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AN ANALYTICAL STUDY OF DIES IRAE SEQUENCES BY SCHNITTKE,

PENDERECKI, AND HAN

by

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ABSTRACT OF THE DISSERTATION

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Dr. Steven Kemper

The poem *Dies irae*, written in the thirteenth century and commonly part of the

requiem mass, has been a source for many composers ever since, including several

composers from the 20th and 21st centuries. This dissertation presents an analysis of

musical features of two Dies irae sequences from the twentieth century: Alfred

Schnittke's Requiem (1971) and Penderecki's *Polish Requiem* (1980-84), as well as my

own composition, *Dies irae* for Chorus and Orchestra (2012-14).

Introduction states a brief history of the music set to the Dies irae text, whether a

part of a requiem or an independent piece. Since the Dies irae sequence is part of requiem

mass, I also present some general features of requiem music. Chapter one examines the

Dies irae sequence from Schnittke's Requiem. I explore Schnittke's use of multiple

motives, the harmonic structure, as well as monophonic, homophonic, and

polyphonic textures. Chapter two investigates the Dies irae sequence from Penderecki's *Polish Requiem*, including his use of motives, harmonic structures, and textures. Chapter three introduces my own choral-orchestral piece, *Dies irae* (2012-14). I introduce the motives and their variations, harmonic materials, and textures. I also present the personal interpretation of the texts and their relationship with harmonic language and textures.

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Introduction

The requiem mass has represented an important genre throughout the history of classical music. Traditionally, a requiem mass is defined as the liturgical service for the dead of the Roman Catholic Church that contains texts from both the proper and ordinary parts of the masses.[1] The typical requiem mass consists of the following sections:

1. Introit: *Requiem aeternam*
2. *Kyrie eleison*
3. Gradual: *Requiem aeternam*
4. Tract: *Absolve, Domine*
5. Sequence: *Dies irae*
6. Offertory: *Domine Jesu Christe*
7. Sanctus: *Benedictus*
8. *Agnus dei*
9. Communion: *Lux aeterna*
10. Responsory: *libera me, Domine*

As shown above, the Dies irae sequence is one the sections of the requiem mass. It conveys the vivid scenes of God's last judgment at the end of the world where damnation and eternal blessing coexist.[2] The Dies irae was directly included in the requiem liturgy by the Council of Trent (1545-1563) which standardized the text of the Roman Catholic requiem.[3] The Dies irae is based on the medieval Latin poem of the same name, which was likely written between the twelfth and thirteenth centuries by the Franciscan monk Thomas of Celano (c. 1250). In the poem, the contrast between hope for

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[1] David Poultney, Dictionary of Western Church Music (Chicago: American Library Association, 1991), 175.

[2] Robert Chase, *Dies irae: A Guide to Requiem Music* (Lanham: Scarecrow Press, 2003), 13.

[3] Chase, 17.

eternal peace and the fear of eternal damnation is vividly depicted.[4] The Dies irae

represents one of the most popular texts set by composers from the medieval period to

today. Even in the twentieth and twenty-first centuries, many composers, including

myself, continue to select this text as a source.[5] Part of the reason that Dies irae

continues to resonate with contemporary composers is the poem's versatile nature

featuring big contrasts, which include God's fierce anger and graceful mercy, and a

person's fear on the judgment day and plea to God for eternal peace. From this text,

composers from early eras to the present have been able to generate numerous

expressions according to their own reflection and interpretation of this poem. Also,

composers take advantage to use a wide ranges of instrumentation to set this text. As a

result, there are a wide variety of settings for large or small ensembles, or even with just

solo keyboard accompaniment. Composers have also written programmatic instrumental

works based on the Dies irae without text. Also, the text is not only used in religious

services, but also for many other purposes which will be discussed below.

The Dies irae text has been set either as a part of a requiem mass (e.g. Mozart,

Verdi, Penderecki) or as an independent piece. The independent Dies irae pieces range

from Jean Baptiste Lully's grand motet, *Dies irae* (1674) from the Baroque period to

Arvo Pärt's *Dies irae* (1986) in the twentieth century.[6] Also, Penderecki wrote in an

avant-garde style independent oratorio *Dies irae* (1966-67) before his *Polish Requiem*,

which is not based on the Dies irae poem but musically depicts the terrible conditions of a

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[4] Chase, xiii.

[5] This study focuses on the requiems including the poem Dies irae. The requiems with other texts are not
examined.

Nazi camp.[7] Some composers intentionally exclude the whole or some parts of the poem

Dies irae. Fauré omits the whole section of Dies irae from his Requiem. And Stravinsky's

Requiem Canticle and Schnittke's Requiem only use parts of the poem selectively. On the

other hand, there are requiem works that insert other texts in addition to Dies irae. Britten

incorporates Wilfrid Owen's *War Poems* in his *War Requiem* (1961). Also, Penderecki

quotes the text from Polish Hymn *"Święty Boże"*.

As a composer, I am fascinated by the requiem genre, specifically the music that

accompanies the Dies irae. I find the concept of death and the last judgment particularly

interesting, stemming from my religious beliefs. As a Christian, I believe that the last

judgment day (the end of the world) will surely come as written in multiple places in the

Bible, although nobody knows when will it be. I also consider a human's death is the last

judgment day for him or her. My interest in this topic has led me to listen to many

requiems, with a special focus on the Dies irae sequences with the idea of death and

judgment, and to compose my own setting of the *Dies irae* (2012-2014) for four soloists,

chorus, and orchestra.

My enthusiasm for the music based on the poem Dies irae also led me to study

Dies irae sequences from two twentieth-century requiems: Requiem (1974-75) by Alfred

Schnittke and *Polish Requiem* (1980-84) by Krzysztof Penderecki. I was inspired by their

approaches that skillfully balance traditional elements with more idiosyncratic twentieth-

century styles which will be closely discussed in the following chapters. Also, it is

notable that these two composers have similar backgrounds. They were born in the same year, 1933, and their requiems were both written after the Second World War, after which both experienced devastating circumstances. Importantly, both had been devout Catholics since they were young. Their religious background certainly impacted writing requiems as described in various sources. Georg Borchardt states that, "Similar to Mahler, Schnittke was a deeply religious person."[8] Bernard Jacobson mentions that Penderecki's fascination with "weirder manifestations of religious belief has had its effect on the mature composer's choice of subjects."[9] However, while Penderecki was a member of the religious majority in Poland, Schnittke was a member of a religious minority in the USSR. Moreover, both Schnittke and Penderecki went through similar musical stages. They both were known for writing in experimental idioms in the 1960s, but later they composed their requiems in comparatively traditional manners.

This dissertation explores the Dies irae sequence parts of these two requiems. The aim of this study is to investigate how their music was made using both traditional and non-traditional elements, as well as how these pieces were influenced by famous earlier requiems. Following this, I will discuss my own composition *Dies irae*.

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[8] Georg Borchardt, 'Alfred Schnittke's Works - A New Theory of Musical Content' in *Seeking the Soul: The Music of Alfred Schnittke*, ed. George Odam (London: Guildhall School of Music and Drama, 2004), 28.
[9] Bernard Jacobson. *A Polish Renaissance*. (Phaidon, 1996), 133.

History of the Requiem

A requiem is a poetic-musical structure, well-known as funeral music that expresses hope for eternal peace for the dead. Masses for the dead have existed since the earliest recorded history of the church.[10] As previously mentioned, as a genre the requiem mass has continued through all the musical periods. The requiem is found in a monophonic Gregorian chant which was developed over the Middle Ages.[11] In the history of music, requiems by famous composers include Ockeghem's *Requiem pro defunctis* (1461) and Palestrina's Missa *pro defunctis* (1554) in the Renaissance, Cavalli's *Missa pro defunctis per octo vocibus* (1675) and Fux's *Emperor's Requiem* in the Baroque, and the monumental Mozart and Cherubini Requiems in the classical period. In addition to the traditional liturgical requiems, many types of non-religious requiems were developed in the Romantic periods. These independent, large-scale requiems were written for concert halls and operatic stages.[12] Some famous examples include the requiems by Berlioz, Bruckner, Liszt, Verdi, Saint-Saëns, Fauré, and Dvořák. In the twentieth century, the musical settings and features of the requiem varied widely from piece to piece. The famous requiems in the twentieth-century include Duruflé's Requiem, *War Requiem* by Britten (1961), Ligeti's Requiem (1963-65), *Requiem Canticles* by Stravinsky (1966), Schnittke's Requiem (1973), Penderecki's *Polish Requiem* (1984), and Arvo Pärt's *Dies irae* . More recent works that are lesser-known include James De Mars' *An American Requiem* (1993), Anthony Newman's Requiem Mass (2000), and my composition *Dies irae* (2012-14).

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[10] Chase, xv.
[11] Ibid, 2.
[12] Ibid, 237.

Despite sharing the same text and title, there are a wide variety of compositional approaches to the requiem. Even requiems written in the same historical eras possess diverse features. Some works are on a large scale with a full orchestra and a choir, while some works require only a small number of instruments. The former group is the so-called "theater oratorio style," and the latter group is, in many cases, called "church style," but here I will call it "simpler style." The theater-style (concert style) requiems include the works by Berlioz, Verdi, Dvorak, Britten, Ligeti, and Penderecki. The simpler and shorter works are those by Stravinsky and Schnittke. Even quieter and church-style pieces could include the requiems by Liszt, Saint-Saëns, Fauré, and Duruflé. It is notable that the requiems by the two French composers, Fauré, and Duruflé, do not include the Dies irae sequence, which implies the composers' 'gentle' view of the Last Judgment.[13]

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[13] Chase, 324.

Table 1 List of requiem music (chronological order)[14]

Name of Requiems	Composers	Year	Subsets used	instrumentation
Requiem pro defunctis	Ockeghem	1461	No Dies irae	A cappella choir
Missa *pro defunctis*	Palestrina	1554	No Dies irae	A cappella choir
Dies irae	Lully	1674	Dies irae	Grand motet
Missa pro defunctis per octo vocibus	Cavalli	1675	Full Requiem text	Double choir
Emperor's Requiem	Fux	1720	Full text	Choir, orchestra, organ
Requiem	Mozart	1791	Full text	Choir, soli, orchestra
Requiem in C minor	Cherubini	1816	Full text	Choir and orchestra
Requiem	Berlioz	1837	Full text	Ten. solo, brass bands, orchestra
Requiem in D minor	Bruckner	1849	Full text	SATB soli, SATB choir, orchestra
Requiem	Liszt	1867-68	Full text	Male choir, small instrumental ensemble
Requiem	Verdi	1874	Full text	SATB soli, SATB choir, orchestra Concert style
Requiem, Op. 54	Saint-Saëns	1878	Full text	SATB soli, SATB choir, orchestra without trumpets and timpani
Requiem, Op. 48	Fauré	1888	No Dies irae	SATB choir, sop. and bar. soli, orchestra
Requiem, Op. 89	Dvořák	1890	Full text	SATB soli, SATB choir, orchestra
Requiem, Op. 9	Duruflé	1947	No Dies irae	SATB choir, baritone and mezzo soprano soli, orchestra
War Requiem	Britten	1961	Full text+Owen's poems	STB soli, boy's choir, SATB choir, large and chamber orchestras
Requiem	Ligeti	1963-65	Partial text	S,MS soli, double choir, orchestra
Requiem Canticle	Stravinsky	1966	Dies irae	Bass soli, SATB choir, Orchestra
Requiem	Schnittke	1974-75	Partial text	SATB Choir, SAT soli, ensemble
Polish Requiem	Penderecki	1980-84	Full text	SATB soli, SATB choir, Orchestra
Dies irae	Arvo Pärt	1986	Dies irae	SATB Soli, SATB choir, ensemble
American Requiem	James De Mars	1993	Full text+American themes[15]	SATB soli, SATB choir, and Orchestra
Requiem Mass	Anthony Newman	2000	Full text+peom *Ozymandias*	SATB soli, choir, orchestra, organ
Dies irae	Jihee Han	2012-14	Full text	SATB soli, SATB choir, orchestra

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[14] Chase, 25-525.

[15] The Amrecian themed text include the poetry of Walt Whiteman, the words of Martin Luther King, Jr., the Yizkor Prayer (El Mole), The Canticle of the Sky- Homage to Native American, and Psalm 39:4-5. Chase, 391.

Many twentieth-century requiems are written with more diverse inspirations and purposes. The works by Penderecki, Britten, and Schnittke in the mid-twentieth century are closely related to the Second World War. For example, several parts of Penderecki's *Polish Requiem* explore national political issues. Cindy Bylander discusses how these issues affected the *Polish Requiem* in *Krzysztof Penderecki, A Bio-Bibliography*. His Lacrimosa, the part of *Polish Requiem,* was commissioned by Lech Walesa's Solidarity union in 1980 when Poland was struggling for freedom against Communist rule.[16] And his Agnus Dei is composed to commemorate an outspoken critic of the Communist government.[17] The Catholic church in this period was a moderate voice and had taken a position as mediator between the political parties.[18] Also, Recordare is dedicated to Penderecki's father who died in Auschwitz.[19] It is also notable that he incorporated the Polish hymn *"Święty Boże"* in his Recordare which is sung when Poland was in national danger.[20] In the case of Schnittke, his Requiem is a statement representing a minority religion outside the mainstream of Soviet political culture. At the same time, its unusual instrumentation is linked to his secular film music. Additionally, Britten dedicated his *War Requiem* to four friends who died during the war.[21]

In my case, my composition *Dies irae* is inspired by the personal contemplation of the message regarding the last judgment in the Bible. Since 2011, I have thought about

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[16] Cindy Bylander, *Krzysztof Penderecki: a Bio-Bibliography* (Praeger, 2004), 11.

[17] Ibid.

[18] Andrzej Friszke, *Polska: Losy Pan/stwa i Narodu 1939-1989* (Warszawa: Iskry, 2003), p.426.

[19] Ibid.

[20] Régina Chłopicka. *Krzysztof Penderecki Musica Sacra - Musica Profana: a Study of Vocal-Instrumental Works*. (Adam Mickiewicz Institute, 2003), 110.

[21] Chase, 441.

the end of the world with the second coming of Jesus Christ. I am also interested in the topic that all humans will meet God in spirit after death and will get judgment according to his or her deeds throughout their lives. These thoughts are well represented in the poem Dies irae.

In the twentieth century, the style of requiem music varies widely by composer. Some are written in an experimental language, of which Ligeti's Requiem (1963-1965) is the most famous example. Ligeti's Requiem is written in an experimental manner in choral writing, rhythm, and pitch organization. He uses very dense atonal harmonies as well as complex rhythm. Also, Stravinsky's *Requiem Canticle* is another experimental example which is a short, striking piece that uses only a few instruments employing only some selected parts of the Dies irae text. As opposed to those pieces, Duruflé's Requiem (1947) is written with a mixture of Gregorian chant and French impressionism, avoiding dense dissonance and sounding very tender and lyrical.[22] The Requiems by Schnittke and Penderecki, however, are not only experimental like Ligeti's and Stravinsky's, but also lyrical and sound familiar through the use of traditional compositional methods. Schnittke and Penderecki blend diverse materials which range from dense dissonant to consonant harmonies, traditional choral writing technique and relatively newer techniques (e.g. rhythmic reading).

This dissertation explores three parts of musical compositions based on the Latin poem Dies irae; the two Dies irae sequences from Schnittke's Requiem and Penderecki's *Polish Requiem*, and my one movement piece, *Dies irae* (2012-14). These three twentieth

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[22] Chase, 324.

and twenty-first centuries pieces are mostly written in an atonal language, but blend many aspects of traditional materials. I analyze these pieces in detail in terms of motivic development and transformation, traditional harmonic implications, textures, chromaticism, ostinati, contemporary techniques (tone clusters, detailed glissando, rhythmic reading, serial influence, and so on). My aim is to closely look at these pieces to understand the unique styles of the composers as well as their personal interpretations of the poem Dies irae in the musical language of each.

