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A CONDUCTOR'S ANALYSIS OF GABRIEL FAURÉ'S *REQUIEM, OP. 48*

by

Ryan P. McKendrick

Under the direction of Duncan Couch

ABSTRACT

Gabriel Fauré's *Requiem, Op. 48* was an evolving work, which he continued to revise from its inception in 1887 until the published version of 1900. The focus and intent of this paper is to present a detailed analysis of *Requiem, Op. 48* as well as historical background to aid conductors in the preparation and performance of this work. Discussions include the history of the requiem mass as a liturgical form, the evolution of *Requiem, Op. 48*, the John Rutter edition (1984) and his research, and a conductor's analysis addressing issues of harmony, form, and style.

INDEX WORDS: Requiem, Gabriel Fauré, Conductor, Analysis, Thesis, John Rutter, Choral Conducting, History

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by

Ryan P. McKendrick

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Music

in the College of Arts and Sciences

Georgia State University

2007

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2007

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Introduction

Gabriel Fauré (1845 – 1926) would probably find an attempt to analyze, interpret, and examine the history of any of his works amusing since he was not overly concerned with such things. His *Requiem, Op. 48* was an evolving work, which he continued to revise from its inception in 1887 until the first published version of 1900. In his letters he refers to it as a "little *Requiem*" and even approximates the year of its first performance, implying that he could not remember exactly[1]. This "little *Requiem*" is not a *little* work at all and has been performed, studied, and cherished by musicologists, conductors, and audiences alike throughout the twentieth and twenty-first centuries.

A conductor is a teacher, music theorist, and musicologist. He or she must study and learn every aspect of a piece before the first rehearsal, including analysis of harmony and form, history of the piece, performance practice, and style. Therefore, the focus and intent of this paper is to present a detailed analysis of *Requiem, Op. 48* as well as historical background to aid conductors in the preparation and performance of this work. Discussions include the history of the requiem mass as a liturgical form, the evolution of *Requiem, Op. 48*, the John Rutter edition (1984) and his research, and a conductor's analysis addressing issues of harmony, form, and style. All analysis sections refer to the John Rutter edition, published by Hinshaw Music.

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[1] Jean-Michel Nectoux, ed. *Gabriel Fauré: His Life Through His Letters*, trans. J.A. Underwood. New York: Marion Boyars Publishers, 1984, p. 137.

The Mass of the Dead

The Mass of the Dead (*Requiem*) was one of the most frequently recited medieval masses, offered in churches for the souls of departed community members and at funerals[2]. The Mass of the Dead has the same basic structure as the traditional medieval mass, which included both ordinary and proper texts. Ordinary texts are those that are unchanging and present in each mass while proper texts vary by the day or season. It is important to note that traditionally there is no Gloria and the Responsorial Verse *alleluia* is omitted and replaced with the Tract *Absolve domine animas omnium*. These changes are intended to replace or remove any celebratory texts and preserve the solemn nature of the Mass of the Dead.

The mass begins with the Introit, which consists of the antiphon *Requiem aeternam* and the verse *Te decet hymnus*. While the Introit is usually not included in polyphonic settings of the mass ordinary, it is included in the Requiem because the text is unchanging in the course of the liturgical year. The antiphon is usually repeated after the verse. The Kyrie follows in its traditional form: *Kyrie eleison*, *Christe eleison*, *Kyrie eleison*. The Collect, Epistle, Gradual, and Tract are spoken or chanted but usually are not included in polyphonic settings of the Requiem. The Sequence *Dies irae, dies illa* comes after the Tract and before the Gospel. This is one of four sequences to survive from the Middle Ages. The Offertory follows the Gospel and consists of the antiphon *Domine Jesu Christe* and verse *Hostias et preces*. The Secret and Preface are chanted or

[2] John Harper. *The Forms and Orders of Western Liturgy*. New York: Oxford University Press, 1991, pp. 126-27.

spoken next, followed by the Sanctus, Benedictus, and Agnus Dei. In the Mass of the Dead, the Agnus Dei is modified. The phrase *dona nobis pacem* (grant us peace) is replaced with *dona eis requiem* (grant them rest). The Communion follows the Agnus Dei with the antiphon *Lux aeterna* and verse *Requiem aeternam*. The Dismissal employs the text *Requiescant in pace* (rest in peace) instead of *Ite missa est* (the mass is ended).

Polyphonic settings of the Mass of the Dead date back to the early Renaissance. Guillaume DuFay is believed have composed a *Requiem*, which is mentioned in his will, but no copy is known to have survived[3]. The first extant polyphonic *Requiem* is by Johannes Ockeghem and dates from after 1450. This and other early settings were composed in the style of the cyclic mass with a tenor cantus firmus.

Musical settings of the Mass of the Dead continued to develop for liturgical use after the Renaissance into the eighteenth and nineteenth centuries. Mozart's *Requiem* (1791), though left unfinished at his death, is perhaps the most familiar setting from the eighteenth century. Berlioz's *Grande messe des morts* (1837) and Verdi's *Messa da Requiem* (1874) are among the most important and frequently performed settings from the nineteenth century, which because of their grand scale, were clearly not intended for liturgical use. Brahms' non-liturgical *Ein Deutsches Requiem* (1857-68) is another important related work from the nineteenth century; though it employs biblical text in German rather than the traditional Latin liturgical text. Fauré's *Requiem, Op. 48* does not strictly adhere to the liturgical model and includes texts from outside the Mass of the Dead. Specifically, Fauré includes the response *Libera me domine de morte aeterna*

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[3] Gustave Reese. *Music in the Renaissance*. New York: W.W. Norton and Co., 1954, p. 130.

from the Office of the Dead and the response *In Paradisum* from the Burial Service. However, the piece was presented liturgically at its premiere in 1888 and is certainly suitable for both the church and the concert hall.

Requiem, Op. 48

Gabriel Fauré began writing *Requiem, Op. 48* in 1887 while serving as choirmaster at La Madeleine in Paris, a post he had held for approximately ten years at the time. He completed the first version of the *Requiem* in January of 1888 and conducted the first performance on January 16th at La Madeleine. The following letter from Fauré to the conductor and musicologist Maurice Emmanuel in 1910 gives insight into the beginnings of his *Requiem*:

> Dear Sir and friend
> My *Requiem* was composed *for nothing*…for fun, if I may be permitted to say so! It was first performed at La Madeleine for the funeral of some parishioner or other around 1890. That's all I can tell you!
> Yours sincerely
>
> Gabriel Fauré.
>
> If my memory serves me right, the deceased of 1890 was a M. Le Soufaché, which is not exactly an ordinary name![4]

It is clear from this letter that Fauré did not maintain a strict chronology of his own works as he misdates the premiere by two years.

The first version is the only one with surviving manuscripts. These are stored and maintained at the Bibliothèque Nationale in Paris. This version was not a complete liturgical Requiem and consisted of five movements: *Introit and Kyrie*, *Sanctus*, *Pie Jesu*, *Agnus Dei*, and *In Paradisum*. Fauré created a work with his own selection of texts, which could be performed liturgically with the addition of the missing texts in the form of chant or spoken word. It is important to note that the manuscript for the *Pie Jesu* is

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[4] Jean-Michel Nectoux. *Gabriel Fauré: His Life Through His Letters*, pp. 137-38.

lost, and this movement is known only from the published version of 1900. It is known to have been part of this first version because it is listed on the title page[5].

