

The University of Southern Mississippi  
**The Aquila Digital Community**

---

Dissertations

---

Spring 5-2008

## **An Analytical Conductor's Guide to the SATB A Capella Works of Arvo Part**

Kimberly Anne Cargile  
*University of Southern Mississippi*

Follow this and additional works at: <https://aquila.usm.edu/dissertations>



Part of the [Composition Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), and the [Music Performance Commons](#)

---

### **Recommended Citation**

Cargile, Kimberly Anne, "An Analytical Conductor's Guide to the SATB A Capella Works of Arvo Part" (2008). *Dissertations*. 1106.  
<https://aquila.usm.edu/dissertations/1106>

This Dissertation is brought to you for free and open access by The Aquila Digital Community. It has been accepted for inclusion in Dissertations by an authorized administrator of The Aquila Digital Community. For more information, please contact [aquilastaff@usm.edu](mailto:aquilastaff@usm.edu).

The University of Southern Mississippi

AN ANALYTICAL CONDUCTOR'S GUIDE TO THE  
SATB A CAPPELLA WORKS OF ARVO PÄRT

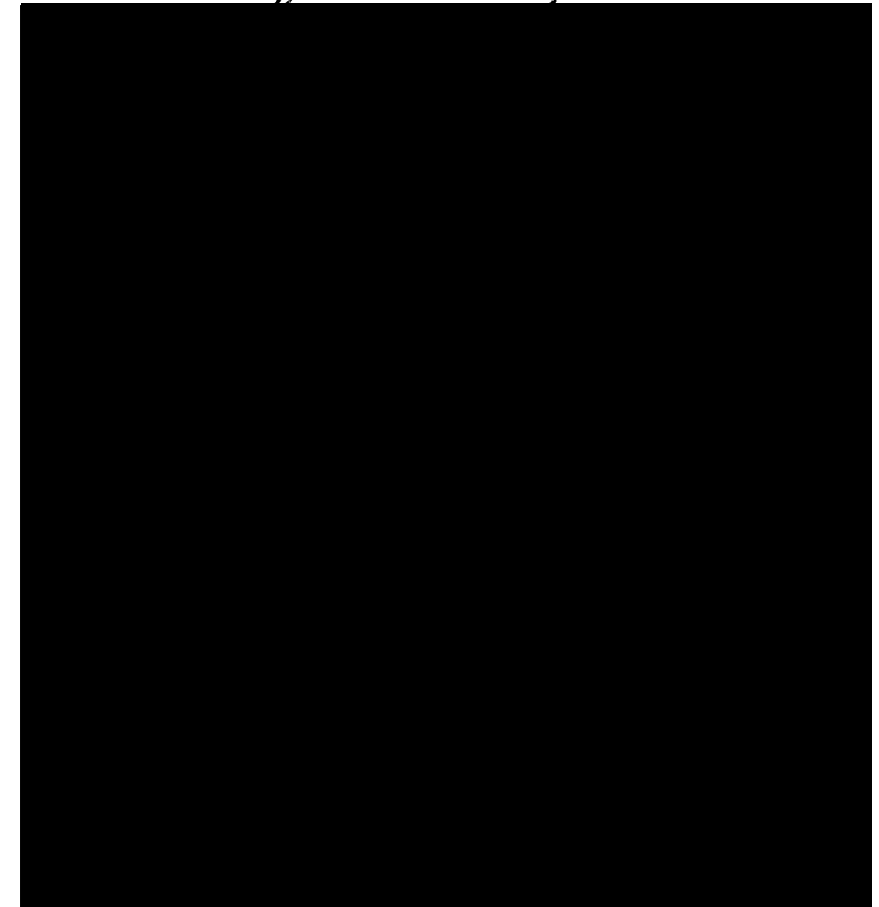
by

Kimberly Anne Cargile

A Dissertation

Submitted to the Graduate Studies Office  
of The University of Southern Mississippi  
in Partial Fulfillment of the Requirements  
for the Degree of Doctor of Musical Arts

Approved: 



May 2008

**COPYRIGHT BY**  
**KIMBERLY ANNE CARGILE**  
**2008**

The University of Southern Mississippi

AN ANALYTICAL CONDUCTOR'S GUIDE TO THE  
SATB A CAPPELLA WORKS OF ARVO PÄRT

by

Kimberly Anne Cargile

Abstract of a Dissertation  
Submitted to the Graduate Studies Office  
of The University of Southern Mississippi  
in Partial Fulfillment of the Requirements  
for the Degree of Doctor of Musical Arts

May 2008

DISSERTATION ABSTRACT  
AN ANALYTICAL CONDUCTOR'S GUIDE TO THE  
SATB A CAPPELLA WORKS OF ARVO PÄRT

by Kimberly Anne Cargile

May 2008

Arvo Pärt (b. 1935) is an Estonian composer whose works include film scores, piano and organ works, chamber music, choral/orchestral works, and unaccompanied choral works. This dissertation is limited to the composer's SATB a cappella works. During an eight-year "period of silence" from 1968 to 1976, Pärt ceased serious composition in order to find his true compositional "voice." During this hiatus, Pärt abandoned his Lutheran faith, converting to the Russian Orthodox Church, and discovered a fascination with sacred Medieval and Renaissance music, which had been denied him as a student in the USSR. These events, added to the lingering influence of his composition teacher, Heino Eller, became the primary influences in Pärt's new style of composition, which he named *tintinnabuli*.

The tintinnabuli style is defined and explained in Chapter 1 and discussed in the analyses in subsequent chapters. For each individual work, I identify tintinnabulation elements, tonal centers, central pitches of various voices (not always the tonic), characteristics relating to Russian Orthodox liturgy, and Medieval or Renaissance musical characteristics. Also, the text source and an English translation are provided for each work. Chapter Two includes analyses of the SATB choral a cappella works composed through 1996. Chapter Three considers individual sections of *Kanon Pokajanen* and includes a discussion of Old Church Slavonic (the language of the

Russian Orthodox Church, and the language of three of Pärt's a cappella works). Chapter Four includes analyses of the SATB choral a cappella works composed from 1997 to the present. In addition, general conducting issues related to Pärt's compositions will be addressed in Chapter Five (and in the analysis for a specific piece, when necessary), as well as performance practice issues (vibrato, intonation, room acoustics, etc.). The goal is to provide choral conductors with an analytical and practical guide to the SATB a cappella works of Arvo Pärt, which will serve as a teaching tool to better enable both conductors and ensembles to understand the structure of the music.

## ACKNOWLEDGMENTS

I would like to thank my committee chair, Dr. Gregory Fuller, and my other committee members, Dr. Joseph Brumbeloe, Dr. Jay Dean, Dr. Edward Hafer, and Dr. Steven Moser, for their advice and support throughout the duration of this project. Not only do I have the utmost professional respect for these professors, but I also have great respect for them personally. It has been a privilege studying with each of them.

Special thanks goes to Paul Hillier, conductor, author, and Pärt scholar, for sharing information with me and advising me in my attempts to contact the composer. I would also like to thank Eric Marinitsch and Aygün Lausch at Universal Edition Publishing (Vienna) for their assistance in this project and for providing permission to include musical examples of Pärt's works. Most of all, I would like to thank my mother, Mary Cargile, without whom this doctoral degree and dissertation would not have been possible.

## TABLE OF CONTENTS

ABSTRACT .....	ii
ACKNOWLEDGMENTS .....	iv
LIST OF EXAMPLES .....	vi
CHAPTER	
I.    INTRODUCTION .....	1
Biographical information	
Explanation of tintinnabuli style	
II.   ANALYSES OF A CAPPELLA WORKS FROM 1964 to 1996 .....	17
III.  OLD CHURCH SLAVONIC; KANON POKAJANEN .....	74
IV.  ANALYSES OF A CAPPELLA WORKS FROM 1997 to 2004 .....	101
V.   SUMMARY AND SUGGESTIONS FOR FURTHER RESEARCH .....	136
APPENDIX A .....	138
APPENDIX B .....	145
APPENDIX C .....	147
REFERENCES .....	148



## LIST OF EXAMPLES

<i>Solfeggio</i>	p. 19
1a. – 1b.....	
<i>Summa</i>	p. 22-23
2a. – 2b.....	
<i>Missa Syllabica</i>	p. 27-39
3a. – 3m.....	
<i>Zwei Slawische Psalmen</i>	p. 41-45
4a. – 4f.....	
<i>Sieben Magnificat-Antiphonen</i>	p. 47-56
5a. – 5j.....	
<i>Magnificat</i>	p. 58-60
6a. – 6d.....	
<i>Bogoróditse Djévo</i>	p. 63-65
7a. – 7c.....	
<i>Dopo la Vittoria</i>	p. 68-70
8a. – 8c.....	
<i>I Am the True Vine</i>	p. 72-73
9a. – 9b.....	
<i>Kanon Pokajanen</i>	p. 85-100
10a. – 10v.....	
<i>Tribute to Caesar</i>	p. 103-105
11a. – 11e.....	
<i>The Woman with the Alabaster Box</i>	p. 107-113
12a. – 12g.....	
<i>Triodion</i>	p. 114-119
13a. – 13g.....	
...which was the son of...	
14a. – 14g.....	p. 121-125
<i>Nunc Dimittis</i>	p. 127-133
15a. – 15h.....	
<i>Da Pacem Domine</i>	p. 134-135
16a. – 16b.....	

## CHAPTER I

## INTRODUCTION

## Biographical information and the Tintinnabuli style

Arvo Pärt (b. 1935) is an Estonian composer whose works include film scores, piano and organ works, chamber music, choral/orchestral works, and unaccompanied choral works. He studied composition with Heino Eller (1887-1970) at the Tallinn (Estonia) Conservatory, after studying with Harri Otsa (1926-2001) and Veljo Tormis (b. 1930) at the music middle school in Tallinn. His compositional output spans more than fifty years and can be divided into two distinct phases. Until 1968, Pärt, one of the leading avant-garde composers in the Soviet Union, employed Western techniques such as serialism.<sup>1</sup> From 1968 to 1976, his so-called “period of silence,” Pärt ceased serious composition in order to find his true compositional “voice.” During this hiatus, Pärt abandoned his Lutheran faith, converting to the Russian Orthodox Church. He also discovered a fascination with sacred Medieval and Renaissance music, which had been denied him as a student in the USSR. These events, added to the lingering influence of Heino Eller, became the primary influences in Pärt’s discovery of his “true compositional voice.” When he began composing again in 1976, it was in a new style which he named *tintinnabuli*.

In a 1999 interview with Geoff Smith (Head of the School of Music at Bath Spa University College), Arvo Pärt describes his new style as follows:

The concept of tintinnabuli was born in a deeply rooted desire for an extremely reduced sound world which could not be measured in kilometers or meters, but only in millimeters. This focuses the listeners’ attention.<sup>2</sup>

---

<sup>1</sup>Larry Sitsky, *Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook* (Westport, CT: Greenwood Press, 2002), 358.

Pärt's "reduced sound world" is a result of restrictions the composer places upon the melodic lines in his music. In the tintinnabuli style, there are two types of melodic line: one moving mostly stepwise, revolving around a central pitch (a characteristic of Russian Orthodox liturgy discussed later in the chapter), which is usually, but not always, the tonic; the second voice moves through the pitches of a major or minor triad. Paul Hillier states that there is a constant relationship between these two melodic lines, and labels them "M" (the stepwise melodic voice) and "T" (the triadic or tintinnabulating voice).<sup>3</sup> While the static "T" voice outlines the triad, the melodic contour of the "M" voice is shaped by the text.<sup>4</sup> This means that the M-voice's stepwise motion is usually in direct relation to the number of syllables in a word. (Pärt's claim is that the words write their own music,<sup>5</sup> another influence of Russian Orthodox singing which is discussed later in this chapter.)

Pärt uses the "M" and "T" voices in various ways in his works. Most of his texts are set syllabically, and (as mentioned above) there is often a relationship between the stepwise motion of the M-voices and the number of syllables in each word. At times, he creates patterns with cross-voicing: for example, a Soprano T-voice may be lower than an Alto M-voice repeatedly on assigned syllables. Pärt varies his combinations of M and T voices with each work. The ways in which these two types of voices relate to one another in Pärt's SATB a cappella works are established in the analysis for each work. A

---

<sup>2</sup>Geoff Smith, "An interview with Arvo Pärt: Sources of Invention," *The Musical Times* 140, No. 1868 (Autumn, 1999): 22.

<sup>3</sup>Paul Hillier, in the introduction to *Arvo Pärt, Collected Choral Works* (Vienna: Universal Edition Publishing Musikverlags, 1999): 6.

<sup>4</sup>Ibid., 6.

<sup>5</sup>Geoff Smith, 22.

result of the stepwise motion of the M-voices sung against the pitches of the tonic triad in the T-voices is that Pärt's music is wrought with major and minor second dissonances. Because of these dissonances, it is typical for a choral conductor to ask his choir to sing this music with a relaxed straight tone to ensure good intonation. A brief discussion of straight-tone singing is included in Chapter 5.

While it is expected that text will play at least a small role in shaping a composer's musical setting, Pärt takes this to the extreme. Each note is systematically and individually chosen to match the number of syllables, the accent of a syllable, and the word's position within a phrase. One example of this is *Missa Syllabica* (1977), which is one of Pärt's earliest tintinnabular choral works. In this work, each word begins or ends on a central pitch (the M-voice), and its movement toward or away from the pitch is in direct relation to the number of syllables in the word. The corresponding T-voice is always a neighboring triadic pitch.<sup>6</sup> This piece exhibits the foundation of the tintinnabuli style. An analysis of this piece is included in the next chapter.

Now that the basic structure of the tintinnabuli style is defined, it is important to discuss the influences which led to the development of the style, the elements of which are evident throughout Pärt's music. First, there is the influence of Pärt's primary composition teacher at the Tallinn (Estonia) Conservatory, Heino Eller. Pärt's lessons with Eller began in 1958, after he had studied with Harri Otsa and Veljo Tormis at the music middle school in Tallinn. The private lessons generally took place in the teacher's home. Eller, one of the leading musical figures in Estonia at the time, is still considered to be the founder of the Estonian national school of composition.

---

<sup>6</sup>Paul Hillier, *Arvo Pärt: Collected Choral Works*, 7.

Eller's compositional style combined elements of impressionism and expressionism, classical forms, and Estonian folk music. While Eller's style was more conservative in nature, he encouraged his students to explore modern ideas and techniques emanating from the West. In the 1960s, Pärt followed his teacher's example and began studying 12-tone scores. Only a few were available to him in Estonia: works by Webern, Boulez, and Nono, in particular.<sup>7</sup> Pärt often composed in a neoclassical style in the early part of his career, and adopted serial and collage techniques in the 1960s.<sup>8</sup>

Until 1976, Pärt, much like Eller, focused primarily on instrumental works, and he dedicated his dodecaphonic *Symphony No. 1* (1963) to his teacher. Pärt composed only three vocal works before that time: *Meie Aed (Our Garden)* (1959), a cantata for SSA children's chorus and orchestra; *Solfeggio* (1963), a short SATB a cappella work, which will be analyzed in the next chapter; and *Credo* (1968), a twelve-minute work for piano, SATB choir, and orchestra.

Eller's exhortation to explore modern Western compositional techniques can be seen as an influence in two specific characteristics of Pärt's tintinnabulating music: *repetition* and *silence*. At times, Pärt uses the repetition of pitches and rhythms in ways akin to the music of minimalist composers such as Steve Reich (b. 1936). Pärt's inclusion of grand pauses to separate phrases or to end a piece indicates that silence is an important part of the music. Silence and repetition are also typical of twentieth-century minimalist composers, Phillip Glass (b. 1937) and John Cage (1912 – 1992).

Two other primary influences in the development of the tintinnabuli style took place during Pärt's period of silence from 1968 to 1976. The catalyst for this hiatus in

---

<sup>7</sup>Jamie McCarthy, "An Interview with Arvo Pärt," *The Musical Times* 130, No. 1753 (March, 1989): 130.

<sup>8</sup>Paul Hillier, *Arvo Pärt* (New York: Oxford University Press, 1997): 34.

composition occurred in Tallinn in 1968 when the first performance of *Credo* (for piano solo, chorus, and orchestra), conducted by Neeme Järvi, created a scandal, largely due to the associations between the title of the work and Pärt's outward Christian faith (which was Lutheran at the time).<sup>9</sup> While the text for the work is not taken directly from the liturgical Credo, it is still distinctly Christian in nature, opening with the words "Credo in Jesum Christum." All sacred music was banned in the USSR during this time, and the *Credo* performance was allowed to take place only because local officials failed to notice the title of the work. Once the authorities became aware of the performance, a scandal resulted.<sup>10</sup> *Credo* was eventually banned in Estonia and throughout the USSR.

After the *Credo* scandal, Pärt entered a self-induced period of silence from 1968 to 1976. During this time, he emerged only once with *Symphony No. 3* in 1971, then immediately went back into a period of no compositional activity. During this time, the composer developed a fascination with Gregorian chant, which led to a voracious study of Medieval and Renaissance sacred music, including chant, organum, and the music of Machaut, Obrecht, Ockeghem, Josquin, Palestrina, and Victoria. As a music student in the USSR, Pärt had gained very little exposure to "early" music, especially that which was religious in nature.<sup>11</sup> Because of his fascination with early music, Pärt incorporated Medieval and Renaissance characteristics (church modes, rhythmic modes, hocket, and drones, for example) into the tintinnabuli style.

Also during this eight year period, Pärt left the Lutheran faith and converted to the Russian Orthodox Church, an event that later influenced his a cappella choral works.

---

<sup>9</sup>Hillier, *Arvo Part*, 58.

<sup>10</sup>Ibid., 58.

<sup>11</sup>McCarthy, 130.

Because of Pärt's faith and the elements of Russian Orthodox liturgy in his compositions, some may assume that his music is composed for liturgical use. It is important to note that this is, most likely, not the case. Given the difficulty of his music, which proves to be a challenge for the most highly trained choral ensembles, an amateur church choir would have great difficulty performing these works. Also, the fact that Pärt often writes choral music with instrumental accompaniment or rearranges his a cappella works to include organ accompaniment, proves that he is not specifically writing for the church. Nevertheless, a discussion of Russian Orthodox liturgy is needed to fully understand Pärt's music.

Russian Orthodox Church (ROC) liturgy is almost entirely sung and permits no use of musical instruments in worship, even for the support of congregational singing. This is due to the perception that instrumental music is widely used in pagan religious ceremonies, therefore Christian worship services should not allow it. Instead, Christians should offer praise with the natural, God-made instrument, the human voice, rather than with an artificial, inanimate instrument.<sup>12</sup> The ROC believes that only the spoken or sung word is capable of expressing concrete ideas, whereas instrumental music simply entertains, expressing and evoking emotions that may be interpreted differently by each listener.<sup>13</sup>

With the exception of the spoken homily, all elements of Orthodox worship are either sung or incorporate speech-like singing in psalmody or recitations on a single pitch.<sup>14</sup> The ROC has no equivalent to the Roman Catholic "low mass," which is a

---

<sup>12</sup>Johann von Gardner, *Russian Church Singing: Orthodox Worship and Hymnography* (Crestwood, NY: St. Vladimir's Seminary Press, 1980): 22.

<sup>13</sup>*Ibid.*, 22.

service without singing. In Russian Orthodox liturgy, the music serves the text, and the singing is characterized by “serene melismatic chants and majestic choral settings.”<sup>15</sup>

According to Johann von Gardner’s book, *Russian Church Singing: Orthodox Worship and Hymnography*, there are two categories of speech-like singing included in ROC liturgy:

- 1) *Recto tono* – Psalmody or recitation upon a single pitch
- 2) *Ekphonesis* – A more elaborate style of reading and exclamation, chanted as part of the litany or at the end of a prayer.<sup>16</sup>

The worship service is composed of various gradations of melodic or speech-like music, intimately connected with the text. Parts of the sung liturgy may be performed by a soloist, antiphonal choirs, or the entire congregation. A soloist may serve as a celebrant, reader, or cantor; the choir may sing in unison or polyphonically. In other parts of the service, the choir may perform in the following ways: antiphonally, epiphonally (singing an unchanging verse at the beginning of each psalm verse), responsorially, in canonarchal style (a canonarch sings the hymn text on a single pitch, after which the choir repeats each phrase with a more elaborate musical setting), or in hymn style (the choir sings a hymn in its entirety without interruption).<sup>17</sup>

ROC worship services are replete with hymns, which refer to any piece of liturgical song, displaying varied textual and musical forms and serving both didactic and devotional functions. They may be included between prayers and readings, sung during

<sup>14</sup>Gardner, 24.

<sup>15</sup>Ibid., 10.

<sup>16</sup>Ibid., 24.

<sup>17</sup>Ibid., 25.



processions of the clergy, or interwoven among psalm verses.<sup>18</sup> Hymn texts, generally focusing upon a particular feast or saint, are also used for the purpose of teaching theology to the congregation and contain the entire theological teaching of the faith in poetic form. The essential doctrines of the faith may be learned by merely listening to the hymns and readings during worship services.<sup>19</sup>

There are six types of hymns used in Russian Orthodox worship: hymns that offer praise (doxological hymns) or prayer (devotional hymns); dogmatic hymns which express certain key points of Orthodox doctrine; hymns that describe historical events, such as the Nativity of Christ; moralistic hymns, which speak directly to the listener in the manner of a sung sermon; hymns of a contemplative nature; and hymns that accompany liturgical actions, while explaining the symbolism of those actions.<sup>20</sup> (These are very few in number, and are addressed to the listener.)

As mentioned earlier, it is doubtful that Pärt composed his music specifically for the church; however, many of his a cappella works fit the criteria for the musical liturgy of the ROC. One example is *Sieben Magnificat-Antiphonen*. Antiphons, typically consisting of non-Biblical poetry, are sung or recited before and after each Psalm and the *Magnificat* during Matins and Vespers. An antiphon verse expresses the basic thought and point of view of its corresponding Psalm, which also corresponds to a particular Feast.<sup>21</sup> These seven antiphon texts are typically used in the *Magnificat* at Vespers on each of the seven evenings before Christmas Eve. One example of a hymn text is

---

<sup>18</sup> Gardner, 26.

<sup>19</sup> Ibid., 26.

<sup>20</sup> Ibid, 26-27.

<sup>21</sup> Joseph Otten, "Antiphon," *The Catholic Encyclopedia*, vol. 1 (New York: Robert Appleton, Company, 1907).

*Bogoróditse Djévo*, a dismissal hymn sung at the end of Vespers during an Orthodox Vigil (combination of Vespers and Matins). The ways in which Pärt's texts fit into Orthodox liturgy are included in later analyses where appropriate.

Another significant element of Orthodox liturgy in Pärt's a cappella choral works is the *Oktoechos*, or "The System of the Eight Tones" (or Modes), also associated with early Byzantine chant. The term *Oktoechos* has two meanings: first, it is a system of grouping chants or melodies by mode, or tone, so that the chants may be sung in cycles (one tone per week); second, it is a book containing all the melodies of canonical liturgical singing, grouped by their assigned tones.<sup>22</sup> Whereas the similar Gregorian system alternates "authentic" (1,3,5,7) and "plagal" (2,4,6,8) modes, the Eastern *Oktoechos* system groups the four authentic modes in order (1,2,3,4), followed by the plagal modes (5,6,7,8).

According to the *Typikon*<sup>23</sup>, the services for each week of the liturgical year are governed by one of the eight tones. The church week (and thus, the use of a particular tone) begins on Saturday evening at Vespers, and extends through the Ninth Hour of the following Saturday, forming a rotating eight-week cycle called *The Pillar of Tones*.<sup>24</sup> The Pillar begins with the first tone on the second Sunday after Pentecost, and continues through the fifth Sunday of Lent. There are approximately six Pillars in the liturgical year, since the services for the Great Feasts have their own combinations of tones, thus interrupting the cycle.<sup>25</sup> Pärt uses the idea of a central tone in the M-voices (melodic

---

<sup>22</sup>Gardner, 58.

<sup>23</sup>Similar to the Catholic lectionary, the *Typikon* provides the order of divine services for each day of the Orthodox Christian Church year.

<sup>24</sup> Gardner, 58.

voices) of his tintinnabular works. As described earlier in the chapter, the M-voice typically revolves around a central pitch (usually, but not always, the tonic), approaching the tone stepwise according to the number of syllables in each word.

Evidence of Pärt's passion for the liturgy of the Russian Orthodox Church, his interest in early music, and Heino Eller's influence regarding the combination of styles from various periods, is readily found in the composer's a cappella works. A prime example of this combination of elements is *Kanon Pokajanen* (1997), the analysis of which merits an entire chapter later in this dissertation. The *Kanon*, based on the liturgical Canon of Repentance, includes many tintinnabular passages, several types of hymns (*heirmoi*, *troparia*, *sedalen*, *ikos*, *theotokion*), revolves around two central pitches (*Oktoechos*), includes early musical characteristics such as hoquet and drones, and features repetitive rhythmic patterns similar to the works of other twentieth century composers, such as Steve Reich.

One final aspect of Pärt's tintinnabuli style is strongly related to the iconography of bells in the Russian Orthodox Church. Nineteenth-century sculptor Mikhail Mikeshin acknowledged the bell as the dominant symbol of Russia.<sup>26</sup> The official function of Russian bells was to call the faithful to worship, and they were an ever present entity in daily life. Orthodox Christians consider bells to be a continuation of the trumpet calls to worship, which took place in the fourth and fifth centuries in Egypt, and can be traced back to mid-13<sup>th</sup> century B.C. at the Sinai Peninsula. Before a new Russian bell could be used in service to a cathedral, church, or monastery, it had to be consecrated in a ceremony commemorating the aural ancestry of the instruments used as calls to

---

<sup>25</sup>Gardner, 58.

