Arvo Pärt’s Serial and Tintinnabuli Works:  
A Continuum of Process

by

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A thesis submitted in conformity with the requirements  
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Faculty of Music  
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Abstract

The music of Estonian composer Arvo Pärt has received wide recognition globally, making him one the world’s most often performed living composers. In 1968, Pärt entered a self-imposed period of compositional silence and study. Before 1968 Pärt composed using an atonal, serial language. When he reemerged musically, in 1976, it was with an entirely new language he calls tintinnabuli. For good reason most scholarship acknowledges Pärt’s years of silence as a great divide between two disparate periods of his writing. This study, however, makes an explicit link in the method of composition between his serial music and the triadic, tonal music of the his early years using the tintinnabuli language. It also reveals the extent to which his music has evolved since the codification of tintinnabuli procedures in the early 1980s. Once again, it is shown that Pärt’s primary method of composition remains controlled by pre-compositional designs. Once set, these pre-compositional rules play out, predictably following their prescribed procedure. Recognizing this important parallel acknowledges that his music is not of disparate schools, but rather, is a continuum of compositional method. Complete musical analyses of important Pärt works, Credo (1968), Passio (1982) and Como cierva sedienta (1998), contained in this study reveal that although the musical language has
entirely changed, the processes with which Pärt composes unite the work of a composer.

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Chapter One

Introduction

The music of Estonian composer Arvo Pärt has received artistic acclaim and enjoyed popular success among performers and audiences alike. His introduction to Western audiences following his emigration from Estonia garnered him recognition as one of the leading composers of the twentieth and twenty-first centuries. Recent commissions include major international ensembles, such as the Los Angeles Philharmonic and L’Orchestre de Paris, and political figures such as former Estonian President Lennart Meri. Renowned conductors Paul Hillier, Tõnu Kaljuste, Neeme Jarvi and Stephen Layton, among many others, have championed his works in performance and recording. Arvo Pärt, however, has not always enjoyed critical success. Throughout the 1960s, the composer was often criticized by Soviet cultural authorities for embracing compositional techniques, such as serialism, being employed by composers outside the Soviet Union. It is this criticism that ultimately sent Pärt into a period of silence. Following the controversial performance of his work, Credo, in 1968, Pärt virtually stopped composing for nearly a decade. During this self-imposed hiatus he studied Gregorian chant, medieval and early renaissance polyphony and converted to Eastern Orthodox Christianity. These would become important influences on him as he contemplated how to proceed creatively.

When he reemerged compositionally in the mid-1970s, it was as an entirely different composer. Equipped with a new compositional process, Pärt began composing prolifically in a new style he called tintinnabuli.¹ Over several years and many works, he codified this process of composition into a unique voice.

For good reason most scholarship generally acknowledges Pärt’s years of silence as a great divide between two periods of his writing. His compositions before Credo are mostly orchestral. These works embrace the modernist techniques of the 1960s; they are decidedly atonal and many

employ the serial procedures popular in Western Europe and North America. Arvo Pärt, in fact, was the first Estonian composer to write serial music. With his reemergence compositionally in the mid-to-late 1970s, however, Pärt had discovered a new language. So different was this new language, that in 1978, he described it as “a flight into voluntary poverty.” The atonal clusters and jagged rhythms of his old music were discarded for clean, pure, triadic tonality. The materials of music were simple and minimal. His new works favoured the vocal ensemble over the full orchestra and leaned heavily towards sacred Christian texts. While many Western composers were still employing and developing serial approaches, Pärt’s new voice recalled medieval species-style counterpoint. His new works took refuge in the simple emotional expression created by two-voices moving in and out of dissonance. For Pärt tintinnabuli was an answer to the crisis reached in 1968 following the controversial premiere of Credo. Pärt soon attained international acclaim and commercial success. Recordings of many of his works, in the tintinnabuli language, followed.

**Critical and popular reception of Arvo Pärt**

Pärt’s popular appeal and critical reception, however, have often been at odds with each other. On one hand, audiences around the world have received performances of many of Pärt’s works favourably. Recordings have sold in quantities beyond those of many classical recordings. On the other hand, many critics have not immediately embraced Pärt’s new idiom. Some viewed his new music as regressive; others judged its perceived simplicity as empty of substance and/or meaning. In 1994, an article by Josiah Fisk entitled, “The New Simplicity: The Music of Gorecki, Tavener and Pärt,” was published in *The Hudson Review*. Fisk’s central assertion is that the music being produced by the three composers noted in the article’s title is of little artistic merit. The author disparagingly labels the three composers as “exponents of what might be called the New Simplicity. The absence of inherent musical substance in their compositions is

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3 Paul Hillier’s 1997 study, *Arvo Pärt* (Oxford University Press) offers an insightful introduction to tintinnabuli and introduces the analytical language that will be used in this present study.

intentional.”⁵ Fisk co-opt the term New Simplicity from the 1970s German movement, *Neue Einfachheit.*⁶ The composers of the *Neue Einfachheit* movement “sought a more immediate relationship, unmediated by complex pre-compositional planning, between their creative impulse and its musical expression and, by extension, between their music and its listeners.”⁷ Fisk asserts, however, that in the music of the “New Simplicity, the development of ideas in the manner of Western classical music is carefully avoided, the stated goal being the attainment of simplicity and ‘purity’ of musical material and character.”⁸ Lest one perceive simplicity and purity to be admirable attributes, Fisk quickly continues scathingly by saying, “what comes out of your CD player on ‘Scan’ is not much different from what comes out on ‘Play.’”⁹ Fisk’s issue with this music stems not from its minimal use of musical resources. Rather, it is his view that this “music forces a single interpretative possibility onto the listener with totalitarian efficiency.”¹⁰ In short, it is music without depth, without substance.

Fisk’s choice of the term “New Simplicity” to describe the music of Arvo Pärt would become wonderfully ironic on two counts. One of the defining features of the original *Neue Einfachheit* movement is that composers deliberately avoided “complex pre-compositional planning.”¹¹ It will be shown in Chapters Three, Four and Five of this study that Pärt’s music from all eras is, in fact, highly controlled by complicated pre-compositional procedural devices. It is this fact that helps to link two disparate periods of Pärt’s compositional life.

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⁷ Ibid.

⁸ Fisk, 402.

⁹ Ibid., 403.

¹⁰ Ibid., 407.

The second piece of irony with respect to Fisk’s use of the term “New Simplicity” is that followers of Pärt (and Gorecki and Tavener) would again co-opt the term, embracing it to positively describe these composers and their music. Soon after the Fisk article appeared in *The Hudson Review*, “New Simplicity” began to be used in print, and in marketing efforts with no indication that it was once a disparaging term, thereby contributing to Pärt’s artistic and commercial successes. The term continues to be used in this way today. Pärt’s official biography on the website of his longtime publisher, universal edition, is written by his wife, Nora Pärt and researcher Saale Kareda. They use the term “New Simplicity” to describe his tintinnabuli music.¹²

New Simplicity also has synergetic resonance with the Munich-based ECM Records, which has long been associated with Pärt and his music. The branding of Pärt as a ‘New Simplist’ composer falls in line with their commercial image. Laura Dolp suggests that the company’s packaging maintains “a reputation in the industry for their elegance and minimalist vocabulary, including a sparseness and attention to structural outline.”¹³ It is undeniable that ECM’s careful packaging of Pärt’s recordings with austere, minimal covers has helped secure him a place as a major international ‘classical’ composer, whose popularity has grown well beyond the usual ‘classical’ circles. Since Pärt’s introduction to Western audiences, his music has garnered the kind of popular appeal usually reserved for pop musicians. In fact, popular musicians have gravitated to his music with ringing endorsements. Michael Stipe, of the alternative rock band R.E.M. described Pärt’s music as “a world on fire and an infinite calm.” ECM embraced Stipe’s sound-byte quotation, for a time printing it on a sticker that was placed outside the shrink-wrap of ECM’s recording of Pärt’s *Litany*.¹⁴ The Icelandic singer Björk is another popular musician who has embraced Pärt’s music, engaging him in a “revelatory” interview in a BBC


¹⁴ Ibid., 181.
documentary. Association with these musicians and others outside of the art music tradition further ensconced him in a wider popular environment and is proof of his value “across genres and within diverse soundscapes.”

The artwork inside Pärt’s recordings with ECM is also carefully chosen to portray a very particular image. Laura Dolp writes that the branding of Pärt by ECM ensured that the “image of Pärt as a pious, solitary spiritual seeker” was central to their efforts.

Pärt’s tall, lean frame and his thick, full beard contribute to the image (well used in marketing) of Pärt as a monkish figure. Photographs of a monastic-looking Pärt, usually in black and white, are set next to pictures of ancient churches or austere, bleak northern landscapes. These images contribute to the perception of both the composer and his music as mystical and timeless. This image of Pärt as mystic and prophet has been, throughout his popular ascent, a boon to ECM and universal edition, his publisher. Nora Pärt, the composer’s wife and sometime spokesperson, suggests, however, that this image has not always been a positive attribute to his public persona. The media, she says, found it a “gratifying topic to report about: an exotic being, mystic, monk, beard, medieval vocabulary, detached from the world, etc. It wasn’t all meant in a bad way (though some of it was bad enough) and the more well-meaning it was the more the distorted picture upset us and did us harm.” Arvo Pärt added that some even thought that he “wore a false beard!” The image, the marketing, and the ringing endorsements of alternative musicians have contributed an important element to Pärt’s reception throughout the world.

16 Engelhardt, 31.
17 Dolp, 185.
19 Ibid.
Reason for the Study

Notwithstanding the attention that has been paid to Pärt as noted above, the critical discourse surrounding his music has been proportionately light considering its wide dissemination around the world. A recently published book, *Arvo Pärt in Conversation*, by Enzo Restagno, adds to this discourse as a valuable volume of interviews with the composer. It contributes to the field by offering insight into the composer’s life and music, in his own words. Restagno’s thorough interviews allow the reader to hear directly from Pärt, as he presents colourful and personal discourse about music from all periods of his oeuvre. While this volume does not add substantial analytical discussion, it is a welcome and helpful addition to the literature and to the present study as a primary source of Pärt’s own words.

The “Arvo Pärt and Contemporary Spirituality Conference” at Boston University in March, 2010 was the first international gathering of Pärt scholars in the year of his 75th birthday. Discussion of Pärt’s *Passio* found in chapter 4 of the present study, was first delivered as a separate paper entitled “Symbolic Chiasm in Arvo Pärt’s Passio” at this conference. It was subsequently published in *Circuit musique contemporaines* in 2011.20 Some authors present at the Boston conference have become contributors to the recently published *Cambridge Companion to Arvo Pärt*.21 This compendium of short essays serves as an excellent introduction to many facets of Pärt’s life and times. Additionally, a conference hosted by the Southbank Centre and the Royal Academy of Music in London, UK entitled “Arvo Pärt: Soundtrack of an Age,” in September 2010 focused on interdisciplinary topics of analysis, hermeneutics, media studies and spirituality as they pertain to Pärt’s music.

A dissertation by Carol Matthews Whiteman relates Pärt’s *Passio* to the symbolism of iconography of the Orthodox Church.22 Her study details the ways in which Pärt’s methodology


22 Carol Matthews Whiteman, “Passio: The iconography of Arvo Pärt” (PhD diss., City University of New York, 1997).
places central importance on form and structure while creating symbolic connections to his Eastern Orthodox faith. Kimberly Cargile’s 2008 study offers readers analyses of Pärt’s a cappella output.\(^{23}\) These studies, however, do not attempt to place the varied serial and tintinnabuli works on a continuum of compositional method. These recent additions to the academic discourse surrounding Pärt’s music are, in part, in response to Pärt’s statement that:

...there is as yet no critical tradition for the reception of my music. Some beginnings have been made regarding my tintinnabuli style, and these shed a little light in the general fog, but one must bear in mind that while my music has already found a place with the audience, the theoretical side that should go hand in hand with this has not yet been fully worked out.\(^ {24}\)

The focus of this dissertation is a critical study of Arvo Pärt’s compositional technique from the mid-1960s to 2000. I have chosen three major choral-orchestral works both for their importance within his oeuvre and as representatives of Pärt’s compositional periods. \textit{Credo} (1968), \textit{Passio} (1982) and \textit{Como cierva sedienta} (1998) represent important compositional and biographical milestones in the composer’s career and life.

The first, \textit{Credo}, is the fruition of several years of experimentation with serialism and collage techniques. \textit{Passio}, completed in 1982, though begun before Pärt’s emigration from Estonia, is representative of Pärt’s early tintinnabuli works. In Chapter Five, \textit{Como cierva sedienta} is discussed as a large-scale work in which the tintinnabuli language is stretched and new processes are developed. In Chapters Three, Four and Five, I will also analyze several shorter works, chosen for their importance with respect to the compositional developments represented in each of the three major choral-orchestral works.\(^ {25}\) While representing three disparate periods, the chosen works also embody a continuance of compositional unity, an element of Pärt scholarship not addressed in other studies. The genesis of the selected works spans a period of thirty years.

\(^{23}\) Kimberly Cargile, “An analytical conductor’s guide to the SATB a cappella works of Arvo Pärt” (DMA diss., University of Southern Mississippi, 2008).

\(^{24}\) Arvo Pärt, in Restagno, 63.

\(^{25}\) In Chapter Three I discuss \textit{Solfegio}, \textit{Perpetuum mobile} and \textit{College über B-A-C-H}. The early tintinnabuli works discussed in Chapter Four are \textit{Cantus in memoriam Benjamin Britten} and \textit{Summa}. And in Chapter Five, analyses of \textit{The Beatitudes}, \textit{Triodion}, \textit{Nunc dimittis} and \textit{I am the true vine}, exhibit the extent to which Pärt’s later tintinnabuli works developed in the mid-to-late 1990s.
The works chosen come from both sides of the eight-year period of “silence” that traditionally has marked the division of Pärt’s compositional output. A complete musicological and theoretical analysis of each work will allow this author to compare the works, revealing important lines of compositional unity from Pärt’s early career to the turn of the twenty-first century. I will make an explicit link between the early works of the 1960s and the tintinnabuli works of the late 1970s and also recognize a line of development leading Pärt from strict tintinnabuli procedures into the twenty-first century. Recognizing that his output is in fact a continuum, and not simply of disparate schools, sheds new light on a composer whose influence in Estonia and abroad continues to grow.
Chapter Two

Introduction

Arvo Pärt was born 11 September 1935 in Paide, Estonia. The nation into which he was born was a free republic having gained its independence in the years following World War I. Freedom, however, was not well known to Estonians, nor would freedom be destined to stay for very long in Pärt’s birth country. Political occupation had been the way of life for Estonians for all but a few of the last seven hundred years. Estonia’s larger more powerful neighbours subjugated the Estonian people to their governance, often with a threat of imprisonment, deportation or death for those unwilling to live by their rules. Yet the small Baltic state emerged from this era of oppressive occupations as a nation sure of its past and firmly entrenched in a unique culture and language. In the most recent occupation by Soviet Russia, which ended in 1991, Estonians learned quickly, and often fatally, that open dissention of Soviet imposed views and policies would not be tolerated. Yet their resolve was strong. That a unique culture and language exists at all after seven hundred years of occupation is a testament to the strength of this nation.

Toivo Raun’s categorical history of the Estonian people indicates that unlike most European countries, “the area populated by the Estonian people and their ancestors has not changed appreciably in the last 1500 years.”\(^26\) From the beginning of the thirteenth century, however, these lands were controlled politically by conquering nations: the Germans and Danes (1200-1561), the Polish and Swedes (1561-1710), and up to the beginning of the 20th Century, by Imperial Russia.\(^27\) Significantly, despite hundreds of years of foreign rule, Estonians have managed to preserve their language and develop a unique body of folklore and song.

The Estonian population increased from one hundred-fifty thousand in the 13th century to 1.1 million at the time of Arvo Pärt’s birth. The biographer of fellow Estonian composer, Veljo Tormis (b. 1930), Mimi S. Daitz posits that the Estonian language and culture exist today, in part, because the Estonians were largely peasants, who, as a population, were of little interest to


their conquerors. As an example, Daitz goes on to suggest that in the nineteenth century, “German remained the language of the upper classes, hence of secondary schools and the University, but in parish schools instruction was in Estonian.” While foreign rulers came and went, Estonians quietly and resolutely carried on with typical Estonian stoicism.

**Arvo Pärt in Soviet Estonia**

The period of Estonian history that most directly affects the early life and career of Arvo Pärt began in 1919. Following the Revolution of October 1917, which led to the creation of the Soviet Union, Estonia gained her independence for the first time in seven hundred years. These years saw a dramatic expansion of educational and cultural programmes. Rates of literacy among Estonians skyrocketed; every citizen was afforded the right to instruction in Estonian and nearly everyone over age ten could read and write. Conservatories of music were founded in the cities of Tallinn and Tartu and were supported by the state during the years of independence. The National Song Festivals, held every five years, attracted as many as seventeen thousand five hundred participants (not including the audience of over one hundred thousand). It was into this Estonia, independent and prosperous, that Arvo Pärt was born in 1935.

By the late 1930s, however, tensions across Europe began to rise and Estonia entered what would become the most devastating period in its history. After a series of secret meetings between Nazi and Soviet officials, the Molotov-Ribbentrop Pact assigned the Baltic countries to the Soviet Union and by August 1939 Soviet troops had moved to the Estonian border.

28 Mimi Daitz, personal interview, New York City, April 19 2006.
30 Ibid., 26.
31 Raun, 133.
32 Raun, 137.
33 Ibid.
34 Raun, 150.
1940, the Soviet Union fully controlled Estonia. The years of independence were over; Estonia was again an occupied country. In urban areas, the Sovietization of Estonia brought with it “sweeping social change. The elites of independent Estonia, the economically and politically well-placed, were now dispossessed and many of their members were deported to the interior of the Soviet Union.”\textsuperscript{35} Toivo Raun suggests that during this first year of occupation, the Soviet regime “executed about 2000 Estonian citizens and deported approximately 19000, …another 33000 men, were mobilized with the retreating Soviet army and taken to the interior of the USSR where they met harsh conditions in Soviet labor camps. It is reasonable to assume that most of them did not survive World War II.”\textsuperscript{36} In education, Soviet reforms replaced English with Russian as first foreign language and all subjects were to be taught with a Marxist-Leninist slant; schoolteachers resisting the reforms were executed or deported.\textsuperscript{37}

In 1941, Nazi Germany began its attack on an unprepared Soviet Union. Nazi forces reached Estonia by July and were initially “greeted as liberators, especially in the wake of the mass deportations carried out by the Soviets.”\textsuperscript{38} Arvo Pärt recalls the arrival of German soldiers when he was five years old:

> When the war broke out, the soldiers who had spread through the whole town came and occupied every free space in people’s flats. In ours as well. There were two or three of them, I’m not sure exactly how many. They moved into the room where the big piano stood. We played a lot of good music together, and we sang. All in all I can’t claim that these were bad times. Bad things came later, from the East.\textsuperscript{39}

While the music making with German soldiers may be remembered by a young boy with naïve affability, the experiences encountered during the years of the Second World War would have a pronounced effect on Pärt:

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\textsuperscript{35} Raun, 153.

\textsuperscript{36} Ibid., 154.

\textsuperscript{37} Ibid., 155.

\textsuperscript{38} Ibid., 157.

\textsuperscript{39} Arvo Pärt, in Restagno, 4.
One member of my family had been recruited by the Russian army and had to undergo the ordeal of the German concentration camp, while another, who had to serve in the German army, experienced the same thing on the other side. I saw the situation, with all its contradictions through the eyes of a child...however, I can distinctly remember the burning houses and the people running to put them out. We were lucky - our house and the piano remained unharmed throughout the whole war.  

During these war years, Pärt received his earliest musical training. From about 1942, “Pärt attended a children’s music school, where he was given sound musical instruction in piano and music theory and literature...He felt encouraged to spend much of the time experimenting and inventing compositions of his own.” This education would plant musical seeds in the young Pärt, while also helping to create a sense of normalcy in a time of tremendous turmoil and political upheaval.

From 1941-44 Estonia suffered a population loss of one hundred thousand people (this, in addition to the ninety-two thousand lost during 1940-41). With a pre-war population of just over one million, these population losses were devastating to the nation. Unlike the Soviets, “the Germans made no attempt to enforce a particular literary or artistic method on the creators of Estonian culture. However, they also did nothing to encourage Estonian cultural expression, since that culture was slated, in their view, for extinction within the coming decades.” German officials viewed the Baltic cultures as inferior; assimilation would ensure a Germanization of the Estonian people.

Following World War II, Estonia was once again in Soviet hands. Although contemporary Soviet sources did not acknowledge it, the three Baltic countries were the only independent states to be erased from the map at the end of World War II. Fearing a return to Soviet occupation, approximately seventy thousand Estonians fled to the West. It is likely that several

40 Arvo Pärt, in Restagno, 4-5.
42 Raun, 167.
thousand did not make it to safety."\textsuperscript{44} Those who were left faced a country under siege by oppressive and totalitarian rule. It is in this political landscape that Arvo Pärt grew up and received his musical education and training. Immo Mihkelson acknowledges the tumultuous times of Pärt’s generation: “he was born in 1935 during the first period of Estonian independence; he started elementary school when the German military had seized power; his musical career started under Soviet rule.”\textsuperscript{45} Today, Pärt identifies readily with his native homeland, though he has spent most of the last thirty or so years living away from Estonia. Many of his contemporaries have gravitated towards the vast Estonian folk music traditions as a means of strengthening bonds with their homeland in the face of political and social occupation.\textsuperscript{46} Pärt, however, has avoided any overt references to his country’s rich musical traditions, “yet it is unlikely that the composers’ unique musical and spiritual identity could have been created anywhere else.”\textsuperscript{47}

Pärt’s musical education continued in the years following World War II. During the early post-war years, though the country was under the control of the Soviet Union, Pärt’s teachers “carried on the societal and cultural ethos of the pre-war independent Estonia. This had a definite effect on the formation of the young Pärt’s worldview.”\textsuperscript{48} Not so distant memories of an independent Estonia stayed with Pärt as he and society-at-large learned how to operate in the Soviet system.

Pärt’s studies at the Tallinn Conservatory, which began in 1953, were interrupted by compulsory military service from 1954-56. Because Pärt “was a musician, he was chosen to play in the regiment’s orchestra, which made his army experience more bearable.”\textsuperscript{49} At that time Estonian

\textsuperscript{44} Raun, 166.


\textsuperscript{47} Hiller, 24.

\textsuperscript{48} Mihkelson, 11.

\textsuperscript{49} Ibid., 12.
men were allowed to “serve in the Soviet army in the Estonian regiment situated just a few dozen kilometers outside Tallinn.” This fact made the period of service much more tolerable than having to serve further from home, and perhaps even sheltered Pärt from more rigorous conditions. Further, Pärt’s Estonian regiment was demobilized midway through his active service. If not for ill health, which had him released from the army a year early, Pärt would have been moved to complete his service in “some other part of the Soviet Union far away from Estonia.”

Pärt returned to the Tallinn Conservatory in 1956 and soon after began composition studies with esteemed Estonian teacher, Heino Eller. In Eller, Pärt found a teacher whose aim was to “preserve every student’s individuality.” Pärt recalls that “Eller never forced us to follow him,” even when his musical instincts drew him towards twelve-tone music. Eller gave Pärt the outlawed treatises of Herbert Eimert and Ernst Krenek on writing twelve-tone music, and “used them for his lessons with us.” Meanwhile, teachers and arts officials elsewhere in the Soviet Union, citing Communist Party doctrine on the use of formalism, mocked student composers for their interest in Western techniques. It is clear from Pärt’s tributes to him, that Eller provided mentorship and friendship that went far beyond the usual teacher-student role. When asked in an interview with Enzo Restagno about his educational influences, Pärt returned the discussion to Eller saying:

I would like to tell you something else about Eller. As I said, he was a man of exceptional geniality, and I never heard him speak a harsh word to a student.

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50 Ibid.
51 Mihkelson, 12.
52 Ibid.
53 Arvo Pärt, in Restagno, 10.
54 Ibid.
He always corrected us with care and love, always with an eraser in his hand, in a manner that transformed reproach into encouragement. I also mentioned that he enjoyed great esteem and experienced no particular difficulties with the authorities.  

Far away from the more strictly controlled Soviet environs of Moscow, and in the relatively safe shelter of a supportive teacher who taught his lessons “not in the Conservatory but at his home, where the walls had neither ears nor eyes,” Pärt had relative freedom to experiment with serialism. Still, one learned to be careful; institutions were filled with “party functionaries, people watching everything that was going on, potential informants.” Immo Mihkelson explains that, “all ‘formalists’ lived in fear of persecution, and other composers, not accused, were scared as well. Extreme tight-lipped caution was characteristic of the entire generation.” This fear was for good reason. In 1950, three years before Stalin’s death and before the loosening of certain strict controls, known as the Thaw, “three composers were imprisoned, some were expelled from the Composers’ Union, and ten lost their jobs. The accusations against the composers were not always clear, but the usual complaints were ‘formalism’ and ‘prostration in front of the West.’”

Although tensions weren’t as palpable, or the risks of arrest and imprisonment as high in the post-Stalin years, Pärt soon found himself spurned by the powerful Soviet Composer’s Union. A 1958 meeting of the Composer’s Union in Moscow resulted in Pärt’s piano piece, *Partita*, being singled out as a “non-recommended model (‘formalist experimentation’) for composing music. In the summary of the same meeting, more precisely in the critical notes sections, there are some generalizations about the deviant young composers, including ‘deficiencies in the ideological and creative development…undervaluing the national-folkloric music…[and] inclination towards certain ‘modern’ tendencies.”

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57 Arvo Pärt, in Restagno, 12.
58 Arvo Pärt, in Restagno 11.
59 Mihkelson, 17.
60 Ibid., 16.
61 Mihkelson, 17.
Despite Pärt’s earlier admonishment by the Composer’s Union, he was admitted as a member in 1961. Membership was an important milestone for any Soviet composer and gave Pärt “better conditions for his work…an apartment in the brand new Composers’ House in Tallinn” and most importantly the ability to have “a piece of music to be performed” in concert halls. His membership, however, did not dissuade him from writing the music that may have fallen outside of Union rules. His first serial piece, Nekrolog, written just prior to Pärt’s membership in the Union, is a prime example. In the early 1960s, “composing this kind of work was a public defiance of the socialist rules for the creation of art.” Pärt acknowledges how he “suffered relentless criticism from elevated cultural circles, because nothing was felt to be more hostile than Western influence, to which twelve-tone music also belonged.” Pärt’s composition of Nekrolog was a philosophical struggle that lasted for several years as he searched for his own truth. He continued to find a compositional voice in the serial technique even though it was outlawed. At the highest levels of Soviet government serialism was rejected. In 1963, Nikita Khrushchev, in a speech entitled, “Lofty Ideas and Artistic Skill Give Soviet Literature and Art Its Great Strength: Speech at a Meeting of Party and Government Leaders with Writers and Artists,” categorically admonished twelve-tone music saying, “we flatly reject this cacophony in music,” defining it “the music of noises.” Despite this official decree against serialism, Pärt continued his exploration of the compositional technique. He believed that “every mathematical formula could be translated into music. I thought that in this way one could create a more objective and purer kind of music.” These years (1963-64) would become an important time in Pärt’s development of his twelve-tone language. During this pivotal time, Pärt would add several important works to his oeuvre including, Perpetuum mobile, Solfegio, and, Collage über B-A-C-H, to be discussed in Chapter Three. Each work developed his compositional voice in serialism, collage and/or process-controlled techniques. These works, written in 1963-64, also planted seeds that would come to later fruition in the early tintinnabuli works discussed in

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62 Ibid., 19.
63 Mikhelson, 23.
64 Arvo Pärt, in Restagno, 14.
65 Khrushchev, in Schmeltz, 5.
66 Arvo Pärt, in Restagno, 15.
Chapter 4. Throughout this time of experimentation, Pärt deliberately ignored the pressures from officials to conform to the approved styles of composition. As Mihkelson suggests, these strictures influenced Pärt’s creative decisions:

The more he attempted to transgress these limitations while following his ideals, the more forcefully the system hit back and tried to discipline him, largely through harassment. Soviet officials were often satisfied when somebody went through the motions of making corrections and changes; however, Pärt did not do this, and most of his problems with Soviet authority stemmed from unwavering commitment to his ideals even under duress.67

Pärt’s commitment to artistic ideals, even in the face of discipline came, in part, from his revered teacher Heino Eller. In a tribute to Eller, Pärt notes that his teacher inspired “a sense of responsibility towards our own work” and encouraged us “to always remain true to ourselves.”68

Pärt continued to invoke this responsibility despite the hardship it brought him. A tipping point for both Pärt and the cultural authorities by whom he was surrounded occurred in 1968 when he wrote Credo, which is discussed in detail in Chapter Three. Credo is the culmination of Pärt’s experiments with both serialism and collage, the technique of inserting music of another composer into his own music. Paul Hillier quips that in Credo, Pärt wrote “himself into a cul-de-sac: he had reached a position of complete despair, in which the composition of music appeared to be the most futile of gestures.”69 Pärt describes this state to Enzo Restagno in Arvo Pärt in Conversation:

I wanted to step outside the situation, in order to step into something that I had not yet explored. In my state of extreme discomfort at that time I wanted to prove to myself how beautiful Bach’s music was, and how hateful mine was. What I am saying may sound odd, but I was convinced that through this musical sacrifice I could gain a clearer vision of my own contradictions.70

67 Mihkelson, 23.
69 Paul Hillier, 64.
70 Arvo Pärt, in Restagno, 14.
The premiere of *Credo* and the controversy that followed is discussed in Chapter Three in fuller detail. The experience, however, was profound and the reaction of the Estonian Composer’s Union was swift. Pärt knew it was difficult to “stay true to one’s convictions. Practically everybody who was active in the cultural and public spheres had made humiliating compromises and compliances as forced by the system. Some suffered from it, some did not. Pärt was disobedient and got punished.” By not denouncing *Credo*, Pärt was blacklisted: concert halls and the radio spurned his music, newspapers would not print his name, and *Credo* was removed from official lists of music. He had “made choices based on his beliefs and ideals, some of which differed radically from other musicians around him. There were many external restrictions and prohibitions, and Pärt often tested them.”

For years following the premiere of *Credo*, Pärt suffered professionally because of what had happened. In an interview with The New Yorker’s Alex Ross, Pärt relates that he couldn’t travel freely as other musicians could and that his musical scores were taken out of circulation. Pärt had been “pushed aside, and he himself withdrew from the public.” The composer acknowledges that with *Credo* he had reached a creative impasse. In the 2004 interview with Enzo Restagno, which resulted in Arvo Pärt in Conversation, Pärt borrows Paul Hillier’s earlier words about writing oneself into a “cul-de-sac” when he says:

> It is as if one finds oneself in a cul-de-sac. In order to go on one has to break through the wall. For me, this happened through the conjunction of several, often accidental, encounters. One of these, which in retrospect turned out to be of great importance, was with a short piece from the Gregorian repertoire that I heard quite by chance for a few seconds in a record shop. In it I discovered a world that I didn’t know, a world without harmony, without metre, without timbre, without instrumentation, without anything. At this

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71 Immo Mihkelson, 26.
72 Mihkelson, 26.
73 Mihkelson, 11.
75 Mihkelson, 26.
moment it became clear to me which direction I had to follow, and a long journey began in my unconscious mind.  

Pärt’s discovery of Gregorian chant was only one element of several that would influence his reemergence as a composer. Hearing this music for the first time made him “realize one can express more with a single melodic line than with many.” Pärt continues:

At that time, given the conditions in which I found myself, I was unable to write a melodic line without numbers; but the numbers of serial music were dead for me as well. With Gregorian Chorale that was not the case. Its lines had a soul.

This discovery was the start of a new creative process that later included the study of Medieval and Renaissance polyphony and would lead to the creation of the tintinnabuli language, for which Pärt has become internationally known and admired and which is discussed in detail in Chapter Four.

An opportunity to emigrate from Soviet Estonia to the west and leave behind the problems he had encountered with the authorities availed itself in 1980. Soviet authorities allowed an exodus of Jews from the Soviet Union to Western Europe, and from there, to Israel. As Arvo Pärt’s wife was Jewish “he was urged to take advantage of the opportunity this presented.” In January 1980, Pärt and his family left Estonia by train. The Russian composer, Alfred Schnittke had “arranged for the Pärts to stay in Vienna, and they ended up settling in Berlin.” Pärt knew that in Western Europe he would enjoy a freedom of creativity he could not hope to know if they remained under the authority of the Soviet regime. Safely in the west, Pärt cultivated a new language that sprang from his encounters with Gregorian chant.

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76 Arvo Pärt, in Restagno, 18.
77 Arvo Pärt, in Restagno, 18.
78 Arvo Pärt, in Restagno, 18.
In the chapters that follow, I will make an explicit link between the early serial and collage works of the 1960s and the tintinnabuli works of the late 1970s and also recognize a line of development leading Pärt from strict tintinnabuli procedures into the twenty-first century. Previous studies of Pärt’s works have traditionally divided his output into two categories: Pre-1968 (serial, collage, modernist) and/or Post-1977 (tintinnabuli). There is, of course, good musical reason to make this division. This study, however, will link the methods or process by which Pärt has created very distinctive bodies of music. At the root of all of Pärt’s music lies an element of predestination. Whether the music employs atonal serialism or uses the minimal elements of the tintinnabuli language, the composer’s process establishes musical parameters from the outset and allows them to be play out according to his predetermined rules. This aspect of Pärt’s music uniquely puts his serial music on a compositional continuum with the stylistically disparate tintinnabuli music creating a bridge that spans Pärt’s entire oeuvre. In an interview with Jamie McCarthy in 1986, Pärt addresses this link saying:

One can only see such things with time…It’s like taking a blood test of my music from today or ten or twenty years ago: it is the blood of the same human being but there could be great difference.  