The *Requiem* continued to be performed at La Madeleine over the next ten years, and Fauré added two more movements during that time. He first composed the *Offertory* in 1889, claiming in one of his letters to Countess Élisabeth Greffulhe "I…have added a piece to my *Requiem*, an *Offertory*, that it lacked."[6] The *Offertory* introduces a baritone soloist. He later added the *Libera me*, which also calls for a baritone solo and was actually written earlier as a separate piece for baritone and organ. It is possible that some of the orchestration changes occurred in this expanded version, particularly the addition of the horn and trumpet parts as the horns are prominent and essential in the newly composed *Libera me*. This expanded version was first performed in January 1893.

The published version of 1900 was actually the third version of the *Requiem* and premiered in July 1900 during the Paris World Exhibition. It is not clear why the work was expanded for publication, but it was likely at the request of the publisher who could market the *Requiem* as an expanded concert work. Fauré wrote instrumental parts for flutes, clarinets, bassoons, and trombones, and he added violin parts to several movements: *Sanctus* (violin solo in the first version), *Agnus Dei*, and *In Paradisum*. The manuscript for this version is lost, leaving the publication itself as the only evidence of the revised work. The loss of the manuscript makes it unclear as to whether certain parts were added for the expanded version of 1893 or the published version of 1900. It is also

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[5] John Rutter. "Editor's Preface." [1983], preface to Gabriel Fauré, *Requiem, Op. 48*. Chapel Hill, NC: Hinshaw Music, 1984, p. 2.
[6] Jean-Michel Nectoux. *Gabriel Fauré: His Life Through His Letters*, pp. 144-45.

impossible to know what parts Fauré himself actually wrote since there are no manuscripts for either version in existence. John Rutter concludes:

> …there is no other documentary evidence of whether Fauré himself prepared it, and, if not, whether he approved it before it was issued, but I cannot believe that it is Fauré's work. Apart from the signs it bears of ineptitude and slipshod preparation, a full orchestral accompaniment…strikes me as alien to Fauré's original concept of his 'petit Requiem.'[7]

Whether Fauré approved the revised work or not, it became *the* widely used version of the work for decades due to its publication without which it may have disappeared entirely from the repertoire.

John Rutter conducted extensive research on Fauré and the *Requiem* in the 1980s, and subsequently published his own edition of Fauré's work. The "Rutter edition," as it has become known, returns to the original chamber orchestration that he believes Fauré intended for this work. This edition resembles most closely the expanded version of 1893. Rutter includes an extensive Editor's Preface as well as important footnotes in the piece to document his research and aid the conductor. His research and careful editing are an invaluable resource for conductors intending to perform the *Requiem*. He gives clear insight into the work, and this author is grateful for this informative edition.

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[7] John Rutter. "Editor's Preface." [1983], preface to Gabriel Fauré, *Requiem, Op. 48*. Chapel Hill, NC: Hinshaw Music, 1984, p. 3.

Introit and Kyrie

Fauré begins his *Requiem, Op. 48* with the *Introit and Kyrie*, a single movement consisting of the opening texts of the mass for the dead. Although the Introit is proper to the day and not typically included in the musical settings of the mass ordinary, the Introit is included in the Requiem because it is a proper text that does not change from one Requiem to the next. This movement is through-composed and is divided into five sections. The Introit consists of four contrasting sections followed immediately by the Kyrie.

The Introit begins with a forte unison D in two octaves in the orchestra. The opening section is marked Largo, gives the listener a full measure to hear the tonic pitch diminish from fortissimo to pianissimo. This open octave from the orchestra is striking and will likely capture the attention of the listener. The choir enters softly in the second measure on a d minor chord with the text *Requiem aeternam* (grant them eternal rest). The harmonic rhythm is slow and the musical activity takes place in the text and chant-like vocal line. Fauré is primarily concerned with harmony and text at this point, not a beautiful melodic line. At the conclusion of each statement, usually two measures in duration, the orchestra makes a descending melodic move and then together with the choir establishes a new harmony with the next line of text [Figure 1]. Fauré creates intense dynamic contrast in the entire ensemble as the choir sings *et lux perpetua* (and let perpetual light shine on them) with a dramatic crescendo followed by an immediate diminuendo as they repeat *luceat eis* (shine on them forever). Harmonic color and

dynamic contrast have been the focal points as the first section ends with a half cadence in d minor.

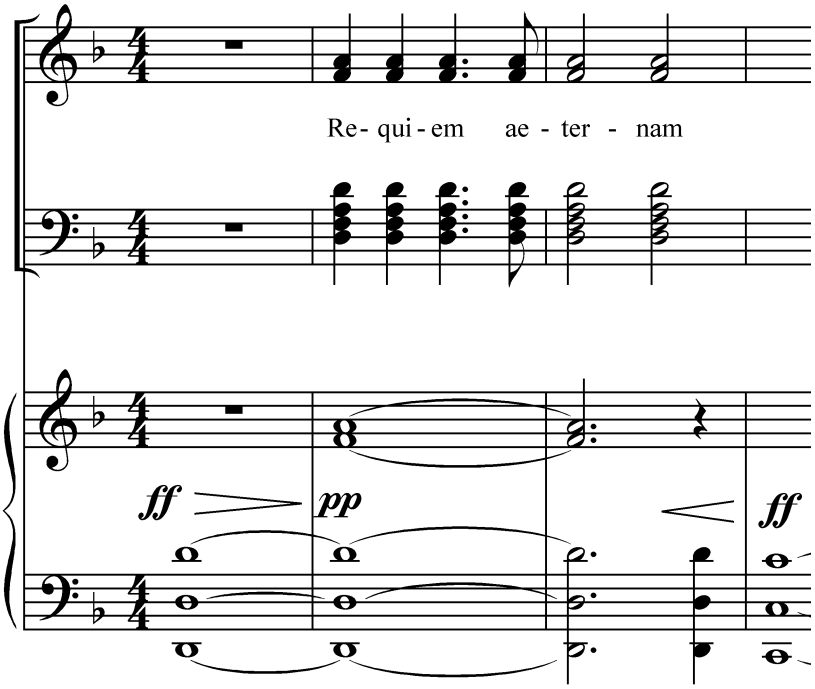

Figure 1

After a pause, the second section of the Introit begins Andante moderato in d minor with organ and strings. This section introduces a change of tempo, character, and mood as well as orchestral texture. The strings and organ are more active and the harmonic rhythm is much faster than before. The strings present several repeating motives [Figure 2] as the tenors sing a beautiful, lyric line with the same text of the first section. This melody is dramatic, yet simply based on a descending fourth motive. The orchestra provides a strong harmonic framework centered on the tonic and dominant

harmonies and a beautiful countermelody to the tenor line. Measures thirty-two through thirty-eight contain more chromaticism from the orchestra that eventually is carried to the vocal line. This increased harmonic tension builds to the end of this section concluding with another resolution to the dominant. This sections ends with a short orchestral transition.

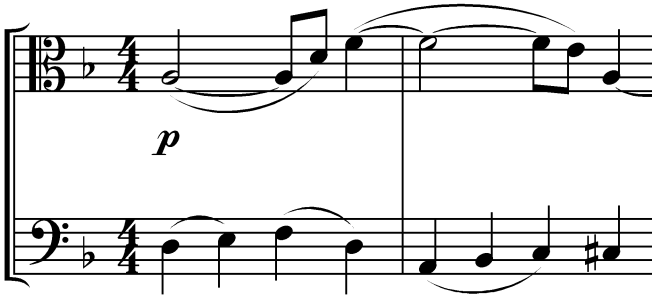

Figure 2

The third section is more restrained in both dynamics and orchestration than the previous two sections. The sopranos are the featured choral section, and they begin their vocal line accompanied by the organ and cellos. Fauré indicates *piano sempre* for the organ and strings and *dolce* for the sopranos. The soprano line is expressed in a sweet singing sound as it proclaims the text *Te decet hymnus* (Thou, O God, art worshipped with hymns in Zion). Clearly in Bb Major for eight measures, the soprano line is expressive and harmonically distant from the previous section. The melodic line builds in intensity and moves to d minor with a strong, perfect authentic cadence to end this section.

