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At the “Crux” of Henryk Górecki’s Totus Tuus, Op. 60: Signification of Polish Catholic Marian Devotion

ABSTRACT: Henryk Górecki was a devout Polish Catholic composer. He testified that many of his compositions refer to *Bogurodzica*, a medieval Polish hymn pertaining to Marian devotion. Furthermore, Górecki himself wrote the first seven notes of *Bogurodzica* on a compositional sketch. This act strongly indicates that the first seven notes of *Bogurodzica* signify its sum.

Consequently, the article has argued that Górecki derived three motives from the first seven notes of *Bogurodzica* and transformed them into musical signifiers of signified Polish Catholic Marian devotion in *Totus Tuus*. These motives include a descending fourth derived from *Bogurodzica* notes 3–6; a verticalization of the fourth; incomplete neighbor from *Bogurodzica* notes 1–2 and complete neighbor from *Bogurodzica* notes 5–7; and a voice exchange that visually depicts the Christian Cross as *Augenmusik*. The *Bogurodzica*-based motives thoroughly saturate the crux of the composition. Within the sacred pitch space of *Totus Tuus* Górecki, the high priest of Holy Minimalism, delivers a profoundly moving autobiographical homily preaching the musical signification of Marian devotion.

KEYWORDS: Henryk Mikołaj Górecki; *Totus Tuus*; Polish; 20th-century; Minimalism; Sacred Music; Pope John Paul II; Homophony; Motive; *Augenmusik*

I. Introduction

The devoutly Catholic Henryk Górecki (1933–2010) frequently incorporated elements from his beloved Polish motherland into his compositions, thereby transforming them into musical signifiers of signified Polishness. One such signifier is Poland’s oldest hymn, *Bogurodzica* (Mother of God). The iconic 13th-century text begins with an appeal to Jesus *through* Mary, thus exemplifying Marian devotion. In this way, musical signifiers (*Bogurodzica*) can infuse compositions with extra-musical signification (Polish Catholic Marian devotion).

To better understand the ways in which Górecki signified Marian devotion in *Totus Tuus*, I propose viewing the piece through a Polish Catholic hermeneutic lens. Such a lens magnifies musical details. For example, in *Totus Tuus* a descending fourth functions as the main motive. Yet a Polish Catholic hermeneutic lens

reveals structural similarities shared between the fourth in *Totus Tuus* and the fourth at the beginning of *Bogurodzica*.

Consequently, the article intends to show not only that in *Totus Tuus* Górecki signified Polishness through four motives, but also that *Bogurodzica* gave musical birth to three of them. The four motives include a descending fourth derived from *Bogurodzica* notes 3–6; a verticalization of the fourth; incomplete neighbor from *Bogurodzica* notes 1–2 and complete neighbor from *Bogurodzica* notes 5–7; and an *Augenmusik* voice exchange representing the Christian Cross, *crux* in Latin.¹ The motives saturate *Totus Tuus*, thereby infusing its sacred pitch space with musical signifiers that signify Polish Catholic Marian devotion.

II. Brief Biographical Background

Eminent Górecki scholar Adrian Thomas asserts, "It quickly becomes apparent that [Górecki] holds Poland's musical past, its [Catholic] Church, and its folk culture in unwavering awe; for him they are the unchallengeable rock on which both his and his country's identity and true heritage are securely founded."² Elsewhere he states, "Given Poland's history, since the late eighteenth century, of having to establish its national identity against a background of partition, Nazi occupation and Soviet political and cultural pressure, it is hardly surprising that composers sometimes sought to express their national solidarity through works, and materials, which both commemorated and *signified* [emphasis mine] their Polishness and the centrality of the Roman Catholic church."³ Thomas accurately observes an inseparable link between Polishness and Catholicism and that Polish composers, such as Górecki, signified them.