In Chapter Three I will address Pärt’s serial and college works written in the 1960s establishing the origins of the process-driven approach used throughout his compositional life.

Chapter 3

Serial and Collage Works

In 1960, Pärt became the first Estonian composer to write serial music with his twelve-minute piece for orchestra, *Nekrolog, Op. 5*. Dedicated to the victims of Fascism, *Nekrolog* garnered for Pärt both critical acclaim and official opposition for its “characteristics of the productions of foreign ‘avant-gardists,’ ultra-expressionistic, purely naturalistic depiction of the state of fear, terror, despair and dejection.” Written while he was a student, *Nekrolog* had successful performances in Moscow, Leningrad, Zagreb, Geneva and Tallinn. This piece, for Pärt, was a reaction to the times, in which “each single note is written as if with a fist clenched in protest.” At times it is harsh and aggressive and at other times, plaintive and expressive. Yet, its greatest sin, in the eyes of the Soviet cultural elite was its relationship to the music of the West.

Adherence to the formalistic methods of serial music, popular in Western Europe, was problematic in Soviet Estonia. Paul Hillier relates that in the 1962 meeting of the Soviet All-Union Congress of Composers, “the Union’s First Secretary, Khrennikov, spoke out vehemently against the choice to write music in the dodecaphonic style,” saying that those who chose this method lacked principles. More specifically, Khrennikov went out of his way to single out Pärt directly, saying:

“A work like Pärt’s makes it quite clear that the twelve-tone experiment is untenable….We see that the attempts to employ the expressive techniques of the avant-garde bourgeois music for the realization of progressive ideas are discredited by the results they produce.”

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83 Hillier, 35.
84 Arvo Pärt, in Restagno, 15.
86 Hillier, 36.
87 Khrennikov, in Hillier, 36.
Criticism of this nature, and at the level from which it was received, could easily dissuade a composer from making any further attempts of composing in the same genre. Without the approval of the Composer’s Union it was virtually impossible to make a living as a composer in Soviet Estonia. Although this criticism would take a significant emotional toll on Pärt, it did not steer him away from further explorations of serial music. At that time, he saw serial music as the method that allowed him to “create a more objective and purer kind of music.”

It is through this lens, then, that the compositions of the 1960s are to be viewed.

Despite the known attitudes of the cultural establishment towards his music, Pärt forged ahead with trials using the serial language. For the rest of the decade, Pärt experimented with using the principles of the twelve-tone system to create a method of composition that would reach its fruition in Credo, in 1968, while also being a seed for the tintinnabuli process that would develop throughout the 1970s.

*Perpetuum mobile (1963)*

In 1963, Pärt’s next study in the principles of serial music resulted in the piece for orchestra, *Perpetuum mobile*. It is scored for a large orchestra. Unlike Nekrolog, in which Pärt identifies the tone row right away, *Perpetuum mobile* unfolds precisely according to Pärt’s process driven rules. Significantly for this study, it is the first of Pärt’s works in which the process or procedure is slowly revealed over time. This particular quality of making known the methodology over a long period of time will become a defining characteristic of Pärt’s serial explorations as well as his tightly controlled tintinnabuli technique. *Perpetuum mobile* lasts only a little more than four minutes in total, yet it takes nearly a quarter of the composition’s length for the entire row to be revealed.

In *Perpetuum mobile*, the prime row is disclosed by single instrument groups articulating one pitch of the row and repeating the assigned pitch to a prescribed rhythmic duration and for a

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88 Arvo Pärt in Restagno, 15.

89 *Perpetuum mobile* is scored for 3 flutes, 2 oboes, English horn, piccolo clarinet, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 4 trombones, tuba, a large battery of percussion and divided strings).

90 Hillier, 37.
prescribed length of time. Each new instrument group begins one measure after the last. Figure 1 shows the realization of the first eight pitches of the prime row.

Figure 1. *Perpetuum mobile*, m. 1-10.

The prime row is fully revealed once the twelfth pitch is heard. Rhythmically, each new instrument group enters with increasingly shorter durations. The first instrument plays whole notes tied to half notes (i.e. six beats), the second instrument group plays whole notes (i.e. four beats), and the third group plays dotted half notes (i.e. three beats). Each successive instrument repeats a shorter duration until the final note of the prime row repeats only sixteenth notes. The result is an increasingly denser texture of pitch class vertical clusters and a rhythmic texture that increases in intensity. Table 1 reveals the prime row in its first iteration and the duration assigned to each pitch. Each pitch and duration is repeated for six measures in 4/4 time.

Table 1. *Perpetuum mobile*, Prime row pitches and durational values

<table>
<thead>
<tr>
<th>Pitch</th>
<th>Bb</th>
<th>A</th>
<th>G#</th>
<th>D#</th>
<th>E</th>
<th>G</th>
<th>F</th>
<th>B</th>
<th>C</th>
<th>F#</th>
<th>C#</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration of note played (and repeated for four measures)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Measure of entrance</td>
<td>1</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
</tr>
</tbody>
</table>
The properties of the $P_0$ also contribute to an increase in intensity as there are five semi-tones and two tri-tones found between consecutive pitches, ensuring that these dissonant intervals are clearly heard throughout the row’s realization. Figure 2 illustrates the final four pitches of $P_0$, being revealed with increasingly shorter durational values.

Figure 2. *Perpetuum mobile*, mm.11-14

Once the $P_0$ has been revealed in the manner described above, *Perpetuum mobile* continues with five more row repetitions using four different tone rows. The table below reveals the rows chosen by Pärt and the order in which they are used.
Table 2. *Perpetuum mobile*, Tone rows used

| Pärt’s process uses four 12-tone rows (P, RI₈, R and I). |
|--------------|---------|--------|--------|--------|--------|--------|--------|--------|--------|
| Rows used    | Order of use | Bb     | A      | G#     | D#     | E      | G      | F      | B      | C      | F#     | C#     | D      |
| P₀           | 1         |        |        |        |        |        |        |        |        |        |        |        |        |
| RI₈          | 2         | D      | Eb     | Bb     | E      | F      | B      | A      | C      | C#     | Ab     | G      | F#     |
| R₀           | 3         | D      | C#     | F#     | C      | B      | F      | G      | E      | D#     | G#     | A      | Bb     |
| I₀           | 4         | Bb     | B      | C      | F      | E      | C#     | Eb     | A      | Ab     | D      | G      | F#     |
| RI₈          | 5         | D      | Eb     | Bb     | E      | F      | B      | A      | C      | C#     | Ab     | G      | F#     |
| R₀           | 6         | D      | C#     | F#     | C      | B      | F      | G      | E      | D#     | G#     | A      | Bb     |

Creating the overall architecture of *Perpetuum mobile* is a total of six rows, two of which (RI₈ and R₀) are heard twice. As soon as the final pitch of one row is heard, the next row begins in the following measure.

The articulation of every row is governed by the same principles. Each pitch class of the row is assigned to an instrument (or small group of instruments) and is then repeated by that instrument or group for a specified durational value. A dynamic spectrum is imposed on each row beginning with the softest dynamics (*ppp*) and with an indication to *crescendo poco a poco* for half of the instrument’s six-measure playing time. Instructions to *diminuendo poco a poco* then follow. At the macro level, the dynamic arc governing the work increases with each successive iteration of the row. *Perpetuum mobile* gets progressively louder to the middle of the work, when a gradual decrease in dynamic takes effect.

At the beginning of the fifth iteration of the row, Pärt reverses the use of durational values. This row, and all subsequent rows, begins with the notes of the shortest rhythmic duration, which become longer with every subsequent pitch of the row. Figure 3 shows how the first four pitches of the fifth row, RI₈, are revealed.
The aural result of this overall architecture is a gradual building of tonal, rhythmic, and dynamic intensity throughout the first half of the work, before a gradual lessening of these same parameters takes effect in the second half of the work. The middle of *Perpetuum mobile* is a dense and overpowering sonic experience. Paul Hillier states that the structure of the work is “strictly controlled by serial processes to create a musical shape whose simplicity is apparent enough to the listener even as it threatens to overwhelm him.”\(^1\) This method of articulating each row in *Perpetuum mobile* will come to be a hallmark of Pärt, both in his serial music and also in the music that he wrote in the early years of the tintinnabuli language, discussed in Chapter 4.

**Solfegio**

In 1964, Pärt turned to music for the voice. Having experimented with a process-driven technique in *Perpetuum mobile*, Pärt used the lessons learned to write a simpler piece for four-part choir. *Solfegio* is born out of the same architectural principles as the more complicated

\(^1\) Hillier, 39.
piece for orchestra. Substituting the major scale for the 12-tone row, Pärt creates a piece for mixed-choir, using only the notes of an ascending C major scale. Beginning with the sopranos on C-natural, Solfegio assigns pitches of the scale, with octave displacements, to each of the four voices of the choir. The second voice to enter is the bass on D-natural, followed by the altos on E-natural and the tenors on F-natural. A new pitch is articulated on beats 1 and beat 3 of every measure. For the first 20 measures, the pitches are sustained for five and a half beats, ensuring that three consecutive pitches of the scale are heard at any given time. This overlapping causes a constantly shifting cluster of tones and semitones. The order in which the voices make their entrances follows no discernable pattern. Only once does the composer use a voice twice before using all four voices. Figure 4, shows the first eight measures of Solfegio.

Figure 4. Solfegio, mm.1-8.

\[\text{Solfegio consists simply of the sol-fa syllables corresponding with the pitches used.}\]
Table 3 indicates the order in which Pärt uses each voice and on which scale degree the voices are heard.

Table 3. *Solfègio*, Order of voices used

<table>
<thead>
<tr>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>B</td>
<td>A</td>
<td>T</td>
<td>S</td>
<td>B</td>
<td>T</td>
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<tr>
<td>A</td>
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<tr>
<td>B</td>
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<td>B</td>
<td>A</td>
<td>S</td>
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<tr>
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<td>T</td>
<td>B</td>
<td>A</td>
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<tr>
<td>S</td>
<td>T</td>
<td>B</td>
<td>S</td>
<td>T</td>
<td>A</td>
<td>B</td>
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<tr>
<td>A</td>
<td>T</td>
<td>S</td>
<td>B</td>
<td>A</td>
<td>S</td>
<td>T</td>
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<tr>
<td>B</td>
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<td>B</td>
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<tr>
<td>T</td>
<td>A</td>
<td>S</td>
<td>T</td>
<td>A</td>
<td>B</td>
<td>S</td>
</tr>
</tbody>
</table>

Pärt varies the tessitura/octave placement to create the maximum possible vertical variations. After m.20, the durational values of each pitch are lengthened, ensuring that all four voices are heard simultaneously on four consecutive pitches of the scale. 93 From the beginning of the piece, Pärt puts into place a dynamic arc that, as in *Perpetuum mobile*, begins with the softest dynamics, becoming louder *poco a poco* to the middle of the piece, which is marked *ff*. The climax of the dynamic arc also coincides with the increase in duration values present from m.21. This dynamic climax is also concurrent with the highest placement of pitches in all voices. These three parameters combined make the middle of *Solfègio*, akin to the climactic middle of *Perpetuum mobile*. Though the elements used to create *Solfègio* are quite simple, an important characteristic of Pärt’s compositional style is further reinforced. The concept used in *Solfègio*, that Pärt sets into motion a series of rules, which are allowed to play out, will become an integral part of *Credo*, the culmination of Pärt’s serial period. This method will likewise become a hallmark of the tintinnabuli language that occupies the second major artistic period of the composer’s life.

93 After m.20 durational values are at least seven and a half beats and no longer than eleven and half beats.
Collage über B-A-C-H (1964)

The year 1964 would become an important compositional year for Arvo Pärt. It saw the creation of another important technique in the musical development of a maturing artist, a technique he refers to as *collage*. Pärt inserted the music of another composer directly into his own work for the first time, when he used the music of J.S. Bach in his *Collage über B-A-C-H*. The work is a three-movement piece for string orchestra, oboe, harpsichord and piano rooted with the past in mind, but firmly entrenched in Pärt’s present. The composer inserted the music of Bach directly into the second movement while also developing his own use of serial techniques.

**Toccata**

Movement 1, Toccata, for string orchestra, begins with a pulsating unison B-flat (B-flat\(_3\)). Over the course of eight measures Pärt expands the B-flat pitch into a B-flat major chord by arpeggiating outward throughout the orchestra to span five octaves before retracting to a unison B-flat at rehearsal 1.\(^{94}\) It is at this point that Pärt introduces the listener to the prime row (P\(_0\)). With the addition of each new instrument repeatedly playing the same pitch, the prime row is revealed one pitch at a time as follows:

\[
\begin{array}{cccccccccc}
Bb & A & C & B & Eb & E & D & G & F & F# \\
\end{array}
\]

The first point of interest is that Pärt does not use all twelve pitch classes in the row, but rather only ten, omitting C-sharp and G-sharp. Inspection of the tone row reveals a conspicuous realization of the BACH motive. Using the German musical nomenclature where B is B-flat and H is B-natural, the first four pitches of P\(_0\) initiate a musical rendering of Bach’s family name. This is a well-known musical motive found in the compositions of many composers, including several by J.S. Bach himself.\(^ {95}\) The order of the remaining six pitches of the row do not appear to have any significant motivic design, though by coincidence, pitches 5-7 and 8-10 each form a

---


\(^{95}\) Perhaps most famously as a fugue subject in J.S. Bach’s *The Art of the Fugue*. 
tri-chord with set class [012]. Figure 5 shows the first occurrence of the $P_0$ in *Collage über BACH*.

Figure 5. *Collage über B-A-C-H*, Toccata, mm.9-12.

Pärt makes little or no effort to design the row with traditional serial properties such as invariance in mind. The ten-tone row is heard in this first serial section six times. Entrances of new instruments with each successive pitch of the tone row occur with temporal regularity over two and a half measures. The order in which the instruments make their entrance also occurs according to a pre-designed and rigorous scheme. Table 4 illustrates the order in which the string instruments make their entrances in the first six occurrences of the tone row.

Table 4. *Collage über B-A-C-H*, Toccata, Order of entrance of string instruments

<table>
<thead>
<tr>
<th>PC (#)</th>
<th>Row Number</th>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
<th>4th</th>
<th>5th</th>
<th>6th</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb (1)</td>
<td>Vla</td>
<td>Cello</td>
<td>Vln 1</td>
<td>Vln 2</td>
<td>Bass</td>
<td>Vla</td>
<td></td>
</tr>
<tr>
<td>A (2)</td>
<td>Cello</td>
<td>Vln 1</td>
<td>Vln 2</td>
<td>Bass</td>
<td>Vla</td>
<td>Cello</td>
<td></td>
</tr>
<tr>
<td>C (3)</td>
<td>Vln 1</td>
<td>Vln 2</td>
<td>Bass</td>
<td>Vla</td>
<td>Cello</td>
<td>Vln 1</td>
<td></td>
</tr>
<tr>
<td>B (4)</td>
<td>Vln 2</td>
<td>Bass</td>
<td>Vla</td>
<td>Cello</td>
<td>Vln 1</td>
<td>Vln 2</td>
<td></td>
</tr>
<tr>
<td>Eb (5)</td>
<td>Bass</td>
<td>Vla</td>
<td>Cello</td>
<td>Vln 1</td>
<td>Vln 2</td>
<td>Bass</td>
<td></td>
</tr>
<tr>
<td>E (6)</td>
<td>Vla</td>
<td>Cello</td>
<td>Vln 1</td>
<td>Vln 2</td>
<td>Bass</td>
<td>Vla</td>
<td></td>
</tr>
<tr>
<td>D (7)</td>
<td>Cello</td>
<td>Vln 1</td>
<td>Vln 2</td>
<td>Bass</td>
<td>Vla</td>
<td>Cello</td>
<td></td>
</tr>
<tr>
<td>G (8)</td>
<td>Vln 1</td>
<td>Vln 2</td>
<td>Bass</td>
<td>Vla</td>
<td>Cello</td>
<td>Vln 1</td>
<td></td>
</tr>
<tr>
<td>F (9)</td>
<td>Vln 2</td>
<td>Bass</td>
<td>Vla</td>
<td>Cello</td>
<td>Vln 1</td>
<td>Vln 2</td>
<td></td>
</tr>
<tr>
<td>F# (10)</td>
<td>Bass</td>
<td>Vla</td>
<td>Cello</td>
<td>Vln 1</td>
<td>Vln 2</td>
<td>Bass</td>
<td></td>
</tr>
</tbody>
</table>
Inspection of Table 4 indicates that the design dictating the entrances of instruments is cyclic and maintains the same order throughout the six occurrences of the tone row. With each new cycle, the first instrument of the preceding cycle is dropped from the top of the order and added to the bottom.

Duration and note value of the repeated pitch class in each manifestation of the tone row is also prescribed by the composer and is similarly rigorously maintained throughout. Pitches 1,3,5,6,8,10 of the tone row are heard for four and a half beats through the six times the prime row is heard, while pitches 2,4,7,9 are heard for just three and a half. Each pitch is presented using either repeated 8\textsuperscript{th} notes or repeated 16\textsuperscript{th} notes. Table 5 reveals the system by which durational values are employed in each of the six occurrences of the tone row up to rehearsal 4.

Table 5. Collage über B-A-C-H, Toccata, Durational values used on each pitch class

<table>
<thead>
<tr>
<th></th>
<th>1\textsuperscript{st}</th>
<th>2\textsuperscript{nd}</th>
<th>3\textsuperscript{rd}</th>
<th>4\textsuperscript{th}</th>
<th>5\textsuperscript{th}</th>
<th>6\textsuperscript{th}</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb</td>
<td>8</td>
<td>8</td>
<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>A</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>C</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>16</td>
<td>16</td>
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<tr>
<td>B</td>
<td>16</td>
<td>16</td>
<td>8</td>
<td>8</td>
<td>16</td>
<td>16</td>
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<tr>
<td>Eb</td>
<td>8</td>
<td>8</td>
<td>16</td>
<td>16</td>
<td>16</td>
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<tr>
<td>E</td>
<td>8</td>
<td>8</td>
<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
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<tr>
<td>D</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>16</td>
<td>16</td>
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<tr>
<td>G</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>F</td>
<td>16</td>
<td>16</td>
<td>8</td>
<td>8</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>F#</td>
<td>8</td>
<td>8</td>
<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
</tr>
</tbody>
</table>

An increase in the use of 16\textsuperscript{th} notes is noted in both the 3\textsuperscript{rd} and 5\textsuperscript{th} presentation of the row. This increase results in an intensification of the rhythmic activity as rehearsal 4 approaches. In the measure before rehearsal number 4 instrumental voices break from the designed plan of having pitches heard for either three and a half or four and a half beats, as shown above. At this point all instruments continue to play their assigned pitch until the downbeat of rehearsal 4, signaling an important structural point in the first movement.
It is at this place that an A-minor chord is heard for one 8th note on the downbeat of rehearsal 4. This chord’s prominence in terms of establishing a significant macro-harmonic structure will be discussed below.

Following rehearsal 4, Pärt begins the second serialized subsection of the first movement. Here each section of the string orchestra plays divisi and is heard playing a tri-chord constructed of the ordered pitches of P₀. Violin 1, divided a 3, plays the first three pitches of the row (B-flat, A-natural, C-natural) as a vertical cluster on each beat for four measures. The next instrument to enter is the viola, divided, playing pitches 3-6 of P₀ (B-natural, D#/E flat, E-natural). It begins on the second half of beat 1 and continues to play for four measures on the offbeat. Violin 2 enters next, playing pitches 7-9 (D-natural, G-natural, F-natural), playing 8th notes on the beat for four measures as Violin 1 did. Finally, the celli enter, also divided with pitches 10, 1 and 2 of the P₀.
Like the divided violas, the celli begin on the second half of beat 1, playing on the offbeat. Each instrument plays the assigned pitches for four measures (either on the beat, or off the beat, as above), before cycling through the next series of three pitches from P₀. Once a design procedure has been initiated, Pärt is normally fastidious about following the pattern through to its completion. On one occasion in this second serial episode, however, Pärt breaks from the expected orderings of pitches. At rehearsal 5, the celli begin playing pitches 2-4 of P₀. The next tri-chord would be expected to be pitches 5-7 according to the design. Instead, the Violin 1 tri-chord consists of pitches 4-6; there is an unexpected repetition of pitch class 4 of P₀ (B-natural), which is likely to be an error in the score, rather than a calculated breaking of the procedure. Nevertheless, the remaining eight tri-chords in this subsection maintain the error by picking up in the row where Violin 1 left off (i.e. with pitches 7-9 of P₀).
The second serial section of the first movement has an increasing dynamic palate, beginning *piano*, with an indication to *crescendo poco a poco* seven measures into the subsection. The *crescendo* culminates with a *fortissimo* downbeat at rehearsal 7. It is on this downbeat that the next important macro-level harmonic pillar takes place. Here, the prescribed tri-chords are released and a C-minor chord is heard. This harmony lasts for two complete measures. After two measures of chords repeating C-minor tonality, all twelve pitch classes are heard at the same time for two measures. This is the first time in the work that Pärt uses the two pitches missing from the P₀ (C#, G#), though because of the intensity of hearing all twelve pitches being played throughout the orchestra, it is unlikely to be heard or perceived that the missing pitches are now, in fact, present.

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96 It is interesting to note that in Pärt’s 1969 published score (from the Soviet Union), this C-minor chord is actually expressed as a bi-tonal C+/- chord with both E-naturals and E-flats filling the third. In a 1994 reworking of the entire work as a trumpet concerto for Häken Hardenberger called *Concerto piccolo über BACH*, the composer removes the ambiguous tonality of this chord and lowers the E-naturals to E-flats resulting in a C minor tonality. Modern recordings of the original work, *Collage über BACH* seem to take this revision in stride, as a C minor chord can be heard at this point.
The third serial episode begins at rehearsal 7. The same row is used, though for the first time manipulations of $P_0$ are employed. Here, the composer begins with the retrograde of $P_0$, again, using each instrument to initiate a single pitch. Entrances of each new pitch occur on each beat of the bar resulting in the entire retrograde row being heard every 2½ measures. The retrograde row is heard three times with each pitch being heard for four 8ths notes, pizzicato (Figure 9).

Figure 9. Collage über B-A-C-H, Toccata, mm.49-51.

At rehearsal 8, Pärt returns to the $P_0$; instructions are given to indicate a mixture of *pizzicato* and *arco* entrances. Several of the entrances are intensified rhythmically by playing 16th notes instead of 8th notes. A rehearsal note at the bottom of the score further suggests, in Russian, that the 16th notes are to be played *piu forte*, and the 8th notes remain *meno forte* heightening the increased rhythmic activity further. Following this one time re-use of the $P_0$ the composer alternates use of the retrograde of $P_0$ and $RI_4$. This alternation occurs four times. On the last presentation of $RI_4$, Pärt repeats the final pitch of the row, D-natural, for 2 measures as a pedal-tone of sorts. The last three measures of the movement are heard in the celli and basses as a B-minor chord. This chord is the forth and final macro level harmonic pillar.
At four points in the 1st movement of College über BACH, the listener is struck by the appearance of a major or minor verticality; the presence of these chords is immediately striking given the fact that the remainder of the movement is exclusively serial, following precisely the ten-tone row Pärt carefully initiates in measure nine. These four chords reveal a large-scale structure that highlights the first four pitches of P₀, namely the famous motive on Bach’s family name: B-A-C-H. In measures 1-8, as described above, the listener encounters an ever expanding and relentless repetition of the B-flat major chord. At its most full it is heard spread out over five octaves. The composer quickly retracts the chord to a unison B-flat, which initiates the first hearing of the tone row. At rehearsal 4 the culmination of six repetitions of P₀ results in a momentary A-minor verticality. Even in its brevity, at only one 8th note in length, the sonority of the chord is unmistakable after twelve measures of atonal polyphony. Nineteen measures later Pärt again interrupts his development of serialized tri-chords to insert two full measures of a C-minor chord. Finally, after the last episode of development of the 10-tone row, Pärt completes the movement with a sustained B-minor verticality, bringing to a close the large-scale revelation of the B-A-C-H motive.

Throughout the 1st movement of College über B-A-C-H, Arvo Pärt develops his own brand of serialism. While composers before and after him have exploited serial techniques to their fullest potential through the inversion, retrograde, retrograde inversion and transposition of tone rows and many other complicated manipulations thereof, Pärt, instead, is concerned with the creation and improvement of a system of his own, a system that by its design unrolls its constituent parts over time. It is this serial system that Pärt births in Nekrolog and College über B-A-C-H, and that he fully develops in Credo in 1968.

Sarabande

A second important characteristic of Arvo Pärt’s works for orchestra of the 1960s is prominently featured in the second movement of College über B-A-C-H. Sarabande begins with a rescoring of a movement from J.S. Bach’s keyboard work, the 6th English Suite in D-minor. Bach’s Sarabande is transposed by Pärt from D-minor up a minor third to F-minor, and is scored for solo oboe, strings, harpsichord and piano. Paul Hillier, the author of Arvo Pärt, posits that Bach’s Sarabande was “chosen, we may guess, for the lyrical and somewhat disguised use it makes of
Indeed, the uppermost voice (in Pärt’s scoring, the oboe) starts with an embellished and ornamented BACH motive transposed to begin on F-natural (F, E, G, F#). Aside from the fact that the keyboard work has been rescored and that Pärt writes out the ornaments found in the keyboard score in full for solo oboe, the first eight measures of Pärt’s Sarabande match exactly those of Bach. The next eight measures, however, are a stunning contrast to the lyrical nature of Bach’s keyboard idiom while maintaining the baroque form. Here is a repetition, of sorts, of the first eight measures of Sarabande. Pärt constructs a melody that resembles that of J.S. Bach, beginning with the same BACH motive, transposed, and continues with a similar pitch contour. This melody is found in violin 1 and the upper most voice of the divided celli (Figure 10).

Meanwhile, the remaining nine voices of the divided string ensemble (Violin 1 divisi a 3, Violin 2 divisi a 4 and Viola divisi a 2) are assigned a homo-rhythmic quasi-parallel sequence of pitches resulting in 10 pitch classes being heard at any one time. In this moment of the past being brought directly into the present, Pärt silences the harpsichord and replaces it with piano, which plays the same melody as the upper most violin and celli voices to highlight the outer extremes of this 10-tone texture.

Figure 10. Collage über B-A-C-H, Sarabande, violin 1, mm. 9-16.

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97 Hillier, 51.
Interestingly, there are two pitch classes missing from the melodic material, D-sharp and G-sharp. These same two pitch classes are also missing from the inside voices for the entirety of the eight measure phrase.

Following this atonal quasi-repeat of Bach’s D-minor Sarabande, the composer returns to another direct quotation of Bach. The next eight measures are, in fact, measures 9-18 of Bach’s d-minor Sarabande from the 6th English Suite. Here, as before, the keyboard work is rescored for upper strings (Violin 1, Violin 2, Viola) with the ornaments found in Bach’s score written out. As before, the next eight measures of music are Pärt’s modern reconstruction of Bach’s Sarabande for keyboard. Once again, the outermost moving voices (Violin 1 and the lowest viola voice) move in octaves containing the atonal homo-rhythmic pitch content between. This time however, Pärt is not as fastidious about the pitch content of the vertical clusters. The outer voiced melodic content omits two pitch classes (D-sharp, B-natural), yet the harmonic content fluctuates between clusters with two or three pitch classes omitted at any one time. Many of the
clusters are missing D-sharp and G-sharp as before, however, this is not consistent and doesn’t appear to have any pre-design or reason. As in the first episode, the harpsichord is replaced by piano whose pitch content is in octaves with the outermost string voices.

The final phrase of Pärt’s Sarabande returns to a direct quote of Bach, this time with the final eight measure phrase of Bach’s Sarabande. Once again, strings, solo oboe and harpsichord offer a rescoring of Bach’s music, this time including lower strings.

**Ricercar**

The final movement of *College über BACH* is scored for string orchestra and is a strictly imitative movement in which each instrumental voice plays the entire row. Pärt returns to the same ten-tone row that he employed in the first movement (P₀).

\[
\begin{array}{cccccccc}
B \flat & A & C & B & E \flat & E & D & G & F & F\sharp \\
\end{array}
\]

Because the row is now heard for the first time as a linear melodic unit, the BACH motive is at its most prominent. Pärt has regular entrances of the row starting on the downbeat of each of the first four measures. The first and fourth entrances use P₀, while the second and third use its inverted form (I₀). The fourth entrance is also augmented rhythmically, the composer having doubled the durational values. Throughout the third movement Pärt employs five related rows (P₀, P₁, P₄, I₀, I₁). Each is heard with regular appearances using the original note values, or in its augmented form. To increase the intensity of the movement, two related rows are heard homorhythmically five measures after rehearsal 16. At this point the composer alters the rhythmic appearance of the row for the first time. Pärt seems to attempt to bring the piece to a resolution at measure 42. Here the upper strings sound the pitch classes of a D-major triad. The celli and bass, however, have yet to complete a rhythmically augmented presentation of I₀. The final pitch of this row, E-flat, is heard sounding simultaneously as the pitches of the D major chord above, delaying the sense of resolution. Pärt continues with a closed cluster of pitches forming a vertical rendering of the B-A-C-H motive, before the D major chord is heard, this time without the dissonant E-flat. Another two measures of the B-A-C-H cluster chord are heard, before an empty bar of rest delays the resolutely final chord of D major to end the work.
In *Collage über B-A-C-H*, Pärt continues to develop a unique approach to serial content, and marries this language to a musical vocabulary that looks to the past through the insertion of musical quotation. Pärt’s compositional efforts in *Collage über B-A-C-H* will reach maturation in the 1968 piece *Credo*.

**Credo (1968)**

The efforts to develop a musical language using serial techniques reached an apex in 1968 with the composition of *Credo*, a 12-minute work for large orchestra and chorus. Recalling the time of its composition Pärt says that he felt as though he “was on the brink of discovering something I might call a new beginning.”

*Credo* is the culmination of nearly a decade’s work in experimentation and development of serial and collage techniques.

Permission of the composer’s union was required before a new work could be performed in Estonia in 1968. Pärt had invited a group of union members to hear the dress rehearsal, and “the piece was indeed accepted and came to be performed.” In interviews for the 2010 book, *Arvo Pärt in Conversation* by Enzo Restagno, the composer is quite candid about the circumstances surrounding the premiere performance and the reception it received:

> The audience was so enthusiastic that the conductor had the *Credo* played again from beginning to end, but the exuberant reaction of the audience aroused the first doubts within the commission, and they began to suspect that the piece contained subversive elements. I remember that a few days after the performance we traveled with the *Credo* to a Congress in Moscow. I was part of a very large delegation. The president of the cultural commission was there too, no one spoke a single word to me, because the memory of the scandal was still too vivid. I got the message that the situation was serious and the investigations were already underway at the highest level.

In the weeks following the performance, Pärt was repeatedly asked what political aims he was pursuing with this work. Nora Pärt, his wife relates that the cultural authorities warned that “this

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98 Arvo Pärt, in Restagno, pg. 25.
100 Ibid.
work must never again be performed and you must not offer it to anyone else.” In Restagno’s enlightening interviews Nora Pärt also says that, “Intimidations and provocations followed, but in hindsight I have the impression that we weren’t really aware of the seriousness of the situation.” It is in this context that Pärt is found, struggling with how to creatively express himself after receiving harsh criticisms and intimidating lines of questioning.

*Credo* is in three parts and incorporates both collage and serial techniques. While the formal sections are easily discernable, it is impossible to detach them from one another as the composer has organically developed the latter from the former. In *Credo*, Pärt harvests Johann Sebastian Bach’s *Prelude in C, BWV 846* from the *Well-Tempered Clavier* and uses it as a seed for the harmonic structure of the two outermost formal sections and from which the serial middle section is grown.

In the calm opening phrases, Pärt transfers exactly the harmonic progression of Bach’s *Prelude in C* and applies them to the full orchestra and choir with the text, “Credo, credo, in Jesum Christum.” The sixteen measures of Pärt’s opening passage correspond harmonically to the first nineteen measures of the *Prelude*, BWV846. While Bach consistently employs one harmony per measure, Pärt instead changes harmony with each new syllable of text. He stays consistent in this regard through the first 16 measures, with the exception of the diminished chord played by the strings on the first two beats of m.12 (Figure 12).

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102 Ibid.
103 This text from the Latin Creed translates as “I believe in Jesus Christ.”
Figure 12. *Credo*, chorus, mm.1-16.

Following this introductory material, Pärt literally transfers Bach’s prelude into his own score. It is not transcribed for the full orchestra employed by Pärt. Rather, it is cut and pasted directly as Bach intended it, for a solo keyboard instrument. Pärt literally inserts the Prelude from Bach’s m.20, exactly where his introductory material left off.

Figure 13. *Credo*, chorus and piano, beginning 5 measures after rehearsal 1.
The next ten measures of *Credo* are virtually identical to Bach’s *Prelude* with the exception of one note in m.21 (likely an error) and the insertion of an extra bar, not in the Bach *Prelude* (*Credo*, m. 19). One explanation for this inserted measure is that Part was perhaps working from an older, less reliable edition of the *Prelude*. The extra bar does not appear to have any extra-musical or structural significance.