<sup>26</sup>William C. Brumfield and Milos M. Velimirovic, *Christianity and the Arts in Russia* (Cambridge: Cambridge University Press, 1991): 3.

worship.<sup>27</sup> Archimandrite Leonid, head of the Russian Ecclesiastical Mission in the mid 19<sup>th</sup> century, proclaimed that “...the clamor and harmonious ringing of bells is a proclamation of the Gospel, its exultation to the ends of the universe, and reminds us of the angel’s trumpet on the final day.”<sup>28</sup>

Bells are made either to be struck on the outside using a hammer or “chimed” on the inside with a clapper. While the larger bells, heard throughout the city, are used to call the faithful to worship, smaller bells are used in several capacities within the worship service: to mark the most sacred elements of the liturgy, to cue directions to the choir, or they are attached to the priest’s vestments (ringing each time the priest moves.)<sup>29</sup>

Pseudo-Dionysius, a theologian and philosopher in the late 5<sup>th</sup> and early 6<sup>th</sup> centuries, said that the task of the musician is “to transmit divine songs of the heavenly hierarchy, the heavenly archetypes.”<sup>30</sup> In other words, hymns and other songs of worship originate from on high. Because they are divinely inspired and belong not to man, the task of the musician (or other artist) is not the self-expression of individual thoughts or principles, but the reproduction of heavenly songs, transmitted by means of ancient religious archetypes: bells are an example of these archetypes. The same words that are often used to describe the Russian bells (*mystical* or *transcendent*, for example) are sometimes used to describe the unaccompanied choral music of Arvo Pärt. His

---

<sup>27</sup>Brumfield and Velimirovic, 4-5.

<sup>28</sup>Ibid., 9.

<sup>29</sup>Hillier, *Arvo Pärt*, 19.

<sup>30</sup>Ibid., 18-19.

compositional style, based upon the triad, is often compared to the sound of bells lingering in the air after they have been rung.<sup>31</sup>

In addition to all of the aforementioned characteristics of Pärt's compositional style, there are other general characteristics that must be discussed. Most of his choral works are composed in minor keys, often with polychordal sections, and are performed at rather slow tempos. Pärt also incorporates numerous grand pauses into his works, usually to punctuate phrases. These silences, in addition to the unmetered quality, contribute to a feeling of timelessness in his music. At times, Pärt indicates a grand pause at the end of a piece, proving his desire that the piece should not end immediately after the choir releases its final pitches. These silences allow for the "lingering of bells" mentioned earlier.

At the onset of my research for this dissertation, I made numerous attempts to contact the composer through email correspondence with his representatives at Universal Edition Vienna and the Estonian Composers' Union, and also with Paul Hillier, conductor of the Estonian Philharmonic Chamber Choir and author of the book, *Arvo Pärt*. The composer politely declined the request for an interview. In an email dated September 24, 2007, Eric Marinitsch, Pärt's publishing agent at *Universal Edition*, wrote the following:

...meeting Mr. Pärt is quite difficult...and would - by the way - not really help you in your work. Mr. Pärt leaves it to scholars and musicologists like you to analyse all aspects of his work. He prefers not getting involved into the discussion of these analyses. He usually replies to th[ese] kinds of requests that the words are not his means of expression. He is writing the music, but he does not want to talk about it. He is sorry for having to disappoint you. He would nevertheless be pleased and interested to receive a copy of your dissertation, once it is finished.

With best wishes also from Arvo Pärt...<sup>32</sup>

---

<sup>31</sup>Hillier, *Arvo Pärt: Collected Choral Works*, 6.

One question for the composer, if an interview had been possible, was whether he composes for the church or for concert performance. After studying Pärt's music, the answer to this question seems obvious for two reasons. First, because of the difficulty of his pieces, it could be assumed that the composer's music is not specifically intended for use in worship. Pärt's a cappella works prove difficult even for the most highly trained ensembles. The vocal control that is required to sing the long phrases, usually without vibrato, and the quality of intonation needed to sing the triads and dissonances in tune render most of Pärt's a cappella works unattainable for the majority of amateur choirs. In fact, I attempted to contact conductors who lead high-quality a cappella ensembles at colleges and universities across the country to ask them about their approaches to performance practice issues in the music of Pärt. It is difficult to find conductors who have performed the works, possibly because of the difficulty of the pieces, or because Arvo Pärt's music is still relatively new to the western world. The second reason that Pärt's music is most likely not intended for the church is the fact that he includes organ and other instrumental accompaniment in many of his works. Several of his a cappella works have alternative arrangements, written by the composer, which include instrumental accompaniment. As mentioned earlier, the Russian Orthodox Church does not permit the use of instruments in worship.

In addition to the question of Pärt's intended audience (or intended ensemble), three performance practice issues are common to each piece in the composer's a cappella oeuvre. The first involves conducting gesture, specifically how to divide measures containing as many as thirty-one beats (syllables set to quarter notes or half notes) while retaining Pärt's intended text stress. Second, a choir's success in singing

---

<sup>32</sup>Eric Marinitsch, email message to author, September 24, 2007.

pieces in the tintinnabuli style is dependent upon control, impeccable intonation, and singing with little or no vibrato. Third, successfully performing Pärt's a cappella pieces requires a space with certain acoustical characteristics (explained later in the chapter).

Only two works discussed in this dissertation have designated time signatures: *Solfeggio* and *Da Pacem Domine*. In the other pieces, Pärt uses a system of barring which revolves around syllabic stress with little concern for musical stress.<sup>33</sup> Paul Hillier states that the purpose of a score is to “present as clearly as possible the essence of the composer’s work on its own terms – not rendered down into a user-friendly guidebook.”<sup>34</sup> Pärt’s division of measures containing up to thirty-one syllables, generally set to quarter notes or half notes, presents a significant challenge for the conductor. First, he must decide how to divide the measures into conducting patterns, while paying careful attention to text stress, and instruct the choir to make the same divisions in their scores. Second, he must exhibit skills in negation (using gesture to de-emphasize inactive beats in order to emphasize active beats) and decide whether to keep the quarter notes constant or to include rubato sections. Third, a conductor must make decisions about dynamics and expression with little or no markings provided in the score (another characteristic of Renaissance music found in Pärt’s works). Hillier asserts that, because Pärt’s choices in dividing measures and the absence of expression markings are obviously intentional, it is important that the scores are not edited in appearance by a publisher simply to make the conductor’s job easier.<sup>35</sup>

---

<sup>33</sup>In an email to the author dated February 19, 2008, Paul Hillier provided his revised introduction to the newest anthology of Pärt’s music, which will soon be published by Universal Edition.

<sup>34</sup>Ibid.

<sup>35</sup>Email to author from Paul Hillier.

The next issue of performance practice involves the choir's ability to sing with the utmost control, impeccable intonation, and little or no vibrato. I believe that one of the most common disagreements between choral conductors and voice instructors involves the manipulation of vibrato or, more specifically, the use of straight tone singing. While conductors want to maintain the integrity of the music by singing in a style that is in agreement with correct performance practice, voice teachers, understandably, are interested in protecting their students' vocal health. Because of the major and minor second dissonances that are characteristic of the tintinnabuli style, Pärt's music must be sung, at least in part, with no vibrato to ensure good intonation. It is my opinion that the only instances in which vibrato is preferable in Pärt's a cappella works are at tertian moments or occasionally for tone color at cadences, if non-chord tones are not present. Great care must be taken by the conductor to teach the singers how to produce a free vocal tone, with no lowering or "constricting" of the soft palate, while singing without vibrato. As mentioned in previous chapters, the successful performance of Pärt's a cappella works require a highly trained choral ensemble, capable of singing with great control.

The final issue of performance practice involves the acoustical requirements for a successful performance of Pärt's a cappella works. As mentioned in Chapter 3, Pärt's music is often labeled with such non-musical terms as "shimmery," "mystical," or "transcendent." In reality, the listener is most likely responding to the sounds created in a reverberant space when the triads and dissonances of the tintinnabuli style are in perfect tune, thus creating additional overtones. The ideal acoustical space for music such as Pärt's a cappella works offers a good balance of early reflections (arriving within 80 milliseconds from the direct source) and lateral reflections (coming from the side), thus



creating a three dimensional envelopment of sound, with a “smoothly decaying” reverberation tail (the length of the sound decay).<sup>36</sup> Because Pärt’s works typically have slow tempos and note values of no less than a quarter note (in most cases), the texts can be easily understood in this type of acoustical space.

More specific details of the tintinnabuli style are explained during the analyses of the choral works in the following three chapters. For each individual work, the text source and an English translation are provided. My analyses will consider tintinnabulation elements, tonal centers, central pitches of various voices (not always the tonic), characteristics relating to Russian Orthodox liturgy, and Medieval or Renaissance characteristics. Chapter Two includes analyses of the SATB a cappella works composed through 1996. Chapter Three considers individual sections of *Kanon Pokajanen*, with each movement addressed separately, and includes a discussion of Old Church Slavonic (the language of the Russian Orthodox Church, and the language of three of Pärt’s a cappella works). Chapter Four includes analyses of the SATB a cappella works composed from 1997 to the present. Chapter Five includes a brief summary and suggestions for further research. The goal is to provide choral conductors with an analytical and practical guide to the SATB a cappella works of Arvo Pärt, which will serve as a teaching tool to better enable both conductor and ensemble to understand the structure of the music.

---

<sup>36</sup> Jim Deal (acoustical design specialist in Charlotte, North Carolina) in an email interview dated March 19, 2008.

## CHAPTER II

## ANALYSES OF A CAPPELLA WORKS FROM 1964 TO 1996

Chapter 2 begins with a discussion of Pärt's first a cappella work for SATB choir, *Solfeggio*, a non-tintinnabular piece utilizing the C Major scale and composed before his period of silence. We then begin the analyses of the composer's first tintinnabular works for a cappella mixed choir. Some of the pieces are relatively short (*Solfeggio* and *Bogoróditse Dyévo*, for example), while others are lengthy multi-movement works (such as *Zwei Slawische Psalmen* and *Sieben Magnificat-Antiphonen*). The chapter concludes with discussions of the epic *Dopo la Vittoria* followed by another non-tintinnabular work, and one of the few pieces composed in a major key, *I Am the True Vine*. The analyses in this chapter, arranged chronologically, include:

*Solfeggio* (1964)  
*Summa* (1977)  
*Missa Syllabica* (1977)  
*Zwei Slawische Psalmen* (1984)  
*Sieben Magnificat-Antiphonen* (1988)  
*Magnificat* (1989)  
*Bogoróditse Dyévo* (1990)  
*Dopo la Vittoria* (1996)  
*I Am the True Vine* (1996)

**Solfeggio** (1964)

**Voicing:** SATB, with alto divisi only on one note  
**Meter:** 4/4  
**Tempo:** Largo  
**Duration:** The score indicates 5 – 6 minutes  
**Text:** Do, re, mi, fa, so, la, si, do

*Solfeggio* is Pärt's first work for mixed choir, and one of only three choral works written before his eight-year hiatus from 1968 - 1976, during which time he developed the tintinnabuli style. The other two choral works written before his "period of silence,"

were *Meie Aed (Our Garden)*, for SSA children's choir and orchestra (1959), and the well known *Credo*, for mixed choir, piano, and orchestra (1968). Curiously, *Solfeggio* is the only one of Pärt's works for mixed choir without a sacred text. Before 1968, Pärt focused primarily on instrumental music, much like his mentor at the Tallinn Conservatory, Heino Eller.

The concept of *Solfeggio* is simple, but it is more difficult to execute than one might think. Consisting of ten C-Major scales, each note of the scale enters two beats after the previous note (see example 1a below). Each pitch has the duration of five and a half beats in the first six scales, but varies in duration for the remainder of the piece. This creates a cycle of overlapping major and minor 9ths, major and minor 7ths, and major and minor 2nds (with one or two octaves added occasionally). Overlapping intervals and the predominant appearance of each scale degree create an effect that is somewhat akin, on a much smaller scale, to Gyorgi Ligeti's *Lux Aeterna*. *Solfeggio* ends with the notes of the second tetrachord in the C Major scale (G, A, B, C) sounding simultaneously and fading away (see example 1b on the next page).

Regarding gesture, a conductor may find little challenge in *Solfeggio*. Unlike all of Pärt's other a cappella choral works, this piece stays in 4/4 throughout (*Da Pacem* is the only other work which remains in 4/4 throughout), with each voice entering either on beat one or beat three. However, one decision the conductor must make involves the treatment of releases, none of which are written on the beat. Each note, no matter how long the duration, is tied to a dotted quarter note at the end.

Largo  
P

Soprano  
Do \_\_\_\_\_ so \_\_\_\_\_

Alto  
mi \_\_\_\_\_

Tenor  
fa \_\_\_\_\_ si \_\_\_\_\_

Bass  
re \_\_\_\_\_ la \_\_\_\_\_

Example 1a. Solfeggio.

All excerpts from *Solfeggio* used by permission. © 1997 by Universal Edition A.G., Wien/UE 30455

Soprano  
si \_\_\_\_\_

Alto  
so \_\_\_\_\_

Tenor  
fa \_\_\_\_\_ do \_\_\_\_\_

Bass  
la \_\_\_\_\_

Example 1b. Solfeggio.

It seems that Pärt was quite intentional that each pitch should be sustained throughout its duration, as opposed to being released on the beat. Because of the solfege

syllables, there are no consonant releases. With the tempo indication of *largo*, the singers could more precisely execute the eighth-note releases if the conductor subdivided throughout. (This, of course, assumes the conductor has a level of gestural skills which allow him to execute the subdivision without interrupting the overall phrasing of the piece.)

The score indicates that the duration of the piece is 5 – 6 minutes at *largo*, though it is only thirty-six measures long. Professional recordings of the work range from 3' to 5'20" in duration. The slower the piece is performed, the more control of breath and pitch is needed. Therefore, the maturity of the ensemble will determine the appropriate tempo.

*Solfeggio* is a good training piece for younger choirs, such as a high school ensemble or lower-level collegiate ensemble consisting of freshmen or non-music majors. It teaches ear training and accuracy of pitch, and it is a good exercise in breath control if attempted at the indicated tempo. Also, the dynamic markings indicate long crescendos on sustained notes, another good exercise for younger, less experienced choral ensembles. One could assume that this piece is easy because the sections of the choir are simply singing a C Major scale; however, because of the octave displacement, singers will most likely find it difficult to sing the next pitch in the scale. While this piece is good for training a choral ensemble on many levels, a more mature ensemble would be able to achieve the desired ethereal effect with little rehearsal.

### **Summa (1977)**

**Voicing:** Written for SATB soloists or choir; no divisi  
**Meter:** Bar lines added, but no meter  
**Tempo:** None indicated

**Duration:** 5'30"

**Central pitch:** E natural

**Text:** "Credo" from the Mass Ordinary; sung in Latin

*Credo in unum Deum, Patrem  
omnipotentem, factorem coeli et terrae,  
visibilium omnium, et invisibilium.*

*I believe in one God, The Father  
Almighty, Maker of heaven and earth,  
and of all things visible and invisible.*

*Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum. Et ex Patre  
natum ante omnia saecula.*

*And in one lord, Jesus Christ the only-  
begotten Son of God; born of the Father  
before all ages.*

*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 nostrum salutem  
descendit de coelis.*

*God of God, Light of Light,  
true God of true God. Begotten, not  
made, of one substance with the Father,  
by whom all things were made. Who for  
us men and for our salvation came  
down from heaven.*

*Et incarnatus est de Spiritu Sancto ex  
Maria Virgine: Et homo factus est.  
Crucifixus etiam pro nobis; sub Pontio  
Pilato passus, et sepultus est.  
Et resurrexit tertia die, secundum  
scripturas.*

*And became incarnate by the Holy Spirit  
of the Virgin Mary: and was made man.  
He was also crucified for us, suffered  
under Pontius Pilate, and was buried.  
And on the third day He rose again  
according to the Scriptures.*

*Et ascendit coelum:  
sedet ad dexteram Patris.  
Et iterum venturus est cum Gloria,  
judicare vivos et mortuos:  
Cujus regni non erit finis.*

*He ascended into heaven and  
sits at the right hand of the Father.  
He will come again in glory  
to judge the living and the dead  
and His kingdom will have no end.*

*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.*

*And in the Holy Spirit, the Lord and  
Giver of life, Who proceeds from the  
Father and the Son. Who together with  
the Father and the Son is adored and  
glorified, and who spoke through the  
prophets; and one holy,  
catholic, and apostolic Church.*

*Confiteor unum baptisma in  
remissionem peccatorum. Et exspecto  
resurrectionem mortuorum. Et vitam  
venturi saeculi. Amen.*

*I confess on baptism for the forgiveness  
of sins and I await the resurrection of  
the dead and the life of the world to  
come. Amen.*

*Summa* is Pärt's first SATB a cappella work composed in the tintinnabuli style. Originally composed for tenor and bass soloists and six instruments, the piece has become better known as an a cappella work for SATB soloists or choir.<sup>37</sup> In this particular piece, the "M" (melodic) voice and the "T" (triadic or tintinnabulating voice) are easily identified. Sopranos and Altos sing one full measure before the tenors and basses enter in measure two. This follows the tradition of Medieval and Renaissance (and more modern) settings of the Credo, in which a soloist (celebrant) intones *Credo in unum Deum*, while the choir or congregation joins on the next line. The Sopranos (T-voice) begin on a B natural and outline an E minor triad; the Altos (M-voice) begin on the tonic E natural (in the Oktoechos system a hymn typically begins and ends on the tonic, or central, pitch) and move mostly stepwise with the text (see example 2a below).

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts begin in measure 1, while the Tenor and Bass parts enter in measure 2. The lyrics are: "Cre-do in u-num De-um. Pa-trem om-ni-po-ten-tem fac-to". The Soprano part starts on a B natural and outlines an E minor triad. The Alto part starts on the tonic E natural and moves mostly stepwise. The Tenor and Bass parts enter in measure 2 and follow a similar stepwise pattern.

Example 2a. Summa.

All excerpts from *Summa* used by permission. ©1980, 1990 by Universal Edition A.G., Wien/UE 30455

The tenor and bass parts form the same relationship. While the tenors begin on B natural and outline an E minor triad throughout the piece, the bass line begins on E natural and moves mostly stepwise, shaped by the text. All four voices are set to a

<sup>37</sup>Hillier, *Arvo Pärt*, 111.

mostly-syllabic vocal line reminiscent of chant. The piece ends with the two M-voices on the tonic E natural (again, the Okteochos principle), and the two T-voices return to B natural at the end.

*Summa* presents many conducting challenges because there is no set meter. The conductor must make phrasing decisions based upon text, and divide each measure into “beats” accordingly, while still evoking a feeling of free rhythm. Pärt’s bar lines help with this process, especially when the conductor instructs the choir to mark “beats” in their scores during the rehearsal. Pärt has divided the lengthy text (364 syllables + an “amen” at the end) into the following pattern: (7)/9 / 7 / 7 / 9 / 7 / 7 / 9 / 7 / 7, etc., ending with a five-syllable measure (including the “amen”).<sup>38</sup> While the last measure textually has five syllables, Pärt sets the “amen” so that the syllable “a-” has four notes in the soprano and alto voices; added to the text “saeculi,” this creates a measure that is musically equivalent to the seven-syllable measures. (See example 2b.) Because Pärt begins *Summa* with a seven-syllable measure, his treatment of the “amen” makes the piece symmetrical.

The image shows a musical score for four vocal parts: Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts have a melodic line with a long note for 'A' in 'amen'. The Tenor and Bass parts have a single note for 'A' in 'amen'. The lyrics are: sae - cu - li. A - - - - - men. for Soprano and Alto; A - - - - - men. for Tenor and Bass.

Example 2b. Summa.

<sup>38</sup>Hillier, *Arvo Pärt*, 111.



Each measure of nine syllables is homophonic, while each measure of seven syllables is assigned to either the women or the men. The result is a pattern of 9 / 14 / 9 / 14 / 9 / 14, etc.<sup>39</sup> After a unison cadence at the end of measure twenty one (the exact center of the piece), on the text “sepultus est,” the women begin the second half of the piece just as they began the first half: altos on the tonic E natural, sopranos on B natural, with the men joining in the next measure. Pärt also uses a technique in which a section of the choir says part of a word or phrase while another section sings the word or phrase in its entirety. Pärt used this as a variation on the Medieval compositional practice of hocket, in which a melody was divided into short phrases and passed around between two voices. Hocket is more readily apparent in *Kanon Pokajanen*, *The Woman and the Alabaster Box*, and many other later pieces.

An exercise in interval training, the Sopranos and Tenors (T-voices) are likely to have the most difficult time learning to sing their parts in tune because they are constantly skipping by minor thirds, fourths, fifths, and major sixths. This presents a good opportunity to incorporate ear-training exercises during the choral warm-up. A conductor could begin by asking the choir to sing the typical 1-3-5-8-5-3-1 exercise in minor keys instead of the usual major; then have them sing the same exercise, but give them a different order of scale degrees each time: 1-5-3-8-3-5-1, 1-3-8-5-8-3-1, or 3-5-1-3-8-5-1, for example.

Predominantly stepwise, the M-voices (melodic voices) should be easier for the Altos and Basses to learn. These two voices form ascending and descending scales, with passing tones inserted along the way, and their relationship (disregarding the passing

---

<sup>39</sup>Hillier, *Arvo Pärt*, 111.

tones) generally revolves around intervals of sixths and fourths.<sup>40</sup> *Summa* fits many of Pärt's tintinnabulation "rules" listed in Chapter 1. Because his style of composition is built upon the triad and the diatonic scale, there is no chromaticism. The paired M-voices and T-voices are homorhythmic, and there is no change of key or tempo.<sup>41</sup> The constant arpeggiated triad in the T-voice performs a function similar to a drone in the music of the Notre Dame school, by which Pärt was mesmerized during his "period of silence."

The structure of *Summa* makes it a suitable piece for antiphonal performance, placing the men or women in a balcony or placing the two groups on opposite sides of the room. If this proves too difficult for the ensemble, the men and women could be separated on the stage or risers. The wide spacing of the choir makes it even more imperative that the conductor use precise gestures, clearly indicating the new divisions of measures that both he and the choir have marked in their scores, and that these gestures remain constant each time the piece is rehearsed and performed.

This piece requires a level of skill beyond the reach of most high school choirs. *Summa* would be best performed by a small chamber ensemble of auditioned singers at the collegiate or professional level. Pärt indicates in the score that the piece may also be performed by four soloists.

---

<sup>40</sup>Hillier, *Arvo Pärt*, 111.

<sup>41</sup>*Ibid.*, 87.

**Missa Syllabica (1977)****Voicing:** SSAATTBB**Meter:** None**Tempo:** None indicated**Central Pitch:** D natural, except for *Sanctus* – F natural**Key:** D natural minor, except for *Sanctus* – F Major**Duration:** 13 – 16 minutes**Text:** Mass Ordinary, including *Ite missa est. Deo Gratias.* Sung in Latin.

Pärt composed two versions of *Missa Syllabica*: one for SATB choir with organ accompaniment and the other for SATB a cappella choir. Throughout the work, the composer uses only stemless noteheads to indicate pitches and note values. Quarter notes are filled-in noteheads with no stems; open circles with no stems are half notes; open circles with a dot are dotted half notes. Visually, this gives the score a medieval aesthetic and perhaps leads the singers/conductor to think about text stress more than actual note values, thus making the music more speechlike. The central pitch throughout the work is D natural with D natural minor tonality, with the exception of the *Sanctus*, which is F natural/F Major.

Pärt sets the *Kyrie* in two voices, utilizing only Tenors I and II. The Tenor I part is the T-voice, outlining a D-minor triad and beginning on the tonic pitch. The M-voice is in the Tenor II part, which is governed by the number of syllables in the text. For example, there are three syllables in the word “Kyrie,” thus Pärt begins the line on the third scale degree, F natural. “Eleison” has four syllables, and begins on the fourth scale degree, G natural (see example 3a below). For the words “Kyrie” and “eleison,” the notes descend stepwise.

Soprano

Alto

Tenor 1  
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

Tenor 2  
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

Bass

*Example 3a. Missa Syllabica.*

All excerpts from Missa Syllabica used by permission. ©1980, 1997 by Universal Edition A.G., Wien/UE 30430

For the words “Christe eleison,” the composer reverses his pattern (see example 3b below). “Christe” has two syllables, but instead of beginning on the second scale degree, he begins a major second below the central pitch, on C natural. “Eleison,” with four syllables, begins a fourth below the central pitch, on A natural.

Soprano

Alto

Tenor 1  
Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - i - son, Ky - ri - e

Tenor 2  
Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - i - son, Ky - ri - e

Bass

*Example 3b. Missa Syllabica*

This time, the notes ascend stepwise. The T-voice in the “Christe” section alternates between D natural and A natural, a fourth down, with no F natural; thus the tonic triad is not complete. These patterns continue throughout the *Kyrie*.

