

2018

# A Conductor's Guide to Camille Saint-Saëns's Messe de Requiem Op. 54

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**A Conductor's Guide to Camille Saint-Saëns's *Messe de Requiem* Op. 54**

by

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Submitted in Partial Fulfillment of the Requirements

For the degree of Doctor of Musical Arts in

Conducting

School of Music

University of South Carolina

2018

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## DEDICATION

To my wife Darlene, who has been devoted and supportive in this musical journey. Also, to my three wonderful children and six grandchildren who continue to inspire me to live and learn.

## ACKNOWLEDGEMENTS

Thank you to Drs. Larry Wyatt, Alicia Walker, Andrew Gowan and Samuel Douglas whose guidance and influence have been inspirational. I can honestly say my time at the University of South Carolina has been life-changing.

Also, appreciation goes to friends and colleagues whose encouragement has enabled me to stay the course of completing this degree.

Moreover, thank you especially to, my precious family who has supported my endeavors for higher education and professional goals. To my wife Darlene, who has demonstrated true love and companionship in ways that I could not imagine, thank you.

## ABSTRACT

Described as the French Mendelssohn, Camille Saint-Saëns (1835-1921) was acclaimed as the epitome of French genius. He played a unique role in transforming French musical taste from grand opera to the classical symphony and led the charge as the first composer to blend resources of French folk song and music from the Arab world into the classical tradition. However, many of Saint-Saëns's choral works have been lost in obscurity. One such composition has emerged, the *Messe de Requiem*. The *Messe de Requiem* represents Saint-Saëns's deep integrity and commitment to composition through traditional form and style. This study evaluates the composer's struggle to maintain his convictions in an evolving French musical culture that challenged the traditions of form that Saint-Saëns so revered. Also, this study analyzes the *Messe de Requiem* to demonstrate the composer's ability to maintain traditional form and yet experiment with contemporary musical stylings to appeal to an ever-changing French audience. Lastly, and more importantly, this document reviews and guides the conductor through the challenges of conducting the *Messe de Requiem*, in respect to harmonic language, dynamic contrast, language considerations, and unique orchestral requirements.

## PREFACE

I was first introduced to the sacred choral music of Camille Saint-Saëns in Rome, Italy in November of 2012 when attending the International Festival of Sacred Music and Art. It was at the Festival that I heard a stunning performance of the Saint-Saëns *Messe de Requiem*. Impacted by the haunting melodic contour and distinctive French harmonic language I decided that it was time to investigate Saint-Saëns and his sacred choral literature.

I am not a stranger to the French styling of the Requiem genre. Having conducted the Fauré Requiem on numerous occasions and doing in-depth studies of the Duruflé Requiem, I was familiar with the approach of both Fauré and Duruflé but knew little of Saint-Saëns choral output, especially the *Messe de Requiem*. The only exposure I had to Saint-Saëns was through a performance of the composer's Piano Concerto No.2, Op.22 that I had previously conducted.

A year following my trip to Rome I had the opportunity to prepare a chorus for a performance of the *Messe de Requiem* in Springfield, Missouri. Following that experience, I knew that a more in-depth look into Saint-Saëns's musical life and the construction of *the Messe de Requiem* would be a part of my doctoral experience.

In my research of the *Messe de Requiem*, I began to uncover the genius behind the music and the composer's contribution to the musical transitions in the late nineteenth century.

The discovery of this fascinating personality has revealed that Saint-Saëns was an

intellectual force who consistently challenged the ever-changing French musical culture. He lived between two pillars of style, that of the classical form and modern music. His love for and opinions of the arts and literature created a platform of debate and tension amongst his peers.

Camille Saint-Saëns was a man driven by intellectualism but also controlled by circumstance. His integrity of intellect and his opinions concerning the arts and literature established a position that framed the discussions of his time.

Much of my research has revealed that modern historians are awakening to the consideration of re-evaluating Saint-Saëns's output, especially in sacred choral literature. I intend to contribute to that discussion.



## TABLE OF CONTENTS

Dedication.....	iii
Acknowledgements.....	iv
Abstract.....	v
Preface.....	vi
List of Tables .....	ix
List of Figures.....	x
Chapter 1: Introduction.....	1
Chapter 2 A Biography of Camille Saint-Saëns .....	7
Chapter 3 Saint-Saëns: Thoughts on Modern Musical Trends and the Demise of Church Music.....	18
Chapter 4 The French Music Scene and Saint-Saëns Influence on Modern Trends .....	24
Chapter 5: The <i>Messe de Requiem</i> Op. 54 (1878) .....	32
Chapter 6: Conclusion.....	64
Bibliography .....	67
Appendix A: <i>Messe de Requiem</i> Harmonic Analysis.....	69
Appendix B: Texts, Translations, and French Phonetic Transcription by Movement of Saint-Saën's <i>Messe de Requiem</i> .....	145
Appendix C: French Latin Pronunciation.....	155
Appendix D: Degree Recital Programs.....	157

## LIST OF TABLES

Table 5.1 Italianate Latin/French Latin/English .....	37
Table 5.2 Kyrie, Messe de Requiem .....	45
Table 5.3 Dies Irae, Messe de Requiem .....	48
Table 5.4 Rex Tremendae, Messe de Requiem .....	50
Table 5.5 Oro Supplex, Messe de Requiem.....	53
Table 5.6 Hostias, Messe de Requiem .....	55
Table 5.7 Sanctus, Messe de Requiem.....	57
Table 5.8 Benedictus, Messe de Requiem .....	59
Table 5.9 Agnus Dei, Messe de Requiem.....	63

## LIST OF FIGURES

Figure 3.1 Agnus Dei, Saint-Saëns Mass for four voices .....	22
Figure 5.1 Rex Tremendae <i>Messe de Requiem</i> .....	34
Figure 5.2 Kyrie <i>Messe de Requiem</i> .....	35
Figure 5.3 Oro Supplex .....	36
Figure 5.4 Outline of harp in orchestral score - <i>Hostias</i> .....	39
Figure 5.5 Outline of harp in orchestral score - <i>Benedictus</i> .....	40
Figure 5.6 <i>Requiem-Kyrie</i> .....	41
Figure 5.7 <i>Requiem-Kyrie</i> .....	42
Figure 5.8 <i>Requiem-Kyrie</i> .....	43
Figure 5.9 <i>Requiem-Kyrie</i> .....	44
Figure 5.10 <i>Dies Irae</i> .....	46
Figure 5.11 <i>Dies Irae</i> .....	47
Figure 5.12 <i>Requiem-Kyrie</i> .....	49
Figure 5.13 <i>Oro Supplex</i> .....	51
Figure 5.14 <i>Oro Supplex</i> .....	52
Figure 5.15 <i>Hostias</i> .....	54
Figure 5.16 <i>Sanctus</i> .....	56
Figure 5.17 <i>Benedictus</i> .....	58
Figure 5.18 <i>Agnus Dei</i> .....	60
Figure 5.19 <i>Agnus Dei</i> .....	61



## CHAPTER 1

### INTRODUCTION

Camille Saint-Saëns (1835-1921) played a crucial role in the development of French music. He was a composer whose music was noted for concise artisanship and sturdy construction. Often called the “French Mendelssohn,” Saint-Saëns used the classical models of the sonata, symphonic form, and concerto form. That is not to say that Saint-Saëns was altogether a conservative composer. He was enthusiastic about some of the modern music of the day, although his compositions were within the scope of the classical tradition. The *Messe de Requiem* is a prime example of Neoclassical interest combined with a broad sense of commitment to the unique influence of French styling and a futuristic approach to the trends in modern music that were surfacing in Paris. Saint-Saëns was known for his keen interest in music history, especially the study of earlier composers, marking the composer’s commitment to structure and form. Within this commitment to structure and form, there was also criticism of this ideal from the music community. Their perspective of Saint-Saëns was that he was far too conservative and by using form and structure from the great classical models, he ultimately isolated himself from modern composers. Although Saint-Saëns fought to achieve what he considered integrity in performance practices of his time he remained open to the emergence of new musical ideas.

Saint-Saëns was revered for not only his compositional ability but also his academic, intellectual activity. Stephen Studd, considered a specialist in the musical and

academic life of Saint-Saëns, refers to the composer as one of “The Immortals.” “The Immortals” were members of the French Academy, and it was here that Saint-Saëns felt most at home, teaching and advising students and colleagues. Studd states, “But it was as a practicing musician that he gained from the Institute the official recognition for which he had struggled for so long. Younger musicians looked to him more than ever for advice and guidance, and for the career advancement that his influence in high places could secure for them.”<sup>1</sup>

Saint-Saëns was a prolific writer, penning numerous articles for publications such as the *Gazette musicale* and *Revue bleue*, and in his final years writing his memoirs and articles about the aesthetics of music. Dennis Shrock shares a sample of Saint-Saëns’s writing from the *Ecole buissonniere: notes et souvenirs* of 1913: “Music is something besides a source of pleasure and keen emotion... He who does not derive absolute pleasure from a simple series of well-constructed chords, beautiful only in their arrangement, is not really fond of music.”<sup>2</sup>

The somewhat neglected works of this great composer may have been ignored due to the developing aesthetic of the French musical community. Saint-Saëns was not a modernist, although he composed and performed during the evolution of the late Romantic period and the rise of impressionistic music. Historian Brian Rees, who wrote *Camille Saint-Saëns A Life*, acknowledges, “Few composers have suffered such a swift passage from acclaim to neglect as the ‘incarnation of the French genius,’ whose craftsmanship was ignored in the search for the sublime and the solemn.”<sup>3</sup>

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<sup>1</sup> Stephen Studd. *Saint-Saëns a Critical Biography* (London: Fairleigh Dickenson University Press, 1999), 135.

<sup>2</sup> Dennis Shrock. *Choral Repertoire* (Oxford University Press, 2009), 424.

At the same time, Saint-Saëns enjoyed respect in his homeland and abroad, performing in mainland Europe, Britain, and the Americas. At the funeral of Saint-Saëns, the Minister of Education and Fine Arts expressed his appreciation of the great national composer and declared him as a French artist.

In his works there breathes something of the grace, the charm, the smiling beauty of our country. And thus by music, which is an international language, Saint-Saëns was one of the great forces of light which spread and made loved the French soul of the whole world. Alfred Bruneau stated that the French clarity, loyalty, vigor and a sense of form and style were demonstrated in the music of Camille Saint-Saëns, as he was fighting to preserve the classical inheritance.<sup>3</sup>

### Purpose of the Study

This study of Saint-Saëns intends to identify his role in the development and shaping of French musical language. He had a significant impact on the evolution of the modern world around him. Researching the depth of Saint-Saëns as an innovator may be accomplished through one particular and personal composition: the *Messe de Requiem*. Two characteristics that surface in the Requiem are one of conservatism and the other a nod to the dramatic trend of modern music. The compositional style is indicative of the composer's resistance to trends, especially in sacred music, to which he devoted much of his life.

### Need for Study

The *Messe de Requiem* Op. 54 is a work that is not well known. In fact, numerous informal conversations with colleagues revealed that few, if any, were aware of its existence. The composition has limited scholarly review and infrequent programming for

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<sup>3</sup> Ibid, 4.

the sacred concert stage. There are only four significant professional recordings of the *Messe de Requiem* in comparison to other numerous recorded compositions of Saint-Saëns, such as *The Carnival of the Animals* or his *Piano Concerto No. 2 in G minor, Op. 22*.

A full analysis of the *Messe de Requiem* will reveal the work as a significant contribution to the body of requiem masses consistently performed on the concert stage. There are also movements of the *Messe de Requiem* that may stand alone as functional works for church music settings, such as funerals and memorial services. The *Messe de Requiem* deserves attention, and such attention may change the evaluation of the composer's output, placing him in a new light of discovery for a modern world.

The primary focus of this document is to highlight specific challenges of conducting and performing the *Messe de Requiem*. Those challenges include chromatic harmonic language, the pronunciation of French Latin, and the uniqueness of the orchestral score. In conjunction with the analysis of the *Messe de Requiem* and its importance, an exploration of the reasoning behind the underappreciated work of Saint-Saëns, coupled with the psyche of the French, reveals a need for a serious assessment of his musical output and its place in musical history.

