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# Arvo Part, Sieben Magnificat-Antiphonen: A Transcription for Wind Ensemble

Julian Hartridge Sconyers III  
*University of South Carolina*

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ARVO PÄRT, *SIEBEN MAGNIFICAT-ANTIPHONEN*:  
A TRANSCRIPTION FOR WIND ENSEMBLE

by

Julian Hartridge Sconyers III

Bachelor of Music  
University of Georgia, 2009

Master of Music Education  
University of Georgia, 2011

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Submitted in Partial Fulfillment of the Requirements

For the Degree of Doctor of Musical Arts in

Conducting

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Accepted by:

Scott Weiss, Major Professor  
Chairman, Examining Committee

Cormac Cannon, Committee Member

Gregory Springer, Committee Member

Alicia Walker, Committee Member

Cheryl L. Addy, Vice Provost and Dean of the Graduate School

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## DEDICATION

To my parents, Julian and Norma, for their constant support of my goals and for their endless encouragement throughout this process. Without them, none of this would be possible.

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The pursuit of a terminal degree and the dissertation process is not a singular effort, and I would like to acknowledge some of the many people whose efforts have made this project possible. First, I would like to thank the members of the University of South Carolina Wind Ensemble for their performance, preparation, and collaboration on this work. Additionally, I would like to thank my graduate colleagues here at the University of South Carolina for their encouragement and friendship: Michelle Smith Beck, Paul DeCinque, Tremon Kiser, Michael King, Brett Landry, Bailey Seabury, Will Talley, and Nathan Tucker.

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I would like to extend a special thank you to Arvo Pärt for his music and his generous willingness to allow me to transcribe his music, and to Eric Marinitsch and the staff at Universal Edition for their continued assistance and generosity in this process.

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## ABSTRACT

Amongst late twentieth and early twenty-first century music, Arvo Pärt's compositional style is a unique musical voice and has led to the composer becoming the most performed living classical composer for multiple years. His unmistakable tintinnabuli style is often labeled as part of the post-modernist movement, the minimalist genre, sacred minimalism, or even as neo-medieval. Despite any label, his music is as distinctive as it is revolutionary, and many of his works are considered cornerstone works of the late-twentieth and early-twenty-first centuries. However, despite the popularity of his works, most of his music is written for choir, orchestra, small chamber ensembles, or soloists. Written for brass octet, *Arbos* remains the only original work written for winds, and only two additional transcriptions of *Fratres* complete his catalogue of works accessible to the wind ensemble. Furthermore, these works are all fairly short and represent only his initial tintinnabuli phase. The intent of this document is to provide a transcription of a large scale tintinnabuli work for wind ensemble. It is my hope that this transcription of *Sieben Magnificat-Antiphonen* will not only provide wind ensembles with increased access to the music of Arvo Pärt but also bring increased recognition of Pärt's music within the wind ensemble community.

The purpose of this document is to produce a score and performance parts of *Sieben Magnificat-Antiphonen* for wind ensemble, including relevant information on Arvo Pärt, the composition, and the transcription process. The opening chapters provide

a historical background leading up to the composition of *Sieben Magnificat-Antiphonen* and an analysis of the work. The transcription process is discussed in detail, and a copy of the score of the transcription is included in the appendices. A score and performance parts may be available through Universal Edition (Pärt's publisher) in the future. A recording of the premier performance of the transcription is held in the University of South Carolina Music Library.

## TABLE OF CONTENTS

DEDICATION .....	iii
ACKNOWLEDGEMENTS.....	iv
ABSTRACT .....	v
LIST OF TABLES .....	ix
LIST OF MUSICAL EXAMPLES.....	x
FOREWORD .....	1
CHAPTER 1 INTRODUCTION.....	2
1.1 JUSTIFICATION AND NEED FOR THE STUDY.....	3
1.2 LITERATURE REVIEW .....	5
1.3 METHODOLOGY .....	12
1.4 DESIGN AND ORGANIZATION OF THE STUDY .....	14
CHAPTER 2 HISTORICAL AND THEORETICAL CONTEXT.....	16
2.1 EARLY YEARS .....	16
2.2 SERIALISM AND COLLAGE TECHNIQUE.....	19
2.3 CREDO.....	21
2.4 SILENT PERIOD AND MEDIEVAL INFLUENCES .....	22
2.5 THE GENESIS OF TINTINNABULI .....	25
2.6 SPIRITUAL ELEMENTS IN TINTINNABULI.....	26
2.7 TINTINNABULI TECHNIQUE.....	29



CHAPTER 3 <i>SIEBEN MAGNIFICAT-ANTIPHONEN</i> .....	34
3.1 INTRODUCTION TO <i>SIEBEN MAGNIFICAT-ANTIPHONEN</i> .....	34
3.2 MOVEMENT I: O WEISHEIT.....	37
3.3 MOVEMENT II: O ADONAI .....	39
3.4 MOVEMENT III: O SPROB AUS ISAIS WURZEL.....	40
3.5 MOVEMENT IV: O SCHLÜSSEL DAVIDS .....	42
3.6 MOVEMENT V: O MORGENSTERN .....	44
3.7 MOVEMENT VI: O KÖNIG ALLER VÖLKER .....	47
3.8 MOVEMENT VII: O IMMANUEL .....	49
CHAPTER 4 TRANSCRIPTION PREPARATION .....	52
4.1 INTRODUCTION.....	52
4.2 INSTRUMENTATION.....	54
4.3 GENERAL PRINCIPLES AND ISSUES .....	55
4.4 DEPARTURES FROM THE ORIGINAL.....	58
4.5 ISSUES INVOLVING THE TRANSLATION OF CHORAL MUSIC TO WINDS .....	62
CHAPTER 5 CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER STUDY .....	77
BIBLIOGRAPHY .....	79
APPENDIX A – <i>SIEBEN MAGNIFICAT-ANTIPHONEN</i> : WIND ENSEMBLE TRANSCRIPTION.....	85
APPENDIX B – TRANSCRIPTION COMPARISON CHART.....	125
APPENDIX C – PERMISSION TO ARRANGE .....	133
APPENDIX D – RECITALS .....	135

## LIST OF TABLES

Table 3.1 Liturgical date, translations, and biblical origins of the O Antiphons .....	35
Table 3.2 Tonal and scoring organization of <i>Sieben Magnificat-Antiphonen</i> .....	37
Table 4.1 Instrumentation of <i>Sieben Magnificat-Antiphonen</i> for wind ensemble .....	55
Table 4.2 Comparison of stylistic and tempo markings in <i>Sieben Magnificat-Antiphonen</i> for wind ensemble, <i>Sieben Magnificat-Antiphonen</i> for choir, and <i>Greater Antiphons</i> .....	59
Table 4.3 Vocal Register Classification of Wind Instruments .....	70

## LIST OF MUSICAL EXAMPLES

Example 2.1 T-voice positions in relation to the M-voice.....	32
Example 2.2 M-voice linear patterns in relation to the central pitch.....	32
Example 3.1 Arvo Pärt, <i>Sieben Magnificat-Antiphonen</i> , mvt. I, mm1-3.....	38
Example 3.2 Arvo Pärt, <i>Sieben Magnificat-Antiphonen</i> , mvt. II, mm1-6 .....	40
Example 3.3 Arvo Pärt, <i>Sieben Magnificat-Antiphonen</i> , mvt. III, mm33-38.....	42
Example 3.4 Arvo Pärt, <i>Sieben Magnificat-Antiphonen</i> , mvt. IV, mm54-68.....	43
Example 3.5 Arvo Pärt, <i>Sieben Magnificat-Antiphonen</i> , mvt. V, mm1-7 .....	45
Example 3.6 Arvo Pärt, <i>Sieben Magnificat-Antiphonen</i> , mvt. VI, mm1-7 or 1-4 .....	48
Example 3.7 Arvo Pärt, <i>Sieben Magnificat-Antiphonen</i> , mvt. VII, mm11-14 .....	50
Example 3.8 Arvo Pärt, <i>Sieben Magnificat-Antiphonen</i> , mvt. VII, mm15-22 .....	50
Example 3.9 Arvo Pärt, <i>Sieben Magnificat-Antiphonen</i> , mvt. VII, mm70-76 .....	51
Example 4.1 Arvo Pärt, <i>Sieben Magnificat-Antiphonen</i> , mvt. III, mm18-19 .....	56
Example 4.2 Arvo Pärt, <i>Greater Antiphons</i> , mvt. III, m12 .....	57
Example 4.3 Arvo Pärt, trans. J. Sconyers, <i>Sieben Magnificat-Antiphonen</i> , mvt. III, m12 .....	57
Example 4.4 Arvo Pärt, <i>Sieben Magnificat-Antiphonen</i> , mvt. I, mm1-2.....	61
Example 4.5 Arvo Pärt, <i>Greater Antiphons</i> , mvt. I, mm1-2.....	61
Example 4.6 Arvo Pärt, <i>Sieben Magnificat-Antiphonen</i> , mvt. V, mm1-7 .....	62
Example 4.7 Arvo Pärt, trans. J. Sconyers, <i>Sieben Magnificat-Antiphonen</i> , mvt. V, mm1-8.....	63
Example 4.8 Arvo Pärt, <i>Greater Antiphons</i> , mvt. V, mm1-9.....	64

Example 4.9 Arvo Pärt, trans. J. Sconyers, <i>Sieben Magnificat-Antiphonen</i> , mvt. II, mm3-7 .....	67
Example 4.10 Arvo Pärt, trans. J. Sconyers, <i>Sieben Magnificat-Antiphonen</i> , mvt. III, mm5-10 .....	72
Example 4.11 Arvo Pärt, trans. J. Sconyers, <i>Sieben Magnificat-Antiphonen</i> , mvt. IV, mm1-3 .....	74

## FOREWORD

This document is part of the dissertation requirement for the Doctor of Musical Arts degree in Conducting. This document is presented in conjunction with four public recitals. Copies of these recital programs are included in the appendices, and recordings are on file in the University of South Carolina Music Library.

## CHAPTER 1

### INTRODUCTION

Considered one of the foremost composers of the late 20<sup>th</sup> and early 21<sup>st</sup> century, Arvo Pärt's works have challenged our perception of music in the post-modern world. Spanning the compositional spectrum from his early modernist works to his current minimalist output, Pärt has become known as one of the world's leading living composers; and, followed by fellow minimalist composers John Adams and Phillip Glass, he has become the most performed living composer in the world for multiple years.<sup>1</sup>

Principally composing works for choral, orchestral, and chamber ensembles, Pärt has introduced a unique compositional voice that synthesizes the precepts of both minimalism and medieval chant with a simple and pure structure reflective of Pärt's deep spirituality. This unique style, known as *tintinnabuli*, has become Pärt's signature compositional voice since its inception in 1976. Though this style has evolved over the past four decades, the basic simplicity and compositional approach remain. Instrumental works such as *Für Alina* (1976), *Fratres* (1977), *Tabula Rasa* (1977), and *Cantus in Memory of Benjamin Britten* (1977/1980) mark his initial *tintinnabuli* period. However, his choral works, and specifically his *a cappella* choral works, make up much of his *oeuvre* since the mid-1970s. Works such as *Summa* (1977), *Magnificat* (1989), and *Nunc*

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1. "Classical music statistics 2016 - more top tens," Bachtrack.com, accessed February 19, 2017, <https://bachtrack.com/statistics-more-top-tens-january-2017>.

*dimittis* (2001) have become staples of the choral literature and represent the evolution of Pärt's tintinnabuli style to its current form. Pärt's 1988 work *Sieben Magnificat-Antiphonen* presents a variety of styles and colors in each of its distinctive seven movements while demonstrating his tintinnabuli style. This work was transcribed for eight cellos under the title *O-Antiphonen* in 2008. In 2015, Pärt transcribed this *a cappella* choral work for strings, and it was premiered on May 28, 2016 under the title *Greater Antiphons* by Gustavo Dudamel and the Los Angeles Philharmonic.

Pärt's inclination towards composing for consorts of like instruments, single instrument families, and voice creates a unique homogenous texture that has become a defining characteristic of his music. As a result, much of his output is accessible to only choir, orchestra, small ensembles, or soloists, and it is rarely performed by wind ensembles. Therefore, the purpose of this document is to present an analysis and transcription of Pärt's *Sieben Magnificat-Antiphonen* for wind ensemble.

## 1.1 JUSTIFICATION AND NEED FOR THE STUDY

Despite Pärt's large repertoire and frequent performances by orchestras, choirs, and chamber ensembles, few of his works fall within the scope of the wind band medium.<sup>2</sup> *Arbos* (1977) for four trumpets, four trombones, and percussion is the only

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2. Rodney Winther, *An Annotated Guide to Wind Chamber Music: For Six to Eighteen Players* (United States: Alfred Music Publishing Co., Inc., 2005); Clifford N. Towner, "An evaluation of compositions for wind band according to specific criteria of serious artistic merit: a second update" (DMA thesis, University of Nebraska-Lincoln, 2011), 10. The wind band medium consists of a variety of media including: the wind ensemble, symphonic band, wind symphony, wind orchestra, orchestral winds, and large chamber ensembles. Winther defines wind chamber ensembles that fall within this medium as groups of six or more players. This definition therefore includes the repertoire of the wind octet and larger chamber ensembles, while excluding common quartet and quintet repertoire. Towner's definition includes ensembles that have a minimum of ten wind or percussion instruments, having mixed instrumentation, strings limited to cello or string bass, and requiring a conductor. For the purposes of this study, the wind ensemble is defined as an ensemble of winds that consist of one player on a part and the above stipulations from Towner's study. The term wind band refers to the larger genre of large ensembles consisting of winds and percussion.

work for wind ensemble transcribed by Arvo Pärt and was originally scored for early music ensemble without a fixed instrumentation. Additionally, *Fratres* (1977) has been transcribed for wind octet and percussion by Beat Briner and wind orchestra by Johannes Stert. Stert's transcription for wind orchestra stands apart as the only work accessible to large wind band. However, this transcription requires a special printing and is rarely performed.<sup>3</sup> Of particular note is both the lack of original compositions for winds by Pärt and transcriptions of larger scale or *a cappella* choral works. This transcription of *Sieben Magnificat-Antiphonen* is intended to provide wind ensembles with access to a large scale *a cappella* choral work by Arvo Pärt, and it is my hope that this transcription will provide not only increased access to but also recognition of Pärt's works in the wind band community.

The modern wind band repertoire includes many transcriptions of *a cappella* choral works that have become widely performed and have established a place in the repertoire.<sup>4</sup> However, most of these works are brief, single movement compositions.<sup>5</sup> This transcription will provide the wind band medium, and specifically wind ensembles, access to a large scale choral composition. However, the unique sonic pallets that Pärt presents within *Sieben Magnificat-Antiphonen* set the work apart from other transcriptions of *a cappella* choral works for wind band. The variety of textures and use

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3. All performances of Pärt's music are listed on the Universal Edition website. This database can be accessed online at <http://www.universaledition.com/performances-and-calendar>.

4. Clifford N. Towner, "An evaluation of compositions for wind band according to specific criteria of serious artistic merit: a second update," (DMA Thesis, University of Nebraska-Lincoln, 2011), 77-172.

5. Shaun R. Popp, "An Examination of Orchestration Techniques Used in Wind Band Transcriptions of *A Cappella* Choral Works," (PhD Dissertation, Florida State University, 2013), 34-35.



of smaller vocal ensembles from within the choir afford the possibility of featuring consorts and utilizing the full range of sonic capabilities present in the wind ensemble.

## 1.2 LITERATURE REVIEW

Regarded by many musicians and scholars as an important composer in the minimalist movement of the late twentieth century, there has been extensive research on Pärt's life and music. Much of the research falls within the five distinct categories of biographical writings, interviews with the composer, discussions of specific works or collections of works, discussions on his compositional periods and the development of tintinnabuli, and theoretical studies of tintinnabuli.

Paul Hilliard's book *Arvo Pärt* is the leading comprehensive biography of Pärt's life and includes a detailed analysis of his works prior to 1996. Published in 1997, the book chronicles Pärt's life from his childhood and student years, to his immigration from Soviet Estonia to Vienna and eventually Berlin. In his book, Hilliard details each of Pärt's compositional periods including chapters on his early serialism and collage works, his break from this style, the early tintinnabuli works, and the development of tintinnabuli. Additionally, this book includes a chapter on performance practice, appendices that include a listing of the entire collected canon recognized by the composer prior to 1997, and a discography. The book connects the details of Pärt's life with the development of his compositional voice while providing musical analyses and examples of his compositional traits in many of his key works.<sup>6</sup>

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6. Paul Hillier, *Arvo Pärt* (New York: Oxford University Press, 1997).

Pärt has been described as an intensely private person and, in recent years, has declined many interviews.<sup>7</sup> However, many conversations from the late 1980s and 1990s have been documented and greatly inform the musicological community. These conversations offer a wealth of information on his compositional techniques and processes, his musical inspirations, his views on music, his deep spirituality, and his life. The most substantial interview is included in the book *Arvo Pärt in Conversation* and is a 2003 conversation between Enzo Restagno, Arvo Pärt, and his wife, Nora Pärt. This interview was conducted over a period of days during a summer trip to Italy and covers a range of topics that reveal Pärt as both composer and person.<sup>8</sup> Other interviews are smaller in scope and typically focus on a more specific range of topics. In a 1989 article in *The Musical Times*, James McCarthy recounts an interview with Pärt from 1986. Here, Pärt discusses musical influences, serialism, and his compositional language in the context of the world of modern music.<sup>9</sup> A 1998 discussion between Geoff Smith, Arvo Pärt, and Nora Pärt is published in a 1999 article from *The Musical Times*. Although they discuss both his compositional process and details surrounding many of his major compositions in this interview, it delves into deeper subjects from spirituality to the direction of modern music.<sup>10</sup>

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7. Eric Marinitsch, e-mail message to author, March 9, 2016.

8. Leopold Brauneiss, Saale Kareda, Arvo Pärt, and Enzo Restagno, *Arvo Pärt in Conversation*, trans. Robert Crow (Champaign, IL: Dalkey Archive Press, 2012).

9. Jamie McCarthy and Arvo Pärt, "An Interview with Arvo Pärt," *The Musical Times* 130, no. 1753 (March 1989): 130.

10. Geoff Smith, "An Interview with Arvo Pärt: Sources of Invention," *The Musical Times* 140, no. 1868 (1999): 19.

A significant area of scholarship surrounding the music of Pärt is research and analyses of specific works or collections of related works. Of particular interest is Allan Ballinger's 2013 dissertation "In Quest of the Sacred: Arvo Pärt and *Sieben Magnificat-Antiphonen*." In his dissertation, Ballinger provides a discussion of Tintinnabuli technique, an in-depth analysis of each movement of the work, and a historical context of the work. Most significantly, Ballinger presents a systematic approach for analyzing this work, while also discussing in detail how Pärt uses tintinnabuli technique in *Sieben Magnificat-Antiphonen*.<sup>11</sup> Additionally, Kimberly Anne Cargile's 2008 dissertation "An Analytical Conductor's Guide to the SATB *A Capella* Works of Arvo Pärt," covers a broader range of choral works by Pärt, while providing a detailed description of each work, a brief analysis, and a discussion of the performance and conducting challenges presented. Included in this is a discussion of *Sieben Magnificat-Antiphonen*. Though the dissertation is not intended to be a historical or theoretical account of the development of Pärt's *a cappella* choral music, the wide cross section of music from 1964 through 2004 outlines the evolution of Pärt's style and particularly the use of tintinnabuli in choral works.<sup>12</sup>

In his 1997 thesis "The Tintinnabuli Compositional Style of Arvo Pärt," Graeme Langager uses Pärt's *Passio* as a case study of tintinnabuli technique and investigates how this system affects all aspects of the work including text, form, rhythm, harmony,

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11. Allan J. Ballinger, "In Quest of the Sacred: Arvo Pärt and *Sieben Magnificat-Antiphonen*," (DMA Dissertation, University of Connecticut, 2013).

12. Kimberly Anne Cargile, "An Analytical Conductor's Guide to the SATB *a cappella* Works of Arvo Pärt," (DMA Dissertation, University of Southern Mississippi, 2008).

and scoring.<sup>13</sup> Similarly, Thomas Robert Holm provides a detailed analysis of *Passio*, along with *Miserere* and *Litany*. Holm highlights both the similarities and the development of tintinnabuli in these works.<sup>14</sup> Whereas *Passio* demonstrates a stricter construction of both form and harmonic language, *Miserere* and *Litany* show an increased variety in harmonies and expansion of form over the twelve year span of these works. Furthermore, the differences in orchestration illustrate the evolution of instrumental and choral writing as well as instrumental interplay during the 1980s and early 1990s.<sup>15</sup>

Like Holm's study investigating the development of tintinnabuli in three different works, several studies have documented and theorised about the development of Pärt's compositional style and specifically tintinnabuli. Grace Muzzo's 2008 article in the *Musical Times* entitled "Systems, Symbols, and Silence" traces the development of tintinnabuli through several choral works, including *Te Deum* (1984-85), *Triodion* (1998), *Nunc Dimittis* (2001), and *Da Pacem Domine* (2004-06).<sup>16</sup> Similarly, Oranit Kongwattananon traces the development of tintinnabuli in its early phases from 1976 to 1985. Kongwattananon focuses on several instrumental and choral works, including *Für Alina*, *Cantus in Memory of Benjamin Britten*, *Cantate Domino canticum novum*, *Missa Sillabica*, *Stabat Mater*, and *Es sang vor langen Jahren*. Most significantly, three

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13. Graeme Langager, "The Tintinnabuli Compositional Style of Arvo Pärt," (Masters Thesis, California State University, Long Beach, 1997).

14. Thomas Robert Holm, "Analysis and Comparison of Three Major Vocal/Instrumental Works of Arvo Pärt: *Passio*, *Miserere*, and *Litany*," (DMA Dissertation, University of Urbana-Champaign, 1998).

15. *Ibid*, 68.

16. Grace Kingsbury Muzzo, "System, Symbols and Silence: The Tintinnabuli Techniques of Arvo Pärt into the Twenty-First Century" *Choral Journal* 49, no. 6 (2008): 24.

separate strains of tintinnabuli are identified and described through examples in each work.<sup>17</sup> Combined with the works of Langager and Holm, Kongwattananon and Muzzo's scholarship effectively trace the development of tintinnabuli from its beginnings through the early 2000s, while showing increasing complexities in compositional technique and a mature willingness to break from the rules of Pärt's self-defined technique.<sup>18</sup>

Though discussions on tintinnabuli make up much of the scholarship concerning Pärt's stylistic development, research on Pärt's early period, his serial and collage period, and his "silent period" (1968-1976) are important in understanding the development of Pärt as a composer. Lyn Henderson's 2008 article in *The Musical Times*, entitled "A solitary genius: the establishment of Pärt's technique (1958-68)" discusses the period of time leading up to the composition of Pärt's *Credo*. This work is regarded by many as the culmination of the first compositional period and serves as a benchmark in his oeuvre delineating the very end of the serial period before the beginning of the "silent period."<sup>19</sup> Peter Quinn focuses on the end of this early period in his 2000 article, "Out with the Old, and in with the New: Arvo Pärt's *Credo*." Quinn presents a case that *Credo* is a point of departure from his previous compositions in both subject and compositional technique, and this work is indicative of Pärt's reconceiving of tonality and signals a move towards a simpler style.<sup>20</sup>

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17. Oranit Kongwattananon, "Arvo Pärt and Three Types of His Tintinnabuli Technique," (Masters Thesis, University of North Texas, 2013).

