

ABSTRACT

This thesis studies the significance of the text and the deep relationship between this and the music in the Igor Stravinsky's sacred production, which exists from his first religious composition (*Pater Noster*, 1926) until his last great creation, *Requiem Canticles* (1965-1966). Moreover, this study demonstrates that this close connection reaches its zenith in the works *Canticum Sacrum* (1955) and *Threni* (1957-1958), very important because of their wealth of music and message's depth. The contextualization of these compositions in the Stravinsky's production and the detailed analysis of them prove that they contain varied elements which are representative of the three creative periods of the artist. Due to this reason, these scores are a compendium of the Stravinsky's contributions to the religious music and an authentic archetypal model of his musical experience. Even though *Canticum Sacrum* and *Threni* are the first pieces where the Russian composer uses the serial twelve-tone method of Arnold Schoenberg (excepting some fragments of the ballet *Agon*), this thesis shows that they hold the keys to understand the personal way in which he applies this system and foreshadow the future evolution of his technique. Besides, this thesis analyses how Stravinsky puts together different languages and compositional procedures in the aforementioned works.