Pärt uses a repeating rhythmic pattern throughout the *Kyrie*. Half notes are written for the following capitalized syllables: *KYrie eleiSON*, and *CHRISTe eleiSON*. All other syllables are set to quarter notes. After each phrase, Pärt includes double bar lines, over which a V and either a 6 or a 9 are written (see example 3a), indicating the number of quarter rests between phrases and forming the pattern: 6-6-9, 6-6-9, 6-6-9. (The composer includes a legend at the bottom of the first page in the score which explains his intentions for the double bar lines.<sup>42</sup>)

The lengthy *Gloria* text is set one quarter note per syllable, with the exceptions of the final word of each phrase. The *Gloria* is set to three voices, which alternate between Alto I and II and Tenor, and Soprano I and II and Bass. In the A-I/A-II/Tenor combination, the Alto I part is the T-voice, beginning on the fifth scale degree. Alto II and Tenor parts are both M-voices which move stepwise in contrary motion; the number of ascending or descending steps corresponds to the number of syllables in each word (see example 3c). The A-II part begins on the third scale degree, F natural, while the Tenor part begins on the tonic D natural. Occasionally, the three voices line up to form a D minor triad.

---

<sup>42</sup>Arvo Pärt, *Missa Syllabica* (Vienna: Universal Edition A.G., 1980): 1.

The image shows a musical score for five voices: Soprano, Alto 1, Alto 2, Tenor, and Bass. The lyrics are "Glo - ri - a in ex - cel - sis De - o. Et in". The Soprano part is mostly rests. Alto 1 and Alto 2 have a melodic line with lyrics. Tenor and Bass have a lower melodic line with lyrics. The score is in a single system with five staves.

*Example 3c. Missa Syllabica*

When the voices shift to S-I/S-II/Bass, the Soprano I part functions as the T-voice (beginning on the tonic D natural), while the S-II and Bass parts function as the M-voices. Again, the two M-voices move stepwise according to the number of syllables in each word. Where as in the Kyrie the double barlines indicated either six or nine quarter rests, three quarter rests are always indicated in the Gloria. This occurs five times in this movement. At the end of the *Gloria*, the full SSAATB choir sings “Amen” with a half note per syllable. The Soprano I and Alto I parts continue their functions as T-voices, while the other parts move stepwise; the Soprano II and Alto II parts move in contrary motion, ending on the same pitch (A natural), while the Tenor and Bass parts begin on a unison D natural and move stepwise to C natural and E natural. A dissonant “Amen” is created with the pitches (from bottom to top): E, C, A, and F (see example 3d).

3  
∨

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

Example 3d. Missa Syllabica

---

The *Credo*, with the longest text of any movement of the Mass Ordinary (364 syllables), is set syllabically. With few exceptions, each syllable is set to a quarter note value. Pärt alternates men and women singing in four parts. The entire movement has a four-part texture until rehearsal 5 (Pärt indicates rehearsal numbers or section divisions in the score), when the Bass III part adds a drone on the syllable “A(h)” Beginning on a D natural, the drone shifts to A natural at rehearsal number 6, continuing until the end of the section.

The movement begins with the men in the four parts (TTBB). The Bass II part recites the opening “Credo in unum Deum,” and functions as an M-voice along with the Tenor II part. As in the other movements of this Mass, Pärt governs the stepwise motion of the M-voice by the number of syllables in each word. In the Bass II part of the *Credo*, however, it is the last syllable of the word, not the first, which is on the tonic pitch (D natural). For example, the Bass II part begins on E natural and resolves down to D

natural on the word “Credo;” the five syllable word “omnipotentem” begins on A natural and descends to D natural. Pärt writes the other M-voice, the Tenor II part, to mirror the Bass II line; the Tenor M-voice begins on A natural (the fifth scale degree) and enters on the word “Patrem,” along with the other parts. While the Bass II part ends each word by a stepwise descent to the central pitch, the Tenor II part begins each word on A natural and ascends stepwise per syllable.

Tenor 1  
 Pa - trem om - ni - po - ten - tem, fa - cto - rem cae - li  
 Tenor 2  
 Pa - trem om - ni - po - ten - tem, fa - cto - rem cae - li  
 Bass 1  
 Pa - trem om - ni - po - ten - tem, fa - cto - rem cae - li  
 Bass 2  
 Cre - do in u - num De - um, Pa - trem om - ni - po - ten - tem, fa - cto - rem cae - li

*Example 3e. Missa Syllabica.*

The T-voices, Tenor I and Bass I, also mirror each other. Each voice begins on D natural, the central pitch, an octave apart; then they move in contrary motion as they outline the D minor triad.

In section 2, the women enter in four parts (SSAA) with the text “Et in unum Dominum Jesum Christum...” The Soprano II and Alto II parts function as the M-voices, while the Soprano I and Alto I parts function as the T-voices. The relationship between the two M-voices and the two T-voices in this section is the same as in the previous section with the men. This same alternating pattern continues throughout the *Credo*, with the addition of the Bass III drone at “Genitum, non factum.”



The image shows a musical score for six voices: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor, and Bass. Each voice part is written on a staff with a treble clef (except for the Bass part which has a bass clef). The lyrics are: "Et in unum Dominum Jesum Christum,". The notes are placed on the lyrics, showing a stepwise melodic line for each voice part. The Soprano 1 part starts on a high note and descends. The Soprano 2 part starts on a lower note and descends. The Alto 1 part starts on a middle note and descends. The Alto 2 part starts on a lower note and descends. The Tenor part starts on a middle note and descends. The Bass part starts on a low note and descends. The score is in a common time signature and a key signature with one flat (B-flat).

*Example 3f. Missa Syllabica.*

It is only at the final “Amen” that all eight voices of the choir sing simultaneously. Each voice retains its previous function as M-voice or T-voice, and continues its stepwise motion, in the same direction, as before. In the “Amen,” this creates dissonance in both syllables. While the Bass II and Alto II parts descend stepwise to the tonic pitch, the Soprano II and Tenor II voices ascend stepwise. The result is evident in example 3g below.

4  
v

A - men

A - men

A - men

A - men

A - men

A - men

A - men

A - men

*Example 3g. Missa Syllabica*

---

The *Sanctus* is the only movement of this Mass which does not revolve around a tonal center of D minor. In this movement, the central pitch is F natural, and the tonality is F Major. All eight voices sing simultaneously throughout the movement, but the men double the women's parts creating a four-part texture. There are four M-voices (S-II, A-II, T-II, B-II) which move stepwise, governed by the number of syllables in each word, with the central pitch on the last syllable of each word. The female M-voices move in

contrary motion, as do the men's M-voices. Four T-voices (S-I, A-I, T-I, and B-I) all begin on F natural; the female T-voices move in contrary motion, as do the male M-voices (see example 3h). The final "Hosanna in excelsis" ends with all voices resolved to an F Major chord (see example 3i).

The image displays a musical score for eight vocal parts, arranged in two columns. The left column contains Soprano 1, Soprano 2, Alto 1, and Alto 2. The right column contains Tenor 1, Tenor 2, Bass 1, and Bass 2. Each part is written on a five-line staff with a treble clef for the upper parts and a bass clef for the lower parts. The key signature is one flat (B-flat). The lyrics are: "San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li." The music shows a variety of rhythmic values and melodic lines across the different voices.

*Example 3h. Missa Syllabica*

3  
V

Ho - sa - na in ex - cel - sis

Ho - sa - na in ex - cel - sis

Ho - sa - na in ex - cel - sis

Ho - sa - na in ex - cel - sis

Ho - sa - na in ex - cel - sis

Ho - sa - na in ex - cel - sis

Ho - sa - na in ex - cel - sis

Ho - sa - na in ex - cel - sis

Ho - sa - na in ex - cel - sis

*Example 3i. Missa Syllabica.*

---

The *Agnus Dei* returns to the tonality of D minor. In a three-part texture, the movement begins with the Soprano I, Tenor I, and Tenor II parts; both Tenor parts function as M-voices, moving in stepwise contrary motion governed by the number of syllables in each word. In the Tenor I part, the fifth scale degree (A natural) is the central pitch; the melodic line ascends stepwise with each syllable. In the Tenor II part, the tonic is the central pitch, and the melodic line descends stepwise with each syllable. The Soprano I part functions as the T-voice and enters on the fifth scale degree (see example 3j).

①

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

Alto

Tenor 1  
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re

Tenor 2  
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re

Bass

Example 3j. Missa Syllabica.

Section two repeats the same text (“Agnus Dei, qui tollis peccata mundi: Miserere nobis”), with the Alto line replacing the Soprano I as the T-voice. The two Tenor lines do not change from section one (see example 3k below).

②

6

4

3

Soprano  
no - bis.

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

Tenor 1  
no - bis. A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

Tenor 2  
no - bis. A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

Bass

*Example 3k. Missa Syllabica*

In section three, all four parts join simultaneously, with the women's parts functioning as T-voices, and the men's parts as M-voices. The men sing the same lines they sang in the previous sections, while the women also repeat their lines that were sung separately in the previous sections. The movement ends with the parts resolving to a d-minor triad, with the Tenor I (which was written higher than the Alto part throughout the movement) singing the highest pitch (see example 3l). The Basses never sing in the *Agnus Dei*.

The image displays a musical score for a piece titled "Missa Syllabica". It consists of five staves of music. The first staff begins with a 3/6 time signature and ends with a 6/6 time signature. The lyrics "do - na no - bis pa - - - cem." are written below the first four staves. The music is written in a simple, syllabic style, with notes placed on a five-line staff. The first staff has a treble clef, while the subsequent staves have a bass clef. The notes are mostly quarter and eighth notes, with some rests. The final syllable "cem." is followed by a long horizontal line, indicating a sustained note or a specific rhythmic pattern.

Example 31. Missa Syllabica

The brief *Ite missa est* includes all eight voices of the choir, with the men doubling the women, creating a four-part texture. The four M-voices (S-II, A-II, T-II, B-II) have the same relationships as in *Sanctus*, as do the four T-voices (S-I, A-I, T-I, B-I). In each word, the final syllable is set to a tonic chord in root position (see example 3m).

①

Soprano 1  
I - te, mis - sa est. De - o gra - ti - as.

Soprano 2  
I - te, mis - sa est. De - o gra - ti - as.

Alto 1  
I - te, mis - sa est. De - o gra - ti - as.

Alto 2  
I - te, mis - sa est. De - o gra - ti - as.

Tenor 1  
I - te, mis - sa est. De - o gra - ti - as.

Tenor 2  
I - te, mis - sa est. De - o gra - ti - as.

Bass 1  
I - te, mis - sa est. De - o gra - ti - as.

Bass 2  
I - te, mis - sa est. De - o gra - ti - as.

*Example 3m. Missa Syllabica*

Conducting and performance challenges for *Missa Syllabica* abound. While Pärt's minimalistic writing looks easy to sing because of the repetitive patterns of both pitch and rhythm, it is difficult to achieve the textual emphasis required in music that is almost entirely text driven. Also, just as it is difficult to maintain pitch on long sustained pitches at a slow tempo, it is also difficult to maintain pitch when there is little chordal progression in a dark key such as D minor.



**Zwei Slawische Psalmen (Two Slavonic Psalms) (1984)**

**Voicing:** SATB and Counter-tenor soloist  
**Meter:** Mixed  
**Tempo:**  $\text{♩} = 108$ ;  $\text{♩} = 76$ ;  $\text{♩} = 88$   
**Central Pitch:** A natural and C natural in Ps. 117; E natural and G natural in Ps. 131 (see explanation below)  
**Key:** A minor; E minor  
**Duration:** c. 6 minutes  
**Text:** Psalms 117 and 131, in Old Church Slavonic

(Note: In this dissertation, only the English translations are provided for works with Old Church Slavonic texts. While similar Cyrillic fonts are available, the characters are not exactly the same as those used in the original language. The transliteration from the score is used in the musical examples.)

*O praise the Lord, all ye nations: praise him, all ye people. For his merciful kindness is great toward us: and the truth of the Lord endureth forever. Praise ye the Lord. (Psalm 117, KJV)*

*Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen. (Doxology)*

*Lord, my heart is not haughty, nor mine eyes lofty: neither do I exercise myself in great matters, nor in things too high for me. Surely I have behaved and quieted myself, as a child that is weaned of his mother: my soul is even as a weaned child. Let Israel hope in the LORD from henceforth and forever. (Psalm 131, KJV)*

*Zwei Slawische Psalmen (Two Slavonic Psalms)*, the first of Pärt's Russian works, is a setting of Psalms 117 and 131, interrupted by the *Gloria Patri*, the doxology commonly used in Orthodox, Catholic, and Protestant services. Initially, the Soprano and Tenor parts function as the M-voices, with their central pitches a minor third apart. The Soprano line (M-voice) begins on the tonic, alternating ascending and descending stepwise motion according to the number of syllables in the word. Although it is common for the pitch center of the M-voice(s) to be the tonic, in this case, the Tenor line has a central pitch of C natural, which also alternates ascending stepwise motion and moves parallel to the Soprano line (see example 4a). This creates a series of parallel

sixths throughout the opening section of the first Psalm. The T-voices (Alto and Bass) begin on a unison E natural. These two voices also alternate between ascending and descending triadic leaps, moving in parallel motion with the M-voices. The T-voices have repeated pitches when necessary so that they are always lower than the M-voices.

$\text{♩} = 108$

Soprano *f*  
 Khva-lee-tye Go-spo-da fsee ya-zui-tsui.

Alto *f*  
 Khva-lee-tye Go-spo-da fsee ya-zui-tsui.

Counter-Tenor

Tenor *f*  
 Khva-lee-tye Go-spo-da fsee ya-zui-tsui.

Bass *f*  
 Khva-lee-tye Go-spo-da fsee ya-zui-tsui.

**Example 4a. Zwei Slawische Psalmen.**

All excerpts of Zwei Slawische Psalmen used by permission. ©1984, 1997 by Universal Edition A.G., Wien/UE 31115

The same patterns are in effect in section two of Ps. 117; however, the voicing changes. This time, the Soprano and Countertenor are the T-voices, singing the same pitches as the T-voices in section one (Sopranos sing one octave higher than the Countertenor). The Alto and Tenor lines are now the two M-voices, singing the same pitches as the M-voices in section one.

In this section, Pärt interrupts his melodic and triadic pattern with the text “Alleluia,” which is proclaimed three times during each occurrence.<sup>43</sup> The first three

<sup>43</sup>“Alleluia” is Hebrew for “Praise the Lord,” a phrase occurring three times in the two-verses of Psalm 117.

times the “Alleluias” occur, they are sung by the Altos, Countertenor, Tenors, and Basses. The Altos and Basses sing repetitive C naturals and E naturals, functioning as T-voices; the Sopranos and Tenors also sing repetitive pitches, interrupted by an ascending tetrachord (see example 4b). The next three occurrences of “Alleluia” are mirror images of the previous examples (see example 4c).

Musical score for "Alleluia" featuring five vocal parts: Soprano, Alto, Counter-Tenor, Tenor, and Bass. The Soprano part consists of three whole rests. The other parts sing the lyrics "al - lee - hu - ya." in three measures. The Alto and Bass parts feature repetitive notes (C and E naturals), while the Counter-Tenor, Tenor, and Soprano parts feature repetitive notes with an ascending tetrachord in the second measure.

*Example 4b. Zwei Slawische Psalmen.*

Musical score for "Zwei Slawische Psalmen" featuring five vocal parts: Soprano, Alto, Counter-Tenor, Tenor, and Bass. The Soprano part features an ascending tetrachord in the first measure, followed by repetitive notes. The other parts sing the lyrics "al - lee - hu - ya," in three measures. The Alto and Bass parts feature repetitive notes (C and E naturals), while the Counter-Tenor, Tenor, and Soprano parts feature repetitive notes with an ascending tetrachord in the first measure.

Example 4c. Zwei Slawische Psalmen.

Between the two Psalms, Pärt inserts the *Gloria Patria*. In this short Doxology, the composer uses the T-voices to continually outline the tonic E minor triad, raising the inversion with each repetition (see example 4d). Although the two M-voices continue the pattern of parallel sixths established in the previous Psalm, Pärt raises the inversion with each new ascent. As the triadic inversions rise (and the voicing changes), so does the dynamic level.

Soprano

Alto *mp*  
Sla - va - Ot - tsu ee Sui - mi ee S'ya - to - mu - Du - k'nu

Counter-Tenor

Tenor *mp*  
Sla - va - Ot - tsu ee Sui - mi ee S'ya - to - mu - Du - k'nu

Bass *mp*  
Sla - va - Ot - tsu ee Sui - mi ee S'ya - to - mu - Du - k'nu

S *mp*  
ee mi - nye ee prees - no ee vo vye - kee vye - kov

A

CTen. *mp*  
ee mi - nye ee prees - no ee vo vye - kee vye - kov

T *mp*  
ee mi - nye ee prees - no ee vo vye - kee vye - kov

B

Example 4d. Zwei Slawische Psalmen.

Pärt then repeats the entire *Gloria Patri* text, this time with descending parallel sixths over a drone “Amen” which outlines the E minor triad with one pitch per measure.

The short Doxology ends not on a tonic E minor triad, but on an A minor triad in first inversion. The final tonic chord of Psalm 117, A minor, led to the E minor triad in first inversion which began the *Gloria Patri*; now an A minor triad in first inversion leads to an E minor triad in first inversion to begin the next Psalm. It could be that Pärt was creating a series of plagal (“Amen”) cadences, connecting the end of each section with the beginning of the next.

As mentioned above, the second Psalm begins with an E minor tonic triad in first inversion, with only the male voices (Countertenor, Tenor, Bass) singing. The Tenor part functions as the T-voice, written to continually stay between the other two parts in pitch level. The parts alternate between triads and a combination of A natural – B natural – F# (see example 4e), which always occurs on the second syllable of each word. The outer voices continue the pattern of parallel sixths, ascending and descending stepwise according to the number of pitches in each word. Because the final word of the Psalm (“vyeka” in Old Church Slavonic) has two syllables, the Psalm ends not on the tonic triad, but on the A natural/B natural/F# pitches (see example 4f).

♩ = 88

Counter-Tenor

Tenor

Bass

Go - spo - dee nye voz - nye - se - sya ser - tse mo - ye

*Example 4e. Zwei Slawische Psalmen.*

The image shows a musical score for three vocal parts: Counter-Tenor, Tenor, and Bass. Each part is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "Ot nui - nye ee do vye - ka". The Counter-Tenor part starts on a higher pitch than the Tenor and Bass parts. The Tenor and Bass parts are in parallel motion, with the Bass part starting on a lower pitch than the Tenor part.

Example 4f. Zwei Slawische Psalmen.

Because of the continual parallel sixths and the predominant use of triads, *Zwei Slawische Psalmen* is less difficult to execute than many of Pärt's other pieces. Also, because of the way the composer has divided the measures and set the syllables to predominantly quarter notes, half notes, and whole notes it is easier to conduct than many of the other works. With the ascending and descending sixths flowing from part to part, this piece would be best performed in sections, perhaps "in the round" (in a circle, surrounding the audience). The Countertenor should be in a place of predominance, perhaps in the center of the choral circle. The result would be a wave of sound traveling around the performance space.

*Sieben Magnificat-Antiphonen (Seven Antiphons to the Magnificat) (1988)*

**Voicing:** SSAATTBB  
**Meter:** Indicated numerically over each measure  
**Tempo:** Various  
**Central Pitch:** A natural  
**Key:** A Major; F# minor; C# minor; A minor; E Major; D minor; A Major  
**Duration:** c. 15 minutes  
**Text:** From the Antiphony

### 1. O Weisheit / O Wisdom

*O Weisheit, hervorgegangen aus dem Munde des Höchsten, die Welt umspannst du von einem Ende zu ändern, in Kraft und Milde ordnest du alles: O komm und offenbare uns den Weg der Weisheit und der Einsicht, O Weisheit.*

*O Wisdom, proceeding from the mouth of the Most High, Thou encirclest the world from one end to the other, Thou orderest all things with might and mercy: O come to us and reveal the way of wisdom and of understanding O Wisdom.*

Antiphons, typically consisting of non-Biblical poetry, are sung or recited before and after each Psalm and the Magnificat during Matins and Vespers. An antiphon verse expresses the basic thought and point of view of its corresponding Psalm, which also corresponds to a particular Feast.<sup>44</sup> These seven texts are antiphons to the *Magnificat* at Vespers on each of the seven evenings preceding Christmas Eve. Usually in Latin, Pärt chose to set these antiphons in the German vernacular (he was living in Berlin at the time).<sup>45</sup>

Tonally, the entire collection of antiphons revolves around a central pitch of A natural, with each antiphon written in a related key, either major or minor. Numbers 1, 4, and 7 in A Major employ the entire choir singing mostly homophonically. Numbers 2 and 3 are written in the two minor keys a major and minor 3<sup>rd</sup> away from A natural (F# minor and C# minor), number 5 combines the modes of E Major and E minor, and number 6 is in D minor.

In the first antiphon, *O Weisheit*, Pärt assigns each part (SSAATTBB) to repeat the same pitches throughout the piece, with few exceptions (see example 5a). The Altos and Tenors enter first, creating a tonic chord in first inversion; when the entire choir

---

<sup>44</sup>Joseph Otten, "Antiphon," *The Catholic Encyclopedia*, vol. 1 (New York: Robert Appleton Company, 1907).

<sup>45</sup>Hillier, *Arvo Pärt*, 166.

sings, it creates tonic chords in second inversion. In a very simplistic way, the Tenors are the M-voices while all the other parts function as T-voices. While many of Pärt's pieces exhibit the repetitive characteristic of other twentieth century minimalist music, this particular antiphon is a prime example of it, which creates a feeling of recitation.

Soprano  
Weis - heit aus

Alto  
O Weis - heit her - vor - ge - gan - gen aus dem

Tenor  
O Weis - heit her - vor - ge - gan - gen aus dem

Bass

### Example 5a. Sieben Magnificat-Antiphonen

All excerpts from Sieben Magnificat-Antiphonen used by permission. ©1990 by Universal Edition A.G., Wien/UE 30414

#### 2. O Adonai

*O Adonai, der Herr und Führer des Hauses Israel, im flammenden Dornbusch bist du dem Moses erschienen, und hast ihm auf dem Berg das Gesetz gegeben. O komm und befreie uns mit deinem starken Arm.*

*Adonai, the Lord and leader of the house of Israel, In the burning bush hast thou appeared unto Moses And given him the law upon the mountain:  
O come and deliver us with thy powerful arm O come and deliver us with thy powerful arm Adonai.*

The second antiphon, *O Adonai* in F# minor, employs only the men's voices (TTBB). The Tenor and Bass parts alternate in predominance, while the subservient voices sing an open 5<sup>th</sup> drone (F# and C#). No intervals are used in this antiphon other than 4ths, 5ths, and major and minor 6ths. The Tenor I and Bass I parts are the T-voices, while the Tenor II and Bass II parts function as M-voices. With each word, the M-voices alternate moving above and below the central pitch (F#), always the farthest away from



the central pitch on the stressed syllable of the word. One syllable words are always set to an open 5<sup>th</sup> interval on F# and C# (see example 5b).

The image shows two systems of musical notation for voices. The first system has a Tenor part (treble clef) and a Bass part (bass clef). The Tenor part has a melodic line with a slur over it, and the Bass part has a drone accompaniment. The lyrics are "o komm und be-frei-e uns mit". The second system has a Tenor part (treble clef) and a Bass part (bass clef). The Tenor part has a melodic line with a slur over it, and the Bass part has a drone accompaniment. The lyrics are "dei-nem star-ken Arm".

*Example 5b. Sieben Magnificat-Antiphonen*

### 3. O Sproß aus Isais Wurzel / O Scion of Isaiah's Line

*O Sproß aus Isais Wurzel, gesetzt zum Zeichen für die Völker, vor dir verstummen die Herrscher der Erde, dich flehen an die Völker: o komm und errette uns, erhebe dich, säume nicht länger.*

*O Scion of Isaiah's Line, predestined to be a sign for The nations, The rulers of the earth fall silent before thee, The Nations cry unto thee: O come and save us, bestir thyself, delay no longer.*

Number 3, *O Scion of Isaiah's Line* in C# minor, uses only the female voices (SSAA), with the Soprano I/Alto I parts functioning as T-voices and the Soprano II/Alto II parts as M-voices. In the same manner as *O Adonai*, Pärt alternates the Altos and Sopranos in predominance, while the subservient voices sing a drone. While most of Pärt's a cappella choral works are in natural minor mode, he chooses to make this antiphon more chromatic (perhaps to intensify the yearning intensity of the text). By raising the 4<sup>th</sup> and 7<sup>th</sup> (F# and B#) scale degrees, he creates a "Gypsy" minor mode (see example 5c).

3  
mf

ge - setzt zum Zei - chen für die Völ - ker,

1 3 1 3 4

1 3 1 3 1

vor dir ver - stum - men die Herr - scher - der

J

dich fle - hen an die Völ - ker.

Er - de,

*Example 5c. Sieben Magnificat-Antiphonen*

This antiphon begins with the Altos singing in a low tessitura (C# and G#), moving up one inversion with each entrance; the Sopranos follow this same pattern. The result is that the voices continually rise in pitch and dynamic level, leading to the fortissimo entrance for Number 4.<sup>46</sup> As the M-voices move chromatically underneath the T-voices, the interval at the end of each phrase is held as a drone for the subsequent phrase with the alternate voices (see example 5c above).

<sup>46</sup>Hillier, *Arvo Pärt*, 168.