18. Muzzo, "System, Symbols and Silence," 35.

19. Lyn Henderson, "A Solitary Genius: The Establishment of Pärt's Technique (1958-68)" *The Musical Times* 149, no. 1904 (2008): 88.

20. Peter Quinn, "Out with the Old and in with the New: Arvo Pärt's *Credo*," *Tempo*, New Series, no. 211 (2000): 20.

Even though Pärt's stylistic periods and compositional language are well documented and researched, the question of defining and classifying Pärt's music, and specifically tintinnabuli style, is a point of much discussion among scholars. Although David Clarke presents Pärt's music as part of the "holy minimalism" movement in his 1993 article "Parting Glances: Aesthetic solace or act of complicity?," he also argues that Pärt's music stands as an anomalous reaction to modernism and poses questions about whether this is a truly new direction for music or simply a reactionary trend.<sup>21</sup> Others present arguments that Pärt's style should not be classified as minimalism. Graeme Langager, in his dissertation, and Benjamin Skipp, in his 2009 article "Out of Place in the 20<sup>th</sup> Century: Thoughts on Arvo Pärt's Tintinnabuli style," discuss arguments against classifying Pärt's music as minimalism.<sup>22</sup>

In addition to discussions on tintinnabuli's application in compositions, its development, and its classification in modern music, several theoretical works analyze and define the theory behind tintinnabuli. Hilliard, Holmes, Langager, Cargile, Muzzo, and Kongwattananon all give substantial definitions of the technique in their writings.<sup>23</sup> In *Arvo Pärt in Conversation*, Leopold Brauneiss gives a lengthy discussion on tintinnabuli that details defining characteristics of the technique and their implementation

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21. David Clarke, "Parting Glances: David Clarke Reappraises the Music of Arvo Pärt," *The Musical Times* 134, no. 1810 (1993): 684.

22. Graeme Langager, "The Tintinnabuli Compositional Style of Arvo Pärt," 76; Benjamin Skipp, "Out of Place in the 20th Century: Thoughts on Arvo Pärt's Tintinnabuli Style," *Tempo: A Quarterly Review of Modern Music* 63, no. 249 (2009): 2.

23. Hillier, *Arvo Pärt*; Holm, "Analysis and Comparison of Three Major Vocal/Instrumental Works of Arvo Pärt"; Langager, "The Tintinnabuli Compositional Style of Arvo Pärt"; Cargile, "An Analytical Conductor's Guide to the SATB *a capella* Works of Arvo Pärt"; Muzzo, "System, Symbols and Silence"; Kongwattananon, "Arvo Pärt and Three Types of His Tintinnabuli Technique".

at all levels of musical composition from a single note to overall form.<sup>24</sup> Other articles approach the analysis of tintinnabuli from a mathematical prospective. They define the technique through mathematical principles and ascribe algorithmic functions to the music. Two notable examples of this approach are John Roeder's 2011 article in the *Journal of Music Theory*, entitled "Transformational Aspects of Arvo Pärt's Tintinnabuli Music," and Anna Shvets' article in *Lietuvos muzikologija*, entitled "Mathematical Bases of the Form Construction in Arvo Pärt's Music."<sup>25</sup>

In addition to literature on Pärt and his music, a discussion on scholarship concerning choral transcriptions for wind band is applicable to the scope of this study. Several dissertations and theses concerning *a cappella* choral transcriptions for wind band exist. Both Daniel Grassi's 2010 thesis "An Analysis of Three Choral Transcriptions for Winds by Eric Whitacre," and John Hairel's 2009 dissertation "The Wind Band Music of Eric Whitacre with an Analysis and Discussion of Three Choral Works Adapted for Wind Band" focus on Whitacre's transcriptions of *Cloudburst*, *Sleep*, and *Lux Aurumque* for band.<sup>26</sup> Shaun Popp's 2013 dissertation "An Examination of Orchestration Techniques Used in Wind Band Transcriptions of *A Cappella* Choral

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24. Brauneiss et al., *Arvo Pärt in Conversation*, 107-162.

25. John Roeder, "Transformational Aspects of Arvo Pärt's Tintinnabuli Music," *Journal of Music Theory* 55, (2011): 1-41; Anna Shvets, "Mathematical Bases of the Form Construction in Arvo Pärt's Music." *Lietuvos muzikologija* 15, (January 1, 2014): 88-101.

26. Daniel James Grassi, "An Analysis of Three Choral Transcriptions for Winds by Eric Whitacre," (Masters Thesis, San José State University, 2010); John E. Hairel, "The Wind Band Music of Eric Whitacre with and Analysis of Three Choral Works Adapted for Wind Band," (DMA Dissertation, University of Kentucky, 2009).

Works” discusses several important transcriptions as well as techniques associated with choral transcriptions for wind band.<sup>27</sup>

### 1.3 METHODOLOGY

This document synthesizes information about Pärt’s compositional principles, techniques, style, and relevant historical context surrounding and influencing the composition of *Sieben Magnificat-Antiphonen*. This information is intended to both provide a better understanding of Pärt as a composer and to inform decisions during the transcription process. The principle aim of this transcription is to translate Pärt’s choral work *Sieben Magnificat-Antiphonen* to wind ensemble while preserving the original musical intent and Pärt’s unique style and sonority. However, the intent is not merely to recreate the work as Pärt would have orchestrated it. Because of the limited number of applicable examples of wind orchestration by the composer, this approach is impractical. Rather, the approach of this transcription is to preserve the style and texture of the original work. Therefore, orchestration decisions are informed by an understanding of Pärt’s compositional techniques and language. Furthermore, the original music is preserved, and notes, rhythms, and harmonies are not altered from the composer’s intent. However, it is important to note that there are certain carefully considered departures from the original choral score including occasional octave displacement and dynamics in specific instrumental voices. These decisions were made using established orchestration techniques from other wind ensemble transcriptions of choral works. Furthermore, these decisions were made in consultation with both the original choral score of *Sieben Magnificat-Antiphonen* and Pärt’s own string transcription *Greater Antiphons* in order to

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27. Popp, “An Examination of Orchestration Techniques,” 34-35.



better discern both the intent of and the allowable departures from the original work.

These decisions are discussed in detail in Chapter Four and enumerated in the transcription comparison chart located in Appendices.

Two principle musical sources are used as a guide in this process. Examples of transcriptions of Pärt's works from choral to other instrumental mediums, such as strings or chamber ensembles, served to inform decisions during the transcription process. Examples of these include metric translations, adaptation of text to instrumental articulation and phrasing, and general textural decisions. Many of the transcriptions are by the composer himself or have been approved by the composer and his publisher. Principally, Pärt's string transcription *Greater Antiphons* is used to inform decisions involving articulation and meter. Additionally, several examples of successful transcriptions of *a cappella* choral works for wind band are utilized to inform decisions generally concerning the translation of choral music to winds and specific tone colors desired. These works include, but are not limited to: *Ave Maria* (Biebl/Cameron), *O Magnum Mysterium* (Lauridsen/Reynolds), *Contre Qui Rose* (Lauridsen/Reynolds), *Rest* (Ticheli), *Lux Arumque* (Whitacre), and *Sleep* (Whitacre). It is important to note that this transcription is intended for wind ensemble and will feature smaller choirs and consorts from within the ensemble during certain movements. The above wind band transcriptions are generally intended for wind ensemble or larger symphonic band, and typically represent scoring intended for a larger ensemble than will be utilized in this project.

#### 1.4 DESIGN AND ORGANIZATION OF THE STUDY

This document includes two primary sections. First, this document addresses relevant information concerning Pärt's compositional techniques, the historical context of *Sieben Magnificat-Antiphonen*, and an analysis of the work. Second, the document provides a detailed account of the transcription process including general orchestration principles and specific orchestrational decisions and their justifications.

Chapter One is an overview of the study, including an introduction to the music of Arvo Pärt, justification and need for the study, literature review, methodology, and design and organization of the study. Chapter Two provides a biography of Arvo Pärt, describes his compositional output, and outlines Pärt's compositional language and its spiritual influences. Although a detailed biography, an account of his entire compositional output, and an analysis of his tintinnabuli technique are important to the understanding of Pärt, I have chosen to limit the discussion in this chapter to a general outline of Pärt's biography, works, and compositional language, thereby setting up a discussion of the specific context and musical language of *Sieben Magnificat-Antiphonen* to be discussed later in the paper. This choice is due to the availability of literature concerning his life, works, and compositional language. Chapter Three provides a specific historical context of *Sieben Magnificat-Antiphonen* and a detailed analysis of *Sieben Magnificat-Antiphonen*, highlighting the use of Pärt's signature tintinnabuli technique in this work. Chapter Four discusses the preparation of the transcription, including large scale issues of instrumentation, harmonic considerations, timbral considerations, text and articulation, and rhythm and meter as well as detailed account of certain decisions made during the transcription process and a justification for these decisions. This chapter is organized by

types of decisions made and is not intended to be a measure by measure analysis of the transcription. Chapter Five consists of conclusions and recommendations for further research. Appendix A is the transcription of *Sieben Magnificat-Antiphonen* for wind ensemble. Appendix B is a transcription comparison chart that provides a measure by measure comparison of the original choral work and the string transcription *Greater Antiphons* with the transcription for wind ensemble. Appendix C is the official permission to arrange from Pärt's publisher Universal Edition. Appendix D includes programs for recitals completed as part of the dissertation requirement.

## CHAPTER 2

### HISTORICAL AND THEORETICAL CONTEXT

#### 2.1 EARLY YEARS

Born on September 11, 1935 in Paide, Estonia and raised from age 3 in Rakvere, Estonia, Arvo Pärt began his musical studies at an early age through both a children's music school and private piano lessons from his teacher Ille Martin.<sup>28,29</sup> It was during his formative years that Pärt began to experiment with composition on his parents' Russian grand piano. Interestingly, he used only the extreme registers of the instrument, because the middle register did not work. As a teenager, Pärt sought out any music available to him through radio programs, broadcasts of symphony concerts over local loudspeakers, and his own performances on piano, percussion, oboe, and voice in the school orchestra, dance band, and choir. He began to write more formal compositions as a young teenager and had his first public performance as a composer at age 17. This work, entitled *Meloodia*, along with his other early compositions, did not reflect the compositional style that would come to define Pärt's early period; rather, they showed heavy influence from composers of the classical and romantic European canon.<sup>30</sup>

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28. "Timeline," Arvo Pärt Centre, accessed January 12, 2017, <http://www.arvopart.ee/en/arvo-part-2/biography/bio-timeline/>.

29. Hillier, *Arvo Pärt*, 26.

30. *Ibid.*, 26-27.

In 1954, Pärt entered the Music Middle School in the Estonian capital of Tallinn. However, his time there was quickly interrupted by a two year compulsory service in the Soviet Army.<sup>31</sup> During this time, he played percussion and oboe in a military orchestra and was stricken with serious health problems that would plague him for the next decade. In 1956, Pärt returned to the Music Middle School and advanced to study at the Tallinn Conservatory in 1957.<sup>32</sup> As a student at the conservatory, Pärt studied composition with Heino Eller, and was widely recognized by both his teachers and peers as incredibly talented and able to understand and utilize new techniques very quickly.<sup>33</sup>

In 1958, Pärt began work as a sound engineer with the Estonian Radio and would continue in this job until 1967.<sup>34</sup> Though this early job is rarely discussed in detail by Pärt or his biographers, it did provide several important opportunities for the young composer. Access to music from outside of the Soviet bloc was severely restricted and often works by Soviet composers were banned. However, the Estonian Radio maintained a library of every recording that came through the station. As a result, Pärt had access to music that was unavailable to the general public and even to other Estonian and Soviet musicians. Furthermore, because the Estonian Radio employed the most important symphony orchestra in the local region, a professional choir, and a light-music orchestra, Pärt had access to Estonia's best musicians and developed a relationship with these performers. During his time at the radio, Pärt regularly recorded music and edited these recordings. Though he often did not like the music he was recording, it did give Pärt a

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31. "Timeline."

32. Hillier, *Arvo Pärt*, 27.

33. *Ibid.*, 28.

34. "Timeline."

unique insight into orchestration and instrumental timbre.<sup>35</sup> In a 2005 radio interview, Pärt spoke of this influence saying:

I hear that music only through loudspeakers, and when I did not like something in its orchestration or timbre, all I had to do was to work the mixer and filters until I did like it. Sometimes when I entered the studio and heard how the music sounded unmediated, I was extremely disappointed. I realized that I needed to make changes in the score. This strange situation accompanied me almost the whole time I worked in the radio. There was no correlation between the music sounding in the concert hall and on the record. My impressions of music had always been influenced by the fact that I was recording it. For that reason, I later needed to learn much more about the orchestra and orchestration.”<sup>36</sup>

While serving as a sound engineer, Pärt continued his studies at the Tallinn Conservatory and graduated in 1963. During his time at the conservatory and in the years following, Pärt composed a diverse range of works, including two cantatas, a string quartet, works for solo piano, music for children’s choir, and even music for children’s puppet theatre.<sup>37</sup> Additionally, Pärt was a very prolific film composer and composed more than fifty scores for short animated films, documentaries, plays, and a few full-length feature works.<sup>38</sup> However, serial works, like that of his orchestral piece *Nekrolog* (1960-61), are more representative of Pärt’s early style and establish him as the first Estonian serial composer and amongst the first serial composers in the Soviet bloc.<sup>39</sup> This work, along with the earlier *Partita* (1958) and the later *Credo* (1968), would draw scorn from the Composers Union of the Soviet Union for their modern influences and lack of nationalist and Russian or Estonian folk elements. However, as the Soviet avant-

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35. Andrew Shenton, ed., *The Cambridge Companion to Arvo Pärt*, (Cambridge: Cambridge University Press, 2012), 13-15.

36. Shenton, *The Cambridge Companion to Arvo Pärt*, 14.

37. Hillier, *Arvo Pärt*, 29.

38. Shenton, *The Cambridge Companion to Arvo Pärt*, 21.

39. Hillier, *Arvo Pärt*, 29-30.

garde became more established and the community of young soviet composers grew in communication and support, Pärt would become more established in the Eastern bloc and would eventually become a member of the Estonian Composers Union (a regional branch of the Composers Union of the Soviet Union). This relationship with the Composers Union would allow for both financial support and performances of his works.<sup>40</sup>

## 2.2 SERIALISM AND COLLAGE TECHNIQUE

Pärt's first mature compositional period is defined by Pärt and his biographers as beginning in 1958 during his time at the Tallinn Conservatory and continuing through the composition of *Credo* in 1968. During this period, his works embraced the techniques of serialism, aleatoricism, sonorism, and collage, and these works are markedly different in aesthetic from the later Tintinnabuli works that have come to define Pärt.<sup>41,42</sup> The idea of using a systematic approach as the concept underlying the inception of a composition and the concept of juxtaposed dualities forming a greater whole is at the very core of both his early and later period works. One notable example of this juxtaposition of disparate ideas is found in Pärt's use of collage technique, such as that of *Collage sur B-A-C-H* (1964). In this work, Pärt juxtaposes contrasting sections of tonality reminiscent of Bach with stark 12 tone passages.<sup>43</sup> In works such as *Perpetuum Mobile* and the *First Symphony*, Pärt utilizes a systematic compositional approach that is centered on the same 12-tone row to form each work. Combined with the use of metrical canons and modifications of

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40. Shenton, *The Cambridge Companion to Arvo Pärt*, 17.

41. Pärt even wrote the score to the film *Evald Okas* using a style reminiscent of Edgard Varèse by manipulated tapes, playing tapes backwards, and at different tempi.

42. "Timeline."

43. Hillier, *Arvo Pärt*, 47.

12-tone rows, the relatively strict compositional scheme would seem to draw some parallels with that of Witold Lutosławski. Pärt's adherence to strict harmonic and rhythmic systems in the early serial and collage works present an archetype for how different compositional techniques would be used to structure later works.<sup>44</sup>

Many of the works of the early period utilize formal and stylistic ideas from the baroque period in a pseudo-neoclassical manner. This is seen in the naming of the movements in *Collage sur B-A-C-H* (Toccata, Sarabande, and Ricercar) and in the *First Symphony* (Canons and Prelude and Fugue). Of particular interest is the veneration of the music of J.S. Bach and the use of the B-A-C-H motif as a structural idea.<sup>45</sup> These references to Bach are present in many early compositions and continue through *Credo* (1968) and its use of Bach's *Prelude in C Major* from book 1 of the *Well-Tempered Clavier*.<sup>46</sup> The use of references to earlier music in both form and content become commonplace in his later period. However, Pärt shifts from referencing the Baroque in his early period to drawing influences from Medieval and early church music in his later tintinnabuli works. Though Pärt's early period works are often not as well known or as frequently performed, these early works demonstrate many defining characteristics of Pärt's music that are present in much of his oeuvre, while presenting themselves in very different aesthetic realizations.

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44. Hillier, *Arvo Pärt*, 38-46.

45. *Ibid.*, 43-51.

46. *Ibid.*, 58.



### 2.3 CREDO

Arguably the single most pivotal work of Pärt's career is his 1968 work *Credo*. Prior to this composition, Pärt had not openly delved into an overtly religious subject matter. However, the opening measures of the work proudly proclaim in fortissimo "Credo in Jesum Christum," (I believe in Jesus Christ) and continued to show what Pärt describes as a juxtaposition of love and hate. In speaking of his compositional inspiration Pärt states, "I wanted to put together the two worlds of love and hate...I knew what kind of music I would write for hate, and I did it. But for love, I was not able to do it."<sup>47</sup> The work flows from Bach's *Prelude in C Major* accompanying the liturgical Credo text until it reaches a diminished triad. This chord is broken apart and a profound sense of noise appears. This is the central collage that represents hate. It is a glimpse into something completely different through the spinning out of this one moment.<sup>48</sup> In a thoughtful manner, the work returns to the music of Bach as hate is overcome by love. Pärt states, "...this was a theological musical form. Love destroyed the hate. Not destroyed: the hate collapsed itself when it met the love. A convulsion."<sup>49</sup>

Though genius in its construction and profound in its theology, the work met serious derision from the devoutly atheist Soviet authorities. The work was never proofed or approved by the composers union, as was the law. Out of a justified fear of its rejection, Neeme Jarvi and the Estonian Radio Orchestra did not seek approval for performance of the work and premiered the work on November 16, 1968. This premiere

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47. Arthur Lubow, "The Sound of Spirit," *New York Times*, October 15, 2010, accessed January 12, 2017, [http://www.nytimes.com/2010/10/17/magazine/17part-t.html?\\_r=1&pagewanted=all&](http://www.nytimes.com/2010/10/17/magazine/17part-t.html?_r=1&pagewanted=all&).

48. *Arvo Part & Robert Wilson. The Lost Paradise*, DVD (Germany: Accentus Music, 2015).

49. Lubow, "The Sound of Spirit."

ignited a firestorm of political controversy that resulted in the removal of people from the orchestra and a quick downturn for Pärt's career.<sup>50</sup> This marked the beginning of a split with the Estonian Union of Composers, which started with the loss of commissions and climaxed in 1979 with a harsh and parodic speech by Pärt to the composers union.<sup>51</sup> With *Credo*, Pärt set a point of departure from his previous works. Pärt had not only compositionally handled two disparate styles and effectively suspended a sense of time, he had wrestled with deep spiritual and musical questions. He did this through Bach and now was charged with doing it in his own manner, through his own music.

#### 2.4 SILENT PERIOD AND MEDIEVAL INFLUENCES

Following the composition of *Credo* in 1968, Pärt entered a period of transition and compositional reorientation that has been referred to by many as his "silent period." However, this label is misleading. In fact, Pärt wrote numerous stylistic and technical studies, maintained writing film music to support himself and his family, and composed both a symphony and symphonic cantata during this time.<sup>52</sup> However, *Symphony No. 3* (1971) remains as the only authorized work from this period.<sup>53</sup>

It is important to emphasize the significant personal and professional changes that occurred during these years. Pärt met and married his wife Nora, and he converted from the Lutheran church to the Russian Orthodox Church.<sup>54</sup> Whereas previously, Pärt had been influenced by the external stimuli of other musical and artistic styles, the rules and

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50. Lubow, "The Sound of Spirit."

51. Shenton, *The Cambridge Companion to Arvo Pärt*, 37.

52. Hillier, *Arvo Pärt*, 66.

53. "Timeline."

54. Hillier, *Arvo Pärt*, 68.

reactions of the Soviet regime, and influences of his teachers and colleagues, he now began to search inwardly for direction both personally and musically.

In a 1968 interview Pärt stated, “I am not sure there could be progress in art. Progress as such is present in science. Everyone understands what progress means in the technique of military warfare. Art presents a more complex situation.” He continues later by stating, “Art has to deal with eternal questions, not just sorting out the issues of today.”<sup>55</sup> This quote indicates the beginning of Pärt’s shift away from the aesthetic of objectivity and Modernism and indicates that Pärt is looking for something deeper, abiding, and timeless from which to draw. Indeed, this is the crisis that Pärt faced. Pärt’s dilemma was not just that of a compositional writer’s block, but a serious question of what the next step in centuries of musical evolution should be. This would lead to his discovery of early music as both a model and a source of inspiration.

In the Soviet bloc, the political and cultural stance of the communist government made access to pre-Baroque music difficult for the musical community. The music conservatories in the Soviet Union gave only cursory attention to early music and often perpetuated an opinion that it is inferior to later music, and especially to the orchestral tradition of the classical and romantic eras. Furthermore, the prevalence of religious subject matter in medieval and renaissance music presented a serious threat to the Communist rhetoric of the Soviet era.<sup>56,57</sup> Russian music theorist Yuri Kholopov summarized the issue with religious music in stating, “God and Jesus Christ were bigger

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55. Hillier, *Arvo Pärt*, 65.

56. *Ibid.*, 66.

57. Shenton, *The Cambridge Companion to Arvo Pärt*, 27.

enemies to the Soviet regime than Boulez and Webern.”<sup>58</sup> Even during Pärt’s time at the Tallinn Conservatory he was required to take a course entitled “the science of atheism” alongside other party required material such as “the history of the Communist Party,” and “Political Economy.”<sup>59</sup> In fact, the overtly religious nature of Pärt’s *Credo*, received harsh criticism from Soviet officials and lead to a performance ban and its removal from the official list of Estonian compositions.

Though music of the medieval and renaissance periods were rarely performed in the Soviet bloc due to the lack of manuscripts and strict restrictions, Western early music ensembles provided Soviet composers access to this music as they began to tour in Eastern Europe. As the prevalence of these performances increased, interest in early music increased amongst Soviet scholars and composers. In particular, the first Russian serial composer Andrei Volkonsky, had shifted away from composition and turned his interest toward his early music ensemble Madrigal. This ensemble performed in the Estonian capital Tallinn in 1968, and drew large audiences. Interestingly, Volkonsky would later claim that he sparked Pärt’s interest in early music. Just a few years later, Andres Mustonen entered the Tallinn Conservatory and, in 1976, founded an early music ensemble named Hortus Musicus. Pärt and Mustonen shared an interest in early music and both collected early music scores and recordings.<sup>60</sup> Hortus Musicus grew in popularity, and once Pärt began to compose in his Tintinnabuli style, this group was an important promoter and performer of Pärt’s early Tintinnabuli works.<sup>61</sup> Additionally,

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58. Shenton, *The Cambridge Companion to Arvo Pärt*, 26.

