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Voice of God for percussion, mixed choir and symphony orchestra – analysis of selected elements of musical language and their correlation with the text of the composition.

Description of the work
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Declaration of the Doctoral Dissertation Supervisor

I hereby certify that the present doctoral dissertation has been prepared under my supervision. I further confirm that it fulfills the formal and substantive requirements for submission within the doctoral procedure.

Date: …… Signature of the Supervisor: ……...……..

Declaration of the Author of the Dissertation

Being fully aware of my legal responsibility, I hereby declare that the present doctoral dissertation entitled *"Voice of God for Percussion, Mixed Choir, and Symphony Orchestra – Analysis of Selected Elements of Musical Language and Their Correlation with the Text of the Composition"* has been written independently by me under the supervision of my supervisor and does not contain any material obtained in violation of applicable regulations.

I further declare that this dissertation has not previously been submitted as part of any procedure leading to the conferral of the degree of Doctor of Arts.

I also certify that the present version of the dissertation is identical to the attached electronic version.

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INTRODUCTION

Choral music occupies an important place in my work, and among its examples are several vocal-instrumental compositions: songs *Z dna wojny* for baritone and chamber ensemble (2014), *Carmen vernale* for choir, oboe, strings and percussion (2016), *Ghosts of the Night* for female choir and five performers (2017), Symphony No. 1 *Ecce Dominus veniet* for soprano, mezzo-soprano, baritone, choir and orchestra (2017), *Amphion* for baritone, mixed choir and orchestra (2017-18), *Pięć spojrzeń na Niepodległą* for baritone, two choirs, string quintet, piano and percussion (2018), *Insurmountable Frontiers* for two choirs and percussion (2021) and *Caeli enarrant* for soprano, mixed choir and small baroque orchestra (2024). In search of new compositional challenges, I decided to draw on the experience gained while writing my master's thesis, which focused on James MacMillan's concerto for percussion and orchestra*, Veni, veni Emmanuel*. There is no shortage of vocal-instrumental compositions for choir and orchestra in the literature. There are also numerous examples of works for choir with percussion, but the idea of combining all three elements seemed attractive and fresh to me. In a sense, it is a combination of the forms of a solo concerto and a cantata, without being either of them in its entirety.

My research confirmed my suspicions – among existing compositions for mixed choir and percussion (or percussion instruments), I found only works using chamber ensembles or string or wind orchestras. These include: *General Booth Enters Into Heaven* for choir, optional solo voice, chamber orchestra and percussion by Charles Ives (1914), *Les noces* for soloists, choir, percussion and four pianos by Igor Stravinsky (1923), *Water Passion after St. Matthew* for soprano, bass, mixed choir, violin, cello, 3 percussion instruments and sampler by Tan Dun (2000), *Yanga* for choir, percussion quartet and orchestra by Gabriela Ortiz (2019). Among the compositions by Polish composers, the following are worth mentioning: Cantata *Do Muzyki* for mixed choir, wind instruments, percussion and piano by Władysław Żeleński (1901), *Psalmy Dawida* for mixed choir, percussion and string instruments by Krzysztof Penderecki (1958), *Diphthongos* for mixed choir, two pianos, percussion and strings by Wojciech Kilar (1964), *Symfonia* for male choir, wind instruments, percussion and two pianos by Zbigniew Rudziński (1969), *Collage* for female choir, 28 wind instruments, 4 percussion instruments, piano and tape by Tomasz Sikorski (1970), *Muzyce* for mixed choir, 2 wind instrument groups, double basses and percussion by Andrzej Dobrowolski (1975), *Magnificat and Nunc dimittis* for soprano saxophone, percussion, mixed choir and strings by Paweł Łukaszewski (2005/2007) and *Canticum profugorum* for soprano, baritone, actor,

children's choir, mixed choir, oud, percussion, orchestra and electronic media by Krzysztof Knittel (2020/2022).

The aim of this thesis is to collect and discuss those elements of my compositional technique that I consider crucial in the context of shaping the form *of Voice of God*, as well as to present the influence of the verbal layer on decisions concerning the creation of the musical layer of the work. The phrase 'analysis of selected elements' is important for the structure of the thesis, as it limits the discussion to the most important issues.

The first chapter of the thesis is devoted to the genesis and text of the work. It presents the inspirations that influenced the shape of the composition, as well as the process of searching for and selecting the verbal layer.

The next chapter deals with the parameters of the work, which were initially established in the pre-composition process and later refined. First, it presents the exact instrumentation, followed by the formal structure of the composition.

The third chapter is the most extensive part of the entire work, devoted to the organisation of time and pitch material. By the first concept, I mean parameters such as tempo, metre and rhythm. The second part of the chapter deals with the characteristic horizontal and vertical structures found in *Voice of God* and the principles I followed in selecting them.

The fourth chapter of the thesis complements the range of analysed elements of musical language with issues related to instrumentation technique: texture and colour, and also mentions the role of the soloist throughout the composition.

The fifth chapter summarises the conclusions of the previous chapters and relates various phenomena to the text of the composition, pointing to the close relationship between the meaning of the words and the shape of the sound layer of the piece.

The thesis is accompanied by a bibliography and a list of numerous musical examples and tables to facilitate understanding of the analysed phenomena.

CHAPTER I. GENESIS AND TEXT OF THE WORK

Before discussing the instrumentation, form and selected elements of the work, as well as analysing the relationship between music and text in *Voice of God,* I consider it useful to present the creative processes that preceded the actual work on the score. Finding an idea that could become the axis of a new composition is only an impulse for long deliberations and searches for principles that will organise the structure of the work. This is an extremely demanding process, involving overcoming the internal tension between a youthful tendency to constantly experiment with technique and push one's own boundaries, and the rational voice reminding one of the overriding importance of striving to capture values such as beauty, truth and goodness in art[1] . As Roman Palester put it in one of his radio broadcasts, *it is possible [...] not to be a musical revolutionary in the slightest, and yet to create works that are beautiful and worth* discovering[2] . I am convinced that these two approaches are not contradictory, but reconciling them is always a challenge for me, especially at the initial stage of shaping a new composition.

Jean Bloch Michel says this about form in contemporary art:
However, one condition must be met: it must not be a fourre-tout, a "bag for everything". In other words, regardless of the multiplicity and diversity of the elements that make up a work, it must have an ordering and unifying structure. It should be added that the rules on which this structure is to be based have never been established and anyone is free to choose them. It is not important what rules the structure is based on, but whether there is a structure at all and, therefore, some rules.[3]

Establishing the rules and limitations that I impose on myself at the beginning of the creative act gives me a sense of security and provides an important point of reference for further action. Writing music without such 'security' seems to me to be an extremely risky challenge, if not completely pointless. Arthur Honegger compares this activity to setting up a ladder without being able to lean it against a wall[4] . As far as possible, I try to link the rules I

1 K. Lipka, *Pejzaż nadziei*: *Historyczny rozwój muzyki jako proces o charakterze teleologicznym* (p. 211), Fryderyk Chopin University of Music, Warsaw 2010.
2 R. Palester, *Alan Rawsthorne*, [in:] *Pisma*, vol. II *Portraits*, ed. Violetta Wejs-Milewska, Lech Dzierżanowski, Beata Bolesławska-Lewandowska, Iwona Lindstedt, Artur Zaguła, Polish Music Publishing House, Krakow 2022 (p. 307).
3 A. Walaciński, *Uwagi o formie*, in *Retrospekcje. Teksty o muzyce XX wieku*, Academy of Music in Krakow, 2002 (pp. 36–37).
4 A. Honegger, *Jestem kompozytorem*, PWM Kraków 1985 (p. 70).

adopt to the overarching extra-musical idea that inspires the piece; in my view, this helps to give the composition organic coherence. However, I would like to emphasise that when making various aesthetic choices, even in the context of exploring the possibilities of developing my compositional technique, I am guided first and foremost by my own taste and personal preferences. In this sense, I act in accordance with the words of Witold Lutosławski, who wrote, 'I write the music I would like to hear[5] . This is also related to the concept of truth in the context of art – the sincerity of the artist in his work and his fidelity to his values and artistic ideals. Roman Ingarden defined the concept *of truth* somewhat differently – as "objective consistency" or "internal truth"[6] , which can only exist when a work is properly constructed and organised, something I also seek in each of my compositions.

The time during which the initial concept of a new composition evolves and matures is always significantly longer than the time spent writing down the already composed material in the score. This was also the case with *Voice of God*, which will be discussed in the following subsections.

1.1. Genesis

[7]The inspiration for writing the work that is the subject of this dissertation was reading Stanisław Lem's *science fiction* novel *His Master's Voice*. It tells the story of scientists trying to decipher a signal from space, most likely originating from intelligent beings. However, their efforts do not bring any tangible results and ultimately the researchers fail. These events become a starting point for the author's philosophical reflections on the desires and fears associated with potential contact with an alien civilisation, on the order of the world and the nature of man. The novel also presents "a literary portrait of the various conditions in which scientific theory is created"[8] and raises questions about the role of science and its various fields, as well as the danger of information overload[9] that we face in the modern world.

From a wide range of possible interpretations of the text, I chose the one referring to

5 D. Gwizdalanka, K. Meyer, *Lutosławski. Droga do mistrzostwa*, PWM Kraków 2005 (pp. 56–57).

6 R. Ingarden, *O różnych rozumieniach „prawdziwości" w dziele sztuki, Zagadnienia literackie* 1946, vol. 1, (p. 17).

7 Stanisław Lem – born on 12 September 1921 in Lviv, died on 27 March 2006 in Kraków, prose writer and essayist. Interested in science and its possibilities, he also introduced issues related to morality and eroticism, not shying away from questions about the limits of human cognition and the ethical and cultural threats resulting from the development of science (W. Maciąg, *Stanisław Lem* [in:] *Literatura polska. Przewodnik encyklopedyczny, vol. I,* Państwowe Wydawnictwo Naukowe, Warsaw 1984, pp. 556-557).

8 A. Żywiołek, *Retoryka odkrycia naukowego w „Głosie Pana" Stanisława Lema. Pół wieku od pierwszego wydania powieści. Pamiętnik Literacki* No. 1/2019, pp. 92-111

9 https://bis.agh.edu.pl/archiwumtekstow/tpost/rjj6fmhij1-gos-pana-lema-tak-blisko-e-a-strach (accessed on 22 March 2024)

the Christian faith. According to this interpretation, the voice coming from the cosmos can be read as the voice of God addressed to man, who is, however, incapable of understanding and accepting it. I decided to make this idea the foundation of my composition.

When looking for an instrument that could represent this mysterious signal, I immediately rejected the human voice as too obvious and lacking in an aura of uniqueness. I opted for percussion instruments because of their rich timbre and their rhythmic nature, as I wanted to shape the 'theme' as a non-melodic structure. To emphasise the alienation of this voice within the ensemble, I entrusted its performance to a soloist playing percussion instruments. In opposition to this, there is an orchestra and a mixed choir performing the verbal layer of the composition. Initially, I intended to create a concerto for percussion, choir and orchestra, but after further consideration, I decided not to treat the percussionist as the central figure. I came to the conclusion that, as in Lem's novel, the main subject of reflection in my work should not be the voice itself, but man and his attitude towards the source of communication. Therefore, I decided against using the term 'concert' in favour of a hybrid approach to the problem in the form of 'concert-cantata', although the composition does not fully correspond to either of these genres, which justifies the absence of such a term in its title.

1.2. Text

Below is the text of the entire composition[10] :

I. Creation	**I. Creation**
(tacet)[11]	(tacet)
II. Silence	**II. Silence**
Is the Lord amongst us or not?	
Exodus 17:7	
Wollte ich rufen, würde er mir Antwort geben?	I ask Him to speak,
Ich glaube nicht, dass er auf meine Stimme hört.	and I am not sure He hears me.
Job 9:16	Job 9:16
Je crie vers toi, et tu ne me réponds pas;	I cried out to you for help. No answer.
Job 30:20	

10 English translation (when necessary) in the right column.
11 The first movement does not include choir, only percussion soloist and orchestra so there is no text here.

Dios mío, Dios mío, ¿por qué me has abandonado?
Te invoco de día, y no respondes,
de noche, y no encuentro descanso

Psalm 22:2-3

O Dio, non startene cheto; non rimaner muto ed inerte, o Dio!

Psalm 83:2

III. Tempest

When I heard, I trembled to the core, my lips quivered at the sound; my bones became disjointed and my
legs gave way beneath me.

Habakkuk 3:16

For at that moment Yahweh was going by. A mighty hurricane split the mountains and shattered the rocks before Yahweh. But Yahweh was not in the hurricane. And after the hurricane, an earthquake. But Yahweh was not in the earthquake. And after the earthquake, fire. […]

1 Kings 19:11-12

IV. Prayer

Audite verbum Domini filii Israel.

Book of Hosea 4:1

Quam dulcia faucibus meis eloquia tua super mel ori meo

Psalm 119:103

Ostende mihi faciem tuam sonet vox tua in auribus meis

Song of Songs 2:14

Job 30:20

My God, my God, why have you forsaken me?
I cry out by day, but you do not answer,
I cry for help, but you do not save me.

Psalm 22:2-3

O God, do not keep silent, do not be still, O God!

Psalm 83:2

III. Tempest

IV. Prayer

Hear the word of the Lord, O sons of Israel.

Book of Hosea 4:1

How sweet are your words to my taste, sweeter than honey to my mouth.

Psalm 119:103

Show me your face, let me hear your voice!

Song of Songs 2:14

When constructing the verbal layer *of Voice of God*, I almost immediately rejected the idea of using quotes from Lem's novel. The reason for this decision was the nature of the text itself, which was written in the form of a diary, while my composition required a more poetic language. After a lengthy search for suitable literature, I decided to read the Holy Bible in search of key words: "hear", "call", "voice" and others related to speech or silence in the context of the voice of God. Further work on the text led to the development of the form of the composition by highlighting several dramatic situations.