**4. O Schlüssel Davids / O David's Key**

*O Schlüssel Davids, Zepter des Hauses Israel, du öffnest, und niemand kann schließen, du schließt, und keine Macht vermag zu öffnen: o komm und öffne den Kerker der Finsternis und die Fessel des Todes.*

*O David's key, sceptre of the house of Israel, That which thou openest, none can secure, That which thou securest, no power may open; O come and unlock the prison of darkness and the fetters of death.*

While the entire choir enters at fortissimo and sings homophonically throughout this antiphon, the men double the women creating a four-part texture. The Soprano II, Alto I, Tenor II, and Bass I parts function as T-voices (outlining the tonic A minor triad), while the Soprano I, Alto II, Tenor I, and Bass II parts function as M-voices. The M-voices descend stepwise down an A minor scale. At the beginning of each phrase, the voices return to the highest inversion of the triad and begin another downward descent (see example 5d). For the last line of the text, “O come and unlock the prison of darkness and the fetters of death,” Pärt takes the voices down to a low tessitura, ending with an A minor chord against F natural (see example 5e) for the words “fetters of death.”

meno mosso

Soprano  
O Schütts - sel Da - vids, 1 Zep - ter des Hau - ses Is - ra - el,

Alto  
O Schütts - sel Da - vids, 1 Zep - ter des Hau - ses Is - ra - el,

Tenor  
O Schütts - sel Da - vids, 1 Zep - ter des Hau - ses Is - ra - el,

Bass  
O Schütts - sel Da - vids, Zep - ter des Hau - ses Is - ra - el,

S  
du öff - nest, 1 und nie - mand kann schlie - Ben, 1

A  
du öff - nest, 1 und nie - mand kann schlie - Ben, 1

T  
du öff - nest, 1 und nie - mand kann schlie - Ben, 1

B  
du öff - nest, und nie - mand kann schlie - Ben,

*Example 5d. Sieben Magnificat-Antiphonen*

(rall)

Soprano  
der Fan - ster - nis und die Fes - sel des To - des

Alto  
der Fan - ster - nis und die Fes - sel des To - des

Tenor  
der Fan - ster - nis und die Fes - sel des To - des

Bass  
des Fan - ster - nis und die Fes - sel des To - des

*Example 5e. Sieben Magnificat-Antiphonen*

**5. O Morgenstern / O Morning Star**

*Morgenstern, Glanz des unversehrten Lichtes: Der Gerechtigkeit strahlende Sonne: o komm und erleuchte, die da sitzen in Finsternis, und im Schatten des Todes.*

*O morning star, incandescence of pure light, Radiant sun of righteousness; O come and enlighten Those who sit there in darkness and in the shadow of death.*

Pärt combines the modes of E Major and E minor for this antiphon, representing the light and the darkness to which the text refers. *O Morgenstern* employs the thinnest texture of the seven, with divisi only in the Bass part. The T-voices, Soprano and Tenor, are in E major; the M-voices, Alto and Bass I, are in E minor. The lower two Bass parts, functioning as a drone, sing repetitive open fifths on E natural and B natural (see example 5f).

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The music is in D minor (three sharps) and 3/4 time. The lyrics are: "O Mor - genstern, — 1 Glanz des un-ver-sehr - ten Lich - tes". The Soprano part has fingerings 3, 6, 3, 2, 1, 5. The dynamics are marked *pp*. The Alto, Tenor, and Bass parts also have *pp* dynamics. The lyrics are written below each staff.

Example 5f. Sieben Magnificat-Antiphonen

The two M-voices have a central pitch of B natural. Each phrase begins with the M-voices an octave apart on B natural, then moving in stepwise in contrary motion. In the women's parts, the Soprano T-voice is inferior (lower in pitch) than the Alto M-voice except on the accented syllables of multi-syllable words (see example 5f).<sup>47</sup> In the men's voices, the opposite is true: the T-voice is superior (higher in pitch) than the M-voice on accented syllables, and inferior on all other syllables.

**6. O König aller Völker / O King of All Nations**

*O König aller Völker, ihre Erwartung  
und Sehnsucht, Schlußstein, der den  
Bau zusammenhält, o komm und errette  
den Menschen, den du aus Erde gebildet!*

*O king of all nations, their expectation  
and desire, Keystone, which holds all  
things together: O come and save mankind,  
whom thou has formed from clay!*

The sixth antiphon, *O King of All Nations* in D minor, employs three separate rhythms: Sopranos in 3/2 (singing the text once), the men's voices (TTB) in 3/4 (singing the text twice), and the Altos in a series of unmeasured quarter notes and quarter rests. The T-voices are Soprano I, Tenor I, and Bass; the M-voices are Soprano II and Tenor II.

<sup>47</sup>Hillier, *Arvo Pärt*, 169.

The Altos sing repetitive D naturals throughout the antiphon, functioning as a recto tono voice and continually increasing in intensity and dynamic level (see example 5g).

♩ = 120  
pp

Soprano  
O Kö - nig - al - ler Völ - ker

Alto  
O Kö - nig - al - ler - Völ - ker

Tenor  
pp  
O Kö - nig - al - ler - Völ - ker, ih - re - Er - war - tung

Bass  
pp  
O Kö - nig - al - ler - Völ - ker, ih - re - Er - war - tung

Example 5g. Sieben Magnificat-Antiphonen.

**7. O Immanuel / O Emmanuel**

*O Immanuel, unser König und Lehrer,  
du Hoffnung und Heiland der Völker: o  
komm, eile und schaffe uns Hilfe, du  
unser Herr und unser Gott.*

*O Emmanuel, our king and counselor,  
Thou hope and saviour of the nations: O  
come, make haste to help us, Thou our  
Lord and our God, our God.*

In No. 7, *O Emmanuel* (in A Major), a dramatic climax is reached after the voices gradually rise in both pitch and dynamic. The Soprano T-voice begins at *piano* and slowly moves up the tonic triad, repeating each pitch numerous times. Underneath, Alto and Tenor M-voices (AAT) sing homophonic ascending triads, which move down the circle of fifths. The chords chromatically move up the scale keeping one constant pitch with each change of triad (see example 5h). The first triad is A Major; the A natural remains constant for the next D Major triad; the D natural remains constant for the following G Major triad.

The image shows a musical score for seven voices, divided into two systems. The first system includes Soprano, Alto, Tenor, and Bass parts. The second system includes Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The lyrics are in German and describe Emmanuel as the King and Teacher, and the hope and redemption of the people.

**System 1:**

- Soprano:** O Im - ma - nu - el, un - ser Kö - nig und Leh - rer
- Alto:** O Im - ma - nu - el, un - ser Kö - nig und Leh - rer
- Tenor:** O Im - ma - nu - el, un - ser Kö - nig und Leh - rer
- Bass:** (No lyrics shown)

**System 2:**

- S (Soprano):** du Hoff - nung und Hei - land der Völ - ker
- A (Alto):** du Hoff - nung und Hei - land der Völ - ker
- T (Tenor):** du Hoff - nung und Hei - land der Völ - ker
- B (Bass):** (No lyrics shown)

Dynamic markings include *p* (piano) and *mp* (mezzo-piano) for the first system, and *mf* (mezzo-forte) for the second system. There are also first ending brackets (1) above the Soprano and Alto parts in both systems.

Example 5h. Sieben Magnificat-Antiphonen.

This ascending motion leads to a fortissimo entrance of the entire choir (including the first appearance of the Bass parts) singing homophonically, repeating the text (see example 5i). In this section, the Sopranos (divided into three parts) sing the same pitches throughout: A natural, E natural, and A natural an octave higher. The Bases mirror this repetition of the same pitches two octaves lower. The inner voices, Altos and Tenors (central pitches: C# and E natural) sing in parallel sixths. The parts alternate moving stepwise up and down on each accented syllable, then return to the central pitches. The



text is repeated a third time, at pianissimo, alternating between full choir and Altos/Tenors singing together (see example 5j).

Soprano  
ff  
5 3 1 3  
O Im-ma - nu - el, un - ser Kö - nig und Leh - rer,

Alto  
ff  
O Im-ma - nu - el, un - ser Kö - nig und Leh - rer,

Tenor  
ff  
O Im-ma - nu - el, un - ser Kö - nig und Leh - rer,

Bass  
ff  
O Im-ma - nu - el, un - ser Kö - nig und Leh - rer,

*Example 5i. Sieben Magnificat-Antiphonen.*

Soprano  
pp  
3 1 3 1 3 1 3  
un - ser Kö - nig du Hoff - nung

Alto  
pp  
un - ser Kö - nig und Leh - rer du Hoff - nung und Hei - land

Tenor  
pp  
un - ser Kö - nig und Leh - rer du Hoff - nung und Hei - land

Bass  
pp  
un - ser Kö - nig du Hoff - nung

*Example 5j. Sieben Magnificat-Antiphonen.*

**Magnificat (1989)**

**Voicing:** SSATTB, with soprano solo

**Meter:** Unmetered

**Tempo:** ♩ = 90

**Central Pitch:** C natural (T-voices form F minor triad)

**Key:** F minor

**Duration:** 7 minutes

**Text:** Luke 11:46-55; also references various Old Testament scriptures

*Magnificat anima mea Dominum, et exultavit spiritus meus in Deo salutary meo; quia respexit humilitatem ancillae suae, ecce enim ex hoc beatam me dicent omnes generations.*

*My soul magnifies the Lord, and my spirit rejoices in God my Savior; for he has regarded the low estate of his handmaiden. For behold, henceforth all generations will call me blessed;*

*Quia fecit mihi magna, qui potens est et sanctum nomen eius, et misericordia eius a progenie in progenies timentibus eum.*

*For he who is mighty has done great things for me, and holy is his name. And his mercy is on those who fear him from generation to generation.*

*Fecit potentiam in brachio suo, dispersit superbos mente cordis sui, deposuit potentes de sede et exaltavit humiles, esurientes implevit bonis, et divites dimisit inanes.*

*He has shown strength with his arm, he has scattered the proud in the imagination of their hearts, he has put down the mighty from their thrones, and exalted those of low degree; he has filled the hungry with good things, and the rich he has sent empty away.*

*Suscepit Israel puerum suum, recordatus misericordiae suae sicut locutus est ad patres nostros, Abraham et semini eius in saecula.*

*He has helped his servant Israel, in remembrance of his mercy, as he spoke to our fathers, to Abraham and to his posterity forever.*

In *Magnificat*, Pärt creates a variation of responsorial chant by having two voices sing a “verse,” followed by a three-voice response. Both the verse and response use varied combinations of voices, with the full choir only singing three phrases in the piece. Pärt begins with the soprano I and II parts singing the opening text. The soprano I part sings *recto tono*, reciting the text on a repeated C natural, while the soprano II part sings melodically. The bottom part begins on the unison C natural, and moves around the soprano I part (no more than a minor third above and a minor third below) creating major and minor second dissonance (see example 6a). The tenors, with two part divisi, and the basses sing the response. The two tenor parts function as T-voices in parallel minor, outlining the F minor triad, while the bass part functions as the M-voice.

Soprano 1  
Ma gri fi cat a ni ma me a Do mi num,

Soprano 2  
Ma gri fi cat a ni ma me a Do mi num,

Alto

Tenor

Bass

*Example 6a. Magnificat.*

All excerpts from Magnificat used by permission. ©1989 by Universal Edition A.G., Wien/UE 19350

For each subsequent two-voice verse, a soprano soloist sings the *recto tono* line, while another voice sings the melodic line. The full ensemble does not enter until after the third sequence of verse/response. The choir, in unison, sings the text “et sanctum nomen eius” (“and holy is his name”), then divides into six parts for the dynamic climax of the piece. While all parts of the choir are singing, the women (SSA) double the men’s parts (TTB) to form a three-part texture (see example 6b below). The next time the full choir enters is on the text “Suscepit Israel.” The soprano soloist, the altos, and the basses all sing C naturals, from the *recto tono* part, while the soprano I and II and tenor parts sing melodically. The choir then splits into a true six-voice texture for the text “puerum suum.” While there is no doubling of parts, the men’s voices mirror the women’s parts with contrary motion. In other words, the outer voices (soprano I and bass) move in precise contrary motion, as does the soprano II and baritone, and tenor I and alto (see example 6c).

9

Soprano (Solo) ma gna

Soprano qui po tens est et san ctum *p*

Alto qui po tens est et san ctum *p*

Tenor et san ctum *p*

Bass ma gna et san ctum

7

Sop. no men ei us et mi se ri cor di a *f*

S no men ei us et mi se ri cor di a *f*

A no men ei us et mi se ri cor di a *f*

T no men ei us et mi se ri cor di a *f*

B no men ei us et mi se ri cor di a *f*

*Example 6c. Magnificat*

The remaining verse/response combinations include a drone on G natural in the soprano II line. The piece ends with the full choir, singing pianissimo, *Magnificat anima mea Dominum*. Both soprano parts, the altos, and the basses function as T-voices, outlining the tonic F minor triad. The tenors and baritones double the same part, joining to form the M-voice. For the last word of the text, *Dominum*, soprano soloist and the

altos sing each syllable on C natural, the basses and the two soprano parts completing the F minor triad, and the baritones and tenors doubling a melodic line which ends on Db.

The result on the last syllable of the piece, *Dominum*, is a Db Major VII chord in second inversion (see example 6d).

The musical score is written in F minor (three flats) and 4/4 time. It consists of two systems of staves.

**System 1:**

- Soprano:** et se mi ni ei us in sae cru la
- Soprano 1:** Ma gni fi cat
- Soprano 2:** Ma gni fi cat
- Alto:** Ma gni fi cat
- Tenor:** et se mi ni ei us in sae cru la Ma gni fi cat
- Bass:** Ma gni fi cat

**System 2:**

- Soprano (Solo):** Do mi num
- Soprano 1,2:** a ni ma me a Do mi num
- Alto:** a ni ma me a Do mi num
- Tenor:** a ni ma me a Do mi num
- Bass:** a ni ma me a Do mi num

Dynamic markings include *pp* (pianissimo) in several places, notably at the beginning of the second system and under the final notes of the first system.

*Example 6d. Magnificat*

The greatest conducting challenge presented in *Magnificat* is the lack of meter. Like *Summa*, a conducting “map” must be made by the conductor, with beats clearly marked in the singers’ scores. This piece is well suited for antiphonal performance, with the soprano soloist in a prominent position away from the ensemble.

***Bogoróditse Djévo* (1990)**

**Voicing:** SATB choir (SSAATTBB for three measures)  
**Meter:** Meter changes each measure  
**Tempo:** None indicated; approximately ♩ = 120  
**Duration:** 1 minute  
**Key:** A Major  
**Text:** Dismissal hymn sung at the end of Vespers during an Orthodox Vigil (combination of Vespers and Matins).<sup>48</sup> In Old Church Slavonic (only the transliteration is provided in the score).

*Bogoróditse Djévo, rádujssja,  
 Blagodátnaja Maríje, Gosspód ss Tobóju;  
 blagosslovjéna Ty vzhenách i blagosslovjén  
 plod chrjéva Tvojégó, jáko Sspássa rodilá  
 jeessí dush náshikh.*

*Rejoice, O virgin Mary  
 full of grace, the Lord is with thee:  
 blessed art thou among women,  
 and blessed is the fruit of thy womb,  
 for thou hast borne the Saviour of  
 our souls.*

Though the composer is not Russian by birth, Pärt’s *Bogoróditse Djévo* is often considered part of the Russian choral school. This piece is included in a collection published by Novello entitled, *Russian Choral Masterpieces*, selected and edited by Ralph Allwood.<sup>49</sup> The piece is set to a text in Old Church Slavonic, a language which is discussed in the next chapter, and was commissioned by the choir of King’s College, Cambridge, for their annual Lessons and Carols service in 1990.

---

<sup>48</sup>Hillier, *Arvo Pärt*, 181.

<sup>49</sup>Ralph Allwood, *Russian Choral Masterpieces* (London: Novello & Company Limited, 2003), 20-21.

There are few elements of tintinnabulation in this piece. The altos present two *recto tono* recitations of the text, which are answered chordally by the sopranos, altos, and tenors (see example 7a). In these chordal responses, the tenors take over the monotone E naturals, while the sopranos and altos move in parallel thirds over them. While the piece establishes the key of A Major by the fourth measure, the constant E naturals repeated by the tenors render all tonic chords in second inversion. The basses do not enter until measure fifteen (B-section), at which time the tenors and basses sustain C# and F#, with the women's voices singing parallel thirds moving stepwise above the men. This two and a half measure encounter with the minor sixth chord is followed by a succession of block chords which lead to a cadence in the tonic key, the first appearance of a tonic chord in root position.

Soprano

Alto

Tenor

Bass

Bó - go - ró - di - tse

Bó - go - ró - di - tse Djé - vo rá - đuj - ssja, Bó - go - ró - di - tse

Bó - go - ró - di tse

S

A

T

B

Djé - vo rá - đuj - ssja,

Djé - vo rá - đuj - ssja, Bla-go - dát - na - ja Ma - ri - je, Goss, - pód ssTo,

Djé - vo rá - đuj - ssja,

**Example 7a. Bogoróditse Djévo**

All excerpts from Bogoróditse Djévo used by permission. ©1990 by Universal Edition A.G., Wien/UE 30414



The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The music is in G major (one sharp) and 4/8 time. The score is marked *ff* (fortissimo) throughout. In measure 14, there is a dynamic change to *fff* (fortississimo), indicated by a '4' above the staff. The lyrics are: "já - ko Sspá - ssa - ro - di - lá lee - ssi dush ná - shikh." The Soprano and Tenor parts have a fermata over the final note in measure 25, while the Alto and Bass parts have a final note in measure 25.

*Example 7b. Bogoróditse Djévo*

Rhythmically, the piece begins with constant eighth notes in measures (divided by Pärt for the purpose of accenting text) which constantly change meter. (See figure 7a) The first page of the score alternates between 3/8, 2/8, and 4/8. In measures 14 through 25, the quarter note gets the beat and constitutes a B-section. These measures are the dynamic climax of the piece, and end with a tonic cadence sung fortississimo. (See example 7b) Immediately after the cadence, the piece goes back to the A-section with constant eighth notes changing meter each measure as in the beginning. In the return of the A-section, the opening text is repeated with no solo recitations. The choir enters from the beginning, singing a tonic chord in second inversion. (See example 7c) Until the final five measures (marked *piu lento*), the tempo never changes, whether the eighth note or quarter note has the beat.

2 3 2 3 2  
8 8 8 8 8

*subito p* *subito p* *subito p* *subito p*

Soprano  
Bó-go - ró-di-tse Djé vo, ra - duj-ssja, Blago - dát-na-ja Ma - ri-je, Goss - pód ssTo-

Alto  
Bó-go - ró-di-tse Djé vo, ra - duj-ssja, Blago - dát-na-ja Ma - ri-je, Goss - pód ssTo-

Tenor  
Bó-go - ró-di-tse Djé vo, ra - duj-ssja, Blago - dát-na-ja Ma - ri-je, Goss - pód ssTo-

Bass  
Bó-go - ró-di-tse Djé vo, ra - duj-ssja, Blago - dát-na-ja Ma - ri-je, Goss - pód ssTo-

S  
bó - ju; bla-go-sslo - vjé - na Ty v zhe-nakh i bla-go - sslo - vjén plod chryé - va je

A  
bó - ju; bla-go-sslo - vjé - na Ty v zhe-nakh i bla-go - sslo - vjén plod chryé - va je

T  
bó - ju; bla-go-sslo - vjé - na Ty v zhe-nakh i bla-go - sslo - vjén plod-chryé - va je

3  
bó - ju; bla-go-sslo - vjé - na Ty v zhe-nakh i bla-go - sslo - vjén plod-chryé - va je

*Example 7c. Bogoroditse Djévo*

The conducting challenges presented in this piece are due to the constantly changing meter and textual pulse. With most of the vocal lines either repeating the same pitch or moving stepwise, the most difficult element of this piece to learn may be the pronunciation of the Old Church Slavonic at the fast tempo. Because of the eight-voice split at fortissimo in the B-section, this piece is best suited for a collegiate or professional level ensemble.

**Dopo la Vittoria (After the Victory) (1996)**

**Voicing:** SSAATTBB  
**Meter:** Unmetered  
**Tempo:** Con moto, leggiero  
**Duration:** c. 12 minutes  
**Key:** Ab Major  
**Text:** Sung in Italian; from the dictionary 'History of Church Singers and Chants' by Archbishop Philaret, published 1902 in St. Petersburg

*Dopo la vittoria definitiva sugli Ariani, Sant' Ambrogio compose un inno solenne di ringraziamento: "Te Deum laudamus"; da allora questo canto viene ripetuto in occasione di cerimonie solenni di ringraziamento.*

*Trascorsi due anni, quando davanti al consesso dei potenti di Milano venne battezzato Agostino, quelle strofe di ringraziamento furono cantate dagli officianti e dai battezzati e quindi entrarono a far parte a quell momento del cerimoniale religioso.*

*L'antico e ignoto biografo di Agostino scrive: "Sant' Ambrogio allora con voce lieta lodò la Santissima Trinità e indusse lo stesso Agostino a proclamare la sua fede nella Gloria di Dio."*

*Lodando e ringraziando il Signore Sant' Ambrogio diceva: "Lodiamo Te, O Signore, in Te crediamo, O Signore." Agostino proseguiva: "A Te, Padre Eterno, tutta la terra rende Gloria." "A Te cantano gli angeli e tutte le potenze dei cieli."*

*Così entrambi cantarono l'intero inno di Gloria alla Santissima Trinità. Sant' Ambrogio diceva il primo verso e Agostino cantava quello seguente. L'ultimo verso venne proclamata da Agostino: "In Te, O Signore, ho posto la mia speranza e mai dovrò dolermene. Amen." ...da allora questo canto viene ripetuto in occasione di cerimonie solenni di ringraziamento.*

*After the complete victory over the Arians, Saint Ambrose created the solemn praise: "We praise you, Lord." This hymn is being performed until today on every festive Thanksgiving and Praising of the Lord.*

*It was two years later when all faithful were assembled in Milano to witness the baptism of Saint Augustine, that this hymn of Praise was sung to the baptized and baptizing and from this time on formed part of the great body of church chants.*

*An unknown early biograph of Augustine writes: "On the occasion of Augustine's conversion the blessed Ambrose praised the Holy Trinity with joyful singing and encouraged Augustine to confess his faith in honour of God."*

*Ambrose blessed and praised the Lord and said: "We praise you, my Lord, we confess in you, oh Lord." Augustine added: "You, Eternal Father, the whole world praises. All angels, heavens and powers (in Heaven) praise you forever."*

*Thus, in constant interplay, they sang the Hymn in honour of the Holy Trinity. Ambrose sang the first verse, Augustine the next. And Ambrose concluded the last verse thus: "In you, my Lord, I set my hope, so that I will be eternally saved. Amen." ... This hymn is being performed until today on every festive Thanksgiving and Praising of the Lord.*

*Dopo la Vittoria* was commissioned by the city of Milan in 1997 to commemorate the 1600<sup>th</sup> anniversary of the death of Saint Ambrose. With a tonality of Ab Major, it is one of the few a cappella works written in a major key. It is also one of the few works performed at a brisk tempo. The piece begins with the Altos and Tenors singing constant quarter notes, set one pitch per syllable, while the basses sing half notes marked mezzo-staccato (3/4 value). Inner voices sing each phrase twice in quarter notes to match the Bass line, which sings the text once in half notes. The text refers to St. Ambrose and St. Augustine praising God together, with Ambrose singing the first verse and Augustine the second. The two juxtaposed rhythms, quarter notes versus half notes, may be representative of the two saints. At the first quotation, “We praise you, Lord,” all voices sing whole notes marked tenuto. Each quotation in the text is marked by a cadence, grand pause, fermata, or an abrupt stop before the quotation, followed by a change of style, texture, and rhythm (usually more sustained note values) at the beginning of the quotation.

In the first section of this work (through the end of the first quotation, “Te Deum laudamus”), the Soprano II part is the only voice truly functioning as a T-voice, outlining the Ab Major triad. All of the other voices, particularly the Alto and Tenor parts, function as M-voices. The two Soprano parts alternate between major 3<sup>rd</sup> and major or minor 2<sup>nd</sup> intervals (see example 8a). The Bass line begins with Eb major as a central pitch (like the Alto parts), then divides to add the tonic Ab on the bottom. The Bass line then moves in parallel fifths, which move parallel to the two Soprano lines. Together, the Soprano and Bass lines form a series of root position chords, surrounding the Alto and Tenor lines which move more stepwise. The central pitch of the Alto parts is Eb, while the Tenors have a central pitch of C natural. The pattern for each of the voices, except

for the T-voice, is to approach the central pitch stepwise from above or below, then sing the central pitch repeatedly.

Musical score for Soprano, Alto, Tenor, and Bass. The Soprano part has a melisma on "Sanctus" marked *mf* with a slur. The other parts have rests followed by "Sanctus" and "Amen".

Musical score for Soprano, Alto, Tenor, and Bass with lyrics. The Soprano line has a melisma on "bro gio com po se un in no so". The other parts have lyrics: "bro gio com po se un in no se len ne di rin gra zia men to".

*Example 8a. Dopo la Vittoria*

All excerpts from *Dopo la Vittoria* used by permission. ©1996 by Universal Edition A.G., Wien/UE 30429

The quarter note versus half note relationship continues in the second section, with the Soprano line functioning as the T-voice and all other parts as M-voices. With each quotation comes a stark contrast in texture and rhythm. At the text, "An unknown early biograph of Augustine writes," the note values are all augmented to half and whole

notes (see example 8b). Through much of this section, the female parts are T-voices while the male parts are M-voices, moving in parallel stepwise motion. Each choral section sings the text with different note values, with the Altos only singing snippets of words. The section ends with a quotation, “*You, Eternal Father, the whole world praises. All angels, heavens and powers (in Heaven) praise you forever.*” At the text, “All angels, heavens, and powers...” the choir sings homophonically. The piece ends at Tempo I, with the quarter note vs. half note pattern.