59. Hillier, *Arvo Pärt*, 27.

60. Upon emigrating, Andrei Volkonsky left his collection of early music scores to Mustonen.

61. Shenton, *The Cambridge Companion to Arvo Pärt*, 27.

Pärt was able to obtain scores to a large number of *ars nova* ballades, Italian madrigals, and early sacred works from libraries in Moscow, and he meticulously copied these works by hand.<sup>62</sup> This undoubtedly helped Pärt understand and absorb the compositional techniques inherent to early music and later apply it to his own compositions.

## 2.5 THE GENESIS OF TINTINNABULI

After eight years of wrestling with his compositional impasse, which was accompanied by an intense preoccupation with medieval music and significant personal and religious changes, Pärt emerged from his silence with a veritable plethora of new music. Composed in 1976-77, works such as *Für Alina*, *Arbos*, *Fratres*, and *Cantus in Memory of Benjamin Britten* have come to define his early tintinnabuli period and remain some of his most popular works. Though these pieces once again placed him at the forefront of Soviet composers, the religious nature of his subject matter remained a point of contention. As a result, Pärt's output during this period is heavily instrumental, and the titles of the works often hint at their religious inspiration but are not overt. Though his disputes with the Soviet government and increasing hardships for him and his family would lead to their immigration to the West, the late 1970's were incredibly fruitful for Pärt.<sup>63</sup> In tintinnabuli, he had found his unique compositional voice that ingeniously joined elements of the medieval with modern techniques and, most importantly, infused his works with deep spirituality.

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62. Hillier, *Arvo Pärt*, 67.

63. Shenton, *The Cambridge Companion to Arvo Pärt*, 36.

## 2.6 SPIRITUAL ELEMENTS IN TINTINNABULI

Before a discussion of the theoretical and technical components of tintinnabuli is possible, the spiritual and metaphysical basis of Pärt's music and its development must first be addressed. It is easy to assume that tintinnabuli came into existence as the result of an epiphany from Pärt's many years of compositional silence. However, more accurately, tintinnabuli is an evolution of a language that is uniquely Pärt and permeates his entire recognized oeuvre. This language is not simply one consisting of a system of notes or rhythms; rather, it is a quest for a sense of truth in life, the world, and spirituality through music. Like many religions and philosophies, Pärt's music is permeated with questions about ideas that are in seemingly diametric opposition to one another. Tintinnabuli famously consists of sounds and silence, while also consisting of lines that both oppose and work together in mutually exclusive linear motions. However, his early period is marked by the same sense of opposition. Collage technique pairs the sublime beauty of Bach and Baroque stylings with the striking dissonances characteristic of modernism. Pärt's early period can be seen as a search for a system that can deal with the problem of dualities by organizing rhythm and pitch in a manner that utilizes them in a meaningful way. Russian composer and colleague of Pärt Sofia Gubaidulina quotes Pärt as saying, "You know, we really have to find out what modern music must do." She states, "It is clear from this question how much of what happens to the note itself and to the musical material affects the composer."<sup>64</sup> Clearly, Pärt was effected in a profound way by his musical journey. However, his personal struggles most certainly impacted his shift both as a musician and as a person.

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64. *Arvo Part & Robert Wilson. The Lost Paradise*, DVD (Germany: Accentus Music, 2015).

Derived from *tintinnabulum*, the Latin word for bell, tintinnabuli relies heavily on the interaction of two voices. While one voice moves diatonically up or down, the other voice moves in leaps outlining a harmonizing arpeggio, thereby joining each note of the melody with a harmony derived from the overtone series. The resultant sound is a purity and resonance similar to a bell. This sound quality lends the technique its metaphorical name and does not imply a blatant replication of a bell's sound.<sup>65</sup>

Like the sound of a bell, tintinnabuli is based on the idea of harmonics interrupting silence and returning to silence, and at the very core of tintinnabuli technique are questions concerning silence and time. As a bell's sound dissipates, we cannot hear the vibrations at the end of the sound, but they are still there. We hear only a glimpse of the music, but the music disappears into silence and is still there, imperceptibly and continuing.<sup>66</sup> This concept does not imply performance practice of approaching or leaving silence, but rather demonstrates the overwhelming sense of weight and importance Pärt ascribes to each note and silence.<sup>67</sup>

Pärt's music is a quest for something eternal, and perspective on time and the music's place in it is important. Much of Pärt's music is slow; however, Robert Wilson<sup>68</sup> argues that slow is a purely intellectual idea. If one moves slowly and doesn't focus on moving slowly, then every energy of the world around them is relatively fast, and a new perspective is revealed. In speaking of his music's message Pärt states:

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65. Lubow, "The Sound of Spirit."

66. *Arvo Part & Robert Wilson. The Lost Paradise*, DVD (Germany: Accentus Music, 2015).

67. Hillier, *Arvo Pärt*, 205.

68. Robert Wilson was Pärt's stage director for the premier performance of *Adam's Lament*, and is highly revered by Pärt as someone who truly understands the nature of his music.

I have set my message to music, let's call it a search for light, and now it is [the conductor's] task to convey this message. Through the orchestra, through the interpretation. With the musicians. But Robert Wilson, he sees the music. And his particular specialty is light, and that is probably the most important thing of all. How does the light change when the composer and his interpreters are added to the equation? This is really interesting. What is so interesting about it is that light is almost certainly eternal. For us it is something that seems to stand still and at the same time it is life, it is movement. The link between stillness and movement.<sup>69</sup>

When asked, “What are you trying to discover, find or achieve there [in tintinnabuli]?, Pärt simply answered “Eternity and purity.”<sup>70</sup> It is this perspective on the music that reveals that Pärt views music as coming from something preexisting and timeless and returns to the silence that it came from. Our prospective is a glimpse of a larger truth, and like light it appears to stand still but in reality is constantly in motion.

Whether dealing with questions of sound and silence, stillness and movement, or the nature of the two lines interacting to form harmonics, Pärt's tintinnabuli style deals in the union of seeming opposites and the idea that  $1+1=1$ .<sup>71</sup> In speaking specifically of how the different lines in tintinnabuli interact, Pärt likens them to the relationship between humankind and God in saying, “This is the whole secret of tintinnabuli ...One line is who we are, and the other line is who is holding and takes care of us... the melodic line is our reality, our sins. But the other line is forgiving the sins.”<sup>72</sup> Most importantly, these two lines unite to form a singular harmony, and musically realize the union of two parts, in this case, diatonic with arpeggiated triad and human with God.

Pärt's music could be likened to the Eastern Orthodox practice of *hesychasm*. Based on Christ's statement in Matthew 6.6, “When thou prayest, enter into thy closet,

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69. Arvo Part & Robert Wilson. *The Lost Paradise*, DVD (Germany: Accentus Music, 2015).

70. Shenton, *The Cambridge Companion to Arvo Pärt*, 36.

71. *Ibid.*, 36.

72. Lubow, “The Sound of Spirit.”



and when thou hast shut thy door, pray,”<sup>73</sup> the practice of hesychasm seeks, in simplest terms, to achieve an enlightened union between human and God that transcends human or worldly images, concepts, language, or desires, through the practice of mysticism, contemplation, and prayer. The term hesychasm derives its meaning from the Greek word for stillness, silence, tranquility, and stability. Beyond its obvious parallels in Pärt’s use of silence, hesychasm draws upon the concept of a mystical secret that is timeless and is rooted in the idea of the continuity of the past. Similarly, Pärt’s music draws upon the timeless nature of chant and seeks to reveal a deeper spiritual truth.<sup>74</sup> Nora Pärt recalls a statement by Arvo in saying, “I know a great secret, but I know it only through music and I can only express it through music. But how much I would like to possess it!”<sup>75</sup> Whatever this great secret is, it relates to something eternal and Pärt’s personal relationship with his faith.

## 2.7 TINTINNABULI TECHNIQUE

Like many notable twentieth-century composers, Arvo Pärt has become inseparably linked with his compositional techniques. This technique could be described as formulaic or mathematical, and with a simple understanding of a few principles, the rules of tintinnabuli can reveal the inner workings of a composition. However, as with any great master, Pärt has full control of the rules of his process and is able to freely manipulate and even deviate in order to achieve the desired result. In fact, it is the intentionality he places in each note that gives the work its character. Not a single note

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73. Matthew 6.6 King James Version

74. Hillier, *Arvo Pärt*, 8.

75. Shenton, *The Cambridge Companion to Arvo Pärt*, 37.

written by Pärt is random. Even though the formula may be easily explained, the effect is not lost through analysis, and the musical impact remains.

The basic qualities of tintinnabuli include:<sup>76</sup>

- Linear and vertical construction are based on scales and triads. This gives a sense of tonality and key; however, this is a result of the manner in which the system functions and not a result of functional tonality.
- A two part texture consisting of the motion of the exclusively scalar voice (M-voice) and its interaction with the exclusively triadic voice (T-voice). The harmonic and melodic shapes are determined by this interaction.
- Each voice follows a series of rules determining how they interact with other voices.
- Each note has significance, weight, and gravitas.
- Melodic shape and rhythm may serve as functionaries of text.

The texture of tintinnabuli is principally a two part texture consisting of an exclusively scalar voice placed in opposition to an exclusively triadic voice. The scalar voice is referred to as the M-voice or melodic voice. This voice is sung or played and can exist in isolation as a solitary melodic voice, or can be coupled with another M-voice. The tintinnabuli voice, or T-voice, operates purely on the tonic triad, and its movement is controlled through strict adherence to a compositional principle.<sup>77</sup>

The function of the T-voice is tightly controlled through one of several principles, and its relationship with the M-voice remains constant. These rules determine the contour of the T-voice's line. Further, multiple T-voices can exist simultaneously, and all are subject to the movement of the M-voice and their assigned principle.<sup>78</sup> The relationship of the T-voice to the M-voice could be compared to the orbit of a planet (T-

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76. Brauneiss, 109.

77. Hillier, *Arvo Pärt*, 93.

78. *Ibid.*, 93-94.

voice) around a star (M-voice). Though the star may seem motionless, it does slowly move and its planets continue their motion in a tightly prescribed orbit.

The T-voice can exist in one of six basic positions. The T-voice can be located in the note of the tonic triad directly above or below the M-voice, and its position is referred to as 1<sup>st</sup> superior (T+1) or 1<sup>st</sup> inferior (T-1) respectively. The T-voice may also be located on the second note of the tonic triad above or below the M-voice and is referred to as 2<sup>nd</sup> superior (T+2) or 2<sup>nd</sup> inferior (T-2) respectively. The T-voice may also alternate between 1<sup>st</sup> superior and 1<sup>st</sup> inferior positions and is labeled T+1/-1. Lastly, the T-voice may alternate in opposition to another alternating T-voice and is labeled T+1/-1 and -1/+1. Any version of the T-voice may be transposed to different octaves. Example 2.1

illustrates these positions. Since the T-voice is a function of the M-voice's motion and a particular tonic triad is present in both voices, the composite line of example 2.1 could be labeled as A-minor M<sup>T+1</sup>. Occasionally, the M-voices and T-voices function in different tonic keys. A labeling such as A-minor M<sup>C Major T+1</sup> would be used in this case.<sup>79,80,81</sup>

The M-voice's shape can be determined through textural characteristics, a musical procedure, or freely composed. However, the latter is rare. Its shape may vary widely between compositions and may feature unique shapes including repeated notes, alternating above and below a central pitch, small leaps, and patterns. However, the line will always operate diatonically and around a central note. This central note is often the tonic of the tintinnabuli triad, but may be another note from the tintinnabuli triad. In rare

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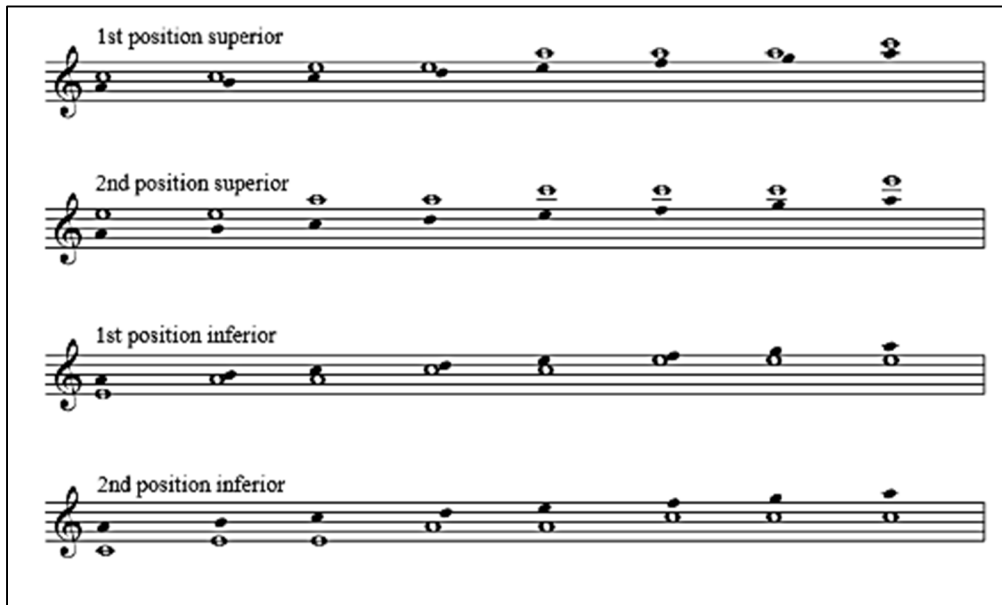
79. Ballinger, "In Quest of the Sacred," 32.

80. Brauneiss et al. *Arvo Pärt in Conversation*, 126.

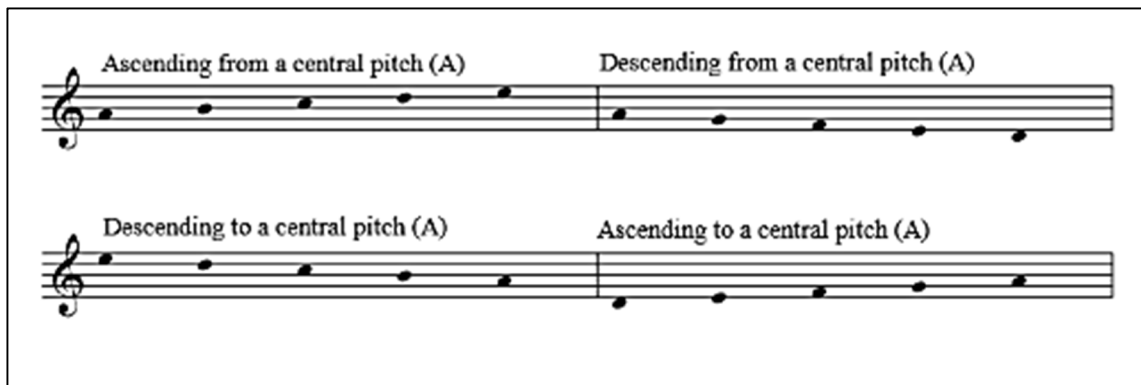
81. Hillier, *Arvo Pärt*, 94.

instances, the central pitch may be from outside of the tintinnabuli triad. The scalar direction of the line is always moving to or from the central pitch in either an ascending or descending motion.<sup>82</sup> This is illustrated in example 2.2. Furthermore, the presence of text anchors the M-voice to its central pitch. On each word, the central pitch occurs on either the first or last syllable of each word and is approached or left as described above.

Example 2.1 T-voice positions in relation to the M-voice.<sup>83</sup>



Example 2.2 M-voice linear patterns in relation to the central pitch.<sup>84</sup>



83. Hillier, *Arvo Pärt*, 95.

82. Hillier, *Arvo Pärt*, 95; Brauneiss et al. *Arvo Pärt in Conversation*, 126.

84. Hillier, *Arvo Pärt*, 94; Brauneiss et al. *Arvo Pärt in Conversation*, 126.

Symbolically, the M-voice represents the worldly, mankind, or even pain and sin, whereas the T-voice represents a divine presence. The M-voice is dynamic and seemingly has free will. It moves freely around tonic, and the addition of notes from beyond the tonic triad allows it to add dissonances and create tension. The M-voice functions as the composition's guiding line, and like the Schenkerian *Urfinie*, it determines the harmonic direction of the entire work. Conversely, the T-voice operates in an objective and unchanging manner, but through rules governing how text and the central pitch influence the M-voice, the T-voice seems to ground the M-voice. However, it is their relationship and the rules that govern them that provide unlikely unity through a single gesture and is a realization of the concept of  $1+1=1$ .<sup>85</sup>

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85. Hillier, *Arvo Pärt*, 96.

## CHAPTER 3

### *SIEBEN MAGNIFICAT-ANTIPHONEN*

#### 3.1 INTRODUCTION TO *SIEBEN MAGNIFICAT-ANTIPHONEN*

Composed in 1988, *Sieben Magnificat-Antiphonen* is a model of the versatility of Pärt's tintinnabuli style, while also having an interesting theological and historical context. After immigrating to the west in 1980, Pärt quickly established a relationship with the publisher Universal Edition. The increased artistic and religious freedom allowed in his new home of Austria enabled Pärt to delve into overtly religious subject matters and texts. During the early 1980's, Pärt ceased his practice of disguising or shortening the titles of religious works, as he had done in Estonia during his early tintinnabuli period. Instead, he began to delve into hymns, prayers, and psalms. Works such as *De profundis* (1980), *Passio Domini nostri Jesu Christi secundum Joannem* (1982), *Stabat Mater* (1985), and *Te Deum* (1985) mark this change in his output. In 1981, Pärt was awarded a grant from the Deutscher Akademischer Austauschdienst (German Academic Exchange Service), and moved to Berlin, where he would live until his return to Estonia in 2010.<sup>86,87</sup> Though Pärt had principally composed his religious works in Latin prior to his settling in Germany, Pärt now began to compose works in German, beginning with a setting of the poem *Es sang vor langen Jahren* in 1984. This

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86. "Timeline."

87. "Chronological Works," Arvo Pärt Centre, accessed January 13, 2017, <http://www.arvopart.ee/en/arvo-part-2/works/chronological/>.

move demonstrated an increased willingness to compose in the vernacular, and liturgical settings such as *Sieben Magnificat-Antiphonen* and *Berliner Messe* (1990) were soon to follow.<sup>88</sup>

When commissioned by the Radio Chamber Choir of Berlin to write *Sieben Magnificat-Antiphonen*, Pärt’s increased familiarity and comfort with the German language allowed the composer to effectively set the original Latin text in the vernacular. Furthermore, this move represented a willingness to expand the expressive and compositional possibilities of tintinnabuli.<sup>89</sup> Because many rhythmic and melodic elements of tintinnabuli rely heavily on the structure of the text, a change in the language of the text can result in a pronounced compositional shift.

*Sieben Magnificat-Antiphonen* is a setting of the “O Antiphons” or “Great O Antiphons” that are used at vespers in the last seven days of advent leading into Christmas Eve. Consisting of seven different verses, each antiphon is a name of Christ used in Old Testament prophesy. The dates of liturgical use, Latin titles, translations, and corresponding biblical verses are illustrated in Table 3.1.

Table 3.1 Liturgical date, translations, and biblical origins of the O Antiphons.<sup>90</sup>

Date of use	Latin	German	English	Corresponding Biblical Verse
December 17	O Sapientia	O Weisheit	O Wisdom	Isaiah 11:2-3
December 18	O Adonai	O Adonai	O Lord	Isaiah 33:22
December 19	O Radix Jesse	O Sproß aus Isais Wurzel	O Root of Jesse	Micah 5:1
December 20	O Clavis David	O Schlüssel Davids	O Key of David	Isaiah 9:6
December 21	O Oriens	O Morgenstern	O Dayspring	Isaiah 9:1
December 22	O Rex Gentium	O König aller Völker	O King of the nations	Isaiah 2:4
December 23	O Emmanuel	O Immanuel	O God is with us	Isaiah 7:14

88. “Chronological Works.”

89. Hillier, *Arvo Pärt*, 165-166.

90. William Saunders, “What are the ‘O Antiphons’?,” *Catholic Education Resource Center*, 2003, accessed January 14, 2017, <http://www.catholiceducation.org/en/culture/catholic-contributions/what-are-the.html>.

Interestingly, the first letters of the Latin titles form a backward acrostic which reads “Ero Cras” and translates to “Tomorrow, I will come.” Mirrored across the Christmas Vigil service held on Christmas Eve, this set of antiphons forms a fascinating reflection on the meaning of the Advent season.<sup>91</sup> Whether this acrostic is intended or coincidental, it provides an attractive subject for a composer and potential ideas for form and direction.

The tonal structure of this seven movement work revolves around the key of A. The opening and final movements are in A-Major, while the central movement is in A-minor. Furthermore, these movements utilize the entire choir in a principally homophonic manner. The second and third movements of the work are in F#-minor and C#-minor and represent keys related by the distance of a minor third and major third respectively. Movement five is in both E-Major and E-minor simultaneously, while movement six is in D-major. These movements are both related by a perfect fifth to the home key of A. Therefore, the overall tonal structure of the work outlines an A-Major triad stacked on top of a D-Major triad and mirrored across the home tonic note of A. This tonal structure follows use of the major chord and harmonic series, tonic key, and relationships of third and fifth that are characteristic of tintinnabuli. This mirrored structure continues in the textures employed in the work. Movements two and three utilize the heavier timbre of male voices and the lighter timbre of female voices respectively. This is mirrored with movements five and six and their use of lighter and heavier textures and dynamics. The use of these keys and textures combine to present an overall arc form and philosophically draw parallels to the principle of as above, so below.

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91. Saunders, “What are the ‘O Antiphons’?,”.



The form outlined by the keys and orchestrational characteristics are illustrated in table 3.2.

Table 3.2 Tonal and scoring organization of *Sieben Magnificat-Antiphonen*.

<b>Movement</b>	<b>Key</b>	<b>Relation to A</b>	<b>Scoring</b>
Movement I: O Weisheit	A-Major	Home Major	Homophonic
Movement II: O Adonai	F#-minor	Down minor third	Heavy/Male
Movement III: O Sproß aus Isais Wurzel	C#-minor	Up Major third	Light/Female
Movement IV: O Schlüssel Davids	A-minor	Home minor	Homophonic
Movement V: O Morgenstern	E-Major/E-minor	Up Perfect fifth	Light Texture
Movement VI: O König aller Völker	D-minor	Down Perfect fifth	Heavy Texture
Movement VII: O Immanuel	A-Major	Home Major	Homophonic

The use of Pärt's characteristic tintinnabuli technique in this work is both aurally and theoretically obvious. However, each movement takes on a different musical characteristic that is derived from the subject of the original text. Pärt achieves these diverse characteristics through variations on tintinnabuli technique. Each movement uses a different manipulation of the tintinnabuli framework; and, therefore, each achieves a variety of aural results. In some manner, this work resembles a compositional etude that demonstrates the versatility of tintinnabuli, while also providing the performers and audience the full spectrum of possibilities inherent in tintinnabuli. However, the work is much more than an exercise and demonstrates Pärt's mastery of his unique musical language.