In several compositions Górecki signified Polishness and Catholicism through *Bogurodzica*. Starting in the mid-1960s Górecki's music contains a "motto" that according to Górecki himself, "comes from Poland's oldest notated music, *Bogurodzica*."⁴ Thomas cites several compositions with the *Bogurodzica*-based motto, including *Songs of Joy and Rhythm; Miserere; Muzyczka IV; Two Little Songs*, Op. 33, no. 1; *Three Lullabies*, no. 3; Harpsichord Concerto; and Symphony

¹ Carl Schachter, "Motive and Text in Four Schubert Songs," in *Unfoldings: Essays in Schenkerian Theory and Analysis*, ed. Joseph N. Straus, 209–20 (New York, Oxford: Oxford University Press, 1999), 212–13 illustrates how a descending fourth can function as a motive.

² Ivan Moody, "Górecki: The Path to the 'Miserere'. Like Arvo Pärt, Górecki Finds Voices a Natural Medium for His Music," *The Musical Times* 133, no. 1792 (1992), doi:10.2307/966065, <http://www.jstor.org/stable/966065>, 283, accessed December 14, 2014.

³ Adrian Thomas, *Polish Music Since Szymanowski*, (Cambridge, New York: Cambridge University Press, 2005), 256.

⁴ Adrian Thomas, *Górecki*, Oxford Studies of Composers (Oxford, New York: Clarendon Press; Oxford University Press, 1997), 8–9.

No. 1.⁵ Such use of nationalist symbols characterizes his “choral works of the mid-1980s connected with Polish folklore and tradition.”⁶ Even the completion date of *Totus Tuus* signifies Polishness and Catholicism. Górecki finished *Totus Tuus* on Sunday May 3, 1987. May 3 marks both a Polish holiday commemorating the adoption of its Constitution in 1791 and a Polish Catholic day of solemnity celebrating the Virgin Mary as Queen of Poland.

Totus Tuus premiered on Sunday June 14, 1987 in Warsaw at Plac Defilad during a Mass celebrated by its dedicatee, “His Holiness Pope John Paul II for his third pilgrimage to his homeland.”⁷ Later that day it was performed again by Chór Warszawskiej Chrześcijańskiej Akademii Teologicznej (Choir of the Warsaw Theological Academy, currently Cardinal Stefan Wyszyński University in Warsaw), conducted by Kazimierz Szymonik, in Warsaw at Okęcie Military Airport (currently Fryderyk Chopin Airport) during a farewell celebration as Pope John Paul II returned to Rome.⁸ Furthermore, Pope John Paul II’s papal motto was *Totus Tuus* (Latin: completely yours). Thus, it would be natural for Górecki to encode *Totus Tuus* with well-known musical signifiers like *Bogurodzica* to signify Marian devotion shared by the Pope, Górecki himself, and listeners on that historic day.

III. Text

The lyrics and near-literal translation of the contemporary poet Maria Boguslawska’s ABABA-rhymed text are as follows.

<i>Totus tuus sum, Maria,</i>	I am completely yours, Mary,
<i>Mater Nostri Redemptoris,</i>	Mother of our Redeemer,
<i>Virgo Dei, Virgo pia,</i>	Virgin Mother of God, blessed virgin,
<i>Mater mundi Salvatoris.</i>	Mother of our world’s Savior.
<i>Totus tuus sum, Maria!</i>	I am completely yours, Mary!

The text consists of a quatrain with recapitulated first line. Moreover, sacred Latin texts typically possess trochaic tetrameter.⁹ Górecki said, “I like such

⁵ *ibid.*, 9, 19, 87.

⁶ Malcolm Miller, “Reviewed Works: Totus Tuus, for Mixed Chorus a Cappella by Henryk Mikołaj Górecki,” *Music & Letters* 73, no. 2 (1992), doi:10.2307/735974, <http://www.jstor.org/stable/735974>, 342.

⁷ Thomas, *Polish Music Since Szymanowski*, 261 incorrectly states that the premiere occurred in Victory Square (currently Plac Piłsudskiego, or Piłsudski Square). The publisher Boosey & Hawkes also states an incorrect location, Victory Square, and incorrect date of the premiere, July 19, 1987.

⁸ These performance details have been confirmed in personal correspondence by the award-winning Polish composer Paweł Łukaszewski, who sang in both performances.

