

CHARLES UNIVERSITY

FACULTY OF EDUCATION

Department of Music Education

Dissertation Thesis

2021

Mgr. Elena Gonata

CHARLES UNIVERSITY

FACULTY OF EDUCATION

Department of Music Education

Mgr. Elena Gonata

Ph.D. in Music Theory and Education

**Requiem as a musical form and its transformations in the
music of nineteenth and twentieth centuries**

Dissertation Thesis

SUPERVISOR OF DISSERTATION: Prof. PhDr. Stanislav Pecháček, Ph.D.

Prague 2021

Year of the defence: 2022

Declaration

1. I hereby declare that I have compiled this thesis using the listed literature and resources only.
2. I hereby declare that my thesis has not been used to gain any other academic title.
3. I fully agree to my work being used for study and scientific purposes.

In Prague on
December 2021

Elena Gonata

.....

Acknowledgement

Firstly, I would like to express my sincere gratitude to my supervisor Doc., PhDr. Stanislav Pecháček, Ph.D. for the continuous support of my Ph.D. study and related research, for his patience, motivation, and immense knowledge. His guidance helped me in all the time of research and writing of this thesis. I could not have imagined having a better advisor and mentor for my Ph.D. study.

Last but not the least, I would like to thank my family for supporting me spiritually throughout writing this thesis and my life in general.

Abstract

In this thesis, the evolution of the Requiem Mass throughout the centuries has been explored. The evidence provided clearly demonstrates the changes that the Requiem mass has gone through, from the first traditional Requiem mass all the way to the new Requiems of the Contemporary era. While early composers were inspired by religion, over time, a clear shift towards freedom of expression (war, human losses, tragic events) is evident. Requiems can be written for liturgical use and concert halls, and can be performed by choirs, soloists and orchestras (Acapella and Orchestral compositions). Requiems can have both short and long durations, and can have different textures (polyphonic style, homophonic style etc.). The traditional Latin language and religious texts are still widely used, however, there have been many changes throughout the centuries, such as the use of translations into different languages, the use of psalms, bible verses, poetry and famous speeches. Today, a large number of Requiems can be found from composers on a worldwide scale, including America, Europe and Great Britain.

Keywords

Requiem Mass, Missa pro defunctis, Funeral mass, Gregorian Chant, Renaissance, Baroque, Classical, Romantic, Contemporary, Liturgical music, Secular music, War Requiem, Choral music, Orchestral music, Church music, Catholic, Orthodox, Religion, Tradition, Latin text, Polyphony, Homophony, Emotion, Soul, God, Prayer, Eternal Rest, Forgiveness, Faith, Freedom, Cyprus, Europe, America, Soloist, Choir, Organ, Conductor, Composer, Elements of Music.

CONTENTS

Introduction	10
1. Requiem as a ceremony and a musical form	14
1.1 The funeral traditions.....	14
1.2 The Requiem mass as a prayer.....	14
1.3 The relation between religion and music.....	15
2. The traditional Requiem text (full version)	17
2.1 Introit.....	17
2.2 Kyrie.....	17
2.3 Graduale.....	18
2.4 Tract.....	18
2.5 Sequence hymn.....	19
2.6 Offertory.....	21
2.7 Sanctus.....	22
2.8 Agnus Dei.....	22
2.9 Communion: Lux aeterna.....	23
2.10 Responsory: Libera me.....	23
2.11 In Paradisum.....	24
3. The Gregorian Requiem mass	25
3.1 The main characteristics of the Gregorian Chant.....	25
3.2 The development of the Gregorian requiem.....	26
4. The Renaissance polyphonic Requiem	27
4.1 The early polyphonic forms.....	27
4.2 The development of the polyphonic requiem.....	28
4.3 The most important composers and compositions.....	31
5. The Baroque Requiem	32
5.1 The High Renaissance period.....	32
5.2 The main characteristics of Baroque music.....	33
5.3 The development of the Baroque Requiem.....	33
5.4 The most important composers and compositions.....	36
6. Classical Requiem – The first transformation	38
6.1 The main characteristics of Classical music.....	38
6.2 The development of the Classical Requiem.....	39

6.3	The most important composers and compositions.....	41
7.	Romantic Requiem – The second transformation.....	43
7.1	The main characteristics of Romantic music.....	43
7.2	The development of the Romantic Requiem.....	46
7.3	The most important composers and compositions.....	49
8.	Twentieth Century Requiem.....	51
8.1	The main characteristics of Twentieth Century music.....	51
8.2	The development of the Twentieth Century Requiem.....	55
8.3	Requiems with traditional liturgical text.....	56
8.4	Requiems with traditional liturgical text combined with Jewish religion....	58
8.5	Requiems with partly liturgical text combined with other texts.....	59
8.6	Requiems against war.....	62
8.7	Other composers and their Requiem settings.....	66
9.	Compositional Analysis.....	69
9.1	Andrew Lloyd Webber.....	69
9.1.1	Influences and original ideas.....	69
9.1.2	Formal structure and the use of text.....	70
9.1.3	Analysis of the musical elements.....	72
9.1.4	In terms of interpretation.....	75
9.2	Eric Zeisl.....	76
9.2.1	Influences and original ideas.....	76
9.2.2	Formal structure and the use of text.....	77
9.2.3	Analysis of the musical elements.....	78
9.2.4	In terms of interpretation.....	81
9.3	John Rutter.....	81
9.3.1	Influences.....	81
9.3.2	Original ideas.....	83
9.3.3	Formal structure and the use of text.....	84
9.3.4	Analysis of the musical elements.....	86
9.3.5	In terms of interpretation.....	103
10.	Requiem by Elena Androu Gonata.....	105
10.1	Introduction to the Christian funerals.....	105
10.2	History of the composition/ Influences.....	106
10.3	A detailed explanation/analysis of the composition.....	106

10.3.1 First Movement-Requiem Aeternam.....	107
10.3.2 Second Movement-Kyrie/Christe exaudinos.....	107
10.3.3 Third Movement-Lacrimosa.....	108
10.3.4 Fourth Movement-Sanctus.....	109
10.3.5 Fifth Movement-In Paradisum.....	110
COCLUSION.....	111
BIBLIOGRAPHY.....	113
SUMMARY/RESUME.....	119
APPENDICES.....	120
LIST OF APPENDICES.....	121

Introduction

In this thesis, the development and evolution of the Requiem mass is portrayed in a clear chronological structure, which aims to inform every reader, regardless of their musical knowledge. This thesis aims to act as an aid or guide through the history of the Requiem mass. Moreover, the ninth chapter, Compositional analysis, can be useful for conductors and performers to gain the necessary insight, in order to understand and interpret the composer's intention of any of the three Requiem pieces included and analysed.

Furthermore, this thesis is written with the hope of inspiring others, just as I have been inspired to compose my own Requiem, which was premiered by my vocal ensemble 'Selene', in Cyprus, in 2018. However, the decision of choosing this topic for my Ph.D. thesis, resulted from my musical preferences, my music studies at Charles University, my professional career as a conductor, my religious beliefs, and my personal experiences.

From an early age, I was fascinated by the rich and harmonic sound that a choir could produce, either acapella or with orchestral accompaniment. During my school life in Cyprus, I was always a school-choir member. My interest in choral music was also the main reason I chose to study the Art of Choral conducting in Prague.

During my studies at Charles University, I had the opportunity to learn, explore and perform a variety of choral pieces, including sacred choral music. Moreover, my first project related to the Requiem mass was about Mozart's Requiem (this was also during my master's degree, for Harmony of music lessons). Mozart's Requiem was also one of the first compositions I worked on for my conducting lessons.

Along the way, as a professional conductor, I had the opportunity to perform a large number of concerts of classical and sacred music. My career in conducting started in Prague in 2008, with the 440Hz choir, where we performed a remarkable number of concerts, mainly in churches, including liturgical and spiritual music. In 2013, I moved to York (UK) for my master's degree in Orchestral conducting. During my stay in York, I was a member of the University choir (which performed various concerts, including masses and other church music), and a conductor of the University Chamber Orchestra. Subsequently, I worked with two Military Wives Choirs in Cyprus, where I had the opportunity to work on various genres of choral music. With these choirs I had the opportunity to perform in different types of events, such as outdoor festivals, during church liturgies, annual anniversaries, commemorations,

memorial services etc. Our repertoire had a wide range, from classical pieces and church music, to popular songs.

Moreover, my relationship with religion and religious texts started from an early age. Growing up in Cyprus, a very religious country (Christian Orthodox religion), I was attending liturgies on a regular basis, funerals, and memorial services. Throughout my childhood, I learned prayers and hymns for different occasions, including daily prayers, Christmas psalms, and Easter hymns. During my stay in Czechia and England, I attended liturgies in Catholic, Orthodox and Anglican churches, and I learned even more prayers, psalms, and hymns. Along with all these inspiring texts (from prayers and hymns), the deep meaning of the traditional text of the Requiem mass, touched me from the first time I read it.

Besides my musical preferences, my music studies in choral music, my experience in performing religious music, and my familiarity with prayers and hymns, the death of my father played a catalytic role on my decision to dedicate my Ph.D. specifically to the Requiem mass.

This thesis is chronologically structured and divided into ten chapters. The purpose of this structure is to give a clear understanding of the gradual development of the requiem mass throughout centuries. Since the beginning of my research, a clear plan of the thesis' structure was set. The initial goal was to present the musical characteristics of each era (chronologically), and how they were applied to the Requiem compositions, along with the evolutionary changes throughout the centuries. To create this structure, I mainly used guidance from the books 'A history of Western music by Donald Jay Grout', 'A history of music in outlines by Olga Kittnarova', 'Requiem, Music of mourning and consolation by Alec Robertson', 'Dies Irae, A guide to Requiem Music by Robert Chase', and several online resources including the Catholic Encyclopaedia.

Subsequently, for the twentieth century Requiem chapter, I had to change the structure a few times. Initially, this chapter was organised according to the composers' nationalities; selected composers from different countries. The purpose of this structure was to show different tendencies or similarities of each country. However, during the research of many contemporary Requiem compositions, I found the use of different texts and the different aims of the Requiem compositions very interesting. As a result, I implemented a new structure based on the different texts and composition's aims. Eventually, along with my supervisor, we decided that this chapter needs to follow the same structure as the chapters of the previous eras, and include an extra section about the different texts and aims of the twentieth century Requiems.

At the end of each chapter, a survey of the most important Requiems of each time is included. The website <http://www.requiemsurvey.org/> acted as a guide for these sections.

Furthermore, the most challenging chapter, was the analysis of the selected compositions; the selection was made according to the available data/music scores and recordings, as well as the different use of the text and composers' innovations. Each composition is analysed in all aspects, including composer's inspiration, innovations, musical forms, the use of text, vocal texture, analysis of all elements of music, and interpretation. For this chapter I mainly used the available music sheets, either full scores or piano reduction, along with audio recordings.

Analysing Webber's, Zeisl's, and Rutter's Requiems, was an interesting path into composers' intentions. One can see their sources of inspiration, such as the different styles of composing, the use of older musical forms, the inclusion of contemporary tendencies, the use of various texts etc. Working with both music scores and recordings was helpful for me, in order to have a comprehensive 'picture' of the sound effect. Examining these compositions in detail, we can see that all the elements of music (and specific instruments) are used in such a way, in order to create different moods and emotions, related to the meaning of the text. During the process of compositional analysis, a challenging part was to identify the tonal centres of individual movements or the piece as a whole, as sometimes the composers do not give key signatures. Another challenging aspect was to find the appropriate descriptive words to characterise the movements of each piece, as not only can it be difficult to translate emotions into words, but also difficult to find the balance between personal, subjective interpretation and a more general, objective interpretation. Working on this chapter was highly beneficial to me, as a conductor and singer, as I acquired a deeper understanding of these compositions.

A brief overview of each chapter

In the first chapter, an introduction to the funeral traditions and to the Requiem mass as a prayer is given. The relationship between religion and music is also explored. The second chapter includes the original full text and the origins of the text. The third chapter focuses on the Gregorian Requiem mass, and subsequently, the fourth chapter engages the development of the polyphonic requiem during the Renaissance era. The Baroque, Classical, and Romantic Requiems follow in the next three chapters. These units include the main musical characteristics of each era, how these features were applied to the Requiem settings, and all the

changes and adjustments of the evolutionary path of the requiem mass. The eighth chapter, twentieth century Requiem, follows the same structure as the previous and examines all the new trends that composers brought out; such as completely new texts and movements in their requiems. Furthermore, it includes an additional section, which refers to the four categories of contemporary Requiems. In the ninth chapter, individual compositions are analysed in order to present individual approaches and innovations by different composers, as well as similarities between them. The last chapter is dedicated to an original Requiem, which I wrote myself (written in 2018, Nicosia, Cyprus). It covers a detailed analysis of the full score of the composition, which can be found in the appendices. This composition is a result of my life experiences; religious beliefs, my relationship with both Orthodox and Catholic religions, my music studies and preferences, as well as personal experiences.

1 Requiem as a ceremony and a musical form

1.1 The funeral traditions

Since the earliest history of the Christian Church, religious people have been praying for and paying their respect to the dead, as well as following a burial ritual, something which is still applicable today. The first evidence of burial (paintings on the walls) was found in the catacombs (dark-underground places) unlike today's cemeteries. The word catacomb is produced from the Latin word *cuba*, borrowed from the Greek word *κόμβη*, which means grave¹. Although the catacombs were used for burial purposes, at the same time, they saved space and served as a secret place, *Synaxis* (congregation) for Christians. Over time, the Church formed customs for funerals and burials. For the funeral, and for a period of forty days, relatives and friends of the dead usually dress in black, which symbolizes the deepest mourning. The funeral process used to have three stages. The first stage starts when the deceased is transferred to his house for the last goodbye and a priest is present to say a psalm, holding a cross with one hand and sprinkling the coffin with holy water with the other. On the way to the church, the priest says another psalm. (This first stage is omitted in our days and the ceremony starts at the church). Once arriving at the church, the coffin is placed in the middle of the church where the second phase of the funeral begins. During the liturgy, prayers are heard and then the funeral mass follows. The last prayer in the church is sung again by the priest, asking God to give absolution to the deceased's soul. The third stage of the funeral is when the body is transferred to the cemetery to be buried.

1.2 The requiem mass as a prayer

This paper deals extensively with the mass during the funerals in Roman Catholic Church, which is called *Requiem mass*. It is the prayer for those who have passed away and it got its name from the first two words of the opening part, Introit, *Requiem aeternam*². The Requiem

¹ P. Rokkos, 'The Beginning and Birth of the Catacombs', Gregory Palamas, vol.4 (1920), pp. 628–629. Athanasios Paliouras, 'Catacombs', Educational Greek Encyclopaedia, Religions, Editorial Athens, Vol. 21 (1992), pp. 266–227.

² <https://cardinalscholar.bsu.edu/handle/123456789/201490>

text is quite long, and originates from the ancient times; excerpts were found in the Fourth Book of Esdras, one of the Apocrypha, in a passage in Isaias, and in Antiphony of St. Gregory Come of Albino³. The text acts as the form of communication of the faithful with God. In short, these prayers are for asking the Lord to have mercy and forgive the soul of all their sins, give them eternal rest and finally lead them into paradise. The meaning of the Requiem text is more profound than the obvious explanation, as death is not the end of life for Christians, but is the path to the real life. The Requiem can also be celebrated on many other occasions, including All Soul's Day, on the second of November, on the day of burial, on successive anniversaries, and on the third, seventh, and thirteenth day following the death.

The thirteenth and fourteenth centuries saw the development of the Requiem because people were convinced that through these prayers, souls would gain eternity. The Requiem mass has continued to evolve throughout the centuries to this day, with composers being inspired to write their own Requiem settings. While there are hundreds of requiem compositions, only some of them stand out. They can be categorized into different types, such as the liturgical and the non-liturgical/concert Requiems (each case will be analysed in the following chapters). The Requiem mass can also be found in many different languages: in Latin – *Missa pro defunctis*, in Italian – *Missa de defunti*, in Spanish – *Misa di defuntos*, in French – *Messe des morts* or *Messe funebre*⁴, in German – *Totenmesse* or *Traursmesse*, in Russian – *Pinikhida*, in Serbian – *Opelo*, in Czech – *Mše za zemřelé*, in Greek – *Parastos*⁵.

1.3 The relation between religion and music

At an early stage, some interesting questions appeared about the relation between religion and music. An important question that arises is why do we chant the religious text instead of speaking it? Further questions: Why do composers of all times (and even today) compose music for sacred texts, and more specifically, for the requiem mass? Are the composer's religious beliefs related to their music? Are composers influenced only by natural death or also by other parameters like human war losses? How does the Requiem text combined with music become the means of expression for sorrow, lament, and consolation? How did composers interpret the

³ Fanning, William. The Catholic Encyclopaedia. Vol. 3. New York: Robert Appleton Company, 1908. 14 Sept. 2016, <http://www.newadvent.org/cathen/12776d.htm>

⁴ <http://cardinalscholar.bsu.edu/handle/123456789/201490>

⁵ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press.

liturgical text through their music? Did the importance of the text change throughout the centuries?

Religion and music were always connected. Music appeared in the form of chanting to the first prayers and psalms, where one or two notes were used in free rhythm. Throughout time, this form of chanting has been developed; although it started as a straightforward melody, along the way, the chants became more difficult with more complicated melodic lines. But the answer as to 'Why' we chant rather than speak the religious texts is written nowhere. We do not know the exact reason why or how it started (as there is no verified evidence), however, taking into account our knowledge of music and the power it possesses, we can find some possible answers. Firstly, texts can be better understood through music (especially when we are not familiar with foreign languages), by using specific scales and harmony. Melodic lines can make the words more beautiful and give them a deeper meaning and significance. We often see that music is used as a teaching method in many cases; it is easier to learn and memorize a song than a written text. This fact can be a reason, as we already know that in the past, Chants, and Psalms were transferred by the oral method. In spoken language, when we want to emphasize something, we move up the tone of our voice (pitch), we talk in a louder volume (dynamics), or we lengthen the duration of a word or a syllable. In fact, these are the elements that are used in music. A melodic line is made up from the combination of different pitches, as well as a range of dynamics. A range of dynamics is used from very soft to very loud with sudden or gradual changes with the intention of a clear and specific interpretation. Duration is also a musical element, as there are different note values. What is more, some other means of expression are used in music, like articulation, accentuation, phrasing, rhythm, and tempo. Through the use of the music, the religious text can be delivered and experienced a step further. By dressing up the words with melodies, a deeper and spiritual dynamic is granted to the text. In both religion and music, we can analyse and explain many things, but not everything. It might seem quite impossible to interpret and explain a religious miracle and life after death or the magical moments and feelings that a piece of music offers you. There is a mystery about them, and it may be that which brings them together.

2 The traditional Requiem text (full version)

The Requiem mass text is comprised of eleven sections: Introit, Kyrie, Graduale, Tract, Sequence hymn, Offertory, Sanctus, Agnus Dei, Communion, Responsory-Libera me, and In Paradisum.

2.1 Introit

Introit has the oldest text of the Requiem and is a processional chant. The words of Introit originate from a passage from the Apocryphal Fourth Book of Esdras (2: 34–35) and the Psalm 64 (65: 1–2). The Introit psalm was based on verse-refrain form; the choir-schola (known as *schola*) sang the smooth and peaceful Gregorian melody, (consisting of a few notes (f, g, a)), while a soloist sang the refrain (a different/contrasting melody of the psalm verses), in recitative style.

Requiem aeternam Dona Eis, Domine	Grand them eternal rest, O Lord
Et Lux Perpetua luceat eis	And may perpetual light shine upon them
Te decet hymnus, Deus, in Sion,	In Zion, a hymn is fitting to You, O God
Et tibi reddetur votum in Jerusalem	A vow is paid to You in Jerusalem
Exaudi orationem meam, ad te	O hear my prayer: all flesh shall
Omnis caro veniet	Come to Thee
Requiem aeternam dona eis, Domine	Grand them eternal rest, O Lord
Et lux perpetua luceat eis ⁶	And may perpetual light shine upon them

2.2 Kyrie

Kyrie is also one of the oldest texts and it is originally written in Greek (Κύριε ἐλέησον, Χριστὲ ἐλέησον, Κύριε ἐλέησον). It was a part of a litany, sang by the faithful and the priest (in a call and response form, like a dialogue). At the beginning of ninth century, the Kyrie part was usually built on the ABA form. In the tenth to eighth century, different structures/ versions of

⁶ Original text and English translation (Alec Robertson, *Requiem- Music of Mourning and consolation*, 1967), (Robert Chase, *Dies Irae- A guide to Requiem Music*, 2003), (The Catholic Encyclopaedia-The New Advent-online).

the Kyrie melodies were developed. The Kyrie in Requiem, usually includes straightforward melodies with a confident character.

Kyrie eleison	Lord have mercy on them
Christe eleison	Christ have mercy on them
Kyrie eleison ⁷	Lord have mercy on them

2.3 Graduale

Graduale (Latin word *gradus*= step) originates from the ninth century and was likely sung after the reading of the Epistole⁸. After the reading of the Epistole, no liturgical procedure took place, and the soloist had the opportunity to improvise and decorate the melody with ornamentation. Originally the Graduale text was taken from the Psalm 23:4: *Si ambulem in medio umbrae mortis, non timebo in mala: quoniam tu mecum es, Domine; virga tua et baculus tuus, ipsa me consolata sunt*⁹(Psalm 23:4). English translation: Though I walk through the shadow of death, I shall fear no evil for Thou art with me, O Lord. Thy rod and staff they comfort me¹⁰. However, after the decision of the Council of Trent, the text was taken from Psalm III (112: 6–7).

Requiem aeternam dona eis, Domine	Grant them eternal rest, O Lord
Et lux perpetua luceat eis	Let perpetual light shine upon them
In memoria aeterna erit Justus	The just shall be in everlasting memory
Ab auditione mala non timebit ¹¹	He shall not fear evil tidings

2.4 Tract

Tract (Absolve, Domine) is sung after the second Epistole. The Tract lyrics were traditionally a section of a Psalm text. Correspondingly to Graduale, the Tract also had an alternative version, the *Sicut cervus* text, which was taken from the Sacrum Rite. However, the Council of

⁷ Original text and English translation (Alec Robertson, Requiem- Music of Mourning and consolation, 1967), (Robert Chase, Dies Irae- A guide to Requiem Music, 2003), (The Catholic Encyclopaedia-The New Advent-online).

⁸ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. p. 3.

⁹ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. p. 3.

¹⁰ http://cardinalsolar.bsu.edu/bitstream/handle/123456789/201490/KisselbaughS_2018-1_BODY.pdf?isAllowed=y&sequence=1

¹¹ Original text and English translation (Alec Robertson, Requiem- Music of Mourning and consolation, 1967), (Robert Chase, Dies Irae- A guide to Requiem Music, 2003), (The Catholic Encyclopaedia-The New Advent-online).

Trent chose the *Absolve Domine* text for the Requiem mass. The melismatic lines of the Tract music, can be considered as proof of an early form of solo performance.

Absolve, Domine,	Forgive, O Lord
Animas omnium fidelium defunctorum	The souls of all the faithful departed
Ab omni vinculo delictorum	From all the chains of their sins
Et gratia tua illis succerente	And by the aid to them of your grace
Mereantur evader judicium ultionis	May they deserve to avoid the judgment of revenge
Et lucis aeternae beatitudine perfrui ¹²	And enjoy the blessedness of everlasting light

Alternative version (taken from Psalm 42:1–3)

Sicut servus desiderat ad fontes aquarum	Like the heart pants after the water brooks
Ita desiderat anima mea ad te Deus	So pants my soul after Thee, O God
Sitivit anima mea ad Deum vivum:	My soul thirsts for the living God
Quando veniam at apparebo ante faciem Dei mei?	When shall I come and appear before God?
Fuerunt mihi lacrimae mei panes	My tears have been my meet day and
Die ac nocte, dum dicitur mihi per singulos dies:	Night, while they continually say unto me,
Ubi erat Deus tuus?	Where is thy God?

2.5 Sequence Hymn

Sequence Hymn (known as Dies Irae) is the last addition into the Requiem mass. The text of Dies Irae is an annotation based on the Biblical text of Zephaniah. The sequence hymn text can be characterized as pessimistic. Furthermore, this text contains elements of anger, since it refers to punishment, judgment, and the end of the world. Due to the lengthy text of the sequence hymn, composers divided it into many parts (Dies Irae, Rex Tremendae, Confutatis, Lacrymosa) and wrote music for each part separately.

Dies irae, dies illa	The day of wrath, that day
Solvat saeculum in favilla	Will dissolve the world in ashes
Teste David cum Sibylla	As foretold by David and the sibyl
Quantus tremor est futurus	How much tremor there will be
Quando iudex est venturus	When the judge will come
Cuncta stricte discussurus	Investigating everything strictly
Tuba, mirum spargens sonum	The trumpet, scattering a wondrous sound

¹² Original text and English translation (Alec Robertson, *Requiem- Music of Mourning and consolation*, 1967), (Robert Chase, *Dies Irae- A guide to Requiem Music*, 2003), (The Catholic Encyclopaedia-The New Advent-online).

Per sepulcra regionum	Through the sepulchres of the regions
Coget omnes ante thronum	Will summon all before the throne
Mors stupebit, et natura	Death and nature will marvel
Cum resurget creatura	When the creature arises
Ludicanti responsura	To respond to the judge
Liber scriptus proferetur	The written book will be brought forth
In quo totum continetur	In which all is contained
Unde mundus judicetur	From which the world shall be judged
Judex ergo cum sedebit	When therefore the judge will sit
Quidquid latet, apparebit	Whatever hides will appear
Nil inultum remanebit	Nothing will remain unpunished
Quid sum miser tunc dicturus?	What am I, miserable, then to say?
Quem patronum rogaturus	Which patron to ask
Cum vix Justus sit secures?	When the just may hardly be sure?
Rex tremendae majestatis	King of tremendous majesty
Qui salvandos salvas gratis	Who freely saves those who should be saved
Salva me, fons pietatis.	Save me, source of mercy
Recordare, juse pie	Remember, merciful Jesus
Quod sum causa tuae viae	That I am the cause of thy way
Ne me perdas illa die	Lest thou lose me in that day
Quaerens me, sedisti lassus	Seeking me, thou sat tired
Redemisti Crucem passus	Thou redeemed me having suffered he Cross
Tantus labor non sit cassus	Let not so much hardship be lost
Juste judex ultionis	Just judge of revenge
Donum fac remissionis	Give the gift of remission
Ante diem rationis	Before the day of reckoning
Ingemisco, tamquam reus	I sigh, like the guilty one
Culpa rubet vultus meus	My face reddens in quilt
Supplicant parce, Deus	Spare the supplicating one, God
Qui mariam absolvisti	Thou who absolved Mart
Et latronem exaudisti	And heardest the robber
Mihi quoque spem dedisti	Gavest hope to me, too
Praces meae non sunt dignae	My prayers are not worthy
Sed tu bonus fac benign	However, thou, Good Lord, do good
Ne perenni cremer igne	Lest I am burned up by eternal fire
Inter oves locum praesta	Grant me a place among the sheep
Et ab haedis me sequestra	And take me out from among the goats
Statuens in parte dextra	Setting me on the right side
Confutatis maledictis	Once the cursed have been rebuked
Flammis acribus addictis	Sentenced to acrid flames
Voca me cum benedictis	Call thou me with the blessed
Oro supplex et acclinis	I meekly and humbly pray
Cor contritum quasi cinis	My heart is as crushed as the ashes
Gere curam mei finis	Perform the healing of mine end
Lacrimosa dies illa	Tearful will be the day
Qua resurget ex favilla	On which from the ashes arises

Ludicandus homo reus	The guilty man who is to be judged
Huic ergo parce, Deus	Spare him, therefore, God
Pie jesu Domine	Merciful Lord, Jesus
Dona eis requiem, Amen ¹³	Grant them rest, Amen

2.6 Offertory

Offertory originated as a chant, sung during the offering procedure (the faithful give their offerings) in the temple. In the case of Offertory in the Requiem mass, the text originates from the Gallican (French) Rite and it was used in Roman Liturgy during the ninth to eleventh centuries. It can be divided into two parts; the Domine Jesu Christe/Offertory and Hostias.

