



### MTO 30.4 Examples: Martschenko, “Feel the Emptiness”: Micro-Schemata in the Music of Henryk Mikołaj Górecki

(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.24.30.4/mto.24.30.4.martschenko.html>

**Example 1.** Górecki, Symphony no. 3, mvmt. I, op. 36, mm. 25–39, double-bass duet. Audio begins with second double-bass part alone, followed by the duet

The image displays a musical score for a double-bass duet, consisting of two staves labeled "Double Bass 1" and "Double Bass 2". The score covers measures 25 to 39. The tempo/mood is marked "poco più forte".

Measure 25: The first staff begins with a rest, while the second staff starts with a melodic line. A green circle highlights a note in the first staff.

Measure 26: Both staves play. A green circle highlights a note in the second staff.

Measure 27: Both staves play. A green circle highlights a note in the second staff.

Measure 28: Both staves play. A green circle highlights a note in the second staff.

Measure 29: Both staves play. A green circle highlights a note in the second staff.

Measure 30: Both staves play. A green circle highlights a note in the second staff.

Measure 31: Both staves play. A green circle highlights a note in the second staff.

Measure 32: Both staves play. A green circle highlights a note in the second staff.

Measure 33: Both staves play. A green circle highlights a note in the second staff.

Measure 34: Both staves play. A green circle highlights a note in the second staff.

Measure 35: Both staves play. A green circle highlights a note in the second staff.

Measure 36: Both staves play. A green circle highlights a note in the second staff.

Measure 37: Both staves play. A blue box highlights a group of notes in the first staff. A red triangle points to a note in the first staff. A green circle highlights a note in the second staff.

Measure 38: Both staves play. A blue box highlights a group of notes in the first staff. A green circle highlights a note in the second staff.

Measure 39: Both staves play. A green circle highlights a note in the second staff. The tempo/mood is marked "pochiss.".

Annotations include orange slurs over notes in measures 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, and 39. Blue boxes highlight specific groups of notes in measures 37 and 38. Red triangles point to notes in measures 37 and 38. Green circles highlight specific notes in measures 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, and 39. The tempo/mood is marked "poco più forte" at the beginning and "pochiss." at the end.

**Example 2.** Górecki's list of works, their inclusion or exclusion from the corpus, and the micro-schemata found in each work

Work	Skierkowski Turn	Diatonic Clusters / Diatonic Smear	Bass Semitone	First-Inversion Triad Ending
Four Preludes op. 1 (1955)			✓	
Toccatà for two pianos op. 2	✓		✓	✓
Three Songs op. 3 (1956)	✓			
<i>Variazioni</i> op. 4			✓	
<i>Quartettino</i> op. 5 (1956)			✓	
Piano Sonata no. 1 op. 6 (1956, rev. 1984, 1990)		✓	✓	✓
<i>Songs of Joy and Rhythm</i> op. 7 (1956, rev. 1959)	✓	✓	✓	
Sonatina in One Movement op. 8				
<i>From a Birds Nest</i> op. 9 (1956, rev. 1980)	✓			✓
Sonata for two violins op. 10 (1957)				
Concerto for five instruments and string quartet op. 11 (1957)				
<i>Epitaph</i> op. 12 (1958)			✓	
Five pieces op. 13 (1959)			✓	
Symphony no. 1 "1959" op. 14 (1959)			✓	
<i>Three Diagrams</i> for solo flute op. 15				
<i>Monologhi</i> op. 16 (1960)			✓	
<i>Scontri</i> op. 17 (1960)		✓	✓	
<i>Diagram IV</i> for solo flute op. 18 (1961)				
<i>Genesis I: Elementi</i> op. 19 (1962)			✓	
<i>Genesis II: Canti Strumentali</i> op. 19 (1962)			✓	
<i>Genesis III: Monodramma</i> op. 19 (1963)				
<i>Three Pieces in Olden Style</i> (1963)	✓	✓	✓	