### 3.2 MOVEMENT I: O WEISHEIT

Movement I uses both tenor parts as separate M-voices moving in parallel thirds. These M-voices move diatonically around their home notes of C# and E, and alternate above and below the home note at the distance of only a half or whole step. The alto parts function as the T-voices, with the first alto being the corresponding T-voice to the M-voice located in the first tenor and the second alto being the corresponding T-voice to

the second tenor M-voice. Both voices function in first superior and are notated as A-Major  $M^{T+1}$ . Both the soprano and bass parts function as recurring drones and mirror each other with an E stacked on top of an A in the soprano and A on top of an E in the bass, and these notes do not change throughout the movement. This voicing can be seen in the opening bars of the movement and is illustrated in example 3.1.

Example 3.1 Arvo Pärt, *Sieben Magnificat-Antiphonen*, mvt. I, mm1-3.

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The melodic voice follows the shape of the text, and each word ends on the home note in the M-voice. This home note outlines an A-Major triad in first version if the drone is excluded and second inversion if it is included. This repetition of the home note gives an overwhelming sense of A-Major and establishes the key of the work. All single syllable words remain on the home note. Only two words deviate from tintinnabuli's principles of aligning text to melodic shape. The words *hervorgegangen* and *offenbare* are the only two words that are more than two syllables, and these words repeat notes instead of constantly ascending or descending to or from the home note. This preserves the melodic principle of never venturing above or below the home note by a step that

defines the close melodic shape of the movement. Contextually, these words represent verbs that are attributes of the Divine, and therefore, are separated from other, more earthly concepts.<sup>92</sup>

The relatively close voicing of this movement, tight melodic shape of half and whole steps, and repetitive chords present a soundscape that is characteristic of minimalism and give credence to arguments that place Pärt in the minimalist camp. This movement represents the most conservative ranges and melodic shapes in the entire work and is consequently the most repetitive. However, it presents a soundscape that is highly recognizable and returns in the same key and in a very similar manner in the final bars of the last movement. Additionally, the almost universally closed spacing present in the first movement is in direct contrast to the most open spacing in the entire work present in the climax of the final movement.

### 3.3 MOVEMENT II: O ADONAI

Movement II uses only the tenor and bass parts and tonally functions in F#-minor. The tenor and bass parts alternate between one part droning and the other serving as the M and T-voices while presenting new text. Second tenor and second bass serve as the M-voice, and first tenor and first bass function as the T-voice in second superior (F#-minor  $M^{T+2}$ ). The final note of each phrase is the home note of F# in the M-voice with a C# in the T-voice stacked a fifth above. This fifth becomes the drone as the other voice takes over as the dominant part.<sup>93</sup> This voicing is demonstrated in example 3.2. The only

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92. Ballinger, "In Quest of the Sacred," 41-48.

93. Cargile, "An Analytical Conductor's Guide," 47.

exception exists in measure 45-53. On the final phrase, the tenor and bass parts both function as M and T-voices with neither part droning.

Example 3.2 Arvo Pärt, *Sieben Magnificat-Antiphonen*, mvt. II, mm1-6.

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Like the first movement, the text determines the melodic shape, and each word ends on the home note. Single syllable words remain on the home note and multiple syllable words follow the standard tintinnabuli practice of approaching the home note on the final syllable by step. The farthest distance away from the home note is placed on the stressed syllable of each multiple syllable word. As with the first movement, several two or more syllable words do not follow the rules of tintinnabuli. They approach the home note by leap and not by the typical approach by step. Similarly, the exceptions *erschienen*, *gegeben*, and *befreie* are verbs associated with powers of the Divine.<sup>94</sup>

### 3.4 MOVEMENT III: O SPROß AUS ISAIS WURZEL

Movement III features the sopranos and altos in a similar manner to the tenors and basses in the second movement. Situated in C#-minor, the third movement utilizes augmented seconds between scale degrees three and four and again between six and seven that are characteristic of a Hungarian minor scale. This increases occurrences of

94. Ballinger, "In Quest of the Sacred," 49-50.

minor seconds between the M and T-voices and creates several striking dissonances that characterize the movement.

Unlike the previous two movements, the M-voice, located in the second soprano and alto parts, does not move in relatively close relation to the home note, but rather moves around a home note that arpeggiates up to the next note in the tonic triad on each phrase. Located in the first soprano and alto parts, the T-voice follows the rising motion of the M-voice in first superior ( $C\#$ -minor  $M^{T+1}$ ). This rising motion is coupled with a rising motion in the melodic shape of the alto M-voice. Each word begins on the home note and ascends stepwise along the Hungarian minor scale. This melodic shape gives a rising motion on a local scale, while the arpeggiation of the home note between phrases creates a rising action on a macro scale. Coupled with a slight increase in dynamics from *mezzo forte* to *poco forte*, this rising action creates tension and sets up the *attacca* into the fourth movement. Additionally, the soprano M-voice uses a melodic descending motion that often ends on sustained minor second. This further increases the tension as the movement progresses. The tension that builds throughout the movement eventually leads to a rare occurrence of a Major seventh chord on the final note. The altos rise to an A and  $C\#$  against the sustained E and  $G\#$  in the soprano. This sets up an A-Major seventh chord with the  $G\#$  serving as a leading tone to the first soprano A that starts the fourth movement (example 3.3).<sup>95</sup>

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95. Ballinger, "In Quest of the Sacred," 51-53.

Example 3.3 Arvo Pärt, *Sieben Magnificat-Antiphonen*, mvmt. III, mm33-38.

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### 3.5 MOVEMENT IV: O SCHLÜSSEL DAVIDS

For the first time since the opening movement, the full choir is utilized in movement IV. The choir is in a completely homophonic texture at *fortissimo* throughout the entire movement. Other than measures 15-44 in the finale, this is the only time in the entire work that the choir is in a sustained completely homophonic texture. This movement joins the men's and women's choirs from the previous movement by exactly doubling the soprano parts with the tenor parts and alto parts with the bass parts. Each choir could fully sustain the harmonic structure of the work completely independent of the other choir. However, the octave doubling of the two choirs give a strikingly powerful dynamic keystone to the arch form of the entire seven movement work.

The outer voices of each choir (first soprano and second alto along with first tenor and second bass) comprise the M-voices. The T-voices are made up of the remaining inner voices and function with the upper voices (second soprano and second tenor) in first inferior and lower voices (first alto and first bass) in first superior (A-minor  $M^{T+1}$  and  $T^{-1}$ ). This creates a closed voicing that encases the T-voices inside of the M-voices. The M-voices descend in a stepwise manner along the A-minor scale, but unlike the previous movements, do not return to a tonic or home note on each word. Rather, each word

begins on the note of the final syllable of the previous word and, therefore, appears to be constantly modulating the home note down. Each phrase break is denoted by silence, and when the next phrase begins, the line either starts over on the last note of the previous phrase or a derivation of the A-minor triad. This creates a slowly descending contour throughout the movement that leads to a low tessitura on the words *Fessel des Todes* (fetters of death) at the end of the movement.<sup>96</sup>

Example 3.4 Arvo Pärt, *Sieben Magnificat-Antiphonen*, mvt. IV, mm54-68.

54 3 1 3 1 3 rall. - - - -

To - des, 1 o komm und öff - ne den Ker - ker

To - des, 1 o komm und öff - ne den Ker - ker

To - des, 1 o komm und öff - ne den Ker - ker

To - des, o komm und öff - ne den Ker - ker

(rall.) - - - -

62 1 4 1 3 1 3

der Fin - ster - nis und die Fes - sel des To - des.

der Fin - ster - nis und die Fes - sel des To - des.

der Fin - ster - nis und die Fes - sel des To - des.

der Fin - ster - nis und die Fes - sel des To - des.

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96. Cargile, "An Analytical Conductor's Guide," 50.

Like previous movements, Pärt deviates from these principles in select cases. The most notable exception is in the final measure of the work. Instead of descending on the second syllable of *Todes*, Pärt remains on the same note. This static motion allows the work to end of an F-major seven chord, and sets up the transition through an *attacca* to the key of E in the fifth movement. This creates a parallel with the seventh chord used transition from the third to the fourth movements, and the descending motion completes a type of harmonic arch that establishes the fourth movement as a harmonic keystone as well.<sup>97</sup> The voicing of the M and T-voices, melodic and textual principles, and the final tonalities are illustrated in the final measures in example 3.4.

### 3.6 MOVEMENT V: O MORGENSTERN

The fifth movement contains some of the most interesting variations on the tintinnabuli technique and is compositionally set apart in many respects from the rest of the composition. Most obvious is the presence of two key signatures. The soprano and tenor parts serve as the T-voice function in E-Major and have the appropriate corresponding key signatures. The alto and first bass parts serve as the M-voice and appear at first to function in E-minor; however, the presence of F-naturals in the bass part suggest that the key of the M-voice may be more a more complex issue and may venture into B-Locrian.<sup>98</sup> The combination of these two keys represents the darkness and light implied by the text, and follows the overarching compositional idea of duality.

The M-voices in the alto and first bass parts are both centered on B, use the same principles of stepwise melodic motion, and are rhythmically in unison. However, these

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97. Ballinger, "In Quest of the Sacred," 57-58.

98. Ballinger, "In Quest of the Sacred," 59-60.



parts move in contrary motion to each other. Therefore, the corresponding T-voices also move in contrary motion to each other. In the soprano and tenor T-voices, Pärt utilizes the most complex T-voice writing in the entire work. In this movement, the soprano T-voice starts in inferior position with the alto M-voice and alternates to superior position throughout the movement. Conversely, the tenor T-voice begins in inferior position to the first bass M-voice and alternates to inferior position in a similar manner. The complexity of the relationship of the M-voice and T-voice can be seen in the notation (E-minor/B-Locrian  $M^E$  Major  $T^{+1/-1}$  and  $-1/+1$ ). Further complicating the structure is the relationship of these alternations to the text. The alternation occurs as a result of word shape and the pattern of accented and unaccented syllables. Therefore, the alternation does not occur on each note, and the position can be repeated multiple times before a shift in position occurs. This can be seen in the opening two phrases of the movement and is illustrated in example 3.5. Additionally, the lower two bass parts drone on an open fifth of E and B throughout much of the movement and only on B in measures 9-12.<sup>99</sup>

Example 3.5 Arvo Pärt, *Sieben Magnificat-Antiphonen*, mvt. V, mm1-7.

The image shows a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in E minor/B-Locrian mode. The tempo is marked 'pp' (pianissimo). The time signature is 3/4. The lyrics are: 'O Mor - genstern, 1 Glanz des un - ver - sehr - ten Lich - tes.' The score includes rhythmic markings above the notes: a 3-measure rest, a 6-measure rest, a 3-measure rest, a 2-measure rest, a 1-measure rest, and a 5-measure rest. The Soprano and Tenor parts have a '1' above the first measure of the second phrase. The Bass part has a '1' above the first measure of the second phrase.

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99. Ibid, 60.

The relationship of the fifth movement to the previous two *attacca* movements is worth particular attention. The fifth movement has the thinnest texture of the entire work; and, excluding the bass drones, it has only one part per voice. This texture contrasts the thickest texture of the entire work in the fourth movement. Further, the dynamic range of the three movements span from *pianississimo* to *fortissimo*. The formal, registral, and harmonic shape of the three movements are an upward motion followed by a downward motion followed by a crossing motion, and they clearly outline the top of an arch. Finally, the tonic keys of these three inner movements outline an A-Major triad and represent the A-Major root of the entire composition. However, if the mode of B-Locrian is included, this places the presence of a B-minor triad existing between the home keys of the second, fifth, and sixth movements. This could represent a larger compositional principle of an imperfect larger M tonality, represented by B-minor, existing within the context of a T tonality of A-Major. Furthermore, this draws parallels with the idea of dissonance and stepwise motion being created by an earthly and human M-voice, while the T-voice remains constant, unchanging, and perfect. This concept connects the movements through a larger key relationship that parallels the religious principles that are the basis of tintinnabuli, and establishes the central three movements as the keystone of the work.

### 3.7 MOVEMENT VI: O KÖNIG ALLER VÖLKER

While the fifth movement presents a fairly simple rhythmic structure and complex variations in the tintinnabuli techniques associated with melody and harmony, the sixth movement's harmonic and melodic structure is fairly straight forward, and it is the rhythmic and melodic construction of the movement that presents several fascinating

elements. The movement functions in D-minor with the second sopranos and second tenors as the M-voice. The M-voice almost always moves in stepwise motion around the central pitch of A. The second soprano M-voice has a corresponding T-voice in the first soprano and is positioned in first superior (D-minor  $M^{T+1}$ ). The second tenor M-voice has two corresponding T-voices. The first tenor T-voice functions in second superior and the bass part functions in second inferior (D-minor  $M^{T+2}$  and  $T^{-2}$ ). The alto line functions as a *recto tono* voice and repeats the tonic D in quarter notes. The only embellishment or modification to the line is a slow crescendo throughout the movement.<sup>100</sup>

The most obvious feature of this movement is the lack of time signature and the resulting odd metric structure. This movement is constructed as a proportional canon between the soprano voices and the men's voices. The rhythmic proportion of the canon is exactly 2:1, with the soprano functioning in augmentation to the men's line. As a result the tenor and bass parts repeat the text twice, and the soprano sings the text only once. While the rhythm is in augmentation, the second soprano M-voice has the exact same melodic shape as the first iteration of the text in the second tenor M-voice. This can be seen in the first statement of the text "O König aller Völker." The second tenor M-voice presents a melodic and rhythmic palindrome (A-Bb-A-G-A-Bb-A and quarter-half-quarter-half-quarter-half-quarter). Using the same text the second soprano follows the exact same melodic shape and exactly double the rhythmic value (Example 3.6).<sup>101</sup>

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100. Cargile, "An Analytical Conductor's Guide," 50.

101. Ballinger, "In Quest of the Sacred," 61-62.

Example 3.6 Arvo Pärt, *Sieben Magnificat-Antiphonen*, mvt. VI, mm1-7/1-4.

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The second tenor M-voice repeats the text twice. In both iterations, the rhythm is unchanged. However, the melodic shape used in the second iteration is an inversion of the first iteration. This inversion is not a literal inversion. Rather, it keeps the shape while retaining the key and therefore does not use the same intervals.<sup>102</sup>

The relationship of the slower moving soprano line to the tenor line creates a remarkable structural feature. Between the first and second iterations of the text in the tenor line, the soprano arrives on the word *zusammenhält* (holds together). This word from the augmented voice seemingly connects the two statements of the text in the faster moving tenor part. Furthermore, there are exactly seventy-four beats before and seventy-four beats after the half note “zu” that begins the word.<sup>103</sup>

102. Ibid, 61-62.

103. Ballinger, “In Quest of the Sacred,” 62-63.

### 3.8 MOVEMENT VII: O IMMANUEL

The final movement of *Sieben Magnificat-Antiphonen* can be formally divided into three sections. Consisting of measures 1-14, the first section uses a new variation on tintinnabuli. Beginning in measure 15 and continuing through measure 45, the second section is the climax of both the movement and the entire work. Measures 46 through 76 serve as a pseudo coda and return to a similar variation of tintinnabuli as the first movement. This represents the conclusion of the compositional arch. Each section consists of one iteration of the complete text.

The first section opens with the soprano T-voice on an E and in first superior to the uppermost of three M-voices. The M-voices are comprised of first and second alto and unison tenor. Each M-voice ascends and crescendos through the first section of the piece, gradually reaching the climax in measure 15. The M-voices do not move in exact parallel motion, but rather slide upward, with at least one voice always remaining static and therefore resembling the motion present in neo-Riemannian transformations. Each M-voice moves stepwise along a different octatonic scale.<sup>104</sup> The harmonies are a result of the combination of when the voices change and the next note on the octatonic scale. The M-voices arrive at a D-Major chord in first inversion in measures 13 and 14 and resolve in a plagal cadence to A-Major in measure 15. This arrival on a D-Major chord and the motion approaching it are illustrated in example 3.7.

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104. Ibid, 65-66.

Example 3.7 Arvo Pärt, *Sieben Magnificat-Antiphonen*, mvt. VII, mm11-14.

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The *fortissimo* climax of the movement at measure 15 is marked by the absence of a T-voice. The alto and tenor lines function as two M-voices moving in parallel sixths and centered on home notes of C and E respectively. These M-voices use the same rules for deriving melodic shape from the text as the first movement and also always remain no more than a half step removed from the home note. The soprano and bass parts drone A's and E's (Example 3.8).<sup>105</sup>

Example 3.8 Arvo Pärt, *Sieben Magnificat-Antiphonen*, mvt. VII, mm15-22.

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105. Ballinger, "In Quest of the Sacred," 67.

The final section is marked by an immediate shift to *pianissimo* and the removal of the soprano and bass parts. The voicing of this section resembles the opening of the first movement. However, instead of the tenors functioning exclusively as the M-voice and altos as the T-voice, the second alto and tenor parts both function as parallel M-voices, and the first alto and tenor serve as the T-voices positioned in 1<sup>st</sup> superior (A-Major M<sup>T+1</sup>). The soprano and bass parts return to the exact same recurring drones as in the first movement (example 3.9). Though this section seems familiar in sonority and structure to the first movement, it is marked with a sense of transformation. No longer are the masculine and feminine voices separated in function. Rather, each takes on all aspects of the whole and seemingly function together. Through the compositional arch of the piece, the simple tintinnabulation in A-major that began the work is transformed into a more cohesive realization of the same idea and is a compositional realization of the philosophical aphorism  $1+1=1$ .

Example 3.9 Arvo Pärt, *Sieben Magnificat-Antiphonen*, mvt. VII, mm70-76.

The image shows a musical score for four vocal parts: Soprano, Alto, Tenor, and Bass. The score is in A major (one sharp) and 4/4 time. Above the Soprano part, there are numerical markings: 1, 3, 1, 3, 1, 3, 2. The lyrics are: "Hil - fe 1 du und un - ser 1", "uns Hil - fe, 1 du un - ser Herr und un - ser Gott. 1", "uns Hil - fe, 1 du un - ser Herr und un - ser Gott. 1", and "Hil - fe du und un - ser". The music consists of simple, sustained chords and single notes, characteristic of Pärt's tintinnabulation style.

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## CHAPTER 4

### TRANSCRIPTION PREPARATION

#### 4.1 INTRODUCTION

Since the late eighteenth century, transcriptions have been commonplace in the repertoire of the wind ensemble. Transcriptions for harmonie<sup>106</sup> of opera overtures and symphonies from the time of Mozart and Haydn have survived to the modern day and are important historical examples of major repertoire from the classical period. The tradition of bands performing transcriptions continued through the nineteenth and early twentieth-centuries with military bands such as the Gilmore and Sousa bands. These ensembles commonly included in their concerts a diverse range of transcriptions of contemporary symphonic music and popular music, including works spanning from Beethoven to Rossini. Despite the large number of original works for winds, transcriptions remain a frequently performed and important part of the modern wind band repertoire.<sup>107</sup>

Though many transcriptions for wind band are of orchestral works with substantial wind parts in the original version, transcriptions of choral works have established an important niche in the wind band repertoire. In particular, transcriptions of *a cappella* choral works for band, such as Biebl's *Ave Maria*, Ticheli's *Rest*, Lauridsen's

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106. Harmonie is a chamber ensemble consisting of pairs of oboes, clarinets, bassoons, and horns and is often referred to as a wind octet. The ensemble became widely used during the Classical period and is one of the forerunners of the modern wind band.

107. Jeffery David Gershman, "'Tarantella' from Symphony No. 1 by John Corigliano: A Transcription for Band," (DMA Dissertation, University of Texas at Austin, 2002): 52.



*O Magnum Mysterium* and *Contre Qui Rose*, and Whitacre's *Lux Aurumque, October*, and *Sleep* are widely accepted as legitimate alternative versions that remain faithful to the original work.<sup>108</sup>

The music of Arvo Pärt, and in particular, his *a cappella* choral music, presents a unique and important compositional voice that is relatively unexplored by the wind band community. In particular, Pärt's distinctive tintinnabuli style is filled with sonic possibilities that would provide an interesting addition to the wind ensemble repertoire. Pärt's skillful use of different choirs creates a variety of distinct ensemble colors and textures in what could be seen as an otherwise homogeneous ensemble setting. Combined with the obvious historical and musical significance of the composer and his compositional language, this characteristic of Pärt's music lends itself to the coloristic, textural, and stylistic possibilities inherent in the wind ensemble.

Transcribing Pärt's tintinnabuli music to the wind ensemble setting presents a unique set of challenges beyond the typical issues involved with the translation of choral music to this setting. In particular, Pärt's proclivity toward repeated harmonic passages and prolonged or seemingly static harmonic motion create a unique set of issues in instrumental ensembles. Often, these issues arise from the lack of contrast that is otherwise provided by the text in the choral setting. Furthermore, Pärt's use of silence as an important compositional tool, though ingenious and highly characteristic of the composer and style, poses a multitude of questions and issues in the transcription process. These issues, along with other general issues and departures from the original score and their solutions are discussed in detail below.

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108. Popp, "An Examination of Orchestration Techniques," 34.

## 4.2 INSTRUMENTATION

The instrumentation of *Sieben Magnificat-Antiphonen* follows closely with the standard model of the modern wind ensemble<sup>109</sup> and is intended to be performed with one player per part. Specific instrumentation decisions were made through an analysis of the score and by listening to recordings of the original work.<sup>110</sup> Through this process, particular tone colors were identified and applicable instrumentation choices were made to achieve the desired and appropriate tone color. This process is discussed in more detail below. The instrumentation of the ensemble is a result of this process and is not simply intended to conform to a standard instrumentation model for the wind ensemble. Therefore, the full instrumentation of the wind ensemble is not used and some musicians double on multiple instruments (oboe 2/English horn and trumpet 3/flugelhorn). However, the resultant instrumentation does closely resemble a standard instrumentation for the wind ensemble and is readily accessible by an established collegiate or professional ensemble. Table 4.1 provides the instrumentation of the transcription.

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109. Frank Battisti, *The Winds of Change*, (Galesville, MD: Meredith Music Publications, 2002) 53-54, 347-357. Since Fredrick Fennell's establishment of the Eastman Wind Ensemble in September of 1952, the exact instrumentation associated with the term wind ensemble has been accompanied by considerable debate. Established ensembles bearing the term wind ensemble in their title are recorded as having 36 to 80 musicians of various instrumentations. This transcription has an instrumentation that is clearly related to the established ensembles listed in Appendix 4 of Frank Battisti's *Winds of Change*.

110. The following list represents the primary recordings referenced during the transcription process. Arvo Pärt, *Arvo Pärt: De Profundis*, Theatre of Voices conducted by Paul Hillier, Harmonia Mundi HMU 907182, 1996, AAC purchased August 24, 2015, <https://itunes.apple.com/us/album/seven-magnificat-antiphons/id586077534?i=586077535>; Arvo Pärt, *Arvo Pärt: 75 Year Celebration Collection*, Jauna Muzika Choir conducted by Vaclovas Augustinas, X5 Music Group, 2010, AAC purchased November 29, 2016, <https://itunes.apple.com/us/album/sieben-magnificat-antiphonen/id377893374?i=377893552>; Arvo Pärt, *Arvo Pärt – Tintinnabuli*, The Tallis Scholars conducted by Peter Phillips, Gimell CDGIM 049, 2015, AAC purchased November 30, 2016, <https://itunes.apple.com/us/album/sieben-magnificat-antiphonen/id941385514?i=941385524>; Arvo Pärt, *Arvo Pärt: Choral Works*, Estonian Philharmonic Chamber Choir conducted by Tõnu Kaljust, ECM Records GmbH, 1998, AAC purchased January 4, 2017, <https://itunes.apple.com/us/album/7-magnificat-antiphons-i./id690816496?i=690816883>.

