

# **Summa**

Versions for Voices and Strings

**Arvo Pärt**

(1977)

## **... In Context and Analysis ...**

The following document offers a brief introduction to Arvo Pärt's post-1976 tintinnabuli style alongside a written analysis outlining the compositional landmarks and primary processes found within *Summa* (1977). This piece makes an ideal study analysis, as it is a score in which the composer strictly adheres to preconceived methods.

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With references to the harmonic series<sup>1</sup>, consonant counterpoint and extra-musical spirituality, Arvo Pärt's (b.1935) philosophies have infiltrated the compositional process of many contemporary composers. His post-1976 tintinnabuli style<sup>2</sup> heralded a second 'return to simplicity'. Pärt is widely referred to as a Sacred Minimalist.

I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements – with one voice, two voices. I build with primitive materials – with the triad, with one specific tonality.<sup>3</sup>

Pärt's Tintinnabulation revolves around a static tonal or modal centre. The texture is regularly composed in pairs with one instrument playing the three notes of the primary triad (often a minor triad) and the other playing the seven notes of the relative scale or mode (Pärt seems to favour Aeolian and Dorian minor). The pair will most likely exchange roles during the piece and this 'paired tintinnabular' texture is often repeated throughout the ensemble. In a four-voice context, it is likely that two of the voices will sound only notes of the tonic (or modal) triad and the other two will sound the melodic content using the seven notes of the parent scale/mode. Octave doublings and mensural canons are a common feature in Pärt's vertical harmony and contrapuntal texture.

Pärt's post-1976 tintinnabulation is often described as monochromatic, isometric (one time-signature)<sup>4</sup>, isorhythmic (one rhythm)<sup>5</sup> retrogressive and reductive. The scores combine preconceived formulated processes of proportion and form alongside intuitive compositional approaches, with silence and varied repetition playing important roles within the emotional and psychological effects of the music. The influence of medieval plainchant is quite apparent in the simplicity of the pitch organisation and formal methods, but quite surprisingly, Pärt's music is often composed within strict and preconceived systematic process.

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<sup>1</sup> Pärt often compares his use of the harmonic series to working with coloured fragments of white light.

<sup>2</sup> From the Latin, little bells. The music of bells.

<sup>3</sup> Rodda, Richard E: Arvo Pärt *Fratres*, Telarc 1995 CD 80387.

<sup>4</sup> Isometric: One rhythm and/or time signature; having the same rhythm in every part.

<sup>5</sup> Isorhythms: Term coined in 1904 by F. Ludwig describes principle found in medieval music (ca.1300-1450), where same rhythmic pattern recurs in successive repetitions of melody.

That's the problem. For example, when someone drinks a lot of wine without a limit, then they don't feel too good – they're completely drunk. When one does that all one's life then it's a bad thing, but when one simply drinks an occasional glass of wine then it's fine. It's the same with systems – they shouldn't be too complex. It's better when they're under control. Everyone who writes serial music thinks that the more complex the structure, the stronger and better it is. But that's not right: it's the other way around. Why is Webern's music so highly regarded by contemporary composers? Because it's so simple; disciplined and rigorous, but simple (that isn't to say that there aren't also very complex things in his music). Unfortunately, however, composers often think that because they think a lot, they have something to say. They don't realise that they have almost nothing to say. Underneath all this complexity there is only a lack of wisdom and no truth. The truth is very simple; earnest people understand that to be so. Those who are not in earnest, or who are utterly mistaken, don't understand it and they translate their mistakes into their music. <sup>6</sup>

The following document outlines compositional landmarks and written analytical observations in relation to Arvo Pärt's *Summa* (1977), including the versions for string quartet (1990) and string orchestra (1991). This piece makes an ideal study analysis, because it is a score in which the composer strictly adheres to preconceived method:

I have developed a highly formalised compositional system, which I have been using to write my music for twenty years. *Summa* is the most strict and enigmatic work in this series. <sup>7</sup>

Pärt's 'reductive' tintinnabular style leads commentators to label him as a European Minimalist. He is often referred to as a Sacred Minimalist, a post-serialist and/or a post-modern composer. His post-1976 scores explore static tonality (modality) with references to medieval neumes, psaltis and mensural notation alongside inferences to plainchant form and process.