In Chapter 1, I will explore the Dies irae sequence from Schnittke's Requiem (1973) to examine how he constructs and utilizes motives, traditional and contemporary harmonies, and textures in a simple way. In Chapter 2, I will explore the Dies irae sequence from Penderecki's *Polish Requiem* (1980-1984) to examine how he manipulates different motives, diverse harmonic materials, and textures. In Chapter 3, I will analyze my composition *Dies irae* for Chorus and Orchestra (2012-14), showing how I construct the piece with motivic transformation, using a combination of consonant and dissonant harmonies, and clear textures.

Chapter 1: Dies irae sequence from Alfred Schnittke's Requiem

1.1 Background

Alfred Schnittke's Requiem (1972–74) blends diverse styles, particularly where traditional and contemporary musical features co-exist. Before the Requiem was written, Schnittke's music was more experimental in nature. In 1960, he explored the idea of a sonic 'micro-world,' and very often his new language was connected to a programmatic idea, sometimes incorporating aspects of serialism.[23] Schnittke's Violin Sonata No. 2 (1968) may be considered the pinnacle of his avant-garde style. This piece makes use of microtones through very detailed violin glissandos.[24] Schnittke also employs indeterminacy through the use of graphic notation and detailed written instructions. Furthermore, the rhythm and meter are free with many cadenza-like passages where notes are not beamed together and rests are counted in terms of seconds. Perhaps ironically, however, he uses a more old-fashioned B–A–C–H motif in several sections of this piece, an idea he will return to in his Requiem.[25]

In the 1970s, Schnittke began to more thoroughly integrate older, traditional styles with the avant-garde. Alexander Ivashkin describes this approach as Schnittke "trying to find new meanings for the old roots."[26] In 1972, two years before he composed his Requiem, Schnittke's mother, who was very close to him, passed away unexpectedly

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[23] Ivashkin, 89.

[24] This kind of detailed glissando is found in his Requiem also, although much less extensively.

[25] Paul Westwood, 'The Interpretation of Schnittke's Piano Pieces - Raising Some Questions' in *Seeking the Soul: The Music of Alfred Schnittke*, ed. George Odam (London: Guildhall School of Music and Drama, 2004), 470.

[26] Alfred Shnitke, *A Schnittke Reader*, ed. Alexander Ivashkin, trans. John Goodliffe (Bloomington, IN: Indiana University Press, 2002), 14.

from a stroke.[27] The death of his mother marked the beginning of a new period in his life and music. Both his Piano Quintet (1972–76) and much of the material for the Requiem emerged during this time period.[28] Writing about this stylistic change, biographer Ivashkin suggests that Schnittke's musical style is "a mixture of old and new styles, of modern, post-modern, classical and baroque ideas."[29]

As mentioned above, diverse musical styles are prominently employed in Schnittke's Requiem. The Requiem is a rather striking example of what Ivashkin refers to as the 'simpler style' that prevails in Schnittke's music of the 1970s.[30] The entire Requiem, consisting of fourteen short movements, runs less than forty minutes,[31] and his Dies irae sequence (including Dies irae, Tuba mirum, Rex tremendae, Recordare, and Lacrimosa) runs only about ten to eleven minutes. The short duration may be due to the fact that Schnittke uses only eleven of the nineteen stanzas of the poem Dies irae.[32] This feature may also be related to his intention to make his music simple, as the original title of his Requiem was Missa Brevis.[33] This musical simplicity is manifested in his use of clear motives, light textures, transparent forms, and regular meters and pulses.[34] This simple Requiem also makes use of pedal points (as it provides harmonic

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[27] Ivashkin, 130.

[28] Ronald Weitzman, 'Schnittke and Shadow-Sounds' in *Seeking the Soul: The Music of Alfred Schnittke*, ed. George Odam (London: Guildhall School of Music and Drama, 2004), 10.

[29] Alfred Ivashkin, *Seeking the Soul: The Music of Alfred Schnittke*, ed. George Odam (London: Guildhall School of Music and Drama, 2004), 5.
 For more on this stylistic change, see Ivashkin, *Alfred Schnittke*, 133.??

[30] Ivashkin, 131.

[31] Ibid, 132.

[32] Schinttke has not used the 7, 11, 12, 13, 14, 15, 16, 17 stanzas of the *Dies irae* poem.

[33] Ivashkin, 132.

[34] Schnittke's motives tend to be short in length (mostly less than 8 notes) and they lightly transform (usually in transposition and inversion) and recur many times within the movement. The texture of this

stability throughout different types of harmonic language), chromaticism, polychords, tone clusters, and ostinati.

Among the more obviously unique elements of Schnittke's music is its instrumentation. The ensemble, which accompanies the soloists and a small chamber choir, includes trumpet, trombone, organ, piano, celesta, electric guitar, bass guitar, and percussion.[35] There is a practical reason he chooses this small ensemble. In the 1970s in Russia, it was very hard for composers to have their pieces performed. In particular, the religious genres were restricted.[36] However, Schnittke had a chance to sneak in his Requiem in a recording session where there was neither a big orchestra nor a good choir.[37] That circumstance led Schnittke to be 'economic' in choosing the number of instruments,[38] and perhaps to minimize the length of the piece. The use of electric guitar and bass guitar specifically represents a break from instruments traditionally used in classical music. Despite the unique instrumentation, it is notable that Schnittke uses many traditional performance techniques, blending the new sounds with the old.

Although Schnittke's Requiem contains many traditional compositional techniques, more modern techniques may also be found. For example, in the Dies irae, the Baroque-style imitative passages are represented in a modern atonal language. Also, the ostinato is used together with unpitched voices in Tuba mirum and Rex Tremendae.

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piece is not heavy even when many instruments are played simultaneously. This is because usually the instruments support the choir by simply doubling in unisons or octaves, or providing background (e.g. pedal tone) or simple middle ground textures. The forms are transparent with its clear cuts and rare overlaps. Even the rhythm and meter are very tractable as he employs only simple meters (no compound meters) as well as very rare meter changes in a movement. It is also notable that limited number of rhythmic durations are used, with the shortest beat division being dotted-eighth notes.

[35] Ivashkin, 132.
[36] Ibid.
[37] Ibid.
[38] Ibid.

Schnittke also uses additional non-traditional techniques such as bi-tonality (sections of Credo), atonality (Sanctus Michael, Quid sum miser, Dies irae), unpitched sound (Tuba mirum, Rex tremendae), tone clusters (Qui sum miser, orchestral accompaniment in Tuba mirum, Dies irae), dissonant chords built upon major/minor seconds (Quam olim Abrahae, Dies irae),[39] and quasi 12-tone techniques.

In the following sections, I will provide an analysis of the Dies irae sequence from Schnittke's Requiem including Dies irae, Tuba mirum, Mors stupebit, Rex tremendae, Recordare Jesu pie, and Lacrimosa showing how Schnittke blends traditional and contemporary musical styles. Here, I consider the term "contemporary" to refer to styles emerging in the twentieth century, while "traditional" refers to styles dating from before the turn of the twentieth century. Traditional features of the Requiem include the use of motives, pedal points, polyphony, and chromaticism, while contemporary features include idiosyncratic instrumentation, as well as the use of polychords, tone clusters, 12-tone series, and extended techniques.

1.2 Motives

Throughout the Dies irae sequence, Schnittke makes use of many simple and clear motives. The length of these motives is short and the rhythm is uncomplicated. Some motives are simply repeated while others are transformed through techniques such as inversion and transposition.

The Dies irae movement begins with an assertive four-note motive which I will call motive 1. This motive and its inversion (mm. 1-4), which conveys the idea of the

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[39] Chase, 363.

"day of wrath" with a strong unison (including the octave unison) of the chorus doubled

with instruments, serves as a subject in the imitative middle section (mm. 5–30). Motive

1 appears again transposed in mm. 31–38.

In mm. 1–2, motive 1, consisting of the pitches D–Bb–A–G#, is presented in a

monophonic texture.[40] Also, the inversion of this motive follows in mm. 3–4 (see

Example 1), consisting of the pitches G–B–C–C#. Motive 1 and its inversion are paired

and serve important roles as they recur in later sections; they are used as a subject for

imitation and are clearly restated in transposition at the end of the movement.

Example 1: Motive 1 in Dies irae from Schnittke's Requiem, mm.1-4
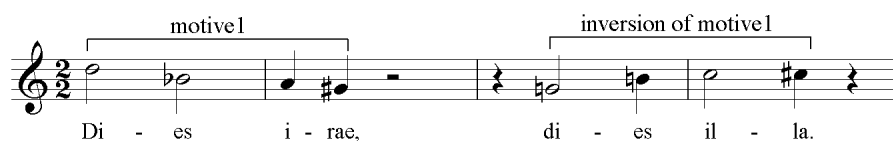
In mm. 17–26, motive 1 is used as a subject for the imitative polyphony. This

motive appears in each of the four vocal parts in transposition. In mm. 17–18, the tenor

sings motive 1 and its inversion . This pair of motives is then imitated by bass 1, bass 2,

and alto in transposition over the tenor, who continues singing these two sets of four

notes, repeating them in a short ostinato until m. 26. In m. 18, bass 1 enters with both

motive 1 and its inversion, which are a transposition of the tenor's motivic statements a

measure before, and repeats these sets until m. 26. Bass 2 enters in m. 19 with the pair of

motive 1 and its inversion in transposition and repeats them. The alto joins in m. 20 with

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[40] The texture is monophonic in the sense that the whole chorus, organ, piano, vibraphone, and campane
play the same melody in the same rhythm, although the organ holds all the notes played.

the same figures as the other parts. In m. 21, the soprano enters. Through these simple imitative and transformational procedures, motive 1 is clearly established and reinforced.

Other motives also appear in the Dies Irae movement. In mm. 6–7, the basses in the chorus and the bass guitar play another group of four notes, Bb–F–B–E which I label motive 2. Motive 2 consists of pitch-class set [0167] which transforms by reordering and transposition. Schnittke shuffles these four notes (Bb–F–B–E) in motive 2 so they recur in different orders in mm. 8–9 and mm. 10–11 by piano and timpani.

Table 2: The note orders in motive 2 in Dies irae from Schnittke's Requiem

mm.	four-note motive			
6-7	Bb	F	B	E
8-9	Bb	E	B	F
10-11	Bb	E	F	B

In the next two measures (mm. 8–9), the tenor sings motive 2, which is similar in contour to mm. 6–7 but slightly different in terms of intervals. In mm. 8–9, the basses sing motive 2 (Bb–E–B–F, the same four notes found in mm. 6–7 but in a different order), which is an inversion of the four notes found in the tenor in the same measures.

Motive 2 is transposed and reordered in mm. 10-11. The soprano sings Db–C–F#–G which is derived from the same pitch class set [0167] as the initial motive 2. At the same time, the tenor and alto sing inversions of motive 2: G#–A–Eb–D and F#–G–Db–C, respectively.

In the Tuba mirum movement, two new motives, motives 3 and 4, are employed. Unlike motives 1 and 2 in Dies irae which transform many times as mentioned above, motive 3 recurs 'as is' several times throughout the movement. This motive features large leaps with the intervals of a major and minor second, and always begins on C#. In mm. 5-6, motive 3 is sung by the tenor and progresses stepwise (in terms of pitches, disregarding the leaps) and chromatically; C#3 to D4 by a minor 9th leap in the tenor paired with a C#3 to C4 by diminished 8th leap in the bass. Example 2 shows motive 3 and its variants.

Example 2: Motive 3 in Tuba mirum from Schnittke's Requiem, mm.1-4

Contrasting motive 3, which is always paired with another voice, motive 4 from Tuba mirum is only sung by the bass in the low register. As opposed to motive 3, which consists of large leaps, motive 4 stays in a narrow range. Motive 4 is presented three times in this movement, first in mm. 9–10, then in mm. 19–20, and finally in mm. 29–30. It is interesting to note that motive 4 progresses lower and lower in register as it recurs; it begins with the note G2 in m. 9, followed by F2 in m. 19, and finally E2 in m. 29 (see Example 3).

Example 3: Presentations of motive 4 in Tuba mirum from Schnittke's Requiem

The first presentation (mm. 9-10):

co - get om - nes - an - te thro- num.

The second presentation (mm. 19-20):

ju - di can - ti re - spon- su - ra.

The third presentation (mm. 29-30):

un - de mun - dus__ ju - di - ce - tur.

In Rex Tremendae, the opening and closing parts of the movement consist of the same motivic idea. This movement begins with a strong unison from all of the instruments that declares the motive clearly, just like the Dies irae movement. The last four measures of this movement are similar to the first four measures of Rex Tremendae in terms of rhythm, pitch organization, and texture (homorhythmic), but the melody is not sounded in unison. The soprano's seven notes in mm. 24–27 are the same as mm. 1–4. Inversions of this motive appear in the soprano and bass in mm. 24–27, and the alto and tenor in mm. 26–27.

In mm.1-4, the text *Rex tremendae majestatis*, ("king of tremendous majesty"),[41] is written in a syllabic manner with relatively long notes, conveying the majestic feeling of the text. This motive consists of seven pitches, which I will call motive 5 (See

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[41] Chase, 6.

Example 4). Schnittke uses large leaps (a seventh and ninth) to create this dramatic effect which very much resembles the large leaps of motive 3 in Tuba mirum.

Example 4: Motive 5 in Rex tremendae from Schnittke's Requiem, mm. 1-4

In the next movement, Recordare, a very prominent seven-note motive dominates (see Example 5). This motive is a transposed version of the famous B–A–C–H motive. Schnittke transposes it down a major third (or minor sixth up) and sets it to the *Recordare* text. As previously mentioned, Schnittke employed the B–A–C–H motive frequently in his other compositions; according to Georg Borchardt, Schnittke "admitted that this motif has pursued him, as an obsession."[42] As opposed to the disjunct motives in Tuba mirum or Rex tremende, Schnittke treats the B–A–C–H motive in very conjunct motion with a narrow range.

Example 5: B–A–C–H motive in Recordare from Schnittke's Requiem, mm. 1-2

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42 Georg Borchardt, *Seeking the Soul*, 30.

The seven-note motive is always paired with a transposed inversion. This paired motive recurs throughout, often transformed: the original, un-transposed motive appears in mm. 1-2, in mm. 3-4 (transposed and changed at the end), in its original form in mm. 8-9, in mm. 10-11 (transposed and changed at the end), in mm. 16-17 (transposed), in mm. 18-19 (transposed), and in mm. 23-27 (transposed). In instances found in mm. 16-17 and mm. 18-19 the motive constitutes a sequence, as it repeats at different transposition levels.

It is also notable that the B–A–C–H motive closes the Recordare, where it is divided into four vocal parts in mm. 23-27. Each vocal part sings only one note of the B–A–C–H motive (transposed into D-C#-E-D#) in order three times (see Example 6).

Example 6: B–A–C–H motive, the B transposed down to D, at the end of the Recordare from Schnittke's Requiem, mm. 23-27

Lastly, the theme of the Lacrimosa movement is very lyrical, which is similar to previously-composed Lacrimosas. For example, the minor sixth upward leap at the

beginning and the minor second downward step at the end of this theme is reminiscent of the Lacrimosa from Mozart's Requiem. Mozart's Lacrimosa theme comprises a minor sixth upward leap followed by a minor third downward leap and a minor second step at the end (see Example 7.1). This intervallic outline (minor sixth–minor third–minor second) is identical to Schnittke's Lacrimosa. Even the contour and the order of the intervals correspond to each other (see Example 7.2). Schnittke's Lacrimosa theme inverts in mm. 3-4, but this time the intervals are slightly changed when the melody leaps, resulting in a diminished seventh downward leap, followed by a major seventh upward leap.

Example 7.1: Lacrimosa motive from Mozart's Requiem
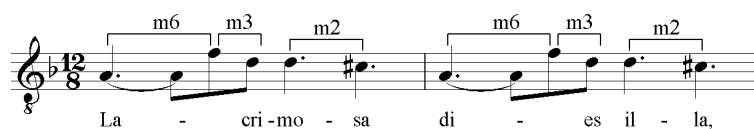
Example 7.2: Lacrimosa motive from Schnittke's Requiem

Phrase A

Phrase B

The antecedent phrase (mm. 1-4) and its consequent phrase (mm. 5-9) are paired and appear three times with different texts. I label this phrase A. In the following phrase, the first part of the theme (a large leap followed by steps), sung by the soprano, inverts and appears in sequence such as in the passage in mm. 5-9, which I label phrase B. These two phrases appear two more times in mm. 10-18 and 19-28.