#### Related Literature

There is limited scholarly research on the *Messe de Requiem* and, for that matter, much of Saint-Saëns's choral output. This lack of research could be due in part to the chronology that surrounds the composer's period in musical history. Studd suggests that in Saint-Saëns's lifetime his music lost popularity and was highly criticized for being old-



fashioned, much as Mendelssohn was considered brilliant, but at times lacked soul.<sup>4</sup> Although historians do not place Saint-Saëns in the ranks of transitional composers, he was a significant reactionary not only in France but also in the European context. His contribution is far more significant than credited. Studd speaks to this, stating that Saint-Saëns foreshadowed the twentieth century with emotional restraint and a preference for lighter textures than did his contemporaries.<sup>5</sup> Jean Bonnerot is quoted by Studd stating, “That it was too early to pass judgment on his works, and that he was a composer who belongs to posterity.”<sup>6</sup>

Three significant studies shed considerable light on Saint-Saëns’s body of work and his life’s history. Rollin Smith’s book *Saint-Saëns and the Organ* lists the type of organ the composer played and the repertoire and location of concerts. In addition, Smith includes many of the essays that Saint-Saëns wrote on organ playing, church music reform, and French Latin diction. Stephan Studd’s critical biography is a valuable resource on Saint-Saëns’s major instrumental works, offering insight into the composer’s attitude toward modern music in France. Also, *Camille Saint-Saëns and His World* by Jan Pasler features contemporary scholarship on the composer and his impact on this formative period in French music.

One additional and most recent resource is, “*The Messe de Requiem op. 54 of Camille Saint-Saëns: An Amalgamation of Contrasting Stylistic Trends in Requiem Composition in Nineteenth-Century Paris*” by Brent Rogers. Rogers offers two directions of thought in French Requiem composition in the nineteenth century: one being a

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<sup>4</sup> Studd, 141.

<sup>5</sup> Ibid., 142.

<sup>6</sup> Ibid., 142.

dramatic trend, and the other a conservative trend, as researched through a comparison of Hector Berlioz's setting of the requiem and Charles Gounod's four Requiem settings:

### Methodology

The study will consist of six chapters and a bibliography. Chapter one includes an introduction, explanation of purpose, and need for the study, as well as an examination of the related literature. Chapter two includes a biography of Camille Saint-Saëns. Chapter three presents research and discussion of church music reform in opposition to modern trends based on Saint-Saëns and his essays. Chapter four includes discussion of how Saint-Saëns appears to have experienced a decline in musical popularity and how the preferences of the French musical audience affected that popularity. Chapter five provides insight to the *Messe de Requiem* and the role that it played in the musical community of Paris. Included in chapter five will be a bar graph analysis of the *Messe de Requiem*. Chapter six contains a summary and conclusion with a recommendation for re-evaluating Saint-Saëns's oeuvre.

## CHAPTER 2

### A BIOGRAPHY OF CAMILLE SAINTS-SAËNS

#### The Developing Years

Camille Saint-Saëns was born in Paris, France, on October 9, 1835, the only child of Jacques-Joseph-Victor Saint-Saëns and Françoise-Clémence, née Collin. Saint-Saëns was born in the Rue du Jardinnet in the sixth arrondissement of Paris and baptized at the nearby church of Saint-Sulpice.

Two months following the birth of Saint-Saëns, Victor Saint-Saëns, who worked in the French Ministry of the Interior, died of pulmonary tuberculosis. Circumstances at this point led the young Camille to be taken to Corbeil-Essonnes on the River Seine for health reasons.

Brian Rees references that at some point after rehabilitation, Saint-Saëns returned to Paris to live with his mother and aunt, Charlotte Masson. Clémence Saint-Saëns was well aware of her son's talent and did not wish fame to beset him too early in life. She had developed a love for the arts, nurtured by an uncle who often spoke of the arts as beauty in all forms.<sup>7</sup> According to Rees, Michael Faure states that Clémence once said when speaking of her children to be, “the first one would be a musician, the second a painter and the third a sculptor.”<sup>8</sup>

At the age of three, he demonstrated perfect pitch. His aunt Charlotte began to

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<sup>7</sup> Brian Rees. *Camille Saint-Saëns* (London, Faber and Faber, 2009), 30, 31.

<sup>8</sup> Ibid.,30.

teach him the beginnings of piano. The influence and combination of his mother and aunt would supply Saint-Saëns a world of creativity and musical preference. Rees state, “The two ladies, were faced with a problem over which pieces he would consent to play. He found the writing for the left hand in favorite children’s pieces too dull and complained that the ‘left hand did not sing.’”<sup>9</sup>

His great-aunt taught him the basics of pianism, and when he was seven he became a pupil of Camille-Marie Stamaty, a former pupil of Friedrich Kalkbrenner. Stamaty required his students to play while resting their forearms on a bar situated in front of the keyboard, so that all the pianist's power came from the hands and fingers rather than the arms, which, Saint-Saëns later wrote, was good training. Clémence Saint-Saëns, well aware of her son's precocious talent, did not wish him to become famous too young. The music critic Harold C. Schonberg wrote of Saint-Saëns in 1969, "It is not generally realized that he was the most remarkable child prodigy in history, and that includes Mozart." The boy gave occasional performances for small audiences from the age of five, but it was not until he was ten that he made his official public debut, at the Salle Pleyel, in a programme that included Mozart's Piano Concerto in B ♭ (K450), and Beethoven's Third Piano Concerto. Through Stamaty's influence, Saint-Saëns was introduced to the composition professor Pierre Maleden and the organ teacher Alexandre Pierre François Boëly. From the latter, he acquired a lifelong love of the music of Bach, which was then little known in France.<sup>10</sup>

Saint-Saëns began his academic career at the Paris Conservatoire in 1848 at the age of thirteen. He was a remarkable student in various subjects, including French Literature, Latin, and Greek. He was an ambitious lifelong learner, studying philosophy, archaeology, and astronomy. Saint-Saëns had an insatiable appetite for knowledge and was attracted to mathematics and the sciences. The composer developed a love and respect for literature and poetry. For instance, Saint-Saëns loved the poetry of Victor Hugo, devouring the poet’s writings and using Hugo’s settings for a third of his songs.

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<sup>9</sup> Ibid., 31.

<sup>10</sup> "Camille Saint Saëns- Alchetron, The Free Social Encyclopedia." Alchetron.com. November 24, 2017. Accessed April 25, 2018. <https://alchetron.com/Camille-Saint-Saëns>.

Rees states, “Thus, when he entered the Conservatoire at the age of twelve he was something of a phenomenon even for the remarkable times in which he lived, not just because of his pianistic skills, but because the continual contemplation of genius had absorbed his mental processes.”<sup>11</sup>

Saint-Saëns was gregarious and fully engaged in performances yet needed to separate himself from everyday experience. Rees says that Saint-Saëns was “contented in his own communings, with his own intelligence or with selected heroes from the past. In his old age, he told a young admirer that he had never sought out advice in his youth and never followed pieces of advice which he had been given.”<sup>12</sup>

### Professional Life

In 1853, Saint-Saëns was employed as the organist at the church of Saint-Merri. The parish was large, with 26,000 parishioners, which in turn positioned Saint-Saëns in a typical year to perform for more than two hundred weddings to play for, giving him a comfortable income.

It was here at Saint-Merri that Saint-Saëns established his reputation as an organist. Musicians such as Gioachino Rossini, Hector Berlioz, Franz Liszt, and Pauline Viardot championed him in his artistic expression. In 1858, Saint-Saëns transitioned from Saint-Merri to the prestigious position as organist of La Madeleine.

The Franco-Prussian War of 1870 brought a conflict that impacted the young composer, compelling him to flee to London for several months when the Paris Commune was established in the winter of 1871. It was in that year that he, along with Romain Bussine, founded the Société Nationale de Musique, to promote French music.

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<sup>11</sup> Ibid.,46.

<sup>12</sup> Ibid., 46.

Romain Bussine (1830-1899) was a French poet, baritone, and vocal teacher during the nineteenth century who, along with The Société Nationale de Musique was significant in the life of Saint-Saëns. Société Nationale de Musique was a reaction to the tendency in French music to favor vocal and operatic music over orchestral music. The intention was to further the cause of contemporary French music in contrast to the Germanic tradition.

An apparent contradiction about Saint-Saëns is that he promoted modern compositions and remained at the center of musical culture and at the same time resisted certain composers that he considered overly romantic. Roger Nichols states. “He championed Schumann and Wagner in France at a period when these composers were regarded as dangerous subversives whose music should be kept well away from the impressionable student.”<sup>13</sup> On the opposite side, Saint-Saëns also remained uninfluenced by Wagner in his compositions. He commented, “I admire deeply the works of Richard Wagner in spite of their bizarre character. They are superior and powerful, and that is sufficient for me. But I am not, I have never been, and I shall never be of the Wagnerian religion.”<sup>14</sup>

Saint-Saëns revived interest in the music of Bach as well as Mozart and was profoundly influenced by Handel, drawing inspiration from his oratorios. Saint-Saëns also thought highly of Jean-Philippe Rameau. Rob Weinberg states, “One of his most ambitious undertakings was to edit the complete works of Rameau, in those days a much-neglected composer whose work he regularly included in his recitals.”<sup>15</sup>

Saint-Saëns accepted a teaching post in 1861 at the École de Musique Classique

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<sup>13</sup> Nichols, v.

<sup>14</sup> Rob Weinberg. "Wagnerian critic." Classic FM. July 28, 2013. Accessed August 30, 2017, <http://www.classicfm.com/composers/Saint-Saëns/guides/Saint-Saëns-facts/richard-wagner-10/>.

<sup>15</sup> *The New Grove Dictionary of Music and Musicians*. (London: Macmillan, 1995.)

et Religieuse, Paris, where Louis Niedermeyer established a training ground for first-rate organists and choirmasters. Upon Niedermeyer's death in March 1861, Saint-Saëns became professor of piano studies. His most favored student, Gabriel Fauré, states.

After allowing the lessons to run over, he would go to the piano and reveal to us those works of the masters from which the rigorous classical nature of our programme of study kept us at a distance and who, moreover, in those far-off years, were scarcely known. At the time I was 15 or 16, and from this time dates the almost filial attachment ... the immense admiration, the unceasing gratitude I had for him, throughout my life.<sup>16</sup>

Even though Saint-Saëns was already building a reputation as a composer and performer, he attempted a second round of the Prix de Rome in 1864. Many of his colleagues were not surprised that he was once more unsuccessful. Berlioz wrote.

We gave the Prix de Rome the other day to a young man who was not expecting to win it and who went almost mad with joy. We were all expecting the prize to go to Camille Saint-Saëns, who had the strange notion of competing. I confess I was sorry to vote against a man who is truly a great artist and one who is already well known, practically a celebrity. But the other man, who is still a student, has that inner fire, inspiration, he feels, he can do things that can't be learnt and the rest he'll learn more or less. So I voted for him, sighing at the thought of the unhappiness that this failure must cause Saint-Saëns. But, whatever else, one must be honest.<sup>17</sup>

Brian Rees states, "the judges may have been seeking signs of genius in the midst of tentative effort and error, and considered that Saint-Saëns had reached his summit of proficiency."<sup>18</sup> This suggests that the great composer lacked inspiration and very well could have damaged his reputation. Roger Nichols quotes the composer himself, "Art is intended to create beauty and character. Feeling only comes afterwards, and art can very

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<sup>16</sup> "Gabriel Fauré." The St Woolos Sinfonia. April 19, 2015. Accessed September 01, 2017. <https://stwoolosplayers.com/general/reference/gabriel-faure>.

<sup>17</sup> Brian Rees, Camille Saint-Saëns: a life (London: Faber and Faber, 2009), 6.

