

THE REQUIEM MASS AS CONCERT PIECE

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## **Abstract**

This dissertation concerns the history and architecture of the requiem mass as a composition conceived and designed for concert performance. The overall academic format and design of this work includes five chapters and a score of the author's own original requiem mass composition. Chapter one contains an historical overview and discusses how the mass (including the requiem mass) has evolved from traditional religious ceremony to complex musical performance piece. Chapter two provides a brief overview and analysis (limited to the "Introit" and "Kyrie" sections) of the requiem masses by Mozart, Berlioz, Verdi, and Britten (which are the four most important contributions to the genre of the requiem mass as concert piece). Particular attention is paid to the use of counterpoint and chromaticism within these pieces, and how these two specific devices contribute to development of the timbral interplay and textural variation of the concerted style. Chapter three includes a survey of the state of the requiem mass as concert piece in Canada and analysis of relevant requiem masses by Canadian composers. Chapter four tackles the oppositional rubrics of "absolute music" and "programme music," the grey area which exists between the standard definitions of these two concepts, and what the limits of absolute music are, including the use of vocal participants and text-setting. Finally, chapter five contains a thorough description of the author's own original requiem mass composition. This latter component manifests itself in the form of a major compositional exegesis scored for full symphonic orchestra and mixed SATB chorus. It incorporates the

standardized seven movements of the Latin text of the requiem mass – “Introit,” “Sequence,” “Offertory,” “Sanctus,” “Agnus Dei,” “Liberate Me,” and “In Paradisum” – and has a duration of approximately sixty minutes.

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## Chapter One - Historical Background

The mass as a purely musical form created without liturgical intention has survived for centuries and has been explored by hundreds of different composers writing in various styles in numerous geographical locations. The origins of the mass can be traced back through ancient texts to the beginnings of Christianity and modern European culture in general. The established Roman liturgy consists of a body of ancient Latin texts used by the Roman Catholic Church for sacred services – the most important service being the mass. The mass is the Eucharistic celebration which reenacts the “last supper” of Christ and his apostles, and incorporates the belief that bread and wine, after consecration, are transubstantiated into the body and blood of Christ. The requiem mass (or Mass for the Dead) is a particular Eucharistic service that is performed on behalf of the deceased faithful.

The liturgy for both the mass and the requiem mass developed over the course of many centuries with the first mention of a Eucharist in honour of the dead appearing as early as the second century.<sup>1</sup> There is considerable uniformity in books of instruction for celebrants of Eucharist and other rites throughout the Middle Ages. However, it was not until the middle of the sixteenth century that a revised Roman Missal was issued by the ecumenical council of the

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<sup>1</sup> This is according to *Grove Music Online, Oxford Music Online*, s.v. “requiem mass,” accessed October 5, 2015, <http://www.oxfordmusiconline.com.ezproxy.library.yorku.ca/>.

Roman Catholic Church which standardized the texts for the celebration of the mass.<sup>2</sup> The mass is divided into two main components: the *Proper* contains chants which are particular to a given season or feast, while the chants of the *Ordinary* never change. It is the text from the sections of the Ordinary which have become the most commonly utilized by composers since the standardization of these texts. The historical reality that saw many works written for use in everyday, non-seasonal liturgical services was especially important in standardizing the use of the prayers of the Ordinary as the text of choice for composers. That being said, the requiem mass breaks this tradition, and is a unique example, mixing Ordinary and Proper prayers.<sup>3</sup>

Music and religious ceremonies are inseparable, but due to the lack of surviving manuscripts it is difficult to know exactly what role music played in services before and during the early Middle Ages. This difficulty is compounded by the fact that systems of notation were not employed due to the simplicity of early plainchant and a reliance on oral tradition. Eventually patterns of chanting were indicated by signs above the text, but indications of pitch were only approximate. As the repertory expanded over the next several hundred years chants gradually became more intricate and notational systems became more consistent. However, chants remained limited to monophonic and heterophonic treatments.

The beginning of polyphony within the realm of the mass cannot be placed with any degree of certainty, but it began with simple two-part settings and expanded from there. According to Joseph Schmidt-Görg, “the first conclusive evidence of polyphonic Ordinary

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<sup>2</sup> Referred to as the Tridentine liturgy, this Missal was issued in 1570 and remained in force until the 1960s. For an outline of the mass, as codified in the 1570 Missal, see Grout, *A History of Western Music*, 35–6.

<sup>3</sup> The standardized requiem mass text can be found in appendix A.

movements is the famous *Winchester Troper*<sup>4</sup> which is from the 11<sup>th</sup> century. The first complete polyphonic Ordinary cycle is attributed to Guillaume de Machaut (ca. 1300–1377). His four-voice *Messe de Notre Dame* was written sometime before 1365 and was preceded by at least four cycles that are anonymous and were likely pieced together. Between the dates of the *Winchester Troper* and Machaut's *Messe de Notre Dame* there were hundreds of other polyphonic settings of single movements of the Ordinary. As Schmidt-Görg goes on to say though, "it was not until the 15<sup>th</sup> century that the Ordinary came to be regarded as a self-contained cycle."<sup>5</sup> At this point, polyphonic settings of the Ordinary cycle tended to display a more unified composition as thematic material was used throughout.

The growing importance of the mass as a musical form is evidenced by the increased number of masses composed during the fifteenth century. The form was utilized by well known composers such as Guillaume Dufay (ca. 1397–1474) who composed eight complete masses and several individual movements, Johannes Ockeghem (ca. 1420–1497) who wrote sixteen complete masses, and Jacob Obrecht (ca. 1457–1505) who wrote at least twenty-four complete masses. Notwithstanding the rise of the polyphonic mass, during Machaut's time, and throughout the fourteenth century, it was much more common for the bulk of a composer's output to be made up of non-sacred compositions. According to Grout:

The production of sacred music declined in this period as the prestige of the church weakened and the arts were becoming more secularized. In addition, the church itself had second thoughts about using elaborate musical settings in its services. From the twelfth century on, numerous ecclesiastical pronouncements railed against complicated music and against displays of virtuosity by singers. These practices were thought to distract the

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<sup>4</sup> Schmidt-Görg, *History of the Mass*, 7.

<sup>5</sup> *Ibid.*, 8.

minds of the worshipers and to turn the mass into a form of entertainment, obscure the words, and make the liturgical melodies unrecognizable.<sup>6</sup>

“Complicated music” refers to, among other things, the use of polyphony, and it is safe to assume that polyphony within the requiem mass was further avoided and discouraged by the church due to the added solemnity associated with the requiem mass ceremony.

The earliest sources for chant particular to the celebration of the Eucharist in honour of the dead come from the tenth century.<sup>7</sup> But the incorporation of composed polyphony in the Mass for the Dead was avoided for several hundred years after this. The oldest surviving polyphonic setting of the requiem mass was composed by Ockeghem in the middle of the fifteenth century. Although there are several instances of four-voice polyphony in Ockeghem’s requiem, especially during the “Kyrie III,” “Graduale,” and “Offertorium” sections, most of the composition consists of simpler two and three-voice textures.<sup>8</sup> This perhaps provided a way for Ockeghem to preserve some of the solemnity of the requiem mass while still utilizing polyphony.<sup>9</sup> Polyphonic requiem settings became more common throughout the sixteenth century; some settings for more than four voices allowed for increasingly complex, sophisticated

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<sup>6</sup> Grout, *A History of Western Music*, 105.

<sup>7</sup> This is according to *Grove Music Online*, *Oxford Music Online*, s.v. “requiem mass,” accessed October 5, 2015, <http://www.oxfordmusiconline.com.ezproxy.library.yorku.ca/>.

<sup>8</sup> See Ockeghem, *Collected Works: Second Volume*, 83–97.

<sup>9</sup> Composers have attempted to preserve the solemnity of the requiem in a number of ways. For example, according to Schmidt-Görg, “Josquin’s requiem [. . .], based on a cantus firmus, [. . .] is set a semitone flat;” and, “de la Rue wrote his requiem for low male voices” (*History of the Mass*, 11). In general, composers have tended to use a minor key or mode as the main tonal centre throughout their requiem masses in order to help reflect the overall graveness of the ceremony.

counterpoint.<sup>10</sup>

By the early seventeenth century musical developments within settings of the requiem mass had more or less caught up with how composers were treating the text of the mass in general. An organ continuo part, either with or without figured bass, was now included and provided a foundation for improvised chords. Instrumental forces grew to include string instruments and brass instruments such as cornets, trumpets, and trombones, which provided accompaniment and reinforced the vocal parts while also supplying further opportunities to vary both texture and dynamics. As the accompanying instrumentation became more diverse toward the end of the seventeenth century, increased significance was given to orchestration. This led to the development of a more “concerted” style which has been described as a style “in which the contrast and interplay of timbres are an integral part of the musical conception.”<sup>11</sup> The interplay between *solo* and *tutti* passages, and the contrast this provided, was frequently exploited. Furthermore, intricate solo vocal writing and more complicated settings, which had earlier been discouraged by the church, along with an increase in the duration of individual sections, began to blur the line separating the traditional religious ceremony of the mass and what were emerging as strictly concert pieces.

Mass composition was explored by many well-known composers; and countless numbers of masses and mass movements are extant in scores and modern interpretations encoded in audio recordings. As discussed above, these include the anonymous Medieval monophonic plainsong settings of both Ordinary and Proper texts, as well as the polyphonic complexities of Renaissance

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<sup>10</sup> For example, see Richafort, *Requiem zu 6 Stimmen*.

<sup>11</sup> Taruskin, *The Oxford History of Western Music*, Vol. 1, 780.

contrapuntal masters such as Ockeghem, Dufay, Obrecht, Josquin, and Palestrina. Additionally, multi-sectional tonal forms preferred by Buxtehude, Telemann, Bach, Vivaldi, and Couperin were prevalent during the Baroque period; “sound cathedrals” built on harmonic structural foundations by tonal masons such as Mozart, Haydn, Beethoven, Rossini, and Schubert permeated the Classical era; visionary forms by Bruckner, Liszt, Gounod, and Dvorak were found during the Romantic period; and modern chromatic expressions by Poulenc, Vaughan Williams, Britten, Bernstein, Stravinski, Martin, and Ligeti have been composed since the turn of the twentieth century. The mass genre is also full of unknown and unstudied examples, many from well known composers. For example, Alessandro Scarlatti (1660-1725) is rumoured to have composed more than two hundred masses which are essentially unknown today. The requiem format of the mass is less often realized as a composition yet the genre contains many examples which are considered masterpieces.

Mass compositions also tend to incorporate musical styles and forms of the time. Throughout the sixteenth century the motet was the primary model used for individual movements of the mass. During the Baroque era the model became the cantata, while the Classical era brought forth the use of sonata form. The cantata-style mass is best represented by the *B minor Mass* of J. S. Bach which was completed in 1749. As Schmidt-Görg has observed, “this mass has sometimes been called unliturgical as its mere size precludes its use in any normal church service.”<sup>12</sup> This provides evidence that Bach’s interest in writing the *B minor Mass* included the creation of a musical performance piece opposed to a piece that could be practicably incorporated into a religious ceremony.

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<sup>12</sup> Schmidt-Görg, *History of the Mass*, 14.

Beethoven only wrote two masses, the second of which is the famous *Missa Solemnis* which was completed in 1823. In this piece Beethoven demonstrates the use of sonata form, as well as his own style of variation and emphasis on detailed orchestration which were both attributes of his later symphonic works. According to Schmidt-Görg, “while working on his first mass [the C major mass of 1807], Beethoven clearly stated his intention of letting himself be guided not so much by the liturgical as by the aesthetic requirements.”<sup>13</sup> Schmidt-Görg goes on to say that the *Missa Solemnis* “far exceeds the normal liturgical bounds,”<sup>14</sup> and that the individuality found within the *Missa Solemnis* is “all in the service of profound musical expression.”<sup>15</sup> So it is clear that Beethoven was also more concerned with the creation of a musical performance piece, and that religious aspects were secondary.

Over the course of the next century the text from the requiem mass was also appropriated by composers who created pieces which had primary concerns involving music, while religious aspects appeared secondary. And this trend persisted throughout the twentieth century as composers continued to use the text from both the mass and the requiem mass as simply a platform for musical ideas. This seems to be in contrast to early vocal settings of the requiem mass which used music as a platform to convey the text.

As a genre, the requiem mass as concert piece is relatively young, seemingly taking shape during the late eighteenth century. Mozart's requiem mass, which was left unfinished at the composer's death in 1791, is generally recognized as one of the first and greatest contributions to

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<sup>13</sup> Schmidt-Görg, *History of the Mass*, 14.

<sup>14</sup> Ibid.

<sup>15</sup> Ibid., 15.



the genre. Mozart's requiem, along with Berlioz's *Grande Messe des Morts* (1837), Verdi's *Messa da Requiem* (1874), and Britten's *War Requiem* (1962) which incorporates the English poetry of Wilfred Owen in addition to the standardized texts, are the most important pieces within the genre of the requiem mass as concert piece. These compositions all demand relatively large to extremely large performing forces in order to be realized and are thus impractical in the context of a religious ceremony. Furthermore, these composers all seem to use the text of the requiem mass as simply a structural platform or schematic for their musical ideas while religious aspects appear to have been of secondary concern. The subordination of the text in this manner allows for musical aspects to be the focus, opposed to the conveyance of the text, and it is this quality, along with a large-scale design, which leads to the categorization of these compositions as concert pieces.

Mozart's requiem is performed more regularly than the requiems of Belioz, Verdi, and Britten due to the fact that the choir and orchestra requirements are not of the same magnitude, and because the duration is shorter (performances usually last around 50–55 minutes, opposed to the 75–90 minutes of the other three). It is important to mention Brahms' *A German Requiem*, which was completed in 1868, as well as the requiem of Fauré, which was composed in the late 1880s and finalized in 1900. These two pieces are both frequently performed and are important contributions to the genre. However, Fauré's requiem is considerably shorter than even the requiem of Mozart (performances usually last around 30–35 minutes) and therefore does not fulfill the large-scale criterion of the other requiem mass concert pieces. Brahms' requiem, on the other hand, occupies a category of its own because it does not utilize the standardized texts; instead, Brahms assembled the libretto himself using scriptures from the German Luther Bible.

Any further discussion of these two pieces will therefore be avoided.

The following pages focus on a number of different aspects concerning the requiem mass as concert piece and the author's own original requiem mass composition. Chapter two provides a brief overview and analysis of the four most important contributions to the genre of the requiem mass as concert piece (Mozart, Berlioz, Verdi, and Britten). The analysis is limited to the "Introit" and "Kyrie" sections of these pieces and focuses on basic musical aspects such as melody, harmony, rhythm, instrumentation/orchestration, and form. Particular attention is paid to the use of counterpoint and chromaticism within these pieces, and how these two specific devices contribute to further developments of the timbral interplay and textural variation of the concerted style. This analysis forms a basis for comparison and discussion of relevant compositional methods which are essential elements of this study.

Chapter three provides an historical recounting of the role played by the mass in Canada, and how the function of the mass has evolved from being part of a religious ceremony to what are now strictly concert performances. A survey of the requiem mass as concert piece in Canada is outlined by first examining the state of Canada's concert choirs, and second, by categorizing the activity within the genre of the requiem mass by notable Canadian composers. Six important compositions are identified and some brief analysis, which follows the style of analysis of the requiem masses by Mozart, Berlioz, Verdi, and Britten, is presented.

Chapter four tackles the oppositional rubrics of "Absolute Music" and "Programme Music" and the grey area which exists between the standard definitions of these two concepts. More specifically, how these definitions might affect and influence the conception and realization of certain aspects of an original requiem mass composition is discussed. Most

importantly, the subordination of the text (vocal declamation) of the requiem mass in favour of musical (instrumental and timbral) aspects within the compositional process empowers an appropriately traditional adaptation of the concept of absolute music. The exploration of this subject matter helps determine what the limits of absolute music are, including the use of vocal participants and text-setting.

Finally, chapter five contains a thorough description of the author's own original requiem mass composition, a score for which is found in appendix B. This chapter also includes detailed analysis of pertinent melodic, harmonic, and rhythmic elements, as well as explanation of certain compositional methods and techniques involved in the creation of this piece. The analysis also focuses on important chromatic and contrapuntal elements, as well as textural and timbral variations that have been purposely used as a way to further cultivate the concerted style. This theoretical analysis and comparison from previous chapters will assist in placing the original requiem mass composition in the context of contemporary requiem masses with respect to technical methods and style orientation.

## Chapter Two - Analysis of Four Requiem Mass Concert Pieces

The purpose of this chapter will be the analysis and comparison of musical aspects from the “Introit” and “Kyrie” sections of four highly regarded settings of the requiem mass. This study will begin with Mozart’s requiem, which he worked on during the months leading up to his death in 1791, continue with the requiems of Berlioz and Verdi, which are the two prevailing examples from the nineteenth century, and conclude with Britten’s *War Requiem* from 1962. Basic musical aspects such as melody, harmony, rhythm, instrumentation/orchestration and form, which are especially representative of the compositional style and methods of each composer, will be considered during the following examinations, along with structural analysis for each movement. Any evidence that supports the idea that each of these composers was more concerned with musical aspects than the meaning, conveyance, and religious importance of the text will also be commented on. Particular attention will be paid to the use of counterpoint and chromaticism, and how these two specific devices contribute to further developments of the timbral interplay and textural variation of the concerted style.

### **Mozart, *Requiem*, K. 626**

Mozart worked on his requiem during the two or three months before his death on December 5, 1791. Left unfinished, an incredible amount of controversy and uncertainty with regard to the extent of Mozart’s contributions arose over the course of the next two hundred

years.<sup>1</sup> Luckily, most of this controversy does not influence this study as “[the ‘Introit’] is the only movement in the whole of the requiem that was quite certainly completely finished by Mozart himself.”<sup>2</sup> And although the orchestration of the “Kyrie” has been attributed to several people, it is widely believed that Mozart completed the figured bass and vocal parts.<sup>3</sup>

Furthermore, as Maunder points out, “such speculations [regarding the orchestration of the ‘Kyrie’] have few practical implications, since it is reasonably clear that the orchestra should double the chorus, with occasional minor variations as necessary.”<sup>4</sup> Since this study is only concerned with the “Introit” and “Kyrie” movements, and since the music within those two movements is most certainly Mozart’s, any controversy surrounding the composition of Mozart’s requiem should not affect this study.

Despite its complicated background, Mozart’s requiem has emerged as the most important and popular example from the eighteenth century within the requiem mass genre. It is also exemplary of the concerted style that had evolved over the previous two hundred years. For these reasons Mozart’s requiem is a good starting point for this study as it will provide a baseline of comparison for the requiem masses of Berlioz, Verdi and Britten in this chapter, as well as requiem masses by Canadian composers in the following chapter. Furthermore, it will act as a

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<sup>1</sup> For a thorough recounting of all the evidence see Paul Moseley, “Mozart’s Requiem: A Reevaluation of the Evidence,” *Journal of the Royal Musical Association* 114, no. 2 (1989): 203–237.

<sup>2</sup> Maunder, *Mozart’s Requiem: On Preparing a New Edition*, 121.

<sup>3</sup> For example, see Keefe, “‘Die Ochsen am Berge’: Franz Xaver Süssmayr and the Orchestration of Mozart’s Requiem, K. 626.” Keefe outlines circumstances that allow for orchestration contributions by Süssmayr, Eybler and Freystädtler.

<sup>4</sup> Maunder, *Mozart’s Requiem: On Preparing a New Edition*, 129.

convenient reference as this study traces the further evolution of the concerted style and how that evolution influences the treatment of the text of the requiem mass.

The score for Mozart's requiem reveals a fascinating combination of instruments.<sup>5</sup> The score calls for 2 basset horns, 2 bassoons, 3 trombones, 2 trumpets, timpani, strings and organ continuo, in addition to an SATB chorus, and soprano, contralto, tenor, and bass soloists. Whether or not this instrumentation was meant for the entire requiem, has been another source of controversy.<sup>6</sup> But again, this study is able to avoid this issue because it is widely believed that this is the correct instrumentation for the "Introit" and "Kyrie" movements. This combination of woodwinds and strings provides a tone colour that conveys an appropriately dark character. This is complemented by the reservation of brass and timpani for cadential punctuation. The trombones are also occasionally used to double and support the SATB chorus parts.

The "Introit" of Mozart's requiem, also referred to as the "Requiem aeternam," is a common-time *Adagio* that spans forty-eight measures and generally has a duration of about five minutes. The four sentences that make up the "Introit" are divided in a way that superbly demonstrates the contrast and interplay of the concerted style. The orchestra begins with a seven-measure introduction. Staggered entrances by the strings and woodwinds creates a gradual growth that is completed when the brass and timpani are added at the cadence leading into measure eight. The first sentence is then sung by the chorus over the next eleven measures. A brief two measure orchestral interlude sets up the second sentence which is sung over the next

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<sup>5</sup> For the main score used as reference for this study see Mozart, *Requiem*, K. 626, ed. Richard Maunder.

<sup>6</sup> See especially, Blume and Broder, "Requiem But No Peace."

five measures by solo soprano. The chorus returns with the third sentence, sung over the following six measures. Another brief two-measure interlude leads to the fourth sentence, which is the same as the first, sung by the chorus over the final fifteen measures. The alternation of instrumental, choral, and solo vocal sections over the course of Mozart's "Introit" ensures a variety of different textures and timbres. Example 2-1 provides a structural analysis of this movement as outlined above.

**Example 2-1 - Mozart, *Requiem*, "Introit," structural analysis.**

	Orchestral	First	Orchestral	Second	Third	Orchestral	Fourth
	Introduction	Sentence (Chorus)	Interlude	Sentence (Solo Sop.)	Sentence (Chorus)	Interlude	Sentence (Chorus)
Measures:	1–7	8–19	19–20	21–25	26–32	32–33	34–48

In addition to the alternation of instrumental, choral, and solo vocal sections, Mozart's use of counterpoint and chromatic richness contribute further to textural and timbral variations. For example, the key centre of Mozart's requiem is D minor, but the use of secondary dominant and diminished seventh chords during the "Introit" create several moments of brief tonicization. The progression outlined by the strings during the orchestral introduction provides several instances of secondary dominant and diminished seventh chords. Example 2-2, found on the following page, displays this excerpt with roman numeral analysis.

**Example 2-2 - Mozart, *Requiem*, “Introit,” measures 1–7.**

Vln I  
 Vln II  
 Vla  
 Vc & DB

Dm: i i<sup>6</sup> ii<sup>7</sup> vii<sup>♭4</sup> i<sup>6</sup> V<sup>6</sup> i vii<sup>♭4</sup>/v v<sup>6</sup> V<sup>6</sup>/v v V<sup>7</sup>/iv

iv<sup>6</sup> V i<sup>6</sup> V/V ii<sup>7</sup>/VII V<sup>7</sup>/VII VII v i<sup>7</sup> i v<sup>6</sup> V<sup>7</sup>/v v

Extensive chromaticism continues throughout the “Introit” with a modulation to B $\flat$  major at the beginning of the solo vocal section. The home key of D minor returns at measure thirty-four for the final choral section. The chains of tension and release, which are created by the chromatic richness of secondary dominant and diminished seventh chords, are enhanced by Mozart’s use of counterpoint. There are four passages which incorporate particularly sophisticated contrapuntal processes. First, the orchestral introduction features a slow paced fugal exposition in the woodwinds over the first six measures. Second, the chorus echoes the initial woodwind material between measures eight and fourteen, but with entries closer together. Third, during the relatively short soprano solo section there are moments of five-part counterpoint involving just the strings and soloist. And fourth, measures 34–42 present a recapitulation of the material from measures 8–14 as a more elaborate double-fuge exposition.



The interplay of timbres and textural variations brought on by the alternation of different instrumental and vocal combinations, and the use of different contrapuntal processes during the “Introit,” are heightened by Mozart’s rhythmic development. Most notably, the offbeat pattern used in the violin and viola parts during the introduction is transformed in a number of ways to accompany different choral sections. Example 2-3 displays the initial offbeat pattern found in measure one of the second violin part, along with three rhythmic variations which are used during different sections of the “Introit.” The first rhythmic variation is found in measures 8–14 during the choral exposition. The second variation occupies measures 26–31 during the return of the chorus following the soprano solo. The third variation, which is the same as the first but with ascending opposed to descending octaves, occurs during measures 34–36, which is the beginning of the recapitulation.

**Example 2-3 - Mozart, *Requiem*, “Introit,” measures 1, 8, 26 and 34.**



The “Kyrie” does not present as much timbral and textural variation as the “Introit,” but it does build on the chromatic and contrapuntal processes described above. The “Kyrie” is a common-time *Allegro* that spans fifty-two measures and usually has a duration of about two-and-a-half minutes. The three phrases of text that make up the “Kyrie” are Greek, opposed to the Latin text that makes up the rest of the requiem mass, and are repeated several times over the

course of the movement. Mozart’s “Kyrie” is a superb example of a double fugue that presents both subjects simultaneously. This compositional process results in a dense texture throughout the movement.

The “Introit” comes to a close on a dominant chord, held with a fermata, followed by the instruction to segue directly into the “Kyrie.” The bass voices begin with the first subject of the double fugue and the alto voices follow one measure later with the second subject. The first subject is characterized by the use of mostly quarter-notes and eighth-notes with a dramatic descending leap of a diminished seventh between measures one and two. The second subject contrasts the first by using mostly sixteenth-notes in a steady, mostly stepwise fashion. The initial occurrences of both subjects are presented in example 2-4.

**Example 2-4 - Mozart, *Requiem*, “Kyrie,” double fugue subjects.**

**a) First subject, measures 1–5.**

Bass

Ky - ri-e e - le - i-son, e - le - - - - i - son.

**b) Second subject, measures 2–5.**

Alto

Christ-te e-le - - - - - i - son.

The initial statements of these two subjects are both in the home key of D minor; however, the

end of the phrase indicates a tonicization of the dominant. This tonicization ensures that the chromaticism found during the “Introit” will continue in the “Kyrie” as each new entry of either subject will move toward the dominant of the key it begins in.

Mozart further guarantees chromatic richness by presenting a variety of key centres with specific statements of either subject. Example 2-5, which is presented as a table, demonstrates the variety of keys explored by Mozart by showing each full statement of subject one or two, along with which voices are used, and the measure numbers and key centres for each entrance. The first four statements of each subject have the usual key centres of the tonic and dominant. As the movement progresses though, Mozart explores more distant keys. For example, the relative major (F), B $\flat$  major (which was also used during the soprano solo of the “Introit”), G minor, and C minor all have full statements of one or both subjects.

**Example 2-5 - Mozart, *Requiem*, “Kyrie,” statements of subjects one and two.**

Subject	Measure	Voice	Key
1	1	Bass	D minor
2	2	Alto	D minor
1	4.2	Soprano	A minor
2	5.2	Tenor	A minor
1	8	Alto	D minor
2	9	Bass	D minor
1	11.2	Tenor	A minor
2	12.2	Soprano	A minor
1	16.2	Soprano	F major
2	17.2	Bass	B $\flat$ major
1	20	Tenor	G minor

2	21	Soprano	G minor
1	23.2	Bass	C minor
2	24.2	Alto	C minor
1	27.2	Soprano	B ♭ major
1	29.2	Bass	B ♭ major
2	30.2	Tenor	B ♭ major
1	39	Bass	D minor
2	40	Soprano	D minor

Not listed on the above chart are three instances of false entries and two extensive stretto sections. The first false entry, which is a fragmented part of the beginning of the second subject, occurs during the second half of measure twenty-eight in the tenor, in E ♭ major. The second false entry involves the first subject during the second half of measure thirty-two in the alto, in F minor. The third false entry involves the first subject during the second half of measure forty-three in the alto, in the home key D minor. The first stretto, which is a series of partial subject statements in quick succession, takes place between the second half of measure thirty-three and the end of measure thirty-eight. There are five consecutive entries of the second subject placed one measure apart. The basses begin in B ♭ minor followed by the tenors in F minor, the altos in C minor, the sopranos in G minor, and finally the basses again in D minor. The second stretto takes place between the second half of measure forty-four and the beginning of measure forty-nine. This time there are four entries of the second subject one measure apart. The basses begin in G minor followed by the sopranos in G minor, the altos in D minor, and the sopranos in D minor. The tendency of Mozart's fugue subjects to tonicize their own dominant at the end of the phrase adds to the already complicated nature of the compositional processes within the "Kyrie."

As a complement to this, the “Kyrie” comes to a close on a D chord which consists of only roots and fifths. The open, ambiguous quality of this chord is poignant, and the tension that was built up by the dense texture of the rest of the movement is released here.

The observations that have been made regarding the “Introit” and “Kyrie” movements of Mozart’s requiem represent only a portion of what can be said, but they will provide a reasonable baseline for comparison. The sophisticated counterpoint and chromatic richness found in both movements, as well as the alternation of instrumental and vocal sections within the “Introit,” demonstrate the importance of timbral interplay and textural variation to an overall concerted style. It appears as though the text is important to Mozart as the vocal parts have been given prominence throughout these two movements. However, Mozart has also given significant weight to the instrumental parts, and the double fugue reflects a preoccupation with compositional process. This would indicate that Mozart’s primary concerns are musical and that he is using the text of the requiem mass as a platform for his musical ideas.

### **Berlioz, *Grande Messe des Morts*, Op. 5**

Berlioz completed the score for his requiem on June 29, 1837. Unlike Mozart’s requiem, there is no controversy surrounding the composition of the *Grande Messe des Morts*, although, Berlioz did make some minor revisions later on.<sup>7</sup> When looking at the score for Berlioz’s requiem the most immediate difference, compared to Mozart’s score, is the expansive instrumentation and the immense number of musicians and singers called for. The orchestra

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<sup>7</sup> The score used for this study is a later edition that includes Berlioz’s final revisions. See Berlioz, *Requiem Grande Messe des Morts*, Op. 5.

consists of 4 flutes, 2 oboes, 2 English horns, 4 clarinets, 8 bassoons, 12 french horns, 4 trumpets, 4 tubas, 16 timpani, 2 bass drums, 4 tam-tams, 10 pairs of cymbals, and 25 players each for violin I and II, 20 players each for viola and cello, and 18 double bass players.

Additionally, Berlioz requests four separate brass choirs, placed at the north, south, east and west corners of the performance space. These brass choirs contribute an additional thirty-eight instruments. The vocalists consist of 80 sopranos and altos, 60 tenors, and 70 basses, as well as a tenor soloist. The “Introit” and “Kyrie” sections do not incorporate the trumpets, tubas, additional brass choirs, percussion or tenor soloist. However, there is still a remarkable increase in possible instrumental combinations, resulting in more timbral and textural possibilities, compared to Mozart’s requiem.

Berlioz treats the “Introit” and “Kyrie” as a single movement, titled “Requiem et Kyrie.” Although there are some contrasting characteristics between the two sections, the sections are not as starkly contrasted as in Mozart’s setting. Berlioz’s movement is in 3/4-time and has the marking *Andante un poco lento* with a quarter-note value of sixty-nine beats per minute. This results in the movement, which spans 209 measures, usually having a duration between ten and eleven minutes. Examination of the score reveals that Berlioz has taken some liberties with the text of the “Introit;” most notably, substituting “*defunctis*” for “*eis*” during the initial statement of the fourth sentence. Further liberties are taken with regard to an overall repetition of individual words and phrases. Mozart occasionally repeats words in his “Introit,” but Berlioz seems to make a point of using repetition as a way to extend the movement and provide further opportunities for development and timbral interplay. This manipulation of the text seems to be

primarily for greater dramatic emphasis.<sup>8</sup> “But the bulk of the additions, omissions, and rearrangements make sense if one reads through Berlioz’s text not as pure liturgy but as the libretto, so to speak, of a special kind of music-drama.”<sup>9</sup> This statement seems to support the idea that Berlioz was more concerned with musical aspects of his composition than any kind of religious associations.

Berlioz’s “Requiem et Kyrie” has a key centre of G minor and uses chromatic richness and contrapuntal devices similar to those found in Mozart’s “Introit” and “Kyrie.” The movement begins with a twenty-five measure orchestral introduction which incorporates the use of silence. Measures six and twelve are empty and given the marking “Silence, Grand Pause,” which ensures a dramatic gap between orchestral phrases. After the orchestral introduction the chorus presents the first sentence of the text, between measures twenty-six and seventy-eight, in a fugal manner. Five measures of cello soli follow and lead into the next vocal section, which presents sentences two and three in a less contrapuntally interactive way; that is, separate vocal sections take turns singing phrases and there is less overlapping of vocal lines. The recapitulation follows immediately, with statements of both the altered and unaltered versions of the fourth sentence, between measures 110 and 171. This is followed directly by the text of the “Kyrie” which is presented between measures 171 and 197. The use of silence is incorporated here as well; Berlioz alternates phrases of the “Kyrie” with paused rests. The movement ends with an orchestral coda between measures 198 and 209. Example 2-6 provides a structural

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<sup>8</sup> Berlioz takes even more extreme liberties with the text of later movements. See Cone, “Berlioz’s Divine Comedy: the *Grande Messe des morts*.”

<sup>9</sup> *Ibid.*, 4.

analysis of this movement as outlined above.

**Example 2-6 - Berlioz, *Grande Messe des Morts*, “Requiem et Kyrie,” structural analysis.**

Orchestral	First	Cello	Second and	Fourth	“Kyrie”	Orchestral	
Introduction	Sentence	Soli	Third	Sentence	Section	Coda	
			Sentences				
Measures:	1–25	26–78	79–83	84–109	110–171	171–197	198–209

Like Mozart, Berlioz uses counterpoint during the vocal exposition of his “Introit.” However, this “is an imitative (but not fugal) movement. The use of a countersubject is a device borrowed from fugal technique.”<sup>10</sup> The initial occurrences of the subject and countersubject used by Berlioz during his “Introit” are displayed in example 2-7.

**Example 2-7 - Berlioz, *Grande Messe des Morts*, “Requiem et Kyrie,” measures 26–31.**

26

Tenor *Countersubject*

Bass *Subject*

Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne,

Re - qui - em\_ ae - ter - - - - - nam,

<sup>10</sup> Hirshberg, “Berlioz and the Fugue,” 167.



Both the subject and countersubject have a fairly simple design. The subject starts on the fifth of the G minor tonic chord and arpeggiates downward, through the third and root, before settling on the third of the subdominant C minor chord for three measures. The subject then ends on the fifth of the tonic chord an octave lower than it began. The countersubject complements this by starting on the root above the subdominant chord, descending chromatically to the fifth, and then diatonically by step to the third. The countersubject then jumps up to the third of the tonic chord for one measure before skipping up to the fifth, ending a major second above its starting point. The descending notes in the countersubject are exemplary of the kind of chromaticism used by Berlioz. Unlike Mozart, whose chromaticism is a result of secondary dominant and diminished seventh chords, Berlioz uses chromatic notes throughout his “Requiem et Kyrie” in a nonfunctional way; that is, purely for colour and as a way to enhance the timbral interplay.

There are several devices employed by Berlioz during his “Kyrie” section that help contrast his setting of the “Introit.” The strings set up the “Kyrie” section with pizzicato chords, a timbre Mozart did not exploit during his setting. The chorus then states the first phrase in unison (across three octaves), unaccompanied, in a very declarative, chant-like fashion. This alternates with another pizzicato chord, and then silence. The silences used in the “Kyrie” section are not as long and dramatic as the silences from the orchestral introduction, but they are similarly affective nonetheless. The second phrase of text is given a descending chromatic line similar to the one found in the countersubject of the “Introit” section. These phrases alternate several times before Berlioz uses imitative counterpoint in the chorus, and a gradual increase in the number of accompanying instruments, to reach a final climax. The orchestral coda that follows also relies on a variety of colours provided by Berlioz’s use of nonfunctional

chromaticism.

This brief examination of the first movement from Berlioz's requiem has provided the opportunity to observe a number of important characteristics. Some of these characteristics are similar to those observed during the examination of Mozart's requiem, such as the use of counterpoint during the vocal exposition, and some characteristics continue to develop the idea of timbral interplay, specifically, the use of chromatic richness in a nonfunctional way. The interaction of instrumental and vocal sections, an increase in overall instrumentation, the incorporation of silence, and the use of techniques like pizzicato, contribute further to the development of the timbral interplay and textural variation of the concerted style.

Like Mozart, Berlioz gives the vocal parts prominence while also giving the instrumental parts significant weight. Berlioz's main concerns are musical and, like Mozart, he is using the text of the requiem mass as a platform for his ideas. Furthermore, when the immense design and required orchestral and choral forces are taken into consideration, it is especially clear that Berlioz's requiem is contributing to the evolution of a genre that has primary concerns with concert performance, opposed to religious celebration.

### **Verdi, *Messa da Requiem***

The first performance of Verdi's requiem was given on May 22, 1874. The score for the *Messa da Requiem* calls for a large orchestra, though one smaller than the massive conglomeration required for the performance of Berlioz's requiem. The instrumentation for the "Introit" and "Kyrie" sections includes piccolo, 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 french horns, timpani and strings. The vocalists include a standard SATB chorus and four soloists

(soprano, mezzo-soprano, tenor, and bass). Some later movements also include the use of 4 trumpets, 3 trombones, and tuba. This ensemble is about half the size of the ensemble required to perform Berlioz's requiem, but the instrumental combinations are very similar. The main difference is an overall reduction in forces, opposed to timbral and textural possibilities.

Like Berlioz, Verdi treats the "Introit" and "Kyrie" as a single movement, titled simply "Requiem." Verdi's setting is in common-time and has the marking *Andante* with a quarter-note value of eighty beats per minute. The 140 measure movement usually has a duration of about nine minutes. Verdi makes a point of repeating words and phrases, like Berlioz, in order to extend the movement. This is especially true during the "Kyrie" section which is given more weight than the settings by Mozart and Berlioz. Verdi's "Kyrie" section represents about half of the movement and involves the use of more instruments than the "Introit" section.

Verdi's movement begins in A minor with muted strings and utterances by the chorus *sotto voce*. These two timbres were not explored by Mozart or Berlioz. Verdi interjects four rests over the initial eleven measures, which result in silences similar to those found in Berlioz's movement. A five-measure sequence involving sopranos and strings then precedes a striking modulation to A major, which lasts eleven measures. This is just long enough to complete the text of the first sentence. A more dramatic modulation follows at measure twenty-eight, this time to F major. This modulation is accompanied by the marking *poco più* with a quarter-note value of eighty-eight beats per minute. The next twenty-eight measures consist of an *a cappella* choral setting of sentences two and three. This section is the first in which Verdi displays his contrapuntal abilities; four-part counterpoint begins with imitative entries two measures apart. This is similar to the imitation used by Berlioz during the vocal exposition of his "Introit," but

Verdi does not incorporate a countersubject, and after all four parts have entered the strict imitation stops. A modulation back to A minor triggers a precise recapitulation of measures six through twenty-five for the fourth sentence of text, including a modulation to A major, between measures fifty-six and seventy-five. Two new measures, which incorporate the use of winds and french horns for the first time, close out the “Introit” section.

The “Kyrie” section begins at measure seventy-eight with the marking *Animando un poco*. The incorporation of woodwinds, french horns, and later on, timpani, provide a number of opportunities for contrasting textures and timbral interplay. But the most significant difference between Verdi’s setting of the “Kyrie” and the “Introit” is his use of vocal soloists throughout the “Kyrie” section. The incorporation of vocal soloists allows Verdi to experiment with eight-part vocal writing, which results in dense counterpoint and expands the number of possible textural variations. Additionally, the strings are no longer muted and they are much more active throughout this section. There is an increase in overall rhythmic activity amongst all musicians during this section. The key signature of A major is used throughout the “Kyrie” section, but the writing is much more chromatic than during the “Introit,” as evidenced by the extensive use of accidentals from measures 78–140. Example 2-8, found on the following page, provides a structural analysis of this movement as outlined above.

