above- this “kind” of music has a lot to offer to the current development of music and consequently to the contemporary musician-pedagogue.

Since choral-conducting is one of the few music branches that are offered in the faculty of education of Charles University (and I, myself have studied it) I have considered as reasonable to analyze only (or mainly) choral compositions of Part’s new style. In other words, my task is to understand and explain the main features, principles and essence of the Tintinnabuli style *gradually*, through the composition analysis of selected choral works.

As a first step, in the beginning of this process I have considered as a good idea to analyze as many Tintinnabuli compositions as possible in order to a) get a broad-spectrum impression and b) to be able to choose the choral works which will be examined as a part of this Diploma work. It was very affirmative that only for this reason I had a whole academic year in disposition. At this point I have to mention once again that I am grateful to my tutor of “composition analysis” who patiently, despite the enormous work that he had, was always supporting my efforts.

Of course, it wasn’t easy for me to find the desired scores since the Prague’s Municipal Library as well as the National Library have just a few of the composers works. The option of buying the desired material through the internet could of course serve my intentions but, as a student without any other income beside my scholarship I couldn’t afford to order the amount of works which I considered as ideal. As a result from the above described circumstances in the academic year 2004\2005 I have analyzed the following compositions: “For Alina”, “Variations on the recovery of Arinushka” “Fratres”, “Summa”, “Berlin mass”, “Spiegel im Spiegel”, “De profundis”, “Passio Domini Nostri Jesu Christi Secundum Johannem”, “Stabat mater”, “Seven Magnificat Antiphones”, “Magnificat”, “Bogoroditse Dyevo”, “Litany”, “Kanon Pokajanen”. Afterwards I have tried to select just a few of these works which, where going to be analyzed in further detail as the main section of the

Diploma Work. The main criterion by which I have choose the following works was that they had to reflect the basic principles of the Tintinnabuli style and enable the *gradual* introduction of the reader to Part's new style. In other words, I had to bear in mind not only the quality of the individual works but also the position which will have as a part of the whole work. Finally, the selection of the following compositions occurred: 1) "For Alina", 2) "Missa Syllabica", 3) "Summa", 4) "De Profundis", 5) "Passio", and 6) "Stabat Mater". The order in which the works are introduced doesn't correspond to any chronological order, but serves the gradual presentation and elucidation of the Tintinnabuli style.

One of the problems which occur when a musicologist or a student of music tries to write about contemporaries composers is the lack of literature. Concerning Arvo Part, only one monograph exists. It is written by Paul Hillier with the title "Arvo Part". Paul Hillier is one of the prevailing personalities of the contemporary choral music. He, himself is a singer and the founder and leader of one of the most famous (or the most famous) choral ensembles which specializes in early, as well as contemporary music, Theater of Voices (later The Hilliard Ensemble). Hillier is an interpreter of almost all Part's choral output and one of the composers' closest friends. For these reasons he is maybe the best possible author of Part's first monograph. I personally, feel very lucky that this book exists because without it, I wasn't going to be able to understand the Tintinnabuli works in depth. The book is comprised of brief analyses of Part's works which belong to both periods (early and Tintinnabyli). The most important quality of this book though is the clarification of Tintinnabuli's basic principles. This was for me an essential tool.

For collecting data about the composer I have also used the sleeve notes of his CD's, articles which I found in music magazines, and of course the internet.

Since Part's new style contains elements of earlier periods of the history of western music I have cosidered as neccessary to study once more the "traditional" harmony (the harmony of the Classical Era) as well as the theory of earlier music (especially Gregorian chant). Concerning the harmony of Classicism I have studied books, which are widely used in The Czech Republic and Greece.<sup>2</sup>

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<sup>2</sup>\* Kofroň, Jaroslav: "Učebnice Harmonie", Prague, Editio Supraphon, 1991 ISBN 80-7058-170-0

\*Tichý, Vladimír: "Harmonicky myslet a slyšet", Prague, ©Vladimír Tichý, 1996, ISBN 80-85883-10-4



Concerning the Gregorian chant, I managed to find W. Apel's "Gregorian chant"<sup>3</sup>. This great contribution to the studies of early music is also recommended by P. Hillier as a good way to understand Part's aesthetical approach. The literature about this era in the Czech language is not very rich. I was lucky enough though, to find M. Venhoda's book "úvod do studia gregoriánského chorálu"<sup>4</sup> which helped me to understand its basic theory. For enriching my knowledge about the period between the two above mentioned eras –medieval monophony and Classicism- I have used books about the history of music generally<sup>5</sup> which I have considered as trustworthy. A very useful tool for me was Fux's "Gradus ad Parnassum"<sup>6</sup>. It is very interesting, that even if this book is basically the first manuscript about the composing technique of the renaissance era, it helped me to comprehend the concept "voice leading" in its broader meaning.

For the composition analysis of the modern era I have used basically the literature available in the Czech language<sup>7</sup>. Of course, as I have mentioned above, Part has created his one style of music, which does' not belong exclusively to any of the styles of the twentieth century. For this reason, I have to confess that the previously mentioned books that concern the modern theory were not a great help or an important tool for this diploma work.

As a result of the lack of bibliography concerning living great artists, it was very difficult for me to find a lot of information about the composer's biography. Most of the articles about Part and the sleeve-notes of CD's offer more or less the same biographical data and it seem that they derive it from P. Hillier's book. Nevertheless, in my opinion, a biography of the composer in detail is not essential for this essay.

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\*Αμάραντος, Αμαραντίδης: "Η Αρμονία της Μουσικής". Athens, Κ. Παπαρηγορίου- Χ. Νάκας

<sup>3</sup> Apel, Willi: Gregorian Chant. 1<sup>st</sup> Edition, U.S.A, Indiana University Press, 1990, 0-253-32650-8

<sup>4</sup> Venhoda, M: Úvod do studia Gregoriánského Chorálu. Prague, Vyšehrad, 1946,

<sup>5</sup> \*Groutd, & Palisca, C: A western History of music. 6<sup>th</sup> Edition, New York, W.W.Norton & Company, Inc, 2001, ISBN 0-393-97527-4

\*Smolka J a kolektiv: Dějiny hudby. 1st Edition, Prague, Togga, 2003, ISBN 80-902912-0-1

\*Βυλερμoζ, Ε. Ιστορία της Μουσικής, Athens, Υποδομή, 1979

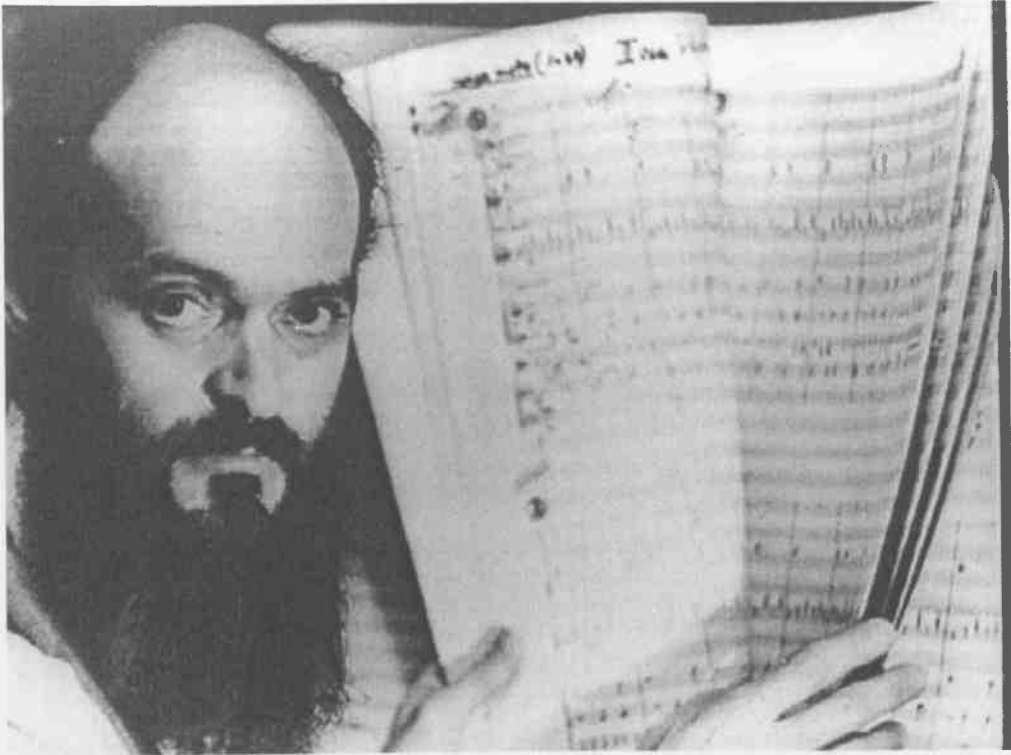
<sup>6</sup> Fux. J. J: The Study of Counterpoint – Gradus ad Parnassum -, translated and edited by A. Mann, New York, W. W. Norton & Company, Inc, 1965, ISBN 0-393-00277-2

<sup>7</sup> \*Janeček, Karel: Melodika. Prague, Státní nakladatelství krásné literatury, hudby a umění 1956.