<sup>18</sup> Ibid.

well do without it. In fact, it is very much better off when it does.”<sup>19</sup>

Saint-Saëns was concerned with the Paris music scene, becoming overwhelmed with the dominance of German music, and the scarcity of performances that included young French composers. Unfortunately, the Franco-Prussian War became a reality and put those concerns on hold. During the war, Saint-Saëns served in the National Guard and was able to secure a temporary exile in England. It was upon his return to Paris in 1871 that Saint-Saëns realized anti-German sentiments had inspired support for what would become The Société Nationale de Musique with Bussine as president and Saint-Saëns as vice-president.

For a French composer of the nineteenth century, opera remained a critical genre. It was in 1872, after arduous labor that Saint-Saëns had one of his operas staged. *La princesse jaune* (The Yellow Princess). In February 1877, he was able to stage a full-length opera, *Le timbre d'argent* (The Silver Bell), to Jules Barbier’s and Michel Carré’s libretto, that ran for eighteen performances.

In 1877, Albert Libon (a supporter of the opera) left 100,000 francs to Saint-Saëns. This significant bequest served as a milestone for Saint-Saëns, enabling him to walk away from his career as an organist and “devote himself entirely to composition.”<sup>20</sup> Saint-Saëns resigned from his career as a professional organist after twenty-five years; he would never again play the organ for church services on a regular basis. The more significant circumstance surrounding the death of Libon was the commission of the *Messe de Requiem*, discussed in chapter 5.

Considered the most significant living French composer, Saint-Saëns composed a

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<sup>19</sup> Roger Nichols. *Camille Saint-Saëns on Music and Musicians*. (New York: Oxford University Press, 2008.)

<sup>20</sup> Smith, 108.



commission for the Philharmonic Society of London, the *Third (Organ) Symphony* in 1886. The Third Symphony became one of his most famous and respected works. The composition premiered in London with Saint-Saëns appearing as conductor and as soloist in Beethoven's Fourth Piano Concerto. The symphony was a success in London, which transferred to even greater success when it premiered in Paris early the following year.

Saint-Saëns, an excellent pianist, gave memorable performances in places such as London and America where music critics praised his ability to display purity and sobriety in his playing. He was a Neo-Classical and possessed French musical qualities of clarity, expression, and elegance.

#### Personal Life

Saint-Saëns mainly led a bachelor's existence, living in a flat in the Rue du Faubourg Saint-Honoré with his mother who had strong religious leanings and an overbearing personality. Madame Saint-Saëns did not believe there could be a suitable match for Camille concerning marriage. She encouraged her son in intellectual pursuits and demonstrated that sensuality should not dominate ambition. In his biography, Rees states, "As time went by, Madame Saint-Saën's opposition to any potential wife in particular, combined with a desire for grandchildren in general, must have engendered frustration."<sup>21</sup>

In 1875, to the shock of his colleagues, Saint-Saëns married Marie-Laure Truffot, the sister of one of his students. The ceremony took place in February 1875 in the town of Le Cateau, in the north of France. Rees believes that the reason for the location of the ceremony was to prevent his mother's involvement and escape her disapproval of the

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<sup>21</sup> Rees, 192.

marriage.<sup>22</sup> Nevertheless, immediately following the ceremony, Saint-Saëns and his new bride returned to Paris to live with his mother in the family apartment.

Some historians believe that the young Marie Laurie had little or no interest in Saint-Saëns's musical life but Saint-Saëns, in fact, trusted his young wife's opinions regarding his music. The couple had two sons (Andre and Jean-Francois), both of whom tragically died within the first few years of their marriage. Saint-Saëns and Marie-Laure lived together for three years following the sad deaths of their sons. Saint-Saëns blamed Marie-Laure for André's accident; that coupled with their second son's death ultimately destroyed their marriage. It was in 1881, while on vacation that Saint-Saëns disappeared, and a legal separation followed. Marie-Laure died in 1950 in the town of Cauderan, near Bordeaux. "Saint-Saëns did not divorce her, nor did he form any later intimate relationship with a woman from that point on." Rees comments, that although there is no firm evidence, some biographers believe that Saint-Saëns was more attracted to men than to women."<sup>23</sup>

It was in Gabriel Fauré that Saint-Saëns found solace and partial healing in his complicated path of fatherhood. The New Grove Dictionary speaks of the composer's friendship with the Fauré family: "To a certain extent, Saint-Saëns found an outlet for his affection and frustrated paternal instincts in a close relationship with Faure. Indeed, as the years went by he tended to regard the latter's growing family as his own, and while he did all he could to further his protégé's career, he became, for Fauré's wife and children,

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<sup>22</sup> Ibid., 193.

<sup>23</sup> Ibid., 193.

a benevolent uncle.’’<sup>24</sup>

His professional engagements and personal wanderings took him to places such as Spain, Portugal, Italy, Greece, Uruguay, Germany, and England. Also, for personal holidays, he favored Algiers and various places in Egypt, giving him the exotic inspiration to compose works such as *Suite algeriennee* (1880), *Africa* (1891) and *the Fifth Piano Concerto* (1896) nicknamed *Egyptian*. Interestingly enough he also traveled to Russia where he became friends with Tchaikovsky and was influenced by Mussorgsky, prompting Saint-Saëns to introduce new musical elements into French music.

Saint-Saëns fell into deep depression and suffered from insomnia after the death of his mother in December 1888. Because he had thoughts of suicide, Saint-Saëns left Paris to recuperate in Algiers until May 1889. Walking and reading became his mainstay, but there was no compositional activity during those years.

By 1900 Saint-Saëns returned to Paris, renting a flat in the rue de Courcelles, close to his previous residence in the rue du Faubourg Saint-Honoré. He continued to concertize abroad, visiting London and Berlin where he was given immense respect.

At the age of eighty-six, Saint-Saëns continued presenting musical performances with precision and clarity. Not long after what became his last performance, Saint-Saëns departed for Algiers with the intent to rest and stay out of the cold of Paris. Author Jann Pasler states,

If Saint-Saëns increasingly chose to live in North Africa and build a career there, I argue he also used it as a refuge into a kind of Greco-Roman past, a place associated with the sun, clarity, purity and ideal beauty as expressed in *Phryne*, “Pallas Athenee”, *Antigone*, *Dejanire*, and *Helene*. While the young generation back home was struggling with crisis and chaos, Saint-Saëns turned increasingly to the contemplative beauty of the Greco-Roman heritage.<sup>25</sup>

<sup>24</sup> George Grove. *The New Grove Dictionary of Music and Musicians*. Macmillan, 1998.

<sup>25</sup> Jann Pasler. *Camille Saint-Saëns and His World*. (Princeton: Princeton University Press, 2012), 254.

While Saint-Saëns distanced himself from the Arab world, he was part of a settler culture in Algiers and considered himself part of a larger world, rooted in the ancient history of the Mediterranean regions. Pasler also states,

In the greater Mediterranean basin, Saint-Saëns saw himself as heir to a lineage with not only traditions but also a consequence. Fearful, like Bertrand, of the decline of Western civilization, Saint-Saëns saw the west as moving “in an anti-artistic direction.” From this perspective, his embrace of Greco-Roman beauty and simplicity should not be understood as a reactionary return to the past, but rather as drenching himself in the source of Western civilization to inspire a new vision of the future.<sup>26</sup>

Saint-Saëns wrote an essay on *Helene* (lyric poem) in which he demonstrated his futuristic spirit concerning the arts and western civilization. Holding true to his convictions he states, “It may be that the civilization of which we are so proud, young enough in comparison with the age of humanity, is but transitory, a progress toward a higher state wherein that which now seems obscure will become clear, and certain things that appear to us as essential will be nothing but words. Let us hope so.”<sup>27</sup>

During the evening of December 16, 1921, while residing at the Hotel de l’Oasis in Algiers, Saint-Saëns died of a heart attack without warning at the age of eighty-six. Due to his status as the holder of the Grand Cross of the Legion of Honour, Saint-Saëns’s body was escorted to the Cathedral where the Archbishop of Algiers conducted a funeral service. The body was then transported overseas to Paris, where a state funeral was performed at the church of the Madeleine. Saint-Saëns had specific details about his funeral concerning the length of service and choices of music. However, his colleagues

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<sup>26</sup> Ibid., 256.

<sup>27</sup> Saint-Saëns, Camille. trans. Fred Rothwell. *Outspoken Essays on Music*, Freeport, NY: Books for Libraries, 1922.

had other plans. The funeral ceremony was grand, and the composer's life was celebrated at a high level. Rees describes it:

The ceremony, in fact, was far from short. Cardinal Dubois, Archbishop of Paris, led the worship before the representatives of the President, the Chamber, the Diplomatic Corps, the Institut, the Prefectures and all things musical and artistic in the capital. Saint-Saëns's pupil Eugene Gigout was at the organ, and the Chorus and Orchestra of the Societe des Concerts of the Conservatoire performed pieces by Charles Gounod, the 'Adagio' of Saint-Saëns Organ Symphony, extracts from his *Requiem*, works by another pupil, Gabriel Faure, and his own 'Pie Jesu'.<sup>28</sup>

The funeral procession led by six black horses pulling a silver hearse carrying Saint-Saëns moved toward the Cimetière de Montparnasse where the composer's body would be laid to rest. "It is certain that one figure in the crowd found attention, the veiled widow Marie-Laure."<sup>29</sup>

Saint-Saëns lived a musical life that expressed the character of France. He continued to value the classical ideals of form but sought to compose and perform with a broad sense of loyalty to his homeland. He died with the reputation of a man impassioned to uphold his classical inheritance.

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<sup>28</sup> Brian Rees, *Camille Saint-Saëns: a life* (London: Faber and Faber, 2009), 2.

<sup>29</sup> *Ibid.*, 2.

## CHAPTER 3

### SAINT-SAËNS: THOUGHTS ON MODERN MUSICAL TRENDS AND THE DEMISE OF CHURCH MUSIC

Saint-Saëns believed that Art was a mystery, unique to the human species. He expanded on the aesthetic sense and used terminology such as, ‘a sense of style’ to further describe his conviction that music is an integral element of fine arts. Music by its very nature is an intricate art. He said,

Music is one of the most delicate products of the human spirit. In the recesses of his intelligence, mankind possesses a particularly intimate sense, the aesthetic sense, by means of which he perceives art; music is one of the means of setting this sense in vibration. Behind the sense of hearing, with its marvelous capacity to analyze sounds, to distinguish the differences in their intensities, timbres and qualities, there lies, inside the complexities of the brain, a mysterious sense that responds to something quite different.<sup>30</sup>

Saint-Saëns also believed the common public had a vague understanding of the art of music:

But the art of music is something quite other. It possesses line, shape, instrumental colour, all within an ideal sphere that some of us inhabit from earliest childhood, like the author of these lines, some reach through education, but many others never know at all. In addition, it possesses the faculty of movement, denied to the other Fine Arts. Music is the most mysterious of them; but the others are mysterious too, as one can easily see.<sup>31</sup>

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<sup>30</sup> Ibid., 19.

<sup>31</sup> Roger Nichols. *Camille Saint-Saëns on Music and Musicians*. (Oxford: Oxford University Press, 2008.) 12.

Saint-Saëns understood Parisian music to be at a young stage, not yet fully realizing its strength and power. He stressed the importance of music's ability to become universal and indestructible, and that future generations come to receive the art intact. He warned his own culture to visualize music as more than a frivolous, perishable art. Saint-Saëns said,

For art, being out of fashion is the beginning. Where fashion ends, posterity begins. Music can, if it wishes, be an art of sensation; it excites the masses, drives crowds to delirium. Once the noise is over, it becomes a statue: immobile and silent; it remains itself. It is wrong to think that music forcibly drags along in its train an army of singers and instrumentalists. You can read a Beethoven symphony by your fireside as you can read a tragedy by Racine; neither of them needs to be played to exist.<sup>32</sup>

Saint-Saëns held to his conviction that there was no art without a public but that the public can quickly turn on the composer. He was fully aware that musical criticism written by nonmusical literary people placed music in contempt by its worst enemies. Saint-Saëns continued to experience frustration over public criticism and indifference to his compositions. Saint-Saëns once said, "Music laughs at all this rage; she laughs at the calumnies heaped upon her. What does she care that she is accused of being ephemeral? She lives, she will live, she will prevail. She will prevail because she is the art of advanced peoples, the expression of a civilization whose development is reaching a supreme intensity, unknown to other ages and other peoples."<sup>33</sup>

Church music was no exception to Saint-Saëns's opinions on musical standards. He had an active interest in sacred music and strong convictions about the appropriate setting of sacred words to music. According to Rollin Smith, "He was particularly

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<sup>32</sup> Ibid., 26.