Domine Jesu Christe, Rex gloriae	Lord Jesus Christ, King of glory
Libera animas omnium fidelium defunctorum	Free the souls of all the faithful departed
De poenis inferni et de profundo lacu	From infernal punishment and the deep pit
Libera eas de ore leonis	Free them from the mouth of the lion;
Ne absorbeat eas tartarus	Do not let Tartarus swallow them,
Ne cadant in obscurum	Nor let them fall into darkness;
Sed signifer sanctus Michael	But may the standard-bearer Saint Michael
Repraesentet eas in lucem sanctam	Lead them into the holy light
Quam olim Abrahae promisisti et semini eius	Which once promised to Abraham and his seed.
Hostias et preces tibi, Domine	O Lord, we offer You
Laudis offerimus	Sacrifices and prayers of praise;
Tu suscipe pro animabus illis	Accept them on behalf of those souls
Quarum hodie memoriam facimus	Whom we remember today
Face as, Domine, de morte transpire ad vitam	Let them, O lord, pass over from death to life,
Quam olim Abrahae promisisti et semini eius ¹⁴	As you once promised to Abraham and his seed.

¹³ Original text and English translation (Alec Robertson, Requiem- Music of Mourning and consolation, 1967), (Robert Chase, Dies Irae- A guide to Requiem Music, 2003), (The Catholic Encyclopaedia-The New Advent-online).

¹⁴ Original text and English translation (Alec Robertson, Requiem- Music of Mourning and consolation, 1967), (Robert Chase, Dies Irae- A guide to Requiem Music, 2003), (The Catholic Encyclopaedia-The New Advent-online).

2.7 Sanctus

Sanctus consists of two sections, the Sanctus and the Benedictus. Sanctus is a part of the Eucharistic prayer, while the Benedictus can be found in the Eastern Liturgy. The Sanctus text is taken from Isaiah 6:3 and the Benedictus from the Gospel of Matthew 21:9. The Sanctus was originally sung by the congregation (a group of faithful people/believers), and later in the ninth century was sung by a choir. The composers usually divided it into two separate parts; Sanctus and Benedictus. They wrote different music for each text, in order to show their contrasting mood. The use of bell-like melodic intervals into the choral lines by many composers, became the trademark of Sanctus music.

Sanctus, sanctus, sanctus	Holy, holy, holy
Dominus Deus Sabaoth	Lord God of Sabaoth
Pleni sunt coeli et terra Gloria tua	Heaven and earth are full of your glory
Hosanna in excelsis	Hosanna in the highest.
Benedictus qui venit in nomine Domine	Blessed is he who comes in the name of the Lord
Hosanna in excelsis ¹⁵	Hosanna in the highest.

2.8 Agnus Dei

Agnus Dei (O Lamb of God) text originates from the early Christian Church where the ‘Lamb’ was used as the symbol of Christ’s sacrifice. The text was initially found in *Liber pontificalis* where Pope Sergius I (687–701) mentioned that the priests, and the people sang Agnus Dei together. Around 692, the Byzantine Church banned Agnus Dei text, however, the Western church adopted and maintained the text. The Agnus Dei melody is usually simple, and the syllabic chant is mainly built on G and A notes.

Agnus Dei, qui tollis peccata mundi, dona eis Requiem	O Lamb of God, that takes away the sins of the world, grant them rest.
Agnus Dei, qui tollis peccata mundi, dona eis Requiem	O Lamb of God, that takes away the sins of the world, grant them rest
Agnus Dei, qui tollis peccata mundi, dona eis Requiem sempiternam. ¹⁶	O Lamb of God, that takes away the sins of the world, grant them eternal rest.

¹⁵ Original text and English translation (Alec Robertson, *Requiem- Music of Mourning and consolation*, 1967), (Robert Chase, *Dies Irae- A guide to Requiem Music*, 2003), (The Catholic Encyclopaedia-The New Advent-online).

¹⁶ Original text and English translation (Alec Robertson, *Requiem- Music of Mourning and consolation*, 1967), (Robert Chase, *Dies Irae- A guide to Requiem Music*, 2003), (The Catholic Encyclopaedia-The New Advent-online).

2.9 Communion: Lux aeterna

Communion: Lux aeterna is a paraphrase of the Introit's content. After Communion, a prayer says: '*Requiescant in pace. Amen*'. This prayer's melody is pleasing and offers a spiritual atmosphere.

Lux aeterna luceat eis, Domine	May eternal light shine upon them, O Lord
Cum sanctis tuis in aeternum, quia pius eis	With your saints forever, for you are kind
Requiem aeternam dona eis, Domine	Grant them eternal rest, O Lord
Et lux perpetua luceat eis,	And may perpetual light shine upon them
Cum sanctis tuis in aeternam quia pius es ¹⁷	With your saints forever, for you are merciful

2.10 Responsory: Libera me

Responsory: Libera me has been used as a part of the service since the ninth century, and became part of the Requiem mass around the fourteenth century. Responsory is sung after the requiem service over the coffin, while the priest sprinkles it with holy water and then swings the censer over it. This is how the Church shows care for the dead and their souls.

Libera me, Domine, de morte aeterna, in die illa tremenda	Deliver me, O Lord, from eternal death, on that fearful day
Quando coeli movendi sunt et terra	When the heavens and the earth shall be moved
Dum veneris judicare saeculum per ignem	When you come to judge the world through fire
Tremens factus sum ergo, et timeo, dum discussion venerit, atque ventura ira.	I am made to tremble and fear, at the coming destruction, and also at your coming wrath
Quando coeli movendi sunt et terra	When the heavens and the earth shall be moved
Dies illa, dies irae, calamitatis et miseriae dies magna et amara valde	That day, day of wrath, calamity, and misery. Great and exceedingly bitter day.
Dum veneris judicare saeculum per ignem	When you come to judge the world through fire
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis ¹⁸	Rest eternal grant them, Lord. And let perpetual light shine upon them

¹⁷ Original text and English translation (Alec Robertson, *Requiem- Music of Mourning and consolation*, 1967), (Robert Chase, *Dies Irae- A guide to Requiem Music*, 2003), (The Catholic Encyclopaedia-The New Advent-online).

¹⁸ Original text and English translation (Alec Robertson, *Requiem- Music of Mourning and consolation*, 1967), (Robert Chase, *Dies Irae- A guide to Requiem Music*, 2003), (The Catholic Encyclopaedia-The New Advent-online).

2.11 In Paradisum

In Paradisum can be found in Jesus' parable of Dives and Lazarus (St. Luke 16:19–31)¹⁹. Peacefulness and hope may characterize the Gregorian melody of this text.

In paradisum deducant te Angelo	May the angels lead you into paradise
In tuo adventu suscipiant te Martyres	At your coming, may the martyrs receive you.
Et perducant te in civitatem sanctam Jerusalem	And lead you to the holy city, Jerusalem
Chorus Angelorum te suscipiat	May choirs of angels receive you
Et cum Lazaro quondam pauper aeternam habeas requiem ²⁰	And with Lazarus, once a pauper, eternally may you have rest.

¹⁹ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. p. 10.

²⁰ Original text and English translation (Alec Robertson, *Requiem- Music of Mourning and consolation*, 1967), (Robert Chase, *Dies Irae- A guide to Requiem Music*, 2003), (The Catholic Encyclopaedia-The New Advent-online).

3 The Gregorian Requiem Mass

3.1 The main characteristics of the Gregorian chant

During the medieval period (450–1450), two types of music existed; sacred/liturgical music and secular/non-religious music. The musical form of the sacred music was called the Gregorian chant. The main characteristics of the Gregorian chant can be found in all types of masses and sacred music of that time, including the Ordinary, the Proper, and the Requiem mass. 1) The melodies were mainly built up on the stepwise movement using a very limited range of notes. However, small leaps were occasionally used. Furthermore, the melodies were also based on the church modes. 2) Like the melodies, there was no precise rhythm for a Gregorian chant, yet the notes were differed in duration of short and longer length. 3) The texts were sung in different styles, creating a variety of melodies. The three main forms of chanting were the ‘syllabic’ (one syllable for one note), the ‘neumatic’ (one syllable for two to four notes) and the ‘melismatic’ (one syllable for multiple notes)²¹. These forms of chanting were usually referred to as Gregorian chants. 4) Moreover, the texture was always monophonic, as there was only one melodic line, sung by monks and priests during religious ceremonies. 5) Gregorian chants were sometimes sung in the ternary form ABA, having a soloist for A part and choir for the B part.

The monophonic Gregorian chant got its name from Pope Gregory I (540–604), known as Saint Gregory the Great. ‘Pope Gregory I was one of the first who began collecting and codifying the chants’²² that the Christian Church was using, and it is likely that he wrote a few of his own Chants as well. During 750–850, a significant development of the Chant was observed. After this period of heightened development, the monophonic Chant was gradually replaced by the polyphonic Chant.

²¹ <https://www.coursehero.com/file/32411221/1-28-Notesdocx/>

²² Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. p. 1.

3.2 The development of the Gregorian Requiem

Music for Gregorian Requiem mass was written for male voices, without accompaniment, in a monophonic style. This music form saw improvement during the Middle Ages²³ and in 1300, it took on its present form. The last addition to the Requiem was made in 1543–1563 by the Council of Trent, and this was the Dies Irae part.

The Requiem mass musical settings are made up of nearly the same parts as any other mass setting, including parts from the Ordinary and Proper masses. The Ordinary mass consists of five sections, Kyrie, Gloria, Credo, Sanctus, and Agnus Dei, and the Proper mass includes the Introit, Gradual, Alleluia or Tract, Sequence, Offertory and Communion parts. In the case of the Requiem mass settings, most of these parts are used (in a different order), while the Gloria the Credo sections are not.

²³ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. pp. 1–2.

4 The Renaissance Polyphonic Requiem

4.1 The early polyphonic forms

The thirteenth and fourteenth centuries are considered to be the transitional stage from monophonic to polyphonic style. However, early forms of polyphony can also be found in previous centuries as well.

Around the eighth and ninth century, the earliest form of vocal polyphony appeared in France; the *parallel organum* (organum=the Gregorian chant melody plus another voice starting at a different pitch, singing in parallel). In this vocal form, another voice was added, to sing in parallel fourths and fifths along with the main melody^{24 25}. Moreover, in the tenth century, in Scandinavia and the British Isles, the melodic parallel thirds were used. However, since 859, there have been paradigms of vocal organum. The original voice/Gregorian chant is named *vox principalis*, and *vox originalis* are the secondary voices²⁶.

Furthermore, around the ninth century, a polyphonic style was developed in Corsica, where the harmonic movements of parallel thirds, fourths, and fifths are used²⁷. In this style, the standard three-part polyphony was used. The three parts were: ‘the *Secunda* which was the leading voice, the *bassu* the lowest voice, and the *terza* the highest voice’²⁸ (Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. p.11). Even though, the three-parts polyphonic style of the Corsican music refers to Western music style, the timbre and the way of singing are very different. The Corsican style was developed by oral tradition, and it was not set in notation. Most of the music of Corsican style, Gallican and Celtic liturgies, were lost because the musical notation had not been created yet and singers were learning the chants and melodies by memory. Some Corsican requiem chants were discovered by Solange Corbin and are kept in a Kyriale²⁹ (This Kyriale can be found in a monastery in Corsica).

In the early Renaissance, composers were writing pieces in the memory of their colleagues who passed away. This music form was called ‘The Deploration’, and it was similar

²⁴ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. p. 11.

²⁵ <https://sophia.smith.edu/~rsherr/earlypol.htm>

²⁶ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. pp.11–12.

²⁷ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. pp.11–12.

²⁸ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. pp.11–12.

²⁹ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. pp.11–12.

to the motet. Many composers created such compositions; Johannes Ockeghem, Josquin des Prez, Jean Molinet, Guillaume Cretin, Johannes Lupi, Jacobus Vaet, Jean Mouton, Pierre Certon. Benedictus Appenzeller, Nicolas Gomber, and Jerome have composed Deplorations in the memory of Josquin De Prez, while Jean Richafort composed a requiem mass for him. However, it seems that the first polyphonic requiem settings were composed for a priest and the King. Subsequently, other composers continued composing polyphonic requiems for the high society, and the wealthy upper classes.

4.2 The development of the Polyphonic Requiem

The polyphonic Requiem replaced the Gregorian model during the decade of 1460–1470. The earliest requiems were composed by the French composer Guillaume Dufay and the Belgian composer Johannes Ockeghem. The first reference to polyphonic requiem refers to Guillaume Dufay's requiem. Although Dufay's requiem has been lost, we know that he wrote one because he wished for his *Requiem* and his *Ave Regina Coelorum*³⁰ to be performed at his funeral. However, 'Johannes Ockeghem's requiem (written in 1461) remained as the first polyphonic requiem setting in existence. He most likely composed his requiem for the death of King Charles VII of France'³¹. Later on, many Franco-Flemish composers, such as Antoine de Fevin, Antoine Brumel, Johannes Prioris, Pierre De la Rue, Jean Richafort, Jacobus Vaet's and Pierre de Manchicourt, began composing Requiems as well.

The Gregorian chant continues to have a catalytic role in the requiem mass. Composers began using material from the Gregorian melodies into their settings. They even used the existing original Gregorian melodies or paraphrased them from a rhythmic and melodic standpoint. Furthermore, all Franco-Flemish requiems include opening phrases before the main sections of the requiem mass. These opening phrases have elements of the old Gregorian chant.

The composers of this period used the four fundamental forms of mass settings. Along with the *Gregorian mass* (Gregorian melody or a paraphrase of it), they were also using the *tenor mass* (plainsong melody)³², the *free mass* (new vocal part) and the *parody mass* (pre-existing composition's melodies, taken from a motet or a secular composition)³³. In general,

³⁰ Robertson, Alec. 1967. *Requiem, Music of Mourning and Consolation*. pp. 26–27.

³¹ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. p. 14.

³² Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. pp. 13–19.

³³ Daniel, Thomas Ralph. April 14, 2016. *Encyclopaedia Britannica*. Western Music. <https://www.britannica.com/art/Western-music>

the melodies, the vocal lines, and the phrases composed by these composers can be characterized as serene, lively, vigorous, and lengthy.

In regards to harmonic innovations, composers of this time used a variety of textural forms and various chord progressions. Moreover, in order to create tension and drama in the harmonic and melodic spectrum, composers included suspensions in their pieces³⁴. In order to deliver a higher emotional sense and expressional consistency/coherence of the text³⁵, Franco-Flemish composers gradually introduced the form of homophonic texture. These homophonic chordal passages were found in their requiems and more specifically in the Sanctus and Agnus Dei parts.

In terms of the textural forms of the polyphonic Requiem, in the early sixteenth century the Franco-Flemish composers introduced the four-parts textural form, which replaced the former three-part texture used by the Burgundian School of composers. The new four-parts vocal-choral form has remained until today. Beyond that, some exceptions of ‘two, three or five-part scores were found; for example, the two-part ‘Virga tua’ from Graduale and the two-part ‘Situs servus’ from the Tract, can be found in Prioris, Fevin, Vaet and Ockeghem settings’³⁶ (Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. p.16). De la Rue and Fevin used the five-part texture, in order to provide a broader and more resonant harmony. It seems that Josquin’s contrapuntal style of writing was influential in De La Rue's Requiem. Moreover, Richafort composed a Requiem in a six-part texture. Palestrina and Di Lasso composed requiem masses in five-parts as well³⁷. Both of them can be considered an influence for their contemporaries, (Jacobus, Vaet and Pierre de Machicourt) as their settings can be described as more modern-sounding Requiems.

Composers of this era, in order to enrich the sound and the harmony, were also using the form of imitative polyphony. Their imitation techniques were canon-strict imitation (two or more voices sing the same music, starting at a different time), the point of imitation (type of canon but the repetitive voices can modify the melody) and imitative voice pairing (the dialogue between upper and lower voices).

It is evident that Franco-Flemish composers gave their mark on the development of requiem mass in many areas. The new additions to texture, composing style and the use of

³⁴ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. pp. 13–19.

³⁵ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. pp. 13–19.

³⁶ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. pp. 13–19.

³⁷ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. pp. 13–19.

Gregorian chant, have already been mentioned. Moreover, they also made arrangements to the structure of the mass; subdivisions of individual sections or additions to specific parts.

Robert Chase analysed the mass structure in his book 'Dies Irae': The typical division of Introit was in two parts, however, Vaet introduced a third section in his work. Antoine Brumel added one section to the Kyrie part, which was commonly in ternary form (ABA), whereas Richafort omitted one. Ockeghem created seven parts of the original ternary form but in one continuous movement. Vaet and Prioris added a break amongst the text of Graduale, which was usually divided into two parts. Fevin's and De la Rue's Tract (*Sicut servus*) consisted of three sections, in contrast to Ockeghem's Tract, which includes an extra section. Both Vaet and Ockeghem split up the Offertory into five parts, instead of the traditional division into two long parts³⁸. Sanctus had been divided in various ways of two, three, four, or five parts. In the case of the three-part Agnus Dei, Brumel and De La Rue used only the two parts, where one part was repeated. Lastly, the Communion was also divided into two sections, however, Ockeghem used the polyphonic form, and he was the only composer who did not use the specific text for this movement.

In regards to performance practice, there is no clear evidence to show that the choirs were singing with an instrumental accompaniment during this period. However, there is an old choir book 'MS Musica C' (dated from 1520 and is located in Munich, Germany, Bayerische Staatsbibliothek)³⁹ which provides some information about a performance in which a choir was performing a mass, accompanied by an organ⁴⁰. However, it is evident that the music of that era was performed by male choirs, where boy sopranos or countertenors sang the soprano lines. It is important to mention that the Franco-Flemish composers were the first who were experimenting with the vocal range, in order to expand both high and low voice registers.

In the end, the genesis of printing and publishing scores was a significant development for musicians during this time. The first publishers were Petrucci (1481) and Scotto (1498) in Venice, and Pierre Attaingnant (1520) in Paris. Choir conductors and performers could easily work on printed scores, instead of using handwritten copies. Published and printed works by Brumel, Fevin, Prioris, Richafort, and Sermisy⁴¹, were available for use.

³⁸ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. pp. 13–19.

³⁹ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. pp. 13–19.

⁴⁰ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. p. 16.

⁴¹ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. pp. 13–19.

To sum up, the Renaissance era's composers played an important role in the development of liturgical choral music. They have pioneered in the evolution of the vocal polyphonic forms (in order to enrich the harmony), they experimented with the vocal range and formal structure of the requiem setting, and they also introduced and used a variety of mass settings (different types of melodies).

4.3 The most important composers and compositions

- **Johannes Ockeghem** (1420–1497). *Missa pro defunctis* (1461) for SSATB. It consists of five movements: Introit, Kyrie, Graduale, Si ambulem, Tractus, Sicut servus, and Offertory.

- **Johannes Prioris** (1460–1514). *Missa pro defunctis* for SATB choir in seven movements: Introit, Kyrie, Graduale, Offertory, Sanctus, Agnus Dei, and Communion.

- **Antoine Brumel's** (1460–1515). *Missa pro defunctis* for SATB choir. Its structure consists of seven movements: Introit, Kyrie, Sequence, Dies Irae, Sanctus, Agnus Dei, and Communion.

- **Pierre de la Rue** (1460–1518). *Missa pro defunctis* (1500) for SATBarBB choir in seven movements: Introit, Kyrie, Tract, Sicut servus, Offertory, Sanctus, Agnus Dei, and Communion.

- **Antoine De Fevin** (1470–1511/12). *Missa pro fidelibus defunctis* (1500) for SATTB choir in eight movements: Introit, Kyrie, Graduale, Si ambulem, Tract, Offertory, Sanctus, Agnus Dei, and Communion.

- **Jean Richafort** (1480–1548). *Missa pro defunctis* for SATB choir in seven movements: Introit, Kyrie, Offertory, Sanctus, Agnus Dei, and Communion.

- **Claudin de Sermisy** (1490–1562). *Missa pro defunctis* for SATB choir in seven movements: Introit, Kyrie, Graduale, Offertory, Sanctus, Agnus Dei, and Communion.

- **Pierre De Manchicourt** (1510–1564). *Missa pro defunctis* for SATTB choir. It consists of seven movements: Introit, Kyrie, Graduale, Offertory, Sanctus, Agnus Dei, and Communion.

- **Jacobus Vaet** (1529–1567). *Missa pro defunctis* for SATTB in seven movements: Introit, Kyrie, Tract, Sicut servus, Offertory, Sanctus, Agnus Dei, and Communion. The motet, *Ne recorderis*, is included at the end of this requiem.

5 The Baroque Requiem

The transition to Baroque style had begun in the mid-sixteenth century, in a period called High-Renaissance (1535–1600). Those decades were extremely important for the development of the requiem mass and opera. Significant changes had taken place through the *Council of Trent* (1545–1563) and the *Florentine Camerata* (1575–1582).

5.1 The High-Renaissance period

One of the aims of the *Council of Trent* was the reformation of church music, pointing out the importance of the Gregorian chant and riding the polyphonic church music from the secular influences. However, the Council of Trent spoke about the importance of the liturgical text and proposed that music must not have the complicated form of polyphony; ‘complicated polyphony made it impossible to understand the words, even when pronounced correctly’⁴². Additionally, it was the Council of Trent who decided to include the *Dies Irae* in the requiem mass⁴³.

At the same time, the *Florentine Camerata* was very influential for the Renaissance composers with their experiments with the monody (a form of recitative solo singing accompanied by figured bass)⁴⁴. Camerata was a group founded in Florence, which consisted of musicians, writers, philosophers, poets, and scientists. Their consistency aimed to discuss and promote new trends in music and drama. ‘They analysed the ancient drama and stressed Plato’s understanding of the music based on the dramatic text, which has to respect the message of rhythm firstly and secondly the tone. This was rooted in Camerata’s demand that the text has to be declaimed to music in the style of reciting’⁴⁵. This new trend influenced the composers of the late Renaissance period to use homophonic settings in their works, which has resulted in the smooth transition to the Baroque technique. Also, it helped the development of opera, and it was very influential for liturgical music including the requiem mass.

⁴² Grout, D. J., Grout, D. J., & Palisca, C. V. (2010). *A history of western music*. New York, W. W. Norton & Company. p. 234.

⁴³ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. p. 40.

⁴⁴ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. p. 41.

⁴⁵ Kittnarova Olga. 2007. *A history of music in outlines*. Karolinum, Univerzita Karlova. p. 44.

During the late Renaissance era, composers were still using Gregorian chant melodies or paraphrased melodies in their settings. Their vocal scoring was mainly varied from four-parts to six-parts, with few exceptions of eight-parts⁴⁶.

Robert Chase mentioned in his book *Dies Irae* that there was evidence about instrumental accompaniment during that period. He wrote that there were pictures and paintings of choral ensembles with and without instruments. Some of the instruments that could be recognized were the organ, trumpets, flutes, and recorders. This evidence is encouraging modern conductors to use instrumental support when performing music of that era. Thanks to the printers and the publishers of the time, today we have access to musical scores of the Renaissance period. It is highly significant that these excellent musical works have been saved, as several of the older musical settings have been lost over time.

5.2 The main characteristics of Baroque music

In the Baroque period, the music system had been significantly changed. During Baroque era, the modal system (church modes) had been replaced by the major-minor system. Before this time, the music was mainly constructed in a horizontal way- the vocal polyphony. Even though polyphony continued to exist, the vertical organization/harmony with homophony was the new trend in composing techniques. Furthermore, the Baroque composers came up with new church musical forms, such as oratorio and church/chorale cantata. In both cases, composers wrote large compositions for voices (choirs and soloists) and instruments/orchestras. The main difference between them and opera was the role of the singers. In oratorios and church cantatas, choirs had a more important role, in contrast to operas where the soloists had the dominant role which remains the same to this day.

5.3 The development of the Baroque Requiem

During the Baroque period, various changes are evident in the progressive development of the requiem mass too. These changes include: 1) the evolution of the musical form and

⁴⁶ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. pp. 38–39.

composition, 2) the similarities or differences of the choral texture and Gregorian melodies, 3) the changes of the requiem length, 4) the use of the text as well as the additions to the pre-existing text, 5) the appearance of the orchestral accompaniment had a significant role in the requiem compositions, and 6) the importance of the organ. Finally, the Neapolitans and their vocal style played an essential role in the development of the opera singing, and different vocal forms including the requiem mass.

The different periods can be distinguished due to their distinct and unique features in comparison to both the preceding and the following periods. The first characteristic change from Renaissance to Baroque was the compositional style. The composers of the early Baroque era, wishing to follow the Council of Trent's desire for the importance of the text, began composing in the *concertante* style. The concertante style of writing contained the solo passages in contrast with a group of instruments or voices⁴⁷. The contrasting performance by choirs and instruments helped the effective interpretation of the text. Also, the use of various choirs had the intention of producing different dynamics and timbre (sound colour/quality). During that period, dynamics ranged on the main level of soft (*piano-p*), and loud (*forte – f*) and the sudden dynamic changes from *p* to *f* were very characteristic in Baroque music.

Composers were still using Gregorian chants or paraphrased lines, but over time they were trying to replace them with original melodies. The choral texture of Baroque requiems differed from composer to composer, as they were written from four to ten parts; there was an extension of the texture compared to the late renaissance requiems. However, the four-part writing was the one which was mainly established as the primary style of choral music in general.

Meanwhile, the requiem settings of the time became longer as the composers extended their texts by adding ten or twenty minutes. Those requiems lasted from forty/forty-five minutes to one hour (maximum), which had an almost double duration of the previous ones. Additionally, composers began working more extensively with the text. They used text repetition specifically to create a balance in a musical setting's form. It is clear that the repetition of specific lyrics attributes to the vital importance of the text. The entire text consisted of many different parts, some of short and some of long duration. On one hand, in the case of short sections, the composers tried to connect two pieces in one massive movement. They tried various combinations like the *Introit* with *Kyrie* or *Agnus Dei* with *Communion*.

⁴⁷ Kennedy, Michael, 1926-2014. *The Concise Oxford Dictionary of Music*. Oxford [England]; New York: Oxford University Press, 1996. Print. p. 156.

This unification aimed to create continuity in music from one part to another and make this transition more sensible. On the other hand, the sequence part –*Dies Irae* was extremely long, and that is why composers often divided it into short units. Due to the lengthy text, they used a variety of combinations such as solos, duets, trios and choral parts to make it more exciting and avoid monotony.

At the same time, individual instruments and the orchestra have acquired their role and importance in the requiem settings. A very significant evolution was the addition of introductory instrumental pieces (*Simfonias*), as well as the inserting of short fragments between two movements (*Interludes*). That was a significant contribution to the development of the history of requiem. More specifically, composers used individual instruments such as flute, trombone, organ, violin, viola da gamba and also in a group of instruments like strings, woodwinds, and brass ensembles. Initially, the purpose of using even a single instrument or a group of instruments, was to follow the melody by doubling the vocal lines, and a keyboard or bass instrument played the basso continuo. The organ had an essential position in the requiem mass, as most settings of the time had this instrument in their orchestration. Most of the requiem masses were mostly performing in churches since they were the places that offered the organ instrument and because of their religious character.

A remarkable contribution to the requiem setting's upgrade and opera singing made by the Neapolitan School and their *bel-canto* singing style⁴⁸. *Bel-canto* singing means beautiful singing. This style of singing was characterized by the flexibility and lightness of the voice, bright and beautiful sound, the art of phrasing by all means and the expressive interpretation of the text⁴⁹. Composers of the late Baroque era were influenced by the style, as they have been specifically dealing with an individual voice. Along with the choir, they included solo, duet or trio parts. It must be said that singers were supposed to improvise on the given music by adding ornaments and adding vocal cadenzas in the final phrasing of their arias⁵⁰.

The Baroque era was a period where many changes had been made in many aspects of music. The evolution in the liturgical music is evident in all aspects of the musical forms, composing style, the extensive use of the text, orchestral accompaniment, use of individual instruments and the vocal technique. The late Baroque requiems can be considered as the beginning of the symphonic requiem of the upcoming centuries.

⁴⁸ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. p. 98.

⁴⁹ Kennedy, Michael, 1926-2014. *The Concise Oxford Dictionary of Music*. Oxford [England]; New York: Oxford University Press, 1996. Print. p. 63.

⁵⁰ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. p. 98.

5.4 The most important composers and compositions

- **Andre Campa** (1660–1744). *Messe des Morts* (1722) for SATBarB choir, SSATB soli, and chamber orchestra. It consists of seven movements: Introit, Kyrie, Graduale, Offertory, Sanctus, Agnus Dei, and Communion.

- **Johann Joseph Fux** (1660–1741). *Emperor's Requiem* (1720) for SSATB soli and choir, and instruments. It consists of eight movements: Introit, Kyrie, Sequence, Offertory, Sanctus, Benedictus, Agnus Dei and Communion.

- **Heinrich Biber** (1644–1704). *Requiem in F minor* for SSATB choir and soli, and instruments. It consists of seven movements: Introit, Kyrie, Sequence Offertory, Sanctus, Benedictus and Agnus Dei. In 1687, Biber also composed *the festive Requiem a 15 in Concerto*. It consists of eight movements: Introit, Kyrie, Sequence, Offertory, Sanctus, Benedictus, Agnus Dei and Communion.