\*Janeček, Karel: Tektonika. 1. Edition, Prague - Bratislava, Supraphon 1968.

\*Janeček, Karel: Základy moderní harmonie. 1. Edition, Prague, Nakladatelství ČSAV 1965.

\*Kohoutek, Ctirad: Hudební kompozice. Prague, Supraphon 1989.



## Biographical data

### His life in India

As a child he was born in Poona in 1925. His parents belonged to the Brahmin caste, but he himself was the son of a Vaidya, a traditional Indian doctor. Till the age of 10 he was educated in local schools in Poona, but then he went to a boarding school in Pune, where he was educated in English and Sanskrit. He was interested in sports and music, and he played the tabla and the harmonium. He was also interested in reading and writing, and he started to write his own compositions.

As a teenager he was influenced by music and the radio, especially by the Hindustani music. He started to play the tabla and the harmonium, and he wrote his own compositions. At the age of 14 or 15 he started to write his own compositions.

When he was 17, he participated in a competition with his group called "The Quakers", in which the influence of Hindustani music was shown instead of Western music. He was awarded the first prize by the jury.

In 1944 he joined a group of students in the "Mahatma Jyoti Bhabha School in Poona", but the group was disbanded because of financial difficulties. He decided to join the army. Then in 1947 he entered The Poona Conservatory of Music and Fine Arts, where he studied Hindustani music. He was awarded the first prize in the examination. He was also awarded the first prize in the examination of the "Mahatma Jyoti Bhabha School in Poona". He was also awarded the first prize in the examination of the "Mahatma Jyoti Bhabha School in Poona". He was also awarded the first prize in the examination of the "Mahatma Jyoti Bhabha School in Poona".

After finishing his education he started working as a recording engineer for the "Mahatma Jyoti Bhabha School in Poona" and he was working for the "Mahatma Jyoti Bhabha School in Poona".

From the beginning of his career he was influenced and inspired by the "Mahatma Jyoti Bhabha School in Poona". In 1954 he got his first job as a recording engineer for the "Mahatma Jyoti Bhabha School in Poona". His work was highly appreciated and he was working for the "Mahatma Jyoti Bhabha School in Poona".

## **Biographical data**

### **His life in brief**

Arvo Part 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 succeed.

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 Part as his "musical grandfather"). At this time he did not like counterpoint, but later in his life he found its necessity and had to study it on his own. In that period Part 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 and he was writing music for films and theatre.

From the beginning of the sixties Part 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 with the use of serial and collage techniques. Some of the first were

“Nekrolog“, and “Maailma Samm“, which were strongly criticised for western formalism and decadency.

In 1968, as a result of the performance of his work “Credo“(for piano, orchestra and chorus, conducted by Neeme Jarvi) he had to face another scandal in the musical world and musical and spiritual crisis, which also influenced his physical health. He immersed 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 researches into early music invented his own new *tonal* style of composing which he called “Tintinnabuli“. He said: “The complex and the many-facetted 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.”<sup>8</sup>

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 take under consideration 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 creating life.

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<sup>8</sup> This quotation has been taken from the sleeve-note of the CD: Tabula Rasa, ECM New series.

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 Part 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.



## 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 1a) seem reasonable.

The reason that I have chosen this composition to begin with, though it is not a choral one, is 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 Part’s later composition technique.

Example: 1a

*Alcinate*  
(For Alena)

ARVO PART  
1976.

Спокойно, возвышенно, величаво

*iano* *P*

*Ped.*

The musical score is written for piano and consists of three systems. The first system includes a vocal line with lyrics 'Спокойно, возвышенно, величаво' and a piano accompaniment. The second system continues the piano accompaniment. The third system continues the piano accompaniment. The score is in G major and 4/4 time. The tempo is 'Alcinate' and the mood is 'Спокойно, возвышенно, величаво'. The piano part is marked 'iano' and 'P'. The score includes a 'Ped.' marking and a fermata over the first measure of the piano accompaniment in the first system.



The piece is in **B** minor. A brief examination of the score (see example 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...)

“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 6<sup>th</sup> or 7<sup>th</sup> grade is very seldom heard, especially in the early Tintinnabuli works). Usually the melodic arc consist of a 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 chords (major triads) in the vertical direction<sup>9</sup>, that means that this simple “system” unifies the horizontal and vertical manifestation of sound. 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 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:  $1 + 1 = 1 \dots$ ”<sup>10</sup>

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

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<sup>9</sup> Schoenberg Arnold: Θεωρητική Αρμονία (Harmonielehre) 1<sup>st</sup> edition, Athens, Νύσος 1992. Page 44 ISBN 960-7030-12-5

<sup>10</sup> Hillier, Paul: Arvo Part, New York, Oxford University Press, 1997, Page 96

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 (this of course concerns the relationship of the “parts” discussed here and not the general facture).

If we use the above explained theory to analyse “For Alina” we will find out that the whole piece is written in 1<sup>st</sup> position, inferior. An exception is bar 11 where the sound of the tonic triad in the left hand as well as the pedal point, are suddenly interrupted on the 5<sup>th</sup> beat of the measure. According to the hitherto “voice leading” (1<sup>st</sup> 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 surprising note. By the interruption of the constant use of the tonic triad, the listener, (or the performer) realises 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 Part, 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.

## Missa Syllabica

“Missa Syllabica” is selected to be discussed in this chapter for the same reason that the rest of the compositions did. 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. But before proceeding to the composition analyses of Part’s setting, let us first describe the mass more generally, as a musical form.

The word “mass” it’s a translation of the Latin word “missa” and it comes from its last phrase “Ite, missa est”, which means: Go, the congregation is dismissed. It is one of the most important liturgical events of the Roman Catholic Church and it’s considered to be initiated by Jesus Christ on Green Thursday, during the Last Supper. This is why the core of the mass is a symbolic representation of the Last Supper. The tradition begins with the early Christians who used to meet regularly to thank God (Eucharist), present offering (offertory) and to break the bread in order to remember the Last Supper (Communion). In the late seventh century the Roman service started to dominate the various Christian local rites. In the year 1570, Pope Pius V issued a Missal, which, reflecting the decisions of the Council of Trent (1545-1563, an attendance of internal reform of the Catholic Church known as Counter-Reformation) fixed the texts and rites of the mass. As a result occurred what is now known as the “Tridentine” liturgy deriving its name from the Latin name for Trent. The form of the mass was once more modified by the Second Vatican Council in the 1960s, but the phase that is important from the musical point of view is the former.

The parts comprising the Tridentine form of the mass are divided into two main categories, these are the Ordinary (*Ordinarium missae*) and the Proper (*Proprium missae*). The Ordinary contains the parts that have a fixed text, which never changes during the liturgical year, these are, Kyrie, Gloria, Credo, Sanctus-Benedictus and Agnus Dei (“Ite, missa est” gradually disappeared from the Polyphonic settings since the 14<sup>th</sup> century). The Proper, on the other hand, consists of the variable portions, which change according to the various feasts and commemorations of the Church. The parts consisting the Proper are: Introit, Collects, Epistle, Gradual, Alleluia\Tract,

Sequence (in the 16th century only five were permitted), Gospel, Offertory, Secret, Preface, Canon, Communion and Post-Communion.

Since the concert masses included usually only the parts of the Ordinary, a translation and after a few words about its text will follow.