In m.25 of *Credo* Pärt signals a break from the strictly used Bachian quotation, by adding timpani and repeats Bach’s m.28 an octave higher as the timpani holds a pedal tone and crescendos. Pärt brings to an end the introductory material by transferring the pedal-point of the timpani to the voices of the tenors and basses with the text: *Audivistis dictum oculum pro oculo dentem pro dente.*

Figure 14. *Credo*, chorus and piano, beginning 10 measures after rehearsal 2.

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104 This text, from Matthew 5.38 is translated as “You have heard it been said, an eye for an eye, and a tooth for a tooth.”
On the down beats of m.30 and m.32 of *Credo*, the orchestra plays the harmonies of Bach’s *Prelude*, m.30 and m.31. Following one measure of silence (m.33) the serial second section of *Credo* begins.

Before going further with dissection and musical analysis it is important to discuss the text Pärt has chosen. In much the same way that Pärt inserts sections of Bach’s music and makes it his own (known as collage technique), he also selected two disparate text fragments, joining them together through the foundation of Bach’s harmonic structure. Peter Quinn writes, “The text of *Credo* comprises two short fragments: the first (Credo in Jesum Christum) is an unambiguous profession of faith in the person of Jesus Christ, created by telescoping the opening two sentences of the Creed from the Ordinary of the Mass, whilst the second is taken from the Sermon on the Mount in the New Testament (Matthew 5.38-39):”

\[\text{Audivistis dictum oculum pro oculo dentem pro dente, autem ego vobis dico.} \]
\[\text{Non esse resistendum injuriae.} \]

The final phrase of text, *Non esse resistendum injuriae*, is not heard unto the beginning of the recapitulatory third section of *Credo*.

Pärt’s choice of texts is controversial on many levels. The choice of Christian texts, let alone one that professes a firm belief in Christ was discouraged, if not forbidden, in Soviet Estonia. Furthermore, the inclusion of an excerpt from the Sermon on the Mount in which Christ shakes the foundation of lawfulness by suggesting that if someone strikes you on the cheek, you are to turn the other to be struck also, can be seen with contemporary eyes as the Soviet Union continued its forceful and authoritarian rule over their much smaller neighbour.

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106 Translated as: Ye have heard that it has been said, an eye for an eye, and a tooth for a tooth: But I say unto you, that ye resist not evil.

107 In relation to his use of sacred Christian texts, Pärt relates to Enzo Restagno that he had been “accosted in the corridor of the train by the rather tipsy chief of the delegation, who smiled at me secretively and let a piece of paper peep out of his jacket pocket, upon which [he] could catch a fleeting glimpse of the Latin text of the credo of the mass. This was intended as an unambiguous hint that they had caught me out.” Arvo Pärt, in Restagno, 26.
The central section of *Credo* begins out of the silence with which the opening section ended. It can be further divided into four distinct sections. First, Pärt seemingly abandons Bach’s *Prelude in C, BWV846* and changes his methodology completely, opting for a quasi-serial technique. On close inspection, however, it becomes evident that the two are inextricably linked. In his January 2000 article for *Tempo*, Peter Quinn suggests that the predominant harmonic structure inherent to Bach’s *Prelude*, which is based on the importance of the tonic-dominant relationship, spawns the 12-tone row on which the middle section is entirely based. More specifically, close inspection of Bach’s harmonic structure reveals movement to the fifth, implied or actual, nearly every other bar. It is with this in mind and ear that Pärt writes his first tone row based entirely on the circle of fifths. The complete middle section is composed exclusively using three tone rows. Each is directly related to the powerful tonic-dominant relationship inherent to Bach’s *Prelude, BWV 846*.

Table 6: *Credo*, prime row, revealed from Rehearsal 4 to 15.

<table>
<thead>
<tr>
<th>C</th>
<th>G</th>
<th>D</th>
<th>A</th>
<th>E</th>
<th>B</th>
<th>F#</th>
<th>C#</th>
<th>G#</th>
<th>E♭</th>
<th>B♭</th>
<th>F</th>
</tr>
</thead>
</table>

The above row is easily recognized as a complete circle of fifths from beginning to end. As far as 12-tone rows are concerned, Pärt’s row pays little attention to properties that make rows ripe for development such as invariance, repeating patterns or recurring pitch class sets. Nor does Pärt treat this row in the traditional manner by creating a row matrix for use in developing the musical material. Instead, Pärt’s development occurs in the revelation of the row itself. Each pitch, in order, is revealed one at a time, through a process of addition; Pärt reveals each of the three rows used in the middle section in a similar manner. From the time the first pitch of this row is heard to the time when the row is first heard in its entirety, 108 measures of music have passed. This process separates Pärt from most other serialists and more significantly,

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108 Quinn, 17.

109 In the music of most serial composers, the 12-tone row will be heard straight off, often in an unimpeded melodic execution. Development then occurs through manipulation of the original row through retrograde, inversion, retrograde inversion and transpositions.
foreshadows a manner of composition that will become integral to his tintinnabuli works nearly a decade after Credo was premiered.

The unfolding of the first 12-tone row begins at rehearsal 4. A single C-natural is heard in the 1st horn for 12 beats. After a single beat of silence, the violas, which are divided, play in the form of a voice exchange, the first two pitches of the row: C-natural and G-natural. Each pitch is heard for eleven beats. Following two beats of silence, two horns and a trumpet play the first three pitches of the row, both melodically and harmonically (i.e. simultaneously). Each pitch is heard for 10 beats, and is followed by three beats of silence. A pattern begins to emerge in which the addition of the next pitch in the row coincides with the addition on one more instrument and the pitches being held for one beat less, while the amount of silence increases, also by one beat. One can soon recognize that Pärt has serialized not just pitch, but duration, silence and instrumentation as well. Table 7 charts the unfolding of the prime row.

Table 7: Credo, Tone row I, unfolds from rehearsal 4-15

<table>
<thead>
<tr>
<th>Rehearsal Number</th>
<th>Pitches Heard</th>
<th>Duration Held</th>
<th>Silence Observed</th>
<th>Orchestration</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>C</td>
<td>12 x 1</td>
<td>1 beat</td>
<td>Brass</td>
</tr>
<tr>
<td>5</td>
<td>C-G</td>
<td>11 x 2</td>
<td>2 beats</td>
<td>Strings</td>
</tr>
<tr>
<td>6</td>
<td>C-G-D</td>
<td>10 x 3</td>
<td>3 beats</td>
<td>Brass</td>
</tr>
<tr>
<td>7</td>
<td>C-G-D-A</td>
<td>9 x 4</td>
<td>4 beats</td>
<td>Strings</td>
</tr>
<tr>
<td>8</td>
<td>C-G-D-A-E</td>
<td>8 x 5</td>
<td>5 beats</td>
<td>Brass</td>
</tr>
<tr>
<td>9</td>
<td>C-G-D-A-E-B</td>
<td>7 x 6</td>
<td>6 beats</td>
<td>Strings</td>
</tr>
<tr>
<td>10</td>
<td>C-G-D-A-E-B-F#</td>
<td>6 x 7</td>
<td>7 beats</td>
<td>Winds/Brass</td>
</tr>
<tr>
<td>11</td>
<td>C-G-D-A-E-B-F#-C#</td>
<td>5 x 8</td>
<td>8 beats</td>
<td>Strings</td>
</tr>
<tr>
<td>12</td>
<td>C-G-D-A-E-B-F#-C#-G#</td>
<td>4 x 9</td>
<td>9 beats</td>
<td>Winds/Brass</td>
</tr>
<tr>
<td>13</td>
<td>C-G-D-A-E-B-F#-C#-G#-E♭</td>
<td>3 x 10</td>
<td>10 beats</td>
<td>Strings</td>
</tr>
<tr>
<td>14</td>
<td>C-G-D-A-E-B-F#-C#-G#-E♭-B♭</td>
<td>2 x 11</td>
<td>11 beats</td>
<td>Winds/Brass</td>
</tr>
<tr>
<td>15</td>
<td>C-G-D-A-E-B-F#-C#-G#-E♭-B♭-F♭</td>
<td>1 x 12</td>
<td>12 beats</td>
<td>Strings, picc and C. fg</td>
</tr>
</tbody>
</table>

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110 Arvo Pärt, Credo. Wein: universal edition, 1985: 5. All references to this work are selected from this edition of the full score.
Because the addition of instruments means that pitches are occurring simultaneously, it becomes evident that the prime row is being heard harmonically as well as melodically. Figure 15 shows rehearsal 7. Four instruments are heard simultaneously, sounding the first four pitches of the row. At this point C-natural, G-natural, D-natural and A-natural are employed, each lasting 9 beats.

Figure 15. *Credo*, rehearsal 7.

The row is heard melodically in the new instrument added with each pitch, in this case, cello. The remaining instruments play the same four pitches out of order, yet, still ensuring that each vertical harmony contains a harmonic rendering of the row.

Looking back at this first section upon its completion, it becomes evident that Pärt predetermined how the process would unravel. Figure 7 (above) shows how the composer pre-designs the concept of the music and allows it to unfold according to its plan. The serial section that follows, unfolds in much the same way. It is, however, much more complicated, with two rows operating simultaneously and several more musical elements gaining prominence.
The importance of the process begins to emerge when one considers the next section of music, beginning at rehearsal 16. There are four separate but interconnected elements in motion at once. First, the piano once again returns to prominence, playing a quick series of arpeggios. The material is immediately suggestive of Bach’s Prelude, BWV 846, heard earlier, and is, in fact, a sped up version of the Bach prelude played in retrograde. The length of phrase for the piano is predetermined by a formula and is paired in groups of two. Likewise the length of time the piano remains silent is also predetermined and is also paired in groups of two, offset by one phrase. Its pattern, beginning at rehearsal 16, can be summarized in Table 8.

Table 8: Credo, Piano duration ratios from rehearsal 16

<table>
<thead>
<tr>
<th>Rehearsal Number</th>
<th>Number of beats played</th>
<th>Number of beats of silence</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>17</td>
<td>23</td>
<td>21</td>
</tr>
<tr>
<td>18</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>17</td>
</tr>
<tr>
<td>20</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>21</td>
<td>15</td>
<td>13</td>
</tr>
<tr>
<td>22</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>23</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td>24</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>25</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>26</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>26.1</td>
<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>

In both columns it is observed that the durational ratio drops by 1+3 (i.e. 24, 23, 20) for the number of beats played by the piano, and 3+1 (i.e. 24, 21, 20) for the number of beats of observed silence. The material found in the piano part is the only music not related to the tone rows present in this section.
The next layer of texture in this second serialized segment belongs to the chorus. The role of the chorus at this juncture is to articulate (again, a single pitch at a time) the unfolding of the second 12-tone row. This second row, directly related to the first, is also based on a circle of fifths. In this case, however, the fifths appear out of order, paired in groups of 2 (i.e. the first two are reversed, the 2nd two are in the original order, etc.). Table 9 compares row 1 to row 2; bolded pitch classes in row 2 are in the reverse order from row 1.

Table 9. *Credo*, Rows 1 & 2

<table>
<thead>
<tr>
<th>Row 1</th>
<th>C</th>
<th>G</th>
<th>D</th>
<th>A</th>
<th>E</th>
<th>B</th>
<th>F#</th>
<th>C#</th>
<th>G#</th>
<th>E♭</th>
<th>B♭</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Row 2</td>
<td>G</td>
<td>C</td>
<td>D</td>
<td>A</td>
<td>B</td>
<td>E</td>
<td>F#</td>
<td>C#</td>
<td>E♭</td>
<td>G#</td>
<td>B♭</td>
<td>F</td>
</tr>
</tbody>
</table>

Row 2 is articulated melodically by each new voice that enters, creating a textural canon, and harmonically as each voice (in divisi a 3) sustains the pitches successively. The durational values and number of rests that precede each entrance of the chorus are also part of the predetermined rules and are summarized in Table 10.

Table 10: *Credo*, Chorus entrances and pitch material from rehearsal 16

<table>
<thead>
<tr>
<th>Rehearsal Number</th>
<th>Number of rests before entrance</th>
<th>Number of voices and duration</th>
<th>Pitches sung: Row 2 revealed (presented vertically)</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>12</td>
<td>1 voice for 12 beats</td>
<td>G</td>
</tr>
<tr>
<td>17</td>
<td>11</td>
<td>2 for 11</td>
<td>G-C</td>
</tr>
<tr>
<td>18</td>
<td>10</td>
<td>3 for 10</td>
<td>G-C-D</td>
</tr>
<tr>
<td>19</td>
<td>9</td>
<td>4 for 9</td>
<td>G-C-D-A</td>
</tr>
<tr>
<td>20</td>
<td>8</td>
<td>5 for 8</td>
<td>G-C-D-A-B</td>
</tr>
<tr>
<td>21</td>
<td>7</td>
<td>6 for 7</td>
<td>G-C-D-A-B-E</td>
</tr>
<tr>
<td>22</td>
<td>6</td>
<td>7 for 6</td>
<td>G-C-D-A-B-E-F#</td>
</tr>
<tr>
<td>23</td>
<td>5</td>
<td>8 for 5</td>
<td>G-C-D-A-B-E-F#-C</td>
</tr>
<tr>
<td>24</td>
<td>4</td>
<td>9 for 4</td>
<td>G-C-D-A-B-E-F#-C#-E♭</td>
</tr>
<tr>
<td>25</td>
<td>3</td>
<td>10 for 3</td>
<td>G-C-D-A-B-E-F#-C#-E♭-A♭</td>
</tr>
<tr>
<td>26</td>
<td>2</td>
<td>11 for 2</td>
<td>G-C-D-A-B-E-F#-C#-E♭-A♭-B♭</td>
</tr>
<tr>
<td>26.1</td>
<td>1</td>
<td>12 for 1</td>
<td>G-C-D-A-B-E-F#-C#-E♭-A♭-B♭-F♭</td>
</tr>
</tbody>
</table>

By the time the final pitch of the row is heard, the chorus sustains, for one beat, a 12-tone cluster-chord containing the entire row. Figure 16 shows, without rhythmic and durational
context, the vertical clusters sustained in each successive entrance by the chorus, beginning after rehearsal 16. The row is heard melodically in its entirety in the bass-voice.

Figure 16. *Credo*, Vertical clusters at Chorus entrances after rehearsal 16

The text being sung through this section is articulated one syllable at a time, over several hundred measures. It is, therefore, virtually unintelligible. For the sake of the analysis, however, the text sung here is, *Oculum pro oculo dentem pro dente* (an eye for an eye, a tooth for a tooth)—twelve syllables for the twelve pitches of row 2.

The third textural element to this middle section is that of the full orchestra. In a developmental use of row 1, every instrument articulates melodically a transposition of the row. In other words, each instrument plays a complete circle of fifths from beginning to end, but begins on a different pitch, so that once again, vertically and melodically the entire row is present. With each successive entrance of the full orchestra, one note is left off the end of the sequence, until only one pitch remains. Once again, the duration of silence and the length of phrase are preset. Each pitch is played for only one beat. Furthermore, in each case the number of rests that precede an entrance of the orchestra is twice that of the number of pitches heard. The number of rests that follow an orchestral block is equal to the number of notes played. These ratios are summarized in Table 11.
Table 11: Credo, Orchestral entrances from rehearsal 16

<table>
<thead>
<tr>
<th>Rehearsal Number</th>
<th>Number of pitches played from Row 1</th>
<th>Number of rests preceding entrance</th>
<th>Number of rests following playing</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>12</td>
<td>24</td>
<td>12</td>
</tr>
<tr>
<td>17</td>
<td>11</td>
<td>22</td>
<td>11</td>
</tr>
<tr>
<td>18</td>
<td>10</td>
<td>20</td>
<td>10</td>
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<tr>
<td>19</td>
<td>9</td>
<td>18</td>
<td>9</td>
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<tr>
<td>20</td>
<td>8</td>
<td>16</td>
<td>8</td>
</tr>
<tr>
<td>21</td>
<td>7</td>
<td>14</td>
<td>7</td>
</tr>
<tr>
<td>22</td>
<td>6</td>
<td>12</td>
<td>6</td>
</tr>
<tr>
<td>23</td>
<td>5</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>24</td>
<td>4</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>25</td>
<td>3</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>26</td>
<td>2</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>26.1</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

The final element of this second serial section is also the most simple; its role, however, is important in maintaining the structure of each cycle. The combined texture of the piano arpeggios, the chorus articulating row 2, and the full orchestra, playing row 1 in subtraction, remarkably lines up with each successive cycle. Pärt signals the start of each new cycle with the simple playing of three grace notes and an eighth note by the Tamburo militaire (military drum). Though in the overall picture, this inclusion is not terribly significant, its presence serves to further define the structural unity of this rather complicated music.

Figure 17. Credo, Tamburo militaire, from rehearsal 16.

What is most notable about this second serial section is the complexity of Pärt’s ability to set the foundation of a piece through predetermination and allow the music to unfold in time. Once again, this technique in Credo will foreshadow the techniques used in his early tintinnabuli works nearly a decade later.

The third section of serial music begins at rehearsal 28, following a six-measure culmination of the 12-tone cluster chord material. Here the chorus continues to sing vertical clusters using all twelve pitches. They are, however, more intense dynamically and scored in a higher voicing. The twelve-tone chords are repeated 24 times, before the chorus changes to an unpitched,
shouted texture. While the chorus repeats the twelve-tone chords, ending the second section, the flute initiates the third serial section with a high trilled B natural. The flute holds this pitch for the same duration as the chorus’s repeated 12-tone chords.

Beginning at rehearsal 28, Pärt starts to reveal, again through an additive process, another version of the circle of fifths row. The B-natural held by the flute signals the start of this process. Pärt’s third row begins as a retrograde version of the original row, beginning in the middle of the row, on B-natural. Because retrograde is simply a reversal of the pitches, the intervallic relationship of the row simply moves from ascending perfect 5ths to ascending perfect 4ths. Pärt doesn’t, however, reveal the row by adding one pitch to its end this time. In this third manifestation of the row Pärt alternates to which end of the row pitches are added; this means that the starting pitch changes with every second cycle.

This principle row is heard in the piccolo. The articulation of this row occurs by playing the first note, followed by a rest, playing the first two notes, followed by a rest, and adding one pitch each time a new cycle begins. Once again, using percussion as a means of signaling the beginning of a new cycle, Pärt uses a single cymbal crash in the single beat of rest between each sequence.

11 identities the pitches used in each cycle as the row form unfolds. Each pitch is heard for one-quarter-note beat. It should be noted that at the beginning of the 6th cycle, there is an error in the score. The printed D# in the piccolo part should be C# according to this process.

Table 12. *Credo*, Additive row process, piccolo from rehearsal 28.

<table>
<thead>
<tr>
<th>B</th>
<th>B-E</th>
</tr>
</thead>
<tbody>
<tr>
<td>B-E-A</td>
<td></td>
</tr>
<tr>
<td>F#-B-E-A</td>
<td></td>
</tr>
<tr>
<td>F#-B-E-A-D</td>
<td></td>
</tr>
<tr>
<td>D♭-F#-B-E-A-D</td>
<td></td>
</tr>
<tr>
<td>D♭-F#-B-E-A-D-G</td>
<td></td>
</tr>
<tr>
<td>A♭-D♭-F#-B-E-A-D-G</td>
<td></td>
</tr>
<tr>
<td>A♭-D♭-F#-B-E-A-D-G-C</td>
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</tr>
<tr>
<td>E♭-A♭-D♭-F#-B-E-A-D-G-C</td>
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<tr>
<td>E♭-A♭-D♭-F#-B-E-A-D-G-C-F</td>
<td></td>
</tr>
<tr>
<td>B♭-E♭-A♭-D♭-F#-B-E-A-D-G-C-F</td>
<td></td>
</tr>
</tbody>
</table>

Note that the new starting pitches of each row (above, in bold) are themselves articulating a circle of fifth relationship on a large-scale.
With each new cycle, two new instruments are added to the texture, articulating their own transpositions of the above row forms. One wind/brass instrument is added and doubled by a string instrument from high to low. The order of wind and bass instrument entrances is: Piccolo, Flute 1, Clarinet 1, Trumpet 1, Trumpet 2, Horn 1+2, Horn 3+4, Trombone 1, Trombone 2+3, Bass Clarinet 1+2, Bassoon 1+2 and finally contra bassoon. For six cycles, each new voice enters one full tone lower than the previous. For the final six cycles a new transposition occurs, and the last six voices are added one full tone higher than the previous. Table 13 shows the various rows unfolding and the instruments that articulate them. The first 6 cycles show the transpositions descending by full tones; the final 6 cycles begin with transpositions ascending by full tones.

Table 13. Credo, Row Articulations by instrument from rehearsal 28

<table>
<thead>
<tr>
<th>Instrument</th>
<th>B</th>
<th>E</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td>B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flute/Violin 1</td>
<td>A</td>
<td>D</td>
<td>G</td>
</tr>
<tr>
<td>Clarinet/Vln 1</td>
<td>G</td>
<td>C</td>
<td>F</td>
</tr>
<tr>
<td>Instrument</td>
<td>F#</td>
<td>B</td>
<td>E</td>
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<td>----</td>
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<tr>
<td>Piccolo</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Flute/Violin 1</td>
<td>E</td>
<td>A</td>
<td>D</td>
</tr>
<tr>
<td>Clarinet/Vln 1</td>
<td>D</td>
<td>G</td>
<td>C</td>
</tr>
<tr>
<td>Trumpet/Vln 2</td>
<td>C</td>
<td>F</td>
<td>B♭</td>
</tr>
<tr>
<td>Trumpet 2/Vln 2</td>
<td>B♭</td>
<td>E♭</td>
<td>A♭</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Instrument</th>
<th>C#</th>
<th>F#</th>
<th>B</th>
<th>E</th>
<th>A</th>
<th>D</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute/Violin 1</td>
<td>B</td>
<td>E</td>
<td>A</td>
<td>D</td>
<td>G</td>
<td>C</td>
<td>F</td>
</tr>
<tr>
<td>Clarinet/Vln 1</td>
<td>A</td>
<td>D</td>
<td>G</td>
<td>C</td>
<td>F</td>
<td>B♭</td>
<td>E♭</td>
</tr>
<tr>
<td>Trumpet/Vln 2</td>
<td>G</td>
<td>C</td>
<td>F</td>
<td>B♭</td>
<td>E♭</td>
<td>A♭</td>
<td>C♯</td>
</tr>
<tr>
<td>Trumpet 2/Vln 2</td>
<td>F</td>
<td>B♭</td>
<td>E♭</td>
<td>A♭</td>
<td>C♯</td>
<td>F#</td>
<td>B</td>
</tr>
<tr>
<td>Horn 1&amp;2/vla</td>
<td>E♭</td>
<td>A♭</td>
<td>D♭</td>
<td>F#</td>
<td>B</td>
<td>E</td>
<td>A</td>
</tr>
<tr>
<td>Horn 3&amp;4/Vla</td>
<td>B♭</td>
<td>E♭</td>
<td>A♭</td>
<td>C♯</td>
<td>F#</td>
<td>B</td>
<td>E</td>
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</table>

<table>
<thead>
<tr>
<th>Instrument</th>
<th>A♭</th>
<th>D♭</th>
<th>F#</th>
<th>B</th>
<th>E</th>
<th>A</th>
<th>D</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute/Violin 1</td>
<td>F#</td>
<td>B</td>
<td>E</td>
<td>A</td>
<td>D</td>
<td>G</td>
<td>C</td>
<td>F</td>
</tr>
<tr>
<td>Clarinet/Vln 1</td>
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<td>A</td>
<td>D</td>
<td>G</td>
<td>C</td>
<td>F</td>
<td>B♭</td>
<td>E♭</td>
</tr>
<tr>
<td>Trumpet/Vln 2</td>
<td>D</td>
<td>G</td>
<td>C</td>
<td>F</td>
<td>B♭</td>
<td>E♭</td>
<td>A♭</td>
<td>C♯</td>
</tr>
<tr>
<td>Trumpet 2/Vln 2</td>
<td>C</td>
<td>F</td>
<td>B♭</td>
<td>E♭</td>
<td>A♭</td>
<td>C♯</td>
<td>F#</td>
<td>B</td>
</tr>
<tr>
<td>Horn 1&amp;2/vla</td>
<td>B♭</td>
<td>E♭</td>
<td>A♭</td>
<td>D♭</td>
<td>F#</td>
<td>B</td>
<td>E</td>
<td>A</td>
</tr>
<tr>
<td>Horn 3&amp;4/Vla</td>
<td>F</td>
<td>B♭</td>
<td>E♭</td>
<td>A♭</td>
<td>C♯</td>
<td>F#</td>
<td>B</td>
<td>E</td>
</tr>
<tr>
<td>Trombone/cello</td>
<td>G</td>
<td>C</td>
<td>F</td>
<td>B♭</td>
<td>E♭</td>
<td>G#</td>
<td>C#</td>
<td>F#</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instrument</th>
<th>A♭</th>
<th>D♭</th>
<th>F#</th>
<th>B</th>
<th>E</th>
<th>A</th>
<th>D</th>
<th>G</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute/Violin 1</td>
<td>F#</td>
<td>B</td>
<td>E</td>
<td>A</td>
<td>D</td>
<td>G</td>
<td>C</td>
<td>F</td>
<td>B♭</td>
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<tr>
<td>Clarinet/Vln 1</td>
<td>E</td>
<td>A</td>
<td>D</td>
<td>G</td>
<td>C</td>
<td>F</td>
<td>B♭</td>
<td>E♭</td>
<td>A♭</td>
</tr>
<tr>
<td>Trumpet/Vln 2</td>
<td>D</td>
<td>G</td>
<td>C</td>
<td>F</td>
<td>B♭</td>
<td>E♭</td>
<td>A♭</td>
<td>C♯</td>
<td>F#</td>
</tr>
<tr>
<td>Trumpet 2/Vln 2</td>
<td>C</td>
<td>F</td>
<td>B♭</td>
<td>E♭</td>
<td>A♭</td>
<td>C♯</td>
<td>F#</td>
<td>B</td>
<td>E</td>
</tr>
<tr>
<td>Horn 1&amp;2/vla</td>
<td>B♭</td>
<td>E♭</td>
<td>A♭</td>
<td>D♭</td>
<td>F#</td>
<td>B</td>
<td>E</td>
<td>A</td>
<td>D</td>
</tr>
<tr>
<td>Horn 3&amp;4/Vla</td>
<td>F</td>
<td>B♭</td>
<td>E♭</td>
<td>A♭</td>
<td>C♯</td>
<td>F#</td>
<td>B</td>
<td>E</td>
<td>A</td>
</tr>
<tr>
<td>Trombone/cello</td>
<td>G</td>
<td>C</td>
<td>F</td>
<td>B♭</td>
<td>E♭</td>
<td>G#</td>
<td>C#</td>
<td>F#</td>
<td>B</td>
</tr>
<tr>
<td>Trombone 2&amp;3/vc</td>
<td>A</td>
<td>D</td>
<td>G</td>
<td>C</td>
<td>F</td>
<td>B♭</td>
<td>D#</td>
<td>G#</td>
<td>C#</td>
</tr>
</tbody>
</table>
As the orchestra articulates these row forms, the chorus continues an unpitched shouting of the text, "Oculum pro oculo dentem pro dente." The result of these combined instrumental and vocal textures is an incredibly dense aural experience, as far removed from Bach’s original harmonic progression, from which the piece began, as possible. Yet, through Pärt’s compositional process, it is the harmonic structure of the Bach Prelude and its important tonic-dominant relationship that led directly to this absence of tonality. Once more, Pärt has set the compositional processes in motion through a preset scheme and allowed them to unfold.
The final section of music before the recapitulation is an intensification of the dense tonal palette that has just ended. Here, Pärt abandons, at least initially, the row form that has served him well thus far. In its place he writes an improvised counterpoint based on families of instruments. He notates only the range each instrument group is to play, and then dictates how long each improvisation is to last. The table below indicates the order in which instruments enter the counterpoint and for how long they play. Once an instrument has played the required material, it is silent for three measures before entering again. This continues until all instruments and voices have entered. Based on the number 12, the length of the improvised phrase grows by one until the final group of percussion instruments has articulated a 12-measure phrase.

Table 14. *Credo,* Order of instrumental appearance in improvised material from rehearsal 29

<table>
<thead>
<tr>
<th>Rehearsal Number</th>
<th>Instrument/Voice Group</th>
<th>Number of measures played</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>Trumpets</td>
<td>1</td>
</tr>
<tr>
<td>30</td>
<td>Trombones</td>
<td>2</td>
</tr>
<tr>
<td>31</td>
<td>Horns</td>
<td>3</td>
</tr>
<tr>
<td>32</td>
<td>Picc, fl, ob., cl</td>
<td>4</td>
</tr>
<tr>
<td>33</td>
<td>b.cl., fg., C.fg</td>
<td>5</td>
</tr>
<tr>
<td>34</td>
<td>Piano</td>
<td>6</td>
</tr>
<tr>
<td>35</td>
<td>Violins/viola</td>
<td>7</td>
</tr>
<tr>
<td>36</td>
<td>Cello/bass</td>
<td>8</td>
</tr>
<tr>
<td>37</td>
<td>Chorus-SATB (shouted)</td>
<td>9</td>
</tr>
<tr>
<td>38</td>
<td>Perc. I: pitched</td>
<td>10</td>
</tr>
<tr>
<td>39</td>
<td>Perc. II: timp./Bass Drum</td>
<td>11</td>
</tr>
<tr>
<td>40</td>
<td>Perc. III: unpitched</td>
<td>12</td>
</tr>
</tbody>
</table>

After all instruments have entered, Pärt begins a very slow and gradual return to tonality. Rehearsal 41 marks the beginning of this process. At this point the string instruments drop out entirely and the wind and brass instruments return to playing transpositions of the original row. Here, the rhythm and duration is not specified. Pärt only stipulates that the entire row be played in order, in the space of one measure.

Figure 19 shows the row form as played by the lower brass at rehearsal 41. All wind and brass instruments are engaged in this ‘metre-less’ row form.
Each repetition of the ‘metre-less’ row form has one pitch subtracted from the end and is played by one fewer instrument. This pattern continues until only one instrument and one pitch remain: a lone Horn playing C-natural, recalling the way the serial section began at rehearsal 4. The dissolution of this process carries on well into the recapitulation, binding the serial material to the return of the Bach Prelude. Following each measure of the ‘metre-less’ row form is a measure of increasing length that holds octave C-naturals with increasing numbers of instruments. The first octave is held for just two beats by three instruments, the next are held for four, six and eight beats respectively. With the final and longest duration of the C-natural pitch, Pärt reinstates the chorus singing on a single C-natural, the text “autem ego vobis dico.” This pedal initiates the final hearing of the row form in its entirety and thus marks the beginning of the recapitulation. Figure 20 shows the material heard in the chorus from rehearsal 42. This last row form is a retrograde of the original.

111 Translated as, “But I say unto you:”
The actual beginning of the recapitulation begins immediately following this row form.

It is marked by the reintroduction of Bach’s *Prelude in C*, BWV 846. The *Prelude* is heard in its entirety, at first one octave higher than written. As the piano continues with Bach’s *Prelude*, the instruments that had been playing the row in the ‘metre-less’ form carry on with what is left of their rows until only a single instrument remains with a single C, the final pitch. A final cadential pattern using the harmonic progression of the final measures of the Bach prelude bring Pärt’s *Credo* to a close.

For Pärt, *Credo* was the end result of a tremendous experiment. Never before had he used another composition as extensively as he did Bach’s *Prelude in C, BWV 846* as a collage source. Even more important, however, *Credo* gave rise to a process of composition that presets the ‘rules of engagement’ and allowed the music to unfold organically. By presetting everything from pitch to duration, orchestration to silence and texture to improvisation, Pärt as composer ultimately gives up control of the compositional outcome.

*Credo* initiated an extended period of silence for Arvo Pärt. While its 1968 premiere enjoyed popular success, it was harshly criticized both for its use of sacred texts and its embrace of Western modernist techniques. Neeme Jarvi, who conducted the premiere, recalls the circumstance of its first performance:

> I remember conducting his Credo in 1968, and of course it has a religious text. It was a huge success, but I didn’t get a permit from the Union. Religious music was not permitted, so the next morning there was a big scandal. That was simply how it was then.\(^\text{112}\)

Evidently, this criticism and intimidations that followed were difficult for Pärt to accept. Pärt acknowledges that the final statement (But I say unto you, that ye resist not evil) of this piece was interpreted politically by Soviet cultural authorities. He says: “…and so everything falls apart into its constituent parts. It is like the breakup of the Soviet regime, someone may have

---

interpreted it that way and been afraid.” With the recognition that his selection of this biblical text was controversial, it is not surprising that *Credo* garnered so much attention.

Following the events surrounding Credo’s premiere, Pärt became virtually silent. For nearly ten years his output dropped to one or two pieces. He immersed himself in music of the Medieval and Renaissance periods— at least as much as he was able to access in Soviet Estonia. When he re-emerged in 1977 it was, by all accounts, as a completely different composer. Most scholarship generally acknowledges Credo as the breaking point from which Pärt never looked back. In point of fact, Peter Quinn suggests that, “The work signaled the end of a particular line of development, the final work in Pärt's quest for a way out of the 12-note impasse. What could have provided the way forward for the next decade was in fact an end, not a beginning.” This line of thinking, however, fails to acknowledge the profound influence Credo bears on Pärt’s documented period of silence. It is true that his works before and after bear little aural resemblance to one another. However, one must recognize that Pärt retained a compositional process from his serial works and applied them in new ways to his works in the *tintinnabuli* style. Chapter Four will investigate this new language, and connect the music of Pärt’s serial period, to that of the *tintinnabuli* period in terms of compositional process.