<i>Choros I</i> op. 20 (1964)			☑	
<i>Refrain</i> op. 21 (1965)		☑		
<i>Musiquette I</i> op. 22 (1967)	☑		☑	
<i>Musiquette II</i> op. 23 (1967)			☑	
<i>Old Polish Music</i> op. 24 (1969)	☑	☑	☑	
<i>Musiquette III</i> op. 25 (1967)		☑		
Cantata for organ op. 26 (1968)			☑	
<i>Canticum Graduum</i> op. 27 (1969)	☑	☑		
<i>Musiquette IV</i> op. 28 (1970)	☑		☑	
<i>Ad Matrem</i> op. 29 (1971)		☑	☑	
Two Sacred Songs op. 30		☑	☑	
Symphony no. 2 "Copernican" op. 31 (1972)	☑	☑		☑
<i>Euntes Ibant et Flebant</i> op. 32 (1972)	☑	☑		
<i>Two Little Songs of Tuwim</i> op. 33 (1972)	☑	☑		
Three Dances op. 34 (1973)	☑		☑	
<i>Amen</i> op. 35 (1975)	☑			
Symphony no. 3 "Symphony of Sorrowful Songs" op. 36 (1976)	☑	☑	☑	
Three little pieces op. 37 (1977)				
<i>Beatus Vir</i> op. 38 (1979)	☑		☑	☑
<i>Szeroka Woda</i> op. 39 (1979)	☑			☑
Harpichord Concerto op. 40 (1980)	☑	☑	☑	
Mazurkas op. 41				
Two songs op. 42	☑			

<i>Blessed Raspberry Songs</i> op. 43 (1980)	<input checked="" type="checkbox"/>			
<i>Miserere</i> op. 44 (1981)	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>
<i>Wieczór ciemny się uniża</i> op. 45 (1981)				<input checked="" type="checkbox"/>
<i>My Vistula, grey Vistula</i> op. 46 (1981)	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Lullabies and Dances for violin and piano op. 47 (1982)				
Songs to words by J. Słowacki op. 48 (1983)				
Three lullabies op. 49 (1984)	<input checked="" type="checkbox"/>			
<i>Ach, mój wianku lewandowy</i> op. 50	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	
<i>Idzie chmura, pada deszcz</i> op. 51			<input checked="" type="checkbox"/>	
<i>Sundry Pieces for piano</i> op. 52 (1956-1961)				
<i>Lerchenmusik</i> op. 53 (1986)	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	
<i>Five Marian Songs</i> op. 54 (1985)	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	
<i>Two Marian Hymns</i> (1986)				
<i>O Domina Nostra</i> op. 55 (1985)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
<i>Under Your Protection</i> op. 56 (1984)				<input checked="" type="checkbox"/>
<i>Na Aniol Panski</i> op. 57 (1986)				
<i>For You, Anne-Lill</i> op. 58 (1986)			<input checked="" type="checkbox"/>	
<i>Aria</i> op. 59 (1987)	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	
<i>Totus Tuus</i> op. 60 (1987)	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>
<i>Przybadź Duchu Święty</i> op. 61 (1988)	<input checked="" type="checkbox"/>			
<i>Already it is Dusk</i> op. 62 (1988)	<input checked="" type="checkbox"/>			
<i>Good Night</i> op. 63 (1990)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		
Intermezzo (1990)				
<i>Quasi una Fantasia</i> op. 64 (1991)			<input checked="" type="checkbox"/>	
Concerto-Cantata for Flute and Orchestra op. 65 (1992)	<input checked="" type="checkbox"/>			

<i>Little Requiem for a Polka</i> op. 66 (1933)	☑		☑	
<i>... songs are sung</i> op. 67 (1995, rev. 2005)	☑			
Three Songs of Maria Konopnicka op. 68 (1954, rev. 1995)	☑			
<i>Three Fragments to Words by Stanisław Wyspiański</i> op. 69 (1995-96)		☑		☑
<i>Valentine Piece</i> op. 70 (1996)				
Piece for clarinet and string quartet op. 71 (1996)				
<i>Sanctus Adalbertus</i> op. 72	☑		☑	
<i>Little Fantasia</i> op. 73 (1997)			☑	
Five Kurpian Songs op. 75 (1999)			☑	
<i>Lobgesang</i> op. 76 (2000)	☑			
<i>Niech Nam Żyja i Śpiewaja</i> op. 77 (2000)				
<i>Quasi una Fantasia</i> op. 78 (2002; string orchestra arrangement of op. 64)			☑	☑
<i>For Jasiunia</i> op. 79 (2003)	☑		☑	☑
<i>The Song of Rodziny Katynskie</i> op. 81 (2004)				
<i>Two Tristan Postludes and Chorale</i> op. 82 (2004, orchestrated by Mikołaj Górecki)				
<i>Kyrie</i> op. 83			☑	
<i>Church Songs</i> op. 84 (1986, posth. 2013)				☑
Symphony no. 4 "Tansman Episodes" op. 85 (2006-2009, posth. 2015)	☑		☑	