The neutral title itself embodies the essence of the content as the work is based on the text of the Latin *Credo*. The great simplicity of the piece masks its complexity. The underlying rules ensure that on the surface a cycle of continuous change is created while the deep structure possesses an order of stillness. Originally written for four a cappella voices in 1977, the string quartet version dates from 1990. <sup>8</sup>

The overall tendency, however, is towards temporal stasis: where each moment in the piece exists only for itself rather than as a part of a kinetic progression towards the next; where the whole is a harmonious juxtaposition of such moments and is equally reflected in them at every stage. <sup>9</sup>

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<sup>6</sup> Arvo Pärt speaking in 1986: McCarthy, Jaimie: *An Interview with Arvo Pärt*. The Musical Times, Vol. 130, No. 1753 (Mar. 1989), pp. 130-133

<sup>7</sup> Arvo Pärt speaking in 1994: <https://www.universaledition.com/arvo-part-534/works/summa-5109>

<sup>8</sup> Saale Kareda – Universal Edition: <https://www.universaledition.com/summa-for-string-quartet-paert-arvo-ue34975>

<sup>9</sup> Clarke, David: *Parting Glance: The Music and Aesthetics of Arvo Pärt*. The Musical Times, Vol. 134, No. 1810 (Dec. 1993), p.682. Discussing *Miserere* ...

Pärt's immediately recognisable style of tintinnabular iso-stasis is not for everyone:

For whole stretches of *Tabula Rasa*, for example, unadorned scalic and alarm bells triadic figuration, devoid of any ambiguity and largely predictable in its trajectory, does little more than fill out time.<sup>10</sup>

### **Tintinnabulation Defined:**

The two primary characteristics of tintinnabulation are:

1. A melodic voice playing the seven notes of the parent scale/mode, often moving stepwise towards (or around) a central pitch.<sup>11</sup>
2. A tintinnabuli voice sounding the three notes of the tonic (or modal) triad.<sup>12</sup>

These two voices work together as one, acting as a type of cantus firmus with interlocking species counterpoint within one tintinnabular pair. Similar in some regards to Lutosławski's (1913-1994) concept of Chain form<sup>13</sup>, Pärt places these pairs in canonic dovetails and formal juxtaposition. The overlapping textural distribution helps to mask the sense of direct repetition within the aural perception of the music as a whole.

Around 1976, at the moment my own tintinnabular style was about to be born, my life was tightly bound up in Estonian Hortus Musicus and its leader Andres Mustonen. At that time the world of ancient music opened up before us and we were full of enthusiasm. This atmosphere had the effect of a midwife for my new music.<sup>14</sup>

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<sup>10</sup> Clarke, David: *Parting Glance: The Music and Aesthetics of Arvo Pärt*. The Musical Times, Vol. 134, No. 1810 (Dec. 1993), p.683. Discussing *Tabula Rasa* ...

<sup>11</sup> Hillier refers to this as the M-voice.

<sup>12</sup> Hillier refers to this as the T-voice.

<sup>13</sup> *Chain I* (1983), *Chain II* (1984-85) and *Chain III* (1986): Polish title is łańcuch.

<sup>14</sup> Arvo Pärt: Elste, P.339 and Hillier, P.77.

## Summa

Versions for Voices and Strings

### Arvo Pärt

(1977/91)

In the versions for voice (a cappella or choir), the texture of the score is SATB and written in E minor throughout (no accidentals). No tempo is given (though the *Credo* text suggests solemnity)<sup>15</sup>. Unlike the later versions for strings, no time signatures are written (reminiscent of mensural notation), but the bar line divisions are in exactly the same place.