<sup>33</sup> Ibid., 2.

annoyed by the common practice of excerpting movements from several different masses instead of performing one mass in its entirety and thus presenting an ensemble of uniform style.”<sup>34</sup>

To understand Saint-Saëns and his place in sacred music, one must realize the state of sacred music at the time the composer began to write. In reality, church musicians of the time knew little about their art. Latin, for the most part, was gibberish to the ordinary person, set to music in the most elementary forms. Smith states,

It can be said that the period between 1830 and 1860 presents the most lamentable spectacle for sacred music. Disregarding the meaning of the texts which they set to music, the composers wantonly distorted them, enlivening certain prayers with tunes of drinking songs, embellishing hymns of serene joy with tra-la-las worthy of a roadside inn, and multiplying common absurdities, awkward faults of prosody and nonsense.<sup>35</sup>

Saint-Saëns’s strength in classical form and literary interests caused him to react against the poor musical tastes of his time. He wrote music that was strictly appropriate to the character of liturgical text, banishing undesirable theatrical effects and returning to form, prose, and solid compositional technique. The composer set his mind to reissue a body of works that included wisdom and truth, marked by quality and not quantity.

Saint-Saëns was specific on his philosophy of sacred choral music. Rollins speaks to the composer’s mastery of vocal writing concerning church music,

Saint-Saëns’s vocal writing style and his solo and ensemble treatment must be pointed out. With a technical ease and variety of coloration worthy of the greatest old master, he draws from his admirable means of expression all the effects of which it is capable. His love for the voice is felt and he works hard to place it under the best possible conditions to make it clear and expressive.<sup>36</sup>

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<sup>34</sup> Rollin Smith, 61.

<sup>35</sup> Ibid., 225.

<sup>36</sup> Ibid., 226.



He believed sacred choral music should observe the following rules:

1. Motets written in Latin should make sense.
2. Talent and style should be considered.
3. Non-sacred texts are prohibited. These compositions used in the church setting were “artistic crimes.”

Saint-Saëns believed in balance and thoughtful consideration of well-prepared sacred music. His considerations included vocal and instrumental settings that referenced the elements of Renaissance polyphony, the music of the eighteenth century and modern French stylings. Saint-Saëns himself spoke to the difficulty in composing sacred music and the uncertainty of how it would be perceived, “All this is very difficult to decide; or, rather, impossible to decide and for the very simple reason that in reality there is no religious art, properly so called, absolutely to be distinguished from secular art. There is good music, and there is bad music; for the rest, it is a matter of fashion, of convention, and nothing else.”<sup>37</sup>

French Catholic music was naturally familiar to Saint-Saëns, and he felt he had permission to write with a certain amount of authority on the subject. Outside of the realm of *Messe de Requiem*, which is the subject matter of this document, an example of the composer’s ability appears in his Mass for solo, choir, two organs, and orchestra. Here Saint-Saëns demonstrates an economy of means and confidence in writing, as well as a love of the voice and the desire to ensure that the voice is clear and expressive. Saint-Saëns was twenty-one years old when he wrote the Mass. The work is significant not only because it is a representation of his early choral work but also for the remarkable effectiveness of harmony and Bach-like counterpoint woven into the work. For example,

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<sup>37</sup> Ibid., 216

the Agnus Dei demonstrates the composer's ability to write with clarity and simple elegance.

**N° 6**  
**AGNUS DEI**

And<sup>te</sup> sostenuto

SOPRANOS  
CONTRALTOS  
TÉNORS  
BASSES

SOLO (\*)  
A - gnus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec -

PETIT ORGUE  
PP  
Pédales

dol.  
mi - se - re - re mi - se -  
dol. TUTTI  
- ca - ta, pec - ca - ta mun - di, mi - se - re - re mi - se -  
dol.  
no - bis  
dol.  
no - bis

Figure 3.1 *Agnus Dei*, Saint-Saëns Mass for four voices

Other choral works worthy of mention are *Oratorio de Noël*, *Ave Maria*, the *Ave Verum* settings in B minor and E-flat (written in similar style to Mozart), *Sub tuum*, the *Inviolata* and the *Tantum Ergo*. These aforementioned choral works do not represent the entire scope of Saint-Saëns's output, but they do represent the composer's desire to reconstruct the integrity of French sacred music. Smith indicates, "It happened at just the time when church music was in a state of distressing disorder and of incoherent unintelligibility. He brought his share of goodwill together with his craft to the rebuilding of the crumbling edifice." Artists who truly love their art and who are free from the prejudices of academe and of fashion should acknowledge it and be thankful to him."<sup>38</sup>

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<sup>38</sup> Ibid., 229.

## CHAPTER 4

### THE FRENCH MUSIC SCENE AND SAINT-SAËNS' INFLUENCE ON MODERN TRENDS.

As one who embraced conservative views, Saint-Saëns was out of sympathy with the twentieth-century Parisian musical scene. The neoclassicist was a force to contend with when it came to his strong opinions, intelligence, standards, and plain, sharp speaking. Author Roger Nichols states, “The Saint-Saëns problem, insofar as there was one, stemmed from three interconnecting factors: in today’s parlance, he was nobody’s fool, he was an elitist, and he tended to shoot from the hip. Also, it was not possible to ignore him, or at least not until a little way in the twentieth century when beset by Impressionism, Symbolism and various other isms...”<sup>39</sup> Nichols also claims that Saint-Saëns had firm convictions: “On the surface, this sharpness is evident when we consider all the things he was against. Theories are of no great value; works are everything; literary people are music’s worst enemies; few people understand art; Ibsenism and its imitators are forms of mental aberration; and, perhaps most tellingly, when you want to mortify yourself, you enter a convent.”<sup>40</sup>

Saint-Saëns felt scandalized by the first concert performance of Stravinsky’s ballet *The Rite of Spring* in 1913, expressing after the concert the firm view that Stravinsky was insane. This type of expression leaves one with the perception that Saint-

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<sup>39</sup> Nichols. v.

<sup>40</sup> Ibid., vi.

Saëns possessed a negative sharpness. Even Stravinsky expressed his opinion of Saint-Saëns as cold and calculating, a man who was overly concerned with form and syntax.

Nichols also suggests that Saint-Saëns had a softer and generous spirit. His musical styling often suggested that the composer had a very emotive, sensitive perspective on life. In fact, the composer was capable of love and compassion, not only musically but in his interpersonal relationships with other composers.

Like fashion, musical agendas shift and musical societies are in a constant state of elevating new composers. Saint-Saëns, though he contributed much to the magnificence of French music, was in a way displaced from its history. The question arises as to why he wrote with strong opinions on music and musicians and if those opinions isolated the composer from his contemporaries. Possibly the genius of Saint-Saëns coupled with a futuristic eye saw the past and the future merging and felt compelled to prevent significant talents from going astray. The passion of Saint-Saëns for retaining tradition in modern times was evident in his quest for learning from the past. Pasler writes, “The classicism of ancient Greece also became increasingly important to Saint-Saëns. He studied it on frescos, contemplated it through figures such as Hercules and Helen, and tried to reproduce it, almost literally, in his incidental music to *Antigone* (1893).”<sup>41</sup>.

It appears that the composer had a firm grasp on his audience, not just with the French but abroad. Saint-Saëns stated, “It is important to point out that the public’s taste, whether good or bad is an invaluable guide for the artist, and when he has genius or simply talent he always finds ways of doing good work while conforming to that taste.”<sup>42</sup>

At the same time, Saint-Saëns had a keen sense that sentimentality was problematic

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<sup>41</sup> Pasler, xiv.

<sup>42</sup> Nichols, 42.

concerning progress and that he was living in the middle of that problem. He believed that the arrival of foreign influences could contaminate a culture and that European civilization suggested an anti-artistic direction. Pasler states,

Such a context prepared Saint-Saëns to declare his aesthetic credo, over time, only works in which beauty unites with simplicity rise to the top; those, therefore, are the most perfect. He proceeds to clarify this point by drawing on his understanding of Darwinian Theory, observing, “In nature, it is not this way, and perfect organisms are those that stray more from simplicity; but art is not nature.” In doing so, he differs from his younger contemporary, Debussy, who once stated, seemingly without irony, that Bach’s music was subject to laws of beauty inscribed in Nature herself.<sup>43</sup>

Saint-Saëns appeared to be a step ahead of the musical world without giving in entirely to futuristic trends that would compromise his compositional integrity. By the late 1890s, Saint-Saëns was able to influence educational and cultural institutions, expressing himself with the self-confidence of inherited classical forms to fit the expectations of mid-century Romanticism. Pasler continues, “Music for Saint-Saëns was self-sufficient-neutral with respect to specific emotions and ideas. Historicist and realist techniques in music were subsumed into neoclassical formalist norms that helped construct a shared French national heritage.”<sup>44</sup>

Many a historian has said that Saint-Saëns had the cross-compositional skills of Mozart and Mendelssohn, the virtuosity of Liszt, and the organ skill of Bach. The French audience championed the fact that he demonstrated extreme improvisational skill unlike anyone else.

In his younger years, Saint-Saëns was a highly active composer. Pasler states,

As a result, the young Saint had to gain the attention of three constituencies to achieve success: 1) the remnant of the old aristocratic patronage class, such as the

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<sup>43</sup> Pasler, 317.

<sup>44</sup> Ibid., 398.

Prince of Monte Carlo; 2) the haute bourgeoisie of Paris, with its elite, including critics and colleagues in music; and 3) a burgeoning spectator public. This third group demanded and supported an extensive concert life. It was with this third constituency, the urban spectator public, which experienced enormous growth in France after 1870, that Saint-Saëns experienced his greatest success.<sup>45</sup>

Saint-Saëns was formidable in that his ideas on music and the musicians he studied did not deter him; in fact, they reinforced his belief in the right to compose. He existed in a time when he intersected with numerous generations and political ideals. He modeled ways to negotiate tradition and modernity, stamping him as a leading conservative in the French nineteenth century. Despite the composer's attempts to ensure integrity by keeping with the tradition of form and French musical style, the implication from his critics was that his music surfaced as elegant and superficial. The Imaginative Conservative states,

This is a perfect summation of the French musical tradition, which delights in the pure pleasure of the art and is less interested in extra-musical considerations. Donald J. Grout said of this tradition that it “rests on a conception of music as sonorous form, in contrast to the Romantic conception of music as expression.” Order and restraint are fundamental...above all, [French music] is not concerned with delivering a Message, whether about the fate of the cosmos or the state of the composer’s soul. A listener will fail to comprehend such music unless he is sensible to quiet statement, nuance, and exquisite detail. The American composer Ned Rorem put it more succinctly and wittily: ‘If French music is profoundly superficial, German music is superficially profound.’<sup>46</sup>

Is Ned Rorem proposing the German-Romantic bias become the obstruction to fully understanding and appreciating Saint-Saëns? Yes, Saint-Saëns gained popularity by his more German-Romantic lightweight music—such as *Danse macabre* and *Carnival of the Animals*. However, it is his substantial compositions—the *Organ Symphony*, the *First*

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<sup>45</sup> Ibid., 386.

<sup>46</sup> <http://www.theimaginativeconservative.org/2017/06/camille-Saint-Saëns-underrated-master-michael-de-sapio.html>.

*Violin Sonata*, and his piano concertos as well as the *Messe de Requiem*—that place him among the finest of French composers.