⁹ Famous examples of trochaic tetrameter include *Dies Irae* and *Stabat Mater*.

texts: short and simple."¹⁰ But short texts challenge composers to create musical variety from limited means, often through development (*Durchführung*) or repetition. Thomas asserts, "Górecki is largely uninterested in the principles of *Durchführung*."¹¹ Thus, instead of development he used repetition, particularly as a chief expressive device.¹² Such repetition confirms Górecki's status as the "high priest of Holy Minimalism."¹³ For example, in *Totus Tuus* he repeats *Maria* 40 times and *Mater* 20 times. Thomas interprets the repetitions as representing a conversation with Mary.¹⁴ Similarly, Maria Anna Harley describes *Totus Tuus* as a "maternal" composition with a prayer text that addresses the Blessed Virgin Mary directly and celebrates her heavenly motherhood.¹⁵ The repeated invocations of Mary may also symbolize a musical recitation of the Rosary.¹⁶

IV. Form

The form of the composition is A-B-A-C-Coda. Górecki set the text as follows.

A (Mm. 1–35)

MARIA! MARIA! MARIA! MARIA! (4x)

Totus Tuus sum, Maria,

Mater Nostri Redemptoris,

Virgo Dei, Virgo pia,

Mater mundi, mater mundi, mater mundi Salvatoris.

Mater mundi, mater mundi, mater mundi Salvatoris.

B (Mm. 36–66)

Totus Tuus, Totus Tuus sum, Maria! Maria!

Maria Maria Maria Maria Maria Maria Maria Maria Maria Maria Maria Maria Maria (13x)

¹⁰ Thomas, *Górecki*, 82.

¹¹ Thomas, *Polish music since Szymanowski*, 264.

¹² Moody, "Górecki: The Path to the "Miserere". Like Arvo Pärt, Górecki Finds Voices a Natural Medium for His Music", 283.

¹³ Luke B. Howard, "Motherhood, "Billboard," and the Holocaust: Perceptions and Receptions of Górecki's Symphony No. 3," *The Musical Quarterly* 82, no. 1 (1998), doi:10.2307/742238, <http://www.jstor.org/stable/742238>., 150.

¹⁴ Thomas, *Górecki*, 109.

¹⁵ Anna M. Harley, "Górecki and the Paradigm of the "Maternal"," *The Musical Quarterly* 82, no. 1 (1998), doi:10.1093/mq/82.1.82., 83.

¹⁶ I thank Benjamin Hansberry for this interpretation.

A (Mm. 67–102)

MARIA! MARIA! MARIA! MARIA! MARIA! (5x)

Totus Tuus sum, Maria,

Mater Nostri Redemptoris,

Virgo Dei, Virgo pia,

Mater mundi, mater mundi, mater mundi Salvatoris.

Mater mundi, mater mundi, mater mundi Salvatoris.

C (Mm. 103–116)

Mater mundi, mater mundi, mater mundi Salvatoris.

Mater mundi, mater mundi, mater //

Coda (Mm. 117–158)

Totus Tuus sum, Maria!

Maria! Maria! Maria! Maria! Maria! Maria! Maria! Maria! Maria! Maria! Maria!

Maria! (12x)

At the end of section C after *Mater* the music stops. The caesura violates the expectation of hearing its completion, *mundi Salvatoris* (Latin: savior of the world). In the context of the performance of *Totus Tuus* in front of Pope John Paul II, listeners expected to hear *mundi Salvatoris*; some undoubtedly believed that they were seeing a *mundi Salvatoris*.¹⁷

V. Elements of Compositional Design

Motive 1: Descending Fourth

A descending fourth functions as the primary motive throughout *Totus Tuus*. It conforms to Arnold Schoenberg's requirement that a motive consist of "a memorable shape or contour."¹⁸ Its descending stepwise contour would be particularly memorable to listeners for whom *Bogurodzica* exists in personal and collective enculturated memory. Vitaly important, Górecki himself wrote the first seven notes of *Bogurodzica* on his sketches of Symphony No. 1¹⁹ This