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113 Arvo Pärt, in Restagno, pg. 27.
114 Paul Hillier’s definitive biography of the composer suggest that after *Credo*, Pärt was in a place of complete anguish (see Chamber 4: After Credo)
115 Quinn, 20.
Chapter 4

Tintinnabuli Works

Following the premiere performance of *Credo*, Pärt was at a loss for how to continue his compositional life. The despair with which Pärt lived in the years after *Credo* was premiered sent him into a period of compositional silence that lasted until 1976. During this time, he wrote only three pieces, including his 3rd Symphony, a piano piece and a cantata, *Laul Armastatule*, now removed from his official works list.\footnote{An approved works list is maintained on the website of the International Arvo Pärt Centre found at \url{www.arvopart.ee/en/Arvo-Part/worklist}.} But to suggest that these years were years of creative inactivity would not be inaccurate. Instead, these years were filled with the “frustrated immobility of an engine fully revved up, but unable to set off.”\footnote{Hillier, 66.}

Pärt found an affinity in the music of the Middle Ages in these years between *Credo* and the start of something new. He was given a copy of the *Liber usualis*, the Catholic chant book compiled just prior to the turn of the 20th Century by monks of the Abbey of Solesmes. Pärt relates the experience of his first encounters with these ancient melodies:

> When I began to sing and to play these melodies I had the feeling that I was being given a blood transfusion.”\footnote{Arvo Pärt, in Restagno, 28.}

He studied these chants fastidiously, copying out the melodies to all one hundred-fifty psalms by hand, keeping notebooks of these chants as though they were studies in composition.\footnote{The documentary on Arvo Pärt’s life, *Twenty-four Preludes for a Fugue*, recounts the time spent copying out Psalms into notebooks.} In them he found the materials for which he was looking:

> What I wanted was only a simple musical line that lived and breathed inwardly, like those in the chants of distant epochs, or such as still exist today in folk music: an absolute melody, a naked voice which is the
source of everything else. I wanted to learn how to shape a melody, but I had no idea how to do it.  

What Pärt found in the plainsong melodies could not have been more different from the serial materials with which he as accustomed to writing just years before. It is in these explorations of ancient musical materials that Pärt found his way out of the “cul-de-sac.”

In 1976, Pärt began to compose again. After eight years in which just two pieces were added to his oeuvre, Pärt produced fifteen compositions in 1976 and 1977. His new technique, called tintinnabulation, is well documented and involves a two-voice texture. The first voice, which he refers to as the melody-voice, is basically scalar, and usually is limited (at least in the early works) to an octave or less. The second voice, called the tintinnabuli-voice, is entirely triadic and is normally attached compositionally to the melody-voice. The noted conductor and Pärt scholar, Paul Hillier, best defines the relationship and the fusing of the two voices in his biography of Pärt. He describes the intrinsic relationship shared by the melodic and tintinnabuli-voices:

The harmonic framework has been tilted sideways to form a musical line and the relationship between two different kinds of melodic movement creates a harmonic resonance, which is essentially the triad and fluctuating attendance of diatonic dissonances. What we hear might be best described as a single moment spread out in time.

Significantly for this study, the harmonic resonance, of which Hillier writes, is produced in nearly an identical manner as the intense aural experiences heard in Credo. In the analyses that follow, the codification of rules of tintinnabulation will be discussed within the context of three compositions, Cantus in memoriam Benjamin Britten, Summa, and Pärt’s largest and most significant early tintinnabuli work, Passio.

120 Arvo Pärt, in Restagno, 28.
122 For an in-depth discussion of the principles of Pärt’s Tintinnabuli composition see Paul Hillier’s book Arvo Pärt, pgs. 86-97. The language of analysis (with respect to the terms melody-voice, tintinnabuli-voice, and the relationships between them) used in the present study is based on Hillier’s introductory chapter on Tintinnabuli.
**Cantus in memoriam Benjamin Britten (1977)**

*Cantus in memoriam Benjamin Britten* was composed in 1977 making it among the first pieces that Pärt wrote in his newly developed *tintinnabuli* style. It is scored for string orchestra (divided), and orchestra bell in A. It is an elegiac piece written to commemorate Benjamin Britten’s death in 1976.

The sources of the compositional design can be connected to Pärt’s first work for chorus, *Solfeggio* (1964). The foundational concept of *In Cantus in memoriam Benjamin Britten* is utterly simple. The entire piece is a mensuration canon whose melodic material is constructed solely of the A-minor descending scale in its natural form. Using only these pitches, in order, Pärt devises a series of rules, which are engaged and followed fastidiously throughout the work. Six separate planes exist and are directly linked to one another in pitch content and mensuration. The pitch content is additive, beginning with the tonic note of A minor and adding one pitch of the descending scale before returning to A-natural, at which time the descending pattern starts over. Following Pärt’s additive rules, the pitch content for one octave is:

A-AG-AGF-AGFE-AGFED-AGFEDC-AGFEDCBA

Pärt continues past an octave by simply continuing the same pattern.

The rhythm, too, is prescribed and follows a two-note pattern of one long note and one short note. The ratio of long to short is always 2:1. Table 15, indicates the relative duration of long and short notes for each instrument.

**Table 15: Cantus, relative durational values**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Relative Duration Values (# of quarter beats in 6/4 time)</th>
<th>Duration Ratio</th>
<th>Length of rest before the next instrument begins mensuration canon begins (in quarter notes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vln 1</td>
<td>2</td>
<td>2:1</td>
<td>-</td>
</tr>
<tr>
<td>Vln 2</td>
<td>4</td>
<td>2:1</td>
<td>3</td>
</tr>
<tr>
<td>Viola</td>
<td>8</td>
<td>2:1</td>
<td>6</td>
</tr>
<tr>
<td>Cello</td>
<td>16</td>
<td>2:1</td>
<td>12</td>
</tr>
<tr>
<td>Bass</td>
<td>32</td>
<td>2:1</td>
<td>18</td>
</tr>
</tbody>
</table>
The rhythmic durations of each successive instrument are twice as long as the preceding instruments’. Each new instrument follows the previous instrument in descending score order and enters with an increasing amount of time between instruments. Table 15 also indicates the number of beats of rest between canonic entrances. Figure 21 shows the first entrances of each of the five melody-voice instrument groups.

Figure 21. Cantus, rehearsal 1.

With each of the melody-voices, a tintinnabuli-voice is intrinsically paired. This second voice is always a note of the A-minor triad and is always the closest pitch of that triad below the melody-voice. Paul Hillier in Arvo Pärt, refers to this relationship as first position inferior. In Table 15, the melody-voice pitches are shown with their tintinnabuli-voice pairings.

Table 16. Cantus, melody-tintinnabuli relationships

<table>
<thead>
<tr>
<th>Melody-Voice</th>
<th>A</th>
<th>G</th>
<th>F</th>
<th>E</th>
<th>D</th>
<th>C</th>
<th>B</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tintinnabuli-voice</td>
<td>E</td>
<td>E</td>
<td>E</td>
<td>C</td>
<td>C</td>
<td>A</td>
<td>A</td>
<td>E</td>
</tr>
</tbody>
</table>

124 Hillier, 93.
Every section of the string orchestra is divided except for the violas. In the case of the four other instruments the division allows for half the section to play the descending melody-voice, while the remaining players play the tintinnabuli-voice. Figure 22 shows the divided first violins. The top staff shows the melody-voice, while the second staff shows the corresponding tintinnabuli-voice pitch in first position inferior.

Figure 22. Cantus, 1st violins, rehearsal 1.

The resulting texture is one that is at once both transparent and dense. Because each plane of the overall texture is canonic at the octave and follows precisely the same pattern, the entrances are easily discernable. Even in the cello and double bass, despite their long note values, the melodic pattern is readily heard. And yet, the overall building of texture creates an increasing density of sound as each melody-voice moves in and out of dissonance with its corresponding tintinnabuli-voice and as each pair of instruments descends into a shared register with the pair of instruments below. Because each successive instrument-part moves twice as slowly as the one above, the faster moving voices quickly enter into the register of the instruments below, creating a thicker and more intense texture. This intensifying of instrumental parts into shared registers is coupled with a dynamic palette that continually increases. The opening dynamic of this short work is ppp, and although there are no crescendi indicated in the score, Pärt increases the dynamic intensity with progressively stronger dynamic markings in each instrument part throughout the work.

Pärt has preselected final pitches for each instrument group. Once the instrument group, and its paired tintinnabuli-voice counterpart reach that pitch together, it is sustained and held until the
end of the piece. For the first violins, middle C-natural is the final pitch, while for the 2nd violins, the final pitch is A below middle C. The remaining instruments’ final pitches are determined by an ‘exit plan’ strategy, which is connected to the use of the orchestral bell and is discussed below.

The final timbre of the work is the orchestral bell. Only a single pitch, A-natural, is heard throughout the work. Its use, too, is dictated by a recurring pattern. The bell is struck on the second beat of every other measure of 6/4. After the third repetition, a rest of three complete measures occurs before the pattern repeats. The pattern heard in the bell is shown in the Figure 23.

Figure 23. Cantus, orchestral bell, mm.1-13.

The pattern is heard without alteration until rehearsal 14, at which time the bell falls silent until the downbeat of the final measure. The bell’s silence at this point signals an important structural moment. It is at this point that Pärt initiates an “exit strategy” for the descending instruments in the lower strings. The process that Pärt has set out for all of the instruments would continue *ad infinitum*, or at least until the music reaches the lowest playable pitches on each instrument. To give each instrument a “way out” of the process, Pärt alters the plan at rehearsal 14 for the lower strings. The first instrument to change its course is the viola. At this point the violins are already holding their final pitches, as mentioned above. Middle C and the A below middle C are held, making the next available pitch of the A-minor triad E-natural. It is at rehearsal 14 that the viola section reaches and holds this pitch for the remainder of the piece.
The celli (divided) also begin a process that will allow for a natural conclusion of the work. At this point the tintinnabuli-voice playing E rises to meet the melody-voice playing G, the second note of the final descent for the celli. From here to the end of the piece, the once divided celli continue to descend in unison. And in a similar fashion, two measures after rehearsal 14, the double basses break from their prescribed pattern. At this point the melody-voice basses strike an E-natural. It would be expected that the accompanying tintinnabuli pitch should be C-natural, which is the next available pitch of the A-minor triad below the melody-voice E-natural (in first position inferior). Instead the low double basses play an E-natural, one octave below the melody-voice basses. From here to the end of the work, the divided basses play in octaves, descending to the low C, at which point the low basses leap up to meet the 1st basses and continue in unison to the end of the piece. The result of this unexpected turn is twofold. First, the move to ending the work in octaves and/or unison ensures that the final descent of the basses to A, completing the octave, is easily discernible by the listener. And by removing the tintinnabuli-voice at this point, the composer concludes the piece with a strong tonal foundation.

The silencing of the bell at rehearsal 14 also gives a clue to the reason for the absence of a tintinnabuli-voice in the viola part. Upon inspection of several of Pärt’s works both in the serial period of the 1960s and in early tintinnabuli works, one frequently finds an element of symmetry or reflection built into the work. In the case of In memoriam Benjamin Britten, the point of symmetry is the single melodic voice of the viola. The scalar passages of the melody-voices of each instrument continue until they reach their predetermined final pitch. The silencing of the bell, as the viola reaches its final pitch signals the viola as the centre point of the work.
In *Cantus in memoriam Benjamin Britten*, a composer’s new voice emerges from years of self-imposed silence and study, yet it becomes apparent that the new voice contains vestiges of the old. In Pärt’s serial works of the 1960s, the composer demonstrated his ability to create compositions whose architectural objective only becomes known over time. *Cantus in memoriam Benjamin Britten* picks up this same trait, slowly revealing a process begun by the very first note.

**Summa (1977)**

In his early experimentations with the new tintinnabuli method, Pärt returned to the Latin creed as a textual source. In 1977, he wrote *Summa*, an unaccompanied setting of the Nicene Creed. It is significant that Pärt returns to a textual source related to that in 1968’s *Credo* so early in his return to composing given the consternation it caused in 1968. This time, however, Pärt sets the entire text rather than extracting a passage from it. Careful study of *Summa* will reveal that virtually every musical parameter has been preset by Pärt and unfolds over time in exactly the same way the twelve-tone rows were revealed in *Credo* and other serial works. With *Summa*, Pärt presets rules that govern texture, text distribution, melodic contour, melodic interval relationships, and the placement of non-scalar tones within the melody-voice. By creating these parameters and following them fastidiously, Pärt sets a course for *Summa*.

The texture for *Summa* is governed by a six-measure repeated cycle. Each cycle begins and ends with the soprano and alto voices alone. The second and fifth measures are sung by all four voices, SATB, and the middle two measures (3 and 4 of each cycle) are sung by the tenor and bass voices. The six-measure pattern is repeated eight times in *Summa*, only breaking from these strictly observed rules to allow all four voices to sing the final cadence and Amen at the end of the piece.

Table 17. *Summa*, 6-measure cycle governing texture.

<table>
<thead>
<tr>
<th>Measure number</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voices</td>
<td>SA</td>
<td>SATB</td>
<td>TB</td>
<td>TB</td>
<td>SATB</td>
<td>SA</td>
</tr>
<tr>
<td>Syllables of text</td>
<td>7</td>
<td>9</td>
<td>7</td>
<td>7</td>
<td>9</td>
<td>7</td>
</tr>
</tbody>
</table>
Connected to the above cycle is the manner in which the text of the creed is distributed. The text is allocated over three measures using a formula of 7+9+7 syllables of text per bar. The formula is then repeated for measures 4-6 of the six-measure textural cycle.

This predetermined distribution, then, means that no attention is given to word placement according to meaning or word stress. In fact, words are commonly split in half by virtue of the fact that in all cases, the 6-measure textural cycle and the 3-measure syllabic distribution cycle are applied systematically. A similar lack of attention to word placement will be observed in Chapter Five with respect to Pärt’s *I am the true vine*, though the method of determining pitch content will be shown to be entirely new. Figure 25 shows measures 1-3 of *Summa*. Note that at the end of measure 2, the sopranos and altos stop singing without finishing the word *factorem*.

![Figure 25: Summa, mm.1-3.](image)

The next musical parameter that is pre-selected by the composer and allowed to unfold is melodic contour. According to the rules of tintinnabulation, the melody-voice (in the case of *Summa*, the alto and bass voices) will be primarily scalar. While Pärt does not exclusively use conjunct motion in the melody-voices, he governs the contour of the line by pre-set rules. Using the alto line at the beginning of the piece as a sample, one can easily see that the contour of measures 1 and 2 first descends (from E-natural down to F-sharp) and then ascends in the second measure (from low G-natural up an octave) before beginning to descend again to F-sharp.

![Figure 26. Summa, alto contour, mm.1-2.](image)
The contour rules discount the slurred pitches, which will be accounted for in another context. The contour of the alto line in measures 1 and 2, then will be:

Descending: E-D-C-B-A-G-F#

Ascending: F#-A-B-C-D-E-F#-G

Descending: F#

This creates a contour of seven pitches descending, eight pitches ascending, and one descending. Examination of the Bass melody-voice in mm.2-3 will reveal that the contour is exactly the opposite, or: seven ascending, eight descending, and one descending.

Figure 27. *Summa*, bass contour, mm.2-3.

Repeating this examination of contour throughout the entire piece reveals a mathematical formula that always uses 16 as the total (eg. 7+8+1=16) and is executed according to a pattern. Table 18 shows the various contour patterns used by Pärt. The bass melody-voice always moves opposite to the alto melody-voice (i.e. alto ascends while bass descends, and vice versa), and there are always two numbers alternating (one gets larger by one, the other smaller by one).

Table 18. *Summa*, contour of melodic line, number of pitches in each direction.
Related to contour is the interval size that opens each phrase. Pärt has carefully preset the intervals that begin each phrase in a two-measure cycle. Once again the alto melody-voice and bass melody-voice move in opposite, but equal directions. Table 19 outlines the formula governing the intervals beginning each 2-measure phrase. For the alto melody-voice these intervals refer to measures 1 and 5 of each 6-measure cycle and for the bass melody-voice Table 19 prescribes the first intervals of measures 2 and 4 of each 6-measure cycle. Where a phrase begins with a slurred leap, the opening interval refers to the first and third note (i.e. m.4, alto voice, first three notes, descending 3rd).

Table 19. *Summa*, opening intervals of each 2-measure phrase.

<table>
<thead>
<tr>
<th>Opening Interval of 2 bar phrases</th>
<th>Alto</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alto</td>
<td>Descending 2</td>
<td>Ascending 2</td>
</tr>
<tr>
<td>Descending 3</td>
<td>Ascending 3</td>
<td></td>
</tr>
<tr>
<td>Descending 4</td>
<td>Ascending 4</td>
<td></td>
</tr>
<tr>
<td>Descending 5</td>
<td>Ascending 5</td>
<td></td>
</tr>
<tr>
<td>Descending 6</td>
<td>Ascending 6</td>
<td></td>
</tr>
<tr>
<td>Descending 7</td>
<td>Ascending 7</td>
<td></td>
</tr>
<tr>
<td>Descending 6</td>
<td>Ascending 6</td>
<td></td>
</tr>
<tr>
<td>Descending 5</td>
<td>Ascending 5</td>
<td></td>
</tr>
<tr>
<td>Descending 4</td>
<td>Ascending 4</td>
<td></td>
</tr>
<tr>
<td>Descending 3</td>
<td>Ascending 3</td>
<td></td>
</tr>
<tr>
<td>Descending 2</td>
<td>Ascending 2</td>
<td></td>
</tr>
<tr>
<td>Unison</td>
<td>Ascending 2</td>
<td></td>
</tr>
<tr>
<td>Ascending 2</td>
<td>Unison</td>
<td></td>
</tr>
<tr>
<td>Ascending 3</td>
<td>Descending 2</td>
<td></td>
</tr>
<tr>
<td>Ascending 2</td>
<td>Descending 3</td>
<td></td>
</tr>
<tr>
<td>Ascending 2</td>
<td>Descending 4</td>
<td></td>
</tr>
<tr>
<td>Ascending 2</td>
<td>Ascending 2</td>
<td></td>
</tr>
</tbody>
</table>

The final parameter to be ruled by predetermination is the placement of non-scalar pitches (i.e. the slurred notes) within a phrase of the melody-voice. It was noted above that the slurred melody pitches are not considered within the rules governing contour or opening intervallic relationships. This would lead one to believe, then, that Pärt has pre-set where and how the non-scalar notes are to be added. Upon examining the placement of the non-scalar tones within a phrase, one sees that a pattern does begin to emerge, although, it must be recognized that Pärt is not entirely consistent with this parameter. By examining each two-measure unit, as defined by the contour, a pattern of non-scalar tones appears. Table 20 represents the first seven two-measure units of contour. Each section of digits signifies a direction of melody (ascending or descending); the space between represents a change in direction, while the underscored numbers represent the location/addition of a non-scalar tone.
Table 20. *Summa*, placement of non-scalar tones within units 1–7

<p>| | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
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<tr>
<td>1234567</td>
<td>12345678</td>
<td>1</td>
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<td></td>
<td></td>
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<tr>
<td>123456</td>
<td>12345678</td>
<td>12</td>
<td></td>
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<td>1234</td>
<td>12345678</td>
<td>1234</td>
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<td>123</td>
<td>12345678</td>
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<tr>
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<tr>
<td>1</td>
<td>12345678</td>
<td>1234567</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

While the middle section in Table 20 is consistent with respect to the placement of non-scalar tones (i.e. 1st and 4th pitches), the outer panels are less consistent, though a pattern can be recognized. It seems of all of the preset parameters used by Pärt, he was least fastidious about the placement of non-scalar tones. In the overall context of *Summa* as an entity, however, the placement of non-scalar tones is just one parameter that makes the timelessness of its melodies and harmonies so profoundly simple, yet rich.

In many of Pärt’s early tintinnabuli works, he also sets the triadic tintinnabuli-voice, according to certain preset principles. As discussed above, the principle of tintinnabulation stipulates that the melody-voice and the tintinnabuli-voice are intrinsically linked compositionally, and Pärt would argue philosophically, also. In *Summa*, however, it seems that the compositional link between the two voices is tenuous, there being no prescriptive guidelines governing the pitch content of the tintinnabuli-voice as was shown in *Cantus in memoriam Benjamin Britten*.

With *Summa* and the other early tintinnabuli works, Pärt returned artistically to the world by looking back. While other artists continued to develop serial techniques, in an effort to move atonality even further on the continuum of modernist thinking, Pärt simplified his palette, opting instead for simple triadic harmonies and uncomplicated melodies. Gone are the twelve-tone rows, cluster chords, and improvised sound masses; taking their place are pure intervals and

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125 In an interview available on YouTube, the Icelandic pop singer Björk questions Pärt on the meaning of the two-voice texture inherent to *tintinnabuli*. Pärt replies that the two voices are, in part, representations of sin and forgiveness. ([http://www.youtube.com/watch?v=2pDjT1UNT3s](http://www.youtube.com/watch?v=2pDjT1UNT3s), accessed July 20, 2010).
poignant dissonances fashioned from the simplest means. Yet a striking parallel links his past to his present. A process unheard in the music, yet perfectly present at every level, allows it to unfold in time. From *Credo* to *Summa*, a stylistic sea change for Arvo Pärt is tangible. In virtually every respect, the language could not be more disparate. Yet, inspection of the minutiae of both works discloses a continuum of compositional processes unrecognizable by the ear. For Arvo Pärt, the road from *Credo* to *Summa* represents nearly a decade of silence and contemplation. Robert Frost might have called it the ‘road less traveled.’ However, the ends of this road do not begin and end with *Credo* and *Summa* (or any other early tintinnabuli work); today the road continues.

**Passio (1982)**

Arvo Pärt’s *Passio* (1982) follows in the footsteps of centuries of musical settings of the biblical narrative having to do with the arrest, trial and crucifixion of Jesus Christ. These sacred texts, by papal decree, have been part of Holy Week liturgies since the fourth century. In the 12th Century, fixed pitches for the words of the Evangelist, Christ, and the crowds had been set by using symbolic letters in the margins. These printed rubrics are the precursors to fully composed polyphonic settings, which abound in the voice of all four Gospel-tellers from at least the fifteenth century on. Known as the Passion, these texts form the backbone of the Christian faith and have served as the seeds of profound musical composition for centuries. Pärt’s own setting is a descendant of these centuries-old traditions, while implying an important perspective of *Johannine* theology and codifying the method of composition, called *tintinnabuli*, with which he had been experimenting for the previous five or so years. His compositional design utilizes both small-scale and large-scale chiastic constructions and gives prominence to the Gospel-writer’s observance in John 18.4 that Christ knows all that will occur in the events leading to his

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crucifixion. Seen in this light, the Passion narrative unfolds according to a pre-ordained scheme; it is this subtle perspective of the gospel that Arvo Pärt reveals in his *Passio*. His first large-scale vocal work in the tintinnabuli style, *Passio*, lays a blueprint for the foundations and codifies the principles that his compositional process will follow for years to come. What he allows to unfold in the *Passio* is the very essence of his life’s work to this point.

At the heart of Pärt’s setting is the text of the gospel of John. The composer has poignantly married the biblical text to the musical structures used to relate it; he has linked the text with the music so prophetically that it would be impossible to separate them. Yet, paradoxically, one could listen to virtually any isolated moment of *Passio*, and have no way of knowing whether the music was describing Peter’s effort to warm himself by a fire (John 18.18) or Christ being crucified on Golgatha (John 19.18). Though the dramatic content of these textual examples is decidedly different, the musical material for both events (sung in both cases by the Soprano and Alto Evangelists) is virtually identical.

In the history of the Passion genre, there has been a tradition by composers such as Heinrich Schütz, and J.S. Bach to set the text with drama at the forefront. In the *Johannes-Passion* written in 1724, for example, Bach uses jagged rhythms to represent the flogging of Christ. Pärt’s compositional process, however, does not directly reference the action that takes place. Angry mob scenes are not heard in *Passio* as they are in other settings of this text. Pärt eschews all temptation to paint the narrative with his compositional language. Yet, in *Passio*, the text and the music are inextricably linked. Pärt binds his music to John’s Gospel through chiastic designs that reveal themselves at every level. Microscopically, virtually every note is linked in someway to Pärt’s musical pilgrimage to the cross. And on a macroscopic level, musical events unfold over time to reveal the inevitability of the crucifixion. The listener is taken through the narrative only to realize afterward that the Gospel’s outcome was present from beginning to end.

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128 Chiastic Structure: a rhetorical or literary figure in which words, grammatical constructions, or concepts are repeated in reverse order, in the same or a modified form. http://www.oxforddictionaries.com/us/definition/american_english/chiasmus.

The term is also applied to musical form. J.S. Bach’s *Johannes Passion*, for example, contains a large-form ordering of movements with chiastic symmetry.

Furthermore, through this multi-layered compositional process Pärt symbolizes one of the important themes of Johannine passion theology.

At the beginning of Chapter 18, Jesus and his disciples are in the garden, where they are met by soldiers and chief priests who have come, with Judas Iscariot, the betrayer, to arrest him. What happens next, however, is a surprising and unexpected reaction by Christ. The author of the Gospel does not observe that Jesus is caught off guard, or surprised by the arrival of the soldiers. Rather, in John 18.4, he writes, “Jesus therefore, knowing all things that should come upon him, went forth, and said unto them, whom seek ye?” The key lies in the phrase, “knowing all things that should come upon him.” Christ approaches the soldiers and chief priests calmly, knowingly, and asks, “Whom seek ye?” By looking at John’s Passion in this light, the perspective of the events that unfold turn upside down. Seen this way, the key players surrounding Christ through the Passion (the soldiers, the Chief Priests, and Pilate, for example) are not aggressors; they bear no more responsibility for his crucifixion than anyone else. Rather, they are part of an unfolding plan that Christ already knows. Taking his cue from Christ’s resignation, that the events of the Passion are, in fact, already in motion and will assuredly lead directly to the cross, Pärt creates a parallel set of chiastic constructions, also pre-designed. These not only relate the mysterious events of the Passion but also lead, musically speaking, directly to the cross.

*Passio* is divided into three formal sections. The first, known historically as the *Exordium* is only seven measures long and bears the text of the full title of the work: *Passio Domini nostri Jesu Christe secundum Joannem.* This introductory phrase has been a part of musical settings of the Passion for centuries and was typically set in a polyphonic motet style during the sixteenth and seventeenth centuries.

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130 Taken from the King James Bible online at [http://etext.virginia.edu/kjv.browse.html](http://etext.virginia.edu/kjv.browse.html). Accessed November 15, 2007.

131 This text is translated as “The Passion of our Lord Jesus Christ according to John.”
The passion music of Heinrich Schütz, for example, begins with extended polyphonic motets introducing the gospel narrative about to be heard. For Pärt, however, using his minimal resources, this Exordium lasts only a moment, but becomes an essential part of the unfolding musical architecture.

Next begins the narrative of John’s gospel. This second section, by far the most substantial of the work as a whole (at approximately 68 minutes), can be further subdivided into four roughly equal units with a short coda and comprises the entire Biblical text. The final section, the Conclusio, mirrors the Exordium and sets the short non-Biblical text “Qui passus es pro nobis, miserere nobis. Amen.” Like the opening Exordium, this concluding phrase lasts barely one minute.

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132 Passio, Rehearsal 2-172 (inclusive).

133 Passio, Rehearsal 173. This text is translated as, “You who have suffered, have mercy upon us. Amen.”
In choosing the voicing of the characters for the Passion’s roles, Pärt again turns to historical precedent. By the 17th century there was a tradition to have several voices share the role of the Evangelist, who by nature of being the storyteller bears the lion’s share of the text. Heinrich Schütz, for example, in his Die Sieben Worte Jesu Christi am Kreuz (The seven last words of Christ from the Cross) uses an ensemble cast to narrate his Passion story. Figure 20 illustrates the first occasion in which all four Evangelists (soprano, alto, tenor and bass) are heard at the same time.

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135 The text being sung is: Und um die neunte Stunde schrei Jesus laut und sprach (And at the ninth hour Jesus cried aloud and said).
In a similar manner, Pärt carefully crafts the Passion account using equally the voices of a solo quartet of soprano, alto, tenor and bass. In a modern addition, Pärt uniquely adds four instruments to the ensemble of storyteller. Solo violin, oboe, cello and bassoon are treated not as accompaniment, but rather as Evangelists, whose presence in the storytelling and musical architecture is every bit as crucial as the solo voices who carry the text. The manner by which Pärt adds and subtracts voices and instruments is part of the Passion narrative and is a significant part of the chiastic design. This design will be discussed at length below. The first time all four voices and all four instruments are heard together occurs at rehearsal 20. Figure 31 illustrates this first tutti, at which time the Evangelists sing: *et cicerunt in terram* (and fell to the ground).
For the roles of the other characters, Pärt makes traditional choices and gives the words of Christ to a bass accompanied by the organ. The words of Pilate are sung by a tenor and a four-part mixed chorus takes the role of the crowd and that of minor solo characters, such as Peter. These relatively modest resources are all that Pärt will require for the telling of his Passion as he reveals the path of Christ to the cross.

Fundamentally, Pärt develops miniature chiastic forms as though to foreshadow the large-scale constructions that develop over the course of the work. Pärt’s use of melody is the first parameter to distinguish itself as having chiastic tendencies. His melodic material can best be described as simple and mostly scalar. That of the Evangelist, for example, is tonally centred on A-natural and moves mostly conjunctly, around the central pitch, leaping from ‘A’ only to return immediately by step-wise motion. Pärt will begin to develop by adding to the texture in one of two ways, both of which have chiastic implications. First, Pärt adds a tintinnabuli-voice. This second voice is entirely triadic, and for the voice of the Evangelist, is always part of the A-minor triad. Quoted above, Hillier’s excellent description of the tintinnabuli style suggests that, “what

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136 Passio, Rehearsal 2-4, Evangelist: Basso.
we hear might be best described as a single moment spread out in time. One could 
conversely argue that in light of the symbolic importance of the melodic-tintinnabuli relationship 
that we hear not only a ‘single moment spread out in time’, but also an eternity at every instant. 
In *Passio*, this relationship is demonstrated early on by the texture created when the tenor and 
bass parts of the Evangelist sound together.

Figure 32. *Passio*, tenor and bass, rehearsal 7.

What makes this particular relationship chiastic is the position of the tintinnabuli-voice relative 
to that of the melody-voice. Using the triadic pitches of an A-minor chord, the tintinnabuli-voice 
alternates meticulously between the closest pitch above the melody-voice, and the closest pitch 
below the melody-voice. As discussed above, Hillier refers to this particular relationship as 1st 
position-alternating. This association creates a texture in which the tintinnabuli-voice is 
reflected in itself, using the melody-voice as the point of reflection. In *Passio*, 1st position-
alternating is by far the most common use of the tintinnabuli-voice. In fact, Pärt creates many 
voice pairings that share this relationship exclusively. Table 21 shows these relationships.

Table 21. *Passio*, melody-voice/tintinnabuli-voice relationships

<table>
<thead>
<tr>
<th>Melody</th>
<th>Tintinnabuli</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evangelist: Bass</td>
<td>Evangelist: Tenor</td>
</tr>
<tr>
<td>Evangelist: Alto</td>
<td>Evangelist: Soprano</td>
</tr>
<tr>
<td>Evangelist: Bassoon</td>
<td>Evangelist: Cello</td>
</tr>
<tr>
<td>Chorus: Alto</td>
<td>Chorus: Soprano</td>
</tr>
<tr>
<td>Chorus: Bass</td>
<td>Chorus: Tenor</td>
</tr>
</tbody>
</table>

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137 Hillier, 90.

138 Hillier, 133.
Pärt adds a second layer to these mirrored or chiastic relationships. In the case of the chorus, which has all four vocal forces sounding at all times, the duet of tintinnabuli-voices (i.e. soprano and tenor) themselves share a chiastic relationship. While their pitches are determined by their respective melody-voices (i.e. alto and bass), they are connected to one another by a second internal relationship. When the soprano tintinnabuli-voice is sounding below the alto melody-voice, the tenor tintinnabuli-voice is sounding above the bass melody-voice.\textsuperscript{139}

Figure 33. \textit{Passio}, chorus, rehearsal 14.

The opposite is also true. This relationship is consistent and remains for the entire work. The same relationships also exist in the music of the Evangelist when all four vocal parts are sounding.\textsuperscript{140}

The second method by which Pärt uses melody to foreshadow larger chiastic designs is through inversion. Melody-voices within the same textual element are created as inversion of themselves. As an example, the vocal writing of the Evangelist consists of two melody-voices: bass and alto. Every time they are heard together, the alto voice is a note-for-note inversion of the bass (see Figure 33). Likewise, the melody-voices of the chorus are inversions at the octave of one another.\textsuperscript{141} The two voices move oppositely, yet as one, emphasizing the centricity of their tonal home.

\begin{itemize}
\item \textsuperscript{139} \textit{Passio}, Rehearsal 14, Chorus.
\item \textsuperscript{140} \textit{Passio}, Rehearsal 13, Evangelist.
\item \textsuperscript{141} \textit{Passio}, Rehearsal 14, Chorus.
\end{itemize}
Christ’s words are also delivered in inversion. The organ always accompanies Christ’s words and the texture of the organ is always the same. It consists of four separate voices. Two of the voices always sustain an open Perfect 5th on E-natural and B-natural. The octave placements of the fifth rotate through four different positions. A third voice is always an intervallic inversion of the melody-voice sung by Jesus. The inverted melody, however, is made more striking because it is heard at the 5th rather than the octave.