The parts within all versions of the piece are punctuated by pauses. The score states each pause (,) is approximately equal to a crotchet rest (though this is indeterminate – *ad. lib.*). These pauses (which coincide with the punctuation in the *Credo* text) are inherited from the original a cappella version (1977) and (along with the unusually long length of the bars – which are not numbered in any of the scores) helps to blur the literal linear chronometric timeline without weakening the perceived sense of pulse.<sup>16</sup>

The fact that time signatures are not written in the original version for voices suggests that they are not an integral part of the compositional scheme, but a by-product of the original processes. It was Pärt's treatment of the syllables within the *Credo* text, which actually determined the proportional distribution and resultant divisions of barline ...

In the versions for string quartet<sup>17</sup> and string orchestra<sup>18</sup>, *Summa*<sup>19</sup> is written in G minor throughout (no accidentals). The string quartet score is SATB and the string orchestra is SATBB (additional CB part). No tempo is given, and the time signatures are constantly changing in the following scheme:

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<sup>15</sup> Credo is a statement of religious belief and the name of a specific text used in the Ordinary Mass: A setting of the Nicene Creed, it is the longest text in the sung Mass.

<sup>16</sup> Pärt, Arvo: *Summa* (full score) for SATB Voices or Chorus, 1977 (Universal Edition PR. UE033686, 1977) ISBN: 978-3-7024-3295-9

<sup>17</sup> Pärt, Arvo: *Summa* (full score) for string quartet, 1977-1990 (Universal Edition PR. UE34975, 1990) ISBN: 978-3-7024-7094-4

<sup>18</sup> Pärt, Arvo: *Summa* (full score) for string orchestra, 1977-1991 (Universal Edition PR. UE19836, 1991) ISBN: 978-3-7024-0589-2

<sup>19</sup> Summa: compendium of theology, philosophy or canon law, sometimes all three. Summa Theologica of St Aquinas 1265 and 1274, most famous. English Collins Dictionary.

**Table 1 – Time Signatures:**

This table is for reference only and is not a part of the process. It is simply a by-product of the original pattern of syllabic distribution.

Fig.1	9/4	14/4	9/4
Fig.2	9/4	14/4	8/4
Fig.3	10/4	14/4	8/4
Fig.4	9/4	14/4	9/4
Fig.5	10/4	12/4	9/4
Fig.6	9/4	12/4	8/4
Fig.7	8/4	12/4	10/4
Fig.8	8/4	12/4	10/4
Fig.9	8/4	13/4	10/4
Fig.10	8/4	13/4	10/4
Fig.11	8/4	12/4	9/4
Fig.12	9/4	13/4	10/4
Fig.13	8/4	14/4	9/4
Fig.14	9/4	14/4	9/4
Fig.15	9/4	14/4	8/4
Fig.16	9/4	14/4	8/4 (x2)

There are three bars in every Figure with an additional bar (sustained tonic minor chord) at the end.

There are 38 additional pauses (,) approximately a crotchet in length (ad. lib.)

There is a total of 49 bars.

## SATB Form

As illustrated in Tables 2 and 3, the form of the versions written for SATB unfolds as a series of overlapping and alternating duets. The pairs do not move in similar motion, but act as an ever-changing 'formal' canon. As the two alternating duets overlap, they create a quartet texture for one passing bar that effectively interlocks and dovetails the deceptively simple continuous form:

Pair 1: Soprano and Alto  
Pair 2: Tenor and Bass

Pair 1: Violins 1 and 2  
Pair 2: Viola and Cello

**Table 2 – Formal Distribution (SATB):** A repeating and alternating pattern throughout: SA – SATB – TB ... TB – SATB – SA ...