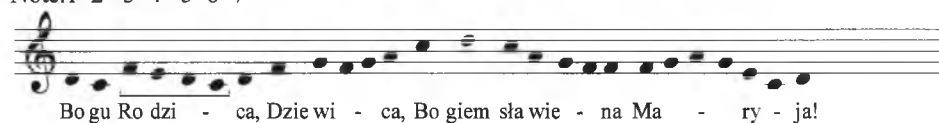
¹⁷ In a Polish history lecture to Fulbright Scholars in Poland in September 2012, a professor stated that the two most important dates in Polish history are 966, when Duke Mieszko I was baptized Catholic, which oriented Poland towards Rome and the West instead of Byzantium and the East; and 1978, when Karol Wojtyła was elected Pope John Paul II, who played a central role in causing the fall of communism.

¹⁸ Pieter C. van den Toorn, "What's in a Motive? Schoenberg and Schenker Reconsidered," *The Journal of Musicology* 14, no. 3 (1996), doi:10.2307/764062, <http://www.jstor.org/stable/764062>, 372.

¹⁹ Thomas, *Górecki*, 19 n. 13.

evidence proves that to Górecki, the first seven notes of *Bogurodzica* encode enough information for enculturated listeners to decode signified meaning. See Example 1.

Note: 1 2 3 4 5 6 7



Example 1. *Bogurodzica* Mm. 1–4

Motive 2: Verticalized Fourth

Górecki added motivic unity and depth to *Totus Tuus* by coupling the horizontal motive with its verticalization.²⁰ He prolongs and harmonizes them within 6/3 as well as 6/4 chords. Such treatment suggests that he understood triads as Gestalt entities with (neo-)Riemannian function regardless of inversion. Such an understanding confirms Joseph Straus's claim that, "The Neo-Riemannian enterprise...detaches voice leading from acoustical or tonal/functional issues."²¹ In *Totus Tuus* Górecki wrote and prolonged I, 6/3 and 6/4 chords, thereby detaching "voice leading from functional issues." Such detachment opens hermeneutic windows through which to regard the numerous 6/4 sonorities as verticalized representations of the *Bogurodzica* fourth. Although the encoded 6/4 triads function poetically as well as structurally, their dissonant fourth above the bass creates analytical difficulties. Straus states, "In post-tonal music, some sonority might be defined contextually as a consonance."²² Moreover, Edward Pearsall asserts, "Consonances could be defined for a specific post-tonal composition by identifying those intervals which occur consistently in chords."²³ Thus, in the context of *Totus Tuus* the 6/4 sonority represents a consonant verticalization of the horizontal *Bogurodzica* motive.

²⁰ David Epstein, *Beyond Orpheus: Studies in Musical Structure* (Cambridge, Mass: MIT Press, 1980), 20 cites a passage from Schoenberg's *Structural Function in Harmony*. Schoenberg derived compositional unity in *Pierrot Lunaire* and *Die glückliche Hand* by linking vertical and horizontal pitch structures from the same basic set of notes. Thus, the analysis justifies linking vertical and horizontal.

²¹ Joseph N. Straus, "Uniformity, Balance, and Smoothness in Atonal Voice Leading," *Music Theory Spectrum* 25, no. 2 (2003), doi:10.1525/mts.2003.25.2.305, <http://www.jstor.org/stable/10.1525/mts.2003.25.2.305>, 322.

²² Joseph N. Straus, "The Problem of Prolongation in Post-Tonal Music," *Journal of Music Theory* 31, no. 1 (1987), doi:10.2307/843544, <http://www.jstor.org/stable/843544>, 4.

²³ Edward R. Pearsall, "Harmonic Progressions and Prolongation in Post-Tonal Music," *Music Analysis* 10, no. 3 (1991), doi:10.2307/853972, <http://www.jstor.org/stable/853972>, 348.

Motive 3: Neighbor Note

Two types of neighbor notes operate as motives throughout *Totus Tuus*. Incomplete neighbors derive from notes 1–2 of *Bogurodzica* and complete neighbors derive from notes 5–7 of *Bogurodzica*. Complete neighbor notes exhibit a semi-circular visual appearance. Such a shape may suggest the world (*mundi*) or the maternal arms of the Virgin Mary.

