

**At the Intersection of *ratio* and *intuitio*:
Arvo Pärt's *Como cierva sedienta***

Abstract. Much study has been done on Arvo Pärt's celebrated tintinnabuli style and the methods by which his earlier works were created using a fastidiously followed process of composition. But what replaces Pärt's rational processes when he seemingly breaks free of the traditional tools of the tintinnabuli language as he did in his 1999 work for solo soprano/unison women's chorus and full orchestra, *Como cierva sedienta*? The work is described by music critic Alex Ross as having "a strikingly vibrant, almost Fauvist orchestration and a richly ornamented vocal line; it is very nearly opulent" (Ross 2002). Said in relation to the music of many other composers this statement might well go unnoticed. But, Pärt's music has never been accused of such a quality. The description of near 'opulence' suggests something very new in his music. The paper uses my thorough analysis of *Como cierva sedienta*, as the basis of a discussion revealing the ways in which the composer has eschewed the traditional tintinnabuli language and methods to link text to music, only to replace them with a series of new, more intricate processes designed to intimately and intuitively paint the text in ways not observed in Pärt's music before or since. In *Como cierva sedienta*, Pärt established new processes that control virtually every aspect of the music. Guided by the inflection of the Spanish text, Pärt designed mechanisms to generate orchestral material (such as inversion canon, complicated motives related to grammatical syntax and word-stress, or homo-rhythmic orchestral passages derived from retrograde, retrograde-inversion and transposed retrograde melodies, for example). Pre-compositional devices infuse a work rich in colour, orchestration and tonality, resulting in a piece that set a new benchmark in the development of this composer's unique voice.

Keywords: Arvo Pärt, *tintinnabuli*, *Como cierva sedienta*, *Passio*, analysis, inversion, canon, retrograde.

In 1999, the Canary Islands Music Festival commissioned Arvo Pärt to compose *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. Pärt is an experienced composer of orchestral pieces, but most of these works are from his serial period in the 1960s.¹ *Como cierva sedienta*, a setting of Psalms 42 and 43, is among his largest-scale works, both in terms of length and instrumentation. 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.

Inspired by the themes of the 17th International Music Theory Conference: Principles of Music Composing, this paper uses an analytical lens to apply the idea that the phenomena of rationality and intuition are considered to be contrasting yet complementary poles in the compositional process. What are the ways by which, and to what end, did Pärt augment his unique tintinnabuli language in *Como cierva sedienta*? To what extent does the composer rely on the pre-compositional processes that have served his music so well? What replaces Pärt's traditional tools of the tintinnabuli language as his melodic, harmonic, and timbral expression expands?

Much study has been done on Arvo Pärt's celebrated tintinnabuli style and the methods by which the works in this musical language were composed. Works in this style, which have dominated his oeuvre since the late 1970s, in essence, involve a two-voice texture.² The first voice, which he refers to as the melody-voice, is normally 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 process for 'attaching' the tintinnabuli-voice is worked out in the pre-compositional design of each piece and, at least with respect to his earlier works in this style, is followed fastidiously throughout the work. At the point of pre-composition, intuition presides, while rationality follows the prescribed process through to its end.

Conductor and Pärt scholar, Paul Hillier, best defines the relationship and the fusing of the two voices in his 1997 Oxford University Press monograph on Pärt and his music. He describes the intrinsic relationship shared by the melody- and tintinnabuli-voices:

¹ Of all of his works written since 1977, only *Litany* (1994), *Cantique des degrés* (1999), *Cecilia, vergine romana* (2000) and *In principio* (2003) calls for a full orchestra.

² For an in-depth discussion of the principles of Pärt's *Tintinnabuli* composition see Paul Hillier's book *Arvo Pärt*, pp. 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*.

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 (Hillier 1997: 90).

In Figure 1, a passage from his 1982 work, *Passio*, one can see this relationship play out between the tenor (T-voice) and bass (melody-voice). The attendant relationship of the T-voice to the M-voice is known as 1st position-alternating and used frequently in Pärt's tintinnabuli compositions. The term 1st position-alternating, here, refers to the T-voice using the pitch closest to the M-voice, alternating above and below.³

The figure shows a musical score for rehearsal 7 of Arvo Pärt's *Passio*. It consists of two staves: a Tenor staff (labeled 'Tenor (tintinnabuli voice)') in treble clef and a Bass staff (labeled 'Bass (melody voice)') in bass clef. The lyrics are: 'qui - a fre-quen-ter Je-sus con-ve-ne-rat il-luc cum di-sci-pu-lis su - is.' Above the Tenor staff, there are markings '+1 -1 +1 -1' indicating the relationship between the Tenor and Bass notes. The Tenor part is a melodic line with some rests, and the Bass part is a more rhythmic accompaniment.