Fig.1	Pair 1	SATB/Quartet	Pair 2
Fig.2	Pair 2	SATB/Quartet	Pair 1
Fig.3	Pair 1	SATB/Quartet	Pair 2
Fig.4	Pair 2	SATB/Quartet	Pair 1
Fig.5	Pair 1	SATB/Quartet	Pair 2
Fig.6	Pair 2	SATB/Quartet	Pair 1
Fig.7	Pair 1	SATB/Quartet	Pair 2
Fig.8	Pair 2	SATB/Quartet	Pair 1
Fig.9	Pair 1	SATB/Quartet	Pair 2
Fig.10	Pair 2	SATB/Quartet	Pair 1
Fig.11	Pair 1	SATB/Quartet	Pair 2
Fig.12	Pair 2	SATB/Quartet	Pair 1
Fig.13	Pair 1	SATB/Quartet	Pair 2
Fig.14	Pair 2	SATB/Quartet	Pair 1
Fig.15	Pair 1	SATB/Quartet	Pair 2
Fig.16	Pair 2	SATB/Quartet	Pair 1 (+ bar Quart.)

**Table 3 – SATB Form:** Versions for Voices and String Quartet

<b>Figs:</b>	<b>1</b>			<b>2</b>			<b>3</b>			<b>4</b>			<b>5</b>			<b>6</b>			<b>7</b>			<b>8</b>		
<b>Time</b>	9/4	14/4	9/4	9/4	14/4	8/4	10/4	14/4	8/4	9/4	14/4	9/4	10/4	12/4	9/4	9/4	12/4	8/4	8/4	12/4	10/4	8/4	12/4	10/4
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<b>A</b>																								
<b>T</b>																								
<b>B</b>																								

<b>Figs:</b>	<b>9</b>			<b>10</b>			<b>11</b>			<b>12</b>			<b>13</b>			<b>14</b>			<b>15</b>			<b>16</b>			
<b>Time</b>	8/4	13/4	10/4	8/4	13/4	10/4	8/4	12/4	9/4	9/4	13/4	10/4	8/4	14/4	9/4	9/4	14/4	9/4	9/4	14/4	8/4	9/4	14/4	8/4	8/4
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<b>A</b>																									
<b>T</b>																									
<b>B</b>																									

**Table 4 – SATBB Form:** Version for String Orchestra (additional CB part doubles Cello at the octave. CBs also play in octaves throughout)

<b>Figs:</b>	<b>1</b>			<b>2</b>			<b>3</b>			<b>4</b>			<b>5</b>			<b>6</b>			<b>7</b>			<b>8</b>			
<b>Time</b>	9/4	14/4	9/4	9/4	14/4	8/4	10/4	14/4	8/4	9/4	14/4	9/4	10/4	12/4	9/4	9/4	12/4	8/4	8/4	12/4	10/4	8/4	12/4	10/4	
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<b>B</b>																									

<b>Figs:</b>	<b>9</b>			<b>10</b>			<b>11</b>			<b>12</b>			<b>13</b>			<b>14</b>			<b>15</b>			<b>16</b>			
<b>Time</b>	8/4	13/4	10/4	8/4	13/4	10/4	8/4	12/4	9/4	9/4	13/4	10/4	8/4	14/4	9/4	9/4	14/4	9/4	9/4	14/4	8/4	9/4	14/4	8/4	8/4
<b>S</b>																									
<b>A</b>																									
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**SATBB Form**  
Version for String Orchestra

As illustrated in Tables 4 and 5, the form of the version for string orchestra (SATBB) also unfolds as a series of overlapping duets. As the two alternating duets overlap, they create a quartet texture for one passing bar. The overlapping duets (quartet) are joined by the contrabasses, (which are playing in octaves with the violoncello) for every second cycle to create a quintet texture:

Pair 1: Violins 1 and 2

Pair 2: Viola and Violoncello

**Table 5 – Formal Distribution (SATBB):** Repeating Textural Pattern: SA – SATB – TB ... TB – SATBB – SA ...

Fig.1	Pair 1	Quartet	Pair 2
Fig.2	Pair 2	Quintet	Pair 1
Fig.3	Pair 1	Quartet	Pair 2
Fig.4	Pair 2	Quintet	Pair 1
Fig.5	Pair 1	Quartet	Pair 2
Fig.6	Pair 2	Quintet	Pair 1
Fig.7	Pair 1	Quartet	Pair 2
Fig.8	Pair 2	Quintet	Pair 1
Fig.9	Pair 1	Quartet	Pair 2
Fig.10	Pair 2	Quintet	Pair 1
Fig.11	Pair 1	Quartet	Pair 2
Fig.12	Pair 2	Quintet	Pair 1
Fig.13	Pair 1	Quartet	Pair 2
Fig.14	Pair 2	Quintet	Pair 1
Fig.15	Pair 1	Quartet	Pair 2
Fig.16	Pair 2	Quintet	Pair 1 (+ bar Quint.)