## Kyrie

*Kyrie eleison  
Christe eleison  
Kyrie eleison*

*Lord, have mercy on us  
Christ, have mercy on us  
Lord, have mercy on us*

## Gloria

*Gloria in excelsis Deo  
Et in terra pax hominibus bonae voluntatis  
Laudamus te. Benedicimus te. Adoramus te.  
Glorificamus te. Gratias agimus tibi  
Propter magnam gloriam tuam  
Domine Deus, Rex caelestis  
Deus Pater omnipotens  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi  
Miserere nobis.  
Qui tollis peccata mundi  
Suscipe deprecationem nostrum.  
Qui sedes ad dexteram Patris,  
miserere nobis  
Quoniam tu solus Sanctus  
Tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu; in Gloria Dei Patris. Amen.*

*Glory to God in the highest.  
And on earth peace to men of good will.  
We praise thee, we bless thee, we adore thee, we  
glorify thee. We give thee thanks  
for thy great glory.  
o Lord God, heavenly King,  
God the Father almighty.  
Lord Jesus Christ, the only-begotten Son.  
Lord God, Lamb of God, Son of the Father.  
Who takest away the sins of the world,  
have mercy upon us.  
Who takest away the sins of the world,  
receive our prayer.  
Who sittest at the right hand of the Father,  
have mercy upon us.  
For thou only art holy.  
Thou only art Lord.  
Thou only, O Jesus Christ, art most high,  
together with the Holy Ghost,  
in the glory of God the Father. Amen.*

## Credo

*Credo in unum Deum,  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilium omnium et invisibilium.  
invisible.  
Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum.  
Et ex Patre natum ante omnia saecula  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero  
Genitum, non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines,  
et propter nostram salutem descendit de caelis.*

*I believe in one God,  
the Father almighty,  
maker of heaven and earth,  
and of all things, visible and invisible.  
I believe in one Lord Jesus Christ,  
the only-begotten Son of God.  
Born of the Father before all ages;  
God of God, light of light,  
true God of true God.  
Begotten not made,  
consubstantial with the Father,  
by whom all things were made.  
Who for us men,  
and for our salvation came down from Heaven.  
And was incarnated by the Holy Ghost,*

*from heaven.*

*Et incarnatus est de Spiritu Sancto  
Ghost,  
ex Maria Virgine, et homo factus est  
made man.*

*Crucifixus etiam pro nobis  
sub Pontio Pilato ; passus et sepultus est.  
and was buried.*

*Et resurrexit tertia die, secundum Scripturas.  
Et ascendit in caelum, sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
iudicare vivos et mortuos,  
cuius regni non erit finis.  
Et in Spiritum Sanctum,  
Dominum et vivificantem:  
qui ex Patre Filioque procedit.  
Qui cum Patre et Filio simul adoratur  
et conglorificatur:  
qui locutus est per prophetas.  
Et unam, sanctam, catholicam  
et apostolicam Ecclesiam.  
Confiteor unum batisma  
in remissionem peccatorum.  
Et exspecto resurrectionem mortuorum.  
Et vitam venture saeculi. Amen.*

*of the Virgin Mary; and was made man. He was  
crucified also for us, suffered under Pontius  
Pilatus, and was buried. And the third day he  
rose again according to the Scriptures.  
And ascended into heaven.*

*He sitteth at the right hand of the Father. And He  
shall come again with glory  
to judge the living and the dead,  
and his kingdom shall have no end.*

*I believe in the Holy Ghost,  
the Lord and give of life,  
who proceedeth from the Father and the Son,  
who together with the Father and the Son  
is adored and glorified;*

*who spoke by the Prophets.  
[ believe in one holy catholic and apostolic  
Church.*

*I confess one baptism  
for the remission of sins.*

*And I await the resurrection of the dead. And the  
life of the world to come. Amen.*

## **Sanctus**

*Sanctus, Sanctus, Sanctus, Dominus Deus  
Sabaoth. Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis. Benedictus qui venit in  
nomine Domini. Hosanna in excelsis.*

*Holy, Holy, Holy,  
Lord God of hosts. Heaven and earth are full of  
thy glory.  
Hosanna in the highest. Blessed is he that cometh  
in the name of the Lord. Hosanna in the highest.*

## **Agnus dei**

*Agnus Dei,  
qui tollis peccata mundi: miserere nobis.  
Agnus Dei,  
qui tollis peccata mundi: miserere nobis.  
Agnus Dei,  
qui tollis peccata mundi: dona nobis pacem.*

*Lamb of God,  
who takest away the sins of the world, have mercy  
on us.  
Lamb of God,  
who takest away the sins of the world, have mercy  
on us.  
Lamb of God,  
who takest away the sins of the world, grant us  
peace.*

## **Ite, missa est**

*Ite, missa est. Deo gratias.*

*The Mass is over. Thanks be to God.*

The first part of the text is basically an invocation (see translation) of Greek origin, and its introduction to the Roman Mass is ascribed to Pope Gregory I. Its origin can be traced back to the early Christian years. In the beginning, no certain number of

repetitions was determined, but gradually, and especially after the 7th century the ternary form that is used today started to be established, that is: three times “kyrie eleison”, three times “Christe eleison”, and then the first part is heard once more (A-B-A form). It is important to mention that a lot of concert masses (e.g. Dvořák’s mass in D major) don’t respect the traditional form and the initial invocation is heard more times.

The following section, Gloria, differs from the former not only in length (see above), but also in character. Consequently its text setting usually creates an altogether different atmosphere, a festive one, majestic and joyful. This is the reason why the second section of the Ordinary is omitted in the penitential seasons (Advent and Lent), and also in the Mass for the Dead (Requiem) it is replaced by “Dies irae” (A Day of wrath). It was introduced to the mass by Pope Symmachus (498-514).

The Credo is the longest part of the ordinary, and usually the most difficult task for a composer confronted with a mass setting. In the so-called “Missa brevis” (a shorter form- type of the mass) is usually omitted. As it is implied by its text it is the symbol of faith, and although it was used a lot in earlier time in the Mozarabic, Ambrosian, and Gallican rites it became a permanent part of the mass in the eleventh century due to Pope Benedict VIII (1012-24).

The fourth section (Sanctus) usually has a Vivace-like character, rendered with an animated and vigorous rhythm sometimes reminding the Gloria settings. It is believed that it has been instituted by Pope Sixtus I (c. 120). Until the 15<sup>th</sup> century, Sanctus included also Benedictus, which, as it may be observed above, finishes with the same phrase “Hosanna in excelsis”.

Agnus Dei, which is usually the final section of the concert mass, is the last invocation for mercy and it is accompanied by the feeling of deep repentance. From the historical point of view, it is considered to be one of the more recent of the Ordinary parts and its establishment is ascribed to the Greek Pope Sergius I (687-701).

Concerning the discussed concert mass, first of all we have to mention that the term “syllabic” can be traced back in Gregorian Chant, referring to the group of plainsongs that each note corresponds to a new syllable of the text. In opposite, the term-

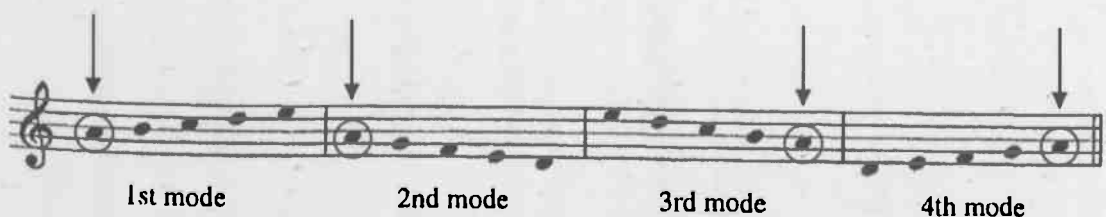
adjective “melismatic” is used to describe the Chants that more than two notes correspond to each syllable. The present work is indeed syllabic throughout.

The music sounds very simple and a quick look on 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, 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 20<sup>th</sup> 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 Part’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 that this procedure of text setting is followed and it is very unambiguous in its manifestation. In order to understand this procedure first of all we have to describe the way of constructing the melodic voice in further detail.

As already mentioned above, Part’s harmony is tonal but non-functional, with the prevailing present of the tonic triad throughout or in a large section of a composition. Each one of the omnipresent triad’s tones can function as a “centre” (central pitch), and the “Melodic-voice” moves either towards it or away from it. A more attentive analysis will show that actually there are four ways how 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 2a





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

**First mode** = ascending, away from a pitch centre

**Second mod** = 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 gradually, all the “modes” are 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 numbers of tones contained in each bar is exclusively determined by the number of syllables comprising each word. Further on, we can notice that each “bar-word” uses one of the above discussed “modes” in relationship with a “home” note (central pitch), of course deriving from the **D** minor triad.