- **Marc Antoine Charpentier** (1645/50–1704). *Messe des morts a quatre voix et symphonie* (1698) for SATB choir and soli, and orchestra. It consists of six main movements: Kyrie, Sequence, Sanctus, Pie Jesu, Benedictus, Agnus Dei. In 1690, he also composed his *Messe des morts a quatre voix* for SATB choir and soli. It consists of five movements: Kyrie, Sanctus, Pie Jesu, Benedictus, Agnus Dei.

- **Antonio Lotti** (1667–1740). *Requiem in F major* for SATB choir. It consists of seven movements: Introit, Kyrie, Sequence, Offertory, Sanctus, Benedictus, and Agnus Dei.

- **Jean Gilles** (1668–1705). *Messe des morts* (1696) for SSATTB and chamber orchestra. It consists of six main movements: Introit (two movements: Requiem, Te decet), Kyrie, Graduale, Offertory (three movements: Domine Jesu Christe, Sed signifier, Hostias), Sanctus (two movements: Sanctus, Benedictus), Agnus Dei-Communion (2 movements: Lux aeterna, Et lux perpetua).

- **Jan Dismas Zelenka** (1676–1745). *Requiem in D minor* (1721) for SATB choir and soli, and orchestra. It consists of seven movements: Introit (2 movements: Requiem aeternam, Christe), Sequence, Offertory, Sanctus, Benedictus, Agnus Dei, and Communion.

- **Benedetto Marcello** (1686–1739). *Requiem in G Minor* for two SATB choirs, SATB soli, and instruments. It consists of six main movements: Introit, Kyrie, Sequence (11 movements: Dies irae, Quantus tremor, Tuba Mirum, Mors stupebit, Liber scriptus,

Rex tremendae, Recordare, Qui Mariam, Confutatis, Oro supplex, Lacrymosa and Pie Jesu), Offertory, Motet (Dulcis Jesu Mater), and Communion.

- **Giovanni Battista Pergolesi** (1710–1736). Requiem in B flat major for SATB choir and soli, and orchestra. It consists of six movements: Introit, Kyrie, Sequence, Offertory, Sanctus, and Benedictus.

6 Classical Requiem – The first transformation

The symphonic requiem came into existence during the Classical period 1750–1830, an era which was also called the Age of Enlightenment. The time of Classicism differentiates from Baroque music in many aspects; new musical forms came up, a unique style of composing, the new modern orchestra got its shape and worked more detailed with its sound, as well as the evolution of the bel-canto singing technique. It is also significant to mention that performances moved from churches to concert halls and the composers were reaching a broader audience compared to the previous years. From a technical and aesthetic point of view, Classical music is clearer and more understandable. All these changes did not leave the pre-existing liturgical music forms unaffected and therefore, the requiem mass was also affected.

6.1 The main characteristics of Classical music

As it was mentioned before, the Classical music is more intelligible and straightforward compared to Baroque. The elements of this evolution are the following: Homophony began to replace polyphony; however, in church music it did not disappear. The composers used the major and minor keys with modulations and used the main pattern of tonic, dominant and subdominant chords. Syncopation rhythm is very characteristic of the period, as well as high rhythmic variety and patterns. A vast range of dynamics appeared in piano and orchestral compositions. Short motives and phrases symmetrically build the melody, and the eight-bar period creates the theme. A movement was contained by many themes, and sometimes those themes were written in a different mood with the intention of creating an emotional contradiction. The atmosphere was changing gradually or suddenly, according to the composer's purpose of presenting the drama and sadness, or joy and happiness.

All those components were used in the new musical forms of the period, such as the sonata form (three-part form; exposition/development/recapitulation), theme and variation (A, A1, A2, A3 ...), the minuet and trio (ternary form ABA), and rondo (cyclic form; ABACA...). These forms were used in larger forms like the orchestral symphony, string quartet, piano/violin sonata, solo concerto, opera, chamber music, symphonic mass, and symphonic requiem. In particular, the ABA form was used in most requiem Introit opening parts.

6.2 The development of the Classical Requiem

The Classical composers tried to write their music in a more logical structure for both melodic lines and musical forms. In requiem settings, the linking of two texts such as Introit and Kyrie or Agnus Dei and Communion was a frequent phenomenon, as well as the division of a more prolonged text (sequence part) into short pieces. Furthermore, they tried to show feelings and emotions through their choices of tonalities, melodies, dynamics, tempi, and timbre. All these elements are found in the Classical requiem masses and more prominently in the Dies Irae parts.

Although the Dies Irae text was the last addition to the requiem mass, it became one of the most emotionally intense parts of the requiem settings. The requiem text was very influential for many composers in the Classical era such as Mozart and Cherubini. In their requiem settings, and more specifically in their Dies Irae parts, we recognize the *Sturm und Drang* (storm and stress) composing style which was a new trend in the period of Classicism. The term *Sturm und Drang* refers to the Early-Romantic movement in German literature and music that arose during 1760-1780. The movement came into opposition with the Classical aesthetics, as it was promoting the individual subjectivity and extremes of emotion, which gave freedom of expression to the artists. The artistic epoch got its name from the homonymous play which was written by Friedrich Maximilian Klinger. 'The music associated with *Sturm und Drang* is predominantly written in a minor key conveying a sense of difficult or depressing sentiment. The major themes of a piece tend to be angular, with large leaps and unpredictable melodic outline. Tempi are changing rapidly and unpredictably, as do dynamics to reflect strong changes in emotion. Pulsing rhythms and syncopation are common as are racing lines in the soprano or alto registers. For string players, tremolo is a point of emphasis'⁵¹. Some clear examples of the style are the Joseph Haydn's and Johann Baptist Wanhal's symphonies written in minor keys, as well as the symphony no.25 in G minor by Wolfgang Amadeus Mozart. This style was very easily applied on the Dies Irae text, as the poem describes the Last Judgment where the souls are before God, and the saved souls will be delivered into paradise, in contrast with the unsaved souls which will be led into eternal flames.

Beyond the changes mentioned above, the Classical composers gave something new in the development of the requiem mass. A significant contribution was made by the Mannheim composers, who inspired the creation of the new form of the symphonic requiem. The

⁵¹ http://www.newworldencyclopedia.org/entry/Storm_and_Stress#Sturm_und_Drang_in_music

Mannheim orchestra, which existed in the city of Mannheim in the early classicism was consisting of fifty members of the highest technical and artistic level. The founder of the Mannheim school was the Czech musician Jan Vaclav Stamic. He and his team (the Czechs Frantisek Xaver Richter and Jiri Cart and the German Christian Cannabich) were composing for the orchestra with the intention to highlight the instrumentalists' talent and skills, as well as the uniqueness of the orchestra's sound. The Mannheim chamber orchestra was the beginning of the modern larger orchestra we know today. The orchestra worked extensively with a great range of dynamics from *ppp* to *fff*. They worked on the technical development of playing an instrument, as well as on the timbre. They used lots of musical ornaments, mordents, trills, tremolo and their own Mannheim sign (a short minor second descending to the main tone)⁵². The orchestra inspired many composers to write music based on the performer's technical skills and mainly on their sound. Furthermore, the flourishing of the orchestra was the reason for the symphonic requiem creation.

During the time of classicism, some of the most excellent symphonic requiem settings were written, for instance, Mozart's requiem and both settings by Cherubini. Mozart's requiem mass in D minor⁵³ is scored for orchestra (2 basset horns in F, 2 bassoons, 2 trumpets in D, 3 trombones – alto, tenor and bass, timpani, violins I, II, viola and the basso continuo which was played by cello, double bass and organ)⁵⁴, soli (soprano, contralto, tenor and bass) and SATB mixed choir. Cherubini composed two settings, one in C minor and one in D minor. The C minor requiem is composed for only SATB mixed choir and orchestra (strings: violin I, II, viola, cello, double bass plus 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 2 trumpets, 3 trombones, timpani, and gong). Cherubini's second requiem mass in D minor is written for TTB male choir and orchestra consisting of strings (violin I, II, viola, cello, double bass) a piccolo, flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, and timpani. Cherubini did not use any vocal soloist in his settings; however, most requiems that were written in this period contained SATB soloists, such as the requiems by Johann Christian Bach, Joseph Leopold Eybler, Johann Michael Haydn, Anton Reicha, Antonio Salieri, Vaclav Jan Tomasek and others.

The use of soloists in the requiem settings had arisen because of the Neapolitan style, which was apparently very influential for the Viennese composers as well. The Neapolitan composers such as Domenico Scarlatti, Domenico Cimarosa, Giovanni Battista Pergolesi, and

⁵² Kittnarova Olga. 2007. *A history of music in outlines*. Karolinum, Univerzita Karlova. p. 69.

⁵³ https://digital.library.unt.edu/ark:/67531/metadc278634/m2/1/high_res_d/1002656519-Leong.pdf

⁵⁴ [https://en.wikipedia.org/wiki/Requiem_\(Mozart\)](https://en.wikipedia.org/wiki/Requiem_(Mozart))

others, incorporated the bel-canto singing in their works. They included the virtuoso bel-canto arias in their requiem settings, where they used trills, ornamentation, and improvised vocal cadenzas⁵⁵. They also used an extended range of solo vocal parts, as well as for the choral ones. Additionally, the choir's shape was based on the main SATB concept with few variations like the female SSA, the male TTB and in some case the use of double choir SATB-SATB.

Through classicism, the first transformation of the requiem was accomplished; the transition from the liturgical requiem mass to the symphonic requiem was an essential development in the history of music⁵⁶. The addition of the orchestral part resulted in creating such monumental compositions, and the new Sturm und Drang composing style gave shape to specific texts such as the Dies Irae. By using symmetrical melodies, homophony and the new musical forms, music became more evident and comprehensible; the whole structure was now built more logically. The vocal part was richer because, apart from the choir, they had the addition of the soloists. The use of a vast range and contradiction of dynamics, the new rhythm patterns, and the choices of tonalities, tempi, and timbre was the way of expressing emotions and emotional changes. The Classical composers created a new era of the requiem musical settings, and it is apparent that they were a great inspiration for the upcoming composers.

6.3 The most important composers and compositions

- **Florian Leopold Gassmann** (1729–1774). Requiem in C minor for SATB choir and instruments. It consists of two movements: Introit and Kyrie.
- **Francois-Joseph Gossec** (1734–1829). Requiem for SATB choir and soli, and orchestra. It consists of seven main movements with subdivisions: Introit (five movements), Sequence (11 movements), Offertory (three movements), Sanctus, Pie Jesu, Agnus Dei, and Communion (two movements).
- **Johann Michael Haydn** (1737–1806). Requiem for SATB choir and soli, and orchestra. It consists of seven main movements: Introit and Kyrie, Sequence, Offertory (2 movements), Sanctus, Benedictus, Agnus Dei, and Requiem aeternam.

⁵⁵ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. p. 185.

⁵⁶ Historical Dictionary of Sacred Music, Joseph P. Swain. The Scarecrow Press, Inc. Lanham, Maryland. Toronto. Oxford, 2006.

- **Carl Ditters von Dittersdorf** (1739–1799). Requiem in C minor (1787) for SATB choir, and orchestra. It consists of seven movements: Introit, Kyrie, Sequence, Offertory, Sanctus, Benedictus, and Agnus Dei.

- **Antonio Salieri** (1750–1825). Requiem in C minor (1804) for SATB choir and soli, and orchestra. It consists of seven movements: Introit-Kyrie, Sequence, Offertory, Sanctus, Benedictus, Agnus Dei, and Responsory.

- **Wolfgang Amadeus Mozart** (1756–1791). Requiem in D minor (1791) for SATB choir and soli, and orchestra (he left it incomplete). It consists of six main movements with subdivisions: Introit-Kyrie, Sequence (six movements: Dies Irae, Tuba mirum, Rex tremendae, Recordare, Confutatis, Lacrymosa), Offertory (two movements: Domine Jesu Christe, Hostias), Sanctus (two movements: Sanctus, Osanna), Benedictus, and Agnus Dei-Communion.

- **Ignace Pleyel** (1757–1831). Requiem in Eb major (1781–1791) for SATB choir and soli, and orchestra. It consists of seven main movements with subdivisions: Introit (two movements), Sequence (four movements), Offertory (three movements), Sanctus, Benedictus, Agnus Dei, and Communion.

- **Luigi Cherubini** (1760–1842). Requiem in C minor (1816) for SATB choir and orchestra. It consists of seven movements: Introit and Kyrie, Graduale, Sequence, Offertory, Sanctus, Pie Jesu and Agnus Dei. He also composed a Requiem in D minor in 1834–1836, for TTB choir and orchestra. It consists of seven movements: Introit-Kyrie, Graduale, Sequence, Offertory, Sanctus, Pie Jesu and Agnus Dei.

- **Joseph Leopold Eybler** (1765–1846). Requiem in C minor (1803) for SATB soli, two SATB choir, and symphonic orchestra. It consists of seven main movements: Introit – Kyrie, Sequence (5 movements: Dies irae, Liber scriptus, Recordare, Confutatis, Lacrimosa), Offertory (two movements: Domine Jesu Christe, Hostias), Sanctus, Benedictus, Agnus Dei, and Responsory.

- **Vaclav Jan Tomasek** (1774–1850). Requiem in C minor (1802) for two SATB choirs, SATB soli, and orchestra. It consists of five main movements with subdivisions: Introit-Kyrie, Sequence (three movements), Offertory (three movements), Sanctus, Benedictus, and Agnus Dei-Communion.

- **Jose Mauricio Nunes-Garcia** (1784–1830). Requiem in D minor (1816) for SATB choir and soli, and orchestra. It consists of eight movements: Introit, Kyrie, Graduale, Sequence, Offertory, Sanctus, Benedictus, Agnus Dei, and Communion.

7 Romantic Requiem – The second transformation

The term Romantic originated for the Latin word 'Romanus,' and it was connected with an epic poem or tale, which was written in the Latin language⁵⁷. The beginning of Romanticism in music can be possibly dated from the last two decades of the eighteenth century or early nineteenth century (1780–1800), and lasted until the end of the nineteenth century plus a decade of the twentieth century (1900–1910)⁵⁸.

Beethoven is considered as the last composer of Classicism and the first of the new Romantic era in music history. Although his late works contain Classical elements, they are characterized by freedom, mystery, and drama. As Grout and Palisca wrote in their book 'A history of Western music' (2000), the conception of music as a mode of self-expression can also be recognized in his music, and that was the inspiration for the new generation of the romantic composers.

7.1 The main characteristics of Romantic music

In the Romantic period, many changes were made regarding the composition's character, topics, melodies, harmony, dynamics, and instruments; new forms evolved, just as changes in orchestration, the impact of nature and folk art as well as the creation of the national schools in many countries.

The accurate characteristic of Romantic music can be found in the book by Olga Kittnarova: 'Romantic music is characterized by the composers' self-expression and their emotions' release. They used dramatic and emotional topics taken by novels or tales. The absolute Classical music which was completely based on composer's imagination came in contrast with the romantic program music which was a narrative, descriptive and representational kind. The composers tried to describe something specific, like a historical event, an image, a personal experience or a defined mental state by using only instrumental music without the use of a song. During performances of such music, it is usual to present the

⁵⁷ Kittnarova Olga. 2007. *A history of music in outlines*. Karolinum, Univerzita Karlova. pp. 90–92.

⁵⁸ Grout, D. J., Grout, D. J., & Palisca, C. V. (2010). *A history of western music*. New York, W. W. Norton & Company. p. 544.

program at the beginning of the composition, to guide the listener in the correct interpretation of the extra-musical idea. Melodies became longer and lyrical, usually in irregular phrase shape, with the feeling of endlessness sometimes, which was connected with the complex emotional state of the composer. Both rhythm and harmony were also used in a more complex and varied way. The rhythm was built by syncopation, triplets, non-regular patterns and dance elements. It is also important to note the various tempo and time signature changes in a piece. Harmony is richer because of the use of seventh chords, ninth chords and their inversions, the use of chromatic scale and the use of many modulations in a composition. Another feature of romanticism is the vast range of dynamics from pppp to ffff in a variety of changes. New forms were introduced, written in a more freestyle compared to the classic symmetrical ones. The piano repertoire was enriched with rhapsodies, fantasies, variations, programmatic cycles, miniatures for piano, poetic pieces, and dances. In the category of vocal music, Schumann and Schubert left their mark with their songs. In the classical form of the symphony, instead of using a scherzo in the third movement, they used a dance. Furthermore, Romantic composers brought new symphonic forms such as the programmatic symphony, programmatic overture and symphonic poem⁵⁹.

Moreover, it is essential to mention the creation of the National Schools of Music. During the nineteenth century, some composers tried to separate themselves from the standard pan-European tradition, with the intention to promote and support their nation. Romantic composers collected folk songs and were influenced by them in their composition. Some of the most important representatives of the National Schools were The Five, Glinka and Tchaikovsky in Russia, Smetana, Dvorak and Janacek in Czechia (Bohemia and Moravia), Grieg in Norway, Verdi in Italy, Chopin in Poland, etc.⁶⁰ Apart from the influence of the traditional folk music, composers were also influenced by nature; they tried to imitate sounds of nature.

Furthermore, during Romanticism, significant changes have been made in orchestration and instrumentation, and this is due to Berlioz. He worked in detail with every single instrument; with the intention of getting the best possible sound out of each one and also in combination with others. First of all, he worked on the range capabilities and the sound quality of the instruments. In the second section, Berlioz described different ways of playing, with the intention of getting the best out of them and also to get a variety of timbre from each instrument; he also gave attention to articulation. Subsequently, the combination and correlation of the

⁵⁹ Kittnarova Olga. 2007. *A history of music in outlines*. Karolinum, Univerzita Karlova. p. 90–92.

⁶⁰ Kennedy, Michael, 1926-2014. *The Concise Oxford Dictionary of Music*. Oxford [England]; New York: Oxford University Press, 1996. Print. p. 507.

sound with the melody, tempo, harmony, and dynamics became very important for the first time. He gave specific recommendations for harmonic effects; how to divide each section of instruments and their role in sound and harmony production; how to combine the instruments, how to group them and how to make a sound contrast with them.

Additionally, it must also be said that the nineteenth century was the period where orchestral conducting had been developed. Berlioz was one of the leading contributors, as well as Mendelssohn and Wagner. All three of them proposed and used different approaches in terms of interpretation or changes in the written scores from previous composers. Mendelssohn's main characteristic was his memory, as he was conducting by heart. He was a very expressive conductor, using his whole body to communicate with his orchestra. Berlioz gave recommendations for the rehearsals process and the conductor's responsibilities. Wagner was the first who spoke about interpretation and creativity in performance. In his book 'On Conducting', he criticized other conductor's interpretation and also proposed his perception of music. Wagner wrote that 'only a correct understanding of the *Melos* (melody) sets the right tempo; the two are indivisible'. Wagner was choosing the tempo according to the melody or the rhythmic pattern; he also believed that 'the character changes through the course of a movement and that the tempo should respond to these changes. This leads to his fundamental principle of tempo modulation, which Wagner called '*the very life of music*' and which became the new space which Wagner opened for the creativity of the performer.' More detailed information can be found in my text: 'The contribution of nineteenth-century conductors to the development of orchestral conducting' published by *Musical review AURA MUSICA* which is edited at the Faculty of Education in Usti nad Labem J.E.P University in Czech Republic (2017), by '*Cantus Music Magazine*' (translated in Czech) in Prague (2016) and by '*AES*' (European association for music in schools) at publication article in almanac 'Theory and Practice of Music Education', Prague (2015).

There is no doubt that Wagner introduced new elements in operatic music. He created a new genre, the music drama⁶¹/ Gesamtkunstwerk which means 'total artwork', where all musical, poetic and dramatic elements were blended together, having equal importance in a composition. For example, in Wagner's operas, the orchestral part was equally as important to the singer's parts, something which came in contrast with the Italian opera. In all his operas, Wagner used librettos ('poems') that he wrote himself, which were based on legends. Wagner

⁶¹ Grout, D. J., Grout, D. J., & Palisca, C. V. (2010). *A history of western music*. New York, W. W. Norton & Company. p. 621.

also used 'leitmotifs' in his operas. He used these short musical motives/phrases to illustrate a specific character in the play. It is essential to mention that the interpretation of text was sometimes attributed in a way between singing and speaking. He used rich harmony and powerful-impressive orchestration. Wagner's operas are also distinguished by their long duration.

7.2 The development of the Romantic Requiem

All these characteristics of Romanticism that were shaped by the evolutionary changes made by the composers, have also appeared in the requiems of the time. Requiem was now an independent musical form; the form of the concert requiem replaced the traditional liturgical one.

The Romantic requiems were performed in the concert halls and opera stages, and that was mainly because of their extended length. Although some composers such as Gounod, Liszt, Faure, and Bruckner followed the traditional requiem length, most of the romantic composers wrote more extended compositions for one hour and more. Berlioz's and Verdi's requiems exceed one hour and the Dvorak's one lasts for approximately one hour and thirty-five minutes⁶².

The period's new form of program music appeared in requiem masses. Donizetti and Gounod presented instrumental overtures on their settings, as well as Berlioz⁶³ and Saint-Saens included programmatic introductions for their requiems. Although a few composers followed the classic forms, most of them tried to give their personal touch by avoiding the standard structures and forms and therefore designing their works with more improvisation and sentimentalism. A typical example is Berlioz's Requiem, where the composer put his theories into practice. Berlioz's *Treatise on Instrumentation* deals with the technical part of using different timbres and ranges of an instrument combined with emotional reactions to them. A very characteristic example in his Requiem is the use of brass instruments for the opening of the Tuba mirum part. On a similar basis, Wagner developed the Leitmotiv; a theme which was orchestrated in different ways, with the intention to cause different psychological effects.

⁶² <http://www.antonin-dvorak.cz/en/requiem>

⁶³ imslp.org. (2018). *Grande messe des morts, H 75 (Berlioz, Hector) - IMSLP/Petrucci Music Library: Free Public Domain Sheet Music*. [online] Available at: [http://imslp.org/wiki/Grande_messe_des_morts,_H_75_\(Berlioz,_Hector\)](http://imslp.org/wiki/Grande_messe_des_morts,_H_75_(Berlioz,_Hector)) [Accessed 12 Mar. 2018]

Dvorak, Gounod, Stanford, and Verdi have also adopted this technique in their requiem settings⁶⁴.

However, Romantic composers were still influenced by Baroque fugue or canon style. For example, Donizetti used this style for the Kyrie text, Gounod for the Dies Irae and Verdi for the Libera me. Furthermore, the Caecilian movement in Germany had the belief of revival of Gregorian chant and Renaissance polyphony. The followers of the movement insisted that all contemporary religious music must remain in the spirit and tradition of the ‘ages of faith’⁶⁵. Bruckner, Liszt, and Gounod embraced these ideas⁶⁶. Saint-Saens, Alfred Bruneau and Giovanni Sgambati used the opening phrase of the Gregorian Dies Irae melody in their requiem’s settings, which can also be found in other Romantic works such as Liszt’s ‘Totentanz,’ Berlioz’s ‘Symphonie fantastique’ and Rachmaninoff’s ‘Variations on a Theme of Paganini’.

Concerning the individual parts of the requiem text, almost all Romantic composers used the Introit and Kyrie parts in one united movement. However, Liszt, Berlioz, and Bruckner used the Kyrie part more like a coda of the Introit. Agnus Dei and Communion parts were combined with the same idea of a united movement. As the Dies Irae is the longest part of the whole requiem text, many composers chose to divide it into smaller parts and compose separate movements. At the same time however, some Romantics decided to include all verses in one musical movement, such as Bruckner and Verdi⁶⁷. The Libera me text is omitted from the Romantic requiems, in contrast with the Pie Jesu text which was composed as an independent movement instead of being part of the Dies Irae.

During the Romantic period, the composers used the Latin liturgical text in their requiem masses. However, for the very first time, Brahms wrote his ‘German Requiem’ with a completely different text. The text is written in German language and is taken from the original text of Luther’s Bible⁶⁸. The Brahms’s innovation, opened the way for more changes in the use of text for the composers of the twentieth century.

Another characteristic of the era was the element of the nationalism which can also be found in requiem masses. An example is the Berlioz’s requiem which is scored for a huge

⁶⁴ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. pp. 239–242.

⁶⁵ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. p. 243.

⁶⁶ Encyclopedia.com. (2018). *Caecilian Movement - Dictionary definition of Caecilian Movement | Encyclopedia.com: FREE online dictionary*. [online] Available at: <https://www.encyclopedia.com/religion/encyclopedias-almanacs-transcripts-and-maps/caecilian-movement> [Accessed 12 Mar. 2018]

⁶⁷ Rosen, D. (1995). *Verdi*. Cambridge: Cambridge University Press.

⁶⁸ Musgrave, M. (2002). *Brahms: A German requiem*. Cambridge: Cambridge University Press. p. 14.

orchestra, including four brass bands at the corners of the stage, as well as more than twenty percussion players, which was traditionally used during the French Revolution. Dvorak, in the opening phrase of *Recordare*, used a melody of a folk song. There are also national components in Verdi's and Rossini's requiems.

In the nineteenth century, most of the composers were working with choral groups, choral societies, and institutions and were composing pieces specifically for them. They also wrote works upon commission for specific purposes. In the case of requiem masses, the Dvorak's requiem was commissioned by England's Birmingham Festival, and Berlioz received sponsorship for the premiere of his requiem⁶⁹.

The vocal parts of the Romantic requiems had more technical difficulties compared to earlier settings. The degree of difficulty required virtuoso singers for both vocal and choral parts because of the intricate choral lines, the high notes, the extensive range of dynamics and the intense dramatic interpretation. Romantic composers included vocal solos, duets, trios and quartets in their requiems, which were composed in the form of a virtuoso aria or operatic recitative. The influence of opera can be most distinctively found in Verdi's *Requiem*; for example, Hans von Bülow characterised it as Verdi's last opera but in a church robe. The choral score was still written for the four-part SATB with variations such as SSAATTBB, SSAATB, SATTBB, and SAATTB.

The wealthiest harmony has been applied to the requiem settings of the era as well. Romantics used chromatic harmony and enharmonic modulations. The use of keys with five or more sharps/flats was widespread at this time. Romantic requiems contained tempo, dynamics, and key changes. It is essential to mention, that romantic composers gave exact indications for their compositions; all the exact tempi, dynamics, articulation marks and changes are written on their scores.

To sum up, the Romantic era was the time of freedom. Romantic composers broke the rules and gave their self-expression in their compositions. They 'translated' their emotions and experiences of life into music. Requiem text was very influential for many Romantic composers, who wrote excellent pieces of music. Requiems by Berlioz, Bruckner, Brahms, Dvorak, Gounod, Faure, and Verdi are among the most well-known compositions worldwide.

⁶⁹ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. pp. 242–243.

7.3 The most important composers and compositions

- **Joao Bomtempo** (1775–1842). *Messe de requiem consacree a Camoes* (1818) for SATB choir and soli, and orchestra. It consists of six main movements: Introit-Kyrie, Sequence (three movements), Offertory, Sanctus, Benedictus and Agnus Dei-Communion.

- **Gaetano Donizetti** (1797–1848). *Messa de Requiem* (1835) for SATB choir and soli, and orchestra. It consists of six main movements with subdivisions: Introit, Graduale (two movements), Sequence (nine movements), Offertory, Communion, and Responsory.

- **Hector Berlioz** (1803–1869). *Requiem* (1837) for SSTTB choir, tenor solo, and large orchestra. It consists of five main movements with subdivisions: Introit-Kyrie, Sequence (five movements), Offertory (two movements), Sanctus, and Agnus Dei.

- **Franz Lachner** (1803–1890). *Requiem in F minor* (1872) for SATB choir and soli, and orchestra. It consists of six main movements: Introit-Kyrie, Sequence (four movements), Offertory (three movements), Sanctus, Benedictus, and Agnus Dei-Communion.

- **Robert Schumann** (1810–1856). *Requiem* (1852) for SATB choir and soli, and orchestra. It consists of five main movements with subdivisions: Introit (two movements), Sequence (three movements), Offertory (two movements), Sanctus, and Benedictus-Agnus Dei-Communion.

- **Franz Liszt** (1811–1886). *Requiem* (1868) for TTBB choir and soli, and instruments. It consists of five movements: Introit-Kyrie, Sequence, Offertory, Sanctus, and Agnus Dei.

- **Giuseppe Verdi** (1813–1901). *Manzoni Requiem* (1874) for SATB choir and soli, and large orchestra. It consists of seven movements: Introit-Kyrie, Sequence, Offertory, Sanctus, Agnus Dei, Communion, and Responsory.

- **Charles Gounod** (1818–1893). *Requiem in C major* (1893) for SATB choir and soli, and piano/ or organ/ or orchestra. It consists of six movements: Introit-Kyrie, Sequence (four movements), Sanctus, Benedictus, Pie Jesu, and Agnus Dei-Communion.