A sharp contrast in dynamics with off-beat accents and a distinct change of mood characterize the sharp transition to the final section of the Introit. The full chorus enters for the first time since the opening section singing the text *Exaudi, orationem meam* (Hear our prayer, Lord). Fauré indicates rapid dynamic contrast from forte to piano and back to forte as the dynamic changes occur within one quarter note. This dramatic shift from soft to loud heightens the listener's awareness of the text and its meaning. An intense forte section with common tone modulations in measures fifty-four through fifty-seven is followed by a diminuendo to pianissimo in the next four bars to conclude the Introit.

The Kyrie flows seamlessly from the end of the Introit as the tenors' initial theme returns [Figure 3], this time for the full chorus in unison.

Figure 3

The organ and strings also have the same accompaniment figure [Figure 2] as before. The chorus presents the first four measures of the theme in unison then continues in harmony. More rapid melodic figuration in the violas and cellos in measures sixty-eight and sixty-nine, similar to the chromatic lines in measures thirty-three through thirty-seven, intensify this four measure phrase moving to the cadence. A dramatic shift to

forte in the orchestra anticipates the forte and accented *Christe eleison* (Christ, have mercy). This is also the first entrance of the timpani, which enters on the second beat to reinforce the strong choral entrance. The horns echo softly with the choir in both measures seventy-two and seventy-four. In measure seventy-five, the violas tacet leaving only the organ, cellos, and contrabasses playing softly under the choir. The bass section initiates this third and final repetition of *Christe eleison* with the tenors, altos, and sopranos providing a response. After a perfect authentic cadence in measure seventy-eight, the violas enter with a chromatic motive rising from the unison Ds in the cellos and contrabasses. This motive creates momentum in the musical line leading up to the second *Kyrie eleison* (Lord, have mercy), after which it returns again. Soft horns and a soft timpani roll accompany the simple texture of the strings and organ as the choir repeats *eleison* to the final cadence in d minor.

Fauré has written a contemplative setting of the liturgical text full of drama and quite significantly intimate musical line. He unifies the movement with several recurring themes, some of which will reappear in later movements. The message is one of hope and prayer for peaceful rest, well crafted and beautifully designed.

Offertory

The second movement of *Requiem, Op. 48* is the *Offertory*. This movement was not included in the first version (1888) of the *Requiem*; Fauré made the addition in 1889. The *Offertory* is in ternary form with coda: ABA' (+ coda).

The "A" section begins with an orchestral introduction marked Adagio molto. Although the key signature is D Major, the introduction begins with a rising minor third in the cellos, which suggests d minor. This motive is imitated at the fourth by the second violas one measure later [Figure 4]. In the measure following the viola entrance, the motive returns in the first cellos and first violas in unison on the original starting pitch. Fauré develops this motive through measure five, creating rhythmic interest with overlapping dotted rhythms until the introduction reaches its climax just before the first cadence in F# major in measure six.

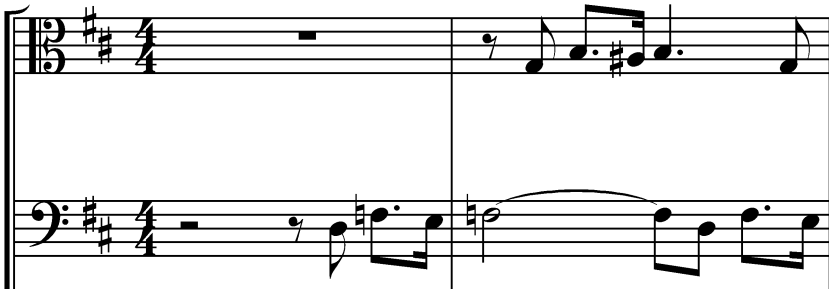

Figure 4

After the introduction, a duet follows in the alto and tenor sections as the altos sing *O Domine Jesu Christe, Rex gloriae* (Lord Jesus Christ, who rules in glory) with a

motive similar to the opening motive, this time beginning with a descending major third from F# to D. The tenors imitate this motive, beginning in unison with the alto line, and then descending a minor third from D to B [Figure 5].

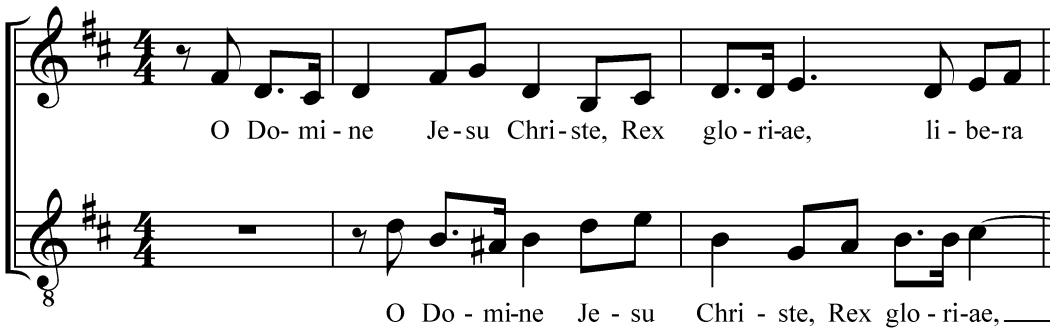

Figure 5

This imitation continues as Fauré constructs a slow, two-voice fugue between the altos and tenors without orchestral accompaniment. In measure eleven, the orchestra joins the altos and tenors as they begin a homophonic passage singing in thirds. The orchestra plays softly under the chorus, outlining the harmonic shift from a b minor triad to a G# Major seventh chord. This harmonic statement repeats once, followed by a cadence on a c# minor chord in first inversion. This cadence is followed by an exact repetition of the material in measures six through fourteen, only one whole step higher, ending this time in a d# minor chord in first inversion in measure twenty-two.

The “A” section continues as the basses join the altos and tenors in measure twenty-two. The altos state their initial motive yet another whole step higher, beginning on an A#. The basses then enter for the first time in this movement, singing in imitation,

and they are immediately followed by the tenors singing in free counterpoint to the alto and bass lines. The voices carry the musical line as before while the orchestra plays largely *colla voce* providing a strong harmonic framework. After another first inversion cadence, this time in F# Major, in measure twenty-six, the orchestra interjects a motive first heard in the introduction [Figure 6].