- God creating the world with the Word – I decided to make this image the theme of the first part; there is no verbal layer in it, as God and his Word are key, and so the percussion section and the orchestra represent the world being created.
- God speaking to man, who does not listen to his voice and complains about silence – God's absence – in the second part, I used a passage from the Book of Exodus, two from the Book of Job and two from the Book of Psalms, expressing doubt about God's presence or commitment ("Is the Lord really among us or not?", "I cried out to you for help. No one answered.").
- God coming to man as gently as a breath of wind, in contrast to a terrifying storm and earthquake – the third part uses the scene of Elijah's encounter with God from 1 Kings and a passage from Habakkuk ("I heard, and my heart trembled") to build tension.
- Man's conversation with God – the last part brings resolution to the conflict, presenting a vision of serene prayer. In this fragment, I used texts from the Book of Hosea, the Book of Psalms and the Song of Songs, which emphasise the importance and beauty of God's voice ("How sweet to my taste is your speech").

The last important decision in terms of creating the verbal layer of the piece was the choice of language. Due to the considerable accumulation of consonants (e.g. the words "rzeczywiście" [indeed] and "usłyszałem" [I heard]) and the presence of long words that are difficult to sing in the Polish translations of the texts I chose, I decided to turn to other translations of the Holy Scriptures. These features may be an asset to the text, but in dense textures accompanied by an orchestra, they can weaken the power of the choir's sound and the understanding of the text. I also considered the argument of potential future foreign performances, for which the Polish language in the choir part would be a major problem, to be important. For this reason, I decided to choose from among languages that are widely known,

especially in Europe. Reading the selected texts in various translations, I came to the conclusion that it is not necessary to choose just one, and that the diversity of their sound can be an asset to the composition. I decided to interpret the second part, which depicts a man deaf to God's call, and therefore a lost man, by referring to the story of the Tower of Babel. These associations are evoked by the combination of several languages: English, German, French, Spanish and Italian. Due to its narrative character, the text of the third part is in English, which I considered the most appropriate due to its contemporary universality. The last part, a prayer, required a solemn character, which led me to also use Latin text, inextricably linked to the tradition of the Catholic Church.

CHAPTER II. INSTRUMENTATION AND FORMAL STRUCTURE

2.1. Instrumentation

The composition, whose content I described in the previous chapter, required a very specific performing apparatus. I referred to my considerations regarding the choice of musical representation of the Voice of God, which I entrusted to a soloist playing percussion instruments. The cast also includes an orchestra and a mixed choir presenting the verbal layer of the composition. The mixed choir represents man, the recipient of the message, and also presents the verbal layer of the composition. The orchestra illustrates the relationship between the sender and the recipient of the message, and also reinforces the statements of both sides, interacting with both the percussion and the choir. The composition of the orchestra does not differ from the standard instrumentation of a large symphony orchestra. The triple instrumentation of the woodwinds is due to their important role, especially in *Creation,* where they create a multi-layered, busy texture on their own. Another fragment of this movement is based on a combination of dark-sounding instruments, among which the bass clarinet and contrabassoon play an important role. On the other hand, in other cases, the *tutti* texture required a large number of high-pitched woodwind instruments, with three flutes, three oboes and three clarinets playing short*,* energetic motifs *in unison* to counter several other groups: horns, trumpets, trombones, strings and percussion. The dramatic storm in *The Tempest* also uses the piccolo, which broadens the orchestra's range and adds more whistling and brilliance to the sound of the ensemble.

In the brass section, I opted for trumpets in C because their part contains several high notes (including h2 in *Creation* and *Tempest* in trumpets 1 and 2) that are easier to produce on this instrument than on trumpets in B flat. The presence of the tuba primarily strengthens the bass line in the heaviest *tutti* sections of *Creation* and *Tempest* and broadens the range of low-sounding instruments in *Creation* and *Silence*.

In addition to the percussion instruments entrusted to the soloist, there is room for their extension within the orchestra. This move makes it possible to thicken the texture in the opening of *Creation* without introducing instruments with a specific pitch, but also to colour the orchestra and, among other things, emphasise rhythmic accents even in places where, for dramatic reasons, there are no soloist interventions.

Below is the complete instrumentation of *Voice of God*[12] :

12 Respectively: the name of the instrument in English (in accordance with the convention adopted in the

3 Flutes – Fl (3rd doubling Piccolo Flute – Picc) – 3 flety (3. wymienny na flet piccolo)

3 Oboes – Ob – 3 oboje

3 Clarinets (B♭) – Cl (3rd doubling Bass Clarinet (B♭) – B Cl) – 3 klarnety in B (3. wymienny na klarnet basowy)

3 Bassoons – Bn (3rd doubling Contrabassoon – Cbn) – 3 fagoty (3. wymienny na kontrafagot)

4 Horns (F) – Hn – 4 waltornie in F

3 Trumpets (C) – Tpt – 3 trąbki in C

3 Trombones – Trbn – 3 puzony

1 Tuba[13] - tuba

PERCUSSION SOLO – PERC SOLO (Bass Drum – BD, 4 Tom-toms – Tom-t, 3 Roto-toms – Rot-t, Gong – Gng, Conga – Cng, 2 Bongos – Bng, 3 Wood Blocks – WdBl, 3 Chinese Gongs – Chn Gng, 3 Timbales – Timb, Suspended Cymbal with a Chain – Sus cym, 3 Cow Bells – Cowb, 4 Log Drums – Lg dr, Agogo – Ag, Shell Chimes – Chm, Marimba - Mar)

PERKUSJA SOLO (wielki bęben[14], 4 tom-tomy, 3 rototomy, gong, conga, 2 bongosy, 3 bloki chińskie, 3 gongi chińskie, 3 timbales, talerz wiszący z łańcuszkiem, 3 krowie dzwonki, 4 log drumy, agogo, shell chimes, marimba)

Timpani – Timp – kotły

Percussion 1 – Perc 1 (Suspended Cymbal – Sus cym, Snare Drum – SD, Bass Drum – BD) - perkusja 1 (talerz wiszący, werbel, wielki bęben)

Percussion 2 – Perc 2 (Suspended Cymbal – Sus cym, Tam-tam – Tam-t, Wood Block, Glockenspiel – Glsp, Tubular Bells – T. Bells, Celesta – Cel) – perkusja 2 (talerz wiszący,

score), abbreviated name, name in Polish. The choice of English instead of the traditionally used Italian was determined not so much by the contemporary universality of the language as by the large number of percussion instruments whose Italian names are not well known or do not exist at all.

13 In case of tuba shorter name of instrument is not in use according to rules respected in Boosey & Hawkes.

14 Polish percussion instruments names according to: W. Kotoński, *Leksykon współczesnej perkusji*, PWM Kraków 1999.

tam-tam, blok chiński, dzwonki orkiestrowe, dzwony rurowe, czelesta)

Percussion 3 – Perc 3 (Snare Drum – SD, 2 Cowbells – Cowb, Tubular Bells – T. Bells) – perkusja 3: werbel, 2 krowie dzwonki, dzwony rurowe)

MIXED CHOIR (S, A, T, B) – CHÓR MIESZANY

Violin I – Vln I – skrzypce I

Violin II – Vln II – skrzypce II

Viola – Vla – altówki

Violoncello – Vlc – wiolonczele

Double Bass – Db – kontrabasy

2.2. Formal structure

The four-part structure *of Voice of God* stems from my reflections on the verbal layer, which I described in subsection 1.2. Each part describes a different dramatic situation, a different relationship between the sender of the message and its recipient – God and man. In *Creation*, only the voice appears, creating the universe, and so the piece opens with the soloist alone, who is joined by successive groups of instruments. This 'expansion' of the performing apparatus drives the first half of the movement, up to bar 85. In the second phase, the tempo increases and a steady eighth-note movement is introduced in the violins, against which further layers are introduced. The most important changes in the apparatus in *Creation* are illustrated in the table below[15] :

I. *Creation* – PHASE I	bars 1-15	solo percussion
	bars 16-34	percussion solo, timpani, percussion 1
	bars 35-41	bass clarinet, bassoons, contrabassoon,

15 Tables 1-4, showing the formal structure of the individual parts of the composition, contain information about changes in the performing apparatus. In order to show general trends and directions, I have decided to present the state of affairs in the most simplified form possible, which is why the right-hand column contains all instruments that appear in at least one bar of a given section. This does not mean, of course, that the entire group listed in a given row plays from the beginning to the end of the indicated section of the score.

		tuba, percussion solo, percussion 1, double basses
	bars 42-57	percussion solo, string instruments
	t. 58-75	woodwind instruments, solo percussion, timpani, percussion 1, string instruments
	t. 76-85	woodwind instruments, brass instruments, solo percussion, percussion 2
I. *Creation* – PHASE II	t. 86-104	woodwind instruments, trombone 3, tuba, solo percussion, timpani, string instruments
	t. 105-119	woodwind instruments, 2 French horns, trumpets, trombones, tuba, solo percussion, timpani, bass drum, string instruments
	t.	woodwind instruments, brass instruments, solo percussion (tom-toms), timpani, bass drum, string instruments
	t. 130-147	woodwind instruments, brass instruments, solo percussion (tom-toms), timpani, tubular bells, string instruments

Table 1. Formal structure of the first movement – Creation.

The second part of the composition, *Silence*, can also be divided into two phases consisting of shorter sections. The first is opened by an a cappella choir, which is joined by individual instruments from bar 15. The texture expands and gradually thickens, culminating in bars 55-74, when the performers create five equal layers, with each section of the choir belonging to a different ensemble. In bars 75-79, this multi-layered texture is suddenly reduced to *a* simple homophonic *tutti,* which closes the first phase of this movement. The second phase has the characteristics of an arch form. It is opened by the lowest-sounding instruments – double basses, contrabassoon and tuba. The texture thickens, the range widens, accompanied by a dynamic crescendo, which culminates in bar 103. From this point on, the crescendo is reversed – *Silence* ends with a long F sharp played by the double basses.

II. *Silence* – PHASE I	bars 1-14 introduction	a cappella choir
	bars 15-26	flutes, 2 clarinets, bassoons, 2 horns, trumpets, choir, violins I
	t. 27-34	flutes, 2 clarinets, bassoons, 2 horns, choir, violins I and II, violas, double basses
	t. 35-40	flutes, oboe I, clarinet II, bass clarinet, bassoons, horns, trumpets, solo percussion, choir, violins I and II, violas
	t. 41-54	woodwind instruments, French horn I, solo percussion (tom-toms), choir, violins I and II, violas, cellos
	t. 55-74	flutes, clarinets, bassoons, French horn I, trumpets, trombones, tuba, solo percussion (rototoms, bass drum), choir, string instruments
	t. 75-79	2 bassoons, brass instruments, timpani, choir, violins I and II
II. *Silence* – PHASE II	t. 80-93	bassoons, contrabassoon, trombones, tuba, solo percussion (suspended cymbal), choir, string instruments
	t. 94-99	woodwinds, brass instruments, choir, string instruments
	bars 100-102	woodwinds, brass instruments, snare drum, choir, string instruments
	t. 103-112	woodwind instruments, French horns, choir, string instruments
	t.	2 flutes, clarinets, bassoons, contrabassoon, trombones, tuba, timpani, choir, cellos, double basses

Table 2. Formal structure of the second movement – Silence.

The structure of part III is somewhat more complex, and for the purposes of analysis I have divided it into four phases and a percussive cadence, which is the final link. The first phase overwhelms with its large instrumentation, dynamics and fast tempo. The second phase

is based on a reduced instrumentation and is dominated by the darker tones of the oboes, French horns, trumpets and trombones, which play in fairly low registers. Occasionally, they are contrasted by bright interventions of high flutes, clarinets and violins. The third phase seems to bring some calm by significantly slowing down the tempo, lowering the dynamics to ***piano*** and ***mezzo piano,*** and completely silencing the brass section. The fourth phase corresponds in its energy and drama to the first part *of Tempest,* building up to a climax in bars 161-164. Thanks to *the decrescendo* and the gradual fading out of successive instruments in bars 164-176, an improvised percussion cadenza on log drums, bongos, conga and shell chimes comes to the fore.

III. *Tempest* – PHASE I	bars 1-10	woodwind instruments, brass instruments, timpani, bass drum, tam-tam, string instruments
	bars 11-15	flutes, oboes, 2 clarinets, bassoons, French horns, trumpet I, 2 trombones, tuba, string instruments
	t. 16-21	woodwind instruments, French horns, trumpets, trombone III, tuba, string instruments
	t. 22-30	oboes, clarinets, bassoons, brass instruments, string instruments
	t. 31-38	woodwind instruments, brass instruments, timpani, bass drum, string instruments
III. *Tempest* – PHASE II	t. 39-45	oboes, French horns, trumpets, trombones, choir, violins II, violas, cellos
	t. 46-50	oboes, French horns, trumpet I, trombones, choir, violins II, violas, cellos
	bars 51-54	woodwinds, French horns, trombone III, tuba, bass drum, choir, string instruments
	t. 55-59	same as bars 46-50

	bars 60-63	same as bars 51-54
III. *Tempest* – PHASE III	t. 64-76	2 flutes, clarinets, 2 bassoons, bells, tubular bells, choir, string instruments
III. *Tempest* – PHASE IV	t. 77-82	timpani, choir, string instruments
	t. 83-92	woodwind instruments, French horns, tuba, timpani, snare drum, choir, string instruments
	t.	woodwind instruments, brass instruments, timpani, snare drum, tam-tam, choir, string instruments
	t.	bassoons, contrabassoon, trombones, tuba, timpani, choir, string instruments
	t.	woodwind instruments, brass instruments, timpani, snare drum, tam-tam, choir, string instruments
	t. 128-138	2 clarinets, bassoons, contrabassoon, French horns, trombones, tuba, timpani, tenor and bass drums, cellos, double basses
	t. 139-150	woodwind instruments, brass instruments, timpani, bass drum, suspended cymbal, choir, string instruments
	t. 151-165	woodwind instruments, brass instruments, timpani, bass drum, snare drum, choir, string instruments
	t. 166-176	flute I, 2 oboes, clarinets, 3 French horns, 2 trumpets, trombones, solo percussion (log drums), timpani, snare drum, violins I and II, violas
III. *Tempest* - CADENCE	t. 177	percussion solo (log drum, bongos, conga, chimes)

Table 3. Formal structure of the third movement – Tempest.

Due to changes in instrumentation, metre and the introduction of new material, I have divided the fourth part of the composition – *Prayer* – into four phases and a coda. However, if its course were to be simplified as much as possible, it could be presented in the form *of a* long *crescendo*. It begins with subtle sounds of wind instruments dialoguing with a soloist playing the marimba. Parallel to this is a rhythmically focused choir part. In the second phase, the choir recedes and the percussion instruments used by the soloist (gong, timbales, roto-toms, tom-toms) come to the fore, while the orchestral texture abounds in contrasts of register and colour. The third phase brings the choir back and integrates it into the multi-layered texture of the orchestra. From bar 129, the tempo accelerates and the dynamics increase, also due to the growing number of performers, until the coda, which begins in bar 151 and is maintained in a *tutti* texture with a *concertante* role for the percussion, until the very end.