- **Franz von Suppe** (1819–1895). *Requiem in D minor* (1855) for SATB choir and soli, and orchestra. It consists of seven main movements: Introit, Sequence (five movements), Offertory (two movements), Sanctus, Benedictus, Agnus Dei-Communion and Responsory.

- **Anton Bruckner** (1824–1896). Requiem in D minor (1849) for SATB choir and soli, and orchestra. It consists of seven main movements: Introit-Kyrie, Sequence, Offertory (three movements), Sanctus, Benedictus, Agnus Dei-Communion and Communion (two movements).

- **Johannes Brahms** (1833–1897). German Requiem (1868) for SATB choir, SBar soli, and orchestra. It consists of seven movements: 1) Selig sind, die da Leid tragen, 2) Denn alles Fleisch, es ist wie Grs, 3) Herr, lehre doch mich, 4) Wie lieblich sind deine Wohnungen, 5) Ihr habt nun Traurigkeit, 6) Denn wir haben hie keine bleibende statt, and 7) Selig sind die Toten.

- **Antonin Dvorak** (1841–1904). Requiem (1890) for SATB choir and soli, and orchestra. It consists of six main movements with subdivisions: Introit-Kyrie (two movements), Sequence (six movements), Offertory (two movements), Sanctus, Pie Jesu, and Agnus Dei.

- **Gabriel Faure** (1845–1924). Requiem (1888) for SATB choir, Sbar soli, and small orchestra. It consists of six movements: Introit-Kyrie, Offertory, Sanctus, Pie Jesu, Agnus Dei-Communion, and Responsory.

8 Twentieth Century Requiem

The composers of the twentieth century intended to create something new and different from the pre-existing music styles, sounds, and techniques. Most of the composers were influenced by Romanticism, Folk, and jazz music, as well as from Classicism (where they have formed the Neo-Classic style). They were not only affected by the previous musical periods but also by the evolution and development of technology, and by frequent wars of the time. Several composers founded different movements to follow, such as impressionism, modernism, nationalism, experimentalism, expressionism, postmodernism, and minimalism. They used a variety of techniques like structuralism, serial technique, pointillism, micro-tonal music, aleatoric/chance music, concrete music and electronic music. Atonality, free and irregular rhythms, unpredictable melodies and unexpected notes, tone and sound experimentation, can generally characterize the music of the twentieth century.

8.1 The main characteristics of Twentieth century music

The transition from Romanticism to twentieth century music was gradually developed. By the end of the nineteenth century, the late romantic composers – Richard Strauss (1864–1949) and Gustav Mahler (1860–1911), evolved the romantic features even further. They enhanced the harmonies and orchestral instrumentation, and they also gave great emphasis to the spiritual and emotional effect of the music. On one hand, their compositions continued including the Romantic sense, but on the other hand, new tonalities, sounds and rhythmic structures appeared. Strauss was initially influenced by Berlioz's 'Treatise on Instrumentation' for his orchestral works. Consequently, he added even more instruments in the orchestra, to achieve additional sounds and colours in his compositions. Strauss also worked with further piano playing techniques, in order to create more sound possibilities in performances with orchestras. Furthermore, Strauss used bitonality technique (the use of two different keys at the same time) and polyrhythmic structures in his compositions, which led the way to the freedom of contemporary music. Strauss is well-known for his symphonic poems, program-music works and operas. Gustav Mahler can be considered to be the last Romantic composer, and he is very well-known for his symphonies and vocal cycles with orchestra. His symphonies are very long

and include more movements (five or six movements) than the usual (four movements). In order to achieve unique sounds and timbres, he used unusual combinations of instruments, a great range of dynamics and various articulation techniques. The most distinct characteristic of Mahler's symphonies, is the creation of extreme fluctuations in mood.

During the same period, a new movement/musical style was born in France, called 'Impressionism'. Even though it started in Arts, by the painters Claude Monet and August Renoir, later on, musicians such as Claude Debussy (1862–1918) and Maurice Ravel (1875–1937) adopted the same term and concept for their music. The main focus of Impressionists was the conveyance of variable moods and atmosphere, as well as the expression of 'colour'. In music language, colour-timbre is the unique sound quality of every instrument. In order to achieve different sound colours, the Impressionist composers used new orchestrations (for orchestral compositions they used instruments which do not traditionally belong to the orchestra and they also used the instruments in unusual, often extreme range), a variety of scales (such as pentatonic, whole tone, church modes and exotic scales), new chord progressions, extended chords (such as seventh, ninth, eleventh and thirteenth chords), and parallel harmony. All these new features, along with shorter melodies (compared to the Romantic melodic lines) and irregular rhythms, can be found in Debussy's music. For the vocal parts, he sometimes used the *recitativo* style and also random syllables, instead of the use of a continuous text. Even though his dynamics were mainly delicate and soft, at the same time, he intended to achieve a broader range of dynamics for piano playing and new sound effects. He achieved that by using all three piano pedals. Debussy's music contains a great expression of emotions and different moods.

At the beginning of the twentieth century, a new innovative movement appeared in Austria and Germany. A new style called Expressionism, was initially developed in Arts and Literature, and consequently also adopted in music. 'Expressionism can be considered a reaction to the ethereal sweetness of impressionism. Instead of gauzy impressions of natural beauty, expressionism looks inward to the angst and fear lurking in the subconscious mind. In music, expressionism is manifest in the full embrace of jarring dissonance'⁷⁰. In Expressionist music, many changes have been made regarding the elements of music, such as 'a high level of dissonance, extreme contrast of dynamics, constantly changing texture, 'distorted' melodies and harmonies, angular melodies with wide leaps, extremes of pitch and no cadences'⁷¹. To

⁷⁰ <https://courses.lumenlearning.com/atd-epcc-musicappreciation/chapter/expressionism/> (Accessed on: 28/02/2021)

⁷¹ <https://www.bbc.co.uk/bitesize/guides/zxx3b9q/revision/1> (Accessed on: 28/02/2021)

begin with, the harmony became dissonance. With the intention to enrich the triad chords, composers started using fourth chords, and at the same time, they avoided centre keys in their compositions. That was the beginning of atonality (compositions were not based on specific scales; major or minor) and the technique of dodecaphony (twelve-tones chromatic scale). Schoenberg was among the first who worked with the technique of the twelve-tone system. The dodecaphony system uses the twelve chromatic notes, where all notes are equally important, and there is no central tonality. The composer has to choose a unique tone row that will be used for every piece. The primary rule in this system is that the repetition of any note is forbidden until all twelve notes are used. In order to have more possibilities, a composer can additionally use retrograde (R), inversion (I) and retrograde-inversion (RI) variations of the original (P) tone row (series). This has a result of forty-eight series to be used in a composition.

Another change seen in Expressionist music is related to the melody. The singers had to use a singing-speaking technique in performances, and also, they had the opportunity to improvise on some parts of a piece. The melodies were not built in a smooth-stepwise movement and they did not have the traditional structure; instead, they included big intervals in a non-thematic style. Furthermore, the instrumental melodic lines, could be split into different instruments. Additionally, composers intended to enrich the rhythm, to use a great range of dynamics with sudden changes, and to produce a variety of textural changes. The main representatives of this movement were the members of the Second Vienna School, Arnold Schoenberg (1874–1951), Alban Berg (1885–1935) and Anton Webern (1883–1945). Some important composers who have been related to Expressionism are: the Russians, Igor Stravinsky (1882–1971) and Alexander. N. Scriabin (1872–1915), the Hungarians, Bela Bartok (1881–1945), and the German, Paul Hindemith (1895–1963).

Furthermore, apart from Impressionism and Expressionism, another style, called ‘Neo-Classicism’, appeared in the first half of the twentieth century. Some catchphrases, such as ‘back to Bach’ or ‘call to order’ were used to describe this movement. Some contemporary composers tried to bring back the aesthetic principles of Classicism, such as ‘order, balance, clarity, economy and emotional restraint’⁷², and some musical forms of Baroque. These composers were influenced by the simple melodic lines and the clear-logical structure of the musical forms and orchestration from Classicism, as well by the technique of counterpoint from Baroque. A combination of all these features, along with modern harmony and dissonance, can be found in their compositions. The main representatives of this movement were Stravinsky,

⁷² https://www.newworldencyclopedia.org/entry/Neoclassical_Music (Accessed on: 06/03/2021)

Prokofiev and the members of 'The Six'. Other composers who have been related to this style, to some extent, were P. Hindemith, B. Martinu and B. Britten.

Alongside the new musical styles, some composers developed further compositional techniques, in order to fulfil their own personal needs and express their desires. For instance, Hindemith worked on a style called 'Music for use', with easier and simpler scores compared to Romanticism and Expressionism. His intension was to make music more approachable to the audience and also to give the opportunity to amateur musicians to play his works. Another technique was the 'Music of machine culture', where some composers wanted to add new sound effects and noises in their compositions. An example can be found in Satie's ballet Parade, where the composer used the sound of a typewriter and siren. As already mentioned, composers used the dodecaphony system which can be named as Serialism also. Some composers developed this system even more, by creating the post-dodecaphony and multiplied serialism. Webern and Boulez developed the pointillism/punctualism system. In this system, the traditional melodic lines cannot be found. Instead, single notes appear in the music, having their own specific articulation, volume and importance, and each note can be played by a different instrument. Furthermore, many composers such as B. Bartok, Charles Ives, Alois Haba, Boulez, Xenakis, and Ligeti used the microtonal system. In order to achieve further sound effects and 'colours', these composers used intervals smaller than a semitone in their music instead, to follow the traditional division of an octave into twelve equal internals. Compositions written in this technique are easy to be played by electronic instruments, but it is also feasible to be interpreted by voices and string instruments. Another technique appeared in the mid-century, called Aleatoric music (chance music). In this system, the musical scores are not organised in the traditional way, with given timing, rhythm, melody etc. Instead, the composer gives the possibility to the interpreters to be creative and use their imagination to perform the piece in their own way. John Cage and Stockhausen used this technique in their compositions. Additionally, Electronic music arose during the twentieth century, where many electronic instruments were invented and used in music compositions. Composers also used to combine electronic and acoustic instruments in a piece. Furthermore, some composers presented concerts which included a combination of live music and pre-recording sounds. This technique is called 'Music for tape'. A further technique was the 'Concrete music', an experimental style of composing, where the composers combined sounds of the acoustic instruments and sounds from nature (birds, wind, thunder etc.), outdoor sounds (trains etc.), indoor sounds (slamming of a door etc.), further sounds of human voices (whisper, laugh, cry etc.) and other noises (produced by wood, metal, plastic etc.). In addition, the minimalistic Art

style was influential for many musicians. Composers who followed the minimalism technique, produced pieces with: repetitive melodic and rhythmic patterns and their variations, long sustained notes, slow harmonic and formal development, and stable dynamics level.

Beyond the composers mentioned above, more composers of different nationalities followed the new trends of the twentieth century. Some examples are: the Hungarian Zoltan Kodaly, the Russians Sergey Rachmaninov and Dmitri Shostakovich, the English Edward W. Elgar and, Ralph V. Williams, the Polish Witold Lutoslawski and Krzysztof Penderecki, and the Americans George Gershwin, Aaron Copland, and Leonard Bernstein.

8.2 The development of the Twentieth Century Requiem

As in previous music eras, the twentieth century Requiem settings contain many of the period's characteristics and elements, including the new styles and composing techniques. Contemporary Requiem settings can be divided into three categories: the liturgical, the non-liturgical/secular, and the war requiem. This separation is due to the text. The liturgical requiems still contain the traditional Latin text, while the non-liturgical settings may have a portion of the traditional text, with additional passages from psalms or poems. The first category, includes settings, for instance, by Herni Le Francois, Alfred Desenclos, and Maurice Durufle⁷³, which have impressionistic features. Additionally, Stravinsky, R. Kubelik, G. Ligeti and others, wrote Requiem, which include characteristics from the expressionist style. Modern Requiem with more traditional harmonic style were written by Virgil Thomson, Alfred Schnittke and others. Andrew Lloyd Weber composed a requiem, which includes elements from musical productions. The second category, includes settings by, Lubos Fiser, Ladislav Vycpalek, K. Penderecki, John Rutter, James DeMars etc. The third category, includes settings written by B. Britten, the worldwide group of thirteen composers (The Requiem of Reconciliation), Hindemith, R. Mauersberger, Erik Zeisl, Penderecki and others.

In addition to these three categories, a further division can be made by including requiems with traditional liturgical text combined with Jewish religion. Composers for all four categories have been selected based on importance and availability.

⁷³ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. p. 308.

8.3 Requiems with traditional liturgical text

This section examines requiems written by the contemporary composers, Zdeněk Lukáš, Andrew Lloyd Weber, Maurice Durufle and Gyorgy Ligeti.

All of these composers only used the traditional liturgical text in their works. Lukas's and Ligeti's works are shorter in duration and number of movements compared to Weber's and Durufle's compositions. Weber and Durufle used almost the whole text in ten and nine movements respectively. Due to their shorter length, one can say that Lukas's acapella requiem and Durufle's requiem (second version with only organ accompaniment) may be considered as liturgical requiems and performed in churches during liturgies. The rest of the compositions are clearly concert requiems, as they require a large number of singers and instrumentalists and are too long for liturgy. The pain of losing a loved one led many composers in history to compose a requiem mass. Both Weber and Durufle did so, and dedicated their requiems to the memory of their fathers. However, a more general loss may be motivating a composer, such as Ligeti, who composed a requiem for all people who vanished in Hungary.

Zdeněk Lukáš (1928–2007). The composer wrote an acapella, *Requiem per coro misto* op.252 for SATB choir in 1992. Lukas's original intention was to compose a piece for soli, choir and large orchestra, and he started working on it in 1992. Unfortunately, that score was stolen from him, therefore, he had to write a new one.⁷⁴ Lukas used the traditional Latin text for his requiem. The composition consists of the following parts: 1) Requiem aeternam, 2) Dies Irae, 3) Lacrimosa, 4) Offertorium, 5) Hostias, 6) Sanctus and 7) Agnus Dei. The whole composition has the duration of twenty-five minutes. On April 26th, 1995, the premiere of the Requiem was held in Prague at Simon and Judas Church. There are few editions available for use; 1995 Alliance Publications, INC and 2013 Edition Lukas, and 2005 Talacko Editions, Prague.

Andrew Lloyd Weber (born 1948) is a very well-known composer for his Musicals. However, he also wrote a Requiem setting from which the Pie Jesu movement is the best-known part from the whole composition. The Requiem was written for SATB choir (SSAATTBB), three soloists (boy soprano, soprano, and tenor) and a large orchestra (with an extended percussion section) in 1984. The composition was dedicated to the memory of Weber's father. Weber used the traditional Latin text in ten separated movements; 1) Requiem

⁷⁴ Miller, Samuel James, 'An analysis and conductor's guide to Zdenek Lukas' *Requiem per coro misto*, op. 252' (2018). *Theses and Dissertations--Music*. 114. https://uknowledge.uky.edu/music_etds/114

aeternam/Kyrie, 2) Dies Irae, 3) Rex tremendae, 4) Recordare, 5) Ingemisco/Lacrimosa, 6) Offertorium, 7) Hosanna, 8) Pie Jesu, 9) Lux Aeterna, and 10) Libera me. It has a duration of 45 minutes. The premiere was held at St. Thomas church in New York in 1985. In 1986, the Requiem won the Grammy Award for best musical contemporary composition. There is a vocal score edition available for use; Halstan & Company LTD, Amersham, Buckinghamshire, The Really Useful Group Limited-London, UK.

Maurice Durufle (1902–1986) composed a Requiem, Op.9 in 1947. His Requiem is written for SATB choir, mezzo-soprano and baritone soloists, and instrumental accompaniment. Until 1961, he made three versions of the Requiem with different instrumentation. The first version is with full orchestra and organ, the second one with organ only and the third version with strings, three trumpets, timpani, harp, and organ. This composition was commissioned by the Vichy regime (the collaborationist of Nazis) in 1941 when France was occupied by Germany. Since Durufle accepted the commission, he was working on the piece for six years and he finally published it in 1947–1948 and dedicated it to the memory of his father. Durufle used the traditional Latin text in his setting which is divided into nine movements; 1) Introit (choir), 2) Kyrie (choir), 3) Domine Jesu Christe (choir and Baritone soloist), 4) Sanctus (choir), 5) Pie Jesu (mezzo-soprano soloist), 6) Agnus Dei (choir), 7) Lux Aeterna (choir), 8) Libera me (choir and Baritone soloist), and 9) In Paradisum (choir). The whole composition lasts for about 40–45 minutes. There are available full and reduced scores of Durufle's Requiem, DURAND Editions, 1948 and 1950.

György Ligeti (1923–2007) composed a Requiem for Soprano and Mezzo-soprano soli, two mixed choirs and orchestra during 1963–1965. He decided to write a composition related to Jews, Catholics and all people who vanished in Hungary⁷⁵. His Requiem is not related to a single person or event; it is a funeral mass for the entire humanity⁷⁶. The score for the first choir is written in twenty parts ((S, MS, A, T, B); each section is divided into four parts) and the second choir mainly in five parts (S, MS, A, T, B); only in some bits each section is divided in two and they become ten voices. Although the orchestral score contains most instruments of the modern orchestra, Ligeti included the harpsichord and celesta as well. Furthermore, on one hand, he used the traditional Latin text as well as the vocal polyphonic style; on the other hand, Ligeti used atonal harmony and complex rhythms. He composed his Requiem in four

⁷⁵ Nah und fern zugleich: jude-sein in musik: Ein Gespräch zwischen Juan Allende-Blin, Mauricio Kagel und György Ligeti, Westdeutscher Rundfunk, 3 Nov 1990.

⁷⁶ Erkki Salmenhaara, Das musikalische material und seine Behandlungen in den Werken Apparitions,' Atmosphères, Adventures und Requiem von György Ligeti (Regensburg, 1969).

movements; 1) Introit (soli, Choir 1 and orchestra) 'Pain for death', 2) Kyrie (Choir 1 and orchestra) 'Cry for help', 3) Dies Irae (soli, Choirs 1,2 and orchestra) 'Last Judgement', 4) Lacrimosa (soli, Choir 1 and orchestra) 'Eternal light/Hope' and it lasts for approximately half an hour. The world premiere of the Requiem was held in Stockholm on the 14th of March 1965, under the direction of Micheal Gielen. It was presented by the soloists Liliana Poli, Barbro Ericson and the Choir and Orchestra of Swedish Radio. In 1967, the composition won the Bonn Beethoven Prize and in 1968, Stanley Kubrick used it in his movie '2001: A Space Odyssey'. Also, in 1968, the first recording was made in Frankfurt by the soloists Liliana Poli, Barbro Ericson, the Choir of Bavarian Radio, the Orchestra of Hesse Radio and the conductor Micheal Gielen. There is a vocal score with piano reduction edition available for use; Ligeti-Requiem-Klavier, Peters Edition 8152, 1975.

8.4 Requiems with traditional liturgical text combined with Jewish religion

This section examines requiems written by the contemporary composers, Eric Zeisl and Thomas Beveridge.

Zeisl used the liturgical text of the Psalm 92 for his composition, unlike Beveridge who used the traditional Latin text for three movements of his requiem. In addition, Beveridge used the psalm 23 and passages of Jewish memorial services. Beveridge's work has twice the duration compared to Zeisl requiem. For this reason, Zeisl's requiem (the arrangement for organ) can possibly be performed in a church. Both composers experienced the loss of their parents and they got inspired to compose a Requiem mass, however, Zeisl also dedicated his requiem to all the Jewish victims of World War II.

Eric Zeisl (1905–1959). The composer wrote two requiems. The first one was composed in 1934, called *Requiem Concertante* for SATB choir and soli and orchestra. The second and most known setting, was composed in 1944/45, named *Requiem Ebraico: 92nd Psalm* for SATB choir, SABar soli and orchestra (or organ/piano). Zeisl wrote this composition in his father's and other Jewish victims' memory, who were murdered during World War II, at the concentration camps⁷⁷. Zeisl used the text of the Psalm 92, in Hebrew translation. The *Requiem Ebraico* is a continuous movement with five subdivisions: Tov l'hodos l'Adonay (How good to

⁷⁷ <https://www.allmusic.com/composition/requiem-ebraico-hebrew-requiem-the-92nd-psalm-mc0002491898>, <http://www.zeisl.com/index.htm>

give thanks unto the Lord), Alëyosor vaalëy novel (I play on my strings and psaltery), Mah godlu maasecho, Adonay (Oh how great are thy works, my God), Tzadik katomor yifroch (Like the palm tree the righteous shall grow), and L'hagid ki yoshor Adonay (To show that the Lord is upright). This composition lasts for approximately twenty minutes. The premiere was held in Los Angeles in 1945. Available editions are Wien : Doblinger, 2004, and New York : Transcontinental Music Corp., 1955, ©1946.

Thomas Beveridge (born 1938). The composer wrote a requiem setting, called '*Yizkor Requiem: A Quest for Spiritual Roots*' for SATB choir, soprano/mezzo-soprano/tenor soli, and orchestra. He began composing his requiem after his father's death. A year and a half later, his mother also died and the work is dedicated to both parents⁷⁸. Beveridge used the traditional Latin text, the psalm 23 and passages of Jewish memorial services. Most of the ten movements contain a mixture of the Latin and Hebrew texts; sometimes the English translation of the Latin text is used. Psalm 23 was written as a separate movement. The composition consists of the following parts: 1) Reader's Kaddish, 2) Requiem Aeternam, 3) Psalm 23, 4) Remember, 5) Offertory, 6) Sanctification, 7) El male rachamim, 8) Lux Aeterna, 9) Justorum Animae, and 10) Mourner's Kaddish and Lord's Prayer. The whole composition has a duration of forty-five to fifty-five minutes. In 1994, the premiere of the Yizkor requiem was held in Virginia and presented by the New Dominican Chorale in 1994, under Beveridge's direction.

8.5 Requiems with partly liturgical text combined with other texts

This section examines requiems written by the contemporary composers, from three different countries: the Czech Ladislav Vycpalek, the English John Rutter, and the Polish Krzysztof Penderecki.

The three composers included parts of the traditional liturgic text into their compositions. However, both Vycpalek and Penderecki included hymns from their own countries, and they both named their works after their nationality, 'České requiem', and 'A Polish requiem'. At the same time, Vycpalek and Rutter included texts from the Bible and the Book of Common prayer. Furthermore, both Penderecki and Vycpalek wrote very long compositions, almost two hours and one and a half hours, respectively. Rutter's work is much shorter (forty minutes),

⁷⁸ Thomas Beveridge - Naxos.

https://www.naxos.com/mainsite/blurbs_reviews.asp?catNum=559074&filetype>About%20this%20Recording&language=English

compared to the others. All three compositions can be considered as concert requiems because of their duration, and they require large groups of singers, and instrumentalists. In addition, Vycpalek and Penderecki got inspired by the tragedies of the time to compose their requiems and Rutter was probably influenced by the death of his father.

Ladislav Vycpalek (1882–1969). The composer wrote his *České requiem: Smrt a spasení / Czech requiem: Death and Redemption*, Op.24, for SATB choir, SABar soli and orchestra, in 1940. Vycpalek spent about seven years to complete this work, where he intended to express his fears regarding the rise of fascism and at the same time his hope for a better future for his country. Vycpalek only used *Dies Irae* part from the traditional liturgical text, in a Czech translation. In addition, he chose various passages from the Bible, such as from Job, Ecclesiastes, Psalms and from both Gospels of St. John and St. Matthew. In the last movement, the composer included the Czech hymn ‘*Jesu Kriste, štědrý kněže*’. This composition consists four main parts: 1) *Marnost nad marnostmi/ Vanity of Vanities* (Text from Job and Ecclesiastes), 2) *Ten den hněvu/ The day of Wrath/ Dies Irae* (Czech translation of the Sequence hymn), 3) *Světlo v temnotách/ A Light in the Darkness* (A Psalm intermezzo/ passages from Psalms 10, 38, 55, 63, 71, 77, 79, 91, 114, 121), and 4) *Přišel, aby spasil/ He came to save* (Text from St. John’s and St. Matthew’s Gospels and the Czech hymn ‘*Jesus Christe, thou generous knight*’). The whole composition lasts for about an hour and a half. On 5th May, 1943, the premiere was held in Brno, performed by the *Beseda brněnská* (Brno Singing Association) and the Brno Radio Orchestra, under the direction of J. Kvapil. (Edition: *Hudebni Maticе Umelecke Besedy*, Prague, 1942/ Piano and choral score).

John Rutter (born 1945) composed a Requiem setting for SATB choir, soprano soloist, and orchestra (the Requiem is available in two instrumentations; one for organ and six instruments and one for small orchestra without organ), in 1985. The requiem was probably dedicated to Rutter’s father, as the composer wrote it a year after his father's death and on his scores, there is a note, ‘*In memoriam L.F.R.*’. He mostly used the traditional Latin text, as well as passages from the Book of Common Prayer (three prayers and two psalms). Rutter’s composition consists of seven movements: 1) *Requiem Aeternam*, 2) *Out of the Deep* (Psalm 130), 3) *Pie Jesu*, 4) *Sanctus*, 5) *Agnus Dei* (Latin text and two prayers: ‘*Man that is born*’ and ‘*I am resurrection*’), 6) *The Lord is my Shepherd* (Psalm 23), and 7) *Lux Aeternam* (Latin text from Communion with the prayer ‘*I heard my voice*’). The whole composition lasts for forty minutes. On 13th October, 1985, the premiere of the Requiem was held at *Lovers' Lane United Methodist Church*, Dallas, Texas (Director of Music: *Alien Pote*) by the *Sanctuary Choir* and

orchestra, under the direction of the composer. Editions: Oxford University Press 1986 and 2004.

Krzysztof Penderecki (1933–2020). The composer wrote 'A Polish Requiem', for SATB soli, SATB choir, and orchestra. It took him thirteen years to complete it, as he was composing it gradually over time. He started with *Lacrimosa* in 1980 and until 1984 he wrote all the movements except *Sanctus*, which was written later in 1993. In 2005, he added another movement, called *Ciaccona*. Penderecki intended to dedicate each movement of his Requiem to people or events associated with Polish tragedies. "Without the overall political situation, without Solidarity, I would not have written the 'Requiem', even though I had long been interested in the subject. When composing the 'Requiem', I wanted to take a specific position, to say which side had my support" (Penderecki at 'Studio' 1993 no. 8, page. 16). He dedicated *Lacrimosa* to the victims of December 1970⁷⁹, *Agnus Dei* to Cardinal Wyszyński, the *Dies Irae* to both the Warsaw Uprising and Saint Maksymilian Kolbe, and *Libera me* to the victims of Katyń. He used the traditional Latin text and, unusually, he used the whole text of the Sequence-*Dies Irae*. Besides this, he included the text of the Polish Hymn 'Święty Boże' in two movements, *Recordare* and *Offertorium*. This composition consists of ten movements: 1) Introit, 2) Kyrie, 3) Sequence (*Dies irae*, *Tuba mirum*, *Mors stupedit*, *Quid sum miser*, *Rex tremendae*, *Recordare Jesu pie*, *Ingemisco tanquam reus*, *Lacrimosa*), 4) *Sanctus/ Benedictus*, 5) *Ciaccona*, 6) *Agnus Dei*, 7) *Communion Lux aeterna*, 8) *Libera me, Domine*, 9) *Offertorium Święty Boże, święty mocny*, and 10) *Finale Libera animas*. It is a large composition lasting for more than one and a half hours. The first Premiere was held on the 28th of September 1984 in Stuttgart, presented by the Radio-Sinfonieorchester Stuttgart, the Choir of the Staatsoper Stuttgart and Südfunk-Chor, Phyllis Bryn-Julson, Doris Soffel, Ryszard Karczykowski and Stafford Dean soloists, under the direction of Mstislav Rostropovich. The second premiere with *Sanctus* was held on the 11th of November 1993 in Stockholm at the Penderecki Festival 1993. It was performed by the Royal Stockholm Philharmonic Orchestra and Chorus, Katarina Dalayman, Brigitta Svendén, Zachos Terzakis, and Kurt Rydl soloists, under the direction of Krzysztof Penderecki. Finally, the third premiere with *Ciaccona* was held on the 17th of September 2005 at St. Mary Magdalene Church (Wrocław, Poland), Wratislavia Cantans 2005. Performed by the Polish National Radio Symphony Orchestra Katowice, The

⁷⁹ In December 1970, Polish people protested against the Government's decision to increase the prices of food and other essential products. They were protesting during December 14th–19th in the northern part of Poland. The police took action and more than 40 people were killed, more than 1000 people injured, and more than 3000 people arrested.