Introduction mm. 26-27(29)

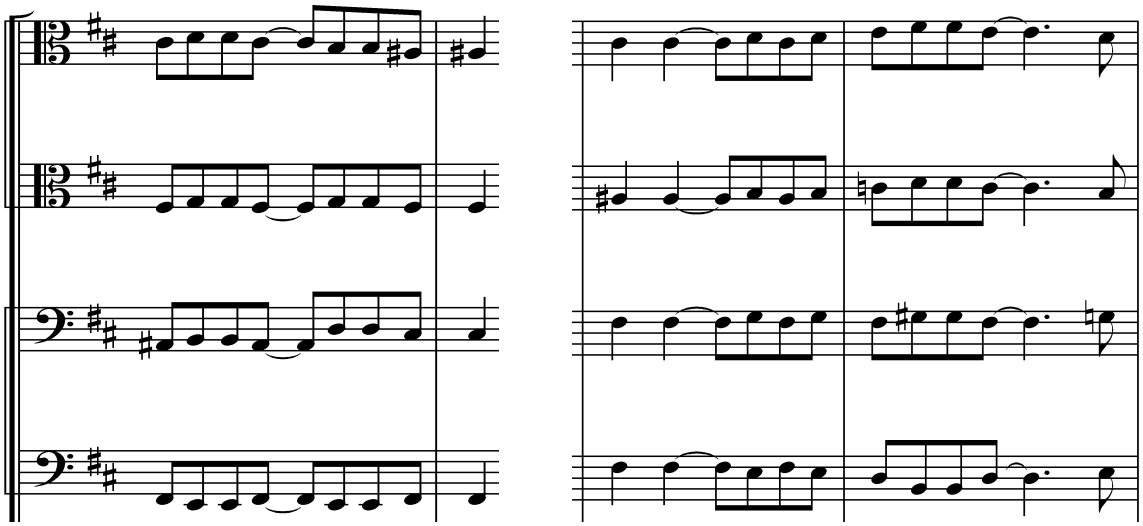

Figure 6

The off-beat emphasis of this motive is distinct, and Fauré's uses it in measures twenty-six through twenty-nine as a unifying device for the movement. The "A" section then comes to a close after a four measure orchestral transition to a cadence in the dominant on an A major-minor seventh chord. The baritone soloist overlaps this cadence to begin the contrasting "B" section.

Unlike the constantly shifting tonal center of the “A” section with repeating motives in multiple key areas, the “B” section is clearly in D Major, marked Andante moderato in triple time. The baritone soloist sings the text *Hostias et preces tibi Domine* (Hear our prayer unto thee, O God) as the orchestra plays a simple countermelody based on two-note groupings. The listener will likely be drawn to the melodic orchestral line while remaining aware of the text proclaimed by the soloist. A melodic shift in the solo line of a minor third higher in measure forty heightens the intensity in the ensemble. The pizzicato contrabass entrances on the downbeat of measure forty-three and beats one and three of measures forty-six through forty-nine strengthen the effect of the off-beat motion in the higher strings while adding contrast to the otherwise legato orchestral and vocal lines. The soloist and orchestra continue to a perfect authentic cadence in measure fifty-one with a short closing idea by the strings in the next two measures.

The organ presents a transition to the next passage using melodic material from the first movement [Figure 7].

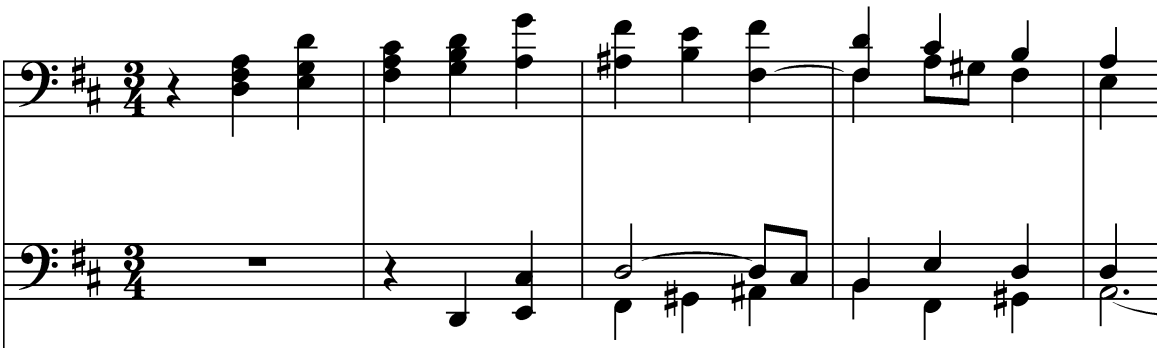

Figure 7

The soprano melody from the Introit provides the melodic material for this transition and the baritone solo passage that follows [Figure 8].

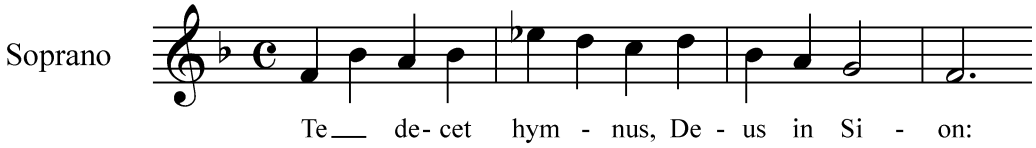

Figure 8

The organ presents the melody in D Major (originally Eb Major in the Introit), and the baritone soloist sings a variation of the melody in A Major to the text *Fac eas, Domine* (Grant them, Lord, deliverance from death). By using a melody originally in quadruple meter but starting it on the weak beat in triple meter, Fauré displaces the strong beats and creates some rhythmic ambiguity.

The baritone soloist continues with new material as the orchestra returns to the material used at the beginning of this "B" section. Under the baritone statement of *Quam olim Abrahae promisisti* (As thou promised Abraham and his seed), the orchestra plays a variation of the soprano melody from the first movement [Figure 8] in measures sixty-six and sixty-nine [Figure 9] before returning once again to the material that began the "B" section. The orchestra continues with a re-transition to a perfect authentic cadence in measure seventy-seven, which signals a return to "A" and the end of this section.

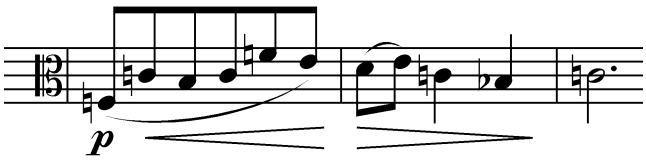

Figure 9

As is often the case in ternary form, the return to "A" is a variation of the original "A" section known as labeled as "A'." This section begins with the basses singing the original motive [Figure 5] *O Domine, Jesu Christe*. The tenors, altos, and sopranos enter in succession, each vocal line singing in imitation. The strings are not playing; only the organ doubles the voices. Measure seventy-nine marks the first entrance of the soprano section in this movement. The strings return softly in measure eighty-one doubling the bass vocal line in octaves. The voices and strings crescendo to a D Major chord in measure eighty-three where the contrabasses enter to provide harmonic support and depth to the sound. This is followed by a diminuendo in measures eighty-five and eighty-six leading to a perfect authentic cadence in b minor in measure eighty-seven.

Increased chromaticism in the orchestra creates instability under the two-part vocal texture in measures eighty-seven through eighty-nine. This tension leads to a modulation to B Major, a remote key area, in measure ninety as the choir sings *Amen*. The strings release at the B Major cadence, leaving only the voices and organ to finish the movement. Fauré indicates the choir should sing *pianissimo*. The movement ends softly in B Major without *crescendo* or *diminuendo* as the voices release in the final measure leaving the organ sustaining the final harmony. The modulation to B Major

distances the *Amen* section from the rest of the movement harmonically, making the *Amen* section a coda to the A-B-A' sections. The coda brings the entire movement to a close.

Sanctus

The third movement of Fauré's *Requiem* is the *Sanctus*. This movement features a solo violin and the first and most prominent use of the harp in the entire work. The *Sanctus* is through-composed with several recurring motives and a harmonic platform built on the use of first inversion harmonies.