Motive 4: Voice Exchange

Voice exchanges occur throughout *Totus Tuus*. During a voice exchange two voices swap their pitches within a prolonged chord in contrary motion. Many composers, including Górecki, used its visual resemblance to the letter X (Greek letter Chi) to evoke the Christian Cross as *Augenmusik*. Moreover, voice exchanges fuse horizontal and vertical components, analogous to the fusion of horizontal and vertical components of the *Bogurodzica* motives on *Kopfton 5*. Additionally, the exchange of soprano and bass pitches reflects the text “totally yours” both visually and aurally, female and male. Viewed through a Polish Catholic lens, the visual and aural symbolism of the voice exchange provides listeners with a profound aesthetic experience. Timothy Cutler correctly states, “the pursuit of voice exchanges leads to new depths of musical understanding” and “comprehending voice exchanges makes us not just better theorists, but deeper listeners and more profound musicians.”²⁴

VI. Close Reading of *Totus Tuus*

Section A (Mm. 1–35)

Totus Tuus begins with a veiled appearance of the *Bogurodzica* motive, perhaps analogous to the veiled appearance of the Virgin Mary. To unveil the motive, analysts must distinguish between “part” and “voice”. Eric Wen states, “A part can usually be identified by simply viewing the score; a voice is a linear succession that might traverse two or more parts [...] its continuity results from basic properties of the tonal system: the melodic fluency produced by stepwise succession [...]”²⁵ The *Bogurodzica* motive begins in the Soprano 1 part in m. 1 on beat 1 with Eb5, continues in the Soprano 2 part on beats 3 and 4 with D and C,

²⁴ Timothy Cutler, “On Voice Exchanges,” *Journal of Music Theory* 53, no. 2 (2010), doi:10.1215/00222909-2010-002., 225.

²⁵ Eric Wen, “Bass-line Articulations of the Umlinie,” in *Schenker studies 2*, ed. Carl Schachter and Hedi Siegel (Cambridge: Cambridge University Press, 1999), 276–297, 277.

and ends in the Alto 1 part in m. 2 on beat 1 with Bb4, thus activating *Kopfton* 5.²⁶ See Example 2.

Example 2. *Totus Tuus* Mm. 1–2

A *Kopfton* from 5 aptly links dominant and tonic, analogous to Jesus linking heaven and earth. Additionally, the motivic arrival on Bb4 initiates a verticalized motivic fourth on a 6/4 chord, which negates outer voice parallel fifths. Thus, *Kopfton* Bb4 links the horizontal and vertical aspects of the *Bogurodzica* motive, which creates multidimensional depth.

Measures 1–2 repeat in mm. 3–4. According to Carl Schachter, “To present a striking new idea once only would make it sound arbitrary and unconvincing. At least one repetition (exact or disguised) is required to make the idea of a “motive,” that is, an element in the compositional design.”²⁷ Thus, repetition elevates an initial idea to the status of motive in the compositional design. A voice leading graph illustrates the prevalence of the motive in mm. 1–35, including its inversion in mm. 14 and 21 around bass Bb, the same pitch as the *Kopfton*. See Example 3.

Mm.	1	2	6	8	9	11	12	13	14	20	21	33	34	35
		♂	N	♂	♂				♂		♂	N	♂	♂

Eb: IV V(♯) I $\frac{3}{4}$ ♯ ♯

Example 3. Mm. 1–35

²⁶ In the article I will use the octave designation in which C4 designates middle C, C5 the octave above, etc.

²⁷ Carl Schachter, “Motive and Text in Four Schubert Songs,” in *Unfoldings* (see note 1), 74.