## Voices of Tintinnabulation: *Summa*

Pair 1: Soprano (1<sup>st</sup> violins) play the notes of the tonic triad throughout. The T-voice is always above the M-voice in this pairing.

Pair 1: Alto (2<sup>nd</sup> violins) play the notes of the tonic minor scale throughout. The M-voice is always below the T-voice in this pairing.

Pair 1: Soprano and Alto (1<sup>st</sup> and 2<sup>nd</sup> violins) come together as a single voice within two-part counterpoint: a tintinnabular pair.

This is one of the central characteristics of Pärt's tintinnabuli style: one part playing the triad (arpeggio ostinato) whilst the other plays the scale (thematic/melodic content). The triad register is always above the melody register in this piece.

Pair 2: Tenor (violas) play the notes of the tonic triad throughout. The T-voice is always above the M-voice in this pairing.

Pair 2: Bass (violoncellos) play the notes of the tonic minor scale throughout. The M-voice is always below the T-voice in this pairing.

Pair One:

Soprano (Violin 1): T-voice 1 (tonic minor triad)  
Alto (Violin 2): M-voice 1 (tonic minor scale)

Pair Two:

Tenor (Viola): T-voice 2 (tonic minor triad)  
Bass (Violoncello): M-voice 2 (tonic minor scale)

M-voice 1 and T-voice 2 (Alto and Tenor/Violin 2 and Viola) overlap each other in the vertical registral span and help to dovetail the two duets during the bars of quartet texture. In the version for string orchestra, the contrabasses simply double the existing cello part (M-voice 2) at the octave, but also play in octaves throughout (see Appendix 2).

Note: The C in bar 5 (vln.1) of the string orchestra score is an error<sup>20</sup>. This note is written correctly as a B<sup>b</sup> in the string quartet score<sup>21</sup>.

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<sup>20</sup> Pärt, Arvo: *Summa* (full score) for string orchestra, 1977-1991 (Universal Edition PR. UE19836, 1991) ISBN: 978-3-7024-0589-2

<sup>21</sup> Pärt, Arvo: *Summa* (full score) for string quartet, 1977-1990 (Universal Edition PR. UE34975, 1990) ISBN: 978-3-7024-7094-4

**Pitch Organisation:** For clarity, this section only discusses the original version for voice (E minor):

For the M-lines in *Summa*, Pärt uses two fixed tone rows; one ascending (M-voice 2) and one descending (in harmonic inversion/scalic contrary motion). This 'tonal row' is treated through strict cyclic process. The tables below show how the rotation process plays through. The note E starts every cycle and in figure 1 Pärt plays through the initial 'tonal row'. In figure 2 the same row is repeated except for the second note (in this instance the D), which is removed from the sequence and tagged on the end. The process repeats until the original row returns in figure 16 and the piece ends in synchronisation with the preconceived method and process.

**Table 6 – M-voice 1 (alto):** Blue shading indicates slurred pitches. M-voice 1 resolves to an additional E in the final bar.