The *Sanctus* begins in Eb Major with the organ, harp, and strings arpeggiating a tonic triad in first inversion. The first and second violas introduce a rising and falling sixteenth note motive [Figure 10] based on the first inversion tonic triad. The first violas descend while the second violas ascend in contrary motion.

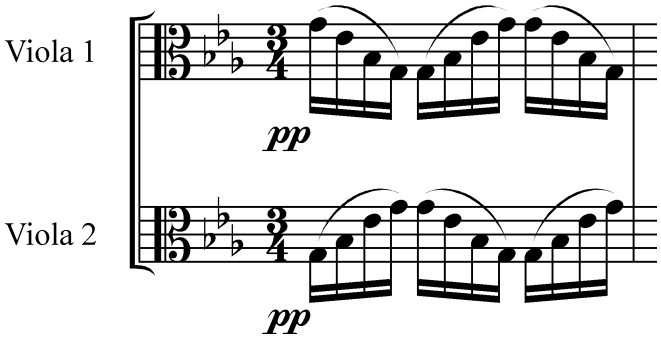

Figure 10

This combination of first inversion harmony and overlapping motives suggests an atmosphere of ambiguity. This is also the only movement in Eb Major, a remote key area from the previous two movements which are centered around d minor with the second movement ending in B Major. Thus, Fauré paints a musical picture that suggests the

remoteness of heaven much as Brahms did in the fourth movement of his *German Requiem*.

The sopranos enter in measure three singing the text *Sanctus, Sanctus* (Holy, Holy) to a short motive centered around Bb. The tenors and baritones respond with direct imitation in measure five as the violin solo enters. The listener will likely recognize the melody of the violin solo, which is derived from the soprano line *Te decet hymnus* in the *Introit* [Figure 11].

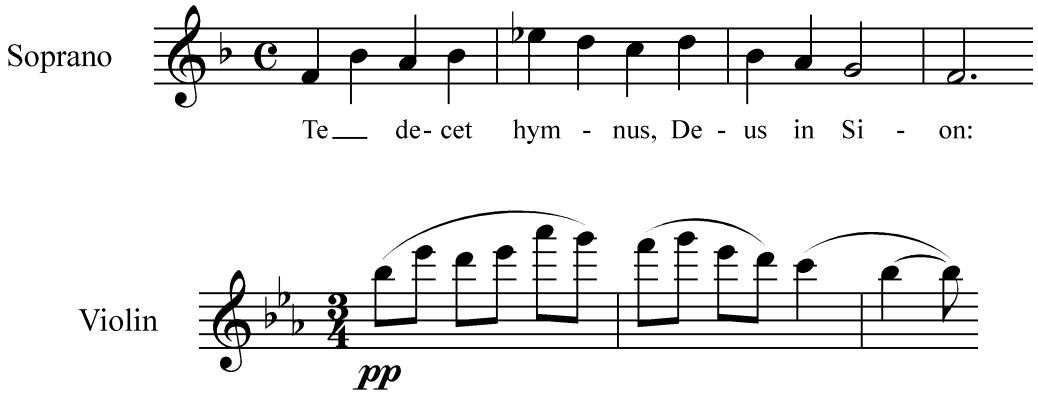

Figure 11

This is the second time Fauré has employed this melody in a new context. The theme also forms the basis for the organ part and baritone solo in the second movement. The pattern of sopranos followed by tenors and baritones with violin solo continues throughout the first part of the *Sanctus*.

In measure eleven, the note d-flat is introduced in the soprano line, which adds subtle harmonic ambiguity to the texture. The tenors and baritones imitate, but with a

return to d-natural in measure thirteen followed immediately by another shift to d-flat from the sopranos. This harmonic shift is the beginning of rising tension as the harmonic rhythm begins to increase. Measure nineteen initiates a deceptive harmonic progression to a G Major triad as the sopranos present a transition, based on the first theme, moving to D Major in measure twenty-two.

Once D Major is established as the new key area, still in first inversion as at the beginning, the tenors and baritones present the original theme with the text *Deus, Deus Sabaoth* (Lord, God of hosts). The unexpected melodic cadence to the note Bb, coupled with the first entrance of the horns and contrabasses, defines a dominant seventh chord in Eb Major which cadences to a first inversion Eb Major triad in measure twenty-seven.

Following the return to Eb Major, the sopranos introduce a new theme with the text *Pleni sunt coeli et terra* (Heaven and earth are full of thy glory) followed first by the solo violin then the horns and contrabasses. The tenors and baritones imitate this theme in measures thirty-one through thirty-four; the solo violin, horns and contrabasses enter as before. The d-flats return in measure thirty-five as the sopranos sing *Hosanna in excelsis* (Hosanna in the highest). G-flat is then introduced in the next measure as the harmonic tension builds once more. The contrabasses and horns continue with the remainder of the orchestra, which adds depth to the musical texture. The sopranos and orchestra begin a crescendo in measure thirty-nine, which continues through to measure forty-two with a perfect authentic cadence in Eb Major.

A complete change of texture defines the section beginning in measure forty-two. The organ and strings play separated eighth notes while the horns and trumpets play a

forte, heroic horn call. The men follow, singing *Hosanna in excelsis* in the same fanfare style in measures forty-three through forty-nine. The sopranos imitate this phrase in measures forty-seven through fifty-three following the second horn and trumpet call. This time, the phrase ends with a diminuendo while a single horn and trumpet play the last call softly. As the dynamic level fades, the orchestra and sopranos cadence in measure fifty-two. The tonic triad is now in root position as the violas and harp resume their arpeggiated motives from the beginning of the movement. The men sing a final *Sanctus* followed immediately by the women; this is the first and only entrance of the altos in the entire movement. The solo violin returns in measure fifty-five to complete the movement with the same texture and mood with which it began.

Pie Jesu

Fauré omits the sequence *Dies Irae* but includes the final phrase *Pie Jesu* (Blessed Jesus) as the fourth movement of his *Requiem, Op. 48*. To further break with liturgical practice, he positions this text after the *Sanctus* rather than before the *Offertory*. Interestingly, in the absence of the *Benedictus*, this prayer serves well as a transition from *Sanctus* to *Agnus Dei*. *Pie Jesu* is the only movement to employ a soprano soloist and also the only movement without chorus. Although this movement is reminiscent of a rounded binary form, it is best analyzed in four sections. The texture is thin, including only organ, muted strings, and harp.

The organ establishes the key of Bb major, followed by the soprano entrance in the second measure. The solo line defines a six measure period, ending in a perfect authentic cadence in measure seven. This opening line also forms the melodic basis for the entire movement. The strings and harp play a three measure transition based on the soprano melody which concludes in another tonic cadence [Figure 12].

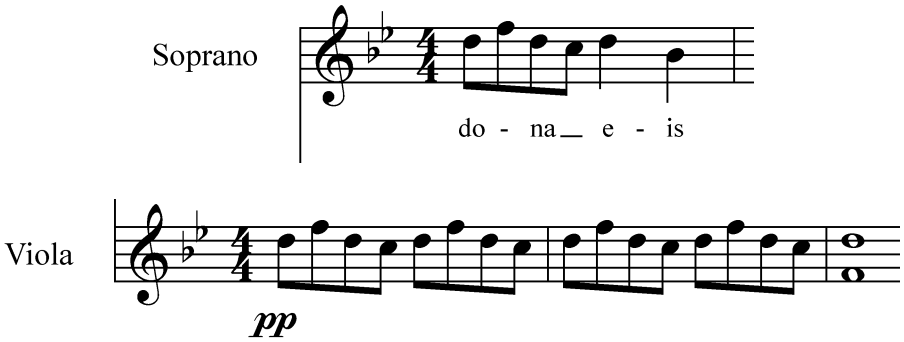

Figure 12

The soprano soloist and organ continue in the tonic in measure eleven. This seven measure period moves immediately to the dominant with the introduction of e-natural in measure twelve. The melodic contour is similar to the first period and some exact repetition occurs in the final two measures. Instead of a perfect authentic cadence in Bb major as in the first period, the melody is now in the dominant and leads to a perfect authentic cadence in F major, followed by another transition in the harp and strings.