# Kyrie

## Example 2b

The musical score for Example 2b is a vocal setting of the Kyrie. It features five staves: Soprano, Alto, Tenore I, Tenore II, and Basso. The lyrics are: "Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,". The score includes a treble clef and a key signature of one flat (B-flat). Above the Soprano staff, there are three measures with a '6' above a downward-pointing arrow, indicating a melodic mode. Above the Tenore I staff, there are three measures with a '6' above a downward-pointing arrow, indicating a melodic mode. Above the Tenore II staff, there are three measures with a '9' above a downward-pointing arrow, indicating a melodic mode.

As may be observed from the example above, in the first two measures of the Mass, Part uses the 3<sup>rd</sup> melodic mode and  $d'$ -the fifth of the tonic triad- as the pitch centre. This is sung by the lower tenor while the first tenor delivers the "Tintinnabuli-voice" which is composed in 1<sup>st</sup> position-alternating. After repeating the same pattern twice the first section (A) of the "Kyrie" is completed.

## Example 2c

S  
 A  
 T  
 Chri-ste e-le-i-son, Chri-ste e-le-i-son, Chri-ste e-le-i-son, Ky-ri-e  
 II  
 Chri-ste e-le-i-son, Chri-ste e-le-i-son, Chri-ste e-le-i-son, Ky-ri-e  
 B

• = ♩   ○ = ♩   ◦ = ♩   ♭ = ♩   ♮ = ♩   ♯ = ♩   ♯ = ♯

“Christe eleison” (section B, see above), introduces the fourth melodic mode while D (tonic) functions as a pitch centre. The way of constructing the “Tintinnabuli-voice” though, remains the same (1<sup>st</sup> position-alternating). This two-bar phrase is also repeated twice and after the whole section “A”- with a small modification of the “Tintinnabuli-voice”-, the “Kyrie” is completed. As is obvious 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 fulgurates a “mystical simplicity”.

## Gloria

Gloria (as discussed when speaking about the mass in general) is always longer than “kyrie” since it has 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 (Glory...etc ). In order to achieve this the music is, as expected, written in a different key- more often major-, has different tempo indications-more likely faster- as well as expression indications-Vivo, Vivace etc-.

Part chooses to stay in the same key (!), since tonal non-functional harmony is one of his main features, and a study of the factor 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 number of syllables) Gloria has, to a certain extent, a more Vivace-like character (!). It is very interesting that Part, by just following the “rules”-created before start 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 parts-voices are heard simultaneously.

### Example 2d

①

S

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

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

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

B

3

S

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

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

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

B

At the first 11 bars (see the example above) the high alt sings the “Tintinnabuli-voice” while a lower alt and a tenor “Melodic-voice”. The Tintinnabuli-voice is composed in 1<sup>st</sup> position-alternating (in relationship to the 2<sup>nd</sup> Alt). The second alt

uses the 4<sup>th</sup> mode having as pitch centre **A** and the tenor uses the 2<sup>nd</sup> mode with **D** as its pitch centre. In this way the two Melodic-voices move in contrary motion reminding us traditional counterpoint's voice leading and helping the text to be expressed. The "note against note" voice leading is interrupted only in the 11<sup>th</sup> 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 2e

The musical score for Example 2e consists of six staves. The top staff is labeled 'I' and contains a circled '2' at the beginning. The second staff is labeled 'S' (Soprano) and has the lyrics 'Lau-da-mus te, be-ne-di-ci-mus te, ad-o-ra-mus te, glo-ri-fi-ca-mus te.' The third staff is labeled 'II' and has the same lyrics. The fourth staff is labeled 'A' (Alto) and contains rests. The fifth staff is labeled 'T' (Tenor) and contains rests. The sixth staff is labeled 'B' (Bass) and has the lyrics 'Lau-da-mus te, be-ne-di-ci-mus te, ad-o-ra-mus te, glo-ri-fi-ca-mus te.' The score shows a melodic line for the Soprano and Bass parts, with the Alto and Tenor parts resting.

After, soprano (divisi) and bass are introduced (see the example above). Again, the upper female voice has the "Tintinnabuli" role and the rest of voices melodic, having the same pitch centres but this time using the 3<sup>rd</sup> and 1<sup>st</sup> 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 behaviour" (Melodic and Tintinnabuli voice, mode). This makes the word AMEN to sound very expressive and establishes the end of this part.

## Example 2f



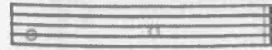
A - men.



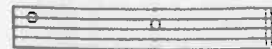
A - men.



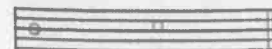
A - men.



A - men.



A - men.



A - men.

## Credo

The following part, Credo, maintains the same emotional intensity and the antiphonal approach of the former part. The division of voices into groups though, 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 3<sup>rd</sup> mode with **d** as its home note.

## Example 2g

①

S  
A  
T I  
T II  
B 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 the Credo use the 1<sup>st</sup> and 3<sup>rd</sup> modes throughout. Both choirs are divided to four parts (1<sup>st</sup> and 2<sup>nd</sup> bass, tenor and so on) having always the lower voices (2<sup>nd</sup> bass, tenor, alt, and soprano) singing a Melodic-voice while the upper subdivision of each voice delivers a Tintinnabuli-voice. The 3<sup>rd</sup> mode appears only in the lower part of the two Melodic-voices, while the higher is always constructed according to the 1<sup>st</sup> mode. It is worthy 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 2g

The musical score for 'Cru - ci - fi - xus' is presented in an eight-part setting. The parts are labeled on the left as S I, S II, A I, A II, T, and B. Each part is written on a five-line staff with a treble clef, except for the Bass part (B) which uses a bass clef. The lyrics 'Cru - ci - fi - xus' are written below the staves, with hyphens indicating syllable placement. The notation includes various note values and rests, with some notes marked with a fermata. The overall texture is dense and antiphonal.

The “AMEN” is composed in the same way as in Gloria. Again we see that Part 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, in difference from 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 he 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 all “people” glorify God “together”.



## Example 2i

① 2

S  
I San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li  
II San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li

A  
I San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li  
II San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li

T  
I San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li  
II San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li

B  
I San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li  
II San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li

A more attentive analysis of the score will show that another innovation occurs in Sanctus: for the first time by now the music is written in a different key. The hitherto D minor is replaced by its relative major scale that, 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 (1<sup>st</sup> soprano, 1<sup>st</sup> 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 will find out that all of them are composed in the 1<sup>st</sup> position alternating, and like the other above mentioned features of this section last until it is completed. If we take into consideration that the 1<sup>st</sup> position creates always 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 will become clear that the application of this position here is not a result of random.

## ***Agnus dei***

As mentioned above, "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 was singing in "Sanctus", to the lower. In this way a different colour 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 2j

①

S I A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re

A

T I A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re

T II A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re

B

②

S no - bis.

A A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

T I no - bis. A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

T II no - bis. A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

B

The Tintinnabuli-voice is rendered by the female voices, in the first eight bars from the soprano, in the following eight by the alto in the rest by both. The two tenor parts deliver the Melodic-voices, utilizing the 4<sup>th</sup> and 3<sup>rd</sup> 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 Part makes use of the abandoned since the early polyphonic era “*Ite missa est*” 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 likewise "Sanctus" the higher part of each voice (1<sup>st</sup> 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 2k**

The musical score for Example 2k consists of eight staves, grouped into four pairs for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each pair has a first (I) and second (II) part. The lyrics are "I - te, mis - sa est. De - o gra - ti - as." The notation includes various note values and rests. A circled '1' is above the first measure of the Soprano I part, and a circled '2' with a '3' below it is above the second measure of the Soprano I part, indicating a triplet. The lyrics are aligned with the notes on each staff.

# Summa

This choral piece is nothing more than a faithful setting of the Credo, which was discussed before as a part of the ordinary of the mass. The title “Summa” has been given to prevent the work from being banned. A religious title or content was really dangerous, since Arvo Part was still living in Estonia when composing the piece.