The most fascinating characteristic of the first movement of Verdi’s requiem is his dramatic use of modulation. Especially surprising is his extensive use of major key centres. Mozart and Berlioz both offer small sections that have major key centres, but Verdi unabashedly modulates to A major before he even finishes setting the first sentence of text, and he continues with this unconventional use throughout the “Kyrie” section.

**Example 2-8 - Verdi, *Messa da Requiem*, “Requiem,” structural analysis.**

	Orchestral	“Requiem	“dona eis,	Second	Second and	Fourth	Kyrie
	Introduction	aeternam”	Domine”	Half of	Third	Sentence	(Chorus
	(A minor)	(Chorus)	(Sopranos)	First	Sentences	(Chorus)	and
		(A minor)	(A minor)	Sentence	(Chorus)	(Recap, A	Soloists)
				(Chorus)	(F major)	minor/	(A major,
				(A major)		A major)	chromatic)
Measures:	1–6	7–11	12–16	17–27	28–55	56–77	78–140

Verdi’s use of major key centres is one aspect that critics have chosen to focus upon. Generally, Verdi’s style of writing throughout his requiem is often classified as inappropriately operatic; more specifically, Verdi’s requiem has been referred to as “an opera, [...] ‘dressed in’ a religious text.”<sup>11</sup> This disconnect provides evidence that Verdi was more concerned with musical aspects of his composition opposed to conveying the religious importance of the text.

Another interesting feature that has often been criticized happens in the next movement, the “Dies Irae.” In measures 512 and 515, in the string section, Verdi intentionally uses parallel fifths, disregarding basic rules of part-writing. The use of these fifths has been considered by some to be “an unpardonable mockery of tradition,”<sup>12</sup> while others have recognized “that they were clearly intentional.”<sup>13</sup> Either way, these parallel fifths are a unique musical feature that

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<sup>11</sup> Kreuzer, *Verdi and the Germans*, 59.

<sup>12</sup> *Ibid.*, 62. For a thorough discussion of the criticisms and controversy surrounding Verdi’s requiem, see *Ibid.*, 39–84.

<sup>13</sup> Rosen, *Verdi: Requiem*, 41.

Verdi purposely used, and which can be offered as further evidence that he was primarily concerned with the musical aspects of this composition.

The series of modulations found within Verdi's first movement, a cycle that progresses from A minor to A major and F major, then back to A minor and A major, highlights Verdi's use of a type of large-scale functional chromaticism. He also employs the type of small-scale functional chromaticism that results in brief moments of tonicization, similar to that found during the orchestral introduction of Mozart's "Introit," shown in example 2-2. Furthermore, Verdi uses the type of nonfunctional chromaticism like that discovered in the first movement of Berlioz's requiem. That is, the use of chromatic notes purely for additional colour. Example 2-9 provides a short excerpt of the last four measures of the *a cappella* F major section. The voice exchange between the tenor and bass parts, from measures fifty-two to fifty-three, demonstrates Verdi's use of this nonfunctional chromaticism for colour. These chromatic passing notes simply offer an embellishment of the G minor seventh chord over these two measures.

**Example 2-9 - Verdi, *Messa da Requiem*, "Requiem," measures 52–55.**

Verdi's setting offers further evidence in support of a continued evolution of the concerted style and of the genre of the requiem mass as a concert piece. He incorporates

techniques and characteristics already observed in the requiems of Mozart and Berlioz, but also offers further development of factors that contribute to the expansion of timbral interplay and textural variation. The interaction of instrumental and vocal sections is augmented by the inclusion of an *a cappella* section and the use of four solo vocalists, which allows for eight-part vocal writing. Verdi exploits the use of counterpoint, as well as functional and nonfunctional chromaticism, throughout his movement in order to vary colour and texture. The use of new techniques such as muted strings and *sotto voce* expand the number of available timbres and textures even more. And finally, Verdi's operatic style and use of major key centres (not to mention his use of parallel fifths) provides evidence that he was primarily concerned with the musical aspects of his requiem.

### **Britten, *War Requiem*, Op. 66**

The first performance of the *War Requiem* took place on May 30, 1962. With nearly ninety years of separation between the requiems of Britten and Verdi, and some obvious changes in musical language between the late romantic period and the middle of the twentieth century, it is not surprising that Britten's piece displays a number of differences regarding musical aspects like those commented on above. However, the *War Requiem* shares a number of characteristics and techniques with Verdi's requiem, as well as the earlier requiems of Mozart and Berlioz. The comparison of Britten's requiem to the examinations of the previous three will reveal further developments involving the use of timbral interplay and textural variation, as well as how those developments contribute to the evolution of the concerted style and the genre of the requiem mass as a concert piece. Britten's composition provides several intriguing advancements.

The score for the *War Requiem* calls for the most diverse ensemble of instrumentalists and vocalists out of the four pieces being examined in this chapter. The orchestra consists of 3 flutes (the third doubling on piccolo), 3 oboes, English horn, 3 clarinets (the third doubling on E $\flat$  clarinet and bass clarinet), 2 bassoons, double bassoon, 6 french horns, 4 trumpets, 3 trombones, tuba, piano, organ, timpani, strings, and 4 percussionists who are assigned various combinations of 2 side drums, tenor drum, bass drum, tambourine, triangle, cymbals, castanets, whip, chinese blocks, gong, bells, vibraphone, glockenspiel, and antique cymbals. In addition, there is a chamber orchestra that includes flute (doubling on piccolo), oboe (doubling on English horn), clarinet (in B $\flat$  and A), bassoon, french horn, percussion (including timpani, side drum, bass drum, cymbal and gong), harp, two violins, viola, cello, and double bass. The vocalists include a standard SATB chorus, as well as a boys' choir, and soprano, tenor, and baritone soloists. The overall number of performers required for Britten's requiem is still less than what Berlioz's score calls for, but as the lists above reveal, there are more instrumental and vocal combinations available to Britten than Berlioz.

Britten manipulates the text of the requiem mass in a way similar to the three previous composers. He frequently repeats words and phrases and occasionally cuts repeated sentences off early. But surprisingly, Britten also adds text that is not part of the standardized requiem mass text. He offsets the traditional Latin text with English poetry by Wilfred Owen, a soldier who was killed during World War I. The subject of Owen's poetry is war, and his descriptions of the sights, sounds, and feelings of war are a suitable companion to the sentiment conveyed by the Eucharist in honour of the dead. Britten uses the tenor and baritone soloists and the chamber orchestra exclusively for the setting of Owen's poetry which creates an important acoustic



separation. The setting of Owen's poetry contrasts the setting of the Latin text further as Britten avoids any repetition of Owen's text.

Britten combines the texts of both the "Introit" and "Kyrie" sections into a single movement, with a poem by Owen set in between; he titles the movement "Requiem Aeternam." The movement begins in 4/4-time and has an initial marking of "Slow and Solemn" with a quarter-note value of between forty-two and forty-six beats per minute. However, there are constant time signature, tempo, and character marking changes over the course of the movement. The use of tempo and character marking changes, within a single movement, has seen a steady increase from the time of Mozart, who used them only at the ends of his movements, to Britten, who adds several directions throughout each section. The three previous settings that have been examined all feature consistent time signatures throughout. Britten, on the other hand, changes time signatures frequently in order to disrupt emphasis and create an unpredictable realization of the text by interrupting any flow.

The first movement of Britten's *War Requiem* generally has a duration of about ten minutes. The first sentence is presented in a fragmented manner over the initial twenty-eight measures. The orchestra begins with a single measure introduction, and then the sopranos and tenors sing the first two words in a call and response, chant-like fashion on F $\sharp$ , in the next measure. The orchestra then plays two measures, and the altos and basses follow, in the same call and response, chant-like fashion, on C $\flat$ . This back and forth between the orchestra and chorus continues for the remainder of the first sentence. This presentation is made unpredictable by Britten's use of uneven groups of measures and changing time signatures. For example, the movement begins with four measures of 4/4-time which is followed by one measure of 5/4-time,

then three measures of 4/4-time, then two more measures of 5/4-time, and so on. This unevenness is complicated further by the overlapping of orchestral and choral phrases.

Measure twenty-nine is accompanied by an *Allegro* marking with a quarter-note value of 162 beats per minute. At this point, all but the first and second violin sections taper off and the organ and boys' choir enter. The choir is divided into two sections, which alternate phrases of the second and third sentences in a similar call and response fashion as the orchestra and chorus. The phrases are longer at first, less fragmented, and more melodic, opposed to the static quality of the presentation of the first sentence. However, at measure fifty-seven the fragmentation returns as the two choir sections alternate statements of "*ad te*," the first section on C ♯, the second section on F ♯. At measure sixty-one the original tempo returns along with the orchestra and chorus. A recapitulation of the initial section is heard over the next sixteen measures as the fourth sentence is presented. The three previously examined composers all exploited the recapitulation for the presentation of the fourth sentence, and Britten does as well.

Measure seventy-seven is accompanied by the marking "very quick and agitated" with a half-note value of eighty-eight beats per minute. At this point the chamber orchestra and tenor soloist take over and present Owen's first poem, "What passing bells." The call and response technique continues here as the orchestra replies to each line of poetry with a measure or two of its own material. This technique maximizes the timbral interplay that has become essential to this genre, and provides space for the soloist to catch his breath. The vocal part here is more melodic overall, similar to the boys' choir section, which contrasts the chant-like quality of the chorus sections.

The final and shortest section of the movement begins at measure 166 with the marking

“very slow.” This section presents the text of the “Kyrie,” which is sung only once. The chorus sings *a cappella*; each phrase is separated by a single strike of the bells on a dyad consisting of C $\flat$  and F $\sharp$ . The chorus is divided into six parts until the final two measures where they split into eight parts. Example 2-10 provides a structural analysis of this movement as outlined above.

**Example 2-10 - Britten, *War Requiem*, “Requiem Aeternam,” structural analysis.**

	First Sentence	Second and	Fourth Sentence	Owen’s First	Kyrie
	(Orchestra and	Third Sentences	(Recap)	Poem	(Chorus and
	Chorus)	(Boys’ Choir	(Orchestra and	(Chamber	Bells)
		and Organ)	Chorus)	Orchestra and	
				Tenor Soloist)	
Measures:	1–28	29–60	61–76	77–165	166–176

Britten employs a key signature of one flat throughout most of the first movement of his requiem. This would usually indicate a tonal centre of either F major or D minor, but due to the complex harmonic language and intense chromaticism found throughout this movement it is impossible to identify a real key centre. This uncertainty is increased by Britten’s persistent use of the tritone C $\flat$  – F $\sharp$ . Malcolm MacDonald offers this comment: “the interval of the augmented fourth – symbolizing two equally opposed and irreconcilable forces – often dominates the music; it undermines all tonal certainties and is only resolved with great difficulty.”<sup>14</sup> This difficulty of resolution is evident throughout the first movement, with the only true relief happening during

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<sup>14</sup> Britten, *War Requiem*, Op. 66, v.

the final measure when the chorus settles on an F major triad. Britten extends the idea of nonfunctional chromaticism to not only achieve additional colours and textures, but also to accomplish a sense of ambiguity and uncertainty.

Although Britten's first movement does not exhibit the same use of counterpoint observed in the previous three requiems, his use of call and response is similar to the imitative counterpoint employed by Berlioz and Verdi. This, along with Britten's use of complex chromaticism, results in textures which have a density comparable to the textures created by the more complex contrapuntal processes of the previous composers. Britten also introduces muted brass and *sul ponticello*, two techniques the previous three composers did not exploit. These techniques assist in further varying the timbres and textures within this movement.

Britten also makes a significant contribution to the development of texture with his use of complex rhythms, the best examples of which can be found during the settings of the first and fourth sentences in the orchestral parts. Throughout these two sections Britten emphasizes the use of quintuplet figures. This is a rhythm that was not observed in the previous three requiems and adds to the unpredictable quality of these sections. Example 2-11 displays a short excerpt from the first section that highlights the use of the quintuplet figure.

**Example 2-11 - Britten, *War Requiem*, "Requiem Aeternam," measures 6–9.**

The image shows two staves of musical notation for Violin I. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a series of notes with slurs and quintuplet markings (the number '5' above the notes). The bottom staff continues the melody, also featuring quintuplet markings. The notation is complex, with many beamed notes and slurs, illustrating the intricate rhythmic patterns mentioned in the text.

Although example 2-11 displays the first violin part only, this passage is also played in unison, across several octaves, by the rest of the string section, first and second flutes, first clarinet, and bass clarinet. This excerpt also provides a sample of the complex chromaticism that was discussed above. This chromaticism is evident by the appearance of several accidentals, but also by the fact that this relatively short passage contains each pitch-class of the chromatic collection except  $A\flat/G\sharp$ .

This brief examination of Britten's *War Requiem* has revealed a number of fascinating developments. The timbral interplay and textural variations of the concerted style are elevated by Britten to a point where there can be no doubt that they are important characteristics of the genre of the requiem mass as a concert piece. Some assistance comes from the increased variety of instruments and voices that make up his ensemble, but Britten's division of the ensemble into different collections of instruments and voices, such as the chamber orchestra, adds to the availability of different timbres and textures. Although Britten does not engage in complex contrapuntal procedures like Mozart, Berlioz, and Verdi, he does employ imitative call and response throughout his movement, which simulates a contrapuntal texture. Furthermore, Britten's manipulation of the text and inclusion of text other than the traditional Latin, his use of frequently changing time signatures, as well as tempo and character markings, the ambiguity created by his use of intense chromaticism, including the unresolved tritone, and his emphasis on complex rhythms, such as the quintuplet figure, are all dramatic developments that contribute significantly to the overall evolution of the genre of the requiem mass as a concert piece.

## Conclusions

This study has only provided a snapshot of the musical settings of the first two sections of the requiem mass, by four composers. These four settings were made over the course of nearly two hundred years, yet they share a surprising amount in common with regard to the treatment of the text. Still, it is difficult to draw any concrete conclusions about the genre of the requiem mass as concert piece other than the broad ideas that have been touched on thus far. Most notably, it seems fair to say that this genre has evolved into one that is primarily concerned with musical aspects and how those aspects are performed, opposed to the traditional religious ceremony that is conveyed by the text. The text has become a standardized platform for the creation of musical ideas. Also, it seems clear that the most successful settings of the requiem mass are interested in achieving a concerted style that features a balanced contribution from all parts of the ensemble and the interplay of different timbres and textures. How this is achieved has varied over the course of time, from the double-fugue of Mozart's "Kyrie," to Britten's intense chromaticism and use of additional text. It appears likely that as the evolution of the genre of the requiem mass proceeds, the ancient text will continue to be combined with complicated compositional processes and diverse instrumental and vocal combinations, which will result in a continued development of timbral interplay and textural variation.

## Chapter Three - The Requiem Mass as a Concert Piece in Canada

### Mass Performance in Canada

The mass in Canada was initially limited to use within the church. Although spoken mass was much more common and remains the custom in most Canadian churches, sung mass did exist and has been perpetuated by some congregations. *The Canadian Encyclopedia* reveals that “the first mass settings by Anglo-Canadian composers probably were hymn-like or chant-like in nature, for use by local congregations.”<sup>1</sup> Eventually settings became more elaborate and likely followed the performance trend of oratorio which was most popular in Canada during the nineteenth century. According to *The Canadian Encyclopedia*, “by the 1840s [oratorio] selections often were performed in concert, and as the number of choral societies increased complete presentations were given more often in concert halls than in churches.”<sup>2</sup> The most popular oratorio performance piece was, by far, Handel’s *Messiah* which is still a mainstay in the annual programming of most choral societies. It is important to note that the formation of dedicated choral societies was a necessity when it came to the performance of more advanced and vocally demanding compositions such as oratorio selections, and later, performance-oriented masses. Church choirs were generally not talented enough or big enough to attempt the performance of most large-scale choral compositions on their own. Also, because the majority of

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<sup>1</sup> Bryant, “Masses.”

<sup>2</sup> Matthews, “Oratorio Performance.”

such choral societies were not associated with any specific religious order or institution, even if churches were used as performance venues and the choir consisted of choristers from specific churches, the performances themselves would not have been part of any kind of religious ceremony.

With regard to performance-oriented opposed to religious-oriented masses in particular, a further complication is the fact that these pieces often require an orchestra, usually a large orchestra, in addition to a large choir. The performance of music which involved this sort of combined effort was rare in Canada before the twentieth century, and the original creation of such music by Canadian composers was rarer still due to the fact that “composers during the 19<sup>th</sup> century had few incentives to write symphonic pieces, as efforts to form orchestras of any size in Canada rarely were successful.”<sup>3</sup> Eventually, “orchestral organizations became more prevalent in Canada in the early years of [the 20<sup>th</sup>] century, but works for orchestra of symphonic proportions remained rare.”<sup>4</sup> This trend has persisted up to today as the high cost of commissioning and rehearsing large-scale pieces continues to deter commissioning agencies and symphony associations from requesting the creation of such pieces in the first place. There appears to be some demand for new orchestral pieces, but these pieces are generally limited to less than ten or fifteen minutes in duration. It could be argued that today, outside of academic endeavours<sup>5</sup> and very occasional large-scale commissions for established composers, there remain few incentives

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<sup>3</sup> Keillor, “Orchestral Composition.”

<sup>4</sup> Ibid.

<sup>5</sup> For example, this dissertation, which includes the creation of an original large-scale requiem mass for chorus and orchestra.



to write works of symphonic proportion. This is why the catalogue of original, large-scale, choral-orchestral mass compositions by Canadians is relatively small, and the catalogue of original, large-scale, choral-orchestral requiem mass compositions is even smaller.

One of the earliest original Canadian masses with orchestral accompaniment (albeit, only five instruments are called for) was written by Jean-Chrysostome Brauneis II, and was first performed on July 12, 1835.<sup>6</sup> However, it was not until the turn of the twentieth century, which coincided with the establishment of a greater number of orchestral organizations, that ambitious settings of the mass by Canadians began to appear. For example, Charles A. E. Harriss wrote two such pieces. His *Festival Mass* was composed in 1901, and his *Coronation Mass* was composed in 1902.<sup>7</sup> The catalogue of these types of masses gradually expanded, but as stated above, the number of large-scale, choral-orchestral, Latin masses remained relatively small.

### **Choirs in Canada**

Exploring the historical records of choral groups within *The Canadian Encyclopedia* reveals evidence of a great deal of choral activity throughout Canada, especially over the last century.<sup>8</sup> Focussing on groups of between 80 and 100 or more voices – the size of group necessary to perform large-scale choral-orchestral concert pieces – displays a healthy existence,

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<sup>6</sup> See Kallmann, “Jean-Chrysostome Brauneis II.”

<sup>7</sup> See Bryant, “Masses.”

<sup>8</sup> See “Choral Singing; Choirs” in *The Canadian Encyclopedia*, <http://www.thecanadianencyclopedia.ca/en/article/choral-singing-choirs-emc/>. There is a thorough list of choirs provided toward the end of this article which was used as a main source of reference.

although, logically, these large choirs are limited to large population centres which in turn limits the total number of large choirs to about a dozen across Canada. These choirs have provided the Canadian premiere (and occasionally the North American premiere) of several requiem masses, including those which have become fixtures in the established catalogue of choral-orchestral performance pieces (for example, the four requiems examined in the previous chapter, along with the requiems of Brahms and Fauré), and continue to perform these pieces today. What follows is a brief survey of these large choirs with historical notes, including important performance dates of requiem mass concert pieces.<sup>9</sup>

Groups found in the province of Ontario include the Toronto Mendelssohn Choir, the Bach-Elgar Choir of Hamilton, the Kitchener-Waterloo Grand Philharmonic Choir, and the Ottawa Choral Society. Groups that provide a smaller number of annual concerts but still consist of about 100 voices include the Kingston Choral Society, the Thunder Bay Symphony Chorus, the Mississauga Choral Society, and Chorus Niagara. Smaller groups, of between 40 and 60 voices, like the Amadeus Choir, the Elmer Iseler Singers, and the Orpheus Choir of Toronto are important to mention as well, as these groups often join forces in order to form one large unit, and have frequently been a part of important requiem mass performances.

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<sup>9</sup> It is important to note that the following list is not exhaustive, but it does accurately demonstrate the requiem performance activities of large choirs in Canada leading up to the present day. For a thorough representation of choral activity in Canada, an indispensable resource (in addition to *The Canadian Encyclopedia*) is the *Association of Canadian Choral Communities* (ACCC) which can be found at <http://choralcanada.org>. Links to provincial choral organizations can be found through the provincial reps page (<http://choralcanada.org/provincial-reps/>), which in turn provide lists of individual choral ensembles. It is also important to note that the following survey does not include descriptions of the activities of choral ensembles associated with universities or other academic institutions, even though such choirs often undertake the performance of large-scale choral-orchestral works and often provide professional-quality performances.

The Toronto Mendelssohn Choir (TMC) was formed in 1894 and since the 1930s has performed regularly with the Toronto Symphony Orchestra (TSO). The TMC gave the Canadian premieres of Berlioz's *Grande Messe des Morts* in 1938, and Britten's *War Requiem* on November 10, 1964. Other performance highlights include another performance of Berlioz's requiem – a joint effort with both the Bach-Elgar Choir and the Orpheus Choir – in 1969, and a more recent performance of Britten's *War Requiem* in November 2009. Evidence exists for performances of Brahms' requiem from as early as 1908 and as recently as May 2013, and performances of Verdi's requiem from as early as 1911 and as recently as May 2015. Other notable performances include Mozart's requiem in October 2014, and Fauré's requiem in April 2015.

The Bach-Elgar Choir (BEC) of Hamilton is an amalgamation of the Elgar Choir, which was formed in 1905, and the Bach Choir, which was formed in 1931. According to the Choir's website, "the BEC has several firsts to its credit, including the North American premiere of Verdi's *Requiem*."<sup>10</sup> As part of their 100<sup>th</sup> anniversary season in 2004–05 the choir again performed Verdi's requiem, and the choir continues to specialize in the performance of large-scale sacred works. Two performances of Fauré's requiem were programmed for the 2013–14 season.

The Grand Philharmonic Choir of Kitchener-Waterloo was founded in 1922, currently consists of about 115 singers, and has a permanent accompanying orchestra in the Kitchener-Waterloo Symphony Orchestra. It claims to be unique in that, within Canada, "outside the big

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<sup>10</sup> "About the Bach Elgar Choir," accessed October 5, 2015, <http://www.bachelgar.com/about-the-bach-elgar-choir1>.

cities of Toronto, Montreal and Vancouver, it is rare for a large choir to perform a full season of the great choral-orchestral masterworks,”<sup>11</sup> as it does. Over the course of its history the choir has performed the requiems of Mozart, Brahms and Verdi, and on October 19, 2013 mounted a presentation of Britten’s *War Requiem*.

Over the last century and a half there have been a number of choirs known as either the Ottawa Choral Society or the Ottawa Choral Union. The present organization was formed in 1940 and was originally named the Ottawa Choral Union, changing its name to the Ottawa Choral Society (OCS) in 1957. The OCS collaborates with both the Ottawa Symphony Orchestra and the National Arts Centre Orchestra each season which facilitates performances of large choral-orchestral works. Since the 1970s the OCS has made a point of undertaking challenging pieces; evidence exists for performances of Verdi’s requiem (ca. 1970), Britten’s *War Requiem* (1977 and 1985), and Berlioz’s requiem (1991), as well as a national broadcast of a performance of Mozart’s requiem.<sup>12</sup>

To the east of Ontario, major choral groups include the St. Lawrence Choir, the Montréal Symphony Chorus, and smaller groups such as the Disciples of Massenet and Les Rhapsodes. The St. Lawrence Choir was founded in 1972, consists of 80 voices, and frequently collaborates with the Montréal Symphony Orchestra (MSO). Requiem performance history includes Fauré’s requiem (1987, 1999, 2002), Britten’s *War Requiem* (1988), Berlioz’s requiem (2003, 2012),

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<sup>11</sup> “About/History – Grand Philharmonic Choir,” accessed October 5, 2015, <http://www.grandphilchoir.com/about-and-history/>.

<sup>12</sup> See “History of the Ottawa Choral Society,” <http://www.ottawachoralsociety.com/OCS-History>, and “Ottawa Choral Society,” <http://www.thecanadianencyclopedia.ca/en/article/ottawa-choral-society-emc/>.

Mozart's requiem (2001), and Brahms' requiem (2010).<sup>13</sup> The Montréal Symphony Chorus was established in the 1980s, is comprised of 50 professional singers and 80 to 100 volunteer singers, and is the primary accompanying choir of the MSO. Past performances have included Verdi's requiem.<sup>14</sup>

To the west of Ontario, major choral groups include the Winnipeg Philharmonic Choir, the Richard Eaton Singers, the Vancouver Bach choir, and again, smaller ensembles such as the Victoria Philharmonic Choir. The Winnipeg Philharmonic Choir was founded in 1922 and has been at different times either independent or associated with the Winnipeg Symphony Orchestra (WSO). Since 1982 the choir has been independent, but still continues to collaborate with the WSO. Past requiem performances include Britten's *War Requiem* (1974), as well as more recent performances of requiems by Mozart, Fauré, and Verdi.<sup>15</sup> The Richard Eaton Singers, founded in 1951, have continually been associated with the Edmonton Symphony Orchestra. The choir gave the first Edmonton performance of Britten's *War Requiem* in 2000. Other recent requiem performances include Brahms (2005), Mozart (2008 and 2013), and Verdi (2009).<sup>16</sup> The

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<sup>13</sup> See "St Lawrence Choir/Choeur St-Laurent," <http://www.thecanadianencyclopedia.ca/en/article/st-lawrence-choirchoeur-st-laurent-emc/>, and "Concert History," <http://www.choeur.qc.ca/pre-2010/>.

<sup>14</sup> See "The OSM Chorus," <http://www.osm.ca/en/discover-osm/orchestra/osm-chorus>.

<sup>15</sup> See "Winnipeg Philharmonic Choir," <http://www.thecanadianencyclopedia.ca/en/article/winnipeg-philharmonic-choir-emc/>, and "About the Phil," <http://winnipegphilharmonicchoir.ca/13/about-the-phil/>.

<sup>16</sup> See "Richard Eaton Singers," <http://www.thecanadianencyclopedia.ca/en/article/richard-eaton-singers-emc/>, and "Past Performances of the Richard Eaton Singers," <http://www.richardeatonsingers.com/schedule/PastPerformances.asp>.

Vancouver Bach Choir was formed in 1930 and performs regularly with the Vancouver Symphony Orchestra. The choir's most notable requiem performance was the western Canadian premiere of Britten's *War Requiem* in 1967.<sup>17</sup>

### **Original Requiem Mass Compositions by Canadians**

The words "requiem" and "mass" have been used within the titles of numerous original compositions by Canadians, often being applied to pieces which incorporate texts other than the standardized text of the requiem mass, and in some cases being applied to pieces for chamber groups or that are purely instrumental. A few examples of such pieces include *Requiem for Winds* (1965) by François Morel, *Requiems for the Party Girl* (1966) by R. Murray Schafer, *The Bloor Street Mass* (1987) by Ruth Watson Henderson, *Mass for Prisoners of Conscience* (1989) by John Burge, and *Dark Star: Requiem* (2010) by Andrew Staniland. There are dozens of such compositions. However, focussing on large-scale, choral-orchestral pieces that incorporate the standardized text of the requiem mass reveals only six original compositions by Canadians.<sup>18</sup>

There are three additional compositions that come close to fulfilling the set of criteria outlined above which should be mentioned before analysing the six compositions that do fulfill

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<sup>17</sup> See "Vancouver Bach Choir," <http://www.thecanadianencyclopedia.ca/en/article/vancouver-bach-choir-emc/>.

<sup>18</sup> These pieces were discovered by searching for titles of pieces that contain the word "requiem" through the Canadian Music Centre (CMC) at <http://www.musiccentre.ca/>. It is important to note that although this is an excellent resource that thoroughly documents Canadian compositions it is impossible to be exhaustive in this search. For example, the aforementioned academic endeavours which lead to the creation of pieces which are never performed or published makes it challenging to be truly complete. There are other hurdles as well; therefore, the pieces examined here are by composers who are working in a professional capacity and are at least somewhat established.

the necessary criteria. Janis Kalnins (1904–2000) wrote his *Mass for the Dead* in 1988–89 which *The Canadian Encyclopedia* calls “his last major work.”<sup>19</sup> There is no archival sound recording of this piece at the CMC and it is not clear whether this piece has ever been performed. The performance of this piece would require a solo soprano, solo baritone, SATB chorus, and full orchestra. The disqualifying characteristic of this piece is that it uses the English vernacular language. *Mass for the Dead* consists of six sections in the following order: “Lord, Have Mercy (Kyrie),” “Glory to God (Gloria),” “I Believe (Credo),” “Holy, Holy (Sanctus),” “Benediction (Benedictus),” and “Lamb of God (Agnus Dei).”

Scott Wilkinson (1962–2011) wrote his requiem in 1991. It was premiered by members of the TSO, the Hart House Chorus, and four soloists (boy soprano, soprano, tenor and baritone) in May of 1992. The text was created by Alberto Manguel (b. 1948) and is once again the disqualifying factor as it is primarily original English poetry and prose. Wilkinson’s requiem consists of eight sections which retain their Latin titles, they are: “Introitus,” “Kyrie 1 and Kyrie 2,” “Offertory,” “Sanctus,” “Benedictus,” “Agnus Dei,” “Liberate Me,” and “Lux Aeterna.”

Gabriel Thibaudeau (b. 1959) wrote his requiem in 2003 for the McGill Chamber Orchestra. This piece has a duration of about twenty minutes and requires only a string orchestra and soprano soloist. Even though this piece utilizes the standardized text of the requiem mass it lies outside the choral-orchestral genre which is the focus of this study. Thibaudeau’s piece is divided into nine sections, they are: “Requiem,” “Kyrie,” “Recordare,” “Lacrymosa,” “Sanctus,”

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<sup>19</sup> “Janis Kalnins,” *The Canadian Encyclopedia*, accessed October 5, 2015, <http://www.thecanadianencyclopedia.ca/en/article/janis-kalnins-emc/>.

“Angus Dei,” “Libera Me,” “Absoute,” and “Lux Aeterna.”<sup>20</sup>

What follows is a brief analysis of six requiem masses that fulfill the set of criteria outlined above; that is, they were composed by Canadians, they are relatively large-scale (at least 20 minutes in duration), require the use of both an orchestra and chorus, and set the standardized text of the Latin requiem mass. Like the analysis in the previous chapter, the focus will be placed on basic musical aspects such as melody, harmony, rhythm, instrumentation/orchestration and form during the following examinations. Particular attention will be paid to the use of counterpoint and chromaticism, and how these two specific devices contribute to further developments of the timbral interplay and textural variation of the concerted style. The six pieces will be presented chronologically, by date of completion.

### **Guillaume Couture (1851–1915), *Messe de Requiem***

Guillaume Couture completed his *Messe de Requiem* around the year 1900. There are records of its performance in 1906 and again in 1915,<sup>21</sup> but it does not seem to have become a part of any kind of regular choir repertoire, nor is there any kind of archival recording available. This piece has a duration of approximately twenty-two minutes and the score calls for four solo voices along with SATB chorus and orchestra. The score available from the CMC provides only a piano reduction, along with the vocal parts, and occasional pedal markings which indicate the

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<sup>20</sup> These three scores are all available through the CMC.

<sup>21</sup> See “Guillaume Couture,” <http://www.thecanadianencyclopedia.ca/en/article/guillaume-couture/>.



possibility of substituting organ for the orchestra.<sup>22</sup> Couture's requiem is comprised of twelve sections in the following order: "Responsorium," "Introitus," "Kyrie," "Graduale," "Tractus," "Sequentia," "Offertorium," "Sanctus," "Agnus Dei," "Communio," "Libera," and "Kyrie." This is slightly different than most settings of the requiem mass; the outliers here are the "Responsorium," which precedes the usual starting point of the "Introitus" section, and the second "Kyrie," which takes the place of the more common last section, usually titled "In Paradisum."

Couture's writing style is straightforward and tonal, rarely employing chromaticism outside of secondary dominants and modal mixtures, the exceptions being occasional chromatic passing notes or other embellishments.<sup>23</sup> That being said, he does use half-diminished and augmented chords as well as chords involving extensions (sevenths and beyond). These types of harmony are common throughout the impressionistic style that was popular at the time and which Couture's writing is a part of. Example 3-1, found on the following page, displays a harmonic reduction of the first five measures of the "Responsorium" section of Couture's requiem with roman numeral analysis (the rhythm has been simplified and the text has been removed). This excerpt demonstrates the relative simplicity of Couture's harmony; the chords used here are all within the home key of E♭ minor. This excerpt also demonstrates the use of two different seventh chords – built on the second and fourth scale degrees – which Couture uses to prolong the tonic harmony, as well as a traditional cadence in measure five.

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<sup>22</sup> See Couture, *Messe de Requiem*.

<sup>23</sup> For an example of Couture's use of chromatic passing notes, see *Messe de Requiem*, 40.

**Example 3-1 - Guillaume Couture, *Messe de Requiem*, “Responsorium,” measures 1–5.**

Ebm: i i i ii<sup>2</sup> i iv<sup>6</sup> III iv<sup>6</sup> III V<sup>6</sup><sub>4</sub>=<sub>3</sub> i

Another characteristic of Couture’s style is his occasional avoidance of traditional cadences like the one shown in measure five of example 3-1. For instance, example 3-2 presents the vocal cadence which occurs at the end of the “Introitus” section. At this point the choir is divided into between six and eight parts. The path that Couture takes from the tonic harmony in measure twenty-eight to the tonic harmony in measure thirty is quite unconventional. The progression itself is not that peculiar other than the penultimate chord – an augmented triad built on the third scale degree – which provides a nontraditional cadence.<sup>24</sup>

**Example 3-2 - Guillaume Couture, *Messe de Requiem*, “Introitus,” measures 28–30.**

Cm: i V/V V<sup>7</sup>/V I iv ii<sup>7</sup> III<sup>+</sup> i

<sup>24</sup> Couture uses a similar cadence at the end of the first “Kyrie” section. See *Messe de Requiem*, 11.

The real peculiarity occurs between the first and second chords and the second and third chords of this excerpt. Couture uses parallel fifths and octaves in multiple voices between these chords. This was a type of voice-leading that was traditionally frowned upon, but Couture demonstrates blatant disregard of these textbook rules and uses these parallel voicings not just once, but twice in a row. This is very similar to Verdi's use of parallel fifths in his "Dies Irae" movement, which was commented on in the previous chapter. There are several other examples of unorthodox progressions and cadences like this scattered throughout Couture's requiem.

A great deal of Couture's requiem utilizes homophonic textures with all the voices moving together, sharing the same rhythm. With regard to counterpoint, there are only a few instances. For example, the first "Kyrie" section, which is in the key of G minor, begins with a short fugal excerpt on the text "Kyrie eleison." Each of the four sections of the chorus has a staggered entry of the subject; the basses begin on the note G, followed by the altos on A, the tenors on C, and finally, the sopranos on D. These entrance starting points are somewhat unusual, but Couture's technique is straightforward and the execution is logical. This fugue is interrupted after just eight measures as the chorus returns to a homophonic texture on the text "Christe eleison." This alternation of textures occurs once more before the section comes to a close.<sup>25</sup> Couture's limited use of counterpoint leads to a reliance on other techniques for textural variation, most notably the frequent, and often rapid, alternation between *solo* and *tutti* passages. There are numerous examples throughout the score of four to six measures involving only a

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<sup>25</sup> A similar use of counterpoint can also be found in the "Offertorium" section. See *Messe de Requiem*, 33–9.

soloist, followed immediately by a similar number of measures involving the chorus.<sup>26</sup> This “call and response” style seems to have been favoured by Couture.

### **Eugene Weigel (1910–1998), *A Requiem Mass***

Eugene Weigel wrote his requiem in 1954, and was awarded a Guggenheim Fellowship for its composition. There are two archival recordings available through the CMC, but they are both incomplete. The first recording has no date but sounds quite old which means it could be from the premiere performance; it has a duration of approximately twenty-eight minutes. The second recording is from 1990 and has a duration of approximately forty-nine minutes. Both of these recordings fall short of the sixty minute duration which should be required for performance. The earlier recording is missing the opening section as well as other parts, while the more recent recording is simply missing the final section. Like Couture’s requiem, it does not seem that Weigel’s requiem has been performed much, nor has it become a part of any standard repertoire. Weigel’s score calls for SATB chorus, and a chamber orchestra made up of flute doubling on piccolo, oboe, clarinet, bassoon, horn, and strings without violins. Weigel’s requiem consists of eight sections in the following order: “Introit,” “Kyrie,” “Sequentia,” “Offertory,” “Sanctus,” “Benedictus,” “Agnus Dei,” and “Communio.” Omitted here are the “Libera Me” and “In Paradisum” sections which usually come after the “Communio” section. It is interesting to note that Mozart’s requiem also concludes after the “Communio” section. A special feature of Weigel’s score is the occasional appearance of additional text before certain sections. This text

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<sup>26</sup> See especially the “Responsorium,” “Sequentia,” and “Agnus Dei” sections; *Messe de Requiem*, 1–4, 16–32, and 44–6.

is not set to music, nor is it part of the performance, it simply appears in the score. For example, before the “Introit” there is a quote from William Blake, and before the “Sequentia” there is a quote from Sophocles.

Weigel’s writing style is very much within the style of his time, which can best be described as late modernism. His requiem shares characteristics with pieces by his teacher, Paul Hindemith, as well as Stravinsky, and the nonserial works of Schoenberg. More specifically, Weigel’s requiem is overtly chromatic, never supplying any kind of traditional harmonic progression; this characteristic is highlighted by the fact that Weigel never uses a key signature. In addition, he relies on a broad range of tempo and character markings (from *Grave*, eighth-note equals 54 during the “Introit,” to “with intensity throughout,” quarter-note equals 132+ during the “Kyrie,” and everything in between), as well as occasional mixed metres, and a variety of complex rhythms. In contrast to Couture’s requiem, Weigel’s requiem displays a much greater emphasis on the orchestra and instrumental sections in particular. For example, the piece begins with an eleven measure instrumental introduction that lasts for approximately one minute and forty seconds. A reduction of this section is provided in example 3-3, on the following page.

This excerpt succinctly demonstrates the aforementioned chromaticism which is present throughout this piece. One could argue that with the constant F pedal and the sonorities that occur on beat one of measure five and beats three and four of measure eleven, that there is some kind of tonal centre around F. But it would be impossible to argue that this excerpt, and indeed the entire piece, has any kind of tonality in the traditional sense (that is, a major or minor key centre). Similar instrumental introductions appear in other sections, and sections frequently close with an instrumental passage.

**Example 3-3 - Eugene Weigel, *A Requiem Mass*, “Introit,” measures 1–11.**

The musical score is presented in two systems. Each system contains two staves for Winds (treble and bass clef) and two staves for Strings (treble and bass clef). The music is in 4/4 time. The Winds part features complex chordal textures with various accidentals (flats, sharps, naturals) and melodic lines. The Strings part provides a steady rhythmic accompaniment with some melodic fragments. The key signature has two flats (B-flat and E-flat).

Furthermore, there are numerous instrumental interludes and briefer instrumental interruptions throughout Weigel’s requiem which, along with the composer’s exploitation of the upper ranges of the woodwinds (particularly the flute and piccolo), highlights a number of different timbres, and an emphasis on musical aspects.