Measures 2-7 and 11-16 must be treated as two periods because they do not have a true antecedent-consequent phrase relationship. The second phrase merely resembles the first melodically rather than beginning exactly the same both harmonically and melodically. If these two periods were antecedent-consequent phrases, one could then consider this movement to be in continuous rounded binary form. It is important to note this because the listener will likely hear these similar themes and ideas, and a conductor should emphasize them in performance.

The third section begins pianissimo over a dominant pedal point in measure nineteen. The soprano introduces new melodic material with repetition of the text *dona eis, Domine* (grant Thy mercy, Lord). The word *sempiternam* (everlasting) is introduced with increased harmonic activity and dynamic contrast in measures twenty-three and twenty-four. The dynamic level returns to pianissimo in measure twenty-five as the first violas and organ continue the development of the motive introduced by the soprano in the first section [see Figure 12]. Following this increased chromaticism, the dominant pedal point returns in measure twenty-seven with the primary motive. A crescendo leading to a

perfect authentic cadence in Bb major in measure twenty-nine leads to the concluding section of the movement.

The soprano soloist returns to the tonic key with the primary theme, this time at an increased dynamic. The addition of the strings and increase of dynamics gives this final section more intensity. The primary theme is modified from measure thirty-four to the end as the soloist sings a variation of the *sempiternam* motive from the third section [Figure 13].

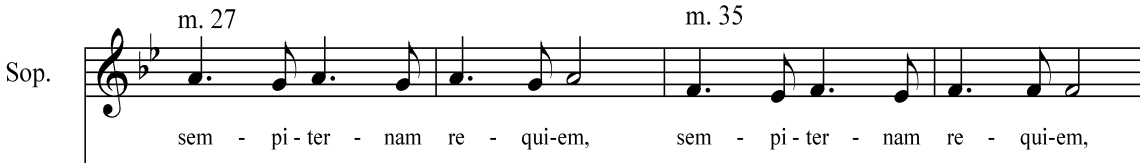

Figure 13

The first motive continues in the strings, organ, and harp (see Figure 12) in the final two measures as the soloist sings one final *sempiternam requiem* (grant them everlasting rest) to the final imperfect authentic cadence in Bb major. Fauré's orchestration and lyrical melody combine to make this movement a beautiful statement hope for eternal rest and peace.

Agnus Dei

The fifth movement of Fauré's *Requiem* is the *Agnus Dei*. The movement is through-composed and divided into three large sections at important textual divisions (*Agnus Dei*, *Lux aeterna*, *Requiem aeternam*). These sections form a complete movement, and each can also be analyzed as a separate musical idea.

The *Agnus Dei* begins in F Major with an orchestral introduction, marked Andante in triple meter, and features an important theme in the violas. This theme [Figure 14] appears several times in the orchestra during this movement.

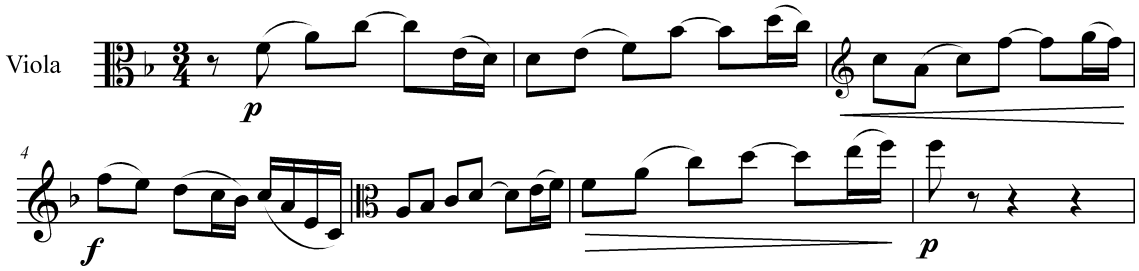

Figure 14

This first section consists of three repetitions of the text *Agnus Dei* (Lamb of God) consistent with liturgical practice. The tenors begin in measure seven with the first statement of *Agnus Dei*. This passage consists of two phrases, a six measure antecedent phrase followed by a five measure consequent phrase. The antecedent phrase ends in a perfect authentic cadence in measure eleven. The consequent phrase then continues and modulates to a perfect authentic cadence in a minor in measure seventeen.

Increased chromaticism, rhythmic activity, and the first tutti choral entrance signify the beginning of the second *Agnus Dei* in measure nineteen. The off-beat accents in the orchestra define the accompaniment figure for this section. The chorus sings with great dynamic contrast and intensity of line as they introduce the principal theme in measure nineteen, which is repeated with different text beginning in measure twenty-two. A shift of harmony in measure twenty-six concludes the repetition and moves to the final idea of this section as the choir sings *dona eis requiem* (grant them eternal rest). The dynamics soften and rhythmic activity decreases as the orchestra and chorus return to F Major with a perfect authentic cadence in measure thirty.

The theme from the introduction [Figure 14] returns in the organ as the orchestra transitions to the third and final *Agnus Dei*. As before, this section features the tenor section. They begin in measure thirty-two with the melodic line from the first *Agnus Dei*. Within three measures, the melody moves in a new direction which avoids a strong cadence in measure thirty-six and brings the phrase to a half cadence in measure forty. The orchestra begins a delicate and intricate line over which the tenors sing *sempiternam requiem* (grant them everlasting rest). This five measure codetta concludes the first main section (*Agnus Dei*) and serves as a transition to the next with a C Major cadence in measure forty-five [Figure 15].

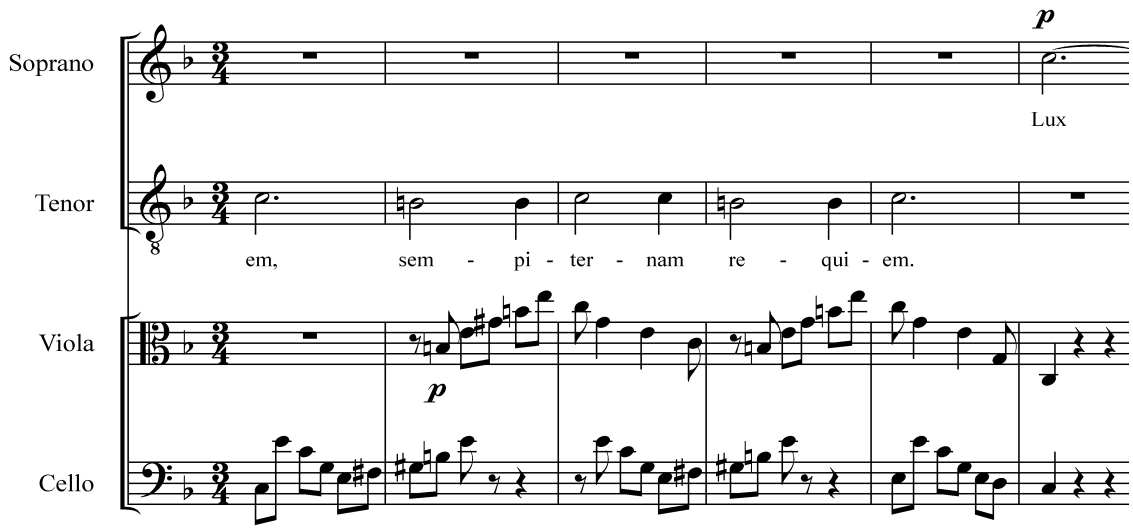

Figure 15

The second section (*Lux Aeterna*) begins with the sopranos sustaining a unison C in measures forty-five and forty-six. The orchestra releases just after the cadence, leaving the sopranos singing *Lux aeterna* a cappella. The remaining voice parts and the orchestra join them in measure forty-seven to create a common tone modulation to Ab Major.