Example 3. Górecki, Old Polish Music op. 24 (1967), reh. 25: Skierkowski turn micro-schema

Molto Lento ♩ = 33 - 30

vn III

tutti sul ponticello almost at the tailpiece

vi

*quasi p with no shading at all*

Example 4. Górecki, Symphony no. 3, mvmt. I, op. 36 (1976), mm. 1-24: Skierkowski turn micro-schema

vb2

8

13

8

**Example 5.** Górecki, Symphony no. 3, mvmt. I, op. 36 (1976), mm. 367–70: Skierkowski turn micro-schema

367

Soprano

na - dzie - ja mi - la.

Reduction

*Lento* (♩ = 50 - 52) *sostenuto tranquillo ma cantabile*

*quasi ff*

*ancora più*

**Example 6.** Górecki, ... *songs are sung*, mvmt. II, op. 67 (1995/rev. 2005), mm. 1–4: Skierkowski turn micro-schema

66

**Tempo I (Largo ♩ = c.56-58) cantabile**

Violin 1

Violin 2

Viola

Cello

*pp* *ma sonore (quasi p)*

*sempre pochiss all'esterno (en dehors)*

*ten*

*ten*

*ten*

*ten*

*pp* *ma sonore (quasi p)*

## Example 7. Skierkowski turn micro-schema catalog

Work	First / Significant Occurrences	Comments
Tocatta for two pianos op. 2 (1955)	mm. 99–100	Inside an F Lydian melody (which stands out in this atonal work), A-C-B.
Three Songs op. 3 (1956)	II: mm. 14–30	Only melodic movement in the vocal line (aside from repeated pitches) for entire B section.
<i>Songs of Joy and Rhythm</i> op. 7 (1956)	I: rehearsal 3	Melody in first violin (first melody of the work).
<i>From a Bird's Nest</i> op. 9 (1956) " <i>Stara Melodia</i> "	Entire piece	Left hand accompaniment is nothing but E-G-F#.
<i>Three Pieces in Olden Style</i> (1963)	I: mm. 11–15; II: mm. 3–4	Approaching cadence; main theme.
<i>Old Polish Music</i> op. 24 (1969)	Rehearsal 25	First large texture change.
<i>Musiquette I</i> op. 22 (1967)	Rehearsal 8	The second trumpet repeats E-F#, while the first trumpet repeats G-F#. They are offset rhythmically such that the Skierkowski turn will be heard, despite neither playing it outright.
<i>Canticum Graduum</i> op. 27 (1969)	Rehearsal 35	Immediately after the climax of the work, D-E-F-E is played in the first violin, accompanied by planing diatonic clusters.
<i>Musiquette 4</i> op. 28 (1970)	II: mm. 1–8	Opening theme.
Symphony no. 2 Copernican op. 31 (1972)	II: mm. 48–51	Soprano solo melody.
<i>Euntes Ibant et Flebant</i> op. 32 (1972)	mm. 1–4	Opening theme.
<i>Two Little Songs of Tuwim</i> op. 33 (1972)	I: mm. 1–2	Opening theme.
<i>Three Dances</i> op. 34 (1973)	III: m. 5	Bassoon melody.
<i>Amen</i> op. 35 (1975)	mm. 2–5	Opening theme.
Symphony no. 3 Symphony of Sorrowful Songs op. 36 (1976)	I: mm. 1–24; 367–370	Compounded by canon; climax; major version in mvmt. 2 (E-G#-F#).
<i>Beatus Vir</i> op. 38 (1979)	mm. 1–106; 127–130; 541–556	Long range motion of opening choir material; baritone opening melody; closing winds.
<i>Szeroka Woda</i> op. 39 (1979)	3: Oj, Janie, Janie : m. 2	Soprano melody closing most phrases.
Harpichord Concerto op. 40 (1980)	I: mm. 14–15; II: mm. 39–50	Primary melodic material in strings.
Two songs op. 42	I: mm. 31–41; II: mm. 59–70	I: piano melody in B section; II: soprano melody at climax .
<i>Blessed Raspberry Songs</i> op. 43 (1980)	I: m. 43; IV: mm. 6–7	Climax; main theme.
<i>Miserere</i> op. 44 (1981)	I: mm. 1–2	Opening theme.
<i>My Vistula, grey Vistula</i> op. 46 (1981)	I: mm. 1–2	Melodic tenor line.