To sum up, Schnittke uses a total of six motives and a theme in his Dies irae sequence. Each motive transforms only in the designated movements, but does not appear in other movements, making each movement independent. The use of independent

motives contrasts with Penderecki's Dies irae sequence, where the motives transform and recur throughout the whole sequence.

1.3 Harmonic Elements

1.3.1 Pedal point

In this section, I will discuss Schnittke's use of the pedal point, especially in the sense that it represents a traditional compositional device.[43] Schnittke uses pedal tones in many instruments in almost all movements of the Dies irae sequence. Schnittke's use of a more traditional pedal tone technique in his otherwise atonal Requiem produces a tonal center and sense of stability amid the dissonance.

The Dies irae movement consists of three pedal points, C, E, and G. The first pedal point appears in mm. 17-26. Here, the organ's pedal holds C2 throughout the section, while the chorus sings chant-like passages in imitation. This is a fairly traditional way of using a pedal point.

The second pedal point E appears in m. 27-30. Measure 27 consists entirely of the pitch class E, with all of the voices singing this pitch in two-octave unison. In m. 28, the two pitches, F# and D (two wholetones), are added around the E. Measure 29 consists of a pure C major triad (C-E-G) as two pitches, C and G, are added on E. The last pedal point is presented in mm. 31-38. Here, the pedal point has changed into the note A (played by the lower register of the organ, piano, bass guitar, and timpani).

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[43] Traditionally the pedal point usually occurs in the low register. The long sustained note generates a dissonant moment with the changing harmonies over it.
Stefan Kostka and Dorothy Payne, *Tonal Harmony with an Introduction to Twentieth-century* Music (Boston: McGraw-Hill, 2004), 195-196.

In the Tuba mirum movement, C# is used as a continuous pedal point from the beginning to the end of the movement, functioning as a tonal center. The C# pedal appears in virtually every instrument and is played using diverse techniques such as flutter tonguing, trills, and extreme dynamic changes. The pianist is required to dampen the strings with their fingers immediately after striking the pitch C# in mm.1-22. (See Example 8).

Example 8: The C# pedal point by the piano in Tuba mirum from Schnittke's Requiem, mm. 1-2
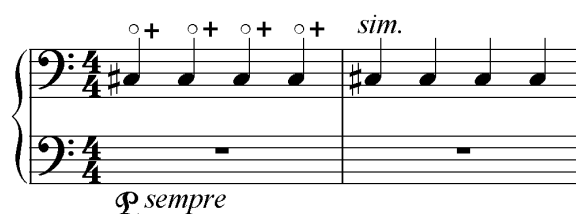
At the same time, the pedal of the organ also holds the note C#2 in mm. 1-30 and C#3 in mm. 31-50.

Table 3: The use of pedal point C# in Tuba mirum from Schnittke's Requiem

Instruments	mm.
Trumpet	1-4, 13-14, 23-24, 26, 28, 31-32, 34-37, 39-50
Trombone	
Piano	1-22, 31-50
Guitar	1-4, 13-14, 23-24, 26, 28, 31-32, 34-37, 39-50
B.guitar	1-4, 13-14
Bass	33-44
Organ pedal	1-50

The pitch organization of the vocal parts revolves around C# as almost all phrases begin with the note C# and diverge from there. In this movement, the C# progresses to only the four nearest notes: D, C (B#), B, and D#. This progression occurs both in stepwise motion and large leaps; either major or minor seconds, seventh or ninth above or below. For example, in m.5 the tenor and bass begin singing on C#3. The tenor leaps up a minor ninth to D4 in the next measure while the bass leaps up a diminished octave (enharmonically equivalent with major seventh) to C4. In m. 7, the tenor and bass also begin the phrase with the C#3, but the tenor moves up a minor seventh to B3 and the bass moves down a semitone to B#2. Despite an otherwise atonal sound, these procedures recall tonal centricity in the sense that the music gravitates around a single note. From m. 31 to the end of the movement, the pedal point C is added in addition to C#. This minor 2nd interval produces more dissonance as the music begins to build up towards a climax.

In Recordarae, the pedal points are less prominent, but still occupy two short sections: the note G4 is played by the vibraphone in mm. 8-11. Also, the low note B1 is held by the piano and organ in mm. 23-27 at the end of the movement.

In Lacrimosa, pedal point C is very prominent. As the key signature of three flats implies, this movement alludes to the key of C minor with the C pedal point and the notes G and Eb in Lacrimosa motive. The pedal point C is sustained by the organ throughout the movement, with the timpani occasionally doubling the pedal. The choir's unison C4 ending reinforces the effect of the key of C; the coda ends with a unison note C4 by the chorus (without the bass) with the text 'Amen' repeated three times. The instruments (organ, piano, and timpani) also consistently double the note C (see Example 9).

Example 9: The unison ending of Lacrimosa from Schnittke's Requiem, mm. 29-32

1.3.2 Chromaticism (in the context of lamentation)

Schnittke employs a great deal of chromaticism in his Requiem. Fiona Hearun-Javakhishvili asserts that, "the concept of light and darkness being represented by diatonicism and chromaticism respectively originates from the Renaissance period."[44] She argues that, "the chromaticism in Schnittke's music was regarded as harmonic imagery that depicted pain and tragedy – the use of twelve-tone chromaticism may be perceived as the most extreme exploitation of this imagery."[45] It is obvious that diverse chromatic reflections appear in all the movements from Schnittke's Requiem.

The motive of Tuba mirum also consists of chromatic notes. If we arrange the notes in mm. 5-6 in chromatic order, we obtain a C-C#-D, [012] pitch-class set. In the following phrase in mm. 7-8, if we again rearrange all the notes in chromatic order, we obtain pcset G#-A-Bb-B-C-C#-D [012345]. These two sets appear in mm. 15-18 through simple imitation by the soprano and alto, then again in mm. 25-28 at their original transpositional level.

Throughout the history of classical music, descending lines (well known as lament bass or the descending tetrachord) have been used to signify tragedy or sorrow. The lament bass appears in various forms, providing melodies and bass lines.[46] The conventional descending tetrachord outlines the perfect fourth, connecting tonic to dominant, connected with or without semitones.[47] One of the most famous examples of

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[44] Fiona Hearun-Javakhishvili, 'The Co-Existence of Tonality and Dodecaphony in Schnittke's First Violin Sonata - Their Crystallisation Within a Cyclic Structure' in *Seeking the Soul*, *The Music of Alfred Schnittke*, ed. George Odam (London: Guildhall School of Music and Drama, 2004), 73.

[45] Ibid.

[46] Peter Williams, *The Chromatic Fourth: During Four Centuries of Music* (Oxford: Clarendon Press, 2006), 1.

[47] Ibid, 2.

this type of descending tetrachord is found in the aria 'When I Am Laid' from Opera

Dido and Aeneas by Henry Purcell (see Example 10).

Example 10: Dido's lament bass from 'When I am laid' in Henry Purcell's *Dido and*

Aeneas

Many twentieth-century composers freely adopted this material in a number of ways,

despite the atonal language removing the tonic and dominant relationship which

traditional descending tetrachord features. Schnittke also follows this tradition in his

Recordarae and Lacrimosa as he diligently employs the descending and ascending

chromatic lines.

In Recordarae, chromatic scales are one of the most important features of the

movement. A descending chromatic tetrachord (E-D#-D-C#) appears in the organ's bass

pedal in mm. 1-4 and mm. 8-11, while an ascending chromatic tetrachord (G-Ab-Bb-B)

appears in mm. 5-7. The vocal parts in mm. 5-6 also sing chromatic steps: the soprano

sings E-D#, the alto sings Bb-A, the tenor sings C#-D, and the bass sings the G-Ab,

which is doubled by the piano and organ. These chromatic lines appear over the text that

expresses the plea to God on the day of judgment. Penderecki also uses the descending

motion with the same text in his *Polish Requiem* which will be discussed in the next

chapter.

In Lacrimosa, a descending chromatic line (except for one note) is employed

over the mournful text. The first descending tetrachord Eb-D-C-B is played by the organ

in mm. 1-2 and is part of a C harmonic minor scale. The ascending tetrachord C#-D-E-F

in mm. 3-4 is an inversion of the previous descending tetrachord. These tetrachords result

in a quasi-tone-cluster effect since all the notes accumulate in order. These descending

and ascending tetrachords appear again, this time sung by the chorus in mm. 10-13.

Following this, an entire descending chromatic scale appears in mm. 14-18 in the tenor

and the organ (see Example 11).

Example 11: An entire descending chromatic scale in Lacrimosa from

Schnittke's Requiem, mm. 14-18

1.3.3 Polychords

Schnittke's use of polychords dates to his experimental period (the 1960s), and

his Violin Sonata No. 2 (1968) has a number of examples. He also brings this technique

to his Requiem. In Tuba mirum, the piano and celesta play a succession of polychords in

mm. 25-30. As shown in Example 12, this succession of chords involves what I call

'chord exchange.' Similarly to the voice exchanges in traditional counterpoint, chord

exchange involves chords being passed between two different parts. Chord exchanges are

marked in Example 12 with the familiar crossing lines that are typically used to signify

voice exchanges in counterpoint. Also, the two simultaneous-sounding chords are always

a semitone away from one another, generating strong dissonances in the music. For

example, the first two beats of m.25 consist of the combination of A major and Bb minor.

Example 12: The polychord successions and chord exchange in Tuba mirum from

Schnittke's Requiem, mm. 25-30

The ending phrase (mm.39-44) features polychords sung by the chorus. These

polychords consist of ten notes of the chromatic collection, excluding only F and A. Each

of the vocal parts except for the bass is divided into three parts. These parts work together

to produce three diminished triads: the soprano voices sing a C diminished triad, the altos

an E diminished triad, and the tenors a G# diminished triad (see example 13).

Example 13: Polychords C diminished + E diminished + G# diminished in Tuba mirum

from Schnittke's Requiem, mm.39-44

This ending, which features a tone cluster generated by stacks of polychords, is

very similar to the ending of the Dies irae movement in that both endings have the same

consistent quarter-note rhythm with heavy dissonances generated by the tone clusters.

Only the methods by which the clusters are generated differ from each other; the ending

of the Dies irae consists of stacking up the whole-tone collection while the ending of Rex tremendae consists of stacking polychords.

In Rex tremendae, the ostinati played by the piano, guitar, and bass comprise the same pitch classes C, C#, D, E, G, and A. (mm. 6-23). Schnittke has grouped those notes as triads in A major and C major, which sound together as polychords. The ostinati played by the vibraphone and campane in mm. 14-23 create a polychord comprised of D minor and Db major triads. The last ostinati played by the celesta is comprised of four triads; D# minor, D major, E minor, and D minor triads are played in order.

In mm. 18-23, where all the ostinati sound simultaneously, the combinations of polychords keep changing every beat. This is a notable moment in that we can hear diverse timbre of polychords. Schnittke's use of polychords in this movement is different from the ones in Stravinsky's *Rite of Spring* or *Petrushka* where the composer tries to focus on certain sonorities of polychords. On the other hand, Schnittke uses a greater number of polychords than Stravinsky. Unlike Stravinsky, Schnittke does not focus on certain polychords but unfolds and rotates multiple chords. The polychords naturally unfold within their designated cycles, to get diverse combinations of timbre.

1.3.4 Serialism

Although some approaches are similar to serial techniques, Schnittke does not employ the 12-tone method in a strict way for his Dies irae sequence. Repeating note series do occur at many points: for example, in Dies irae the theme consists of eight distinct pitches, a four-note motive (D-Bb-A-G#) plus its inversion (G-B-C-C#).

Similarly, the seven-note motive in Rex tremendae (D-E-Eb-Gb-F-G-Ab), has no repeated notes.

Schnittke frequently uses inversions throughout the Dies irae sequence. For example, motive 1 consists of the four-note motive and its inversion as mentioned above. Motive 1 and its inversion are also played simultaneously in mm. 31-38. In this section, the soprano and tenor are paired and sing the motive and its inversion at the same time, and the alto and bass are paired and sing the motive and its inversion at the same time in transposition. Consequently, the soprano and alto, and the tenor and bass sing the theme in parallel motion (see Example 14).

Example 14: Motive 1 and its inversions in Dies irae from Schnittke's Requiem, mm. 31-38

The Recordare movement is comprised of many inversions of its motive. The B-A-C-H motive itself exhibits an inversional relationship with the soprano and alto as mentioned above. In mm. 1-2, the soprano, and alto are also related by inversion. In mm. 3-6, the soprano is paired with the tenor in inversion. In mm. 5-6, the alto, and bass have an inversional relationship (see Example 15).

Example 15: The inversional relationships between soprano and alto, and soprano and tenor in Recordare from Schnittke's Requiem, mm. 1-6

At m. 12, the soprano and alto, and the tenor and bass, also have an inversional relationship with one another. At the same time, the soprano, tenor, and bass move in parallel motion. In m. 13, the soprano and bass and the alto and tenor are in inversional relationships. In m. 14, the pair of soprano and alto versus tenor and bass similarly have an inversional relationship. Example 16 below shows the inversional relationships between the voices, where the inversions are marked by the arrows.

Example 16: The inversions between the voices, in Recordare from Schnittke's Requiem, mm. 12-14

1.3.5 Tone Clusters

Tone clusters are common throughout Schnittke's Dies irae sequence. The density level of these clusters ranges from light clusters with three to four chromatically adjacent tones played between a few instruments to very dense clusters with up to all twelve chromatic tones sounding at once.

In the Dies irae movement, the soprano and alto sing a four-note, whole-tone cluster *in divisi:* G#-F# is sung by the soprano while E-D is sung by the alto in m. 12-15. The tenor and bass also sing a four-note, whole-tone cluster: Eb-Db (tenor) and B-A (bass). Consequently, the chorus and the campanes play all twelve tones simultaneously in *fortissimo*, generating a powerful dissonance. The piano and organ also take part in this dissonant moment by playing clusters using all semitones within the given range (see Example 17).

Example 17: The whole tone clusters and tone cluster in Dies irae from Schnittke's

Requiem, mm.12-16

Measures 39-42 present a final statement of the Dies irae text, again consisting of twelve-tone clusters with the strongest dynamic marking in the highest register of all the voices. Each voice is divided into three parts and sings the three notes from the whole-tone scale; the soprano sings B-A-G, the alto sings F-Eb-Db, the tenor sings A#-G#-F#, and the bass sings E-D-C. Consequently, we hear both complete whole-tone collections resulting in a 12-tone aggregate: one complete whole-tone collection sounds in the soprano and alto, while the other collection sounds in the tenor and bass (See example 18).

Example 18: 12-tone clusters in Dies irae from Schnittke's Requiem, mm. 39-42

Tone clusters are also used in the Tuba mirum movement. Here, the organ plays five-note clusters in mm. 8-10. This increases to eight notes in mm. 11-12 and mm. 18-20. Two more notes are added to the cluster so that ten adjacent notes are played together in mm. 21-22. The chorus in mm. 39-44 also produces a cluster effect, as they sing ten notes from the chromatic series simultaneously (as discussed above in the section on polychords). Also, at the end of the Recordarae movement, in mm. 23-27, a quasi-tone cluster is sung by the chorus where the B-A-C-H motives accumulate and result in a chromatic four-note cluster [0123].

In Lacrimosa, the first descending tetrachord Eb-D-C-B is played by the organ in mm. 1-2 which is part of a C harmonic minor scale. The ascending tetrachord C#-D-E-F in mm. 3-4 is an inversion of the previous descending tetrachord. These tetrachords result in a quasi-tone-cluster effect since all the notes accumulate in order. These descending and ascending tetrachords appear in the chorus in mm. 10-13.

It is clear that Schnittke employs aspects of serial technique in his Requiem as he intentionally avoids repeating notes in the motives 1, 2, Rex tremendae, and Recordare. Also, he uses many inversions and transpositions, which are basic techniques of serial music. However, Schnittke does not employ the whole 12-tone row and the other techniques (retrograde and retrograde-inversion) in his Dies irae sequence. He uses only a small part of the 12-tone techniques as one of the many other tools he employs in his Requiem.