Katowice City Singers' Ensemble Camerata Silesia, Izabela Kłosińska, Jadwiga Rappé, Adam Zduńkowski, Piotr Nowacki soloists, under the direction of Krzysztof Penderecki. (Schott music Edition).

8.6 Requiems against war

This section examines requiems written by the contemporary composers, Benjamin Britten, Paul Hindemith, Rudolf Mauersberger, and the group of composers who wrote the Requiem of Reconciliation.

All composers used at least a portion of the traditional liturgical text into their composition, except Hindemith, who only used a poem. Britten also chose to include a poem in his work, while Mauersberger included passages from other liturgical texts. In the first and last movements of the Requiem of Reconciliation, the composers also included some passages of different texts. All four compositions are long, with Hindemith's and Mauersberger's works lasting for about an hour each, Britten's for approximately ninety minutes and the longest, the Requiem of Reconciliation, for about two hours. All these compositions were written in the memory of those who have died during World War II.

Benjamin Britten (1913–1976). Britten composed one of the largest choral pieces, called 'War Requiem', in 1962. It is a non-liturgical composition written for STBAR soli, SATB choir, boys' choir, large orchestra, and chamber orchestra. This composition was commissioned for the consecration of the Cathedral of St. Michael at Coventry on 30th May 1962. (In 1940, during the Battle of Britain, the Cathedral was destroyed by Nazis bombs, but when the war was over, the people of Coventry decided to rebuild it). Britten composed this piece to express his anti-war beliefs and he dedicated it to four of his friends who were killed during the war - Roger Burney (Sub-Lieutenant World War I: Roger, Royal Naval Volunteer Reserve), Piers Dunkerley (Captain, Royal Marines), David Gill (Ordinary Seaman, Royal Navy), and Michael Halliday (Lieutenant, Royal New Zealand Volunteer Reserve). Britten used passages from the traditional Latin text in combination with nine poems written by Wilfred Owen. (Owen wrote these poems during the World War I, and he was killed by the end of the war). The Latin text is sung by the choirs and the Soprano soloist, while both Tenor and Baritone soloists are presenting the poems' passages. The War Requiem consists of six movements: 1) Requiem aeternam, 2) Dies irae, 3) Offertorium, 4) Sanctus, 5) Agnus Dei and

6) Libera me. The whole composition has a duration of approximately 85-90 minutes. The premiere of the War Requiem was held at the Cathedral of St. Michael at Coventry, on 30th May 1962. (Edition: Halstan & Co. Ltd, Amersham, Bucks, England/ Boosey & Hawkes).

Paul Hindemith (1895–1963). The composer wrote a piece, called ‘When Lilacs last in the Dooryard Bloomed: A Requiem For those we love’, in 1946. It is written for SATB choir, mezzo-Soprano and Baritone soli, and orchestra. This composition was commissioned by the American conductor Robert Shaw. ‘This work was probably written in the memory of those who were killed during the World War II and Franklin Roosevelt. Hindemith, instead of using the traditional Latin text he chose the poem When lilacs last in the Dooryard Bloomed by Walt Whitman (Whitman dedicated his poem to Abraham Lincoln and to those who have died at the Civil War)’⁸⁰. This composition consists of twelve movements: 1) Prelude for orchestra, 2) When lilacs last in the dooryard bloom'd, 3) Arioso. In the swamp, 4) March. Over the breast of spring, 5) O western orb, 6) Arioso. Sing on, there in the swamp, 7) Song. O how shall I warble, 8) Introduction and Fugue. Lo! body and soul, 9) Sing on! you gray-brown bird, 10) Death Carol. Come, lovely and soothing Death, 11) To the tally of my soul, and 12) Finale. Passing the visions. The requiem lasts for approximately one hour-65 minutes. The world premiere was held in New York City Centre, on May 14th, of the same year 1946. (Full score, Associated Music Publishers, New York, 1948, and Vocal score, Edition Scott 3800, Scott and Co.Ltd, London (printed in Germany)).

Rudolf Mauersberger (1889–1971). The composers wrote his ‘Dresdner Requiem’ in 1948. Even though he was revising it for many years, in 1961 he completed the final version of it. Dresdner Requiem is written for three SATB choirs, boy-soprano soloist, organ, brass-wind and percussion instruments. The composer wrote this Requiem, influenced by the bombing that took place in the city of Dresden in February 13th – 14th in 1945. (By the end of the World War II, the Allied forces decided to drop tons of bombs in order destroy the city of Dresden. The estimated number of dead people were about 25,000). Mauersberger used the Latin text only for the Requiem Aeternam part and for the rest of the composition he chose passages from: The Old and New Testaments in Luther translation, the Bohemian Catholic prayer book and the Lutheran Hymn book. He adapted the texts in the German language either in free translation or paraphrasing. This Requiem consists of thirty-seven movements: 1) Introitus: Vorspiel, Requiem Aeternam (Prelude and Requiem Aeternam), 2) Introitus:

⁸⁰ Chase, Robert. 2003. *Dies Irae: a guide to requiem music*. Lanham, Md: Scarecrow Press. p. 464.

Antiphon, 3) Introitus: Psalm, 4) Introitus: Antiphon, 5) Kyrie: Neige Dein Ohr (Incline your ear), 6) Kyrie: Epistel (Epistle, I heard a voice), 7) Kyrie: Gebet (Prayer, Graduale), 8) Vergänglichkeit: Es Ist Ein Kurz ... Ding (Transitory: A very short and troublesome thing), 9) Vergänglichkeit: Evangelium (Transitory: Gospel, In the world you have fear), 10) Vergänglichkeit: Choral (Transitory: Chorale, I have now overcome), 11) Tod: Wer Will Gott Lehren (Death: Who would God instruct), 12) Tod: Evangelium (Death: Gospel, I am the resurrection), 13) Tod: Choral (Chorale, Then let us follow Christ), 14) Dies Irae: Er Tut Große Dinge (Who does great things), 15) Dies Irae: Choral (Chorale, Lo! The book), 16) Dies Irae: Evangelium (Gospel, My peace I leave with you), 17) Dies Irae: Und Des Herren Hand (And the Lord's hand), 18) Dies Irae: Evangelium (Gospel, Be not afraid), 19) Dies Irae: Choral (Chorale), 20) Dies Irae: Der Herr Hat Seine Hand (The Lord has raised his hand), 21) Dies Irae: Evangelium (Gospel, God will wipe away all tears), 22) Dies Irae: Choral (Chorale, You refuge on this journey), 23) Sanctus: Praefatio (In firm conviction), 24) Sanctus: Sanctus, 25) Sanctus: Osanna, 26) Sanctus: Benedictus, 27) Sanctus: Osanna, 28) Sanctus: Choral, 29) Sanctus: Osanna, 30) Sanctus: Choral, 31) Sanctus: Vorspiel Und Choral (Prelude and Chorale, With Jubilee), 32) Sanctus: Gebet Jesu (Prayer, Jesu gentle Saviour), 33) Agnus Dei: Chor: O Du Lamm Gottes (Chorale, O Lamb of God), 34) Agnus Dei: Schlussgebet: Aus Der Tiefe Rufe Ich (Closing prayer, De profundis), 35) Agnus Dei: Gib Ihnen Die Ewige Ruhe (Antiphon, Give them eternal rest), 36) Agnus Dei: Vorspiel Und Choral: Seid Getrost (Prelude and Chorale, Take comfort and rejoice), and 37) Agnus Dei: Schlusschor: Lass Sie Ruhen In Frieden (Final Chorus, Let them rest). This composition lasts for approximately an hour. The premiere was held on the day of the rededication of the Dresden Kreuzkirche, on February 13th, in 1955. (Edition Merseburger 418, Erstausgabe, first edition herausgegeben von, edited by Matthias Herrmann).

Requiem of Reconciliation (1995). The Requiem of Reconciliation as a whole work is written for soli, choir, and orchestra. It was commissioned by the Internationale Bachakademie Stuttgart, for the Europaisches Musikfest Stuttgart. It is a composition dedicated to the memory of the victims of World War II, and it was written to honour the 50th anniversary of the end of the war. All composers used the traditional Latin text for all movements, except for the first and the last ones. Requiem of reconciliation consists of fourteen movements, each one composed by a different composer from the countries that took part in the war: 1) Prolog (by Luciano Berio 1925, Italy) SATB choir and orchestra, (text by Paul Celano), 2) Introit and Kyrie (by Friedrich Cerha 1926, Austria) SATB choir, and orchestra, 3) Sequence – Dies Irae (by Paul-Heinz Dittrich 1930, Germany) TS soli, SATB choir, and orchestra, 4) Judex ergo (by

Marek Kopelent 1932, Czech Republic) Bar solo, SATB choir, and orchestra, 5) *Juste judex* (by John Harbison 1938, US) Bar, Mezzo-Soprano soli, and orchestra, 6) *Confutatis* (by Arne Nordheim 1931, Norway) S solo, SSAATTBB choir, and orchestra, 7) *Interludium* (by Bernard Rands 1934, UK/US) SATB choir (humming), and orchestra, 8) *Offertorium* (by Marc-André Dalbavie 1961, France) eight-part male choir, and orchestra, 9) *Sanctus* (by Judith Weir 1954, UK) Sop, Mezzo-Soprano soli, six-part choir, and orchestra, 10) *Agnus Dei* (by Krzysztof Penderecki 1933, Poland) SATB soli, SATB choir, and orchestra, 11) *Communio I* (by Wolfgang Rihm 1952, Germany) boy treble, contralto solo, SATB choir (divided into male, female and mixed voices), and orchestra, 12) *Communio II* (by Alfred Schnittke 1934/ Gennadi Rozhdestvensky 1931, Russia) SATB choir, and orchestra, 13) *Responsorium* (by Joji Yuasa 1929, Japan) SATB soli, SATB choir, and orchestra, and 14) *Epilog* (by György Kurtág 1926, Hungary) acapella choir sing the additional text for the opening part; the traditional text follows with the choir and orchestra together. The *Epilog* concludes with the choir whispering 'Ite missa est'. (Additional text: an inscription found on a grave in Cornwall, England, Anonymous). The whole composition lasts for approximately two hours. The world premiere was held on the 16th of August 1995, in the Beethoven Auditorium of the 'Kultur-und Kongresszentrum Liederhappe' in Stuttgart. It was performed by Gaechinger Kantorei Stuttgart Choir, the Cracow Chamber Choir, The Israel Philharmonic Orchestra, and the soloists Tobias Janzik (1982)/ Boy treble, Donna Brown (1955)/ Soprano, Julie Moffat (1966)/ Soprano, Ingeborg Danz (1961)/ Alto, Thomas Randle (1958)/Tenor, Andreas Schmidt (1960)/ Bass under the direction of Helmuth Rilling. This performance was live-recorded and an album was released in 1996.

Furthermore, a reference to the instrumental requiems (instrumental compositions without text) of the period is essential, as it is something entirely new and also remarkable. The 'Sinfonia da Requiem' by the English composer Benjamin Britten is probably the most well-known work in this category. Britten composed this orchestral work in 1940. It consists of three movements 1) *Lacrimosa*, 2) *Dies Irae* and 3) *Requiem Aeternam*, and it lasts for twenty minutes. The Emperor of Japan commissioned this composition, but the Japanese government eventually rejected the piece. Nevertheless, the premiere was finally held at Carnegie Hall in New York, on the March 29th, in 1941.

To sum up, the composers of the twentieth century intended to bring something new compared to the previous eras of music. After the late-romantic period, the contemporary composers followed different movements such as: Impressionism, Expressionism and Neo-classicism. Furthermore, many composers also used various techniques like structuralism,

serial technique, pointillism, micro-tonal music, aleatoric/chance music, concrete music and electronic music. Even though, the composers of the twentieth century were experimenting with new styles and techniques, the idea of composing a Requiem was still alive. In addition, many of the new trends and techniques can be found in many Requiem settings of the era. The contemporary Requiems can be divided into three categories: the liturgical, the non-liturgical/secular, and the war requiem. The liturgical requiems still contain the traditional Latin text, while the non-liturgical settings may have a portion of the traditional text, with additional passages from psalms or poems. Many composers dedicated their Requiems to the memory of a family member who passed away, while others dedicated their works to those who were killed during the wars of the time.

8.7 Other composers and their Requiem settings

Much more Requiem settings were written in the second half of the twentieth century. Some of them are listed below:

- **Dmitry Kabalevsky** (1904–1987), Russian. Requiem (1962) op.72 for SATB choir, children choir, mezzo-soprano and Bar soloists, and orchestra. It consists of three main parts, with subdivisions into eleven movements: Part one: Introduction-Remember, 1) Eternal Glory, 2) Homeland, 3) I am not going to die, 4) The Division in Motion, Part two: 5) The Black Stone, 6) A mother's Heart, 7) The Future, 8) Our Children, Part three: Introduction: Memorial of the Fallen Heroes, 9) Listen, 10) Eternal Glory, and 11) Remember.
- **Rafael Kubelik** (1914–1996), Czech. Requiem pro Memoria Uxoris (1961) for solo Baritone, boys' choir, SATB choir and orchestra. It consists of five movements: 1) Introit/Kyrie, 2) Sequence, 3) Offertory, 4) Sanctus, and 5) Agnus Dei/Communion. (He wrote this Requiem to the memory of his wife).
- **Alfred Schnittke** (1934–1998), Russian. Requiem (1975) for SATB choir, three sopranos, alto and tenor soloists, and orchestra. It consists of fourteen movements: 1) Requiem, 2) Kyrie, 3) Dies Irae, 4) Tuba mirum, 5) Rex tramendae, 6) Recordare, 7) Lacrimosa, 8) Domine Jesu, 9) Hostias, 10) Sanctus, 11) Benedictus, 12) Agnus Dei, 13) Credo, and 14) Requiem.

- **Arvo Pärt** (1935), Estonian. ‘De profundis’ (1980) for TTBB male choir, percussion (*ad libitum*=as you desire) and organ. This composition consists of one continuous movement.

- **Luboš Fišer** (1935–1999), Czech. Requiem (1968) for two SATB choirs, soprano and baritone soli and orchestra. It consists of seven movements: 1) Requiem Aeternam, 2) Libera eas, 3) Libera eas, 4) Libera Animas, 5) Libera eas, 6) Lux aeterna, and 7) Requiem Aeternam.

- **Anthony Newman** (1941), American. Requiem (2000) for SATB choir, SATB soli, orchestra, and organ. It consists of sixteen movements: 1) Requiem Aeternam, 2) Kyrie, 3) Requiem Aeternam, 4) Dies Irae, 5) Rex Tremendae, 6) Confutatis, Maledictis, 7) Lacrymosa, 8) Ozymandias (Percy Bysshe Shelley), 9) Domine Jesu Christe, 10) Organ Toccata, 11) Sanctus/Hosanna I, 12) Benedictus/Hosanna II, 13) Pie Jesu, 14) Libera Me, 15) Agnus Dei, and 16) In Paradisum.

- **John Tavener** (1944–2013), English. The composer left six compositions related to the Requiem: 1) Akhmatova Requiem (1980) for Soprano and Bass-Baritone soloists and orchestra. The text was taken by Anna Akhmatova’s work, a cycle of 15 poems, called Requiem. 2) Celtic Requiem (1969) for Soprano, contralto and bass soloists, children’s choir, SATB choir, and orchestra. It consists of three parts: Requiem Aeternam, Dies Irae and Requiescat in Pace. 3) Little Requiem for Father Malachy Lynch (1972) for SATB choir, two flutes, trumpet, organ, and strings. It consists of five movements: Requiem, Dies Irae, Lacrimora/Dies Irae, Libera me and Requiem. 4) Requiem for Father Malachy (1973) It is a revised version of the Little Requiem for six voices or six-part choir and orchestra. 5) Panikhida (Russian Requiem) (1986), an Acapella composition for SATB choir, written in the Greek language. 6) Requiem (2007) for cello, soprano and tenor soli, SATB choir, and orchestra. It consists of seven movements: Promordial White Light, Kyrie Eleison, Advaita Vedanta 'The Still Point' (Absolute and no other), Kali’s Dance, Advaita Vedanta 'The Still Point' (Absolute and no other), Interlude, Ananda. The text contains lines from the Koran, Sufi texts, Hebrew texts and Hindu words from the Upanishads.

- **James de Mars** (1952), American. ‘An American Requiem’ (1993) for SATB choir, SATBAR soli, and orchestra. It consists of four main parts, with subdivisions into fourteen movements: Part one: 1) Canticle of the Sky, 2) Introit, 3) Kyrie, Part two: 4) Psalm 39 -The measure of my days, 5) Dies irae, 6) Tuba mirum, 7) Liber, 8) Recordare,

9) Rex tremendae. Part three: 10) Dedication, 11) Sanctus, Part Four: 12) Memorial Prayer,
13) Lux aeterna, and 14) Libera me.

9 Compositional Analysis

In this chapter, the analysis of three Requiem settings, written by Andrew Lloyd Webber, Eric Zeisl, and John Rutter follows. Each analysis follows the same structure and reports data about the composers' influences and original ideas, the formal structure of the piece, the analysis of the musical elements, and the potential challenges in terms of interpretation. The selection of the specific compositions was made according to the available data and the unique qualities of each.

9.1 Andrew Lloyd Webber (*1948)

Requiem for SATB choir (SSAATTBB), three soloists (boy soprano, soprano, and tenor) and a large orchestra (with an extended percussion section) in 1984.

9.1.1 Influences and original ideas

One can say that a Requiem written by Webber was a surprise, as the composer is a master in composing Musicals. However, he was familiar to church music, as his father was a sacred music composer and organist at church. He most likely decided to compose a Requiem, after the death of his father, in 1982.

By the time Webber was growing up, popular music saw great development, and as a result, this had a huge impact on his composing style. In order to become a professional musician, Webber studied musical theatre at the Royal College of Music, in London. However, in his later compositions, he combined elements from baroque, classical, and romantic styles, along with elements from folk, jazz, pop, techno, etc music. Many of these features can also be found in his Requiem setting. For instance, in some cases Webber used the baroque polyphonic style, the classical forms, the contemporary chromatic melodic lines, and dissonant harmony. He also included jazz syncopated rhythms into some movements. Webber included instruments

which are commonly used for popular music. For instance, the drum kit and tambourine are clearly heard during 'Hosanna' movement, playing pop rhythms. Furthermore, the 'Pie Jesu' movement can be considered as a popular musical song.

Webber brought something novel with his Requiem, regarding voices and instrumentation. Webber included three soloists (two sopranos and a tenor) in his Requiem, where one of the sopranos soli is sung by a boy treble. Furthermore, Webber omitted violins from the strings section. He only used violas, cellos, and double basses (from the violin family), along with a harp. In addition, he used a huge percussion section of twenty-five instruments for four players. Besides that, he included a synthesizer along with the piano and organ. Webber included two saxophones along with the traditional woodwind section (flutes, oboes, clarinets, bassoons and a contra-bassoon), as well as four horns, three trumpets, and four trombones for the brass section.

9.1.2 Formal structure and the use of text

Webber used the traditional Latin text in ten separated movements: 1) Requiem aeternam/Kyrie, 2) Dies irae, 3) Rex tremendae, 4) Recordare, 5) Ingemisco/Lacrimosa, 6) Offertorium, 7) Hosanna, 8) Pie Jesu, 9) Lux aeterna, and 10) Libera me. In the first movement, Webber included the full text from Requiem aeternam and Kyrie parts. This part can be divided into two main sections (Requiem aeternam and Kyrie) with subdivisions (intro, ABA', coda and AB). In the second movement, Dies Irae, Webber used the first seven verses (twenty-one lines) of the Sequence hymn. This part can be divided into three main sections with subdivision (intro, A (a, b, a'), B (c, d, a'), C (e, f, g) and coda). The third movement Rex tremendae, includes the eighth verses of the sequence text. This part can be divided into two sections AB with a coda at the end. The following fourth movement Recordare includes the ninth, tenth and eleventh verses of the sequence hymn. It starts with an instrumental accompaniment, and then the soprano soloist has three phrases to sing. For the fifth movement Webber used text from the sequence hymn; Ingemisco includes the twelfth to fifteenth verses, and Lacrymosa the sixteenth, eighteenth and nineteenth verses. The whole movement can be divided into five parts, in A (Ingemisco theme), BCB (Lacrymosa theme), A (Ingemisco theme) form. In the sixth movement, Offertorium, Webber used the full lyrics from Offertory text, and a portion from Sanctus text also. This movement can be divided into four main parts (ABCD) with

subdivisions. In the seventh movement, Hosanna, Webber combined lyrics from Sanctus text, sequence hymn and Introit. This movement can be divided into three main parts (ABA'), with a coda at the end. The eighth movement includes the words 'Pie Jesu', which are taken from the sequence hymn and the full lyrics from the Agnus Dei text. In this continuous movement, the form can be defined by the phrases as: intro, a, b, a, b', a', b', coda. For the ninth movement Webber used the first verse form the Communion text. This short movement can be divided into three phrases (a, b, a), and a coda at the end. In the last tenth movement Webber included the first ten lines of the 'Libera me' text and a few lines from the Introit text too. This movement can be divided into several parts (intro, A, B, bridge, A', A'', C, D, E).

In short, Webber combined the text of Introit and Kyrie in one movement, and like most composers, he omitted the Graduale and Tract texts. Weber, for the second, third, fourth and fifth movements, used lyrics from the sequence hymn. He used all the ninety verses, apart from the seventieth one. Furthermore, Webber divided the Sanctus text between two movements (Offertorium and Hosanna), and he introduced the Hosanna text (along with the Benedictus lyrics) as an independent movement. In addition, for the eighth movement, he used the text from Agnus Dej and the words 'Pie Jesu', which gave the name of this part. For the last two movements, he used the texts from Communion and Libera me respectively. Webber did not use the final 'In paradisum' text in his Requiem.

Webber's Requiem is a piece of approximately forty-five minutes of continuous singing. The choir and the soloists appear in all movements, apart from the fourth movement which is written for soprano solo and the ninth movement where only the soprano choir section sings. The orchestra has an accompanying character in this piece. Some cases where the orchestra appears on its own, are the short instrumental introductions (one to ten bars) of most of the movements, the ending part of the seventh movement (four bars), and some bridges during the movements, for instance, in the tenth movement between the bars 69–73. The only case where the orchestra has a longer instrumental part (an interlude) to play is during the sixth movement between bars 15–29.

9.1.3 Analysis of the musical elements

Webber's Requiem is generally characterized by the repeated motifs throughout the entire piece, the use of intervals of the perfect and diminished fifths, the use of chromaticism in many cases, the melodic lines mainly built on leaps, the use of syncopated and complex rhythms in some movements, the time signature changes within a movement, the tonality changes within a movement, the use of dissonant harmonies, and the varied use of texture. Examples of every characteristic element follow.

At the beginning of the first movement, (between bars 5 and 6), the main motif appears with only three notes, $e' - b' - e''$.

1. Requiem — Kyrie
ANDREW LLOYD WEBBER

Lento (♩ = 45 approx.)
pp
(Piano, Brass)
(Woodwind)
3

4
BOY SOPRANO
p
Re - qui - em ae - ter - nam do - na e - is Do - mi - ne:

(Flute)
p
(Harp)
p

(Movement 1, bar 6)

Webber used the intervals of perfect fifths and octaves to build the main motif and therefore the melodic lines throughout the entire piece. This motif appears later in the same movement, but in various transpositions; for instance, bar 12, 21, 34, 41, and 43. Part of the main motif (interval of fifth) also appears at the initial fanfare of the second and third movements. Additionally, in the third movement 'Rex tremendae', the boy soprano's solo (bar 10) starts with the Requiem motif and continues with the descending interval of perfect fifth on bars 13

to 15. The interval of perfect fifth appears multiple times during the whole composition; for instance, at the beginning of the phrases in bars 36 and 54 of the sixth movement, at the beginning of the phrases in bars 3, 5, 7 and 9 of the ninth movement, and at the beginning of the phrases in bars 13, 21, 36, 44 and 49 of *Libera me*. Furthermore, the main motif from the Requiem part returns also at the end of *Libera me* (last movement). It starts with the basses on bar 65, and it continues with the boy soprano until the end of the movement.

Webber's melodic lines are mainly built up of disjunct motion, which comes in contrast with the traditional smooth stepwise melodies, which are comfortable to sing. As it is already mentioned above, the main motif of the Requiem movement is built up of intervals of fifth and octave. In the same movement, 'Requiem-Kyrie', following the melodic line of the two soloists, (singing together in parallel 3^{rds}, from bar 10), their melodies are moving mainly by steps, but they also include the intervals of fourths (perfect and diminished) and fifths (perfect and augmented). Furthermore, between the bars 38–40 (of the same movement), Webber combined chromatic motion with bigger intervals. Consequently, in the *Dies irae* movement, a complete chromatic scale initially sung by the alto section on bar 11, and later by the male voices on bar 17, 26 and 28. In the *Recordare* part, the melodic line combines intervals of fourth, fifth and diminished seventh along with chromaticism. This melodic line appears again at the end of *Hosanna* (bars 69-74), sung by the soprano solo, with different lyrics. An interesting fact to mention is Webber's use of the descending motion in many of his melodic lines. Following the whole composition, we can see that the main melodic lines are sung by different soloists or different sections of the choir.

Webber used multiple time signatures within every movement, apart from the *Pie Jesu* which is written in 4/4, and the *Lux Aeterna* in 12/8. Webber used the 4/4 as the main time signature of the entire piece, but he included many time signatures (simple and compound) changes in every movement. For instance, in *Requiem-Kyrie*, he used 3/4, 4/4, and 5/4 (repeatedly), in *Dies Irae*, he used 3/4, 4/4, 6/4, 6/8, and 7/8 (repeatedly), in *Ingemisco-Lacrimosa*, he used 2/4, 3/4, 4/4, 5/4, and 7/4 (repeatedly), in *Offertorium*, he used 2/4, 3/4, 4/4, 6/4, 5/8, 6/8, and 7/8 (repeatedly), in *Hosanna*, he used 2/4, 3/4, 4/4, 6/4, and 7/8 (repeatedly), and in *Libera me*, he used 2/4, 4/4, 5/4, 5/8, 6/8 and 3/2 (repeatedly). All these changes give a greater degree of difficulty regarding the readability of the score. Furthermore, Webber used a variety of rhythmic combinations in this piece. Along with the simple rhythmic patterns, he included dotted rhythms and combinations of eighth and sixteenth notes (and rests) too. Webber also used syncopated rhythms. Examples can be found in the *Ingemisco-*

Lacrymosa part, in bars 78–79, as well as in the entire Hosanna movement, which is full of jazz-syncopated rhythm.

Regarding the tonal structure of his requiem, Webber used a variety of keys for every movement. More than one tonal centre can be identified in individual sections of each movement: for instance, in the first movement (A minor, G \sharp minor, C minor and C major), in the second movement (A \flat major, G minor, E \flat major, A \flat minor, and C minor), in the fifth movement (A \flat major, G minor, C \sharp minor, A \flat minor and A \flat major), in the seventh movement (B \flat major, D minor, D \flat minor, A major, and G \flat major), and in the tenth movement (F \sharp major, B \flat major and E minor). Even though he did not give key signatures at the beginning of most of the movements, in some cases he did, for instance in the third movement, on bar 8. Another example can be found in the fifth movement, which has a given key signature in A \flat major, and the tenor's solo part can be characterized as tonal. Later in the same movement, Webber changed various key signatures, and some sections can be considered tonal as well (for instance, from bar 82). The Hosanna movement has also a given key signature in B \flat major, and the tenor's solo can be characterized as tonal too. The Pie Jesu movement is a clear example of tonal music, in A \flat major, with typical harmonic progression.

Furthermore, it is essential to mention the dominance of the dissonant sounds in Webber's Requiem. Following the entire piece, many dissonant intervals and chords can be found, as well as tone clusters. For instance, in the first movement, in bar 24 (Sopranos on d' and Tenors on d \sharp '= minor second), and in bar 27 (Tenors on D and Altos on g \sharp '=tritone). Another example can be found at the beginning of the Dies irae part, in bar 5 (Basses on A, Tenors on c', Altos on e \flat ', and Sopranos on a \flat '= B+S, on diminished eighth interval), and in bar 8 (Basses on e, Tenors on g \flat ', Altos on c'' and Sopranos on g''= T+S, on diminished eighth interval). Following the same movement, in bar 30 (SATB on B \flat ', f', d', B and c', g', e'', C \sharp = S+B, on the diminished eighth interval). Furthermore, in the fifth movement, in bar 66 (Basses on E, Tenors on a \sharp , and F, b= BT, in parallel augmented fourth). In the sixth movement, in bar 8 (Altos on a \flat ' and Tenors on a= minor second interval). In the seventh movement, in bar 77 (Sopranos on d', Altos on G \sharp , Tenors on d \sharp ', and Basses on B= S+T, on diminished eighth interval).