IV. *Prayer* – PHASE I	bars 1-11	Flutes, clarinets, solo percussion (marimba), glockenspiel, choir, violins I
	t. 12-19	Flutes, clarinets, bassoons, 2 French horns, solo percussion (marimba), bells, violins I, violas
	bars 20-31	Oboes, trumpets, solo percussion (marimba), celesta, choir, violins II, cellos
	t. 32-49	Flutes, clarinets, bassoons, trumpets, solo percussion (marimba), choir, violins I and II, violas, cellos
IV. *Prayer* – PHASE II	t. 50-73	2 oboes, bassoons, French horns, trumpets, solo percussion (gong, 2 timpani, 3 rototoms, 4 tom-toms), snare drum, wood block, 2 cowbells, violas, cellos, double basses
	t. 74-84	Flutes, 2 oboes, clarinets, French horns, trumpets, trombones, tuba, solo percussion (gong, 2 timbales, 3 roto-toms, 4 tom-toms), kettledrums, snare drum, string instruments
IV. *Prayer* – PHASE III	t. 85-105	Woodwind instruments, French horns, 2 trumpets, trombone I, solo percussion (2

		bongos, conga, log drum), choir, string instruments
	t. 106-128	Woodwind instruments, French horns, trombones, solo percussion (3 Chinese gongs, 3 cowbells, agogo), tam-tam, tubular bells, choir, violins I and II
IV. *Prayer* – PHASE IV	t. 129-140	Flutes, clarinet I, 2 French horns, solo percussion (gong, 2 timbales, 2 bongos, conga, 4 tom-toms), bells, choir, string instruments
	bars 141-150	Woodwind instruments, trumpets, trombones, solo percussion (2 timpani, 2 bongos, conga, 4 tom-toms), choir, string instruments
IV. *Prayer* - CODA	t. 151-169	Woodwind instruments, brass instruments, solo percussion (3 rototombs, agogo, bass drum, 2 bongos, conga), tam-tam, bells, 2 cowbells, choir, string instruments
	t. 170-183	Woodwind instruments, brass instruments, solo percussion (2 timbales, 3 rototoms, 2 bongos, 4 tom-toms, bass drum), timpani, bells, choir, string instruments

Table 4. Formal structure of the fourth movement – Prayer.

CHAPTER III. SELECTED ELEMENTS OF THE MUSICAL WORK AND THEIR INFLUENCE ON THE SHAPING OF THE SOUND

3.1. Organisation of time – tempo, metre, rhythm

3.1.1. Tempo

The table below shows the successive agogic changes and metronomic values occurring in the piece. The summary shows the predominance of fast and moderate tempos over slow ones. The lowest metronomic value is reached in *Silence*, which is also the only part with a constant tempo (q=58). In *Creation,* the tempo changes only once, revealing its two-part structure. Meanwhile, the other two movements – *Tempest and Prayer* – are characterised by a faster narrative and fluctuations in speed.

I. *Creation*	bars 1-85	♪=116
	bars 86-147	♩=116
II. *Silence*	bars 1-75	♩=58
III. *Tempest*	bars 1-38	♩=110
	bars 39-63	Meno mosso ♩=80
	bars 64-76	♩=70
	bars 77-127	♩=110
	bars 128-177	♩=♩
IV. *Prayer*	bars 1-49	♩=110
	bars 50-85	♩=72
	bars 86-128	♪=♪ (♩=108)
	bars 129-150	Più mosso
	bars 151-169	♩.=100
	bars 170-183	♩=100

Table 5. Agogic changes throughout the composition.

The original metronome values do not always give a true picture of the processes perceived by the listener. In order to more clearly illustrate the agogic tendencies, I have included below an alternative table for movement IV showing the so-called real tempo value referring to the "basic rhythmic unit" perceived by the ear as a pulse. This modified table allows us to better imagine how the structure of tensions and resolutions in the composition is shaped.

Bar numbers	Tempo value	Basic rhythmic unit	Actual tempo value	Relative to previous pace
t. 1-49	q=110	♩	110	-
vol. 50-85	♩.=72	♪	216	108:55
t. 86-128	♩.=♩	♪	144	2:3
t. 129-150	Più mosso	♩	160[16]	10:9
t. 151-169	♩.=100	♪	300	15:8
vol. 170-183	♩=100	♩	100	1:3

Table 6. Actual tempo values in movement IV. Prayer

3.1.2. Metre

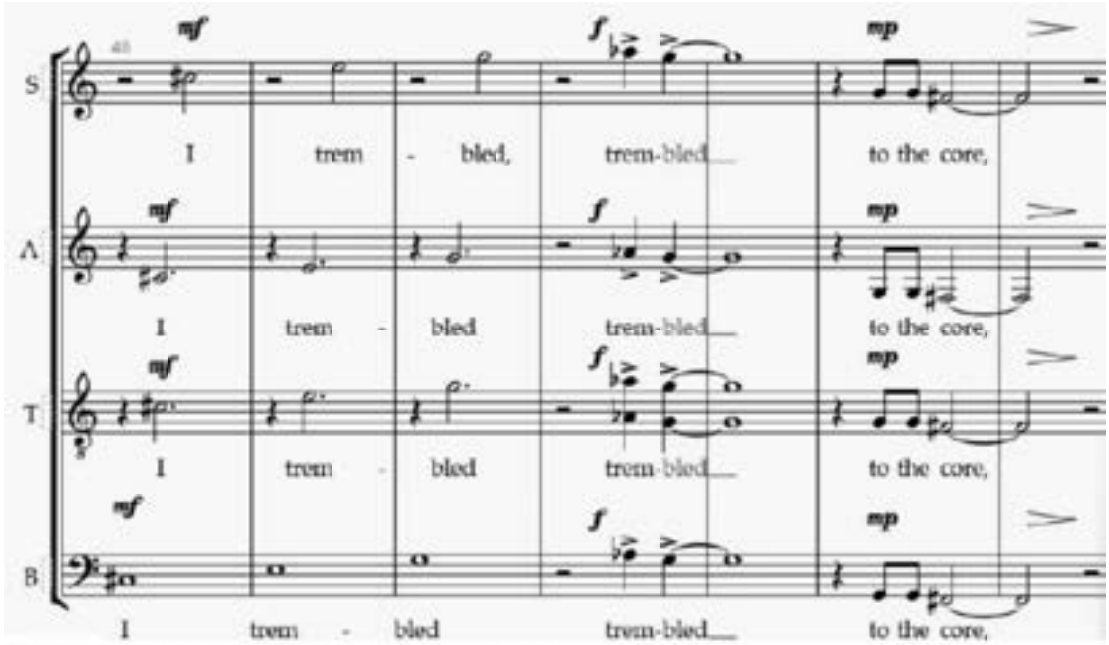
The score of *Voice of God* contains both long passages with a steady metre and clusters of different time signatures. The beginning of the first part of the composition, played by the soloist, is written in a variable metre that corresponds to the rhythmic accents and emphasises the structural assumptions of the rhythmic theme. This section features 3/8, 7/8, 3/16 and 7/16 time signatures. Around bar 16, the soloist is joined by the timpani, followed by another member of the orchestral percussion section, and a variety of rhythmic figures begin to overlap. In a situation where polyrhythm appears in the texture, I decided to limit the metrical variability and use a regular metre as a tool for navigation and synchronisation for individual musicians. Hence the decision to change the metre in bar 28 to a regular duple 6/8, with no

16 Suggested acceleration value Piu mosso

further metre changes until bar 58, when a very long 4/4 section begins. This consistency also makes it easier for the conductor, who can devote more attention to strategically important instrument entries on the weak parts of the bar. I return to the changing metre only in bars 85-123, where 6/8 and 7/8 alternate, with most of the parts kept in a single pulse. However, when the texture becomes denser, the steady 4/4 metre returns and remains from bar 124 until the end of the movement (bar 147).

The situation is completely different in the *Silence* section, which is deliberately simplified rhythmically and characterised by a steady tempo and pulse. Throughout this movement, a 6/4 metre is maintained, which is changed in only three bars. These are also minor transformations – shortening of bars dictated by the prosody of the text in the choir part (bars 5-6) and acceleration of the narrative in order to introduce new material abruptly.

I treated the third part of the composition in a similar way in terms of approach to metre. In *Tempest,* the rhythm is slightly more pronounced, but it fits naturally into 4/4 time, hence the clear predominance of this metre. In bar 59, the steady pulse is disturbed by a single bar in 2/4 time, the presence of which is a consequence of irregularities in the text layer. I considered emphasising this feature of the verbal layer beneficial in the context of shaping the narrative – it helps to lengthen *the crescendo* used in this place and build even greater tension in the next bar (cf. Examples 1 and 2).



Example 1: III Tempest, bars 48-54, choir



Example 2: III Tempest, bars 57-61, choir

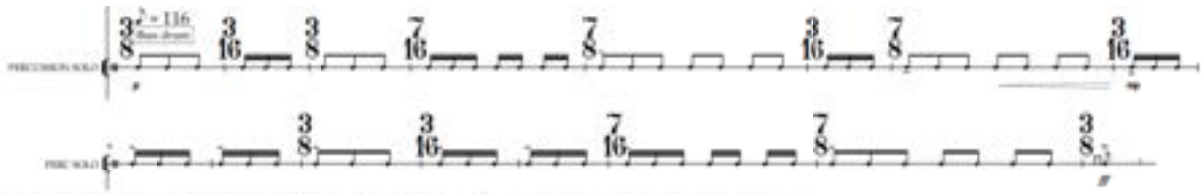
Tempest also contains a long section in a different metre (bars 77-127). The intensification of the movement is supported by shortening the metrical unit to eighth notes. With the exception of two bars in 12/8, this entire section is notated in 9/8, which fairly accurately reflects the accent pattern.

The last part *of Voice of God* abounds in multi-layered arrangements and polyrhythmic textures, which is why I decided to use rare metre changes again. Measures 1-49 are in 4/4 time, measures 50-85 are shortened to an irregular 7/8, after which 4/4 returns until measure 150. The coda of the final section, along with a slowing of the tempo, brings the time signature back to 9/8. In bar 169, there is a brief change to 6/8, which again serves to stretch the tempo before entering the final segment of the piece (bars 170-183). - a percussive cadenza, written in 4/4 time for ease of synchronisation.

3.1.3. Rhythm

When preparing to work on *Voice of God*, as soon as I decided to entrust the key role in the drama to the percussionist, I found it natural that the rhythmic element would be of paramount importance in shaping the form of the piece. In this context, it takes on the role traditionally played by melody, and a perfect example of this is the rhythmic theme of the composition (Example 3). It is presented at the beginning of the first part by the soloist. Later in the composition, this theme also appears in a different form: intertwining groups of eighth and sixteenth notes are replaced by long values corresponding to the lengths of successive rhythmic groups (Example 4). This variant further emphasises the rhythmic irregularity of the material. The theme returns several times throughout the piece, but above all it serves as a

starting point for various transformations (Example 5 and Example 6).



Example 3: I Creation, bars 1-16, main theme played by percussion solo



Example 4: IV Prayer, bars 33-38, main theme sung by choir



Example 5: I Creation, bars 118-125, theme augmented in horns and tom-toms parts



Example 6: IV Prayer, bars 1-8, theme augmented in glockenspiel part

The first part of the piece is definitely the richest in rhythmic transformations, and most of its material derives from the opening theme. Immediately after its conclusion, it is taken up by the soloist, followed a moment later by the snare drum. In bar 35, the low-pitched instruments appear for the first time, creating a kind of *stretto*. (Example 7) The theme in its form closest to the original is presented by *pizzicato* double basses *(arco* from bar 39) – we hear only the first note of each rhythmic group, followed by a correspondingly long pause. The bassoon plays repetitions of the same pitch (each lasting 10 eighth notes). The contrabassoon plays a similar chain of notes, each shorter (7 eighth notes), while the tuba plays notes twice as long (14 eighth notes). The lengths of the notes played by the bass clarinet entering a few bars later are equal to 9 eighth notes. The theme, apart from the double basses, appears in the solo part on the bass drum with a delay of one bar and is continued in the snare drum part (the second repetition begins on the second eighth note of bar 35).



Example 7: I Creation, bars 33-40, stretto

This type of theme development can also be found in bars 58-68 in the woodwinds (Example 8). The theme appears in the third oboe part. The flutes and bassoons play groups of 3 sixteenth notes and 7 sixteenth notes, in which the last sixteenth note always takes the form of a rest. The first oboe plays seven repetitions of the same note according to the principle: 'the next note every three sixteenth notes', while the second oboe also plays seven repetitions, but with less frequency (every seven sixteenth notes). The clarinets play trill figures whose duration also refers to the theme (alternating 3 eighth notes and 7 eighth notes). The number 7

also determines the rhythm in the string and percussion parts (wood block) – a noticeable 7/16 metre, in which the first and fourth sixteenth notes are always accented.



Example 8: I Creation, bars 58-61

In bar 64, *a stretto* appears (Example 9) – the theme is foreshadowed in the woodblocks and clarinets and in the *pizzicato* double basses doubled by the timpani. The actual theme appears in the bassoons in the middle of bar 65. From this point on, fragments of the theme appear in the second and third clarinets (front), the third oboe (longer fragment) and in the first and second oboe parts (longer fragment in augmentation – 1.5 times longer values). Then, fragments of the thematic material are looped in various instruments and serve as building blocks for a polyrhythmic texture.



Example 9: I Creation, bars 62-66, oboes, clarinets, bassoons and percussion

The aforementioned dominance of rhythm over the other elements of the musical work is also evident in passages without references to the theme. An example of a texture with these characteristics can be found in bars 106-118 in Part III – *Tempest* (Example 10).