Totus Tuus is in Eb major, yet it begins with an Ab chord. The initial Ab sonority is significant for several reasons.²⁸ First, a non-tonic opening allows composers to explore distant harmonic pitch space because the large-scale reprise will also begin off-tonic. In *Totus Tuus* Górecki will explore a harmonic path that traverses the flat side of pitch space through falling fifths I, IV, and bVII. Second, withholding tonic can “create a sense of disorientation.”²⁹ Górecki may have used musical disorientation to depict the spiritual disorientation of a person deep in prayer, such as the mystic Pope John Paul II. Third, the *a cappella* medium allows Górecki to cross the enharmonic seam across pitch space through triads on Ab (Eb: IV) and G# (Eb: #III?). Finally, the auxiliary cadence supports harmonically the *Bogurodzica* motive, which spans from Eb5 to Bb *Kopfton* $\hat{5}$. Consequently, the *Bogurodzica* motive hovers *above*, yet interacts *with* $\hat{5}$ at the “crux” of the *Urlinie* that regulates sacred pitch space.

The initial *Bogurodzica* motive appears above a IV chord in a IV-V-I auxiliary cadence. According to Poundie Burstein, “the typical auxiliary cadence derives its tonal meaning within the larger context from its final chord alone; only the final chord plays a role on the deeper levels of voice leading. In this sense, the opening, later-level harmonies are “auxiliary” to the final tonic.”³⁰ Thus, only the final tonic chord in m. 6 would “play a role on the deeper levels of voice leading.” However, such a notion of *tonal* meaning necessarily minimizes the potential of the *Bogurodzica* motive to communicate deep *semiotic* meaning. Indeed, music communicates meaning on its sensual surface, particularly through intertextual references, conventional topics, characteristic rhythms, and marked motives. Nevertheless, Charles Burkhart states, “No motives of any kind can be meaningfully analyzed without a full accounting of their relation to harmonic elements.”³¹ In any event, the *Bogurodzica* motive of mm. 1–4 glides earthward from the auxiliary cadence to the tonic-prolonging bass in mm. 6–7.

In m. 8 the bass proceeds to a voice exchange, which is important for several reasons. First, in m. 8 the soprano moves from *Kopfton* $\hat{5}$ to motivic upper neighbor C5 on *sum* (Latin: total). Second, Górecki musically depicted total dedication by swapping C and Ab in the soprano and bass, which illustrates as *Augenmusik* the cross upon which Jesus died. Third, the voice exchange intensifies upper neighbor C5, which resolves locally to Bb in m. 9, yet will remain unresolved at the conclusion of non-coda pitch space in m. 115.

In mm. 11–13 a voice exchange prolongs $\hat{4}$ above II. In m. 13 the Christ-related *Augenmusik* motive combines with an inverted *Bogurodzica* motive starting on F

²⁸ Burstein, L. Poundie, “Unraveling Schenker’s Concept of the Auxiliary Cadence,” *Music Theory Spectrum* 27, no. 2 (2005), doi:10.1525/mts.2005.27.2.159., 159.

²⁹ *Ibid.*, 160.

³⁰ *Ibid.*, 162.

³¹ Charles Burkhart and Heinrich Schenker, “Schenker’s *Motivic Parallelisms*,” *Journal of Music Theory* 22, no. 2 (1978), 155.

in the bass. In m. 14 the voice exchange resolves its predominant function to bass Bb not in a V, but in a I6/4. Motivic reasons, namely the verticalized *Bogurodzica*, explain the compositional choice. But perhaps most important, the order of motivic appearances conforms to the Marian approach to Christ through Mary first. For example, the *Bogurodzica* motive appears in mm. 1–2, 3–4, and 11–13 and the voice exchange appears later in mm. 8 and 11–13. Thus, the *Bogurodzica* motive introduces then unites with the Christ-related voice exchange.

Measures 15–19 repeat mm. 6–10. However, m. 19 contains a diatonic sub-mediante chord representing 5–6 motion. The heavenward 5–6 contrapuntal motion gently opens the sacred pitch space to allow the soprano to tenderly present the earthward maternal *Bogurodzica* fourth in mm. 20–21 on *Mater mundi* (Latin: mother of the world). The event marks the first melisma of a predominantly syllabic piece. The pitch Eb appears within a II⁷ in m. 20. Especially relevant, in m. 20 the bass F initiates an inverted *Bogurodzica* motive. Moreover, mm. 20–21 are similar to mm. 13–14. However, in mm. 20–21 an additional soprano voice on *Mater* hovers above the previous music. Measures 22–23 repeat mm. 20–21. However, in m. 25 during the third iteration of *Mater mundi*, Górecki prolonged Bb with a complete upper-neighbor C. Harley states that *Mater Mundi* “is repeated three times before the word “Salvatoris” shifts the meaning. Boguslawska’s text could be translated as “Mother of the world, Mother of the world, Mother of the world’s salvation.”³² Thus, the semi-circular complete neighbor contour of *Mundi* subtly illustrates the shape of the world and the Virgin Mary’s arms cradling it.