In relation to the vocal texture, Webber used soli, duos, trios, the traditional four-parts choir in homophonic style, call and response style and the polyphonic fugue form. The call and response form can be found in many parts, for instance, in the Kyrie, in bars 38–42, in *Dies Irae*, in bars 13–16, at the beginning of *Rex tremendae*, between male voices and Sopranos, and in the *Ingemisco-Lacrymosa*, in bars 69–70. Furthermore, the polyphonic style appears for the first time in Hosanna movement, starting (in bars 11–22) with the Sopranos and the ATB follow with gradual entrances. Another example of free polyphony can be found in the last movement, *Libera me*, (in bars 44–53), starting with the Tenor soloist on B \flat , followed by Altos on a \flat , then by Basses on E, next by Sopranos on c, and lastly by the Tenors on d.

9.1.4 In terms of interpretation

This composition requires professionally trained singers, with excellent intonation skills and with expanded vocal ranges. As it is mentioned above, the melodies, harmonies and rhythms are complex, and therefore, it needs interpreters with advanced skills. Additionally, in many cases, the choir splits into more than four parts, with the maximum of eight subdivisions (SSAATTBB), where the intonation skills are necessary (for instance, in the first movement, in bar 40, and in the fifth movement, in bars 115–121). Furthermore, for this piece, a soprano soloist with expanded voice range is needed, as Weber used the range of G–d \flat for it.

To sum up, Webber used repeated sections for all the movements, and he also used the same melodic themes into some movements as well. One can say that he intentionally tried to remind the listeners of some important themes. The dissonance sounds dominated in his Requiem, along with his melodies mainly built up of disjunct motion. Weber used a huge range of dynamics and tempi, and along with the various vocal texture, he created an incredibly interesting piece of music.

9.2 Eric Zeisl (1905–1959)

Requiem Ebraico: 92nd Psalm for SATB choir, SABar soli and orchestra (or organ/piano) in 1944/45.

9.2.1 Influences and original ideas

Zeisl composed and dedicated this work to the memory of his father (and stepmother) and all Jews who were killed in the Holocaust together. Zeisl's *Requiem Ebraico* is today considered one of the main compositions of Holocaust commemoration.

Zeisl was interested in music and more particularly in composing from a very young age. At the age of fourteen he entered the Vienna Academy of Music, and he worked as a piano and theory teacher. By the age of sixteen he achieved his first publication of a set of songs. In 1934, Zeisl composed a *Requiem* and he won an Austrian state prize. However, he could not publish it because of his Jewish origin (Zeisl's works were banned in Germany since 1933). In 1938, Zeisl received a teaching position offer from the New Vienna Conservatory, however, his works were banned from the concert halls because of the Annexation of Austria into the Third Reich. Zeisl left his career in Austria and he initially went to Paris for a year and then to America for the rest of his life. During his short life, Zeisl composed various songs, choral pieces, solo and chamber music, orchestral compositions, ballets, operas, and film music. 'His music is richly tonal, but with a modern sensibility. Prof. Malcolm Cole describes his style as 'notable for expressive melody, rich harmonies, strong dance-derived rhythms, and imaginative scoring'⁸¹.

Zeisl brought something new with his *Requiem Ebraico*. Instead of using the traditional Latin text, he only used the lyrics of Psalm 92 in Hebrew translation. Zeisl was familiar with the Book of Psalms, as he used lyrics from Psalms for other of his choral pieces. The text of Psalm 92 has a festive character, which somehow comes into contrast with the mourning concept of the *Requiem*. However, in a letter to his first publisher, Zeisl explained his decision (this information is written on Zeisl's music sheet). In short, Zeisl raised the fact that Jews were

⁸¹ <http://www.zeisl.com/index.htm>

mourning a lot for a hundred years and they did not have the chance to celebrate. He personally found comfort in Psalm 92 and he wanted to share it with other people. He also intended to pass the message of never stop thanking God and never stop hoping. Zeisl finally wrote: ‘The Jews need a requiem, so let's try to give them one’.

9.2.2 Formal structure and the use of text

Zeisl used the text of the Psalm 92 (all fifteen lines), in Hebrew translation. The *Requiem Ebraico* is a continuous movement with five subdivisions: 1) *Tov l'hodos l'Adonay* (How good to give thanks unto the Lord), 2) *Alëyosor vaalëy novel* (I play on my strings and psaltery), 3) *Mah godlu maasecho, Adonay* (Oh how great are thy works, my God), 4) *Tzadik katomor yifroch* (Like the palm tree the righteous shall grow), and 5) *L'hagid ki yoshor Adonay* (To show that the Lord is upright). The first section includes lines 1 and 2 from the Psalm, and it can be divided into two parts (choral, instrumental). The second section includes lines 3 and 4, and it can be divided into three parts (solo, choral, and instrumental). The third section includes lines 5–11, and it can be divided into three main parts with two instrumental bridges in between (solo, instrumental bridge, choral, instrumental bridge, and solo). The fourth section includes lines 12–14, and it can be divided into two parts (solo, duo). The fifth section includes line 15 from the Psalm, and it can be divided into two main parts (choral, and choir with soloist).

Zeisl's Requiem has a duration of approximately twenty minutes. In this composition, Zeisl attributes significance and emphasis with a fair role division between the solo voices, the choir, the instrumental soli, and the orchestra (the violin family plays an essential and necessary role, as it plays throughout the entire piece). This composition starts with SATB choir, SA soli, the string section, organ, and oboe-clarinet soli (bars 1–26). From bar 26 until bar 40, there is an instrumental part, where the oboe-clarinet soli carry on along with strings and organ; the flute instantaneously appears in this part. Following to the next section (bars 41–48), the Alto soloist leads the way; with the strings and the harp having an accompanying role and the flute-clarinet soli to complement and support the leading voice. After that, the choir appears along with most of the orchestral instruments, and they play together for the next part (bars 49–58). From bar 58 until 68, the flute-oboe-clarinet soli lead the way again, along with the strings. In the third section the Baritone soloist has the leading role (bars 69–107), and on bar 107 the cello solo carries on until bar 112. On bars 113–127, the choir and full orchestra play together

for the first time. An instrumental bridge (bars 127–132) follows, and on bar 133 the Baritone soloist appears again, until bar 149. Immediately after, on bar 150, the Soprano soloist leads the way, until the Alto soloist joins on bar 166. They both continue as a duo until the end of this section (bar 245). At the same time, the woodwind and brass sections play their accompanying role along the way, while the percussion section appears very rarely. The last fugue section starts with the basses on bar 246, and the other choir sections (with SA soli) join them gradually; until bar 288, only strings and organ accompany the voices. From bar 289, individual instruments from brass and woodwind sections join them. Following that, on bar 369, the Baritone soloist makes an appearance one more time and continues until the end of the piece. The percussion section also appears in the last ten bars of the composition.

9.2.3 Analysis of the musical elements

Zeisl's Requiem is mainly built on a motif (F# – B – c# – c# – d – B – d – e – f#), which appears from the first bar, and can be found throughout the entire piece.

The image displays a musical score for the first bar of a movement. The score is arranged in a system with ten staves. From top to bottom, the staves are: Organ, Baritone-Solo, Soprano (with Solo), Alto (with Solo), Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Double-Bass. The Organ part begins with a piano (*p*) dynamic and features a melodic line with a triplet. The vocal parts (Soprano, Alto, Tenor, Bass) enter with lyrics in German and English. The instrumental parts (Violin I, Violin II, Viola, Violoncello, Double-Bass) also begin with piano (*p*) dynamics and include markings for *con sord.* and *Solo*. The score includes various musical notations such as notes, rests, slurs, and triplets.

Organ

Baritone-Solo

Soprano (with Solo)

Alto (with Solo)

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Double-Bass

Tov l' - ho - dos - la - do - noy - ul - za - mër l' - shim-cho - el -
T'is good to give thanks - un-to the Lord - and sing praise to Thy name, - Lord - most
 Se - lig, der dan-kend lob - singt demHerr und - preist Dei - nen Na - men, höchst - ter

Tov l' - ho - dos - la - do - noy - ul - za -
T'is good to give thanks un - to the Lord - and sing
 Se - lig, der dan - kend lob - singt dem Herr und -

Tov l' - ho - dos - la - do - noy - ul - za -
How good to give thanks un-to the Lord - and sing
 Se - lig, der dan-kend lob - singt dem Herr und -

con sord. Solo
mp
 con sord.

1. con sord.
p

div. con sord.
 Solo
mp

Solo
p con sord.

(Movement 1, bar 1)

In general, the melodic lines are mainly built on steps; however, leaps can be found in some cases. Zeisl mainly used simple and repeated rhythmic patterns for choir; however, the Baritone's solo includes a variety of complex rhythmic patterns. The entire piece is based on two tonalities, with mainly traditional harmony, and a variety of textural forms.

At the beginning of the piece, on the first bar, the main motif appears with the notes F \sharp – B – c \sharp – c \sharp – d – B – d – e – f \sharp , played by the cello solo. Following, this motif is repeated by voices and instruments, for instance, on bar 2 by Sopranos and first violins, and on bar 3 by tenors. Zeisl used this motif and its sequence variations throughout the entire piece. During the first section this motif is repeated many times by the voices, as well as by the instruments (violin family). For instance, Altos on bars 5, 11, 14, 17, Basses on bars 7, 10, 13, 16, 19, and Tenors on bars 15, 18. The original motif appears again on bar 26, by oboe. In the second section, on bar 49, a sequence variation of the motif appears on woodwind section, SA choir, and violins. Later, a sequence variation can also be found on bar 58 on oboe, and on bar 61 on cello. On bar 65, the first half of the motif (F \sharp – B – c \sharp – c \sharp – d) appears on clarinet solo, and on bar 67, its sequence variation on cello. Consequently, other variations of the main motif can be found on bars 113–125 (three phrases), sung by the choir. Another example can be found at the beginning of the soprano and alto soli, on bars 150 and 166 respectively, where the voices sing the first half of the main motif (sequence variation for alto solo). Furthermore, the last fugal section (starts on bar 246 with basses) is built on this pattern also; the first half of the main motif appears for all the voices entrances.

Zeisl's melodic lines are mainly built up of conjunct motion. His smooth stepwise and tonal melodies for choir are quite comfortable for singing. The main melodic motif of this piece is mainly built up on steps, with the characteristic interval of perfect fourth at the beginning. However, in the second section between the bars 44–47, the alto solo melodic line includes some large intervals, such as, major ninth (D–e'), perfect eighth (D–d'), and minor ninth (D–eb'). Some large intervals can also be found in soprano and alto soli, during the fourth section; for instance, the interval of minor seventh, on bars 155–156 (Soprano solo B–a'), and on bars 171–172 (alto solo F \sharp –e'), the perfect eighth, on bars 169, 175–176, 199–200, and 106. In addition, Zeisl intended to decorate his melodies by using ornaments, such as acciaccaturas and in some cases appoggiaturas. Furthermore, elements of chromaticism can also be found in Alto solo (fourth section), in bars 223–224 (A, A \sharp , B), in bars 226 and 228 (A, G \sharp , G), and in bars 243–245 (B, C, C \sharp , D).

Zeisl used a few time signatures changes within his Requiem. The first two sections are written in 6/4, with the exception of bar 9 in 9/4. The third section is written in 3/4, the fourth

in 4/4, and the last fifth section in 3/4, with only one change to 2/4 on bar 399. Furthermore, Zeisl mainly used simple rhythmic patterns for choir and more complex rhythms for soli. However, the use of triplets characterizes the entire piece. The eighth note triplet appears in the main motif and throughout the whole piece. Zeisl also used the sixteenth, quarter and half note triplets. For instance, on bars 147–148, three sixteenth triplets appear in Baritone solo, the quarter note triplets appear on bars 221–235 in SA duet, and the half note triplets appear on bars 239–245 in SA duet too. Moving on to the last section, syncopated rhythms can also be found; for instance, on bars 247 (Basses), 251 (Tenors), 263 (AT), 264 (TB), 277 (Sopranos), 291 (ATB), etc. Overall, within the whole composition, the Baritone solo is the most complex in terms of rhythm. In this solo, sixteenth and eighth note triplets, quintuplets, a sextuplet, dotted rhythms, and a variety of eighth and sixteenth notes combinations, can be found.

Regarding the tonal structure of this requiem, Zeisl used the B minor and its relative D major (first and second sections: bars 1–68 and fifth section: bars 236–409) and G# minor and its relative B major (third and fourth sections: bars 69–235). Even though the entire piece has the traditional tonal sound, dissonant sounds can be found in some cases. For instance, in bar 6 (Sopranos on e# and Altos on B=diminished fifth), in bar 9 (Sopranos on A# and Altos on E=augmented fourth), in bars 21–22 (SA g#–d', e#–B=augmented fourths).

In relation to the vocal texture, Zeisl used soli, duos, the traditional four-parts choir in homophonic style (and even in unison sometimes), imitation style, call and response style and the polyphonic fugue form. The beginning of the first section can be characterized as free imitation with individual voices imitating the main melodic phrase; Sopranos on F# (bar 2), Tenors on F# (bar 3), Altos on C# (bar 5), and Basses on D (bar 7), Basses on C# (bar 10), Altos on C# (bar 11), Tenors on F# (bar 12), Basses on F# (bar 13), Altos on B (bar 14), Tenors on E (bar 15), Basses on A (bar 16), Altos on D (bar 17), Tenors on G (bar 18), and Basses on C# (bar 19). The call and response form can be found in bars 185–193, and 216–234 between the SA soli. The polyphonic style appears in the last section (the composer also named this section as 'fugue'; it is written on the score), starting (in bar 246) with the basses, and the ATB follow with gradual entrances; basses on A, Tenors on E, Altos on A, and Sopranos on E.

9.2.4 In terms of interpretation

This composition requires a professional Baritone singer with an expanded voice range. A well-trained singer is needed, as the Baritone solo includes a variety of complex rhythmic patterns, and a melody of big range from C' (an octave below the middle C) to F (above the middle C). By the end of the composition (bars 381–388), the soloist needs to hold a note (D) for eight bars, which requires excellent breath control. Furthermore, all singers (soloists and choir) need to learn the correct pronunciation of the text, as the Psalm 92 is translated into Hebrew language. This could be a matter for singers who are more familiar with languages used more often for liturgical music, such as Latin, and English.

9.3 John Rutter (*1945)

Rutter composed a Requiem for SATB choir, soprano soloist, and orchestra (the Requiem is available in two instrumentations; one for organ and six instruments, and one for small orchestra without organ), in 1985.

9.3.1 Influences

Rutter studied music at the Clare College in Cambridge, where he began composing his first pieces of church music. Rutter mainly composed choral music (large and short compositions) and carols; however, his compositions list includes anthems, music with narration, and piano music. Some of his worldwide performed compositions are the Requiem, Magnificat, Mass of the Children, The Gift of Life, and Visions. It is significant to mention that his music is used for British Royal occasions, and Royal weddings.

Rutter is not only a composer, but also a well-known conductor, arranger and record producer. Rutter had the Music Director position at the Clare College for four years (1975–79), where he led the college chapel choir in many recordings and broadcasts.⁸² In 1983, Rutter founded his own choir, 'The Cambridge Singers', with whom he performed various concerts

⁸² <https://johnrutter.com/useful-info/press-resources>

in many countries and he made several recordings. As an arranger, ‘he edits the Oxford Choral Classics series, and, with Sir David Willcocks, co-edited four volumes of Carols for Choirs.’⁸³ In addition, Rutter has many recordings of his works; the complete list can be found on his official website <https://johnrutter.com/music/recordings>.

Furthermore, Rutter holds a Doctorate in Music and in 2007 was awarded a CBE award, (the highest-ranking Order of the British Empire award) in recognition of his services and positive contribution in music.

Rutter’s compositional style is clearly influenced by the choral traditions and religious texts. His works include sacred texts and hymns, with his instrumentations that usually have piano/organ accompaniment with a different selection of orchestra instruments/ sections. Furthermore, Rutter was also influenced by jazz and popular music, as well as by light music (also known as mood and concert music = a type of music used for films, TV series and radio/popular in the UK, USA, and Europe). In an interview, on the 17th of September 2020, Rutter referred to his composition teacher Patrick Gowers (jazz pianist and TV series music composer), as one of the people who influenced and supported his composing style⁸⁴. In the same interview, the composer characterized his own style as ‘eclectic, conservative, and accessible’.

Rutter’s music saw great recognition not only in the United Kingdom but also in USA. Rutter’s connection with America started in 1974, when he composed and premiered his piece ‘Gloria’ in Omaha, Nebraska (a commissioned work, by the choral specialist Melvin Olson)⁸⁵. That was the beginning of Rutter’s success in the United States, as many performances/premiers followed, like his Requiem premiers.

The requiem was probably dedicated to Rutter’s father, as the composer wrote it a year after his father's death and on his scores, there is a note, ‘In memoriam L.F.R.’. However, in an interview in 1994, Rutter spoke about his Requiem and his inspiration to compose one. The composer said that the idea to write his own requiem came up when he was working on a new edition of the Faure’s Requiem (in November 1983, in Paris). Rutter was inspired by the simplicity of the Faure’s Requiem, as well as by its liturgical character. Furthermore, Rutter was also inspired by Benjamin Britten’s War requiem and the selection of texts (English and Latin) he used in his piece. In addition, Rutter’s first experience of Britten’s War Requiem was at a young age, participating as a boy choir singer in the 1963 recording of the piece, conducted

⁸³ <https://johnrutter.com/useful-info/press-resources>

⁸⁴ <https://crosseyedpianist.com/2020/09/17/meet-the-artist-john-rutter-composer/> (Accessed on: 13.06.2021)

⁸⁵ <https://www.classicfm.com/composers/rutter/guides/john-rutter-story/> (Accessed on: 13.06.2021)

by Britten himself. Rutter's intention was to offer an accessible Requiem, for both large or small choirs, with the combination of English and Latin languages. Rutter's final words in the interview were: 'Thoughtful texts, through the medium of music, can truly reach people'⁸⁶.

Rutter conducted both premiers of his Requiem; on March 14th, 1985, the first performance (only four movements with the first version of instrumentation/organ plus six instruments) was held in Sacramento, California, and on October 13th, 1985, the second performance (all movements with the second version of instrumentation/symphonic version) was held in Dallas, Texas. Both concerts were performed by the Sanctuary Choir and Orchestra/ensemble, with the soprano soloist Karen Shafer participating in the second performance. A year later, in 1986, the Requiem was published by the Oxford University Press. Apart from the music score, various recordings are also available, recorded by different choirs such as the Cambridge Singers (1988, 2000, and 2016), the Choir of King's College, Cambridge (1998), the Choir of Clare College, Cambridge (2003), and the Turtle Creek Chorale (1993 and 2012).

9.3.2 Original ideas

Rutter's choice of instruments is intriguing, with the inclusion of a glockenspiel in his Requiem (in the fourth movement, Sanctus). For the first instrumentation, Rutter used a flute, an oboe, 3 pedal timpani, a glockenspiel, a harp, a cello and an organ. Rutter did not include full sections of the orchestra in his composition, instead, he used only selected instruments. For the second instrumentation, he used 2 flutes, an oboe, 2 clarinets, a bassoon, 2 horns, 3 pedal timpani, a glockenspiel, a harp and strings. In contrast with the first instrumentation, the second includes more instruments (full strings and woodwind sections, and horns), without the organ. Each instrumentation can be used relevant to the place, space, and purpose of the performance (during a liturgy at a church or at small/large concert hall), which was the initial intention of the composer. Rutter was working on both versions in parallel, from the start.

⁸⁶ <https://www.jstor.org/stable/23549824> The Choral Journal, Vol. 34, No. 7 (February 1994), pp. 23–26, by Gordon P. Spice, John Rutter Speaks about His 'Requiem'.

9.3.3 Formal structure and the use of text

Rutter mostly used the traditional Latin text along with some passages from the Book of Common Prayer and Psalms. Rutter's composition consists of seven movements: 1) Requiem Aeternam, 2) Out of the Deep (Psalm 130), 3) Pie Jesu, 4) Sanctus, 5) Agnus Dei (Latin text and two prayers: 'Man that is born' and 'I am resurrection'), 6) The Lord is my Shepherd (Psalm 23), and 7) Lux Aeternam (Latin text from Communion with the prayer 'I heard my voice').

In the first movement, Rutter included the full text from Requiem aeternam and Kyrie parts. This part can be divided into six sections (which are usually separated by one or more rest bars for voices) with a short instrumental introduction at the beginning (I: A: B: C: B': D: B''). This division can be made in regard to the use of text, the alternate use of tonalities, the tempo changes, and the repetition of musical phrases. This movement commences with the creation of an eerie and mysterious atmosphere, however, the repeating B part, which sounds hopeful, and creates an air of tranquillity, directly contrasts this. The C part creates an ancient, glorious and intense feeling. This movement seems to include elements of popular, descriptive music, which can be found in films. Rutter successfully achieves these contrasting atmospheres by 1) using tempo changes (each section has a given metronome mark), for instance 60♩, 69♩, 76♩, and including gradual changes such as *accelerando* or *ritardando*, and 2) using a great range of dynamics, from *pp* to *ff*, including sudden and gradual changes.

In the second movement, Out of the Deep, Rutter used the full text of Psalm 130. A division into five sections (separated by two rest bars for voices) with an instrumental introduction (I: A: B: C: D: A') can be made, regarding the use of text lines and the tempo changes. During bars 17–25, a case of choral accompaniment (humming on long notes) can be found, while the sopranos and altos (respectively) lead the main melody. The atmosphere created by the cello solo, part A, is ominous, which is then contrasted by the following parts, which bring about an aura of resolution, forgiveness and salvation. Rutter used different tempi for each section, such as 54♩, 72♩, 80♩ (including gradual changes, *accelerando* and *ritardando*), and a great range of dynamics from *pp* to *f*, including both sudden and gradual changes, to illustrate the contrasting moods.

In the third movement, Pie Jesu, Rutter used the last two lines from the sequence hymn 'Pie Jesu, Domine, dona eis requiem', and the last word 'sempiternam' from the Agnus Dei text. This part can be separated into four sections with short choral bridges in between, an

instrumental introduction and a coda at the end (I: A: B: A': A & coda). In this part, the soprano soloist appears for the first time, creating a peaceful and ascending tone. This uplifting mood is supported by the choir, which echoes the soloist. In order to create this peaceful atmosphere, Rutter used a steady tempo (66♩) and mainly used soft dynamics, from *pp* to *mp*.

In the fourth movement, Sanctus, Rutter included the full text of Sanctus (including Benedictus). This part can be divided into four sections with one or two rest bars in between to separate them (A-Introductory part: B: B': B''). This division can be made relevant to the use of text, and the repeating parts. The use of glockenspiel in this movement sets the tone of a cheerful atmosphere. The choir further extend this mood with a celebratory, rejoicing tone. Additionally, Rutter's use of a steady tempo (72♩) and loud dynamics throughout the movement upholds the joyous and lively spirit.

In the fifth part, Rutter used the first verse of Agnus Dei text along with two verses from the 'Burial of the Dead' (The Book of Common Prayer); 1) Man that is born, and 2) I am the resurrection. A division into five sections can be made, separated by a few rest bars for voices: (A: B: C: A': bridge: D). This division can be made regarding the use of different text, the repeating parts and different music content. The movement starts with part A creating a sad and dark tone that continues throughout the movement. Each part builds on creating a feeling of despair and tragedy. Part B, 'Man that is born', gives the sense of overlooking the aftermath of catastrophe. This atmosphere is carried on into part C, with the use of both Latin and English texts split between the female and male voices. This part gradually leads up to part A' with the great crescendo, imposing a sense of doom. The short instrumental bridge, flute solo, leading up to the final part, 'I am the resurrection', sets a calm and hopeful tone. The last part, emits an air of devotion and resolve. Rutter assigns each section a given tempo (60♩, 72♩, 50♩), wisely chosen for building the character of each section. The whole movement is mainly built on soft dynamics, with the exception of bars 52–59, where the movement reaches its peak; there is a long crescendo from *p* to *ff*.

In the sixth movement, The Lord is my Shepherd, Rutter used a paraphrased version of the Psalm 23. This part consists of five phrasal sections (separated by few rest bars for voices) with an instrumental introduction (I: A: B: C: D: E), and can be split with regard to the use of every line of the text. The movement can be characterised as a dialogue between the voices and the oboe. The introduction, which is led by the oboe, carries forward the same atmosphere of devotion from the end of the previous movement. The slow tempo 50♩, soft dynamics and lyrical melodies throughout the movement create a peaceful, yet sad mood.

In the seventh movement, *Lux aeternam*, Rutter included the first four lines from Communion text, along with the 13th verse from Chapter 14 of Revelation from the Bible (paraphrased version). A short instrumental introduction with three sections, form this movement: (I: A: B: C-return of *Requiem aeternam* part). This division can be made in accordance to the use of different texts, and the musical content. The whole movement creates a comforting and ascending tone. The ‘I heard a voice from heaven’ part is led by the soprano soloist, who creates a heavenly atmosphere, and is followed by the choir who support the same tone. This section has the fastest tempo (92♩) in the whole piece, and its dynamics range from *pp* to *mf*. The ‘*Lux aeternam*’ part further creates a calm and serene aura with the slow tempo 56♩, and soft dynamics. The occasional expressive crescendos add to the holy atmosphere. This movement ends with theme B from the ‘*Requiem aeternam*’ part, further extending the spirit of eternal rest and peace.

Rutter, as many other composers alike, combined the Introit and Kyrie texts in one movement, and omitted the Graduale and Tract parts. Furthermore, Rutter used only the last two lines from the long Sequence hymn for the *Pie Jesu* movement. In contrast with most Requiem settings, Rutter’s composition does not include a *Dies Irae* or *Lacrimosa* movement (text from the Sequence). In addition, Rutter did not use any text from Offertory, Responsory, and *In Paradisum*.

Rutter’s Requiem is a piece of approximately forty minutes of continuous singing. The choir appears in all of the movements, while the soprano soloist sings in only two movements (third and seventh). The small orchestra has an accompanying character in the piece. Some cases where the orchestra appears on its own, are the short instrumental introductions (one to eight bars) of all the movements. The sixth movement has the longest instrumental introduction of eighteen bars. Furthermore, vocal breaks can be found after the end of different parts/phrases within the movements.

9.3.4 Analysis of the musical elements

Rutter’s Requiem includes seven unique movements, with very few repeated features throughout the entire piece. Each movement is based on one or two unique motifs. The melodic lines are both built on stepwise movement and leaps. Rutter used a variety of rhythmic patterns, (including syncopated rhythms), as well as time signatures changes in some movements. The

composition is mainly tonal; however, examples of dissonant sounds can also be found. Furthermore, Rutter used a variety of vocal textures, a great range of dynamics, and various tempo changes within every movement.

At the beginning of the Requiem aeternam—part A, (bars 7–8), the first motif appears with only one repeating note, C. Rutter built on this motif by repeating it two times in sequence variation.

1. REQUIEM AETERNAM

Slow and solemn (♩ = 60)

Piano Reduction
Timp.
Hp.
pp
poco cresc.

6
S.
A.
T.
B.
pp
Re - qui - em ae - ter - nam,
Grant them rest e - ter - nal.

(Movement 1, bars 7–8)

After that, between bars 16–17, a second motif appears with the male voices. This motif is repeated by all choir voices, in the original form and sequence variation (SA and TB sing in thirds).

- ter - nam do - na e - is, Do - mi - ne, do - na
 - ter - nal, Lord our God, we pray to thee, Lord our

(Movement 1, bar 16)

On bars 35–36 (beginning of part B of the movement), another motif is presented on Sopranos and Altos. This motif combines steps and the intervals of fourth and fifth. This motif is repeated many times during parts B, B', and B'' in bars 35–39, 43–46, 70–73, 78–81, 100–103.

SOPRANOS (and ALTOS) *p dolce e legato*

34

Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne:
 Grant them rest e - ter - nal, Lord our God, we pray to thee:

(Movement 1, bars 35–36)

In addition to this, the eight-bar melodic phrase (bars 35–42) is also repeated throughout these sections.

The music of the first movement seems to be influenced by the popular style. One may recognise sounds used for film and descriptive music, dissonant sounds which cause tension, as well as a serene aura in between to mitigate intensity. Along with the voices, the instrumental

accompaniment plays an important role in achieving this result. For instance, the cello introductory melodic line (built on great leaps) along with the timpani, create a mysterious scenery. The harp offers tranquillity in the intermediate parts, while the oboe plays a key role in transitions to the powerful and glorious moments of the movement (for instance, the phrase starts on bar 51).