G.P. (solo) *p*

Soprano

Alto (solo) *p*

L'an ti co i gno to bio gra fo

Tenor (solo) *p*

Bass (soli) *p*

L'an to co i gno to bio gra fo

7

S di

A A go sti no (tutti) *mp* - bro gio

T di scri - ve: "Sant# Am bro gio al (tutti) *mp*

B A go sti no al

*Example 8b. Dopo la Vittoria*

This piece is lengthy and extremely difficult to execute, with two, three, and four part divisi occurring frequently. The tessitura is mostly mid-range for each section; however, the Soprano I part calls for long, sustained notes on high pitches which, at times, appear out of nowhere. Pärt often takes the Soprano I part up an octave for accented syllables; this is often in the context of otherwise stepwise motion in the middle register. Thus, the high notes sometimes appear as bell tones out of minor 6th or minor 7<sup>th</sup> leap, followed by an immediate return to the middle range (see example 8c).

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The Soprano part features long, sustained notes on high pitches, with some notes marked with a bar over them. The Alto and Tenor parts have more active, stepwise motion. The Bass part has a steady, rhythmic accompaniment. The lyrics are written below the notes.

Soprano  
len- ni di rin- gra- zia- men- to.

Alto  
to in oc- ca- sio- ne di ce- ri- mo- nie so- len- ni di rin- gra- zia- men- to.

Tenor  
to in oc- ca- sio- ne di ce- ri- mo- nie so- len- ni di rin- gra- zia- men- to.

Bass  
len- ni di rin- gra- zia- men- to.

*Example 8c. Dopo la Vittoria*

This piece could be performed with sections distinctly separated, thus separating the various rhythmic patterns. However, a more interesting (and extremely difficult) idea is to mix the SATB parts throughout the choir. This would result in the mezzo staccato voices being scattered throughout the choir, as well as the running quarter notes and the bell-tone Soprano I parts. By exhibiting the Biblical idea of all people and all creatures in Heaven and on Earth praising God, this interspersion of patterns would give life to the text: “*You, Eternal Father, the whole world praises. All angels, heavens and powers (in Heaven) praise you forever.*”

***I Am The True Vine (1996)***

**Voicing:** SATB  
**Meter:** Mixed  
**Tempo:** None indicated (see note for Duration)  
**Duration:** In the score, the approximated duration is 5'30" – 9'30"  
**Key:** G major  
**Text:** John 15:1-14, sung in English

*I am the true vine, and my Father is the husbandman. Every branch in me that beareth not fruit he taketh away; and every branch that beareth fruit, he purgeth it, that it may bring forth more fruit. Now ye are clean through the word which I have spoken unto you. Abide in me, and I in you. As the branch cannot bear fruit of itself, except it abide in the vine, no more can ye, except ye abide in me. I am the vine, ye are the branches: He that abideth in me, and I in him, the same bringeth forth much fruit: for without me ye can do nothing. If a man abide not in me, he is cast forth as a branch, and is withered; and men gather them, and cast them into the fire, and they are burned. If ye abide in me, and my words abide in you, ye shall ask what ye will, and it shall be done unto you. Herein is my Father glorified, that ye bear much fruit; so shall ye be my disciples. As the Father hath loved me, so have I loved you: continue ye in my love. If ye keep my commandments, ye shall abide in my love; even as I have kept my Father's commandments and abide in his love. These things have I spoken unto you, that my joy might remain in you, and that your joy might be full. This is my commandment, that ye love one another, as I have loved you. Greater love hath no man than this, that a man lay down his life for his friends. Ye are my friends, if ye do whatsoever I command you.*

*I Am The True Vine* is one of the few non-tintinnabulating pieces composed by Pärt after 1976. With a tonality of G Major, it is also one of the few pieces not written in a minor key (although the final chord is E minor). Two predominant Medieval compositional techniques used in this piece are *hocket* and the *drone*. Throughout the piece, Pärt passes both melody and text from voice to voice, with parts frequently entering or releasing in the middle of a word (see example 9a). At times a vocal line will sustain a syllable for several measures, creating a *drone* effect against the moving parts.



6 4 3 G.P.

Soprano div. my love.

Alto con - tin - ue my love.

Tenor lov - ed your con - tin - ue in my love.

Bass div. - ed your ye in

lov - ed your ye in

**Example 9a. I Am the True Vine**

All excerpts from I Am the True Vine used by permission. ©1996 by Universal Edition A.G., Wien/UE 30301

Throughout the work, Pärt alternates ascending and descending motion in two ways. He begins with the Bass line entering along, adding the Tenor, then the women. The next part of the phrase begins with the Sopranos alone, adding the Altos, then the men. Each voice that is added picks up the text and the melody where the previous voice left off, whether it is in the middle of a word or a phrase (hocket). In addition to the building of parts, the direction of the stepwise motion corresponds with the direction of the part additions. For example, in the opening phrase, the “stacking” of parts ascends; thus, the stepwise motion of the women’s parts ascends. The following phrase is the opposite: the “stacking” of parts descends, with descending stepwise motion in the Tenor and Bass lines (see example 9b).

Soprano: *p* the true vine, and my band  
 Alto: *p* the true vine, my Fa ther - band  
 Tenor: *p* am the true Fa ther is hus - band  
 Bass: *p* I am Fa ther is the hus

**Example 9b. I Am the True Vine**

Pärt hints at tintinnabulation by the way he constructs the part-building pattern. In the above example, Pärt has the first two voices to enter a fifth apart, while the next two voices enter simultaneously and in stepwise motion. While this pattern remains consistent throughout the piece, the pitches of the first two entering voices are not limited to pitches in the tonic triad.

The composer included numbers above each measure which indicate the number of beats in the measure. Unlike some of Pärt's other mixed-meter works, this piece does not have the feeling of free rhythm. Thus, *I Am the True Vine* does not present the same types of conducting challenges as some of Pärt's unmetred works.

## CHAPTER III

OLD CHURCH SLAVONIC AND *KANON POKAJANEN*

Dating from the late 9<sup>th</sup> century, Old Church Slavonic is a literary language used by the Slavs of many different regions, “representing a generalized form of early Eastern Balkan Slavic (or Bulgaro-Macedonian) which cannot be specifically localized.”<sup>50</sup> A melting pot of Slavic dialects, it was originally developed at the request of Prince Rostislav of Moravia and Byzantine Emperor Michael III in 862 AD. The two men sought a teacher who could give instruction in Christian law in a common language which could be understood by the masses, at a time when only Greek, Latin, and Hebrew were considered appropriate liturgical languages.<sup>51</sup> The job was given to a Constantine (called the Philosopher), a priest from Salonika and a seasoned diplomat and scholar. He and his brother Methodius (a former civil administrator who had become a monk), developed an alphabet for the Slavic language, forming a unified, reconstructed language that was accessible to people of various regions.<sup>52</sup> The brothers then translated the most important liturgical books and began training Moravians for the clergy. While none of the early Old Church Slavonic manuscripts are dated, few existing manuscripts can be traced back to Constantine (later called Cyril, after taking monastic vows on his deathbed) and Methodius. Some are traced back to the end of the tenth century, with more dated early to middle eleventh century.<sup>53</sup> An updated form of the language, Church Slavonic, is still used in Russian Orthodoxy.

---

<sup>50</sup>Horace G. Lunt, *Old Church Slavonic Grammar*, 5<sup>th</sup> ed. (Netherlands: Mouton & Co., 1968), 1.

<sup>51</sup>*Ibid.*, 2.

<sup>52</sup>*Ibid.*, 4.

<sup>53</sup>*Ibid.*, 2-3.

Perhaps because of his affiliation with the Russian Orthodox Church combined with his passion for Medieval music, Pärt chose to set three of his a cappella choral works in Old Church Slavonic: *Zwei Slawische Psalmen (Two Slavonic Psalms)* (1984); *Bogoróditse Djévo* (1990); and the *Kanon Pokajanen (Canon of Repentance)* (1996). The first two pieces are analyzed in Chapter 2; this chapter is devoted to *Kanon Pokajanen*. In this work, Pärt sets a prayer book text which has been in use from the earliest years of the Russian church. The Russian Orthodox Church utilizes a large number of canons, each of which serves a different ecclesiastical purpose. The canon was first used in the Byzantium church in the seventh and eighth centuries.<sup>54</sup>

A liturgical canon is an extended poem consisting of nine odes, which are based on nine Biblical canticles:<sup>55</sup>

- I. Exodus 15: 1-19, 21
- II. Deuteronomy 32: 1-43
- III. I Samuel 2: 1-10
- IV. Habakkuk 3: 1-19
- V. Isaiah 26: 9-19
- VI. Jonah 2: 1-9
- VII. Daniel 3: 26-51a
- VIII. Daniel 3: 51b-88
- IX. Luke 1: 46-66 or 63-79

Each ode consists of the *heirmos* and the *troparia*. The *heirmos* is an initial stanza which links the themes of the Old Testament canticles with the New Testament theme developed in the *troparia* of the same ode.<sup>56</sup> The *troparia* is a set of two, three, or more stanzas which states the central liturgical theme of a given day or service, developing the

---

<sup>54</sup>Arvo Pärt, *Kanon Pokajanen*, introduction (Vienna: Universal Edition, 1996).

<sup>55</sup>Gardner, 40.

<sup>56</sup>Ibid., 40.

Old Testament theme of the heirmos on a New Testament, christological level.<sup>57</sup> In the original Greek text, the troparia generally have the same number of syllables and identical patterns of accents found in the heirmos. The melodies of the heirmos and the troparia are interchangeable. However, when the original Greek texts were translated into Old Church Slavonic (or any other language), this congruence was lost.<sup>58</sup>

In modern times, the second ode is commonly omitted from the canon because of the severe subject matter of Deuteronomy 32:1-43, which graphically depicts God's punishment and vengeance toward his children who have abandoned him after all he has done for them. Thus, with few exceptions, the modern-day canon consists of only eight odes, although the numbering of the odes allows for the second ode (I, III, IV – IX). Also, while each heirmos of the liturgical Canon of Repentance is assigned to the sixth tone of the Oktoechos, Pärt's Kanon uses no specific church tone.

In *Kanon Pokajanen*, the structure of each Ode is as follows:

<b>Heirmos:</b> initial stanza which links the theme of each Old Testament canticle with the New Testament theme developed in the <i>troparia</i> of the same ode.
<b>Refrain:</b> <i>Have mercy on me, O God, have mercy on me.</i> The refrain texts and the order in which they are used remain constant throughout the entire Kanon. Refrains function as responses by the entire congregation in liturgical use.
<b>Troparion-1:</b> stanza which states the central liturgical theme of the day or service; develops the theme of the Heirmos on a New Testament, christological level.
<b>Refrain:</b> <i>Have mercy on me, O God, have mercy on me.</i>
<b>Troparion-2</b>
<b>Refrain:</b> First phrase of the Lesser Doxology (Gloria Patri): <i>Glory be to the Father, and to the Son, and to the Holy Spirit.</i>
<b>Troparion-3</b>
<b>Refrain:</b> Second phrase of the Lesser Doxology: <i>Both now and ever, and unto the ages of ages. Amen.</i>
<b>Theotokion:</b> A troparion dedicated to the Theotokos (Virgin Mary, mother of God), requesting her help and mercy.

<sup>57</sup>Pärt, *Kanon Pokajanen* score

<sup>58</sup>Gardner, 38-41.

The only exceptions to this structure are found in Odes III and VI. Historically, the “Canon of Repentance” includes brief verses, called *Intermezzi*, which utilize shorter poetic forms to elaborate the topic of repentance. In Pärt’s *Kanon Pokajanen*, these verses include the **sedalen** (a “sitting hymn”), **kontakion** (originally a long, thematic hymn now greatly abbreviated for use in the Kanon of the Orthodox Church), and **ikos** (similar to the abbreviated Kontakion). While the liturgical canon separates the Sedalen, dividing Odes III and IV, Pärt includes the Sedalen in the body of Ode III. He does, however, separate the Kontakion and the Ikos after Ode VI. The liturgical canon may be presented in its entirety, or various odes may be extracted for use in worship services. Similarly, Pärt designed *Kanon Pokajanen* so that it may be presented as a large-scale work, or each Ode, as well as the Prayer after the Kanon, may be performed individually. The following analysis of *Kanon Pokajanen* deals with the work as a whole, rather than analyzing each Ode individually, because many of the musical characteristics remain constant throughout the work.

### **Kanon Pokajanen (1996)**

- Voicing:** SATB with frequent divisi
- Tempo:** The composer suggests many metronome markings. The suggested tempo never exceeds ♩ = 104.
- Duration:** c. 90 - 110 minutes (each Ode may be performed individually)
- Central Pitch:** Predominantly D natural
- Tonality:** Alternates between D natural minor, D harmonic minor, and D dorian
- Text:** Sung in Old Church Slavonic (phonetic pronunciation included in score, as well as a pronunciation guide for both English and German speakers; text based on the following nine biblical canticles:
- I. Exodus 15: 1-19, 21
  - II. Deuteronomy 32: 1-43 (omitted)
  - III. I Samuel 2: 1-10
  - IV. Habakkuk 3: 1-19
  - V. Isaiah 26: 9-19
  - VI. Jonah 2: 1-9

- VII. Daniel 3: 26-51a  
 VIII. Daniel 3: 51b-88  
 IX. Luke 1: 46-66 or 63-79

### Ode I<sup>59</sup>

(Note: In this dissertation, only the English translations are provided for works with Old Church Slavonic texts. While Cyrillic fonts are available, the characters are not exactly the same as those used in Old Church Slavonic. The transliteration from the score is used in the musical examples.)

**(H)eirmos:** *When Israel walked on foot in the deep as on dry land, on seeing their pursuer Pharaoh drowned, they cried: Let us sing to God a song of victory.*

**(R)efrain:** *Have mercy on me, O God, have mercy on me.*

**(T)roparion-1:** *Now I, a burdened sinner, have approached Thee, my Lord and God. But I dare not raise my eyes to heaven. I only pray, saying: Give me, O Lord, understanding, that I may weep bitterly over my deeds.*

**R:** *Have mercy on me, O God, have mercy on me.*

**T-2:** *O woe is me, a sinner! Wretched am I above all men. There is no repentance in me. Give me, O Lord, tears, that I may weep bitterly over my deeds.*

**R:** *Glory be to the Father, and to the Son, and to the Holy Spirit. (From the Lesser Doxology)*

**T-3:** *Foolish, wretched man, thou art wasting thy time in idleness! Think of thy life and turn to the Lord God, and weep bitterly over thy deeds.*

**R:** *Both now and ever, and unto the ages of ages. Amen. (From the Lesser Doxology)*

**(Theo)tokion:** *Most pure Mother of God, look upon me, a sinner, and deliver me from the snares of the devil, and guide me to the way of repentance, that I may weep bitterly over my deeds.*

---

<sup>59</sup>Kanon Pokajanen text translated into English by the Holy Trinity Monastery, Jordanville, NY.

### Ode III

**H:** *There is none holy as Thou, O Lord my God, Who hast exalted the horn of Thy faithful, O Good One, and hast strengthened us upon the rock of Thy confession.*

**R:** *Have mercy on me, O God, have mercy on me.*

**T-1:** *When the thrones are set at the dread judgment, then the deeds of all men shall be laid bare. There will be woe for sinners being sent to torment! And knowing that, my soul, repent of thine evil deeds.*

**R:** *Have mercy on me, O God, have mercy on me.*

**T-2:** *The righteous will rejoice, but the sinners will weep. Then no one will be able to help us, but our deeds will condemn us. Wherefore, before the end, repent of thine evil deeds.*

**R:** *Glory be to the Father, and to the Son, and to the Holy Spirit.*

**T-3:** *Woe is me, a great sinner, who have defiled myself by my deeds and thoughts. Not a teardrop do I have, because of my hard-heartedness. But now, rise from the earth, my soul, and repent of thine evil deeds.*

**R:** *Both now and ever, and unto the ages of ages. Amen.*

**Theo:** *Bound now with many fetters of sins, and inhibited by cruel passions, I flee unto thee, my salvation, and cry aloud: Help me, O Virgin, Mother of God.*

### Ode IV

**H:** *Christ is my power, my God and my Lord, doth the august Church sing in godly fashion, and she doth cry out with a pure mind, keeping festival in the Lord.*

**R:** *Have mercy on me, O God, have mercy on me.*

**T-1:** *Broad is the way here and convenient for indulging in pleasures, but how bitter it will be on the last day when the soul is separated from the body! Beward of these things, O man, for the sake of the kingdom of God.*

**R:** *Have mercy on me, O God, have mercy on me.*

**T-2:** *Why dost thou wrong the poor man? Why dost thou withhold the wage of the hired servant? Why dost thou not love thy brother? Why dost thou pursue lust and pride? Therefore, abandon these things, my soul, and repent for the sake of the kingdom of God.*

**R:** *Glory be to the Father, and to the Son, and to the Holy Spirit.*



**T-3:** *O mindless man! How long wilt thou busy thyself like a bee, collecting thy wealth? For it will perish like dust and ashes soon. But seek rather the kingdom of God.*

**R:** *Both now and ever, and unto the ages of ages. Amen.*

**Theo:** *O Lady Theotokos, have mercy on me, a sinner, and strengthen and keep me in virtue, lest sudden death snatch me away unprepared; and lead me, O Virgin, to the kingdom of God.*

### Ode V

**H:** *With Thy divine light, O Good One, illumine the souls of them that rise early to pray to Thee with love, I pray, that they may know Thee, O Word of God, as the true God, Who recalleth us from the darkness of sin.*

**R:** *Have mercy on me, O God, have mercy on me.*

**T-1:** *Remember, wretched man, how thou art enslaved to lies, calumnies, theft, infirmities, wild beasts, on account of sins. O my sinful soul, is that what thou hast desired?*

**R:** *Have mercy on me, O God, have mercy on me.*

**T-2:** *My members tremble, for with all of them I have done wrong: with my eyes in looking, with my ears in hearing, with my tongue in speaking evil, and by surrendering the whole of myself to Gehenna. O my sinful soul, is that what thou hast desired?*

**R:** *Glory be to the Father, and to the Son, and to the Holy Spirit.*

**T-3:** *Thou didst receive the prodigal and the thief who repented, O Saviour, and I alone have succumbed to sinful sloth and have become enslaved to evil deeds. O my sinful soul, is this what thou hast desired?*

**R:** *Both now and ever, and unto the ages of ages. Amen.*

**Theo:** *Wonderful and speedy helper of all men, help me, O Mother of God, unworthy as I am, for my sinful soul hath desired that.*

### Ode VI

**H:** *Beholding the sea of life surging with the tempest of temptations, I run to Thy calm heaven and cry unto Thee: raise up my life from corruption, O Greatly-merciful One.*

**R:** *Have mercy on me, O God, have mercy on me.*

**T-1:** *I have lived my life wantonly on earth and have delivered my soul to darkness. But now I implore Thee, O merciful Lord, free me from this work of the enemy and give me the knowledge to do Thy will.*

**R:** *Have mercy on me, O God, have mercy on me.*

**T-2:** *Who doeth such things as I do? For like a swine lying in the mud, so do I serve sin. But do Thou, O Lord, pull me out of this vileness and give me the heart to do Thy commandments.*

**R:** *Glory be to the Father, and to the Son, and to the Holy Spirit.*

**T-3:** *Rise, wretched man, to God and, remembering your sins, fall down before your Creator, weeping and groaning, for He is merciful and will grant you to know His will.*

**R:** *Both now and ever, and unto the ages of ages. Amen.*

**Theo:** *O virgin Mother of God, protect me from evil visible and invisible, O immaculate one, and accept my prayers and convey them to thy Son, that He may grant me the mind to do His will.*

**Kontakion:** *O my soul, why dost thou become rich in sins? Why dost thou the will of the devil? On what dost thou set thy hope? Cease from these things and turn to God with weeping, and cry out: O King-hearted Lord, have mercy on me, a sinner.*

**Ikos:** *Think, my soul, of the bitter hour of death and the judgment day of thy God and Creator. For terrible angels will seize thee, my soul, and will lead thee into the eternal fire. And so, before thy death, repent and cry: O Lord, have mercy on me, a sinner.*

## Ode VII

**H:** *An Angel made the furnace sprinkle dew on the righteous youths. But the command of God consumed the Chaldeans and prevailed upon the tyrant to cry: Blessed art Thou, O God of our fathers.*

**R:** *Have mercy on me, O God, have mercy on me.*

**T-1:** *Put not thy hope, my soul, in corruptible wealth, and for what is unjustly collected. For thou dost not know to whom thou wilt leave it all. But cry: O Christ our God, have mercy on me, who am unworthy.*

**R:** *Have mercy on me, O God, have mercy on me.*

**T-2:** *Trust not, my soul, in health of body and quickly-passing beauty. For thou seest that the strong and the young die. But cry aloud: O Christ our God, have mercy on me, who am unworthy.*

**R:** *Glory be to the Father, and to the Son, and to the Holy Spirit.*

**T-3:** *Remember, my soul, eternal life and the heavenly kingdom prepared for the saints, and the outer darkness and the wrath of God for the evil, and cry: O Christ, our God, have mercy on me, who am unworthy.*

**R:** *Both now and ever, and unto the ages of ages. Amen.*

**Theo:** *Fall down, my soul, before the Mother of God, and pray to her; for she is the quick helper of those that repent. She entreateth the Son, Christ God, and hath mercy on me, who am unworthy.*

### Ode VIII

**H:** *From the flame Thou didst sprinkle dew upon the Saints, and didst burn the sacrifice of a righteous man which was sprinkled with water. For thou alone, O Christ, dost do all as Thou willest. Thee do we exalt unto all ages.*

**R:** *Have mercy on me, O God, have mercy on me.*

**T-1:** *How shall I not weep when I think of death? For I have seen my brother in his coffin, without glory or comeliness. What then am I to expect? And what do I hope for? Only grant me, O Lord, repentance before the end.*

**R:** *Have mercy on me, O God, have mercy on me.*

**T-2:** *How shall I not weep when I think of death? For I have seen my brother in his coffin, without glory or comeliness. What then am I to expect? And what do I hope for? Only grant me, O Lord, repentance before the end.*

**R:** *Glory be to the Father, and to the Son, and to the Holy Spirit.*

**T-3:** *I believe that Thou wilt come to judge the living and the dead, and that all will stand in order, old and young, lords and princes, priests and virgins. Where shall I find myself? Therefore, I cry: grant me, O Lord, repentance before the end.*

**R:** *Both now and ever, and unto the ages of ages. Amen.*

**Theo:** *O most pure Theotokos, accept mine unworthy prayer and preserve me from sudden death; and grant me repentance before the end.*

### Ode IX

**H:** *It is not possible for men to see God, on Whom the ranks of angels dare not gaze; but through thee, O all-pure one, appeared to men the Word Incarnate, whom magnifying, with the heavenly hosts we call thee blessed.*

**R:** *Have mercy on me, O God, have mercy on me.*

**T-1:** *I now flee unto you, ye Angels, Archangels, and all the heavenly hosts who stand at the throne of God: pray to your Creator that He may save my soul from eternal torment.*

**R:** *Have mercy on me, O God, have mercy on me.*

**T-2:** *Now I turn to you with tears, holy patriarchs, kings and prophets, apostles and holy hierarchs, and all the elect of Christ: Help me at the judgment, that He may save my soul from the power of the enemy.*

**R:** *Glory be to the Father, and to the Son, and to the Holy Spirit.*

**T-3:** *Now I lift my hands to you, holy martyrs, hermits, virgins, righteous ones and all the saints, who pray to the Lord to the whole world, that He may have mercy on me at the hour of my death.*

**R:** *Both now and ever, and unto the ages of ages. Amen.*

**Theo:** *O Mother of God, help me who have strong hope in thee; implore thy Son that He may place me on His right hand, unworthy as I am, when He sitteth to judge the living and the dead. Amen.*

### Prayer after the Kanon

*O Master Christ God, Who hast healed my passions through Thy Passion, and hast cured my wounds through Thy wounds, grant me, who have sinned greatly against Thee, tears of compunction. Transform my body with the fragrance of Thy life-giving Body, and sweeten my soul with Thy precious Blood from the bitterness with which the foe hath fed me. Lift up my down-cast mind to Thee, and take it out of the abyss of perdition, for I have no repentance, for I have no compunction, I have no consoling tears, which uplift children to their heritage. My mind hath been darkened through earthly passions, I cannot look up to Thee in pain. I cannot warm myself with tears of love for Thee. But, O Sovereign Lord Jesus Christ, Treasury of good things, give me thorough repentance and a diligent heart to seek Thee; grant me Thy grace, and renew in me the likeness of Thine image. I have forsaken Thee – do Thou not forsake me! Come out to seek me; lead me up to Thy pasturage and number me among the sheep of Thy chosen flock. Nourish me with them on the grass of Thy Holy Mysteries, through the intercessions of Thy most pure Mother and all Thy saints. Amen.*

Pärt differentiates the various sections of each Ode (heirmoi, troparia, refrains) with contrasting rhythms, dynamics, and tessiturae; however, all of the heirmoi share certain musical characteristics, as do the troparia and the refrains. Therefore, instead of analyzing each Ode separately, each section is analyzed in the order in which it appears in all of the Odes: heirmos, refrain-1, troparia-1, refrain-2, troparia-2, refrain-3, troparia-3, refrain-4, theotokion. This is followed by an analysis of the intermezzi and the prayer after the kanon.