1.4 Textures and Timbre

1.4.1 Monophony, Homophony and Polyphony

The most notable monophonic texture appears at the beginning of Dies irae section. Here, all parts of the choir and instruments sing and play in octave unison (mm. 1-4). The next important monophonic passage is the beginning of Rex tremendae section. Similarly to the beginning passage of Dies irae, mm. 1-4 of Rex tremendae consists of octave unisons of choir and instruments. The monophonic texture used here focuses the listener on the text as well as clearly states the motives.

Schnittke also frequently employs imitative polyphony in his choral writing in the Dies irae sequence. His use of polyphony throughout the Requiem is not very complicated, but rather consists of simple and short phrases. This simple style of polyphony plays an important role in his chordal textures.[48] In his polyphonic texture, each part of the choir simply imitates one subject (usually the motive), and the subject does not develop. It is notable that at m.17 of the Dies irae the four parts begin to enter with the motive 1 in turn (one measure apart from each entrance), and remain in the texture as if repeating itself. The two measures of motive 1 and its inversion are first presented by the tenor in mm. 17-18, and are repeated five times until m. 26. One measure after the tenor's presentation of the motive, bass 1 enters with the same motive in transposition at m. 18. Likewise, bass 2 enters at m. 19, followed by the alto at m. 20. These accumulated voices, each containing the motive (one original and three transposed) result in an ostinato-like effect, which I discuss below.

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[48]According to Borchardt, "the texture of Schnittke's Requiem includes a balance of chordal writing and imitative polyphony." Ibid, 363.

In Tuba mirum**,** a short imitation appears between the soprano and alto versus the tenor and bass in mm. 15-18. The paired soprano and alto present the motive in mm. 15-16, and the paired tenor and bass imitate the same motive in inversion one beat after.

In Recordarae, imitative polyphony is also used. In mm. 16-19, the soprano and alto sing the motive in pairs, and the tenor and bass enter in the same fashion one beat later. This polyphonic passage builds tension since the point of imitation is very short in duration, like *stretto* technique in fugue. Moreover, this imitation involves some short sequential activity. The soprano and alto in mm. 16-19 sing an ascending melodic sequence while the tenor and bass sing a descending one (see Example 19).

Example 19: The sequence in Recordare from Schnittke's Requiem, mm. 16-19

1.4.2 Ostinato

Ostinati are one of the most important features in Schnittke's Requiem. Robert Chase argues as much when he writes that, "choral and instrumental ostinati are found in

virtually every movement."[49] Particularly, Schnittke employs the human voice for ostinati both with pitch (Dies irae) and without (Tuba mirum, Rex tremendae). These latter ostinati produce a mesmerizing, chant-like effect, yielding a special timbre.

As mentioned in the above discussion of polyphony, the imitative passage in Dies irae (mm. 17-26) also functions as a short ostinato as all four voices repeat the motive after the entrances. In the Tuba mirum movement, the passage of unpitched ostinato with the text *Tuba mirum* occurs two times. This chant-like passage is sung by the soprano and alto in mm. 1-8, and mm. 23-26 (see Example 20). A very similar vocal ostinato also occurs in the next movement, Rex tremendae.

Example 20: The chant-like passage in Tuba mirum from Schnittke's Requiem, mm.1-2
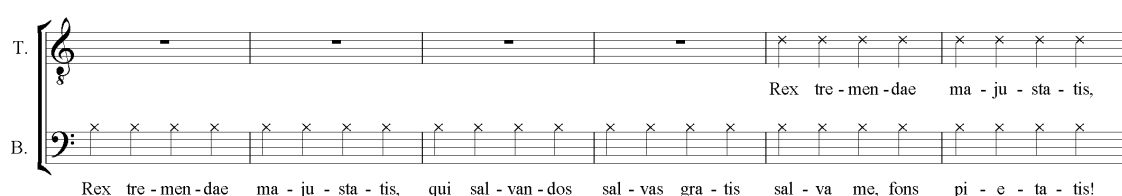
In the Rex tremendae movement, ostinati are a key feature throughout the whole middle section (mm. 6-23). This section consists of diverse ostinati which gradually accumulate and ultimately all sound simultaneously. This phenomenon, which causes a mesmerizing effect, is similar to the minimalistic techniques of Steve Reich's Different Trains (1988). These ostinati involve polymeter as well as polychords. The chorus here employs canon-like imitation using an un-pitched sound, with the same rhythm as seen in

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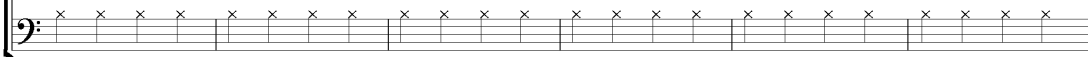
[49] Ibid, 363.

the Tuba mirum movement. The theme of the imitation serves as an ostinato, giving the

music a firm quarter note pulse in 4/4. In mm. 6-11, the bass in the chorus recites the text

in an un-pitched sound with an all-quarter-note rhythm (see Example 21).

Example 21: The un-pitched sound ostinato in Rex tremendae from Schnittke's Requiem,

mm. 6-11.

This passage is repeated twice more until m. 23. At m. 10, the tenor enters and

recites the same passage just like the bass until m. 23 for two more rounds. At m. 14, the

alto enters and recites the same passage until m. 23. At m. 18, finally the soprano enters

and recites the same passage for just one round.

The piano's ostinato has a two-quarter-note cycle (see Example 22.1) while the

ostinati of electric guitar and bass have a three-beat cycle (see Example 22.2). These two

ostinati generate a polymetric effect of 2/4+3/4.

Example 22.1: Ostinato by piano in Rex tremendae from Schnittke's Requiem, m. 6

Example 22.2: Ostinato by guitar and bass, m. 6

The timpani in mm. 6-23 has 6 beats of the period with three notes, producing a 6/4 meter (see Example 22.3). This combination of different cycles also results in a polyrhythmic effect when combined with the piano (2/4) and guitars' (3/4) ostinati. It is notable that the pitch content of the timpani's ostinato (D, C, and A) is identical to the piano's left-hand part; however, they move in different cycles.

Example 22.3: Ostinato by timpani, m. 6

Example 22.4: Ostinato by bass guitar, m. 6

Both the campane (mm. 10-13) and vibraphone (mm. 14-23) play an ostinato subdivided

as 3+3+2; a combination of triple and duple division (see Example 22.5 and 22.6).

Example 22.5: Ostinato by campane, mm. 10-13

Example 22.6: Ostinato by vibraphone, mm. 14-15

The celesta joins the ostinato in mm. 18-23 in a 6/8 pattern as Example 22.7 shows below.

Example 22.7: Ostinato by the celesta, mm. 18-19

The meters of all of these ostinati in mm. 6-23 are 4/4, 2/4, 3/4, 3+3+2/4, and 6/8.

In mm. 18-23 constitute a climactic section where all the ostinati accumulate. Table 4

shows the accumulative ostinati in Rex tremendae.

Table 4: Diagram of the ostinati in Rex tremendae from Schnittke's Requiem

mm.6-9	10-13	14-17	18-23
			Soprano
		Alto	
	Tenor		
Bass			
Piano			
			Celesta
Guitar and bass guitar			
		Vibraphone	
	Campane		
Timpani			

It is notable that although ostinato is a traditional technique, here Schnittke has fused it with contemporary approaches such as polychords, polymeter, un-pitched sound,[50] and atonal language. Schnittke's use of ostinato resembles Berg's *Altenberg Lieder* (1911-12) where in mm. 1-14 multiple ostinati occur simultaneously.

1.4.3 Detailed Glissando

Another modern feature in Schnittke's Requiem is found in the non-traditional, detailed glissandi. This technique comes from his experimental period. For example, in his Violin Sonata No. 2, he notates very detailed glissandi to be played by the violin as the main subject of a section. However, as opposed to the Violin Sonata, the glissandi in his Requiem are used just as a background texture. Furthermore, the glissandi in the Requiem are less dramatic than the ones in the Violin Sonata. Nevertheless, the use of

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[50] This is a better term than *sprechstimme* for this piece since Schnittke assigns only one uncertain pitch per voice, not like the ones in *Pirerrot Lunaire*. Another possible term appropriate for this case is rhythmic reading which is used in Stranvinsky's *L'Histoire du Soldat*.

glissandi in his Requiem is still noteworthy as it adds a unique timbre. Moreover, this modern technique contrasts with the traditional techniques used in this piece.

In Tuba mirum, the electric guitar and bass play the note C# in detailed glissandi in mm. 1-4 and 13-14 as Example 23 shown below.

Example 23: The detailed glissandi by electric guitar and bass in Tuba mirum from Schnittke's Requiem, mm. 1-5

Also, the flexatone plays a more detailed glissando at the end of the Tuba mirum in mm. 39-50. These glissandi produce an eerie sound (see Example 24).

Example 24: The detailed glissando by flexatone in Tuba mirum from Schnittke's Requiem, mm. 38-43

1.5 Conclusion

This analysis of Schnittke's Dies irae sequence shows the ways that he blends traditional and contemporary features. For the contemporary features, he employs non-traditional instrumentation, tone clusters, polychords, rhythmic reading, ostinato in

contemporary (Stravinsky-esque) style, and techniques from serialism. At the same time, he also employs traditional techniques, such as using the B-A-C-H motive, pedal points, triadic emphasis in Lacrimosa, and polyphonic choral writing. He has achieved blending of all these features in simple and tractable styles. The motives and their developments are mostly short in length, and its features are concise, clear, and easy to identify.

Chapter 2: Dies irae sequence from Krzysztof Penderecki's *Polish Requiem*

2.1 Background

Penderecki's *Polish Requiem* (1981-1984) combines many traditional and contemporary musical techniques. As Cindy Bylander states, this piece is strongly influenced by earlier requiems, such as the ones by Mozart, Verdi, and Britten.[51] Also, as Chłopicka mentions, "The composer makes special reference to the rich tradition of the [requiem] genre, turning both to the musical means and techniques which come from historical epochs and styles and to the musical symbolism of death established through centuries."[52] While looking towards the past, Penderecki also employs many contemporary compositional techniques in his Requiem, including modified twelve-tone row manipulation, tone clusters, and Stravinsky-esque 'rhythmic reading.'[53] Despite the contrast between these conflicting styles and techniques, Penderecki carefully fuses these ideas together in a way that is emblematic of his mature compositional style.

Penderecki was born in 1933 in a small town in southern Poland and remained there throughout the German occupation and postwar period.[54] Bylander concludes that "this environment imbued him with a strong sense of morality, a passion for justice, and a deep interest in theology which served as inspiration for many of his works."[55]

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[51] Cindy Bylander, *Krzysztof Penderecki: a Bio-Bibliography* (Praeger, 2004), 11.

[52] Chłopicka, 108

[53] The notation for the vocal part at these sections consists of headless note stems, directing performers to speak rhythmically. see Leon Dallin, *Techniques of Twentieth Century Composition*, 2nd ed. (W. C. Brow: Dubuque, Ia., 1964), 200.

[54] Chłopicka, 215.

[55] Bylander, 5.

Penderecki's *Polish Requiem* was influenced by both political concerns and

Catholicism,[56] as seen in his own words in 1983 (while he was writing *Polish Requiem*):

> I express myself through my sacred music, which I have been composing for twenty-five years in this Communist country. My position must be clear, yet the government has honoured my fiftieth birthday, and I can only be thankful that an artist has been honoured in spite of ideological differences of opinion.[57]

The two independent sections in his *Polish Requiem*: Lacrimosa and Recordare

(1981) were composed first. These sections reflect Penderecki's desire to be free from

Communist rule. Beginning in 1980, the Solidarity movement in Poland worked towards

freeing Eastern Europe from Soviet domination.[58] Penderecki dedicated his Lacrimosa to

Lech Wałęsa's Solidarity labor union.[59] He also dedicated the Recordare to his father

who was a priest and killed in Auschwitz.[60] In addition to Latin text, the Recordare

incorporates part of Polish hymn *"Święty Boże"*. The use of the Polish text represents

Penderecki's intention to express his religious and national point of view. (See table 5)

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[56] Ibid, 11.
[57] Jacobson, 156.
[58] J. Peter Burkholder, Donald Jay. Grout, and Claude V. Palisca, *A History of Western Music* (New York: Norton, 2006), 943.
[59] Jacobson, 156.
[60] Bylander, 11.

Table 5: The full text of Polish Hymn *"Święty Boże"* and its translation

"Święty Boże" Text	English Translation
Święty Boże! Święty mocny! Święty nieśmiertelny! Zmiłuj się nad nami. Od powietrza, głodu, ognia i wojny, Wybaw nas Panie. Od nagłej i niespodziewanej śmierci, Zachowaj nas Panie. My grzeszni ciebie Boga prosimy, Wysłuchaj nas Panie.	Holy god! Holy strong! Saint immortal! Have mercy on us. From air, hunger, fire and war, Deliver us, Lord. From sudden and unexpected death, Save us, Lord. We sinners, please God, Hear us, Lord.

Before he composed the *Polish Requiem*, Penderecki had gone through several stylistic changes in his musical career. Early in his career, Penderecki was known for an avant-garde style, as exemplified by his monumental piece *Threnody for the Victims of Hiroshima* (1960). This piece used new compositional techniques such as dense tone clusters, time-based notation, increased use of percussion and/or percussive style writing, new extended techniques for string instruments, non-traditional notational symbols, as well as "a strong emphasis on traditional forms and dramatic flow."[61] Some of these techniques remain in his *Polish Requiem*. However, after *Threnody*, Penderecki moved away from the use of experimental sonorities and non-traditional notation toward the use of musical ideas from the past, such as medieval chant, polyphony, and triadic tonality.[62] This shift away from experimentation and toward more traditional elements coincides with Penderecki's growing interest in composing religious works after 1962. These

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[61] Bylander, 9.
[62] Ibid, 9.

pieces include *Stabat Mater* (1962), *St. Luke Passion* (1963-66), *Utrenja* (1970-71), *Magnificat* (1973-74), and others. According to Jacobson, Penderecki's religious pieces (including his *Polish Requiem*) are mostly written in "more familiar sonorities and conventional methods."[63] With state support, Penderecki was able to write many religious works, even when the communists' influence was still present.[64]

Several scholars have described Penderecki's works after 1960 that combine his avant-garde style with traditional musical elements as evoking a neo-Romantic style, which is a fitting stylistic description for the *Polish Requiem*.[65] Chłopicka identifies at least three features of Penderecki's style at the time that point to neo-romanticism, namely "third structures, melodic and harmonic thinking, [and] traditional techniques of instrumentation."[66] *Polish Requiem* is written for four soloists, a large mixed chorus and a traditional Romantic-era orchestra with triple winds and six horns. Penderecki's use of traditional instrumentation partly shows his conservative approach to the *Polish Requiem*.

The *Polish Requiem* resembles many earlier requiems. For example, Penderecki's Dies irae possesses the aggressive musical expressions similar to those of Berlioz and Verdi, where the music depicts the urgency surrounding the day of wrath. Also, his lyrical and minor mode Lacrimosa section is reminiscent of those by Mozart and Britten.[67] As a result of the influence of Romantic music, in the 1980s Penderecki employed several compositional techniques mined from the Romantic style, blending

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[63] Jacobson, 152.

[64] Ibid, 153-156.

[65] Bylander, 9-10.

[66] Chłopicka, 237.

[67] Ibid, 108.

them with more contemporary approaches. Bylander describes Penderecki's style at this time as incorporating, "chromatic polyphony and tone clusters with classical motivic development and expressive melodies while manipulating the prominent dramatic tension and release."[68] Robert Chase also describes the musical style of the *Polish Requiem* as a mixture of neo-romanticism and twentieth-century expressionism.[69] The techniques that Chase and Bylander mention, including classical motivic development, tonal passages, chromaticism, tone clusters, twelve-tone influence, and modern vocal techniques, will be closely examined in the analysis section below.

