

Structure of *Tribus miraculis*

The piece opens with low, hushed chords creating a reverential atmosphere for 'the day sanctified by three miracles'. As the miracles are related to the text the music increases in harmonic tension and contrapuntal activity, leading to a climatic Alleluia. From there the music works its way down to a restatement of the opening phrases before the piece ends with a quiet reprise of the Alleluia heard earlier on.

Throughout I mainly sought to match the rhythms the text might have when spoken, and to use these rhythms to make the piece's structure clear. For example, each of Christ's miracles is introduced with the word *hodie*, which I set to the same triplet-quaver rhythm at each appearance. The piece's structural sections are also tied to the text: the opening phrase 'we celebrate a day sanctified by three miracles' is set in the first section; the text in the second section details exactly what Christ's miracles are, closing with an extensive setting of the Alleluia; and the third comprises a shortened reprise of the opening section, and some final quiet settings of the Alleluia.

I also tried to make this structure clear harmonically. The opening section has the pitch D sharp as an important reference point, in the context of the A-Lydian mode. However, when the text begins to detail the miracles the D sharp is recast as an E flat in a C minor triad, creating the effect of a new but related harmonic world. E flat/D sharp is used as a 'pivot' to move between various triads, ensuring a sense of harmonic movement and flexibility as it eventually links back into the A-Lydian context at Alleluia. A final 'pivot' into C minor is followed by the return of harmonies from the opening of the piece, and here the D flat is used again hinting at the earlier chromatic exploration before finding rest in a concluding A major triad.

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