Fig.1	E	D	C	B	A	G	F#	G	A	B	C	D	E	F#	G	F#
Fig.2	E	C	B	A	G	F#	G	A	B	C	D	E	F#	G	F#	D
Fig.3	E	B	A	G	F#	G	A	B	C	D	E	F#	G	F#	D	C
Fig.4	E	A	G	F#	G	A	B	C	D	E	F#	G	F#	D	C	B
Fig.5	E	G	F#	G	A	B	C	D	E	F#	G	F#	D	C	B	A
Fig.6	E	F#	G	A	B	C	D	E	F#	G	F#	D	C	B	A	G
Fig.7	E	G	A	B	C	D	E	F#	G	F#	D	C	B	A	G	F#
Fig.8	E	A	B	C	D	E	F#	G	F#	D	C	B	A	G	F#	G
Fig.9	E	B	C	D	E	F#	G	F#	D	C	B	A	G	F#	G	A
Fig.10	E	C	D	E	F#	G	F#	D	C	B	A	G	F#	G	A	B
Fig.11	E	D	E	F#	G	F#	D	C	B	A	G	F#	G	A	B	C
Fig.12	E	E	F#	G	F#	D	C	B	A	G	F#	G	A	B	C	D
Fig.13	E	F#	G	F#	D	C	B	A	G	F#	G	A	B	C	D	E
Fig.14	E	G	F#	D	C	B	A	G	F#	G	A	B	C	D	E	F#
Fig.15	E	F#	D	C	B	A	G	F#	G	A	B	C	D	E	F#	G
Fig.16	E	D	C	B	A	G	F#	G	A	B	C	D	E	F#	G	F#

## Slurred Pairs:

All notes that are connected to a second note by slurs (slurred pairs) in the score are counted as one syllable (one note) in this analysis (and within Pärt's original division of the *Credo* text). The notes they are connected to are not listed in these tables. The slurred pairs seem to be one of the many subtle features instinctive to Pärt (instead of beholding to strict process), but each additional note (2<sup>nd</sup> note of the slurred pairs) is always one of the three notes of the tonic minor triad: E – G – B. The one exception to this is the five-note (2 syllable) amen which has a four and five-note slur in the soprano and alto.

**Table 7 – M-voice 2 (bass):** Blue shading indicates slurred pitches. M-voice 2 resolves with two additional E's (Amen).

Fig.1	E	F#	G	A	B	C	D	C	B	A	G	F#	E	D	C	D
Fig.2	E	G	A	B	C	D	C	B	A	G	F#	E	D	C	D	F#
Fig.3	E	A	B	C	D	C	B	A	G	F#	E	D	C	D	F#	G
Fig.4	E	B	C	D	C	B	A	G	F#	E	D	C	D	F#	G	A
Fig.5	E	C	D	C	B	A	G	F#	E	D	C	D	F#	G	A	B
Fig.6	E	D	C	B	A	G	F#	E	D	C	D	F#	G	A	B	C
Fig.7	E	C	B	A	G	F#	E	D	C	D	F#	G	A	B	C	D
Fig.8	E	B	A	G	F#	E	D	C	D	F#	G	A	B	C	D	C
Fig.9	E	A	G	F#	E	D	C	D	F#	G	A	B	C	D	C	B
Fig.10	E	G	F#	E	D	C	D	F#	G	A	B	C	D	C	B	A
Fig.11	E	F#	E	D	C	D	F#	G	A	B	C	D	C	B	A	G
Fig.12	E	E	D	C	D	F#	G	A	B	C	D	C	B	A	G	F#
Fig.13	E	D	C	D	F#	G	A	B	C	D	C	B	A	G	F#	E
Fig.14	E	C	D	F#	G	A	B	C	D	C	B	A	G	F#	E	D
Fig.15	E	D	F#	G	A	B	C	D	C	B	A	G	F#	E	D	C
Fig.16	E	F#	G	A	B	C	D	C	B	A	G	F#	E	D	C	D

**Original Text:** 364 syllables of the *Credo* text (plus amen) are divided into a fixed pattern (per bar): 7/9/7, 7/9/7, 7/9/7 etc.,<sup>22</sup> until a final group of 7/9 and a five-syllable ending. The slurred notes are considered as one syllable in this system (even in bar 48) ...