In addition to Weigel’s focus on the instrumental capabilities of the ensemble, he also uses a variety of techniques when writing for the chorus which further adds to the overall textural variation. For instance, like Couture, Weigel often uses homophonic textures in the chorus, but he also uses monophony or unison, and some very complex contrapuntal procedures. For

example, there is a fugal section during the “Introit” between rehearsal letters F and H, the execution of which is especially challenging due to the intensely chromatic style of Weigel’s writing.<sup>27</sup> Fugal textures achieved by staggered entries are present in other sections as well, such as the “Benedictus” and “Agnus Dei.” Weigel also at times, like Couture, employs a “call and response” style of writing, sometimes even trading single measures between the orchestra and chorus like at the beginning of the “Sanctus” section.<sup>28</sup>

### **Healey Willan (1880–1968), *Requiem Mass***

Healey Willan’s requiem was completed by Frederick R. C. Clarke (1931–2009) in 1986. As the title page of the score states, Willan’s requiem was “realized and orchestrated from the composer’s unfinished manuscripts and sketches of c. 1912–1918.”<sup>29</sup> The CMC has an archival recording of the premiere performance of this piece from March 1988, with the Kingston Symphony Orchestra and the Kingston Choral Society. By no means has this piece become part of the standard choral-orchestral repertoire; however, it has been published by Oxford University Press since 1992 and has enjoyed a number of performances since then, including a reprise performance by the Kingston Symphony Orchestra and Kingston Choral Society in March 2011.

This is a substantial work, with a duration of approximately fifty-three minutes, and the instrumentation required in order to perform Willan’s requiem is significantly greater than the

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<sup>27</sup> See Weigel, *A Requiem Mass*, 5–7.

<sup>28</sup> See *Ibid.*, 52.

<sup>29</sup> Willan, *Requiem Mass*, i. It could be argued that, chronologically speaking, this piece came before the requiem of Weigel, but because it was not completed until 1986, it has been placed afterwards.

two previously discussed pieces. The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones (2 tenor, 1 bass), tuba, timpani, auxiliary percussion, harp, and strings. The vocalists required include a standard SATB chorus as well as SATB soloists. Willan's requiem is divided into seven sections: "Introit," "Kyrie," "Dies Irae," "Sanctus," "Benedictus," "Agnus Dei," and "Lux Aeterna." This is very similar to the format used by Weigel, Willan simply omits the "Offertory" section. Willan's "Dies Irae" and "Lux Aeterna" sections set the same text as Weigel's "Sequentia" and "Communio" sections, respectively. Because of the duration and number of performers necessary to realize this piece, it clearly belongs in the category of concert piece opposed to something that could be performed as part of a religious ceremony.

The general character of Willan's requiem is much more orchestral than Couture's and Weigel's. This can be more accurately credited to Clarke who emphasizes the grandiosity afforded to him by the size of the ensemble by frequently using all or most of the instruments available. This creates a dense texture which sometimes overwhelms the chorus. It would not be fair to say that the text has been completely subordinated in favour of the musical ideas, but it is clear that instrumental sections have an important function throughout this piece. Like Weigel's requiem, Willan's displays several instrumental passages, including a number of long introductions for a few of the movements, and frequent instrumental interruptions. Even though the dominant textures are dense there is also a great variety of texture found throughout this piece. This can be attributed to the diversity of instruments available as well as to Clarke's orchestration, which, in addition to utilizing all the different instrumental combinations, also makes use of several percussion instruments (including bass drum, snare drum, cymbals, and



gong), solo strings, and muted brass. The chorus is also frequently divided into eight parts which provides further textural variations.

Willan's style is rooted in counterpoint which is evident throughout his requiem. Most exemplary of this is a long fugue that occurs in the "Sanctus" section on the text "pleni sunt coeli et terra gloria tua."<sup>30</sup> This fugue begins in C major and is executed in a traditional way with the basses starting on the tonic followed by the tenors on the dominant, altos on the tonic, and sopranos on the dominant. Willan moves through a number of keys before the fugue closes with an intensely chromatic passage on the last statement of "gloria tua." This last statement is displayed in example 3-4.

**Example 3-4 - Healey Willan, *Requiem Mass*, "Sanctus," measures 133–6.**

The musical score for Example 3-4 consists of four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The time signature is 3/4. The Soprano and Alto parts begin with the word "glo" and end with "a". The Tenor part begins with "[tu] a" and ends with "a". The Bass part begins with "tu a," and ends with "a". The music is highly chromatic, with many accidentals and a key signature change to B-flat major in the final measure.

<sup>30</sup> See Willan, *Requiem Mass*, 103–114.

This type of intense chromaticism is not present throughout Willan's requiem, but he does rely on an element of chromaticism during much of the piece. There are few passages that remain completely within a key centre, at the very least containing chromatic passing notes or other embellishments. That being said, Willan's writing style is definitely tonal, and key centres are easily identifiable. Most interesting is Willan's constant use of major key centres. The "Introit" begins and concludes in F major; the "Kyrie" begins and concludes in F minor; the "Dies Irae" begins in B $\flat$  minor and concludes in B $\flat$  major; the "Sanctus" begins and concludes in C major; the "Benedictus" begins in E major and concludes in C major, and in fact, concludes with the exact same twenty-eight measures that close out the "Sanctus;" the "Agnus Dei" begins in C minor and concludes in C major; and the "Lux Aeterna" begins in F major and concludes in F minor, using material from both the "Introit" and "Kyrie" sections, creating a sort of arch form.

Traditionally, as mentioned earlier, composers have tended to favour minor key centres when setting the text of the requiem mass in an attempt to preserve the general solemnness associated with the event.<sup>31</sup> But Willan immediately employs the key of F major at the beginning of the "Introit" section, albeit with a fair amount of chromaticism. There is a modulation to C major in the middle of the "Introit" before a return to F major to close out the section. Example 3-5, found on the following page, contains the final eight measures of the "Introit" which highlights the use of F major in addition to Willan's use of chromaticism as a half-diminished seventh chord is used to colour the cadence.

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<sup>31</sup> The most popular exception to this occurs in the "Introit" section of Verdi's *Messa da Requiem* which was commented on in the previous chapter. See Verdi, *Messa da Requiem*, 1–20.

**Example 3-5 - Healey Willan, *Requiem Mass*, “Introit,” measures 128–35.**

**Anne Lauber (b. 1943), *Requiem***

Anne Lauber wrote her requiem in 1991 and it was premiered at the Festival de Lanaudière in Joliette, Québec in July of that year. There is no archival recording available through the CMC, and it does not seem as though this piece has been performed otherwise. It has a duration of about forty-seven minutes and the score calls for 2 clarinets, English horn, 2 bassoons, 2 trumpets, 3 trombones (2 tenor, 1 bass), timpani, and strings, as well as an SATB chorus, and four solo voices (soprano, mezzo-soprano, tenor, and bass-baritone). This ensemble very closely resembles the one used by Mozart in his requiem, the only exceptions being the addition of the English horn and the substitution of two clarinets for the two basset horns used by Mozart. The number of sections in Lauber’s requiem, which is sixteen, also matches the number found in Mozart’s requiem.<sup>32</sup> These two facts provide evidence that Mozart’s requiem may have

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<sup>32</sup> See Mozart, *Requiem*, K. 626, ed. Richard Maunder.

served as a model for Lauber. The section titles which are used by Lauber occur in the following order: “Requiem,” “Kyrie,” “Dies Mei Transierunt,” “Memento Quia Ventus Est,” “Clamo Ad Te,” “Elevasti Me,” “Confutatis,” “Lacrimosa,” “Domine Jesus Christe,” “Hostia,” “Sanctus,” “Benedictus,” “Agnus Dei,” “Requiem,” “Cum Sanctis,” and “Alleluia.” These extra section names are created by the subdivision of certain sections. For example, the sections Lauber calls “Dies Mei Transierunt,” “Memento Quia Ventus Est,” “Clamo Ad Te,” “Elevasti Me,” “Confutatis,” and “Lacrimosa,” are all part of what Weigel refers to as the “Sequentia” section, and what Willan refers to as the “Dies Irae” section. Furthermore, “Domine Jesus Christe,” and “Hostia,” correspond with Weigel’s “Offertory,” and Couture’s “Offertorium.” Finally, the last three sections, which Lauber labels “Requiem,” “Cum Sanctis,” and “Alleluia,” correspond to what is more commonly called the “Libera Me” section, in this case with some altered text.

It has been said that “Lauber's music is characterized by a desire for expressive clarity rooted in traditional materials and methods of Western classical music.”<sup>33</sup> This is generally true of her requiem as well. The “Introit,” for instance, begins with a clear key centre of D minor. This key centre shifts throughout the section and Lauber relies on chromaticism to colour certain passages and alter harmonies. Chromaticism is never the dominant quality of Lauber’s music, but her avoidance of key signatures throughout the score points to chromaticism being an important characteristic. Indeed, a more intense form of chromaticism does occasionally appear – for example, in the woodwinds during the “Kyrie” section – but even here, it is not acting as the dominant characteristic. Lauber places importance on instrumental passages just like Weigel and Willan; there are instrumental introductions and conclusions to sections, as well as

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<sup>33</sup> Ware, “Anne Lauber.”

interruptions between choral passages throughout Lauber's requiem. That being said, the presentation of the text is obviously important as well. Lauber exploits the clarity of the solo voices and relies on straightforward methods when utilizing the chorus. Homophonic textures occur frequently within the chorus, and when Lauber does employ counterpoint it is generally in a simple manner. For instance, Lauber often uses staggered entries to create a fugal texture without delving into the full complexity of a fugue. Example 3-6 presents the first eleven measures of choral material from the "Requiem" section on the text "Requiem aeternam."

**Example 3-6 - Anne Lauber, *Requiem*, "Requiem," measures 10–20.**

The musical score for Example 3-6, Anne Lauber's *Requiem*, "Requiem," measures 10–20, is presented in four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in common time (C) and features a key signature of one sharp (F#). The lyrics are "Requiem aeternam." The score shows staggered entries for the text, with the Soprano part starting in measure 10, the Alto in measure 11, the Tenor in measure 12, and the Bass in measure 13. The lyrics are as follows:

S: Re - qui-em ae - ter\_\_\_\_\_nam Re-qui - em ae -  
A: Re - qui-em ae - ter\_\_\_\_\_nam Re-qui - em ae - ter\_\_\_\_\_ nam Re - qui  
T: Re - qui-em ae-  
B: ter\_\_\_\_\_ nam Re - qui - em Re - qui - em ae - ter\_\_\_\_\_ nam  
em Re - qui - em ae - ter - nam ae - ter - nam Re - qui - em ae-ter-nam  
ter\_\_\_\_\_nam Re-qui - em ae - ter\_\_\_\_\_ nam ae - ter - - nam  
Re - qui-em ae - ter\_\_\_\_\_ nam Re-qui-em ae - ter\_\_\_\_\_ nam

The material in example 3-6 is an exact recapitulation of measures 25–35 of the “Introit” section, transposed down a semitone, which produces a clear key centre of C# minor. Lauber outlines this tonality by emphasizing the augmented second interval that occurs between the lowered sixth scale degree and the raised seventh scale degree, spelled enharmonically here as a minor third between A $\flat$  and C $\sharp$ . This excerpt demonstrates Lauber’s use of counterpoint as well. Each section of the choir has a staggered entrance two measures apart which creates a fugal texture; the altos begin with an entrance starting on the note E, followed by the sopranos on G $\sharp$ , the tenors on E, and finally, the basses on E. Lauber uses this style of counterpoint throughout her requiem.

### **Derek Holman (b. 1931), *Requiem***

Derek Holman wrote his requiem in 2001 to fulfill a commission made by the Mississauga Choral Society. It was premiered by that same ensemble in 2002; however, there is no archival recording available through the CMC and there is little evidence of further performances of this piece.<sup>34</sup> This is probably most attributable to the demanding nature of the work as well as its relatively young age. Holman’s requiem has a duration of approximately forty minutes and the score calls for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings, along with an SATB chorus, and SATB soloists. The piece is divided into eight sections which occur in the following order: “Introit and Kyrie,” “Offertorium,” “Hostias,” “Sanctus,” “Benedictus,” “Agnus Dei,” “Libera Me,” and “In Paradisum.”

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<sup>34</sup> Holman’s requiem appears to have been performed by Chorus Niagara in 2008. See “Chorus Niagara to Perform Challenging Requiem,” <http://www.wellandtribune.ca/2008/02/27/chorus-niagara-to-perform-challenging-requiem>.

The bulk of Holman's output as a composer has consisted of choral works and this is reflected in his requiem by the priority given to the chorus and vocal soloists. Generally speaking, Holman's requiem is less instrumentally focussed than the requiems of Weigel and Willan. For example, Holman's piece contains shorter instrumental introductions and fewer instrumental interruptions overall. That being said, Holman still utilizes the timbral variations provided by the sizable orchestra that his score calls for. As well as exploring various instrumental combinations, Holman also uses woodwind trills, pizzicato strings, and muted brass, among other things, to further vary the timbres throughout his piece. This utilization of various textures and timbres would indicate that although Holman emphasizes the vocal parts, his main concerns remain with the musical aspects of his composition opposed to, for instance, conveying the meaning of the text.

Holman frequently exploits the virtuosic capabilities of the vocal soloists by writing challenging passages that are chromatically complex and often include leaps of a seventh or octave. Like Weigel and Lauber, Holman avoids the use of key signatures throughout his requiem which points to the importance of chromaticism; and, like Weigel, Holman appears to use chromaticism as a way to overtly complicate certain passages, opposed to Lauber, who simply uses chromaticism as a way to add colour. Holman also pushes the upper limits of the range of each section of the chorus. For example, during the "Sanctus" Holman asks the basses to sing as high as E<sup>4</sup>, the tenors as high as A<sup>4</sup>, the altos as high as E<sup>5</sup>, and the sopranos as high as A<sup>5</sup>.<sup>35</sup> Another challenging aspect of Holman's writing for the chorus and soloists is the frequency of jumps and skips, both ascending and descending, of difficult intervals such as augmented

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<sup>35</sup> See Holman, *Requiem*, 105.

seconds, diminished thirds, diminished fourths, tritones, and so on. Due to the chromatic nature of Holman's writing, when it comes to voice-leading considerations, these awkward intervals are somewhat unavoidable.

Holman often uses staggered entries to create a fugal texture without delving into a complete execution of a fugue, similar to what Lauber does in example 3-6, above. Example 3-7 contains an excerpt from Holman's "Agnus Dei" which demonstrates this similarity in technique.

**Example 3-7 - Derek Holman, *Requiem*, "Agnus Dei," measures 41–51.**

The musical score for Example 3-7 consists of two systems of four staves each, labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in 4/4 time and features staggered entries of the 'Agnus Dei' theme. The lyrics are as follows:

System 1:  
 S: [Rest]  
 A: [Rest] A - gnus  
 T: [Rest] A - gnus De - i qui tol - lis pec -  
 B: A - gnus De - i qui tol - lis pec - ca - ta, qui tol - lis

System 2:  
 S: A - gnus De - i qui tol - lis pec - ca - ta mun - di,  
 A: De - i qui tol - lis pec - ca - ta, pec - ca - ta mun - di,  
 T: ca - ta mun - di, qui tol - lis pec - ca - ta mun - di,  
 B: pec - ca - ta mun - di, pec - ca - ta mun - di,



The entries here are spaced a third apart and occur every two measures; some of the intervals in subsequent entries have been altered, but each entry closely resembles that of the initial bass statement. This excerpt demonstrates Holman's use of chromaticism, as well as the challenging nature of his vocal passages with awkward intervals of both ascending and descending skips and jumps, and, furthermore, his use of voice-crossing which occurs at each entrance. Voice-crossing, like parallel fifths and octaves, is something that is generally avoided in traditional voice-leading, but Holman ignores this guideline here and instead focusses on the execution of his musical idea. Holman balances the type of contrapuntal texture found in example 3-7 by frequently employing homophony and even unison, or unison at the octave, between two or more voices at different times throughout his requiem.

**Laurie Duncan (b. 1956), *Requiem Innocente***

Laurie Duncan wrote his requiem in 2010. The score calls for an operatic soprano soloist, SATB chorus, and string orchestra. It could be argued that because Duncan's piece only requires a string orchestra it does not fulfill the choral-orchestral requirement of this survey; but it does fulfill the remaining criteria and represents a very recent contribution to this genre. This piece has a duration of approximately twenty-seven minutes; however, there is no archival recording available through the CMC, and there is no evidence that this piece has ever been performed. Duncan's requiem is divided into ten sections which appear in the following order: "Introitus," "Kyrie," "Offertorium," "Sanctus," "Pie Jesu," "Interludium," "Agnus Dei," "Lux Aeterna," "In Paradisum," and "Postludium."

Duncan occasionally displays a very chromatic writing style which often comes off as

being systematically executed, purposefully dissonant, and as though he is attempting to be atonal without following the rules of dodecaphony. For instance, example 3-8 presents the first six measures of the “Kyrie” section.

**Example 3-8 - Laurie Duncan, *Requiem Innocente*, “Kyrie,” measures 1–6.**

S  
Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e

A  
Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e Ky - ri - e

This section begins *a cappella* with just the sopranos and altos on the text “Kyrie.” The type of intense chromaticism found in this passage is not present throughout Duncan’s piece, but as with the requiems of Weigel, Lauber, and Holman, chromaticism is an important characteristic of Duncan’s requiem, and this is further highlighted by the fact that Duncan avoids the use of key signatures. The obvious systematic execution of compositional procedures, like that found in the above example, signals a preoccupation the composer has with musical aspects opposed to the religious importance of the text.

*A cappella* passages like the one found in example 3-8 occur throughout Duncan’s requiem, but the string orchestra is also featured prominently at times. There are frequent instrumental introductions and interruptions, and most interestingly, the “Interludium” and “Postludium” sections, which are sections that are not included in the standard service and have been created by Duncan, are entirely instrumental. Duncan presents the text by using the chorus

and soloist both separately and together, and he uses the strings to break up this presentation. He varies the texture of the string accompaniment by using solo strings, divided strings, mutes, pizzicato, and exploring the lowest notes available by requiring at least one of the double basses to have a five-string bass with a low B-string. The textures found in Duncan's requiem are relatively simple, limited to homophonic or solo with accompaniment style writing.

Contrapuntal writing like that which is outlined in examples 3-4, 3-6, and 3-7 above, and found in the requiems of Willan, Lauber, and Holman, is completely absent from the score of Duncan's requiem.

Example 3-9 contains the first four measures of the "Lux Aeterna" section of Duncan's requiem.

**Example 3-9 - Laurie Duncan, *Requiem Innocente*, "Lux Aeterna," measures 1-4.**

S  
Lux \_\_\_\_\_ ae - ter - na lu - ce - at e - is, Do - mi - ne, \_\_\_\_\_

A  
Lux \_\_\_\_\_ ae - ter - na lu - ce - at e - is, Do - mi - ne, \_\_\_\_\_

T  
Lux \_\_\_\_\_ ae - ter - na lu - ce - at e - is, Do - mi - ne, \_\_\_\_\_

B  
Lux \_\_\_\_\_ ae - ter - na lu - ce - at e - is, Do - mi - ne, \_\_\_\_\_

This excerpt highlights the type of homophonic texture that is prevalent throughout Duncan's composition. Furthermore, this excerpt offers a stark contrast to the intense chromaticism found in example 3-8, as this passage is clearly tonal with a key centre of B major. This movement continues with a similar chorale texture and clear tonal centre.

### **Conclusions**

The six large-scale, choral-orchestral settings of the requiem mass text which are briefly examined above, provide an interesting cross-section of the activity by Canadian composers within this genre. Over the last approximately 110 years, since the composition of Couture's *Messe de Requiem*, there have not been very many original settings made, nor have there been many performances of original settings. However, a variety of techniques have been employed throughout the six pieces outlined above, with each composer using chromaticism and counterpoint to some extent in order to further develop overall textural variation. Most importantly, these six pieces help continue a tradition of composing requiem masses for concert performance.

## Chapter Four - Absolute Music

An examination of the discourse concerned with the term “Absolute Music” does not reveal a consistent definition. The history of the term is complicated, and although there have been various refinements made to the concept of absolute music over the past approximately 160 years, scholars and critics have not been able to agree on a precise meaning. Daniel Chua embraces the uncertainty this presents by saying, “absolute music cannot be defined; its identity is nebulous and its history too volatile to pin down with precision. To write about it as if it were a single, stable concept would miss the point, for its meaning is situated in an ever-changing constellation of elements.”<sup>1</sup> These observations are especially pertinent considering the term emerged in the middle of the nineteenth century at a time when orchestral music was undergoing dramatic transformations. The symphony in particular was being challenged in a way that would greatly alter the genre. As the music associated with the term absolute music has continued to evolve, so too has the meaning of the term.

The indeterminate nature of absolute music is due partly to the fact that it is an extension of the concept of “The Absolute,” which is rooted in the philosophical writings of German Idealists such as Fichte, Schelling, and Hegel. To these philosophers, the concept of the absolute seems to indicate a paramount value, something transcendental. It is accepted that the term absolute music was first used by Richard Wagner in a programme note for Beethoven’s Ninth

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<sup>1</sup> Chua, *Absolute Music*, xi.

Symphony, which he wrote to accompany a performance in 1846.<sup>2</sup> It is also believed that Wagner appropriated the term “absolute,” and the philosophical significance of the term, from the writings of Ludwig Feuerbach, who was a student of Hegel.<sup>3</sup> The first appearance of the term comes without a clear explanation and seems to simply act as a differentiator between the instrumental and vocal movements of Beethoven’s Ninth Symphony. Later writings by Wagner use the term in a derogatory manner to refer to a type of music that is limited. Eventually, Wagner’s definition of absolute music simply acted in contrast to what have become known as his “music dramas.”<sup>4</sup>

Absolute music has been continually defined by what it is not and in opposition to other types of music. For instance, the most persistent definition of absolute music often refers to it as the opposite of programme music. This comparison emerged during the second half of the nineteenth century when the term “programme music” was used to describe instrumental music which deliberately attempted to represent something extramusical. Therefore, absolute music became known simply as instrumental music which did not attempt to represent something extramusical, or, for example, “instrumental music which exists simply as such, i.e., not

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<sup>2</sup> See Dahlhaus, *The Idea of Absolute Music*, 18; Chua, *Absolute Music*, 224; and Pederson, “Defining the Term,” 241.

<sup>3</sup> See Dahlhaus, *The Idea of Absolute Music*, 20–1; Chua, *Absolute Music*, 225; and Pederson, “Defining the Term,” 242.

<sup>4</sup> It is not clear if Wagner ever used the term “music drama” to describe his own works, but the term is commonly used to distinguish his works from *Das Rheingold* onwards. For further discussion, see Millington, “Music Drama.”

‘programme music’, or in any way illustrative.”<sup>5</sup>

So the issue became an opposition between programme music and absolute music; it is not a simple binary opposition though. For instance, “the dichotomy between absolute and programme music is essentially misleading, for it obscures the complex intertwining of extramusical associations and ‘purely’ musical substance that can be found even in pieces that bear no verbal clues whatever.”<sup>6</sup> In other words, there is a lot of grey area between the standard definitions of absolute music and programme music. It is difficult to determine where different types of vocal music, music with descriptive titles, and more complicated productions which fuse different forms of art together, such as ballet, opera, and music drama, fit within this grey area.

This chapter will explore this grey area by examining some of the discourse which has surrounded both absolute and programme music. This will require a survey of the history of instrumental music, as well as discussions involving the representational and expressive capabilities of instrumental music. More recent discussions involving subjectivity and value judgements will be highlighted, along with texts which consider the perception and understanding of music. The exploration of this subject matter will help determine what the limits of absolute music are, especially regarding the inclusion of vocal music and text-setting. An additional focus will be placed on the compositional implications associated with the idea of absolute music. The complex history of absolute music will preclude the ability to draw any grand conclusions over the course of this chapter; instead, the following pages will explore what

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<sup>5</sup> *The Oxford Dictionary of Music, Oxford Music Online*, s.v. “Absolute Music,” accessed October 5, 2015, <http://www.oxfordmusiconline.com.ezproxy.library.yorku.ca/>. See also, s.v. “Programme Music.”

<sup>6</sup> Locke, “Absolute Music.”

absolute music has meant, how it has influenced certain discussions, and how it might affect the compositional process.

### **Instrumental Music and the Symphony**

Instrumental music existed well before the terms absolute music and programme music began being used during the second half of the nineteenth century. However, during the Middle Ages, and even into the Renaissance era, instrumental music struggled to gain independence from vocal music and obtain a level of autonomy at which it was listened to for its own sake. Vocal music was always more important in the realm of religion and worship; instrumental music, and even counterpoint and polyphony were frowned upon.<sup>7</sup> Likewise, within the domain of secular music, instrumental music was thought to be deficient. Thomas Grey summarizes the reluctance to accept instrumental music by saying, “the abstract, non-representational condition of music had traditionally rendered suspect the position of any music that did not set a text or serve some other purposeful function.”<sup>8</sup> Instrumental music was gradually accepted though; and by the time of the Baroque era it was flourishing, and methods were in place for constructing musical forms which would become popular during the Classical era.

Compositions such as symphonies, sonatas, and even predecessors to the string quartet, existed prior to the beginning of the classical era, but it was during the eighteenth century that the division between these types of instrumental music and vocal music was accentuated. Haydn,

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<sup>7</sup> This has already been mentioned in chapter one; for further discussion see Chua, *Absolute Music*, 32–3.

<sup>8</sup> Grey, *Wagner's Musical Prose*, 6.



Mozart, and Beethoven were prominent figures working within the instrumental genres of the symphony, the sonata, and the string quartet, and continue to be the most well-known composers of the classical era. The symphony became especially important to early discussions concerning absolute music, and between the time of Haydn's early symphonies from the late 1750s, through Beethoven's last symphony of 1824, the genre underwent significant transformations, including overall expansion and increased representational capabilities.

By the turn of the nineteenth century a romanticized narrative emerged as the deficiency of instrumental music was replaced by the idea that it was a language above speech, "a language that transcended the vulgar world of empirical reality and fixed signs."<sup>9</sup> Instrumental music became not only widely accepted, according to Chua, "it was worshipped with religious devotion."<sup>10</sup> Indeed, instrumental music as a religion in itself has been discussed by Carl Dahlhaus as well.<sup>11</sup> This was due partly to the idea that instrumental music was "pure" or contained a certain level of "purity." Coincidentally, purity would go on to become synonymous with absolute. However, as Sanna Pederson points out: "To speak of the purity of music and music that is purified brings up moral, ethical, and religious values that can differ from absolute values, which connotatively shade more into philosophy and science. The emphasis on music's purity is a topic in its own right."<sup>12</sup>

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<sup>9</sup> Grey, *Wagner's Musical Prose*, 7.

<sup>10</sup> Chua, *Absolute Music*, 75.

<sup>11</sup> See Dahlhaus, *The Idea of Absolute Music*, 78–102.

<sup>12</sup> Pederson, "Defining the Term," 252. Any further use of the word pure or reference to a level of purity in music during this chapter will be meant only as a synonym for absolute.

Another reason for the greater acceptance of instrumental music during the nineteenth century was due to the fact that the audience for orchestral music was increasingly made up of the middle class.<sup>13</sup> Although still rare, the experience of hearing a symphony orchestra was now more accessible. The historical prominence given to the symphony has always been out of proportion to the place symphonic music held during the time of Beethoven. But it was during the first part of the nineteenth century that Beethoven radicalized the symphony in a way that would affect the efforts of composers who followed him. There has been much written on the subject of Beethoven and the symphony; suffice it to say that it was incredibly challenging to compose a symphony after Beethoven. Mark Evan Bonds addresses this issue by saying, “The dilemma, simply put, was that Beethoven could be neither copied nor ignored.”<sup>14</sup> Bonds goes on to summarize Beethoven’s influence when he says, the “Third to Seventh Symphonies had substantially expanded the boundaries of what a symphony could be, and his Ninth had effectively redefined the genre.”<sup>15</sup> This redefinition refers to the use of voices in the Finale of the Ninth Symphony, which was also what prompted Wagner to coin the term absolute music in his 1846 programme note.

### **Representation and Imitation**

As the nineteenth century progressed, discussions involving the representational capabilities of music emerged. According to Roger Scruton, “theorists, philosophers, and

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<sup>13</sup> See Grout, *A History of Western Music*, 545–6.

<sup>14</sup> Bonds, “Symphony, II: 19<sup>th</sup> century.”

<sup>15</sup> *Ibid.*

composers have continually disagreed as to whether music has representational properties.”<sup>16</sup> It is not the purpose of this chapter to argue one way or the other, but to explore the different ways in which composers have attempted to create music which represents or imitates something extramusical.<sup>17</sup>

While methods of imitation were consistently used during the sixteenth and seventeenth centuries, some procedures can be traced back even further. Musical rhetoric, for example, stems from the ancient world. Although, it was not until the end of the fifteenth century that rhetoric had a pronounced effect on musicians. Initially, musical rhetoric involved the setting of texts in such a way that the musical structures matched the pacing of the text, and the musical style matched the content of the text.<sup>18</sup> The Baroque era brought forth instrumental music that had a rhetorical basis, and during the eighteenth century, several guides emerged which taught melodic composition based on rhetorical principles.<sup>19</sup> The basic idea involved constructing a melody by joining short melodic thoughts to form phrases, and phrases to form periods, separating these units with resting points. This organization makes a melody intelligible, just as sentences and clauses make it easier to follow a train of thought in a speech. The ultimate goal of a well-

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<sup>16</sup> Scruton, *The Aesthetics of Music*, 118.

<sup>17</sup> The debate has become partially an issue of semantics; for example, “it is one thing for a piece to be *inspired* by a subject, another for it to imitate the subject, another for it to evoke or suggest a subject, another for it to express an experience of the subject, and yet another for it to *represent* the subject.” (Ibid., 134) For a thorough discussion of musical representation see Ibid., 118–39.

<sup>18</sup> For a more thorough discussion, see *Grove Music Online, Oxford Music Online*, s.v. “Rhetoric and Music.”

<sup>19</sup> For examples of these guides, see Grout, *A History of Western Music*, 430–1.

ordered melody was to move the listener to an idealized emotional state.

In the early seventeenth century, *stile rappresentativo* emerged. This Italian term refers to a dramatic style of writing for the voice which is similar to, and is often used interchangeably with, the term *stile recitativo*. These styles of writing share some of the general qualities of musical rhetoric, such as free rhythm, and phrasing which follows the stresses of the text being set. *Stile rappresentativo* also frequently uses unusual intervals that help shape the melodic line in order to reflect the motives and passions of the characters. The main goal of this style is to further the emotional effects of the music. Forms of music that employed *stile rappresentativo* included early Italian opera, as well as madrigals and solo songs.<sup>20</sup>

During the sixteenth and seventeenth centuries, in addition to providing an accompaniment during songs such as madrigals, frottolas, and chansons, instruments were also used to imitate. For example, Clement Janequin (ca. 1485–ca. 1560) wrote chansons that often featured imitations of bird calls, hunting calls, street cries and sounds of war. Claudio Monteverdi (1567–1643) promoted an increase of instrumental participation in his madrigals, including introductions and interludes. During interludes, the instruments would often suggest actions such as the galloping of horses, the clash of swords, and the excitement of combat.<sup>21</sup>

Another technique, which attempts to represent rather than just present a text, is word-painting. Like rhetoric, *stile rappresentativo*, and instrumental imitation, word-painting is most commonly associated with music from the Renaissance and Baroque eras. There are numerous examples of word-painting, but a series of affective uses of the technique can be found during the

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<sup>20</sup> See Grout, *A History of Western Music*, 266–70.

<sup>21</sup> See *Ibid.*, 195–6, and 280–1.

chorus “All we like sheep have gone” from Handel’s famous oratorio, *Messiah*.<sup>22</sup> As the choir sings “all we like sheep have gone astray,” there are two diverging melodic lines made up of eighth notes; as the choir continues with “we have turned,” there are groups of sixteenth notes that turn about the starting pitch; and as the choir sings “every one to his own way,” there are often stubbornly repeated quarter notes on the same pitch. As Tim Carter has observed, “word-painting is often a matter of musical play, to be enjoyed by one or more of the composer, performer and listener.”<sup>23</sup>

### **Programme Music**

The term programme music was first coined by Liszt, who used it to describe a type of instrumental music that is associated with poetic, descriptive, or narrative subject matter. The definition of the term programme music has shared some of the instability associated with the term absolute music; for example, there is frequent confusion over the scope of the application of the term. Some scholars and critics have broadened the application of the term to all music that contains an extramusical reference. This wide definition would therefore include pieces which simply have a descriptive title, but no other programmatic element. The narrow definition implied by Liszt requires a more deliberate attempt to represent (for example, specific nonmusical events), and often a written preface which helps guide the listener. This would mean pieces with just a descriptive title should be pushed into the grey area between absolute music and programme music. This narrow definition would also preclude pieces for which the

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<sup>22</sup> See Handel, *Messiah*, 143–51.

<sup>23</sup> Carter, “Word-painting.”

programme was imposed as an afterthought.

Programme music presented a natural progression in terms of musical representation. Liszt's ideal went beyond simple imitation by attempting to more thoroughly depict objects and events to the extent that the music was subordinated by the need to develop musical themes in a way that logically represented the subject. A programmatic approach to composition was in use well before the term programme music emerged in the middle of the nineteenth century. For example, Vivaldi's *The Four Seasons* from 1723 is inspired by a set of four sonnets and attempts to evoke spring, summer, autumn, and winter; Beethoven's Pastoral Symphony from 1808 contains descriptive annotations at the beginning of each movement; and Berlioz's *Symphonie Fantastique* from 1830 contains a detailed programme for all five movements. But, while these pieces, as well as numerous others, shared the general spirit of programme music, they fell short of the ideal put forth by Liszt. As Scruton has stated, Liszt "considered the idea of exalting the narrative associations of music into a principle of composition to be incompatible with the continuance of traditional symphonic forms."<sup>24</sup> This feeling is what led to Liszt's development of the symphonic poem. The symphonic poem was initially an expanded single-movement piece, more closely related to the concert overture than the traditional symphony. This design not only allowed for the avoidance of forms associated with the symphony, it also deterred comparisons to the revolutionary symphonies of Beethoven. The genre was utilized by numerous composers after Liszt, most famously by Richard Strauss, and Jean Sibelius, whose pieces are often referred to as tone poems opposed to symphonic poems.

Both programme music and absolute music have, historically, been limited to

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<sup>24</sup> Scruton, "Programme Music."

instrumental situations. Music that includes the use of voices, or more specifically, words, whether in song (madrigal, lieder, etc.), religious ceremony (oratorio, mass, etc.), or stage production (opera, music drama, etc.) needs to be distinguished from music that purports to contain its meaning within itself. That is, programme music aims to carry a narrative or descriptive meaning, while absolute music aims to carry some kind of transcendental meaning. Historically speaking, if the designation of either programme music or absolute music were attached to a piece that contains a text, the independent meaning of the text would effectively illegitimize the idea of either programme music or absolute music.

### **Expression**

Musical expression is distinct from musical representation. However, as Scruton has observed, “it is only recently that attempts have been made to formulate the distinction with any precision, and there is no agreement as to the relation between the terms.”<sup>25</sup> Not all music is representational, but it could be argued that all music is, to some extent, expressive, or that all music is capable of some level of expression. Expression here refers to a relation between music and emotion, and the idea that music evokes emotion because it expresses emotion. This ties back into the previously stated goal of musical rhetoric, wherein a melody that is organized in a fashion that resembles speech, moves the listener to an idealized emotional state, as well as the goal of *stile rappresentativo*, wherein the shape of the melodic line reflects the motives and passions of the characters in order to further the emotional effects of the music. Composers of both vocal and instrumental music during the Baroque era were continuing a tradition that was

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<sup>25</sup> Scruton, “Programme Music.”

seen in the madrigals of the late sixteenth century. That is, they “sought musical means to express or arouse the *affections*.”<sup>26</sup> These “affects” were thought to be stable emotional states like sadness, anger, joy, love, excitement, etc. The most pervasive view of musical expression is the idea that music evokes emotion because it expresses emotion, and the pleasure derived from music is a direct result of music’s power to affect the listener. As Dahlhaus points out, “feelings are characterized by tension and resolution, forms of process that resemble those of music.”<sup>27</sup>

When instrumental music was thought to be outside representation, attempts were made to assign it meaning. Chua writes, that “almost every music theorist of the eighteenth century believed in a kind of parallel tracking between the musical movement of sound and the emotional movement of the body. [. . .] Thus music was not only heard, it was felt. [. . .] Its meaning was found in the physiology of the body.”<sup>28</sup> Similarly, Scruton says, “music is the middle term in an act of emotional communication, and it is by virtue of that role that music acquires its value.”<sup>29</sup>

As the overall representational capabilities of instrumental music continued to increase through the nineteenth century, so too did its expressive capabilities. This coincided with the emergence of the concept of both programme music and absolute music, and the general idea that instrumental music was a language in itself which was above speech. As Max Paddison has

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<sup>26</sup> Grout, *A History of Western Music*, 257.

<sup>27</sup> Dahlhaus, *Aesthetics of Music*, 50. For an additional discussion on this matter, see Meyer, *Emotion and Meaning in Music*. In this book, Meyer develops a theory that relates emotion to the development of musical tension; a musical event has meaning because it makes the listener expect another musical event.

<sup>28</sup> Chua, *Absolute Music*, 81.

<sup>29</sup> Scruton, “Expression: II., 4. Expression, Understanding, Emotion.”



stated, instrumental music “came to be regarded as the most elevated of the arts, capable of expressing feelings and ideas beyond the limits of rational knowledge.”<sup>30</sup> The fact that music without words was unable to convey a specific meaning was turned into an advantage.

Regarding absolute music more specifically, Chua observes that “what is absolute about music is not ultimately music itself but a transcendental sign of absence that enabled the German Idealists and early Romantics to make instrumental music mean nothing in order that it might mean everything.”<sup>31</sup>

Now that instrumental music transcended meaning, composers sought to explore its increased expressive capabilities and emotional power. New genres like the symphonic poem provided the perfect opportunity for this exploration because of the freedom from established forms. Of course, there are no set rules for accomplishing expression within a composition. It is not as simple as including a specific element or following certain guidelines. For, as Scruton has observed, “to be expressive is to have a certain character, and that character is not determined by any one physical feature of the music but rather by the totality of its features operating together.”<sup>32</sup>

Some composers, such as Stravinsky, “regarded the treatment of music as expression as nothing short of a conspiracy to subvert true musical values by measuring music against a standard extrinsic to its aims and inspiration.”<sup>33</sup> This view has failed to take hold, and the notion

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<sup>30</sup> Paddison, “Expression: I., 2. After 1800.”

<sup>31</sup> Chua, *Absolute Music*, 168.

<sup>32</sup> Scruton, “Expression: II., 2. The Impossibility of Rules.”

<sup>33</sup> Scruton, “Expression: II., 4. Expression, Understanding, Emotion.”

that music is about the expression of emotions has retained a powerful hold on the music-loving public. It would be unfair to deny the expressive capabilities of music, or music's ability to arouse emotions in certain listeners. However, it would also be unfair to rely on expression and emotional arousal as gauges for the quality of a piece of music. The value judgements that appear when emphasizing the expressive qualities of music tend to be unfortunate byproducts of the complex and subjective disposition of human beings.