Table 4.1 Instrumentation of *Sieben Magnificat-Antiphonen* for wind ensemble.

Woodwinds	Brass	Percussion
Flute1	Trumpet in C 1	Timpani
Flute2	Trumpet in C 2	
Oboe1	Trumpet in C 3/Flugelhorn	
Oboe 2/English Horn	Horn in F 1	
Bassoon 1	Horn in F 2	
Bassoon 2	Horn in F 3	
Contra Bassoon	Horn in F 4	
Clarinet in A 1	Trombone 1	
Clarinet in A 2	Trombone 2	
Clarinet in A 3	Bass Trombone	
Clarinet in A 4	Euphonium	
Bass Clarinet	Tuba	
Contrabass Clarinet		
Alto Saxophone 1		
Alto Saxophone 2		
Tenor Saxophone		
Baritone Saxophone		

#### 4.3 GENERAL PRINCIPLES AND ISSUES

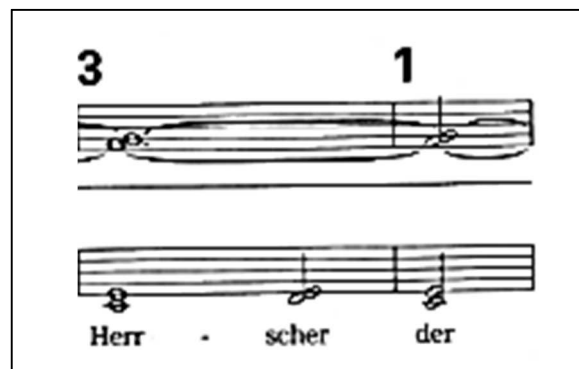
The primary goal of this transcription is to remain as faithful as possible to Arvo Pärt's intentions and, wherever possible, to retain the original characteristics of the composition. Two primary sources were consulted in the transcription process. Pärt's original choral score to *Sieben Magnificat-Antiphonen* served as the basis of the transcription. Pärt's own transcription of the work for string ensemble, *Greater Antiphons*, served as a resource in both the translation of the work to instruments and as a source of comparison in questions of musical intent.

Large scale concerns, such as key, meter, and form in the transcription, are easily reconciled with the original choral score. In all movements, the original key is retained, and with only one exception, the key is notated as in the original. In the fifth movement, Pärt notates the soprano and tenor parts in the key of E Major, while the alto and bass parts are notated in the key of C Major. In an effort to avoid confusion with regard to key and the appropriate transpositions in the wind ensemble score, this movement is notated

in C Major, and all accidentals are notated accordingly. Additionally, the score of this transcription is a transposed score, and therefore transposing instruments are notated in their appropriate keys and do not appear in the original key of the choral score.

The notated meter of the wind ensemble transcription differs from both the original choral score and *Greater Antiphons*. The meter of the original choral score is heavily derived from the natural rhythm of the text, and therefore often uses a metric structure that is not conducive to instrumental performance. In particular, repeated bars in one-two time are common, and pick-up bars are frequently notated as one-two bars. In *Greater Antiphons*, Pärt uses the natural rhythm of the piece to determine the notated meter, and in most cases, Pärt retains the original rhythm. Therefore, *Greater Antiphons* presents a more idiomatic metric structure for instruments. Wherever possible, the wind ensemble transcription uses this structure. In cases where the rhythm in *Greater Antiphons* differs from the original choral score, the rhythm of the original score is used, and the metric structure used in *Greater Antiphons* is modified to accommodate the rhythm. Examples 4.1, 4.2, and 4.3 demonstrate this method of rebarring while preserving the original meter.

Example 4.1 Arvo Pärt, *Sieben Magnificat-Antiphonen*, mvt. III, mm18-19.



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Example 4.2 Arvo Pärt, *Greater Antiphons*, mvt. III, m12.

Musical score for Example 4.2, showing staves for VI. I, VI. II, Va., Vc., Cb., and Cb. The score is presented in a vertical layout within a rectangular frame. The staves are labeled on the left side. The VI. I and VI. II staves show a single note with a fermata. The Va. staff shows a melodic line with a slur. The Vc. staff shows a melodic line with a slur. The Cb. staves are mostly empty, with a few notes in the lower staff.

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Example 4.3 Arvo Pärt, transcribed by Sconyers, *Sieben Magnificat-Antiphonen*, mvt. III, m10-12.

Musical score for Example 4.3, showing staves for Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, and Bsn. 2. The score is presented in a vertical layout within a rectangular frame. The staves are labeled on the left side. A box with the number '10' is at the top left. The Fl. 1 and Fl. 2 staves show a melodic line with a slur. The Ob. 1 and Ob. 2 staves show a melodic line with a slur. The Bsn. 1 and Bsn. 2 staves show a rhythmic pattern with slurs.

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As with key and rhythm, the form of the work is retained in its entirety. Because the original form is derived from the structure of the text, the form is easily identified in the original choral score. However, in *Greater Antiphons* double bars are added in order to help delineate the form. These double bars were retained in the wind ensemble transcription. Additionally, double bars were judiciously added to help further delineate the form, and rehearsal numbers are used throughout the transcription.

#### 4.4 DEPARTURES FROM THE ORIGINAL

Tempo marks and stylistic marks present a potential point of departure from the original score. The stylistic and tempo marks in the original choral score and *Greater Antiphons* occasionally differ. In most cases, *Greater Antiphons* provides more information or simply clarifies Pärt's musical intent. Therefore, the markings from *Greater Antiphons* are usually utilized. Table 4.2 compares the stylistic and tempo markings present in the three versions. While most stylistic and tempo notations do not differ in musical intent, but rather simply clarify, two points of departure exist from the original score and the wind ensemble version. First, the wind ensemble score occasionally uses stylistic markings in order to aid with performance practice that could be otherwise implied by the nature of the text. For instance, the highly annunciated nature of consonants in the fourth movement combined with the written dynamic and subject of the text imply a particular style. Instrumentalists do not have all of this information in their parts, and therefore a stylistic marking of *meno mosso/marcato con forza* is used. Second, in the final three movements, the tempo markings in the original choral work and *Greater Antiphons* differ. While the original implies that the final movement should begin at 120 beats per minute, *Greater Antiphons* marks this

movement at 112 beats per minute. Using 112 as the tempo marking preserves the tempo relationship present in the final three movements, while also keeping the clarified tempi in fifth and seventh movements of *Greater Antiphons*. Further, this allows the tempo relationship specifically notated in measure 16 of *Greater Antiphons* and the wind ensemble version to be achieved, while clarifying the marking in measure 15 of the original choral score.

Table 4.2 Comparison of stylistic and tempo markings in *Sieben Magnificat-Antiphonen* for wind ensemble, *Sieben Magnificat-Antiphonen* for choir, and *Greater Antiphons*.

Wind Ensemble Measure Number	Wind Ensemble Version	Choral Version	<i>Greater Antiphons</i>
<b>Movement I</b>			
m1	Half Note = 56 Sempre tenuto		Half Note = 56
m27	Più lento		Più lento
<b>Movement II</b>			
m1	Half Note = 60		Half Note = 60
m3	Più mosso	Più mosso	
m35	Meno mosso	Meno mosso	Meno mosso
<b>Movement III</b>			
m1	Half Note = 84 Poco più mosso		Half Note = 84 Poco più mosso
m23	Poco rall.		Poco rall.
<b>Movement IV</b>			
m1	Half Note = 92 Meno mosso/ marcato con forza	Meno mosso	Half Note = 92 marcato con forza
m38	rall.	rall.	
<b>Movement V</b>			
m1	Half Note = 56 dolce	Whole = Half	Half Note = 56 dolce
<b>Movement VI</b>			
m1	Quarter Note = 112 Urgent and Driving	Quarter Note = 120	Quarter Note = 112
<b>Movement VII</b>			
m1	Half Note = 56 Sempre Tenuto	Quarter = Quarter	Quarter Note = 112
m15	rall.	rall.	rall.
m16	Half Note = 100 Festivo	Quarter ≈ Half	Half Note = 100 Festivo
m36	Più tranquillo		Più tranquillo

Because the very nature of Pärt's tintinnabuli compositional style depends on the interactions between carefully prescribed linear motions and the resultant harmonies, voice leading is a particularly important issue in the transcription of this work. The importance of this issue is demonstrated in Pärt's own transcription *Greater Antiphons*. In this work, though Pärt freely makes modifications from the original score, including changing rhythms, changing the sounding octave of a line, and adding dynamic shaping, in many instances, Pärt clearly makes a careful effort to preserve the voice leading from the original choral work. However, departures from exact duplication of the voice leading in a single instrumental line do occasionally happen, and typically remain within a single instrumental timbre. This technique is seen in the revoicing of the violin parts in *Greater Antiphons* in the opening measures of the first movement and is demonstrated in examples 4.4 and 4.5. Though octave placement of the soprano and alto parts are not preserved and the original static motion of the alto part is not preserved, the original harmonies are represented in a single instrumental voice, while the diatonic motion of the tenor part is preserved precisely. Elsewhere in the score, Pärt uses moments where lines are separated by silence to revoice the ensemble. This is done in order to achieve a new texture, color, or simply to place instruments into a more natural register. Of particular interest to the transcriber, this gives an insight into Pärt's compositional process while demonstrating his willingness to carefully deviate from the prescribed voice leading of the original score, all while still remaining true to the original musical intent. Examples such as this inform the transcription process and the degree in which the score may be modified. Therefore, judicious changes to the original voice leading are used for purposes of color or range and careful efforts are made to follow Pärt's techniques.



Example 4.4 Arvo Pärt, *Sieben Magnificat-Antiphonen*, mvt. I, mm1-3.

Musical score for Example 4.4, showing vocal parts S, A, T, and B. The score is in G major (one sharp) and 4/4 time. The tempo is marked with a quarter note equal to 56. The dynamics are marked *p* (piano). The lyrics are: S: Weis - heit 1; A: O Weis - heit, 1; T: O Weis - heit, 1; B: Weis - heit.

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Example 4.5 Arvo Pärt, *Greater Antiphons*, mvt. I, mm1-2.

Musical score for Example 4.5, showing instrumental parts VI. I, VI. II, Va., Vc., and Cb. The score is in G major (one sharp) and 4/4 time. The tempo is marked with a quarter note equal to 56. The dynamics are marked *pp* (pianissimo), *p* (piano), and *poco* (poco). The parts are: VI. I, VI. II, Va., Vc., and Cb.

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#### 4.5 ISSUES INVOLVING THE TRANSLATION OF CHORAL MUSIC TO WINDS

Because of the drastically different natures and orchestrational principles associated with the wind ensemble and choir, dynamics present an interesting problem in the transcription process. Whereas Pärt typically uses tutti dynamics across the entire choir or carefully uses two different dynamics in order to bring out the melodic line as he does in the second and third movements, the placement of dynamics in the wind ensemble setting is a more complex issue. The relative dynamic strength between two disparate wind instruments and, in particular, between woodwinds and brass, can potentially necessitate a degree of modification in the assigned dynamics. This is particularly true when one line is handed off from one instrumental family to another as with measures 5-8 in movement V of the wind ensemble score. Examples 4.6 and 4.7 illustrate how Pärt's original pianissimo dynamic in the choral score is modified in order to facilitate the desired color shift from brass to woodwind, while maintaining a smooth dynamic contour.

Example 4.6 Arvo Pärt, *Sieben Magnificat-Antiphonen*, mvt. V, mm1-7.

The image shows a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in G major (one sharp) and 3/4 time. Above the staves, the numbers 3, 6, 3, 2, 1, 5 are written, indicating fingerings for the notes. The lyrics are: "O Mor - genstern, 1 Glanz des un - ver - sehr - ten Lich - tes." The dynamic marking *pp* (pianissimo) is present at the beginning of each part. The notation includes various note values, rests, and slurs.

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Example 4.7 Arvo Pärt, transcribed by Sconyers, *Sieben Magnificat-Antiphonen*, mvt. V, mm1-8.

The image displays a page of a musical score for a symphony orchestra. The score is arranged in a standard format with multiple staves for different instrument groups. The instruments listed on the left side of the page are: Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Contrabassoon, Clarinet in A1, Clarinet in A2, Clarinet in A3, Clarinet in A4, Bass Clarinet, Contrabass Clarinet, Alto Sax 1, Alto Sax 2, Tenor Sax, Baritone Sax, Trumpet in C 1, Trumpet in C 2, Trumpet in C 3, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tubas, and Timpani. The score includes various musical notations such as notes, rests, and dynamic markings (ppp, p, pp). There are also performance instructions like 'Dolce' and 'G.P.' (Grave) with a box containing the number 5. The page is numbered 63 at the bottom center.

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In addition to the modification of static dynamic markings, translation of a choral score to an instrumental transcription requires careful attention to phrasing and, in particular, to the placement of crescendos and decrescendos. Whereas the shape of the vowel and consonant sounds in the text and the meaning behind the text can imply a phrasal shape in choral music, instrumentalists need to be provided this information if a particular shape is desired. As with stylistic markings and tempi, Pärt includes additional information with regard to phrasal and dynamic shaping in *Greater Antiphons*. Wherever appropriate, this information is included in the wind ensemble score. A comparison of example 4.8 with the previous examples 4.6 and 4.7 demonstrate the translation of dynamics from the score of *Greater Antiphons* to the wind ensemble score. Specific decisions regarding the inclusion, exclusion, or addition of dynamic phrasing is included in the transcription comparison chart located in Appendix B.

Example 4.8 Arvo Pärt, *Greater Antiphons*, mvt. V, mm1-9.

The image shows a musical score for a wind ensemble, specifically for measures 1-9 of the fifth movement of Arvo Pärt's *Greater Antiphons*. The score is arranged in five staves, labeled VI. I, VI. II, Va., Vc., and Cb. The tempo is marked as  $\text{♩} = 56$ . Performance instructions include "con serd.", "dolce", and "pp < poco >". A "G.P." (Grave) section begins at measure 4. The score shows dynamic markings such as "pp", "p", and "pp" with phrasing slurs and hairpins.

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In the translation of text from the original choral score to articulation in the wind ensemble score, several considerations must be made to insure accuracy and translation of musical intent. First, consultation of the original choral score provides the original text, its musical setting, and the articulation implicit in the text. Consideration must be made for the natural articulation provided by the vowel and consonant sounds. Further, discerning the meaning of the text helps identify important words requiring weight, text that may have word painting associated with it, and potential phrasal shape that could be impacted by the presence of articulation. A translation of the German text to English is provided in the front matter of *Greater Antiphons* and was consulted throughout the transcription process. This translation is included in the front matter of the wind ensemble transcription. Additionally, the musical setting itself can provide information about the composer's intent and, therefore, provides a context for applying articulation. Throughout the process, multiple recordings were consulted in order to hear performance of the text and the resultant articulated sounds. In particular, Pärt scholar and biographer Paul Hillier's recording with Theatre of Voices was used as a basis for determining interpretation of both phrases and articulations.<sup>111</sup>

Pärt himself provides some articulations in both the original choral score and *Greater Antiphons*. In the original choral work, Pärt is incredibly sparing in his use of articulations and only occasionally provides slurs or accents. However, in *Greater Antiphons*, Pärt frequently provides articulations. This is especially true in the final three movements. The articulation of *Greater Antiphons* provides valuable insight into Pärt's

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111. Arvo Pärt, *Arvo Pärt: De Profundis*, Theatre of Voices conducted by Paul Hillier, Harmonia Mundi HMU 907182, 1996, AAC purchased August 24, 2015, <https://itunes.apple.com/us/album/seven-magnificat-antiphons/id586077534?i=586077535>.

intent; and, in many cases, the articulation is used in the wind ensemble transcription. However, the articulation in *Greater Antiphons* was often modified to better reflect the original text or more idiomatic notation for winds.

In addition to considerations involving text and provided articulations, determinations about the interpretation of specific articulation notations by wind players is an important concern in the transcription process. Each notated articulation can be interpreted in a multitude of manners. Therefore, it is important to provide context and direction to the performers and conductor. A guide to articulation is located in the front matter of wind ensemble score. Furthermore, it is important to note that the wind ensemble score uses only eight articulations (accent, tenuto, accent with tenuto, staccato, accent with staccato, portato, slur, and unarticulated), and the seemingly infinite amount of combinations of consonant and vowel sounds give the choir a much larger pallet of articulations. Therefore, it is infeasible to attempt to replicate the intricacies of articulation present in spoken or sung language, and the articulations in the wind ensemble transcription represent an attempt to replicate weight along with important and stylistically appropriate initial and final consonants.

A sample of the translation of text to articulation can be seen in example 4.9. In this passage, the text “der Herr und Führer des Hauses Israel,” is unarticulated in the choral score. The translation “the Lord and leader of the house of Israel,” reveals the importance of the words Herr, Führer, Hauses, and Israel. The initial syllables of Führer, Hauses, and Israel are given longer note lengths by Pärt in a technique denoting importance reminiscent of Gregorian chant. Additionally, in *Greater Antiphons*, these same longer notes are accompanied by a tenuto mark that likely implies not simply length

but weight as well. Combined with the connected nature of the musical line and the tenuto nature of the text, I chose to use tenuto markings on each note of the phrase to create a connected effect, and I added accents to imply the weight on the three accented syllables.

Example 4.9 Arvo Pärt, transcribed by Sconyers, *Sieben Magnificat-Antiphonen*, mvt. II, mm3-7.

The image shows a musical score for three brass instruments: Bsn. 1, Bsn. 2, and C. Bsn. The score is for a phrase from Arvo Pärt's *Sieben Magnificat-Antiphonen*, mvt. II, mm3-7. The lyrics are: "der Herr und Füh - rer des Hau - ses Is - ra - el". The score includes dynamic markings such as *mp* and accents. The music is written in a style that emphasizes a connected, tenuto nature of the text.

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Possibly the most challenging issue in the transcription process is setting the repeated homophonic passages and slow or static harmonic motion that is characteristic of tintinnabuli. In the original choral score, the text itself provides contrast; and, without careful orchestration considerations, the wind ensemble score would miss valuable opportunities for contrast from phrase to phrase. In this situation, a transcriber typically could refer to a composer's writing for winds to determine appropriate instrument choices and orchestrate the transcription in a similar manner to other works by the composer.<sup>112</sup> However, Pärt has not written for wind ensemble, and the majority of his tintinnabuli works are for choirs, strings, or soloists. Therefore, it is difficult to determine how the composer would write for wind ensemble.

<sup>112</sup> Popp, "An Examination of Orchestration Techniques," 10.

Rather than attempting to determine how Pärt would write for wind ensemble, I chose to approach this issue by carefully considering each tone color present in the piece of music and determining what instrumental combinations, techniques, and registers could most accurately portray and accentuate the already vivid color pallet of the work.

In the original choral work, Pärt uses choirs from within the ensemble to create interesting color combinations as well as to portray the style of each movement. Additionally, the use of these choirs, combined with skillful use of dynamics and the subtleties present in the text, help to create a variety of textures. In the second movement, Pärt uses only the tenors and basses and alternates each part as the lead voice as the others drone. Pärt uses a similar technique in the second movement with the sopranos and altos only. In the fourth movement, Pärt doubles the soprano parts with the tenors and the altos with the basses, while in the outer movements he places the motion of the inner voices in opposition to the more static outer voices. Each of these uses of choirs present an opportunity to create similar coloristic and textural effects with the variety of instrumental consorts available in the wind ensemble. For instance, the second movement of the wind ensemble version uses a bass and tenor ensemble consisting of only bassoons, clarinets in the lower chalumeau register, bass clarinets, saxophones, horns, trombones, euphonium, and tuba. Similarly, the third movement uses consorts of alto and soprano instruments.

Phrases that are separated by silence present an opportunity to use a different combination of instruments on each phrase, and thereby provide contrast through the exploration of different orchestrational colors. This technique is seen to similar effect in



*Greater Antiphons* and is used frequently in the first, fifth, and seventh movements of the wind ensemble transcription.

The translation of choral music to the large sonic color pallet available with the wind ensemble requires careful thought and experimentation to achieve the desired result. When transcribing an orchestral piece for wind ensemble, the original wind and percussion parts can often be used as a base and can usually be preserved in the transcription process. Therefore, only the string parts need to be accounted for, and will typically fall within the augmented wind sections common in the wind ensemble.<sup>113</sup>

Taking a work from a seemingly more homogenous mix of tone colors, such as choirs or string ensembles, requires deliberate decisions based on an analysis of the score (focusing on range and color) and recordings along with a degree of creativity and experimentation.

First, it is important to understand the range and capabilities of each instrument in comparison to the human voice. While many instruments can exceed the range of the human voice, each instrument can be classified as functioning naturally within a vocal register (soprano, alto, tenor, or bass). Table 4.3 shows logical assignments of instruments to vocal registers.

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113. Mark James Spede, "Michael Daugherty's Red Cape Tango: a Transcription for Band," (DMA Dissertation, University of Texas at Austin, 2002): 42.

Table 4.3 Vocal Register Classification of Wind Instruments.<sup>114</sup>

<b>Instrument</b>	<b>Soprano</b>	<b>Alto</b>	<b>Tenor</b>	<b>Bass</b>
Piccolo	A			
Flute	A			
Alto Flute	B	A		
Oboe	A			
English Horn	B	A		
E♭ Clarinet	A	B		
B♭ Clarinet	A	B	C	
E♭ Alto Clarinet		B	A	C
B♭ Bass Clarinet		C	B	A
B♭ Contrabass Clarinet			B	A
Bassoon		C	B	A
Contrabassoon				A
E♭ Alto Saxophone	B	A	C	
B♭ Tenor Saxophone		B	A	C
E♭ Baritone Saxophone			B	A
B♭ Bass Saxophone				A
E♭ Cornet	A			
B♭ Cornet	A	B		
Trumpet	A	B		
Flugelhorn	B	A		
French Horn		A	B	
Alto Horn/Mellophone		A	B	
Trombone		C	A	B
Bass Trombone			B	A
Euphonium		C	A	B
E♭ Tuba				A
B♭ Tuba				A
Marimba	B	A		
Xylophone	A	B		
Chimes		B		
Steel Bells	A			
Timpani				A

Note: A indicates best practical playing register, B indicates the next best, etc.

114. Phillip J. Lang, *Scoring for the band*, (New York, NY: Mills Music Inc, 1950) 81.

In addition to identifying applicable instrument choices for each part, careful attention must be made to the desired instrumental timbre while considering larger scale decisions involving contrast, the compositional and orchestrational shape of the movement as a whole, and performer demands. In the original choral score, Pärt uses different vocal tessituras, consonant and vowel sounds from the text, dissonances, and variances in vertical spacing, along with other techniques, to create a wide range of vocal colors. He mirrors this in *Greater Antiphons* through both skillful orchestration and the use of techniques unique to strings, including extended techniques. Similarly, the large color pallet of the wind ensemble and the variety of colors possible in each instrument present an opportunity to achieve a similar range of colors as the original choral score and *Greater Antiphons*. Most often, the process of assigning tone colors was done through making notes on potential instrumental combinations while listening to recordings and following with the score. These decisions were notated into the score and read with actual players. Modifications to the score were made until the desired color was achieved. Example 4.10 shows a biting minor second dissonance on beat two of measure five (repeated on measure 7 beat 1 and measure 8 beat 3) in the soprano voice that has been placed in the flute and oboe. This has been paired with trumpets muted with Harmon mutes with the stems removed. This buzzing color mirrors the closed consonant sounds of tz, ch, and k and the vowel e present on these dissonances in the choral version. Further, the choice of trumpet and no stem on the mute gives a similar depth of sound to that of a soprano in the lower register.