Figure 1. Pärt, *Passio*, rehearsal 7, tenor and bass tintinnabuli relationship

Many authors, including me⁴, have ascribed symbolic significance and theological meaning to Pärt's fastidious pre-compositional design and methods of composition.

Como cierva sedienta, however, 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*, describes the piece as having "a strikingly vibrant, almost Fauvist orchestration and a richly ornamented vocal line; it is very nearly opulent" (Ross 2002). Said in relation to the music of many other composers this statement might well go unnoticed. But, Pärt's music has never been accused of opulence; this statement suggests something very new in his music. Ross is 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. However, more importantly, the increased colour of the sonic experience is directly related to a softening of the tintinnabuli procedures and expansion of new process-driven compositional technique. This softening allows for a more varied harmonic language. To be sure, signs of the old Pärt are still present. Con-junct melody lines largely define the sung material, while orchestral voices are often inextricably paired with triadic tintinnabuli-voices. The mono-chordal use of tintinnabuli of earlier years, however, has been expanded, now moving between multiple tonal centres. Immediately, a listener recognizes the expanded tonal palette. Interestingly, Pärt himself recognizes, somewhat sheepishly, his move away from the strict procedures of the earlier tintinnabuli music in this interview Ross:

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 (ibid.).

The distance travelled by Pärt from the strictly controlled tintinnabuli procedures of *Passio* to the greatly expanded tonal palette of *Como cierva sedienta*, didn't occur all at once, of course. Rather, the continued development of this composer's music, like so many other composers, moves along a continuum. At times, the continuum moves away from strict procedures, towards greater compositional freedom. At other times, Pärt looks back seeming to entrench the process-driven practices of the past in new ways.

This paper uses my analysis of *Como cierva sedienta*, as the basis of a discussion revealing the ways in which the composer has eschewed the earlier tintinnabuli methods, on which he relied, to link text to music, only to replace them with a series of new more intricate practices, each of which in their own way, integrally connect these sacred words of the psalms to the orchestral music that surrounds them.

Guided by the inflection of the Spanish text, he has designed procedures similar to those of earlier works to guide the creation of a vocal line, or M-voice, but has developed entirely new mechanisms to generate the orchestral material that accompanies it. In some cases, the mechanisms can be observed within every note and phrase. At other times it is observed, that the process at work is only visible from a greater distance. Nevertheless, these pre-compositional devices infuse a work rich in colour, orchestration and tonality, resulting in a

³ Paul Hillier's 1997 study, *Arvo Pärt* (Oxford University Press) offers an insightful introduction to tintinnabuli and forms the basis of the language used in this study.

⁴ See: Vuorinen, Mark, "Symbolic Chiasm in Arvo Pärt's *Passio*." *Circuit*, Vol. 32, No. 1 (2011), pp. 45–59.

piece that sets a new benchmark. In earlier works, it was observed that the composer found sufficient musical food in the simplest seeds of a single triad and scale.

In *Como cierva sedienta*, however, Pärt defines the musical setting of each verse of biblical text with a discrete musical texture and orchestration, thereby painting the text to a greater extent than previously seen. The methods vary dramatically from one verse to the next resulting in a highly colourful and tonally variant work.

Inversion: Canon and Reflection

The inversion of a melody-voice or M-voice, has long been one of Pärt’s primary tools of textural development. Early works in the tintinnabuli language often used melodic inversion to develop a two-voice texture into a four-voice texture. Figure 2 shows an excerpt from *Passio*, in which a two-voice 1st position alternating tintinnabuli relationship is developed by adding a second two-voice pair in inversion to the first pair.

The image shows a musical score for rehearsal 20 of *Passio*. It features eight staves: Violin I, Oboe, Soprano, Alto, Tenor, Bass, Violoncello, and Bassoon. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in Latin: "et ce - ci - de - runt in ter - ram. I - te - rum er - go in - ter - ro - ga - vit e - os:". The instrumental parts (Violin I, Oboe, Violoncello, Bassoon) provide accompaniment. The score is in a 4/4 time signature and uses a key signature of one flat (F minor).