### **Subjectivity**

It would be both unreasonable and impossible to expect everyone to be able to hear and be affected by any given music in the same way. The physiology of the human body which translates hearing into feeling, and accordingly, helps find meaning within music, is different in each person. This is due in part to the fact that everyone has their own individual background, their own autobiography. The indeterminate nature of music paired with this individuality imposes an element of interpretation which leads naturally to subjectivity. Not only that, but the inherent vagueness of music means that multiple interpretations could be equally valid; music could evoke or express many different emotions in different individuals. In addition, multiple interpretations by the same individual are especially possible in this day and age with the portability of music and easy access to recordings. Scruton appears to share these views when he says, "every piece is open to new interpretation, and [. . .] no critic can fix for all time the meaning or expressive value of a particular musical work."<sup>34</sup> Liszt provided prefaces for his symphonic poems as a way to guard listeners against misinterpretations. By guiding the listener,

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<sup>34</sup> Scruton, "Expression: II., 4. Expression, Understanding, Emotion."

it would seem as though he were attempting to limit the number of ways his music could be perceived and thus increase the chance that his music would be understood in the same way that he understood it. However, even with a descriptive programme, listeners may only be able to hear the musical aspects of a composition, opposed to anything extramusical.

The situation is further complicated by the fact that what a composer has put on the page needs to be interpreted by several people before it can reach an audience. The composer may understand his or her composition in a certain way; or, in other words, there may be a very specific meaning or expression that the composer wishes to convey. But the music written on the page needs to be translated by a conductor and several performers (and if it is a recording, at least one sound engineer) before it reaches an audience, and each of these people has an opportunity to interpret and manipulate specific parts of the music in a way that could alter the final performance and subsequent meaning or expression of the music.

Another complication is the element of time. A piece of music may have a different meaning or evoke different emotions in the same individual at different points in time. This could be due to the development of a personal connection or conflict with a specific piece of music, or the ever-changing autobiography (i.e., changes in individual preferences and distastes) of each person. As an individual gets older they naturally gain more knowledge and become more aware of their surroundings, and this could affect how they perceive and comprehend a piece of music.

## **Perception**

There has been much written on the subject of perception with regard to music. One

indispensable piece of writing is the article “Music Theory, Phenomenology, and Modes of Perception” by David Lewin. In this article Lewin considers the concept of phenomenology as developed by Edmund Husserl, and uses some of the features of this concept to create a model which “helps to circumvent some traditional difficulties in the methodology of music analysis.”<sup>35</sup> These difficulties revolve around the fact that music analysis in the Western art music tradition is concerned with form, harmony, melody and other aspects that “involve acculturated theoretical ideas and language.”<sup>36</sup> For example, within this tradition a dominant-seventh harmony has certain implications or function depending on its relation to the harmonies which surround it. According to Lewin this type of situation results in false dichotomies “that arise when we implicitly but erroneously suppose that we are discussing *one* phenomenon at one location in phenomenological space-time, when in fact we are discussing *many* phenomena at many distinct such locations.”<sup>37</sup> This ties into the idea presented above that the same piece of music can be perceived differently by the same person at different times.

Lewin’s approach creates certain difficulties because the same tradition that causes these so called false dichotomies strives to create a common language which will assist in the further understanding of music. Institutions that teach within the Western art music tradition continue to promote the use of an acculturated language in order to assist in the analysis of this music. This theoretical system aids in interpretation and complements the immediately perceptible musical aspects of a piece. This in turn encourages competent listening which can lead to a better

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<sup>35</sup> Lewin, *Music Perception*, 327.

<sup>36</sup> *Ibid.*, 332.

<sup>37</sup> *Ibid.*, 357. For further discussion, see *Ibid.*, 357–373.

understanding of music, or, at least, it can lead to a better understanding of how music is constructed. It also provides the opportunity to diffuse some inherent subjectivity by neutralizing potential value judgments. That is, someone who has a strong musical education may be able to approach music more intellectually than someone who does not. For example, a piece of music that comes across as overly dissonant may be perceived as simply “not beautiful” by listeners who are less informed, and may be dismissed, while listeners who are more musically educated may be able to hear through the dissonance and grasp the construction of the piece and the function or purpose of the dissonance, which in turn allows for the acceptance of this music as valid.

The perception of beauty in music, which is an overtly subjective value judgment, has been an important component of the discourse concerning absolute music. Eduard Hanslick has been incorrectly credited with coining the term absolute music in his book *Vom Musikalisch Schönen* (often translated as *On the Musically Beautiful*) from 1854. This is eight years after the Wagner programme note. The term only occurs once in Hanslick’s book as part of a vague sentence, and, as Pederson points out, “he makes some rather confusing assertions about vocal music, declaring on the one hand that ‘only instrumental music is pure, absolute music’ but also that in Mozart’s operas the ‘total effect will be beautiful music’.”<sup>38</sup> So for Hanslick the idea of absolute music seems to be more about beautiful music than instrumental music which does not attempt to represent something extramusical. As Pederson has discovered, Hanslick was not alone in this line of thinking. An essay appearing in an 1875 American periodical, *The Galaxy*, written by the New York music critic Richard Grant White, provides similar thoughts.

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<sup>38</sup> Pederson, “Defining the Term,” 253.

According to Pederson,

[White] did not define absolute music in opposition to programme music. Rather, he characterized absolute music as music with beautiful melody and harmony. Any music that is not beautiful does not qualify as music. Therefore, he concluded in his final sentence, ‘Absolute music is simply – music; and music not absolute is absolutely not music.’ For White, absolute music was a value judgement based on his perception of the beautiful, which he claimed could not be defined, only experienced. This approach avoided any of the usual issues concerning representation and expression, or even vocal music versus instrumental music.<sup>39</sup>

Of course, as stated above, it has been held that if the label absolute music is attached to vocal music, the independent meaning of the text will illegitimize the idea of absolute music. Although White’s definition of absolute music was never widely adopted, it does provide a connection to Hanslick’s thoughts on beauty and absolute music. It also highlights complications that are presented when value judgements are allowed to creep into philosophical discussions. As Roy Carter has observed, Schoenberg maintained “that the listener’s interest in order and beauty surpasses that of the composer, and that order and beauty may be attributes, not of the music, but of the listener’s perception.”<sup>40</sup> He is implying that beauty is more important to the listener than order, which helps explain the appearance of such value judgements.

## Understanding

Understanding music is a complex activity. There are several elements that need to be interpreted before the meaning of a piece of music is revealed; for instance, possible representation, expression, and the construction and manipulation of musical ideas must all be

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<sup>39</sup> Pederson, “Defining the Term,” 255.

<sup>40</sup> Schoenberg, *Theory of Harmony*, xxvi.

considered. It is not clear that it is even possible to completely “understand” a composition. As Scruton has stated, “the meaning of a piece of music is given not by convention, but by perception. And it is understood only by the person who hears the music correctly.”<sup>41</sup> How one goes about hearing music correctly is up for debate; it is possible that the only person who can fully comprehend a composition is the person who wrote it. Scruton has also stated, that “we can have a considerable, even perfect, understanding of a piece [. . .] while being ignorant of, or dismissive towards, its representational claims. Of course, to hear with understanding you must perceive the musical movement [. . . and] you may hear it [. . .] as a purely musical phenomenon, to which you attach no subject in your thoughts.”<sup>42</sup> Scruton seems to be arguing that music with some kind of representational claim (programmatic or otherwise), can be understood based on only its musical elements. This fits with the general spirit of absolute music, the main concern of which is the avoidance of such representational claims. This spirit seems to embrace the idea of multiple levels of interpretation, and comprehension based solely on musical elements. Regardless, the main goal in better understanding a given piece of music is assumed to be fuelled by the desire to further enjoy that piece of music. How individual listeners go about pursuing (or not pursuing) that understanding, whether through multiple listening sessions, some kind of analysis of the score, the reading of an accompanying programme, or some other method that complements the immediately perceptible musical elements, is up to them.

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<sup>41</sup> Scruton, *The Aesthetics of Music*, 210. Scruton has written a great deal about musical understanding. See, for example, *Ibid.*, 211–238.

<sup>42</sup> *Ibid.*, 131.

### Compositional Implications

When Beethoven was conceiving his Ninth Symphony, according to Grey, “the value of the human voice itself – as a kind of symbolic timbre – [was] given distinct priority over the contribution of any specific text.”<sup>43</sup> Wagner seems to agree that the text in the Finale is secondary when he says,

It is not the sense of the words that takes hold of us when the human voice enters here, but the character of the human voice itself. [. . .] It is quite evident that Schiller’s words have been somewhat forcibly appended to the principal melody; for on its own, performed by the instruments alone, this melody has already unfolded before us and filled us with an ineffable sense of joy at the paradise here regained.<sup>44</sup>

This offers no clarity when seeking a stable definition of absolute music; in fact, it proves that trying to define absolute music is futile. Wagner, the person who first coined the term, is making statements that are contradictory, or at best confusing. If the meaning of the words is overcome by or is secondary to the meaning of the music itself, does this not open up the possibility of certain text-setting situations conforming to, or at least sharing the spirit of, the idea of absolute music? Historically, it has been thought that the application of the term absolute music to any music which contains the setting of text would negate the idea of absolute music because of the independent meaning of the text. However, if the text is an afterthought, if it is subordinate to the musical elements within a composition, is this not in the general spirit of absolute music, which puts musical meaning above all else? It will continue to be unclear, but it seems as though different levels of “absoluteness” may exist, depending on the intentions of the composer. Dealing with the setting of text specifically, whether or not the text is subordinate to the musical

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<sup>43</sup> Grey, *Wagner’s Musical Prose*, 17.

<sup>44</sup> *Ibid.*, 18.



components within a composition will affect the possibility of some level of absoluteness.

## Conclusions

It has been said, that “by the turn of the twenty-first century, absolute music was looking decidedly out of date.”<sup>45</sup> It has also been stated, that “the idea (and ideology) of absolute music has finally lost its privileged position in Western art music and it is no longer a dominating paradigm in the scholarly study thereof.”<sup>46</sup> Both of these statements may be true; however, the discourse concerned with the term absolute music is still an important contribution to the history of Western art music. Furthermore, the spirit of absolute music – that is, a music which is autonomous and influenced by nothing other than the musical ideas contained within itself – is an important consideration for composers of new music today. The exploration of the above subject matter suggests that when analysing and discussing a piece of music which embraces the spirit of absolute music, steering away from philosophical aesthetics, and instead focussing on the organization of musical aspects, prevents certain value judgements and helps preserve the possibility that the meaning or expressive value of a particular musical work can be newly interpreted.

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<sup>45</sup> Pederson, “Defining the Term,” 240.

<sup>46</sup> Hoeckner, *Programming the Absolute*, 3.

## Chapter Five - Analysis of the Original Requiem Mass

The purpose of this chapter is to thoroughly describe each movement of the author's own original requiem mass composition, which is simply titled, *Requiem Mass*. What follows includes detailed analysis of pertinent melodic, harmonic, and rhythmic elements, as well as explanation of certain compositional methods and techniques involved in the creation of this piece. Furthermore, important textural and timbral variations, which help develop an overall concerted style, will be commented on. Of course the task of explaining the compositional process involved in writing any large, multi-movement work is a challenging one, especially when the piece has been composed over the course of more than three years, as is the case with this piece. The choice of writing a requiem mass for this project was fairly straightforward; the genre has a rich tradition and an established catalogue of well known works that serve as a basis for comparative study, which is an essential component of this dissertation. In addition, this genre has provided an opportunity to gain experience writing for both orchestra and chorus.

The decision was made early on that the score would be designed for a single large orchestra and single SATB chorus. The choice of excluding, for example, vocal soloists, additional off-stage musicians, or a secondary (e.g., chamber) orchestra, was for the sake of practicality; the organization of the score is simpler, but the instrumentation is still diverse enough that the textural and timbral possibilities have been maximized. The orchestra is made up of a group of instruments that is comparable to the instrumental combinations used in the

requiems of Berlioz, Verdi, and Britten. The score calls for 2 flutes (the second doubling on piccolo), 2 oboes, English horn, 2 clarinets in B $\flat$  (the first doubling on E $\flat$  clarinet, the second doubling on bass clarinet), 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, piano, timpani, 3 percussionists (snare drum, large tam-tam, tubular bells, glockenspiel, marimba, vibraphone), and strings.

As well as utilizing this diverse group of instruments, a point has been made of isolating individual sections within the orchestra and chorus (e.g., just the woodwinds, or just the sopranos), and additionally, at times isolating solo instruments (e.g., just the piccolo, or just the first trumpet). That being said, certain instruments and groups of instruments are used sparingly, generally following common orchestration guidelines, which suggest that the ear can stand the sound of the strings the longest, followed by the woodwinds, brass, timpani, and percussion. Following these guidelines has the added benefit of making any full orchestral *tutti* sections more pronounced and effective overall. Specific characteristics of certain instruments have also been taken advantage of throughout the score; for example, the superb resonance of instruments like the piano, vibraphone, glockenspiel, and tubular bells. These keyboard instruments are especially versatile as they can be used to reinforce melody or harmony while providing unique attack and colour. The piano is most frequently used to double low register instruments such as the double bass, but it is also occasionally used to reinforce expansive chords.

The standard text of the Latin requiem mass is divided and presented in seven movements. They are titled: “Introit,” “Sequence,” “Offertory,” “Sanctus,” “Agnus Dei,” “Libera Me,” and “In Paradisum.” This is very similar to all of the requiem masses examined in the previous chapters, but most closely resembles the movements found in Britten’s *War*

*Requiem*, the one exception being that Britten combines the text of the “Libera Me” and the “In Paradisum” movements into one single movement titled “Libera Me.” The exact text that is set is presented in appendix A. This text undoubtedly influences the overall construction and form of each movement to some extent, but otherwise has very little influence. That is, there was never an attempt to convey the meaning or religious importance of the text through musical means at any point in this composition (e.g., through imitation, word-painting, etc.).

Furthermore, the text was often manipulated in order to fit the musical ideas, opposed to the other way around. Avoiding the use of additional text, like, for example, Britten’s use of English poetry, was a conscious decision that helped ensure that musical ideas would be at the forefront, opposed to the meaning of the text. Because of this, it would seem that this piece is following a tradition, that has been outlined in the previous chapters, of being preoccupied with musical aspects, and using the text of the requiem mass as simply a platform for musical ideas.

Taking this one step further, even though it is generally thought that the application of the term “absolute music” to any music which contains the setting of text negates the idea of absolute music, because of the independent meaning of the text, it would seem as though this original composition shares some of the general sentiments with the idea of absolute music. If absolute music and programme music are thought of as occupying opposite ends of a spectrum, at the very least, this piece would lie more towards the absolute music end of this spectrum.

That being said, this composition has undoubtedly been influenced by the author’s examination of other composers’ settings of the requiem mass text. Especially, for example, the works that have been outlined in the previous chapters. Influence from these sources has occurred naturally through the study of scores, as well as listening to numerous sound recordings.

Most of the pieces studied attempt to preserve the overall solemn nature of the requiem mass through traditional means such as the use of minor key centres, quiet dynamics, and slow tempo markings. Each of the four pieces outlined in chapter two, for instance, begin with a relatively slow tempo marking. Britten requests the slowest tempo, with a quarter note value of between forty-two and forty-six beats per minute; Berlioz asks for a quarter note value of sixty-nine beats per minute; Mozart's *Adagio* marking is usually interpreted with an eighth-note value of around seventy-two beats per minute; and Verdi's opening tempo marking is quarter note equals eighty beats per minute. Similarly, the original requiem mass begins with a tempo marking of quarter note equals forty-six beats per minute, increasing to sixty beats per minute for the initial statements of the text "Requiem aeternam," and to seventy-two beats per minute when the chorus sings the first complete line of text, "Requiem aeternam dona eis, Domine." This line is usually given an English translation of "Grant them eternal rest, O Lord." This text has an undeniable heaviness to it, and this quality can be interpreted as being reinforced through the use of these relatively slow tempo markings.

Likewise, at the end of the "Sequence" movement the text "Pie Jesu Domine, dona eis requiem," which is usually translated as "Pious Lord Jesus, grant them rest," is set using a very slow tempo, very quiet dynamics, and an *a cappella* texture. These features return at the end of the "Libera Me" movement (with the addition of very quiet lower strings), and again at the end of the "In Paradisum" movement, as the text "Requiem aeternam dona eis, Domine" is repeated. These qualities can, once again, be interpreted as reinforcing the meaning of the text, which was not the author's deliberate intention, or they can be seen as parts of simple, recurrent musical ideas.

Additionally, while it has been suggested that the appearance of solo trumpet in the “Sequence” movement between measures sixty-one and sixty-eight is a programmatic illustration due to its use after the setting of the text “Tuba mirum,” its presence at this moment in the orchestration is purely coincidental and acts as a sonic variant. Also, the text “Tuba mirum” appears at the beginning of the third stanza (sung by the basses), the presentation of which is interrupted by the woodwinds and lower strings between the second and third lines. The third line is followed by another brief interruption which utilizes the woodwinds, piano, and a single attack on the tubular bells. The fourth stanza of text is then presented by the sopranos, also with an interruption between the second and third lines. This is followed by three measures of instrumental material which incorporates strings, woodwinds, timpani, and another single attack on the tubular bells. It is only at this point, nearly a full minute and a half after the statement of the text “Tuba mirum,” that the solo trumpet makes its appearance. For a programmatic element to be introduced as an aesthetic decision at this point would be especially unusual since it would be a unique occurrence in a composition which has a duration of sixty minutes.

It would be easy for a listener that is familiar with the meaning of the text of the requiem mass to draw a line between the text and the music the text is being set to, with regards to representation. However, it is possible that qualities such as slow tempo markings, quiet dynamics, and *a cappella* textures can also be persistent characteristics of a composer’s individual style. This tends to be the case throughout the original requiem mass composition. There are many factors at play here, including the reality that the author’s aesthetic often relies on these qualities, regardless of the situation (e.g., instrumental versus vocal). So even though it may seem as though the meaning of the text is being catered to within the original requiem mass

composition, this is not necessarily the case. Nevertheless, if the listener chooses to interpret this composition as representative or imitative, or as attempting to express the text, or as being inspired by the meaning of the text, that is welcomed, and is certainly not dismissed because, as stated above, there has been undoubtable influence through the study of numerous historical examples.

Each of the seven movements of the original requiem mass will be analyzed separately in the following pages. It is important to note that there is no deliberate connection between each movement; instead, this piece is unified through compositional process (i.e., the use of certain compositional techniques, the treatment of the text, etc.), and the recurrence of certain musical aspects. Short musical examples have been incorporated throughout this chapter in order to highlight important points, but the reader is encouraged to refer to the whole score when further clarifications are necessary. Structural analysis and general descriptions for each movement will follow the style employed in chapter two. The analysis will focus on important chromatic and contrapuntal elements as well as textural and timbral variations that have been purposely used as a way to further cultivate the concerted style. The use of key signatures is avoided throughout this composition, but there is very often a relatively clear tonal centre, which is established through repetition, placement, register or context of a particular pitch (or pitch-class), interval, or sonority. Traditional voice-leading guidelines have generally been followed throughout, especially regarding the treatment of the chorus; for instance, these guidelines usually state that the space between the soprano and alto, and alto and tenor, should be kept to an octave or less, that voice-crossing should be avoided, and that parallel perfect fifths and octaves should not be written. However, there are occasional exceptions to these rules, and there are a few instances of

calculated disobedience that are necessitated by certain musical ideas, which will be highlighted.

### ***Requiem Mass, "I. Introit"***

The opening movement spans a total of 205 measures and has a performance duration of approximately ten minutes. The text from both the "Introit" and "Kyrie" sections of the requiem mass are used in this movement, with the "Introit" text being given much more weight overall (the text of the "Kyrie" is not introduced until after the eight minute mark at measure 178). The tempo marking at the beginning of the movement is quarter note equals forty-six beats per minute, and the movement begins with a twenty-one measure orchestral introduction. This is followed by a tempo increase to quarter note equals sixty beats per minute, which is accompanied by four statements of the text "Requiem aeternam" by the chorus. The first statement is made by the tenors and basses, the second by the sopranos and altos, and the third and fourth by all four voices together. There are brief orchestral interruptions between the second and third statements, as well as between the third and fourth statements, and there is a slightly longer interruption after the fourth statement. This longer interruption leads to a slight tempo increase at measure fifty-seven to quarter note equals seventy-two beats per minute.

At this point the entire first sentence of the text is presented by all four voices of the chorus, with orchestral accompaniment, between measures fifty-seven and eighty-seven. A brief orchestral join leads to the presentation of the second sentence of text, as the tenors and basses sing the first half of the sentence, and the sopranos and altos sing the second half of the sentence. Another brief orchestral interruption, similar to the one used during the initial statements of "Requiem aeternam," leads to another tempo increase, to quarter note equals ninety beats per



minute, at measure 108. The third sentence of the text is presented by all four voices between measures 109 and 121. This is followed by a more thorough orchestral interlude between measures 122 and 148. Over the course of the interlude there are a number of tempo changes: quarter note equals seventy-two beats per minute at measure 122, ninety beats per minute at 125, and sixty beats per minute at 134. The tempo returns to seventy-two beats per minute at measure 149, at which point the chorus presents the fourth sentence of the text.

The fourth sentence is exactly the same as the first, and this provides an opportunity to repeat the music from the presentation of the first sentence. This recapitulation technique during the fourth sentence has been used by a number of other composers, as demonstrated in previous chapters. The recapitulation is slightly abbreviated as the chorus finishes singing the fourth sentence at measure 166. This results in a duration of only eighteen measures, compared to the thirty-one measures used to present the first sentence. There is another orchestral interlude following this, between measures 167 and 177. A return of the tempo marking quarter note equals sixty beats per minute precedes the end of this interlude at measure 174, and sets up the presentation of the text from the “Kyrie” section, between measures 178 and the conclusion of the movement at measure 205. Example 5-1, found on the following page, provides a structural analysis of this movement as described above.

Example 5-2, also found on the following page, outlines the tempo marking changes from the “Introit” movement, with corresponding measure numbers. There are ten tempo markings, and therefore nine changes of tempo. If the initial marking of forty-six beats per minute is disregarded, there is an observable pattern created by the other nine markings. The marking of seventy-two beats per minute at measure 122 is flanked by the same pattern of markings on either

side (ninety beats per minute, followed by sixty, seventy-two, and sixty) which creates a sort of arch form; although, this form is not necessarily supported by the musical material.

**Example 5-1 - Smith, *Requiem Mass*, “Introit,” structural analysis.**

	Orchestral Introduction	“Requiem aeternam”	First Sentence	Second Sentence
Measures:	1–21	22–56	57–92	93–108
Third Sentence	Orchestral Interlude	Fourth Sentence	Orchestral Interlude	“Kyrie” Section
109–121	122–148	149–166	167–177	178–205

**Example 5-2 - Smith, *Requiem Mass*, “Introit,” tempo marking changes.**

Tempo:	46	60	72	60	90	72	90	60	72	60
(♩ = )										
Measure:	1	22	57	105	108	122	125	134	149	174

The orchestral introduction can be divided into two parts; the first part uses only the strings, while the second part uses the strings and the woodwinds. The main theme, which spans six measures, emphasizes oblique motion and is presented in two forms. The cellos and double basses play the theme first, beginning in measure three; the double basses remain static while the cellos play a descending line, which is quite chromatic. This descending line begins in unison and concludes with both the cellos and double basses playing an interval of a perfect fifth. The

perfect fifth serves as an important referential interval throughout this movement and will be highlighted in the following pages. The second form of the main theme is initially played by the second violins and the violas, starting in measure nine. The rhythm and intervals are the same as the first form, but now the oblique motion is formed with an ascending line opposed to a descending line. The violas are also divided, so in addition to the unison note that begins the theme (in this case an E) they are also playing a static note a perfect fourth above, which is an A. The double basses and cellos are also playing an A two octaves lower, and the first violins are playing an A one octave higher. This A is acting as a tonic and is sustained throughout the orchestral introduction in one or more voices. Some of the woodwinds enter as the second statement of the theme is coming to a close, and the orchestral introduction concludes with one more statement of both forms of the theme, played simultaneously between measures fifteen and twenty. The main theme creates a series of consonant and dissonant intervals through its oblique motion, which forms a chain of tension and release as the line travels from a unison to a perfect fifth. This is demonstrated in example 5-3, found on the following page, which isolates the two forms of the first theme.

The four initial statements of the text “Requiem aeternam” use rhythmically simplified versions of both forms of the opening theme. The tenors and basses use the descending form, followed by the sopranos and altos, who use the ascending form. Like the orchestral introduction, the third statement is presented together; and the fourth statement is offset by one quarter note (i.e., the sopranos and altos begin their fourth statement one beat after the tenors and basses).

**Example 5-3 - Smith, *Requiem Mass*, “Introit,” two forms of the opening theme.**

**a) Descending form, measures 3–8.**

Musical score for Violin (Vc.) and Double Bass (Db.) in 3/4 time. The Vc. part features a descending melodic line starting on G2, moving to F2, E2, D2, C2, and B1. The Db. part provides a harmonic accompaniment with sustained notes. Dynamics include *mf* for the Vc. and *p* for the Db. in the first part, and *mf* for the Vc. in the second part. The word "divisi" is written above the Vc. staff in the second part.

**b) Ascending form, measures 9–14.**

Musical score for Violin II (Vln. II) and Viola (Vla.) in 3/4 time. The Vln. II part features an ascending melodic line starting on G4, moving to A4, B4, C5, D5, and E5. The Vla. part provides a harmonic accompaniment with sustained notes. Dynamics include *mf* for the Vln. II and *mp* for the Vla. in the first part, and *pp* for the Vln. II and *p* for the Vla. in the second part. The word "divisi" is written above the Vln. II staff in the second part.

The ends of the third and fourth statements (measures thirty-seven to forty, and forty-five to forty-seven) provide an important referential sonority that recurs throughout this movement as the chorus sings a set of stacked perfect fifths. The basses are singing a D, the tenors an A, the altos an E, and the sopranos a B. The orchestral interruptions that occur between statements two and three, and three and four, also highlight the interval of a perfect fifth. In fact, the upper strings and woodwinds play a series of chromatic parallel perfect fifths during each of these interruptions. Two examples of the use of parallel perfect fifths in requiem masses have been mentioned in previous chapters. Chapter two discusses the use by Verdi in his “Dies Irae”

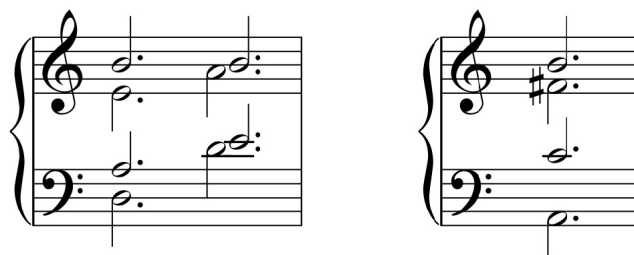
movement, and chapter three outlines Couture's use in his "Introitus" movement. As in these other two compositions, the use here is deliberate, and it serves two main purposes. First, the perfect fifth is an important referential interval throughout this movement, so emphasizing the interval further assists in tying the movement together. Second, the parallel motion acts as a complement to the oblique motion of the opening theme, which has been heard not only during the orchestral introduction, but also with each statement of "Requiem aeternam" by the chorus.

While the upper strings and woodwinds play parallel fifths during each interruption, the timpani and double basses sustain a series of low, descending chromatic notes. Initially, between measures thirty-one and thirty-four, they play a low G; then, between measures thirty-eight and forty-two, they play a low F $\sharp$ ; this is followed, between measures forty-six and forty-nine, by a low F $\flat$ ; and finally, between measures fifty-two and fifty-seven, they play a low E. This four-note descending chromatic line is utilized during later movements as well, and will be further highlighted below.

The presentation of the first full sentence of text utilizes the main theme, but after initial entrances on the original starting notes (A for the descending form in measure fifty-seven, E for the ascending form in measure sixty-one), transpositions begin to appear. For example, there is a descending form starting on C in measure sixty-four, an ascending form starting on C in measure sixty-nine, and a descending form starting on E in measure seventy-five. The texture of the vocal parts in this section is more contrapuntal than in the previous section, and the style resembles that which has been outlined in previous chapters; that is, it is not strictly fugal but simply imitative. The second half of the first sentence is presented in a more homorhythmic style between measures seventy-nine and eighty-seven. The full woodwind section is utilized over these

measures for the first time, and the piccolo and contrabassoon assist in presenting the greatest range of pitches heard, so far. These measures also contain the first instances of a *fortissimo* dynamic, and quintuplet figures in the upper strings and woodwinds. The harmonic material that underlies the presentation of the second half of the first sentence provides another important referential sonority that is recurrent. This sonority is most easily seen in the chorus in measures eighty-two and eighty-three. The basses sing a low A, above which the tenors sing a C, the altos an F#, and the sopranos a B. This sonority is isolated in example 5-4 along with the first important referential sonority, which contains a series of stacked perfect fifths. Also included in this example is a transposition of the first sonority which creates two major second intervals. This transposition is used at several important moments later in the movement.

**Example 5-4 - Smith, *Requiem Mass*, “Introit,” two important referential sonorities.**



After the second half of the first sentence is presented by the chorus, the strings play a passage that utilizes the second sonority above, and more parallel motion, between measures eighty-eight and ninety-two. This leads into the next section which presents the text of the second sentence.

The tenors and basses sing the first half of the second sentence, and the sopranos and altos follow with the second half. The main theme is altered here, in both instances, with

additional chromatic notes. A short, four measure orchestral interruption immediately follows the presentation of the second sentence as the strings play the transposed form of the first sonority from example 5-4 in measure 105, followed by the original form between measures 106 and 110. Meanwhile, the woodwinds return with the parallel perfect fifths found during the interruptions in the “Requiem aeternam” section, but now they are presented as eighth notes opposed to the quarter notes found earlier. This rhythmic diminution, along with an *accelerando*, helps to push the piece forward into the next tempo, which is quarter note equals ninety beats per minute.

All four voices present the text of the third sentence using the same material found between measures sixty-three and seventy-four with a slightly altered rhythm. This serves as a partial recapitulation, which is cut off before it can be completed by another orchestral interruption. This interruption uses the same initial material as the previous interruption; however, this interruption continues for several additional measures and is better characterized as an orchestral interlude.

The orchestral interlude is divided into two sections. The first section introduces the full brass complement for the first time, in addition to the strings, woodwinds, and timpani, and utilizes some of the parallel perfect fifth material from earlier, before settling on an E minor triad. The second section uses only the brass instruments to start, as the strings, woodwinds, and timpani drop out, and includes a tempo reduction. These measures utilize a chorale texture as the brass instruments begin with an A minor triad in measure 134 and gradually make their way back to an E minor triad in measures 146 through 148. Halfway through this second section the double basses, contrabassoon, and left hand of the piano enter and serve as reinforcements for a

line that emphasizes a series of descending perfect fifths, while the right hand of the piano, vibraphone, and glockenspiel play a series of major seconds, using notes derived from the transposed form of the first sonority in example 5-4 (D–E, A–B). The strings return at the end of the interlude as the other instruments drop out, and the tempo returns to quarter note equals seventy-two beats per minute for the recapitulation section.

As mentioned above, the recapitulation sets the fourth sentence of text, and uses an abbreviation of the material found during the setting of the first sentence. The first half of the fourth sentence, “Requiem aeternam dona eis, Domine,” is set over only nine measures, compared to twenty-two measures used during the first sentence. This is explained by the appearance of fewer repetitions of the text. Contrastingly, the second half of the fourth sentence, “et lux perpetua luceat eis,” is also set over nine measures, but this is a slight increase over the eight measures used to set the second half of the first sentence. The main causes of this extension are altered rhythm and repetition of the words “luceat eis.” Furthermore, while the instrumentation used during the first half of the fourth sentence is the same as that used during the first half of the first sentence, there is an increase in the number of instruments used during the second half of the fourth sentence, compared to the second half of the first sentence. Mainly, the entire brass section and the piano are added during these important measures, which emphasize the second sonority found in example 5-4. The utilization of almost the entire orchestra, as well as the use of the dynamic marking *fortissimo*, leads to the classification of this section, from measures 158 through 166, as the climax of this movement.

The orchestral interlude that follows the climax elaborates on some of the material from the previous section, highlighting the quintuplet figure which is emphasized during the second



half of the fourth sentence, as well as the major second interval which was an important interval used during the second half of the previous orchestral interlude. The woodwinds, brass, and piano all gradually drop out between the end of the climax and measure 174. At this point the string section is alone and they make their way, at measure 177, to the transposed form of the first sonority from example 5-4. This sonority is held over into the next measure where the chorus returns and introduces the text from the “Kyrie” section.

The first statement of the text “Kyrie eleison” is presented by all four voices *a capella*. This is the first time this texture has been utilized since the opening vocal presentations of the text “Requiem aeternam.” This change offers some relief after the dense texture that was used during the climax. This first statement alternates between the transposed form and the original form of the first sonority in example 5-4 before proceeding with the altered forms of the main theme that were used during the presentation of the second sentence. The material between measures 182 and 193 is very similar to the material found between measures ninety-four and 105. After this final use of the main theme, the chorus returns to alternating between the two forms of the first sonority from example 5-4, at measure 194. The strings support the chorus throughout this final section and are further reinforced by the timpani and left hand of the piano, which both double a series of descending perfect fifths found in the double basses. The marimba, introduced for the first time, provides a quiet tremolo of the notes from the first sonority. Meanwhile, the right hand of the piano and the vibraphone play the same ascending and descending major seconds that were used during the second section of the orchestral interlude, between measures 141 and 147. The movement ends with the strings, piano, timpani, and percussion playing as quietly as possible, and the piano, timpani, and percussion are all asked

to let their final attacks vibrate and naturally decay over the final empty, paused measure.

This movement is unified by the recurrence of a number of specific musical aspects. Most importantly, the main theme, which uses oblique motion, is the basis for most of the melodic material throughout this movement. Additionally, the two sonorities which have been highlighted throughout the above analysis, and the intervals of a perfect fifth and major second, which are parts of the two forms of the first sonority, occur at several important moments. The interval of a perfect fifth is emphasized further by the use of parallel perfect fifths, and the use of parallel motion in general provides important contrasting material compared to the oblique motion of the main theme. Finally, there is a diverse mixture of textures present throughout this movement. Everything from homorhythmic *a capella* passages, to contrapuntal full orchestral *tutti* passages, are employed at different times throughout this movement.

### ***Requiem Mass, "II. Sequence"***

The second movement spans a total of 189 measures and has a performance duration of approximately fourteen minutes. The text from the "Sequence" includes nineteen stanzas; the first seventeen stanzas contain three lines of text, while the eighteenth consists of four lines, and the nineteenth consists of two lines. The tempo marking at the beginning of the movement is quarter-note equals fifty-four beats per minute, which is similar to the slow tempo marking at the beginning of the "Introit" movement. The movement begins with a twelve measure orchestral introduction that features the strings, and uses the timpani and tubular bells for additional punctuation. After a fermata in measure twelve, the tenors present the text of the first stanza, supported by only the cellos and double basses. The violas and bassoons provide a short

interruption, and then one flute, one oboe, and one clarinet enter to support the presentation of the second stanza by the altos. Another brief interruption, this time by the violas, and violins, leads to the presentation of the third stanza by the basses. This coincides with a slight tempo increase to quarter note equals sixty-four beats per minute. The instrumental support and response increases during the third stanza to include the full woodwind section, and this instrumentation continues throughout the presentation of the fourth stanza by the sopranos.

At measure sixty-one the tempo returns to quarter note equals fifty-four beats per minute with a marking of *Rubato*. At this point the three trumpets take turns playing phrases of two or three measures in length. The ends of these phrases are punctuated by a single note on the tubular bells, and a pause between each phrase helps achieve an overall *rubato* feeling. The original slow, non-*rubato*, tempo returns at measure sixty-eight, and a triplet figure leads into a time signature change to 5/4-time at measure seventy. A four measure orchestral join is followed by the fifth stanza, presented by the sopranos and altos. A similar four measure orchestral join then precedes the sixth stanza which is presented by the tenors and basses. A short, two measure transition leads to a tempo increase to quarter note equals seventy beats per minute at measure eighty-six. At this point the presentation of the text is given in a more contrapuntal fashion. The sopranos sing the seventh stanza and the altos answer with the exact same material, three beats later, with a slight alteration at the end of the phrase. The tenors and basses sing the eighth stanza in the exact same way. Then, all four voices are used, in a similar contrapuntal style, to present the text of the ninth and tenth stanzas simultaneously; the sopranos and altos sing the ninth stanza, while the tenors and basses sing the tenth stanza. This is followed by all four voices presenting the text of the eleventh stanza, again, in a similar contrapuntal style. The end of this

phrase is marked with a paused rest which leads to a short, three measure orchestral join, which is also marked at the end with a paused rest.

Measure 110 comes with a tempo marking of quarter note equals ninety beats per minute which is the fastest tempo marking in this movement. This section consists of an orchestral interlude that uses the strings as well as the woodwinds, and introduces both the E $\flat$  and bass clarinets for the first time. A return of the original tempo marking of quarter note equals fifty-four beats per minute at measure 122 precedes a character marking of *Rubato* at measure 125. This *rubato* section is very similar to the previous one, with the alternation of two or three measure phrases, punctuated by the tubular bells. This time, however, the piccolo and E $\flat$  clarinet are used instead of the trumpets. A similar orchestral join to the one used between measures sixty-nine and seventy-three, is used between measures 133 and 135 to get back to the tempo marking of quarter note equals seventy beats per minute at measure 136.

At this point the chorus returns with the simultaneous presentation of stanzas twelve and thirteen followed by stanza fourteen alone. This presentation is very similar to that of stanzas nine through eleven. A slight tempo increase to quarter note equals eighty beats per minute, which is the fastest tempo in this movement that involves the vocalists, happens at measure 150. This is followed by the simultaneous presentation of stanzas fifteen and sixteen, and stanza seventeen alone. Again, this presentation is very similar to that of stanzas nine through eleven, and twelve through fourteen. An orchestral transition follows, which includes a *ritardando* that leads to a return of the original tempo of quarter note equals fifty-four beats per minute at measure 165. The woodwinds play a number of triplet figures over the next three measures and another *ritardando* leads to a tempo decrease of quarter note equals fifty beats per minute at

measure 169. At this point the tenors and basses sing in unison the first two lines of the eighteenth stanza, supported by only a solo clarinet. This is followed by the sopranos and altos singing the third and fourth lines of the eighteenth stanza in unison, supported by only a solo bassoon. A paused rest precedes the final section of this movement which begins at measure 179 and comes with an even slower tempo marking of quarter note equals forty beats per minute. The last stanza is presented *a capella*, and homorhythmically, by all four sections of the chorus, except for a repetition of the word “requiem” between measures 183 and 187, which uses an imitative texture. The final two measures conclude the movement with the word “Amen,” sung as quietly as possible by the full chorus.

The structure of the “Sequence” movement is much more complex than the “Introit” movement, mainly due to the greater number of lines of text. Example 5-5 provides a structural analysis of this movement as described above.