Example 10: III Tempest, bars 108-114



Example 11: I Creation, bars 78-80, woodwinds

A characteristic textural phenomenon is the superimposition of different rhythmic groups, producing the effect of a stationary but strongly vibrating texture. This type of texture appears in bars 78-80 *of Creation* in the woodwind section (Example 11). For example, the last measure of bar 78 features a group of sixteenth-note triplets in the flutes, eighth notes in the oboes, sixteenth-note quintuplets in the clarinets and sixteenth notes in the second and third bassoons, giving a total of twelve separate 'beats' in a single quarter note (a quarter note lasts 1.03 seconds, which means that on average one 'beat' occurs every 0.086 seconds).

An even greater rhythmic density characterises the texture in bars 158-163 *of Tempest* (Example 12). With the simultaneous occurrence of quarter notes, quarter note triplets, eighth notes, eighth note triplets, sixteenth notes, and sixteenth note triplets within each quarter note, there are eight "beats", which at a tempo of ♩=116 means one "beat" every 0.068 seconds. It is worth noting that in this case, the speed is constant over several bars, unlike in the previous example.



Example 12: III Tempest, bars 158-163, brass and timpani

Another effect that recurs in the score *of Voice of God,* which involves the superimposition of different rhythmic groups, is polymetry. Its purpose is to strongly contrast several planes, requiring a clear demonstration of their distinctiveness. This situation occurs in bars 83-96 *of Tempest,* where the violins presenting a constant motif in 9/8 time are

contrasted with a group consisting of bassoons, tubas, timpani, violas, cellos and double basses playing in 6/8 time (Example 13).



Example 13: III Tempest, bars 89-95, polyrhythm between percussion, choir and strings

An important means of expression recurring in the composition, which refers to rhythm, is the desynchronisation of unisons and octaves through a short delay in the entry of some instruments. In bars 103-113, I used this technique in the string section (Example 14). The first violins play (*in unison* or in octaves) a descending melody following the notes of the scale, which is shifted by one eighth note in the middle of the section. The blurring effect is enhanced by the entry of the second violins just a quarter note later with the same melody starting on the same note, G flat ($^{2)}$.The violas and cellos then appear in a very similar relationship, but are arranged in different octaves (the violas from D ($^{2)}$and the cellos from D ($^{1))}$.



Example 14: II Silence, bars 104-111, strings

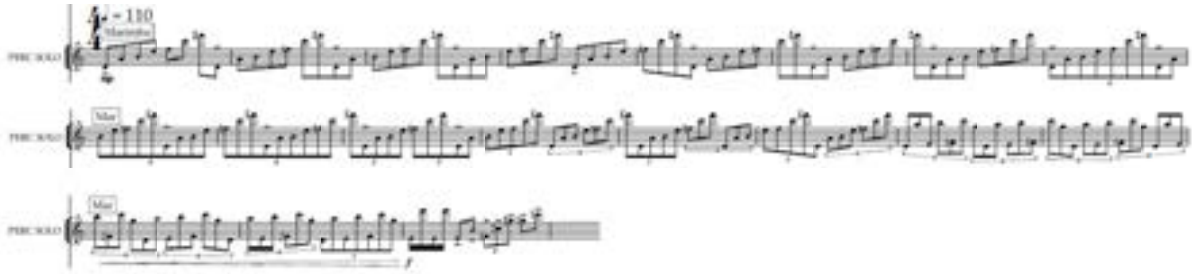
The choir is treated in a similar way in bars 64-76 *of Tempest*, where the tenors sing the same material as the sopranos an octave lower, delaying it by one eighth note. Similarly, two bars later, the basses delay the alto part, which they double an octave lower (Example 15). The orchestra accompanying the choir intensifies the blurring effect of this material. The *pizzicato* violins, violas and cellos play an imitation of the same pitch material in diminution, while the flutes, clarinets and bassoons add resonance, prolonging the duration of the successive melody notes.



Example 15: III Tempest, bars 64-70, choir

A very simple effect that builds tension is *the* rhythmic *accelerando*, which I use several times in *Voice of God.* At the beginning of Part IV – *Prayer* – the marimba plays a simple seven-note theme composed of notes of equal length, which takes on the function of *an ostinato*. After seven bars, the rhythmic values are shortened and new notes appear, followed by quintuplets (each half a note long, giving ten notes per bar), quintuplets alternating with sextuplets (eleven notes of unequal length per bar) and sextuplets (twelve notes per bar). In bar 18, the marimba part even contains septuplets, and the natural

consequence of this *accelerando* is a group of sixteenth notes in bar 19. It is worth noting that this acceleration effect only applies to the marimba part, giving the listener the impression that the soloist's tempo and the orchestra's tempo are 'out of sync' (Example 16).



Example 16: IV Prayer, bars 1-19, marimba part

The gradual fragmentation of the rhythm in the string instruments serves to build tension and support *the crescendo* in bars 83-99. The texture develops from the double basses and cellos upwards, and six sections of the violins and violas play a rhythmic canon based on a constantly thickening rhythm. Starting with dotted half notes, the movement intensifies to reach even sixteenth-note septuplets in the most active sections in the final bars. The overlapping of voices presenting the same material in different phases of its development creates an effect of extremely dense, polyrhythmic textures. (Example 17)



Example 17: II Silence, bars 88-92, strings

Another type of rhythmic densification, this time in relation to the entire orchestra, occurs at the end of the fourth movement. It concerns the frequency of *tutti* chords in bars 171-183. Between the first and second chords there are 13 eighth notes, between the second and third there are 12, and the intervals steadily decrease until there are only two eighth notes before the last chord of the composition (Example 18).



Example 18: IV Prayer, bars 177-183, woodwinds and brass

3.2 Organisation of the sound material

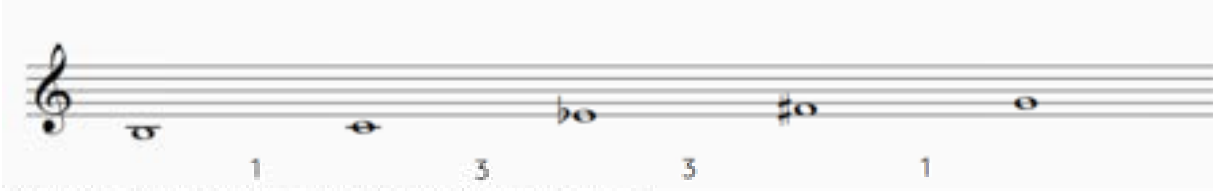
The horizontal and vertical structures in *Voice of God* show many similarities. This is a natural consequence of their derivation from the same material: the scale or interval dominant in a given fragment of the composition. Therefore, despite devoting separate subsections to melodic and harmonic structures, I will first present the most important scales that appear throughout the work. I will refer to them in the following subsections.

The first movement *of Voice of God – Creation* – is based on a seven-tone scale built on perfect fifths. The scale appears in three different transpositions: from *E* flat, as in the example below (Example 19), then from *E* and in the last segment from *F.*



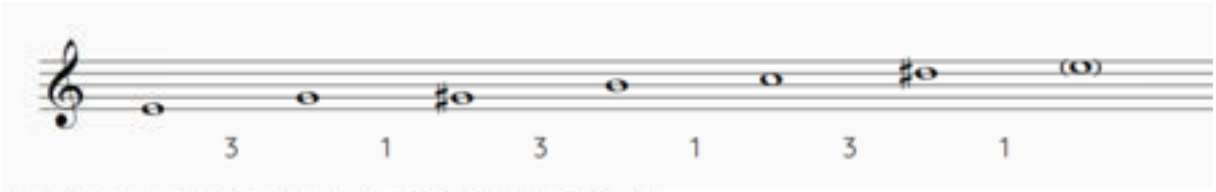
Example 19: I Creation - scale material

In the second movement, *Silence*, other tonal qualities come to the fore, and thus intervals that were previously less important gain prominence: minor seconds and minor thirds (and their inversions). This determines the structure of the scales and structures that go beyond the scale material. Already in bar 9, a segment based on the first of these scales begins (Example 20), containing two minor thirds and two semitones.



Example 20: II Silence, bars 1-41, first scale material

In bar 42, new material appears, based on a six-note scale of similar structure: three semitones and three minor thirds alternating (Example 21). This scale dominates until the end of the second part, with only its transposition changing (from bar 54, starting on *F sharp*).



Example 21: II Silence, bars 42-146, second scale material

In the third movement, the material is not based on specific scales, but is created primarily from semitones, minor thirds and inversions of these intervals. In the fourth part, *Prayer*, there are several scales, each containing a greater number of pitches – from seven to twelve. The first three (Example 22) maintain a relative balance between the number of perfect fifths and the number of sharper intervals – semitones, minor thirds and tritones.

The next three scales (Example 23) consist largely of similar intervals (with the addition of major thirds or perfect fourths as more euphonic consonances) and otherwise maintain the principle of symmetry, as shown below.



Example 22: IV Prayer, scales 1-3 material



Example 23: IV Prayer, scales 4-6 material

3.2.1. Horizontal structures

When I started working on *Voice of God*, I thought of this composition as a concerto for percussion and orchestra. I made a decision that was important for the shaping of the material, namely to 'percussionalise' the orchestral instruments. By this I mean a significant limitation of pitch changes and frequent use of repetition in the part of a particular instrument or group of instruments. This treatment of an instrument may evoke associations with playing membranophones with a specific pitch, such as timpani, which have only a few pitches at their disposal at any one time. The first entry of the melodic instruments in *Creation* bears the

hallmarks of such percussionisation (Example 6).

Numerous repetitions also occur in the woodwind part in bars 69-85 (Example 24), while the entry of the horns and violas in bar 120 supports the soloist presenting the rhythmic leitmotif of the composition on the tom-toms (Example 25).



Example 24: I Creation, bars 72-74, woowinds



Example 25: I Creation, bars 118-125, rhythmic theme in horns, tom-toms and violas parts

In the string instruments, from bar 86, we encounter percussiveness using several different pitches (Example 26).



Example 26: I Creation, bars 86-93, strings

Similar techniques can be found throughout the score, resulting in a significant reduction in the role of horizontal structures in shaping the musical course of the composition in favour of rhythm.

Another technique characteristic of *Voice of God* in terms of the organisation of horizontal structures is the limitation of the range of intervals in a given fragment to two selected ones or their dominance with little participation of other distances. In the first part of the composition, the most important role is played by perfect fifths and perfect fourths, hence the large number of structures built in this way (Example 27).



Example 27: I Creation, bars 48-52, violins

In bars 58-61, the woodwinds take over the main role from the strings. The structures found here are constructed primarily of thirds and sixths of various sizes (Example 7).

In turn, the brass instruments in bars 76-85 present material limited almost exclusively to second motion, as shown in the example below (Example 28).



Example 28: I Creation, bars 78-80, brass

These types of restrictions also apply to the choir parts. The second part of the composition, *Silence,* opens with a short *a cappella* fragment in which, for the first six bars, all pitch changes occur in seconds or by thirds (Example 29).



Example 29: II Silence, bars 1-8, choir

In the last part, a clear example of this method of organising horizontal structures is the entry of the flutes, oboes and clarinets, which lead a melody composed solely of fifths and seconds in octaves (Example 30).



Example 30: IV Prayer, bars 83-89, woodwinds

At this point, I would like to mention that in order to limit the material to a specific set of intervals, I allow the use of inversions of these intervals, compound intervals and octave leaps. Below is an example of the use of sevenths and ninths in a fragment where the material is limited to seconds and thirds (Example 31). Increasing the distance allows a specific note to be emphasised and serves to strengthen the expression.

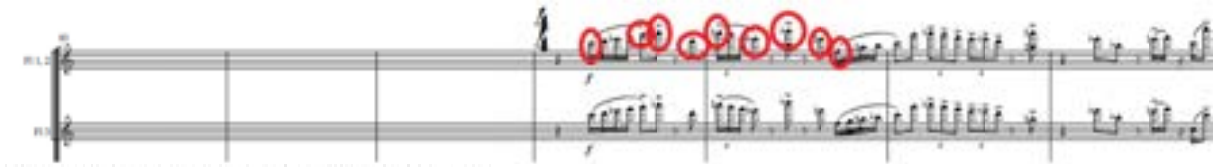


Example 31: II Silence, bars 41-47, choir

Voice of God features two more characteristic phenomena in terms of horizontal structure organisation. Each of them functions locally, within one part of the composition. In *Creation,* over the first 85 bars, there is a process of gradual lengthening of melodic motifs and a reduction in the distance between successive notes. The first entries of the melodic instruments (bars 35-44) contain single, repeated notes. Shortly afterwards, the first two-note motifs appear in the string instruments, with subsequent notes separated by a fifth. Bars 53-57 bring a lengthening of the motifs. In the next section, the woodwinds already use quarter-step and third-step intervals, while the entry of the brass section in bar 76 brings the aforementioned restriction to second intervals and the dominance of long, ornamental melodic lines.

The second of the aforementioned locally occurring phenomena is the strict subordination of the voice leading to the rules resulting from the structure and properties of the scale prevailing in a given fragment. This can be observed in the fourth part of the work, *Prayer*. Already in the first bar, a marimba *ostinato* appears (Example 16), presenting all the notes of the scale (the first scale from Example 20). A similar pattern based on the material of the second variant of this scale is introduced by the marimba in bar 19.

The line played by the woodwinds from bar 86 also has a very characteristic structure, clearly referring to the structure of the fourth scale. The choice of rhythmic values and the distribution of accents emphasise the successive pitches of the scale: C-G-A-D-A-E-B-E-F (Example 32).



Example 32: IV Prayer, bars 83-89, flutes

The material of the fifth scale is presented in a melody obsessively repeated by woodwinds and violins, which begins in bar 105 (Example 33).



Example 33: IV Prayer, bars 104-108, violins I

Two melodies are constructed on the basis of the sixth scale. The first of these, entrusted to the cellos in bar 129 (Example 34), resembles the aforementioned structure of trees and violins in its construction. It forms a kind of bridge to the next structure, which clearly reflects the structure of the scale and appears for the first time in bar 141, played by flutes, oboes, clarinets and violins (Example 35).



Example 34: IV Prayer, bars 129-130, violoncellos



Example 35: IV Prayer, bars 141-143, woodwinds

The melody presenting the last scale, introduced by *the* orchestral *tutti* in bar 151, is constructed in a similar manner (Example 36).