Summa is the last of the three 1977’s choral compositions and unlike “Cantate Domino” (the second one) it has a new approach concerning the text setting. What averts the piece to be considered as antiphonal, although the choir is divided into two groups (male voices and female voices) during the whole performance of the composition, is that after a bar is sung by the first group, a “tutti” bar follows where all four voices are heard simultaneously and then the second group (bass-tenor) sings “unaccompanied”. This pattern (one group - two groups together- second group) is repeated until the work is completed.

## Example 3a

1

S  
A  
T  
B

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

2

et in-vi-si-bi-li-um. Et in u-num De-mi-num Je-sum

The striking difference of this work though 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 3a will show that the simple principle of: one word = one bar, which was strictly followed in “Missa Syllabica” it is not respected. The division into measures here is made according to the “voice group’s” changes as is obvious in example above. That is: female voices = one bar, mixed choir (“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 and this is repeated throughout the work, reminding us “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 in 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 will immediately notice that the stepwise motion which is related with the construction of the Melodic-voice is enriched with greater intervals. These intervals occur from the combination of stepwise motion with notes that derive from the tonic triad (!) and in this way Part 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 “Partian” 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 the example 3b suggests.

### Example 3b

Alto

cre - do in u - num de - um Pa - ter om - ni - pon - ten - tem, fac -

Bass

pa - ter om ni - po - ten - tem, fac - to - rem coe - li et ter - rae, vi -

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 3a and b-. 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. 3a). On the first view 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 result of random. Part here is following a system.

Example 3c

3

Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum, Et ex Pa - tre  
 Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum, Et ex Pa - tre  
 u - ni - ge - ni - tum, Et ex Pa - tre na - tum an - te om - ni - a  
 u - ni - ge - ni - tum, Et ex Pa - tre na - tum an - te om - ni - a

4

o lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro.  
 o lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro.  
 sae - cu - la, De - um de De - o lu - men de lu - mi - ne, De - um  
 sae - cu - la, De - um de De - o lu - men de lu - mi - ne, 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 - mi - a fa - cta sunt, Qui  
 - sub - stan - ti - a - lem Pa - tri per quem o - mi - 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 -  
 pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen -

As it may be seen in the above exemplar, the composer is missing each time another note-grade of the descending (or ascending) scale, which he adds though, at the end of the phrase. The two Melodic-voices, Alto and bass, are constructed in the same way but move in contrary motion.



Although up to now not even three works have been analysed, in my opinion it is clear that symmetry is one of the main features of the Tintinnabuli style and that the composer is trying to achieve it with various ways.

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 example 3d)

### Example 3d

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 - s - t am - pro no - bis sub Pon - ti - o Pi - la - to  
 ci - li - xus e - s - t am - pro no - bis sub Pon - ti - o Pi - la - to

After an examination of 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 can notice the beginning of a new phrase-pattern, this time initiated by the bass (see example 3f).

Example 3f

can-tem: qui ex Pa-tre Fi-li-o-que pro-ce-di Qui cum Pa-  
 can-tem: qui ex Pa-tre Fi-li-o-que pro-ce-di Qui cum Pa-  
 Do-mi-num, et vi-vi-si- 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  
 a-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-ph-e-tas. Et u-nam san-ctam ca-tho-li-cam et a-po-  
 per Pro-ph-e-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 9<sup>th</sup>. 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, and on the simple principle of missing scale grades in the beginning and adding them at the end of the phrase. In the three bars next to the last one, the initial 16-syllable pattern sounds once again- with different "passing" notes and rhythmic values- and it is obvious that Part "returned to the beginning" (!) gradually, methodically, respecting as possible symmetry and balance. In my opinion, it is for the former reasons that in bars 34 and 35 the melodic-voices repeat their first tone (**E**), an action usually avoided in the Tintinnabuli style.

Concerning the Tintinnabuli-voices, they are constructed "traditionally".

It is amazing that Arvo Part "adjusted" this music to a given text, by following austere rules of symmetry and balance -and at the same time a "cyclic" form not in the sense of the traditional "rondo" form, but because by reaching the end we return to the beginning!- but "Summa" sounds are simple, unprompted and beautifully innocent.

## 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 analysing “for Alina” and “Missa Syllabica” may be observed in the score. The title refers to the psalm-vulgate no. 129 and it came out in 1980, in which Part left Estonia and settled in Berlin.

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

## De Profundis

*De profundis clamavi ad te, Domine:  
Domine exaudi vocem meam. Fiant aures  
tuae intendentes 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 hands 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 – 3<sup>rd</sup> mode –.

### Example 4a

The musical score for Example 4a is divided into three systems. The first system (measures 1-8) features a Soprano line with lyrics "De pro - fun - dis cla - ma - vi ad te Do - mi - ne: Tantum" and an Organ accompaniment. The second system (measures 9-14) includes Tenor 1 and Tenor 2 parts with lyrics "Do - mi - ne ex - au - di vo - cem me - am." and "Grasso" followed by "Fi - ant au - res tu - ae". The third system (measures 15-20) continues with Tenor 1 and Tenor 2 parts with lyrics "in vo - cem de - pre - ca - ti - o - nis me - ae." and "in - ten - den - tes (Grasso)". The Organ accompaniment is present throughout all systems.

Then, the 1<sup>st</sup> bass enters followed by the 2<sup>nd</sup> 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 results from the paragraph above, the "dialogue" is initially between the 2<sup>nd</sup> bass and 1<sup>st</sup> tenor and later on between the 1<sup>st</sup> bass and 2<sup>nd</sup> tenor. In bars 21-27 (see example 4b) the 1<sup>st</sup>

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

Example 4b

21 [2]

T. 11

B. 11

*mp*

Si in - i - qui - ta - tes ob - ser - va - ve - ris Do - mi - ne:

Campana

SW. + Gamba 8'

Flote 4'

*mp*

Ped. + Principal 16'

*mp*

25

T. 11

B. 11

*mp*

Do - mi - ne quis su - sti - ne - bit.

Qui - a a - pud te

Tamtam

Gr cassa

Qui - a a - pud te

12

T. I et pro-pter le-gem tu-am

T. II pro-pi-ti-a-ti-o est:

B. I et pro-pter le-gem tu-am

B. II pro-pi-ti-a-ti-o est:

Gr cassa

39

T. I su-sti-nu-i te Do-mi-ne. Su-sti-nu-it

T. II Su-sti-nu-it

B. I su-sti-nu-i te Do-mi-ne. Su-sti-nu-it

B. II Su-sti-nu-it

Gr cassa

Campana

SW: + Principal 8

HW: + Principal 8

Ped.: + Octave 8

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 example 4c). The first group now consists of the three lower voices, this is basses divisi and 2<sup>nd</sup> tenor and the second, as expected, by the three higher (1<sup>st</sup> 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 I<sup>st</sup> group, the following will result: the 2<sup>nd</sup> bass and tenor are "melodic-voices" both using the 1<sup>st</sup> mode, starting from an E and a G respectively (motion in parallel 12<sup>th</sup>). The 1<sup>st</sup> 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 will discover that they are composed in 2<sup>nd</sup> position superior while if we analyse it according to the tenor's line the same position will result, but of course this time, inferior. Again, we see that in Part's genius constructions, almost nothing is a result of random and that the basic pillars of his composing technique, that is symmetry, mirror-like techniques etc, unify his later Tintinnabuli works. The interrelations of the 2<sup>nd</sup> group of the here discussed section seem as follows: 1<sup>st</sup> tenor and bass are "melodic- voices" utilizing the 3<sup>rd</sup> mode and having the same pitch centres as their equivalent parts of the 1<sup>st</sup> group (**E** and **G**). The 2<sup>nd</sup> tenor, consequently, plays the "bell's" role. If we try to examine it's relationship according to the two "melodic-voices" separately, we will find that, while concerning the 1<sup>st</sup> bass the 2<sup>nd</sup> position is strictly followed, concerning the 1<sup>st</sup> tenor, the 2<sup>nd</sup> position is also applied, but with some exceptions. It seems that the composer seeks again for severe symmetry but this time is "practically" impossible to achieve it.