Figure 34. Passio, Jesus, rehearsal 12.

The fourth voice is a tintinnabuli-voice. It is in the 1st position-alternating form and is related to the inverted melody-voice. Its octave placement alternates with each phrase Christ sings; it appears either at pitch with the melodic inversion of Christ’s words, or one octave lower.

The techniques discussed above, with respect to alternating tintinnabuli-voices and inversion of the melodic material are not unique to Passio. This work is his first large-scale piece in the tintinnabuli style, however, and he employs the techniques fastidiously throughout the work. In this way, Pärt not only makes chiastic design a defining dimension of the work, but also sets a precedent of formal structure that many of this later works will follow.

Thus far only small-scale chiastic devices have been discussed. These constructions are independent of other voices and can be pinpointed at virtually any place in the work. They are fully realized in individual bars, notes and chords. Pärt, however, also generates several macroscopic gestures, which unfurl slowly and take time to reach fulfillment. These are formal designs that are only revealed when considering the work as a whole. Well-used in music, this concept is not a creation of Pärt, but it is an appropriate formal construction for Passion music. The etymology of chiasm begins with the Greek letter Chi, which is in the shape of the cross. In
Passio, the chiastic design is the link to an association with the cross. In Passio, Pärt uses tonal centres, texture, instrumentation and pedal tones to create macroscopic chiastic designs. He also bookends the work with introductory and concluding material that itself is chiastic. In addition to the theological symbolism created by this architecture, Pärt also codifies the methods of his tintinnabuli language by his rigorous adherence to the parameters he has predetermined.

First, Pärt has assigned a tonal centre to each constituent part of the Passion narrative. The eight voices of the Evangelist, for example, always centre both their melody-voices and tintinnabuli-voices around A-natural. The tonal centres of the remaining five constituent parts are likewise maintained. Table 22 indicates the tonal centres of all constituent parts for the entire work.

Table 22. Passio, tonal centres.

<table>
<thead>
<tr>
<th></th>
<th>Exordium</th>
<th>Evangelist</th>
<th>Jesus</th>
<th>Pilate</th>
<th>Chorus</th>
<th>Conclusio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>A</td>
<td>A</td>
<td>E</td>
<td>B</td>
<td>B</td>
<td>D (A)</td>
</tr>
<tr>
<td>Tintinnabuli</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>F</td>
<td>E</td>
<td>D</td>
</tr>
</tbody>
</table>

Once a tonal centre has been established for a particular voice, it does not change. In his tonal design Pärt reveals the central theme of the work. When all tonal centres are considered, E emerges as the central pitch. Significantly, it is the words of Christ that are centred on this medial pitch. The following diagram illustrates the tonal centres and their intervallic relationship to one another.

By examining the diagram a highly symbolic pattern of equidistant tonal centres emerges. The distance from the outside tonal centres to the middle (i.e. B to E, A to E) is a Perfect 4th, while the internal intervallic relationships create a series of 2nds and 3rds. Traditionally, these distances are symbolic of the cross; four is the number of points to a cross, while the ratio of 2:3 traditionally indicates the relative length relationship of the horizontal and vertical beams. Pärt takes the entire length of the work to reveal this chiastic structure as the tonal centre on D is not heard until the final seven measures.
Pärt continues a chiastic-centered design through his use of texture. The text and music of the Evangelist is shared by a quartet of singers and four solo instruments whose use is governed by a carefully organized centric plan. Table 23 indicates the order in which instruments and voices are added and subtracted and the total number of lines present at any time.

Table 23. *Passio*, order in which voices are added and subtracted.

| Voice | 1 | 1 | 1 | 1 | 2 | 2 | 2 | 2 | 3 | 3 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 3 | 3 | 2 | 2 | 1 | 1 |
| Instruments | 0 | 1 | 2 | 3 | 0 | 1 | 2 | 0 | 1 | 0 | 1 | 2 | 3 | 4 | 3 | 2 | 1 | 0 | 1 | 0 | 1 | 0 | 1 | 0 |
| Total in texture | 1 | 2 | 3 | 4 | 2 | 3 | 4 | 3 | 4 | 5 | 6 | 7 | 8 | 7 | 6 | 5 | 4 | 3 | 3 | 2 | 2 | 1 | 1 |

Pärt gradually increases the total number of voices from 1 to 8 and then returns again to a solo voice through subtraction. This exact pattern of addition and subtraction is repeated four times to delineate four sections of narrative. 142 Again, the number four, as the number of points to a cross, becomes prominent. Table 24 illustrates the use of texture in section one of the Evangelist’s narrative.

Table 24. *Passio*, addition/subtraction of Evangelist voices.

| Time | 2 | 3 | 4 | 6 | 8 | 9 | 10 | 11 | 15 | 17 | 18 | 19 | 20 | 26 | 27 | 28 | 29 | 30 | 32 | 34 | 35 | 36 | 37 |
| VI   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Ob   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| S    |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A    |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| B    |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Vc   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Fg   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

Beginning with the bass voice, Pärt adds to the texture until all eight voices are present at rehearsal 20. As the music continues, voices and instruments become tacet until only the soprano remains. Pärt’s design gives equal opportunity to all voices. In section one the bass begins alone and is present for the entire first half of section one. 143 After the tutti at rehearsal 20, the texture inverts making the soprano the central voice. 144 Interestingly, the arrival of the

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142 The division of text into four roughly equal sections is as follows: Rehearsal 2-37, 37-76, 77-131,132-176.

143 *Passio*, Rehearsal 2-20, Evangelist: bass.

144 *Passio*, Rehearsal 20-37, Evangelist: soprano.
tutti in each of the four sections does not coincide with any particularly important part in the text. It is not at dramatic points that Pärt uses all of his musical resources. Rather, they are four pre-conceived reminders that Christ “knowing all things that should come upon him,” allows the events of the story to unfold as planned.

Related to texture is the order in which Pärt uses the voices. The addition and subtraction of the Evangelists vocal forces is pre-designed as well. Table 25 shows the order in which the Evangelists voices are added and subtracted in each of the four sections.

Table 25. *Passio*, addition and subtraction of Evangelists voice parts

<table>
<thead>
<tr>
<th>Section</th>
<th>Addition</th>
<th>Subtraction</th>
<th>Point Of Inversion</th>
<th>Addition</th>
<th>Subtraction</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 &amp; 2</td>
<td>BTAS</td>
<td>BTAS</td>
<td>SATB</td>
<td>SATB</td>
<td></td>
</tr>
<tr>
<td>3 &amp; 4</td>
<td>TBSA</td>
<td>TBSA</td>
<td>ASBT</td>
<td>ASBT</td>
<td></td>
</tr>
</tbody>
</table>

The BTASBTAS pattern taken from entry and exit points in sections 1 (as shown on table 24) is mirrored by the entry and exit points of the textual section that follows. Likewise, the patterns for sections three and four are inversely related to one another. In texture, Pärt has deliberately created multi-layered structures that reveal themselves at different intervals. The texture patterns of Table 25, for example, are revealed four times throughout the work, while the order of voice use pattern emerges only twice in the same amount of time. These inter-connected chiastic plans rely on each one another to materialize, yet one is revealed at double the temporal interval of the other.

The character of Pilate also contributes to Pärt’s formal design. As though to be suggestive of Pilate’s acquiescence as a player in this drama, Pärt uses the extensive dialogue of Pilate during Christ’s trial to reveal another layer of his chiasm. Pilate’s fifteen entrances are always accompanied by the organ. The texture of this accompaniment changes throughout the work as does the type of the vocal line that Pärt creates for Pilate to sing. Most important to Pärt’s chiastic design, are the seven of Pilate’s fifteen phrases that are accompanied by a pedal tone.
Table 26: *Passio*, Pilate pitch content alternates between melody and tintinnabuli.

<table>
<thead>
<tr>
<th>Rehearsal #</th>
<th>68</th>
<th>72</th>
<th>78</th>
<th>82</th>
<th>86</th>
<th>90</th>
<th>93</th>
<th>105</th>
<th>108</th>
<th>113</th>
<th>119</th>
<th>122</th>
<th>131</th>
<th>135</th>
<th>151</th>
</tr>
</thead>
<tbody>
<tr>
<td>M/T</td>
<td>(M</td>
<td>T</td>
<td>M)</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>T</td>
<td>T</td>
<td>T</td>
<td>M</td>
<td>M</td>
<td>(T</td>
<td>M</td>
<td>T</td>
<td></td>
</tr>
<tr>
<td>PEDAL Pitch</td>
<td>B</td>
<td>F</td>
<td>B</td>
<td>E</td>
<td>B</td>
<td>F</td>
<td>B</td>
<td>B</td>
<td>F</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
</tbody>
</table>

Table 25 illustrates the pitches of the pedal tones used and their relative location in the score. Pilate’s tonal centres are on B and F, so pedal tones on those pitches are not surprising. What is unique, however, is that the central pedal tone at rehearsal 105 is not on B or F, but on E. This pitch is theologically significant in *Passio* as it is both the medial tonal centre of the work and also the tonal centre for the words of Christ. It is on this entrance that Pilate reveals to the crowds that he has reconciled with the truth. About Christ, Pilate says, “Behold, I bring him forth to you, that you may know that I find no fault in him.”

Figure 35. *Passio*, rehearsal 105.

In this subtle use of pedal, Pärt symbolically acknowledges Pilate’s role in the unfolding events. One might think the use of an E-pedal at this point is striking, and indeed, the dissonances created as the E-pedal collides with the F major triadic pitches of Pilate’s tintinnabuli-voice are extraordinary. But the listener cannot possibly be aware of the tonal-centricity of the E-pedal until Pilate has delivered all fifteen of his entrances. It is only in hindsight that a listener can be aware that Pilate’s role in the Passion has been unfolding as part of a greater scheme.
Finally, Pärt’s chiastic blueprint serves as a bookend both by opening and also closing the work. The two non-biblical texts in the work, separated by 68 minutes of Biblical narrative, are direct inversions of one another. These introductory and concluding sections are the only music in the Passio with a tempo marking; *Langsam* marks the tempo for the beginning and *Largo* for the end. Both sections last for seven measures and are scored for chorus and organ. Most poignantly, the unfinished melodic material of the first is answered by the second. In the Exordium, the melodic material consists of a descending scale from A to B. At the conclusion, Pärt finishes what he began by fashioning the final minute of the work around a scalar melody that ascends from A to G: a note for note inversion of the opening. What began as the first large-scale chiastic design reaches completion only as the final notes of the *Passio* are heard.

From beginning to end, Pärt has created a work full of symbolic meaning. From the opening chords of the Exordium to the final sounds of his *Passio*, Pärt profoundly acknowledges John’s observance that Christ knew all things that would come upon him. Having gained musical freedom by fleeing the Soviet Union in 1980, Pärt turns quickly to this most sacred of Christian texts. In *Passio*, he codifies procedures of *tintinnabuli* that will remain his principle means of musical communication for years to come. These compositional techniques, which began as experiments with sound in his last years in Estonia, grow into full maturity in *Passio*. Using both large- and small-scale chiastic structures, Pärt foreshadows Christ’s crucifixion at every level of his composition. In doing so, Pärt mirrors musical architecture that was part of his serial output. The manner by which Pärt’s formal design is revealed bears close resemblance to his serial works discussed in Chapter Three. In the same way that serial tone rows (as in *Credo*) or large-scale symbolic harmonic designs (as in *Collage über B-A-C-H*) were revealed slowly over time, Pärt makes known the symbolic nature on *Passio*’s tonal centres, texture, instrumentation and use of pedals only once the work has been heard in its entirety. In addition, while acknowledging over a thousand years of liturgical tradition in his *Passio*, Pärt forges a new musical language that is intimately connected to the texts it sets. It is this language that will see

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146 It should be noted, however, that Pärt began work on *Passio* in the late 1970s, before leaving Estonia.
Pärt through the next stage of his creative life and serve as the groundwork for that which is to come.
Chapter 5

Introduction

In chapter five I will consider how far Pärt’s compositional style has moved away from the process driven techniques of the pre-tintinnabuli and early-tintinnabuli works. In 1998, the 15th Canary Islands Music Festival commissioned Pärt to write a setting of Psalms 42 and 43 in Spanish. *Como cierva sedienta*, for solo soprano or unison soprano chorus and large orchestra, is a decided move away from the codified procedures of tintinnabuli common to the 1980s. The orchestral colours are at times rich and warm, with far more expansive use of harmony than previously experienced. Alex Ross, music critic of the New Yorker, calls the orchestration “almost Fauvist” recalling the strongly coloured paintings of Henri Matisse and André Derain as a visual parallel to Pärt’s music. This reference to the visual arts, by Alex Ross, refers first and foremost to the expanse of orchestral colour present in this work. More importantly, however, the increased colour is directly linked to the changing of compositional procedures and process-driven technique.

To be sure, signs of the old Pärt are still present. Conjunct melody lines largely define the sung material, while orchestral voices are often inextricably paired with triadic tintinnabuli-voices. The mono-chordal use of tintinnabuli-voices of earlier years, however, has been expanded, now often moving among multiple tonal centres. As part of a detailed analysis of *Como cierva sedienta*, Chapter Five will investigate the relationship between the codified tintinnabuli procedures and the expansion and development of new techniques. Interestingly, Pärt himself recognizes, somewhat sheepishly, his move away from the strict procedures of the earlier tintinnabuli music:

The composer acknowledged his latest tendencies with a guilty smile. "Yes," he said. "I got a little crazy, didn't I?" He mimed a gesture that suggested a flamenco dancer throwing tennis balls.\(^{148}\)

The distance travelled by Pärt from the strictly controlled tintinnabuli procedures of *Passio* to the greatly expanded tonal palette of *Como cierva sedienta*, did not occur all at once, of course. Rather, the development of this composer’s music, like so many others’, moves along a continuum. At times, the continuum moves away from strict procedures towards greater compositional freedom. At other times, however, Pärt looks back into his own past recalling the process-driven practices in new ways. In a 1986 interview published in *The Musical Times*, and quoted in the *Cambridge Companion to Arvo Pärt*, the composer recognizes at once a line of continuity and the natural development observed in this music over time:

> It’s like taking a blood test of my music from today or ten or twenty years ago: one can tell that it’s my blood, but today you’ll get one answer from the test and tomorrow another, depending on what you’ve eaten and your general condition of health. There could be great differences between the two; such things are in a constant state of change. Much more so than a change of style… one can never say that one has reached a point of perfection, that one is completely right and that what one is doing is stronger than something else. One needs distance to see that.\(^{149}\)

In this chapter, I will investigate four shorter works, *The Beatitudes*, *Triodion*, *Nunc dimittis* and *I am the true vine* to consider some of the ways in which Pärt moved away from the procedural mechanisms that governed his music in the early 1980s only to replace them with new ones in these compositions of the 1990s.

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\(^{149}\) Pärt, in Shenton, 118.
The Beatitudes (1990)

In 1990, Pärt turned to an English text for the first time and selected words from the Gospel of Matthew. The present piece is scored for SATB soloists/choir and organ. At first glance it would seem that The Beatitudes belongs in a category with the works discussed in Chapter 4. The very processes used by Pärt in works from the early 1980s strictly control many aspects of this work. The treatment of the melody-voice, for instance, is consistent throughout the work. The work is entirely homo-rhythmic and has melody-tintinnabuli relationships nearly identical to those found in Passio. What makes this music different from the past music, however, is the use of changing tonal centres.

Figure 36. The Beatitudes, mm.1-3.

It is observed in Figure 36 that the pitch around which the two melody-voices are reflected is F-natural. That is, the alto and bass move in contrary motion with one another around F-natural. This point of reflection continues to be true for the first eleven measures of the piece. The tonality of the tintinnabuli-voice, however, changes with every measure. In measure 1, the tintinnabuli pitches belong to the F-minor triad. In measure three, while the melody-voices still

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150 These biblical words, spoken by Christ, are found in Matthew 5. It is not the first time that Pärt has used Matthew 5 for text to set. In 1968, Pärt selected the Latin Vulgate translation of Matthew 5.38 in his Credo, discussed in Chapter 3.

151 Altos and basses have the melody-voice throughout the work. Their mostly conjunct motion is centred around a reflecting pitch, upon which the two melody-voices sing exclusively in contrary motion. Tintinnabuli-voices (soprano and tenor) remain in first position-alternating throughout.
reflect around F-natural, the tonality of the tintinnabuli-voice has changed to pitches of the D-flat major triad. Measure 5 sees the pitches of the tintinnabuli-voice change again to B-flat minor. In all, Pärt moves the tintinnabuli-voice through six different tonalities, all of which have F-natural, in common with the reflecting pitch of the melody-voices. This process is then repeated a second time with G-natural as the reflecting pitch of the melody-voices. Once again, six different tintinnabuli triads are used, one for each measure of music. Pärt’s development of the work sees the reflecting pitch of the melody-voices ascend by whole-tone from F-natural to C-sharp over the first 49 measures of the work. Table 27 shows the relationship between the reflecting pitches and their related tintinnabuli-voice tonalities. An additional element of this piece is the pedal-tone of the organ that also moves with regularity. The use of the pedal occurs in pairs with each pitch of the pedal being used twice. After a measure of music without pedal, it reappears a half step higher.

Table 27. The Beatitudes, Reflecting pitches, tintinnabuli tonalities.

<table>
<thead>
<tr>
<th>Reflecting Pitch</th>
<th>Tintinnabuli voice</th>
<th>Tone</th>
<th>Tintinnabuli relationship</th>
<th>Measure</th>
<th>Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>F</td>
<td>-</td>
<td>+1/-1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>D♭</td>
<td>+</td>
<td>+1/-1</td>
<td>3</td>
<td>D♭</td>
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<td>F</td>
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<td>D♭</td>
</tr>
<tr>
<td>F</td>
<td>F</td>
<td>+</td>
<td>+1/-1</td>
<td>7</td>
<td></td>
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<tr>
<td>F</td>
<td>D</td>
<td>-</td>
<td>+1/-1</td>
<td>9</td>
<td>D♭</td>
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<tr>
<td>G</td>
<td>G</td>
<td>-</td>
<td>+1/-1</td>
<td>13</td>
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<tr>
<td>G</td>
<td>E♭</td>
<td>+</td>
<td>+1/-1</td>
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<td>E♭</td>
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</tr>
<tr>
<td>G</td>
<td>G</td>
<td>+</td>
<td>+1/-1</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>G</td>
<td>E</td>
<td>-</td>
<td>+1/-1</td>
<td>21</td>
<td>E♭</td>
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</tr>
<tr>
<td>A</td>
<td>A</td>
<td>-</td>
<td>+1/-1</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>F</td>
<td>+</td>
<td>+1/-1</td>
<td>27</td>
<td>F♭</td>
</tr>
<tr>
<td>A</td>
<td>D</td>
<td>-</td>
<td>+1/-1</td>
<td>29</td>
<td>F♭</td>
</tr>
<tr>
<td>A</td>
<td>A</td>
<td>+</td>
<td>+1/-1</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>F♯</td>
<td>-</td>
<td>+1/-1</td>
<td>33</td>
<td>F♯</td>
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<td>-</td>
<td>+1/-1</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>G</td>
<td>+</td>
<td>+1/-1</td>
<td>39</td>
<td>G♭</td>
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<tr>
<td>B</td>
<td>E</td>
<td>-</td>
<td>+1/-1</td>
<td>41</td>
<td>G♭</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
<td>+</td>
<td>+1/-1</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>G♯</td>
<td>-</td>
<td>+1/-1</td>
<td>45</td>
<td>G♯</td>
</tr>
<tr>
<td>B</td>
<td>E</td>
<td>+</td>
<td>+1/-1</td>
<td>47</td>
<td>G♯</td>
</tr>
<tr>
<td>C♯</td>
<td>C♯</td>
<td>-</td>
<td>+1/-1</td>
<td>49</td>
<td></td>
</tr>
</tbody>
</table>
The work reaches its apex at measure 50 at which time the organ begins a solo fantasia, moving in quintuplet sixteenth notes. This music moves through each one of the tonalities of the tintinnabuli-voice in measures 1-49, though the harmonic motion moves in the reverse order.

Figure 37. *The Beatitudes*, organ, mm.51-55.

Many of the characteristics of the music in *The Beatitudes*, discussed above, could easily be attributed to the period of Pärt’s most strictly process-driven works. The important difference making this piece an important example of Pärt’s continuing development of the tintinnabuli language is its tonal movement. In early works, such as *Summa* or *Cantus in memoriam Benjamin Britten*, Pärt was satisfied to maintain a single chord or tonality for an entire piece.\(^\text{152}\) In *The Beatitudes*, both the tonal centre of the melody-voice and the tintinnabuli-voices change with regularity, enriching and expanding the harmonic framework of the work to an extent not seen before. Paul Hillier, in his book *Arvo Pärt*, points out that tonal shifts, such as those seen in *The Beatitudes* are “quite rare in tintinnabuli music, though not without precedent.”\(^\text{153}\) He points to the final movement, *O Immanuel*, from *Sieben Magnificat-Antiphonen*, written two years

\(^{152}\) *Passio*, discussed above, for example, prolongs a single tintinnabuli chord through nearly all of its 72 minutes.  
\(^{153}\) Hillier, 182.
earlier. In 1990, the year of composition of *The Beatitudes*, it would remain to be seen whether the changing of tonal centres would become a regular practice of Pärt’s compositional language. What is certain now, in hindsight, is that Pärt has incorporated the practice into some pieces including his large-scale work *Como cierva sedienta*.

**Triodion (1998)**

*Triodion* was commissioned for the 150th anniversary of Lancing College, UK. The text is taken from an Eastern Orthodox liturgical book used during Lent and Holy Week and falls into four parts: an introduction and three odes. Throughout the work Pärt follows the principles of tintinnabuli while still allowing for departures away from his strict process. Important to the nature of this work are the characteristics of byzantine musical idioms, which Pärt allows to penetrate into the texture of the music.

The introduction is shown below. A single reciting pitch is used for the syllabically set text except for five times when the pitch is changed to mark an accented and important syllable of text.

Figure 38. *Triodion*, Introduction.

![Sop/Alto](image)

In the name of the Fa-ther and to the Son, and of the Ho-ly Spi-rit. A-men.

In each case the pitch descends to G-natural. A subtle change in compositional philosophy is present in these opening lines of monophonic music. In the pieces written during the early years of the tintinnabuli language, melodic shape was determined exclusively by process-directed rules. It is important to consider then that after nearly two decades of text-setting taking a

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154 In *O Immanuel*, from *Sieben Magnificat-Antiphonen* Pärt employs a circle of fifths sequence in the tintinnabuli-voice to create an ever-changing harmonic palette.

155 In Chapter Three it was demonstrated, for instance, that the contour of the melody-voice in *Summa* was controlled entirely by a prescribed pattern. The direction of the melody-voice was dictated by a predetermined and recurring number of syllables of text.
back seat to the process-driven compositional techniques of the tintinnabuli language, Pärt, in *Triodion*, gives a gentle nod to the intense study of plainsong and Renaissance polyphony that occupied much of his period of silence during the 1970s.

The second section of *Triodion*, Ode I, begins with divided basses. After a measure of unison singing, the low basses remain static, holding a pedal-tone D-natural for 14 measures. The first basses continue melodically. One is struck by the melodic content of the second half of the first phrase. Here, the 1st basses ornament the second beat of measure 4 with a lower-neighbour note, using a sixteenth note-dotted eighth figure in the style of an embellishment or ornament in Byzantine chant. Coupled with a pedal-tone, common to Eastern orthodox liturgical music, this small section of music at once signals a musical relationship to the origins of the text, and a departure away from the closely tied links between melody-voice/tintinnabuli-voice texture of earlier Pärt.156

Figure 39. *Triodion*, Ode I, mm.1-5.

This type of ornamentation will become a prominent characteristic of the method by which Pärt sets many single-syllable words in the major work *Como cierva sedienta*. These phrases are concluded by two homo-rhythmic interjections of the full chorus. In both cases, only pitches of the D-minor triad are used. These interjections also foreshadow the mono-chordal extended refrains, which conclude each of the three Odes. Figure 40 shows the first two homo-rhythmic statements of the full chorus in Ode I of *Triodion*.

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156 The composer’s wife, Nora Pärt notes, “When Arvo begins a new work he is very much influenced not only by the language in which the work is to be sung, but also by other external events connected with the commission.” (Nora Pärt, in Restagno, 86)
The mono-chordal punctuations, shown above, interrupt the chant-like texture, further revealing a greater sensitivity to the text and, more importantly for the purposes of this study, a break from the process-directed compositional style inherent to Pärt’s earlier works.
In the next two phrases of music, the tenors and basses move in contrary motion. The basses’ conjunct melody is organized by moving above and below the central pitch of D, according to the number of notes required between accented syllables of text. Accented syllables alternately move above and below the central pitch. The tenors move oppositely, beginning a perfect fifth higher. In m. 24, altos begin moving in contrary motion with the basses, this time at the octave. At the same time the soprano voice contributes a tintinnabuli-voice in 1st position superior, relative to the alto. Each of these elements (conjunct melodies, voices moving in contrary motion, rigorously maintained tintinnabuli-voice, and a homo-rhythmic texture) are emblematic of the relationships present in Pärt’s music during the period in which he was most strict about allowing the process to unfold over time.

In the phrases that follow this music, Pärt sets out with differing musical parameters. Thus, in the first thirty-two measures of music, Pärt has sectionalized the music in ways that just years earlier were not possible due to the rigour with which he set out procedural rules and followed them to their end. This small-scale sectionalization of texts will become a hallmark of the lengthy psalm-setting Como cierva sedienta. In this work, to be discussed below, Pärt sectionalizes each verse of Psalms 42 and 43, setting individual processes for the melodic content and the instrumental material that accompanies it.

Following the homo-rhythmic texture to m.32, a new phrase is begun in which the basses initiate a melodic passage that is largely disjunct to begin with. The other three voices punctuate the melody employing pitch material that is neither fully melodic nor is it of the nature of typical tintinnabuli-voices. The disjunct bass melody and the pitch content in the upper three voices initiates a period of relative freedom from prescribed rules that, in the past, have dominated Pärt’s idiom.
Figure 41. *Triodion*, Ode I, mm.32-36.

Several measures later, as shown in Figure 42, another example of the Byzantine influence punctuates the words “With joy has Thou filled all things.” The embellishments, in five voices of the now six-voice texture, found on the word ‘joy’ is yet another example of Pärt loosening the rules for composition in favour of allowing textual emphasis to govern the setting. This phrase continues with a point of symmetry around the second alto and first tenor. Beginning in unison, on F-natural, the second alto and first tenor move in contrary motion with one another. Building on this symmetry, the first sopranos move in parallel motion a 6th above the altos, while the basses move in parallel motion with the tenors a sixth below. The first altos and second tenors meanwhile, begin pedals on A and D respectively. The pedals, however, are allowed to deviate above or below on occasion, breaking the symmetry established by the other active voices. In earlier music by Pärt, the retention of symmetry would have been paramount to its form. Here, however, the composer allows for pitch changes, which lessens the prescriptive nature of the music and offers a greater textual and musical expression. Figure 42 illustrates these points. Note that the second tenor does not maintain its symmetry to the end of the example. This may be a seen as a small deviation in the greater context, but is inconsistent with the strict procedural controls of Pärt’s earlier music.
The first Ode of Triodion concludes with an invocation, reciting the words, “O Jesus the Son of God, have mercy upon us.” Pärt returns the texture to just four parts, and restricts the pitch content exclusively to pitches of the D-minor triad, a series of four tintinnabuli-voices without a corresponding melody-voice. The constituent rhythms are divided between upper and lower voices.

Figure 43. Triodion, Ode I, mm.51-53.
This mono-chordal refrain lasts a total of thirty-six measures or approximately one third of the entire movement. Pärt is, at once, offering new ways of communicating a musical language that has evolved considerably over nearly twenty years, while still maintaining important elements of his earlier work. The refrain also breaks from Pärt’s usual practice of avoiding textual repetition.

Ode II begins with a four-part homo-rhythmic texture. The soprano and tenor move as melody-voices, mostly in conjunct motion and always in parallel sixths. The alto and bass voices operate as tintinnabuli-voices, though they do not assume the same position relative to their respective melody-voices. While the alto is consistently in first position inferior relative to the soprano, the bass voice’s position relative to the tenor fluctuates between first and second position inferior. In Ode II of Triodion, Pärt also allows for non-chord tones within the tintinnabuli-voice. In measures 2, 3 and 5, the first non-tintinnabuli pitches appear in both the alto and bass voices, shown in Figure 44.

Figure 44. Triodion, Ode II, mm.1-5.

Strictly speaking, the G-naturals found in measures 2, 3 and 5 would not be permitted as part of a tintinnabuli-voice according to the usual practices of Pärt’s compositional process. The inclusion of the non-chord tones in the tintinnabuli-voice, allows for broader harmonic content of the piece in comparison to other, earlier works. In a later example, Pärt uses the softening of his own tintinnabuli rules to great effect. At measure 20, a C major chord is heard, sung to the words “help us.” This notable moment follows a Grand Pause (G.P) and is followed by two beats of rest, separating these two repeated chords from the music around them. The moment is
unexpected in light of the relatively static nature, of the harmonic language that precedes this passage and is striking for the words that these chords set. The tenor and bass tintinnabuli-voices deviate from D-minor on this occasion.

Figure 45. *Triodion*, Ode II, mm.16-23.

In conversation with Enzo Restagno, Pärt is candid about generally keeping a “certain distance from the text.”

Pärt’s preference has been to view the text objectively, allowing his process to determine how the words are set, though he does acknowledge, “from time to time it may happen that I unconsciously feel a closer affiliation to particular words.” The setting of these words of supplication, found in measure 20 of Ode II, is perhaps one of the most identifiable and poignant

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157 Arvo Pärt in Restagno, pg. 40.
158 Ibid.
examples of Pärt demonstrating a ‘closer affiliation’ to particular words in his later tintinnabuli works.

The body of the work ends with a change to the relative relationships of the four voices. Measures 37-41 appear to anticipate the refrain that follows. In measures 37 and 38 all four voices sing only pitches found in an A-minor triad, as the refrain, found in measures 42-96, will do. Measure 39 breaks the exclusivity of A-minor triad pitches, when the tenor ascends to B-natural, the only use of that pitch in the whole work, and the alto descends to D-natural. Figure 46 illustrates the breaking away from pitches of the A-minor triad in this passage.

Figure 46. *Triodion*, Ode II, mm.33-37.

The refrain that follows is similar in texture to the refrain that follows Ode I. Here, however, the voices have inverted roles. 159

In Ode III, Pärt’s writing is even freer in terms of the softening rules associated with tintinnabuli-pitch content. The piece begins with an ascending octave gesture, in unison, in the soprano and alto voices. The gesture continues to rise with a sixteenth note dotted figure before gently descending again. The tenors and basses repeat the melodic motion in canon, one octave lower. This mostly conjunct motion comes to rest at a cadential point in measure six.

159 The sopranos and altos now punctuate the slower moving texture with quarter note motion, as the tenors and basses had during the refrain to Ode I.
In measure 15, a redistribution of roles occurs. The bass and alto voices commence an ascending conjunct melody, in parallel 10ths, using the pitches of the harmonic G-minor scale, with its characteristic wide 2nds between E-flat and F-sharp. The soprano holds a D-pedal, while the tenors initiate a tintinnabuli-voice in second position superior with the basses. Three measures later, following a Grand Pause (G.P.), another ascending conjunct melody begins, this time with the tenors and altos in parallel 6ths. The basses hold a D-pedal, while the sopranos hold an A-pedal. The final phrase of the section sees the basses maintain the D-pedal (in octaves), while the tenor-alto ascending scale is now in parallel thirds. The sopranos sing pitches D-natural and G-natural, possibly related to a tintinnabuli-voice in G-minor.
In measures 25-28, a return to the gesture that began Ode III is heard, this time developed by the presence of a tintinnabuli-voice in the 1st soprano. In this second hearing of the ascending octave motive, there is no canon. The tenors and basses remain tacet. A descant is added in the first soprano to develop this texture. The penultimate phrase again initiates an ascending harmonic scalar passage, though this time the parallel motion, which accompanied it in the past, is replaced with mostly contrary motion in the tenor and bass. The widest range in tessitura is reached at the culmination of this phrase as the sopranos ascend to B-flat, while the basses descend to G-natural. A refrain similar to those following Odes I and II follows Ode III. The entire refrain following Ode III consists entirely of pitches on the G-minor triad.
The a cappella work, *Triodion*, exhibits many important developments in the compositional method of Arvo Pärt in the late 1990s. The movement towards sensitivity to text setting, the freer use of tintinnabuli-voices, sectionalized writing in which Pärt freely changes the texture, and ornamentation all point towards a change in his methodology.


In 1989, Pärt wrote *Magnificat*, an a cappella piece for mixed chorus that would sky-rocket in popularity, in part, due to the resounding success of the 1993 recording *Te Deum* by the Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra under the direction of Tõnu Kaljuste. It is perhaps surprising, then, that Pärt would wait twelve years before composing...
Nunc dimittis, the liturgical companion to one of his most often performed and celebrated works.\textsuperscript{161} Nunc dimittis was commissioned by the Choir of St. Mary’s Episcopal Cathedral, Edinburgh and was first performed in a liturgy in August 2001.