The climax of each Ode is in the opening heirmos, because the highest tessituras of each Ode are found in this section. Each heirmos is homophonic, and consists of two voices (or four when parts are doubled during sections with high tessituras) moving stepwise in parallel thirds, with two voices repeating A naturals (with the occasional drone on D natural in the lowest Bass voices). The central pitch or triad of the heirmoi alternates between the tonic D minor (Odes I, IV, VI, VIII), and the dominant A Major (Odes III, V, VII, IX). At times, this same alternation between D minor and A Major occurs within an Ode. This is established by looking at the last syllable of each word: in the D minor heirmoi (and in certain sections of A Major heirmoi), the last syllable of each word is set to a D minor triad; in the A Major heirmoi (and in certain sections of the D minor heirmoi), the last syllable of each word is set to an A Major triad. The following musical examples are excerpts from the heirmoi of Odes I and III.

$\text{♩} = 84$

5 6 7

Soprano  
Ya - ko - po su - hu pe - she - shest - vo - vav Iz - ra - il,

Alto  
Ya - ko - po su - hu pe - she - shest - vo - vav Iz - ra - il,

Tenor  
Ya - ko - po su - hu pre - she - shest - vo - vav Iz - ra - il,

Bass  
Ya - ko - po su - hu pre - she - shest - vo - vav Iz - ra - il,

Ya

**Example 10a. Kanon Pokajenen**

All excerpts from Kanon Pokajenen used by permission. ©1998 by Universal Edition A.G., Wien/UE 31272

4 G.P. 6 4

Soprano  
Nyest syat, ya - ko - zhe Ti,

Alto  
Nyest syat, ya - ko - zhe Ti,

Tenor  
Nyest syat ya - ko - she Ti,

Bass  
Nyest syat ya - ko - she Ti

**Example 10b. Kanon Pokajenen**

The heirmoi in D minor set up the following refrain (always in D minor) with a cadence on a tonic chord, often in second inversion. The heirmoi in A Major set up the following refrain with a dominant chord in root position.

There are exceptions to the aforementioned characteristics of the heirmoi. In Ode VI, the heirmos remains in a lower tessitura throughout, and includes a thicker texture than the other heirmoi. Pärt may have used this departure from the norm as text painting. The text in this heirmoi refers to the “sea of life surging with the tempest of temptations,” and the speaker begs to be “raised up...from corruption.” The darker, thicker texture and the lower tessitura may be symbolic of the depths from which the sinner begs to be rescued (see example 10c). In the heirmos of Ode IX, Pärt divides the Basses into three parts, and, for the first time, occasionally assigns the Basses to a different rhythm than the rest of the choir (see example 10d).

Example 10c is a musical score for a four-part vocal setting. It features four staves: Soprano, Alto, Tenor, and Bass. The tempo is marked as quarter note = 60. The lyrics are: "Zhi - tyey - sko - ye mo - rye, voz - dvi". The Soprano part is in a higher tessitura, while the Alto, Tenor, and Bass parts are in a lower tessitura. The Alto and Bass parts have a thicker texture, with the Bass part being particularly dense. The lyrics are written below each staff, with hyphens indicating syllable placement.

*Example 10c. Kanon Pokajanen*

The image shows a musical score for a canon in G major, 4/4 time. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "an - gel - sti - i vzi - ra - ti; To - bo - - - yu". Above the Soprano staff, fingerings are indicated: 9, 7, 4, 5. The Soprano and Tenor parts have a melodic line with a fermata over the first measure. The Alto and Bass parts have a simpler, more rhythmic line. The lyrics are written below each staff.

*Example 10d. Kanon Pokajanen*

Following the heirmos in each Ode, the first statement of the refrain occurs, setting the text “Have mercy on me, O God, have mercy on me.” In these short refrains, Pärt assigns two voices (usually Soprano and Bass) to sing repeated D naturals, with the other two voices (usually Alto and Tenor) moving stepwise in parallel minor sixths. The inner voices “rock” back and forth between A/F and Bb/G, with the last syllable of each word always sung on A/F (see example 10e below), with the exception of Ode VI, in which the last syllable is sung on Bb/G. A hocket effect is created by beginning the section with the voices singing the repeated D naturals, with the inner voices singing each syllable a beat later (see example 10e).



6 7 4 G.P. 2 6

Soprano vo - pi - ya - she Po - mi - luy - mya,

Alto vo - pi - ya - she Po - mi - luy - mya

Tenor vo - pi - ya - she Po - mi - luy - mya

Bass vo - pi - ya - she Po - mi - luy - mya

*Example 10e. Kanon Pokajanen*

In some Odes, Pärt writes divisi in various parts so that more voices are repeating the D naturals, or D naturals are being sung simultaneously with the parallel sixths. In the first refrain of Ode IX, the Altos and Basses begin the pattern of repeated D naturals, followed by the Soprano II and Tenor I parts moving in parallel sixths while the Soprano I and Tenor II parts sing D naturals simultaneously. The only exception to this pattern occurs in Ode VIII, in which the Sopranos carry the text in a repeated pattern, while the Altos, Tenors, and Basses sing only certain syllables (see example 10f below). This pattern is found in later refrains set to the Lesser Doxology (Gloria Patri).

3

Soprano Po - mi - luy mya, Bo - zhe, po - mi - luy mya G.P.

Alto mi - luy Bo - zhe, mi - luy

Tenor mi - luy Bo - zhe, mu - luy

Bass mi - luy Bo - zhe, mu - luy

*Example 10f. Kanon Pokajanen*

Next comes the first Troparion, which juxtaposes one voice (split into two parts) or two voices singing parallel fourths, functioning as M-voices, with one or two other voices singing either repeated D naturals or functioning as T-voices outlining the D minor triad (see example 10g below). The most obvious exception to this pattern is found, once again, in Ode IX. In this Troparion, Pärt combines the rhythmic pattern of the previous refrain with the parallel fourths, and adds a drone (see example 10h below). The use of both B natural and B $\flat$  creates an alternation between D dorian mode and D natural minor.

4 3 4 5

Tenor sta - vlye - ni bu - dut sto - li

Bass Vnyeg - da po - sta - vlye - ni bu - dut pre - sto - li na - su

*Example 10g. Kanon Pokajanen*

Alto  
1 3 1 4 1  
an - ge - li, ar - han - ge - li

Tenor  
an - ge - li ar - han - ge - li i

Bass  
an - ge - li

*Example 10h. Kanon Pokajanen*

The second refrain repeats the text presented in the first refrain, and follows the same rhythmic and pitch patterns. The primary difference in this refrain is in the order “appearance” of the repeated D naturals versus the parallel sixths. In the first refrain, the voices singing the repeated D naturals entered first, followed by the parallel sixths entering one beat later, creating a hocket effect. In the second refrain, this is reversed. The voices singing the parallel sixths enter first, with the D naturals entering one beat later (see example 10i below).

Soprano G.P.  
Po - mi - luy mya, Bo - zhe, - po - mi - luy mya

Alto  
Po - mi - luy mya, Bo - zhe, po - mi - luy mya

Tenor  
Po - mi - luy mya, Bo - zhe, po - mi - luy mya

Bass  
Po - mi - luy mya, Bo - zhe, po - mi - luy mya

*Example 10i. Kanon Pokajanen*

The only break in this pattern is found in Ode VI. In the first refrain, the outer voices (Sopranos and Basses) enter first, followed by the inner voices singing parallel sixths. In the second refrain, the parallel sixths enter first, but they are found in the Soprano and Tenor lines; the Alto and Bass parts sing the repeated D naturals. Also, this is the only refrain in which the parallel sixths begin on A/F and step downward to G/E instead of stepping upward to Bb/G (see example 10j).

2 6

Soprano  
Po - mi - luy mya, Bo - zhe, po - mi - luy mya.

Alto  
Po - mi - luy mya, Bo - zhe, po - mi - luy mya.

Tenor  
Po - mi - luy mya, Bo - zhe, po - mi - luy mya.

Bass  
Po - mi - luy mya, Bo - zhe, po - mi - luy mya.

Example 10j. Kanon Pokajanen

The second troparion of each Ode juxtaposes stepwise parallel thirds (M-voices), usually in the Soprano and Alto voices, with the Tenor part functioning as a T-voice in a high tessitura. While the M-voices carry the melody and the text, the Tenors sing sporadic syllables, once again creating hocket (see example 10k below). In the M-voices, the last syllable of each word is always sung on F/A or D/F (notes of the tonic triad). The exceptions to this pattern are found in Ode VIII, in which the Altos sing parallel fourths against repeated pitches in the other voices, much like the Troparia-1 pattern; and in Ode IX, which adds a Bass drone, and adds a rhythmic pattern from the first two refrains (see example 10L below).

4 G.P. 3 G.P. G.P. 12

Soprano  
O, go - rye mnye gryesh - no - mu!

Alto  
O, go - rye mnye gryesh - no - mu!

Tenor  
go rye gryesh - no - mu!

*Example 10k. Kanon Pokajänen*

G.P. 3 2 4 3 5

Soprano  
vi - dyeh gro - bye zha - shcha bra - ta

Alto  
vi - dyeh bo vo gro - bye lye - zha - shcha bra - ta mo - ye

Bass  
vi - dyeh gro - bye zha shcha bra - ta

*Example 10l. Kanon Pokajänen*

Refrain-3 sets the first phrase of text from the *Gloria Patri*, known as the Lesser Doxology: “Glory be to the Father, and to the Son, and to the Holy Spirit.” This section is homophonic, and all four voices function as T-voices in the key of D minor. The Altos and Basses double, an octave apart, while the Sopranos and Tenors sing in parallel sixths (see example 10m below). The exceptions to this pattern occur in Odes VI, VII, and IX. Ode VI simply takes the Soprano voice to a repeated A natural over the top of the other T-voices. In Ode VII, Pärt divides each section into two parts and raises the Sopranos’ tessitura by an octave, creating a thicker texture and a dynamic contrast. In Ode IX, Pärt

completely deviates from the pattern by setting the text to the rhythmic and pitch patterns found in the first two refrains.

G.P. 2 4

Soprano  
Sla - va Ot - tsu i Si - mu i Svya - to - mu Du - hu.

Alto  
Sla - va Ot - tsu i Si - mu i Svya - to - mu Du - hu.

Tenor  
Sla - va Or - tsu i Si - mu i Svya - to - mu Du - hu

Bass  
Sla - va Or - tsu i Si - mu i Svya - to - mu Du - hu

*Example 10m. Kanon Pokajanen*

The pattern of Troparia-3 is the same as that found in Troparia-1. Parallel fourths are juxtaposed with other parts, functioning as T-voices, which sing sporadic syllables. The only exception is in Ode VIII, which begins by replacing the parallel fourths with parallel thirds sung against a T-voice (see example 10n below). The Soprano and Alto parts, functioning as M-voices and singing the parallel thirds, alternate between carrying the text and creating hocket with the Tenor part, which functions as the T-voice (see example 10n below.) This particular troparion incorporates soloists in place of the full choir, but later reinstates the tutti ensemble. Once the full ensemble reenters, the pattern returns to parallel fourths against T-voices, as found in the other Odes.

Soprano  
di - ki knya - zi, dye - vi i svya -

Alto  
di - ki knya - zi, dye - vi i svya -

Tenor  
di - ki i knya - zi dye - vi

S  
shchen - ni - tsf rya - shchu - sya

A  
shchen - ni - tsf rya - shchu - sya

T  
shchen - ni - tsf gdye ob - rya - shscu - sya az?

*Example 10n. Kanon Pokajanen*

The third Troparion is followed by Refrain-4, which sets the second phrase of the Lesser Doxology: “Both now and ever, and unto the ages of ages. Amen.” In all but one of the Odes, Refrain-4 is exactly the same as Refrain-3 in pitch and rhythm, with only the text changed. In Ode IX, the text is set to the rhythmic and pitch pattern of the first two refrains, alternating parallel sixths with repeated D naturals.

Before continuing to the analysis of the Theotokion, it should be noted that Odes III and VI, in addition to their connection with the intermezzi, both include extra refrains. Ode III includes three statements of the text, “Lord, have mercy,” set to identical rhythmic and pitch patterns, with each repetition separated by a grand pause. It also includes a statement of the Lesser Doxology in its entirety after the Sedalen (an intermezzo), in which all four parts are divided into two parts singing in octaves. This

refrain is set in the rhythmic pattern of the first two refrains. The Sopranos and Tenors repeat D naturals, with the Altos and Basses entering one beat later on parallel tenths (see example 10o below).

Example 10o. Kanon Pokajanen

*Example 10o. Kanon Pokajanen*

Ode VI ends with a section which states the text of the first two refrains, “Have mercy on me, O God, have mercy on me,” followed by the entire Lesser Doxology. In this section, both refrain texts are set in the same rhythmic and pitch patterns found in the other Odes.

Each Theotokion includes three voices (SAT), with two M-voices singing parallel 3rds and one voice functioning as a T-voice. The M-voices are usually the Alto and Tenor parts, with the Tenors in an unusually high tessitura (see example 10p). The T-voice sings sporadic syllables. Odes III and VIII include solo sections, and Ode IX adds a Bass drone to the pattern.



Soprano  
Ma - ti Bo - zhi - ya chis - ta - ya,

Alto  
Ma - ti Bo - zhi - ya Pre - chis - ta - ya, voz

Tenor  
Ma - ti Bo - zhi - ya Pre - chis - ta - ya, voz

Example 10p. Kanon Pokajanen

In accordance with the liturgical kanon, Pärt includes three intermezzi: brief verses which use shorter poetic forms to elaborate, in this case, the topic of repentance. All three of the intermezzi utilize voices doubling a drone, with the other voices singing melodically in unison. The *Sedalen* (“sitting hymn”) is included within Ode III. The text is set to a drone in the Alto II and Bass II parts, with the Soprano, Alto I, Tenor I, and Bass I parts singing in unison. With a drone on D natural, the melodic voices create a mixture of modes by alternating between a major and minor second approach to the central pitch of D natural (see example 10q below).

The image shows a musical score for a canon. It consists of five staves. The top staff is for Soprano, followed by Alto, Tenor, and Bass. The lyrics are: "Po-mi shi-ya - yu dyen strash - niy i pla - chu-sya dye-ya - niy mo-ih lu-ka - vih". The Soprano, Alto, and Tenor parts have a melodic line with a stepwise progression. The Bass part has a drone on a single note. There are also two empty staves for the Alto and Bass parts, each with the word "Po-mi" written below them.

*Example 10q. Kanon Pokajanen*

The *Kontakion* and the *Ikos* divide Ode VI and VII. In the *Kontakion*, the Tenor and Bass parts sing a drone on A natural, with the women's voices singing a beautiful, simple stepwise melody. At the beginning and the end of phrases in the melodic line, Pärt includes an ornamental triplet, one of few examples of ornamental rhythms found in his a cappella choral music (see example 10r below). The *Ikos*, sung only by the men, includes the Tenor II and Bass II parts singing a drone on A natural, with the Tenor I and Bass I parts singing the melodic line an octave apart. Once again, Pärt mixes modes by alternating between B $\flat$  and B natural in the melodic line (see example 10s below). In this intermezzo, Pärt includes one passage with ornamentation, this time by using grace notes (see example 10t below).

Soprano  
 Du - she<sup>s</sup> mo-ya, po-cho gre-ha - mi bo-ga-te - ye-shi,

Alto  
 Du - she<sup>s</sup> mo-ya, po-cho gre-ha - mi bo-ga-te - ye-shi,

Tenor  
 Du-she ma-ya

Bass  
 Du-she ma-ya

*Example 10r. Kanon Pokajanen*

G.P.

Tenor  
 Gos - po-di, po-mi - luy mya gresh - na - go

Bass  
 Gos - po-di, po-mi - luy mya gresh - na - go

*Example 10s. Kanon Pokajanen*

Musical score for Tenor and Bass parts. The Tenor part is on a treble clef staff with a bass clef sign below it, and the Bass part is on a bass clef staff. Both parts are in common time (C) and feature the lyrics: "An - gye - li bo groz - ni - i poy - mut tya,". The Tenor part has a melodic line with eighth and sixteenth notes, while the Bass part has a more rhythmic line with eighth notes and rests. Both parts end with a long, sweeping line indicating a fermata or a long note.

*Example 10t. Kanon Pokajanen*

The Prayer after the Kanon is characterized by parallel thirds in the Soprano and Alto parts against a Bass part which sings repetitive pitches (see example 10u). This section alternates voicing between SAB and SATB, with one phrase voiced SAT, with the M-voices and T-voices moving from part to part. The kanon ends with two “amens,” sung in a chord progression of I-iv-iv-I, ending in D Major. The amens, (the first of which includes a high tessitura for the sopranos and is divided into twelve parts; the second of which drops the sopranos down an octave and includes less divisi), are marked *pianissimo* (see example 10v below). This provides an ending that is both dramatic and difficult to execute.

Musical score for Soprano, Alto, and Tenor parts. The Soprano part is on a treble clef staff with a first ending bracket (1) and a third ending bracket (3). The Alto part is on a treble clef staff. The Tenor part is on a treble clef staff with a bass clef sign below it. All parts are in common time (C) and feature the lyrics: "Vla - di - - - ko Hri - stye Bo - - - zhe,". The Soprano part has a melodic line with eighth and sixteenth notes, while the Alto and Tenor parts have a more rhythmic line with eighth notes and rests. The Soprano part ends with a "G.P." (Grave) marking.

*Example 10u. Kanon Pokajanen*

4 G.P. *pp* G.P. 4 G.P. 8 G.P.

Soprano

Alto

Tenor

Bass

*pp* A - - min. A - - - min.

*pp* A - - min. A - min.

*pp* A - - min. A - min.

A - - min. A - min.

Example 10v. Kanon Pokajanen

## CHAPTER IV

## ANALYSES OF A CAPPELLA WORKS FROM 1997 TO 2004

Overall, the works discussed in this chapter, all composed from 1997 to the present, differ from Pärt's previous works in several obvious ways. First, with the exception of two pieces (*Nunc Dimittis* and *Da Pacem Domine*), the works in this chapter are all set to English texts. Second, these pieces are significantly more homophonic than Pärt's previous works, thus reducing the appearance of tintinnabular characteristics. Third, the composer includes more rhythmic variety, adding "ornamental" rhythms and shorter note values (*Triodion* and *... which was the son of...* for example). Pärt composed two new a cappella works in 2007, *Morning Star* and *The Deer's Cry*. Because these two pieces premiered at the end of 2007/early 2008 and were not available for purchase, analyses of the works are not included in this dissertation. (Representatives at Universal Edition were kind enough to mail a complimentary copy of each piece; however, I did not receive them in time to include their analyses.) The analyses in this chapter, arranged chronologically, include:

*Tribute to Caesar* (1997)  
*The Woman with the Alabaster Box* (1997)  
*Triodion* (1998)  
*... which was the son of...* (2000)  
*Nunc Dimittis* (2001)  
*Da Pacem Domine* (2004)

Available soon from Universal Edition  
*Morning Star* (2007)  
*The Deer's Cry* (2007)

***Tribute to Caesar* (1997)**

**Voicing:** SATB with minimal divisi  
**Tempo:** None indicated  
**Duration:** c. 7 minutes

**Central Pitch:** A natural

**Tonality:** Predominantly A harmonic minor

**Text:** Matthew 22:15-22, sung in English

*Then went the Pharisees, and took counsel how they might entangle him in his talk. And they sent out unto him their disciples with the Herodians, saying: Master, we know that thou are true, and teachest the way of God in truth, neither carest thou for my man: for thou regardest not the person of men. Tell us therefore what thinkest thou? Is it lawful to give tribute unto Caesar, or not? But Jesus perceived their wickedness, and said: Why tempt ye me, ye hypocrites? Shew me the tribute of money. And they brought unto him a penny. And he saith unto them: Whose is this image and superscription? They say unto him: Caesar's. Then saith he unto them: Render therefore unto Caesar the things which are Caesar's, and unto God the things that are God's. When they heard these words, they marvelled and left him, and went their way.*

*Tribute to Caesar* is mostly homophonic, and begins with the men divided into four parts (TTBB). They sing the first line of the text as a syllabic chant, changing pitches only to accentuate an accented syllable, which Pärt conveniently assigned to the downbeat of a measure (see example 11a below). Typically, many of the phrases in *Tribute to Caesar* are divided by grand pauses. The women join the men in measure eight, beginning a section which always includes two or more voices moving in parallel motion, in thirds or sixths, and two or more voices which repeat the same pitches: B natural and E natural (see example 11b below). The relationship between M-voices singing parallel thirds or sixths and T-voices singing repeated notes continues throughout most of the piece.

4 6 3 G.P. 2

Soprano

Alto

Tenor *P*  
Then went the Phar - i - sees, and took

Bass *P*  
Then went the Phar - i - sees, and took

5 6 9 4 G.P.

S

A

T  
coun sel how they might en - tan - gle him in his talk

B  
coun - sel how they might en - tan - gle him in his talk

### *Example 11a.* Tribute to Caesar

All excerpts from Tribute to Caesar used by permission. ©1997 by Universal Edition A.G., Wien/UE 31137

5 *P* 6 5

Soprano  
And they sent out un - to him their dis - ci - ples with the He -

Alto *P*  
And they sent out un - to him their dis - ci - ples with the He -

Tenor  
And they sent out un - to him their dis - ci - ples with the He -

Bass  
And they sent out un - to him their dis - ci - ples with the He -

### *Example 11b.* Tribute to Caesar



Measure 39 begins a section which includes a drone in the alto part, under which the men sing in parallel thirds; then the basses sing a line consisting of mostly major sixths under a drone in the soprano and alto parts (see example 11c). After another grand pause, Pärt uses all of the voices to arpeggiate the tonic A minor triad, beginning with the sopranos, then having each subsequent voice enter on the next lowest triadic pitch two beats apart (see example 11d).

The image displays two systems of musical notation for a vocal ensemble. The first system covers measures 4 through 6, and the second system covers measures 7 through 9. The vocal parts are Soprano, Alto, Tenor, and Bass. The lyrics are: "Je - sus per - ceived their wick - ed - ness, and said: Je - sus per - ceived their wick - ed - ness, and said: ye ye ye Why tempt ye me, ye hyp o crites?"

**System 1 (Measures 4-6):**

- Measures 4-6:** Soprano and Alto parts are silent (indicated by rests). Tenor and Bass parts sing in parallel thirds. The lyrics are "Je - sus per - ceived their wick - ed - ness, and said:".
- Measure 4:** Soprano and Alto parts have a rest of 4 beats.
- Measure 5:** Soprano and Alto parts have a rest of 3 beats.
- Measure 6:** Soprano and Alto parts have a rest of 6 beats.

**System 2 (Measures 7-9):**

- Measure 7:** Soprano and Alto parts enter with a grand pause (G.P.) and a rest of 7 beats. Tenor and Bass parts are silent. The lyrics are "ye ye ye".
- Measure 8:** Soprano and Alto parts continue with a rest of 4 beats. Tenor and Bass parts are silent. The lyrics are "ye ye ye".
- Measure 9:** Soprano and Alto parts continue with a rest of 6 beats. Tenor and Bass parts are silent. The lyrics are "ye ye ye".

**System 3 (Measures 10-12):**

- Measure 10:** Soprano and Alto parts are silent. Tenor and Bass parts enter with a rest of 7 beats. The lyrics are "Why tempt ye me, ye hyp o crites?".
- Measure 11:** Soprano and Alto parts are silent. Tenor and Bass parts continue with a rest of 4 beats. The lyrics are "Why tempt ye me, ye hyp o crites?".
- Measure 12:** Soprano and Alto parts are silent. Tenor and Bass parts continue with a rest of 6 beats. The lyrics are "Why tempt ye me, ye hyp o crites?".

*Example 11c. Tribute to Caesar*

6

mp

And they brought un-to him a pen-ny And he saith un-to them;

mp

they brought un-to him pen-ny he saith un-to them;

mp

brought un-to pen-ny saith un-to them;

un-to pen-ny un-to

*Example 11d.* Tribute to Caesar

In a section marked *etwas langsamer* (somewhat slower), Pärt has the Bases singing melodically, while the women alternate every other syllable using hocket (see example 11-e below). After using all parts to arpeggiate the tonic triad once again, Pärt ends the piece in A minor with no dissonances.

4

mf

2

6

Soprano

der fore to sar things are

Alto

der fore to sar things are

Tenor

there-fore un-to

Bass

mf

Ren der there fore un to Cae sar the things which

*Example 11e.* Tribute to Caesar

**The Woman with the Alabaster Box (1997)**

**Voicing:** SSAATTBB  
**Tempo:** None indicated, most recordings approximately ♩ = 90 - 100  
**Duration:** c. 7 minutes  
**Central Pitch:** G natural and D natural  
**Key:** Predominantly in G harmonic minor; ends in D minor, then D Major picardy third  
**Text:** Gospel of Matthew 26:6-13; sung in English

*Now when Jesus was in Bethany, in the house of Simon the leper, there came unto him a woman having an alabaster box of very precious ointment and poured it on his head, as he sat at meat. But when his disciples saw it, they had indignation, saying, to what purpose is this waste? For this ointment might have been sold for much, and given to the poor. When Jesus understood it, he said unto them: Why trouble ye the woman? For she hath wrought a good work upon me, for ye have the poor always with you; but me ye have not always. For in that she hath poured this ointment on my body, she did it for my burial. Verily I say unto you, wheresoever this gospel shall be preached in the whole world, there shall also this, that this woman hath done, be told for a memorial of her.*

*The Woman with the Alabaster Box* is replete with many of Pärt's typical compositional characteristics: hocket, drones, repetition, mixed meter, grand pauses, a predominantly minor tonality, and a text that is set syllabically. As far as tintinnabulation characteristics, there is no true T-voice (the voice that outlines the tonic triad), but M-voices switch from section to section throughout the piece. At times, Pärt uses drones or the repetition of pitches from the tonic triad to create a tintinnabulating relationship with the stepwise movement of the M-voices (see example 12a).