Fig.1 Bar 1 (7 syllables)	Bar 18 (7 syllables)	Bar 35 (9 syllables)
Bar 2 (9 syllables)	Fig.7 Bar 19 (7 syllables)	Bar 36 (7 syllables)
Bar 3 (7 syllables)	Bar 20 (9 syllables)	Fig.13 Bar 37 (7 syllables)
Fig.2 Bar 4 (7 syllables)	Bar 21 (7 syllables)	Bar 38 (9 syllables)
Bar 5 (9 syllables)	Fig.8 Bar 22 (7 syllables)	Bar 39 (7 syllables)
Bar 6 (7 syllables)	Bar 23 (9 syllables)	Fig.14 Bar 40 (7 syllables)
Fig.3 Bar 7 (7 syllables)	Bar 24 (7 syllables)	Bar 41 (9 syllables)
Bar 8 (9 syllables)	Fig.9 Bar 25 (7 syllables)	Bar 42 (7 syllables)
Bar 9 (7 syllables)	Bar 26 (9 syllables)	Fig.15 Bar 43 (7 syllables)
Fig.4 Bar10 (7 syllables)	Bar 27 (7 syllables)	Bar 44 (9 syllables)
Bar 11 (9 syllables)	Fig.10 Bar 28 (7 syllables)	Bar 45 (7 syllables)
Bar 12 (7 syllables)	Bar 29 (9 syllables)	Fig.16 Bar 46 (7 syllables)
Fig.5 Bar 13 (7 syllables)	Bar 30 (7 syllables)	Bar 47 (9 syllables)
Bar 14 (9 syllables)	Fig.11 Bar 31 (7 syllables)	Bar 48 (4 syllables*)
Bar 15 (7 syllables)	Bar 32 (9 syllables)	Bar 49 (1 syllable*)
Fig.6 Bar 16 (7 syllables)	Bar 33 (7 syllables)	
Bar 17 (9 syllables)	Fig.12 Bar 34 (7 syllables)	

**Total:** 364 syllables plus amen (366 syllables in total) (see Appendix 1)

31 x 7 syllables (31 bars in total) = 217 syllables

16 x 9 syllables (16 bars in total) = 144 syllables

1 x 4 syllables (bar 48) = 4 syllables

1 x 1 syllable (bar 49) = 1 syllable

<sup>22</sup> Hillier lists the pattern as 9/14 ...

## Conclusion:

Whilst the aural soundscape of *Summa* is constantly morphing (within its static boundaries), dovetailing and overlapping and the music feels organic and instinctive, upon closer inspection, it seems Pärt does not sever all ties to his serialist past within his tintinnabular style. *Summa* was composed in strict adherence to preconceived pattern and process for form, proportion, syllabic distribution and pitch organisation. Everything repeats: Thematic materials (M-lines) constantly refer to, and reminisce upon, past musical statements shrouded in the omnipresent tonic minor triads, but Pärt clouds the sense of direct repetition through the canonic placement of the cyclic methods he employs and the internal anomalies he creates within the systemised cycles.

Everything repeats, but nothing stays the same ...

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## Appendix 1:

### Credo Text:

Credo in unum Deum, Patrem omnipotentem,  
factorem cæli et terræ, visibilium omnium et invisibilium.  
Et in unum Dominum, Jesum Christum,  
Filium Dei unigenitum, et ex Patre natum ante omnia sæcula.  
Deum de Deo, Lumen de Lumine, Deum verum de Deo vero,  
genitum non factum, consubstantialem Patri;  
per quem omnia facta sunt.  
Qui propter nos homines et propter nostram salutem descendit de cælis.  
Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.  
Crucifixus etiam pro nobis sub Pontio Pilato passus, et sepultus est,  
et resurrexit tertia die, secundum Scripturas,  
et ascendit in cælum, sedet ad dexteram Patris.  
Et iterum venturus est cum gloria, iudicare vivos et mortuos,  
cuius regni non erit finis;  
Et in Spiritum Sanctum, Dominum et vivificantem,  
qui ex Patre Filioque procedit.  
Qui cum Patre et Filio simul adoratur et conglorificatur:  
qui locutus est per prophetas.  
Et unam, sanctam, catholicam et apostolicam Ecclesiam.  
Confiteor unum baptisma in remissionem peccatorum.  
Et expecto resurrectionem mortuorum,  
et vitam venturi sæculi.