Example 4c

13 *mf*  
 T. spe - ra - vit  
 a - ni - ma me - a in ver - bo e - jus:  
 B. a - ni - ma me - a in ver - bo e - jus: spe - ra - vit  
*f* *mf* *mf*  
 piano

50  
 T. a - ni - ma me - a in Do - mi - no. A cu - sto - di - a  
 B. a - ni - ma me - a in Do - mi - no.  
 A cu - sto - di - a  
*mf* *mf*  
*mf* *mf*  
*mf* *mf*

In bars 54-63 (ex 4d) we can hear again two groups comprising of three-part texture, but in a different arrangement. This time the voice distribution is the following: 1<sup>st</sup> and 2<sup>nd</sup> tenors and the lower (2<sup>nd</sup>) bass versus 1<sup>st</sup> and 2<sup>nd</sup> bass and the upper (1<sup>st</sup>) tenor. After proceeding in a closer examination of the 1<sup>st</sup> group the following will result: The Tintinnabuli-voice remains in the inner voice and this time succeeds to keep strictly the 2<sup>nd</sup> 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 2<sup>nd</sup> group, the Tintinnabuli-voice is again situated in the middle of the voices involved, and continuously struggles to remain as possible in the exact middle. What is new at this moment is that while the high tenor has the expected (conventional) melodic "behaviour", the bass "jumps" on a low C interrupting in this way the hitherto constant present of E minor (tonic) and replaces it for the next 4 measures with C major- the triad on the 6<sup>th</sup> grade of the E minor scale-. In my opinion it is not randomly that this occurs at this point, at the 59<sup>th</sup> measure out of 83 in total. This is approximately the 3/4 of the work. Many composers, and especially J. S. Bach, whom Part studied very intensively for a long period of time, "lead" the "voices-parts" at this point (more often in minor compositions), to a "broken" cadence( connection of Dominant with the 6<sup>th</sup> 's grades triad). A fine example is the baroque fugue in which after the occurrence of the 6<sup>th</sup>'s grade triad everybody knows that the end is near. The same thing happens also in the here discussed work: after the occurrence of the C note in the 2<sup>nd</sup> bass's line, the final climax follows. We also have to notice that, the gradual addition of voices was 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 recognise 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 return gradually to the initial, with the only difference of maintenance of the four-part texture.

Example 4d

30

T. ma - tu - li - na us - que ad no - ctem, spe - ret Ia - ra - el

B. spe - ret Ia - ra - el

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

31

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

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

Grava

Cantata

SW. = Sequitur  
HW = 16, 4

Ped. = Octave 4

66

T. I  
II  
B. I  
II

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

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

Tantum  
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

Grassa  
mf

SW.: - Sraqui-  
alter  
16:4

Ped.: - Octave 4'

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

SW - Principal 1  
HW - Principal 2

Gr cassa

*p*

81

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

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

Gr cassa

Campana

*p*

After listening to "De Profundis", we can find traces of devoutness and hope. Hope, though, that is expressed in a different way than usually, not with loud hymns, but with sweet whispering...

# Passio Domini Nostri Jesu Christi Secundum Joannem

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

"Each musical dramatization is after all, a certain kind of revolution. This, of course, would be a demonstration of weakness-as all the revolutions are. In the Passion works, the mystery of humility is to be admired at the first place."<sup>11</sup>

A listening of Parts "Passio", one of the longer Tintinnabuli-works, will prove that the artist respects fully his own words (see above). Modesty and 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" drama development take place. A "non-emotional" approach dominates (of course with the exceptions of "exordium" and "conclusio"), and to the ears of an "inexperienced" listener (at least concerning the Tintinnabuli-style) the music could sound "flat", boring, and not interesting. And this, because the words are the most important means of expression, and 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 "U Salvatora" church, a lot of people crossed themselves after the performance (!). This shows, that the work belongs rather to liturgical than to the concert sacred music. I myself cannot "follow" and enjoy the composition if I don't read the Gospels text simultaneously. More generally we can say that Arvo Part's aesthetical approach stands far away from such slogans as "art for art" or "art for entertainment" but always seeks for higher spiritual tasks.

The Passion as a part of the liturgical life of the church 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 on 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 influenced also the Passion settings and as a result some of its parts—"roles" (for example that of the mob or of minor characters but never the main characters such as

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<sup>11</sup> This quotation has been translated from the Czech music magazine "Harmonie", September 2002, ISSN 1210 - 8088

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 Lutheran Germany with Schütz as one of the main representatives. In the eighteenth century the old type without instruments was largely abandoned and the flourish of the “oratorio” Passion is 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 and are more suitable in 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, similarly with the trends of the 12<sup>th</sup> 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 the tradition) Peter’s, the high Priest and those of smaller characters. The organ accompanies Jesus and Pilate and rarely the choir while the instrumental quarter the Evangelist (narrative). The work in hand, similarly with the early ones of it's 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. 5a). The score reminds us of the “descending-scale” techniques, already known to us from “Summa”.



## Example 5a

The musical score for Example 5a is a six-part setting for choir and organ. The choir parts are Soprani, Contralti, Tenori, and Bassi. The organ part is labeled 'Organo c'. The score includes lyrics: "Pas-si-o Do-mi-ni no-stri Je-su Christi secundum Jo-an-nem." and "Huc cum di-xit Je-sus,". The tempo is marked "Langsam" and the dynamics include "div.", "f", and "mp". The score is in A minor and 4/4 time, with a tempo of 132.

The six-part texture of the choir is doubled by the organ's manual while a pedal point 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. After a deeper examination, the following will result: The music is in **A** minor and begins on the Tonic, Median and Dominant grades of the scale, in other words on the "Tintinnabuli" notes. Later on it moves (descends) gradually away from the initial pitches, reminding us the second melodic mode. The Melodic-voices are rendered by the bass and alto having as pitch centres **C** and **A** respectively. Each grade of the scale serves a different word-and consequently lasts a whole bar- and since the sentence (title) consists of seven words the Melodic-voices end up on **D** and **B**. 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 1<sup>st</sup> position superior is strictly applied.

The example 5b shows a selected part from each role. First of all is may be observed that the "Partian" "modal" system is applied. The here discussed score

though, is richer than the one of "Missa Syllabica" and "De Profundis", and this, from the point of view of rhythmic values and 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 5 b

#### 1) Evangelist (narrative):

Ob. VI.

V.

Va.

Vo.

Fg.

E-go sum; ab-i-e-runt retrorsum, et ceciderunt in ter-ram. I-te-sum ergo interrogavit e-os:  
 E-go sum; ab-i-e-runt retrorsum, et ceciderunt in ter-ram. I-te-rum ergo interrogavit e-os:

#### 2) Mob (and other minor characters)

Coro

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

### 3) Christ:

7 6 3 3x8 3x4 4 3 6 7 4

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

Ob.

Evg. **Respondit Je-sus:**

Vc.

Org.

### 4) Pilate:

5 4 8 2 4 3x8 3x3 3 4 10 4 4 4 4 4 2 2 3

Pil. E-go nul-lem in-ve-ni-o in-e-o cau-sam. Est au-tem con-su-e-tudo 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 5b, ii), has the same "voice" or "role" distribution as the choral quartet. After studying the whole score, we can 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 has as a result a contrary motion of these voices in relationship with each other. The Tintinnabuli-voices (soprano and tenor) are using exclusively the **E** major triad, and when considering this, we expect that the Melodic-voices will be in **E** major as well. A tonal ambiguity results by 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 at the same time exotic sound to the mob and the other characters represented from 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. 5b iii). The rich alternation of all modes is obvious in Jesus' part too. The organ, which always accompany 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 it 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 analysed theoretically in relationship with the constant present of the "drone", more probably the first conclusion will be 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 it's 5<sup>th</sup> 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 the example 5b IV (see above), shows that his

melodic line is written in the **B** Locrian mode (B-C-D-E-F-G-A) and the one of the organ (T-v), on an **F** major triad. This is the most “cacophonous” text setting in the “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 though composed according to the words (see ex 5c). The alternation of all modes during a short period of time which was observed in the previous characters takes place also here.

### Example 5c

The image shows a musical score for Example 5c. It consists of three staves. The top staff is for the voice (Pilate), the middle staff is for the organ (Org.), and the bottom staff is for the organ (Org.). The vocal line is in the B Locrian mode and the organ is on an F major triad. The lyrics are: "Ec - ce ad - du - co vo - bis a - um fo - ras ut co - gno - sca - tis qui - a nul - lam in - va - ni - o in a - o cau - sam." The score includes various musical notations such as notes, rests, and dynamic markings.