Example 4.10 Arvo Pärt, transcribed by Sconyers, *Sieben Magnificat-Antiphonen*, mvt. III, mm5-10.

The image displays a page of a musical score for a wind ensemble. The staves are labeled on the left as follows: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, C. Bsn., Cl. 1, Cl. 2, Cl. 3, Cl. 4, B. Cl., Cb. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Tpt. 1, and Tpt. 2. The score begins with a rehearsal mark '5' in a box. The first few measures show various instruments playing notes, with dynamic markings such as *mf* and *mp*. There are also performance instructions like 'Can sound. (Harmon no stem)' written above the trumpet staves. The notation includes stems, beams, and slurs.

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In addition to considering instrument choice in the translation of choral parts to winds, instrumental tessitura and octave placement must be accounted for. In the original choral score, Pärt uses the extreme registers of the human voice to create particular colors. However, many applicable instrument choices in the wind ensemble can perform these notes in a central register. Therefore, the colors achieved by writing the voice in these registers could be lost in the process of transcribing these parts to instruments. A

notable example is Pärt's writing in the low register of the male voice in the second movement, placing the second bass part between F2 to C2 for the entirety of the movement. This choice gives the male voice a rumbling and airy quality. However, the natural instrument choices of bassoon, contrabassoon, contrabass clarinet, and tuba all possess these notes in a comfortable register. Therefore, contrabassoon and contrabass clarinet are added to a bass consort consisting of bass clarinet, bassoons, euphonium, and tuba and are written an octave below the original in order to add a similar timbre. Similarly, doublings in the upper octaves of woodwind instruments are added in the third movement to replicate the color of the upper soprano register.

It is important to note that while octave displacements and doublings are used in the wind ensemble transcription, careful attention is made to preserve the aesthetic of the original choral work. For instance, while low octaves are added in the second movement, no upper octaves are added, and the movement remains purely in the bass clef and performed by tenor and bass instruments. Similarly, upper octaves are added in the third movement, but the movement remains in the treble clef and performed by alto and soprano instruments. Furthermore, octave doublings are principally used as opposed to purely displacing the octave. Therefore, the original sounding octave is present in the wind ensemble version, while upper or lower octaves are included for color, range, and vertical spacing. This is particularly common in upper woodwind and lower woodwind and brass parts. Example 4.11 illustrates how this orchestration technique is used in the beginning of the fourth movement. Here the oboes play the soprano part in the original octave, and the flutes double the part in the octave above.

Example 4.11 Arvo Pärt, transcribed by Sconyers, *Sieben Magnificat-Antiphonen*, mvt. IV, mm1-3.

The image displays a page of a musical score for a symphony orchestra. The score is arranged in a standard format with multiple staves for different instruments. At the top, there are performance instructions: "meno mosso/marcato con forza" and "G.P." (Grave). The instruments listed on the left side of the score include Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, Contrabassoon, Clarinet in A 1, 2, 3, and 4, Bass Clarinet, Contrabass Clarinet, Alto Sax 1 and 2, Tenor Sax, Baritone Sax, Trumpet in C 1, 2, and 3, Horn in F 1, 2, 3, and 4, Trombone 1 and 2, Bass Trombone, Euphonium, Tuba, and Timpani. The score features various musical notations, including notes, rests, and dynamic markings such as "mf" (mezzo-forte) and "ff" (fortissimo). There are also markings for "G.P." (Grave) and "S" (Sostenuto). The page is numbered 74 at the bottom.

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A final issue in the transcription process is how to handle both silence and the space between movements. In *Sieben Magnificat-Antiphonen*, Pärt delineates sections of text with silence, and specifically in the first, fourth, fifth, and seventh movements, Pärt makes each clause its own phrase and separates them with measures of rest. However, in *Greater Antiphons* these measures of rests are denoted by general pauses. This would imply a specific amount of time desired in the choral version, while functioning similarly to a fermata with an indeterminate amount of time in *Greater Antiphons*. This problem is further compounded by the variances encountered in recordings. Though the significance of silence in Pärt's compositions is heavily documented, little writing has been done on the performance practice of silence in his music. Concerning general performance practice, Paul Hillier writes, "Much of Pärt's music is slow. In all instances the performer's task is to allow the music its appropriate gravitas, (where it is as if each note contains a specific density of massive proportion), but to balance this with the need for fluency and motion."<sup>115</sup> Silence can be viewed in a similar manner, and the length of pause needed to create the weight demanded by the music, the text, and an appropriate sense of flow and continuity of musical intent is carefully marked by Pärt. Pärt encourages the interpretation of the length of these silences as literal and discourages drawing conclusions in this area in a comparison of the choral and string settings.<sup>116</sup> Therefore, the wind ensemble transcription notates these measures of silence as general pauses that reflect the length notated in the original choral work.

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115. Paul Hillier, *Arvo Pärt* (New York: Oxford University Press, 1997) 205.

116. Eric Marinitsch, e-mail message to author, March 2, 2017.

These same principles apply to the general pauses and attaccas notated at the end of movements. The attacca connecting the third and fourth movements is the only attacca in the piece that is not accompanied by a pause and should be performed as a direct attacca. All other movements are separated by a brief pause. Though no prescribed length is noted, these pauses should be very brief and practically attacca.<sup>117</sup> These transitions used in the wind ensemble version are consistent with the performance practice used in recordings of the work and with the original choral work.

Possibly the most important element in the transcription process is the performance of the work with an actual ensemble. Members of the University of South Carolina Wind Ensemble rehearsed and performed this transcription in multiple reading sessions and prepared the work for its premiere on March 30, 2017. This process allowed for adjustments in orchestration and feedback from both performers and colleagues. This input, coupled with reflections on recordings of rehearsal and performance, allowed me to make adjustments to the score to achieve the desired result. The score to the wind ensemble transcription of *Sieben Magnificat-Antiphonen* is located in Appendix A. The transcription comparison chart in Appendix B is a detailed list of decisions made regarding dynamics, stylistic and expressive markings, and any change in voice leading from the original choral score along with a brief justification.

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<sup>117</sup> Eric Marinitsch, e-mail message to author, March 2, 2017.



## CHAPTER 5

### CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER STUDY

The impact of Arvo Pärt's music on the musicological, compositional, and performance communities in the late twentieth and early twenty-first century is profound. His unique compositional language is a cross-section of structural ingenuity and emotional depth. Furthermore, his life is a musicological case study in both the struggles of composing in the Soviet bloc and the influence of spirituality and philosophy on music. Despite the composer's stature in the musical community, Pärt's music remains relatively unexplored by the wind band community. This document and its accompanying transcription provide an addition to the wind ensemble repertoire and address the lack of access to the music of Arvo Pärt by this community. Through the programming of this transcription, ensembles gain access to an important work of Pärt's that demonstrates the versatility of his tintinnabuli style. Furthermore, it is my hope that this work will continue to be programmed and it will increase awareness, research, and performance of Pärt's music by wind bands.

Several areas of scholarship concerning the music of Arvo Pärt deserve additional attention. Further research on the performance practice of Pärt's music and in particular, the approach to silence could provide valuable information to conductors and performers. A comparative analysis of Pärt's many transcriptions of his own works could provide a valuable insight into the composer's compositional process and musical values. In

particular, a comparative analysis of *Sieben Magnificat-Antiphonen* and *Greater Antiphons* could be particularly insightful.

There are several other compositions by Pärt that deserve serious consideration for transcription to the wind ensemble medium. In particular, *Nunc dimittis* presents a more recent evolution of the tintinnabuli style and given its length and aesthetic could hold a similar place in the repertoire as other transcriptions of *a capella* choral music. A transcription of Pärt's *Magnificat* would offer similar opportunities for exploration of the wind ensemble's large color pallet as this transcription of *Sieben Magnificat-Antiphonen* does. Additionally, exploration of Pärt's instrumental music could prove fruitful, and in particular, the third movement of his *Symphony No. III* would translate well for wind ensemble. Finally, transcriptions are an important resource; however, commissioning Pärt to write an original work for wind ensemble could provide an important and lasting addition to the repertoire.

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APPENDIX A – *SIEBEN MAGNIFICAT-ANTIPHONEN*:

WIND ENSEMBLE TRANSCRIPTION

The following is a full score to the wind ensemble transcription of Arvo Pärt's  
*Sieben Magnificat-Antiphonen* transcribed by Julian Sconyers.

# Sieben Magnificat-Antiphonen

for wind ensemble

---

Arvo Pärt

Transcribed by J. Sconyers

- I. O Weisheit
- II. O Adonai
- III. O Sproß aus Isais Wurzel
- IV. O Schlüssel Davids
- V. O Morgenstern
- VI. O König aller Völker
- VII. O Immanuel

Duration: 15 Minutes

Original Choral Premiere: 10 November, 1988, Berlin, Germany  
Marcus Creed (conductor)  
Rias Kammerchor

Wind Ensemble Premiere: 30 March, 2017, Columbia, SC  
Julian Sconyers III (conductor)  
University of South Carolina Wind Ensemble

Arvo Pärt "7 Magnificat-Antiphonen für gemischten Chor a cappella  
©Copyright 1990 by Universal Edition A.G., Wien  
Arrangement for wind ensemble/orchestra by Jay Sconyers  
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### Instrumentation

Flute 1	Trumpet in C 1
Flute 2	Trumpet in C 2
Oboe 1	Trumpet in C 3/Flugelhorn
Oboe 2/English Horn	Horn in F 1
Bassoon 1	Horn in F 2
Bassoon 2	Horn in F 3
Contra Bassoon	Horn in F 4
Clarinet in A 1	Trombone 1
Clarinet in A 2	Trombone 2
Clarinet in A 3	Bass Trombone
Clarinet in A 4	Euphonium
Bass Clarinet	Tuba
Contrabass Clarinet	Timpani
Alto Saxophone 1	
Alto Saxophone 2	
Tenor Saxophone	
Baritone Saxophone	

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### Guide to Articulations

Articulations are principally derived from the natural shape and weight of the text in the original choral work. Therefore, all articulations are slight and not drastic in any manner.

- > Accent This articulation does not imply force or volume, but implies weight.
- Tenuto This articulation implies both a longer length and very slight weight.
- ≥ Accent/Tenuto This articulation does not imply force or volume, but implies weight and a longer length.
- . Staccato This articulation does not imply a drastically shorter note, but implies a lift with upward motion or no weight.
- ⌋ Portato This articulation is meant as a lifted note (like the staccato) with the weight of a tenuto. This is similar to the execution of a tenuto note with a hard final consonant in a choral work. In the case of Movement VI, these articulations are used in lines of multiple repeated notes. These should have a forward energy with slight detachment. This is a deviation from the typical string execution of a portato articulation.

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### A Note on Performance Practice

The space between movements are performed as notated with *attaccas* and grand pauses. The space between III and IV are performed as a direct *attaca* with no pause. All other are performed with only a very brief pause and are practically *attaca*.

## Sieben Magnificat-Antiphonen

- |   |   |
|---|---|
| <p>I. <b>O Weisheit</b><br/>                     O Weisheit,<br/>                     hervorgegangen aus dem Munde des Höchsten,<br/>                     die Welt umspannst du von einem Ende zu andern<br/>                     in Kraft und Milde ordnest du alles:<br/>                     O komm und offenbare uns den Weg der Weisheit und der Einsicht.<br/>                     O Weisheit.</p>                  | <p><b>O Wisdom</b><br/>                     O Wisdom,<br/>                     proceeding from the mouth of the Almighty<br/>                     you encompass the world from one end to the other<br/>                     with power and moderation you ordain all things:<br/>                     O come and show us the way of wisdom and of understanding.<br/>                     O Wisdom.</p>            |
| <p>II. <b>O Adonai</b><br/>                     O Adonai,<br/>                     der Herr und Führer des Hauses Israel,<br/>                     im flammender Dornbusch bist du dem Moses erschienen,<br/>                     und hast ihm auf dem Berg das Gesetz gegeben:<br/>                     O komm und befreie uns mit deinem starken Arm.<br/>                     O Adonai</p>                             | <p><b>O Adonai</b><br/>                     O Adonai,<br/>                     Lord and leader of the house of Israel,<br/>                     in the flaming thorn bush were you revealed to Moses,<br/>                     and on the mountain did you give him your law:<br/>                     O come and free us with your strong arms.<br/>                     O Adonai</p>                              |
| <p>III. <b>O Sproß aus Isaï's Wurzel</b><br/>                     O Sproß aus Isaï's Wurzel,<br/>                     gesetzt zum Zeichen für die Völker,<br/>                     vor dir verstummen die Herrscher der Erde,<br/>                     dich flehen an die Völker:<br/>                     o komm und errette uns,<br/>                     erhebe dich,<br/>                     säume nicht länger.</p> | <p><b>O Root of Jesse</b><br/>                     O root of the stem of Jesse,<br/>                     stand forward as a sign for the people,<br/>                     before you the lords of the earth are struck dumb,<br/>                     the people cry out to you:<br/>                     O come and help us,<br/>                     stir yourself,<br/>                     delay no longer.</p> |
| <p>IV. <b>O Schlüssel Davids</b><br/>                     O Schlüssel Davids,<br/>                     Zeppter des Hauses Israel,<br/>                     du öffnest, no one can close it,<br/>                     du schließt, und keine Macht vermag zu öffnen:<br/>                     o komm und öffne den Kerker der Finsternis<br/>                     und die Fessel des Todes.</p>                            | <p><b>O Key of David</b><br/>                     O key of David,<br/>                     scepter of the house of Israel,<br/>                     you open something, und niemand kann schließen,<br/>                     you close something, and no might will open it:<br/>                     O come and open the prison of darkness<br/>                     and the chain of death.</p>                   |
| <p>V. <b>O Morgenstern</b><br/>                     O Morgenstern,<br/>                     Glanz des unversehrten Lichtes:<br/>                     Der Gerechtigkeit strahlende Sonne:<br/>                     o komm und erleuchte, die da sitzen in Finsternis,<br/>                     und im Schatten des Todes.<br/>                     O Morgenstern</p>   | <p><b>O Morning Star</b><br/>                     O morning star,<br/>                     gleam of immutable light:<br/>                     shining sun of righteousness:<br/>                     O come and lighten, those who sit in darkness,<br/>                     and in the shadow of death.<br/>                     O morning star</p>  |
| <p>VI. <b>O König aller Völker</b><br/>                     O König aller Völker,<br/>                     ihre Erwartung und Sehnsucht,<br/>                     Schlußstein,<br/>                     der den Bau zusammenhält,<br/>                     o komm und errette den Menschen,<br/>                     den du aus Erde gebildet!</p>  | <p><b>O King of All People</b><br/>                     O King of all people,<br/>                     their expectations and desire,<br/>                     cornerstone,<br/>                     which holds together the edifice,<br/>                     O come and help mankind,<br/>                     which you constructed on earth!</p>   |
| <p>VII. <b>O Immanuel</b><br/>                     O Immanuel,<br/>                     unser König und Lehrer,<br/>                     du Hoffnung und Heiland der Völker:<br/>                     o komm, eile und schaffe uns Hilfe,<br/>                     du unser Herr und unser Gott.</p>  | <p><b>O Emmanuel</b><br/>                     O Emmanuel,<br/>                     our king and teacher,<br/>                     you hope and savior of the people:<br/>                     O come, hurry and bring us help,<br/>                     you our Lord and our God.</p>   |

Text from the Magnificat antiphons from the Advent Liturgy.  
 Translation from the score of *Greater Antiphons*.

# Sieben Magnificat-Antiphonen

Transcribed for Wind Ensemble

## I: O Weisheit

Arvo Pärt  
Transcribed by J. Sconyers

Score for Wind Ensemble, I: O Weisheit. The score is arranged in systems for various instruments, including Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Contrabassoon, Clarinet in A1, A2, A3, A4, Bass Clarinet, Contrabass Clarinet, Alto Sax 1 & 2, Tenor Sax, Baritone Sax, Trumpet in C1, C2, C3, Horn in F1, F2, F3, F4, Trombone 1, 2, Bass Trombone, Euphonium, Tuba, and Timpani. The score includes dynamic markings such as *mp*, *pp*, and *ppp*, and performance instructions like *Sempre Tenuto* and *G.P.* with a box containing the number 4. The key signature is one sharp (F#) and the time signature is 4/4.

Arvo Pärt #7 Magnificat-Antiphonen für gemischten Chor a cappella  
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Arrangement for wind ensemble/orchestra by Jay Sconyers  
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Sieben Magnificat-Antiphonen: Mvt. I

This musical score is for the first movement of 'Sieben Magnificat-Antiphonen'. It is a full orchestral score with the following parts:

- Flutes (FL 1, FL 2)
- Oboes (Ob. 1, Ob. 2)
- Bassoons (Bsn. 1, Bsn. 2, C. Bn.)
- Clarinets (ACL 1, ACL 2, ACL 3, ACL 4)
- Bass Clarinet (B. Cl.)
- Cor Anglais (Cb. Cl.)
- Saxophones (A. Sax. 1, A. Sax. 2)
- Soprano Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpets (C. Tpt. 1, C. Tpt. 2, C. Tpt. 3)
- Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4)
- Trombones (Tbn. 1, Tbn. 2, B. Tbn.)
- Euphonium (Euph.)
- Tuba
- Timpani (Timp.)

The score is in 3/4 time and features a key signature of two sharps (F# and C#). It includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano). The score is divided into two systems, each starting with a 'G.P.' (Grave) marking and a measure number '9'. The notation includes various musical symbols such as notes, rests, slurs, and dynamic hairpins.

Sieben Magnificat-Antiphonen: Mvt. I

The musical score is arranged in two systems. The first system includes:

- FL 1 and FL 2: Flutes, marked *p* and *pp*.
- Ob. 1 and Ob. 2: Oboes, marked *p*.
- Bsn. 1 and Bsn. 2: Bassoons, marked *p*.
- C. Bn.: Contrabassoon, marked *p*.
- ACL 1, ACL 2, ACL 3, and ACL 4: Alto Clarinet, marked *p* and *mp*.
- B. CL.: Bass Clarinet, marked *p*.
- Ob. CL.: Oboe Clarinet, marked *p*.
- A. Sx. 1 and A. Sx. 2: Alto Saxophone, marked *mp*.
- T. Sx.: Tenor Saxophone, marked *mp*.
- B. Sx.: Bass Saxophone, marked *mp*.

The second system includes:

- C. Tpt. 1, C. Tpt. 2, and C. Tpt. 3: Cornets, marked *mp*.
- Tr. 1, Tr. 2, Tr. 3, and Tr. 4: Trumpets, marked *mp*.
- Tbn. 1 and Tbn. 2: Trombones, marked *mp*.
- B. Tbn.: Baritone Trombone, marked *p*.
- Euph.: Euphonium, marked *p*.
- Tuba: Tuba, marked *p*.
- Timp.: Timpani, marked *p*.

Rehearsal marks 15 and 20 are present, along with a G.P. (Grave) section. Dynamics range from *pp* to *mp*.



Sieben Magnificat-Antiphonen: Mvt. I

This musical score is for the first movement of the Seven Magnificat-Antiphones. It is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The score is divided into two systems, each starting at measure 27. The first system includes parts for Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Contrabassoon, Alto Clarinet 1-4, Bass Clarinet, Cor Anglais, Saxophones (Alto, Tenor, Baritone), and Trombones 1-4. The second system includes parts for Trumpets 1-3, Horns 1-4, Trombones 1-2, Euphonium, Tuba, and Timpani. The tempo is marked 'Più Lento' and the dynamics range from *mp* (mezzo-piano) to *p* (piano). The score concludes with the initials 'G.P.'.

## II: O Adonai

الموسيقى  
3 Più mosso

The musical score is arranged in two systems. The first system includes Flute 1 and 2, Oboe, English Horn, Bassoon 1 and 2, Contrabassoon, Clarinet in A 1-4, Bass Clarinet, and Contrabass Clarinet. The second system includes Alto Sax 1 and 2, Tenor Sax, Baritone Sax, Trumpet in C 1-3, Horn in F 1-4, Trombone 1-2, Bass Trombone, Euphonium, Tuba, and Timpani. The score is in 3/4 time with a key signature of two sharps (F# and C#). It begins with a tempo marking of '3 Più mosso' and a rehearsal mark. Dynamics include *p*, *mp*, and *pp*. The Horn parts in F include 'Double Reeds' markings. The score concludes with a final rehearsal mark and the tempo marking '3 Più mosso'.

Sieben Magnificat-Antiphonen: Mvt. II

This musical score is for the second movement of 'Sieben Magnificat-Antiphonen'. It is written for a large ensemble and includes the following parts:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboe (Ob.)
- English Horn (E. Hn.)
- Bassoons 1 and 2 (Bsn. 1, Bsn. 2)
- Contrabassoon (C. Bn.)
- Clarinets 1, 2, 3, and 4 (A Cl. 1, A Cl. 2, A Cl. 3, A Cl. 4)
- Bass Clarinet (B. Cl.)
- Clarinet in C (Cb. Cl.)
- Saxophones 1 and 2 (A. Sx. 1, A. Sx. 2)
- Tenors (T. Sx.)
- Bass (B. Sx.)
- Trumpets 1, 2, and 3 (C Tpt. 1, C Tpt. 2, C Tpt. 3)
- Horns 1, 2, 3, and 4 (Hn. 1, Hn. 2, Hn. 3, Hn. 4)
- Trombones 1, 2, and Bass Trombone (Tbn. 1, Tbn. 2, B. Tbn.)
- Euphonium (Euph.)
- Tuba
- Timpani (Timp.)

The score is divided into two systems. The first system covers measures 8 to 13, and the second system covers measures 13 to 18. The key signature is one sharp (F#), and the time signature is 4/4. Dynamics such as *pp* (pianissimo) and *mp* (mezzo-piano) are indicated throughout the score.

Sieben Magnificat-Antiphonen: Mvt. II

Musical score for 'Sieben Magnificat-Antiphonen: Mvt. II'. The score is arranged in two systems of staves. The first system includes Flutes (Fl 1, Fl 2), Oboe (Ob.), English Horn (E. Hn.), Bassoons (Bsn 1, Bsn 2, C. Bn.), Clarinets (A. Cl. 1, A. Cl. 2, A. Cl. 3, A. Cl. 4), Bass Clarinet (B. Cl.), Cor Anglais (Cb. Cl.), Saxophones (A. Sax. 1, A. Sax. 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The second system includes Trumpets (C. Tpt. 1, C. Tpt. 2, C. Tpt. 3), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trombones (Tbn. 1, Tbn. 2, B. Tbn.), Euphonium (Euph.), Tuba, and Timpani (Timp.). The score features various musical notations including dynamics (p, pp, mp), articulation (accents, slurs), and performance instructions. A rehearsal mark [17] is present at the top of the first system and at the bottom of the Tuba staff in the second system.