In Nunc dimittis, like many of the other works of this period, Pärt eschews the rules by which the earlier tintinnabuli works were entirely governed. Instead, Pärt favours shorter sections of music, each having its own process. Elements of the past are blended with softened rules creating a fabric that is both reminiscent of earlier times and unique in its musical content. Nunc dimittis consists of four sections, each of which is driven by differing techniques of voice leading process. At times, elements of the tintinnabuli language are present; at other times the process is governed by different principles of voice leading and architecture.

Nunc dimittis begins with a six-measure introductory passage which establishes C# as the tonal centre of the work. In this passage the divisi basses and tenors initiate an open perfect 5\textsuperscript{th} on C# and G# from bottom to top. The first melodic material begins with the pickup to m.7. The 1\textsuperscript{st} sopranos begin a descending scalar passage starting on E-natural. This conjunct melody-voice will descend a minor 10\textsuperscript{th} over the next 26 measures, bringing the first section of the piece to a close.\textsuperscript{162} For the melodic material found in the soprano, Pärt assigns two pitches to every word in this opening passage. The first pitch is always a quarter note anacrusis, while the second is always a long note of at least nine beats. The articulation of each word is separated by between three to six beats rest. Pärt establishes a second melody-voice to this passage. The pitch material in the 1\textsuperscript{st} tenors is also scalar and descends entirely by step from G-sharp. Rhythmically, the tenor material differs from the scalar material of the soprano. All of the pitches are at least three beats long, though most are between six and twelve beats. There are no rests.

Each of the two melody-voices has a tintinnabuli-voice associated with them, though the means by which the two tintinnabuli-voices are related to their respective melody-voices differs. The

\textsuperscript{161} Nunc dimittis is a setting of the biblical Song of Simeon, Luke 2.29-32, and is a canticle liturgically associated with Compline, the last Office of the day.

\textsuperscript{162} This first section articulates the text: Nunc dimittis servum tuum Domine (Now let your servant depart in peace, O Lord).
relationship between the tenor melody-voice and its related tintinnabuli-voice is quite traditional in two ways. First, the two voices move homo-rhythmically with each other. And secondly, the bass tintinnabuli-voice is found consistently in second position-inferior. In both ways, this makes the relationship of the two voices typical. Figure 50 illustrates the pitch content of the tenor melody-voice and bass tintinnabuli-voice, with the rhythms removed.

Figure 50. Nunc dimittis, tintinnabuli relationships, mm.6-32.

The tintinnabuli-voice attached to the soprano melody-voice is found in the alto (though the first iteration is sung by second sopranos, shown below), and does not follow the typical characteristics of tintinnabuli-voices. In the most typical tintinnabuli-voices, one pitch is assigned to each melody-voice pitch and very often will maintain the same relative position (i.e. 1st position superior, 2nd position inferior, 1st position alternating, etc.). In this case a series of 5 tintinnabuli-pitches moves from below the melody-voice pitch to first position superior before returning below the melody-voice. Only every second melody-voice pitch (which is sustained for at least 9 beats while the tintinnabuli-voice moves triadically around it) is given this treatment.

Figure 51. Nunc dimittis, soprano/alto, mm.6-11.

The positioning of the tintinnabuli-voices associated with each of the five melody-voice pitches is not the same in each case. The fourth tintinnabuli pitch, however, is always in the 1st position
superior. Table 28 below shows the relative positions of the five tintinnabuli-voice pitches assigned to the melody-voice pitches in the first section of the work.

Table 28. Nunc dimittis, tintinnabuli relative positions, mm.6-32.

<table>
<thead>
<tr>
<th>Melody Pitch</th>
<th>Measure in which tintinnabuli voice is initiated</th>
<th>Relative position of tintinnabuli pitch to melody voice (pitch class heard)</th>
</tr>
</thead>
<tbody>
<tr>
<td>D#</td>
<td>8</td>
<td>-3 (E) -2 (G#) -1 (C#) +1 (E) -2 (G#)</td>
</tr>
<tr>
<td>B</td>
<td>13</td>
<td>-3 (C#) -2 (E) -1 (G#) +1 (C#) -2 (E)</td>
</tr>
<tr>
<td>G#</td>
<td>19</td>
<td>-2 (C#) -1 (E) Unison (G#) +1 (C#) -2 (C#)</td>
</tr>
<tr>
<td>E</td>
<td>23</td>
<td>-2 (G#) -1 (C#) Unison (E) +1 (G#) -2 (G#)</td>
</tr>
<tr>
<td>C#</td>
<td>29</td>
<td>-2 (E) -1 (G#) Unison (C#) +1 (E) -2 (E)</td>
</tr>
</tbody>
</table>

The use of the tintinnabuli-voice in this way, is a decided shift away from the paradigmatic uses seen in other, earlier works, and contrasts with the simultaneous use of the tintinnabuli-voice sung by the basses in this first section of Nunc dimittis.¹⁶³

A short connecting passage follows, linking section one and section two.¹⁶⁴ Scalar material is passed from one voice to the next from bottom to top. A short quasi-cadential figure concludes this linking passage before the second section begins.

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¹⁶³ Similar uses of the tintinnabuli-voice will be observed in Como cierva sedienta.

¹⁶⁴ This music sets the words, secundum verbum tuum in pace (…in peace, according to your word).
The second section begins in m.41 with material that is similar in its construction to *I am the true vine*, discussed below. Pärt sets two eight-syllable phrases of text in this section. The first phrase, lasting four measures, establishes the method by which the voice leading will operate in this passage. Scored for three-part women’s voices, Pärt begins with a single G-sharp (the 5th scale degree, with C-sharp as the tonal centre) in measure 41, before adding a 3rd and a 5th below, creating a minor triad on C-sharp. In the next measure the upper two voices ascend by step creating a minor 6/4 chord with F-sharp as its root.

Pärt then reverses the process, creating a mirror-like phrase to set the second 8-syllable phrase (*mei salutare tuum*). In this music, Pärt begins with a unison C-sharp in the lowest of the three women’s voices, adding a third and fifth above C-sharp, again creating a minor triad on C-sharp.
This time it is the lowest two voices that descend by step, creating a 6/3 chord with G-sharp as its root. This voice-leading procedure creates a symmetrical phrase, similar to that found in *I am the true vine*, discussed below.

Figure 54. *Nunc dimittis*, mm.46-50.

Pärt repeats this process three more times. In the 1st repetition the procedure is developed with the addition of an added static pitch in both the first phrase and its mirror image.

Figure 55. *Nunc dimittis*, mm.51-55.

In both cases, this addition increases the harmonic intensity of the repeated phrase. The third and fourth iterations of this phrase are further developed by the addition of a solo soprano voice, linking the first part of the phrase to its mirror. And, the final method of development is seen in the doubling of voices and expansion of chords to include all voice parts, and increasing the spacing of the chords to greater expansiveness. This section marks an important change in the way in which Pärt’s uses voice leading as a procedure for generating pitch-content. The emphasis in the voice leading is on symmetry, rather than on the relationship between a melody-voice and tintinnabuli-voice.
Liturgically, the *Nunc dimittis* is concluded by the words of the doxology. Pärt’s setting of these words further pushes the boundaries of compositional process and musical architecture. Thus far in *Nunc dimittis*, Pärt has engaged the four verses of biblical text with distinct sections of music whose compositional origins both harken to the past, while also forging new methods by which his music can unfold.

In this final section of *Nunc dimittis*, Pärt devises a texture based on sequentially repeating patterns. The upper two voices begin a canon, of sorts, in which the highest voice (soprano) initiates a motive consisting of a falling third. For its part, the second voice of the canon (alto) follows after 2 beats, beginning an octave below the soprano. The alto voice inverts the motive, ascending by a fourth. Together, both voice parts follow this pattern, unchanged, as they sequentially ascend a sixth, before gently falling in the same manner. Figure 56 below shows the first six measures of the sequential passage.

Figure 56. *Nunc dimittis*, soprano/alto, mm.107-112.

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The tenor also becomes part of this rising sequence by repeating, an octave lower, the sustained pitch of the sopranos, one measure later. In this way, the tenors execute another, separate canon, with the sopranos. With few exceptions, the tenors follow the contour of the soprano line, sustaining the pitch first held by the sopranos, a measure earlier.

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165 The doxology sets the text: *Gloria patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.* (Glory be to the Father and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be. Amen.) Pärt’s inclusion of these words to conclude *Nunc dimittis* is perhaps an indication that its use is to be considered primarily liturgical, as opposed to the 1989 setting of *Magnificat*, which omits the doxology and could, as a result, be considered more suitable for concert use.
The final element in the setting of the *Gloria Patri* is the bass voice. Throughout this final section of text, the basses alternate between a three-part divisi, sustaining C#2, G#2 and C#3 and a single pitch, which fluctuates between C#3 and G#2, shown below.

Figure 57. *Nunc dimittis*, bass, mm.107-112.

The presence of this fluctuating pedal takes on the functional role of the tintinnabuli-voice. The difference in its role as compared to the first section of the piece is that its presence is not related to the movement of another melody-voice.

In *Nunc dimittis*, Pärt has continued his break from the methodology that for so long sustained his writing, adopting a system that results in shorter sections of music, each having their own process for generating pitch content. A single process governing the entire work is not present. In the opening passages, Pärt uses a slow moving scalar passage with a matching tintinnabuli-voice in the second position inferior to great effect. In the second section, found in m.41-79, Pärt uses a reflecting symmetry to create pairs of phrases, a method first seen in the 1996 composition *I am the true vine*, discussed below. In the final section, Pärt primarily uses sequential patterns to set the text. In *Nunc dimittis*, Pärt’s reliance on a conjunct melody-voice to generate the pitch content of the other voices is greatly diminished. New mechanisms, including sequence and symmetry, are the most prominent compositional features of this short a cappella work. In both *Triodion* and *Nunc dimittis*, shorter sections replace Pärt’s reliance on a single process for the entire composition, each following their own methods.

**I am the True Vine (1996)**

*I am the true vine* was written to commemorate the 900th anniversary of the foundation of Norwich Cathedral in 1996.\textsuperscript{166} With this setting Pärt begins a practice of setting relatively long,

\textsuperscript{166} *I am the true vine* is a setting of the biblical text John 15.1-14.
prosaic, English texts. I am the True Vine is for unaccompanied mixed-chorus. Pärt
abandons, entirely, the principals of tintinnabuli, which had served him so well for nearly twenty
years. In their place he creates a new set of parameters, which govern the compositional
outcome of this piece. The concept of the melody-voice and tintinnabuli-voice duality so
familiar to earlier works is replaced with a new cyclic procedure. Significantly, these new
procedures are no less process-driven than the tintinnabuli and serial principles of his earlier
years. Pärt has simply changed the rules exactly as he did when he moved from serial
procedures of the late 1960s to the tintinnabuli procedures of the 1970s and beyond.

The long text is divided into groups of five syllables each. Pärt pays no regard to the beginnings
or endings of words or to grammatical syntax. Each cycle, according to the process is created
using five syllables of text regardless of sentence length. In this way, Pärt echoes a practice used
in the early years of the tintinnabuli language. Summa, discussed in chapter 4, uses such a
system. In total, there are 352 syllables of text in the chosen passage (John 15.1-14), creating 70
groups with an additional 2 syllables left over. The first 12 divisions of 5-syllable text groups
are as follows:

I am the true vine,
And my Father is
the husbandman. Ev-
-ery branch in me that
beareth not fruit he
taketh away and
every branch that bear-
-eth fruit, he purgeth
it, that it may bring
forth more fruit. Now ye
are clean through the word
which I have spoken

Each 5-syllable group of text is set according to the same procedure. The first six measures,
shown in Figure 58, illustrates the setting of the first two cycles of 5-syllables.

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167 The woman with the Alabaster Box and Tribute to Caesar, both from 1997, are other examples of prosaic English
texts set by Pärt around the same time.
Observations can be made from this excerpt and applied to each of the seventy 5-syllable text cycles. Every cycle begins with a single voice on the first syllable of text. In the odd numbered cycles the lowest voice (bass) is the first to be heard. For the second syllable of text, the first voice repeats the same pitch as the first syllable of text, while a second, adjacent voice (tenor) enters at a prescribed interval above. For the third syllable of text, the first voice is silent, while the second voice remains on its starting pitch. The second voice now forms the root of a triad with the addition of the final two voices entering on pitches a third and a fifth above. For the fourth syllable of text in the cycle, the third and fourth voices to enter move away from the second voice in step-wise motion while the second voice repeats its starting pitch for a third time. This movement away from the second voice changes the root position triad heard during the third syllable of text into a 6/4 chord. For the fifth and final syllable of text, the 2nd voice (tenor) goes silent while the third and fourth voices continue to ascend by step. In the example above, this leaves just the soprano and alto voices to articulate the final syllable of text in the cycle. For even-number cycles the pitch content mirrors that of the odd-numbered cycles. That is, the first pitch is heard in the highest voice. The second voice enters at a prescribed interval below the first pitch. A triad is created by adding pitches a third and fifth below the second voice. And the direction of the movement of the third and fourth voices (tenor and bass) continues to descend. Table 29 shows pitch content of the first four 5-syllable cycles.
Table 29, *I am the true vine*, pitch content, mm.1-12.

<table>
<thead>
<tr>
<th>Cycle number</th>
<th>1 (m.1-2)</th>
<th>2 (m.3-5)</th>
<th>3(m.5-9)</th>
<th>4(m.9-12)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Syllable number</td>
<td>1 2 3 4 5</td>
<td>1 2 3 4 5</td>
<td>1 2 3 4 5</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>S</td>
<td>A B C B B</td>
<td>F# G A D D</td>
<td>G B E D</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>F# G A E E</td>
<td>D E F# G G</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>D D D C B A</td>
<td>B B E D C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>G G A G</td>
<td>E E C B A</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The pattern of pitch content described above is repeated 70 times throughout *I am the true vine* and is systematically followed throughout the entire work.

Many more patterns begin to emerge when tracing these 5-syllable text cycles throughout the work. By observing the starting pitches of each cycle, it is shown that Pärt follows a pattern of starting pitches, which repeats every twelve cycles, shown in Table 30.

Table 30, *I am the true vine*, Starting pitches for each 5-syllable cycle

<table>
<thead>
<tr>
<th>G B E D G D D E G E</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4 5 6 7 8 9 10 11 12</td>
</tr>
<tr>
<td>13 14 15 16 17 18 19 20 21 22 23 24</td>
</tr>
<tr>
<td>25 26 27 28 29 30 31 32 33 34 35 36</td>
</tr>
<tr>
<td>37 38 39 40 41 42 43 44 45 46 47 48</td>
</tr>
<tr>
<td>49 50 51 52 53 54 55 6 57 58 59 60</td>
</tr>
<tr>
<td>61 62 63 64 65 66 67 68 69 70</td>
</tr>
</tbody>
</table>

The first interval created in each cycle also occurs with regularity. In all but 12 of the 70 5-syllable cycles, the interval created by the addition of the second voice is a perfect 5th. The interval used on the remaining twelve cycles is either a major 6th or minor 6th. The placement of the twelve 6th’s, as an initial interval, also occurs with a reasonably predictable frequency within the 12-note rotation of starting pitches. Table 30 establishes the use of a +6th or -6th as the first interval of a 5-syllable cycle.
The places in which Pärt begins with an interval of a sixth occur only in the 7th, 8th, and 11th positions within the cycle of twelve starting pitches. Its use allows for greater variety in harmonic content.

Two other parameters are used by Pärt to govern the composition of *I am the true vine*. The first is the highly controlled distribution of durational values. The note lengths chosen to execute the method described above are quarter-notes, half-notes, dotted half-notes and whole notes. By limiting the rhythmic values of the piece to relatively few choices, the shortest of which is a quarter note, Pärt stays consistent with past practices, creating a relatively slow moving rhythmic texture. By observing the durational values used by Pärt, patterns emerge. Whole notes are used in the articulation of the process on only four occasions. In each case the whole notes are used in places where the text reaches the end of a sentence. It could be said that in these four cases, Pärt is elongating the final durational value of a sentence in observation of the grammatical punctuation.

Excluding the four occurrences of the whole note, Pärt uses exclusively three durational values to articulate the five syllable voice-leading sequence: quarter note (1), half note (2) and dotted half note (3). If the combinations of these three durational values were chosen at random for each of the five syllable sequences, 243 possible permutations and combinations are possible. However, Pärt uses only seven different combinations of these three durational values. Four of the seven are used in 66 of the 70 five-syllable sequences, with one being used twice, and two others being used only once. Table 32 indicates the seven rhythmic combinations used in *I am the true vine*, as well as their frequency and the placement within the 70 five-syllable sequences found in the work.
Table 32. *I am the true vine*, rhythmic frequency.

<table>
<thead>
<tr>
<th>Rhythmic combination</th>
<th>Frequency</th>
<th>Cycles in which rhythmic combination is used</th>
</tr>
</thead>
<tbody>
<tr>
<td>33133</td>
<td>21</td>
<td>1,4,8,14,20,25,28,32,35,37,40,44,47,49,52,56,59,61,64,68,69</td>
</tr>
<tr>
<td>11311</td>
<td>24</td>
<td>2,5,7,10,17,19,22,23,26,29,31,34,38,41,43,46,50,53,55,58,62,65,67,70</td>
</tr>
<tr>
<td>12121</td>
<td>13</td>
<td>3,6,15,18,21,27,30,39,42,45,54,63,66</td>
</tr>
<tr>
<td>21212</td>
<td>8</td>
<td>9,12,24,33,36,51,57,60</td>
</tr>
<tr>
<td>33333</td>
<td>2</td>
<td>11,16</td>
</tr>
<tr>
<td>33111</td>
<td>1</td>
<td>13</td>
</tr>
<tr>
<td>11133</td>
<td>1</td>
<td>48</td>
</tr>
</tbody>
</table>

The vast majority of the five syllable sequences follow the rhythmic patterns of 33133 or its inverse 11311 (1 is a quarter-note; 3 is a dotted half-note). The rhythmic pattern with the next greatest frequency is 21212 (where 2 is a half-note). Further simplifying the rhythmic durations used to short (S) for quarter notes, and long (L) for everything else, reveals these rhythmic patterns occurring in groups of three. Pärt joins together groups of three consecutive 5-syllable cycles to create rhythmic patterns responsible for nearly the entire piece. Two groups of three cycles emerge:

\[
\text{LLSLL SSLSS SLSLS} \quad \text{SSLSS LLLS LLSLS}^{168}
\]

These two rhythmic patterns account for nineteen of twenty-three groups in *I am the true vine*. The remaining four groups have only one or two notes that do not conform to one of above patterns, making them anomalies. With so much of the piece being governed rhythmically by just two repeated patterns, there could be an expectation of rhythmic monotony. As with so much of Pärt’s music, however, the perception of the process, method or pattern isn't as evident as one might expect. In the case of *I am the true vine*, Pärt manipulates the rhythmic procedure in two ways helping to disguise the process.

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168 Note that the bottom line is the exact inverse of the top line.
First, at points of textual punctuation, Pärt will often insert one or more rests separating one sentence or phrase from another. On three occasions these marks of punctuation take the form of a Grand Pause (G.P.). Because these marks of punctuation are related to the ends of a textual phrase, they can and do occur anywhere within the division of five-syllable patterns. This changing placement of rests into the texture further masks the repetitive rhythmic patterns and the repeating cycles of voice leading.

Figure 59. *I am the true vine*, mm.21-27.

The numbers below represent the position in the 5-syllable text cycle:

Secondly, while Pärt is fastidious about the selected rhythmic patterns governing the movement of the 5-syllable patterns, on twenty occasions Pärt extends the pitches of one or more voice parts beyond that which is expected for the chosen rhythmic pattern. This elongation of some pitches disrupts the homo-rhythmic texture, while also increasing the harmonic content of the work.

Figure 60. *I am the true vine*, mm.94-100.
In *I am the true vine*, Pärt charts a new course of composition. The important relationships between melody-voice and tintinnabuli-voice so present in the tintinnabuli language have disappeared. Replacing them is an equally process driven, pattern-based technique of voice leading.

The music discussed above was contributed to Pärt’s oeuvre in the last years of the twentieth century and has been shown to vary greatly in its construction, voice leading, and use of traditional relationships between melody-voice and tintinnabuli-voice. In the works discussed in chapters three and four, Pärt fastidiously maintained processes he devised, whether they be serial or *tintinnabuli*. It is evident, however, that the practices, which served him so well in earlier works, have been gradually replaced with new methods of composing. While process music continues to play an important role, the rules set out by Pärt have changed. In the case of *Triodion* and *Nunc dimittis*, Pärt has borrowed from his past, while not insisting that only one process is followed. Shorter segments, each with its own methods, dominate in these words. Yet, within roughly the same years, Pärt also wrote compositions whose processes exercise control over the entire work. In *The Beatitudes* it was shown that, while Pärt maintained tintinnabuli relationships akin to those works in which the rules of tintinnabuli were codified, changing tonal centres offered a more diverse harmonic palette. And in *I am the true vine*, an entirely new method (one that eschews the tintinnabuli language entirely) was developed and followed rigorously.

**Como Cierva sedienta (1998)**

In 1999, the 15th Canary Islands Music Festival commissioned *Como cierva sedienta*, a work for large orchestra and soprano solo (or unison sopranos). Patricia Rosario and the Copenhagen Philharmonic Orchestra, under the direction of Okko Kamu premiered the work in Spain. The multi-movement work calls for an orchestra of triple woodwinds, four horns, two trumpets, three trombones, percussion, harp and strings. Though written in 1998 and first performed in 1999, the work appears in Pärt’s official works lists, under a revised score, in 2002.\(^{169}\) Pärt is an experienced composer of orchestral pieces, but most of these works are from his serial period in

\(^{169}\) An official works list is maintained on the website of the International Arvo Pärt Centre at the following address: [http://www.arvopart.ee/en/Arvo-Part/worklist](http://www.arvopart.ee/en/Arvo-Part/worklist).
the 1960s. Como cierva sedienta is among the largest-scale works, both in terms of length and instrumentation up to 1998. Como cierva sedienta is a setting, in Spanish, of Psalms 42 and 43. In five distinct movements, each with clear subdivisions, Pärt offers a work of substantial scope, drawing on a compositional language developed over more than twenty years. Although the older voice of the tintinnabuli technique is still recognizable, Pärt has expanded the palate from which he paints, making Como cierva sedienta an important benchmark in the development of this composer’s unique voice.

**Movement 1**

Movement 1 is through-composed in three distinct sections marked A, B and C respectively. Section A sets verses one and two of Psalm 42. A low-lying, mostly conjunct melody for the unison sopranos is central to the beginning of this movement. The melodic material exhibits some of the process driven traits of Pärt’s earlier melodic material, however, here the rules governing the melody are softer resulting in a much more expressive and wider ranging melodic contour. Pärt still shows an interest in tying the words to the music by dissecting the text into smaller units, and treating the units in a similar manner throughout a given passage. In the first forty measures of Como cierva sedienta, the listener encounters melodic material in the soprano that, broadly speaking, moves from low to high. On closer inspection, however, it is observed that the melodic shape follows a general pattern. That is, of all of the multi-syllable words found in the first 40 measures, all but two of them exhibit the same trait with respect to contour. Using the pitches of the harmonic minor scale on F, Pärt composes a melody, which falls by the interval of a second at the end of each word. In words that are two syllables long, the first syllable is always 5 beats long, while the second syllable is always four beats long. Words that are more than two syllables long rise to the penultimate, accented syllable before falling, also by the interval of a second. Single-syllable words in this opening melody are almost always three beats long, and generally rise in contour from the note previous, very often by a third. The resulting overall shape, then, is a slow moving melody that begins low (D-flat) and gradually

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170 Of all of his works written since 1977, only Litany, commissioned by the Oregon Bach Festival in 1994, calls for a full orchestra (although smaller than the one under consideration here).

171 Most Spanish words end with an unaccented or unstressed syllable, which follow the practice indicated above.
rises nearly two octaves (to B-flat). There are two exceptions to the above rules. The Spanish word *asi*, whose accent is on the second syllable, rises from the first syllable to the second, and the word *Dios*, whose pronunciation requires a diphthong, rather than two separate syllables is treated in the same manner.

Figure 61. *Como cierva sedienta*, A, mm.1-19.

The music that accompanies this opening melody exhibits qualities, which are both reminiscent of Pärt’s older process-driven style and also forge ahead into new waters. There are several layers of texture in this opening passage, none of which exhibit the usual procedures of the tintinnabuli language. First, Pärt uses instrumentation to colour the melodic material found in measures 1-40. The viola doubles the melody-voice. Additionally, the melody is coloured by short interjections by alto flute and later English horn doubling the ends of multi-syllable words. This sort of change in instrumentation, for the sake of orchestral colour is rare, if not unprecedented, in Arvo Pärt’s music, prompting Alex Ross, music critic of the New Yorker magazine, to call the instrumentation “strikingly vibrant,” language not often associated with Arvo Pärt.\(^{172}\)

A second important element to the music of the opening forty measures is an inversion canon heard in the cello and later doubled by the bass. The inversion canon follows the vocal line after one measure and begins at the octave. The point of inversion, however, changes with each word. The first word of text has an inversion canon at the interval of the octave. For the second word, the canon is at the interval of a 3rd. Similar recalibrations of the inversion interval follow throughout the passage. Connecting both the melodic contour and the way in which the melody

is accompanied directly to the text is a throwback to older methods used by Pärt and inextricably links the words to the music that sets them.

In the music that constitutes the first forty measures, there is also a substantial amount of pitch content that cannot be classified as strictly melody-voice or tintinnabuli-voice material. In measure 3, for example, the harp and horns 3 and 4 play a diminished triad (B-flat, D-flat and E-natural). This pitch content always coincides with the beginning of a new interval canon as described above. The bass notes of the harp doubles the first note of the inversion canon. The remaining pitches in the harp are doubled in the horns and form a mirrored interval on either side of the bass note. The intervals are either 2nds or 3rds.

Figure 62. *Como cierva sedienta*, A, harp/horn.

Pärt delineates the verses of the Psalm with new procedures at the beginning of each new verse of text. For the second verse of the Psalm 42, beginning at m. 41, Pärt ornaments the melodic material of the soprano part with both lower and upper neighbours in a manner that was observed in *Triodion* above.
In the context of this setting, the neighbor notes add a Spanish character to the music. The first trumpet echoes the beginnings of this melodic material, inverting the intervals, before the lower strings respond with a descending gesture, also ornamented with a similarly Spanish motive. The original soprano melody (mm. 41-45) is then repeated a full tone higher than the first time. The lower strings once again respond with the same gesture before an orchestral glissando is set off in the large woodwind section, initiated by the bassoons. The flourish lasts only a measure, but sweeps upwards using triplets, sixteenth notes, sextuplets and thirty-second notes, arriving at an A♭ major chord on the downbeat of measure 54. This flourish arrives as the soprano vocal material leaps an octave from C-natural₅ to C-natural₆. Music this expressive is extremely rare in Pärt’s music, even unprecedented. In a December 2002 discussion of this work in the New Yorker magazine, music critic Alex Ross refers to it as “very nearly opulent.”

173 Said in relation to the music of many other composers this statement might well go unnoticed.

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Figure 64. *Como cierva sedienta*, A, orchestral flourish, mm.51-54.

But, Pärt’s music has never been accused of such a quality. This indication and classification of near ‘opulence’ would suggest something very new in this music. And indeed, an orchestra swell of this kind has never been found in Pärt’s music before.
Yet, in the next breath, Pärt returns to familiar territory. In the measures that follow, the gradually descending vocal line is accompanied by musical material much more rigorous in its coordination of traditional melody-voice and tintinnabuli-voice material. A parallel melody line in the viola follows the soprano material in thirds, while the second violin plays a diligently maintained tintinnabuli-voice line in 2nd position superior. Other instrumental colours are added playing tintinnabuli material, changing the timbre of the passage. And the material is further coloured with non-chord interjections of the upper-neighbour motive heard earlier.

The music of this phrase is repeated a second time, now a fifth lower. Pärt re-orchestrates this repetition. The vocal line is maintained, repeating the text, “¿Cuándo volveré a presentarme ante Dios?”174 It should be noted here that textual repetitions are rare in Pärt’s music, even more so, when the music that sets the words is also repeated.

In the second hearing, the woodwinds are given the traditional melody/tintinnabuli-voice relationships, while the lower strings respond with the non-chord neighbour note interjections. Following this second hearing of the music, Pärt repeats the material a third time. Here the vocal line falls silent. The range is further lowered, with the melody-voice beginning a seventh lower. The melody-voice is heard in the 1st bassoon and 1st horn, with the doubling at the third below being played by 2nd and 4th horns, and contrabassoon. The tintinnabuli-voice in C minor is heard in the 2nd bassoon and 3rd horn in 2nd position inferior. The oboes and clarinets, including bass clarinet are assigned tintinnabuli material, however it is not attached to any of the melody-voice pitch content. A fourth and final repetition of this musical material is heard in the strings. This time the melody-voice begins with the melody on C-natural in Violin 1, doubled an octave lower by the celli. The viola and double basses maintain the presence of the doubling of the melody-voice material in parallel thirds, while the 2nd violin and 2nd celli retain the tintinnabuli-voice material in a combination of 2nd and 3rd position inferior.

Throughout the four repetitions of this music, beginning in measure 54, a gradual lessening of the dynamics is observed, while the range of the pitch material is also gradually lowered, making

the beginning of this melodic material and its connected tintinnabuli material, which directly follows the orchestra swell in measures 58-59 (discussed earlier) the climatic moment of the movement.

Also observed in this section of music is a deliberate decision to treat single-syllable words differently than the words by which they are surrounded in the text. In this passage, which sets the words “¿Cuándo volveré a presentarme ante Dios? (When shall I appear before the living God?), there is a single one-syllable word. In all four repetitions of this music, including the 2 repetitions without words, the pitches used to set the Spanish word a, and the equivalent places in the instrumental only repetitions, are not given a treatment with a tintinnabuli pitch assigned to it. Neither is there a pitch set against it as part of the melody doubled in parallel thirds. Rather, in every case, the single pitch in each of the four phrases is set on its own, without any harmonic pitch content set. It has been observed above that Pärt has set one-syllable words apart from the text in the manner in which he sets them to music. Although the context in these two examples thus far is very different, and the musicals materials by which they are accompanied vary, Pärt has demonstrated deliberate consistency in their treatment. Other examples of one-syllable words being treated in a separate manner from the rest of the text will continue to be observed below.

The second verse of Psalm 42 concludes with a post-cadential extension of sorts, in which three separate pitch groupings are alternated. An open fifth, containing the pitch classes F and C is heard in the trumpets and bell, while the woodwinds play two spellings of the diminished seventh chord built on E-natural, the leading tone of F-minor. The strings respond with octave C-naturals, functioning in a dominant capacity. This sequence of pitch groupings is repeated two more times with various spellings of the same chords and employ varying registers of instruments. In the third hearing of these chords, the strings, now tutti, crescendo before the trumpets close this section of movement one with an open fifth on F-natural and C-natural. This alternation of tonic harmony, with the diminished 7th chord and a clear repetition of the dominant, is perhaps the first instance in Como cierva sedienta, where there is a sense of a phrase progressing in a more traditional way with respect to functional harmonic relationships.
The tonal movement here is not directed by textual references or compositional processes being unraveled. But rather, if only briefly, this cadential moment is characterized by the tension between tonic and dominant harmony. This tonal relationship has not been observed in Pärt’s earlier works and has not been encountered in *Como cierva sedienta*, making the music encountered thus far, exhibit both elements of Pärt’s past, while uniquely forming new elements of compositional design.

The setting of the third verse of Psalm 42 is very short by comparison to that which precedes and follows it.  The melody-voice of the soprano chorus is mostly unaccompanied and conjunct. The textual phrases are punctuated on two occasions by secco timpani strokes, alternating between C-natural and D-flat. Midway through the verse a pedal on D-flat is sustained in the

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175 Verse 3 begins at rehearsal B on page 13 of the full score (measure numbers begin anew with each rehearsal mark letter).
lower strings. Measure 26 sees the addition of a 4\textsuperscript{th} (C4 and F4) in the horns, reminiscent of the open 5\textsuperscript{th} heard in the trumpets moments earlier. However, the contrabassoon disturbs the stability of this harmonic foundation with the addition of a low B-flat. The section concludes with three pairs of five-voice chords articulated by the trumpets and trombones.

Figure 66. Como cierva sedienta, B, mm.31-37.

The lowest two voices have melody-voice characteristics. The third trombone, the lowest voice, moves conjunctly in pairs of notes, while the 2\textsuperscript{nd} trombone moves in parallel motion a sixth higher. Each pair is separately by a comma, or breath mark, indicating a two-note phrase. In subsequent movements of Como cierva sedienta, it will be observed that Pärt uses the melody contour of the last word of a phrase to generate pitch material for instrumental passages that follow. In these closing instrumental measures it is unclear which, if any, words Pärt is referencing, though the two-note pairings, followed by a breath might suggest that the textural reference is Dios, heard in measure 29. The pitch classes used would suggest an inversion of the melody. The first trombone plays a C-pedal above the melody-voices. The trumpets are assigned tintinnabuli material related to the third trombone. The first trumpet alternates between first and second position superior, which the second trumpet remains in first position superior throughout. Although these four measures contain only three pairs of chords, they offer a glimpse into how Pärt will treat instrumental passages later in subsequent movements of Como cierva sedienta.