Jacobson describes Penderecki's diverse musical influences. Not only does the composer invoke traditional harmonies in Lacrimosa, Bach-like counterpoint in Recordare, but also rhythms and frequently changing meters in Ingemisco that are reminiscent of Stravinsky, twelve-tone techniques in Tuba mirum, Varèse-like percussion and Xenakis-like glissandos and clouds of sonority at the end of Ingemisco, and Britten-like choral writing throughout the whole movement.[70]

In this chapter, I will discuss the ways in which Penderecki blends traditional and contemporary elements, focusing specifically on the Dies irae sequence, including the sections Tuba mirum*,* Mors stupebit, Quid sum miser, Recordare Jesu pie, Ingemisco tamquam reus, and Lacrimosa. One important aspect of these sections is Penderecki's use of motives. Some motives constantly reappear and transform in many sections, and some motives evoke the Baroque lament gesture and traditional harmonic implications. Other

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[68] Bylander, 11.

[69] Chase, 348.

[70] Jacobson, 198.

notable elements in the Dies irae sequence include the harmonic structure, which includes diverse features such as consonant harmonies, tone cluster-like dense chords, and twelve-tone techniques, as well as a variety of different textures, including homorhythmic, polyphonic, rhythmic textures, and textural accumulative multiple glissandi.

2.2 Motives

In the Dies irae sequence, it is easy to identify a number of recurring motives and themes. Its motives are based on specific intervals, including the combination of minor seconds and tritones in Dies irae, Mors stupebit, Rex tremende, Recordare, and Ingemisco, the use of a minor-ninth leap in Tuba mirum and Mors stupebit, and minor sixth and minor second intervals in Lacrimosa. Below, I will examine the most pervasive motives, which I will call "motive X," and "motive Y," as well as the "long-note motive." These motives transform and reappear throughout the sequence. I will also introduce a mournful "sigh motive," "Recordare motive," lyrical "Lacrimosa motive," and others.

2.2.1   Motivic Transformation of Motives X and Y

The most dominant motive throughout the Dies irae sequence consists of minor seconds and tritones performed at a fast tempo. This motive is mostly played by string instruments doubled with woodwinds, and occurs throughout the Dies irae sequence in various forms.[71] I call this "motive X" (see Example 25). The constant use of the same motive in multiple sections reminds us of motivic transformations from the 19th century.

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[71] Chłopicka, 111.

Dvořák, who was strongly influenced by Wagner, also wrote a Requiem (1890) which includes motivic development that is similar to Penderecki's.[72] His Requiem consists of the chromatic four-note motive (F-Gb-E-F) which appears and transforms throughout the entire piece.[73] Penderecki uses and develops a similar four-note motive throughout his *Polish Requiem*. Penderecki and Dvořák also share a common emphasis on chromatic and lyrical passages.

Example 25: Motive X in Dies irae section from *Polish Requiem*, m.1

Motive X produces a strong sense of falling motion from a higher to lower register similarly to the famous beginning of Verdi's Dies irae.[74] Additionally, this motive always appears in a monophonic texture with many instruments doubled and a loud dynamic marking. These loud and quickly-falling gestures evoke the urgency of the day of wrath as it depicts fire falling from heaven. This motive runs throughout the entire Dies irae sequence; it recurs and is transformed in later sections through transposition, diminution, and a change in articulation from slurs to *détaché*.

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[72] Chase, 260.

[73] Ibid, 261.

[74] In Verdi's Dies irae, the strings play driving sixteenth notes in succession from the higher to lower register. This figure reappears many times throughout Verdi's Requiem. Despite the different harmonic language, Penderecki's motive X resembles Verdi's motive in terms of the direction, instrumentation, and even its use to depict the fury scenes.

The descending motive X is frequently paired with an ascending four-note motive that I will call motive Y (see Example 26). The first four notes in motive X have a symmetrical pitch relationship, m2-TT-m2. The pitch class set of the first four notes in Motive X is [0156] which functions not only melodically, but also harmonically in later sections.   Motive X is played by high-register instruments such as flutes, oboes, clarinets, and upper strings.

In Motive Y, the relationship between the pitches is the opposite of motive X: TT–m2–TT. The contour of this motive is similarly reversed, as it ascends from a lower register and is usually played by low-register instruments such as bass clarinet, bassoon, contrabassoon, cello, and contrabass. Table 6 below shows the use of motive X and Y and their features in Dies irae sequence.

Example 26: The motives X and Y in Dies irae from *Polish Requiem*

Reduction of the beginning of the Dies irae section mm. 1−3 (m2 refers to the minor second, while T refers to a tritone).

Table 6: The use of motive X and Y from in Dies irae sequence from *Polish Requiem*

mm.	Text	Special Features
Dies irae		
1–15	*Dies irae dies illa*	Successive presentation of motive X and Y
36–42	*Teste David cum Sibyla*	
53–59	*Quantus tremor est futurus*	Motive Y is played without slurs
Mors stupebit		
153–157	No text setting	Short instrumental interlude with motive X.
245–259	*Dies irae dies illa*	Successive presentation of motive X and Y
280–286	*Teste David cum Sibyla*	
Ingemisco *tamquam reus*		
237–276	*Ingemisco tanquamreus* *culpa rubet vultus meus*	Motive X and Y are transformed in quintuplets, sextuplets, septuplets, and thirty-second notes rather than sixteenth notes
292–305		Successive presentation of motive X and Y
378–383	No text setting	Short instrumental interlude, Motive X and Y is transformed in quintuplets
505–539	*Confutatis maledictis*	Motive X and Y are presented in quintuplets, sextuplets, and septuplets as well as sixteenth notes.
540–562	*voca me*	Successive presentation of motive X and Y in the original form
594–600	*flamis adictis* *voca me benedictis*	Motive X and Y are presented in quintuplets, sextuplets, and thirty-second notes as well as sixteenth notes.

Motive X, which appears initially with a sixteenth-note rhythm, transforms through augmentation into an eighth-note motive later in the Dies irae sequence in fast, rhythmically active sections, frequently with Stravinsky-esque meter changes. I will label these transformations X′. (see Example 27) It is also notable that motive X is only played by the instruments while motive X′ is mainly performed by the choir and the instruments.

Here we can find one of the practical reasons for this augmentation: by augmenting the note values, the singers can convey the text more clearly while keeping the same motive.

Motive X′ reverses the direction of the inner tritone of motive X, resulting in a pattern of downward m2 upward TT downward m2. Unlike motive X, which consistently appears with slurs, motive X′ features staccato or otherwise non-legato articulation markings. Because of the tritone leap and the non-legato articulations, motive X′ sounds jumpy and disjunctive. Also, as previously stated, motive X′ is frequently subjected to rhythmic variation, especially meter changes. The unpredictable rhythm and disjunctive motions of motive X′ contrast with the static "long-note" motive in the next section. Table 7 shows the use and features of Motive X′.

Example 27: Motive X′ in Dies irae sequence from *Polish Requiem*, mm. 170–171

Table 7: The use of motive X′ in Dies irae sequence from *Polish Requiem*

mm.	Text	Special Features
Mors stupebit		
170–173	*inquo totum*	Sung by the choir in octave unison, and doubled by fl., Ob., Cl.
180–191	No text setting	Instrumental interlude, frequent meter changes
192–209		Instrumental, Intervals are changed to all minor thirds.
235–245	*quidquid latet apparebit*	Sung by the choir in octave unison, doubled by string's pizz.
Rex tremendae		
100–104	*salva salva*	Sung by the choir, doubled by trp.,cla.,ob., strings
Ingemisco tamquam reus		
398–426	No text setting	Instrumental interlude, frequent meter changes
431–433	*mihi quoque*	Sung by the choir in octave unison, doubled by string pizz.

The second transformation of motive X is found in the Recordare section. As opposed to the fast-moving sixteenth-note figure (X) and the eighth-note figure (X′) found in previous sections, motive X appears here in a different guise, resulting in a contrasting mood due to the slow tempo, legato articulation, sparser instrumentation, and quieter dynamics. I label this version of the motive as X″. The viola solo introduces motive X″ in m.112 (See Example 28). The reason for this transformation seems closely related to the text and mood of this section. From the Dies irae poem, the stanza beginning with Recordare is about entreating mercy to Jesus to be saved. Many composers have written music for the Recordare section in a slow tempo and relatively quiet dynamics, just as Penderecki did. Some famous examples of a slow and quiet Recordare include those by Mozart, Verdi, and Schnittke.

Example 28: Motive X″ played by Viola at m.1 in Recordare from *Polish Requiem*

Motives X, Y, X′, and X″ are also prominently featured in the soprano solo in mm. 120-132. These motives are interwoven like a chain as Example 29 shows below.

Example 29: Motives X, Y, X′, X″ in Recordare from *Polish Requiem*, mm. 120-132

The chain of successive Motive X″s is also found in Rex tremendae. The first phrase of the solo bass features the three motive X″s as in Example 30 shown below.

Example 30: The successive motive X″ in Rex tremendae, mm. 78-82

2.2.2 Other Motives and Their Usage: Long-note motive, Sigh motive, Recordare motive, and Lacrimosa motive

Besides the motive X series, a contradictory motive is sung by the choir. In mm. 11-14 of the Dies irae section, the words *Dies irae, dies illa*, are sung by the choir at a single pitch in octave unison in a longer durational value, as opposed to the busily moving motive X.[75] This static motive, which I will call the "long-note" motive, has long-durational note values and repeats many times with varied texts and forms. This motive always appears in homorhythmic texture through which the text is emphasized. The long-note motive frequently appears in octave unisons, as it conveys the important texts in the clearest way (see Example 31).

Example 31: The long-note motive in Dies irae sequence from *Polish Requiem*, mm. 11-14

The most frequently used octave unison long-note motive accompanies the text *Dies irae dies illa* which appears four times with the pitch F and D. The second most frequent text for the unison long-note motive is *teste David cum Sibylla* which appears

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[75] Chłopicka, 111.

two times with the pitch E. Other texts for the unison long note motive are *Flamis acribus addictis* on pitches F and Db, and *culpa rubet vultus meus* on pitch F. The unison long-note motives tend to appear with the warning message on the day of wrath (See Table 8 for the text and translations).

Table 8: The use of long-note motive in Dies irae sequence from *Polish Requiem*

mm.	Single pitch/ Pitch classes	Text	Translation
Dies irae			
11-14	Single pitch F	*Dies irae dies illa*	Day of warth, that day
26-30	Single pitch D	*Dies irae dies illa*	
37-42	Single pitch E	*teste David cum Sibylla*	As David and the Sibyl testify
Mors stupebit			
221-226	Hexachord [012378]	*Judex ergo cum sedebit*	When the judge is seated
227-232	Minor third dyad Eb- Gb	*Quid quid latet apparebit*	Whatever is hidden will reveal itself.
255-258	Single pitch F	*Dies irae dies illa*	Day of wrath, that day
270-274	Single pitch D	*Dies irae dies illa*	
281-286	Single pitch E	*teste David cum Sibylla*	As David and the Sibyl testify
Quid sum miser/ Recordare Jesu pie/ Ingemisco tamquam reus			
258-267	Octachord [01235678]	*Ingemisco tanquam reus*	I groan like a guilty man.
271-281	Single pitch F	*culpa rubet vultus meus*	Guilt reddens my face
313-321	2 Octachords [01235678]	*Qui Mariam absolvisti*	Who didst absolve Mary Magdalene And who didst hearken to the thief,
369-377	Single pitch Db-3 pitches [013]-4 pitches [0134]	*Qui Mariam absolvisti, et latronem exaudisti*	
427-429	Minor third dyad: D and B	*Mihi quoque*	To me also
434-436	Trichord: F#-G#-A [013]	*Spem dedisti*	Thou given hope.
498-505	Octachords [01235678]	*Confutatis maledictis flammis acribus addictis*	When the accursed have been confounded. And given over to the bitter flames
518-521	Septachord [0123567]	*Confutatis*	
523-526	Octachords [01235678]	*Confutatis maledictis*	
530-540	Single pitch F	*Flamis acribus addictis*	And given over to the bitter flames
552-558	Single pitch Db	*Flamis acribus addictis*	
580-588	Septachord [0123567]	*Confutatis*	When the accursed have been confounded
589-593	Octachord [01234789]	*Maledictis*	

The long-note motive transforms from an octave unison (single pitch-class) into diverse combinations of pitch classes, including dyads, trichords, hexachords, septachords, and octachords. In mm. 221-226, the choir sings the six notes Eb-D-G-Ab-Db-C simultaneously. These notes may be broken down into the combination of two motive Xs: Eb-D-Ab-G and Ab-G-Db-C. Also, the pitch class set of motive X, [0156], is a subset of these six notes [012378]. In mm. 258-267, the choir sings the eight notes D-C#-G-F#-C-B-F-E simultaneously, from which three motive Xs are chained together (D-C#-G-F#, G-F#-C-B, and C-B-F-E, the overlapping notes are underlined). The pitch class set of the eight notes is [01235678], which also contains the pitch class set of motive X as a subset. In mm. 313-321, choir 1 and 2 alternately sing the two pitch-class sets [01234567]. It is notable that the octachord [01235678] appears in the shape of the long-note motive, almost sounding like a tone cluster. This dense chord contrasts with the unison long-note motive.

Another meaningful motive appears in the Recordare section, which I will call the Recordare motive. This motive consists of three descending pitches, G-F-Eb, and dominates the Recordare section. This motive is always set with the text *Recordare* and does not transform, but just recurs several times within this section. This represents a different approach to text setting from the motive X series and long-note motive which intersects multiple sections. According to Chłopicka, the downward motion of Recordare motive references the Baroque lament aria.[76] The repeating falling gestures are reminiscent of the lament bass from the Baroque era, which can be heard in many pieces

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76 Chłopicka, 117.

from that time period.[77] The lament gesture in Recordare may point to the death of

Penderecki's father, who was killed in Auschwitz,[78] to whom this section is dedicated.

Together with the Recordare motive, Penderecki uses another type of downward

motion motive in the Recordare section. He quotes the first strophe of the Polish hymn

"Święty Boże" which is paired with the Recordare motive.[79] The meaning of the two

texts is similar as both of them contain a plea to Jesus (or God) to receive mercy and not

be forsaken at the judgment. The descending motion of the *"Święty Boże"* motive also

resembles a lament gesture. These two motives strongly imply a parallel-thirds motion in

C minor (see Example 32). This harmonic feature will be discussed in more detail below.

These two motives are only found in the Recordare section. This is because this section

was completed and released as an independent piece earlier than the whole requiem. As a

result, the Recordare section stands as independent from the other parts of the requiem

(besides the Lacrimosa).

Example 32: Recordare and "Święty Boże"! Święty motives in Recordare from
Polish Requiem, mm. 137-138

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[77] See also 1.3.2 Chromaticism in Schnittke's chapter.

[78] Bylander, 11.

[79] Chłopicka, 109-110.

Table 9: The use of Recordare motive and *"Święty Boże"* motive from *Polish Requiem*

mm.	Motives	Instrument/voice part	Special Features
115-119	Święty Boże! Alone	Contra Alto solo	The first presentation
137-138	Święty Boże! + Recordare	Contra Alto solo+Soprano solo	The first duet
161-162	Święty Boże! + Recordare	Contra Alto solo+Bariton solo	The violin doubles the Recordare motive while the cello and bass double the Święty Boże motive
174-175	Święty Boże! Alone	Tenor solo	One octave higher
184-185	Święty Boże! + Recordare	Contra Alto solo+Soprano solo	The second duet
212-213	Święty Boże!	Contra Alto solo+Bariton solo Choir: alto + bass	One octave higher for the climax
228-229	Święty Boże!	Contra Alto solo	Doubled by violas
232	Recordare alone	Soprano solo	by violin 1?
236	Święty Boże!	Choir: alto	Doubled by clarinet 1

These two motives may be found several times in the Recordare section. It is notable that these motives almost always occur with their original pitches, they are never transposed. The only exception is that *"Święty Boże"* motive is sung one octave higher by the soprano and tenor in mm. 174–175 and mm. 212–213.