In his essays on music and musicians, Saint-Saëns writes when comparing himself to another composer such as Wagner, “But I also reserve the right to retain my freedom, to admire what I like and not to admire the rest; to find long what is long, discordant what is discordant, and absurd what is absurd.”<sup>47</sup> Saint-Saëns also goes on to say,

You dismiss Wagner, they say to me, (after studying his music and profiting from it). Not only do I not dismiss him, I am proud to have studied his music and profited from it, as was my right and duty. I did the same with J. S. Bach, with Haydn, Beethoven, Mozart and all the masters of every school. That does not mean I have to say of each of them that he alone is God and that I am his prophet. Ultimately, it is not Bach, or Beethoven, or Wagner that I love; it is art.<sup>48</sup>

The young Saint-Saëns was condemned as a supporter of modern music, but then as an older composer, he was seen as an arch-reactionary crippled by classicism, proclaiming the doom of serious music. Brian Rees states, “In criticizing the immoderate adulation of Wagner in France, however, in scorning the well-marshaled cohorts under the command of Vincent d’Indy, who extolled the greatness of Cesar Franck, and by seeking to deflate the reputation of Claude Debussy he invited a great deal of reciprocal condemnation.”<sup>49</sup>

On the one hand, Saint-Saëns encouraged young French composers to be true to themselves and the future of French music, but, on the other hand, he disliked much that was superficial in French music and sentimental in religious music.

An example of Saint-Saëns’s conflict is found in his relationship with Debussy. Saint-Saëns at times denounced in public the works of younger French composers such as

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<sup>47</sup> Pasler, 317.

<sup>48</sup> Ibid., 9.

<sup>49</sup> Brian Rees, 11.



Debussy. In fact, he blocked Debussy's candidacy for election to the Institut de France creating resentment among Debussy's supporters.

In the mood of French intellectualism, Saint-Saëns emphasized serious compositions and artistic aspirations that created an era of renewal. This era of renewal emphasized the supremacy of order in serious works. Although Saint-Saëns viewed composition as a living, growing organism, he also believed composers (especially emerging composers) should allow personal musical contributions to have a natural expression. He believed that the world suffered from eager musicians desiring to be original for originality's sake. Thus, novelty eats away at the whole of musical tradition.

During his lifetime and especially after World War I, Saint-Saëns found a formal design to be of primary importance to art. He believed that form remained the constant throughout music history. There is no doubt that Saint-Saëns furthered the importance of French classical renaissance during the late nineteenth and early twentieth centuries. For instance, he used the dance idioms of the seventeenth and eighteenth centuries. These types of earlier forms and genres were expressive methods of creativity for Saint-Saëns. At the same time, he had a high interest in French classical tradition and encouraged other French composers to broaden the limits of the contemporary French musical world. Saint-Saëns was effective in influencing his contemporaries and future generations to compose within the architectural order. Saint-Saëns's neoclassical tendencies influenced composers such as Ravel and Poulenc.

The modern French composer Charles Koechlin defended Saint-Saëns, drawing a clear distinction between the musician's compositions and his strong opinions:

It may be worthwhile to mention that when he was young, he worked at the front lines and did much for the evolution of French music, especially for the

symphony. The classes he gave at the Ecole Niedermeyer were some of the best and most useful, for he revealed J.S. Bach to his disciples; he was also one of the first to understand what our art stood to gain from reviving the admirable modes of early music. If we cannot affirm that Saint-Saëns, as some have believed, is the best of modern French musicians, he is still a major figure in our history: a craftsman of the highest order, with an accomplished technique; an upright artist whose moral physiognomy, seriousness and honesty should be presented as a model for many others.<sup>50</sup>

Koechlin believed there were parallels in the classicism of Saint-Saëns and Stravinsky, and those parallels positioned Saint-Saëns in a positive context of his advancement of musical language and his colleagues. Pasler continues, “So here we are surprised and somewhat glad to see Camille Saint-Saëns as a sort of precursor to Stravinsky in his search for the abstract perfection of Form. But why then should a Form be perfect, except to realize better than anything else that something must be said.”<sup>51</sup>

Among contemporary French musicians, Saint-Saëns represented status quo, fashioned by a desire to show restraint and refinement. Some believed his position revealed artificiality and detachment, a formalist artist for art’s sake, distant from reality. Saint-Saëns placed music in the role of the abstract. Saint-Saëns wrote, “Just as morality has no business being artistic, so Art has no business to be moral. The end purpose of morality is morality: the end purpose of Art is Art, and nothing more.”<sup>52</sup>

Pasler believes that Saint-Saëns looked down upon late nineteenth-century musical taste and the devaluing of norms. Pasler called for a revision of thought concerning the manner in which the French audience assigned a value to music after 1900. The French patrons and audiences created a barrier to historical understanding through the dimension of social and ethical criticism. It is true that Saint-Saëns’s

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<sup>50</sup>Pasler, 330.

<sup>51</sup>Ibid., 331.

<sup>52</sup>Ibid., 390.

traditionalistic approach was protected at times from the failures that many modern French composers experienced. At the same time, the composer took risks in preserving musical culture in a modern democracy. It was his war against what he believed to be narcissism in modern music. Pasler refers to Saint-Saëns as a restrained modernist who attempted to advance civility in the contemporary musical scene. Pasler states, “The power of music, the power of participation in music making, the power of thinking musically may reveal themselves fully to future generations through music of a more disciplined, refined, and restrained manner —music more in the spirit of Saint-Saëns.”<sup>53</sup>

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<sup>53</sup> Ibid., 400.

## CHAPTER 5

### THE *MESSE DE REQUIEM* OP. 54 (1878)

Due to Saint-Saëns's interest in the reform of sacred music, the *Messe de Requiem* represents an attempt to negotiate changes in compositional style of Requiems in the nineteenth-century and to uphold integrity in sacred music. The composer intends to demonstrate dramatic stylings of modern French music with careful treatment of the text, harmonic language, contrasting dynamics, texture, and instrumentation while still preserving liturgical function. Some have referred to the work as an elegant symphonic poem in minor tonality, modified in length and carefully styled to fit a requiem church performance.

Composed in only eight days, Saint-Saëns deemed his work a solemn composition and adaptable for church performance, stating, “I know how to respect what is respectable,’ the composer once said of religious belief.”<sup>54</sup> This reference to respect comes from what historians believed to be the composer's ability to balance his atheism and remain respectful of the Catholic Church.

Met with favor, the *Messe de Requiem* premiered on May 22, 1878, at l'Eglise Saint-Sulpice. Unlike other Requiems composed at this time, *Messe de Requiem* is thirty-five minutes in length, considerably shorter than the others.

*Messe de Requiem* is a result of a commission request by Albert Libon,

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<sup>54</sup> <http://www.theimaginativeconservative.org/2016/01/ten-greatest-requiem-masses.html>

an acquaintance of Saint-Saëns. Rollin Smith states, “Albert Libon had been one of Saint-Saëns’s oldest friends,”<sup>55</sup> and upon his death, he bequeathed Saint-Saëns 100,000 francs “to free him from the slavery of the organ of the Madeleine and to enable him to devote himself entirely to composition.”<sup>56</sup> There was a conditional request from Libon initially that the *Messe de Requiem* be performed on the first anniversary of his death. Ten days before Libon’s death in 1877 Libon released the composer from that initial request.

Much like the Mozart Requiem, the presence of death followed the *Messe de Requiem*. Six days after the premiere, Saint-Saëns’s first-born fell to his death from the fourth floor of their Paris apartment. In a swirl of grief, a month later the composer’s infant son died due in part to Marie Saint-Saëns’s inability to feed the child and cope with the first loss.

As stated earlier, the marriage was fragile to begin with, and this tragedy only added to the fragility. After temporary separation from Marie, Saint-Saëns found solace in his work and his extended relationships. One of those extended relationships existed between Saint-Saëns and Gabriel Faure and Faure’s children.

### Musical Language

To comprehend the artistic depth of the *Messe de Requiem*, one must consider that the musical language of Saint-Saëns is grounded in tradition. The composer was prone to amalgamation and adoption of traditional musical ideas. He composed in every nineteenth-century genre with his most famous works coming from the traditional Viennese models.

His melodies are graceful and flexible yet formal and reserved, forming phrases

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<sup>55</sup> Smith, 108, footnote 126.

<sup>56</sup> Ibid., 108.

of three or four bars. An example of the composer's use of melodic phrase is found in the tenor solo of the *Rex Tremendae* of the *Messe de Requiem* (Figure 5.1).

29

The musical score is for a tenor solo. It begins with the instruction 'TÉNOR SOLO.' and a section marked 'A'. The lyrics are: 'Sal - va me. - ta - tis. Sal - va me. Sal - va me. Je - su pi - e, Quod sum cau - sa tu - æ vi - æ, Ne me per - das il - la di -'. The score includes dynamic markings such as 'dolce.', 'pp', 'cresc.', and 'dim.'.

Figure 5.1 *Rex Tremendae Messe de Requiem*

A more definitive aspect of Saint-Saëns's writing is his use of harmonic language in the *Messe de Requiem*. The chordal structure is formal and direct, with temporary departures or alterations that lead to the attractiveness of his music. The *Messe de*

*Requiem* also reveals Saint-Saëns's ability to use non-traditional harmonic successions. The *Kyrie* (Figure 5.2.) of the requiem incorporates a dramatic use of the Italian 6<sup>th</sup> chord in the opening measures of the introduction, leading to short passages of modulation via the French 6<sup>th</sup> chord

The image displays a musical score for the Kyrie of the Messe de Requiem. It features three staves: Basses (top), Piano (middle), and a lower piano part (bottom). The tempo is marked 'Andante sostenuto.' and the dynamics include 'f' and 'f>'. The score includes performance instructions such as 'Ped.', 'A.P.', and 'Ant.'. The lower piano part includes harmonic annotations:  $i_0$ ,  $\text{V}$ ,  $i$ ,  $\text{It}^{+6}$ ,  $\text{I}^{+6}$ ,  $\text{It}^{+6}$ ,  $\text{Fr}^{+6}$ , and  $\text{V}/\text{V}$ . A note is marked '(Chromatic Leading to New Key)'. The score is in 6/8 time and G major.

Figure 5.2 Kyrie *Messe de Requiem*

Dynamic contrast and moderate word painting are techniques used in much of the *Messe de Requiem*. A prime example of this technique is found in movement 4 (*Oro Supplex*), in which Saint-Saëns uses descending chromaticism to paint the falling of tears in the *Lacrymosa* section of the work found in mm. 27 – 29 (Figure 5.3).

Figure 5.3 *Oro Supplex*

Repeated rhythmic patterns were natural in Saint-Saëns's work. Saint-Saëns preferred compound, duple and triple meters. Much of the *Messe de Requiem* is composed in standard meters with a fair amount of sub-division in the slower movements.

#### Language considerations for the *Messe de Requiem*

One of the challenges for the conductor of an American choir attempting to be authentic in performance practices is the significant difference between French Latin and Italianate Latin. Vowel sounds tend to change based upon location in a word, what letters exist around them, and consonant sounds that influence the sounds of French-Latin.

Another aspect to consider is the difference of syllabic division between standard Italianate Latin and regional Latin dialects. In an ACDA article by C.J. Reeves regarding



French-Latin, Reeves describes the French practice of ending syllables on vowels affects the French pronunciation of Latin. The syllabic stress in French Latin bears the mark of the French language. In French Latin, as in the French language, all syllables receive equal stress, with a slight accent usually occurring on the final syllable of a word. In Italianate Latin, syllabic stress often occurs on the penultimate or antepenultimate syllable of a word.<sup>57</sup> These intricacies of accentuation have clear phrasing implications.

C.J. Reeves states,

When singing Latin-texted French music using liturgical pronunciation, many performers notice the strange way the syllabification of the text lines up with the metrical structure; syllables that should (according to liturgical Latin) be unaccented often appear on the downbeats of measures. However, when one considers French Latin pronunciation, these problems disappear and the words fit perfectly within the metrical structure. Indeed, when singers observe accentuation, some of the baffling characteristics of French music (e.g., the placement of some ornament signs in French Baroque music) suddenly make sense.<sup>58</sup>

The following table is an example of the difference in pronunciation between Italianate and French Latin in the Sanctus of the *Messe de Requiem*. The third column is a literal English translation. A French phonetic transcription by movement can be found in Appendix B.