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 5<sup>th</sup> grade, **B** Locrian on its 2<sup>nd</sup> grade and **F** Lydian on its 6<sup>th</sup> 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 7<sup>th</sup> grade). The fact that Part 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.

Its worth mentioning, that the nine measures before “conclusio” are very skilfully 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 5d

The musical score for Example 5d is divided into two systems. The first system, starting at measure 171, shows a vocal line for Tenor (Ten.) and an organ line (Org.). The Tenor part begins with the lyrics "Con - sum - ma - tum est ." and ends on a whole note. The organ part provides accompaniment. The second system, starting at measure 172, features four vocal parts (Soprano, Alto, Tenor, Bass) and the organ. The lyrics continue: "Et in - cli - na - to ca - pi - te tra - di - dit spi - ri - tum ." followed by "Et in - cli - na - to ca - pi - te tra - di - dit spi - ri - tum ." The organ part continues with accompaniment. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

Since the phrase contains five syllables and begins on **E**, it ends up on **A**, and then, on this note the composer writes the whole last phrase of the narrative. 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 1<sup>st</sup> section, accompany them in 1<sup>st</sup> position superior. The organs manual doubles the choir while the pedal moves in contrary (stepwise) motion with the Melodic-voices beginning on **D**.

### Example 5e

The musical score for Example 5e is divided into two systems. The first system, labeled 'Cora', contains vocal parts for Soprano, Alto, Tenor, and Bass. The lyrics are: "Qui pas-sus es pro no-bis, mi-se-re-re no-bis. A-men." The second system, labeled 'Org', contains organ parts for the right and left hands. The score includes dynamic markings (pp, mf, ff, fff), tempo markings (Large), and various time signatures (3/4, 2/4, 2x3/4, 6/4, 9/4, 3x6/4). The organ part features a descending scale in the right hand and a stepwise motion in the left hand.

In my opinion, it is not a result of random that in the 1<sup>st</sup> 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 of all an analysis of the rhythmical structure will take place. After a re-examination of the selected examples (see above) we will 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 traced and in that delivering the words of Christ, only dotted minims, semibreves and brevis. Concerning the narrative, it is exclusively written on crotchets, minims and semibreves. From the above mentioned 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 with 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 with 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 the cases left 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, also this one has its exceptions. The example below (ex 5f) 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 5f

The image shows a musical score for Example 5f. At the top, there is a vocal line labeled 'Jon.' with a treble clef and a key signature of one flat. The time signature is 4/8. The vocal line consists of four measures, each containing a single note followed by a rest. Below the vocal line, there is a section labeled 'Evg.' with a treble clef and a key signature of one flat. This section is connected to the vocal line by a brace and contains two staves of music. The first staff has a treble clef and the second has a bass clef. The organ part, labeled 'Org.', is at the bottom and consists of three staves (treble, middle, and bass clefs) with a 4/8 time signature. The organ part features a complex rhythmic pattern with many beamed notes and rests.

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 last bar in diminution (half of the values) and in contrary motion (see the examples above). This, though it seems as a detail, is a very important component of the work.

After taking into consideration the outcome of this composition analysis, it becomes obvious why a lot of 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

## Stabat mater

Stabat maters always have an elegant character since the old poem describe the pain of Virgin Mary seeing her son dying on the cross. A person listening to the examined music, without knowing what the text is about, will for sure understand that it is a kind of 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 part of crucifixion. It was long attributed to Jacopone da Todi, but nowadays a lot of musicologists doubt it. It gradually developed from a sequence of the Gregorian chant to an independent genre of which we can find masterpieces in all eras from early polyphony to the twentieth century (Palestrina, Pergolesi, Dvořák ect).

Part'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. 6b). After, the work proceeds to the main part which consists of the actual poem. This part though, is intermittent three times by instrumental interludes which surprises us with the sudden tempo changes and their "enthusiastic" character (see ex 6e, 6l and 6m). 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 the Stabat mater discussed here, prepares us to perceive the above described 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 Part utilize once more "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 6<sup>th</sup> – and in the next by an **E** – again an interval of minor 6<sup>th</sup> –delivered by the cello.

# Example: 6a

Soprano  
Alto  
Tenor

1

1 2 3 3 2 1

Violini  
Viola  
Violoncelli

*pp*

2

1 2 3 3 2 1

*p*



By starting on the highest register of the instruments involved, consequently creates a lot of space which allows descending 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 in any way related with words. This is something that we meet for the first time in our analysis. Before proceeding to the introduction of "Amen" we can 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 6a), 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 " 1note, 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 important to mention 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 6b

*f*

Musical notation for Example 6b, measures 1-3. The first three staves are vocal parts, each starting with a circled 'A'. The dynamic marking *f* is placed above the first staff. A circled '4' is located at the end of the first staff.

4

Piano accompaniment for Example 6b, measures 1-3, consisting of three staves (treble, middle, and bass clefs).

*f (mf)*

*mf*

*dim.*

*p*

Musical notation for Example 6b, measures 4-6. The first three staves are vocal parts. The dynamic markings *mf*, *dim.*, and *p* are placed above the first staff. The word 'men' is written below the first staff in measures 4, 5, and 6. A circled '5' is located at the end of the first staff.

5

Piano accompaniment for Example 6b, measures 4-6, consisting of three staves (treble, middle, and bass clefs).

*(mf)*

At the beginning of the poem setting, we hear both vocal and string trio's (see example 6c).

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 alternation of the modes that have 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 Part 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 is mirroring the tenor, a feature already discussed in "Passio's" analysis (Jesus).

## Example 6c

The image shows a musical score for Example 6c. It consists of three vocal staves and a piano accompaniment. The vocal parts are marked with a dynamic of *f* (forte). The lyrics are: "Sta - - - bat ma - ter do - lo - ro - sa ju - sta cru - cem la - cri - mo - sa, dum pen - de - bat fi - li - us,". The piano accompaniment is marked with a dynamic of *f* and features a rhythmic pattern of half and quarter notes. A circled number '7' is placed at the beginning of the piano part. The score is in 3/2 time.

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 (od). 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. The Cello though, - in the measures discussed here- as well as the rest of instruments are 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 to the first verse a dramatic character, 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 (od).

The example 6d 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 1<sup>st</sup> 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. After, 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 6d

*p*

Cu - jus a - nimam ge - mentem, con - tri - statam et do - len - tem per - tui - si - vir - gla - di - us.

8

*p*

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, without depending on his cultural background, will remain speechless after hearing the first measures of the instrumental interlude (see the example below).



## Example 6e

The faster tempo and the appearance of shorter rhythmical values combined with louder dynamics totally change the hitherto aesthetical quality. For which reason 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 something similar, a fact that makes Parts conception very radical and innovating. In my opinion this symbolizes hope and the coming resurrection of Jesus, his victory on Death. The interlude reminds us that crucifixion, though during the course of action seems 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 savior of the whole world.

The Cellos deliver an "alla breve" version of the works 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 "mp" 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 will 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 6fi shows the melodic line constructed by the violin and viola lacking Tintinnabuli and ornamental notes.

### Example 6f i



If we apply Part's "one word = one bar" principle to the example above, the conclusion will be 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 Part's music almost nothing is randomly done, we should start searching for the phrase from which the music is derivative. In this case we don't have to go too far. If we begin the examination of phrases moving backwards, we will notice that the above syllable "formula" corresponds to the first we meet in our way. In other words, the here discussed instrumental interlude is basically an imitation of the last verse:

### Example 6g

et in-me-bat dum vi-de-bat.

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

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 6h

The musical score for Example 6h consists of four staves. The top staff is a vocal line with lyrics: "Quon - est ho - mo, qui non fle - ret, Chri - sti ma - trem si vi - de - ret in - tan - to sup - pli - ci - o?". The second staff is a piano accompaniment. The third staff is a vocal line with lyrics: "Chri - sti ma - trem si vi - de - ret". The fourth staff is a piano accompaniment. The score is marked with "Tempo 1" and "mp" (mezzo piano) at the beginning and end. A circled number "12" is placed on the left side of the score.

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 “mezzo piano” (see ex 6h). 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 from 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 6i-.

### Example 6i

Pro pe- ca- tis in- te- gra- tis vi- dit Je- sum in tor- men- tis.