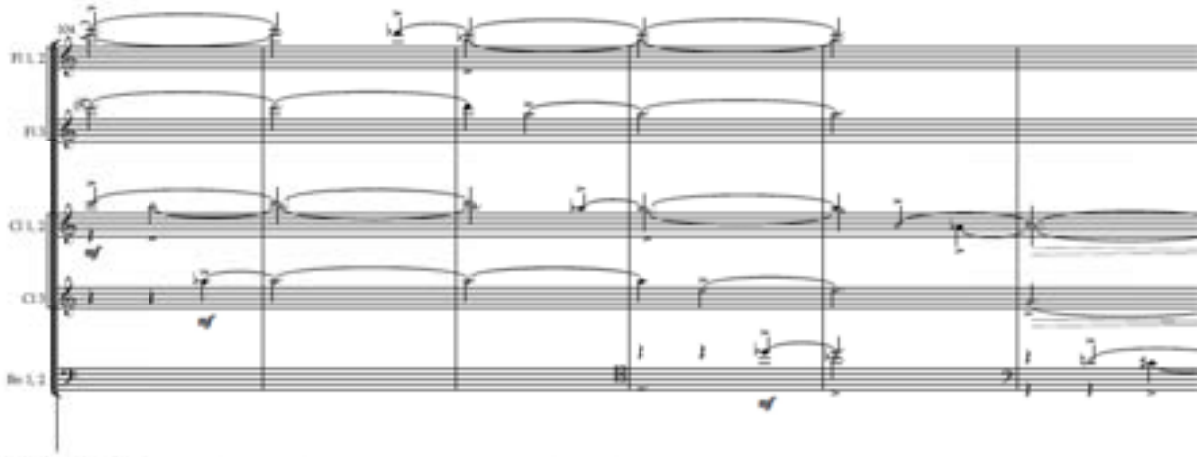


Example 36: IV Prayer, bars 151-154, woodwinds

This approach to building horizontal structures makes it possible to bring out and emphasise their characteristic features, while also allowing the frequency of all the notes in a given scale to remain similar, and thus their relative equality, even though the tonal centre is usually clearly emphasised.

3.2.2. Vertical structures

Within the vertical structures found in *Voice of God*, chords constructed from various types of intervals appear. In the second part, *Silence*, in which seconds and thirds play a significant role (cf. Example 29), this is also reflected in the structure of the harmonies. In some cases, this is very clear, as in bars 103-109 (Example 37), where each pair of neighbouring voices is separated by a second or a third. In this case, it is the result of the retention of successive notes of a descending melodic structure.

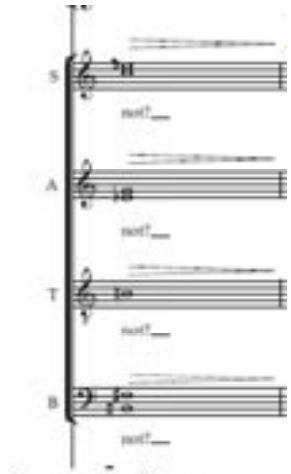


Example 37: II Silence, bars 104-109, woodwinds

In other situations, I treated the use of only seconds and thirds less literally, superimposing two third triads shifted by a semitone (Example 38). In such chords, we very often encounter intervals of a fourth, a perfect fifth or even greater distances, which results from the use of triads in inversions or extended arrangements (Example 39). Of course, some orchestral chords built on the same principle may contain larger intervals due to the occurrence of octave doublings, a preference for larger intervals in the lowest register or consistently divergent voice leading (Example 40).



Example 39: II Silence, bar 4, choir



Example 40: II Silence, bar 9, choir



Example 38: II Silence, bar 52, woodwinds

Similar chords are important in Part III – *Tempest*. These are six-note chords consisting of minor thirds and seconds, which are always arranged in a clustered pattern. A series of these chords appears in the horns and trumpets in bars 18-30 (Example 41). The chord tutti cis-g-as, composed of a tritone and a minor second, which is repeated several times throughout the form, also sounds similar (Example 42).



Example 41: III Tempest, bars 17-20, horns and trumpets



Example 42: III Tempest, bars 1-2, c#-g-a_5 chord in woodwinds and brass

An even more radical approach is to limit the range of intervals appearing in a chord to one type – perfect fourths. This type of harmony appears in Part I – *Creation*, which is due to the fact that a significant part of it is based on a scale built on perfect fifths. A very telling effect of this is the entire sequence of quartal chords in the string instruments in bars (Example 43):



Example 43: I Creation, bars 62-64, quartal chords in strings

F sharp-C sharp-G sharp – A sharp-E-B-F sharp – F sharp$^{2\text{-}C}$ sharp^{2} -B$^{(1)}$ -F sharp$^{(}$1) -E^{1} -B – A sharp-E-B-F sharp-C sharp – F sharp-C sharp-G sharp – etc.

The score of *Voice of God* also features vertical structures composed solely of seconds or even semitones. This creates a very dense, sharp sound, emphasising the violent nature *of Tempest*. In bars 43-62, symmetrical five-note structures consisting of two semitones in the middle and whole tones on the outside dominate – as shown below (b-c-cis-d-e). Their structure around the *cis* axis is all the more legible as the central note is reinforced in the higher and lower octaves by the choir (Example 44). The chord is transposed upwards several times, supporting *the crescendo* that leads to a violent explosion. The climax is a simple g-as chord multiplied in all octaves available to the orchestra – from G in the tuba to as$^{(4)}$ in the piccolo (Example 45).



Example 44: III Tempest, bars 45-50, reduction

Semitone 'cluster' structures can also be discussed in the context of the overall sound of quasi-aleatoric groups. At the climax *of Tempest* (bars 159–164), we encounter three separate layers of this type occurring simultaneously. A group of four French horns plays a cell in E^1 -f^1 -fis^1 -g^1 -as^1 , three trumpets play gis^1 -a^1 -ais^1 -h^1 -c^2 , and three trombones play c^1 -des^1 -d^1 -es^1 -fes^1 (Example 12). The sum of these three structures produces a constantly rotating cluster consisting exclusively of semitones with an octave span (c^1 -c^2).

All twelve pitch classes seem to occur simultaneously in bars 94-99 of part II – *Silence*. This is the effect of superimposing a six-note chord consisting of two triads: d-f-a+ges-b-des, repeated several times, and several quasi-aleatoric groups playing in different registers, the sum of which forms the structure c-dis-e-g-gis-h (Example 46).



Example 45: III Tempest, bars 51-52, woodwinds and brass



Example 46: II Silence, bars 96-98, woodwinds, brass, choir and strings

Similarly intense are twelve-note chords, i.e. chords consisting of twelve notes of twelve different pitch classes. Thirteen such structures appear at the end of Part IV – *Prayer.* They differ in their interval content and, more strikingly, in their range (Example 47). Each successive chord is more focused and saturated. The first extends from E in the double basses and tuba to b($^{3)}$ in the violins and first flute, contains many thirds and, in the lowest register, fifths. The last chord in the series covers pitches from B in the double bass and tuba to B flat ($^{1)}$in the flute and consists mainly of semitones.

Apart from structures composed of one or two types of intervals, polyphony is a characteristic feature of *Voice of God*. In bars 29-39, *Silence,* several layers shaped independently from different types of structures are superimposed. In the lowest register, the

violas, cellos and double basses repeat the five-note chord of G sharp-B-D-F sharp-A in various arrangements, while similar material is used by the choral basses supported by the first bassoon, and later also by the trombones and the remaining bassoons. The second layer functions in small and augmented octaves – the successive notes of the ascending melody (B-C$^{(1)}$-E flat$^{(1)}$-F sharp^{1} -g^{1}) entrusted to the altos are held by the first and second violins playing *divisi tremolo*. The horn also joins the layer, announcing the subsequent entries of the alto, and later also the trumpet trio. The third layer is a gradually rising triad of flutes and clarinets, which changes as follows: b$^{(2)}$ -des$^{(3)}$ -e$^{(3)}$;b$^{(2)}$ -des$^{(3)}$ -f$^{(3)}$;b$^{(2)}$ -d$^{(3)}$ -f$^{(3)}$;h^{2} -d^{3} -f^{3} ; h^{2} -d^{3} -ges^{3} . The tenor and soprano parts, repeating calls based on a ninth leap, always blend into the material of the second or third group. All these plans summarily exploit the 12-tone material, but at no point do they produce the same effect as the twelve-tone sequences mentioned earlier (Example 48).



Example 47: IV Prayer, bars 171-183, woodwinds reduction



Example 48: IV Prayer, bars 166-169, reduction

Another example of the simultaneous occurrence of several chords is *the* orchestral *tutti* from the climax *of Prayer* (bars 166-169). Powerful chords in a *nota contra notam* texture extend from the contra octave in the tubas and double basses to the three-note chords in the flutes and first violins, but in reality the orchestra is divided here into three groups. The highest voice is a 24-note melody (played in octaves by the violins, violas and cellos), on which a series of parallel minor triads (flutes and trumpets) is superimposed. In the middle register are the oboes, clarinets and French horns, which form a series of parallel shifting fifths. The lowest layer consists of bassoons, trombones, tuba and double basses. This plan also consists of triads, although they are shifted less consistently. In this way, each orchestral chord is made up of 7-8 different pitch classes, but the instrumentation emphasises the independence of the individual layers and also influences the perception of harmony (Example 49).



Example 49: I Creation, bars 33-40

As in the case of horizontal structures, vertical structures are also closely related to the scale used in a given fragment of the composition. In Part I, *Creation,* the material is gradually expanded in the first bars. After a percussive introduction, the first specific pitch (C) appears in bar 16 in the timpani part. Next, the following notes are introduced: F in the tuba in bar 38, G in the bass clarinet in bar 41, B in the contrabassoon in bar 42, D in the first violins in bar 45, E flat in the double bass in bar 48. A bar later, with the introduction of A in the first violins, we achieve the full material of the scale. Its structure determines the type of chords, hence in bars 38-43 there are only fifth chords (Examples 50 and 51).



Example 50: I Creation, bars 41-44



Example 51: I Creation, bars 41-44

At the beginning of Part IV – *Prayer* – I decided to develop a harmonic plan consisting of single *staccato* chords interrupted by pauses from successive notes of the scale used in a given fragment (scale material in Example 22). In this way, the first triad of the clarinet group in bar 4 consists of the 1st, 2nd and 3rd notes of the scale, the second triad of

the 4th, 5th and 6th notes, the third triad of the 7th, 1st and 2nd notes, and so on (Example 52). Other similar patterns appearing later function in the same way – a four-part bassoon and horn pattern from bar 12, a three-part oboe pattern from bar 21, a three-part trumpet pattern from bar 25, and even a choir part in bars 8-13 and 20-25 (Example 53).



Example 52: IV Prayer, 1-8, flutes and clarinets



Example 53: IV Prayer, bars 9-13, choir

CHAPTER IV. TEXTURE, COLOURING AND THE ROLE OF THE SOLOIST

Nikolai Rimsky-Korsakov wrote that ‘instrumentation is a manifestation of part of the essence of a work[17] ’, and therefore it cannot be separated from its other elements. Due to the desire to discuss only the elements of language that are most important for *Voice of God*, this issue has been reduced to texture and colouring, which are the subject of the following chapter. In addition, I also discuss the significance of the soloist for the form of the work and his relationship with the other members of the cast.

4.1. Texture

One of the characteristic textural devices is the division of the orchestra into "choirs", which occurs in bars 1-85 *of Creation*. Each of them is introduced separately and presents a new type of material. The first ‘choir’ is the percussion, consisting of both the soloist playing from the first bar and three percussionists from the orchestra joining him after a while. It is not until bar 35 that clearly defined pitches are heard, thanks to the entry of the second "choir" – the low-pitched instruments, i.e. the basses. This choir consists of a bass clarinet, two bassoons, a contrabassoon, a tuba and double basses (initially playing only *pizzicato)*. The percussion then recedes into the background, creating a backdrop for the corresponding accented entries of the individual bass instruments. The third "choir" consists of string instruments, which gradually emerge against the fading interventions of the previous ensemble in bars 42-44, to completely take over their role from bar 45. The wind instruments disappear completely, while the double basses act as a link between the two ensembles, repeating a similar rhythmic motif in the background. The higher string instruments form a new foreground, presenting a different type of material, as I mentioned in section 3.2.1. The fourth ‘choir’ consists of woodwind instruments divided into several layers engaged in various interplay with the thematic material. They are accompanied in the background by a group of *pizzicato* string instruments*,* closely imitating the entrance of a percussionist playing the woodblock (bar 60). The fifth "choir" is made up of brass instruments, which play together for the first time in bar 76 (the tuba, previously isolated from this group, had already appeared earlier as part of the "choir" of low-sounding instruments). This ensemble immediately takes the initiative, against a polyrhythmic backdrop created by the woodwinds. The soloist playing the gongs and the percussionist on the tam-tam are tasked with emphasising the successive accented steps of the tuba and trombone III and deepening their

17 N. Rimsky-Korsakov, *Principles of Instrumentation,* PWM Kraków 1953, p. 9.

sound.

However, such a clear division of the orchestra into groups is an exceptional measure and results from the extra-musical content of the composition, so it does not reappear in the course of the piece.

Another compositional technique used repeatedly in *Voice of God* is the use of several layers simultaneously. As an example, I present an excerpt *from Silence* (Example 48). It features as many as six independent textural layers:

- sopranos, flutes and clarinets functioning in a similar, highest register on long rhythmic values in the case of wind instruments and repetitions in the soprano part
- altos with an ascending melody, whose notes are held by the first and second violins *divisi* and the first French horn preceding the first notes of the subsequent alto entries
- tenors repeating a one-bar motif preceded by an accented chord of trombones and bassoons II and III and ending with a chord of trumpets
- basses presenting material based on repetitions of a note and a minor ninth leap, with the first bassoon preceding the bass entries
- violas, cellos and double basses playing *contrappunto*
- an independent percussion part played on roto-toms

Further examples of multilayeredness could fill many pages, but the examples described in the previous chapters sufficiently cover these situations. These include the final section *of Creation, in* which the orchestra is divided into six layers (Example 5), and the build-up to the climax in bars 94-100 in *Silence* (Example 46).

A completely opposite type of texture is the homophonic arrangement that occurs sporadically in *Voice of God*. There is not a single example of this in *Creation*, while in *Silence* it appears once – in bars 76-79, involving two bassoons, a group of brass instruments, timpani, violins I and II, and the choir. The words that appear in this fragment: *Je crie vers toi* ('I cried out to you') justify the use of such a dense and intense *tutti* performed in *forte* dynamics *(*Example 54).