In m. 26 motivic Bb floats to Ab. Complete neighbor motion prolongs Ab on *Salvatoris*, just as complete neighbor motion prolonged Bb in m. 25. In m. 27 Ab resolves to G with motion to an inner voice. Mm. 28–35 repeat mm. 20–27. In mm. 21–35 the $\hat{5}-\hat{6}-\hat{5}-\hat{4}-\hat{3}$ motion exhibits motivic recursion derived from mm. 2–14. Section A ends on I⁶, which foreshadows the final chord of the piece.

Section B (Mm. 36–65)

Chromaticism characterizes section B. Górecki employs chromaticism to transcendence pitch space across the enharmonic seam from flats to sharps. See Ex. 4.

Augenmusik voice exchanges encircle the enharmonic Ab/G# prolongations. Moreover, chromaticism allows for three different prolongations of Ab/G# as: root of Ab major (IV); 5th of Db major (bVII); and 3rd of Fb/E major (bII). In m. 36 the tenor ascends chromatically heavenward from Bb through an augmented triad in m 38, referential 6/4 in m. 40, and IV⁷ in: 41 to its arrival on A⁶⁷ in m. 42.

³² Harley, “Gorecki and the Paradigm of the *Maternal*”, 96.

Mm. 1-35 36 43 49 50 54 57 58 63 64 65

♩ ♯

Eb: I⁵⁻⁶ IV bVII⁶ 4 bII⁶ IV

Example 4. Mm. 36–65

In m. 43 the word *Maria* presents the first sharp in pitch space. The event is notable for three reasons. First, the Polish word *krzyż* means both “#” and “Cross.” Thus, the pun links the # sign with the Cross upon which Mary’s son, Jesus, died. Second, m. 43 contains the 13th appearance of *Maria/MARIA/Mater*. The number 13 has bad connotations because the 13th Apostle, Judas, betrayed Mary’s son, Jesus, which lead to his death on the Cross. Third, mm. 43–44 and mm. 46–47 contain a voice exchange on *Maria* that resolves to a G# major triad, which enharmonically recalls the initial Ab triad. Particularly important, the voice exchange initiates prolongations of 4 supported by Ab (IV), Db (bVII), and Fb/E (bII) triads. Thus, the double meaning of *krzyż*, numerological associations with 13, and voice exchange associated with *MARIA* and Jesus combine to express signified Marian devotion to Jesus through Mary.

Two appeals to *Maria* occur within the sharp region of pitch space in mm. 43–48. In m. 48 the soprano arrival on G# activates enharmonic 4. At the end of m. 49 G#s transform enharmonically into unison Abs. The Ab functions as an anacrusis to soprano *Bogurodzica* motives on Db in mm. 50 and 52 and Gb in m. 54. See Example 4.

Just as the fourth note of the *Bogurodzica* motive in the auxiliary cadence functions structurally, the fourth note of the *Bogurodzica* motive on Db5 also functions structurally. In m. 53 the Ab4 represents lower neighbor 4 of the *Urlinie*. In m. 54 the *Bogurodzica* motive in the soprano couples the more structural descent from Gb to Db4, thus completing an octave descent from Db5. Significantly, at the end of m. 57 the prolonged lower neighbor 4 Ab, harmonized as the 5th of Db, wondrously transcends the enharmonic divide and becomes G#, harmonized as

the 3rd of E. In m. 58 G# arpeggiates downward an E major/Fb Neapolitan triad. In mm. 59–60 and 63–64, a voice exchange creates a visual and aural reminder of the ubiquity and power that the Christian Cross exhibits across both sides of the enharmonic seam. In m. 66 the whole rest allows listeners to contemplate the effect created by the wondrous enharmonic transformation.