**Example 5-5 - Smith, *Requiem Mass*, “Sequence,” structural analysis.**

	Orchestral Introduction	First Stanza (Tenors)	Second Stanza (Altos)	Third Stanza (Basses)	Fourth Stanza (Sopranos)	<i>Rubato</i> Interlude (Trumpets)	Fifth Stanza (S & A)
Measures:	1–12	13–25	26–39	40–49	50–60	61–73	74–80
	Sixth Stanza (T & B)	Seventh Stanza (S & A)	Eighth Stanza (T & B)	Ninth Stanza (S & A) and Tenth Stanzas (T & B)	Eleventh Stanza (SATB)	Orchestral Interlude	<i>Rubato</i> Interlude (Picc. & E ♭ Cl.)
	81–85	86–89	90–93	94–100	101–109	110–124	125–135

Twelfth (S & A) and Thirteenth (T & B) Stanzas	Fourteenth Stanza (SATB)	Fifteenth (S & A) and Sixteenth (T & B) Stanzas	Seventeenth Stanza (SATB)	Orchestral Transition	Eighteenth Stanza (T & B, then S & A)	Nineteenth Stanza (SATB)
136–142	143–149	150–156	157–162	163–168	169–178	179–189

Example 5-6 outlines the tempo marking changes found in the “Sequence” movement, with corresponding measure numbers. There are eleven tempo markings, and therefore ten changes of tempo. Like the opening movement, this movement begins and concludes with relatively slow tempos and reaches a maximum tempo of quarter note equals ninety beats per minute. The tempo marking of quarter note equals fifty-four beats per minute recurs a number of times and occupies approximately half of the measures in this movement. This recurring tempo helps to unify the material within the “Sequence” movement.

**Example 5-6 - Smith, *Requiem Mass*, “Sequence,” tempo marking changes.**

Tempo:	54	64	54	70	90	54	70	80	54	50	40
(♩ = )											
Measure:	1	40	61	86	110	122	136	150	165	169	179

The orchestral introduction begins with strings and woodwinds playing chords that consist of whole-tones. The piano, tubular bells, and timpani add punctuation in measures two and three, and after a fermata in measure three, all the instruments except the strings drop out. Over the next six measures, the first violins play a melodic line that consists of two groups of

three measures and emphasizes semi-tones and thirds, while the other strings sustain the same whole-tone chords from the first measure. These six measures introduce the melodic material that is used by the chorus to present the first four stanzas of text. Meanwhile, the use of whole-tones in the accompaniment acts as a complement to the intervals used in the melodic line, and also introduces material that is drawn on and referenced later in the movement. Example 5-7 presents a reduction of measures four through nine.

**Example 5-7 - Smith, *Requiem Mass*, “Sequence,” measures 4–9.**

The image displays two systems of musical notation for piano reduction. The top system shows a melody in the right hand starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and a triplet of G5, F5, E5. The left hand provides sustained whole-tone chords: G4-A4-B4, G4-A4-B4-C4, G4-A4-B4-C4-D4, and G4-A4-B4-C4-D4-E4. Dynamics include *mf espress.*, *p*, and *mp*. The bottom system shows a similar melody in the right hand, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a triplet of G5, F5, E5. The left hand provides sustained whole-tone chords: G4-A4-B4, G4-A4-B4-C4, G4-A4-B4-C4-D4, and G4-A4-B4-C4-D4-E4. Dynamics include *mf*, *pp*, and *mp*.

The tonal centre of the opening of this movement is based on G, and there is a visible tonic-dominant relationship outlined in the material found in example 5-7. However, due to the chromatic nature of both the melody and harmony in this passage, the tonal centre and the tonic-dominant relationship are difficult to hear. The first three measures of the melody are centred

around a G (the tonic), while the second three measure phrase moves from D (the dominant) back to G. Likewise, the harmonic support in the first three measures features an augmented triad built on G, with an added C# in the lowest voice, while the second phrase moves from an augmented triad built on D, with an added G# in the lowest voice, back to the original harmony built on G.

The orchestral introduction ends with the strings playing a series of eighth note triplets followed by the tubular bells and timpani adding punctuation as they did in measures two and three. Finally, there is another fermata in measure twelve, after which all but the cellos and double basses drop out. One additional feature from the introduction that recurs throughout this movement is the use of triplet rhythms for the first time in this piece. There are visible triplets in example 5-7, and, as mentioned above, the strings play a series of eighth note triplets in measure ten. The timpani also employs quarter note triplets in both measure two and eleven. Eighth note and quarter note triplets are featured prominently throughout this movement, and provide important unifying material.

The first four stanzas are presented using a rhythmically simplified version of the melody found in example 5-7 for the first two lines, while the third line is set using material derived from the triplets in the first violins found in measure ten. The third and fourth stanzas incorporate the use of a dotted eighth note, sixteenth-note rhythm for the first time. This rhythm adds variety while also creating a sense of urgency when paired with the tempo increase that coincides with the start of the third stanza. During the presentation of the text from these first four stanzas, the cellos and double-basses remain static, moving only during the brief interruptions between the second and third lines of each stanza and between the different stanzas. During the first stanza



they hold a low G, and this note moves down by a semi-tone for each new stanza: F $\sharp$  for the second stanza, F $\natural$  for the third stanza, and finally, E for the fourth stanza. This mirrors the descending chromatic line found during the “Requiem aeternam” section of the “Introit” movement, and assists in tying these two movements together.

The melodic material in the first *Rubato* section alternates between arpeggiated augmented triads (derived from the whole-tone scale), and chromatic passages that were first introduced in the lower strings and bassoons in measure forty-four. Another series of eighth note triplets leads to a single measure of 2/4-time followed by a change to 5/4-time at measure seventy (the movement has been in 4/4-time until now). At this point the entire woodwind and string sections, as well as the bass trombone, tuba, timpani, and piano play four measures that clearly outline the harmony of A minor with an added major seventh (spelled as both a G $\sharp$  and an A $\flat$ ). This sonority was briefly introduced in the woodwinds and piano starting on beat four of measure forty-eight and held through measure forty-nine. The top three notes in this chord (G $\sharp$ , E, and C) form an augmented triad, which has been observed at several other points in this movement. The pick-up to each of these four measures features a descending chromatic eighth note triplet in the bassoons, left hand of the piano, cellos, and double basses. The notes in this figure are G, F $\sharp$ , and F $\natural$ , and the downbeat of the following measure is an E. This forms a rhythmic diminution of the notes from the slow descending line found in the cellos and double basses earlier in this movement and during the “Requiem aeternam” section of the “Introit.” This line is used as an important feature of the orchestral accompaniment for several of the remaining sections of this movement. Additionally, this line is featured prominently in the melody of the vocal parts that follow, and is transposed several times over the remaining measures of this movement.

The sopranos and altos present the text from the fifth stanza between measures seventy-four and seventy-six. The first two measures are in 5/4-time and the third measure is in 7/4-time. This three measure excerpt is displayed in example 5-8.

**Example 5-8 - Smith, *Requiem Mass*, “Sequence,” measures 74–76.**

The musical score for Example 5-8 consists of two staves, Soprano (S.) and Alto (A.), in 5/4 and 7/4 time signatures. The tempo is marked *mf*. The lyrics are: "Li-ber scrip-tus pro-fe-re-tur, In quo to-tum con-ti-ne-tur, Un-de mun-dus ju-di-ce-tur." The Soprano part features a triplet of eighth notes in the first two measures of 5/4 time, followed by a triplet of eighth notes in the first measure of 7/4 time. The Alto part mirrors the Soprano part but is a major third lower.

The first line of this stanza is sung completely in unison, as are the first halves of both the second and third stanzas. The second halves of the second and third stanzas, meanwhile, are harmonized as the altos sing a major third (sometimes spelled enharmonically) below the sopranos.

A four-measure instrumental section follows the fifth stanza, between measures seventy-seven and eighty, which contains the same material found in measures seventy through seventy-three, but transposed down a minor sixth. The harmony now clearly outlines C# minor with an added major seventh (spelled as C#). The tenors and basses present the text from the sixth stanza using the same material that the sopranos and altos used to present the fifth stanza, but again, transposed down a minor sixth. A shorter, two measure, instrumental section follows and outlines an F minor chord, again, with an added major seventh. This harmony is also a minor sixth (spelled enharmonically as an augmented fifth) below the preceding harmony built on C#. The chain of key centres has moved from A to C# to F, and interestingly, the three notes above

these roots which have formed a minor third, perfect fifth, and major seventh, have all remained the same (G#, E, and C). However, the relation of these three notes has changed as the root note has changed. For example, C functions as the minor third above A, the perfect fifth above F, and the major seventh above C#. This highlights the symmetrical nature of the augmented triad, which is used as a basis not only for the three notes above these different roots, but also for the series of roots themselves.

In measure eighty-five the cellos and double basses begin playing repeated pizzicato notes, on a low F, which act as a pedal tone. They continue to play in this fashion over the next several measures, moving up a major third with the start of each new section. This motion by major third once again outlines the augmented triad. The seventh stanza is presented with a key centre of F, by the sopranos and altos, over four measures. This presentation uses the same melodic material as the two preceding stanzas, but now the voices are offset by three beats, which creates a contrapuntal presentation. At measure ninety the key centre moves up to A, and the tenors and basses present the eighth stanza in the same offset fashion as the seventh stanza. At measure ninety-four the key centre moves up to C#, and stanzas nine and ten are presented simultaneously by all four voices. This creates the most contrapuntally dense texture found in this movement.

The eleventh stanza is presented by all four voices in three, two measure phrases, alternating between measures of 4/4-time and 5/4-time, but in a less contrapuntally dense fashion than the previous stanza. The melodic material used over these six measures is similarly chromatic to the material found in example 5-8, but it is much more compact. The upper part requires a range of only a minor third, and the lower part, a range of just a major second.

Example 5-9 shows the first line of this stanza, which is sung by the altos and tenors between measures 101 and 102. The key centre remains on C# for this first line, but moves up to F for the second line, and A for the third line. The second line is presented by the sopranos and altos, and the third line is presented by all four voices.

**Example 5-9 - Smith, *Requiem Mass*, “Sequence,” measures 101–102.**

A. *f* Jus - te ju - dex ul - ti - o - nis,

T. *f* Jus - te ju - dex ul - ti - o - nis,

Following the end of the eleventh stanza is a paused rest which adds space before two measures of loud and dense material played by the orchestra between measures 107 and 108. The basis for this material is the same four note descending chromatic line highlighted earlier, but a semitone higher than the previous versions (A $\flat$ , G, G $\flat$ , F). The chords built on top of these notes are simple dyads, the other notes being a perfect fifth above the roots (E $\flat$ , D, D $\flat$ , C). The large tam-tam is used for the first time to punctuate the end of this line, and the resonance of the tam-tam along with the timpani, tubular bells, and piano is taken advantage of as these instruments are all asked to let their sound vibrate into the next empty and paused measure.

The orchestral interlude that follows is fifteen measures in length and involves only the woodwinds and strings. This section employs the fastest tempo marking of the movement,

quarter note equals ninety beats per minute, for its initial twelve measures before returning to the familiar tempo of quarter note equals fifty-four beats per minute. The material used in the woodwinds is derived from the eighth note triplets which have been used consistently since the presentation of the fifth stanza. The chromatic nature of this material is complemented by the accompaniment in the strings, all of which are playing pizzicato, which utilizes the whole-tone scale. This section gradually builds to a crescendo in measures 118 and 119, and this is followed by the woodwinds outlining a series of minor chords with added major sevenths. A solo bassoon outlines a chord built on D, this is followed in the same fashion by the bass clarinet on D $\flat$  (a major seventh above the bassoon), then a solo oboe on C (a major seventh above the bass clarinet), and finally a solo flute on B (a major seventh above the oboe). The top notes of these outlined chords are then transformed into a cluster in measure 123, as the notes D, E $\flat$ , E $\natural$ , and F, all within the same octave directly above middle C, are held together. At this point the strings return and hold this same sonority; and the strings gently crescendo as the woodwinds decrescendo and drop out. This cluster can be seen as a transposed harmonic version of the four note descending chromatic line from earlier.

As the strings continue to sustain the cluster, the second *Rubato* section commences. This *rubato* section is very similar to the previous one. This time, however, the piccolo and E $\flat$  clarinet are used instead of the trumpets, and the arpeggiated augmented triads are inverted (played downward instead of upward). Furthermore, the melodic material appears in a much higher range, which is afforded by the instruments used. A two measure section in 5/4-time, nearly identical to measures eighty-four and eighty-five, leads to a return of the tempo marking quarter note equals seventy beats per minute at measure 136. This is the same tempo that was

used for the presentation of stanzas seven through eleven.

Stanzas twelve through fourteen are presented in the exact same manner as stanzas nine through eleven were, but with altered key centres. The key centre is F for the simultaneous presentation of stanzas twelve and thirteen by all four voices, as well as for the first line of stanza fourteen. This key centre moves up by major thirds for the second and third lines of stanza fourteen which results in key centres on A and C#, respectively. After a slight tempo increase to quarter note equals eighty beats per minute at measure 150, the fifteenth through seventeenth stanzas are presented in the exact same manner as stanzas nine through eleven, and twelve through fourteen, but again, with altered key centres. The simultaneous presentation of stanzas fifteen and sixteen, as well as the first line of stanza seventeen, are centred on A, while the second line of stanza seventeen is centred on C#, and the third line is centred on F. With each of these key centre changes the pizzicato notes in the cellos and double basses continue to climb, which, along with the tempo increase, creates a sense of urgency. This feeling is resolved over the final measures of this movement, as a long *ritardando* in measures 163 and 164 returns the tempo to the original marking of quarter note equals fifty-four beats per minute

At this point the woodwinds outline a simple A minor scale (with both a G $\flat$  and G $\sharp$ ) over four measures. These measures take the opportunity to emphasize the eighth note triplet rhythm, which has been important throughout this movement, one last time. As the tempo reduces slightly, to quarter note equals fifty beats per minute, a solo clarinet holds the A above middle C while the tenors and basses sing, in unison, the first two lines of the eighteenth stanza. The tenors and basses use the original melodic material from the presentation of the first two lines of stanza one, from between measures thirteen and seventeen, transposed up a major

second. This transposition creates a key centre of A, which has been emphasized in various sections of this movement, as well as in the “Introit” movement (most notably during the orchestral introduction). As the tenors and basses complete the second line of stanza eighteen, a solo bassoon takes over the A pedal from the clarinet, now an octave lower. The sopranos and altos then sing the third and fourth lines of stanza eighteen, in unison, using the same melodic material as the tenors and basses, but an octave higher. The oblique motion created by the static nature of the single woodwind accompaniment over these measures can be compared to the oblique motion that is emphasized in the main theme from the “Introit” movement. This iteration is different as it moves from a unison out to a perfect fifth and then returns to a unison, where as the version from the first movement started with a unison and ended with a perfect fifth. Nevertheless, this similarity, and the use of the same key centre, assist in tying these first two movements together.

The “Sequence” movement ends with an eleven measure *a capella* section. All four voices present the two lines of text from the nineteenth stanza using a harmonized version of the original melodic material, still centred on A. The final cadence moves from an A minor chord with an added major seventh (a sonority that has recurred often throughout this movement) to a simple dyad consisting of the note A, across three octaves, as well as the note E, in the two octaves in between. This open voicing is similarly ambiguous to the stacked perfect fifths voicing that was used at the end of the first movement. This simple dyad was also used by Mozart at the end of his “Kyrie” movement, as outlined in chapter two, and acts as another important referential sonority during later movements of this composition.

This movement is unified most obviously by the use of the melodic material that is

presented in example 5-7. A simplified version of this melody is used to present both the first and last stanzas of the text. Additionally, the sonority of a minor chord with an added major seventh recurs throughout this movement, along with the whole-tone scale and the intervals and chords emphasized within that scale (i.e., major thirds, augmented triads, etc.). The diverse mixture of textures and timbres present throughout the “Introit” is built upon further in the “Sequence” with the introduction of instruments such as the E $\flat$  and bass clarinets, tubular bells, and tam-tam, as well as the use of homorhythmic *a capella* passages and more complicated contrapuntal sections that use the full orchestra.

### ***Requiem Mass, “III. Offertory”***

The third movement spans a total of ninety-nine measures and has a performance duration of approximately seven minutes. The text consists of fifteen total lines, divided into two stanzas. The first stanza contains nine lines, while the second stanza contains six lines. This grouping within the text has some influence over the form of this movement, and this will be demonstrated below. The movement begins in 4/4-time with a tempo marking of quarter note equals sixty beats per minute. The first twenty-eight measures consist of a long orchestral introduction which is divided into three sections, each marked with a new time signature. Measure thirteen brings with it a marking of 7/8-time, while measure nineteen changes to a marking of 7/4-time. Measure nineteen also includes an increase in tempo to quarter note equals ninety-six beats per minute. The introduction is followed, over the next eight measures, by the presentation of the first three lines of text, using an imitative texture, by all four voices of the chorus. A two measure orchestral interruption then precedes, in similar fashion, the presentation of the next four



lines of text. Another short interruption precedes the presentation of the final two lines of the first stanza.

A single measure marked with a *ritardando* returns both the original tempo marking of quarter note equals sixty beats per minute, and the marking of 4/4-time, at measure fifty-four. What follows is a sixteen measure orchestral interlude which can be divided into two sections. The second section begins at measure sixty-four and comes with a return of the tempo marking of quarter note equals ninety-six beats per minute, as well as the 7/4 time signature. The chorus returns at measure seventy and presents the first four lines of the second stanza over the next eight measures; and another two-measure orchestral interruption precedes the presentation of the final two lines of text over four measures. A single measure marked with a *ritardando* again returns both the original tempo marking, and the marking of 4/4-time, at measure eighty-five. The final fifteen measures are purely instrumental and utilize material found at the very beginning of the movement. In terms of form, this movement is simpler than the two preceding movements. Example 5-10 provides a structural analysis of this movement as described above.

**Example 5-10 - Smith, *Requiem Mass*, “Offertory,” structural analysis.**

	Orchestral	Lines	Lines	Lines	Orchestral	Lines	Lines	Orchestral
	Introduction	1–3	4–7	8–9	Interlude	10–13	14–15	Ending
Measures:	1–28	29–38	39–48	49–53	54–69	70–79	80–84	85–99

The first part of the introduction emphasizes three important intervals that recur throughout this movement: the perfect fourth, the minor seventh, and the major ninth. The first trumpet and first trombone start the movement by playing three ascending notes, each one a

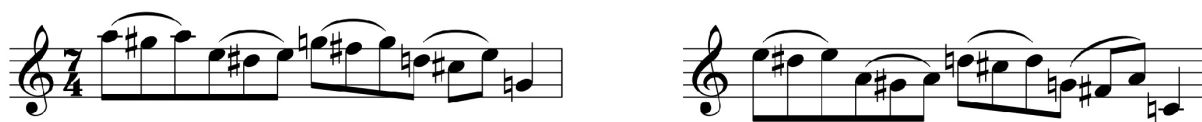
perfect fourth higher than the previous. These three notes outline a minor seventh, and the trumpet and trombone are spaced a major ninth apart. The first clarinet and first bassoon echo this material exactly, three beat later, and they are followed, three beats later, by an echo in the timpani (using three drums spaced a perfect fourth apart). The snare drum is used for the first time in this movement and follows the timpani, again, three beats later, with a similar rhythmic echo; and finally, the vibraphone echos the snare drum, also three beats later, with three ascending notes, each a perfect fourth apart. This material spans four measures and includes a paused rest at the end of measure four.

The next four measures essentially repeat the material from the first four measures, but there is an added echo between the clarinet and bassoon entrance and the timpani entrance, which is made by two horns and the bass trombone. These first three echos are offset by two beats opposed to the three beats from the first four measures. The glockenspiel is introduced at the end of this four-measure section and also plays three ascending notes, each a perfect fourth apart, one beat after the vibraphone. This creates another instance of parallel perfect fifths in measure eight, between beats one and two. Another paused rest precedes the next four measures which elaborate on the material that is used in the first eight measures. The full woodwind and brass sections are utilized as the idea of the ascending perfect fourth is extrapolated over several octaves. A gradual increase in instrumentation and dynamics builds to a climax as the first section of the introduction comes to a close.

The second section of the introduction includes four measures in 7/8-time that outline a phrygian scale built on F, played by the woodwinds. The cellos and double basses provide pizzicato accompaniment, and the timpani provides punctuation on the downbeats. Two

measures in 4/4-time close out this section and include a cadence on a B $\flat$  minor triad and a paused rest that leads to the third section of the introduction. Measure nineteen includes both a time signature change to 7/4-time and a tempo marking change to quarter note equals ninety-six beats per minute. At this point, the cellos and double basses begin playing a pizzicato ostinato. They are joined by the violas in measure three, who also play a pizzicato ostinato, and by the vibraphone and marimba in measure four, who play a tremolo figure. Together these instruments outline an A minor-seventh chord with an added sixth (F $\sharp$ ) and ninth (B). This sonority, which is very similar to the second sonority displayed in example 5-4 from the first movement, is used throughout this third movement as part of a persistent ostinato accompaniment, and also as a basis for the material that makes up most of the orchestral interruptions and interlude. In measures twenty-three and twenty-four the woodwinds use different transpositions of the top three voices of this sonority (C, F $\sharp$ , B) in a syncopated fashion. This creates a dense texture and intense dissonance. The last four measures of the orchestral introduction feature a repeated chromatic neighbour-note figure in the woodwinds in measures twenty-five and twenty-seven. These notes form the basis of the melodic material used by the vocalists throughout the presentation of the text. Example 5-11 provides a reduction of this material.

**Example 5-11 - Smith, *Requiem Mass*, “Offertory,” reduction of measures 25 and 27.**



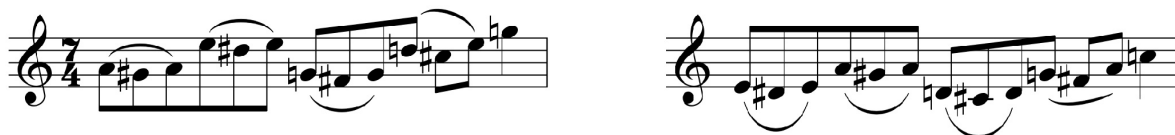
All of the instruments, except the lower strings, who continue their ostinato pizzicato accompaniment, drop out at measure twenty-nine with the entrance of the vocalists. The sopranos sing the first line of text using a slightly altered version of the material found in measure twenty-five, and the tenors provide an echo on the text “Christe, Rex gloriae,” using the same notes as the soprano, one octave lower. The sopranos then sing the second line of text using a slightly altered version of the material found in measure twenty-seven, with three additional beats of material that act as a pickup, and all three of the other voices take turns providing an echo on the text “defunctorum;” the altos use the exact same notes as the sopranos, while the tenors and basses use the same notes, one octave lower. The third line of text is then sung in an imitative fashion between the sopranos and tenors. The sopranos begin and the tenors enter one-and-a-half beats later and a major ninth below. The altos and basses then repeat this material exactly, one octave lower.

At measure thirty-seven the tonal centre moves up by a semitone to B $\flat$ , the pizzicato ostinato continues, and the woodwinds play the exact same material found in measures twenty-three and twenty-four, transposed up a semitone. The vibraphone doubles the woodwind material which thickens the texture. Measures thirty-nine to forty-six present lines four through seven of the text using the same material that was used to present lines one through three, but transposed up a semitone. Additionally, the upper strings and various woodwinds support the vocal parts throughout this section. This support is important due to the use of the upper-most portions of the ranges of both the sopranos and tenors in this section. At measure forty-seven the tonal centre returns to A, and the material from measures twenty-three and twenty-four is repeated, with the vibraphone again doubling the woodwinds. The final two lines of the first

stanza are then sung using the same four measures of material found between measures twenty-nine and thirty-two, with added support from the upper strings and woodwinds.

All but the lower strings drop out at measure fifty-three, and the ostinato again shifts up to a tonal centre of B $\flat$ . The *ritardando* in this measure returns both the original tempo marking of quarter note equals sixty beats per minute, and the marking of 4/4-time, at measure fifty-four. The orchestral interlude begins with the entire string section playing a sonority made up of a series of stacked perfect fourths. A cross-fade is used to hand this chord off to the brass section who then play a series of chords that lead to a new sonority built on G $\flat$ . This new sonority is a G $\flat$  minor triad with an added C and F, and can best be labeled as a minor chord with an added augmented fourth and major seventh. The woodwinds, vibraphone, and glockenspiel punctuate and sustain this chord as the violins and violas return with the sonority that has been emphasized by the ostinato figures in the previous sections, now built on an F $\sharp$ . The woodwinds and strings cross-fade and the strings play a series of these minor-seventh chords with added sixths and ninths, climbing up chromatically to the original tonal centre of A. At measure sixty-four, the 7/4 time signature returns, along with the tempo marking of quarter note equals ninety-six beats per minute, and the lower strings resume their pizzicato ostinato figures. The material between measures sixty-six and sixty-nine is a slightly altered form of the material found between measures twenty-five and twenty-eight. The material found in measures sixty-six and sixty-eight specifically, is used as a basis for the melodic material used by the vocalists to deliver the second stanza of text. Example 5-12, found on the following page, provides a reduction of this material, which, compared to example 5-11, displays an octave transposition of certain notes.

**Example 5-12 - Smith, *Requiem Mass*, “Offertory,” reduction of measures 66 and 68.**



The second stanza is sung over fourteen measures and is essentially an abbreviation of the music used to set the first stanza. The first four lines of the second stanza are set in a similar fashion to the first three lines of the first stanza, maintaining a tonal centre on A and using the material from example 5-12 as a basis for the vocal melody. One addition is the appearance of the phrygian scale built on F, which was used during the second part of the introduction, in the oboes and second violins in measure seventy-five, and in the flutes, oboes, and second violins in measure seventy-seven. The insertion of this scale in these measures helps tie the piece together and also creates some additional dissonance. Another addition is the use of a stacked perfect fourth sonority in the trombones, who are muted, also in measures seventy-five and seventy-seven. Like the phrygian scale, this sonority helps tie the movement together and creates some additional dissonance.

The tonal centre shifts up to B $\flat$  again for a repeat of the two measure interruption, and remains there for the setting of the final two lines of text between measures eighty and eighty-three. Measure eighty-four is exactly like measure fifty-three as there is a *ritardando*, all but the lower strings drop out, and the ostinato maintains a tonal centre of B $\flat$ . Measure eighty-five brings a return of both the original tempo marking of quarter note equals sixty beats per minute,

and the 4/4 time signature. The orchestral ending begins with the entire string section playing the same sonority, made up of a series of stacked perfect fourths, that began the orchestral interlude. This sonority is sustained through measure eighty-nine as the material from the introduction is repeated. The material from the first eight measures of this movement is repeated between measures eighty-eight and ninety-five, while the final four measures use a reduction of forces and dynamics, as well as muted brass, to end this movement quietly.

Vocal participation exists in only thirty-two of the ninety-nine measures of this movement which demonstrates the importance of the instrumental sections in conveying the musical ideas within this movement. The “Offertory” is unified by emphasizing perfect fourth, minor seventh, and major ninth intervals during the introduction, interlude, and ending; by employing a persistent ostinato in the lower strings that outlines the specific sonority of a minor-seventh chord with an added sixth and ninth; by using this sonority as a basis for elaboration; and also by relying on limited melodic material (found in examples 5-11 and 5-12) for the setting of the text. The main textural and timbral variations that are introduced in this movement include the first use of the snare drum and muted brass, as well as the pizzicato ostinato in the lower strings, and the idea of the echo which is used throughout.

### ***Requiem Mass, “IV. Sanctus”***

The fourth movement spans a total of sixty-nine measures and has a performance duration of approximately six minutes. The text consists of six lines, divided into two stanzas. The first stanza contains four lines, while the second stanza contains two lines. The movement begins in 5/4-time with a tempo marking of quarter note equals fifty beats per minute. The first twenty-

one measures consist of a long orchestral introduction which is divided into two parts; the first part spans six measures and involves the woodwinds, brass, cellos, and double basses, while the second part spans the remaining fifteen measures, uses 4/4-time, and involves only the string section. The introduction is followed by the presentation of the first two lines of text over the next eight measures. These measures mainly utilize an *a capella* texture, but the strings sustain their final chord from the introduction into the start of this section, and the strings return before the end of the presentation of the second line of text. A similar overlapping technique is utilized between other sections as well. A brief string interruption precedes the presentation of the third and fourth lines of text, which are sung in a similar fashion to the first two lines, again over the course of eight measures. A slightly longer interruption, which uses the woodwinds, leads to a time signature change to 5/4-time, as well as a tempo change to quarter note equals seventy-two beats per minute, at measure forty-five.

The first line of the second stanza is presented over the next twelve measures, with a time signature change back to 4/4-time after eight measures. Measure fifty-seven is empty and contains a paused rest which serves as a transition back to the original tempo marking of quarter note equals fifty beats per minute at measure fifty-eight. The chorus sings a single statement of the word “benedictus” over two measures before singing the final line of text over the next four measures. The strings overlap with the end of the presentation of the final line and sustain a chord into measure sixty-four. At this point the 5/4 time signature returns and the woodwinds and brass essentially repeat the material from the first three measures of this movement. The final three measures switch back to 4/4-time and present some new material, utilizing almost the entire orchestra. The overall form of this movement is the simplest of all the movements, so far.



Example 5-13 provides a structural analysis of this movement as described above.

**Example 5-13 - Smith, *Requiem Mass*, “Sanctus,” structural analysis.**

	Orchestral Introduction	First Stanza	First Line of Second Stanza	Second Line of Second Stanza	Orchestral Ending
Measures:	1–21	22–44	45–57	58–63	64–69

The opening five-note theme that is repeated in the woodwinds and brass during the first part of the introduction acts as a complement to the opening (and closing) theme from the previous movement. The three-note theme from the previous movement utilizes a series of ascending perfect fourths, while the five-note theme from this movement utilizes a series of descending perfect fourths. The fifth note is transposed up an octave which technically creates an ascending perfect fifth, but the ascending/descending perfect fourth dichotomy is obvious. A single flute, oboe, and trumpet play the theme first, with the cellos and double basses answering, pizzicato, each with a pair of notes a semi-tone apart. Two flutes, two oboes, and a single trumpet play the theme again, with the cellos and double basses answering, arco, with another pair of notes a semi-tone apart. This use of semi-tones in the accompaniment acts as a complement to the comparatively large intervals that are being outlined in the main theme.

A single measure of 7/4-time is inserted in measure three to accommodate three consecutive statements of the theme, using the same echo technique found throughout the previous movement. The first of these three statements is the same as that found in the first two measures, while the second statement uses two clarinets, English horn, and second trumpet, and

starts on the note that the first statement ends on. The third statement then uses two bassoons, and two trombones, and starts on the note that the second statement ends on. This cascading effect utilizes all twelve notes of the chromatic scale, begins and ends on the same note (B $\flat$ ), and creates a final sonority that outlines the augmented triad. The augmented triad was used a great deal throughout the second movement, and later influences some of the material used during the setting of the second stanza in this movement. Two more statements of the theme by the bassoons and trombones, followed by a measure of very low notes in the cellos, double basses, bass trombone, and tuba, that again focus on the use of semi-tones, close out the first part of the introduction. These instruments settle on an open fifth dyad consisting of the notes F and C. A reduction of measure three, which highlights the three consecutive statements of the theme, is provided in example 5-14.

**Example 5-14 - Smith, *Requiem Mass*, “Sanctus,” measure 3.**

The musical score for Example 5-14 is presented in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 7/4. The key signature has one flat (B-flat). The score shows three consecutive statements of a chromatic theme. The first statement begins with a forte (*f*) dynamic and ends with a mezzo-piano (*mp*) dynamic. The second statement begins with a forte (*f*) dynamic and ends with a mezzo-piano (*mp*) dynamic. The third statement begins with a forte (*f*) dynamic and ends with a mezzo-piano (*mp*) dynamic. The notes are chromatic, starting on B-flat and ending on B-flat.

The second part of the introduction uses only the string section and draws on the semitone material used by the cellos and double basses during the first part of the introduction. Imitative

counterpoint is most prevalent during this section as, starting in measure eleven, the first and second violins play a pair of notes and the violas and cellos respond, two beats later, with the same notes one octave lower. This imitation is shortened to one beat, and modified further towards the end of the introduction. In measure twenty, the first violins play an altered version of the main theme, starting on D (like the second statement in measure three). This statement is a rhythmic augmentation which uses eighth notes instead of sixteenth notes. This statement also starts on an off-beat and has an added A $\sharp$ , which adds colour to this phrase. The strings settle on a G major-seventh chord (with an added E) in measure twenty-one and sustain this chord through most of measure twenty-two as the first line of text is presented.

The sopranos and altos make three statements of the word “sanctus” using a rhythmically augmented version of the main theme, starting on D. They split the theme, with the sopranos singing the first and second note, the altos singing the third and fourth note, and then both voices singing the fifth note. This creates a similar echo texture, as seen earlier in this movement and in the previous movement. The tenors and basses join the sopranos and altos on the third “sanctus,” using the same version of the theme, but starting on G $\flat$ . This is enharmonically equivalent to the F $\sharp$  that the sopranos and altos end on. The tenors and basses end on a B $\flat$  which forms an augmented fifth with the sopranos and altos. This augmented fifth, spelled enharmonically as a minor sixth, is used throughout the setting of the second line of text. The tenors and basses sing in unison starting on an A, and the sopranos and altos sing in unison starting on an F. Parallel motion persists throughout the presentation of the second line of text over the next four measures.

The strings return in measure twenty-eight, overlapping with the last two syllables of text,

and play a slightly altered version of the material found in the four measures preceding the initial entrance of the vocalists. This acts as an interruption, and as the strings once again settle on a G major-seventh chord (with an added E), the vocalists return and sing the third line of text in a fashion similar to that which was used to set the first line of text. Now, however, all four voices are used more immediately and present the text using two complete four-voice echos. The fourth line of text is then sung using the same parallel minor sixths that were used to set the second line of text, but with a slightly altered rhythm in order to accommodate the different text. The material that was used during the string interruption is now transposed up an octave and used as a transition, played by the woodwind section. This transition is extended by the inclusion of three successive statements of the altered version of the main theme that starts on an off-beat and has an added note. Two flutes play the first statement in measure forty-one, starting on D; two oboes follow in measure forty-two, starting on G $\flat$ ; and two bassoons follow in measure forty-three, starting on B $\flat$ . A slight *accelerando* in measure forty-four increases the tempo to quarter note equals seventy-two beats per minute, and the time signature changes to 5/4 for the start of the second stanza.

The melodic material used to present the first line of the second stanza further develops the descending perfect fourth theme, while also emphasizing the augmented triad. This text is presented over twelve measures, between measures forty-five and fifty-six, using imitation. The initial eight measures of this section strictly adhere to this imitation, with each new statement happening at the start of each consecutive measure. These eight measures utilize two melodic phrases, with variations. The first phrase is a further augmentation of the main theme, which uses both eighth notes and quarter notes; also, the first descending perfect fourth has been

inverted to create an ascending perfect fifth. Meanwhile, the second phrase uses a chromatic neighbour-note followed by a descending augmented triad arpeggio. Each entrance by the chorus begins a minor sixth below the previous statement: the sopranos begin on B $\flat$ , followed by the altos on D, the tenors on G $\flat$ , and the basses on B $\flat$ ; and these entrances further outline the augmented triad. The variations of these phrases simply rely on the use of additional inversions. The final four measures of this section see the return of the 4/4 time signature, and only utilize material that outlines the augmented triad. Throughout this section the woodwinds have gradually entered, doubling the vocal parts for added support. Over the last four measures the strings also gradually enter, and both an orchestrated and written crescendo lead to a climax at the end of measure fifty-six.

After a paused rest in measure fifty-seven, and the return of the original tempo marking of quarter note equals fifty beats per minute in measure fifty-eight, the chorus sings, *a capella*, a single homorhythmic statement of the word “benedictus,” over two measures. The material used for this is the same augmented triad that the previous section ended on. The chorus moves from a closed voicing that spans one octave to an open voicing that spans two octaves. The *a capella*, homorhythmic texture remains for the statement of the final line of text over the next four measures, which utilizes both augmented and diminished triads. The strings overlap with an echo of the final cadence sung by the chorus, and sustain into measure sixty-four. The 5/4 time signature returns and the woodwinds and brass essentially repeat the material from the first three measures of this movement, now with an added piccolo. The strings and the left hand of the piano are added in measure sixty-six, which repeats the three statements of the main theme from measure three. A crescendo into measure sixty-seven, to *fortissimo*, brings with it a series of four

accented chords, played over the final three measures. The upper voices of these chords outline an A $\flat$  major-ninth, sharp-eleventh chord, and the lower woodwinds and brass play a descending augmented triad arpeggio. Meanwhile, the cellos, double basses, and the left hand of the piano sustain a low D. These final three measures represent the most climactic moment in this movement, which is in stark contrast to the three previous movements, all of which have ended very quietly.

The “Sanctus” is unified by emphasizing and developing the descending perfect fourth theme, as well as material that outlines the augmented triad, throughout the movement. The main theme acts as a complement to the main theme from the “Offertory” movement, which emphasized ascending perfect fourths; and the use of the augmented triad sonority as a basis for elaboration is a technique that was used during the “Sequence” movement. In this sense the “Sanctus,” which is the middle movement of this composition, assists greatly in tying the entire piece together. The main textural and timbral variations that are employed in this movement include a long section during the introduction that uses only the strings, several *a capella* sections that use both homorhythmic and imitative or echo textures, and the extremely dense chords in the final measures.

### ***Requiem Mass, “V. Agnus Dei”***

The fifth movement spans a total of just forty-nine measures and has a performance duration of approximately four-and-a-half minutes. This is the shortest movement of the piece, and the simplicity of the text, which consists of only three, virtually identical lines (the final two words of the third line being the only alteration), promotes an appropriately simple four-part

form. The movement begins with a brief, six measure orchestral introduction, continues with a fourteen measure section that sets the first line of text, then another fourteen measure section that sets the second line of text, and finally, a fifteen measure section that sets the third line of text. Each of the text-setting sections contain four or five measures of orchestral material that provide space before the next line of text is sung, and in the case of the last line, the orchestral material acts as a brief ending. This movement is the first to use a consistent tempo marking throughout, which is quarter note equals forty-six beats per minute. This movement also uses a 4/4 time signature throughout, except for a single measure of 2/4-time in measure six, which simply adds some additional space between the orchestral introduction and the first line of text.

The first line of text is sung, *a capella*, using two-part imitative counterpoint, by the sopranos and tenors, between measures seven and eleven. This line is then repeated exactly, using the same setting, by the altos and basses, between measures eleven and fifteen. The altos and basses are accompanied by the cellos who add a third part to the counterpoint. Five measures of orchestral material, played by the string section, then leads to the second line of text, which exactly repeats the setting of the first line. The sopranos and tenors sing the line first, between measures twenty-one and twenty-five, and are followed by the altos and basses, between measures twenty-five and twenty-nine. The only difference between the setting of the first and second lines is the use of additional accompaniment in the string section, which, by the end of the setting of the second line has grown to create a five-part counterpoint. The same five measures of orchestral material, now played by the woodwind section, leads to the setting of the third line of text. The sopranos and tenors sing the third line between measures thirty-five and thirty-nine, and then all four voices repeat the third line between measures thirty-nine and forty-three. For

this repetition of the third line, the sopranos and altos are in unison, as are the tenors and basses. The accompaniment throughout the setting of the third line is the same five-part material that was used in the previous section. Measures forty-four and forty-five contain an additional statement of the words “dona nobis pacem,” which is sung in unison (across two octaves), by all four voices. The accompaniment in these two measures is simplified and contains only two parts. This is followed by four measures of orchestral material which concludes the movement. Example 5-15 provides a structural analysis of this movement as described above.

**Example 5-15 - Smith, *Requiem Mass*, “Agnus Dei,” structural analysis.**

	Orchestral Introduction	First Line	Second Line	Third Line
Measures:	1–6	7–20	21–34	35–49

The orchestral introduction employs all of the instruments except the percussion section, and contains a set of six chords. Each of these chords is made up of both an augmented triad and a minor triad with an added major seventh, above a series of root notes. This combination of two prominent sonorities from previous movements assists in further unifying the composition, while also providing a dense, homorhythmic texture that complements the lighter, contrapuntal textures used later in the movement. The use of these chords is similar to the use of the accented chords found at the conclusion of the “Sanctus” movement, and helps tie these two movements together. The chord progression is built on the root notes G, G, B, A, G, and E, which suggests a tonal centre of E minor; and indeed, the rest of the movement is clearly centred around E minor. Each of the six chords is preceded by two thirty-second notes in the lower strings, tuba, trombones,



and contrabassoon, which act as a pick-up to each chord. This is the first appearance of thirty-second notes in this composition, and the soprano and alto parts continue to make use of this thirty-second note pick-up idea throughout the text-setting sections.