In addition to Recordare motive and *"Święty Boże"* motive, there is one more important motive in Recordare section, which Chłopicka refers to as the "sigh" motive.[80] The sigh motive consists of two adjacent descending notes, usually a step apart from a strong beat to a weak beat with slurs, which Gritten describes as "grieving lament."[81]

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[80] Chłopicka, 117.

[81] Anthony Gritten, *Music and Gesture* (London: Routledge, 2016), 4.

Penderecki also previously uses this sighing figure in his Violin Concerto No. 1 (1976).[82]
The first phrase of the viola at the beginning of Recordare contains many sigh motives as
Example 33 shows below. The similar phrase played by the viola also closes the section
at the end in mm. 228-236. The sigh motive constantly appears throughout the Recordare
by other instruments such as violin, cello, oboe, and singers.

Example 33: The sigh motives in Recordare from *Polish Requiem*, mm. 112-123

In the Lacrimosa section, a lyrical motive is used that consists of an upward
minor-sixth leap and a falling minor second that is described by Delisi as "strongly tonal
in nature" due to its resemblance to a minor-mode outlining of a perfect fifth through the
tendency tone of the lowered sixth scale degree.[83] This motive I will call the Lacrimosa
motive. This expressive motive reflects Penderecki's neo-Romantic tendencies after 1970,
described by Chłopicka as, "an example of direct, subjective lyric of nearly Romantic
provenance."[84] This tonal motive, along with the familiar harmony, contrasts with the

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[82] Bylader, 10.

[83] Delisi, *The Choral Music of Krzysztof Penderecki*. Philadelphia, 1989, 114.

[84] Chłopicka, 119.

cluster-like dense chords sung by the chorus in mm. 20-22 and mm. 34-36, showing

Penderecki's compositional technique blending traditional and contemporary features.

The Lacrimosa motive is taken from Penderecki's earlier choral-orchestral work

Te Deum (1979–1980).[85] This lyrical motive is sung by a soprano solo (see Example

34.1). The intervallic content of this motive is similar to the primary motive of the

Lacrimosa in both Mozart's Requiem (see Example 34.2) and Schnittke's Requiem

(Example 34.3). It is not only the interval but the directions of those intervals that are

exactly identical to the Lacrimosa motives by Mozart and Schnittke: a minor sixth

upward leap is followed by a falling minor second. Penderecki's Lacrimosa is led by the

soprano solo whereas Mozart's Lacrimosa is sung by the choir throughout.

Example 34.1: Lacrimosa motive from *Polish Requiem* in mm. 6-8
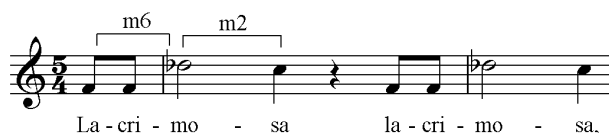
Example 34.2: Lacrimosa motive from Mozart's Requiem

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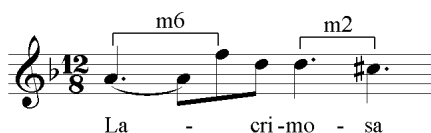
[85] Delisi, 114.

Example 34.3: Lacrimosa motive from Schnittke's Requiem

There are other motivic ideas that do not transform but only appear in certain sections. In both the Tuba mirum and Mors stupebit sections, the main motives feature minor ninth upward leaps which I will call the 'minor-ninth leap' motive.[86] In Tuba mirum, this motive is presented in mm. 75-76 by low register instruments and the solo baritone takes over this motive with the text at m. 79 (see Example 35). This motive with the text is used again as a subject of imitation in mm. 126-131.

Example 35: The minor ninth leap motive in Tuba mirum from *Polish Requiem*, m. 79

The next section, Mors stupebit, also contains the minor ninth motive. This time, the minor-ninth leap is followed by the three chromatic ascending pitches, resulting in the pitch class set [0123] (see Example 36).

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[86] Chłopicka, 118.

Example 36: The minor ninth leap motive in Mors stupebit from *Polish Requiem*, mm. 99-100.

2.3 Harmonic Elements

2.3.1 Traditional Techniques

Penderecki uses many consonant triadic harmonies in his Dies irae sequence, particularly in the Recordare and Lacrimosa sections where there are many harmonies familiar from common practice music. The text of these two sections contains the personal prayers to God to be saved on the judgment day. It is notable the composer set fairly consonant harmonies to the text of personal pleas to God. Other techniques such as pedal tones and tonal centers are used in many sections to support tonal stability.

In the Recordare section, the constantly recurring two main motives, the Recordare motive and the *"Święty Boże"* motive, strongly imply the C minor mode. Also, the C pedal tone supports the C oriented mode, which is emphasized by many instruments such as the bassoon, contrabassoon, trombones, tuba, timpani, bell, cello and contrabass in mm. 212-216. Moreover, the low C played by the cello and double bass at

the end of the movement in m. 236 provides a sense that this movement is oriented around C.[87]

The Lacrimosa section is also built on a strong sense of tonality. Penderecki employs many familiar harmonies (mostly minor and diminished seventh chords) to support the motive, even though they do not function in the manner of common practice harmonic progressions.[88] However, there are two notable moments where the harmonies do recall common practice harmonic schemes: in mm. 7-8, the progression from a Bb minor triad to an F minor triad, which is sounded twice in support of the Lacrimosa motive, implies the very common subdominant-to-tonic progression in tonal music (see Example 37).

Example 37: A iv-i harmonic progression in Lacrimosa from *Polish Requiem*, mm. 7-8

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[87] This is discussed in more detail in the previous section of Motives.

[88] Delisi, 116.

A chromatic harmonic progression, which was common in the Romantic period, may be seen in mm. 26-27. Here, a German augmented-sixth chord progresses to a D minor triad.[89] The voice leading in this passage is very smooth except that the second bass moves from a G# tritone to D. However, this chord is not easy to recognize as an augmented chord because 1) it is not located on a strong beat, unlike a traditional cadential moment, but rather occurs through a smooth linear progression and 2) this German sixth chord is inverted, resulting in a diminished third chord in which the flattened sixth scale degree is at the top of the texture and the raised fourth is on the bottom (see the Example 38).

Example 38: The German sixth chord progression and its resolution in Lacrimosa from
Polish Requiem, mm.26-27

Another example of traditional harmony is found at the end of the Lacrimosa section. The Lacrimosa ends with an F# major triad, just like the Picardy cadence in tonal music (See Example 39). Chłopicka writes that this major chord ending by Penderecki

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[89] Delisi, 122.

implies the end of the lamentation.[90] This is especially striking because the movement

begins with a sense of an F minor tonality but ends abruptly in a major key a semitone

higher. Penderecki's major chord ending is also found in his earlier pieces. For example,

Polymorphia (1960), written in his experimental stage, ends with a C major chord as a

resolution of complex dissonance.[91] Also, *Stabat Mater* (1962) and *St Luke Passion*

(1966), which are more avant-garde than the *Polish Requiem* yet more conservative than

Polymorphia, also end with major chords.[92] Through these examples, we see

Penderecki's preference for ending music with a consonant chord, particularly in major.

This sudden change in mode and key recalls the ending of Verdi's Lacrimosa, which is

mainly in Bb minor, but the last statement of the text 'Dona eis requiem' turns into a Bb

major chord, resulting in a Picardy third. However, the next phrase with the text 'Amen'

is in a surprising G major without any anticipation. After the G major 'Amen,' the music

suddenly turns back to Bb major and finishes the Lacrimosa (and the entire Dies irae

sequence). Perhaps Penderecki was inspired by Verdi's abrupt ending of the Lacrimosa

section.

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[90] Chłopicka, 116.
[91] Jacobson, 150.
[92] Ibid.

Example 39: F# major chord sung by the choir at the end of the Lacrimosa from

Polish Requiem, mm.39-41

Table 10: The consonant harmonies in the Lacrimosa from *Polish Requiem*

mm.	Harmonies	Instruments text??
7-8	Bb minor triad, F minor triad	Strings
9	D half-diminished, C dominant 7th, F# diminished, Db major 7th	Clarinet, strings, choir,
10	B diminished 7th	Woodwinds, horns, trombones, choir
11-13	E minor	Clarinets, violin 1 and 2, viola
20-24	G minor	Violin 1 and 2, viola
25	B minor	Horns, strings
26	D major, G# half-diminished, German diminished 3rd	Choir
27-31	D minor	Clarinet, horns, violin 1 and 2, viola
32	F# minor, B minor	Horns, trumpets, trombones, tuba, timpani, strings
34	F# minor (add 9)	Clarinet 1, horn 1, violin 2, cello, Double bass
35	F# major	Horns, trumpets, trombones, tuba, choir, woodwinds, strings

Traditional harmonic material also appears in other sections of the Dies irae. For example, Penderecki employs the F Dorian (see Example 40) and A Dorian modes in Quid sum miser section. Mm. 1-26 consists of the F Dorian mode with a chromatic passing tone Db.

Example 40: The F Dorian mode in Quid sum miser from *Polish Requiem*, mm. 1-4

In mm. 27-32, a modulation occurs through a chromatic transition. Mm. 33-78 are based on A Dorian or Aeolian mode with many chromatic embellishments. This modulation from D to A represents a typical modulation from tonic to dominant.

Penderecki uses several pedal tones in his Dies irae sequence, just like Schnittke does in the Dies irae sequence from his Requiem. The obvious pedal tones used in

Pendereck's Dies irae sequence are D, F, A, C, and F#. It is interesting that the collection of these pedal tones implies a D minor seventh chord (besides the F#). Also, it is notable that the pitches D and F are emphasized in octave unison of the long-note motive. Penderecki's pedal tones, which frequently function as tonal centers, are closely related to his use of common-practice harmonic progressions. According to Chłopicka, these pedal tones serve as "harmonic centers [that] define the general plan of reference notes in the work."[93] However, one exception exists in terms of the relationship between pedal tones and harmonic implication that is discussed below.

The first prominent pedal tone appears in Mors stupebit. At this moment the pedal tone D, sounded by brass and strings, sustains for a very long time, lasting from mm. 300-321, closing the movement. The pedal tone D sustains while dissonant chords keep changing over it.

The next two pedal tones appear in the Quid sum miser section. This section is based on two prominent pedal tones F and A. F serves as a pedal tone and, at the same time, tonal center for the first half of the section. This pedal tone is related to the F Dorian mode as mentioned previously. The long sustaining pedal tone F is played by many instruments in mm. 5-27. The pedal tone A occupies the second half of the section. It is notable that the pedal tone A is sounded by itself at the end of the section and the beginning of the Rex tremendae section in mm. 53-56 and 73-77. These unison moments emphasize the pedal tone A as it bridges the end of Quid sum miser and the beginning of Rex tremendae.

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[93] Chłopicka,114.

The third pedal tone C, which also serves as a tonal center, emerges in the Recordare section.[94] This pedal tone is related to the C-minor-like mode of this section. In Ingemisco, the pedal tone F comes back in mm. 601-617 which closes the section and continues in the next Lacrimosa section. In Lacrimosa, there is no obvious F pedal tone but the mode implies the F minor. At the end of this section, the last pedal tone F# closes the section with a pure F# major harmony.

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[94] Ibid.

Table 11: The pedal tones and tonal centers in Dies irae sequence from *Polish Requiem*

mm.	pedal tone	Instruments
Mors stupebit		
300-321	pedal tone D	Horns, trumpet, trombone, viola, cello, and contrabass
Qui sum miser		
5-27	pedal tone F	Alto, bass(choir), violin 2, viola, horn, campane,
33-37	pedal tone A	Flute, oboe, bassoon, contrabassoon, horns, timpani, violin 1,2, cello, contrabass
41-45	pedal tone A	Flute, clarinets., horns, trombones, tuba, timpani, strings
53-79	pedal tone A	All choir and instruments
Recordare		
212-216	pedal tone C	Bassoon, contrabassoon, trombone, tuba, timpani, campane, cello, contrabass
236		Cello, contrabass
Ingemisco		
601-617	pedal tone F	Contrabass
Lacrimosa		
1-8	pedal tone F	Cello, contrabass, horns, trombones, clarinet, oboe, flute
34-35, 37-42	pedal tone F#	Brass, strings, woodwinds

Penderecki employs many significant chromatic passages in his Dies irae sequence. His use of chromaticism is reflective of his neo-romantic tendencies in the 1980s. He employs these chromatic passages in diverse ways such as part of a motive, a subject for imitation, and sound effects. There are too many chromatic passages in the Dies irae sequence to cover them exhaustively, so I will mention only a few distinctive moments.

The most striking chromatic descending passage in the Dies irae section is presented in mm. 33-36, performed by the whole choir in unison with a strong dynamic marking, resulting in a climactic moment. This passage recurs later in exactly the same way in mm. 277-280 (see Example 41.1). Unlike the syllabic treatment found previously in the Dies irae section, this chromatic descent is melismatic, gradually moving from higher to lower registers. This gesture recalls the beginning of Verdi's Dies irae where the chromatic rising and falling lines are sung by the choir (see Example 41.2). Peter Williams describes the prominence of chromatic lines in Verdi's Requiem, which appear many times distinctively, and are presented in varied forms.[95]

Example 41.1: Chromatic descending line in the Dies irae from *Polish Requiem*, mm. 33-36, and mm. 277-280

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[95] Peter Williams, *The Chromatic Fourth: During Four Centuries of Music* (Oxford: Clarendon Press, 2006), 215.

Example 41.2: The chromatic beginning of Dies irae from Verdi's Requiem

In mm. 60-66 at the end of the Dies irae section, the longer version of this chromatic descending figure appears, but this time the rhythm accelerates at the end, yielding a more urgent atmosphere than before (see Example 42). This kind of chromatic passage occurs several times in the sequence, producing a glissando-like effect. The use of glissando-like chromaticism is reminiscent of Penderecki's experimental works where many strings and voices use the glissandi to generate micro-tones. In his Dies irae sequence, however, he chooses traditional notation to produce a similar effect.

Example 42: Extended chromatic descending line in the Dies irae from *Polish Requiem*,

mm. 60-66

In mm. 174-182 of Mors stupebit, three chromatic lines are sounded simultaneously in

three different note values. The soprano, alto, and bass sing their own chromatic

descending lines, with some upward leaps interrupting the descent (see Example 43).

Example 43: The three descending chromatic lines in mm. 174-182 in Mors stupebit from
Polish Requiem

Another chromatic polyphonic passage occurs in mm. 594-601 in the Ingemisco section.

Here, the descending chromatic lines depict the text, which refers to the fire coming

down from heaven (see Example 44).

Example 44: Text painting, mm. 594-601 in Ingemisco from *Polish Requiem*

In Quid sum miser, the quasi-chromatic ascending line in mm. 46-54 appears (see Example 45.1). This passage recalls a famous passage from Mozart's Lacrimosa (Example 45.2). The two passages both possess a homorhythmic texture and even share their highest and final note, A5.

Example 45.1: Chromatic ascending line in Quid sum miser from *Polish Requiem*, mm.46-54

Example 45.2: Chromatic ascending line in Lacrimosa from Mozart's Requiem, mm.5-8

In Recordare and Ingemisco, the chromatic lines are very common. Here I will point out the three most obvious passages: The first passage appears in mm. 208-217, where the ascending chromatic four notes are used as a subject for imitation followed by the long descending chromatic lines in triplets, doubled by the choir and many instruments. The second passage is in mm. 332-367, where the descending chromatic

four notes are used as a subject for imitation that is also followed by the long chromatic descending lines in triplets by the soprano. The last passage appears in mm. 594-600. In this section, multiple chromatic descending lines are presented in different note values, including triplets, quintuplets, and sixteenth notes.

The chromatic passages contrast with the diatonic passages such as the Recordare and Lacrimosa. Also, in many cases, the chromatic passages are used with a text that urgently conveys warning messages (see Table 12).