The change to a new key area sets this section apart as the sopranos make the initial statement of the text and the altos, tenors, and basses echo each statement one measure later. This pattern continues to a half cadence in measure fifty-three, after which the choir begins a new homophonic phrase with the text *Cum sanctis tuis* (with Thy saints in eternity). This eight measure phrase ends with a deceptive cadence to f minor.

The choir begins the final phrase of this section with the same text (*Cum sanctis tuis*). Increased dynamics and chromaticism in the choir and orchestra and increased rhythmic activity in the violas intensify the phrase and build to a forte cadence in A Major in measure sixty-nine. The orchestra makes a final four measure statement moving from d minor to A Major via a Phrygian half cadence in measure seventy-three.

A pause follows, indicated by one measure of silence with a fermata. The cadence in measure seventy-three clearly establishes d minor as the current key area. The final section of this movement (*Requiem aeternam*) begins with a unison D in the orchestra just as at the beginning of the work. The choir begins in d minor with the text *Requiem aeternam*. The choir and orchestra proceed just as in the first movement until measure eighty-two at the introduction of the text *et lux perpetua*. Unlike the first movement, the orchestra introduces a-flat and changes the harmonic direction of the music. The rhythmic values in the choir are different in measures 83-85 than in the first movement. Finally, rather than a half cadence in d minor, which concludes the *Introit*, this section ends with an imperfect authentic cadence in D Major.

The orchestra continues with the theme from the introduction [Figure 14], this time in D Major [Figure 16].

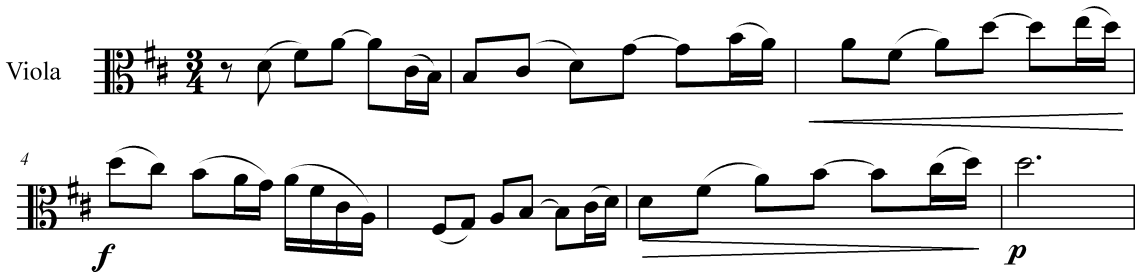

Figure 16

By using the introductory material, Fauré connects the ending of the movement to the beginning, which adds cohesion to the three main sections. His choice of the parallel major key rather than the relative major key which began the movement provides a smooth harmonic transition to the closing material. The orchestra completes this closing material with a perfect authentic cadence in D Major.

Libera Me

Fauré added the sixth movement, *Libera Me*, to his *Requiem* in 1893. This movement, like the *Offertory*, features a baritone solo with chorus and orchestra. The text is drawn from the Office of the Dead and is not a standard part of the requiem mass itself. *Libera Me* is in ternary form: ABA'.

The "A" section begins in d minor, tempo Moderato. Pizzicato low strings and organ define the accompaniment for this section. The soloist enters in measure three with the text *Libera me, Domine* (Deliver me Lord, I pray). The melody is centered in the mid-baritone range as the orchestra plays a rising bass line leading to a perfect authentic cadence in measure nine. In the second phrase, the orchestra continues the rising pizzicato bass line. This phrase concludes with a half cadence in measure seventeen.

The soloist continues with the text *Quando caeli movendi sunt* (When the heavens and earth shall move) in measure eighteen. The orchestra begins an ascending sequence as the melody rises. The organ pedal, cellos, and contrabasses begin by rising a perfect fourth then falling a minor third. This sequence continues through various harmonies until measure twenty-five as the solo phrase ends. The orchestra begins another sequence, moving through various dominant seventh chords, as the soloist sings the final phrase leading to a perfect authentic cadence in measure thirty-two.

The orchestral texture softens with the viola transition to the choral entrance in measure thirty-seven. The choir sings the text *Tremens factus sum ego* (Trembling, I stand before Thee) to initiate the final part of the "A" section. The orchestra plays *colla*

voce throughout this passage. Dynamic intensity builds to the middle of the passage in measures forty-five and forty-six. This passage continues to a perfect authentic cadence in the dominant in measure fifty-two.

The "B" section begins immediately following the cadence in measure fifty-two as the horns sound in octaves. This section is in compound duple meter rather than simple and is marked *più mosso* and *fortissimo*. Two distinct ideas in the orchestra define the texture and mood of this section. The first is the opening horn call, which signals the change in tempo and mood, and the second is the unison lines in the strings and organ pedal [Figure 17].

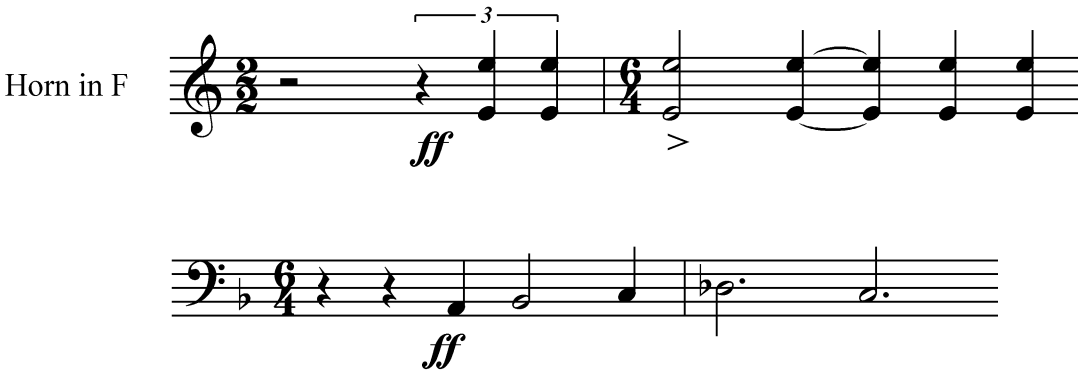

Figure 17

Joining these two ideas, the choir sings a dramatic, homophonic passage with the text *Dies illa, dies irae* (Day of trial, day of judgement). Since Fauré omitted the *Dies irae* sequence earlier in the work, this section is the only place this text referring to the concepts of wrath and judgement appears. The intense orchestral and vocal lines clearly express the meaning of the text.