Figure 2. *Passio*, rehearsal 20, tintinnabuli inversion

In *Como cierva sedienta*, however, inversion takes on new roles, heard in a variety of forms. The opening of the third movement is an excellent example of how Pärt embeds text into the orchestral fabric through the use of an inversion canon. In this excerpt, a conjunct melody-voice, shaped by Spanish inflection related to accented and unaccented syllables and vowel sounds such as diphthongs, delivers the text of Psalm 42, verse 6.

A second M-voice is heard, played by the cello. This second 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 the beginning of every new word.

The image shows a musical score for the first five measures of *Como cierva sedienta*. It features two staves: Soprano and Violoncello. The Soprano part has lyrics in Spanish: "Me sien - to muy de - sa - ni - ma - do." The Violoncello part has lyrics: "(sien - to) (muy) (de - sa - ni - ma do)". The score is in a 4/4 time signature and uses a key signature of two flats (B-flat major).

Figure 3. *Como cierva sedienta*, E, mm. 1–5

To develop this texture, Pärt pairs this melody and its inversion with two tintinnabuli-voices in F minor, heard in the first and second violins. Unlike the note-to-note tintinnabuli pairings in *Passio*, seen in Figures 1 and 2, the T-voice in the first violin is attached directly to the soprano M-voice and plays according to a three-note repeated pattern in 1st position-alternating for every word of text. The first two tintinnabuli pitches fall on the accented syllable of each word, while the third is heard during the final, unaccented syllable of text. This treatment is consistent. Single-syllable words are not accompanied by either an inversion canon or by tintinnabuli pitches.

Soprano
Me sien - - - - to

Violin I (tintinnabuli)
Tintinnabuli position: +1 -1 -1

Figure 4. *Como cierva sedienta*, E, mm. 1–3

The T-voice in the 2nd violin is attached to the inversion canon, and offers only one pitch, in 1st position superior, during what corresponds to what would be the accented syllable of the word being inverted by the cello. The same measures of music, as Figure 4, are shown here in Figure 5, with text included in parentheses.

Violin 2
Tintinnabuli-voice: +1

Violoncello
(Sien - to) (muy) (de - sa - ni - ma - do)

Figure 5. *Como cierva sedienta*, E, mm. 2–5

This inversion canon, then, wordlessly shadows the M-voice of the soprano, thereby embedding the text into the orchestral fabric, while the familiar sounds of the T-voice silhouette the poetic inflection of the Spanish text. Inversion in this form is found accompanying several verses of text throughout the work.

In another example of M-voice pitch content creating orchestral gestures, we can look to the end of movement four. Beginning with the words of Psalm 42.11 the composer creates four brass chorales each of which separate the textual phrases of this verse. Each of the instrumental passages contains traditional M-voice and T-voice relationships as well as elements not part of that language. To compose the M-voice for the brass chorale, Pärt reverses the melody pitches of the soprano's last word, *desanimarme*. The first occurrence is seen in Figure 6.

Horn 1 & 3
Tintinnabuli-voice

Horn 2 & 4
Retrograde melody at the third

Trumpet 1
Retrograde melody

Trumpet in 2
Retrograde Inversion melody

Trombone 1
Tintinnabuli-voice

Trombone 2
Retrograde Inversion melody at the fifth

Trombone 3

Soprano Chorus
de - sa - ni - mar - me

Figure 6. *Como cierva sedienta*, J, mm. 3–8

The retrograde melody is played by 2nd Trumpet and is doubled a 6th lower by Horns 2 & 4. An inversion of the retrograde-melody is also present as a third melody-voice in this passage (Trombone 1), and in turn the retrograde inversion is also doubled a 6th lower (Trombone 3). The passage has two T-voices, in G major, ‘attached’ to the M-voice transpositions (horn and trombone). 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 inverted M-voice. Every note of this text-less phrase originates from the M-voice setting the word, *desanimarme*. Yet, the passage, and the three brass passages that follow, engender entirely new and seemingly free-form phrases linking the textual phrases of Psalm 42.11.

New Approaches to ‘tintinnabuli’ Voices

In *Como cierva sedienta*, Pärt relies less on the use of a traditional T-voice than in many earlier works. When one is present, however, it contributes to Alex Ross’s impression of “Fauvist opulence,” in part because the composer uses as many as nine different chords, including on a number of occasions, a diminished triad and a diminished seventh chord, adding tonal variety to an already unusual work. But, there are several new ways in which the composer “attaches” pitch content to the text through their association to the M-voice in ways that mirror the tintinnabuli approach.