<i>Three Lullabies</i> op. 49 (1984)	III: m. 3	Alto main motif.
<i>Ach, m j wianku lewandowy</i> op. 50	I: m. 3	Main motif.
<i>Lerchenmusik</i> op. 53 (1986)	m. 1	Opening cello melody.
<i>Five Marian Songs</i> op. 54 (1985)	IV: m. 13	Second theme.
<i>O Domina Nostra</i> op. 55 (1985)	m. 51; m. 179	Opening soprano melody, both literally the first three notes and the larger direction of the melody; closing soprano melody.
<i>Aria</i> op. 59 (1987)	m. 146	Climax and first entrance of percussionist.
<i>Totus Tuus</i> op. 60 (1987)	mm. 43–48	First harmonic change.
<i>Przybądź Duchu Święty</i> op. 61 (1988)	m. 5	Soprano melody, frequent refrain.
<i>Already it is Dusk</i> op. 62 (1988)	I: mm. 102; 125	At several different pitch levels, each instrument plays the Skierkowski turn (with an occasional upper neighbor on the highest tone).
<i>Good Night</i> op. 63 (1990)	III: mm. 19–20	Soprano line.
Concerto-Cantata for Flute and Orchestra op. 65 (1992)	IV: mm. 46–49	Flute line at the close of the work.
<i>Little Requiem for a Polka</i> op. 66 (1993)	I: mm. 2–3	Opening theme in piano.
Third string quartet <i>songs are sung</i> op. 67 (1995/2005)	II: mm. 1–4	Cadence of opening phrase.
Three Songs of Maria Konopnicka op. 68 (1954, rev. 1995)	III	Found throughout the vocal melody.
<i>Sanctus Adalbertus</i> op. 72 (1997-2000)	I: mm. 21–22	Choir melody.
<i>Five Kurpian Songs</i> op. 75 (1999)	IV: m. 5	Secondary melody.
<i>Lobgesang</i> op. 76 (2000)	mm. 10–15; m. 25	Alto melody/refrain; in parallel fifths, F#-G#-A-G# and C#-D#-E-D# in choir.
<i>For Jasiunia</i> op. 79 (2003)	m. 3	Violin line.
Symphony no. 4 Tansman Episodes op. 85 (2006-2009, posth. 2015)	II: mm. 32–33	Clarinet line.

Example 8. Górecki, *Three Pieces in Olden Style*, mvmt. II, mm. 1–4: Skierkowski turn micro-schema

**II**

$\frac{4}{4}$  ♩ = 160  
tutti archi con molto arco  
*mf*

*marcato quasi f*

The image shows a musical score for the second movement of Górecki's *Three Pieces in Olden Style*. The score is for a string ensemble, with parts for Violin I (vn I div.), Violin II (vn II div.), Viola (vl div.), Violoncello (vc div.), and Double Bass (vb). The time signature is 4/4, and the tempo is marked as ♩ = 160. The performance instruction is 'tutti archi con molto arco' with a dynamic marking of *mf*. A section starting at measure 3 is marked 'marcato quasi f'. Two blue boxes highlight specific rhythmic patterns in the first violin part: the first box covers measures 3 and 4, and the second box covers measures 5 and 6. The score consists of six staves, each with a clef and a 'div.' (divisi) marking. The first violin part is in treble clef, while the other parts are in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Example 9. Górecki, *Old Polish Music*, op. 24 (1967), reh. 95: Diatonic cluster micro-schema

The image displays a musical score for five instruments: vn I & II, vn III, vl, vc, and vb. Each instrument part is shown with a treble or bass clef staff and a corresponding diatonic cluster micro-schema. The micro-schemas are highlighted with red boxes and numbered 1 through 8, indicating the sequence of notes in the cluster. The first instrument, vn I & II, is marked with a dynamic of *p* (piano). The micro-schemas for vn I & II, vn III, vl, vc, and vb are all diatonic clusters of eight notes, starting from the first line of the staff and moving downwards. The micro-schema for vn I & II is in the treble clef, while the others are in the bass clef. The micro-schemas for vn III, vl, vc, and vb are all diatonic clusters of eight notes, starting from the first line of the staff and moving downwards. The micro-schema for vn I & II is in the treble clef, while the others are in the bass clef.