Example 5-16 displays the initial statement of the first line of text, made by the sopranos and tenors, between measures seven and eleven.

**Example 5-16 - Smith, *Requiem Mass*, “Agnus Dei,” measures 7–11.**

The musical score for Example 5-16 consists of two staves, Soprano (S.) and Tenor (T.), in 4/4 time. Both parts are marked *mf*. The Soprano part begins with a thirty-second note pick-up, followed by a series of notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The Tenor part begins with a quarter rest, followed by notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. Both parts conclude with a thirty-second note pick-up. The lyrics are: "Ag-nus De - i, qui tol - lis pec-ca-ta mun - di, do-na e - is re - qui-em,".

The soprano line emphasizes the aforementioned thirty-second note figure, while the tenor line relies more on eighth notes and quarter notes. This difference in rhythm helps create separation between these parts. Both parts move from the tonic (E), up to the dominant (B), before returning to the tonic using the same step-wise motion that characterizes the chord progression from the introduction (B, A, G, and E). The final tonic is preceded in both voices by two thirty-second notes, an F# and an F $\flat$ , that, together with the preceding note (G) and the following tonic outline the same four-note descending chromatic line that was highlighted in both the “Introit” and “Sequence” movements. Another interesting feature, created by the off-set nature of these two lines, is the four-and-a-half measure length of this phrase. The next statement, made by the altos and basses, starts directly after the completion of the statement by the sopranos and tenors,

on beat three of measure eleven. This odd length of phrase is unexpected and shifts the natural emphases formed by the bar lines.

The five measures of instrumental material that separate the setting of the first and second lines of text employ the full string section and includes both a tonic pedal in the cellos and double basses, and a rising melodic line in the violins and violas. The rising melodic line begins on the tonic and outlines a series of rising perfect fifths that includes the dominant (B) and continues upwards through F# and C#. The melodic line is played in unison by the violins and violas (an octave lower), while the second violins provide some harmonization, a third below, over the final two measures. The strings settle on a tonic chord in measure twenty which sets up the return of the chorus.

As mentioned above, the second line of text is set using the exact same material as the first line of text. The main difference in this section is the gradual addition of the full string section. The cellos and double basses provide simple accompaniment that outlines a basic progression, while the violas double the bottom vocal part and the second violins double the top vocal part. The first violins enter during the second statement of the second line and add a slow-moving counterpoint above all the other parts. The same five measures of instrumental material that separated the first and second lines of text are repeated after the second line of text, but now this material is played by the woodwinds. The English horn and the bassoons play the tonic pedal, and the flutes, oboes, and clarinets play the rising melodic line.

The entire string section returns, along with the sopranos and tenors, in measures thirty-four and thirty-five, and provides the same five-part accompaniment as before. This accompaniment remains the same for the second statement of the third line of text as well, but

reduces to simple two-part accompaniment for the repeated statement of “dona nobis pacem.”

The final four measures of this movement employ the entire string section, along with the English horn and two clarinets. The violins and woodwinds play a rising line that arpeggiates the opening sonority, which combines an augmented triad and a minor triad with an added major seventh, built on G. Meanwhile, the lower strings play the opening figure (i.e., two thirty-second notes preceding a half note). The lower strings play this figure, which leads to a G on each downbeat, in each of the first three measures of this four measure section. As the violins and woodwinds make their way back down from the top of the arpeggio, all the active instruments join together to play the thirty-second note pickup and final tonic note, across four octaves.

The “Agnus Dei” is unified, most obviously, through repetition. The same material is used to set each of the three lines of text, the two orchestral interludes use the same material, and the introduction and ending both emphasize the same sonority. Furthermore, the thirty-second note pickup figure is used throughout the vocal sections and during the introduction and ending. More importantly, this movement helps unify the entire composition by emphasizing sonorities that have been used in previous movements, outlining the familiar four-note descending chromatic line, and employing similar chords during the introduction as those found at the conclusion of the “Sanctus” movement. The “Agnus Dei” continues to explore the same textural and timbral variations that have been used in previous movements, including dense, homorhythmic textures during the introduction, an *a capella* section, and more complex contrapuntal textures.

***Requiem Mass, “VI. Libera Me”***

The sixth movement spans a total of 146 measures and has a performance duration of approximately ten minutes. The form of this movement is considerably more complex than the two previous movements. This is largely attributable to an increase in the amount of text that is set in this movement compared to the two previous movements. The text consists of eight lines, and the second and fifth lines, as well as the third and seventh lines, are identical. This repetition is reflected in the material used to set these lines, to some extent, and will be outlined below.

The movement begins with a long, twenty-five measure, orchestral introduction, which has a tempo marking of quarter note equals fifty-eight beats per minute, and a time signature of 4/4. The introduction uses the string section along with occasional support and punctuation from muted lower brass and the left hand of the piano. The first three lines of text are presented over the next seventeen measures, with the tenors and basses singing the first line, the altos singing the second line, and the sopranos singing the third line. All four voices then repeat the final words of the third line together, which ties into the first orchestral interlude, occurring between measures forty-three and sixty-three. The first part of the interlude employs a slower tempo marking of quarter note equals forty-six beats per minute and introduces some new material, while the second part of the interlude returns to the original tempo and utilizes some of the material from the introduction. The fourth and fifth lines of the text are presented between measures sixty-four and seventy-three, and are set using the same material as the first two lines of text. The tenors and basses sing the fourth line and the altos sing the fifth line.

An *accelerando* in measure seventy-three leads to an increase in tempo at measure seventy-four, to quarter note equals eighty beats per minute. The sixth line of text is sung using

all four voices in a complex contrapuntal fashion over the next twenty measures. The string section supports the vocalists throughout this section by doubling the vocal parts. At measure ninety-four the orchestra provides a seven measure interruption which uses the melodic material from the previous section. Another *accelerando* in measure 100 leads to a tempo marking of quarter note equals ninety-six beats per minute in measure 101. At this point the sixth line of text is sung again, using the same complex contrapuntal style, over the next twenty measures. The woodwinds and brass are also used to double the vocal parts, along with the strings, throughout this section, which creates a more dense texture.

An abrupt tempo change, to quarter note equals sixty-six beats per minute, occurs at measure 121. At this point, almost all of the orchestra is being used, and is asked to play as loudly as possible. This represents the climax of this movement. The next four measures provide another interruption, and over the course of the last two measures of this interruption both a *molto ritardando* and a decrescendo are applied. This leads to the return of the very slow tempo marking of quarter note equals forty-six beats per minute at measure 125. At this point the chorus returns and sings the seventh line of text. The sopranos and altos sing the line first and are joined by the tenors and basses, as all four voices repeat the final words of the seventh line together. This ties into another orchestral interruption, which occurs between measures 132 and 136. This interruption uses material that was introduced during the orchestral interlude at measure forty-three. A reduction in forces to just the lower strings, along with a slight tempo decrease, to quarter note equals forty beats per minute, sets up the presentation of the final line of text at measure 137. The first five words of the last line are sung in a call and response fashion with the sopranos and altos singing in unison, followed by the tenors and basses, also singing in

unison. This exchange is repeated and then all four voices join together to sing the remainder of the line. The final word, “eis,” is sung two additional times as both a *ritardando* and a decrescendo are applied, and a paused rest completes the movement. A structural analysis of this movement is presented in example 5-17.

**Example 5-17 - Smith, *Requiem Mass*, “Libera Me,” structural analysis.**

	Orchestral Introduction	Lines 1–3	Orchestral Interlude	Lines 4–5	Line 6	Orchestral Interruption
Measures:	1–25	26–42	43–63	64–73	74–93	94–100
	Line 6	Orchestral Interruption	Line 7	Orchestral Interruption	Line 8	
	101–120	121–124	125–131	132–136	137–146	

Example 5-18, found on the following page, outlines the tempo marking changes found in the “Libera Me” movement, with corresponding measure numbers. There are eight tempo markings, and therefore seven changes of tempo. The tempo markings in this movement follow a pattern similar to that found in both the first and second movements: the movement starts slowly and gradually increases in tempo; as the tempo reaches its apex the movement achieves or works towards a climax; and following the climax the tempo decreases. Interestingly, this movement ends with the same very slow tempo that is used during the final section of the “Sequence” movement.

**Example 5-18 - Smith, *Requiem Mass*, “Libera Me,” tempo marking changes.**

Tempo:	58	46	58	80	96	66	46	40
(♩ = )								
Measure:	1	43	51	74	101	121	125	137

The orchestral introduction begins with the double basses, muted tuba, and muted bass trombone all playing a low F. They are joined in the second measure by the two tenor trombones, also muted, and the cellos, playing pizzicato, on the notes F and C. This presents another instance of the open fifth dyad that has appeared at several important points in this composition. The cellos switch to playing arco on beat three of measure two, and the trombones and tuba fade out. The violas enter in measure three and play melodic material that outlines an F minor-seventh chord with an added B $\flat$ /C $\flat$ . The inclusion of B $\flat$ /C $\flat$  forms a dissonance against the C $\natural$  in the cellos, by creating a major seventh interval. The trombones and tuba return in measures eight and nine with the same notes from measures one and two. The cellos repeat their pizzicato notes in measure nine and once again return to playing arco, two beats later. The violas return in measure ten to play a rhythmic diminution of the opening melodic phrase. The bass note shifts down to an E, changing the sonority to an E major-seventh chord, which is then further outlined by the violins. However, the C $\natural$  remains and continues to form a dissonance with the B above it.

The entire string section builds to a climax between measures fifteen and seventeen, and they are joined by the left hand of the piano, which reinforces the double bass notes. The harmony changes over these three measures from a root position C $\sharp$  minor-seventh chord, to a

second inversion E major chord, to a root position C augmented chord with an added major seventh, back to a root position C# minor-seventh chord. The upper three voices (E, G#, and B) are maintained throughout this progression. The final seven measures of the introduction continue to feature the strings, and after they climb back up to an F minor-seventh chord in measure twenty, the first violins play an altered version of the melodic phrase initially played by the violas. The strings move lower in their registers, and a *ritardando* and decrescendo are both applied. In measure twenty-four a fermata is placed on the final notes of the strings which are tied over. The tempo returns in measure twenty-five and the introduction comes to a close with one final occurrence of the cello and trombone material from measure two.

As the tenors begin to sing the first line of text, all the instruments except the cellos and double basses drop out. The double basses hold a low F while the cellos are divided and hold a low F and a C, a perfect fifth above, which again outlines an open fifth dyad. The series of descending intervals found in the first violin part between measures twenty and twenty-three are used as a basis for the melodic phrases of each new vocal entry during the setting of the first three lines of text. For example, the tenors begin by singing the first three words using a melodic phrase that highlights a descending minor seventh between the notes E $\flat$  and F, further decorated with some minor seconds. This phrase can be seen as an embellishment of the same interval, found in the first violins in measure twenty. Similarly, the basses sing the next three words using a phrase that highlights a descending major seventh between the notes B and C. This interval is found in measure twenty-one of the first violin part. The tenors and basses then join together and sing the remaining four words of the first line using a series of parallel perfect fourths. These perfect fourths act as a complement to the intervals that were used to set the first six words of



this line (i.e., sevenths and seconds). Furthermore, the perfect fourth is emphasized at important moments later in this movement (and it was also emphasized throughout the third and fourth movements).

As the first line ends the cellos contract to a perfect fourth between G and C, and the double basses descend chromatically to E $\flat$ . At this point the altos sing the second line of text using a phrase that highlights a descending major sixth between the notes A $\flat$  and C $\flat$ . This interval is found in measure twenty-two of the first violin part (spelled enharmonically as a diminished seventh between A $\flat$  and B). The cellos and double basses move again at the completion of the second line of text, the cellos up by a semitone to A $\flat$  and D $\flat$ , the double basses down chromatically to D $\flat$ , again outlining an open fifth dyad. The sopranos then sing the third line of text using a phrase that outlines a descending major sixth between the notes F and A $\flat$ . This interval corresponds to measure twenty-three of the first violin part. To further clarify the above, example 5-19 displays the first violin part from measures twenty to twenty-three, along with the corresponding entrances by each of the vocal sections, from measures twenty-six, twenty-eight, thirty-two, and thirty-six. The outlined intervals have been bracketed and labeled.

**Example 5-19 - Smith, *Requiem Mass*, “Libera Me,” measures 20–23.**

The image shows a musical score for Example 5-19. At the top is the first violin part (Vln. I) in 4/4 time with a key signature of one sharp (F#). The melody consists of several measures with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Brackets and labels identify intervals: a minor seventh (m7) between G4 and F#4, a major seventh (M7) between G4 and E4, a diminished seventh (dim7) between G4 and F#4, and a major sixth (M6) between G4 and E4. Below the violin part are four vocal staves: Tenor (T.), Bass (B.), Alto (A.), and Soprano (S.). Each vocal staff shows an entrance with a bracketed interval: m7 for Tenor, M7 for Bass, M6 for Alto, and M6 for Soprano. The lyrics are: T. Li-be-ra me, B. de mor-te ae-, A. Quan-do, S. Dum ven - e-ris.

After the sopranos complete the third line of text, the cellos and double basses play a series of ascending chromatic parallel perfect fifths and octaves. This leads to the repetition of the text “saeculum per ignem” by all four voices. The lower strings support the vocalists here, but drop out on the final chord, and the vocalists are left *a capella* in the second half of measure forty-two, holding a G major triad. This chord is paused and tied over into the first measure of the orchestral interlude.

The strings and brass gradually enter in measure forty-three, playing the same G major chord that the chorus is holding over, and a crescendo leads to a *fortissimo* on the downbeat of measure forty-four, as the orchestra shifts down to a C# minor triad. The woodwinds enter and arpeggiate a C# minor chord with an added major seventh (spelled as a C#) over the next two measures. There is a decrescendo into measure forty-six and over the next nine measures there is a series of seven melodic phrases that outline the interval of a major seventh (and its compound inversion, the minor ninth), each one starting a perfect fourth lower than the previous one. The first appearance of solo stringed instruments introduces a new timbre in this section, as flute, oboe, and solo first violin play the first phrase, followed by flute, oboe, and solo second violin on the second phrase; English horn, clarinet, and solo first violin play the third phrase; and English horn, clarinet, solo viola, and pizzicato cellos play the fourth phrase. The fourth phrase is rhythmically augmented, and this is accentuated by the addition of a *molto ritardando*. In measure fifty-one, the original tempo returns and the lower brass, cellos, and double basses repeat their material from measure nine. This is followed by the remaining three melodic phrases, which are played pizzicato, using rhythmic diminution, by each of the lower strings in succession. The violas play the fifth phrase, the cellos play the sixth phrase, and the double

basses play the seventh phrase. The remaining measures of the orchestral interlude present rhythmically altered material from the introduction. Measures fifty-five and fifty-six contain a diminution of the material found between measures eleven and fourteen, and measures fifty-seven through sixty-three contain an abbreviated version of the material from measures fifteen through twenty-four.

The fourth and fifth lines of text are presented using the same material that was used to present the first and second lines of text. The tenors begin by singing the first six words of the fourth line using a more embellished form of the melodic phrase that highlights a descending minor seventh between the notes E $\flat$  and F. The basses then sing the next three words using a slightly altered form of the phrase that highlights a descending major seventh between the notes B and C. The tenors and basses then join together and sing the remaining three words of the fourth line using the same parallel perfect fourths that were used at the end of the first line, but with a slightly different rhythm. The altos follow this by singing the fifth line of text, which is identical to the second line of text, using the same phrase that was used to set the second line, which highlights a descending major sixth between the notes A $\flat$  and C $\flat$ . The accompaniment found in the cellos and double basses throughout this section is the same as that found during the setting of the first and second lines of text. The rest of the string section enters as the altos are completing their phrase, and the violins play an altered version of the phrase found in the viola part in measure fifty-five, which leads into the next section.

The sixth line of text is presented using complex imitation between all four voices. The overlapping counterpoint creates a dense texture, so the string section simply doubles the vocal parts throughout this setting. There are two main phrases used to set the sixth line of text. The

first occurrence of each, which appear in the soprano part between measures seventy-four and seventy-seven, and seventy-nine and eighty-one, are displayed in example 5-20. All of the vocal material used in this section is based on these two phrases. Minor alterations, such as the transposition of part of a phrase up by an octave, or rhythmic alterations that accommodate the text, notwithstanding.

**Example 5-20 - Smith, *Requiem Mass*, “Libera Me,” measures 74–77, and 79–81.**

S. *mf* *pp*  
 Di-es il - la, \_\_\_ di-es i - rae, \_\_\_  
*mf* *pp*  
 ca-la-mi-ta-tis et mi-se-ri - ae, \_\_\_

These two phrases contain a number of interesting features. First, the initial phrase is very similar to the second half of the main theme from the “Sequence” movement. This similarity can be seen most easily by comparing this phrase to measures fifteen through seventeen of the tenor part in the “Sequence” movement. This phrase spans a minor sixth, opposed to the perfect fifth of the phrase from the “Sequence,” and the rhythms are slightly different. However, the overall contour is the same, and the same chromatic neighbour-note figures are used in both phrases. Second, the most prominent notes in the initial phrase are D $\flat$ , A, and F, which outline an augmented triad. This sonority has been found in a number of places throughout this composition, and it is used again here as a way to further unify the piece. Finally, the second phrase spans a perfect fourth, which is an interval that has been emphasized during several other movements, and which will continue to be important throughout this movement.

Each statement of the first phrase is followed in the same voice by a statement of the second phrase, and the starting note of the second phrase is always a major third above (or minor sixth below) the starting note of the first phrase. This is easily seen between the two phrases in example 5-20; the first phrase begins on D $\flat$ , and the second phrase begins a major third higher, on F. The perfect fourth is further emphasized throughout this section as each successive vocal statement of the first phrase occurs either a perfect fourth below or a perfect fourth above the previous statement. Of course some of these perfect fourths appear as compound intervals (i.e., perfect elevenths, etc.), or as inversions (i.e., perfect fifths) in order to accommodate the different vocal ranges. For example, after the initial statement by the sopranos starting on D $\flat$ , the basses follow with a statement starting on A $\flat$ . This is followed by the altos starting on E $\flat$ , and then the tenors starting on B $\flat$ . This order of starting pitches is then reversed for the second statements in each voice; the sopranos start on B $\flat$ , followed by the basses on E $\flat$ , the altos on A $\flat$ , and the tenors on D $\flat$ . This section comes to a close in measure ninety-three as the vocalists and strings shift up to a chord that contains a series of stacked perfect fourths, further emphasizing this interval.

The strings crescendo to *fortissimo* in measure ninety-four and together play all four statements of the initial phrase from the previous section, harmonically. That is, the first violins play the soprano phrase which starts on D $\flat$ , the second violins play the bass phrase which starts on A $\flat$ , the violas play the alto phrase which starts on E $\flat$ , and the cellos and double basses play the tenor phrase which starts on B $\flat$  (all transposed to appropriate octaves). This creates a long series of parallel perfect fourths, which is an idea that continues later. After another crescendo, and the entrance of the bassoons, trombones, tuba, timpani, and tam-tam, in measure ninety-six

(who together with the strings play another chord made up of stacked perfect fourths), the upper woodwinds and trumpets play a similarly harmonized version of the second phrase, between measures ninety-seven and ninety-nine. The flutes start on F, the oboes on C, the first clarinet and first trumpet on G, and the second clarinet, second trumpet, and English horn on D. Measure 100, similar to measure seventy-three, leads into the next section.

At this point the sixth line of text is sung again, using exactly the same material from the previous vocal section, but with a different order of starting pitches for each phrase. The sopranos start on E $\flat$ , followed by the basses on B $\flat$ , the altos on D $\flat$ , and the tenors on A $\flat$ . The second statements are again in reverse order; the sopranos start on A $\flat$ , followed by the basses on D $\flat$ , the altos on B $\flat$ , and the tenors on E $\flat$ . This different order disrupts the perfect fourth sequence and creates more dissonance between the vocal parts. And this dissonance, along with the addition of the woodwinds and brass, who, with the strings, double the vocal parts, creates a more dense texture compared to the previous setting of the sixth line. This section comes to a close in measure 120 as the orchestra and vocalists shift to a chord that contains a series of stacked perfect fourths, similar to the voicing found in measure ninety-three, but now with added octaves above the top note, C, and below the bottom note, A.

The orchestra crescendos, playing as loud as possible, as the tempo changes to quarter note equals sixty-six beats per minute in measure 121, for a brief interruption. At this point the entire orchestra plays an abbreviated version of the material found in the strings between measures ninety-four and ninety-five, which emphasizes parallel perfect fourths. This passage represents the climax of this movement, and is reinforced with additional octaves, both above and below. The orchestra settles on a chord, still containing stacked perfect fourths, and

decrescendos, as a *molto ritardando* is applied. A number of instruments drop out in the final measure of this interruption, including all the brass, the English horn, and the contrabassoon. This orchestrated decrescendo is accompanied by two half notes in the tubular bells, on the note F. This is the first time the tubular bells have been used since the “Sequence” movement. The remaining woodwinds and strings are held over and the downbeat of the next measure is paused.

The seventh line, which is the same as the third line, is presented by the sopranos and altos, using the same melodic material that was used to present the third line. The orchestral accompaniment over these measures continues to emphasize sonorities that are made up of stacked perfect fourths in the strings, clarinets, and bassoons, while a single flute and oboe double the vocal parts. The tenors and basses join the sopranos and altos in measure 129 and all four voices repeat the words “saeculum per ignem,” using similar material to that which was used in measures forty-one through forty-three. The cadence settles on a G major triad in measure 131, and another short orchestral interruption occurs over the next five measures. The first three measures of this interruption are exactly the same as measures forty-three through forty-five. The strings and brass gradually enter in measure 132, playing the same G major chord that the chorus is holding over, and a crescendo leads to a *fortissimo* on the downbeat of measure 133, as the orchestra shifts down to a C# minor triad. The woodwinds enter and arpeggiate a C# minor chord with an added major seventh (spelled as a C ♯<sup>7</sup>) over the next two measures. The final two measures of this interruption contain both orchestrated and written decrescendos as the C# minor harmony continues. Two half notes in the tubular bells, on the note C#, adds final punctuation as all but the lower strings drop out for the final section of this movement.

The presentation of the eighth line of text is very simple, especially compared to the two

settings of line six. The texture over the final ten measures is completely homorhythmic. The first five words are sung in a call and response fashion with the sopranos and altos singing in unison, followed by the tenors and basses, also singing in unison. This exchange is repeated and then all four voices sing the remainder of the line together. The first five-and-a-half measures of this section continue to imply C# minor harmony, while the final measures shift to a key centre of F. This is the same key centre that was emphasized at the beginning of this movement. The final word, "eis," is sung two additional times as the sopranos and tenors descend chromatically from B $\flat$  to F, and the altos and basses remain static on the notes F and C. All four voices join together in the final measure on a simple dyad consisting of the notes F and C. The use of a simple dyad was also seen at the conclusion of the "Sequence" movement.

The "Libera Me" is unified by the use of a number of techniques. Like all of the previous movements, this movement relies on a certain amount of repetition. This occurs most obviously when the text is repeated; for example, the material used to set the second and fifth lines of text is the same, as is the material used to set the third and seventh lines. The development of melodic material, as outlined in example 5-19, is another important technique which helps unify this movement. As is the repetition of melodic and harmonic material during the two contrapuntal settings of the sixth line. The constant use, both melodically and harmonically, of perfect fourths throughout this movement, and the use of the F key centre during the introduction and conclusion, further unify this movement. The "Libera Me" helps connect the entire composition by reusing ideas from previous movements. For example, the melodic material used to set the sixth line is similar to the second half of the main theme from the "Sequence" (this material also outlines an augmented triad, which has been an important sonority throughout this



piece); the emphasis on perfect fourths is reminiscent of some of the melodic material used in the third and fourth movements; and the ending uses the same open fifth dyad employed at the end of the “Sequence.” The use of solo stringed instruments for the first time, and the combination of pizzicato cellos with muted trombones, are two new timbres that are introduced in this movement. Also, the tubular bells are employed for the first time since the second movement. The “Libera Me” continues to explore some of the same textures that have been outlined in previous movements, including the use of a solo melodic line against static accompaniment, both simple, and dense, homorhythmic passages, and complex imitative counterpoint.

### ***Requiem Mass, “VII. In Paradisum”***

The seventh, and final, movement of this composition spans a total of ninety-six measures and has a performance duration of approximately eight minutes. The text consists of seven lines; the first three lines form a sentence, and the fourth and fifth lines combine to form another sentence. This division influences the form of this movement, and will be demonstrated below. The overall form is similar in its complexity to the previous movement.

The movement begins with a substantial, sixteen measure, orchestral introduction, which begins with a tempo marking of quarter note equals fifty-six beats per minute, and a time signature of 4/4. The introduction uses pizzicato double basses alone for the first two measures; they are joined by pizzicato cellos for the next four measures; and then the violas, a single horn, and a single bassoon play a long melodic line, in unison, that consists of two phrases. This melodic material provides the basis for the material used to set the first sentence of text. The sopranos present the first sentence in three phrases (one phrase for each line of text), with the

altos providing echos at the end of each phrase. At measure thirty-one, the orchestra interjects with a short, six measure interruption. This is followed by the presentation of the second sentence between measures thirty-seven and fifty. The tenors and basses present most of this sentence, using new melodic material, but are joined in measure fifty by the sopranos and altos.

A paused rest at the end of measure fifty leads to a decrease in tempo to quarter note equals forty-six beats per minute at measure fifty-one. The next twenty-five measures represent the most substantial section of this movement, which is an orchestral interlude. This interlude can be divided into two parts. The first part develops the melodic material that was emphasized at the end of the previous section, while the second part recapitulates the melodic material from the introduction. The recapitulation begins with the pickup to measure sixty-five, and is accompanied by a return of the original tempo marking of quarter note equals fifty-six beats per minute. The orchestration is thicker in this section, compared to the introduction, and some of the additional instruments provide layers of new material.

The sixth and seventh lines of text are presented by all four voices using the melodic material from the settings of both the first and second sentences, simultaneously. The sopranos and altos are in unison here, as are the tenors and basses. The orchestration builds over this section, but the dynamics never move above *mezzo forte*. The vocalists drop out at measure eighty-six, and a brief, four measure orchestral interruption precedes the final section. A *molto ritardando* is applied to the final two measures of this interruption, and a paused rest on the final beat of measure eighty-nine sets up a tempo decrease to quarter note equals forty beats per minute in measure ninety. All four voices present the final line of text, *a capella*, over the last seven measures, which includes two statements of the word “amen” over the final three

measures. Example 5-21 provides a structural analysis of this movement as described above.

**Example 5-21 - Smith, *Requiem Mass*, “In Paradisum,” structural analysis.**

	Orchestral Introduction	First Sentence	Orchestral Interruption	Second Sentence	Orchestral Interlude and Recap	Lines 6 & 7	Orchestral Interruption	Line 7
Measures:	1–16	17–30	31–36	37–50	51–75	76–85	86–89	90–96

The movement begins with the double basses playing a set of four half notes, pizzicato. This set of notes includes C, B $\flat$ , C $\sharp$ , and B $\natural$ . The cellos join the double basses in measure three, also playing pizzicato half notes, but on beats two and four, which act as echos to the double bass notes on beats one and three. The cellos are divided and play both a perfect fifth and octave above the bass notes, which creates the familiar open fifth dyad. This material forms an ostinato that persists throughout the entire movement, except during the first part of the orchestral interlude, and the *a capella* ending. This ostinato indicates a tonal centre of C.

Measure six contains a time signature change to 6/4-time, which simply adds a bit of space between the cello notes on beat four and the pickup on beat six in the violas, horn, and bassoon. There are several instances of a single bar of 6/4-time (and occasionally 7/4-time) appearing throughout this movement, always as a way to add space between the end of one phrase and the start of the next. The initial melodic phrase outlines notes that are within the key of C minor, which confirms the tonal centre indicated by the ostinato, and the end of the phrase emphasizes the tritone found between the fourth and seventh scale degrees (F and B). The second melodic phrase is slightly longer, but similar to the first, with the addition of some

descending chromatic notes that lead to another emphasized tritone, this time between the second and sixth scale degrees (D and A $\flat$ ). Together these two tritones form a diminished-seventh chord, and this chord is used as a basis for elaboration later in the movement.

The first and third lines of text are sung using the first phrase from the introduction, and the second line is sung using the second phrase from the introduction. Each of these phrases is modified slightly from the versions found during the introduction. For example, the pickup to each phrase occurs as an ascending major seventh during the introduction, but this is inverted and appears as a descending minor second in the soprano part. There are also octave transpositions at certain points along each phrase. These modifications ensure that the vocal part stays within a reasonable range for the sopranos. As mentioned above, the altos provide echos throughout this initial vocal section on the final one or two words of each line, and these echos highlight the two tritones (F–B, D–A $\flat$ ). The first two lines of text are accompanied by only the pizzicato ostinato in the cellos and double basses, while the third line includes a single clarinet and English horn doubling the vocal parts. The first and second violins also double the vocalists on the material that outlines the tritones.

The first interruption begins with a quarter note pickup to measure thirty-one played by the first violins and a single flute. The following four measures continue to outline the tritone between F and B, and employ an imitative texture as the second violins and a single oboe repeat the material played by the first violins and flute, two beats later. The final two measures of this interruption use only the cellos and double basses, who play their familiar ostinato. This leads to the presentation of the second sentence by the tenors and basses.

The melodic material used to set the second sentence is new, and outlines an E $\flat$  minor

triad. The tenors sing two measures of material, followed by two measures in the basses. The fourth line of text is completed with an exchange between the two voices, similar to the echo used between the sopranos and altos in the setting of the first sentence. This exchange utilizes a figure that contains four sixteenth notes, and highlights both an upper and lower neighbour-note. The fifth line of text is set using the same material that was used to set the fourth line, with the addition of some instruments (bassoon, English horn, second violins, and violas), who double the vocal parts. The final word of the fifth line, “requiem,” is repeated several times over the final three measures of this section, and the sopranos and altos, along with additional instruments (clarinets, flute, oboe, and first violins), join in and build to a climax in measure fifty. These measures utilize four transpositions of the sixteenth note figure, each one a minor third above the previous occurrence. This is clearly outlined between measures forty-nine and fifty, as the basses make a statement starting on D, followed by the tenors on F, the altos on G#, and the sopranos on B. The alto and soprano statements are doubled, an octave below, by the basses and tenors, respectively. After the final statement, the altos and basses slide down to an F# which forms an open fifth dyad, utilizing the notes B and F#. Together, the four sixteenth note figures outline a collection of pitches that make up an octatonic scale (more specifically, OCT<sub>2,3</sub>)<sup>1</sup>, which itself is made up of two interlocking diminished-seventh chords. The importance of the diminished-seventh chord, and the tritones that are contained within it, has been made apparent by the emphasis placed upon it in the preceding sections, and this material is further emphasized and developed during the orchestral interlude. The four sixteenth note figures from measures forty-nine and fifty are presented in example 5-22, which is found on the following page.

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<sup>1</sup> As defined by Joseph N. Straus. See *Introduction to Post-Tonal Theory*, 144.

**Example 5-22 - Smith, *Requiem Mass*, “In Paradisum,” measures 49–50.**

The musical score shows four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are "re - qui - em." The score includes dynamic markings of *f* (forte) and various rhythmic patterns, including triplets and sixteenth notes. The Soprano part begins with a rest in measure 49 and enters in measure 50 with a triplet of eighth notes. The Alto part enters in measure 49 with a triplet of eighth notes. The Tenor part enters in measure 49 with a triplet of eighth notes. The Bass part enters in measure 49 with a triplet of eighth notes.

The first nine measures of the orchestral interlude present several forms of the four statements outlined in example 5-22. The woodwinds begin by playing rhythmic diminutions that utilize thirty-second notes, while the cellos and double basses enter with rhythmic augmentations that use quarter notes. A single bassoon and three muted trumpets then present a series of inverted statements that utilize a triplet figure, while the cellos and double basses outline a diminished-seventh chord. After the cellos and double basses settle on a low D on beat two of measure sixty, the other strings, along with bassoons, clarinets, and oboes, play two measures of mostly thirty-second notes which outline the aforementioned octatonic scale. These instruments all decrescendo and play as quietly as possible in measure sixty-three, as a flute, clarinet, and oboe each play one more statement of the thirty-second note version of the figure outlined in example 5-22.

The second part of the interlude includes an exact recapitulation of the two melodic phrases from the introduction, with some additional material. The first phrase is the same, but it

is now played by the violins, a flute, and a clarinet, an octave higher than before, along with the violas in the original octave. The second phrase includes the addition of an embellishing line in the first violins, flute, oboe, and clarinet parts, while the two bassoons, and two muted trombones, enter halfway through and play material from the setting of the second sentence of text. This combination of melodic material and instrumentation results in a dense texture, and an increased amount of dissonance. There is an added measure at the end of the second phrase that contains a series of sixteenth notes which outline a descending octatonic scale.

The pickup to measure seventy-six includes the return of the chorus as they present the sixth and seventh lines of text. The sopranos and altos use the material from the setting of the first sentence, singing in unison, while the tenors and basses use the material from the setting of the second sentence, also singing in unison. The orchestration gradually thickens throughout this section as more and more instruments are added, each one doubling a vocal part. This leads to a dense texture, but this section refrains from reaching a climax, and as the seventh line of text comes to an end the vocalists and most of the instruments decrescendo.

The second interruption lasts for only four measures, but acts as a bridge between the last two vocal sections. The main purpose of this section is to present final statements of both the sixteenth note figure from example 5-22, and the tritone. There is a series of five descending sixteenth note figures played by the woodwinds and second violins between measures eighty-six and eighty-eight. This acts in contrast to the ascending pattern outlined in example 5-22. Similarly, the final two measures of this interlude contain a series of descending tritones played by flute and oboe, later joined by glockenspiel and tubular bells.

The final seven measures see a repeat of the seventh line of text, which is sung *a capella*

by all four voices. These final measures are similar to the final measures of the “Sequence” and “Libera Me” movements as they feature the chorus, they employ, almost exclusively, a homorhythmic texture, and they utilize the slowest tempo found in this piece, quarter note equals forty beats per minute. This section contains three, two measure phrases, along with a single measure at the end for the final cadence. This section also alternates measures of 4/4-time with measures of 5/4-time, and as before, the extra beats added by the 5/4 measures simply create space between each phrase. The material used over these final measures is derived from the octatonic scale that was outlined earlier, the only missing note being F#. The upper voices are a minor third apart throughout this section, until the final note, at which point they contract to a unison. The same goes for the lower voices. Each pair of voices, therefore, is always moving in parallel motion. As a complement to this, the motion between the upper voices and lower voices is predominantly contrary. There are parallel octaves in measure ninety-four, as well as at the cadence in measure ninety-six, but these are used purposely, and are simply a result of doubling. The contraction, by all four voices, to a unison (across three octaves) in the final measure takes the simplicity seen before, with the use of an open fifth dyad, to its logical next step, and the piece concludes with the utmost clarity as all four voices join together on the note C.

As in the “Offertory” movement, the “In Paradisum” movement relies on the use of a persistent ostinato throughout, as a means of unification. The use of repetition, of small elements like the tritone and the figures presented in example 5-22, as well as larger elements like the opening melodic phrases, also contributes to the unification of this movement. Furthermore, the development of both small and large elements, especially during the interlude and the final vocal sections, is another important technique used to tie this movement together. The “In Paradisum”



also ties the entire composition together by reusing sonorities and textures from previous movements. For example, the appearance of the open fifth dyad has been emphasized in several previous movements, as has the use of a homorhythmic vocal section with a tempo marking of quarter note equals forty beats per minute. The opening phrase presents a new instrument combination, using violas with a single horn and single bassoon, and the interlude presents the first appearance of muted trumpets; both introduce new textures and timbres. The “In Paradisum” continues to employ a diversity of textures, ranging from the simplicity of a solo vocal line against the cello and double bass ostinato, to the density found during the last choral-orchestral section, to the purity of the *a capella* section at the end. It is the continued use of such diverse textures and timbres that ultimately unifies this composition.

### **Summary**

The purpose of this chapter has been the presentation of thorough descriptions of each of the seven movements of the author’s own original requiem mass composition. This has been accomplished through detailed analysis of pertinent melodic, harmonic, and rhythmic elements, as well as through explanations of certain compositional methods and techniques involved in the creation of this piece. The analysis has also focused on important chromatic and contrapuntal elements, as well as textural and timbral variations that have been purposely used as a way to further cultivate the concerted style.

Compositional process and the recurrence of specific musical aspects have aided in the unification of separate movements, as well as the entire piece as a whole. The repetition of micro elements, such as specific sonorities (e.g., the open fifth dyad, stacked perfect fourths, augmented

triads, minor chords with added major sevenths, etc.) and intervals (e.g., major seconds, perfect fourths, perfect fifths, tritones, etc.), as well as the repetition of macro elements, such as certain tempo markings (e.g., quarter note equals forty beats per minute) and textures (e.g., homorhythmic *a capella*, imitative counterpoint, etc.), have both been important tools in achieving unification throughout this composition.

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## Appendix A: The Standardized Requiem Mass Text

### Introit

Requiem æternam dona eis, Domine,  
 et lux perpetua luceat eis.  
 Te decet hymnus Deus, in Sion,  
 et tibi reddetur votum in Jerusalem.  
 Exaudi orationem meam;  
 ad te omnis caro veniet.  
 Requiem æternam dona eis, Domine,  
 et lux perpetua luceat eis.

Kyrie eleison;  
 Christe eleison;  
 Kyrie eleison.

### Sequence

- (1) Dies iræ, dies illa,  
 Solvet sæclum in favilla:  
 Teste David cum Sibylla.
- (2) Quantus tremor est futurus,  
 Quando Judex est venturus,  
 Cuncta stricte discussurus.
- (3) Tuba mirum spargens sonum  
 Per sepulchra regionum,  
 Coget omnes ante thronum.
- (4) Mors stupebit et natura,  
 Cum resurget creatura,  
 Judicanti responsura.
- (5) Liber scriptus proferetur,  
 In quo totum continetur,  
 Unde mundus judicetur.
- (6) Judex ergo cum sedebit,  
 Quidquid latet, apparebit:  
 Nil inultum remanebit.

(7) Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
Cum vix justus sit securus?

(8) Rex tremendæ majestatis,  
Qui salvandos salvas gratis,  
Salva me, fons pietatis.

(9) Recordare Jesu pie,  
Quod sum causa tuæ viæ,  
Ne me perdas illa die.

(10) Quærens me sedisti lassus,  
Redemisti crucem passus,  
Tantus labor non sit cassus.

(11) Juste judex ultionis,  
Donum fac remissionis,  
Ante diem rationis.

(12) Ingemisco, tamquam reus,  
Culpa rubet vultus meus;  
Supplicanti parce Deus.

(13) Qui Mariam absolvisti,  
Et latronem exaudisti,  
Mihi quoque spem dedisti.

(14) Preces meæ non sunt dignæ,  
Sed tu, bonus, fac benigne,  
Ne perenni cremer igne.

(15) Inter oves locum præsta,  
Et ab hoedis me sequestra,  
Statuens in parte dextra.