In the 2nd movement of the work an extraordinary passage of new compositional mechanisms is begun, setting the words of Psalm 42.5.⁵

Musical score for Soprano and Chorus in *Como cierva sedienta*, measures 61–71. The Soprano part is marked *mf* and the Chorus part starts at measure 67. The lyrics are: "Mi es - pe - ran - za he pue - sto en Dios, a quien to - da - va - a se - gui - re a - la - ban - do".

Figure 7. *Como cierva sedienta*, D, mm. 61–71

In Figure 7, the M-voice rises and falls according to its poetic stress, or inflection, while a second stratum of music is heard in the remaining string parts.

In tintinnabuli-like fashion, pitch-classes a diatonic third away from the M-voice are alternated above or below. In this way, Pärt has created a gesture that, by its attachment to the M-voice, follows tintinnabuli-like rules.

Musical score showing string intervals above and below the melody-voice in *Como cierva sedienta*, measures 61–71. The Soprano part is shown with lyrics: "Mi es - pe - ran - za he pue - sto en Dios, a quien to - da - va - a se - gui - re a - la - ban - do". The Strings part shows intervals: -3 +3 -3 +3 -3 +3 -3 +3 -3 +3 -3 +3. The Vln. 2 part shows intervals: +3 -3 +3 +3 -3 +3 -3 +3 -3 +3 -3 +3 +3.

Figure 8. *Como cierva sedienta*, D, string relationship, mm. 61–71

The new voice, shown in Figure 8, alternates with regularity and maintains rigorous adherence to the rule set for its use in a variation of 1st position alternating. At the same time, it offers greater harmonic variety than a T-voice in the traditional sense, since the pitches are not connected to a single triad, but rather are always found a diatonic third away from the M-voice. In the phrase shown in Figure 8, all seven pitches of the mode are used at least once.

Meanwhile, Pärt also ‘attaches’ two- and three-note instrumental motives to the pitches of the soprano M-voice. In Figure 9, the motives, as assigned by Pärt, are shown next to the M-voice pitch to which they are attached.

⁵ Psalm 42.5: Why art thou cast down, O my soul? And why art thou disquieted within me? Hope thou in God: For I shall yet praise him, who is the health of my countenance, and my God (as translated in the Preface, page vi, *Como cierva sedienta*).

Figure 9. *Como cierva sedienta*, accompanimental motives, D, mm. 61–71

It is further observed that there are two motives for each M-voice pitch. The first is a group of 16th note triplets; the second is a pair of 16th notes. Pärt reserves the former for M-voice pitches that coincide with accented syllables of text, including single-syllable words, and the latter are attached to non-accented syllables. An additional motive of three sixteenth notes, following a sixteenth-note rest is assigned to words whose accent falls on its final syllable.⁶ The instrumentation for these motives also follows a pre-determined pattern. The triplet 16th motive is played by the oboe and clarinet in a pattern of 1 oboe motive, followed by 2 clarinet motives. The motives associated with non-accented syllables are played by the piccolo. Each of the parameters, described above is shown in Figure 10.

Figure 10. *Come cierva sedienta*, D, mm. 61–71

In this way Pärt links textual inflection to both motivic pitch content and also orchestral timbre. 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 1960s forays into serial music and the early tintinnabuli music.

Pärt develops this idea of attaching orchestral motives to M-voice pitches in later verses. And the manner in which he assigns the various motives has a profound impact on the affect of the setting.

⁶ This scenario occurs only once in this passage, and is represented by motive 3 associated with the pitch, E-natural.

Orchestral Motives

For the treatment of Psalm 42, verse 7, in the third movement, Pärt makes use of a full orchestration of woodwinds, brass, percussion and strings.⁷ The melodic material, or M-voice is once again governed by the text, and in turn, the M-voice controls the pitch and rhythmic content of the accompanying material.

First, 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. In this passage, accented syllables of text are always given a two-note setting where 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. The M-voice material for the beginning of this passage is shown in Figure 11.

The image shows two staves of musical notation. The top staff is labeled 'Soprano' and the bottom staff is labeled 'S.'. Both staves are in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The lyrics are: 'Se o - ye en los bar - ran - cos pro - fun - dos el e - co a - tro - na - dor de tus eas - ca - das.' The music features a mix of quarter, half, and eighth notes, with some triplets and a fermata over the word 'eas'.