Example 10. Górecki, Symphony no. 3, mvmt. I, op. 36 (1976), mm. 348–57: Diatonic cluster micro-schema

The image shows a musical score for Example 10, featuring piano (pf), vocal (S), and string parts (vn I, vn II, vl, vc, vb). A red box highlights a diatonic cluster micro-schema in the piano part, which consists of a series of diatonic clusters (pp) in the right hand and single notes in the left hand. The vocal part (S) has lyrics: "si - ta, A ta-kieź To-bie wier-nie słu-ży-ta. A ta-kieź To-bie wier-nie słu-ży-ta." The string parts (vn I, vn II, vl, vc, vb) are marked with dynamics (mp) and *p subito*, and include the instruction "ben sonore".

Example 11. Górecki, *Three Fragments to Words by Stanisław Wyspiański* op. 69, "Poetry! You are a Tranquil Siesta" (1996), mm. 1–4: Diatonic cluster micro-schema

The image shows a musical score for Example 11, featuring vocal and piano parts. The tempo is marked "Lentissimo - Tranquillissimo - Cantabile" with a quarter note equal to c44. The vocal part has lyrics: "Po - ez - jo! -". The piano part (p) is marked with dynamics (p) and includes a red box highlighting a diatonic cluster micro-schema, which consists of a series of diatonic clusters in the right hand and single notes in the left hand.

**Example 12.** Górecki, Symphony no. 2, mvmt. II, op. 31 (1972), mm. 42–50: Diatonic smear micro-schema

**Lento** *tranquillissimo, cantabilissimo*

42

Soprano  
Lu mi na - - ria ma - - gna

Violin I

Violin II

Violin III

Violin IV

Violin V

Violin VI

**Example 13.** Górecki, Symphony no. 3, mvmt. I, op. 36 (1976), mm. 329–332: Diatonic smear micro-schema

S  
(p)  
Sy n - ku

vn I

vn II

vl

vc

**Example 14.** Górecki, *Three Pieces in Olden Style*, mvmt. I, mm. 11–15: Diatonic smear micro-schema

The image displays a musical score for five instruments: Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 6/4 time and consists of five measures. A red rectangular box highlights a specific musical feature across measures 11 to 15, which is identified as a diatonic smear micro-schema. This feature is characterized by a sequence of notes in the lower strings (Violin II, Viola, and Cello) that are connected by a long, sweeping slur, creating a continuous, smearing effect. The notes are marked with a dynamic of *p* (piano) and a breath mark (>). The Violin I part features a melodic line with a similar smearing effect, marked with a dynamic of *p* and a breath mark (>). The Viola and Cello parts also feature a similar smearing effect, marked with a dynamic of *p* and a breath mark (>). The Double Bass part is marked with a dynamic of *p* and a breath mark (>). The overall effect is a rich, textured sound that evolves over time.