Table 12: The use of chromatic passages in Dies irae sequence from *Polish Requiem*

mm.	text	translation	features
Dies irae			
33-36	*In favilla*	In ashes	Octave unison (all parts and strings)
60-66	*Quando judex est venturus* *Cunta stricte discussurus*	When the judge shall come To judge all things strictly	Glissando like octave unison (all parts and vln 1)
Mors stupebit			
174-182	*Confinetur* *Unde mundus judicetur*	Contains Out of which the world shall be judged	Polyphonic
277-280	*In favilla*	In ashes	Octave unison(all parts and strings)
Quid sum miser			
46-54	*Quem patronem rogaturus,* *Cum vix justus sit secures?*	What advocate is there to speak for me, When even the righteous are not secure?	Octave unison (sop, alto, and tenor)
Recordare			
207-217	*Juste judex ultionis* *Donum fac remissionis* *Ante diem rationis.*	Just and avenging Judge, Grant pardon Before the day of reckoning.	Octave unison (sop and tenor)
Ingemisco tamquam reus			
355-363	*Et latronem exaudisti,* *Cor contritum quasi cinis,* *Gere curam mei finis.*	And who didst hearken to the thief, My heart contrite as the dust, Safeguard my fate.	Soprano only
594-601	*Flammis acribus addictis,* *Voca me cum benedictus.* *Cor contritum quasi cinis,* *Gere curam mei finis.*	And given over to the bitter flames, Call me with the blessed. My heart contrite as the dust, Safeguard my fate.	Glissando like
611-617	*Cor contritum quasi cinis,* *Gere curam mei finis.*	My heart contrite as the dust, Safeguard my fate.	Glissando

2.3.2 Contemporary harmonic techniques

The traditional harmonic material described above contrasts with the contemporary harmonic features in Penderecki's Dies irae sequence. Although the piece is largely based on traditional compositional techniques, there are times when he incorporates more contemporary approaches. These techniques include tone clusters, serialism, rhythmic reading of vocal parts, and long glissandos.

Unlike in his more experimental pieces, Penderecki does not employ obvious tone clusters (that were usually depicted in graphic notation) in his Dies irae sequence.[96] Instead, he employs dense, dissonant chords that sound similar to tone clusters. Also, he sticks to using traditional notation. Chłopicka asserts that Penderecki achieves the cluster-like sound by vertically arranging more than ten notes. She also addresses this cluster-like sound in contrast to the unison motive.[97]

The beginning of Mors stupebit begins with a ten-note dense chord played by the strings. This chord consists of ten chromatic pitches filling the space between G-E. This chord emphasizes the pitch C# as it is doubled by three instruments. A similar gesture appears in mm. 132-136 where the choir sings the text *coget omnes ante thronum* in homorhythmic texture. At this moment, unlike the previous ten-pitch dense chord, Penderecki employs seven and nine-pitch chords, resulting in a weakened harmonic

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[96] The typical type of clusters with graphic notation occurs in the later movements in *Polish Requiem*, in *Lux aeterna* mm. 20-27,47,49 and *Libera me, Domine* mm. 27-29, 131-137.

[97] Chłopicka, 111.

density.[98] There are many other instances of similar types of cluster-like dissonant harmonies throughout the movement.[99]

Penderecki uses some 12-tone techniques in Tuba mirum and Ingemisco tamquam reus but does not strictly follow the rules of serialism. He uses some tone rows and manipulates them, but not very clearly or expansively.

In Tuba mirum, some 12-tone rows are presented, but they are not developed using the canonical 12-tone operations. For example, in mm. 75-79, a 12-tone row is clearly presented by many doubled instruments: the clarinet, bassoon, contrabassoon, cello, and double bass. This row is assembled in part by combining motive X and the chromatic descending line discussed above (these two components are labeled in Example 46).

Example 46: The 12-tone row in Tuba mirum from *Polish Requiem*, mm. 75-79

In mm. 439-441, the tenor solo presents a new 12-tone row (see Example 47.1). This row is slightly modified in one octave and repeated by the soprano solo in mm. 453-456 (see Example 47.2).

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[98] See Chłopicka, 111.

[99] See for example the six- and seven-note clusters in mm. 221–223 and mm. 225–226, respectively.

Example 47.1: The 12-tone row in the tenor solo in Ingemisco from *Polish Requiem*,

mm. 439-442
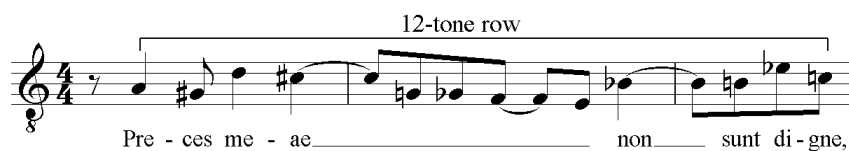
Example 47.2: The 12-tone row in the soprano solo, mm. 453-456
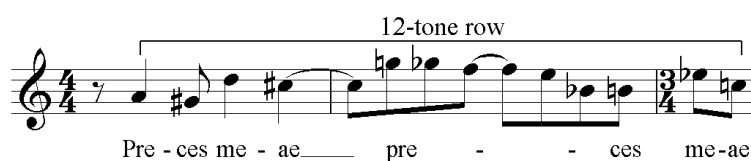
The bass solo follows in a retrograde inversion of the 12-tone row in mm. 442-445 (see Example 48).

Example 48: A retrograde inversion of the row presented in the bass solo in Ingemisco

from *Polish Requiem*, mm. 442-445

In mm. 448-449, the solo contralto enters with the row in inversion. However, Penderecki uses only the first seven notes in the row; the notes that follow these are not part of the row (see Example 49).

Example 49: The row in inversion, with five notes missing from *Polish Requiem*

Pre - ces me - ae,____ pre - ces me - ac   non_ sunt,

2.4. Textures and Timbre

Penderecki employs diverse textures in his Dies irae sequence, including homorhythmic (hymn style and homophonic), polyphonic, and rhythmic reading textures. Here I will focus on the textures in the choral parts.

2.4.1 Homorhythmic: Monophonic, homophonic

Penderecki uses homorhythmic textures which include monophonic and homophonic textures in many places in the sequence. Due to its nature, homorhythmic textures can convey the text most clearly since everyone is singing the same text in the same rhythm. Proportionally, the homorhythmic texture occupies more than half of the choral writing in the piece. We could assume that Penderecki focused on clearly conveying the text in these sections. The monophonic texture is prominent in the long-note motive which is sung in octave unison by the chorus. Also, other octave unisons in a monophonic texture appear with motive X": In *quo totum* mm.170-173, *quiquid latet apparebit* mm. 235-240, *mihi quo que* 431-433 (also see the 2.2 Motives section).

Another type of homorhythmic texture appears in Confutatis (with the text *voca me cum benedictis, oro supplex et acclinis*) which resembles the choral writing of Britten's War Requiem. In Britten's Requiem, particularly in the Dies irae section, the

chorus performs many non-legato techniques with several rests on the same rhythm. This feature is very similar to the texts *Quantus tremor est futures* in Dies irae section, *qui Mariam absolvisti* and *cofutatis maledictis* in Ingemisco section.

The prominent homophonic texture is dominant in Penderecki's Lacrimosa section. The passages in homophonic texture appear in lyrical melody supported by triadic harmonies. (see 2.1 Traditional techniques). This passage is reminiscent of Mozart's lyrical Lacrimosa, which is also written in homophonic texture.

2.4.2 Polyphonic textures

The polyphonic textures in Penderecki's Dies irae sequence contain some imitation, but little development. Rather, his use of polyphony is quite brief and often avoids common-practice contrapuntal rules. In many cases, the parts that form the texture look similar to one another, but their imitation is not exact. Table 13 explains the specific sections that are written in a polyphonic texture.

Table 13: Polyphonic sections in the Dies irae sequence from *Polish Requiem*

mm.	Special Features
Mors stupebit	
126-131	Short imitation with minor ninth leap motive
174-182	Three chromatic lines with three different note values
Qui sum miser	
9-45	With some imitations. more than two independent lines being played simultaneously
Rex tremendae	
100-107	Short imitation with ascending three chromatic notes
Recordare	
142-178	No imitation, the soloists sing the independent melodies simultaneously, mingled with the Recordare and *"Święty Boże"* motives and with the choir
205-232	Chromatically ascending notes are imitated by soloists and choir, followed by the chromatic descending lines that are played with the *"Święty Boże"* motive
Ingemisco	
332-367	Chromatic lines are freely imitated
439-480	The soloists sing the independent lines
Lacrimosa	
14-16	The polyphonic interaction occurs between the chorus and soloist[100]

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[100] Delisi, 121.

2.4.3 Rhythmic Reading texture

Penderecki's use of un-pitched sound by the choir is very similar to a technique pioneered by Stravinsky, specifically the concept of "rhythmic reading," which is featured in *Requiem Canticles* (1966). The notes have no noteheads and are therefore only stems, indicating rhythms but not specific pitches. These moments of rhythmic reading always involve frequent meter changes, which also recalls Stravinsky's work (see Example 50.1). Most of the rhythmic reading passages appear in a homorhythmic texture with slight imitations.

These rhythmic reading passages are always paired with un-pitched percussion in a fast tempo. Here we see Penderecki's intention to build music with un-pitched sound to focus only on the rhythm along with the percussion. In this respect, Pendercki's rhythmic reading passages are different from the ones in Schnittke's Dies irae sequence. Schnittke uses the rhythmic reading (which may more accurately be referred to as 'un-pitched sound' in this case) only with the succession of quarter notes that provides the constant beat for background and evokes a chant-like effect (See chapter 2). In contrast, Pendercki's rhythmic reading passages consist of many varied and irregular rhythms (see Example 50.2).

Example 50.1: Rhythmic reading in Stravinsky's *Requiem Canticle*

Example 50.2: The first statement of un-pitched sound in

Mors stupebit from *Polish Requiem*, mm. 160-169

Table 14: The use of rhythmic reading in Dies irae sequence from *Polish Requiem*

mm.	Text
Mors stupebit	
160-169	*Liber scriptur croferetur*
Ingemisco	
292—300	*Ingemisco tanquam reus culpa rubet vultus meus*
307-312	*culpa rubet vultus meus suplicanti parce Deus!*
385-398	*Qui Mariam absolvisti et latronem exaudisti mihi quoque spem disti*
560-564	*Voca me*

2.4.4 Textural Accumulative Glissando

In Ingemisco, Penderecki uses two types of accumulative glissandos. One is notated

chromatic scales, which sound almost like glissandos. This passage appears in mm. 594-

600 where all singers and instruments play different fast-moving descending chromatic

scales simultaneously. Another type of glissando appears at the end of the Ingemisco.

The strings and the choir play very long and slow glissandi at different levels

simultaneously, evoking Xenakis' clouds of sonority. This is an obvious example of what Paul Cooper describes as, "accompaniment figurations [that provide] a backdrop for a musical action in the foreground."[101] In mm.612-617, the strings and choir participate in performing a long rising glissando towards the undetermined pitch. At the same time, the cymbals and tam-tams are played by bows, helping to generate the unique timbre.

2.5 Conclusion

As I described earlier, through his *Polish Requiem* Penderecki engages with the political environment that he was confronted with, aiming to support freedom from communism. He also tries to make the work more accessible to a larger audience through the use of traditional techniques and harmonies.[102] The moderate tone of his work matches and supports the stance of the church during this period. He arguably achieved that goal, largely by using traditional elements to evoke familiar sounds while simultaneously using exciting contemporary techniques.

Through the above analysis of Penderecki's Dies irae sequence, we are able to see how the composer successfully blends traditional elements with contemporary language. He develops atonal motives (motive 1) in a traditional way, as it constantly reappears while undergoing transformations throughout the sequence. In addition, he uses the sigh motive in Recordare, which has a long history in tonal music history. He provides a contrast between dissonant harmonies (Dies irae, Mors Stupebit, Rex tremendae,

[101] Paul Cooper, *Perspectives in Music Theory: an Historical-Analytical Approach* (New York: Harper & Row, Publishers, 1981), 111.
[102] Jacobson, 156.

Ingemisco*)* and consonant harmonies (Recordare*,* Lacrimosa), and uses both old (e.g. church modes) and contemporary (e.g. twelve-tone technique) harmonic language. He treats the text in both traditional and experimental ways. He uses traditional vocal writing such as unisons (in the Dies irae) and polyphonic textures (as in Quid sum miser). At the same time, he employs contemporary rhythmic notation techniques. All the ingredients Penderecki chooses, whether traditional or contemporary, are fused together in his Dies irae sequence, blending together to create a unique sound.

Chapter 3: *Dies irae* by Jihee Han

3.1 Background

Dies irae (2012-2014) is a one-movement piece for chorus and orchestra based on the Latin poem Dies irae. Similarly to Schnittke and Penderecki's pieces, my composition is inspired by many existing Dies irae sequences from earlier Requiems, such as those by Mozart, Verdi, Dvořák, and Britten. In contrast to these pieces, however, my *Dies irae* is not part of a requiem but an independent piece. Also contrasting existing approaches, where composers typically reorganized the text of the original poem to varying degrees, the music in my piece strictly follows the poem as it was originally written without repetition. For example, Schnittke and Penderecki repeat the text 'Dies irae dies illa' many times in their sequences. Also, they use the text 'Recordare' several times. The only moment in my piece where I do repeat text is during the Lacrimosa section where the choir sings imitative passages. This is very similar to the text setting of Lizst's Requiem where the text is minimally rearranged. In my case, the reason for the minimal arrangement of the text is my intention to convey the message of the poem as purely as possible.

Dies irae does not have, like Schnittke's and Pederecki's, a political context, it explores my personal beliefs about the day of judgment. Also, it is my hope that this music can comfort people who are close to the end of life or who have lost beloved acquaintances. To achieve this goal, I employ many traditional compositional techniques that are more approachable for both performers and a broader audience. My *Dies irae*

aims toward a neo-Romantic style, much like Penderecki's, however, it uses fewer contemporary techniques than Penderecki or Schnittke.

In my piece, the atonal language and the triadic consonant sonorities co-exist. Besides the consonant harmonies, the piece uses chromatic, octatonic, and whole-tone scales. Throughout the piece, each of the twenty-one sections of the poem is set to music with a single tonal center (see Table 15). In particular, when words related to "judgment" appear in the text of the poem, I employ a unison C and the C major triad. I personally regard the pitch C as the beginning and the end of my music, and this concept led me to use C as an principal sonority in several important parts of my compositions. My concept of the pitch C led me to use this note to describe 'judgment' or 'God,' in my *Dies irae* because I believe we will see God at the end of our lives. I also use the pitch C in my a cappella piece *The End Time* (2014) that begins with the single pitch C and ends on a C major chord.

Table 15: The overview of Han's *Dies irae*

Sections	mm.	motive/pitch material	Texture, style, and features	Features	Tonal center
Prelude	1–15	Motive 1	Imitative polyphony	Instrumental	Bb–Db
Dies irae	16–31	Chromatic motive	Homophonic	Chorus+orchestra	A
Quantus tremor	32–47	Whole tone scale			N/A
Tuba mirum	48–70	Whole tone scale			B–C
Mors stupebit	71–81	Chromatic motive	Homophonic	TB- Chorus	Eb
Liber scriptus	82–98	Motive 1	Homophonic (Partly)	SA- Chorus	C
Qui sum miser	99–106	Motive 1	Homophonic	AT+Orchestra	F
Rex tremendae	107–121	Diatonic	Homophonic (Hymn style)	Chorus+orchestra	C
Recordare	122–128	Octatonic idea	Monody	Tenor solo+string and woodwind	G
Quaerens me	129–145	Octatonic idea	Monody	Mezzo solo+string and woodwind	C-A
JusteJudex	146–154	Chromatic motive	Homophonic	Chorus+full orchestra	C
Interlude 1	155–165	Chromatic motive	N/A	Instrumental	A
Ingemisco	166–177	Octatonic idea	Monody	Baritone solo+string and bassoon solo	Bb
Qui mariam	178–181	Diatonic	Hymn style	A cappella	C
Preces Meae	182–187	Octatonic idea	Monody	Baritone solo+string and bassoon solo	A
Interlude 2	188–197	Same material as the *Quantus tremor*		Instrumental	N/A
Inter Oves	198–206	Motive 1 (in 4/4)	Monody	Soprano solo	C
Confutatis	207–215	Chromatic motive (varied)	Homophonic	Chorus+orchestra	A
Oro supplex	216–249	Octatonic idea	Polyphonic (non-imitatve)	Soprano solo+brass quartet	N/A
Lacrimosa	250–252	Motive 1	Imitative polyphony	Chorus+string and woodwind	Bb
Pie Jesu	253–256	Octatonic idea	Hymn style	A cappella	C

The musical form of my *Dies irae* is entirely based on the form of the poem. The piece consists of twenty-one short, independent sections that follow the stanzas of the poem. There are no pauses between sections, but section changes are made clear. Musically, the introduction and the last section (Lacrimosa) are written using exactly the same motive, which transforms and recurs throughout the other sections, unifying the piece as a whole. In this chapter I will discuss the motives, harmonic structure, and textures of my *Dies irae.*

3.2 Motives

My *Dies irae* is organized by a number of motivic ideas. These motives transform and reappear throughout the piece, helping to establish the form. Just as Schnittke frequently pairs the motives in his Requiem with its inversions, the motives in my *Dies irae* are frequently paired with inversions. In this case, the use of inversions is influenced by serial techniques.