The setting of the fourth verse of Psalm 42, begins at rehearsal C. The melody-voice is once again mainly conjunct and the direction of the melody changes at the beginning of a new word. Single-syllable words (en, a, mi, etc.) remain on the same pitch as the end of the previous word. Accented syllables are lengthened to a half note, and always fall on a downbeat. All other syllables of the text are given a quarter note setting. Pärt accompanies this melody with a tintinnabuli-voice in F-minor, alternating between 2\textsuperscript{nd} position superior and 2\textsuperscript{nd} position inferior. In addition, an inversion melody is also heard. The interval of inversion is at the octave and
begins again with each new word. The soprano melody-voice is also always doubled in the orchestration. In this last section of movement 1, there is an important development of instrumentation not seen before in Como cierva sedienta, or in earlier Pärt works. The role of the instrument changes with the setting of each new word. Table 33 takes into account the first two phrases of this section (m.1-5 & 10-14) and illustrates this distinction.

Table 33. *Como cierva sedienta*, C, instrumental roles.

<table>
<thead>
<tr>
<th>Text</th>
<th>Measure #</th>
<th>Clar 1/ B.clar</th>
<th>Fg 1</th>
<th>Vln 1</th>
<th>Vln2</th>
<th>Vla</th>
<th>Cello/Cb</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cuando</td>
<td>1-2</td>
<td>I</td>
<td>M</td>
<td>T, +2</td>
<td>M</td>
<td>I</td>
<td>T, uni</td>
</tr>
<tr>
<td>Pienso</td>
<td>2-3</td>
<td>M</td>
<td>I</td>
<td>M</td>
<td>T, -2</td>
<td>T, -2</td>
<td>I</td>
</tr>
<tr>
<td>En</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Estas</td>
<td>4</td>
<td>I</td>
<td>M</td>
<td>T, +2</td>
<td>M</td>
<td>I</td>
<td>T, -1</td>
</tr>
<tr>
<td>Cosas</td>
<td>5</td>
<td>M</td>
<td>I</td>
<td>M</td>
<td>T, -2</td>
<td>T, -2</td>
<td>I</td>
</tr>
<tr>
<td>doy</td>
<td>10</td>
<td>M</td>
<td>I</td>
<td>T, +2</td>
<td>M</td>
<td>I</td>
<td>T, -1</td>
</tr>
<tr>
<td>Rienda</td>
<td>10-11</td>
<td>I</td>
<td>M</td>
<td>M</td>
<td>T, -2</td>
<td>T, -2</td>
<td>I</td>
</tr>
<tr>
<td>Suelta</td>
<td>11-12</td>
<td>M</td>
<td>I</td>
<td>T, +2</td>
<td>M</td>
<td>I</td>
<td>T, uni</td>
</tr>
<tr>
<td>A</td>
<td>13</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mi</td>
<td>13</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dolor</td>
<td>13-14</td>
<td>I</td>
<td>M</td>
<td>T, -2</td>
<td>I</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 32 will show the alternation of role within a given instrument. Clarinet 1, for instance, alternates between the inversion-melody and the melody itself. Note once again, that single-syllable words are not given any treatment at all. A further distinction with respect to the instrumentation is that some instruments will set all of the pitches that correspond with a word, whereas others do not. For example, in measures 1-2, the first clarinet plays pitches to correspond with all three pitches of the word *Cuando*, while the viola (which is also here assigned to play an inversion melody), only plays the final two pitches. Treatment in this manner, with respect to motivic material and instrumentation has not been observed before.

In the fourth textual phrase, beginning in m.26, Pärt has expanded the instrumentation present, however, the rules from above are still evident. Each instrument continues to alternate with rigorous regularity. And, a fourth voice is added to the texture. This additional voice moves in parallel motion to the melody-voice at the interval of a third below. The expanded instrumentation and the addition of a ‘new’ voice, thickens the texture and warms the timbre. In addition, the melody by which all of the above is governed is further developed and made more expressive by the addition of octave displacements. While the melody-voice continues to follow
the same rules with respect to pitch class and contour, the regular change of octave creates a much more dramatic and expressive melody-voice.

Figure 67. *Como cierva sedienta*, C, mm.26-35.

At the end of this phrase, Pärt changes the tonality of the tintinnabuli-voice from F-minor to C-major (m. 34-35). This change last only two measures, when a return to a tintinnabuli-voice in F-minor is observed.

In the first forty-four measures of this section five instrumental interludes separate one textual phrase from another. As is the case with virtually all elements of *Como cierva sedienta*, the pitch content of this music is directly derived from the melody-voice. For each of the four interludes, Pärt begins by continuing the melodic motion of the inversion melody from the previous measure (the inversion melody was in turn derived from the melody-voice itself). The continuation of the inversion melody, in the interlude, echoes the last word of the previous phrase. If the last word was a two-syllable word, the continuation of the inversion melody will likewise have two pitches. In turn, this new melodic material is given its own inversion melody, and in three of the interludes both the continuation of the inversion melody and its own inversion are doubled at the 3rd (or 6th), just as was the texted melody. Pärt also adds a tintinnabuli-voice in all cases, but they are not to be connected directly to any melody-voice. In fact, in three of the five interludes the tintinnabuli-voice is instead turned into a rhythmic motive, contrasting sharply with the more sustained melodic material. In measures 15-17, for example, Pärt introduces repeated triplet figures, which move through the strings from top to bottom.
The act of introducing a tintinnabuli-voice of contrasting quality to the melodic material surrounding it is not without precedent. The 1985 composition, *Te Deum* for three choirs and string orchestra treats the tintinnabuli-voice in a similar way in several places. Figure 69 reveals a tintinnabuli presence similar to that seen in *Como cierva sedienta*.

The passages in mm. 15-17, 36-38 and 42-44 are the first and only places to differentiate the tintinnabuli-voice so greatly. Curiously, Pärt also changes the tonality of the tintinnabuli-voice for two of the three interlude passages described above. While the majority of this music has tintinnabuli-voices in F minor, Pärt changes the tonality of the tintinnabuli-voice in m.15-17 to A♭-major (Figure 69), and the passage from m.42-44 to B♭-minor.

To conclude the setting of Psalm 42.4, Pärt repeats the second half of the verse a second time. Pärt changes the means by which this text is repeated for these measures (m. 45-54). The rules
for contour that have served him well in this section are retired, in favour of the melodic contour used to complete Psalm 42.2. As described above, the melodic contour is created when the syllables of each word descend conjunctly. Each new word begins a 2nd below the previous. The result is a melody that descends overall, with small leaps upward for the beginning of a new word. The use of instrumental forces is spare and seemingly free from rules or attachment to the melody-voice. The sparseness and freedom found in the instrumental motives is a decided departure away from Pärt’s usual practice, and indeed, the practice observed thus far of deriving the pitch content of all voices from the melody-voice.

Movement 2

The second movement of Como cierva sedienta contains the most atypical music of the entire piece. It has been shown above that virtually all pitch content in the piece, thus far, is derived from the texted, melody-voice. Instrumental material is related in discrete ways: by being a traditional rendering of a tintinnabuli-voice, a melody-voice doubling at the unison or other interval, or as an inversion of the melody-voice. It will also be shown that instrumental motives are defined by their relationship to word stress. Movement two is a setting of Psalm 42.5 and though the text does play a prominent role in determining the pitch content of the music which surrounds it, there is a substantial amount of instrumental only music in the movement. In fact, of the movements 117 measures, only twenty-four of them contain texted music.

The movement begins with a thirteen-measure phrase involving viola and cello. Broadly speaking, this phrase, in F-minor, moves from the tonic to the dominant and back. This music bears little resemblance to the conjunct melodies of the previous and subsequent movements. Its strong tonic-dominant relationship is itself extraordinarily atypical of Pärt’s music generally and this piece specifically.

\[\text{\textsuperscript{176} The second movement begins at rehearsal D on page 21 of the full score.}\]
The thirteen-measure phrase is repeated with the addition of piccolo and alto flutes, which develop the phrase while inverting each other’s melodic motion. When the text finally does begin in m.28, Pärt has replaced the typical step-wise moving melody-voice in the soprano with a pedal on C. Here, instead of the contour of the soprano melody-voice being controlled by word length and inflection, the moving melody is transferred to the 2\textsuperscript{nd} trumpet and viola. The contour of the melodic motion of these instruments simulates that of the words of verse 5 of Psalm 42, and is generated by the text. Figure 71 shows the soprano pedal, with the text that determines the contour and pitch content of the viola and 2\textsuperscript{nd} trumpet.

It is observed that single-syllable words are not set melodically. This is consistent with single-syllable words in most of the piece. The exception to this is the word \textit{voy}, which though only
one syllable in length has a diphthong, and therefore demands a two-note rendering in the instruments. This treatment of diphthong, too, is consistent with other parts of the piece. A four-measure freely-composed interlude follows. Melodically, this four-measure interlude seems to echo the melodic motion associated with the final word of the previous phrase. The link, however, is not as tangible as it will be shown to be in other similar interludes later in the work.

Following the interlude, the thirteen-measure string music that began the movement returns. On this hearing, the music is now inverted, with the principle melody heard in the 2nd violin. The material that had been heard in the celli/double bass is now in the 1st violin. Pärt further develops the texture of this music with additional wind instruments in pairs, each with an inversion of each other’s pitch content.

A second soprano phrase follows (m.50-54). Pärt approaches this phrase in the same manner as the first. The soprano chorus is given a pedal on C, while the 2nd trumpet and viola express the text melodically according to the principle described above. A new voice is added to this music. Pairs of tritones are created in the flutes by adding pitches a minor third above and below the melody-voice pitches (2nd trumpet and viola). Another four-measure freely-composed interlude follows. This interlude employs the same motivic elements as the first and does not appear to reference any text to determine pitch content.

The phrase that follows marks a departure for Pärt. It is initiated by an expressive glissando in the harp. Melodically, the pitch content that makes up the phrase beginning with “Mi esperanza he puesto en Dios” (m.61-72), exists as part of one of three elements. The first element and starting point is the soprano melody, which delivers the text. The melody itself follows a pattern pre-determined by Pärt. The accented syllable of each word, or in the case of single-syllable words, the entire word is assigned a pitch. The pitches are conjunct and follow a contour that first descends by three pitches, ascends by five, and descends again. The pitches on unaccented syllables before the accented syllable of a word move in step-wise motion, alternately from above and below the accented pitch. Every word in the phrase is given the same treatment and contour based on the number of syllables in the word. Pärt has made this type of melody creation the principle means of controlling contour in Como cierva sedienta (Figure 72).
Figure 72. Como cierva sedienta, D, mm.61-71.

A second melodic-voice is heard in the 1st violin. Adding a contrasting rhythmic element, the 1st violins double the soprano melody, but play only on offbeats.

The second layer of music is heard in the remaining string parts. Pärt develops, here, a technique heard earlier in this movement. The melody-voice is accompanied by a single pitch-class, doubled at the octave. The chosen pitch-classes alternate between a diatonic third below and a diatonic third above the melody-voice.\(^{177}\) This use of thirds echoes a similar use in the previous vocal phrase when two flutes were used to create tritones by playing a minor third above and below the melody-voice. Here, rather than simultaneous thirds on either side of the melody-voice, the thirds alternate. In this way, Pärt has created a voice that, by its attachment to the melody-voice, follows tintinnabuli-like rules.

Figure 73. Como cierva sedienta, D, string relationship, mm.61-71.

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\(^{177}\) The octave doubling occurs in two, sometimes three octaves. The thirds above and below the melody-voice pitch are determined irrespective of octave.
The new voice alternates with regularity and maintains rigorous adherence to the rule set for its use. At the same time, the new voice offers greater harmonic variety than a tintinnabuli-voice in the traditional sense, since the pitches are not connected to a single triad, but rather are always found a third away from the melody-voice.

The final element found in this phrase of the music is the creation of two and three note motives to accompany the pitches of the melody-voice. In Figure 74 the motives as assigned by Pärt are shown next to the melody-voice pitch to which they are assigned.

Figure 74. *Como cierva sedienta*, accompanimental motives, D, mm.61-71.

It is further observed that there are two motives for each melody-voice pitch. The first is a group of 16\(^{\text{th}}\) note triplets; the second is a pair of 16\(^{\text{th}}\) notes. Pärt reserves the use of 16\(^{\text{th}}\) note triplets for syllables for pitches that coincide with accented syllables of text, including single-syllable words. The pairs of sixteenth notes are used for non-accented syllables. Words, whose accented syllables are on the last beat, are assigned a motive of three sixteenth notes, following a sixteenth-note rest (as seen in m. 68).\(^{178}\) The result of these overlapping musical elements is a new musical palate, far richer in both harmonic and rhythmic variety than traditional tintinnabuli. Yet, the factors by which this music is controlled or governed are manufactured and managed in precisely the same way as Pärt’s early forays into serial music and the early tintinnabuli music.

Following this musical phrase, at m. 72, a seemingly freely composed phrase is heard. It is contrasting in melodic shape, instrumentation and the manner by which it is accompanied. A

\(^{178}\) This scenario occurs only once in this passage, and is represented by motive 3 associated with E-natural.
melody-voice, made atypical by its coloratura, is heard in measures 73-78. Figure 75 shows the soprano melody-voice in this passage. These measures are the only place in the entire piece in which the melody-voice employs 16th note melismas.

Figure 75. *Como cierva sedienta*, D, mm.73-78.

It is extremely rare, if not unprecedented for a vocal melody to be expressed using 16th note melismata in Pärt’s oeuvre. Accompanying the first melisma are two horns, one at the octave, and the other in parallel fourths below. In the next measure the 1st trombone repeats the melisma at the same pitch (two octaves lower), while the 1st trumpet doubles the trombone with parallel fourths above. The second melisma is doubled in two octaves, by the divided 1st violins and viola. At the same time, three tintinnabuli-voices in F-minor accompany this music. The first is in the upper 1st violin and contributes a 2nd position superior tintinnabuli, while the 2nd violin adds a 1st position alternating voice. The cello and bass, contribute the third tintinnabuli-voice, playing pitches of the F-minor triad in pairs of 16th notes on offbeats. The section concludes with arpeggios in the timpani, also using only pitches of the F-minor triad.

An extended instrumental passage follows from m. 79-117 to conclude movement 2. This lengthy instrumental passage layers three distinct musical elements. Beginning in m.79, the woodwind instruments begin a series of patterns, lasting four measures each. All are scalar, exclusively use sixteenth notes and follow the same melodic pattern for contour. Figure 76 shows one cycle of the pattern in one instrument. The beginning of a measure of ¾ time marks each new cycle. Once the motive has been established, it is used predictably and follows a series of repetitions governed by a circle of fifths. Table 33 shows the starting pitches of each cycle. The first pitch noted, represents the root pitch of each cycle. It is shown that the root pitch of each cycle follows the circle of fifths. Secondly, as a new instrument is added or subtracted in each cycle, it is done so at the interval of a third.
There are nine cycles of the pattern, though it should be noted that the first cycle begins part way through its melodic pattern (m.79-81). In the first two cycles, beginning at m.79 and m.82 respectively, it should also be noted that instruments are added in an atypical fashion. Instruments here are added mid-way through these initial cycles. This is represented by pitch class names in parentheses in Table 34.

Table 34. Como cierva sedienta, D, winds, mm.79-117.
The second element of texture present in this instrumental interlude is heard in the strings and is related to the scalar passages in term of pitch content. It is observed that string entrances always correspond with the beginning of a new scalar passage. On the third beat of all of the \( \frac{3}{4} \) measures (which is the first measure of each new cycle), an entrance of the string instruments is found. These entrances also follow an additive process, which begins with a single pitch, and adds pitches at the third for a total of 5 pitch classes (or Root, 3\(^{rd}\), 5\(^{th}\), 7\(^{th}\), 9\(^{th}\)), before reducing the number of pitches one by one, until one a single pitch remain. The root motion of these vertical thirds follows the circle of fifths. Table 35 shows the pitches, as heard in the strings. The bottom row represents the root of each vertical stack. The measure number in which each string chord is begun is seen in the top row.

Table 35. *Como cierva sedienta*, D, strings, mm.82-117.

<table>
<thead>
<tr>
<th>Measure number:</th>
<th>82</th>
<th>86</th>
<th>90</th>
<th>94</th>
<th>98</th>
<th>102</th>
<th>106</th>
<th>110</th>
<th>114</th>
</tr>
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<td></td>
</tr>
<tr>
<td>Root Motion:</td>
<td>E</td>
<td>Ab</td>
<td>Db</td>
<td>G</td>
<td>C</td>
<td>F</td>
<td>Bb</td>
<td>E</td>
<td>Ab</td>
</tr>
</tbody>
</table>

The string chords offer a decidedly contrasting texture to the busy passage work of the run, yet the process by which each are created and the rules by which they are governed are virtually the same. In this passage, Pärt is recalling a thirty-year old technique, first used in his 1968 *Credo*. The additive process seen here mirrors that of the serial section of *Credo*. It requires the entire process to be completed before being fully revealed.

The third and final layer of the orchestra texture found in this instrumental passage consists of a series of wind instruments, otherwise not engaged in the scalar passage, playing arpeggios of the C-major triad as a tintinnabuli-voice of sorts. There are as few as one and as many as six distinct lines present at any given point. The rhythms and octaves vary throughout. Figure 77 shows the pitches and rhythms played by the two oboe parts between m.86-89.
As each of the three musical layers comprising this instrumental passage reduce to a single voice, the movement comes to a gentle and soft close.

The second movement of Pärt’s *Como cierva sedienta* contains the most varied music of the entire piece. At the beginning of the movement it was observed that Pärt composed an instrumental invention with harmonic movement from the tonic (F-minor) to its dominant, and back again. This type of functional harmony is rarely encountered in Pärt’s music. Two texted episodes of music were then heard. Each followed a different set of processes in order to generate pitch material for the instrumental parts that accompany the soprano chorus. In both cases, the contour of the melody and the inflection of the text controlled the accompanimental material. The process by which this pitch material was created recalled those of the serial and tintinnabuli periods, yet the language was found to be entirely new.

**Movement Three**

The third movement sets the words of verses 6-8 of Psalm 42. Once again Pärt defines the musical setting of each verse of biblical text with a discrete musical texture, orchestration, and employs the traditional rules of tintinnabuli with varying degrees. The opening of the third movement sets the text of Psalm 42.6 and is orchestrated with only strings and harp.\(^{179}\) The musical constituents present through this passage are four. The melody-voice is sung by the sopranos and is doubled, at the unison, by the violas. A second melody-voice is played by the celli. This melody is an inversion-canon of the soprano line, at the unison, and is delayed by one beat. The interval of inversion also starts anew with every new word, as it did in the first

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\(^{179}\) This music begins at rehearsal E, on page 38 of the full score.
movement, described above. In this case, however, the inversion canon on each word remains at the unison/octave. Single-syllable words are not expressed as part of the inversion canon.

Figure 78. *Como cierva sedienta*, E, mm.1-5.

A tintinnabuli-voice in F minor is heard in the first and second violins. The tintinnabuli-voice in the first violin is attached to the soprano melody and plays according to a three note repeated pattern in 1\(^{st}\) position alternating for every word of text. The first two tintinnabuli pitches are heard while the soprano is sustaining the accented syllable of each word, while the third tintinnabuli pitch is heard during the final, unaccented syllable of text. Single-syllable words are not accompanied in this manner.

Figure 79. *Como cierva sedienta*, E, mm.1-3.

The tintinnabuli-voice in the 2\(^{nd}\) violin is connected to the cello inversion canon, and offers only one pitch, during what corresponds to what would be the accented syllable to the word being inverted by the celli. The same measures of music, as above, are shown below.

Figure 80. *Como cierva sedienta*, E, mm.2-5.
This voice is also heard in the 1\textsuperscript{st} position alternating. In m.12 a change of instrumentation occurs to facilitate range. Violin 2 and viola switch roles and the contrabasses now double the cello.

The final element present in this section is the harp. Its presence doesn’t appear to be attached to any of the other three layers (melody-voice, inversion melody-voice, or tintinnabuli-voice). Rather, it appears at regular rhythmic intervals, playing on the 2\textsuperscript{nd} beat of every third measure, for the first 15 measures and on the 2\textsuperscript{nd} beat of every other measure after that. In all, the setting of Psalm 42.6 is among the shortest and simplest in \textit{Como cierva sedienta}. Pärt follows, consistently, the procedures with which he begins throughout the movement. It should be noted, too, that single-syllable words heard in the soprano chorus are not treated as the multi-syllable words are. These words are not doubled by a melody-voice. Nor does the inversion canon recognize them.\textsuperscript{180} A double-bar line marks the end of this section, though it is also marked \textit{attacca}, reducing the impact of the suggestion that this marks an important architectural end.

For the treatment of the next verse (Psalm 42.7), Pärt returns to a full orchestration of woodwinds, brass, percussion and strings.\textsuperscript{181} Once again the melodic material is governed by the text and, in turn, the melodic material governs the pitch content of the accompanying material. The text is treated in a consistent and formulaic manner. Single-syllable words are set as quarter notes and multi-syllable words are treated according to where the natural word stress lies. Stressed syllables are always given a two-note setting. The first note is a quarter note, and the second always a half note. The two notes move in step-wise motion and can either ascend or descend. When a final unstressed syllable follows, it is set as a half note and repeats the second pitch of the two-note stressed syllable setting.

\textsuperscript{180} Pärt began to recognize single-syllable words differently mid-way through the first movement. As the piece progresses, the composer becomes more and more diligent about setting them apart from multi-syllable words.

\textsuperscript{181} This music begins at rehearsal F, on page 40 of the full score.
If there are one or more syllables at the beginning of the word, before the stressed syllable, they are set as quarter notes and approach the stressed-syllable pitches in conjunct motion. The melodic motion is almost entirely conjunct, and its rhythmic formula is rigorously followed.

The orchestral material throughout this section also rigorously maintains a pattern of accompaniment according to the text it accompanies. Pärt has created four orchestral gestures to accompany various parts of the text according to its poetic inflection. In the same way the melody-voice is governed by the placement of stressed and unstressed syllables, the orchestral gestures are also ‘attached’ to the melody-voice according to its word stress. In this way, Pärt echoes his older tintinnabuli works, in which melody-voice material exclusively governs the way in which tintinnabuli-voices are used. The same general principals are at play here, though the content has changed dramatically. The soprano chorus is doubled throughout, at the unison, by the 1st oboe. Single-syllable words receive no other treatment. The three beats it takes for a stressed-syllable to be sung are treated in exactly the same way for each of the 10 multi-syllable words found in verse 7. For the first 2 beats, two seventh chords (either Dominant 7ths, or diminished 7ths) are articulated in two ways. They are heard as solid chords, articulated by four instruments. In the music of the first half of the verse, it is the horns, which sound the chord. In the second half of the verse, horns, oboes, clarinets sound the solid seventh chords. At the same time the chord is also expressed in triplets, spread throughout the strings and woodwind instruments. Figure 82 illustrates the distribution of pitch content in m.2.
On the third beat of the strong syllable being expressed, a melodic tritone is heard in the trumpet (Figure 82). These three elements accompany each stressed syllable of text. The pitch content is directly related to the pitch classes of the melody-voice (soprano). In each case the pitch of the melody becomes the root of the seventh chord, which is heard in the manner described above. The tri-tone heard as two triplet eighth-notes in the trumpet is likewise comprised of two pitches from the seventh chord heard one beat earlier.

For final unaccented syllables in the same word, Pärt has devised a separate instrumental gesture. A seventh chord is likewise build using the melody-voice pitch as a root. In this case, the pitches are distributed using a sextuplet figure of repeated pitches heard in two or more instruments.

A second melody instrument also articulates a pitch a sixth below the melody-voice, contributing to the voicing of the seventh chord. The sextuplet figure, and the melody-voice pitch itself always lasts two beats for these final unaccented syllables of text. A secondary gesture is present on final unaccented syllables for the first half of the verse. The second oboe plays a note of a B
flat minor triad at the same time as the unaccented syllable is heard.\textsuperscript{182} The note has a typical and predictable tintinnabuli relationship to the melody note to which it is attached. It is always found in the first position superior.

The last orchestral gesture heard in this 2\textsuperscript{nd} section of the third movement occurs when one or more unstressed syllables of a word precede the accented syllable of the same word. The first example of this setting occurs in mm.4-5 after rehearsal F. In the Spanish word \textit{barrancos}, the word stress accent falls on the second syllable. In Pärt’s setting of unaccented syllables before an accent, the pitch is accompanied by a scalar passage, which follows the overall contour of the melody-voice. If the melody-voice ascends to the next pitch, the scalar passage also ascends, and vice versa. In almost all cases, the scale begins on the pitch a third below or above the melody-voice pitch (below if the direction of motion is descending, above if the direction of motion is ascending). Rhythmically, the scale is set as a nontuplet of thirty-second notes following a thirty-second note rest. If there is more than one unaccented syllable before the accented syllable, a scalar passage appears ‘attached’ to each of them. An example of this sort of setting occurs on the word \textit{atronador}, whose accented syllable is at the end of the word. There are three scalar gestures, one for each of the three unstressed syllables.

Figure 84. \textit{Como cierva sedienta}, F, m.10-11.

In the example below, each constituent part of the orchestration is represented and reduced to 2 staves. Pärt is rigorous about maintaining the rules set out from the outset with respect to accented and unaccented syllables. The following reduction of m.17-18 is typical of this section of music.

\textsuperscript{182} In a unique development of the tintinnabuli language, only the unaccented last syllables of words in this section are set with a tintinnabuli-voice in B-flat minor. These occur in mm. 3,6, 8,10,14 (oboe 2).
The setting of verse 7 of Psalm 42 ends with a solo soprano repeating the second half of the verse without any orchestral accompaniment. The mostly conjunct melodic material descends from A-flat. This textual repetition is atypical of Pärt’s text setting in general and also specifically to this section.

A fluid line, moving mostly in triplets, and entirely unaccompanied contrasts sharply with the setting that comes before and the setting of Psalm 42.8 that follows.

Texturally, the music that follows shares many of the same ‘rules of engagement’ as that which precedes it. Pärt continues to use the concept of orchestral gestures being ‘attached’ to melody-voice pitches based on their word stress. Once again, all single-syllable words receive a similar treatment and, in this verse, unaccented syllables that come before an accented syllable

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183 The setting of Psalm 42.8 begins at rehearsal G, on page 49 of the full score.
receive a similar treatment to single-syllable words. A gesture of four sixteenth notes is heard; whose pitch content contains no discernable pattern or attachment to the melody-voice pitch content.

Unaccented syllables that come at the end of words are heard with two pairs of tritones, expressed melodically as 32\(^{nd}\) notes. Accented syllables, likewise, receive a separate and discrete treatment. In this passage, the gestures are decidedly different in character than the preceding verse. There is a greater emphasis on sustained, legato gestures, keeping in line with the meaning of the text.\(^\text{184}\) In Figure 87 typical examples of each type of accompaniment are shown in each measure. The text, *De dia*, represents a single-syllable word, a stressed syllable, and an unaccented final syllable.

Figure 87. *Como cierva sedienta*, G, m.1-2.

\begin{figure}
\centering
\includegraphics[width=\textwidth]{figure87}
\caption{Figure 87. *Como cierva sedienta*, G, m.1-2.}
\end{figure}

The approach Pärt takes in setting verses seven and eight of Psalm 42, are virtually the same. Orchestral gestures are created for each of the four kinds of word stress present (single syllable words, unaccented syllables coming before an strong syllable, accented syllables, and unaccented final syllables) in the text. Pärt is fastidious about applying the gestures to the melody-voice throughout the two verses. In this way, the process is similar to the earlier codified tintinnabuli language, present in works discussed in chapter four and earlier atonal works discussed in chapter three. Clearly, the musical materials have changed, but the process of linking accompanimental gestures to melody-voice pitches has its roots in the process-driven compositions of Pärt’s earlier works. Its important to recognize that the orchestral gestures chosen by Pärt for verse seven and verse eight are very different from one another, though the concepts for ‘attaching’ them remain identical. Here, it seems Pärt makes a nod to word painting in a way that has not been observed in such an apparent manner before. Verse seven with its scalar passages on unaccented first syllables, jarring triplets on accented syllables, melodic tritones in the trumpet, and tritone sextuplets on unaccented final syllables clearly references the ‘thunder, waves and billows’ in the text. This music can be compared to the relatively sedate and sustained motives composed to create the accompaniment to the words of Psalm 42.8. Given the remarkably similar process used to compose the two verses, it is striking that Pärt chose to so obviously paint the text of these two verses with such differing accompanimental motives side by side. It can be recalled in Passio, for instance, that more than an hour of music passes by without so much as a change of harmony in the tintinnabuli-voice, making the narrative of Christ’s arrest, trial, and crucifixion sound remarkably similar for an extended period of time.

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Movement 4

Traditional tintinnabuli language is easily discernable in this setting of Psalm 42.9. Pärt treats the first half and second half of verse nine separately with different rules applied to the tintinnabuli-voices present. For the first statement of verse nine, Pärt writes a mainly conjunct melody, centred for the most part around G-natural. For the opening phrase, Le digo a Dios (I say to God), Pärt assigns two tintinnabuli-voices, attaching them to the melody-voice in first position alternating. Traditionally, a tintinnabuli-voice uses the pitches of a triad, closely associated with the tonality of the melody. What sets this usage apart is that Pärt uses pitches of a diminished 7th chord to form a tintinnabuli-voice when text is present in the melody-voice. In the middle of the verse Pärt creates an interesting distinction not seen before. In m.9 the composer sets the word olvidado (forgotten), in pairs of eighth notes. This is a noticeable change in a movement, which thus far has moved only with quarter-notes and half-notes. The tintinnabuli-voice follows as expected in first position alternating. In the next measure, Pärt inverts the olvidado melody-voice and repeats it in unison in the upper strings. For this inversion, an F minor tintinnabuli-voice is used, also in first position alternating. By observing the rest of the movement, it is noted that when text is present, the diminished 7th chord (D, F,A-flat, B-flat) is used as the tintinnabuli-voice, while in passages in which the chorus is not heard, Pärt reverts to an F minor tintinnabuli-voice, thereby differentiating the two textures.

Figure 88. Como cierva sedienta, H, m.9-11.

For the second half of verse 9, Pärt uses the same tintinnabuli-voice (D, F, A-flat, B-flat), but changes the instrumentation and the texture. A 16th note triplet doubles the first syllable of every

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186 The fourth movement begins at rehearsal H, on page 55 of the full score.
word, including single-syllable words in the alto flute. The tintinnabuli-voice is heard in the viola. The placement of this voice is in the 2nd position alternating. At the same time, the second violin adds a 1st position alternating tintinnabuli-voice with 16th note triplet off-beats. A third tintinnabuli-voice is heard first in the bass clarinet and then transferred to the flute. Its position is also 2nd position alternating, but it only accompanies multi-syllable words. There is distinctly more variety of colour, instrumentation and rhythm in this second half of verse 9 as a result of the variation present. Once again, Pärt utilizes the rules associated with the traditional tintinnabuli language, while expanding the possibilities by employing two tintinnabuli harmonies, and varying their use through rhythm, instrumentation and position. Although the setting of Psalm 42.9, which begins the 4th movement is quite short, its content demonstrates a new approach to the old tintinnabuli rules.

For the second section of movement 4, Pärt returns to an approach seen earlier in the second and third section (settings of Psalm 42.7-8) of movement 3. Eschewing traditional tintinnabuli relationships, where melody-voice pitches are paired note for note with pitches of a triad, Pärt stretches the possibilities of process by pairing orchestral motives with notes of the melody. These pairings are related to the word inflections of the text, as was observed in movement 3. In creating a process for the assignment of motivic gestures related exclusively to the melody-voice pitches, Pärt further develops a process that has been his primary means of compositional expression since the late 1970s. The language has changed here, but the process is very much connected to Pärt’s unique tintinnabuli method.

There are six motivic elements that contribute to the fabric of this music. Each is related directly, ‘attached’ as it were, to an element of the text. As has been Pärt’s practice elsewhere in Como cierva sedienta, the elements are related to the text inflection of the Spanish words.

Before decoding the six motivic elements, it is important to consider how the melody-voice is created. Each word is treated in the same manner, depending on the number of syllables and the relative position of their accented syllable. Single-syllable words always last one quarter-note. Accented syllables of multi-syllable words always last three beats (dotted half-note). Unaccented syllables that precede an accented syllable last one quarter-note, as do unaccented

187 The setting of Psalm 42.10 begins at rehearsal I, on page 59 of the full score.
final syllables. Diphthong vowels on accented syllables receive a slurred quarter note anacrusis before the dotted half note. Table 36 summarizes the treatment of text in this setting of Psalm 42.10.

Table 36. Como cierva sedienta, I, multi-syllable word treatment.