**Example 15.** Diatonic cluster micro-schema catalog; Asterisk denotes a diatonic cluster achieved via a diatonic smear

Work	First / Significant Occurrences	Comments
Piano Sonata op. 6, no. 1 (1956)	I: mm. 69–89	F lydian clusters in left hand.
<i>Songs of Joy and Rhythm</i> op. 7 (1956)	III: 7 after rehearsal 6	C phrygian cluster in piano (with B $\sharp$ ).
<i>Scontri</i> op. 17 (1960)	mm. 1–9	White note cluster missing B until the last moment.
<i>Three Pieces in Olden Style</i> (1963)	I: mm. 12–15*; III: m. 21	Descending D dorian smear; D dorian cluster moving parallel with melody.
<i>Refrain</i> op. 21 (1965)	Opening	Full orchestra moves in parallel lydian clusters, later expanded to whole-tone clusters.
<i>Old Polish Music</i> op. 24 (1969)	Majority of piece during brass sections; rehearsal 95–96	White note cluster in brass aleatory and passagework; huge G mixolydian cluster ending.
<i>Canticum Graduum</i> op. 27 (1969)	Rehearsal 35 to end	Strings in planing white-key clusters.
<i>Musiquette 4</i> op. 28 (1970)	I: rehearsal 2–5; II: entire piece	Pianist plays diatonic clusters a semitone apart; black note clusters through whole movement.
<i>Ad Matrem</i> op. 29 (1971)	Rehearsal 26*	C phrygian cluster.
<i>Two Sacred Songs</i> op. 30 (1971)	I: mm. 7–13*; mm. 23–35	A $\flat$ smear; D $\flat$ lydian cluster.
Symphony no. 2 Copernican op. 31 (1972)	II: mm. 42–50*	Entire movement is either a pentatonic cluster or A $\flat$ major in first inversion; soprano F locrian ascent smear.
<i>Euntes Ibant et Flebant</i> op. 32 (1972)	mm. 101*	F major cluster from A-F (missing G).
<i>Two Little Songs of Tuwim</i> op. 33 (1972)	I: mm. 1–2*	D-E-F-E smear.
Symphony no. 3 Symphony of Sorrowful Songs op. 36 (1976)	I: mm. 329–332*; mm. 348–357; II: mm. 1–10*	Soprano entrance smear; A flat mixolydian cluster; A major smear (missing B).
Harpichord Concerto op. 40 (1980)	II: mm. 15–18	Descending clusters.
<i>O Domina Nostra</i> op. 55 (1985)	m. 135*; m. 156	D phrygian cluster; full A $\flat$ mixolydian cluster.
<i>Good Night</i> op. 63 (1990)	III: mm. 77–80	Piano part.
<i>Three Fragments to Words by Stanisław Wyspiański</i> op. 69 (1996)	III: mm. 1–18, 27–46	A $\flat$ mixolydian cluster played 214 times.

Example 16. Górecki, *Cantata* for organ, op. 26 (1968), mm. 109–13: Bass semitone micro-schema

**Molto lento tranquillo**  
109

Organ

*mp*

**Poco mosso inquietissimo**  
(oboe 8') *sempre staccato*

Org.

*mf*

(octave 8', flute bass 8')

*mp*

Example 17. Górecki, *Beatus Vir*, op. 38 (1979), mm. 1–4: Bass semitone micro-schema

**Moderato Marcatissimo, Ma Ben Tenuto** (♩ = 84 - 88)  
*con massima passione, con massima espressione, con grande tensione quasi aggressivo*

Choir

*ffff sempre*

Do - mi - ne

Reduction

**Example 18.** Górecki, Symphony no. 4, mvmt. IV, op. 85 (2006–2009, posth. 2015), mm. 160–167: Bass semitone micro-schema

**Example 19.** Bass semitone micro-schema catalog

Work	First / Significant Occurrences	Comments
Four Preludes op. 1 (1955)	II: mm. 14–23	Final formal section, cluster harmonies with a semitone in the bass always (occasionally a M7).
Tocatta for two pianos op. 2 (1955)	mm. 25–38; mm. 97–104	The first piano plays a passage loosely in E minor, while the second piano plays a passage loosely in E $\flat$ major, resulting in several bass semitones; chromatic clusters in the first piano, always with C-C $\sharp$ .
<i>Variazioni</i> op. 4 (1956)	m. 6	Piano part.
<i>Quartettino</i> op. 5 (1956)	III m. 1	Opening harmony of (015) with semitone in the bass.
Piano Sonata op. 6, no. 1 (1956)	I: mm. 69–89	F Lydian clusters in left hand interspersed with right hand F $\sharp$ M clusters.
<i>Songs of Joy and Rhythm</i> op. 7 (1956)	I: mm. 2–3	Winds opening chord has C $\sharp$ -D bass semitone (m. 2), strings opening chord has F $\sharp$ -G bass semitone (m. 3).
<i>Epitaph</i> op. 12 (1958)	III Antiphon: mm. 19–25	Entire work depends on major sevenths, culminates in a reduction in the viola at the work's climax.
Five pieces op. 13 (1959)	V: m. 2	Chromatic clusters with some missing pitches, but always a bass semitone.
Symphony no. 1 1959 op. 14 (1959)	I: rehearsal 1; IV: rehearsal 25	Opening harmony has a M7 in the bass, inverted to a m2 at rehearsal 1; A-E open fifth in upper string, B $\flat$ in bass.
<i>Monologhi</i> op. 16 (1960)	I: m. 6	After an introductory harp solo, the percussion enters with the first chord heard in the piece, D $\sharp$ -E in the bass.
<i>Scontri</i> op. 17 (1960)	mm. 1–9	E phrygian cluster missing B until the last moment.
<i>Genesis I: Elementi</i> op. 19 (1962)	Rehearsal 1–4	Long chromatic clusters in cramped intervals.
<i>Genesis II: Canti Strumentali</i> op. 19 (1962)	Opening	Long chromatic clusters in cramped intervals.
<i>Three Pieces in Olden Style</i> (1963)	I: mm. 1–4	Opening harmony, B-C-E-F.
<i>Choros I</i> op. 20 (1964)	Rehearsal 1–12	Chromatic clusters, always with a semitone in the bass.
<i>Musiquette I</i> op. 22 (1967)	Rehearsal 7	The first time the two trumpets are not in unison (or octaves), they form a semitone F $\sharp$ -G.