Table 5.1 Italianate Latin/French Latin/English<sup>59</sup>

**Sanctus – *Messe de Requiem***

<b>Italianate Latin</b>	<b>French Latin</b>	<b>English</b>
Sanctus, sanctus, sanctus,	săktys săktys săktys	Holy, Holy, Holy
Dominus Deus Sabaoth.	dôminys deys sabaot	Lord God of Hosts
Pleni sunt cæli et terra	pleni sôt seli et tera]	Full are heaven and earth
gloria tua.	gloria ty]	of glory thy
Hosanna in excelsis.	ozana in êkselsis	Hosanna in highest

<sup>57</sup> [https://acda.org/files/choral\\_journals/Reeves-CJ-Oct-2001.pdf](https://acda.org/files/choral_journals/Reeves-CJ-Oct-2001.pdf).

<sup>58</sup> Ibid.

<sup>59</sup> <https://coll-mus-lon.org.uk/pronunciation/french.pdf>.

Given his profound convictions and dedication to adhering to traditions, Saint-Saëns's preference may have been French Latin. This does offer options for more authentic performance of the *Messe de Requiem*. Conductor Andrew Parrot writes:

In practice, it is all too easy to find reasons not to bother with the niceties of different historical pronunciations of Latin—It may also be argued that in any case too little is known, and that relevant information and guidance remain inaccessible to non-specialists. However, in my own experience there have been three principal benefits. Firstly, a correctly under laid text will become easier to sing because the appropriate vowel from the period is likely to be technically more helpful to the singer. Secondly, the rhythms of the music and language are more likely to match. Thirdly, Latin is rescued from appearing to be a dead language, or the exclusive property of the modern Roman Church. In short, what may appear to be merely a veneer on musical performance can shed unexpected light on the nature of the music itself and in particular, it helps to refine our understanding of the subtle balance of music and text that characterizes the best vocal writing of any age.<sup>60</sup>

#### Instrumentation of *Messe de Requiem*

The instrumentation of the *Messe de Requiem* is unique. The work consists of four flutes, two oboes, two English horns, four bassoons, four horns, four harps, organ, strings along with SATB solo and SSAATTBB choir.

In my doctoral recital of the *Messe de Requiem*, I chose to modify the orchestration and used a chamber orchestra that consisted of two flutes, one oboe, two horns, two harps, organ, and strings. I found that I could omit the one oboe, two English horns, and four bassoons by slightly altering the organ score from the piano reduction at those points that needed fullness. Those points of modification were minimal and was easily accomplished by the organist.

The inclusion of the four harps, in particular, makes a sizeable contribution to the accompaniment for color and nuance, adding to the melancholy personality of the work. The challenge was of course contracting four harps and the possible options in

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<sup>60</sup> Harold Copeman, *Singing in Latin*. (Oxford: Selbstverl., 1992). 8.

condensing the harp parts.

In an interview with Dr. Jeremy Chessman, AAGO, ChM, University Carillonneur and Professor of Music at Missouri State University, the concept of modification of the four harp parts into two harps was considered. Dr. Chessman who is a professional harpist concluded a conductor could reduce the harp to two players due to much of the doubling that occurs within the score (Note Figure 5.4 and Figure 5.5). The two harpists that performed at my doctoral recital concluded that the reduction from four harps to two harps was easily modified and did not take away from the intent of the composer.

N° 5. HOSTIAS.  
(Offertoire)

51

The image displays a page from a musical score for 'Hostias, Op. 5'. The title is centered at the top, with the page number '51' to its right. Below the title, the tempo and time signature are indicated as 'Andantino. (♩ = 88)'. The score is divided into two main sections. The upper section, enclosed in a black rectangular box, contains the harp parts, labeled '1<sup>re</sup> Harpes.' and '2<sup>es</sup> Harpes.'. Each harp part is written on a grand staff (treble and bass clefs). The lower section contains the violin parts, labeled '1<sup>re</sup> Violons divisés.' and '2<sup>es</sup> Violons divisés.'. Each violin part is written on a grand staff. The harp parts feature complex, arpeggiated textures with many notes beamed together. The violin parts provide a rhythmic and harmonic accompaniment. Dynamics such as 'pp' (pianissimo) are marked throughout the score.

Figure 5.4 Outline of harp in orchestral score – *Hostias*

## N° 7. BENEDICTUS.

Moderato. (♩ = 66)

1<sup>re</sup> et 2<sup>e</sup> Flûtes.  
 3<sup>e</sup> et 4<sup>e</sup> Flûtes.  
 2 Hautbois.  
 2 Cors anglais.  
 1<sup>er</sup> et 2<sup>e</sup> Cors en FA  
 3<sup>e</sup> et 4<sup>e</sup> Cors en MIb.  
 1<sup>er</sup> et 2<sup>e</sup> Bassons.  
 3<sup>e</sup> et 4<sup>e</sup> Bassons.  
 1<sup>re</sup> Harpes.  
 2<sup>e</sup> Harpes.  
 SOPRANO SOLO.  
 CONTRALTO SOLO.  
 TÉNOR SOLO.  
 BASSE SOLO.  
 SOPRANOS.  
 CONTRALTOS.  
 TÉNORS.  
 BASSES.  
 Orgue-  
 accompagnement

Figure 5.5 Outline of harp in orchestral score – *Benedictus*

## Analysis of the *Messe de Requiem*

Eight movements divide the *Messe de Requiem*. For each movement, a graph analysis is included to assist the conductor in comprehending the overall structure and design of the work. A graph of the individual movements includes form, tonal relationships, and harmonic succession, dynamic and other pertinent musical information.

*Requiem-Kyrie* (movement 1) establishes the overall solemnness and in g minor. Constructed in an ABCDA form, the *Requiem-Kyrie* immediately draws the listener into an intended sound of a death march (note Figure 5.6 and Figure 5.7).

The image displays a musical score for the *Requiem-Kyrie*, movement 1, in G minor. The tempo is marked "Andante sostenuto" and the dynamic is "PIANO." The score is written for piano and features two systems of music. The first system consists of a treble and bass staff with a grand staff bracket. The second system also consists of a treble and bass staff with a grand staff bracket. The music is characterized by a slow, steady pace and a somber mood. The score includes various musical notations such as notes, rests, and dynamic markings. The word "Ped." is written below the bass staff in both systems, indicating the use of a sustain pedal. The key signature is G minor, indicated by two flats (Bb and Eb) in the key signature.

Figure 5.6 *Requiem-Kyrie*



Figure 5.7 *Requiem-Kyrie*

Following the fifteen measure introduction, the composer then carefully constructs a conversation between the vocal quartet and the chorus, which is the bulk of the first half of the movement (note Figure 5.8). Saint-Saëns utilizes antiphonal techniques between the vocal quartet and the chorus, creating a dramatic effect through contrasting dynamics. M. 49 begins the lead into the climax of the movement (m. 56). From this point, the movement settles dynamically by a repeated harmonic progression from the introduction of the movement in the final seven bars leading to C major as found in Figure 5.9. Table 5.1 summarizes the structure of the movement.

The image displays a musical score for the Requiem-Kyrie. It features four vocal parts: Soprano (S.), Contralto (C.), Tenor (T.), and Bass (B.), along with a piano accompaniment. The lyrics are in Latin, and the music includes dynamics such as *f* (forte) and *div.* (divisi). The score is divided into two systems, with a common time signature (C) indicated at the beginning of each system. The first system covers the text: "tum in Je-ru - sa - lem, ad te" and "in Je-ru - sa - lem, ad te". The second system covers the text: "Ky - rie, e - le - ison." and "Ky - rie, e - le - ison." The piano accompaniment is shown at the bottom of the score, with a *8va ad lib.* marking at the end.

Figure 5.8 Requiem-Kyrie

56 Sopranos. *pp*  
Ky - ri - e, e - le - i -

Contraltos. *pp*  
Ky - ri - e, e - le - i -

Ténors. *pp*  
Ky - ri - e, e - le - i -

Basses. *pp*  
Ky - ri - e, e - le - i -

59 *ppp*  
- son, e - le - i - son.

*ppp*  
- son, e - le - i - son.

*ppp div.*  
- son, e - le - i - son.

- son.

*pp* *pp* *m.g.*  
*pp*

Figure 5.9 Requiem-Kyrie



Table 5.2 Kyrie, *Messe de Requiem*

**Requiem – Kyrie**  
Form - ABCBA

mm. 1-15	mm. 18-22	mm. 22-31	mm. 32-49	mm. 49-71
g minor: i	f minor: i	c minor: i	A- Flat major: I	c minor: i
<p>Introduction of the Kyrie makes use of <math>I\text{t}^{+6}</math> and <math>F\text{r}^{+6}</math> chords to create the feeling of a “death march.”</p> <p>Chromatic leading to the new key of f minor in m. 5 followed by enharmonic modulation to c minor in mm. 8-9.</p> <p>A deceptive resolution occurs at mm. 14, which leads to a temporary C major upon the entrance of the chorus at m. 17.</p>	<p>SATB quartet and SATB chorus are voiced in antiphonally setting.</p> <p>A deceptive Resolution in m. 17 appears with the <math>V^+</math> in c minor now becomes the <math>V^+/V</math> in f minor, setting up the chromatic third relationship, which promotes a general mood of tension and release in the opening of the Requiem text.<sup>60</sup></p>	<p>The Functionality of harmonic language (i-V- iv) is used for the text “<i>let light perpetual shine on them.</i>”</p> <p>The beginnings of A-flat Major appear in mm. 29.</p> <p>A clear sense of resolve leads to m. 30.</p>	<p>The tenor solo contrasts with echoes from the contralto and bass soloists The text underlay is “Te decuit in hymnus, Deus in Sion” (<i>A hymn befits you, God, in Zion</i>).</p> <p>Tonal center change at A- flat major to c minor at m. 49</p>	<p>SATB soloists work in tandem with SATB chorus.</p> <p>Level of dynamics climax in the final section.</p>

*Dies Irae* (movement 2) is a sectional movement, with each section denoted in a c minor tonality. Again Saint-Saens maintains conversation between the vocal quartet and chorus from mm. 5-22. In mm. 38-66 the text of the *Tuba Mirum* is enhanced by the addition of dynamic contrast as the chorus sings the *Tuba Mirum* text in unison as found in Figures 5.10 and 5.11.

Cuneta stricte discus - so - rus!

- tu-rus. Cuneta stricte diseus- so - rus!

- su - rus!

- rus!

iv<sup>6</sup> iv i 0 v i

Tu - ba mirum spargeus sonum

Tu - ba mirum spargeus sonum

Tu - ba mirum spargeus sonum

Tu - ba mirum spargeus sonum

tutta forza.

i<sub>2</sub> vii<sup>07</sup> / VII

Figure 5.10 *Dies Irae*

50

Per sepulera regi - o - num,

Per sepulera regi - o - num,

Per sepulera regi - o - num,

Per sepulera regi - o - num,

VI<sup>7</sup>

Detailed description: This block contains the musical score for measures 50 through 57. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are 'Per sepulera regi - o - num,' repeated in each vocal part. The piano accompaniment includes a prominent VI<sup>7</sup> chord in the bass register.

58

Coget omnes ante thronum.

Coget omnes ante thronum.

Coget omnes ante thronum.

Coget omnes ante thronum.

Silence.

Silence.

Silence.

Silence.

V<sub>3</sub> / iv

V / iv iv

Subdominant Pedal

Detailed description: This block contains the musical score for measures 58 through 65. It features four vocal staves and a grand staff for piano accompaniment. The lyrics are 'Coget omnes ante thronum.' repeated in each vocal part. The piano accompaniment includes a Subdominant Pedal effect, with chords labeled V<sub>3</sub> / iv and V / iv iv. The score concludes with 'Silence.' in each part.