Example 54: II Silence, bars 75-79, homophonic tutti texture

A similar arrangement, albeit in a completely different context, appears in *Tempest,* in bars 40-50 and 55-59. The choir and orchestra (initially consisting of 4 horns, 2 trumpets, violas, soon joined by 3 oboes, 3 trombones, second violins and cellos) create a C sharp-G-C sharp axis, from which a cluster triad of C-C sharp-D emerges, followed by a broader consonance of B-C-C-D-E. Parallel to the expansion of the harmonic structure*,* there is *a crescendo* from *piano, and* the radical simplification of the texture provides a contrast to the intense opening fragment of Part III, which is dominated by *forte and fortissimo* dynamics *(*Example 44).

One of the techniques used in *Voice of God* in the construction of textural patterns is the canon. Usually, however, its effect is not immediately apparent, influencing one of the layers of the texture.

A type of canon is the texture of the violas and cellos playing *divisi* in bars 55-75 *of Silence*. A certain departure from this technique in its classical sense is the treatment of rhythm, which in this fragment is based on the principle *of nota contra notam.* The imitation in the prime involves pitch material occurring in two variants: D-F sharp-A-B in the violins and H-D-F sharp-A in the cellos. The high density of imitation (a quarter note with a dot) and the lack of voice exposition (the canon begins, as it were, in the middle) mean that the presence of the canon can only be detected in the score (Example 55).



Example 55: II Silence, bars 56-61, violas, violoncellos and double basses

A much more complex example of the canon technique appears a few bars later (Examples 56 and 17). The texture is based on the simultaneous occurrence of many two-part canons and independent parts linked by common pitch material resulting from the use of the scale: E-G-G sharp-B-C-D sharp (cf. Example 21). Here are the pairs of voices involved in the canons that coexist in this arrangement:

- bassoon I and trombone I
- trombone II and trombone III
- violins *divisi*

- violin II *divisi*
- violin I *divisi*



Example 56: II Silence, bars 80-87, canons in woodwinds and brass parts

The canon technique is much more evident in the descending texture of the choir and string instruments after bar 102 in this section. Here, too, the pitch material of all canons is identical and results from the scale used. In the choir part, we have a two-part canon, in which each voice is performed in an octave (soprano with tenor and bass with alto). In the case of string instruments, there are more canons, and some entries are intended to double the choir part, while others are intended to blur its contours and thicken the sound, creating an artificial reverberation effect (Example 57).



Example 57: II Silence, bars 104-109, choir and strings

In Part III, *Tempest*, there is a characteristic type of texture that resembles a sea wave. It contains *an* intense *crescendo* combined with an ascending movement and *a decrescendo* with a descending movement, and the entire sequence takes place over a short distance – a few bars. This movement appears several times in bars 139-150. Most of the orchestra is involved in the first two entries, but the subsequent 'waves' become blurred and overlap each other.

This texture first appears in bars 139-140 (Example 58). The brass instruments (horns, trombones and tuba) create a harmonic layer, playing a *crescendo* chord followed by *a decrescendo.* It begins with the lowest-sounding tuba and trombone III and expands upwards.



Example 58: III Tempest, bars 139-140, 'sea wave' texture

The choir is used in a similar way – the female voices enter after the male voices, so the increase in the number of performers supports the dynamic build-up. The percussion instruments (timpani, bass drum and suspended cymbal) play *tremolo,* starting *pianissimo,* reaching *fortissimo* at the beginning of bar 140 and then returning to the starting level. Another layer of this arrangement is provided by the first and second violins playing *divisi,* which introduce an element of rising and falling movement. In the case of the first violins, this is a chromatic scale played completely independently by two groups of musicians, while the second violins play *glissando,* also in two independent ensembles. It is worth adding that the texture described here is accompanied by a completely independent background played by

the contrabassoon, cellos and double basses in a single dynamic plane and an unchanging low register.

The superimposition of two "waves" is achieved by dividing the orchestra into two groups, which appear in a slight shift in bars 146-150. The first "wave" begins at the beginning of bar 146 and reaches its peak on the first beat of the next bar. It is formed by clarinets, bassoons, contrabassoon, trombones, tuba in the harmonic layer, timpani, bass drum, suspended cymbal from the percussion instruments, and second violins and violas leading the melodic lines. As it fades, the beginning of the second "wave" is superimposed, which builds up from the middle of bar 147 to the second beat of bar 148. The harmonic layer is built by the oboes and horns, the percussion layer is shaped in the same way as in the previous arrangements, and the element of movement is introduced by two flutes, a piccolo and the first violins *divisi.* The third "wave", which begins on the first beat of bar 148 and reaches its peak on the "downbeat" of bar 149, is orchestrated identically to the first "wave", but without the participation of percussion. However, it fades out much more quickly so that all the instruments that made up the previous arrangements can take part in the fourth "wave". The harmonic layer is thus formed by the oboes, clarinets, bassoons, contrabassoon, French horns, trumpets, trombones and tuba, while the percussion layer consists of timpani, bass drum and suspended cymbal, and the chromatic and glissando passages are played by the flutes, piccolo, violins and violas. In the fragment with overlapping 'waves', there is no choir that could 'break through' such a dense and rich orchestral texture (Example 59).

The last phenomenon I would like to mention, which is quite characteristic in terms of orchestral texture, is orchestral unisons and octaves in the form of multiplying parts. They are of significant importance in the last part of the composition – *Prayer*. The rhythmically varied line, led first by the string instruments, is joined by a group of woodwinds and finally by the brass.

The first phase of this process can be seen in the example below (Example 60), where the violas and cellos develop the previously played one-bar *ostinato* phrase. They are soon joined by the second violins, doubling the violas *in unison*, and the cellos in octaves. In bar 141, the first violins take the initiative, doubled by almost the entire woodwind section: three flutes an octave higher and three oboes and three clarinets *in unison* (Example 61). Even broader doubling occurs in bar 151, when the same line is played by three flutes, three oboes,



Example 59: III Tempest, bars 146-148, 'sea waves' overlapping

three clarinets an octave lower and three bassoons and cellos two octaves lower. The glockenspiel participates in creating this plan, heterophonically emphasising the strong notes falling on the strong parts of the bar, while four French horns play short, maximum 3-note motifs, which together create the same line (Example 62).



Example 60: IV Prayer, bars 135-140, strings



Example 61: IV Prayer, bars 141-145, flutes, oboes and clarinets



Example 62: IV Prayer, bars 151-156, woodwinds and horns

4.2. Colour

In the subchapter on horizontal structures, I mentioned the 'percussiveness' of the orchestra. This phenomenon is also evident in the instrumental technique, where it manifests itself in the frequent use of accents and *staccato* articulation in the orchestra, as well as *pizzicato* in string instruments. The result of these techniques is a shift in emphasis from the resonance of the sound to its very beginning – the 'attack' – and the sound of wind and string instruments becomes more like that of percussion instruments.

This situation occurs at the beginning of the first movement, in the first entry of the bass instruments. The bassoons, contrabassoon and tuba play long notes with irregular accents, dialoguing with the percussion instruments. The double basses play the same role, also concentrating on the presentation of the rhythmic material, repeating the same *pizzicato* pitch *(*Example 7).

The dominance of short sounds, *staccato* articulation and accents is even more evident a few dozen bars later in the woodwind section. The flutes and bassoons play fast *staccato* thirds or sixths*,* while the oboe part consists of accented repetitions of notes in the extreme registers (very high F sharp ([3])and low B flat), which serves to emphasise the specific

sharpness of their sound and pushes the aspect of pitch into the background (Example 8).

The percussive treatment also applies to the choir and is evident in the limitation of the melodic aspirations of individual voices in favour of the shortest possible motifs and repetitions of sounds. These tendencies are most clearly visible in *the* dramatic, and at times even illustrative, *Tempest* (Example 10) and *the* final dance-like *Prayer* (Examples 63 and 64).



Example 63: IV Prayer, bars 90-94, choir



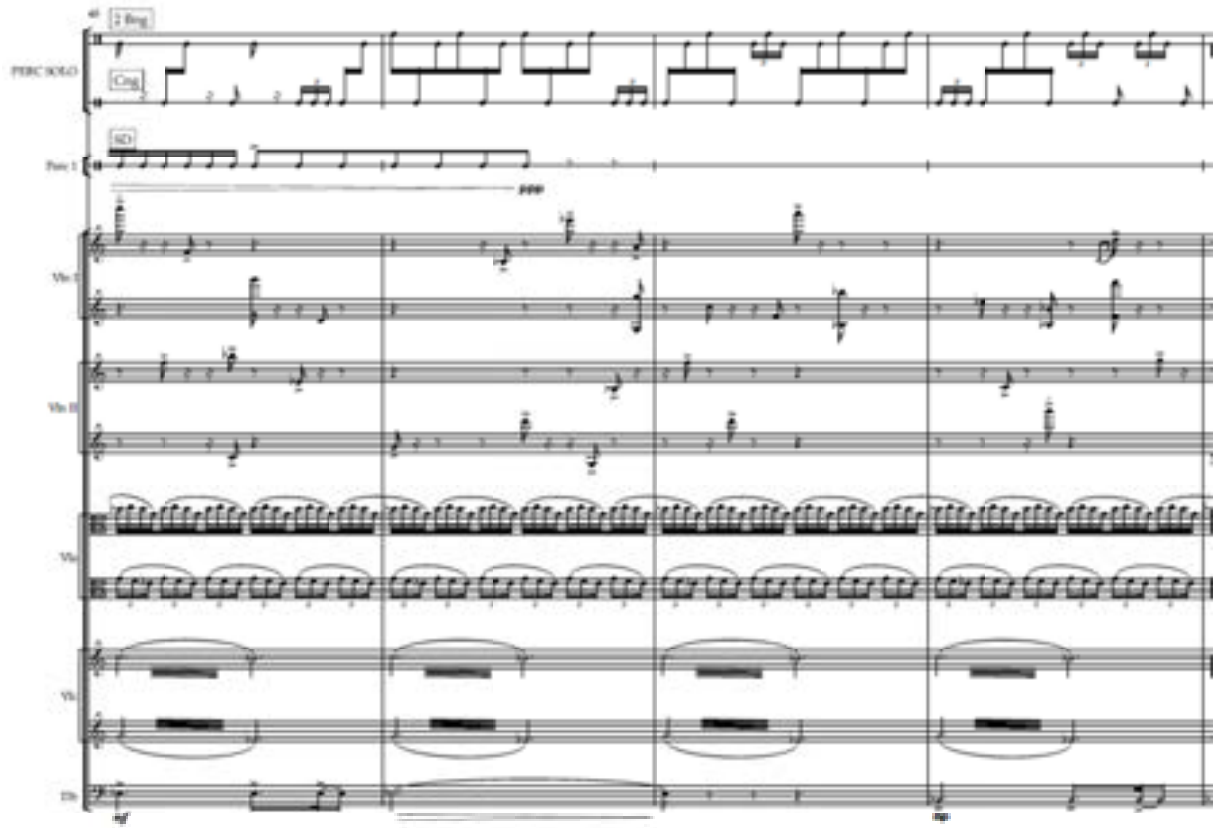
Example 64: IV Prayer, bars 116-121, repetitions in choir part

An extreme example of this treatment of the human voice is the removal of specific pitches, which occurs in *Prayer*, when the choristers are instructed to *sing parlando* in bars 158-162 (Example 65) and *grido* in bars 141, 147-149 and 164-168.



Example 65: IV Prayer, bars 157-163, choir parlando

The instrumentation *of Voice of God* also serves to emphasise the multi-layered texture. This is achieved by juxtaposing polygenic sounds, i.e. sounds with contrasting properties, within separate layers of the texture. There are many examples of this in each movement, one of the most striking being in *Creation*, bars 45-57, where a group of string instruments forms two independent layers of texture. The background is formed by violas and cellos playing *legato sul ponticello* short motifs using a maximum of four notes. This smooth 'surface' is contrasted by points in the form of single short-lived notes – these are accented sixteenth or eighth *pizzicato* notes. As the tension builds and the sound thickens, double and triple stops using open strings are also employed, while the homogeneous background remains unchanged in terms of articulation or colour (Example 66).



Example 66: I Creation, bars 48-51, percussion and strings

The multi-layered texture present in the long passages of *Voice of God* results in a low frequency of double stops between groups. In a few situations, when the texture is simplified while maintaining a larger instrumentation, such doubling is used. The priority is then to ensure the coherence of the doubled voice, so the instruments are usually combined into groups with a similar range of sounds. The most typical example is the doubling of low-sounding instruments with a traditional bass role, i.e. bassoons, contrabassoons, trombones, tubas, cellos and double basses in various configurations, which can be found especially in *tutti passages.*

Other inter-group doubling found several times are combinations of high-pitched instruments. In the final section *of Creation* 3, the flutes double the violin part, playing an octave higher, which adds clarity and lightness to the texture. This part is played in a constant eighth-note figure for 24 bars, which requires the flute players to breathe individually.

In the same place, another layer is created by the oboes, clarinets and trumpets playing *in unison*. In this combination of timbres, the sound of the trumpets will still dominate, but the oboes and clarinets will add a touch of softness. When the motif repeated by the ensemble is transposed downwards, most of the woodwind instruments (two clarinets and two oboes) are transposed up an octave to add a touch of brilliance in contrast to the increasingly dark sound

of the trumpets (Example 67).

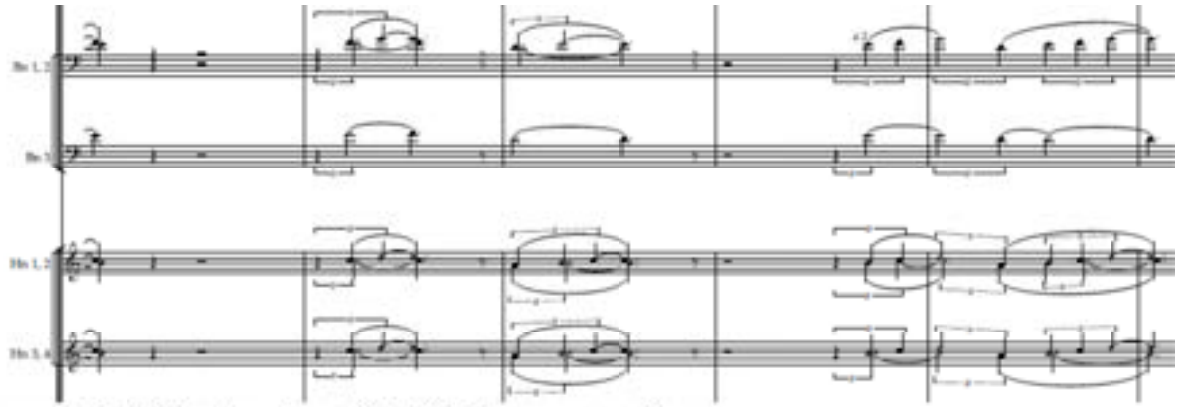


Example 67: I Creation, bars 126-133, oboes, clarinets and trumpets

Sometimes the parts in the middle register are also doubled, especially the horns, which double the violins *in unison* in the rhythmic theme of the composition (also Example 67) or the similarly sounding bassoons (Example 68).