Sieben Magnificat-Antiphonen: Mvt II

Musical score for 'Sieben Magnificat-Antiphonen: Mvt II'. The score is divided into two systems. The first system includes staves for Flute 1 & 2, Oboe, English Horn, Bassoon 1 & 2, Contrabassoon, Clarinet 1-4, Bass Clarinet, Cor Anglais, Saxophone 1 & 2, Tenor Saxophone, and Bass Saxophone. The second system includes staves for Trumpet 1-3, Horn 1-4, Trombone 1-2, Bass Trombone, Euphonium, Tuba, and Timpani. The score features various musical notations including notes, rests, dynamics (mf, p), and articulation marks. A rehearsal mark '23' is present at the beginning of the first system.

Sieben Magnificat-Antiphonen: Mvt. II

The image displays a page of a musical score for the second movement of 'Sieben Magnificat-Antiphonen'. The score is arranged in two systems of staves. The first system includes parts for Flute 1 and 2 (FL 1, FL 2), Oboe (Ob.), English Horn (E. Hn.), Bassoon 1 and 2 (Bsn 1, Bsn 2), Contrabassoon (C. Bn.), Clarinet 1-4 (ACl 1-4), Bass Clarinet (B. Cl.), Cor Anglais (Cb. Cl.), Saxophone 1 and 2 (A. Sx. 1, A. Sx. 2), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The second system includes parts for Trumpet 1-3 (CTpt 1-3), Horn 1-4 (Hn 1-4), Trombone 1-2 (Tbn 1, Tbn 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba, and Timpani (Timp.). The score is in 4/4 time with a key signature of two sharps (F# and C#). It begins at measure 29 and ends at measure 35. The tempo marking 'meno mosso' is indicated at the start and end of the section. Dynamics include *mf* (mezzo-forte), *ppp* (pianissimo), and *p* (piano). The brass sections (Bsn, C. Bn., A. Sx., T. Sx., B. Sx., Tbn, B. Tbn., Euph., Tuba) are marked with 'Low Brass' in the first system. The woodwinds (Fl, Ob., E. Hn., Cb. Cl.) are marked with 'p' in the second system.

### III: O Sproß aus Isais Wurzel

*Poco più mosso*  $\text{♩} = 84$

Flute 1 *mf*

Flute 2 *mf*

Oboe 1 *mf*

Oboe 2 *mf*

Bassoon 1 *mf*

Bassoon 2 *mf*

Contrabassoon *mf*

Clarinet in A1 *mf*

Clarinet in A2 *mf*

Clarinet in A3 Clarinet 1 *mf*

Clarinet in A4 Clarinet 2 *mf*

Bass Clarinet *mf*

Contrabass Clarinet *mf*

Alto Sax 1 *mf*

Alto Sax 2 *mf*

Tenor Sax *mf*

Baritone Sax *mf*

*Poco più mosso*  $\text{♩} = 84$

Trumpet in C1 *mf* *Con sord. (Harmon no stem)*

Trumpet in C2 *mf* *Con sord. (Harmon no stem)*

Flugelhorn *mf*

Horn in F1 *mf*

Horn in F2 *mf*

Horn in F3 *mf*

Horn in F4 *mf*

Trombone 1 *mf*

Trombone 2 *mf*

Bas Trombone *mf*

Euphonium *mf*

Tuba *mf*

*Poco più mosso*  $\text{♩} = 84$

Timpani *mf*

The image displays a page of a musical score for the third movement, 'III: O Sproß aus Isais Wurzel'. The score is arranged in a standard orchestral format with multiple staves for each instrument. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, Contrabassoon, Clarinet in A1 and A2, Clarinet in A3 (labeled Clarinet 1), Clarinet in A4 (labeled Clarinet 2), Bass Clarinet, and Contrabass Clarinet. The saxophone section includes Alto Sax 1 and 2, Tenor Sax, and Baritone Sax. The brass section includes Trumpet in C1 and C2, Flugelhorn, Horn in F1, F2, F3, and F4, Trombone 1 and 2, Bas Trombone, Euphonium, and Tuba. The percussion section includes Timpani. The score is marked 'Poco più mosso' with a tempo of 84 beats per minute. Dynamics are marked as mezzo-forte (mf) for most instruments. There are rehearsal marks (5) and performance instructions such as 'Con sord. (Harmon no stem)' for the trumpets. The page number 99 is centered at the bottom, and the website www.manaraa.com is in the bottom right corner.

Sieben Magnificat-Antiphonen: Mvt. III

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- FL 1 (Flute 1)
- FL 2 (Flute 2)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- Bsn. 1 (Bassoon 1)
- Bsn. 2 (Bassoon 2)
- C. Bn. (Contrabassoon)
- A. Cl. 1 (Alto Clarinet 1)
- A. Cl. 2 (Alto Clarinet 2)
- A. Cl. 3 (Alto Clarinet 3)
- A. Cl. 4 (Alto Clarinet 4)
- B. Cl. (Bass Clarinet)
- Cb. Cl. (Cello Clarinet)
- A. Sx. 1 (Alto Saxophone 1)
- A. Sx. 2 (Alto Saxophone 2)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- C. Tpt. 1 (Cornet 1)
- C. Tpt. 2 (Cornet 2)
- Flghn. (Flugelhorn)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Hn. 3 (Horn 3)
- Hn. 4 (Horn 4)
- Tbn. 1 (Tenor Trombone 1)
- Tbn. 2 (Tenor Trombone 2)
- B. Tbn. (Baritone Trombone)
- Euph. (Euphonium)
- Tuba
- Timp. (Timpani)

Rehearsal marks are present at measures 10 and 15. Performance instructions include *f* (forte) and *Con sord. (flammen no stem)* (with mutes, flammes no stem).



Sieben Magnificat-Antiphonen: Mvt. III

The musical score is arranged in two systems. The first system includes:

- FL 1 and FL 2 (Flutes)
- Ob. 1 and Ob. 2 (Oboes)
- Bsn. 1 and Bsn. 2 (Bassoons)
- C. Bn. (Clarinet Bass)
- A. Cl. 1, A. Cl. 2, and A. Cl. 3 (Alto Clarinets)
- A. Cl. 4 (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Cb. Cl. (Contrabass Clarinet)
- A. Sx. 1 and A. Sx. 2 (Alto Saxophones)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)

The second system includes:

- C. Tpt. 1 and C. Tpt. 2 (Cornet Trumpets)
- Flghn. (Flugelhorn)
- Hn. 1, Hn. 2, Hn. 3, and Hn. 4 (Horns)
- Tbn. 1 and Tbn. 2 (Tenor Trombones)
- B. Tbn. (Baritone Trombone)
- Euph. (Euphonium)
- Tuba
- Timp. (Timpani)

Rehearsal marks 19 and 22 are present. Performance instructions include *poco rall.* and *attacca*. Dynamics such as *ff* and *f* are indicated throughout the score.

# IV: O Schlüssel Davids

*meno mosso/marcato con forza*  $\text{♩} = 92$  G.P. 5

The score is arranged in two systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Contrabassoon, Clarinet in A 1-4, Bass Clarinet, Contrabass Clarinet, Alto Sax 1 & 2, Tenor Sax, and Baritone Sax. The second system includes Trumpet in C 1-3, Horn in F 1-4, Trombone 1 & 2, Bass Trombone, Euphonium, Tuba, and Timpani. The score is marked with *meno mosso/marcato con forza* and a tempo of  $\text{♩} = 92$ . It features a first ending bracketed with a '5' and a 'G.P.' (Grande Puntata) instruction. Dynamics include *ff* (fortissimo) and *f* (forte). The key signature is one sharp (F#) and the time signature is 3/4.

Sieben Magnificat-Antiphonen: Mvt. IV

This page contains a musical score for the fourth movement of 'Sieben Magnificat-Antiphonen'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Bassoons 1 and 2 (Bsn. 1, Bsn. 2)
- Contrabassoon (C. Bn.)
- Clarinets 1, 2, 3, and 4 (ACL 1, ACL 2, ACL 3, ACL 4)
- Bass Clarinet (B. Cl.)
- Clarinet in C (Cb. Cl.)
- Saxophones 1 and 2 (A. Sx. 1, A. Sx. 2)
- Tenors 1 and 2 (T. Sx. 1, T. Sx. 2)
- Bass Saxophone (B. Sx.)
- Trumpets 1, 2, and 3 (C. Tpt. 1, C. Tpt. 2, C. Tpt. 3)
- Horns 1, 2, 3, and 4 (Hn. 1, Hn. 2, Hn. 3, Hn. 4)
- Timpani 1 and 2 (Tbn. 1, Tbn. 2)
- Bass Trombone (B. Tbn.)
- Euphonium (Euph.)
- Tuba (Tuba)
- Tam-tam (Timp.)

The score features various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *mf*, *ff*). There are also some performance instructions like *rit.* and *rit. a.* (ritardando allargando). A small square box with the number '9' is present in the upper right area of the score, likely indicating a rehearsal mark.

Sieben Magnificat-Antiphonen: Mvt. IV

The musical score is arranged in two systems. The first system includes:

- FL 1 and FL 2 (Flutes)
- Ob. 1 and Ob. 2 (Oboes)
- Bsn 1 and Bsn 2 (Bassoons)
- C. Bn. (Clarinet in B)
- ACL 1, ACL 2, and ACL 3 (Alto Clarinets)
- ACL 4 (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Ch. Cl. (Chlorinet)
- A. Sx. 1 and A. Sx. 2 (Alto Saxophones)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)

The second system includes:

- C. Tpt. 1, C. Tpt. 2, and C. Tpt. 3 (Cornet Trumpets)
- Hn. 1, Hn. 2, Hn. 3, and Hn. 4 (Horns)
- Trn. 1 and Trn. 2 (Trumpets)
- B. Trn. (Baritone Trumpet)
- Euph. (Euphonium)
- Tuba
- Timp. (Timpani)

Each staff begins with a 'G.P.' (Grave) marking and a first ending bracket. The score is written in 4/4 time with a key signature of one sharp (F#).

Sieben Magnificat-Antiphonen: Mvt. IV

The musical score is a grand staff for 30 instruments. The instruments are listed on the left side of the page: Fl 1, Fl 2, Ob 1, Ob 2, Bsn 1, Bsn 2, C. Bsn., ACl 1, ACl 2, ACl 3, ACl 4, B. Cl., Ch. Cl., A. Sax 1, A. Sax 2, T. Sax., B. Sax., C. Tpt 1, C. Tpt 2, C. Tpt 3, Hn 1, Hn 2, Hn 3, Hn 4, Tbn 1, Tbn 2, B. Tbn., Euph., Tuba, and Timp. The score is written in a grand staff format with 30 staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as 'ff' and '20'. The score is arranged in a grand staff format with 30 staves. The instruments listed on the left are: Fl 1, Fl 2, Ob 1, Ob 2, Bsn 1, Bsn 2, C. Bsn., ACl 1, ACl 2, ACl 3, ACl 4, B. Cl., Ch. Cl., A. Sax 1, A. Sax 2, T. Sax., B. Sax., C. Tpt 1, C. Tpt 2, C. Tpt 3, Hn 1, Hn 2, Hn 3, Hn 4, Tbn 1, Tbn 2, B. Tbn., Euph., Tuba, and Timp. The score is written in a grand staff format with 30 staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as 'ff' and '20'.

Sieben Magnificat-Antiphonen: Mvt. IV

FL 1  
FL 2  
Ob. 1  
Ob. 2  
Bsn 1  
Bsn 2  
C. Bn.  
ACl 1  
ACl 2  
ACl 3  
ACl 4  
B. Cl.  
Cb. Cl.  
A. Sx. 1  
A. Sx. 2  
T. Sx.  
B. Sx.  
C. Tpt. 1  
C. Tpt. 2  
C. Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tuba  
Timp.

Sieben Magnificat-Antiphonen: Mvt. IV

The musical score is arranged in two systems. The first system includes parts for Flute 1 and 2 (Fl. 1, Fl. 2), Oboe 1 and 2 (Ob. 1, Ob. 2), Bassoon 1 and 2 (Bsn. 1, Bsn. 2), Contrabassoon (C. Bn.), Alto Clarinet 1, 2, and 3 (A. Cl. 1, A. Cl. 2, A. Cl. 3), Bass Clarinet (B. Cl.), Clarinet in C (Cb. Cl.), Alto Saxophone 1 and 2 (A. Sx. 1, A. Sx. 2), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.). The second system includes parts for Trumpet 1, 2, and 3 (C. Tpt. 1, C. Tpt. 2, C. Tpt. 3), Horn 1, 2, 3, and 4 (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trombone 1 and 2 (Tbn. 1, Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba, and Timpani (Timp.). The score is written in 3/4 time with a key signature of one sharp (F#). It features various musical notations including notes, rests, and dynamic markings such as *mf* and *f*. Rehearsal marks are present at measures 36 and 37.

Sieben Magnificat-Antiphonen: Mvt. IV

The musical score is arranged in two systems. The first system includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1-4, Bass Clarinet, Saxophones 1 & 2, Tenor Saxophone, and Baritone Saxophone) and strings (Violins 1-4, Violas, Cellos, and Double Basses). The second system includes Percussion (Cymbals 1 & 2, Tom-toms 1 & 2, Bass Drum, Snare Drum, and Tuba) and Timpani. The score is marked with a tempo of *rit.* and includes dynamic markings such as *mf*, *f*, and *ff*. The piece concludes with a *rit.* marking and a *ritornello* section. The score is divided into sections by repeat signs and includes performance instructions like *G.P.* and *G.P. ritornello*.



# V: O Morgenstern

*Dolce*  $\text{♩} = 56$  G.P. [5]

The score is arranged in two systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Contrabassoon, Clarinet in A1, A2, A3, A4, Bass Clarinet, Contrabass Clarinet, Alto Sax 1 & 2, Tenor Sax, and Baritone Sax. The second system includes Trumpet in C 1, 2, & 3, Horn in F 1, 2, 3, & 4, Trombone 1 & 2, Bass Trombone, Euphonium, Tuba, and Timpani. The music is in 3/4 time with a key signature of one flat. Dynamics include *ppp*, *poco*, and *p*. The score includes various musical notations such as notes, rests, and articulation marks.

Sieben Magnificat-Antiphonen: Mvt. V

The musical score is arranged in two systems. The first system includes woodwinds and strings, while the second system includes brass instruments and percussion. The score is marked with 'G.P.' (Grave) and includes measures 10 and 16. Dynamics range from *p* (piano) to *pp* (pianissimo). The 'rcco' marking indicates a *ritardando* section. The score is written for various instruments including Flutes (FL 1, 2), Oboes (Ob. 1, 2), Bassoons (Bsn. 1, 2, C. Bn.), Clarinets (A. Cl. 1-4, B. Cl., Eb. Cl.), Saxophones (A. Sx. 1-2, T. Sx., B. Sx.), Trumpets (C. Tpt. 1-3), Horns (Hn. 1-4), Trombones (Tbn. 1-3), Euphonium (Euph.), Tuba, and Timpani (Timp.).

Sieben Magnificat-Antiphonen: Mvt. V

G.F. 21 Faint, ghostly sound (eva if possible) 25 Loco with normal sound

FL 1  
FL 2  
Ob. 1  
Ob. 2  
Bsn. 1  
Bsn. 2  
C. Bn.  
A. Cl. 1  
A. Cl. 2  
A. Cl. 3  
A. Cl. 4  
B. Cl.  
Cb. Cl.  
A. Sx. 1  
A. Sx. 2  
T. Sx.  
B. Sx.  
C. Tpt. 1  
C. Tpt. 2  
C. Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tuba  
Timp.

G.F. 21 25

*p* Faint, ghostly sound  
*pp*  
*f* Loco with normal sound

Sieben Magnificat-Antiphonen: Mvt. V

This musical score is for the fifth movement of the Seven Magnificat Antiphones. It is a full orchestral score with the following instruments and parts:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Bassoons 1 and 2 (Bsn. 1, Bsn. 2)
- Contrabassoon (C. Bn.)
- Clarinets 1, 2, and 3 (A. Cl. 1, A. Cl. 2, A. Cl. 3)
- Clarinet 4 (A. Cl. 4)
- Bass Clarinet (B. Cl.)
- Contrabass Clarinet (Cb. Cl.)
- Saxophones 1 and 2 (A. Sx. 1, A. Sx. 2)
- Tenor Saxophone (T. Sx.)
- Bass Saxophone (B. Sx.)
- Trumpets 1, 2, and 3 (C. Tpt. 1, C. Tpt. 2, C. Tpt. 3)
- Horns 1, 2, 3, and 4 (Hn. 1, Hn. 2, Hn. 3, Hn. 4)
- Trombones 1, 2, and Bass Trombone (Tbn. 1, Tbn. 2, B. Tbn.)
- Euphonium (Euph.)
- Tuba
- Timpani (Timp.)

The score is divided into two systems. The first system covers measures 1 through 30, and the second system covers measures 31 through 60. A repeat sign with first and second endings is present at measure 30. Dynamics include *ppp* (pianissimo) and *ppp* *normal sound*. Performance instructions include *Soloistic* for the oboe and *normal sound* for the flute.

# VI: O König aller Völker

Urgent and Driving  $\text{♩} = 112$  [6]

The score is divided into three systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Contrabassoon, Clarinet in A 1-4, Bass Clarinet, Contrabass Clarinet, Alto Sax 1 & 2, Tenor Sax, and Baritone Sax. The second system includes Trumpet in C 1-3, Horn in F 1-4, Trombone 1 & 2, Bass Trombone, Euphonium, and Tuba. The third system includes Timpani. Dynamics range from *pp* to *mp*. A rehearsal mark [6] is present at the beginning of each system.

Flute 1 *pp*

Flute 2 *pp*

Oboe 1 *pp*

Oboe 2 *pp*

Bassoon 1

Bassoon 2

Contrabassoon

Clarinet in A 1 *pp*

Clarinet in A 2 *pp*

Clarinet in A 3 *pp*

Clarinet in A 4 *pp*

Bass Clarinet

Contrabass Clarinet

Alto Sax 1 *pp*

Alto Sax 2 *pp*

Tenor Sax *pp*

Baritone Sax

Trumpet in C 1 *f*

Trumpet in C 2 *f*

Trumpet in C 3 *f*

Horn in F 1 *p*

Horn in F 2 *p*

Horn in F 3 *p*

Horn in F 4 *p*

Trombone 1 *pp*

Trombone 2 *pp*

Bass Trombone *p*

Euphonium *pp*

Tuba *p*

Timpani *p* *mp* *mp*

Urgent and Driving  $\text{♩} = 112$  [6]

Sieben Magnificat-Antiphonen: Mvt. VI

This musical score is for the sixth movement of the 'Seven Magnificat Antiphones'. It is a large-scale orchestral work featuring a variety of instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Contrabassoon, Clarinets 1 through 4, Bass Clarinet, Cor Anglais, Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The string section consists of Trumpets 1 through 3, Horns 1 through 4, Trombones 1 through 2, Baritone Trombone, Euphonium, and Tuba. The percussion section includes Timpani. The score is written in 4/4 time and features dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). There are three rehearsal marks labeled '13' at the top of the woodwind section, the beginning of the brass section, and at the end of the percussion section. The woodwind parts have some specific articulation markings like *div* and *pp*.

Sieben Magnificat-Antiphonen: Mvt. VI

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Ba.

A. Cl. 1

A. Cl. 2

A. Cl. 3

A. Cl. 4

B. Cl.

Eb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Trmp.

17

21

17

21

ff

Sieben Magnificat-Antiphonen: Mvt. VI

The musical score is divided into two systems. The first system includes the following instruments: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bm. 1), Bassoon 2 (Bm. 2), Contrabassoon (C. Ba.), Clarinet 1 (A. Cl. 1), Clarinet 2 (A. Cl. 2), Clarinet 3 (A. Cl. 3), Clarinet 4 (A. Cl. 4), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Saxophone 1 (A. Sx. 1), Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The second system includes: Trumpet 1 (C. Tpt. 1), Trumpet 2 (C. Tpt. 2), Trumpet 3 (C. Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba, and Timpani (Timp.). The score includes various dynamics such as *ff* (fortissimo) and *p* (piano), and performance markings like *poco*. There are also rehearsal marks labeled '24' and '27'.



# VII: O Immanuel

*Sempre Tenuto*  $\text{♩} = 66$  3 6

Flute 1 *Solo* *mf*

Flute 2

Oboe 1

Oboe 2

Bassoon 1 *mp* *mf*

Bassoon 2

Contrabassoon

Clarinet in A 1 *p* *mp* *mf*

Clarinet in A 2 *p* *mp* *mf*

Clarinet in A 3 *p* *mp* *mf*

Clarinet in A 4 *p* *mp* *mf*

Bas Clarinet *p* *mp*

Contrabas Clarinet

Alto Sax 1

Alto Sax 2

Tenor Sax

Baritone Sax

*Sempre Tenuto*  $\text{♩} = 66$  3 6

Trumpet in C 1 *Solo* *p* *mp* *mf*

Trumpet in C 2

Trumpet in C 3

Horn in F 1 *p* *mp* *mf*

Horn in F 2 *p* *mp* *mf*

Horn in F 3

Horn in F 4

Trombone 1

Trombone 2

Bas Trombone

Euphonium *p* *mp* *mf*

Tuba

*Sempre Tenuto*  $\text{♩} = 66$  3 6

Timpani

Sieben Magnificat-Antiphonen: Mvt. VII

Musical score for Sieben Magnificat-Antiphonen: Mvt. VII, measures 10-13. The score is arranged in two systems. The first system includes parts for Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, Contrabassoon, Clarinet in A 1-4, Bass Clarinet, Contrabass Clarinet, Saxophone in A 1-2, Tenor Saxophone, and Bass Saxophone. The second system includes parts for Trumpet 1-3, Horn 1-4, Trombone 1-2, Bass Trombone, Euphonium, Tuba, and Timpani. The score features various musical notations including notes, rests, and dynamic markings such as *f* and *ff*. Measure numbers 10 and 13 are indicated at the top of the score.

Sieben Magnificat-Antiphonen: Mvt. VII

Fl. 1 *rall.* *Festivo*  $\text{♩}=100$  *ff* *poco* *G.P.*

Fl. 2 *ff* *poco*

Ob. 1 *ff* *poco*

Ob. 2 *ff* *poco*

Bm. 1 *ff* *poco*

Bm. 2 *ff* *poco*

C. Ba. *ff* *poco*

A. Cl. 1 *ff* *poco*

A. Cl. 2 *ff* *poco*

A. Cl. 3 *ff* *poco*

A. Cl. 4 *ff* *poco*

B. Cl. *ff* *poco*

Cb. Cl. *ff* *poco*

A. Sx. 1 *ff* *poco*

A. Sx. 2 *ff* *poco*

T. Sx. *ff* *poco*

B. Sx. *ff* *poco*

C. Tpt. 1 *rall.* *Festivo*  $\text{♩}=100$  *ff* *poco* *G.P.*

C. Tpt. 2 *ff* *poco*

C. Tpt. 3 *ff* *poco*

Hn. 1 *ff* *poco*

Hn. 2 *ff* *poco*

Hn. 3 *ff* *poco*

Hn. 4 *ff* *poco*

Tbn. 1 *ff* *poco*

Tbn. 2 *ff* *poco*

B. Tbn. *ff* *poco*

Euph. *ff* *poco*

Tuba *ff* *poco*

Timp. *rall.* *Festivo*  $\text{♩}=100$  *ff* *poco* *G.P.*

Sieben Magnificat-Antiphonen: Mvt. VII

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bm. 1  
Bm. 2  
C. Ba.  
A. Cl. 1  
A. Cl. 2  
A. Cl. 3  
A. Cl. 4  
B. Cl.  
Eb. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
C. Tpt. 1  
C. Tpt. 2  
C. Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tuba  
Timp.