The intensity builds throughout the "B" section as colorful harmonies weave in and out of the texture and the orchestra continues with rhythmic and driving lines. A dramatic decrescendo to *piano* occurs in measure sixty-nine. The choir continues softly, returning to the text *Requiem aeternam*. Increased chromaticism and another crescendo occur in ms. 74-77. The horns sound their final notes in measure seventy-eight as the texture begins to change once more. Fauré marks the vocal and orchestral lines *dolce* in measures eighty and eighty-one as they approach the perfect authentic cadence in the dominant in measure eighty-four.

Measures 84-91 form a re-transition to "A'" as the orchestra returns to the lighter texture heard at the beginning of the movement. Entering in measure ninety-two, the choir sings the melody from the baritone solo in unison. The orchestra also returns to the initial idea but with the addition of the pizzicato violas, timpani, and horns to provide a thicker orchestral texture. The unison melodic line comes to a perfect authentic cadence in d minor in measure 122. The baritone soloist returns to repeat the opening phrase *Libera me, Domine*. The choir joins the soloist in measure 131 as the dynamics decrease to *pianissimo* for a final repetition of *libera me, Domine*. In the final three measures, the choir and soloist sustain the final d minor chord as the orchestra rearticulates the chord to punctuate the cadence. The final chord is sustained under a fermata with a crescendo and diminuendo in the orchestra.

In Paradisum

In Paradisum is the seventh and final movement of Fauré's *Requiem*. Notably, this text is not part of the liturgy for the requiem mass; rather, it is part of the burial service and would typically be spoken at the gravesite. The text is certainly worthy of a musical setting as it is a heartfelt prayer for the angels in heaven to receive the departed soul. This movement is through-composed and features the soprano section of the choir.

The orchestra begins in Andante moderato, triple meter, in D Major. While this is not the only movement to carry the key signature of two sharps, it is the only movement to actually begin with D Major harmony. The *Offertory* is also in two sharps, but clearly begins in the key of d minor. In fact, much of the *Requiem* is in d minor, and placing the final movement in the parallel major gives a distinct mood of finality and closure to the work. In the first measure, the organ introduces a motive that will continue throughout the movement [Figure 18].

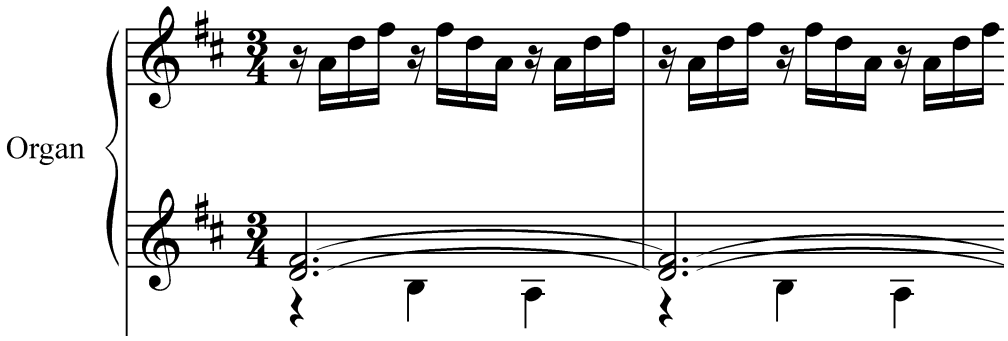

Figure 18

The sopranos introduce the text *In paradisum deducant angeli* (May the angels lead you into paradise) in measure three. The first several measures remain in D Major without any clear cadential patterns until an imperfect authentic cadence in measure sixteen. Measures 3-16 can be divided into three shorter phrases sung by the soprano section. The first phrase outlines a tonic triad in first inversion and continues for four measures, ending with no clear cadence. The next phrase is also four measures in length and remains clearly in D Major. The final phrase is six measures with more rhythmic activity leading to the cadence in measure sixteen. The only clear division in the soprano phrases is the rests after each one since they are not punctuated by cadences. Harmonic motion is limited and the primary rhythmic activity is found in the organ part.

The second section continues with the sopranos and orchestra and includes measures seventeen to twenty-nine. Increased chromaticism introduces a harmonic shift at the beginning of the section. B major-minor seventh chords are introduced in measures seventeen and nineteen, followed each time by a D major-minor seventh chord. In measure twenty, the harmony (DMm7) is best heard and analyzed as a dominant seventh chord in G Major. The tenors and basses enter in measure twenty-one with an imperfect authentic cadence in G Major. The harmonies shift again to E Major in measure twenty-three, followed by A Major and then an imperfect authentic cadence in the original tonic key of D Major in measure twenty-nine. The listener will most likely realize that the harmonic shifts in this section have more to do with the color of sound than the function of the harmony.

The harp and solo violin join at the cadence in measure twenty-nine to begin the third section of this movement. The rhythmic motive introduced by the organ in the beginning [Figure 18] is now played by both harp and organ while the solo violin and viola play a softly sustained A above the rest of the orchestra. This section is twenty measures, longer than the previous sections, with no strong cadence until measure forty-nine. The sopranos sing the text *Chorus angelorum te suscipiat* (May choirs of angels sing you to your rest) in a similar texture, both melodically and harmonically, to the beginning of the movement. In measure thirty-six, the harmony begins to venture from D Major with the introduction of e-sharps in the orchestra. More chromaticism is introduced as the ensemble builds to a first inversion F Major harmony in measure forty-five as the sopranos sing the word *aeternam* (eternal). F Major becomes f# minor as the altos, tenors, and basses enter in measure forty-seven followed by a shift to A Major, which leads to a return to tonic with the imperfect authentic cadence in measure forty-nine.

The final section begins with the return to D Major as the orchestra repeats the introductory material of the movement. The sopranos enter in measure fifty-one followed one measure later by the altos, tenors, and basses singing the text *aeternam habeas requiem* (may you rest eternally). The harmony remains in D Major with slight melodic variations; thus, there is no strong cadence to end the work. The final seven measures are clearly in D Major as the choir sings its final *requiem*. In the final three measures, the choir sustains the final harmony as the orchestra rearticulates the low Ds in the cellos and contrabasses with the D Major chord in the harp. The final chord is

sustained by a fermata. The lack of a strong cadence clearly suits the message of this final movement and of the entire work. The concept of eternal rest is demonstrated as the work concludes with an indefinite cadence and sensitive release.

Conclusion

Gabriel Fauré's *Requiem* is a remarkable work as evidenced by scholarship and its continued performance more than a century after it was first written. This major work has grasped the attention of scholars, musicians, and audience members for many years. Any analysis of this work would be incomplete without answering the question: What is it about Fauré's *Requiem* that elicits repeat performance and continued scholarship? This question has many possible answers, but perhaps it is sufficient to say that the music is genuine and beautiful and maintains its freshness with each performance. Fauré constructed a piece that has communicated and resonated with audiences since the nineteenth century.

Two major aspects of the *Requiem*, which help to define the work, are Fauré's decisions regarding orchestration and harmony. This work is essentially for chorus and organ with instruments added for color and texture. The organ is the only instrument that plays throughout the *Requiem*. Fauré's choice of low strings and horns lends a dark color to the orchestra. He lightens the texture occasionally with instruments such as harp and solo violin. His use of harmony adds another dimension to the texture of the work. His careful treatment of dissonance, use of less stable first-inversion chords and seamless common-tone modulations, and choice of lyrical melodies give the *Requiem* a transcendent beauty. Such music commands attention and demands thorough scholarship and well-crafted performances.

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