Similar doublings occur sporadically in the choir. The most common and obvious type of doubling is the *unison* combination of female voices (soprano + alto) or male voices (tenor + bass), *effectively* dividing the choir into two voices. A situation similar to those occurring in the orchestra is the octave doubling of high voices (soprano + tenor) and low voices (alto + bass), which occurs especially in ***forte*** dynamics**.** An example of such a combination can be found in *the tutti in Silence* in bars 75-79 (Example 54).

A much less obvious combination is the *unison* doubling of altos and tenors, which I use several times in *Voice of God*. In the minor octave (G-H), this allows the altos to add a dark tone to the tenors, while in the major octave, where the altos sound weaker, they gain the intensity of the high tenor register (Example 69).



Example 68: I Creation, bars 134-139, bassoons and horns



Example 69: II Silence, bars 17-22, altos and tenors unisono

The choir and orchestra perform various tasks in the texture of the composition and retain a high degree of independence, which also results in a small number of vocal-instrumental doublings. In bars 137-138 *of Tempest*, the tenor and bass parts are doubled by three clarinets *in unison (*Example 70), but this is determined solely by colouristic considerations, not by proportions or the need to support the choir.



Example 70: III Tempest, bars 135-138, clarinets doubling tenors and basses

In the vast majority of cases, when one of the layers of the texture is vocal-instrumental, the doubling is rather heterophonic, as in bars 56-74 *of Silence* (Example 48), where the instruments can provide harmonic support – extremely valuable in a polytonal context. Sometimes instrumental interventions announce the first sound or motif of the choir or a section of the choir, especially after a long absence or when finding the first pitch may be

difficult. This task is fulfilled by orchestral bells and tubular bells in bars 63-67 *of Silence,* when they introduce the sopranos with the tenors and the altos with the basses, preceding their melodic lines (Example 71).

The third part of the composition, due to its dramatic weight and several illustrative devices, abounds in characteristic colour combinations. The opening chord surprises with its penetrating clarity and sharpness. Devoid of bass instruments, it is set an octave above the root note and reaches C sharp ($^{4)}$in the highest register ‹piccolo, flute I, violin I). The clarinets and second violins also play high, while the trumpets and French horns expose the dissonant semitone G sharp, and the flash effect is enhanced by the tam-tam strike on the first beat of the bar (Example 72).



Example 71: II Silence, bars 64-69, percussion and choir

The entrance of the brass instruments in bar 39 of this part of the composition is completely contrasting in character. After the deafening chord closing the first segment *of Tempest*, only the viola section playing *tremolo sul ponticello* can be heard for a few seconds. This tremulous, restless background is overlaid by the extremely dark, rough sound of four horns playing *in unison in* the very low C sharp register and two trumpets similarly in the lowest register playing the note G (Example 73). Similar tones are also used to depict *the crescendo* emerging after a moment from *the* viola *tremolo,* created by three oboes in the lowest register (cluster c$^{1)}$-cis$^{1)}$-d$^{1))}$and three trombones doubling them in the same octave.



Example 72: III Tempest, bars 1-3, reduction



Example 73: III Tempest, bars 39-42, brass entrance

Colour contrasts also function in closer combinations, such as in bar 51 (Example 74), when immediately after a very sharp and bright *tutti* G-sharp chord, particularly pronounced in the highest registers of the flutes and clarinets, there is a descent to the low registers of the string instruments (great and small octaves) and the choir (only the sopranos in the octave, very low altos on F sharp, low basses – F sharp).



Example 74: III Tempest, bars 51-54, reduction

4.3. The role of the soloist

The last issue I will discuss in this chapter is the role of the percussionist. This part is far from the virtuoso percussion parts found in concertos for percussion and orchestra by composers such as James MacMillan and Kalevi Aho. As the titular 'voice of God', the soloist faces several completely different scenes. In *Creation*, he appears as the "creator", the mover who sets the whole process in motion. The percussionist opens the composition with a rhythmic solo theme (Example 3), then inspires the other sections of the orchestra, entering into dialogue with them, before even receding into the background. In bars 76-85, when the

brass instruments appear for the first time in full force, the solo percussion part is limited to a few strikes on the gongs (Example 75).



Example 75: I Creation, bars 81-83, trombones, tuba and percussion

From bar 86, in the second phase *of Creation,* the percussionist works with the orchestra on an equal footing, becoming one of the layers of the texture, sometimes doubled by other instruments, such as the violas and French horns from bar 120 (Example 25).

In the second part, *Silence,* most of the percussionist's entries do not exceed the *piano* dynamic, and his first appearance is accompanied by the instruction: inaudible[18] , which is intended to emphasise his apparent absence resulting from the verbal layer of the composition. Despite the precisely notated passages, the soloist's playing is more of a theatrical gesture, and the gesture itself is more important than the sound. The sound of the percussion is meant to blend into or even disappear into the dense orchestral texture of this part of the composition (Example 76).



Example 76: II Silence, bars 33-38, percussion solo part

The percussion first appears in bars 34-53 and plays in ***piano*** and ***mezzo piano*** dynamics, without increasing the dynamics even despite *the crescendo* of the rest of the ensemble. The soloist plays the bass drum and tom-toms, but the short notes, low dynamics and large number of repetitions at the same pitches give the percussion a uniform background character or even a kind of noise. The next entry takes place in bars 56-74, and this time the

18 *Inaudible* (English) - inaudible.

soloist plays the roto-toms in a higher dynamic: starting from ***piano,*** he even exceeds the ***mezzo forte*** level at the end of this section**.** This volume allows the listener to perceive the percussion part, but the large number of repetitions and the considerable complexity of the choral and orchestral texture prevent the percussion from coming to the fore. The third entry, in bars 82-93, involves the soloist entering a polyphonic texture led by bassoons, trombones, tuba, violas, cellos and double basses. The percussionist doubles the rhythm of the first cello part, playing it on a suspended cymbal with a chain. This makes the part audible again, but its character is by no means solo. From this point on, the soloist leaves the initiative entirely to the orchestral percussionists, returning only at the end of Part III.

This return takes place in bar 166 *of Tempest,* when the sounds of a delicate cadenza resound against the backdrop of a spreading climax. In order to contrast the sound of this fragment as much as possible with the character of the storm illustrated by the orchestra, I resorted to improvisation. Here, of course, I refer to the personal sensitivity of the performer, to whom I indicate a set of rhythmic motifs, instruments (log drum, bongos, conga, chimes), playing technique (hands only), I limit the dynamics (maximum ***mezzo forte)***, and I also outline the desired character – a light breeze. The duration of this cadenza should be approximately 1.5 minutes (Example 77).



Example 77: III Tempest, bars 170-177, percussion solo cadenza

The fourth part of the composition, *Prayer,* is closest to the convention of works for percussion and orchestra, with the percussionist in a concertante role, accompanied by the orchestra. Again, as in *Creation,* it is opened by the soloist (Example 16), inviting the orchestra to play, with which he then enters into various relationships.

Sometimes the percussion recedes into the background, forming only one layer of the orchestral texture. This is the case in bars 107-128, where the technical difficulty and rhythmic density of the part is relatively low compared to other entries. (Example 78) Much more important layers of the texture are the violins playing sixteenth-note runs and the choir

supported by tubular bells played by one of the orchestra's percussionists. The soloist plays the agogo, performing *a* simple *ostinato* and emphasising the entries of chords in the brass section with gong strikes.

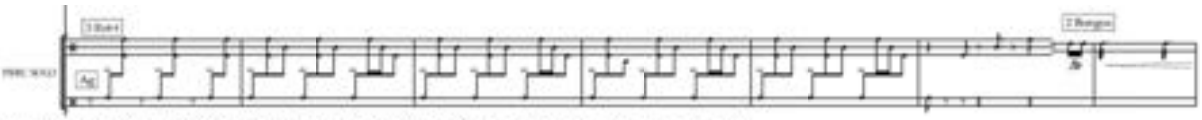


Example 78: IV Prayer, bars 116-121, relations between percussion and orchestra

However, there are also several passages in *Prayer* in which the percussion part has a more solo, virtuosic character, and as the composition nears its end, it uses an increasing number of instruments. From bar 134, it is a set consisting of 2 timbales, 2 bongos, congas and 4 tom-toms (Example 79). In bars 151-162, the soloist plays two roto-toms and an agogo (Example 80), in bars 163-168 on bongos and conga, returning to the above-mentioned set for the last 14 bars. The piece ends with a ***fff*** strike ***on*** the bass drum (Example 81).



Example 79: IV Prayer, bars 141-145, percussion solo part



Example 80: IV Prayer, bars 157-163, percussion solo part



Example 81: IV Prayer, bars 177-183, percussion solo part

CHAPTER V. RELATIONSHIP BETWEEN THE TEXT AND THE SOUND LAYER OF THE COMPOSITION

When working on vocal-instrumental compositions containing a verbal layer, I attach great importance to the relationship between this layer and the sound material itself. This means that the content of the text can influence decisions related to the shaping of the musical material in various ways: the choice of instrumentation, changes in texture, metre, rhythm, agogics, melody and harmony. This was also the case when working on *Voice of God,* as will be illustrated in the following chapter. Most of the phenomena have already been mentioned and described in previous chapters, but below they will be collected and justified in the context of the extra-musical content of the work.

The text of the entire composition can be found in subsection 1.2.

The first part of the composition, *Creation,* has no text, but its title reveals the presence of a certain programme behind the sound content. Indeed, its form illustrates the process of creation of the world through the word of God. This is reflected in particular in the texture throughout this part. It begins with a solo percussion entry, which is joined by other instruments only from bar 16. Initially, these are orchestral percussionists, followed by the lowest-sounding instruments from each group (bar 35), string instruments (bar 42), woodwinds (bar 58) and brass instruments (bar 76). The expansion of the orchestral texture symbolises the process of creation day by day as described in the Book of Genesis. In bar 86, this act is completed and from this moment on, a joyful hymn of praise resounds, in which the entire orchestra joins the solo percussion. Parallel to the expansion of the performing apparatus, the pitch material is also expanded, which has a similar symbolic dimension. This theme is described in detail in subsection 3.2.1 on horizontal structures.

The title of the second part – *Silence* – should be understood as the apparent silence that man seems to experience from God. The voice does not disappear completely, but is not heard by man. This effect is achieved by 'covering' the solo percussion part with the texture of the choir and orchestra. In *Silence*, the key element is the gesture of the soloist, who plays even though he cannot be heard clearly. In this context, only the listener who can see the performer is able to fully understand the meaning of the title of the second part, because the isolated sound result of the performance masks the presence of the percussionist.

Another important assumption for *Silence* is the impression of chaos and mutual misunderstanding among people, caused by man's closure to the voice of God. This dramatic situation brings to mind the story of the builders of the Tower of Babel, hence the decision to juxtapose verses in different languages: English, German, French, Spanish and Italian. In order for all these languages to be understood by the listener, I decided not to overlap parts in different languages at the same time and to present each language within a closed segment.

In addition to the generally accepted assumptions influencing the shaping of the sound material, which result from the overall character of the text of a given part, there are also local conditions influenced by individual words or expressions. *Silence* opens with a dramatic question: *Is the Lord amongst us or not?* To reinforce the effect of uncertainty, I entrusted this line to an a *cappella* choir, which repeats the sentence three times and receives no answer. The subsequent repetitions are separated by precisely calculated pauses (the first time equal to four quarter notes, the second time to two), and immediately after the third question, a new orchestral texture begins to emerge.

In the first three phrases, which are repetitions of the same text, the phrase *...or not?* is emphasised each time by means of harmony. These two inconspicuous words testify to the very serious doubt in the heart of the questioner, introducing uncertainty into a sentence that until now seemed to be merely a request for confirmation. This is why there is a sudden harmonic change combined with a chromatic movement in the bass at this point in the sentence. Example 29 shows the first phrase, which is shaped on the e-e1 axis (bass II and soprano II), to which third intervals are added[19] :

e^1 – g^1 -e^1 -c^1 – g^1 -e^1 -c^1 -a^1 – $gis^{(1)}$ -e^1 -c^1 – g^1 -e^1 -c^1 – gis^1 -e^1 -c^1

e – g-e – g-e – b-g-e – h-g-e – h-g-e

After such a consistently conducted series of vertical structures, there is a breakdown and a bitonal chord a^1 -e^1 -c^1 -h-fis-dis, which is a combination of A minor triads in the female voices and H major in the male voices.

19 The sound G $^{\text{sharp (1)}}$(fourth structure in the first row) was written in the score as A flat ^{1}due to the direction of the voice movement; it is, of course, identical to G $^{\text{sharp (1)}}$and was included above for the sake of clarity in illustrating the third structure of the chords.

Silence also contains examples of rhetorical figures reminiscent of those known in the Baroque period, such as exclamatio[20] . The first of these, in bar 57, emphasises the meaning of the German word *rufen* (to call) with a downward leap of a minor ninth and occurs with each repetition of the word, sometimes in a second variant with the direction of the interval leap reversed (Example 82). A similar rhetorical figure is used at the end of the movement, accompanying the Spanish word *invoco (*I call). This time, the leap occurs twice in the opposite direction (Example 83): in the sopranos and tenors it is a major seventh (bars 114-115), and in the altos and basses a minor ninth (bars 118-119).