22 23 28 G.P. 28

*poco*  
*regal*

Sieben Magnificat-Antiphonen: Mvt. VII

This page contains a detailed musical score for the seventh movement of the 'Seven Magnificat Antiphones'. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left include:

- Flutes (Fl. 1, Fl. 2)
- Oboes (Ob. 1, Ob. 2)
- Bassoons (Bm. 1, Bm. 2)
- Contrabassoon (C. Ba.)
- Clarinets (A Cl. 1, A Cl. 2, A Cl. 3, A Cl. 4)
- Bass Clarinet (B. Cl.)
- Contrabass Clarinet (Cb. Cl.)
- Saxophones (A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.)
- Trumpets (C. Tpt. 1, C. Tpt. 2, C. Tpt. 3)
- Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4)
- Trombones (Tbn. 1, Tbn. 2, B. Tbn.)
- Euphonium (Euph.)
- Timpani (Tuba)
- Trumpet (Timp.)

The score includes various musical notations such as notes, rests, dynamics, and articulation marks. There are two rehearsal marks, labeled '32' and '33', indicating specific points in the music. The page is numbered '121' at the bottom center.

Sieben Magnificat-Antiphonen: Mvt. VII

36 Più tranquillo G.P. 39

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bm. 1  
Bm. 2  
C. Ba.  
A. Cl. 1  
A. Cl. 2  
A. Cl. 3  
A. Cl. 4  
B. Cl.  
Cb. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
C. Tpt. 1  
C. Tpt. 2  
C. Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tuba  
Trop.

36 Più tranquillo G.P. 39

Sieben Magnificat-Antiphonen: Mvt. VII

This musical score is for the seventh movement of the 'Seven Magnificat Antiphones'. It is written for a large symphony orchestra and includes a Grand Piano (G.P.). The score is divided into two systems, each starting at measure 43 and ending at measure 48. The instruments listed are:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Bassoons 1 and 2 (Bsn. 1, Bsn. 2)
- Contrabassoon (C. Ba.)
- Clarinets in C 1, 2, 3, and 4 (A. Cl. 1, A. Cl. 2, A. Cl. 3, A. Cl. 4)
- Bass Clarinet (B. Cl.)
- Contrabass Clarinet (Cb. Cl.)
- Saxophones in A 1 and 2 (A. Sax. 1, A. Sax. 2)
- Saxophones in Tenor and Baritone (T. Sax., B. Sax.)
- Trumpets 1, 2, and 3 (C. Tpt. 1, C. Tpt. 2, C. Tpt. 3)
- Horns 1, 2, 3, and 4 (Hn. 1, Hn. 2, Hn. 3, Hn. 4)
- Trombones 1 and 2 (Tbn. 1, Tbn. 2)
- Bass Trombone (B. Tbn.)
- Euphonium (Euph.)
- Tuba
- Trumpet (T. Trp.)

The score includes various dynamic markings such as *pp* (pianissimo), *p* (piano), and *f* (forte). It also features performance instructions like 'G.P.' (Grand Piano) and 'Optim.' (Optimando). The key signature is one sharp (F#) and the time signature is common time (C).

Sieben Magnificat-Antiphonen: Mvt. VII

52 G.P.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C. Ba.

A Cl. 1

A Cl. 2

A Cl. 3

A Cl. 4

B. Cl.

Eb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

52 G.P.

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

52 G.P.

Timp.



## APPENDIX B – TRANSCRIPTION COMPARISON CHART

The following chart provides a description of changes and decisions made in the transcription process regarding dynamics, stylistic and expressive markings, and any change in voice leading from the original along with a brief justification. Further, for each item this chart provides a comparison of the wind ensemble transcription, the original choral work *Sieben Magnificat-Antiphonen*, and the transcription for strings *Greater Antiphons*.

Wind Ensemble Transcription	Original Choral Version	<i>Greater Antiphones</i>	Justification
<b>Movement I: O Weisheit</b>			
Measures 1-2 dynamic shaping	Measures 1-2 no dynamic shaping	Measures 1-2 dynamic shaping	Dynamic shaping follows the shaping implicit in the vowels of the text, and closely mirrors the shaping of <i>Greater Antiphones</i> .
Measures 4-7 dynamic shaping	Measures 4-9 no dynamic shaping	Measures 4-7 dynamic shaping	Dynamic shaping follows the natural shaping of the line and closely mirrors the shaping of <i>Greater Antiphones</i> .
Measures 9-13 dynamic shaping	Measures 11-19 no dynamic shaping	Measures 8-12 dynamic shaping	Dynamic shaping follows the natural shaping of the line and closely mirrors the shaping of <i>Greater Antiphones</i> .
<b>Movement II: O Adonai</b>			
Measure 2 slur added	Measure 2 na-i of Adonai	Measure 2 no articulation	Slur added to mirror the connection of the vowels ah-i present in the word Adonai.
Pickup to Measures 8-12 Bassoon 2 jumps from F at the bottom of the staff to F in the staff. This is a part writing change, but it allows the proper octave to sound. The bassoon is moving from the Bass 2 part to the Tenor 2 part and returning to the Bass two part in measure 13.			
Measure 17 <i>mp</i>	Measure 27 <i>mp (mf)</i>	Measure 20 <i>mp</i>	In the original choral work, this is marked as <i>mp</i> with <i>mf</i> in parenthesis. Instead of writing a louder dynamic, I chose to add instruments and leave the dynamic the same.
Measure 14 crescendo on beats 2-4	Measures 23-25 no dynamic change	Measure 16 crescendo on beats 2-4	The crescendo from <i>Greater Antiphones</i> is included to show Pärt's phrasing and the emphasis on the word Gesetz.
Measure 29 crescendo added	Measures 45-48 no crescendo	Measure 32 crescendo	The crescendo from <i>Greater Antiphones</i> is included to show Pärt's phrasing and to aid in the phrasing implied by the text.
<b>Movement III: O Sproß aus Isais Wurzel</b>			
Measure 2-4 crescendo	Measure 2-4 crescendo	Measure 1-2 no dynamic change	The original dynamic shaping was used rather than the shaping from <i>Greater Antiphones</i> .
Measure 3, beat 3-Measure 4 decrescendo 6 beats	Measure 5 beat 3-Measure 6 decrescendo 6 beats	Measure 4 decrescendo 3 beats	The original dynamic shaping was used rather than the shaping from <i>Greater Antiphones</i> .

Measure 7, beats 2 and 3 crescendo	Measure 10-11 no dynamic change	Measure 7, beats 2 and 3 crescendo	Pärt's dynamic shaping from <i>Greater Antiphons</i> was used in order to mirror the opening of the vowel shape in the text.
Measure 9, beat 4 decrescendo	Measure 13 no dynamic change	Measure 9, beat 3 decrescendo	Pärt's dynamic shaping from <i>Greater Antiphons</i> was used in order to mirror the closing of the vowel shape to a voiced consonant in the text.
Measure 12 whole note, half note, half note	Measure 18-19 whole note, half note, half note	Measure 12 half note, half note, half note	The original rhythm was used rather than the rhythm from <i>Greater Antiphons</i> .
Measure 19 half note, half note, half note	Measure 28-30 half note, half note, half note	Measure 19 whole note, half note	The original rhythm was used rather than the rhythm from <i>Greater Antiphons</i> .
Measure 22 <i>ff</i>	Measure 34 <i>poco f</i>	Measure 22 <i>ff</i>	The dynamics from <i>Greater Antiphons</i> were used for balance purposes, as well as terminology clarification.
Measure 23 no dynamic change	Measure 35 no dynamic change	Measure 23 crescendo	Because the rhythmic structure is different in <i>Greater Antiphons</i> , the dynamic structure also differs. The structure of the original is used.
Measure 23 whole note, half note, half note	Measure 36-37 whole note, half note, half note	Measure 24 dotted half note, quarter note, half note	The original rhythm was kept. However, this section needed to be rebarred. Measures 35-38 were rebarred from measures of 1-3-1-3 to two bars of 4.
Measure 24 crescendo last 4 counts	Measure 37-38 crescendo last 4 counts	Measure 25 crescendo last 2 counts	Because the rhythmic structure is different in <i>Greater Antiphons</i> , the dynamic structure also differs. The structure of the original is used.
<b>Movement IV: O Schlüssel Davids</b>			
Measure 3 crescendo	Measure 3 no dynamics	Measure 3 crescendo	Pärt's dynamic shaping from <i>Greater Antiphons</i> was used.
Measure 7 crescendo	Measure 8 no dynamics	Measure 7 crescendo	Pärt's dynamic shaping from <i>Greater Antiphons</i> was used.
Measure 9 crescendo	Measure 11 no dynamics	Measure 9 crescendo	Pärt's dynamic shaping from <i>Greater Antiphons</i> was used.
Measures 13 3/2 Measure	Measures 17 3/2 Measure	Measures 13 4/2 Measure	The original length of this grand pause measure was retained.

Measure 14 crescendo	Measure 18-19 no dynamics	Measure 14 crescendo	Pärt's dynamic shaping from <i>Greater Antiphons</i> was used.
Measures 21 4/2 Measure	Measures 31-32 3/2 Measure + 1/2 Measure	Measures 21 5/2 Measure	The rhythm of the original was preserved and the extra note present in <i>Greater Antiphons</i> was excluded. The two original measures (3/2 + 1/2) were combined in a similar manner seen in <i>Greater Antiphons</i> to form a 4/2 measure.
Measure 26 crescendo	Measure 40 no dynamics	Measure 26 crescendo	Pärt's dynamic shaping from <i>Greater Antiphons</i> was used.
Measures 29 4/2 Measure	Measures 45-46 3/2 Measure + 1/2 Measure	Measures 29 5/2 Measure	The rhythm of the original was preserved and the extra note present in <i>Greater Antiphons</i> was excluded. The two original measures (3/2 + 1/2) were combined in a similar manner seen in <i>Greater Antiphons</i> to form a 4/2 measure.
Measure 34 crescendo	Measure 54 no dynamics	Measure 34 crescendo	Pärt's dynamic shaping from <i>Greater Antiphons</i> was used.
Measures 37 4/2 Measure	Measures 59-60 3/2 Measure + 1/2 Measure	Measures 37 5/2 Measure	The rhythm of the original was preserved and the extra note present in <i>Greater Antiphons</i> was excluded. The two original measures (3/2 + 1/2) were combined in a similar manner seen in <i>Greater Antiphons</i> to form a 4/2 measure.
Measure 38 rallentando	Measure 61-67 rallentando	Measure 38 no tempo alteration	The rallentando from the original choral work is included as it mirrors and accents the decent in pitch present in this movement and, in particular, the finality of this phrase.
Measure 42 crescendo	Measure 68 no dynamics	Measure 42 crescendo	Pärt's dynamic shaping from <i>Greater Antiphons</i> was used.
Measures 43-44 two measures of a grand pause	No additional measures	Measure 43-44 two measures of a grand pause	I chose to use the grand pause and <i>attacca</i> from <i>Greater Antiphons</i> in order to preserve Pärt's intent in how transitions are handled.
<b>Movement V: O Morgenstern</b>			
Measure 1-2 <i>pp</i> poco crescendo-decrescendo <i>p</i>	Measure 1-2 <i>pp</i>	Measure 1-2 <i>pp</i> poco crescendo-decrescendo <i>p</i>	Pärt's dynamic shaping from <i>Greater Antiphons</i> was used.

Measure 2 The b natural in horn 1 does not mirror the original soprano voice. This change was for one note to be in unison with the 2 horn/alto.			This revoicing is made for considerations in range and color.
Measure 3 decrescendo on count 3	Measure 2 no change from <i>pp</i> in measure 1	Measure 3 decrescendo on count 3	Pärt's dynamic shaping from <i>Greater Antiphons</i> was used in order to mirror the decrescendo implicit in the closing vowels of <i>Morgenstern</i> .
Measures 5-6 mixture of <i>pp</i> and <i>p</i> with decrescendo in measure 6 for brass	Measures 4-5 no change from <i>pp</i> in measure 1	Measure 5 <i>pp</i>	A mixture of <i>pp</i> and <i>p</i> is used to achieve the desired balance of the instrumental colors used. Furthermore, the decrescendo in measure 6 in the trumpets and 1 <sup>st</sup> and 2 <sup>nd</sup> horns is added to facilitate a seamless dynamic transfer to the woodwinds.
Measures 6-8 crescendo to from measure 6 beat 2 to measure 7 beat 2 and decrescendo from measure 7 beat 3 through measure 8	Measures 6-7 crescendo to from measure 6 beat 2 through the measure and decrescendo through measure 7	Measures 5-9 crescendo on beat 1 of measure 6 and decrescendo from measure 8 beat 3 through beat 1 of measure 9	The dynamic shaping present in the original choral work is used. The dynamic shaping in <i>Greater Antiphons</i> is a departure in shape from the original.
Measures 10-14 <i>p</i>	Measures 9-12 No dynamic change from <i>pp</i>	Measures 10-15 <i>pp</i>	Dynamics upped from <i>pp</i> to <i>p</i> for balance and color purposes.
Measure 16 <i>p</i>	Measure 17 beat 2 no dynamic change	Measure 18 no dynamic change	The new dynamics at measure 18 in the clarinet parts are added to facilitate the entrance.
Measure 16 <i>pp</i>	Measures 9 no change from <i>pp</i> in measure 1	Measure 16 <i>p</i>	The dynamics from the original choral work are used.
Measures 17-19 crescendo on beat 3 of measure 17 to beat 1 of measure 18, and decrescendo through all of measure 19	Measure 17 crescendo on beat 1 to beat 2 and decrescendo on beats 4 through 6	Measures 17-19 crescendo on beats 2 and 3 of measure 17 and decrescendo on beat 3 of measure 18 through beat 1 of measure 19	The dynamics from the original choral work are used. This dynamic shaping is more reflective of the shape and line of the text. Furthermore, the rhythm in <i>Greater Antiphons</i> has been changed.
Measures 21-25 The flute parts are 8va above the original line.			This octave displacement is both to provide a lightness in timbre and to mirror the string overtone effects added by Pärt in <i>Greater Antiphons</i> .
Measures 21-25 <i>pp</i>	Measures 19-23 no change from <i>pp</i> in measure 1	Measures 21-24 <i>p</i>	The dynamics are changed from the original in order to hear the flute timbre change.

Measure 21 <i>p</i>	Measures 19 no change from <i>pp</i> in measure 1	Measure 21 <i>p</i>	The dynamics from <i>Greater Antiphons</i> are used to provide a slight dynamic contrast with both the sections preceding and following this phrase. This is implicit in the voicing of the original choral work and is both written out and orchestrated to cause this effect in <i>Greater Antiphons</i> . Furthermore, this section functions as an overall climax to the movement, while also beginning a larger scale decrescendo to the word <i>todes</i> (death) in the next phrase.
Measure 21 crescendo	Measures 19 no dynamic change	Measure 21 no dynamic change	The crescendo is added to notate the dynamic change implicit in the text of the original choral work.
Measures 24 decrescendo on beats 1 and 2	Measures 19 no dynamic change	Measure 24 decrescendo on beat 1	The decrescendo is added to notate the dynamic change implicit in the text of the original choral work. Further, this decrescendo exists in <i>Greater Antiphons</i> . This is achieved by the closing of the vowel shape from <i>ster</i> to <i>nis</i> .
Measure 25 The horn 1 voicing does not follow part writing of the soprano exactly. The first two notes are soprano and the rest is alto.			This revoicing is made for considerations in range, color, and balance.
Measure 25 The trumpet 3 voicing does not follow part writing of the tenor exactly. The first two notes are tenor and the rest is bass.			This revoicing is made for considerations in range, color, and balance.
Measure 25 The Euphonium voicing does not follow writing of the tenor exactly. The first two notes are bass and the rest is tenor.			This revoicing is made for considerations in range, color, and balance.
Measure 34 one measures of grand pause	No additional measures	Measure 34 one measure of grand pause	I chose to use the grand pause and <i>attacca</i> from <i>Greater Antiphons</i> in order to preserve Pärt's intent in how transitions are handled.
<b>Movement VI: O König aller Völker</b>			
Measure 1 quarter note = 112	Measure 1 quarter note = 120	Measure 1 quarter note = 112	The tempo notation in <i>Greater Antiphons</i> is used in order to keep the tempi of the last three movements consistent.

Measure 5 dynamic placement	Measure 9 dynamic placement	Measure 5 dynamic placement	The piano dynamic is used in all three versions. In the original choral work the p is marked on the downbeat of measure 9. In <i>Greater Antiphons</i> it is marked on the downbeat of measure 5. This is beat later than in the original choral work. The dynamics from <i>Greater Antiphons</i> are used in order to not over emphasize the already accented registrational change in the low brass.
Measures 13-15 soprano crescendo and decrescendo	Measures 13-16 no dynamic change	Measures 13-15 no dynamic change	A crescendo and decrescendo is added to accent the rise and fall of the line and to bring out the natural opening and closing of the vowel shape from the original text.
Measure 27 (beat 4) The tenor saxophone switches from the alto part it is playing prior to beat 4 to the tenor 1 voice.			This revoicing is intended to provide additional reinforcement on the last iteration of the alto line in measures 25-27, while returning to the final statement of the tenor part.
<b>Movement VII: O Immanuel</b>			
Measure 1 half note = 56	Measure 1 quarter note = quarter note	Measure 1 quarter note = 112	The tempo notation in <i>Greater Antiphons</i> is used and modified for clarity.
Measure 16 Festivo half note = 100	Measure 15 no stylistic notation quarter note = half note	Measure 16 Festivo half note = 100	Pärt's stylistic marking and tempo markings from <i>Greater Antiphons</i> are used in order to accurately preserve Pärt's musical intent, and to clarify and preserve the tempo relationships.
Measures 28-30 soprano rhythm	Measures 33-37 soprano rhythm	Measures 28-30 soprano rhythm	The soprano parts from <i>Greater Antiphons</i> are used instead of the original rhythm to provide contrast and enhance the style.
Measures 32-36 bass rhythm	Measures 39-44 bass rhythm	Measures 31-35 bass rhythm	The bass parts from <i>Greater Antiphons</i> are used instead of the original rhythm to provide contrast and enhance the style.
Measure 36 Più tranquillo <i>pp</i>	Measure 46 no stylistic notation <i>pp</i>	Measure 36 Più tranquillo <i>mp</i>	Pärt's stylistic marking from <i>Greater Antiphons</i> is used and the original dynamic is retained.
Measure 36 double bar	Measure 46 no double bar	Measure 36 no double bar	The double bar is added to help delineate the form

Measure 47 <i>p</i>	Measures 61-62 No change from <i>pp</i> in measure 46	Measure 36 No change from <i>mp</i> in measure 46	Since this section is brass only, the dynamic is changed to facilitate balance with surrounding parts.
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## APPENDIX C – PERMISSION TO ARRANGE

The following is a copy of the signed permission to arrange contract between Universal Edition and the transcriber Jay Sconyers for *Sieben Magnificat-Antiphonen*.



## Agreement

between **Sconyers Jay**  
200 Atrium Way, Apt. 2206  
Columbia SC, 29223 USA  
(hereinafter referred to as arranger)

and **Universal Edition AG Wien**  
Bösendorferstrasse 12, A-1010 Wien  
(hereinafter referred to as UE)


1) UE gives the arranger the non-exclusive right to arrange the following music (hereinafter referred to as arrangement):

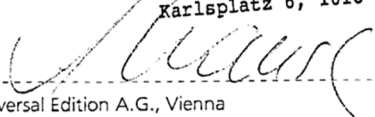
Title: **7 Magnificat-Antiphonen**  
Composer: **Pärt Arvo (\*1935)**

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## APPENDIX D – RECITALS

University of South Carolina

School of Music

JULIAN HARTRIDGE SCONYERS III, conductor

in

### GRADUATE COMPILATION RECITAL

*Konzertmusik für Blasorchester*

Paul Hindemith  
(1895-1963)

I. Konzertante Overture

II. Sechs Variationen über das Lied "Prinz Eugen, der edle Ritter"

III. Marsch

*Flourishes and Meditations on a Renaissance Theme*

Michael Gandolfi  
(b. 1956)

*University of South Carolina Wind Ensemble*

*Pas Redoublé*

Camille Saint-Saëns  
trans. Arthur Frackenpohl  
(1835-1921)

*Songs Without Words*

Charles Rochester Young  
(b. 1965)

I. With Strong Conviction

II. Contemplative

III. Tempo rubato, with fondness

*University of South Carolina Symphonic Winds*

Mr. Sconyers is a student of Dr. Scott Weiss. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.

University of South Carolina

School of Music

JULIAN H. SCONYERS III, conductor

In

GRADUATE CONDUCTING RECITAL

University of South Carolina Wind Ensemble

Tuesday, October 25, 2016

3:00 p.m

Large Rehearsal Room

Koger Center for the Arts

*Serenade, Opus 7*

Richard Strauss  
(1864-1949)

*Come, Drink One More Cup of Wine*

Chen Qian  
(b. 1962)

*Grande symphonie funèbre et triomphale, Opus 15*

Hector Berlioz  
(1803-1869)

- I. Marche funèbre
- II. Oraison funèbre
- III. Apotheose

Blake Lawson, *trombone*

Mr. Sconyers is a student of Dr. Scott Weiss. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.

University of South Carolina

School of Music

JULIAN H. SCONYERS III, conductor

In

GRADUATE REHEARSAL RECITAL

University of South Carolina Wind Ensemble

Tuesday, November 1, 2016

2:20 p.m

Large Rehearsal Room

Koger Center for the Arts

*Figures in the Garden*

Jonathan Dove  
(b. 1959)

- I. Dancing in the Dark
- II. Susanna in the Rain
- III. A Conversation
- IV. Barbarina Alone
- V. The Countess Interrupts a Quarrel
- VI. Voices in the Garden
- VII. Nocturne: Figaro and Susanna

*Serenade No. 11 in E-Flat Major, K.375*

Wolfgang Amadeus Mozart  
(1756-1791)

- I. Allegro Maestoso
- II. Menuetto
- III. Adagio
- IV. Menuetto
- V. Allegro

*Octet*

Igor Stravinsky  
(1882-1971)

- I. Sinfonia
- II. Theme and Variations
- III. Finale

Mr. Sconyers is a student of Dr. Scott Weiss. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.

University of South Carolina

School of Music

JULIAN H. SCONYERS III, conductor

In

GRADUATE LECTURE RECITAL

University of South Carolina Wind Ensemble

Thursday, March 30, 2017

6:00 p.m

Large Rehearsal Room

Koger Center for the Arts

Excerpts from *Sieben Magnificat-Antiphonen*

- I. O Weisheit
- II. O Adonai
- III. O Sproß aus Isais Wurzel
- IV. O Schlüssel Davids
- V. O Morgenstern
- VI. O König aller Völker
- VII. O Immanuel

Arvo Pärt  
(b. 1935)

Mr. Sconyers is a student of Dr. Scott Weiss. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.