The style of the first movement comes in contrast with the next second movement, which seems to be influenced by the Gregorian chant. Some features that refer to this style are: the melodic lines are mainly built on stepwise movement, the lengthened final notes of the phrases, the reciting tones (repeated pitch which works as a structural note in the entire phrase/ piece), and the wide use of unison singing.

The second movement, *Out of the Deep*, is built on a motif which is presented on bars 9–10 sung by altos and basses. This motif appears on bar 13 in sequence variation, as well as on bar 70, by the end of the movement, on its original form.

Slow, with some rubato ($\text{♩} = c.54$)

SOLO CELLO

p espress.

mp

f

mf

poco stringendo

7

S.

A.

T.

B.

Vc.

calmando alTempo 1
ten.

pp 3 *p* 3

Out of the deep — have I

Out of the deep — have I

10

called un - to thee, O Lord: Lord, hear my voice.

called un - to thee, O Lord: Lord, hear my voice.

pp

(Movement 2, bars 9–10)

In the third movement, Pie Jesu, between bars 7–8, the soprano soloist presents the next motif which also includes steps and the intervals of fifth. This motif appears later in the movement in both its original form (bars 38–39, 54–55) and transposition (bars 36–37).

3. PIE JESU*

Andante e dolce (♩ = 66)

Piano Reduction *p semplice espress.*

5 SOPRANO SOLO *p dolce e semplice*

Pi - e Je - su Do - mi - ne, do - na e - is
 Bless - ed Je - su, Lorá, I pray, in thy mer - cy

(Movement 3, bars 7–8)

Furthermore, an extension of this motif appears on bars 21–22, where the intervals of fifth are replaced by octaves.

19

Pi - e Je - su Do - mi - ne,
 Bless - ed Je - su, Lord, I pray,
 do - na e - is re - qui - em.
 grant them ev - er - last - ing rest.

cresc. *mp*

(Movement 3, bars 21–22)

Throughout the third movement, the choir uses the second motif from the Requiem aeternam in many different sequence variations; for instance, on bars 15–16, SA and TB on C, on bars 31–32, TB and SA on D \flat , on bars 49–50, SA and TB on F. The same motif also appears twice in soprano soloist's melodic line, in bars 24–27 (on F \sharp). In this movement, the soprano soloist leads most of the melodic lines, which are typically built on great leaps.

The fourth movement, Sanctus/Benedictus, is generally characterized by the interval of fourth. The movement starts with a descending interval of fourth c–G (Sanctus), which is repeating many times during the first part of Sanctus. Rutter built a phrasal motif, which initially appears in bars 10–13 with Sopranos and Tenors, and is repeated in sequence variations later in the movement.

8 SOPRANOS *mp*

TENORS *f poco marcato*

San - ctus, San - ctus, San - ctus
 Ho - ly, Ho - ly, Ho - ly

San - ctus, San - ctus, San - ctus Do -
 Ho - ly, Ho - ly, Ho - ly Lord,

11 *cresc.* *mf*

Do - mi - nus De - us Sa - ba - oth.
 Lord, God of power and ma - jes - ty.

mi - nus De - us Sa - ba - oth.
 God of power and ma - jes - ty.

(Movement 4, bars 10–13)

On bars 14–16, an extension of this motif (in sequence variation) is sung by Altos and subsequently by Sopranos. Rutter basically changed the first half of this motif by adding one note; the intervals of fourth and seventh are replaced by three intervals of fourth. This phrasal motif is presented in all voices during this movement; for instance, on bar 15–Sopranos on A, on bar 24–Basses on A, on bar 25–Tenors on A, and in sequence variation, on bars 35–Tenors on A^b, on bar 36–Basses on A^b, on bar 39–Sopranos on A^b, on bar 40–Altos on A^b.

A *v*

14 *SOPRANOS mf* *cresc.* *3*

ALTOS *mf* *cresc.*

Ple - ni sunt cae - li glo - ri - a
 Hea - ven and earth are full of thy

Ple - ni sunt cae - li glo - ri - a tu - a,
 Hea - ven and earth are full of thy glo - ry,

(Movement 4, bars 14–16)

In the same movement, during the ‘Hosanna in excelsis’ parts, Rutter used another motif. This motif is used by all voices during bars 28–33, and 43–49.

1st SOPRANOS *f* > > >

Ho - san - na, ho - san-na in ex -
 Ho - san - na, ho - san-na in the

2nd SOPRANOS *f* > > >

Ho - san - na, ho - san-na in ex -
 Ho - san - na, ho - san-na in the

cresc. 3 *f* (*f*)

- li glo - ri - a tu - a. Ho-
 - *cresc.* are full of thy glo - ry. Ho-

tu - a, tu - a.
 glo - ry, glo - ry.

cresc. *f*

29

- cel - sis, ho - san-na in ex - cel - sis, ho - san-na in ex - cel - sis, ho -
 high - est, ho - san-na in the high - est, ho - san-na in the high - est, ho -
 - cel - sis, ho - san-na in ex - cel - sis, ho - san-na in ex - cel - sis, ho -
 high - est, ho - san-na in the high - est, ho - san-na in the high - est, ho -
 - san - na, ho - san-na in ex - cel - sis, ho - san-na in ex - cel - sis, ho - san - na, ho -
 - san - na, ho - san-na in the high - est, ho - san-na in the high - est, ho - san - na, ho -
 ho -
 ho -
 ho -
 ho -

cresc. *ff* *cresc.* *ff* *cresc.* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

32

- san - na.
 - san - na.
 - san - na.
 - san - na.
 - san - na.
 - san - na.
 - san - na.
 - san - na.
 - san - na.
 - san - na.
 - san - na.

dim.

(Movement 4, bars 28–33)

In the Sanctus movement, Rutter created a festive and celebratory mood by using a steady quick tempo, loud dynamics, and the unique ‘bell’ - sound of the glockenspiel.

In the fifth movement, the ‘Agnus Dei’ sections are mainly built on two motifs: 1) the first motif (includes semitones and tones) initially appears on the bars 3–4, and the second motif appears on bars 7–8. Sequence variations can be found from bar 44–SATB, bar 52–Basses on D, and bar 58–SATB.

5. AGNUS DEI

Slow and solemn (♩ = 60)

TENORS *p mesto*

Ag - nus De-i, Ag - nus De-i, qui
Lamb of God, — Lamb of God, — that

Piano Reduction *fp*

Timp.

(Movement 5, bars 3–4)

5

tol - lis pec-ca - ta, pec - ca - ta mun-di: do - na - e - is re - qui-em. —
tak - est a - way — the sins of the world: — in thy mer-cy grant them rest. —

cresc.

(Movement 5, bars 7–8)

The two motifs differ from each other, where the first includes only intervals of seconds and the second motif is built on bigger intervals of sixth and seventh.

In the introduction of the sixth movement, The Lord is my shepherd, the oboe solo introduces its own motifs, which are repeated throughout the entire movement. The oboe solo acts as the link between the vocal phrases. Regarding the vocal parts, the sixth movement is built on two

motifs also: 1) the first motif appears on bars 19–20 in sopranos. This motif is presented later in different variations or extensions, for instance on bars 23–25, and bars 79–81.

SOPRANOS

19 A *p* *dolce tranquillo*

The Lord is my shep-herd; _ there-fore can I lack _ no - thing._

(Movement 6, bars 19–20)

2) the second motif appears on bars 47–51 (includes semitones and tones) using three different notes E, F, G. This motif is repeated later in this movement, and can be found on bars 61–65 also.

43

C *p* ($\text{♩}=\text{♩}$)

Name's sake. Yea, though I walk thro' the

p C ($\text{♩}=\text{♩}$)

pp

49

val-ley of the sha-dow of death, I will fear no e-vil;

p

(Movement 6, bars 47–51)

The conjunct melodic motion in this movement, with the slow tempo and soft dynamics, creates a peaceful atmosphere.

The first section, I heard a voice from Heaven, (bars 1–41) of the seventh movement, is built on two motifs: 1) on bar 8 the first motif is presented in a descending motion, which is repeated later on its original form or extension; for instance, on bars 13, 17 (flutes), 21, and 30.

7. LUX AETERNA

Moderato (♩ = 92)

SOPRANO SOLO
mp legato e dolce

I heard a

legato espress.

Piano Reduction

p *pp*

Timps.

6 *poco rit.* *a tempo*

voice from hea - ven say - ing un - to me, Bless - ed,

cresc.

(Movement 7, bar 8)

2) the second motif appears on bars 25–26 in Sopranos, and is repeated (in sequence variation) by all the voices in the following bars; altos on C, Tenors on A \flat .

bours. _____
 They rest from their la - bours, _____
 They rest from their
 They rest from their

(Movement 7, bars 25–26)

The second section, Lux aeterna, (bars 48–83) of this movement is built on another motif, which appears on bars 48–51 and has three notes B, A, G.

SOPRANOS
pp dolce
 Lux ae -
 Light e -
 ter - na
 ter - nal
 lu -
 shine
 ce - at
 up -

(Movement 7, bars 48–51)

The two sections create antithesis in terms of tempo, dynamics and mood. The fast tempo of the first section, along with the great range of dynamics and the scale-motion melodic lines, create a divine atmosphere. A tranquil aura follows with the slow tempo, soft dynamics, and long notes.

This last movement ends with the Requiem theme of the first movement.

Rutter's melodic lines combine the stepwise movement with leaps, which create a comfortable flow for singers. The intervals of perfect fourth and fifth can be found throughout the entire piece. Furthermore, the larger intervals that Rutter used are: 1) the perfect octave; for instance, in Pie Jesu movement, on bar 21 c–C and D–d, and 2) the major seventh; for instance, in Agnus Dei movement, on bar 7 B–A^b. It is essential to mention that Rutter included full scales in some case, such as, in the third movement on bar 29 (soprano solo) from G^b–a^b (ascending motion), and in the last movement on bars 13–14 (soprano solo) from e–F (descending motion), and on bars 32–33 (soprano solo) from B^b–b^b (ascending motion). Following the whole composition, we can see the main melodic lines are sung by different sections of the choir, as the soprano soloist appears in only two movements. There are cases where individual sections lead the melodic lines, however in many cases SA, TB, ST or AB sing the main tunes alternately. Furthermore, Rutter used unison singing extensively for all the voices SATB, to give extra emphasis to the main melody, voices and the text.

Rutter used multiple time signatures (simple, compound, and odd) for the fifth and sixth movements. The fifth movement includes 2/4, 3/4, 4/4, 3/8, and 5/8, and the sixth movement includes 2/4, 3/4, 3/8, and 5/8. All these changes may give a greater degree of difficulty regarding the readability of the score. However, the first and fourth movements are entirely written in 3/4, while the second one is written in 4/4, with only one change to 2/4 on bar 69. For the third and seventh movements, Rutter used the 3/4, and 4/4 time signatures. Furthermore, Rutter used a variety of rhythmic combinations in this piece. Along with the simple rhythmic patterns, he included dotted rhythms, combinations of eighth and sixteenth notes, extensive use of triplets (eight note and quarter note), as well as syncopation. Examples of syncopated rhythm can be found in the first movement (bars 54, and 57–Altos), in the second movement (bar 38–Sopranos, and bar 40–SA), and in the sixth movement (bar 56–SATB). It appears that Rutter's use of multiple time signatures and rhythmic combinations work together to aid the syllabic structure of the words and phrases of the text.

Regarding the tonal structure of his requiem, Rutter mainly used four tonalities throughout the entire piece; C major, C minor, F major, and G major. The key signature is

mostly given, with only some exceptions where it was not (for instance, in the first, second, and fifth movements, the C minor key signature is not given, instead, all the accidentals are written in the music). More specifically, the first and seventh movements include both C minor and G major keys, the second and fourth are written in C minor, the fourth and sixth in C major, and the third movement in F major.

Rutter mainly used consonant harmonies in his Requiem. However, few dissonant sounds can also be found during the first and fifth movements. For instance: 1) in the first movement: in bars 11–12 (Sopranos on E \flat , Altos on C, Tenors on G, and Basses on E and C \sharp = C \sharp –C, minor 2nd or diminished 8th), in bars 14–15 (Sopranos on G \flat and E \flat , Altos on B \flat , Tenors on G, and Basses on E = G–G \flat and E–E \flat , minor 2^{nds} or diminished 8^{ths}), and in bars 23 and 25 (Sopranos on f, Altos on B, Tenors on G \flat and E \flat , Basses on D \flat = G \flat –f, major 7th, B–f, diminished 5th); 2) in the fifth movement: in bar 55 (Sopranos on A \flat , Altos on F, Tenors on A, Basses on C \sharp = A–A \flat , diminished 8th or minor 2nd), in bar 57 (Sopranos on e and B \flat , Altos on G, Tenors on d and B, Basses on A \flat = B–B \flat , diminished 8th or minor 2nd, A \flat –G, major 7th, B \flat –e, augmented 4th). In a tonal piece as a whole, it seems that Rutter wisely used dissonant chords only in the cases where he intended to create a mysterious atmosphere and a feeling of tension.

In relation to the vocal texture, Rutter used soli, the traditional four-parts choir in unison, homophonic and polyphonic style, call and response style, imitation and fugue form. It is interesting how extensively Rutter used the unison singing throughout the entire piece. Different sections' combinations for unison singing, such as, SA, TB, ST, AB or SATB, can be found in all the movements.

a) The imitation form can be also found in many movements, for instance, in the Requiem in bars 16–20 (between SA and TB), and in bars 100–103 (TB and SA); in the Pie jesu in bars 17–18, 32–33, 50–51, and 58–59 (SA and TB); in the Sanctus in bars 8–13 (ST), in bars 14–16 (SA), in bars 20–21 (S1, S2), in bars 24–26 (TB), in bars 35–42 (SATB); in the Lux aeternam in bars 25–29 (SATB).

b) The call and response style can be found in many parts, for instance, in Requiem in bars 70–73 (SA and TB), in the second movement in bars 32–35 (SA and TB), and in the sixth movement in bars 40–41 (SA and TB).

c) Rutter used polyphonic texture in his Requiem as well. It appears for a first time in the Requiem movement, in bars 78–99. Another example can be found in the second movement, between the bars 13–25, where ST and AB have different rhythmic lines, as well as in the Sanctus in bars 43–48 (SSATB in different rhythms). The polyphonic texture can be found in the Agnus dei in bars 16–20, and in bars 44–57 where the female and male voices have completely different rhythm and lyrics to sing. The last phrase of the Requiem part (bars 104–111) and the last phrase of the Lux aeternam part (bars 110–119), can be considered as free polyphony, with gradual entrances; Basses on C, Tenors on F, Altos on C, and Sopranos on F.

9.3.5 In terms of interpretation

This composition seems to be only moderately challenging for singers, as there are many parts of unison singing and repeating phrases between the voices. However, interpreters with excellent intonation skills are needed, especially for the first and last movements where dissonant chords appear in the vocal score. In addition, another challenging aspect for the singers is following their section's rhythmic lines, where in some cases, they differ from the others. For instance, in the Requiem movement, in bars 78–99, in the second movement, in bars 13–25, in the fourth movement, in bars 43–48. Furthermore, the rhythmic patterns that Rutter used can be quite challenging (for instance, the second movement is full of triplets), the time signature changes within a movement (for instance, in the fifth and sixth movements), and also the tempo changes within a movement (for example, in the first and second movements).

To conclude, through the analytic exploration of these three compositions we are able to see the novelties created by each composer. Webber included a boy treble voice, a synthesizer and saxophones, while he omitted violins from his composition. Zeisl used a completely different text, the Psalm 92, in Hebrew translation. Rutter included the glockenspiel instrument in his piece, and he composed two instrumentations for his Requiem. Furthermore, Rutter included Psalms 23, Psalm 130, and passages from three prayers in his composition.

In addition, these three compositions have something in common; human loss was the inspiration/motivation for Webber, Zeisl and Rutter to compose their Requiem settings. However, each composition is unique, in terms of the text, length, structure and musical style.

For instance, in Webber's Requiem we can see the influence from the popular style, the tendency towards dissonant harmonies, the jazz syncopated rhythms, as well as the influences

from the baroque polyphonic style and classical forms. Webber gives emphasis to the voices and the traditional text (forty-five minutes of continuous singing), while the orchestra has an accompanying role. Webber's Requiem is generally characterized by the repeated motifs throughout the entire piece.

Zeisl's Requiem Ebraico is directly related to his religious beliefs, and it is apparent that Zeisl was familiar with the Book of Psalms, as he used lyrics from Psalms for his other choral pieces. In his Requiem, he only used the lyrics of Psalm 92 in Hebrew translation. His music in general, as well as his Requiem, are richly tonal but a touch of modern trends can also be found. Zeisl's Requiem is a twenty-minute continuous movement (with five subdivisions), with a fair share distributed between voices and instruments. Zeisl's Requiem is mainly built on one motif, which can be found throughout the entire composition.

Rutter's Requiem is clearly influenced by the choral traditions and religious texts, popular and film music. He mostly used the traditional Latin text along with some passages from the Book of Common Prayer and Psalms (in both English and Latin languages). Rutter composed two instrumentations for his Requiem, so each one can be used relevant to the place, space, and purpose of the performance. This composition is mostly tonal; however, dissonant sounds can be found in a few movements. His requiem is a piece of forty minutes of continuous singing, where the voices have the main role and the orchestra has an accompanying character. Rutter structured his Requiem into seven unique movements, where very few features are repeated.

10 Requiem by Elena Androu Gonata

‘An acapella Requiem – A prayer for him’, for female voices/choir SSA, April 2018.

10.1 Introduction to the Christian funerals

Catholic and Orthodox funerals are both based on Christianity. They have a similar structure with slightly different traditions. Both Catholics and Orthodox follow some traditions before, during and after the funeral. More specifically, Catholics and Orthodox hold a Vigil/wake the night before the funeral; in the case of Catholics, this can happen at the church, at the funeral home or at the family's house where they pray in remembrance. Orthodox Vigils take place at the church or funeral home, where the ‘Trisagion’ (trans. 'Thrice Holy') service is chanted. The texts used for funerals in both cases are taken from the Bible. On one hand there is the Requiem Mass for the Catholics and on the other hand the Funeral service for Orthodox. The Requiem Mass text is already mentioned in the first chapter. The Funeral Service of the Eastern Orthodox Church consists of hymns, prayers, and readings from the Scriptures⁸⁷. The order of the service is: 1) Selection of verses from Psalm 119 (LXX 118), in three stanzas: (Part I – verses 1, 20, 28, 36, 53, 63; Part II – verses 73, 83, 94, 102, 112, 126; Part III – verses 132, 141, 149, 161, 175, 176), 2) Blessings (Evlogetaria): "Blessed are You, O Lord, teach me Your statutes!" (Psalm 119:12), 3) Kontakion and Hymns in each of the Eight Tones, 4) Scripture Readings: (a) 1 Thessalonians 4:13-18 and (b) John 5:24-30 and 5) Small Litany, Prayers, and Dismissal. After the completion of the funeral service, the process of burial follows. Catholics can choose between burial and cremation, in contrast with Orthodox, for which cremation is forbidden. In Catholic tradition, the Lord's Prayer is recited during burial, and in the Orthodox tradition, the priest chants the ‘Trisagion’ hymn while the family can give the last kiss to the deceased.

⁸⁷ The Funeral Service of the Orthodox Church - Liturgy <https://www.goarch.org/-/the-funeral-service-of-the-orthodox-church>

10.2 History of the composition/ Influences

Over twenty years ago, I heard Mozart's Requiem for the first time. His music touched, influenced and inspired me. In Mozart's Requiem one can see the importance of the text and experience awe through his music. Throughout my studies, I became more interested to study church-choral music in more depth.

In January 2008, my father passed away. That was a crucial and painful moment in my life, when I was trying to find my inner peace through music. It was then when I started to read religious texts, with the hope that my soul will find peace and comprehend the concept of death. Studying the Requiem text was a way for me to reconcile with the absence of my father, and accept and believe in life after death.

I did not plan to compose a requiem mass; but it happened after my fathers' tenth memorial service. In a peculiar, yet creative moment, the music was conceived in my head, and I just wrote it down on paper.

Catholic tradition influenced my composition, as I was inspired by the traditional Latin text of the Requiem mass. The fact that I was living in Czechia and the United Kingdom for many years played a decisive role in my personal development as a musician and additionally, to my way of composing. I listened to and studied more about Western composers, which became my inspiration. However, the illustration of each movement is based on the Orthodox traditions of the funeral and memorial services. It is more like a combination of the different religious experiences of my life, the customs of my homeland (Cyprus), the thoughts and feelings I had throughout those ten years.

10.3 A detailed explanation/analysis of the composition

The requiem is an acapella composition for female voices SSA, and it lasts for about twelve minutes. It consists of five movements, illustrating the five stages of mourning. The use of only female voices mirrors me, and they become my 'inner voice'. The middle range of an ordinary choral female voice is used.



All three voices are close to each other, and there are no large intervals between them. I strived for a sound that would be as natural as possible. The score as it is written can be sung by any kind of female choir or ensemble. One can quickly follow the melody and the harmony, as the structure of the phrases are very logical and the harmonics are very familiar to the ear.

The traditional Latin text is used in all five movements, except the second Kyrie movement where additional text from *Litaniae Sanctorum* is included. My writing can be considered influenced by the old music of the Baroque era. My intention, in this composition, was to emphasize on the text and transform my thoughts and feelings into music.

10.3.1 First movement – Requiem Aeternam (G minor)

‘The day of his death’. When a close person passes away, people tend to seek for ways to soften their pain. They normally address God to find peace and to pray for those who have died.

Text: ‘Requiem aeternam dona eis, Domine, et lux perpetua luceat eis, Amen’.
Translation: Grant them eternal rest, O Lord, and may perpetual light shine upon them, Amen.

Analysis: Requiem aeternam is written in a rondo form ABACADA coda. The whole part consists of eight isosceles/ symmetrical phrases of four bars (thirty-two bars in total). The repeating A part shows the constant need of prayer to God and the B (S1 melody), C (S2 melody) and D (A melody) parts represent an angel’s voice stating that the departed soul will find eternity. The first movement ends (coda) with the wish for soul purification.

10.3.2 Second movement – Kyrie/ Christe exaudinos (G major – E minor)

‘Before his funeral’. During the hard moments of mourning, most people turn to God, Christ or Mary. The Faithfull's desire is their prayers are to be heard. They ask to be listened to and for God to have mercy on them.

Text: 1) ‘Kyrie eleison, Christe eleison, Kyrie eleison’. Translation: Lord have Mercy, Christ have mercy, Lord have mercy. 2) ‘Christe audinos, Christe exaudinos, pater de coelis Deus, miserere nobis, spiritus sancta Deus, miserere nobis, sancta trinitas unus Deus, miresere nobis’. Translation: Christ, hear us, Christ graciously hear us, God the father of heaven, have mercy on us, God, the Holy spirit, have mercy on us, Holy trinity, one God, have mercy on us.

The Christe exaudinos text is part of *Litaniae Sanctorum* (Litany of the Saints). ‘The Litany of the Saints is the oldest, said to have originated around 595, when it was used by St. Gregory the Great (lived 540-604). The Litany of the Saints is the one that is routinely integrated into the modern liturgy, always used at the Easter Vigil and during ordinations, often used on Rogation days, ceremonies and in special situations (such as at the funeral of the Pope). Privately, this litany is prayed any time one wishes but is especially prayed after sundown on All Saints' Day in preparation for All Souls' Day, and on All Souls' Day itself. The Litany of the Saints has an introduction, and then it refers to Saints in the following order: Mary; the angels; St. Joseph and the Patriarchs and Prophets; the Apostles and Evangelists; all the disciples of the Lord; the Holy Innocents and the glorious martyrs; the holy Bishops and Confessors (those who suffer for the faith); the holy priests and Levites; the virgins and widows; and all holy men and women. The repeated responses are: ‘pray for us’; ‘deliver us’; and ‘we beseech thee, hear us’ (http://www.itmonline.org/bodytheology/litany.htm).

Analysis: Kyrie/ Christe exaudinos is written in a ternary form ABA. This second movement has forty-eight bars in total; each part consists of sixteen bars. The emotional confusion appears in this part. My father was ill for about two years; the last few months of his life were excruciating for him. I was praying to God asking from Him to take my father and give him the peace he deserved. The A part shows my gratitude to God and Christ for responding to my prayers. At the same time, pain exists, which appears in the last phrase of Kyrie and the B part where a transposition to the related minor scale occurs.

10.3.3 Third movement – Lacrimosa (A minor)

‘The day of the funeral’. The funeral is a ceremony in the memory of the one who died. The three main stages are: 1) The transfer of the body of the deceased from his home for the last goodbye; 2) the funeral liturgy in the church in front of the coffin; 3) and burial in the cemetery.

Text: ‘Lacrymosa dies illa, qua resurget ex favilla, juducantus homo reus, huic ergo parce, Deus, Pie jesu, Domine, Dona eis, requiem, Amen’. Translation: Mournful that day, when from the dust shall rise, guilty man to be judged, theredore, spare him, o God, merciful Jesus, Lord, grant the rest, Amen.

Analysis: Lacrymosa is written in a rondo form A B(A1) B (A2) coda. The first five phrases consist of four bars each, and the last coda phrase has a double length of eight bars (twenty-eight bars in total). The A part illustrates the first stage of the ceremony which took place outside our house. The Sop1 melody shows my sensitivity in that moment, and at the same time both Sop2 and alto lines show how the situation was faced with dignity. The second stage at the church is presented by the B(A1) B(A2) parts where emotions are mixed; pain, confusion. Coda expresses the final act of burial where my father’s soul finally finds its way to heaven.

10.3.4 Fourth movement – Sanctus (G major)

‘The first annual memorial service’. In Orthodox culture, memorial ceremonies are held after forty days, three, six and nine months, with annual memorial services taking place thereafter. From my point of view, memorial services should not have a mourning character; we must be grateful that God has our loved ones close to Him. We must remember the ones who died and tell stories of his/her life. We should also glorify God who leads the souls of our people to paradise.

Text: ‘Sanctus, sanctus, sanctus, Dominus, Deus Sabaoth, Pleni sunt coeli et terra, gloria tua, osanna in excelsis, Benedictus qui venit in nomine Domine, osanna in excelsis’. Translation: Holy, holy, holy, Lord God of Sabaoth, thy glory, hosanna in the highest, blessed is he who comes, in the name of the Lord, hosanna in the highest.

Sanctus is written in the form of A (A1, A2, A3), B+A3, B1 and coda (compressed A1A2A3). It consists of forty-eight bars in total. The ‘Sanctus, Sanctus, Sanctus dominus’ phrase is repeated many times in the movement to show gratitude and emphasize faith in God.

10.3.5 Fifth movement – In Paradisum (Ab major)

‘The tenth memorial service’. Since January 2009, my family has been organizing my father’s annual memorial services which are held on Sundays. On those days, we would attend the liturgy at the church close to our house, and then we would host all relatives and friends at our home for coffee and brunch. For the fifth memorial service, I prepared three poems for my father which have been published in the newspaper where he worked for all his life. His absence is noticeable, but I try in every way to keep his memory alive. Ten years later, the last movement of my Requiem ‘In Paradisum’ is my own way of honouring his memory. Every single day I pray for him; I do the same during the memorial services, asking God to take care of him. I remember my very first wish following his death; I asked God to lead him to Paradise. I am entirely convinced that my father is in heaven with Angels and he is looking after me from above.

Text: ‘In Paradisum, deducant te Angeli, in tui adventu, suscipiant te martyres, et perducant te, in civitatem sanctam Jerusalem, Chorus Angelorum te suscipiant, et cum Lazaro quondam paupere, aeternam habeas requiem’. Translation: May the angels lead you into Paradise, at your coming, may the martyrs receive you, and conduct you, into the holy city, Jerusalem, May the chorus of Angels receive you, and with Lazarus, once a pauper, eternally may you have rest.

Analysis: In Paradisum, is written in the form of A, A1, B and it consists of thirty-four bars. Parts A and A1 are equal (eight bars each) and represent the traditional text in two stanzas. The melodic line of both A and A1 parts shows the tranquillity and serenity of my soul with a dose of melancholy. Part B includes the two words ‘Amen, Domine’. This ending B part starts on Ab major and continues with two chromatic transpositions to A major and then to Bb major until the end. It is a glorification of God; I glorify Him because he gave my father’s soul a place in heaven.

The world premiere of my Requiem was held on 28th of November 2018, at the Famagusta Gate in Nicosia, capital of Cyprus. It was performed by the ‘Selene female vocal ensemble’ under my direction. A live video recording of the world premiere is available on my personal page on Facebook. I am planning to publish it in the future.