15 *p* *p* 3 G.P

Soprano  
Now when Je - sus was in Be - tha - ny

Alto  
Now

Tenor

Bass

***Example 12a. The Woman with the Alabaster Box***

All excerpts from *The Woman with the Alabaster Box* used by permission. ©1997 by Universal Edition A.G., Wien/UE 31127

In the above example, Pärt begins the piece with the Altos singing a drone underneath the Sopranos opening phrase, set to a G melodic minor scale. G natural is the central pitch for the women's parts throughout the first "section" of the piece (the first sentence of text, found in the first ten measures). The men enter by repetitively singing the tonic and dominant pitches of the G minor triad. In measure five, the Tenors and Basses begin stepwise movement revolving around a central pitch of D natural, while the Sopranos continue their stepwise movement around a central pitch of G natural (see example 12b below). The section ends with the sopranos singing a drone over the hocket found in the other voices.

31 *mp*

Soprano  
there came un - to him a wom-an hav-ing an al - a - bas - ter

Alto  
a wom-an hav-ing an al - a - bas - ter

Tenor  
un - to him hav-ing an al - a - bas - ter

Bass  
un - to him hav-ing an al - a - bas - ter

Example 12b. The Woman with the Alabaster Box

As the text begins describing the disciples' reaction to the woman, Pärt changes the mood of the piece by temporarily departing from the G minor tonality. He uses the key of C minor, grand pauses, and hocket to set the text: "But when his disciples saw it, they had indignation, saying," (see example 12c). This is followed by the men singing in parallel motion, returning to the central pitch of G natural and the key of G minor, with the women singing overlapping drones on various syllables. Pärt ends the section with hocket and another grand pause.

Musical score for Example 12c, "The Woman and the Alabaster Box". The score is in G minor and 4/4 time. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "But when his dis - ci - ples saw it, they had in - dig - na - tion say - ing". The score includes dynamic markings (*mp*), articulation (accents), and performance instructions like "G.P." and "3".

Example 12c. The Woman and the Alabaster Box

The next section, which sets Jesus' response to the disciples, begins with the Altos singing a drone on C natural and G natural, eventually joined by the Sopranos on C natural and G natural an octave higher. Underneath the women's drones, the Basses revolve around a central pitch of D natural. In example 12d below, the Basses begin on the fifth scale degree of the G harmonic minor scale, and move up stepwise, alternating

each scale degree with the central pitch of D natural. As the Basses continue this pattern, the women and Tenors engage in hocket to finish the section.

Musical score for Example 12d, 'The Woman with the Alabaster Box'. The score is for four voices: Soprano, Alto, Tenor, and Bass. The Soprano part has rests with measure numbers 12, 3, and 18. The Alto part has a melodic line starting with 'Why' and a dynamic marking of *mp*. The Tenor part has rests with measure numbers 8 and 18. The Bass part has a melodic line starting with 'Why' and a dynamic marking of *mf*. The lyrics are: 'Why trou - ble ye the wom an For she hath wrought a good work up on me,'.

Example 12d. The Woman with the Alabaster Box

The final section of the piece is homophonic throughout. Unlike many of Pärt's homophonic sections which double parts, creating a three or four-part texture sung by six or eight parts, this is a true eight-part texture. It is in this section that the dynamic climax occurs, the result of a thicker texture and higher tessitura in the Soprano parts. The two Soprano parts move stepwise in parallel thirds, with the Basses moving stepwise in contrary motion to the Sopranos (see example 12e). Simultaneously, the Altos and Tenors (ATT) repeat the same pitches, with the Altos on A natural and the Tenors split on D natural and G natural. This establishes a polychordal relationship between G minor and D Major, serving as the bridge from a G harmonic minor tonality to D harmonic minor.

6 G.P. 16 *pp* ( ————— ) 3

Soprano  
Ver - i - ly I say un - to you

Alto  
*pp*  
Ver - i - ly I say un - to you

Tenor  
*pp*  
Ver - i - ly I say un - to you

Bass  
*pp*  
Ver - i - ly I say un - to you

19 *mf*

S  
*mf*  
Where - so - ev - er this gos - pel shall be preach - ed

A  
*mf*  
Where - so - ev - er this gos - pel shall be preach - ed

T  
*mf*  
Where - so - ev - er this gos - pel shall be preach - ed

B  
*mf*  
Where - so - ev - er this gos - pel shall be preach - ed

Example 12e. The Woman with the Alabaster Box

After a grand pause, the Tenors take over the stepwise parallel third movement, then passing it on to the Tenor II and Baritone parts, with the aforementioned G/D/A combination always present in the texture. During this passage in D minor, the Basses set up an A natural pedal tone, ultimately setting up a picardy third D Major cadence at the end (see example 12f). In the last two measures of sung text, all parts are repeating pitches. The piece ends with an indicated grand pause, once again exhibiting Pärt's desire that the piece should not end immediately after the choir releases its final pitch.



The image displays three systems of a choral score for 'The Woman with the Alabaster Box'. Each system includes four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are written below the notes.

**System 1:** Measures 9-10. Lyrics: "in the whole world, there shall al - so this,". Dynamics: *mp*. Includes a 3-measure G.P. (Grave Pause) in measure 10.

**System 2:** Measures 11-12. Lyrics: "that this wom - an hath done". Dynamics: *mp*. Includes a 3-measure G.P. at the start and a 2-measure G.P. at the end.

**System 3:** Measures 13-14. Lyrics: "be told for a me - mo - rial of her". Dynamics: *mp*. Includes a 2-measure G.P. at the end.

*Example 12f.* The Woman with the Alabaster Box

As discussed in earlier analyses, one of the greatest challenges to the conductor in many of Pärt's choral works is the feeling of timelessness created by mixed meters.

From the beginning of *Alabaster Box*, it is evident that this piece is a prime example of

this characteristic. In the opening phrase (minus the grand pauses), the number of beats indicated by a number over each measure is as follows: 15 – 11 – 31 – 3 – 9 – 3 – 7.

This irregular pattern of beats is solely based upon the number of syllables in the text and continues throughout the piece. The greatest aid to the conductor, and the choral ensemble, is to divide the lengthy measures into sub-measures, then asking the choir to mark these in their scores. For example, in the opening phrase shown below, the beats could be divided thus (the conductor may choose to divide the beats as he sees fit):

15 *P*

Soprano *P* Now when Je - sus was in Be - tha - ny 3 G.P.

Alto *P* Now

Tenor

Bass

3 / 4 / 5 / 3

Now – when / Je - - sus/ was in Betha- / ny  
1- 2 - 3 / 1-2-3-4/ 1 - 2 - 3- 4 - 5/ 1-2-3

Example 12g. The Woman with the Alabaster Box

While this method helps with clarity, its use presents another challenge: how to conduct metrically while keeping the feeling of timelessness/meterlessness that Pärt obviously intended. One option is to use a technique called negation – the act of de-emphasizing passive (empty) beats, thereby emphasizing active beats. This is achieved by giving larger preparatory gestures for the active beats, minimalizing gesture for the passive beats, then giving another larger preparatory gesture for the next active beat. If

the conductor chooses to sing this phrase with rubato, this technique allows him to control the length of the longer notes and allows for a slight fluctuation in tempo during the quarter notes. If he chooses to keep the quarter note constant, the technique allows him to conduct with clarity while not showing constant “ploddy” quarter notes.

### **Triodion (1998)**

**Voicing:** SATB with minimal divisi in Odes II and III  
**Meter:** Mixed  
**Tempo:** Ode I: ♩ = 88; Ode II: ♩ = 70; Ode III: ♩ = 66  
**Duration:** c. 15 minutes  
**Central Pitch:** Introduction and Coda – A natural; Ode I – D natural; Ode II – D natural/A natural; Ode III – G natural  
**Tonality:** Ode I – D minor; Ode II – D minor/A minor; Ode III – G minor  
**Text:** From the Orthodox prayer book

*Triodion* begins with an introduction which is designated for a soprano or alto soloist or to be sung by either the soprano or alto section. With a performance indication of *ad libitum*, the introduction is written as a syllabic chant consisting of two pitches: a repetitive A natural and a G natural designated to the accented syllables Father, Son, Holy Spirit, Amen (see example 13a below).

S/A

In the name of the Fa - ther, and of the Son,

2

and of the Ho - ly Spir - it A - men.

### **Example 13a. Triodion**

All excerpts from *Triodion* used by permission. ©1998 by Universal Edition A.G., Wien/UE 31228

Ode I begins with the Tenors singing a phrase that is more rhythmically “ornamented” than most of Pärt’s music, which rarely includes note values of less than a

quarter note (see example 13b below). Another example of rhythmic ornamentation is found later in the Ode (see example 13c below). The first half of the Ode is characterized by homophonic singing, with the men moving in contrary motion while the women move in parallel motion. The Altos and Tenors move in parallel motion in perfect fourth or tritone intervals (see example 13d below).

Example 13b. Triodion

G.P.

Soprano  
save the world

Alto  
save the world

Tenor  
save the world

Bass  
save the world

save the world

*Example 13c. Triodion*

Soprano  
bond-age to the en - e - my those whom Thou hadst fashioned

Alto  
bond-age to the en - e - my those whom Thou hadst fashioned

Tenor  
bond-age to the en - e - my those whom Thou hadst fashioned

Bass  
bond-age to the en - e - my those whom Thou hadst fashioned

*Example 13d. Triodion*

In the second half of the Ode, all voices functioning as T-voices, with the women singing in half notes against the men's quarter notes (see example 13e below.) Tenuto marks indicate accented syllables, and grand pauses accentuate phrases. Pärt also makes use of a very important element of Russian Orthodox Worship: repetition of the name of Jesus, in this case, using the text *O Jesus the Son of God, have mercy upon us.*<sup>60</sup> In this rhythmic duet of half notes versus quarter notes, all voices come together on the accented syllables. The Ode ends with a bit of a musical paradox: Pärt ends the piece with a grand pause marked with a fermata, but also gives an indication of *attacca* to instruct the conductor to go immediately to Ode II. To follow this instruction, the conductor must “freeze frame” the choir (and his own release gesture) for an amount of time chosen at his discretion, then give the down beat for the next Ode to begin. Because Ode I ends and Ode II begins on a D minor chord, albeit in a different inversion and octave, the choral ensemble should be able to execute the transition.

---

<sup>60</sup>Hillier, 8.

3 *p* legato -

Soprano O Je - sus the Son of God,

Alto *p* legato -  
O Je - sus the Son of God

Tenor O Je - sus the Son of God

Bass *p* legato  
O Je - sus the Son of God

4 G.P.

S have mer - cy up - on us

A have mer - cy up - on us

T have mer - cy up - on us

B have mer - cy up - on us

Example 13e. Triodion

Ode II begins with all four parts (SATB) singing homophonically, but Pärt includes an ossia that divides the same four parts among the women (SSAA). In the second half of the Ode, Pärt once again assigns the women to sing half notes against the men's quarter notes, repeating the text *O Most Holy Birth-giver of God, save us*. The Ode ends with another grand pause with a fermata, but no indication of attacca.

Ode III begins with a rhythmic motive which is passed among the voices, again including rhythms not usually found in Pärt's a cappella choral music (see example 13f below). Pärt ends Ode III in a manner similar to the previous two, by contrasting the women's half notes with the men's quarter notes (with a Bass drone on G natural underneath) reciting a repetitive prayer: *O Holy Saint Nicholas, pray unto God for us*. The Ode ends with a grand pause with a fermata, and the indication of attacca. At the

end of the Odes, there is a coda, marked *ad libitum*, in which a Soprano or Alto soloist (or one of the choral sections) sings the *Gloria Patri* text in a syllabic chant. Like the introduction, the coda consists of two pitches: repeated A naturals and D naturals assigned to the same accented syllables as in the introduction (see example 13g below).

Example 13f. Triodion

Soprano: A rule of faith and a model of

Alto: A rule of faith and a model of

Tenor: of faith and a model of

Bass: of faith and a model of

*Example 13f. Triodion*

Example 13g. Triodion

S/A: Glo-ry to the Fa-ther, and to the Son,

2: and to the Ho-ly Spir-it both now, and ev-er

6 12 tutti *pp*

and un-to ag-es of ag-es A-men A-men

and un-to ag-es of ag-es A-men A-men

A-men A-men

A-men

*Example 13g. Triodion*



**...which was the son of... (2000)**

**Voicing:** SSAATTBB  
**Meter:** Mixed  
**Tempo:** Varied tempo markings  
**Duration:** 6-7 minutes  
**Tonality:** E minor then G Major  
**Text:** Gospel of Luke 3:23-38

*And Jesus himself began to be about thirty years of age, being (as was supposed) the son of Joseph, which was the son of Heli,*

*Which was the son of Matthat, which was the son of Levi, which was the son of Melchi, which was the son of Janna, which was the son of Joseph,*

*Which was the son of Mattathias, which was the son of Amos, which was the son of Naum, which was the son of Esli, which was the son of Nagge,*

*Which was the son of Maath, which was the son of Mattathias, which was the son of Semei, which was the son of Joseph, which was the son of Juda,*

*Which was the son of Joanna, which was the son of Rhesa, which was the son of Zorobabel, which was the son of Salathiel, which was the son of Neri,*

*Which was the son of Melchi, which was the son of Addi, which was the son of Cosam, which was the son of Elmodam, which was the son of Er,*

*Which was the son of Jose, which was the son of Eliezer, which was the son of Jorim, which was the son of Matthat, which was the son of Levi,*

*Which was the son of Simeon, which was the son of Juda, which was the son of Joseph, which was the son of Jonan, which was the son of Eliakim,*

*Which was the son of Melea, which was the son of Menan, which was the son of Mattatha, which was the son of Nathan, which was the son of David,*

*Which was the son of Jesse, which was the son of Obed, which was the son of Booz, which was the son of Salmon, which was the son of Naasson,*

*Which was the son of Aminadab, which was the son of Aram, which was the son of Esrom, which was the son of Phares, which was the son of Juda,*

*Which was the son of Jacob, which was the son of Isaac, which was the son of Abraham, which was the son of Thara, which was the son of Nachor,*

*Which was the son of Saruch, which was the son of Ragau, which was the son of Phalec, which was the son of Heber, which was the son of Sala,*

*Which was the son of Cainan, which was the son of Arphaxad, which was the son of Sem, which was the son of Noe, which was the son of Lamech,*

*Which was the son of Mathusala, which was the son of Enoch, which was the son of Jared, which was the son of Maleleel, which was the son of Cainan,*

*Which was the son of Enos, which was the son of Seth, which was the son of Adam, which was the son of God.*

In this piece, Pärt sets the lineage of Jesus to music. In the introductory phrase, the Altos and Tenors sing the text *And Jesus himself began to be about thirty years of age, being as was supposed the son of Joseph...*, then the lineage begins. While the middle voices sing the text at the beginning, the Sopranos and Basses sing accented notes which outline the E minor tonic triad. Instead of text, however, Pärt assigns only IPA (International Phonetic Alphabet) symbols which match the syllables the other voices are singing (see example 14a below).

Larghetto

1' 4

Soprano

Alto

Tenor

Bass

[i] ———

[A] ———

And Je - - - sus him - self *f* be - gan to

And Je - - - sus him - self *f* be - gan to

[e] ———

**Example 14a.** ...which was the son of...

All excerpts from ... which was the son of... used by permission. ©2000 by Universal Edition A.G., Wien/UE 31507

For most of the piece, the words “which was the son of” are set to the same rhythmic motive. In the first section, the names alternate between the Basses and the top three voices singing homophonically (see example 14b below). The words “which was the son of” are sung to repeated pitches (E natural in the Bass section, and a triad in the top three voices). The name changes pitches, usually moving stepwise. This rhythmic and structural pattern continues until measure 83, when all voices sing the final phrase of the section.

The musical score for Example 14b consists of four staves, each representing a different voice part. The Soprano, Alto, and Tenor parts are written in treble clef and sing the phrase "which was the son of Mä-thät," in a homophonic setting. The Bass part is written in bass clef and sings "which was the son of Le-vi". The score is marked *pp* (pianissimo). The lyrics are: Soprano: which was the son of Mä-thät, Alto: which was the son of Mä-thät, Tenor: which was the son of Mä-thät, Bass: which was the son of Le-vi.

*Example 14b. ...which was the son of...*

The second section is divided into groups of three eighth notes, with a tempo marking of  $\text{♩} = 54$ . The Soprano II part keeps the phrases going, singing a line during which it is difficult to find a place to breathe, outlining triads in each division of three eighth notes. The chord progression outlined by the part is: E minor, A minor, B Major7 (without the 5<sup>th</sup>), E minor, G Major, C Major, D Major7, G Major. This progression is sung twice, then the Altos pick up the same pattern. While the two main parts, Soprano II then Alto, sing the continuous arpeggiation of triads, the other voices engage in hocket, singing various syllables (see example 14c below).

Soprano 1

Soprano 2

Alto

Tenor

Bass

son,

which was the son of Ju - da, which was the son of Jo - seph,

which was the, the son, which was the son of the

son,

the son,

*Example 14c. ...which was the son of...*

The next section begins with the men singing homophonically, divided into five parts (TTTTBB). In this section, with a tonality of G Major, the original rhythmic motive returns (see example 14d below). After the men sing in measures 98 – 105, the Sopranos, Altos, and Tenors continue the rhythmic motive, no longer alternating with the Basses as in the first section; the Basses sing only the names (see example 14e below).

Tenor

Bass

4

was the son of Jes - se, which was the son of O - bed

was the son of Jes - se, which was the son of O - bed

*Example 14d. ...which was the son of...*

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: "søn, which was the son of Ä - min - ä - däb, which". The Soprano part features a dotted quarter note rhythm. The Alto and Tenor parts have a more complex rhythmic pattern involving eighth notes. The Bass part has a simpler rhythmic pattern. The score includes dynamic markings like *p* and *f*, and a measure number '1' at the beginning.

**Example 14e.** ...which was the son of...

In the final section of the piece, Pärt once again uses divisions of three eighth notes. This time, instead of one voice carrying the triadic arpeggiation, the Tenors, Basses, and Altos trade off phrases. The Sopranos sing dotted quarter note rhythms either in unison or in intervals of seconds or thirds (see example 14f below). By the end of the piece, all voices are trading off the dotted quarter note divisions. The piece ends with a final "Amen," which is similar to the introductory phrase. Pärt uses double-dotting in the middle voices, indicating that a breath should be taken between the double-dotted quarter note and the sixteenth note (see example 14g below), while the outer voices sustain octaves on E natural.

4

Soprano *p* the son of Rā - gau

Alto *mf* Sār - ūch which was the son - of Rā - - - gau

Tenor *mf* which is the son - of Sār - - - ūch

Bass *mf* Sār - - - ūch, which was the son - of Rā - - - gau

*Example 14f.* ...which was the son of...

(rall.) *p* *mp* *f* *f*

Soprano God A - - - - - men.

Alto God A - - - - - men.

Tenor God A - - - - - men.

Bass God A - - - - - men.

*Largo*

*Example 14g.* ...which was the son of...

**Nunc Dimittis (2001)**

**Voicing:** SSAATTBB  
**Meter:** Mixed  
**Tempo:** ♩ = 76, 92, 100, then 112  
**Duration:** c. 7 minutes  
**Tonality:** Predominantly C# harmonic minor  
**Text:** Luke 2:29-32

*Nunc dimittis servum tuum, Domine,  
 secundum verbum tuum in pace,  
 quia viderunt oculi mei salutare tuum,  
 quod parasti ante faciem omnium  
 populorum, lumen ad revelationem  
 gentium et gloriam plebis tuae Israel.*

*Gloria Patri et Filio et Spiritui Sancto  
 sicut erat in principio et nunc et semper  
 et in Saecula saeculorum. Amen.*

*Lord, now lettest thou thy servant depart  
 in peace, according to thy word: For  
 mine eyes have seen thy salvation, which  
 thou hast prepared before the face of all  
 people; a light to lighten the Gentiles,  
 and the glory of thy people Israel.*

*Glory be to the Father, and to the Son,  
 and to the Holy Spirit. As it was in the  
 beginning, is now, and always to the  
 ages of ages. Amen.*

Pärt divides *Nunc Dimittis* into four sections, each ending with intentional silence in the form of a grand pause. Predominantly in triple meter, the opening section begins with drones in the men's parts (TTBB). The Soprano part, functioning as an M-voice, descends down the tonic scale (beginning on the third scale degree), alternating quarter notes with extended drones. The Soprano II and Alto parts alternately function as T-voices, outlining the tonic triad (see example 15a). In measure twelve, the Tenor II voices abandon their drone to join the Tenor I part in its stepwise descent down the C# melodic minor scale, functioning as M-voices. Likewise, the Basses also join the Baritones as they descend the C# minor triad, functioning as T-voices. The section ends with all voices overlapping in a stepwise statement of the C# harmonic minor scale, followed by a grand pause.

The image displays two systems of a musical score for 'Nunc Dimittis'. The first system includes staves for Soprano, Alto, Tenor, and Bass. The Soprano staff has a fermata with a '3' above it. The Tenor and Bass staves have piano markings: *pp* for the Tenor and *pp* for the Bass. The lyrics 'Nunc' and 'Nuncen' are written below the Tenor and Bass staves respectively. The second system continues the vocal parts. The Soprano staff has a piano marking *p* and the lyrics 'Nunc'. The Alto staff has a piano marking *p* and the lyrics 'Nunc'. The Tenor staff has a piano marking *mp* and the lyrics 'Nunc'. The Bass staff has a piano marking *p* and the lyrics 'Nunc'. The lyrics 'Nunc' and 'di' are also present in the Tenor and Bass staves of the second system.

**Example 15a. Nunc Dimittis**

All excerpts from Nunc Dimittis used by permission. ©2001 by Universal Edition A.G., Wien/UE 31909



The second section, predominantly homophonic, is characterized by repetition of both text and pitch, consisting of four repetitions of the text *quia viderunt oculi mei salutare tuum*. The section is sung by the women, with the men (singing only pitches from the tonic triad) appearing only in the third statement of the text on the words *quia, oculi, mei, and tuum*. The chord progression remains constant throughout the section, with the words *quia viderunt* always in the tonic triad in root position, *oculi* in the subdominant triad (F# minor) in second inversion, *mei salutare* returning to the tonic triad in root position, and *tuum* in a dominant triad in first inversion (see example 15b). A Soprano soloist is also introduced in this section, functioning as a T-voice and singing only the text *oculi mei*. In the second and third statements of the text, Pärt creates dissonance by including tones from the tonic triad in the subdominant and dominant chords: G# is included in the subdominant chord, and C# is included in the dominant chord (see example 15c). In the third statement of the text, the three Soprano parts (including the soprano soloist) function as T-voices, then return to their previous patterns of pitch repetition.

The image shows a musical score for Soprano and Alto parts. The key signature is two sharps (F# and C#), and the time signature is 3/4. The Soprano part has a melodic line with lyrics: 'tu - um, qui - a vi - de - runt o - cu -'. The Alto part has a more rhythmic accompaniment with lyrics: 'tu - um, qui - a vi - de - runt o - cu -'. Above the Soprano staff, there are markings: '3' above the first measure, 'G.P.' above the second measure, '4' above the fourth measure, and '3' above the fifth measure. The Soprano part has a fermata over the final note of the second phrase.

*Example 15b. Nunc Dimittis*

solo

Soprano 1  
Sopranos and Altos  
Alto

o - cu li  
li me - i sa - lu - ta - re tu - um,  
li me - i sa - lu - ta - re tu - um,

Example 15c. Nunc Dimittis

The third section contains the climax of the piece, achieved through an increased dynamic level, thickening of the texture, and a high tessitura in all parts. Resolving the dominant chord (by going to C# Major) which ended the previous section, divided Soprano parts repeat G#/C# while the Alto and Tenor parts enter on E#/G#. In the second measure of the section, the composer assigns the Altos and Tenors to sing pitches in a D Major triad, functioning as a Neapolitan chord (see example 15d).