<i>Musiquette 2</i> op. 23 (1967)	Rehearsal 42 to end	Pianos playing semitones in the lowest register of the instrument.
<i>Old Polish Music</i> op. 24 (1969)	Rehearsal 71	Bass and cello parts.
Cantata for organ op. 26 (1968)	mm. 109–113	Semitone breve underneath rhythmic action in manuals.
<i>Musiquette 4</i> op. 28 (1970)	I: rehearsal 2 5	Pianist plays diatonic clusters a semitone apart.
<i>Ad Matrem</i> op. 29 (1971)	Rehearsal 26	C phrygian cluster.
<i>Two Sacred Songs</i> op. 30 (1971)	I: mm. 1–6	C-D $\flat$ in piano and voice.
<i>Three Dances</i> op. 34 (1973)	I: Rehearsal 2 4	E-F semitone in multiple instruments, repeated.
Symphony no. 3 Symphony of Sorrowful Songs op. 36 (1976)	I: mm. 330–333, 603–605; II: m. 42; III: m. 160	Phrygian line in soprano song, close of first movement; planing major seventh chords climax; planing major seventh chords.
<i>Beatus Vir</i> op. 38 (1979)	mm. 1–4	C minor to B major, but C lingers too long.
Harpichord Concerto op. 40 (1980)	II: m. 25	First harmonic shift.
<i>My Vistula, grey Vistula</i> op. 46 (1981)	m. 1	In F major, basses sing A for the entire piece, often clashing with a tenor B $\flat$ .
<i>Ach, m j wianku lewandowy</i> op. 50	IV: m. 1	Almost all phrases end on a 3 <sup>rd</sup> inversion Cmaj7 chord, B-C in the bass and tenor.
<i>Idzie chmura, pada deszcz</i> op. 51	Bass entrance	Third inversion seventh chords.
<i>Lerchenmusik</i> op. 53 (1986)	m. 1	Opening cello melody.
<i>Five Marian Songs</i> op. 54 (1985)	III: mm. 1–4	Tonal major seventh chords in third inversion.
<i>O Domina Nostra</i> op. 55 (1985)	m. 135*	D phrygian cluster.
<i>For You, Anne-Lill</i> op. 58 (1986)	mm. 3–4	Flute line (E-D $\sharp$ ) against piano E octaves.
<i>Aria</i> op. 59 (1987)	mm. 1–3	Opening tuba line (C-D $\flat$ -C-B) against piano C octaves.
<i>Little Requiem for a Polka</i> op. 66 (1993)	II: m. 1	A minor chord in piano while orchestra melody is G $\sharp$ -B $\flat$
<i>Three Fragments to Words by Stanisław Wyspiański</i> op. 69 (1996)	II: m. 30	Minor ninth primary motive and harmony.
<i>Sanctus Adalbertus</i> op. 72 (1997-2000)	II: mm. 1–8	Choir in D $\flat$ major above piano A-B $\flat$ .
<i>Little Fantasia</i> op. 73 (1997)	mm. 72–83	F major seventh chord in third inversion.
<i>Five Kurpian Songs</i> op. 75 (1999)	II: m. 1	Each phrase begins with basses on A and tenors on B $\flat$ .
<i>Quasi una Fantasia</i> op. 78 (2002; string orchestra arrangement of op. 64)	IV: m. 239	While upper parts play a B $\flat$ M <sup>6</sup> chord, the double basses play a C $\sharp$ against the cello D.
<i>For Jasiunia</i> op. 79 (2003)	II: mm. 7–8, 11	Tonal major seventh chords in third inversion.
<i>Kyrie</i> op. 83 (posth. 2013)	m. 1	Opens with piano A-B $\flat$ -C cluster at the bottom of the keyboard.
Symphony no. 4 Tansman Episodes op. 85 (2006-2009, posth. 2015)	IV: mm. 160–167	Primary collection of symphony: A minor triad with B $\flat$ and G $\sharp$ .