14

This musical score shows measures 14 through 18. It features a vocal line with lyrics and a piano accompaniment. A circled number '14' is placed at the beginning of the system. Vertical dashed lines indicate the end of the system at measure 18.

vi- dit in- um dul- cem in- tum,

15

This musical score shows measures 19 through 23. It features a vocal line with lyrics and a piano accompaniment. A circled number '15' is placed at the beginning of the system. Vertical dashed lines indicate the end of the system at measure 23.

In the fifth verse we hear again a "subito" dynamic change (*mezzo forte*) and at the same time the introduction of a new rhythmic pattern occurs in the soprano's line (see ex 6j). If we remember the text translation we might consider its introduction very "reasonable" (O Mother, fount of love!)

**Example 6j**

*mf*

E-ja mater, fons a-mo-ris, me am- ti-re xim do- lo-ris fac, ut re-cum lu-ge-am.

E-ja ma-ter, fons a-mo-ris, me am- ti-re xim do- lo-ris fac, ut re-cum lu-ge-am.

16

*mf*

In the following verse (the 6<sup>th</sup>), a rest that last three beats follows the first syllable (ex 6k), 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 exceptional one 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 6k**

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

Fac, ut ar-de-at tor-me-am in a-man-do Chi-stum de-um, et si-bi com-ple-re-am,

in a-man-do Christum de-um,

17

The example 6l 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 (od) 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 6l

The musical score for Example 6l consists of two systems, each with three staves: Violin (top), Viola (middle), and Cello (bottom). The first system contains six measures. Above the first measure, there are markings '1', '1', and '3' above the violin, viola, and cello staves respectively. Above the second measure, there are markings '1', '2', and '1'. Above the third measure, there are markings '1' and '3'. The second system contains five measures. Above the first measure, there is a marking '2'. Above the second measure, there is a marking '2'. Above the third measure, there is a marking '1'. Above the fourth measure, there is a marking '2'. Above the fifth measure, there is a marking '4'. The score includes various rhythmic values such as crotchets, quavers, and minims, with some notes beamed together. A dynamic marking 'f' is present at the beginning of the first system.

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 will 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 a –again- mirroring 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 ones of

the violins part, the only difference is that they always move in 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 6m

As it becomes clear with the example above (ex 6m) which displays the third –and last- instrumental interlude, Part in each one of them seeks a greater vivacity. This may be noticed immediately by a quick look on 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 stepwise from the upper part to the lowest. The

work's basic rhythmic pattern (od or dd) is now played by the viola, but this time its last crotchet is divided into four semiquavers (h y). Its inversion (y h) 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' 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 may notice the semiquavers delivered by the viola move always in contrary motion than the ones played by the violin. A difference occurs here concerning the way that the music is divided into measures. More specifically speaking, the "one word = one bar" principle is abandoned. During the third interlude a bar line follows each "syllable". As a result, the  $\frac{3}{4}$  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) emphasizing in this way the invocation for Grace.

The last phrase is sung a cappella, like all the last verses of each section, reminding us the last measures before "conclusio" of Passio (see ex 6n). In this way, the composer attracts our attention to the words which refer to the life after death (When my body dies make my soul be given the glory of paradise). For the first time, all three voices sing a Melodic-voice –unison- a fact that reinforces the text's importance. The three voices remain in the last note of the phrase -A-, which is at the same time the tonic of the work throughout, proving Part's "faithfulness" and insistence to the one and only tonal centre.



### Example 6n

*mp*

Qua - do cor - pus mo - ri - e - tur, fac, ut a - ni - mae do - ne - tur pa - ra - di - si glo - ri - a.

Qua - do cor - pus mo - ri - e - tur, fac, ut a - ni - mae do - ne - tur pa - ra - di - si glo - ri - a.

Qua - do cor - pus mo - ri - e - tur, fac, ut a - ni - mae do - ne - tur pa - ra - di - si glo - ri - a.

29

*p*

1 2 3 3 2 1

30

The musical score for Example 6n consists of three systems. The first system (measures 29-30) features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal lines are marked *mp* and contain the Latin text: "Qua - 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 includes a descending scale pattern. The second system (measures 31-32) shows the piano accompaniment continuing with a descending scale pattern. The third system (measures 33-34) features the piano accompaniment with a descending scale pattern marked *p*, and the vocal lines are silent. The descending scale pattern is marked with fingerings 1, 2, 3, 3, 2, 1.

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 6n). But this time it starts even higher (the violin from c<sup>'''</sup>, the viola from e<sup>'''</sup> and the cello from a<sup>''</sup>) preparing in this way a "longer" descend.

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 60

The musical score for Example 60 is divided into three systems, each featuring a vocal line and piano accompaniment. The first system (measures 28-30) shows the vocal line with a melodic line and the piano accompaniment with a rhythmic pattern. The second system (measures 31-33) begins with a circled measure number '31' and includes fingerings (1, 2, 3) above the vocal line. The third system (measures 34-36) begins with a circled measure number '32' and also includes fingerings (1, 2, 3) above the vocal line. The piano accompaniment in all systems consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The vocal line is marked with 'A' and 'men' at the end of the first and third systems, respectively.

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 also noticed 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 will occur (see ex. 6p). The dynamic indication "poco a poco dim." and the "pp" indication at the end of the work give the impression that the music fades away in the same way as it faded in.

# Example 6p

The musical score consists of two systems. The first system begins with a circled number '34' and a dashed vertical line. It features a piano part with a descending scale and a violin part with a melodic line. The piano part is marked with '1', '2', '3', and '3' above the first four measures. The dynamic marking 'dim. poco a poco' is placed below the piano part. The second system continues the piano part with '2' and '1' above the first two measures, and the violin part with a melodic line. The dynamic marking 'ppp' is placed below the piano part. The duration 'Durata: ca. 20-25 min' is noted at the bottom right of the second system.

If we bear in mind that Part divided the poem into four sections, each one consisting of two, three, three and two pair of phrases respectively, and that the whole work is enclosed in a prelude (one) and a postlude (one), then the following pattern explicit: 1, 2, 3, 3, 2, 1 (!) In other words, though the descending scale seems to be

composed randomly, after a deeper analysis or the structure of the whole work, it becomes obvious that is a "synopsis" of entire composition!

Once more we discover that though the score on the first view seems simple and sometimes even primitive a genius construction is larked in it.

The influence of the Chinese on the development of the art of writing and the structure of the Chinese characters is a subject of great interest. It is also interesting to study the structure of various periods of the history of the Chinese characters. The influence of the Chinese on the development of the art of writing is a subject of great interest. The influence of the Chinese on the development of the art of writing is a subject of great interest. The influence of the Chinese on the development of the art of writing is a subject of great interest.

I hope that this essay will be an inspiration for students and professors for further learning and study, not only of this work, but also of the entire of the manuscript.

Thank you for this essay. It is an inspiration for students and professors for further learning and study, not only of this work, but also of the entire of the manuscript.

## Conclusion

I believe that after the analysis of these six selected Tintinnabuli works, it becomes clear that behind this apparently “innocent” style, a genius construction is larked. This concerns all the aspects of the composing technique: a) The way of composing the melodic line, b) The interrelations of “parts” – “voices”, c) Architecture, d) Semantics etc. It also becomes obvious that elements of various periods of the history of music are involved. The influence of the Gregorian chant may be traced in the way of constructing the melodic line, while the tonality recalls the American minimalism. The complex formal structure reminds us of late Beethoven and the great masters of Romanism, while the invention of a formula at the beginning of the compositions determine the music which will follow is similar to the approach of Serialism.

It also becomes clear that the examination and study of this kind of composition have a lot to offer to the students of music in the present time and more generally, musicians and pedagogues.

I hope that this essay will be an inspiration for students and pedagogues for further listening and study, not only of Part’s works, but also of the output of his counterparts (H. M. Gorecki, G. Kancheli, S. Gubaidulina etc.)

# Summary

This diploma work deals with Arvo Part's latest period, the so called "Tintinnabuli" style. The purpose of this diploma is to analyze six Tintinnabuli choral compositions and to discover the well "hidden" quality.

To find the origin of the various components that comprised it (melody, harmony, voice leading, form) and to explain as clear as possible the way in which the composer combines them together in a fascinating way, but at the same time having his personal "voice". Consequently, this diploma work has, as its aim, to prove the importance of this new style and how it can be a great contribution in the history of music.

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