The most prominent motive, which I will label "motive 1," is derived from the alternating whole and half steps of the octatonic scale. This motive is comprised of two steps up (a whole step followed by a half step) and two or more steps (also an alternation of whole and half steps) down. Motive 1 transforms and recurs many times throughout the whole piece, uniting the subsections of my large scale, one-movement piece. Example 51 below shows motive 1 at the very beginning of the piece, which is played by the first violin.

Example 51: Motive 1 in the first violin from Han's *Dies irae*, m.1.

In mm. 1–13, motive 1 serves as a subject for imitation. In this section, motive 1 appears in transposition and inversion in every measure, always in parallel major sixths after the initial presentation of the subject. In mm. 5-7, the inversion of motive 1 is added to the parallel major sixths of the imitative voices (See Example 52). In mm. 6–13, the parallel major sixths imitating motive 1 and the parallel major sixths imitating the inversion of this motive occur simultaneously.

Example 52: Motive 1 and its inversions from Han's *Dies irae*, mm. 5–7

Motive 1 recurs at the end of the piece in the Lacrimosa section. Here, the motive is sung by the choir, always in parallel major sixths or their inversion, minor thirds (See Example 53).

Example 53: Motive 1 in Lacrimosa from Han's *Dies irae*, mm. 233–234

Motive 1 is presented in three variations throughout the piece: Variations 1, 2, and 3 (see Table 16). The first variation of this motive appears in the Liber scriptus section, where it is performed by the soprano and alto in mm. 83 and 87. Here, motive 1 is rhythmically altered from 12/8 to the new meter 4/4, although the basic long-short rhythm and the original contour are retained. I will call this variation 1 of motive 1 (See Example 54). Variation 1 is paired with its inversion just as motive 1 was in the earlier section. Variation 1 appears again almost unchanged later in the piece in m. 199 during a soprano solo.

Example 54: Variation 1 of motive 1 from Han's *Dies irae*, mm. 83–84

Table 16: Variations of motive 1 from Han's *Dies irae*

Variations	mm.	meter	Text	Features	Tonal center
Variation 1	83-88	4/4	*Liber scriptus*	Paired with inversion	C
	199-206	4/4	*Inter oves*	Paired with inversion	C
Variation 2	99-104	4/4	*Qui si oser*	Paired with major 6th	F
Variation 3	122-128	12/8	*Recordare*	Paired with inversion	G

Variation 2 of motive 1 appears in mm. 99–102. This variation is also very similar to

variation 1 in terms of the time signature and the rhythm but is sung by the alto and tenor

in parallel major sixths. These parallel sixths come from the initial presentation of motive

1 at the beginning of the piece. (See Example 55)

Example 55: Variation 2 of motive 1 from Han's *Dies irae*, mm. 99–100

Variation 3 is presented by the tenor solo in mm. 122–125. In this variation, the rhythm is

an augmented form of the initial instance of motive 1. Also, this variation is paired with

its inversion, played by the bassoons (See Example 56).

Example 56: Variation 3 of motive 1 from Han's *Dies irae*, mm. 122–125

Another prominent motivic idea comes from chromatically descending scales. This chromatic motive is influenced by the Dies irae from Verdi's Requiem (See Example 41.2 in Chapter 2). The first chromatic motive appears with the text Dies irae near the beginning of the piece in mm. 18–20 and is comprised of a descending chromatic scale interspersed with large leaps (see Example 57.1). This chromatic motive reappears in the middle part of this section in mm. 155–156, where it is played by a trumpet, this time without leaps (See Example 57.2). It returns again in the Confutatis section in mm. 207–208, sung by the soprano, but with two omitted notes, G# and G (see Example 57.3).

Example 57.1: Chromatic motive from Han's *Dies irae*, mm. 18–20

Example 57.2: Chromatic motive played by a trumpet, mm. 155–156.

Example 57.3: Chromatic motive variation, mm. 207–208.

con -fu -ta - tis   ma -le -dic -tus

Another motive derived from the chromatic scale can be found in the Mors stupebit section in mm. 72–80. From mm. 72–77, the bass sings this chromatic descending motive from Eb to Gb while the tenor sings the single pitch Eb throughout (See Example 58.1). In mm. 78–80, the alto sings the chromatic descending motive from C5 to Ab4 while the tenor sings the chromatic ascending motive from C4 to E4 (see Example 58.2).

Example 58.1: Descending chromatic motive in Mors stupebit from Han's *Dies irae*,

mm. 72–77

Example 58.2: Descending and ascending motives in Mors stupebit, mm. 78–80

Another similar chromatic motivic idea appears in mm. 146–153. Unlike the previous two versions of this motive, which are in 4/4 meter, this version is written in 6/8. In this section, the descending and ascending chromatic motives are divided between the upper three voices. The alto begins the chromatic descending line from C5 to A4, the tenor takes over the descending line from G#4 to F4, and the soprano finally takes over the line from E5, ending on C5. Similarly, the tenor initiates a chromatic ascending line from C4 to D#4, the soprano sings an E, the alto takes over at F and ascends to G, and the tenor takes over the line from Ab and finishes on C (Example 59). The reason for this voice crossing is to keep the Cs in the outer voices (soprano and bass) through the first four measures. Another reason for the voice crossing is to raise the pitch and emphasize the suffix *nis*. In mm. 146-149, the soprano sings the word *ultionis* and the pitch C5 leaps to E5 when the suffix *nis* is sung. Similar leaps happen in the alto and tenor parts in m. 147 and m. 149 when they sing the suffix *nis* from the word *ultionis* and *remissionis*.

Example 59: The descending and ascending chromatic motives from Han's *Dies irae*,

mm. 146–153

3.3 Harmonic Elements

3.3.1 Traditional Techniques

Despite the prevalence of atonal language, my *Dies irae* makes widespread use of traditional triadic harmony and harmonic progressions. There are many moments that emphasize the intervals of the third and sixth, such as the parallel major sixths of motive 1 at the beginning of the piece. Almost all sections of this piece are based on one or two tonal centers, which help to reinforce the impression of tonality.

The most obvious tonal moment in the piece is in the Lacrimosa section. In mm. 240–241, one phrase ends and a new phrase begins, at which point a clear authentic cadence occurs in Eb minor, including a cadential 6/4 chord preparing the dominant chord in m. 240 before resolving to the tonic chord at m. 241 (see example 60).

Example 60: Authentic cadence in Lacrimosa from Han's *Dies irae*, mm. 240–241

Another notable feature that produces the impression of tonality is a constantly

recurring C major triad, as well as the single pitch C played in octave unisons. This

chord/pitch returns at many important moments, usually accompanying words related to

judgment such as *judex* (in Quantus tremor, Judex ergo cum sedebit, Juste Judex)*,*

*judicant (*in Mors stupebit)*,* and *judicetur* (in Liber scriptus). Also, since I regard the

concept of judgment as belonging to God, other words that imply God as a king (*thronum,*

Rex tremendae majestatis, Qui Mariam absolvisti) also accompany the C major chord

(see Table 17).

Table 17: The use of pitch C and C major chord from Han's *Dies irae*

mm.	Pitch/chord	Text	Translation
39	Octave unison single pitch C	*Judex*	Judge
69–70	Octave unison single pitch C	*thronum*	Throne
78–81	Octave unison single pitch C	*Judicanti*	Judge
88–89	Octave unison single pitch C	*Judicetur*, *Judex*	Judge
98	Octave unison single pitch C	Instrumental	N/A
107–116	Octave unison single pitch C+C major chord	*Rex tremendae majestatis*	King of tremendous majesty
152–154	Octave unison single pitch C	*Juste*	Judge
178	C major chord	*Qui Mariam absolvisti*	You who have absolved Mary
257	C major chord	Amen	N/A

In addition to more tonal material, my *Dies irae* also features sections where

diminished chords are prominent in the motives and sonorities. The diminished chords in

my piece do not function in terms of traditional harmony. Instead, I use them for their

sonic qualities. This occurs in motive 1, which serves a crucial role in this piece, outlines

the G diminished triad, as shown in Example 61.

Example 61: Diminished triad implication in motive 1 from Han's *Dies irae*

In mm. 1–13, which consists of motive 1 accompanied by its transpositions and

inversions, diminished triads and seventh chords appear vertically. The use of diminished

chords is especially obvious and frequent in mm. 9–13 when all the strings are playing

motive 1 in parallel sixths and its inversion simultaneously (see example 62).

Example 62: Diminished chords from Han's *Dies irae*, mm. 9–13

3.3.2 Chromaticism

My *Dies irae* contains a great deal of chromaticism, which contrasts the hymn-style, diatonic passages. As explained in my previous discussion regarding the motivic content of the piece, the chromatic motive is itself comprised of chromatic scale fragments. There are numerous fast-moving, chromatic ascending and descending scales played by instruments that serve as background or dramatic sound effects. The chromatic features are closely related to my interpretation of the text. I use the fast-moving chromatic passages to invoke the anxiety of the meaning of the text in mm. 17-25, 82-88, 89-98, 144-153, 198-206, and 207-216. (See Table 18). This feature is comparable to Pendercki's Dies irae where he also uses many fast-moving chromatic ascending and descending lines in his Motive 1 (See Chapter 2).

Table 18: Chromatic passages and the text from Han's *Dies irae*

mm.	Text	Translation	Instruments
17-25	*Dies irae dies illa, Solvet saeclum in favilla*	Day of wrath, that day Will dissolve the earth into ashes	Woodwinds, brasses, strings, choir
62-67	*Per sepulcra*	Every grave	Bassoons, Clarinets
71-81	*Mors stupebit et natura Cum resurget creatura Judicanti responsura*	Death and nature shall be astonished When all creation rises again To answer to the Judge	Choir, strings, brass
82-88	*Liber scriptus proferetur In quo totum continetur Unde mundus judicetur*	A book, written in, will be brough forth, In which is contained everything that is, Out of which the world shall be judged.	Strings, woodwinds, choir
89-98	*Judex ergo cum sedebit Quiquid latet apparebit Nil inultum remanebit*	When the judge is seated Whatever is hidden will reveal itself. Nothing will remain unavanged.	Strings, woodwinds, choir
144-153	*Juste judex ultionis Donum fac remissionis Ante diem rationis*	Just and avenging Judge, Grant pardon Before the day of reckoning.	Strings, choir
198-206	*Inter oves locum praesta, Et ad haedis me sequestra, Statuens in parte dextra*	Place me among the sheep And separate me from the goats, Setting me on Thy right hand.	Strings, woodwinds
207-216	*Confutatis maledictis Flammis acribus addictis Voca me cum benedictus*	When the accursed have been confounded And given over to the bitter flames, Call me with the blessed.	Strings, woodwinds, brasses, choir

Besides the direct use of chromatic scales, there is one notable moment in mm. 89-95 that incorporates the extensive use of a chromatic idea. In mm. 89–95, the first notes of the soprano in every measure ascend chromatically from C5 to F5. At the same

time, the first notes of the tenor descend chromatically from C to G (including an upward leap, used to keep the line within the tenor's singing range). Oboes 1 and 2 double the chromatic lines of the soprano and tenor. It is also notable that small scale chromatic lines are included in this passage in mm. 89, 91, and 93. In m. 89, the soprano descends chromatically from C5 to A4 while the tenor chromatically ascends from C4 to D#4. The same gestures occur in mm. 91 and 93. Example 63 shows this simultaneous appearance of large and small chromatic scales.

Example 63: Simultaneous appearance of large and small chromatic scales from Han's

Dies irae, mm. 89–95

3.4 Textures

My *Dies irae* employs both homophonic and polyphonic textures in choral writing. Among the homophonic passages, the hymn style sections with consonant sonorities are prominent in this piece, as will be discussed below. Also, the polyphonic passages give contrast to the homophonic sections.

3.4.1 Homophony-hymn style

In my *Dies irae*, hymn-style homophonic passages appear often (see Table 15). My hymn-style passages attempt to convey the text clearly, as is typical of hymn-style homophony. Among them, the three passages are written *a capella* and are closely related to the key of C major. The C major chord serves a central role in hymn-style passages, just like a tonic in traditional harmonic progression but without dominant or other functional chords. In the first of these passages, mm. 115-116, the C chord opens and ends the phrases. The second passage, mm. 178-181, also begins with a C major chord. The third passage, mm. 252-257, which occurs at the end of the entire piece, ends with the C major chord. The hymn-style passages also use inversions. In mm. 115–116, the soprano and tenor sing in parallel sixths while the alto and bass sing the inversion in parallel sixths (see Example 64.1). In the second hymn-style passage in mm. 178–181, the soprano and alto sing in parallel thirds while the tenor and bass sing in inversion (see Example 64.2). The third hymn-style passage appears at the end of the piece, in mm. 252-257. The soprano, alto, and tenor descend in major and minor seconds while the bass ascends in seconds (see Example 64.3).

Example 64.1: Hymn style passage 1 from Han's *Dies irae*, mm. 115–116

Example 64.2: Hymn style passage 2 from Han's *Dies irae*, mm. 178–181

Example 64.3: Hymn style passage 3 from Han's *Dies irae*, mm. 252–257.

3.4.2 Polyphony

An imitative, polyphonic texture is employed during the introduction (mm. 1–15) and Lacrimosa (mm. 234–257). The imitations in these sections are very clear and simple. The entire introduction consists of imitations with a one measure period. After the first violin presents motive 1, other strings gradually join in imitation. The last section of the piece Lacrimosa also begins with motive 1 presented in parallel sixths, where the tenor and bass imitate the part performed by the soprano and alto. In mm. 241–245 the point of imitation contracts into two beats, half the value of the former cycle. As opposed to the homophonic setting to convey the judgment and God-related text, the polyphonic texture in Lacrimosa accompanies the text for personal mourning and prayers.

3.5 Conclusion

Through the analysis, I described how the main compositional ideas in my *Dies irae* were motives, harmonies, and textures, rather than rhythm and contemporary techniques. The reason for this is to be able to convey the message of the text in the clearest possible ways.

Motive 1 transforms and reappears throughout the piece, unifying the piece as a whole. The chromatic motive also occurs and transforms throughout several sections. Harmonic features include the combination of triadic sonorities with contrasting dissonant atonal sonorities. However, for the most part, consonant sonorities dominate the dissonant sonorities. The most obvious consonant sonorities are prominent in the hymn-style passages where C major triad is used as a tonic and in the Lacrimosa section

which implies a Bb minor mode. In contrast, fast-moving chromatic scales and dissonant harmonies are used to express the urgency of the day of wrath. Texturally, the consonant triadic harmonies are frequently paired with the homorhythmic texture. Particularly, a hymn-style texture is used to express the meaning of the text.

My *Dies irae* is a personal statement of faith. I began composing music that explores the topic of the day of judgement in 2012. My thesis for a master's degree was about my composition *The Creation of the Universe* for Orchestra (2007). I wrote music about the beginning of the world with my work *The Creation of the Universe* and the end of the world with my *Dies irae*. I personally consider my *Dies irae* to be my most mature composition. I hope my *Dies irae* can inspire other composers' settings of the *Dies irae*. Moreover, in the future I would like to continue to write more music related to the day of judgment.

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