Example 82: II Silence, bars 56-63, choir part



Example 83: II Silence, bars 112-119, choir part

The next situation in which the words are followed by a decision concerning the shaping of the sound layer is the development of the phrase: *je crie vers toi, e tu ne me reponds pas*. In the first part, which refers to the call, the choir is accompanied by a homophonic orchestral tutti (bassoons, full brass section, timpani, violins) in ***forte*** dynamics ***(***Example 54). The second part of the sentence introduces a contrasting element, emphasising

20 Exclamatio – a rhetorical figure in the form of an exclamation or apostrophe, understood very differently in music and manifested, among other things, as a small sixth leap upwards, the rising of the melody on small note values, and also as a performance manner with many variations. (*Musical rhetoric of Lasso and Palestrina. Figure – style [*in:] *Music,* No. 4 (159), Institute of Art of the Polish Academy of Sciences, Warsaw 1995, p. 68).

the caller's disappointment at the lack of response. The texture becomes polyphonic, both in the choir and in the orchestra, the dynamics are limited to ***mezzo piano*** or ***piano,*** the instrumentation also changes, the sound becomes chamber-like, and the dark tones of the bassoons, contrabassoon, trombones, tuba, viola, cellos and double basses dominate. The choral texture also develops slowly from the lowest voices, using the lowest bass register – the great octave (Example 84).



Example 84: II Silence, bars 80-85

The last significant musical gesture *in Silence*, which clearly reflects the course of the verbal layer, is the descending movement of the voices on the words *por que me has abandonado,* full of resignation, which occurs in bars 103-109. Structurally, the descent takes place in strict adherence to the scale material, alternating between minor seconds and minor thirds. The tenors double the sopranos an octave lower, as do the basses and altos, while the string instruments thicken the sound, adding the effect of 'artificial reverberation' mentioned in the subsection on texture (Example 57).

The orchestral introduction to *Tempest* is significantly influenced by the first words of the text, which appear in the choir only in bar 41: *When I heard, I trembled. The* intense *tutti,* full of sharp harmonies, which never falls below ***mezzo forte,*** does not lose its power for 38 bars. In response, the choir enters for the first time with words expressing terror and trembling (Example 73). This trembling is depicted in two ways: in the orchestra part, there is *a* constant *tremolo sul ponticello in* the string instruments, while in the choir part, there is a desynchronisation of the text in the verticals, resulting in the same syllables of a given word being repeated several times by different voices, as shown in the example below. The role *of the crescendo,* which is followed each time by an immediate return to the original dynamics (*subito* ***piano)***, cannot be overestimated.

The aforementioned fragment builds up twice to a climax, at the peak of which are the accentuated words: *trembled* (bar 51) and *sound* (bar 60). The choir sings them in octaves constructed to make use of the high register of the sopranos and tenors (A flat $(^{2)}$ and A flat $(^{1)}$, accompanied by a sudden intervention of a group of woodwinds with a piercing A flat^{4} played by the piccolo. The second time, this effect is reinforced by transposing the material up a semitone (Example 85).



Example 85: III Tempest, bars 57-61

A very evocative sound illustration of the word is provided by the phrase *shattered the rocks* in bars 106-119 (Example 10). Throughout this section, there is a constant eighth-note motion, and the pitch material is radically reduced to a structure of G sharp-B-C-D sharp-E, in which the G sharp repeated by the low-pitched instruments forms the foundation. The movement of the voices is limited (a few semitone shifts in the choir and octave leaps in the first violins) and focused on repetitions of sounds and accented entries in different parts of the bar.

The word *Yahweh*, which appears in bar 121, and the entire following sentence*, But Yahweh was not in the hurricane*, have been harmonised in a manner different from the preceding

structures, clearly referring to the harmony of the first part, with an important role for fifths and major seconds (Example 86):

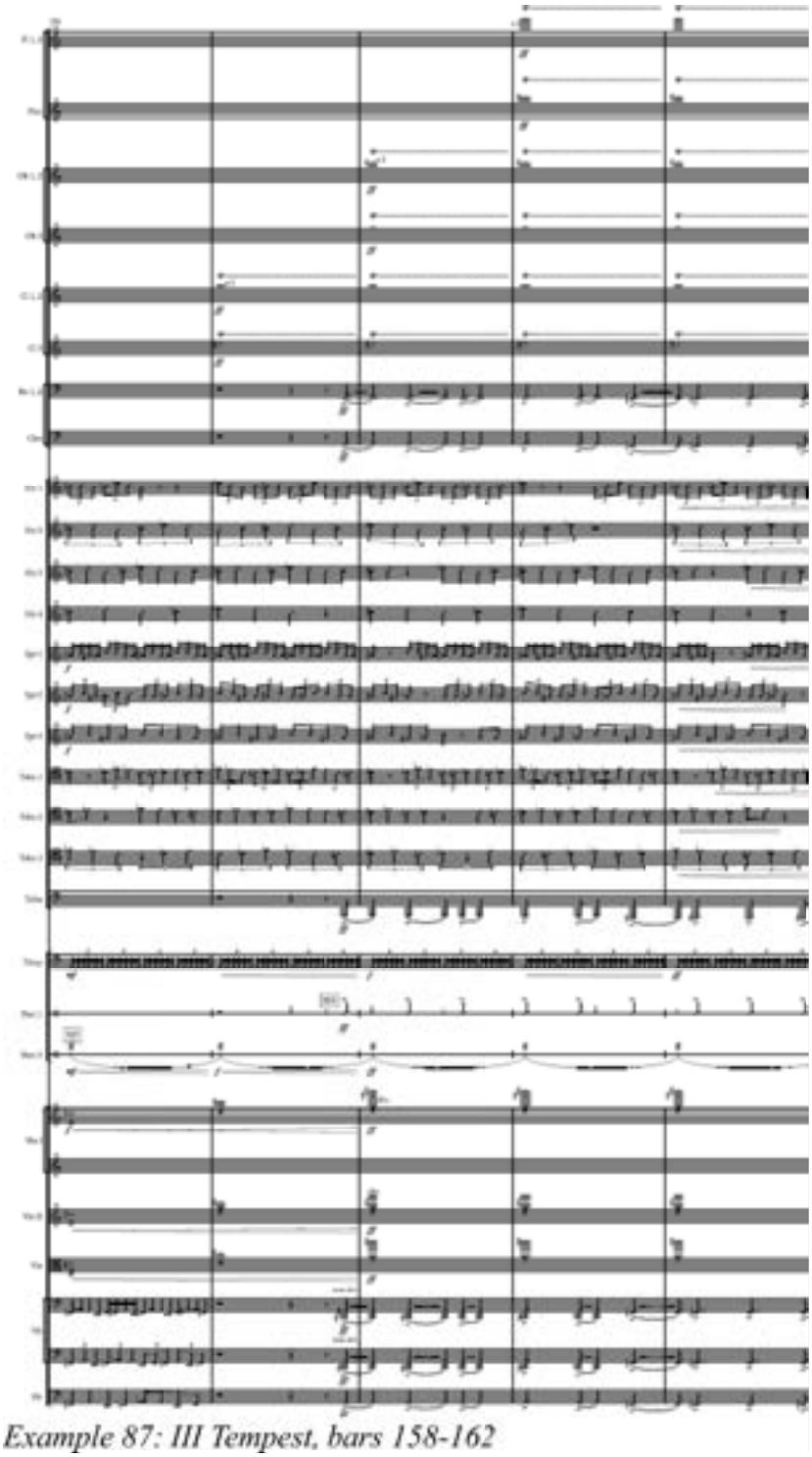
G-D-G – F-C-B-F – E-H-A-E – D-C-B – E-C-A – F-C-G – F#-F#



Example 86: III Tempest, bars 122-127, choir part

The orchestral texture *of Tempest* illustrates the meaning of words in the text in two more instances. The first is *earthquake*, which is illustrated by textural 'waves' built by the orchestra and overlapping each other (Example 59), which have been described in detail in the subchapter on texture.

The second word treated in this way is *fire,* which illustrates the intense density of movement and the strongly polyphonic, polyrhythmic texture of the orchestra in bars 153-165. In addition to the diverse, often irregular rhythmic groups superimposed on each other in different registers, the density of the movement is influenced by the trills of the flutes, oboes and clarinets and *the tremolos* of the violins, violas and snare drum. This vibrating but fairly static orchestral texture is contrasted with irregularly accented entries of low-sounding instruments: bassoons, contrabassoons, tubas, cellos and double basses supported by a bass drum (Example 87). Importantly, the texture illustrating the fire is not abruptly cut off, but slowly dies down, revealing the final fragment emerging from it – the soloist's cadenza.



Example 87: III Tempest, bars 158-162

The presence of this solo fragment in the score stems from the content of the biblical text, which is a direct continuation of the fragment used in the choir part:

[...] The Lord was not in the fire. And after the fire, there was the sound of a gentle breeze.

This ‘breeze’ in the First Book of Kings signifies the presence of God, who comes to the prophet Elijah waiting for him in the cave. This is the first appearance of the soloist in

Tempest, reflecting the text – the Lord was not in the whirlwind, the earthquake or the fire, but appeared only after them. The percussionist's cadence is improvised and is described in the subchapter devoted to the role of the soloist (Example 77).

The text of the last part, *Prayer,* is poetic rather than narrative, which accounts for the absence of typical illustrative devices linking the musical layer directly to the words. However, it is worth mentioning two issues that relate to the theme of the relationship between words and music. The first entry of the choir refers to the opening fragment of the second part, which results from a sense of correspondence between the sentences in the *Voice of God* form. The *Silence* fragment is an expression of uncertainty, questioning the presence of God:
Is the Lord really among us, or not?

Meanwhile, the first sentence in *Prayer* is a response full of faith, of conviction that God is speaking to man:

Hear the word of the Lord, O sons of Israel.

Due to this relationship, both fragments have been arranged in a similar way in terms of the texture *of the contrappunto choir* and the movement of the voices, which diverge from simple consonance (an octave in *Silence*, a fifth in *Prayer*) into chords: in the second part, rich in thirds and semitones (Example 29), and in the finale of the composition, composed of fifths and major seconds (Example 53). The accompaniment in the fourth part is significant, with the marimba played by a soloist symbolising the voice of God, and flutes, clarinets, bells and violins. The choir, which sounded a *cappella*, seemingly alone *in* the second movement, here confidently testifies to God's presence.

Words that are very important for the meaning of the entire composition appear at the end of the fourth movement: *sonet vox tua* (“let me hear your voice”) is a call to God, but not a dramatic one, rather one filled with hope and joy. I have turned this short phrase into a kind of refrain, which is obsessively repeated by the choir (Example 65) and appears in its full form as many as 20 times – sung, spoken and even shouted in bars 121-182.

CONCLUSION. INSPIRATIONS AND INTENTIONS OF THE COMPOSER

For me, working on *Voice of God* is the culmination of a long process and period in my creative life, during which I explored various ways of organising material in its different aspects in successive compositions. This allowed me to free myself from many limitations that accompanied me at the beginning of my artistic journey and resulted from my attachment to my own aesthetic preferences and habits. Unable to break out of established patterns, I imposed new directions on myself and set myself compositional challenges, which helped me to develop my craft and deepen my artistic sensitivity.

The composition analysed above summarises my achievements and discoveries in the field of compositional technique to date, including the organisation of horizontal and vertical structures, as well as the shaping of texture and form. I also consider it a good example of how the verbal layer can influence various compositional decisions and affect individual elements of a musical work without becoming the overriding value. Despite the enormous respect I have for the word, I believe that the sound layer should not lose its independence, and in the process of composing vocal-instrumental works containing text, it is necessary to maintain the right balance between these two planes.

The analysis of the individual elements of my own language proved to be an excellent starting point for reflection on the state of my own work and the direction of my further 'journey'. The high degree of organisation of the successive elements that I have managed to achieve raises the question of the purpose of my compositional work and the legitimacy of putting technique first. Technique should serve the artist as a tool, not become an end in itself. Therefore, the systems and limitations that I impose on myself as an artist in order to ensure the orderliness of the material and the internal coherence of the composition must sometimes be abandoned so as not to become a slave to them.

At this point, it is also worth emphasising the enormous importance of intuition and mechanisms whose existence I may not be fully aware of, which makes it practically impossible to describe them in full. This is perfectly captured in the following quote from Andrzej Panufnik's autobiography:

Works of art, literature and music are only partly the result of rational or craft skills; the core, the truly creative factor, boils down to the elusive and inexplicable materialisation of the artist's intuition, a process that defies all verbal description[21] .

So there is a certain mystery in the art I practise that I cannot fully explain. What is more, intense attempts to explore it could prove futile and even risk paralysing my creative activity. Krzysztof Zanussi recalls:

[...] in our conversation with Górecki, we referred to the self-awareness of the artist – when the artist knows too much about himself and understands too well what he is doing, something which Lutosławski warned himself against and which Górecki also understood very well[22] .

An interesting point of view on the matter was already presented by Immanuel Kant in *his Critique of Judgment* (*Kritik der Urteilskraft*), comparing outstanding works of art to nature, which arouses admiration *per se.* Kant states that the recipient does not need to discover the artist's technique and the principles that govern the work in order to fully experience and enjoy it[23] . Paweł Mykietyn stipulates that *the purpose of music is to create something beautiful [...] while the technical aspect remains, in a sense, irrelevant*[24] *and* describes it as a "private matter". Carl Dahlhaus comments on this concept emphatically, and his words are an inspiration and a goal for me in my work:

[25]*The technique of composition, the traces of work on a piece, should be hidden so that it seems as if the art has grown rather than been constructed. […] Beauty lies in manifestations of naturalness.*

Aware of the phenomena described above, I see this moment as the end of a certain stage and a good opportunity to take on new challenges and set goals in which I can apply my technical skills and rich experience. At the same time, it still means searching for the right language, capable of expressing what I cannot express in any other way, and what I cannot and do not want to keep to myself.

21 A. Panufnik, *Autobiography*, Marginesy Publishing House, Warsaw 2014 (pp. 406-407).

22 B. Bolesławska-Lewandowska, *Górecki. Portret w pamięci [Górecki: A Portrait in Memory],* PWM Kraków 2013 (p. 430).

23 I. Kant, *Critique of Judgement,* trans. Jerzy Gałecki, Wydawnictwo Naukowe PWN, Warsaw 2004 (pp. 230–231).

24 P. Mykietyn, 'Interview', trans. Ewa Szczecińska and Jan Topolski, *Glissando*, no. 16, 2010, (p. 57).

25 C. Dahlhaus, *Aesthetics of Music*, Warsaw University Press, Warsaw 2007 (pp. 41–42).

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