CONCLUSION

One of the purposes of this thesis has been to provide answers to some interesting questions, most of which were introduced at the beginning of this paper, and others during the writing process. The answers to these questions can be found throughout the entire thesis and also in this summary. Composers of all times, wrote music for sacred texts and more specifically, for the requiem text. Some of them were inspired by the deep meaning of the text, while others were influenced by natural death or other parameters like human war losses. Composers' religious beliefs motivated them to use such texts into their works, where the Requiem text combined with music become the means of expression for sorrow, lament, and consolation.

Each chapter in this thesis explores the main characteristics of each era and how these characteristics were applied in the Requiem mass. The gradual development of the requiem mass from the Gregorian chant until the twentieth century is evident throughout. The melodies have evolved from the use of only two-three notes to rich melodies including a big range of notes. The vocal texture has developed from the monophonic form to polyphonic form and then to the four-part (and more) writing which exist until today. Moreover, the Requiem mass has been changed in terms of instrumentation; from acapella pieces without any instrumental accompaniment, to compositions with instrumentations of few to many instruments. Furthermore, throughout the centuries, different types of Requiem settings can be found such as, the liturgical and the concert. The liturgical Requiem settings are usually short in duration and can be used for religious purposes. On the other hand, the concert Requiem settings are usually longer in duration and can be performed in concert halls. Additionally, the purpose of composing a Requiem mass varies; loss of a relative or loved one, loss of a friend/colleague, the death of a public figure i.e., a priest or the King, war losses, and tragedies. Another aspect of the Requiem mass that has evolved over time is the varied use of the text. Most of the composers used the traditional Latin text in their works, however, in the twentieth century settings, different texts can be found. In Requiems written by composers who used the traditional text, combined or omitted sections can be found. Furthermore, in contemporary Requiems, additional texts from Psalms, Hymns and poetry have been included, and in some cases no traditional text has been used at all. Finally, the importance of the traditional Latin text saw a shift in the twentieth century, where composers were more inspired to write a Requiem based on occurring events rather than being inspired by the Latin text itself. The ninth chapter of this thesis serves its purpose, showing the innovations that each of the three

composers provided through their works, and how they used all the elements of music to create different emotions/moods, provide meaning and significance to their chosen text. The last chapter introduces and analyses an original Requiem written by myself.

LIST OF REFERENCE/ BIBLIOGRAPHY

1-28 Notes.docx - 1-28 Notes Music Appreciation Songs Text Secular Music Is Generally Sung in the Vernacular Religious Music Is Often Sung in Latin: Course Hero. 1-28 Notes.docx - 1-28 Notes Music Appreciation Songs Text Secular Music Is Generally Sung in the Vernacular Religious Music Is Often Sung in Latin | Course Hero, <https://www.coursehero.com/file/32411221/1-28-Notesdocx/>

Chase, Robert. *Dies Irae: A Guide to Requiem Music*. Scarecrow Press, 2003.

Classical Music - Streaming Classical Music, https://www.naxos.com/mainsite/blurbs_reviews.asp?catNum=559074&filetype=About+this+Recording&language=English

Composers. The OREL Foundation, http://orelfoundation.org/composers/worksDetails/Requiem_Concertante

Daniel, Ralf Thomas. 'Western music'. *Encyclopedia Britannica*, 5 Jul.2017, <https://www.britannica.com/art/Western-music>

Dorr, Subhuti Dharmananda / Christopher. "The Litany of the Saints as Sung in Rome on April 4, 2005." *Body Theology - The Litany of the Saints*, <http://www.itmonline.org/bodytheology/litany.htm>

Early Polyphony: Some Defintions, <https://sophia.smith.edu/~rsherr/earlypol.htm>

Elliott, Suzanne. "John Rutter: Requiem." *Classic FM*, 17 Apr. 2012, <https://www.classicfm.com/composers/rutter/music/requiem/>

Encyclopedia.com. (2018). *Caecilian Movement - Dictionary definition of Caecilian Movement | Encyclopedia.com: FREE online dictionary*. [online] Available at: <https://www.encyclopedia.com/religion/encyclopedias-almanacs-transcripts-and-maps/caecilian-movement>

Erkki Salmenhaara, *Das musikalische material und seine Behandlungen in den Werken Apparitions,' Atmosphères, Adventures und Requiem von György Ligeti (Regensburg, 1969)*.

Expressionism - Expressionism - GCSE Music Revision - BBC Bitesize. BBC News, BBC,
<https://www.bbc.co.uk/bitesize/guides/zxx3b9q/revision/1>

Fanning, William. *The Catholic Encyclopaedia*. Vol. 3. New York: Robert Appleton Company, 1908. 14 Sept. 2016.

Grout, Donald J, Donald J. Grout, and Claude V. Palisca. *A History of Western Music*. New York: W.W. Norton & Company, 2010. Print.

Harrison, Armin. "Music Appreciation." Lumen, <https://courses.lumenlearning.com/atd-epcc-musicappreciation/chapter/expressionism/>

Harrison, Emma. "Biography and Press Resources." John Rutter, <https://johnrutter.com/useful-info/press-resources>

Historical Dictionary of Sacred Music, Joseph P. Swain. The Scarecrow Press, Inc. Lanham, Maryland. Toronto. Oxford, 2006.

Ho. 7HO) - UNT Digital Library.

https://digital.library.unt.edu/ark:/67531/metadc278634/m2/1/high_res_d/1002656519-Leong.pdf

Hopkin, Owen. "John Rutter: A Life." Classic FM, 29 Aug. 2012, <https://www.classicfm.com/composers/rutter/guides/john-rutter-story/>

Imslp.org. (2018). *Grande messe des morts, H 75 (Berlioz, Hector) - IMSLP/Petrucci Music Library: Free Public Domain Sheet Music*. [online] Available at: [http://imslp.org/wiki/Grande_messe_des_morts,_H_75_\(Berlioz,_Hector\)](http://imslp.org/wiki/Grande_messe_des_morts,_H_75_(Berlioz,_Hector)) [Accessed 12 Mar. 2018]

John, and John. *The Bible as Music*, 21 Apr. 2012, <http://bibleasmusic.com/the-lord-is-my-shepherd-psalm-23-1-6-john-rutter/>

Kennedy, Michael, 1926-2014. *The Concise Oxford Dictionary of Music*. Oxford [England]; New York: Oxford University Press, 1996. Print.

Kisselbaugh Post-Defense Draft Paper - Cardinalscholar.bsu.edu.

https://cardinalscholar.bsu.edu/bitstream/handle/123456789/201490/KisselbaughS_2018-1_ABSTRACT.pdf?sequence=2&isAllowed=y

Kittnarova, Olga. A history of music in outlines. Karolinum, Univerzita Karlova, 2007.

Masses of Requiem. CATHOLIC ENCYCLOPEDIA: Requiem Masses,
<https://www.newadvent.org/cathen/12776d.htm>

Miller, Samuel James, 'An analysis and conductor's guide to Zdenek Lukas' Requiem per coro mistro, op. 252' (2018). *Theses and Dissertations--Music*. 114.
https://uknowledge.uky.edu/music_etds/114

Musgrave, M. (2002). *Brahms: A German requiem*. Cambridge: Cambridge University Press.

Music. Andrew Lloyd Webber, <https://www.andrewlloydwebber.com/music/>

Nah und fern zugleich: jude-sein in musik: Ein Gespräch zwischen Juan Allende-Blin, Mauricio Kagel und György Ligeti, Westdeutscher Rundfunk, 3 Nov 1990.

New World Encyclopaedia contributors, 'Neoclassical Music', New World Encyclopedia, 30 July 2011, https://www.newworldencyclopedia.org/entry/Neoclassical_Music

New World Encyclopaedia contributors, 'Storm and Stress', New World Encyclopedia, 4 January 2020, https://www.newworldencyclopedia.org/entry/Storm_and_Stress

P. Rokkos, 'The Beginning and Birth of the Catacombs', Gregory Palamas, vol.4 (1920), pp. 628-629.

Paliouras, Athanasios 'Catacombs', Educational Greek Encyclopaedia, Religions, Editorial Athens, Vol. 21 (1992).

Psalm 130 (1928 BCP), <http://www.episcopalnet.org/1928bcp/Psalter/Ps130.html>

Psalm 92. The Church of Jesus Christ of Latter-Day Saints,
<https://www.lds.org/scriptures/ot/ps/92?lang=eng>

Requiem (Mozart). Wikipedia, Wikimedia Foundation, 31 Oct. 2021,
[https://en.wikipedia.org/wiki/Requiem_\(Mozart\)](https://en.wikipedia.org/wiki/Requiem_(Mozart))

Requiem by Andrew Lloyd Webber. YouTube, YouTube, 7 June 2020,
<https://www.youtube.com/watch?v=b3CG8pUpVjg>

Requiem Ebraico (Hebrew Requiem, ...: Details. AllMusic,
<https://www.allmusic.com/composition/requiem-ebraico-hebrew-requiem-the-92nd-psalm-mc0002491898>

Requiem Ebraico. Milken Archive of Jewish Music,
<http://www.milkenarchive.org/music/volumes/view/out-of-the-whirlwind/work/requiem-ebraico/>

Requiem, for Orchestra, Organ & ...: Details. AllMusic,
<https://www.allmusic.com/composition/requiem-for-orchestra-organ-chorus-for-organ-chorus-for-small-ensemble-organ-chorus-op-9-3-versions-mc0002363699>

Requiem. Antonín Dvořák, <http://www.antonin-dvorak.cz/en/requiem>

Requiemsurvey.org, <http://www.requiemsurvey.org/about.php>

Revelation 14:13 and I Heard a Voice from Heaven Telling Me to Write, "Blessed Are the Dead--Those Who Die in the Lord from This Moment on." "Yes," Says the Spirit, "They Will Rest from Their Labors, for Their Deeds Will Follow Them.",
<http://biblehub.com/revelation/14-13.htm>

Robertson, Alec. Requiem: Music of Mourning & Consolation 1967.

Rosen, D. (1995). *Verdi*. Cambridge: Cambridge University Press.

Rutter John, Requiem, for soprano solo, mixed choir, and small orchestra (or organ with instrumental ensemble). Oxford University Press, 1986 and 2004.

Rutter Requiem - YouTube. <https://www.youtube.com/watch?v=jV7kQKy-O7s>

Rutter, John Requiem full score, Rutter, J. (1986). Requiem.

Selections from the 1789 Book of Common Prayer: Burial,
<http://justus.anglican.org/resources/bcp/1789Selections/Burial.htm>

Sharp, Timothy W., and John Rutter. "Hallelujah! A Renaissance (and More!) Of Sacred Choral Classics: An Interview with John Rutter." *The Choral Journal*, vol. 40, no. 10, American Choral Directors Association, 2000, pp. 55–57, <http://www.jstor.org/stable/23553388>

Spice, Gordon P. "John Rutter Speaks about His 'Requiem.'" *The Choral Journal*, vol. 34, no. 7, American Choral Directors Association, 1994, pp. 23–26, <http://www.jstor.org/stable/23549824>

Team, LWD Dev. "Requiem." John Rutter, <https://johnrutter.com/music/printed-music/catalogue/requiem>

The Choral Journal, Vol. 34, No. 7 (FEBRUARY 1994), pp. 23-26, by Gordon P. Spice, John Rutter Speaks about His "Requiem". <https://www.jstor.org/stable/23549824>

The Cross-Eyed Pianist. "Meet the Artist – John Rutter, Composer." *The Cross-Eyed Pianist*, 17 Sept. 2020, <https://crosseyedpianist.com/2020/09/17/meet-the-artist-john-rutter-composer/>

The Funeral Service of the Orthodox Church - Liturgy & Worship - Greek Orthodox Archdiocese of America. Go to Greek Orthodox Archdiocese of America, <https://www.goarch.org/-/the-funeral-service-of-the-orthodox-church>

Tim. "Home." *John Rutter*, <https://johnrutter.com/>

Waxman, Franz: *The Song of Terezin*; Eric Zeisl: *Requiem Ebraico* - Lawrence Foster: *Songs, Reviews, Credits*. AllMusic, 31 Dec. 1969, <https://www.allmusic.com/album/franz-waxman-the-song-of-terezin-eric-zeisl-requiem-ebraico-mw0001401746>

Web(UK), Music on the. *Rutter Requiem Brown [JQ]: Classical CD Reviews-* April 2003 *Musicweb(Uk)*, http://www.musicweb-international.com/classrev/2003/May03/Rutter_Requiem.htm

Weber, Lloyd Andrew – *Requiem* (1985, Vinyl). Discogs, 1 Jan. 1985, <https://www.discogs.com/Andrew-Lloyd-Webber-Requiem/release/5310575>

Weber, Lloyd Andrew vocal score, The Really Useful Group Limited-London, UK

Zeisl, Eric (1905-1959), <http://www.zeisl.com/index.htm>

Zeisl, Erich Requiem Ebraico, The 92nd Psalm, for Soli, Mixed Choir, Organ & Orchestra. Notensatz / engraving: edition b-a-c-h unlimited. Full score (1944/45).

Zeisl, Erich. Wikipedia, Wikimedia Foundation, 5 Oct. 2021, https://en.wikipedia.org/wiki/Erich_Zeisl

Zeisl: Requiem Ebraico (the 92nd Psalm) - Aleyosar Vaaley Novel. YouTube, YouTube, 30 July 2018, <https://www.youtube.com/watch?v=611117CjcTo>

Zeisl: Requiem Ebraico (the 92nd Psalm) - L'hagid ki yoshor Adonoy. YouTube, <https://www.youtube.com/watch?v=tbELCSRcqrI>

Zeisl: Requiem Ebraico (the 92nd Psalm) - Mah Godlu Maasecho, Adonoy. YouTube, YouTube, 30 July 2018, https://www.youtube.com/watch?v=fCeApiVVH_Q

Zeisl: Requiem Ebraico (the 92nd Psalm) - Tov L'hodos Ladonoy. YouTube, YouTube, 30 July 2018, <https://www.youtube.com/watch?v=y4tBkYJetec>

Zeisl: Requiem Ebraico (the 92nd Psalm) - Tzadik Katomor Yifroch. YouTube, YouTube, 30 July 2018, <https://www.youtube.com/watch?v=WdcMqrL6BQg>

Summary

This thesis is divided into ten chapters. This structure was chosen in order to provide a clear understanding of how the Requiem mass gradually developed throughout the centuries.

In the first chapter, Requiem as a ceremony and a musical form, the funeral traditions and the Requiem mass as a prayer is introduced. The connection between religion and music is also presented.

The second chapter, The traditional Requiem text, includes the original Latin text with an English translation, as well as the origins of individual parts of the text.

The third chapter, The Gregorian Requiem mass, focuses on the characteristics of the Gregorian chant and the development of the Gregorian Requiem mass.

The fourth chapter, The Renaissance polyphonic Requiem, begins with the early polyphonic forms and engages the development of the polyphonic requiem during the Renaissance era.

The Baroque, Classical, and Romantic Requiems follow in chapters four, five, and six. These chapters explore the main musical characteristics of each era, and how these features were applied to the Requiem settings. In addition, all the changes and adjustments of the evolutionary path of the requiem mass are discussed. At the end of each chapter, a survey of the most important composers of each era is included.

Following the same structure, the eighth chapter, Twentieth century Requiem, examines all the new trends that composers brought out; such as completely new texts and movements in their requiems. Furthermore, it includes an additional section, which refers to the four categories of contemporary Requiems (Requiems with traditional text, Requiems with traditional text combined with Jewish religion, Requiems with traditional text combined with other texts, and Requiems against war).

The ninth chapter, Compositional Analysis, provides the analysis of three different compositions, presenting both the individual approaches and innovations by the composers, as well as the similarities between them. Furthermore, the formal structure, the use of text, and the analysis of all the musical elements are presented.

The last chapter, Requiem by Elena Androu Gonata, analyses an original Requiem, 'An acapella Requiem – A prayer for him'. It covers an introduction to the Christian funerals, the history/ influences of the composition, and a detailed analysis of the piece. The full score can be found in the Appendices.

APPENDICES

LIST OF APPENDICES

Requiem by Elena Gonata

Full Score

Elena Gonata

An A Capella Requiem
(A Prayer For Him)
for female voices SSA

*In memory of my father Andros Gonatas
who passed away 10 years ago 2008-2018*

©Nicosia, Cyprus 2018 (Jan-Apr)

1st Movement

Requiem Aeternam
in G Minor

3

Elena Gonata

$\text{♩} = 60$

mf

Soprano I
Re - qui - em Ae - te - rnam Do - na e - is, Do - mi - ne

Soprano II
Re - qui - em Ae - te - rnam Do - na e - is, Do - mi - ne

Alto
Re - qui - em Ae - te - rnam Do - na e - is, Do - mi - ne

5

mp

S. I.
A - - - - - men

S. II.
A - - - - - A - men

A.
A - - - - - A - men

9

mf

S. I.
Re - qui - em Ae - te - rnam Do - na e - is, Re - qui - em

S. II.
Re - qui - em Ae - te - rnam Do - na e - is, Re - qui - em

A.
Re - qui - em Ae - te - rnam Do - na e - is, Re - qui - em

13

mp

S. I.
A - - - - - A - men

S. II.
A - - - - - men

A.
A - - - - - A - men



17 *mf*

S I. Re - qui - em Ae - te - rnam Do - na e - is, Do - mi - ne

S II. Re - qui - em Ae - te - rnam Do - na e - is, Do - mi - ne

A. Re - qui - em Ae - te - rnam Do - na e - is, Do - mi - ne

21 *mp*

S I. A - - - - - men

S II. A - - - - - men

A. A - - - - - men

25 *mf*

S I. Re - qui - em Ae - te - rnam Do - na e - is, Re - qui - em

S II. Re - qui - em Ae - te - rnam Do - na e - is, Re - qui - em

A. Re - qui - em Ae - te - rnam Do - na e - is, Re - qui - em

29 *mp*

S I. Et lux per-pe-tu - a lu - ce - at e - eis Do - mi - ne A - men

S II. A - - - - - men Do - mi - ne A - men

A. Et lux per-pe-tu - a lu - ce - at e - eis Do - mi - ne A - men

2nd Movement

5

Kyrie

in G Major - E Minor

♩=80
mf

33

S I. Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son
(non legato)

S II.

A.

37

S I. *mp* Chri - ste - E - - - - le - i - son

S II. *mp* Chri - ste E - - - - le - i - son

A. *mp* Chri - ste E - - - - le - i - son

41

S I. *f* Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son

S II. *mf* Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son

A. *mf* Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son

45

S I. *mp* Chri - ste E - le - i - son *mf* Chri - ste E - le - i - son Ky - ri - e E - le - i - son

S II. Chri - - - - ste Ky - ri - e E - le - i - son

A. Chri - - - - ste Ky - ri - e E - le - i - son

2nd Movement

5

Kyrie

in G Major - E Minor

♩=80
mf

33

S I. Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son
(non legato)

S II.

A.

37

S I. *mp* Chri - ste - E - - - - le - i - son

S II. *mp* Chri - ste E - - - - le - i - son

A. *mp* Chri - ste E - - - - le - i - son

41

S I. *f* Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son

S II. *mf* Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son

A. *mf* Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son

45

S I. *mp* Chri - ste E - le - i - son *mf* Chri - ste E - le - i - son Ky - ri - e E - le - i - son

S II. Chri - - - - ste Ky - ri - e E - le - i - son

A. Chri - - - - ste Ky - ri - e E - le - i - son

Christe Exaudinos
in E Minor

49 *mp* *mf*

S I. Chri - ste e - xau - di - nos

S II. *mf* *mp*
Chri - ste au - - di - no - os

A. *mp*
Chri - ste au - - di - no - os

53 *mp* *mf* *mp*

S I. A

S II. *mp* *mf*
A De - us Mi - se - re - re no - bis

A. *mf* *mp*
Pa - ter de coe - lis De - us A

57 *mf* *mp* *mp*

S I. Spi - ri - tus Sa - ncta De - us mi - se - re - re no - bis

S II. *mp*
A

A. *mp*
mi - se - re - re no - bis

61 *mp* *mf*

S I. A mi - se - re - re no - bis

S II. *mp*
Sa - ncta tri - ni - tas u - nus De - us no - - bis

A. *mp*
A no - - bis

Kyrie
in G Major - E Minor

7

65 *mf*

S I. Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son

S II. *non legato*

A.

69 *mp*

S I. Chri - ste E - - - - le - i - son

S II. Chri - ste E - - - - le - i - son

A. Chri - ste E - - - - le - i - son

73 *f*

S I. Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son

S II. *mf* Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son

A. *mf* Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son

77 *mp* *mf*

S I. Chri - ste E - le - i - son Chri - ste E - le - i - son Ky - ri - e E - le - i - son

S II. *mp* *mf* Chri - - ste Ky - ri - e E - le - i - son

A. *mp* *mf* Chri - - ste Ky - ri - e E - le - i - son

3rd Movement

Lacrimosa
in A Minor

♩=60
mp
legato

81

S I. *A*
solo or small group of Soprano
mf

S II. *mf*

A. *mf*

La - cri - mo - sa Di - es il - la Qua re - su - rget ex fa - vil - la
La - cri - mo - sa Di - es il - la Qua re - su - rget ex fa - vil - la

♩=72

85

S I. *p*
A
full section

S II. *mp*

A. *mp*

Ju-di-can-dus ho - mo re - us Hu-ic er-go par - ce, De-us
Ju-di-ca-ndus ho - mo re - us Hu-ic er-go par - ce, De-us

89

S I. *A*

S II. *mf* *p* *mf* *p*

A. *p* *mf* *p* *mf*

La - cri - mo - sa *A* la - cri - mo - sa *A*
Di - es il - la *A* Di - es il - la

93

S I. *p*
A

S II. *mp*

A. *mp*

Ju-di ca-ndus ho - mo re - us Hu-ic er go par - ce De-us
Ju-di ca-ndus ho - mo re - us Hu-ic er go par - ce De-us

Lacrimosa
in A Minor - Ab Major

9

97 $\text{♩} = 72$

S I. *p* *mf*
A Qua re-sur - get ex fa - vi - lla

S II. *p* *mf*
A Qua re-sur - get ex fa - vi - lla

A. *mf*
Qua re-sur - get ex fa - vi - lla Qua re-sur - get ex fa - vi - lla

101 *f*

S I. *f*
Pi - e Je - su Do - mi - ne, Do - na e - is re - qui - em

S II. *f*
Pi - e Je - su Do - mi - ne, Do - na e - is re - qui - em

A. *f*
Pi - e Je - su Do - mi - ne, Do - na e - is re - qui - em

105

S I. *f*
Do - na re - qui - em A - men

S II. *f*
Do - na e - is re - qui - em A - men

A. *f*
Do - na re - qui - em A - men

10

4th Movement

Sanctus
G Major

109 $\text{♩} = 60$
mp

S. I.
Sa - nctus Sa - nctus Sa - nctus Sa-nctus Sa-nctus Do - mi-nus

S. II.
Sa - nctus Sa - nctus Sa - nctus Sa-nctus Sa-nctus Do - mi-nus

A.
Sa - nctus Sa - nctus Sa - nctus Sa-nctus Sa-nctus Do - mi-nus

115 *mf*

S. I.
Sa - nctus Sa - nctus Sa - nctus Sa-nctus Sa-nctus Do - mi-nus

S. II.
Sa - nctus Sa - nctus Sa - nctus Sa-nctus Sa-nctus Do - mi-nus

A.
Sa - nctus Sa - nctus Sa - nctus Sa-nctus Sa-nctus Do - mi-nus

121 *f*

S. I.
Sa - nctus Sa - nctus Sa - nctus Sa-nctus Sa-nctus Do - mi-nus

S. II.
Sa - nctus Sa - nctus Sa - nctus Sa-nctus Sa-nctus Do - mi-nus

A.
Sa - nctus Sa - nctus Sa - nctus Sa-nctus Sa-nctus Do - mi-nus

Sanctus
G Major

11

♩=60
127 *mf*

S I.
Do - mi - nus De - e - us Sa - ba - oth! Ple - ni sunt coe - li et

S II.
Do - mi - nus De - e - us Sa - ba - oth! Ple - ni sunt coe - li et

A.
Do - mi - nus De - e - us Sa - ba - oth! Ple - ni sunt coe - li et

130

S I.
ter - ra Glo - ri - a tu - a O - sa - nna O - sa - nna In ex - ce - lsis

S II.
ter - ra Glo - ri - a tu - a O - sa - nna O - sa - nna In ex - ce - lsis

A.
ter - ra Glo - ri - a tu - a O - sa - nna O - sa - nna In ex - ce - lsis

♩=60
133 *f*

S I.
Sa - nctus Sa - nctus Sa - nctus Sa - nctus Sa - nctus Do - mi - nus

S II.
Sa - nctus Sa - nctus Sa - nctus Sa - nctus Sa - nctus Do - mi - nus

A.
Sa - nctus Sa - nctus Sa - nctus Sa - nctus Sa - nctus Do - mi - nus

Sanctus
G Major

12 $\text{♩} = 60$

139 *mf*

S I. Be - ne - di - ctu - us qui - i ve - nit In no

S II. Be - ne - di - ctu - us qui - i ve - nit In no

A. Be - ne - di - ctu - us qui - i ve - nit In no

142

S I. mi - ne Do - mi - ne O - sa - nna O - sa - nna In ex - ce - lsis

S II. mi - ne Do - mi - ne O - sa - nna O - sa - nna In ex - ce - lsis

A. mi - ne Do - mi - ne O - sa - nna O - sa - nna In ex - ce - lsis

145 $\text{♩} = 60$ *mp* *mf*

S I. Sa - nctus Sa - nctus Sa - nctus Sa - nctus Do - mi - nus Sa - nctus Sa - nctus

S II. Sa - nctus Sa - nctus Sa - nctus Sa - nctus Do - mi - nus Sa - nctus Sa - nctus

A. Sa - nctus Sa - nctus Sa - nctus Sa - nctus Do - mi - nus Sa - nctus Sa - nctus

151 *f* *ritartando . . .*

S I. Sa - nctus Sa - nctus Do - mi - nus Sa - nctus Sa - nctus San - ctus Sa - nctus Do - mi - nus

S II. Sa - nctus Sa - nctus Do - mi - nus Sa - nctus Sa - nctus San - ctus Sa - nctus Do - mi - nus

A. Sa - nctus Sa - nctus Do - mi - nus Sa - nctus Sa - nctus San - ctus Sa - nctus Do - mi - nus

5th Movement

In Paradisum
in Ab Major

13

157 $\text{♩} = 60$ *mp*

S I. In Pa - ra - di - sum de - du - cant te A - nge - li; In tuo a - dve - ntu

S II. In Pa - ra - di - sum de - du - cant te A - nge - li; In tuo a - dve - ntu

A. In Pa - ra - di - sum de - du - cant te A - nge - li; In tuo a - dve - ntu

161

S I. Su - sci - piant te ma - rty - res, et pe - rtu - cant te In

S II. Su - sci - piant te ma - rty - res, et pe - rtu - cant te In

A. Su - sci - piant te ma - rty - res, et pe - rtu - cant te In

163

S I. ci - vi - ta - tem Sa - nctam Je - ru - sa - lem A - men

S II. ci - vi - ta - tem Sa - nctam Je - ru - sa - lem A - men

A. ci - vi - ta - tem Sa - nctam Je - ru - sa - lem A - men

In Paradisum
in Ab Major

14

166 $\text{♩} = 60$ *mp*

S I. In Pa - ra - di - sum de - du - cant te A - nge - li, Cho - rus A - nge - lo - rum te

S II. In Pa - ra - di - sum de - du - cant te A - nge - li, Cho - rus A - nge - lo - rum te

A. In Pa - ra - di - sum de - du - cant te A - nge - li, Cho - rus A - nge - lo - rum te

170

S I. su - sci - piat Et cum La - za - ro quo - nda - am

S II. su - sci - piat Et cum La - za - ro quo - nda - am

A. su - sci - piat Et cum La - za - ro quo - nda - am

172

S I. pau - pe - re Ae - te - rnam ha - be - as re - qui - em

S II. pau - pe - re Ae - te - rnam ha - be - as re - qui - em

A. pau - pe - re Ae - te - rnam ha - be - as re - qui - em

In Paradisum
in Ab Major

15

175 $\text{♩} = 72$
mp

S I. A - men A - men A - men A - men Do - mi - ne - e

S II. A - men A - men A - men A - men Do - mi - ne - e

A. A - men A - men A - men A - men Do - mi - ne - e

180 *mf*

S I. A - men A - men A - men A - men Do - mi - ne - e

S II. A - men A - men A - men A - men Do - mi - ne - e

A. A - men A - men A - men A - men Do - mi - ne - e

185 *f*

S I. A - men A - men A - men A - men Do - mi - ne

S II. A - men A - men A - men A - men Do - mi - ne

A. A - men A - men A - men A - men Do - mi - ne

189 *mf* *ritartando...*

S I. A - men A - men A - - men

S II. A - men A - men A - - men

A. A - men A - men A - - men