Figure 11. *Como cierva sedienta*, F, mm. 1–14

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 orchestral material throughout this section also rigorously maintains a pattern according to the text it accompanies. Four orchestral gestures attach to various parts of the text according to its poetic inflection. In the same way, the M-voice is governed by the placement of stressed and unstressed syllables, the orchestral gestures are also ‘attached’ to the M-voice according to its word stress. In this way, Pärt echoes his older tintinnabuli works, in which M-voice material exclusively governs the way in which T-voices are used. The same general principals are at play here, though the content has changed dramatically. As in other parts of the piece, single-syllable words receive no other treatment.

The image shows five staves of musical notation for orchestral parts. From top to bottom: Horns (in C), Trumpet in C, Soprano, Upper strings/flutes, and Lower strings/Fg. The key signature is three flats and the time signature is 3/4. The Soprano part has the lyrics 'Se o - ye'. The orchestral parts feature various rhythmic patterns, including triplets and sixteenth-note runs, corresponding to the syllables of the text.

Figure 12. *Como cierva sedienta*, F, mm. 1–3

Figure 12 illustrates the orchestra gestures associated with each syllable of text. The three beats it takes for a stressed-syllable to be sung are treated instrumentally exactly the same way for each of the 10 multi-syllable words found in verse 7 and with each, three instrumental gestures can be observed:

1. For the first 2 beats, two seventh chords built on the M-voice pitch, are articulated in two ways. They are heard as solid chords, articulated by four instruments (horns and trumpets).
2. At the same time, the chord is also expressed in triplets, spread throughout the strings and wood wind instruments.
3. A melodic tritone is heard in the trumpet to close the treatment of a stressed syllable of text.

⁷ This music begins at rehearsal F, on page 40 of the full score.

These three elements accompany each stressed syllable of text. The pitch content is directly related to the pitch classes of the M-voice. 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, a separate instrumental gesture is heard. Again, a seventh chord is built using the M-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, as seen in Figure 12.

The sextuplet figures and M-voice pitch itself always last 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.⁸ The note has a typical and predictable tintinnabuli relationship to the melody note to which it is attached, though its use is more discreet as it's heard only in mm. 3, 6, 8, 10, 14. It is always found in the 1st position superior.

The last orchestral gesture heard in this 2nd section of the third movement occurs when one or more unstressed syllables of a word precede the accented syllable of the same word. Here, the pitch is accompanied by a scalar passage, which follows the overall contour of the M-voice. If the M-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 M-voice pitch, depending on the direction of motion. Rhythmically, the scale is set as a nontuplet of thirty-second notes. If there is more than one unaccented syllable, a scalar passage appears 'attached' to each of them. An example of this sort of setting occurs on the word *atronador* (*thunderous*), Figure 13, whose accented syllable is at the end of the word. There are three scalar gestures, one for each of the three unstressed syllables.

Figure 13. *Como cierva sedienta*, F, mm. 10–11

In Figure 14, each constituent part of the orchestration, described above, is represented and reduced to two staves. Pärt is rigorous about maintaining the rules set out from the outset with respect to accented and unaccented syllables. The reduction of m. 17–18, shown in Figure 14, is typical of this verse's setting.

Figure 14. *Como cierva sedienta*, F, mm. 17–19

Motivically, the music that follows shares many of the same 'rules of engagement' as that which precedes it.⁹ Pärt continues to use the concept of 'attaching' orchestral gestures to M-voice pitches based on their word stress. In verse 8, the gestures are decidedly different in character than the preceding verse. There is a greater

⁸ 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).

⁹ The setting of Psalm 42.8 begins at rehearsal G, on page 49 of the full score.

emphasis on sustained, *legato* gestures, keeping in line with the meaning of the text.¹⁰ 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.

The musical score for 'Como cierva sedienta, G, mm. 1-2' is presented in four staves. The top staff is the vocal line, with lyrics 'De di - - - - - a' written below it. The second staff is the piano accompaniment, with three distinct musical gestures labeled: '1. Single syllable/ unaccented first syllable' (measures 1-2), '2. Accented syllables' (measures 3-4), and '3. Unaccented final syllables' (measures 5-6). The third staff is labeled 'Strings' and shows a sustained harmonic texture. The fourth staff is labeled 'Soprano Chorus' and shows a single note for the word 'De'.