Amen.

I believe in one God, the Father Almighty,  
maker of heaven and earth, of all things visible and invisible:  
And in one Lord, Jesus Christ,  
the only begotten Son of God, born of the Father before all ages;  
God from God, Light from Light, true God from true God;  
begotten, not made, consubstantial with the Father,  
by whom all things were made;  
who for us men and for our salvation descended from heaven.  
He was incarnate by the Holy Ghost out of the Virgin Mary, and was made man.  
He was crucified also for us under Pontius Pilate; he suffered and was buried:  
And he rose again on the third day according to the Scriptures:  
And ascended into heaven, and sits on the right hand of the Father:  
And the same shall come again, with glory, to judge the living and the dead:  
Of whose kingdom there shall be no end;  
And (I believe) in the Holy Spirit, the Lord and life-giver,  
who proceeds from the Father and the Son,  
who, with the Father and the Son, together is worshiped and glorified,  
who has spoken through the prophets.  
And (I believe in) one, holy, catholic, and apostolic Church,  
I confess one baptism for the remission of sins.  
And I await the resurrection of the dead:  
and the life of the coming age.

Amen.

## Appendix 2:

**Table 8 – Contrabass Pitch rotations:** Blue shading indicates slurred pairs. All repetitions use complete G minor scale:

<b>Fig.2</b>	<b>Bar 5</b>	14/4	D	C	B <sup>b</sup>	G	A	G	F	E <sup>b</sup>	,	F	D	A	
<b>Fig.4</b>	<b>Bar 11</b>	14/4	B <sup>b</sup>	G	A	G	F	E <sup>b</sup>	F	D	A	,	B <sup>b</sup>	G	C
<b>Fig.6</b>	<b>Bar 17</b>	12/4	G	F	E <sup>b</sup>	F	D	A	B <sup>b</sup>	G	C	D	E <sup>b</sup>		
<b>Fig.8</b>	<b>Bar 23</b>	12/4	E <sup>b</sup>	F	D	A	B <sup>b</sup>	G	C	D	E <sup>b</sup>	D	F	E <sup>b</sup>	
<b>Fig.10</b>	<b>Bar 29</b>	13/4	A	,	B <sup>b</sup>	G	C	D	E <sup>b</sup>	D	F	E <sup>b</sup>	B <sup>b</sup>	D	C
<b>Fig.12</b>	<b>Bar 35</b>	13/4	C	D	,	E <sup>b</sup>	D	F	E <sup>b</sup>	B <sup>b</sup>	D	C	B <sup>b</sup>	G	A
<b>Fig.14</b>	<b>Bar 41</b>	14/4	E <sup>b</sup>	D	F	E <sup>b</sup>	B <sup>b</sup>	D	C	B <sup>b</sup>	G	A	G	F	
<b>Fig.16</b>	<b>Bar 47</b>	14/4	E <sup>b</sup>	B <sup>b</sup>	D	C	,	B <sup>b</sup>	G	A	G	F	E <sup>b</sup>	F	G*

Table 8 was excluded from the main body of this written analysis with the realisation that the contrabasses simply double the violoncello (M-voice 2) parts at the octave. However, it is interesting to note that although this document has outlined definitive patterns and processes that have been strictly adhered to throughout the piece, as we drop in and out of the rotations (as is the case with the contrabasses) we can clearly see many variations within the repetitions. Pärt's processes do not produce identical symmetrical repetition, but rather create morphing and overlapping formal and contrapuntal canons in a result one could describe as asymmetrical self-similar repetition. It is also interesting to note that although (with the exception of the final sustained breve) Pärt only uses three different time values (quaver, crotchet and minim), no rhythms are ever repeated within the eight bars played by the contrabasses.

Everything repeats, but nothing stays the same ...

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