(16) Confutatis maledictis,  
Flammis acribus addictis,  
Voca me cum benedictis.

(17) Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.

(18) Lacrimosa dies illa,  
 Qua resurget ex favilla  
 Judicandus homo reus.  
 Huic ergo parce Deus,

(19) Pie Jesu Domine,  
 Dona eis requiem. Amen.

### **Offertory**

Domine Jesu Christe, Rex gloriæ,  
 libera animas omnium fidelium defunctorum  
 de pœnis inferni et de profundo lacu.  
 Libera eas de ore leonis,  
 ne absorbeat eas tartarus,  
 ne cadant in obscurum:  
 sed signifer sanctus Michael  
 repræsentet eas in lucem sanctam:  
 quam olim Abrahæ promisisti, et semini ejus.

Hostias et preces tibi, Domine,  
 laudis offerimus,  
 tu suscipe pro animabus illis,  
 quarum hodie memoriam facimus.  
 Fac eas, Domine, de morte transire ad vitam.  
 Quam olim Abrahæ promisisti, et semini ejus.

### **Sanctus**

Sanctus, Sanctus, Sanctus,  
 Dominus Deus Sabaoth.  
 Pleni sunt coeli et terra gloria tua.  
 Hosanna in excelsis.

Benedictus qui venit in nomine Domini.  
 Hosanna in excelsis.

### **Agnus Dei**

Agnus Dei, qui tollis peccata mundi, dona eis requiem,  
 Agnus Dei, qui tollis peccata mundi, dona eis requiem,  
 Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

**Libera Me**

Libera me, Domine, de morte æterna, in die illa tremenda:  
Quando cœli movendi sunt et terra.  
Dum veneris judicare sæculum per ignem.  
Tremens factus sum ego, et timeo dum discussio venerit, atque ventura ira.  
Quando cœli movendi sunt et terra.  
Dies illa, dies iræ, calamitatis et miseriæ, dies magna et amara valde.  
Dum veneris judicare sæculum per ignem.  
Requiem æternam dona eis Domine, et lux perpetua luceat eis.

**In Paradisum**

In paradisum deducant te Angeli,  
in tuo adventu suscipiant te Martyres,  
et perducant te in civitatem sanctam Jerusalem.  
Chorus Angelorum te suscipiat,  
et cum Lazaro quondam paupere æternam habeas requiem.  
Requiem æternam dona eis, Domine; et lux perpetua luceat eis.  
Requiescant in pace. Amen.



## Appendix B: Score of the Original Requiem Mass Composition

### Instrumentation

#### VOICES

SATB Mixed Chorus

#### ORCHESTRA

2 Flutes (II doubling Piccolo)

2 Oboes

English Horn

2 Clarinets in B $\flat$  (I doubling Cl. in E $\flat$ , II doubling Bass Cl.)

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in B $\flat$

2 Trombones

Bass Trombone

Tuba

Piano

Timpani

Percussion (3 players)

Snare Drum, Large Tam-Tam, Tubular Bells, Glockenspiel, Marimba, Vibraphone  
Strings

Duration: 60 minutes

Note: this score is presented in concert pitch. Therefore, the English Horn, Clarinets, Horns, and Trumpets all appear at sounding pitch.

Requiem Mass  
I. Introit  
Text from the "Missa pro Defunctis"

Graham A. Smith

Slowly (♩ = 46)

divisi

Violin I *pp*

Violin II

Viola *pp* *mf* *divisi* *mp*

Violoncello *mf* *divisi* *p*

Double Bass *non vib.* *ppp* *p* *mf* *p*



Con moto (♩ = 60)

Fl. 1, 2 *ppp* *p* *ppp*

Ob. 1, 2 *ppp* *p* *mf* *f* *ppp*

E. H. *pp* *ppp*

Cl. 1, 2 *ppp* *p* *ppp*

Bsn. 1, 2 *mf* *f* *ppp*

T. *Con moto* (♩ = 60) *mp*

B. *mp*

Re - qui -

Vln. I *ppp* *mf* *f* *ppp*

Vln. II *divisi* *pp* *ppp*

Vla. *p* *pp* *ppp*

Vc. *ppp* *mf* *f* *ppp*

Db. *ppp* *ppp* *unis.*

23

Fl. 1, 2

Timp.

S.

A.

T.

B.

Vln. I

Db.

medium mallets throughout

Re - qui - em - ae - ter - nam

Re - qui - em

em - ae - ter - nam

divisi

pp mp

p pp

pp mp

pp mp

34

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Db.

l.v. G to F#

Re - qui - em - ae - ter - nam

Re - qui - em

Re - qui - em - ae - ter - nam

divisi

ppp pp mp

pp mp pp

pp mp pp

ppp p pp

pp mp pp

ppp mp p

42

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

*p* *mf* *pp* *mf* *p*

Timp.

*ppp* *mp* *pp* *mf* *pp*

l.v. F# to F# l.v. F# to E

accel.

S.

*mp* *pp*

Re - qui - em - ae - ter nam.

A.

*mp* *pp*

Re - - qui - em

T.

*mp* *pp*

Re - - qui - em

B.

*mp* *pp*

Re - qui - em - ae - ter - nam.

Vln. I

*p* *mf* *f* *mf* *p* *ppp*

accel.

Vln. II

*p* *mf* *f* *mf* *p* *ppp*

Vla.

*p* *mf* *f* *mf* *p*

Vc.

*p* *mf* *f* *mf* *p*

Db.

*ppp* *mf* *pp* *f* *p* *pp*

**Più mosso** (♩=72) switch to Picc.

57

Fl. 1, 2 *ppp*

Ob. 1, 2 *ppp*

Cl. 1, 2 *ppp*

Timp. **Più mosso** (♩=72)  
I.v. *ppp*

S. *mp* Re - qui - em - ae - ter - nam *p* Re - qui - em

A. *mp* Re - qui - em *mp* Re - qui - em Re - qui -

T. *mp* Re - qui - em *pp* Re - qui - em Re - qui -

B. *mp* Re - qui - em - ae - ter - nam *pp* Re - qui - em - ae - ter - nam *mp* Re - qui -

**Più mosso** (♩=72)

Vln. I *p*

Vln. II *p* *mp*

Vla. *mp*

Vcl. *mp* *p* *mp*

Db. *ppp* *pp* *mp*

69

Picc. *f*

Fl. 1, 2 *f* *al*

Ob. 1, 2 *pp* *mf* *f*

E. H. *mf* *f*

Cl. 1, 2 *pp* *mf* *f*

Bsn. 1, 2 *pp* *mf* *f*

Cbsn. *pp* *mf* *f*

S. *mp* *p* *mf* *f*  
do - na e - is Do - mi - ne. Re - - qui - em. et lux per - pe - tu - a.

A. *p* *mp* *mf* *f*  
em. ae - ter - nam. do - na e - is Do - mi - ne. et lux per - pe - tu - a.

T. *p* *mp* *p* *mf* *f*  
em. ae - ter - nam. Re - - qui - em. et lux per - pe - tu - a.

B. *p* *mf* *p* *mf* *f*  
em. ae - ter - nam. do - na e - is Do - mi - ne. et lux per - pe - tu - a.

Vln. I *mp* *p* *mf* *f*

Vln. II *p* *mp* *mf* *f*

Vla. *p* *mp* *p* *mf* *f*

Vc. *p* *mf* *p* *mf* *f*

Db. *p* *mf* *p* *mf* *f*

82

Picc. *ff* *p* *f* *ff* *pp* switch to Fl.

Fl. 1, 2 *ff* *p* *f* *ff* *p* *pp*

Ob. 1, 2 *ff* *p* *mf* *f* *pp*

E. H. *p* *mf* *f* *p* *pp*

Cl. 1, 2 *ff* *p* *mf* *f* *pp*

Bsn. 1, 2 *p* *mf* *f* *p* *pp*

Cbsn. *p* *mf* *f* *p* *pp*

S. *pp* *mf* *ff* *pp*  
lu - ce - at e - is

A. *pp* *mf* *ff* *pp*  
lu - ce - at e - is

T. *pp* *mf* *ff* *pp*  
lu - ce - at e - is

B. *pp* *mf* *ff* *pp*  
lu - ce - at e - is

Vln. I *ff* *p* *mf* *f* *ff* *p* *mf*

Vln. II *ff* *p* *mf* *f* *ff* *p* *mf*

Vla. *p* *mf* *f* *p* *mf*

Vc. *p* *mf* *f* *p* *mf*

Db. *p* *mf* *f* *p* *mf*

90

T. *mf* Te de - cet hym - nus, De - - us in Si - on;

B. *mp* — *mf* hym - nus, De - - us in Si -

Vln. I *pp*

Vln. II *pp*

Vla. *mp*

Vc. *p* — *mp*

Db. *p* — *mp*

99

S. *mf* et ti - bi red - de - tur vo - tum in Je - ru - sa - lem; *p* **Meno mosso (♩=60)**

A. *mf* in Je - ru - sa - lem; *p*

T. *p*

B. *p* on;

Vln. I *mf* — *mp* **Meno mosso (♩=60)**

Vln. II *p* — *mf* — *mp*

Vla. *p* — *mp*

Vc. *p* — *mp*

Db. *p* — *mp*



106 *accel.* ..... *Più mosso* ( $\text{♩}=90$ )

Fl. I, 2 *p* *mf* *pp*

Ob. I, 2 *p* *mf* *pp*

E. H. *p* *mf* *pp*

Cl. I, 2 *p* *mf* *pp*

Bsn. I, 2 *a. l.* *p* *mf* *pp*

*accel.* ..... *Più mosso* ( $\text{♩}=90$ )

S. *mf* Ex - au -

A. *mf* *mp* Ex - au - di

T. *mf* *mp* *mf* Ex - au - di Ex - au -

B. *mf* Ex - au - di o - ra - ti - o - -

*accel.* ..... *Più mosso* ( $\text{♩}=90$ )

Vln. I *pp* *mp*

Vln. II *pp* *mp* *p*

Vla. *p*

Vc. *pp* *mp*

Db. *pp* *mp*

114

S. *mp* *mf* *p* *ppp*  
di ad te om - nis ca - ro ve - ni - et

A. *pp* *mp* *ppp*  
Ex - au - di ve - ni - et

T. *mp* *pp* *mp* *ppp*  
di Ex - au - di ve - ni - et

B. *mp* *p* *ppp*  
nem me - - am ve - ni - et

Vln. I *p* *mp*

Vln. II

Vla.

Vc.

Db.

Meno mosso (♩=72) accel. . . . . Più mosso (♩=90) rit. . . . .

122

Fl. 1, 2 *f* *fp* *pp* *f* *mf* *mp* *ppp* switch to Picc.

Ob. 1, 2 *f* *fp* *pp* *f* *mf* *mp* *ppp*

E. H. *f* *fp* *pp* *f* *mf* *mp* *ppp*

Cl. 1, 2 *f* *fp* *pp* *f* *mf* *mp* *ppp*

Bsn. 1, 2 *f* *fp* *pp* *f* *mf* *mp* *ppp*

Cbsn. *fp* *pp* *f* *mf* *mp* *ppp*

Hn. 1-4 *ppp* *f* *mf* *p*

Tpt. 1-3 *ppp* *f* *mf* *mp* *ppp*

Tbn. 1, 2 *ppp* *f* *mf* *mp* *ppp*

B. Tbn. *ppp* *mf* *mp* *p*

Tba. *ppp* *f* *mf* *mp* *ppp*

Meno mosso (♩=72) accel. . . . . Più mosso (♩=90) rit. . . . .

Timp. *fp* *pp* *f* *mf* *mp* *ppp*

Meno mosso (♩=72) accel. . . . . Più mosso (♩=90) rit. . . . .

Vln. I *mp* *f* *mf* *p* *ppp*

Vln. II *mp* *f* *mf* *p* *ppp*

Vla. *mp* *f* *mf* *p* *ppp*

Vc. *mp* *f* *mf* *p* *ppp*

Db. *mp* *f* *mf* *p* *ppp*

134 **A tempo** (♩=60) rit. . . . .

Cbsn. *mp* *mf* *ppp*

Hn. 1-4 *mf* *mp* *f* *mp* *p* *mp* *ppp*  
*mp* *p* *mf* *mp* *f* *mp* *p* *mp* *ppp*  
*mp* *p* *mf* *mp* *f* *mp* *p* *mp* *ppp*

Tpt. 1-3 *pp* *mf* *f* *mp* *pp* *mp* *ppp*  
*p* *mf* *mp* *mf* *mp* *pp* *mp* *ppp*

Tbn. 1, 2 *pp* *mf* *mp* *mf* *mp* *mf* *ppp*  
*p* *pp* *mf* *mp* *mf* *ppp*

B. Tbn. *mp* *mf* *mp* *mf* *ppp*

Tba. *mp* *mf* *mp* *mf* *ppp*

**A tempo** (♩=60) rit. . . . .

L.v. Timp.

Glock. *medium rubber mallets* *p* *mp* *pp* *ppp* L.v.

Vib. *medium mallets, no fans* *mp* *mf* *p* *pp* L.v.  
*mf* *f* *mp*

Pno. *mp* *mf* *p* *pp* L.v.  
*mp* *mf* *f* *mp*

**A tempo** (♩=60) rit. . . . .

Vln. I *ppp* *p*

Vln. II *ppp* *p*

Vla. *ppp* *p*

Vc. *ppp* *p*

Db. *mf* *f* *p*

149 *Più mosso* (♩=72)

Vib. \*

Pno. \*

S. *mp* Re - - - qui - em *mf* do - na e - is *p* Do - mi - ne

A. *mf* Re - qui - em ae - ter - nam *p* do - na e - is *mf* Do - mi - ne *p*

T. *mp* Re - - - qui - em Re - - - qui - em

B. *mf* Re - qui - em ae - ter - nam *p* Re - - - qui - em

*Più mosso* (♩=72)

Vln. I *mp* *pp*

Vln. II *mp* *p* *mp* *pp*

Vla. *p*

Vc. *mp* *p*

Db. *ppp* *p*

158

Picc. *f < ff* *mp* *f < ff* *f* *ppp*

Fl. 1, 2 *f < ff* *mp* *f < ff* *f* *ppp*

Ob. 1, 2 *f < ff* *mp* *f < ff* *f* *ppp*

E. H. *f < ff* *mp* *f < ff* *f* *ppp*

Cl. 1, 2 *f < ff* *mp* *f < ff* *f* *ppp*

Bsn. 1, 2 *mp* *f* *ff* *f* *ppp*

Cbsn. *pp* *mp* *mf* *ff* *ppp*

Hn. 1-4 *mf* *f* *f* *ff* *ppp*

Tpt. 1-3 *mf* *ff* *f* *ff* *ppp*

Tbn. 1, 2 *mp* *f* *ff* *f* *ppp*

B. Tbn. *mf* *f* *ff* *f* *ppp*

Tba. *mf* *f* *ff* *f* *ppp*

Pno. *ff* *ff* *ff* *ff* *ppp*

S. *mf* *f* *ff* *ff* *pp*  
et lux per - pe - tu - a lu - ce - at e - is lu - ce - at e - is

A. *mf* *f* *ff* *ff* *pp*  
et lux per - pe - tu - a lu - ce - at e - is lu - ce - at e - is

T. *mf* *f* *ff* *ff* *pp*  
et lux per - pe - tu - a lu - ce - at e - is lu - ce - at e - is

B. *mf* *f* *ff* *ff* *pp*  
et lux per - pe - tu - a lu - ce - at e - is lu - ce - at e - is

Vln. I *mf* *f* *ff* *f* *pp*

Vln. II *mf* *f* *ff* *f* *pp*

Vla. *mf* *f* *ff* *f* *pp*

Vc. *mf* *f* *ff* *f* *pp*

Db. *mf* *f* *ff* *f* *pp*



175

S. *p* Ky - ri - e - e - le - i - son *ppp* *mf* Chri - ste e - le - i - son e -

A. *p* Ky - ri - e - e - le - i - son *ppp* *mf* e -

T. *p* Ky - ri - e - e - le - i - son *mf* Ky - ri - e - e - le - i - son e - le - i - son *pp*

B. *p* Ky - ri - e - e - le - i - son *ppp* *mp* *mf* e - le - i - son e - le - i - son *pp*

Vln. I *mp* *ppp* *pp* *mp*

Vln. II *mp* *ppp* *pp* *mp*

Vla. *mf* *ppp* *pp*

Vc. *mf* *ppp* *pp* *mp* *pp*

Db. *mf* *ppp* *pp* *mp* *pp*



191

rit. . . . . Lv.

Timp. *p* *ppp*

Mar. soft mallets *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* Lv.

Vib. *p* *ppp* \*

Pno. *pp* *ppp* \*

S. *p* *pp* *ppp*  
le - i - son Ky - ri - e e - le - i - son e - le - i - son

A. *p* *pp* *ppp*  
- le - i - son Ky - ri - e e - le - i - son e - le - i - son

T. *p* *pp* *ppp*  
Ky - ri - e e - le - i - son e - le - i - son

B. *p* *pp* *ppp*  
Ky - ri - e e - le - i - son e - le - i - son

Vln. I *pp* *ppp* rit. . . . . Lv.

Vln. II *pp* *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *p* *ppp*

II. Sequence

Slowly (♩=54) a 2

Flutes 1, 2  
Oboes 1, 2  
Clarinets 1, 2  
Timpani  
Tubular Bells  
Piano

Flutes 1, 2: *p* to *ppp*  
Oboes 1, 2: *p* to *ppp*  
Clarinets 1, 2: *p* to *ppp*  
Timpani: *mp* (triplets)  
Tubular Bells: *mp* to *p*  
Piano: *pp*

Slowly (♩=54)

Violin I  
Violin II  
Viola  
Violoncello

Violin I: *p* to *mf espress.* to *p* to *mf*  
Violin II: *p* to *ppp* to *mp* to *pp* to *mp* (unis.)  
Viola: *p* to *ppp* to *mp* to *pp* to *mp*  
Violoncello: *p* to *ppp* to *mp* to *pp* to *mp*



10

Timpani  
Tubular Bells  
T.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

Timpani: *mp* (triplets)  
Tubular Bells: *p* to *pp*  
T.: *mp*  
Vln. I: *mp* to *ppp*  
Vln. II: *ppp*  
Vla.: *ppp*  
Vc.: *mf* to *p* to *ppp* to *mf*  
Db.: *mf* to *p* to *ppp* to *mf*

Di - es i - rae, di - es il - la, Sol - vet sac - clum in fa - vil - la,

19

Fl. 1, 2 *pp* *ppp* *a l*

Ob. 1, 2 *pp* *p* *a l*

Cl. 1, 2 *pp* *ppp* *a l*

Bsn. 1, 2 *mf* *pp*

Tub. B. *pp*

A. *mp*

T. *mf* *pp*

Vla. *mf* *mp* *ppp*

Vc. *pp* *mf* *mp* *ppp*

Db. *pp* *mf* *mp* *ppp*

Quan-tus tre mor— est fu-tu-rus, Quan-do  
 Tes-te Da-vid cum Si-by-l-la, Si-by-l-la—

29

Fl. 1, 2 *mf* *pp*

Ob. 1, 2 *mf* *pp* *mp*

Cl. 1, 2 *mf* *pp* *mf* *pp*

Bsn. 1, 2 *mf* *pp* *mf*

A. *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Db. *mf* *pp*

Ju-dex est ven-tu-rus, Cunc-ta stric-te dis-cus su-rus, dis-cus-su-rus—

35 **A Bit Faster** (♩=64)

Ob. 1, 2 *pp*

Bsn. 1, 2 *pp*

Timp. *mf* *p*

A.

B. *mf*  
Tu - ba, mi-rum spar-gens so - num Per se

**A Bit Faster** (♩=64)

Vln. I *mf* *p* *ppp*

Vln. II *mf* *p* *ppp*

Vla. *mf* *p* *ppp*

Vc. *ppp*

Db. *ppp*

42

Fl. 1, 2 *f* *pp* *mf* *mp* *p* *ppp* *mp* *a l*

Ob. 1, 2 *f* *pp* *mf* *mp* *p* *ppp* *mp* *a l*

E. H. *f* *p* *ppp* *mf* *mp* *pp*

Cl. 1, 2 *f* *p* *ppp* *mf* *mp* *ppp*

Bsn. 1, 2 *f* *ppp* *mf* *p* *mf* *ppp*

Cbsn. *f* *mf* *p* *mf* *ppp*

Tub. B. *p*

Pno. *mf* *mp* *pp*

S. *mf*  
Mors stu-pe-bit

B. *f* *pp*  
pul-chra re-gi-o - num Co-get om - nes an-te thro-num, an-te thro num.

Vla. *f* *mf* *p* *mf* *p*

Vc. *f* *mf* *p* *mf* *p*

Db. *f* *mf* *p* *mf* *p*

51

Fl. 1, 2 *mf* *f* *pp*

Ob. 1, 2 *mf* *f* *pp*

E. H. *mf* *p* *f* *pp*

Cl. 1, 2 *mf* *p* *f* *pp*

Bsn. 1, 2 *mf* *p* *f* *pp*

Cbsn. *f* *pp*

Timp. *f* *mp*

Tub. B. *p*

Pno.

S. *f*  
et na-tu - ra, Cum re-sur-get cre-a-tu - ra, Ju - di - can - ti re-spon-su - ra, re-spon-su-ra

B.

Vln. II *f* *pp* rall. .

Vla. *mf* *p* *f* *pp*

Vc. *mf* *p* *f* *pp*

Db. *f* *pp*

61 **Rubato** (♩=ca 54) **Slowly, as before** (♩=54),  
**Heavy and Restrained**

Bsn. 1, 2 a 2 3

Cbsn. f 3

Tpt. 1-3 mf, pp, mf, pp, mf, ff, p

Timp. ppp, fp > ppp

Tub. B. f, Ped.

Pno. f 3

Vla. **Rubato** (♩=ca 54) **Slowly, as before** (♩=54),  
**Heavy and Restrained**

Vc. ppp, ff 3

Db. ppp, ff 3

70

Fl. 1, 2 *f* *mf* *mp* *p* *ppp*

Ob. 1, 2 *f* *mf* *mp* *p* *ppp* <sup>a 1</sup>

E. H. *f* *mf* *mp* *p* *ppp*

Cl. 1, 2 *f* *mf* *mp* *p* *ppp*

Bsn. 1, 2 *mf* *mp* *p* *ppp*

Cbsn. *mf* *mp* *p* *ppp*

B. Tbn. *f* *mf* *mp* *p* *ppp*

Tbn. *f* *mf* *mp* *p* *ppp*

Timp. *f* *mf* *mp* *p*

Tub. B.

Pno. *f* *mf* *mp* *p* \*

S. *mf* Li-ber scrip-tus pro-fe-re-tur, In quo to-tum con-ti-ne-tur,

A. *mf* Li-ber scrip-tus pro-fe-re-tur, In quo to-tum con-ti-ne-tur,

Vln. I *f* *mf* *mp* *p* *ppp*

Vln. II *f* *mf* *mp* *p* *ppp*

Vla. *f* *mf* *mp* *p* *ppp*

Vc. *f* *mf* *mp* *p* *ppp*

Db. *f* *mf* *mp* *p* *ppp*



76

Fl. 1, 2 *f* > *mf* > *mp* > *p* > *ppp*

Ob. 1, 2 *f* > *mf* > *mp* > *p* > *ppp* <sup>a 1</sup>

E. H. *f* > *mf* > *mp* > *p* > *ppp*

Cl. 1, 2 *f* > *mf* > *mp* > *p* > *ppp*

Bsn. 1, 2 *f* *mf* *mp* *p* *ppp*

Cbsn. *f* *mf* *mp* *p* *ppp*

B. Tbn. *f* *mf* *mp* *p* *ppp*

Tba. *f* *mf* *mp* *p* *ppp*

Timp. *f* *mf* *mp* *p*

Pno. *f* *mf* *mp* *p*

S. Un-de mun-dus ju-di-ce-tur.

A. Un-de mun-dus ju-di-ce-tur.

T. *mf* Ju-dex er-go cum se-de-bit,

B. *mf* Ju-dex er-go cum se-de-bit,

Vln. I *f* > *mf* > *mp* > *p* > *ppp*

Vln. II *f* > *mf* > *mp* > *p* > *ppp*

Vla. *f* > *mf* > *mp* > *p* > *ppp*

Vc. *ff* *f* *mf*

Db. *ff* *f* *mf*

82

Fl. 1, 2  
Ob. 1, 2  
E. H.  
Cl. 1, 2  
Bsn. 1, 2  
Cbsn.  
B. Tbn.  
Tbn.  
Timp.  
Pno.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

Quid-quad la - tet, ap-pa-re-bit: Nil in - ul-tum re-ma-ne-bit.

Quid-quad la - tet, ap-pa-re-bit: Nil in - ul-tum re-ma-ne-bit.\_\_\_\_

86 **Faster** (♩=70)

Fl. 1, 2 *mf*

E. H. *mf*

Cl. 1, 2 *mf*

Bsn. 1, 2 *mf*

S. *mf*  
 Quid sum mi-ser tunc dic-tu-rus? Quem pa - tro-num ro-ga-tu-rus, Cum vix jus-tus sit se-cu-rus? \_\_\_\_\_

A. *mf*  
**Faster** (♩=70) Quid sum mi-ser tunc dic-tu-rus? Quem pa-tro-num ro-ga-tu-rus, Cum vix jus-tus sit se-cu-rus? \_\_\_\_\_

Vln. I *p* con sord.

Vln. II *p* con sord.

Vc. *mf*

Db. *mf*

90 *a 2*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

E. H. *mf*

Cl. 1, 2 *mf*

Bsn. 1, 2 *mf*

T. *mf*  
 8 Rex tre-men-dae ma-je-sta-tis, Qui sal - van-dos sal-vas gra-tis, Sal - va me, fons pi - e - ta - tis. \_\_\_\_\_

B. *mf*  
 Rex tre-men-dae ma-je-sta-tis, Qui sal-van-dos sal-vas gra-tis, Sal - va me, fons pi - e - ta - tis. \_\_\_\_\_

Vln. II *p* con sord.

Vla. *p*

Vc. *mf*

Db. *mf*

94

Fl. 1, 2 *mf* *mp*

Ob. 1, 2 *mf* *mp*

E. H. *mf*

Cl. 1, 2 *mf*

Bsn. 1, 2 *f*

Hn. 1-4 *mf*

Tpt. 1-3 *mf*

Tbn. 1, 2 *mf*

S. *f* *mp*  
 Re-cor-da-re Je-su pi-e, Quod sum cau-sa tu-ae vi-ae, Ne me per-das il-la di-e.

A. *f* *mp*  
 Re-cor-da-re Je-su pi-e, Quod sum cau-sa tu-ae vi-ae, Ne me per-das il-la di-e.

T. *f*  
 Quae-rens me se-dis-ti las-sus, Re-de-mis-ti cru-cem pas-sus, Tan-tus la-bor

B. *f*  
 Quae-rens me se-dis-ti las-sus, Re-de-mis-ti cru-cem pas-sus.

Vln. I *mp*

Vln. II *mp*

Vla. *mp* senza sord.

Vc. *f*

Db. *f*

99

Fl. 1, 2 *pp* *mf* *p* *f*

Ob. 1, 2 *mf* *f* *f*

E. H. *pp* *mf* *p* *f*

Cl. 1, 2 *pp* *mf* *p* *f*

Bsn. 1, 2 *mf* *mp* *p*

Cbsn. *mf* *mp*

Hn. 1-4 *pp* *pp* *f* *> p* *f* *> p*

Tpt. 1-3 *pp* *mp* *mf* *p* *f*

Tbn. 1, 2 *mf* *mf* *f* *p* *f*

B. Tbn. *mf* *mf* *p*

Tba. *mf* *mf* *p*

S. *pp* *pp* *f* *f* Do-num fac re-mi-si-on -

A. *pp* *pp* *f* *f* Jus-te ju-dex ul-ti-o - nis, Do-num

T. *mp* *f* non sit cas sus. Jus-te ju-dex ul-ti-o - nis,

B. *mp* *mp* Tan-tus la-bor non sit cas - sus.

Vln. I *pp* *mf* *p* *f* senza sord. *mf* *f*

Vln. II *pp* *mf* *f* *f* senza sord. *mf* *f*

Vla. *mf* *p* *f*

Vc. *mf* *mf* *f*

Db. *mf* *mf*



110 **Faster (♩=90)**

Fl. 1, 2

Ob. 1, 2

E. H.

Cl. 1, 2

Tub. B.

Pno.

**Faster (♩=90)**

Vln. I

Vln. II

Vla.

Vc.

Db.

115

Fl. 1, 2

Ob. 1, 2

E. H.

E♭ Cl.

B. Cl.

Bsn. 1, 2

Vln. I

Vln. II

Vla.

Vc.

Db.

Slowly, as before (♩=54)

Rubato (♩=ca 54)

120

Picc. *mf*

Fl. 1, 2 *f* *ff* *ppp*

Ob. 1, 2 *f* *p* *f* *ppp*

E. H. *p* *f*

B. Cl. *f* *ff* *ppp* switch to B $\flat$

Bsn. 1, 2 *p* *f* *ppp*

Cbsn. *p* *f*

Slowly, as before (♩=54)

Rubato (♩=ca 54)

Vln. I *ppp* arco *pp*

Vln. II *ppp* arco *pp*

Vla. *ppp* arco *pp*

Vc. *ppp* arco *pp*

Db. *ppp*

127

Picc. *pp* *mf*

E $\flat$  Cl. *mf* *pp* switch to B $\flat$

Tub. B. *p* *pp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*



Slowly, as before ( $\text{♩}=54$ ),  
Heavy and Restrained

accel. . . . . A Bit Faster ( $\text{♩}=70$ )

switch to Fl.

132

3 3 3 *ff* *f* *ppp*

Fl. 1, 2 *mf* *ff* *f* *a 2* *ppp* *mf* *3*

Ob. 1, 2 *f* *a 2* *ppp* *mf* *3*

E. H. *f* *a 2* *ppp* *mf*

Cl. 1, 2 *f* *a 2* *ppp* *mf*

Bsn. 1, 2 *f* *a 2* *ppp* *mf*

Cbsn. *f* *3* *ppp*

Hn. 1-4 *mf* *1* *3*

Tpt. 1-3 *mf* *1, 2* *3* *mf* *3* *mf*

Tbn. 1, 2 *f* *ppp*

B. Tbn. *f* *ppp*

Tba. *f* *ppp*

Timp. *fp* *f* *ppp*

Tub. B. *f* *ppp*

Pno. *f* *3* *ppp*

S. *f* *3* *ppp*

A. *f* *3* *ppp*

T. *f* *3* *ppp*

Viol. I *f* *ppp* *mp* *3* *con sord.*

Viol. II *f* *ppp* *mp* *3* *con sord.*

Vla. *f* *ppp* *mp*

Vc. *ff* *3* *pizz.* *f*

Db. *ff* *3* *pizz.* *f*

In-ge-mis-co, tam-quam re-us, Cul-pa ru-bet

In-ge-mis-co, tam-quam re-us, Qui Ma-ri-am

Slowly, as before ( $\text{♩}=54$ ),  
Heavy and Restrained

accel. . . . . A Bit Faster ( $\text{♩}=70$ )  
con sord.

138

Fl. 1, 2

Ob. 1, 2

E. H.

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1-4

Tpt. 1-3

Tbn. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*mf*

*mp*

*pp*

*f*

*mf*

*mp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

vul-tus me-us; Sup-pli-can-ti par-ce De-us.

Cul-pa ru-bet vul-tus me-us; Sup-pli-can-ti par-ce De-us.

ab-sol-vis-ti, Et la-tro-nem ex-au-dis-ti, Mi-hi quo-que spem de-dis-ti.

Qui Ma-ri-am ab-sol-vis-ti, Et la-tro-nem ex-au-dis-ti, Mi-hi quo-que spem de-dis-

142

Fl. 1, 2  
 Ob. 1, 2  
 E. H.  
 Cl. 1, 2  
 Bsn. 1, 2  
 Cbsn.

Hn. 1-4  
 Tpt. 1-3  
 Tbn. 1, 2  
 B. Tbn.  
 Tba.

S.  
 A.  
 T.  
 B.

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

*mf* *3* *3* *3* *p* *f*

*mf* *3* *3* *3* *f* *f*

*mf* *3* *3* *3* *p* *f*

*mf* *3* *3* *3* *p* *f*

*mf* *3* *3* *3* *p*

*mp*

*pp* *f* *3* *p* *f* *3* *p* *f* *3* *p* *f* *3* *p* *f*

*mf* *3* *3* *3* *f* *f*

unis.  
*mf* *3* *3* *3* *p* *f*

*mf* *3* *3* *3* *p*

*mf* *3* *3* *3* *p*

*f* *f*

*pp*

Pre-ces me-ae non sunt di - gnae, Sed tu, bo-nus, fac be-ni - gne,

Sed tu, bo-nus, fac be-ni - gne,

*f*

Pre-ces me-ae non sunt di - gnae,

*mp*

ti.  
 senza sord. *3*

*mf* *3* *3* *3* *p* *f*

senza sord. *3*

*mf* *3* *3* *3* *f* *f*

*mf* *3* *3* *3* *p* *f*

*mf* *3* *mf* *3*

*mf* *3*

accel. . . . . Faster (♩=80)

147

Fl. 1, 2 *f* *mf* 3

Ob. 1, 2 *f* *mf* 3

E. H. *f* *mf*

Cl. 1, 2 *f* *mf*

Bsn. 1, 2 *f*

Cbsn. *f*

Hn. 1-4 *p* *mf* 1 3 *mf*

Tpt. 1-3 *f* *mf* 1, 2 3 *mf*

Tbn. 1, 2 *f* *mf*

B. Tbn. *f*

Tba. *f*

S. *f* Ne pe - ren-ni cre-mer i - gne. In - ter o - ves lo-cum prae-sta, Et ab hoe-dis

A. *f* Ne pe-ren-ni cre-mer i - gne. In - ter o - ves lo-cum prae-sta,

T. *f* Ne pe - ren-ni cre-mer i - gne. Con-fu - ta - tis

B. *f* Ne pe-ren-ni cre-mer i - gne.

accel. . . . . Faster (♩=80)

Vln. I *f* *mp* 3

Vln. II *f* *mp* 3

Vla. *f* *mf* *pizz.* *f* *arco* *mp*

Vc. *f* *mf* *f*

Db. *f* *mf* *f*

152

Fl. 1, 2

Ob. 1, 2

E. H.

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1-4

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

me se- que- stra, Sta- tu- ens in par- te dex- tra.

Et ab hoe- dis me se- que- stra, Sta- tu- ens in par- te dex- tra.

ma- le- dic- tis, Flam- mis a- cri bus ad- dic- tis, Vo- ca me cum be- ne- dic- tis.

Con- fu- ta- tis ma- le- dic- tis, Flam- mis a- cri bus ad- dic- tis, Vo- ca me cum be- ne- dic- tis.

157

Fl. 1, 2 *p* *f* *f*

Ob. 1, 2 *f* *f* *f*

E. H. *p* *f* *f*

Cl. 1, 2 *p* *f* *f*

Bsn. 1, 2 *p* *f*

Hn. 1-4 *p* *f* *p* *f* *p*

Tpt. 1-3 *f* *f* *f*

Tbn. 1, 2 *p* *f* *f*

B. Tbn. *p* *f*

Tba. *p*

S. *f* *f* *f*  
O-ro sup-plex et ac-clis, Cor con-tri-tum qua-si ci-nis, Ge-re cu-ram me-i fi-

A. *f* *f* *f*  
O-ro sup-plex et ac-clis, Cor con-tri-tum qua-si ci-nis, Ge-re

T. *f*  
Ge-re cu-ram me-i fi-

B. *f*  
Ge-re

Vln. I *p* *f* *f*

Vln. II *f* *f* *f*

Vla. *p* *f* *f*

Vc. *mf* *mf* *mf*

Db. *mf* *mf* *mf*

162 rit. . . . . Slowly, as before (♩=54)

Fl. 1, 2 *mp* *ppp*

Ob. 1, 2 *mp* *p* *ppp*

E. H. *mp*

Cl. 1, 2 *mp*

Bsn. 1, 2 *mp*

Tpt. 1-3

Tbn. 1, 2

B. Tbn.

S. nis.

A. cu-ram me-i fi - nis.

T. nis.

B. cu-ram me-i fi - nis.

Vln. I rit. . . . . Slowly, as before (♩=54)

Vln. II

Vla.

Vc. *mf* *p* *pp*

Db. *mf* *p* *pp*

168 rit. . . . . A Bit Slower (♩=50)

E. H. *ppp*

Cl. 1, 2 *ppp*

Bsn. 1, 2 *ppp* *ppp*

S. *pp* Ju-di-can dus\_\_ ho-mo re - us. Hu-ic er-go par-ce De - us, *ppp*

A. *pp* Ju-di-can dus\_\_ ho-mo re - us. Hu-ic er-go par-ce De - us, *ppp*

T. *pp* La-cri-mo-sa\_\_ di-es il - la, Qua re - sur-get ex fa-vil - la *ppp*

B. *pp* La-cri-mo-sa\_\_ di-es il - la, Qua re - sur-get ex fa-vil - la *ppp*



Slower and More Delicate (♩=40)

179

S. *pp* Pi - e Je - su\_\_ Do-mi - ne, Do-na e - is re - qui-em. Re - qui - em. *ppp* A - men. *ppp*

A. *pp* Pi - e Je - su\_\_ Do-mi - ne, Do-na e - is re - qui-em. *pp* (div.) Re-qui- em. *ppp* Re - qui - em. *ppp* A - men. *ppp*

T. *pp* Pi - e Je - su\_\_ Do-mi - ne, Do-na e - is re - qui - em. *ppp* (div.) Re-qui- em. *ppp* Re - qui - em. *ppp* A - men. *ppp*

B. *pp* Pi - e Je - su\_\_ Do-mi - ne, Do-na e - is re - qui - em. *ppp* Re-qui- em. *ppp* A - men. *ppp*



Deliberately (♩=60)

Clarinet 1, 2 *a 1*  
*mp* *pp*

Bassoon 1, 2 *a 1*  
*mp* *pp*

Trumpets 1-3 *a 1*  
*mp* *pp*

Trombones 1, 2 *a 1*  
*mp* *pp*

Timpani *Deliberately (♩=60)*  
*mp* *mf* *p* *ppp*

Percussion *snare drum*  
*mp* *mf* *p* *ppp*

Vibraphone *mp*  
*ced.*



5

Cl. 1, 2 *mp* *pp*

Bsn. 1, 2 *mp* *pp*

Hn. 1-4 *a 2*  
*mp* *pp*

Tpt. 1-3 *mp* *pp*

Tbn. 1, 2 *mp* *pp*

B. Tbn. *mp* *pp*

Timpani *mp* *mf* *p* *ppp*

Perc. *mp* *ppp*

Glock. *p*

Vib. *mp*  
*ced.*

9

Fl. 1, 2  
 Ob. 1, 2  
 E. H.  
 Cl. 1, 2  
 Bsn. 1, 2  
 Hn. 1-4  
 Tpt. 1-3  
 Tbn. 1, 2  
 B. Tbn.  
 Tba.  
 Timp.  
 Perc.  
 Glock.  
 Vib.  
 Vc.  
 Db.

*mf* *fp* *f* *pp*  
*mf* *fp* *pp* *f*  
*mf* *fp* *f*  
*mp* *pp* *mf* *fp* *pp* *f*  
*mp* *pp* *mf* *fp* *ff* *fp* *mf*  
*mp* *pp* *mf* *fp* *f* *pp*  
*mp* *pp* *mf* *fp* *ff* *fp* *mf*  
*mp* *pp* *mf* *fp* *ff* *fp* *mf*  
*mp* *mf* *f* *ff* *fp* *pp*  
*mp* *mf* *ff* *fp* *pp*  
*f*  
*f* *ppizz.*  
*f* *ppizz.*

rit. . . . .