Figure 15. *Como cierva sedienta*, G, mm. 1–2

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 a strong syllable, accented syllables, and unaccented final syllables) in the text. Pärt is fastidious about applying the gestures to the M-voice throughout the two verses. Clearly, the musical materials have changed, but the process of ‘attaching’ gestures to M-voice pitches has its roots in the process-driven compositions of Pärt’s earlier works. While the affect of verse seven and verse eight are very different from one another, 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, jarring triplets, melodic tritones, and sextuplets on unaccented final syllables is a clear reference to 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. In *Passio*, the creative phenomenon of rationality takes precedence. Meticulously pre-planned procedures are executed to create a work full of symbolic meaning. From the opening chords of the work, to the final sounds of Amen, Pärt crafted meaningful symmetry and chiasmic constructions embedded with theological insight. In *Como cierva sedienta*, however, Arvo Pärt set off into new musical territory. The examples described above are but a few of many ways Pärt has made this work unique to his oeuvre using new and more complex pre-compositional processes expanding his tonal language allowing intuition to reign. Elements of his earlier tintinnabuli music are surely present, however, it is clear that it is the new processes observed throughout the work, and connected intimately to the text, that drive its creation.

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.

¹⁰ Psalm 42.8: By day the Lord commands his steadfast love, and at night his song is with me, a prayer to the God of my life.

Referring to *Como cierva sedienta*, the composer quipped to Alex Ross of the *New Yorker*: “Yes,” he said. “I got a little crazy, didn’t I?”¹¹

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Ratio ir intuitio sankirtos: Arvo Pärto *Como cierva sedienta*

Santrauka

Šis straipsnis pagrįstas išsamiu teoriniu Arvo Pärto kūrinio *Como cierva sedienta* sopranui (arba moterų chorui unisonu) ir dideliam orkestrui (1999) tyrimu, kuriame aptariamas kompozitoriaus nusigręžimas nuo jam būdingo *tintinnabuli* (varpų skambesio) stiliaus siekiant sukurti naujas, kur kas sudėtingesnes konstrukcijas. Reikia pažymėti, kad šiame kūrinyje esama ir senojo Pärto stiliaus apraiškų. Dainuojamąją medžiagą daugiausia sudaro sujungtos melodinės linijos, o orkestrinės partijos dažnai yra pripildytos tercinių *tintinnabuli* faktūrinių pavidalų. Kartu šioje muzikoje yra kažkas nauja, ko iki šiol Pärto kūryboje nėra buvę.

Straipsnyje analizuojamas racionalumo ir intuicijos, kaip kontrastingų, bet kartu ir komplementarių komponavimo proceso polių, fenomeno pritaikymas. Čia iliustruojama, kaip metodiškai Pärtas pritaiko *tintinnabuli* stiliui būdingus racionalius procesus, kartu leisdamas jiems kisti. Dėl to klausytojui susidaro įspūdis, kad *Como cierva sedienta* buvo sukurta labiau reiškiantis intuičiai ir kompozicinei laisvei. Straipsnyje atskleidžiama, kad iš tikrųjų šiame kūrinyje Pärtas sukūrė naujus, beveik visus muzikos aspektus kontroliuojančius parametrus. Jo taikomi prekompoziciniai metodai suteikia kūriniui spalvinę įvairovę, orkestruotės ir tonacinio plano ypatumų. Taip suformuotas kūrinys tampa nauju savitos kompozitoriaus muzikos kalbos raidos atskaitos tašku. Straipsnio autorius aptaria, kaip Pärtas naudojo kanono ir retrogrado techniką, siekdamas naujų tikslų ir efektų; taip pat apžvelgia metodus, kuriais remdamasis kompozitorius kuria orkestrinius gestus, derina juos su dainuojamojo teksto poetiniu ritmu (pvz., akcentuotas skiemuo, neakcentuotas skiemuo, vienskiemeniai žodžiai). Be to, išryškėjo nauja *tintinnabuli* muzikos kalbos traktuotė bei nauji šiam stiliui būdingi komponavimo procesai. Žinoma, visi šie metodai nebuvo taikomi iškart. Tai yra jo nuoseklus, beveik du dešimtmečius trukusio *tintinnabuli* muzikos kalbos tobulinimo rezultatas. Visgi tokiu mastu kaip kad *Como cierva sedienta* šios priemonės nebuvo naudojamos nei ankstesniuose, nei vėlesniuose Pärto kūriniuose. Interviu žurnalui „The New Yorker“ kompozitorius šmaikštavo: „Taip, aš čia šiek tiek pakvailiojau, ar ne?“ (Ross 2002).

¹¹ Alex Ross, “Consolations: Arvo Pärt.” From the *New Yorker*, December 2, 2002. (Accessed online October 12, 2017). <https://www.newyorker.com/magazine/2002/12/02/consolations>