Example 20. Górecki, *From a Bird's Nest "Stara Melodia"* op. 9 (1956), mm. 15–24: First-inversion-triad ending micro-schema

Musical score for Example 20, showing a first-inversion-triad ending micro-schema. The score is in G major, 4/4 time, and spans measures 15 to 24. The right hand features a melodic line with a first-inversion triad ending in measure 24, highlighted by a red box. The left hand provides a rhythmic accompaniment of eighth notes. Dynamics include *p* and *pp*, and the tempo marking is *poco rit.*

Example 21. Górecki, *Totus Tuus* op. 60 (1987), mm. 150–58: First-inversion-triad ending micro-schema

Musical score for Example 21, showing a first-inversion-triad ending micro-schema. The score is in B-flat major, 4/4 time, and spans measures 150 to 58. The right hand features a melodic line with a first-inversion triad ending in measure 58, highlighted by a red box. The left hand provides a rhythmic accompaniment of eighth notes. Dynamics include *pp* (ma sonore) and *rall. molto*.

Example 22. Górecki, *For Jasiunia* op. 79 (2003), mm. 17–21: First-inversion-triad ending micro-schema

Musical score for Example 22, showing a first-inversion-triad ending micro-schema. The score is in B-flat major, 4/4 time, and spans measures 17 to 21. The right hand features a melodic line with a first-inversion triad ending in measure 21, highlighted by a red box. The left hand provides a rhythmic accompaniment of eighth notes. Dynamics include *pp* and *rall. molto*.

### Example 23. First-inversion-triad ending micro-schema catalog

Work	Final chord of each work/movement
Tocatta for two pianos op. 2 (1955)	Before the coda, the first piano plays a series of E $\flat$ M <sup>6</sup> and FM <sup>6</sup> chords, while the second piano plays D $\flat$ M <sup>6</sup> chords. Not explicitly a first-inversion triad ending, but significant given this work's age.
Piano Sonata op. 6, no 1 (1956)	III: FM <sup>6/5</sup>
<i>From a Bird's Nest</i> op. 9 (1956)	<i>Stara Melodia</i> : Em <sup>6</sup>
Symphony no. 2 Copernican op. 31 (1972)	A $\flat$ M <sup>6</sup>
<i>Beatus Vir</i> op. 38 (1979)	CM <sup>6</sup>
<i>Szeroka Woda</i> op. 39 (1979)	III: Em <sup>6</sup>
	V: GM <sup>6</sup>
<i>Wiecz r ciemny się unıza</i> op. 45 (1981)	DM <sup>6</sup>
<i>Miserere</i> op. 44 (1981)	III, IV, V, and VI: GM <sup>6</sup>
	VII: CM <sup>6</sup>
<i>My Vistula, grey Vistula</i> op. 46 (1981)	FM <sup>6</sup>
<i>Under Your Protection</i> op. 56 (1984)	m. 42: B $\flat$ M <sup>6</sup>
<i>Totus Tuus</i> op. 60 (1987)	E $\flat$ M <sup>6</sup>
<i>Three Fragments to Words by Stanisław Wyspiański</i> op. 69 (1996)	II: Am <sup>6</sup>
	III: CM <sup>6</sup>
<i>Quasi una Fantasia</i> op. 78 (2002; string orchestra arrangement of op. 64)	IV: B $\flat$ M <sup>6</sup> (against a movement-long E pedal)
<i>For Jasiunia</i> op. 79 (2003)	II: FM <sup>6</sup>
<i>Church Songs</i> op. 84 (posth. 2013)	I: FM <sup>6</sup>
	II: FM <sup>6</sup>
	VI: Dm <sup>6</sup>

Example 24. Timeline charting all four micro-schemata across Górecki's career