14

Fl. 1, 2

Ob. 1, 2

E. H.

Cl. 1, 2

Timp.

Vc.

Db.

*f*

*mp*

*mf*

*f*

*ppp*

*ppp*

*ppp*

*ppp*

*p*

*p*



19

Con moto (♩=96)

Mar.

Vib.

Vla.

Vc.

Db.

*ppp*

*ppp*

*p*

*mf*

*mf*

pizz.

Musical score for measures 23-25. The score includes parts for Fl. 1, 2; Ob. 1, 2; E. H.; Cl. 1, 2; Bsn. 1, 2; Mar.; Vib.; Vla.; Vc.; and Db. Dynamics include *mp*, *ppp*, *mf*, *p*, and *pp*. Performance markings include *a 1* and *a 2*. The woodwinds play sustained chords, while the strings play a rhythmic pattern of eighth notes.

Musical score for measures 26-28. The score includes parts for Fl. 1, 2; Ob. 1, 2; E. H.; Cl. 1, 2; Bsn. 1, 2; Mar.; Vib.; Vla.; Vc.; and Db. Dynamics include *pp*, *mf*, and *ppp*. Performance markings include *a 2*. The woodwinds play sustained chords, while the strings play a rhythmic pattern of eighth notes.

29

Mar.

Vib.

S. *mf* Do - mi - ne Je - su Chris - te, Rex glo - ri - ae, *mp* li - be - ra a - ni - mas *mf* om - ni - um fi - de - li - um de - func - to - rum

A. *mf* de -

T. *mf* Chris - te, Rex glo - ri - ae, \_\_\_\_\_

Vla. *p*

Vc. *p*

Db. *p*



32

Vib. *ppp* *p*

S. de poe - nis in - fer - ni et de pro - fun - do la - cu. \_\_\_\_\_

A. func - to - rum

T. *mf* de - func - to - rum de poe - nis in - fer - ni et de pro - fun - do la - cu. \_\_\_\_\_

B. *mf* de - func - to - rum

Vla. *p*

Vc. *p*

Db. *p*

35

Fl. 1, 2

Ob. 1, 2

E. H.

Cl. 1, 2

Bsn. 1, 2

Vib.

A.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp* *ppp*

*mp* *ppp*

*mp* *p*

*mp* *ppp* switch to B. Cl.

*mp* *p*

*ppp* *ppp* *p* *mp*

de poe-nis in-fer-ni et de pro-fun-do la-cu...

de poe-nis in-fer-ni et de pro-fun-do la-cu...

*ppp*

div. *ppp*

*mf* *p*

*mf* *p*

*mf* *p*

39

Ob. 1, 2 *mp* *mf* *mf*

E. H. *mf*

Bsn. 1, 2 *mf*

Vib. *ppp*

S. *mf* *mp* *mf*  
Li - be-ra e-as de o-re le-o-nis, ne ab-sor-be-at e - as tar-ta-rus ne ca-dant in ob-scu-rum.

A. *mf*  
in ob-scu-rum.

T. *mf* *mf*  
de o-re le-o-nis, in ob-scu-rum.

B. *mf*  
in ob-scu-rum.

Vln. I *mp* *p* *mp*

Vln. II *mp* *ppp* *mp* *mp*  
unis.

Vla. *mf*

Vc. *mf*

Db. *mf*

43

Fl. I, 2 *mf* a 2

Ob. I, 2 *mf* a 2

E. H. *mf*

Cl. I, 2 *mf* a 1

B. Cl. *mf* switch to Bb Cl.

Bsn. I, 2 *mf* a 2

Vib. *ppp* *p* *ppp* *ppp* *p*

S. Sed\_\_\_ sig-ni-fer sanc - tus\_ Mi-cha-el.\_

A. Sed\_\_\_ sig-ni-fer sanc - tus\_ Mi-cha-el.\_

T. Sed\_\_\_ sig-ni-fer sanc - tus\_ Mi-cha-el.\_

B. Sed\_\_\_ sig-ni-fer sanc - tus\_ Mi-cha-el.\_

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Db.



47

Fl. 1, 2 *mp* *ppp* *mf* *mp*

Ob. 1, 2 *mp* *ppp* *mf* *mp*

E. H. *p* *mf*

Cl. 1, 2 *mp* *ppp* *mf*

Bsn. 1, 2 *a 1* *p*

Vib. *mp* *ppp*

S. *mf* *mp*  
Re-prae-sen-tet e-as in lu-cem sanc-tam: quam o-lim A-bra-hae

T. *mf*  
in lu-cem sanc-tam:

Vln. I *mf* *mp*

Vln. II *mf*

Vla. *mf* *mp*

Vc. *mf* *mp*

Db. *mf* *mp*

51 rit. . . . . Deliberately (♩=60)

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

E. H. *mf*

Cl. 1, 2 *mf*

Bsn. 1, 2 *mf*

Hn. 1-4 *ppp* < *f*

Tpt. 1-3 *ppp* < *f*

Tbn. 1, 2 *ppp* < *f*

B. Tbn. *ppp* < *f*

Tba. *ppp* < *f*

S. *mf* pro-mi-si-sti, et se-mi-ni e - jus.

A. *mf* e - jus.

T. *mf* e - jus.

B. *mf* e - jus.

Vln. I *mf* pizz. arco *mp ppp* < *f* > *ppp*

Vln. II *mf* pizz. arco *mp ppp* < *f* > *ppp*

Vla. arco *mp ppp* arco div. *f* > *ppp*

Vc. *mp* arco *ppp* div. *f* > *ppp*

Db. *mp ppp* < *f* > *ppp*

58 Con moto (♩=96)

Fl. 1, 2 *f* *ppp*

Ob. 1, 2 *f* *ppp*

E. H. *f* *ppp*

Cl. 1, 2 *f* *ppp*

Bsn. 1, 2 unis. *ff* *f* *ppp*

Hn. 1-4 *ff* *ppp*

Tpt. 1-3 *ff* *ppp*

Tbn. 1, 2 unis. *ff* *f* *ppp*

B. Tbn. *ppp*

Tba. *ppp*

Con moto (♩=96)

Glock. *f*

Vib. *f*

Con moto (♩=96)

Vln. I *pp* *f* *ppp* div.

Vln. II *pp* *f* *ppp* div.

Vla. *pp* *f* *ppp* *mf* pizz.

Vc. *mf* pizz.

Db. *mf* pizz.

65

Fl. 1, 2 *mf* *a 2* *pp*

Ob. 1, 2 *mf* *a 2* *pp* *mf*

E. H. *p*

Cl. 1, 2 *a 2* *mf*

Bsn. 1, 2 *a 1* *p*

Mar. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Vib. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Vla. *p*

Vc. *p*

Db. *p*

69

Fl. 1, 2

Ob. 1, 2

E. H.

Cl. 1, 2

Bsn. 1, 2

Mar.

Vib.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*pp*

*pp*

*mp*

*mf*

*pp*

*p*

*ppp*

*ppp*

*p*

*ppp*

*mf*

Hos - ti - as et pre - ces ti - bi Do - mi - ne,

*mf*

a - ni - ma

*mp*

*mf*

lau - dis of - fe - ri - mus, tu su - sci - pe pro a - ni - ma - bus il - lis,

*mf*

*p*

Do - mi - ne,

*mf*

*p*

Do - mi - ne,

*mp*

*mf*

73

Fl. 1, 2  
Ob. 1, 2  
E. H.  
Cl. 1, 2  
Bsn. 1, 2  
Tbn. 1, 2  
B. Tbn.  
Vib.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

bus il - lis,  
Qua - rum ho - di - e me - mo - ri - am fa - ci mus. \_\_\_\_

a - ni - ma - bus il - lis,  
Qua - rum ho - di - e me - mo - ri - am fa - ci mus. \_\_\_\_

a - ni - ma - bus il - lis,  
Qua - rum ho - di - e me - mo - ri - am fa -

*ppp*  
*mf*  
*mf*  
*mf*  
*mf*  
*pp* *mp* *pp*  
*ppp* *p* *ppp*  
*p*  
*mf*  
*mf*  
*p* *con sord.*  
*p*  
*mf*

con sord.  
con sord.  
a 2

77

Fl. 1, 2 *mf* *ppp* *mf*

Ob. 1, 2 *mf* *ppp* *mf*

E. H. *> ppp* *mf* *p*

Cl. 1, 2 *> ppp* *mf* *ppp*

Bsn. 1, 2 *> ppp* *mf* *p*

Tbn. 1, 2 *mp* *pp*

B. Tbn. *mp* *pp*

Vib. *ppp* *p* *mp* *ppp*

S. *mf*  
Fac e - as, Do-mi - ne, de mor-te tran-si-re ad vi-

A. *p*

B. *p*  
ci mus. \_

Vln. I *ppp* *div.* *mf*

Vln. II *p* *senza sord.* *ppp* *mp* *ppp*

Vla. *p*

Vc. *p*

Db. *p*

rit. . . . .

81

Fl. I, 2 *mp* *mf*

Ob. I, 2 *mp* *mf*

E. H. *mf*

Cl. I, 2 *a 2* *mf*

Bsn. I, 2 *mf* *mf*

S. *mp* *mf* rit. . . . .  
 tam. Quam o-lim A-bra-hae pro-mi-si-sti, et se-mi-ni e - jus.

A. *mf*  
 e - jus.

T. *mf*  
 ad vi tam. e - jus.

B. *mf*  
 ad vi tam. e - jus.

Vln. I *mp* *mf* rit. . . . .

Vln. II *unis.* *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*



**Deliberately** (♩=60)

85

Cl. 1, 2 *a l*  
*mp* *pp*

Bsn. 1, 2 *a l*  
*mp* *pp*

Tpt. 1-3 *a l*  
*mp* *pp*

Tbn. 1, 2 *a l*  
*senza sord.*  
*mp* *pp*

Timp. *mp* *mf* *p* *ppp*

Perc. *snare drum*  
*mp* *mf* *p* *ppp*

Vib. *mp*

**Deliberately** (♩=60)

Vln. I *pizz.* *arco*  
*mp* *ppp* *f* *ppp*

Vln. II *pizz.* *arco*  
*mp* *ppp* *f* *ppp*

Vla. *arco*  
*mp* *ppp* *f* *ppp*

Vc. *arco div.*  
*mp* *ppp* *f* *ppp*

Db. *arco div.*  
*mp* *ppp* *f* *ppp*

92

Cl. 1, 2 *mp* *pp*

Bsn. 1, 2 *mp* *pp*

Hn. 1-4 *mp* *pp* a 2

Tpt. 1-3 *mp* *pp*

Tbn. 1, 2 *mp* *pp*

B. Tbn. *mp* *pp*

Timp. *mp* *mf* *p* *ppp*

Perc. *mp* *ppp*

Glock. *p*

Vib. *mp*



96

Cl. 1, 2 *mp* *pp* *p* *ppp* molto rit. . . . .

Bsn. 1, 2 *mp* *pp* *p* *ppp*

Hn. 1-4 con sord. *mp* *pp*

Tpt. 1-3 con sord. *mp* *pp* *p* *ppp*

Tbn. 1, 2 con sord. *mp* *pp* *p* *ppp*

B. Tbn. con sord. *mp* *pp*

Timp. *p* *pp* molto rit. . . . . l.v.

IV. Sanctus

Slowly (♩=48)

rit. . . . .

Flutes 1, 2  
a 1 a 2  
*f* *mp* *f* *mp* *f* *p*

Oboes 1, 2  
a 1 a 2  
*f* *mp* *f* *mp* *f* *p*

English Horn  
*f* *p*

Clarinets 1, 2  
a 2  
*f* *p*

Bassoons 1, 2  
*f* *mp* *f* *mp* *f* *mp* *mf* *p*

Trumpets 1-3  
*f* *mp* *f* *mp* *f* *mp*

Trombones 1, 2  
*f* *mp* *f* *mp* *mf* *p*

Bass Trombone  
*mf* *p* *mf* *p* *mp*

Tuba  
*mf* *p* *mf* *p* *mp*

Violoncello  
Slowly (♩=48)  
pizz. arco  
*f* *mp* *f* *mp* *mf*

Double Bass  
pizz. arco  
*f* *mp* *f* *mp* *mf*

6 . . . . . Tempo (♩=48)

B. Tbn.  
*pp*

Tba.  
*pp*

Vin. I  
Tempo (♩=48)  
*mp* *p* *pp* *p* *mp* *p*

Vin. II  
*mp* *p* *pp* *p* *mp* *p*

Vla.  
div. unis.  
*mp* *ppp* *p* *pp* *p* *mp* *p*

Vc.  
*pp* *mp* *ppp* *p* *pp* *p* *mp* *p*

Db.  
*pp* *mp* *ppp*

17

S. *mf* Sanc - tus, — Sanc - tus, — Sanc - tus, — *pp*

A. *mf* Sanc - tus, — Sanc - tus, — Sanc - tus, — *pp*

T. *mf* Sanc - tus, — *pp*

B. *mf* Sanc - tus, — *pp*

Vln. I *pp* *ppp* *mp* *ppp*

Vln. II *pp* *mp* *pp* *mp* *ppp*

Vla. *pp* *mp* *pp* *mp* *ppp*

Vc. *pp* *mp* *ppp*

Db. *pp* *ppp*

26

S. *p* Do - mi-nus De - us — Sa - ba - oth. — *ppp* *mf* Ple-ni sunt ter-ra

A. *p* Do - mi-nus De - us — Sa - ba - oth. — *ppp* *mf* Ple-ni sunt glo-ri - a

T. *p* Do - mi-nus De - us — Sa - ba - oth. — *ppp* *mf* coe-li et tu -

B. *p* Do - mi-nus De - us — Sa - ba - oth. — *ppp* *mf* coe-li et tu -

Vln. I *mp* *ppp*

Vln. II *mp* *pp* *mp* *ppp*

Vla. *mp* *pp* *mp* *ppp*

Vc. *mp* *pp* *mp* *ppp*

Db. *mp* *pp* *ppp*

35

Fl. 1, 2 *mp* *a 2*

E. H. *mp* *pp* *mp*

Cl. 1, 2 *mp* *pp* *mp* *ppp*

Bsn. 1, 2 *ppp* *mp* *ppp*

S. *pp* *p* *mp* *ppp*  
Ho - san - na in ex - cel - sis.

A. *pp* *p* *mp* *ppp*  
Ho - san - na in ex - cel - sis.

T. *pp* *p* *mp* *ppp*  
- a Ho - san - na in ex - cel - sis.

B. *pp* *p* *mp* *ppp*  
- a Ho - san - na in ex - cel - sis.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Ve. *ppp*

Db. *mp* *p* *ppp*

accel. . . . . Moderately (♩=70)

Fl. 1, 2: *ppp* (a1) *p*

Ob. 1, 2: *mp* (a2) *ppp* *p* (a1) *ppp* *p*

E. H.: *ppp* *p*

Cl. 1, 2: *ppp* (a1) *p*

Bsn. 1, 2: *mp* *ppp*

S. *f* *p* *mf*  
Be-ne-dic-tus qui ve-nit\_\_\_ Be - ne - dic - tus\_\_\_

A. *f* *p* *mf*  
Be-ne-dic-tus qui ve-nit\_\_\_ Be - ne dic - tus\_

T. *f* *p*  
Be-ne-dic-tus qui ve-nit\_\_\_

B. *f*  
Be-ne-dic-tus qui ve-nit\_\_\_

accel. . . . . Moderately (♩=70)

Db. *ppp*

49

Fl. 1, 2 *mp* *> pp* *p* *mf* *ff*

Ob. 1, 2 *mp* *> pp* *p* *mf* *ff*

E. H. *mp* *> pp* *mp* *mf* *ff*

Cl. 1, 2 *mp* *> pp* *mp* *mf* *ff* a 2

Bsn. 1, 2 *p* *p* *mp* *> p* *mf* *ff* a 2

S. *f* *> p* *mf* *mf* *ff*  
in no-mi-ne Do-mi-ni. Be - ne - dic - tus. Be-ne-dic - tus

A. *f* *> p* *mf* *mf* *ff*  
in no-mi-ne Do-mi-ni. Be - ne dic - tus. Be-ne-dic - tus

T. *mf* *f* *> p* *mf* *ff*  
Be - ne - dic - tus. in no-mi-ne Do-mi-ni. Be-ne-dic - tus. Be-ne-dic - tus

B. *> p* *mf* *f* *> p* *mf* *ff*  
Be - ne - dic - tus. in no-mi-ne Do-mi-ni. Be - ne - dic - tus

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Db. *p* *ff*

Slowly (♩=48)

57

Picc. *mp* < *mf* *mp* < *mf*

Fl. 1, 2 switch to picc. *mp* < *mf* *mp* < *mf*

Ob. 1, 2 <sup>a 2</sup> *mp* < *mf* *mp* < *mf*

Tpt. 1-3 <sup>1</sup> *mp* < *mf* *mp* < *mf*

S. *p* < *mp* *p* < *mp* *ppp*  
Be - ne - dic - tus Ho - san - na in ex - cel - sis.

A. *p* < *mp* *p* < *mp* *ppp*  
Be - ne - dic - tus Ho - san - na in ex - cel - sis.

T. *p* < *mp* *p* < *mp* *ppp*  
Be - ne - dic - tus Ho - san - na in ex - cel - sis.

B. *p* < *mp* *p* < *mp* *ppp*  
Be - ne - dic - tus Ho - san - na in ex - cel - sis.

Slowly (♩=48)

Vln. I *ppp* < *pp*

Vln. II *ppp* < *pp*

Vla. *ppp* < *pp*

Vc. *ppp* < *pp*

Db. *ppp* < *pp*



This page of a musical score, numbered 240, covers measures 66 to 78. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, strings, and piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music begins at measure 66 with a Piccolo part marked *f*. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bassoons 1 & 2, and Contrabassoon) enters with a melodic line marked *f*. The brass section (Trumpets 1-3, Trombones 1 & 2, Baritone Trombone, and Tuba) provides harmonic support, with parts marked *f* and *ff*. The string section (Violins I & II, Viola, Violoncello, and Double Bass) plays a sustained accompaniment, with parts marked *mf*. The piano part (Piano) features a complex texture with chords and arpeggios, marked *mf* and *ff*. The score includes dynamic markings such as *f*, *ff*, *fp*, and *fff*, as well as performance instructions like *rit.* (ritardando) and *divisi* (divided). The piece concludes at measure 78 with a final chord marked *fff*.

Slowly and Broadly (♩=46)

Flutes 1, 2  
pp < f    pp < f    pp < f pp < f    pp < f pp < f    ppp

Oboes 1, 2  
pp < f    pp < f    pp < f pp < f    pp < f pp < f    ppp

English Horn  
pp < f    pp < f    pp < f pp < f    pp < f pp < f    ppp

Clarinets 1, 2  
pp < f    pp < f    pp < f pp < f    pp < f pp < f    ppp

Bassoons 1, 2  
pp < f    pp < f    pp < f pp < f    pp < f pp < f    ppp

Contrabassoon  
f    f    f    f    f    f    ppp

Horns 1-4  
pp < f    pp < f    pp < f pp < f    pp < f pp < f

Trumpets 1-3  
pp < f    pp < f    pp < f pp < f    pp < f pp < f    ppp

Trombones 1, 2  
f    f    f    f    f    f    ppp

Bass Trombone  
f    f    f    f    f    f    ppp

Tuba  
f    f    f    f    f    f    ppp

Slowly and Broadly (♩=46)

Piano  
mp    mp    mp    mp    mp    mp    ppp

Slowly and Broadly (♩=46)

Violin I  
divisi  
pp < f    pp < f    pp < f pp < f    pp < f pp < f    ppp

Violin II  
divisi  
pp < f    pp < f    pp < f pp < f    pp < f pp < f    ppp

Viola  
f    f    f    f    f    f    p ppp

Violoncello  
f    f    f    f    f    f    p ppp

Double Bass  
f    f    f    f    f    f    p ppp

6

Pno.

S. *mf*  
Ag-nus De - i, qui tol - lis pec-ca-ta mun - di, do-na e - is re - qui - em,

T. *mf*  
Ag - nus De - i, qui tol - lis pec - ca - ta mun - di\_\_\_ do - na e - is re - qui -

11

A. *mf*  
Ag-nus De - i, qui tol-lis pec-ca-ta mun-di, do-na e-is re-qui-em,

T. em,

B. *mf*  
Ag-nus De - i, qui tol-lis pec-ca-ta mun-di\_\_\_ do - na e - is re - qui-em,

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *mp* *pp*

Db. *pp*

18

S. *mf*  
Ag-nus De - i, qui tol - lis pec-ca-ta mun - di, do-na e - is re - qui-em,

T. *mf*  
Ag-nus De - i, qui tol-lis pec-ca-ta mun-di\_\_\_ do - na e - is re - qui-

Vln. I *p* *ppp*

Vln. II *p* *ppp* *p*

Vla. *p* *ppp* *p*

Vc. *mf* *p*

Db. *mf* *p*

25

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

A.  
Ag-nus De - i, qui tol-lis pec-ca - ta mun - di, do-na e - is re - qui - em,

T.  
em,

B.  
Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em,

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*mf*

*ppp*

*mp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*



30

Fl. 1, 2

Ob. 1, 2

E. H.

Cl. 1, 2

Bsn. 1, 2

*mf*

*mf*

*pp*

*mf*

*pp*

33

Fl. 1, 2 *p* *ppp*

Ob. 1, 2 *p* *ppp*

E. H. *mf* *ppp*

Cl. 1, 2 *p* *ppp*

Bsn. 1, 2 *mf* *ppp*

S. *mf*  
Ag-nus De - i, qui tol - lis pec-ca-ta mun - di, do-na no - bis pa - cem.

T. *mf*  
Ag - nus De - i, qui tol-lis pec-ca - ta mun-di. do - na no - bis pa -

Vln. I *mp*

Vln. II *p*

Vla. *mp*

Vc. *p*

Db. *p*

39

S. *mf* Ag-nus De - i, qui tol-lis pec-ca - ta mun-di, do-na no-bis pa - cem. *mp* do-na no-bis pa - cem.

A. *mf* Ag-nus De - i, qui tol-lis pec-ca - ta mun-di, do-na no-bis pa - cem. *mp* do-na no-bis pa - cem.

T. *mf* cem. Ag-nus De - i, qui tol-lis pec-ca-ta mun-di— do-na no-bis pa - cem. do-na no-bis pa - cem. *mp*

B. *mf* Ag-nus De - i, qui tol-lis pec-ca-ta mun-di— do-na no-bis pa - cem. do-na no-bis pa - cem. *mp*

Vln. I *p* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp* *f*

Vc. *pp* *f*

Db. *pp* *f*

46

E. H. *mf* *f* *mp* *pp* rit. . . . .

Cl. I, 2 *a 2* *mf* *f* *mp* *pp*

Vln. I *mf* *f* *mp* *pp* rit. . . . .

Vln. II *mf* *f* *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Db. *mp* *pp*

Slowly (♩=58)

Trombones 1, 2  
Bass Trombone  
Tuba

con sord.  
*p* > *ppp*

Viola  
Violoncello  
Double Bass

espress.  
*p* < *mp* < *mp* > *p* > *ppp* *mp*

pizz. arco div.  
*f* *ppp* < *p* > *pp* *f* *ppp* < *p* < *mp*

*mp* > *p* < *mf* > *p* < *mp*

12

Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*f*

*mp* *f* *f* *f*

*p* > *ppp* *pp* *p* *p*

l.v.

unis.

divisi

19

Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*mp* *rit.* *pp* *pp* *pp* *pp*

unis.

*pp*

**A tempo** (♩=58)

(con sord.)

Tbn. 1, 2 *p* > *ppp*

A. *mf* 3 *pp* *mf* > *pp* Quan - do coe - li mo - ven - di sunt, et ter - ra...

T. *mf* 3 *pp* Li - be - ra me, Do - mi ne, in die il - la tre - men - da:

B. *mf* 3 *pp* de - mor - te ae - ter - na, in die il - la tre - men - da:

**A tempo** (♩=58)

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*  
pizz. arco div.

Vc. *mf* *pp* < *p* > *ppp* *mp* < *ppp*

Db. *mf* < *ppp*

35 *mf* *pp* **molto rit.** *mf* *pp*

S. Dum ven - e - ris ju - di - ca - re sae - cu - lum per ign - em sae - cu - lum per ign - em

A. *pp* *mf* sae - cu - lum ign - em

T. *mf* sae - cu - lum ign - em

B. *mf* sae - cu - lum ign - em

**molto rit.**

Vln. I

Vln. II

Vla.

Vc. *mf* *pp* *mf* *p* *ppp*

Db. *mf* *pp* *mf* *p* *ppp*



Very Slowly (♩=46) molto rit. . . . . A tempo (♩=58)

43

Fl. 1, 2 *a 2* *ff* *f* *mf* *pp*

Ob. 1, 2 *a 1* *ff* *f* *mf* *pp*

E. H. *f* *ff* *ppp* *mf* *mp* *ppp*

Cl. 1, 2 *a 2* *ff* *mf* *ppp* *a 1* *mf* *mp* *ppp*

Bsn. 1, 2 *ff* *mf* *p* *ppp*

Cbsn.

Hn. 1-4 *mp* *f* *ff* *mf* *ppp*

Tbn. 1, 2 *senza sord.* *f* *ff* *mf* *ppp* *con sord.* *p* *ppp*

B. Tbn. *senza sord.* *mf* *ff* *mf* *ppp* *con sord.* *p* *ppp*

Tba. *senza sord.* *mf* *ff* *mf* *ppp* *con sord.* *pp* *ppp*

S. *ppp*

A. *ppp*

T. *ppp*

B. *ppp*

Very Slowly (♩=46) Solo molto rit. . . . . A tempo (♩=58)

Vln. I *mp* *f* *ff* *mf* *ppp* *f* *pp* *Solo* *mf* *pp*

Vln. II *mp* *f* *ff* *mf* *ppp* *mf* *pp* *Solo*

Vla. *mp* *f* *ff* *mf* *ppp* *mp* *pizz.* *ppp* *arco div.*

Vc. *mp* *f* *ff* *mf* *ppp* *p* *f* *pp*

Db. *mp* *f* *ff* *mf* *ppp* *mp*

52

Tbn. 1, 2

Vln. I

Vln. II

Vla. unis. pizz. mp arco mf f

Vc. pizz. mp arco mf f div.

Db. pizz. mp arco f div.



57

Fl. 1, 2 a 1 mf pp

Ob. 1, 2 a 1 mf pp

Cl. 1, 2 a 1 mf pp

Pno. l.v. ff

Vln. I ff f div. p

Vln. II ff f unis. div. p

Vla. ff f p

Vc. ff f p

Db. ff f unis. p

64

A. *mf* *pp* *mf* *pp*  
 Quan-do coe - li mo-ven-di

T. *mf* *pp* *mf* *pp*  
 Tre-mens fac-tus sum e - go, et ti - me-o at-que ven-tu - ra ir - a

B. *mf* *pp*  
 dum dis-cus-si - o ve - ne-rit, at-que ven-tu - ra ir - a

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp* *mp* *ppp*

Db. *ppp* *mf* *ppp*



72 *accel.* *Con Moto* (♩=80) *mf* *pp* *mf* *pp* *mf*

S. Di - es il - la, di-es i - rae, ca-la-mi-ta-tis et mi-se-ri

A. *pp* *mf* *pp*  
 sunt et ter - ra. Di - es il - la, di-es i - rae,

B. *mf* *pp*  
 Di - es il - la, di-es i - rae,

Vln. I *accel.* *Con Moto* (♩=80) *p* *mf* *pp* *mf*

Vln. II *pp* *mp* *mf* *pp* *mf*

Vla. *pp* *mp* *pp* *pp* *mp*

Vc. *mf* *pp* *mf* *pp*

Db. *mf* *pp* *mf* *pp*

80

S. *pp* *mf* *pp*  
ae, \_\_\_\_\_ Di - es mag - na di - es mag - na

A. *pp* *mf* *pp* *mf*  
ca - la - mi - ta - tis et mi - se - ri ae, \_\_\_\_\_ Di - es

T. *mf* *pp*  
Di - es il - la, di - es i - rae, \_\_\_\_\_ ca - la - mi - ta - tis et mi - se - ri ae, \_\_\_\_\_

B. *mf* *pp* *mf*  
ca - la - mi - ta - tis et mi - se - ri ae, \_\_\_\_\_ Di - es mag - na di - es mag - na

Vln. I *pp* *mf* *pp*

Vln. II *pp* *mf* *pp* *mf*

Vla. *pp* *mf* *pp*

Vc. *mf* *mf*

Db. *mf* *mf*

87

S. *mf* *pp* *f*  
et a - ma - ra val - de.

A. *pp* *mf* *f*  
mag - na di - es mag - na et a - ma - ra val - de.

T. *mf* *pp* *mf* *f*  
Di - es mag - na di - es mag - na et a - ma - ra val - de.

B. *pp* *mf* *pp* *f*  
et a - ma - ra val - de.

Vln. I *mf* *pp* *f* *ff*

Vln. II *pp* *mf* *f* *ff*

Vla. *mf* *pp* *mf* *f* *ff*

Vc. *pp* *mf* *pp* *f* *ff*

Db. *pp* *mf* *pp* *f* *ff*





106

Fl. 1, 2 *f* *ppp*

Ob. 1, 2 *f* *ppp*

E. H. *ppp*

Cl. 1, 2 *ppp* *f*

Bsn. 1, 2 *a 1* *f*

Cbsn. *f* *ppp*

Hn. 1-4 *ppp* *a 1* *f*

Tpt. 1-3 *a 2* *f* *ppp*

Tbn. 1, 2 *a 1* *f*

B. Tbn. *f* *ppp*

S. *f* *mp*  
ca - la - mi - ta - tis et mi - se - ri - ae,

A. *mp* *f*  
i - rae, ca - la - mi - ta - tis et

T. *f*  
Di - es il - la, di - es i - rae,

B. *f* *mp*  
ca - la - mi - ta - tis et mi - se - ri - ae,

Vln. I *f* *ppp*

Vln. II *ppp* *f*

Vla. *f*

Vc. *f* *ppp*

Db. *f* *ppp*









129 a 2 *molto rit.*

Fl. 1, 2 *pp mf ppp ff mp ppp*

Ob. 1, 2 *pp mf ppp ff mp*

E. H. *f < ff ppp*

Cl. 1, 2 *mf ppp ff mp ppp*

Bsn. 1, 2 *mf ppp ff mf p ppp*

Cbsn. *ff mf ppp*

Hn. 1-4 *mp < f < ff > mp ppp*

Tbn. 1, 2 *f < ff > mp ppp*

B. Tbn. *mf < ff > mp ppp*

Tba. *mf < ff > mp ppp*

Timp. *ff < mp ppp*

Tub. B. *pp mf ppp* *p* *Red* *\** *l.v.*

S. *pp mf ppp*  
sac - cu - lum per - ign - em

A. *pp mf ppp*  
sac - cu - lum ign - em

T. *mf ppp*  
sac - cu - lum ign - em

B. *mf ppp*  
sac - cu - lum ign - em

*molto rit.*

Vln. I *mf f < ff mp ppp*

Vln. II *mf f < ff mp ppp*

Vla. *mf f < ff mp ppp*

Vc. *mf f < ff mp ppp*

Db. *mf f < ff mp ppp*

Even Slower ( $\text{♩}=40$ )

137 *mp* *> pp* *mp* *> pp* *p* *mf* *rit.* *mp* *> pp*

S. Re-qui-em do - na e - is et lux per-pe-tu-a lu-ce - at e - is e - is e - is

A. Re-qui-em do - na e - is et lux per-pe-tu-a lu-ce - at e - is e - is e - is

T. ac - ter nam Do - mi - ne et lux per-pe-tu-a lu-ce - at e - is e - is e - is

B. ac - ter nam Do - mi - ne et lux per-pe-tu-a lu-ce - at e - is e - is e - is

Even Slower ( $\text{♩}=40$ )

Vla. *rit.*

Vc.

Db.

Slowly (♩=56)

Bassoons 1, 2

Horns 1-4

Viola

Violoncello

Double Bass

*p*

*a 1*

*mp*

*pizz. div.*

*pizz.*



10

Bsn. 1, 2

Hn. 1-4

S.

Vla.

Vc.

Db.

*pp*

*p*

*mp*

*ln.*

17

Cl. 1, 2

S.

A.

Vc.

Db.

pa - ra - di - sum de - du - cant te An - ge - li, in - tu - o ad - ven - tu su - sci - pi - ant te Mar - ty - res, et per

An - ge - li, Mar - ty - res,

*p*

*mp*

a l



25

Fl. 1, 2

Ob. 1, 2

E. H.

Cl. 1, 2

S.

A.

Vln. I

Vln. II

Vc.

Db.

du - cant te in ci - vi - ta - tem san - ctam Je - ru - sa - lem.

san - ctam Je - ru - sa - lem.

*p*

*mf*

*ppp*

*pp*

*p*

*mf*

a l

a l

34

Fl. 1, 2 *ppp*

Ob. 1, 2 *ppp*

T. *mp*  
Cho - rus An - ge - lo - rum

B. *mp*  
Cho - rus An - ge - lo - rum te - su -

Vln. I *ppp*

Vln. II *ppp*

Vc. *p* (pizz.) *mp*

Db. *p* arco *p*



41

E. H. *p*

Bsn. 1, 2 *p*

T. *p*  
su - sci - pi - at, et cum La - za - ro quon - dam ha - be - as

B. *p*  
sci - pi - at, su - sci - pi - at, pau - pe - re ac - ter - nam ha - be - as

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*





Slower (♩=46)

51

Fl. 1, 2 *mp* *pp*

Ob. 1, 2 *mp* *pp*

E. H. *mp*

Cl. 1, 2 *mp* *pp*

Vc. *p*

Db. *p*



56

Ob. 1, 2 *f* *ff*

E. H. *pp*

Cl. 1, 2 *f* *fp* *f* *ff*

Bsn. 1, 2 *mp* *pp* *f* *fp* *f* *ff*

Tpts. 1-3 *mp* *pp*

Vln. I *f* *ff*

Vln. II *f* *fp* *f* *ff*

Vla. *f* *fp* *f* *ff*

Vc. *pp* *f* *fp*

Db. *pp* *f* *fp*

con sord. 1. 3 *mp* 2. 3 *mp* 3. 3 *mp* *pp*

62

Tempo primo (♩=56)

Fl. 1, 2

*mp*  $\rightarrow$  *pp* *p*

Ob. 1, 2

*mf*  $\rightarrow$  *ppp* *mp*  $\rightarrow$  *pp* *a 1*

Cl. 1, 2

*mf*  $\rightarrow$  *ppp* *mp*  $\rightarrow$  *pp* *p* *a 1*

Bsn. 1, 2

*mf*  $\rightarrow$  *ppp*

Vln. I

*mf*  $\rightarrow$  *ppp* *p*

Vln. II

*mf*  $\rightarrow$  *ppp* *p*

Vla.

*mf*  $\rightarrow$  *ppp* *p*

Vc.

*ppp* *pizz. div.* *mp*

Db.

*ppp* *pizz.* *mp*

68

Fl. 1, 2 *pp* *p*

Ob. 1, 2 *p*

Cl. 1, 2 *pp* *p*

Bsn. 1, 2 *a 2* *p*

Tbn. 1, 2 *a 2 con sord.* *p*

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc.

Db.

Detailed description: This page of a musical score, numbered 266, features ten staves for various instruments. The top staff is for Flute 1 and 2, starting at measure 68 with dynamics *pp* and *p*. The Oboe 1 and 2 staff begins at measure 70 with dynamic *p*. The Clarinet 1 and 2 staff also starts at measure 68 with dynamics *pp* and *p*. The Bassoon 1 and 2 staff begins at measure 70 with dynamic *p* and includes the instruction *a 2*. The Trombone 1 and 2 staff also starts at measure 70 with dynamic *p* and includes the instruction *a 2 con sord.*. The Violin I and II staves begin at measure 68 with dynamics *pp* and *p*. The Viola staff begins at measure 68 with dynamics *pp* and *p*. The Violoncello and Double Bass staves are present but do not have dynamic markings. The score is written in a 6/8 time signature and includes various musical notations such as slurs, ties, and articulation marks.

74

Fl. 1, 2 *pp* *mp* a 2

Ob. 1, 2 *pp* *mp* *p* *mp* a 2

E. H. *mp* *p* *mp*

Cl. 1, 2 *pp* *mp* *p* *mp* a 2

Bsn. 1, 2 *pp* *mp* *p*

Tbn. 1, 2 *pp* *mp* *p* a 1 senza sord.

S. *mp* *p* *mf*  
 Re-qui-em ae-ter-nam do-na e-is, Do-mi-ne; Do-mi-ne; et lux

A. *mp* *p* *mf*  
 Re-qui-em ae-ter-nam do-na e-is, Do-mi-ne; Do-mi-ne; et lux

T. *mp* *p*  
 Re-qui-em ae-ter-nam Re-qui-em ae-ter-nam

B. *mp* *p*  
 Re-qui-em ae-ter-nam Re-qui-em ae-ter-nam

Vln. I *pp* *mp*

Vln. II *pp* *mp* *p* *mp*

Vla. *pp* *mp* *p*

Vc. arco *p* *pp* pizz. *mp*

Db. arco *p* *pp* pizz. *mp*

80

Fl. 1, 2

Ob. 1, 2

E. H.

Cl. 1, 2

Bsn. 1, 2

Hn. 1-4

Tpts. 1-3

Tbn. 1, 2

B. Tbn.

Tba.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*p*

*mf*

*pp*

*a 2*

*a 1 senza sord.*

*a 2 (senza sord.)*

*a 3 (senza sord.)*

*a 2 (senza sord.)*

per - pe - tu - a lu - ce - at e - is. Re - qui - e - scant\_ Re - qui - e - scant\_ in pa - ce\_ in pa - ce.\_

Re - qui - em ae - ter - nam\_ Re - qui - em ae - ter - nam\_ in pa - ce\_ in pa - ce\_

Re - qui - em ae - ter - nam\_ Re - qui - em ae - ter - nam\_ in pa - ce\_ in pa - ce\_

86

Fl. 1, 2 *fp* *ppp* *molto rit.* *a l* *ppp* *p* *pp* *ppp*

Ob. 1, 2 *fp* *ppp* *ppp* *p* *pp* *ppp*

E. H. *mp*

Cl. 1, 2 *mf* *mp* *a l* *p* *ppp*

Bsn. 1, 2 *p*

Tba. *pp*

Tub. B. *molto rit.* *pp*

Glock. *pp*

Pno. *pp* *ppp*

Vln. I *ppp* *molto rit.*

Vln. II *ppp*

Vla. *ppp*

Vc. *p* *pp* *ppp*

Db. *p* *pp* *ppp*



90

Slower (♩=40)

S. *p* *pp* *p* *pp* *p* *mp* *pp* *ppp*

Re - qui - e - scant\_ in pa - ce. A - - men A - men.

A. *p* *pp* *p* *pp* *p* *mp* *pp* *ppp*

Re - qui - e - scant\_ in pa - ce. A - - men A - men.

T. *p* *pp* *p* *pp* *p* *mp* *pp* *ppp*

Re - qui - e - scant\_ in pa - ce. A - - men A - men.

B. *p* *pp* *p* *pp* *p* *mp* *pp* *ppp*

Re - qui - e - scant\_ in pa - ce. A - - men A - men.