6 *mp*

Soprano Tutti  
Alto  
Tenor

quod pa - ra - sti an - te fa - ci - em  
quod pa - ra - sti an - te fa - ci - em  
quod pa - ra - sti an - te fa - ci - em

Example 15d. Nunc Dimittis

The climax of the section occurs in measure 91, on the word *lumen* (light). The texture is homophonic and gives the illusion of thickening, although the women's parts (SSAA) and the men's parts (TTBB) are merely doubling a four-part texture (see



The fourth and final section of *Nunc Dimittis* sets a completely different text: the *Gloria Patri*, or the Lesser Doxology. According to the Book of Common Prayer, the *Gloria Patri* often follows the reading of the canticle; the *Nunc Dimittis* text is a canticle used in the compline (evening prayer) service. Although Pärt sets the Latin text, the Russian Orthodox Church (which uses the *Gloria Patri* in both public worship and private prayers) uses the translation from the original Greek text: *Glory to the Father, and to the Son, and to the Holy Spirit, both now and ever, and unto the ages of ages. Amen.*

This is the only section of the work which remains in 3/4 meter throughout, which is significant because constancy of meter is a rare trait in Pärt's music. Hocket is used in this section, as the Tenors sing every other syllable of the text, never complete words, throughout the section. The Tenor and Bass parts, working in tandem, maintain the same rhythmic patterns throughout the section. The Basses begin the sequence, changing syllables on the second beat of each measure, always singing a half note tied to a quarter note (see example 15g). The Tenors, singing every other syllable of the text, always enter on the second beat, singing a half note tied to a quarter note followed by three quarter rests. The relationship between the Tenor and Bass parts can be seen in example 15g below. In addition to the rhythmic pattern, the Basses also repeat the following pattern of pitches (also in example 15f): C#/G#/C# -- C# -- C#/G#/C# -- G#.

Soprano *pp*  
Glo - ri - a Pa - tri et Fi - li - o et

Alto *p*  
Glo - ri - a Pa - tri et Fi - li

Tenor *mp*  
ri - Pa

Bass *pp*  
Glo - ri - Pa

*Example 15g. Nunc Dimittis*

The Soprano and Alto parts also work in tandem, with intervallic leaps moving in contrary motion (see example 15g above). The Sopranos always lead with a descending major or minor 3<sup>rd</sup> leap, followed by the Alto response of an ascending perfect 4<sup>th</sup>, diminished 4<sup>th</sup>, or tri-tone leap. The piece ends not on a tonic chord (C# minor is the overall tonality of the piece), but with a polychord consisting of C#/G#/C# in the men's parts and B#/D# in the women's parts (see example 15h). It is possible that the instability, or feeling that the piece should continue, created by the lack of a strong tonic cadence at the end of the piece is symbolic of the preceding text: *As it was in the beginning, is now, and always to the ages of ages. Amen.*

G.P.

Soprano  
A - men A - men

Alto  
A - men A - men

Tenor  
A - men A - men

Bass  
sæ - lo -  
sæ - - cu - - lo - - rum

*Example 15h. Nunc Dimittis*

***Da Pacem Domine* (2004)**

**Voicing:** SATB (no divisi)

**Meter:** 4/4

**Tempo:** ♩ = 40

**Duration:** 5 minutes

**Central Pitch:** D natural

**Key:** Alternates between D dorian, D harmonic minor, and D natural minor

**Text:**

*Da pacem Domine in diebus nostris quia  
non est alius qui pugnet pro nobis nisi  
tu Deus noster.*

*Give peace, O Lord, in our time because  
there is no one else who will fight for  
us if not You, our God.*

With its overlapping voices, eighth note releases, and an assigned 4/4 meter, *Da Pacem Domine* is composed in a style very similar to that of *Solfeggio*. Each of the vocal parts sings the text syllables in a particular order throughout the piece: altos, sopranos, tenors, then basses (see example 16a). The soprano line functions as the T-voice, with the Tenor also functioning as a T-voice for the first twelve measures of the piece. The altos and basses (and eventually the tenors) all function as M-voices, moving stepwise with one note per syllable.

A

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The text is 'Da pacem Domine'. The Soprano part starts with a *mf* dynamic and a *mp* dynamic, with instructions 'non dim.' and 'sim.'. The Alto part starts with a *mf* dynamic and a *mp* dynamic, with instructions 'non dim.' and 'sim.'. The Tenor part starts with a *mf* dynamic and a *mp* dynamic, with instructions 'non dim.' and 'sim.'. The Bass part starts with a *mf* dynamic and a *mp* dynamic, with instructions 'non dim.' and 'sim.'. The lyrics are 'Da pacem Domine'.

**Example 16a. Da Pacem Domine**

All excerpts from Da Pacem Domine used by permission. ©2004 by Universal Edition A.G., Wien/UE 32941

The exception to this pattern occurs in the measure before each cadence, when the lower three voices sing a succession of first inversion chords (an early Renaissance compositional technique called *fauxbourdon*). Another early Renaissance characteristic included by Pärt is the *anticipation*, a non-chord tone that belongs to and is repeated in the following chord, which occurs during each *fauxbourdon* sequence (see the alto line in example 16b).

The M-voices alternate between B natural and B flat or between C natural and C sharp. This creates the scales of D melodic minor, D natural minor, and D dorian. With the exception of the two measures preceding each cadence, the note values and the order of the voices remains constant. For each syllable, Pärt indicates in the score that the note should be sung *mezzo forte*, going to *mezzo piano* (see example 16a). As a result, the alternation of voices (which immediately decrease in volume) creates bell-like tones.

Soprano

us

Alto

us

Tenor

Bass

us

*Example 16b.* Da Pacem Domine

---



## CHAPTER V

## CONCLUSION AND SUGGESTIONS FOR FURTHER RESEARCH

Whether it is caused by his reputation as a devout Christian or a neo-medieval composer, the music of Arvo Pärt has earned little serious musicological study.<sup>61</sup> In fact, Pärt's wife, Nora, claims that many musicologists, when first introduced to his music, ask, "is that it?" When asked about writers who connect Pärt's music with certain aspects of his biography, Nora explained that the "meaning of the music is purely musical," thus implying that it is an error to draw too many parallels between the music and the composer's background.<sup>62</sup> This author believes that it is difficult, if not impossible, to separate the two.

One parallel that can be drawn between the man and his music is the importance of silence. The composer's unwillingness to grant interviews contributes to rumors that he is reclusive and uncomfortable conversing in English. However, in his book, *Arvo Pärt*, Paul Hillier describes Arvo Pärt as having "presence," a striking appearance, and a strong personality "as powerfully focused as his music."<sup>63</sup> Hillier also suggests that Pärt is simply a private person who dislikes the tedious forms of 'communication' which have become a regular part of modern daily life.<sup>64</sup> It seems that Mr. Pärt is, perhaps, a humble man, as well as a man who is so passionately connected to his music that he does not wish to cheapen it with analysis and excessive discussion. His wife, Nora, once said that

---

<sup>61</sup>Geoff Smith, 19.

<sup>62</sup>Ibid., 21.

<sup>63</sup>Paul Hillier, preface to *Arvo Pärt* (New York: Oxford University Press, 1997), viii.

<sup>64</sup>Ibid., viii.

her husband attempts to live in the shadow of his music, in contrast to modern trends which elevate the artist to a higher level than the art.<sup>65</sup>

While this dissertation is limited to the study of Arvo Pärt's SATB a cappella works, the research could be easily expanded to include the composer's a cappella works for SSA, TTBB, or other configurations of choral ensembles. Also, the choral works with organ accompaniment are written in a similar style and could easily be compared to the pieces analyzed in this document. Paul Hillier is widely considered to be the expert on the music of Arvo Pärt, having written a book about the composer and his music and the introductions to two anthologies of his music, and having conducted many of the original recordings of the works, often with the composer present. I think the most important suggestion for further research is simply to experience the music first hand through performance. Depending upon the level of ensemble, pieces that will serve well as an introduction to the composer's music are: *Missa Syllabica*, an individual movement of *Kanon Pokajanen* (each movement may be performed individually), or *The Woman and the Alabaster Box*. A complete list of works and a discography are included as appendices in the following pages.

---

<sup>65</sup>Geoff Smith, "An Interview with Arvo Pärt: Sources of Invention," *The Musical Times* 140, No. 1868 (Autumn, 1999): 22.

APPENDIX A  
 COMPLETE WORKS BY BY ARVO PÄRT  
 (Separated by genre)  
 Available from Universal Edition Publishing

CHORAL WORKS

Meie Aed (Our Garden) Cantata	1959	10-15'	Children's choir SSA/orch.
5 Kinderlieder/5 Children Songs/5 Laulu Lastele	Late 1950's early 1960's		Children's choir/piano
Solfeggio	1963	5-6'	SATB a cappella
Credo	1968	12'	Piano/SATB/Orchestra
An den Wassern zu Babel saßen wir und weinten	1976/84	7-8'	SATB choir and organ
An den Wassern zu Babel saßen wir und weinten	1976/96	7-8'	SATB and strings
Cantate Domino canticum novum	1977/96	3'	SATB and organ
Missa Syllabica	1977/96	13-16'	SATB and organ
Missa Syllabica	1977/96	13-16'	SATB a cappella
Summa	1977	5-6'	SATB a cappella
De profundis	1980	7'	TTBB, percussion, organ
Passio	1982	75'	Soli/SATB/inst. quartet
Wallfahrtslied / Pilgrim's Song	1984/2001	9'	T-Bar choir and str. Orch.
Zwei Slawische Psalmen	1984/97	8'	SACtTB a cappella
Stabat Mater	1985	20-25'	SAT soli/violin/viola/cello
Te Deum	1985/92	30'	SSAA/TTBB/SATB prepared piano, string orchestra, and tape
Sieben Magnificat-Antiphonen	1988-91	15'	SATB a cappella
Miserere	1989/92	30-35'	Soli/SATB/ensemble
Magnificat	1989	7'	SATB a cappella
The Beatitudes	1990	7'	SATB choir and organ
Beatus Petronius	1990/96	5'	2 SATB choirs/2 organs
Berliner Messe	1990/2002	25'	SATB and organ
Berliner Messe	1990/2002	25'	SATB and string orchestra
Credo (from "Berliner Messe")	1990/2002	4'	SATB and organ

Credo (from "Berliner Messe")	1990/2002	4'	SATB/string orchestra
Credo (from "Berliner Messe")	1990/2005	4'	SATB and organ
Credo (from "Berliner Messe")	1990/2005	4'	SATB/string orchestra
Bogoroditse Dyevo (Mother of God and Virgin)	1990	1'	SATB a cappella
Statuit ei Dominus	1990	5-6'	2 SATB choirs/2 organs
And One of the Pharisees...	1992	10'	Ct[A]TB a cappella
Litany	1994/96	25-30'	Soli/SATB/Orchestra
Dopo la vittoria	1996/98	12'	SATB a cappella
I Am the True Vine	1996	6-8'	SATB a cappella
Kanon Pokajanen	1997	90-110'	SATB a cappella
Tribute to Caesar	1997	7'	SATB a cappella
The Woman with the Alabaster Box	1997	7'	SATB a cappella
Como cierva sedienta	1998/2002	30'	SA unison/orchestra
Triodion	1998	15'	SATB a cappella
Zwei Beter	1998	5'	SA choir a cappella
Cantique des degrés	1999/2002	7'	SATB and orchestra
Cecilia, vergine romana	2000/2002	17-19'	SATB and orchestra
Littlemore Tractus	2000	6'	SATB and organ
Which Was the Son of...	2000	7'30"	SATB a cappella
Beatitudines	2001	7'	SATB choir and organ
Nunc dimittis	2001	7'	SATB a cappella
Peace Upon You, Jerusalem	2002	5'	SA a cappella
Eesti hällilaul "Kuus-kuus, kallike" (Estnisches Wiegenlied / Estonian Lullaby) from 2 Wiegenlieder (2 Lullabies)	2002/05	2'15"	Female choir/string orch.
Rozhdystvyenskaya kolibyelnaya (Weihnachtliches Wiegenlied / Christmas Lullaby) from 2 Wiegenlieder (2 Lullabies)	2002/2005	2'30"	Womens choir/Str. Orch.
In principio	2003	25'	SATB and orchestra
Most Holy Mother of God	2003	5'	Ct/A TTB a cappella
Anthem of St. John the Baptist	2004	5'	SATB choir and organ
Da pacem Domine	2004	6'	SATB and orchestra

Da pacem Domine	2004	6'	SATB a cappella
Veni Creator	2006	2'	SATB and organ
Deer's Cry, The	2007	4'30"	SATB a cappella
Morning Star	2007	3'	SATB a cappella

ORCHESTRAL WORKS BY ARVO PÄRT  
Available from Universal Edition Publishing

Nekrolog op. 5	1960	10'	String Orchestra
Perpetuum Mobil op. 10	1963	5-6'	Orchestra 3 3 4 3 - 4 4 3 1 - timp, perc, str
Sinfonie Nr. 1	1963	16'	Orchestra 1 1 1 1 - 2 1 1 0 - perc, str
Collage über B-A-C-H	1964	8'	Strings, oboe, cembalo, piano
Concerto piccolo über B-A-C-H	1964/94	8'	Solo trumpet, strings, cembalo, piano
Pro et contra concert for cello and orchestra	1966	9'	1 1 1 1 - 1 1 1 0 - alto sax, perc, pno, str
Sinfonie Nr. 2	1966	14'	Orchestra 3 3 4 3 - 6 4 4 0 - perc, hp, pno, str
Sinfonie Nr. 3	1971	21'	Orchestra 3 3 4 3 - 4 4 4 1 - timp, perc, cel, str
Wenn Bach Bienen gezüchtet hätte (If Bach would have been a beekeeper)	1976/2001	6-7'	Piano, wind quintet, string orchestra, percussion
An den Wassern zu Babel saßen wir und weinten	1976/84/95	7-8'	Trombone and chamber orchestra; 2 cl, hn, str
Pari intervallo	1976/95	6'	Clarinet, trombone, string orchestra
Fratres	1977	11'	Trombone, string orchestra, percussion
Fratres	1977	11'	Guitar, string orchestra, percussion
Tabula Rasa	1977	27'	Violin, viola, string orchestra, prepared piano
Cantus in Memory of Benjamin Britten	1977/80	6'	String orchestra and bell
Fratres	1977/91	10'	String orchestra and percussion
Fratres	1977/92	11'	Violin, string orchestra, percussion
Fratres	1977/95	11'	Cello, string orchestra, percussion
Psalom	1985-95	4-7'	String orchestra
Silouans Song "My soul yearns after the Lord..."	1991	5-6'	String orchestra
Trisagion	1992/94	12'	String orchestra
Darf ich...	1995/99	3'	Solo violin, bell in C sharp, strings
Mein Weg	2000	7'	14 strings (6-2-4-2), percussion
Orient & Occident	2000	7'	String orchestra
Lamentate	2003	35-40'	Piano and orchestra
La tela traslata	2005	c. 14'	Orchestra
La Sindone	2005	14'	Orchestra
Für Lennart in memoriam	2006	7-8'	String orchestra
"These Words..."	2007/08	10-15'	String orchestra and percussion

CHAMBER WORKS BY ARVO PÄRT  
Available from Universal Edition Publishing

Quintettino	1964	5'	Flute, oboe, clarinet, bassoon, horn
Pari intervallo	1976/80	6'	4 recorders
Arbos	1977	3'	7 recorders and 3 triangles
Fratres	1977	10'	Chamber ensemble of strings and percussion
Fratres	1977	10'	Wind octet and percussion
Fratres	1977	10'	Brass orchestra
Fratres	1977'	11'	Cello and piano
Fratres	1977	11'	Viola and piano
Summa	1977	5-6'	Recorder quartet
Fratres	1977/80	11'	Violin and piano
Fratres	1977/82	10'	4, 8, or 12 cellos
Fratres	1977/85/89	10'	String quartet
Arbos	1977/86/2001	3'	8 brass instruments and percussion
Sarah Was Ninety Years Old	1977/90	25'	3 voices (STT), percussion, organ
Summa	1977/90	5-6'	Violin, 2 violas, cello
Summa	1977/91	5-6'	String quartet
Spiegel im Spiegel	1978	10'	Violin and piano
Spiegel im Spiegel	1978	10'	Viola and piano
Spiegel im Spiegel	1978	10'	Cello and piano
Spiegel im Spiegel	1978	10'	Clarinet and piano
Spiegel im Spiegel	1978	10'	Double bass and piano
Es sang vor langen Jahren	1984	4'	Alto or Countertenor, violin, viola
Wallfahrtslied/Pilgrim's Song	1984	9'	Tenor or baritone, string quartet
Psalom	1985/91	2'30" - 5'	String quartet
Festina lente	1988/90	6-9'	String orchestra and harp
Mozart - Adagio	1992/2005	6'	Violin, cello, piano
My Heart's in the Highlands	2000	8'30"	Countertenor or alto, organ
Eesti hällilaul "Kuuskuus, kallike" (Estnisches Wiegenlied / Estonian Lullaby) from 2 Wiegenlieder (2 Lullabies)	2002	2'15"	2 female voices and piano
Rozhdystvyenskaya kolibynaya (Weihnachtliches Wiegenlied / Christmas Lullaby) from 2 Wiegenlieder (2 Lullabies)	2002	2'30"	Voices and piano

Passacaglia	2003	5'	Violin and piano
L'abbé Agathon	2004	15'	Soprano and 8 cellos
L'abbé Agathon	2004/05	15'	Soprano, 4 violas, 4 cellos
Vater unser	2005	2'30"	Boy soprano and piano
Von Angesicht zu Angesicht	2005		Baritone, clarinet, viola, contrabass
Fratres	2006	11'	4 percussionists
Scala chromatica	2007	1'45"- 2'	Violin, cello, piano



KEYBOARD WORKS BY ARVO PÄRT  
Available from Universal Edition Publishing

4 leichte Tanzstücke Musik für Kindertheater	1956/57	6'	Piano
Sonatinen op. 1 Nr. 1	1958	6'	Piano
Partita op. 2	1959	8'	Piano
Sonatinen op. 1 Nr. 2	1959	6'	Piano
Diagramme op. 11	1964	4'	Piano
Für Alina	1976	2'	Piano
Trivium	1976	7'	Organ
Pari intervallo	1976/80	7'	Organ
Variationen zur Gesundung von Arinuschka	1977	4'	Piano
Annum per annum	1980	6'	Organ
Hymn to a Great City	1984/2004	3'	2 pianos
Mein Weg hat Gipfel und Wellentäler	1989	8'	Organ
Für Anna Maria	2006	1'15"	Piano

APPENDIX B  
RECOMMENDED DISCOGRAPHY  
for SATB A CAPPELLA WORKS BY ARVO PÄRT

Conductors Noel Edison, Paul Hillier, Tõnu Kaljuste, and Stephen Layton have recorded some of the best known albums of Arvo Pärt's music. These recordings, some of which are the premiere recordings of the pieces produced under the supervision of the composer, are of extremely high quality and set the standard for conductors preparing Pärt's music. The following list of CD recordings is not a complete discography of Pärt's a cappella works, but these titles include all of the pieces analyzed in this dissertation and are essential to anyone interested in learning more about the music of Arvo Pärt.

**Arvo Pärt: De Profundis**

Theatre of Voices/ Paul Hillier, conductor  
Harmonia Mundi B0000007FL (1997)

Track list:

- |                                    |  |
|------------------------------------|--|
| 1. <i>De Profundis</i>             | 11. <i>Summa</i>                           |
| 2-7. <i>Missa Syllabica</i>        | 12-18. <i>Sieben Magnificat-Antiphonen</i> |
| 8. <i>Solfeggio</i>                | 19. <i>The Beatitudes</i>                  |
| 9. <i>And One of the Pharisees</i> | 20. <i>Magnificat</i>                      |
| 10. <i>Cantate Domino</i>          |  |

**Kanon Pokajanen**

Estonian Philharmonic Chamber Choir/Tõnu Kaljuste, conductor  
ECM 1654/55 (1998)  
2-CD-Set

**Triodion**

Polyphony/Stephen Layton, conductor  
Hyperion UK B0000ARNEZ (2003)

Track list:

- |                                      |                                       |
|--------------------------------------|---------------------------------------|
| 1. <i>Dopo la Vittoria</i>           | 5. <i>Littlemore Tractus</i>          |
| 2. <i>Nunc dimittis</i>              | 6. <i>Triodion</i>                    |
| 3. <i>...which was the son of...</i> | 7. <i>My Heart's in the Highlands</i> |
| 4. <i>I Am the True Vine</i>         | 8. <i>Salve Regina</i>                |

**Arvo Pärt: A Tribute**

Pro Arte Singers/Paul Hillier, conductor  
 Harmonia Mundi 907407 (2005)

Track list:

- |  |                                       |
|--|---------------------------------------|
| 1. <i>Dopo la Vittoria</i>                 | 12. <i>Magnificat</i>                 |
| 2. <i>The Woman with the Alabaster Box</i> | 13. <i>Bogoróditse Djévo</i>          |
| 3-10. <i>Berliner Messe</i>                | 14. <i>I Am the True Vine</i>         |
| 11. <i>Solfeggio</i>                       | 15. <i>...which was the son of...</i> |

**Arvo Pärt: Da Pacem**

Estonian Philharmonic Chamber Choir/Paul Hillier, conductor  
 Harmonia Mundi B000H0MGUU (2006)

Track list:

- |   |                                   |
|---|-----------------------------------|
| 1. <i>Da pacem Domine</i>                   | 6. <i>An den Wassern zu Babel</i> |
| 2. <i>Salve Regina</i>                      | 7. <i>Dopo la vittoria</i>        |
| 3. <i>Zwei slawische Psalmen: Psalm 117</i> | 8. <i>Nunc dimittis</i>           |
| 4. <i>Zwei slawische Psalmen: Psalm 131</i> | 9. <i>Littlemore Tractus</i>      |
| 5. <i>Magnificat</i>                        |                                   |

**Arvo Pärt: Music for Unaccompanied Choir**

Elora Festival Singers/Noel Edison, conductor  
 Naxos 8.570239 (2006)

Track list:

- |  |  |
|--|--|
| 1-3 <i>Triodion</i>                                      |  |
| 4. <i>Tribute to Caesar</i>                              | 7. <i>I Am the True Vine</i>               |
| 5. <i>Nunc dimittis</i>                                  | 8. <i>The Woman with the Alabaster Box</i> |
| 6. <i>Kanon Pokajanen: Ode VII</i><br>( <i>Memento</i> ) | 9. <i>Dopo la vittoria</i>                 |
|  | 10. <i>Bogoroditse Djevo</i>               |

## APPENDIX C

Email from Universal Edition A.G. granting copyright permission  
for the use of musical excerpts

**Subject:** AW: Previous email  
**From:** Aygün Lausch  
**Date:** Thursday, April 10, 2008 4:15 AM  
**To:** 'Kimcargile'

Dear Kimberly,

We are pleased to grant you permission for the use of notation examples which you sent us per e-mail. Please indicate our copyright-lines as follows:

Arvo Pärt

Solfeggio © Copyright 1997 by Universal Edition A.G., Wien/UE 30455  
Summa © Copyright 1980, 1990 by Universal Edition A.G., Wien/UE 33686  
Missa Syllabica © Copyright 1980, 1997 by Universal Edition A.G., Wien/UE 30430  
Zwei Slawische Psalmen © Copyright 1984, 1997 by Universal Edition A.G., Wien/UE 31115  
7 Magnificat-Antiphonen © Copyright 1990 by Universal Edition A.G., Wien/UE 19098  
Bogoróditse Djevó © Copyright 1990 by Universal Edition A.G., Wien/UE 30414  
Dopo la Vittoria © Copyright 1996 by Universal Edition A.G., Wien/UE 30429  
I Am the True Vine © Copyright 1996 by Universal Edition A.G., Wien/UE 30301

We kindly ask you to send us two complimentary copies of your dissertation.

All the best,  
Aygün

Aygün Lausch  
UNIVERSAL EDITION AG  
Bösendorferstrasse 12  
A - 1010 Wien  
Tel.: + 43 / 1 / 337 23 - 112  
Fax: + 43 / 1 / 337 23 - 400  
<mailto:lausch@universaledition.com>  
<http://www.universaledition.com>

## REFERENCES

- Allwood, Ralph. *Russian Choral Masterpieces*. London: Novello & Company Limited, 2003.
- Brumfield, William C. and Milos M. Velimirovic. *Christianity and the Arts in Russia*. Cambridge: Cambridge University Press, 1991.
- Gardner, Johann von. *Russian Church Singing: Orthodox Worship and Hymnography*. Crestwood, NY: St. Vladimir's Seminary Press, 1980.
- Hillier, Paul. *Arvo Pärt*. New York: Oxford University Press, 1997.
- Hillier, Paul. Introduction to *Arvo Pärt, Collected Choral Works*. Vienna: Universal Edition Publishing Musikverlags, 1999.
- Lunt, Horace G. *Old Church Slavonic Grammar*. 5<sup>th</sup> ed. Netherlands: Mouton & Co., 1968.
- McCarthy, Jamie. "An Interview with Arvo Pärt," *The Musical Times* 130, No. 1753 (March, 1989): 130.
- Otten, Joseph. "Antiphon," *The Catholic Encyclopedia*, vol. 1. New York: Robert Appleton Company, 1907.
- Pärt, Arvo. *Arvo Pärt: Collected Choral Works*. Edited by Eric Marinitsch and Robert Thompson. Vienna: Universal Edition Publishing Musikverlags, 1999.
- . *Da pacem Domine*. Vienna: Universal Edition A.G., 2004.
- . *Kanon Pokajanen*. Vienna: Universal Edition A.G., 1997.
- . *Missa Syllabica*. Vienna: Universal Edition, A.G., 1980.
- . *Nunc dimittis*. Vienna: Universal Edition A.G., 2001.
- . *...which was the son of...* Vienna: Universal Edition Publishing, 2000.
- Sitsky, Larry. *Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook*. Westport: CT: Greenwood Press, 2002.
- Smith, Geoff. "An Interview with Arvo Pärt: Sources of Invention." *Musical Times* 140, No. 1868 (Autumn, 1999): 19-22, 24-25.