<table>
<thead>
<tr>
<th>Word inflection</th>
<th>Musical treatment</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single Syllable words</td>
<td>Quarter note</td>
<td>Los (m. 3)</td>
</tr>
<tr>
<td>Accented syllables</td>
<td>Dotted half note</td>
<td>Hasta (m. 2)</td>
</tr>
<tr>
<td>Unaccented syllables preceding accented</td>
<td>Quarter note</td>
<td>Enemigos (m. 9-10)</td>
</tr>
<tr>
<td>syllable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unaccented final syllables</td>
<td>Quarter note</td>
<td>Hasta (m. 2)</td>
</tr>
<tr>
<td>Diphthong vowels on accented syllables</td>
<td>Slurred quarter note preceding dotted</td>
<td>Huesos (m. 3-4)</td>
</tr>
<tr>
<td></td>
<td>half note</td>
<td></td>
</tr>
</tbody>
</table>

Each of the syllable placement types described above receives one of six orchestral treatments. The first element is that which the strings play. The soprano melody-voice is doubled in the strings, though the instrumentation varies throughout the movement. It is important to note that the strings do not double single-syllable words. Very often the doubling occurs in at least 2 octaves, and sometimes three or four. Unaccented syllables preceding an accented syllable are doubled by two string voices (either 1st and 2nd violin, or 2nd violin and viola). Accented syllables are doubled by three string voices (1st violin, 2nd violin and viola). The assignment of string instruments in this section is not specific to word stress, except for the number of instruments playing.

The remaining orchestral elements are applied to specific relative positions of word stress in each word. Pärt gives the horns and trombones a rhythmic punctuation that coincides with the third beat of every accented syllable. The punctuation is two sixteenth notes whose pitch content varies according to a pattern. The horns repeat the same pitches with each occurrence (B♭ and C). The trombones play a series of diminished triads according to a repeating cycle. Each triad is played once. After twelve the cycle repeats, until the sections comes to a completion. The root motion of the diminished triads is as follows:

D♭- D♭- C - D♭- D♭- D♭- E♭- E♭- E♭- E♭- D♭
Once the cycle of 12 triads has been heard, the pattern is repeated one and a half more times until Psalm 42.10 is completed.

In this section of movement four, the trumpet plays two roles with respect to orchestral material that is drawn out of the melody. Its first role is melodic. For every multi-syllable word, the first trumpet plays material that is an inversion of the soprano melody. Rhythmically, preliminary unaccented syllables in the soprano melody, are treated with an eighth note in the inversion, while the accented dotted half note syllables, are treated as a half note. The interval of inversion is a third below the soprano melody and is delayed by one beat. The second gesture involves a rhythmic motive by both trumpets, though both are governed by the contour of the soprano melody. This second gesture always coincides with the unaccented final syllable of the soprano melody. The pitch of the 1st trumpet follows that of the soprano in inversion and is accompanied by the second trumpet. The second trumpet plays at the interval of a minor third (−3rd). If the contour of the 1st trumpet has been descending, the 2nd trumpet plays a minor third above the 1st trumpet. If the contour of the first trumpet has been ascending, then the 2nd trumpet will play a minor third below the 1st trumpet. These rules are followed fastidiously throughout this section. Figure 89 shows an excerpt of the soprano melody with a corresponding trumpet inversion melody and rhythmic motive.

Figure 89. *Como cierva sedienta*, I, mm.9-10.

It is observed that the first trumpet continues in the same direction of the inversion of the soprano melody, while the 2nd trumpet plays the three 16th notes a minor third above (E♯).

In previous sections of *Como cierva sedienta*, it has been observed that single syllable words receive little or no orchestral treatments. It has already been shown that in the section under consideration here, Pärt avoids doubling the single syllable words with the strings. There is, however, a separate treatment, which is unique to these words. Each time a single syllable word
is heard in the soprano melody, the winds respond with a sixteenth note rest, followed by three repeated sixteenth notes on two pitches. In the ten occurrences of single-syllable words present in this section, seven of them contain pitches that are a minor third above and below the melody note to which they are connected forming a harmonic tritone. Of the three remaining examples, intervals of a minor third and perfect fourth, and a major third and a perfect fourth respectively are heard. Table 37 indicates the melody-voice pitches on single syllable words and their accompanying treatment.

Table 37. *Como cierva sedienta*, I, single-syllable word treatment.

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitch of single syllable words-soprano</td>
<td>F</td>
<td>C</td>
<td>E</td>
<td>E</td>
<td>C</td>
<td>C</td>
<td>E</td>
<td>E</td>
<td>F</td>
<td>E</td>
</tr>
<tr>
<td>Pitches of woodwind motive attached to melody</td>
<td>C</td>
<td>A♭</td>
<td>G</td>
<td>G</td>
<td>A</td>
<td>A</td>
<td>G</td>
<td>G</td>
<td>C</td>
<td>G</td>
</tr>
<tr>
<td>Interval created by woodwind motive</td>
<td>+3</td>
<td>-3</td>
<td>x4</td>
<td>x4</td>
<td>x4</td>
<td>x4</td>
<td>x4</td>
<td>+3</td>
<td>x4</td>
<td></td>
</tr>
</tbody>
</table>

It is uncharacteristic for Pärt to alter the rules that govern how a piece of music unfolds once the process by which pitch or rhythmic content has been determined. It is, therefore, unusual that the accompanying pitches of columns 1, 2 and 9 don’t follow the design of setting intervals that are respectively a minor third above and below the melody-voice pitch. There doesn’t appear to be a particular reason for the change in process allowing for the three instances of varying intervals.

In three places in this section of the music Pärt concludes a textual phrase with a short orchestral passage. Even in these instances when there is no text present, the music is governed by pitch material from the soprano melody-voice. In each instance, melodic material is created by inverting the pitch content of the last word sung by the sopranos at the unison. The melody is heard in the unison strings and woodwinds. All of the other orchestral gestures discussed above are present in these three interludes and applied according to the same rules.

In this setting of Psalm 42.10, Pärt crafts musical parameters that govern all of the pitch and rhythmic content and thereby create short motives that together form the orchestral material.
Each motive separately, is intrinsically linked to the melody-voice, both of which are influenced by the natural inflection of the words. Although this music bears little or no resemblance to the tintinnabuli music discussed in Chapter 4, the process by which this music is created and the dependence of the orchestral material on elements of the vocal line, keep this music in the same lineage as Pärt’s tintinnabuli music and indeed his serial music of the 1960s.

For the remaining music of Movement 4, which sets the eleventh and final verse of Psalm 42, Pärt returns to some traditional concepts of the tintinnabuli language while also exhibiting traits observed in the previous two sections of movement 4 with respect to assigning motivic material based on textual inflection. The musical materials in this section are simpler and fewer than those of the previous section. The orchestral strings double the soprano in four octaves throughout. When the soprano chorus is not present, the strings do not play. Single syllable, and weak syllables are doubled by the strings here, unlike in other places. Only one other element is present in the music when text is being sung. This is a motive in the woodwinds, which is heard one and a half beats after every accented syllable sounds in the soprano chorus. On observation, this woodwind motive is made of two constituent parts. First, a sixteenth note triplet is sounded after the second beat. The pitch content of these triplets is related directly to the pitch of the accented syllable. Pärt forms this triplet as a tintinnabuli-voice in F-minor. The position of the triplet using Paul Hillier’s language describing the tintinnabuli relationship is always 1st position inferior-unison-1st position superior. The second half of the motive is created using the same inversion melody technique used in the previous section, with a lower neighbour between the two pitches. In Figure 90 the setting of the word desanimarme (to discourage) is shown with its orchestral motive.

Figure 90. Como cierva sedienta, J, mm.2-6.

![Figure 90](image_url)

This motive is the only additional accompaniment besides the unison strings when there is text being sung. There are, however, four instrumental passages between texted phrases that warrant
some discussion. Each of the passages contains traditional melody/tintinnabuli relationships as well as elements not part of that language. To compose the melody-voice for the first passage, found at measures 5-8, Pärt reverses the melody pitches of the sopranos last word, desanimarme. This new retrograde-melody is then doubled at the 6th. An inversion of the retrograde-melody is also present as a third melody-voice in this passage, and in turn the retrograde inversion is also doubled at the sixth. The passage has two tintinnabuli-voices, each in the first position superior. A rhythmic gesture of 16th-note triplets creates a contrasting element to the sustained chords heard in the rest of the instruments. The pitch content of this repeated figure outlines the contour of the melody-voice. In Figure 91 the first of four instrumental passages as described above is shown. The preceding soprano melody, from which the instrumental passage is developed, is also included.

Figure 91. Como cierva sedienta, J, mm.3-8.

Movement 5

The final movement of Como cierva sedienta sets the entire text of Psalm 43. The psalm’s five verses are divided between two discrete sections of music and, each section employs its own rigorously maintained process. As has been shown in previous movements, the principles
governing the pitch content of the orchestral material are directly related to the melody of the unison soprano chorus.

The melody-voice of the first section of movement 5 generally follows a contour controlled by the number of syllables in each word, and the relative position of the naturally accented syllable. In all cases, unaccented syllables ascend in pitch to the accented syllable after which the remaining unaccented syllable, if there is one, falls by step. Single syllables generally repeat the pitch of the previous word’s accented syllable.

Throughout this section of music, Pärt maintains processes by which he both accompanies the melody-voice, and separates the textual phrases of the Psalm. With respect to the accompaniment of the text, important patterns are observed. Pärt’s orchestral writing is governed by a series of rules related to length of words and the placement of the accented syllable.

The first multi-syllable word of every phrase has a doubling melody-voice. Most often it is the viola that doubles the soprano chorus, though the doubling voice on occasion is moved to the first violin. This instrumental doubling does not occur until a multi-syllable word is observed. Secondly, every multi-syllable word (including single-syllable words with diphthong vowels) has a paired tintinnabuli-voice in B-flat minor. The relative positioning of the tintinnabuli-voice is in either the 1st or 2nd position alternating. Rhythmically, the tintinnabuli-voice moves in quarter notes, starting one beat after the accented syllable of the word is heard, and continues until the word has ended. Figure 92 shows the tintinnabuli treatment of the words justicia, malvado and enemigos, as found in movement 5, which are representative of every multi-syllable word in this section of music.

Figure 92. Como cierva sedienta, K, tintinnabuli treatment.
In this first section of movement 5, there are twenty-one single-syllable words. For these words, Pärt has devised a discrete instrumental accompaniment. Homo-rhythmic chords, each lasting one quarter-note are used to accompany these words. When two or more single-syllable words are consecutive, these words receive the same chord treatment, reducing the number of different chords used to thirteen. The pitch content of these chords is directly controlled by another musical element not yet discussed. Thus far, it has been shown that most of the instrumental pitch content has been derived from the text setting found in the unison soprano chorus. However, in the case of the homo-rhythmic string chords, which accompany single-syllable words, the pitch content is controlled by two different musical elements. The odd-numbered chords each have four pitches, while the even numbered chords have just two. Figure 93 shows the chords used and the melody-voice pitch class they accompany.

Figure 93. *Como cierva sedienta*, K, single-syllable word treatment.

In each of the four-note chords (as represented by the middle two staves of Figure 93), the pitches are directly tied to a gradually descending pedal tone played by the double basses. Over the course of this section of music, the pedal tone descends from A-flat to D-flat. The intervals found in each of the lowest two pitches of the four-note chords, are at the interval of a 6th and 10th above the pedal tone, respectively. The second highest pitch of each of the four-note chords
is constructed as a tintinnabuli-voice in the 1\textsuperscript{st} position superior (plus an octave) connected to the lowest voice of the chord. With respect to the highest pitch of the four-note chord, an interval of a 4\textsuperscript{th} (plus an octave, above the pedal) is observed in five of the seven chords. In the final two chords, Pärt breaks from the pattern and instead offers a third above the pedal tone (plus an octave). There does not appear to be a musical reason for breaking the pattern for the chords found in mm. 49 and 54, though there has been some precedent in other pieces in which Pärt does not see a pattern or process all the way through. In any case, Pärt has devised a process by which he accompanies twenty-one single-syllable words over the course of fifty-four measures of music. Some of these chords are separated by as many as nine measures; there is no way to hear the voice-leading present in these, yet Pärt has carefully designed a process that slowly reveals itself throughout this section of music.

Thus far, the contour of the soprano melody and the manner by which it is accompanied has been described. There are, however, instrumental interludes that separate the textual phrases. This music, too, is defined by its relationship to the melody-voice of the soprano unison chorus and the pedal-tone played by the double bass. Each instrumental voice in these interludes belongs to one of three elements. The first and defining element is an inversion of the melody of the last word in every phrase. This inverted melody always begins a -3\textsuperscript{rd} above or +6\textsuperscript{th} below the original melody from which it is drawn and it may be doubled in two or more instruments. Rhythmically, the inverted melody is extended longer than the original soprano melody. In the original melody, the accented syllable of every multi-syllable word is three beats long; its inversion, however, last five beats. In addition to the inversion melody, a tintinnabuli-voice is constructed using the same procedure as that of the soprano melody-voice, outlined above. This tintinnabuli-voice is always found in first position alternating. Finally, the slowly descending pedal tone of the double bass is repeated in the trombone or bassoon for two beats before descending, by step, to establish a new pedal. Figure 94 illustrates the setting of the word \textit{justicia}, in measure 13, and the interlude it creates, found in measures 14-15.
Figure 94. *Como cierva sedienta*, K, mm. 13-15.

The final musical element present in the interludes is a two-note phrase heard in the timpani. This figure remains the same in every interlude and punctuates the end of each phrase using C3 and F3 (Figure 95).

Figure 95. *Como cierva sedienta*, K, timpani.

In the first section of movement 5, Pärt has rigorously maintained compositional processes set out from the beginning. From the way the melody-voice is constructed and accompanied, to the creation of instrumental material between phrases, Pärt follows, fastidiously, the rules that he set out creating a surprisingly free sounding compositional style. In this way, he builds on the techniques that he mastered in writing *Credo*, in 1968 and codified in *Passio* in the early 1980s. The language is new and fresh, but the technique is in entirely the same vein as these older pieces.

In the final section of *Como cierva sedienta*, Pärt sets a single verse, the last, of Psalm 43. The musical materials are largely gathered from other movements of this extended work, yet Pärt is still able to create a fresh melodic and textural fabric to conclude the piece. The melody, in the last section, is treated essentially the same as in previous movements. That is, step-wise motion dominates and multi-syllable words either ascend or descend (i.e. they do not change direction). And the direction of the contour of multi-syllable words alternates, one after the other. Single-syllable words tend to repeat the final pitch of the previous word, even if there is more than one word in a row. The overall contour of this melody moves generally from high to low.
The melody-voice is treated in two ways, which for the purposes of discussion here will be referred to as primary and secondary. Primary treatment refers to an instrumental doubling of the melody-voice, a traditionally paired tintinnabuli-voice in the first position superior or both. In this section Pärt treats every third multi-syllable word in one of the three ways above. Observation will demonstrate that a pattern of use emerges. Where M=melodic doubling, and T=tintinnabuli-voice and MT= both melodic doubling and a tintinnabuli-voice present, the following pattern defines the primary treatment of every third word.

$$[T \quad MT \quad MT \quad M \quad T \quad MT \quad MT \quad M \quad T \quad MT \quad MT]$$

Because Pärt is only treating every third word in this way, it is not easily recognizable until they are removed from the context of the piece as a whole and observed individually.

The secondary treatment of multi-syllable words is responsible for the majority of the instrumental material in the woodwind and brass instruments. Once again, Pärt has devised three ways by which each and every multi-syllable word can be accompanied. An inversion of the melody-voice is the first option, where the interval of inversion is a third below the melody-voice. Each inversion melody is also doubled a 6th higher.

The second method of accompanying this text is by a diminished triad heard as separate pitches by the glockenspiel and trombones. The glockenspiel always articulates the first and third pitches, while the trombone plays the second. The pitch content of the diminished triad is governed by the melody-voice. The root of the diminished triad is found to be a minor third above that of the accented syllable of the text. There are six such treatments as represented in Table 38.

Table 38. Como cierva sedienta, L, Diminished triad accompaniment.

<table>
<thead>
<tr>
<th>Melody voice pitch</th>
<th>Diminished triad</th>
<th>Measure number (After L)</th>
</tr>
</thead>
<tbody>
<tr>
<td>D♭</td>
<td>E-G-B♭</td>
<td>7</td>
</tr>
<tr>
<td>B♭</td>
<td>D♭-E-G</td>
<td>18</td>
</tr>
<tr>
<td>A♭</td>
<td>B♭-D♭-F</td>
<td>30</td>
</tr>
<tr>
<td>D♭</td>
<td>E-G-B♭</td>
<td>46</td>
</tr>
<tr>
<td>F</td>
<td>A♭-B♭-D♭</td>
<td>61</td>
</tr>
<tr>
<td>F</td>
<td>A♭-B♭-D♭</td>
<td>74</td>
</tr>
</tbody>
</table>
The third manner by which multi-syllable words can be treated according to the secondary scheme is with a tintinnabuli-voice in F-minor. This secondary treatment differs from that of the primary scheme in rhythm and regularity of relative position. This use of the tintinnabuli-voice is also part of a larger architectural pattern, which relates the use of the inversion melodies and diminished glockenspiel/trombone triads. In this secondary treatment, the tintinnabuli-voice begins one beat after the accented syllable has been heard and moves in 8\textsuperscript{th} notes with an irregular relative position. Figure 96 shows the setting of the word 

\textit{lleva}, with its tintinnabuli counterpart.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure96.png}
\caption{Como cierva sedienta, K, m.11.}
\end{figure}

The five occurrences of this tintinnabuli treatment are played by solo violin, solo viola, solo cello, solo viola and solo cello, respectively. The relative range of the tintinnabuli-voice may be entirely below, mostly below, mostly above, or entirely above the melody-voice.

The use of the three methods of generating instrumental material outlined above fastidiously follows a repeating pattern or cycle. Pärt’s cyclical pattern of use is:

\textit{Inversion- Inversion- Diminished triad- Inversion- Inversion- Tintinnabuli}

Once the six-word cycle has been used, the pattern is repeated for every multi-syllable word found in this section. Table 39 reveals both the primary and secondary treatments for all of the multi-syllable words.
Table 39. Como cierva sedienta, L, word treatment.

<table>
<thead>
<tr>
<th>Text</th>
<th>Measure number</th>
<th>Primary Treatment of melody</th>
<th>Secondary Treatment of melody</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verdad</td>
<td>4</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td>Parque</td>
<td>6</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td>Ella</td>
<td>7</td>
<td>T</td>
<td>D</td>
</tr>
<tr>
<td>Ensueno</td>
<td>9</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td>Caminos</td>
<td>10</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td>Lévi</td>
<td>11</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td>Navío</td>
<td>13</td>
<td>M</td>
<td>I</td>
</tr>
<tr>
<td>Moene</td>
<td>14</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td>Luque</td>
<td>15</td>
<td>D</td>
<td>I</td>
</tr>
<tr>
<td>Donde</td>
<td>18</td>
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<td>I</td>
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<td>Alli</td>
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<td>I</td>
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<td>37</td>
<td>M</td>
<td>I</td>
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<tr>
<td>Páls</td>
<td>40</td>
<td>MT</td>
<td>I</td>
</tr>
<tr>
<td>Dios</td>
<td>41</td>
<td>M</td>
<td>I</td>
</tr>
<tr>
<td>Límenes</td>
<td>46</td>
<td>M</td>
<td>I</td>
</tr>
<tr>
<td>Viuda</td>
<td>47</td>
<td>M</td>
<td>I</td>
</tr>
<tr>
<td>Alegría</td>
<td>49</td>
<td>M</td>
<td>I</td>
</tr>
<tr>
<td>Voy</td>
<td>53</td>
<td>M</td>
<td>I</td>
</tr>
<tr>
<td>Desanimarse</td>
<td>55</td>
<td>M</td>
<td>I</td>
</tr>
<tr>
<td>Voy</td>
<td>59</td>
<td>M</td>
<td>I</td>
</tr>
<tr>
<td>Enar</td>
<td>61</td>
<td>D</td>
<td>I</td>
</tr>
<tr>
<td>Precioso</td>
<td>62</td>
<td>M</td>
<td>I</td>
</tr>
<tr>
<td>Esperanza</td>
<td>65</td>
<td>M</td>
<td>I</td>
</tr>
<tr>
<td>Papal</td>
<td>67</td>
<td>M</td>
<td>I</td>
</tr>
<tr>
<td>Dios</td>
<td>69</td>
<td>M</td>
<td>I</td>
</tr>
<tr>
<td>Otros</td>
<td>71</td>
<td>D</td>
<td>I</td>
</tr>
<tr>
<td>Tierras</td>
<td>74</td>
<td>M</td>
<td>I</td>
</tr>
<tr>
<td>Seguro</td>
<td>75</td>
<td>M</td>
<td>I</td>
</tr>
<tr>
<td>Alabado</td>
<td>76</td>
<td>M</td>
<td>I</td>
</tr>
</tbody>
</table>

Two other elements complete the instrumental contributions to this section of the piece. Both are related to the length of textual phrases and the punctuation present in the text. At the end of every second phrase, denoted by a comma, period, question mark or exclamation mark, Pärt inserts a two measure instrumental interlude, the rhythm of which is always the same. Figure 97 shows the first such interlude found in measures 15-16.

Figure 97. Como cierva sedienta, L, mm.15-16.
The pitch content of this music follows a predictable pattern, with each 2-measure phrase picking up from the last. The pitch content is generated in three ways. First, a descending scalar passage is played, beginning on F♮, by clarinet 2 and Horn 4. Second, tintinnabuli-voices are generated, in C+, above both scalar lines. The tintinnabuli-voice played by clarinet 2 is in the 2nd position superior (played by clarinet 1), while that of the 4th horn is in the 1st position superior (played by Horn 1). Flutes 1 and 3, and Horns 2 and 3 play a gradually descending series of pitches of the diminished 7th chord constructed of the following pitches: E, G, B♭, D♭. Table 40 exhibits the pitch content of the instrumental interludes as described above.

Table 40. Como cierva sedienta, L, interlude pitch content.

<table>
<thead>
<tr>
<th></th>
<th>Flute (diminished 7th)</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>G</td>
<td>G</td>
<td>E</td>
<td>D♭</td>
<td>D♭</td>
<td>B♭</td>
<td>G</td>
<td>E</td>
<td>D♭</td>
</tr>
<tr>
<td>Cl 1</td>
<td>E</td>
<td>D♭</td>
<td>B♭</td>
<td>B♭</td>
<td>B♭</td>
<td>G</td>
<td>E</td>
<td>E</td>
<td>D♭</td>
</tr>
<tr>
<td>(tintinnabuli in C+)</td>
<td>Cl 2 (scalar)</td>
<td>C</td>
<td>C</td>
<td>G</td>
<td>G</td>
<td>E</td>
<td>E</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>E</td>
<td>D♭</td>
<td>C</td>
<td>B♭</td>
<td>A♭</td>
<td>G</td>
<td>F</td>
<td>E</td>
</tr>
<tr>
<td>Measure number</td>
<td>15</td>
<td>16</td>
<td>27</td>
<td>28</td>
<td>38</td>
<td>39</td>
<td>44</td>
<td>45</td>
<td>56</td>
</tr>
<tr>
<td>Horns 1</td>
<td>G</td>
<td>G</td>
<td>E</td>
<td>E</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>G</td>
<td>G</td>
</tr>
<tr>
<td>(tintinnabuli) and 2 (diminished 7th)</td>
<td></td>
<td>E</td>
<td>C♯</td>
<td>B♭</td>
<td>B♭</td>
<td>B♭</td>
<td>G</td>
<td>E</td>
<td>E</td>
</tr>
<tr>
<td>Horns 3</td>
<td>C♯</td>
<td>B♭</td>
<td>G</td>
<td>G</td>
<td>G</td>
<td>E</td>
<td>D♭</td>
<td>D♭</td>
<td>B♭</td>
</tr>
<tr>
<td>(diminished 7th) and 4 (scalar)</td>
<td></td>
<td>F</td>
<td>E</td>
<td>D♭</td>
<td>C</td>
<td>B♭</td>
<td>A♭</td>
<td>G</td>
<td>F</td>
</tr>
</tbody>
</table>

These interludes are heard after every second appearance of punctuation (comma, period, question mark or exclamation mark) in the text of Psalm 43. As the table above reveals, the pitch content used in these interludes is entirely predicable, using the long established principles of tintinnabuli, while also increasing the harmonic content with the addition of the diminished 7th chord.

Also related to the length of the textual phrases is Pärt’s use of the string section. As described above, the interludes make predictable use of a scalar passage, tintinnabuli-voice, and a diminished 7th chord. Pärt uses the string section to articulate the same three elements, albeit at a much slower rate. The 2nd violins articulate a scalar passage in the strings, for the most part. The first violins articulate a tintinnabuli-voice, attached to the scalar passage. Here, the
tintinnabuli-voice is heard in B♭ minor, making this one of the very few instances in all of Pärt’s oeuvre that two tintinnabuli-voices are heard in the same passage of music. The violas are assigned pitches of the same diminished seven chord, heard above, and articulate them in the same pairs of measures as the wind interlude described earlier.

The only new element to be introduced by the strings (that is not present in any other voice) is a pedal tone on C, heard in the cello and bass. The pedal tone is heard from measure 5 to measure 75. It is interrupted for a single beat of rest on eight occasions. The locations of the interruption of the pedal are unpredictable, though the start of a new pedal tone, following one beat of rest, is always articulated by the presence of percussion on the same beat (bell, timpani (both on C) and the bass drum). This trio of percussion demarcates the beginning of a new pedal in every instance.

The final five measures of music, contains the last phrase of Psalm 43.5. The contour of the chorus melody-voice maintains the rules present in the rest of the movement with the exception of ornamented dotted figures and an octave displacement as seen in Figure 98.

Figure 98. Como cierva sedienta, L, mm.79-83.

The slow moving string passages initiated in m.4 come to rest. The lowest voices remain on a C-pedal. The melody-voice 2nd violin comes to B-flat as its final pitch, while the first violin breaks free of its B-flat minor tintinnabuli-voice and comes to rest on C-natural. The solo violin doubles the final two pitches of the soprano-chorus (D-flat and E-natural), two octaves above. The strings and chorus hold a dominant 7th chord on C-natural to the end of the piece as the flute and piccolo articulate the inversion of the chorus’ final word, salvador, in increasingly slower repeated notes as shown in Figure 99.
In _Como cierva sedienta_, Arvo Pärt sets off in a new musical territory. New and more complex pre-compositional processes have expanded his tonal language. Elements of his earlier tintinnabuli music are surely present, however, it is clear that it is the new processes observed throughout the work that drive its creation.

**Conclusion**

In chapters three, four and five, I have shown that over the thirty-year period that spans 1968 to 1998, Arvo Pärt’s compositional methods remained constant, though the results of his labour changed incredibly. The music that originates from the various blocks of time is unique and distinct. The serial music of the 1960s spawned Pärt’s reliance on pre-compositional procedures whereby processes are initiated and allowed to play out. It was observed in Pärt’s early experiments with pre-compositional design, manifested in _Perpetuum mobile_ and _Solféjio_, that the composer was satisfied to set a process in motion and relinquish control of its outcome. In precisely the same way, Pärt’s early tintinnabuli works, _Cantus in memoriam Benjamin Britten_ and _Summa_, set out a series of rules with respect to contour, texture, melody, rhythm and the relationship between melody-voice and tintinnabuli-voice. It was observed that many different musical parameters were tightly controlled by these procedures, and once established and in motion, they were to govern the outcome of the entire composition. In the 1990s, Pärt began to alter the processes that served him well in the late 1970s and early 1980s. Shorter works, such as _The Beatitudes_, adhere to early tintinnabuli principles, but contain greater harmonic content by permitting multiple tonalities of tintinnabuli-voices. The composer also allowed for the perception of greater freedom in several key works in the 1990s. _Triodion_ utilizes short sections of music that may or may not adhere to common tintinnabuli principles and also contain a greater sensitivity to textual inflection. _Nunc dimittis_ contains sectionalized phrases, each governed by a variety of methods. It was observed, for instance, that the tintinnabuli-voices took on new roles
with respect to their relationship to the melody-voice to which they are attached (Figure 51). It was also seen that Pärt eschewed the tintinnabuli language altogether, creating instead an entirely new set of complex processes to govern voice leading in *I am the true vine*. Each of these short works, spanning his compositional career, set the stage for the major works discussed in this study.

Arvo Pärt’s compositional language has seen a stylistic sea change. *Credo* and other serial works of the 1960s are filled with atonal harmonies and jarring clusters as the various tone rows are revealed. These works could hardly be more different than the largely mono-chordal *Passio*, written after the long period of silence marking Pärt’s time spent studying plainsong and Renaissance polyphony. Yet, these works from both before and after Pärt’s compositional silence are bound together by the processes that govern their outcome. Central to works on both sides of the divide is the manner in which processes are delivered. It was shown, for example, in *Credo* that Pärt’s method of revealing the prime row of the middle section was spread out over 108 measures. In the same way, the macroscopic chiastic designs of *Passio* could only be fully revealed by considering the entire work. Pärt’s use of symmetry or reflection in *Passio*, as a device to design both the tonal and textural architecture, requires the observer to examine the entire work. The tonal centricity of Christ’s words, for instance, cannot possibly be recognized until all tonalities have been introduced. This does not occur until the final measures of the seventy-two minute work. Likewise, Pärt’s multi-dimensional process for determining instrumentation of the Evangelist voices requires a macroscopic inspection of the work in order to reveal the symmetry present. Similar concepts of design are set in motion in Pärt’s serial work *Credo*. Processes that reveal themselves over large periods of time guide the reflective move from tonality to atonality and back. Each realization of the various tone rows is revealed by processes that govern pitch, rhythm and instrumentation as atonality is created out of the important tonic-dominant relationships present in Bach’s *Prelude in C*, BWV 846.

The analyses contained in this study span a period of more than thirty years of Pärt’s life and music. At once they illustrate a line of compositional unity present in Pärt’s output, while also serving to inform performers with respect to the architectural construction of the works. The present study is meant to be instructive for performers of music from all periods of Pärt’s life. By understanding the anatomy of the composer’s music, performers can be better equipped to interpret it. In works from all eras of Pärt’s compositional life, performance challenges are
readily identified. Although the implications of performance practice of Pärt’s music falls outside the scope of this study, the relationship between Pärt’s process and construction in composition and performance is an area worthy of further exploration. Certain challenges are unique to individual works while others may be said to be common to Pärt’s music in general.

Consider Summa, discussed in Chapter 4, as an example that represents performance challenges common to many pieces of Pärt. Among its characteristics are a relatively slow moving tempo, long and uneven measures, and recurring patterns of contour and voicing. It was discussed in chapter 4 that each measure of music is related to a certain number of syllables of text. Furthermore, it was shown that the voicing follows a pattern, which changes every measure. With these two parameters in motion, it means that no consideration has been giving to textual emphasis by the composer. In fact, it is often the case that one vocal part will begin a word but not finish it, while others will begin singing in the middle of a word already begun by another voice part. The paradox becomes that the music is inextricably linked to the text, yet the composer has not given any consideration to the setting of the text according to textual emphasis. In performance, shaping the text according to the natural inflection of each word by stressing accented syllables, or, perhaps more importantly, by lightening non-accented syllables is a helpful way to make sense of long, uneven measures of music. This approach, however, is only one consideration. There are many places in this piece, in particular, and other a cappella pieces in general, that follow similar textual constructions. In Figure 25 (Summa, mm.1-3), it is noted that the final syllable of the word omnipotentem is set as a quarter note in all four voice parts. This final syllable is the weakest syllable of the word and would normally be sung much lighter than the previous syllable. The pitch classes used to sing this final syllable, however, form a striking dissonant cluster (D,E,F#,G), the effect of which will be lost if it is sung too lightly, or thrown away in order to make time for a breath before the word factorem. For this reason it is important for the singers to be aware not only of the construction of their individual vocal lines, as discussed in chapter 4, but also the role they play in the broader context of the entire texture. In this case, singers must give more weight to an unaccented syllable than they might otherwise do for the sake of the harmonic intensity of that particular cluster.

Further, Summa exists in a second version for string orchestra. In this second edition the problem is magnified by two considerations. First, the instrumental parts do not have reference of the text, though their parts are exactly the same as those found in the vocal version. I have
found it helpful in performing this version to write the text of the creed into the instrumental parts as it corresponds to the vocal version (1\textsuperscript{st} violin corresponds to the soprano part, 2\textsuperscript{nd} violin to the alto part, etc. The only difference is that the instrumental version has been transposed up a minor 3\textsuperscript{rd}, and the double bass adds a low octave not present in the vocal version). Second, while the choral score gives the performers the advantage of seeing the other parts as they sing, the instrumental parts give the performer only their own part. These details make the execution of \textit{Summa} by instruments even more difficult to shape effectively. The examples above represent only one type of challenge in one particular piece. Given the increasingly varied processes that Pärt employs in his composition, the area of relating Pärt’s compositional process to a performance practice of Arvo Pärt’s music will be an important topic for future research. The discussion above, with respect to \textit{Summa}, is but one way in which that discourse could take place.

As Pärt’s tintinnabuli techniques have matured, he has found new ways to carry on the methods on which he has relied. I have shown that as in \textit{Credo} and \textit{Passio}, Pärt has established processes that control virtually every aspect of \textit{Como cierva sedienta}. Guided by the inflection of the Spanish text, Pärt designed mechanisms to generate orchestral material. In some cases, the mechanisms can be observed within every note and phrase. At other times it was observed, that the process at work is only visible from a greater distance. Nevertheless, these pre-compositional devices are responsible for a work rich in colour, orchestration and tonality.

Referring to \textit{Como cierva sedienta}, the composer quipped to Alex Ross of the \textit{New Yorker}:

"Yes," he said. "I got a little crazy, didn't I?"

In fact, close inspection has revealed that the “fauvist” colours of the orchestration are simply the next stage of Pärt’s compositional continuum. It is a continuum that carries on today.

Bibliography


November 9, 2013)