Figure 5.11 *Dies Irae*

The remaining measures include two recitatives (one each for the tenor and bass) followed by a continuous conversation between vocal quartet and chorus. The chorus ends the movement with “*cum vix justus sit securus*” (when scarcely the righteous shall be safe). Table 5.3 summarizes the structure of the movement.

Table 5.3 Dies Irae, *Messe de Requiem*

**Requiem – Dies Irae (Day of Wrath)**  
Sectional

mm. 1-22	mm. 23-37	mm. 38-66	mm. 67- 83	mm. 84-120
c minor: i	c minor: i	c minor: i	c minor: i	c minor: i
<p>The choral parts are in response to the solo quartet, which begin the Dies Irae in m. 5.</p> <p>There is a slight tonic detour in mm. 15 into the tonal area of E flat major then back to c minor in m. 20</p>	<p>A short passage of fugal material arises in mm. 23 – 36 found in the text painting:</p> <p>“Quantus tremor est futurus, quando Judex est venturus, Cuncta stricte discussurus.” (<i>What trembling will there be, when the Judge isi come, to examine everything in strict justice.</i>)</p> <p>These measures represent in part the dramatic contrasts of dynamics found in Saint-Saëns’s compositional techniques.</p>	<p>The text of Tuba Mirum (<i>Wondrous sound the trumpet flingeth, through earth’s sepulchers it ringeth, all before the throne it bringeth</i>) is dramatically emphasized by the call of the trombone leading to orchestral “<i>tutta forza.</i>”</p>	<p>A measure of silence precedes the entrance of the solo quartet in m. 66 in contrast of dynamic. This leads to a proclamation of the text “<i>judicanti responsura</i>” (<i>to answer.</i>)</p> <p>The tonal center is temporarily interrupted by f minor leading to the tenor in m. 84</p>	<p>There is a conversation (<i>recitative</i>) between the tenor and bass soloists in mm. 84-88.</p> <p>A modulation built on continuous ascending chromatics in the upper voice of accompaniment leads to second half of the tenor solo in m. 93. (N<sup>6</sup><sub>5</sub>, V<sup>6</sup><sub>5</sub>/V, V<sup>4</sup><sub>3</sub>, iv<sup>6</sup><sub>6</sub>, Fr<sup>6</sup>)</p> <p>Chorus enters m. 103, an underlay of repeated material from m. 93. Again, the ascending chromatic appears in the upper voice.</p>

*Rex Tremendae* (movement 3) is a sonata form. In clearly marked sections, this movement represents the composer's style of writing in 3 and 4 measure phrases as noted earlier. The vocal writing is a dialogue between the tenor and the chorus by developed material that is indicative of sonata form. The composer ends the movement on a simple six-measure codetta as found in (Figure 5.12).

The image displays a musical score for the movement *Rex Tremendae*. It consists of two systems of staves. The first system includes four vocal staves (Tenor, Soprano, Alto, Bass) and a piano accompaniment. The lyrics for the vocal parts are:
   
Tenor: - bus ad - die.tis. Vo - ca me cum be - ne - die - tis Vo - ca
   
Soprano: - bus ad - die.tis. Vo - ca me cum be - ne - die -
   
Alto: - bus ad - die.tis. Vo - ca
   
Bass: - bus ad - die.tis. Vo - ca
   
The piano accompaniment features a steady bass line and chords in the right hand.
   
The second system continues the vocal parts with the lyrics:
   
Tenor: me. cum be - ne - die - tis.
   
Soprano: - tis. cum be - ne - die - tis.
   
Alto: me. cum be - ne - die - tis.
   
Bass: me. cum be - ne - die - tis.
   
This section is marked with *ppp rit.* and concludes with a *rit.* marking. The piano accompaniment continues with a similar texture.

Figure 5.12 *Rex Tremendae*

Table 5.4 Rex Tremendae, *Messe de Requiem*

**Requiem – Rex tremendae (*King of Tremendous Majesty*)**  
Sonata Form

mm. 1-4	mm. 5-61	mm. 62-131	mm. 132-145	mm. 146-151
f minor: i	f minor: i	D-flat major: I	f minor: i	f minor: i
Introduction	Exposition	Development	Recapitulation	Codetta
Introduction:  F minor is the tonal center with the use of prolonged dominant harmony.  (V-V <sup>7</sup> -V <sup>7b9</sup> )	SATB mm. 5 – 21  The choral voicing is built on dominant harmony.  Saint-Saëns utilizes a chromatic median of the dominant in m. 25.  Tenor soloist presents secondary material in modified A-flat major tonal center. (dominant harmony.)	D-flat major is established through dominant harmony with movement to E flat major in mm 69-71, then switching to F minor in m. 72.  mm. 121-123 A flat tonal center. m. 122 – f minor.  Primary and secondary material from exposition is presented.	There are minimal differences from the exposition.  Primary and secondary material presented again.	The melodic descent from 3 <sup>rd</sup> scale degree ends on leading tone.  Chorus supports the dominant leading to 4 <sup>th</sup> movement “Oro Supplex.”

*Oro supplex* (movement 4) is a variation form. The musical material appears four times in various sections of the orchestra and vocals in a scaffolding technique that culminates in the fourth appearance as full orchestra and chorus. The metronome marking of eighth note = 66 creates a subdivided two, drawing out the reoccurring motive. The beauty of the harmonic language sequenced by tonal shifts (f minor, e-flat minor, d-flat minor, f minor, e-flat minor, f minor) further enhances the technique of text painting. Note figure 5.13 and figure 5.14 in piano reduction. Table 5.5 summarizes the structure of the movement.

ORO SUPPLEX

N° 4.

Adagio.  $\text{♩} = 66$

SOPRANO SOLO.

CONTRALTO SOLO.

TENOR SOLO.

BASSE SOLO.

SOPRANOS.

CONTRALTOS.

TENORS.

BASSES.

CHŒUR.

Adagio.

Tonal Center Shift

Tonal Center Shift

Figure 5.13 Oro Supplex

**A**

*i V i VI V i<sup>7</sup> VI III III iv I i V i*

**Tonal Center Shift**

*i bvi V V<sup>7</sup> i V<sup>9</sup> i<sub>6</sub> V ii<sub>0</sub> V i<sup>7</sup> VI III IV iv I i V*

**B** SOPRANO SOLO.

*dolce. >*

O - ro, o - ro sup - plex et ac - cli - nis,

CONTRALTO SOLO.

*dolce. >*

O - ro, o - ro sup - plex et ac - cli - nis,

TÉNOR SOLO.

*dolce. >*

O - ro, o - ro sup - plex et ac - cli - nis,

**B**

*pp*

**Tonal Center Shift**

III  
IV

*i*

Figure 5.14 *Oro Supplex*



Table 5.5 Oro Supplex, *Messe de Requiem*

**Requiem – Oro supplex (*I pray, humble*)  
Variation**

mm. 1-16	mm. 17-26	mm. 26-35	mm. 35-46	mm. 47-51
f minor: i	f minor: i	f minor: i	f minor: i	f minor: i
<p>Orchestral introduction is presenting the first of material featured in variation through the movement.</p> <p>Material presented initially by woodwinds with emphasized endings by cello and bass.</p> <p>Material again presented in string section with horns emphasizing endings.</p>	<p>Soprano, Contralto, and Tenor present a vocal variation of material with string accompaniment punctuating gesture.</p> <p>Once again, harmonic language is presented.</p> <p>fm-ebm-dbm-fm-ebm-fm</p>	<p>Meter change emphasizes the text of “Lacrymosa.”</p> <p>Tonal center shift to e-flat minor at m. 27.</p> <p>Another tonal shift to A minor at mm. 32 and again to B-flat and C-flat eventually leading to the tonic key of f minor at m. 35</p>	<p>The climactic moment at mm. 35-36 is a direct example of text painting used by Saint-Saëns.</p> <p>Here the intensity of dynamic and chromatics demonstrate the lamenting call of “Huic ergo parce, Deus. Pie Jesu Domine, dona eis Requiem. Amen”.</p> <p><i>(This one therefore spare, o God, Merciful Lord Jesus, grant them rest. Amen).</i></p>	<p>Final 4 measures represent liturgical sequence with unaccompanied “Amen.”</p> <p>f minor is the established tonality.</p>

*Hostias* (movement 5) is through composed. Though simple in design, the *Hostias* is an excellent example of Saint-Saens’s use of traditional harmonic part writing. This (hymn-like) movement is enhanced with serene ritornello patterns of sixteenth notes played in between choral phrases (note Figure 5.15). This movement can also be utilized as a stand-alone selection in a sacred service. Table 5.6 summarizes the structure of the movement.

## HOSTIAS.

N° 5.

*Andantino.* ♩=88

SOPRANOS. *p*  
Hos- ti - as et pre - ces ti - bi Do - mini

CONTRALTOS. *p*  
Hos- ti - as et pre - ces ti - bi Do - mini

TÉNORS. *p*  
Hos- ti - as et pre - ces ti - bi Do - mini

BASSES. *p*  
Hos- ti - as et pre - ces ti - bi Do - mini

PIANO. *p*  
*Andantino.* sus 7-6 7  
sus 4-3 V

E<sup>b</sup>: I IV I<sub>6</sub> vii<sup>06</sup> I I<sup>7</sup> ii<sup>4-3</sup> V

lau - dis of - fe - rimus Tu

lau - dis of - fe - rimus Tu

lau - dis of - fe - rimus Tu

lau - dis of - fe - rimus Tu

*pp*

iii<sub>6</sub> vi IV I

Figure 5.15 *Hostias*

Table 5.6 Hostias, *Messe de Requiem*

**Requiem – Hostias (*Offerings*)**  
Sectional

mm. 1-10
E-flat major
Each vocal section is punctuated by orchestral flourish (ritornello).  An abrupt modulation appears at m.7 from E-flat major to g minor.
mm. 10-17
E-flat major
Another abrupt modulation returns to E-flat major at mm. 13
mm. 17-24
E-flat major
mm. 17-24 are structured in a top-down scaffolding effect in the chorus, including a meter change that elongates and repeats text “et semini eius” (and his seed).

*Sanctus* (movement 6) is an AAB form, and much like the *Hostias* can be used as a stand-alone selection. Only thirty-six measures long the *Sanctus* is a concise statement positioned on a forte dynamic with very little harmonic change outside the tonal center of A-flat major. The full subject appears at m. 8 with the basses followed by a full subject with the tenors with subsequent partial subjects in the alto and soprano lines. Note figure 5.16. Table 5.7 summarizes the structure of the movement.

The image displays a musical score for the 'Sanctus' section. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'Sane - - - tus. Sane - - - tus. Sane - - - tus. Sane - - - tus, Sane -'. The piano part features a prominent melodic line with 'PT.' (Pedal Point) markings and a harmonic analysis below:  $V^7 I vi V^7 I V_{\frac{5}{2}} V_6 IV_6 I V IV I IV_{\frac{3}{4}}$ . The score is marked with 'A' and 'I'.

Figure 5.16 *Sanctus*

Table 5.7 Sanctus, *Messe de Requiem*

**Requiem – Sanctus (*Holy*)**  
AAB Form

mm. 1-8	mm. 8-20	mm. 21-36
A-Flat major	A-Flat major	A-Flat major
A simple melodic contour built on A-Flat triad creates a sense of tranquility.	A full subject is established in mm. 8 in the bass line followed by full subject in tenor line at mm. 9. A partial subject is realized in the alto and soprano lines in mm. 10 and 11.	The subject material appears altered in soprano voice at mm. 26 with subsequent material following in lower voices.  The homophonic setting of “Hosana” concludes movement in mm. 28 - 36

*Benedictus* (movement 7) is a through-composed form. As the *Hostias* and *Sanctus*, this movement can also stand alone. The unique quality of this movement is found in the contrast of a simple choral line against a fluid sixteenth note accompaniment. Saint-Saens like other French composers admired the sound of harps. Here the harps are used in contrary motion over a D flat pedal tone. Note Figure 5.17. Table 5.8 summarizes the structure of the movement.