Section A (Mm. 67–102)

The reprise of section A begins in m. 67 with an Ab major chord, whose enharmonic cousin concluded section B in m. 65. However, mm. 70–71 feature an additional supplication to Mary. Mm. 73–102 repeat mm. 6–35.

Section C (Mm. 103–116)

Section C begins in m. 103 with a *Bogurodzica* fourth in the soprano. See Example 5.

Mm. 103	104	111	113	115	117	137	148	156
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Example 5. Mm. 103–156

The *Bogurodzica* motive appears in mm. 111–112 and 113–114. However, in m. 115 it stops unexpectedly after C5 — the break is stark. Twenty previous motivic appearances conditioned expectations for completion. The ensuing break creates “a profound musical experience.”³³

³³ Jonathan D. Kramer, “Moment Form in Twentieth Century Music,” *The Musical Quarterly* 64, no. 2 (1978), doi:10.2307/741444, <http://www.jstor.org/stable/741444>, 177.

Pre-coda pitch space concludes in m. 115 with an Ab major triad that supports interrupted C5. The Ab sonority is significant for several reasons. First, *Totus Tuus* begins with an Ab major triad. Thus, the chord in m. 115 returns us to a harmonic state “as it was in the beginning” (*Sicut erat in principio* from the Rosary prayer *Gloria Patri*). However, the chord in m. 115 lacks the hovering *Bogurodzica*. Second, in Eb major an Ab chord functions as IV, which indicates plagal/religious associations. Finally, pre-coda pitch space begins and ends on IV, which does not complete the projection of tonic. Such incompleteness may suggest that total devotion to Mary (*Totus tuus sum Maria*) is also never complete.

Coda (Mm. 117–158)

The coda lasts from mm. 117–58. It begins on tonic with G in the outer voices, the same sonority that concludes section A. In m. 120 C5, the same pitch of the interrupted silence, appears in the soprano. Thus, upper neighbor C5 completes the interruption between pre-coda and coda pitch space. Furthermore, the resultant G-C-Bb idea functions motivically in the coda. The three pitches span a transposed *Bogurodzica* fourth without Ab. Thus, the *Bogurodzica* motive remains unfulfilled during the coda. However, the missing Ab⁴ represents the same scale degree prolonged as the root of IV, 3rd of bII, and 5th of bVII. Moreover, Ab traverses the “enharmonic seam” and concludes pre-coda pitch space. Thus, each recitation of G-C-Bb projects an unrequited desire on the word *Maria* to unite with the marked Ab⁴. Pianissimo murmuring of *Maria* dissolves the sacred pitch space of *Totus Tuus* into silence.

VII. Summary

Henryk Górecki (1933–2010) was a devout Polish Catholic composer who blended Polish Catholic musical elements into his compositions. He acknowledged that several of his pieces refer to Poland’s oldest hymn, *Bogurodzica* (Mother of God). Górecki even wrote the first seven notes of *Bogurodzica* on a compositional sketch, thus indicating that these seven pitches stand synecdochically for the entire hymn and by extension its extramusical connotations. On the basis of such biographical evidence, the article encourages musicians to view *Totus Tuus* through a Polish Catholic hermeneutic lens. Such a lens allows analysts to relate the perfect fourth that permeates *Totus Tuus* to the perfect fourth that begins *Bogurodzica*. Consequently, the article argues that Górecki derived four motives in *Totus Tuus* from the first seven notes of *Bogurodzica*. These motives include a descending fourth derived from *Bogurodzica* notes 3–6; a verticalization of

that perfect fourth; an incomplete neighbor from *Bogurodzica* notes 1–2; and a complete neighbor from *Bogurodzica* notes 5–7. Voice exchange also functions motivically by visually depicting the Christian Cross as *Augenmusik*. In these ways, musical signifiers (*Bogurodzica*-derived motives) can infuse the pitch space of compositions (*Totus Tuus*) with extra-musical signification (Polish Catholic Marian devotion).

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