N: 7. BENEDICTUS.

Moderato. (♩ = 66)

1<sup>re</sup> et 2<sup>e</sup> Flûtes.  
3<sup>e</sup> et 4<sup>e</sup> Flûtes.  
2 Hautbois.  
2 Cors anglais.  
1<sup>er</sup> et 2<sup>e</sup> Cors en FA  
3<sup>e</sup> et 4<sup>e</sup> Cors en MI<sup>b</sup>.  
1<sup>er</sup> et 2<sup>e</sup> Bassons.  
3<sup>e</sup> et 4<sup>e</sup> Bassons.  
1<sup>re</sup> Harpes.  
2<sup>e</sup> Harpes.  
SOPRANO SOLO.  
CONTRALTO SOLO.  
TÉNOR SOLO.  
BASSE SOLO.  
SOPRANOS.  
CONTRALTOS.  
TÉNORS.  
BASSES.  
Orgue d'accompagnement

*pp sempre.*

The musical score is for the Benedictus movement, marked Moderato with a tempo of 66 beats per minute. It is arranged for a full orchestra and choir. The woodwind section includes flutes, oboes, and bassoons. The string section includes violins and cellos. There are two harps. The vocal section includes soloists for soprano, alto, tenor, and bass, as well as a choir consisting of sopranos, contraltos, tenors, and basses. The organ provides accompaniment. The score is written in 3/4 time and features a melodic line for the woodwinds and strings, with a rhythmic accompaniment from the harps and organ. The dynamic marking is *pp sempre* (pianissimo sempre).

Figure 5.17 Benedictus

Table 5.8 Benedictus, *Messe de Requiem*

**Requiem – Benedictus (*Blessed*)**  
Through Composed

mm. 1-4	mm. 5-20	mm. 21-38
D-flat major	D-flat major	D-flat major
<p>The <i>Benedictus</i> is simple and elegantly composed. The accompaniment of the Harps creates a tranquil and meditative aesthetic.</p> <p>The harmonic language is minimal but effective in portraying the text of (<i>Blessed</i>).</p> <p>A pedal tone of D flat is used throughout the movement.</p>	<p>A conversation is established between SATB Solos and chorus.</p>	<p>Continuation of choral writing continues to the end of the movement.</p>

*Agnus Dei* (movement 8) is a variation form much like the *Oro Supplex*. The movement opens with the same material from the first movement *Requiem-Kyrie* creating a backdrop to the haunting motive that will first appear in the flutes and subsequently in the oboe, strings, vocal quartet and finally the chorus. Note figure 5.18 piano reduction (motive in brackets).

The image displays three systems of musical notation for a piano piece, identified as 'Agnus Dei'. Each system consists of a treble clef staff and a bass clef staff. The first system begins with a piano dynamic marking (*p*) and the instruction *espressivo.* The notation includes various note values, rests, and phrasing slurs. The second system continues the melodic and harmonic development. The third system concludes the passage, with a final chord in the bass staff marked with a fermata. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Figure 5.18 Agnus Dei



Of all the movements, this movement demonstrates the composer's use of dynamic contrast matched to the emotive levels of the text. For example, after the haunting reoccurrence of the motive listed above, the composer utilizes text painting when referring to "lux aeterna" in a softer introspective voicing coupled with a descending line in accompaniment. Note Figure 5.19

The image shows a musical score for the Agnus Dei. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Lux aeterna luceat eis". The score includes dynamic markings such as *p* and *Div. p*. The piano part features a descending line in the accompaniment.

Figure 5.19 Agnus Dei

The finality of the work is found in the chorus's last plea of mercy underpinned by usage of an  $It^6$  leading to the dominant and finally to an ambiguous tonal center, reminiscent of the opening movement. Note Figure 5.20. Table 5.9 summarizes the structure of the movement.

es, qui - a pi - - us es. A -

es, qui - a pi - - us es. A -

es, qui-a pi - us es. A -

qui-a pi - us es. A -

P.T. P.T.  
 dim. p pp  
 N<sub>6</sub> V<sup>7</sup> III<sub>6</sub> V<sup>7</sup> Ger<sup>+6</sup> V  
 Dominant Pedal Tonic Pedal

- men. A - men. A - men.

ppp

ppp

ppp

ppp

- men. A - men. A - men.

- men. A - men. A - men.

- men. A - men. A - men.

- men. A - men. A - men.

Ger<sup>+6</sup> i V i vii i  
 Tonic Pedal

FIN.

Figure 5.20 Agnus Dei, *Messe de Requiem*

Table 5.9 Agnus Dei, *Messe de Requiem*

**Requiem – Agnus Dei (*Lamb of God*)**  
Variation/Strophic

mm. 1-18	mm. 19-44	mm. 45-61	mm. 61-86	mm.86-98	mm. 98-113	mm. 114-121
g minor: i	c minor: i	c minor: i	c minor: i	c minor: i	c minor: i	c minor: i
<p>Previous material from the opening movement is in the first 18 bars.</p> <p>It<sup>6</sup> is used to emphasize the “death march” call;</p> <p>Balancing out to the tonic of c minor in m. 19.</p> <p>Dynamic contrast is the overriding characteristic.</p>	<p>Previous Material presented by winds in (mm. 21-44).</p> <p>Fluid accompaniment in common time establishing the plea of “Agnus Dei” in m. 45</p> <p>Tonal shift to g minor in m. 31.</p> <p>Tonal shift to c minor m.41</p>	<p>Again previous material presented by strings and vocal soloists (m. 45)</p> <p>A wide range of dynamics is used for text painting.</p> <p>Tonal shift back to c minor in m. 41.</p> <p>Another tonal shift at m. 55 to g minor</p>	<p>m.69 begins the process of employing full orchestral and choral forces in full dynamics.</p> <p>Large intervallic leaps in Soprano voice used for emphasis of “Agnus Dei.” m. 65.</p>	<p>mm. 87 to 98 begins a softer introspective voicing.</p> <p>The motive in accompaniment returns in pick up to m. 98.</p>	<p>Melodic chromaticism used under the text underlay of “Lux aeterna.”</p> <p>The essence of c minor is retained</p> <p>The tonic pedal is used in m. 113</p>	<p>Final measures present the last plea of mercy and prayerful “Amen.”</p>

## CHAPTER 6

### CONCLUSION

Camille Saint-Saëns made a significant impact upon the French musical community, not only as a composer but also as an individual who represented integrity and intellectualism in the musical practices of his time. He was both a romantic and neoclassical composer who was not given full artistic credit in his lifetime. History reveals that he received admiration far beyond his homeland.

Saint-Saëns was able to combine compositional trends of his time and yet stay true to the forms established from the classical era. This ability is apparent in his significant compositions, especially in the *Messe de Requiem*. Saint-Saëns's compositional style is an accurate measurement of the composer's resistance to trends that, in his view, compromised the integrity of French music, particularly of sacred French music.

A closer look at the *Messe de Requiem* reveals how changing French musical tastes affected Saint-Saëns' setting of the traditional requiem text. Additionally, the *Messe de Requiem* demonstrates Saint-Saëns's deep respect for holding true to the integrity of church music throughout his lifetime. Although considered an atheist Saint-Saëns adhered to the musical desires of the French church. Not all shared Saint-Saëns's respect of the church and its values regarding church music. As in all of his sacred music, Saint-Saëns attempted to compose with restraint and intellectual thought, which was in contrast

to the church music at that time.

The *Messe de Requiem* expanded the lines of tradition but not in the same fashion as his musical colleagues, the impressionists who leaned toward the extremes of musical trends of the times. The *Messe de Requiem* stands out as a forward-looking composition encased in classical form and style.

Positioned as a transitional figure in the ever-changing Parisian musical world, Saint-Saëns suffered exclusion among his contemporaries mostly due to his resistance to the impressionistic movement. Towards the middle to the latter part of his life, he criticized the music of young French composers, and this tended to isolate him. Positioned at a time when French music was transitioning, coupled with a high level of criticism and experimentation, today's musicians forget much of Saint-Saëns works. Nonetheless, many of his works such as *Messe de Requiem* are accessible and worth discovering.

Saint-Saëns may not have always demonstrated characteristics that endeared late Romantic and early twentieth-century views. Many of his contemporaries believed that greatness demanded extremes while Saint-Saëns opposed this, characterizing it as an illusion of progress in the arts. Scholar Leon Botstein says,

Saint-Saëns's music is in this sense the realization, through music, of an explicit project: the celebration of continuity within the aesthetic traditions of history. This, in turn, reflected the conviction that resistance, through art, against the corrosive dynamics of modern history was essential. Progress in taste and judgment could not be taken for granted as an inevitable outcome of the expansion of the literate audience.<sup>61</sup>

Saint-Saëns created a platform of “good taste” in musical culture, although considered to be on the losing side of the musical culture war, at least by his critics; it is

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<sup>61</sup> Pasler, Jann. *Camille Saint-Saëns and his world*. Princeton: Princeton University Press, 2012. 372

safe to say that the composer was one of the voices of reason in the French musical scene. He was a master of classicism, demonstrating attempts to combat philistinism and superficiality. Botstein goes on to say, “With incomparable brilliance and enthusiasm, Saint-Saëns expressed through music the historicist self-confidence of nineteenth-century aesthetic taste.”<sup>62</sup>

The composer’s use of techniques borrowed from neoclassical norms helped to construct a French musical heritage. It is with the *Messe de Requiem* that one finds the use of inherited classical tradition and form used to meet the expectations of midcentury Romanticism. A renewal of research of Saint-Saëns’s music, especially *Messe de Requiem* is worth the engagement. Further exploration allows for insight into the disciplined and refined manner of Saint-Saëns’s musical spirit.

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<sup>62</sup> Pasler, 389

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APPENDIX A  
MESSE DE REQUIEM HARMONIC ANALYSIS

# MESSE DE REQUIEM

G. SAINT SAËNS.

REQUIEM - KYRIE.

Op. 54.

N° 1.

Andante sostenuto. ♩ = 76

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO.

BASSE SOLO.

SOPRANOS.

CONTRALTOS.

TENORS.

BASSES.

CHOEUR.

PIANO.

Andante sostenuto.

A.P.

A.P.

Ant.

Ant.

Pod. II<sup>+</sup>6 (4) I<sup>+</sup>6 (4) I<sup>+</sup>6 (4) I<sup>+</sup>6 (4)

(Chromatic leading to New Key)

Pod. Fr<sup>+</sup>6 V<sup>+</sup>6 I<sup>+</sup>6

enharmonic modulation

FR<sup>+</sup>6 V<sup>+</sup>/II FR<sup>+</sup>7<sub>6</sub> (i<sub>6</sub>) +3 i<sub>6</sub> V i

VII<sup>6</sup>/II E.T. VII<sup>6</sup>/I

i<sub>6</sub> V sfz>p i<sub>6</sub> sfz>p V<sub>3</sub>

sfz>p V<sub>4</sub>/VI VI<sub>6</sub> P.T. i<sub>6</sub> V<sup>+</sup> i<sub>6</sub> dim.

SOPRANO SOLO. A<sub>p</sub> Re - qui - em æ -

CONTRALTO SOLO. p Re - qui - em æ -

TENOR SOLO. p Re - qui - em æ -

Sus Ant. Ant. A

i<sub>6</sub> VI<sup>+</sup> i<sub>6</sub> V<sup>+</sup> i<sub>6</sub> V<sub>4-2</sub> - V V<sup>+</sup> Deceptive Resolution V<sup>+</sup>/I V

Soprano: -ter - nam do - na e - is, Do - - mine;

Contralto: -ter - nam do - na e - is, Do - - mine;

Tenore: -ter - nam do - na e - is, Do - - mine;

Sopranos. *pp*  
Re - qui - em æ - ter - nam Do - na e - is,

Contraltos. *pp*  
Re - qui - em æ - ter - nam Do - na e - is,

Tenors. *pp*  
Re - qui - em æ - ter - nam Do - na e - is,

Basses.

Setting up of the Chromatic Third Relationship.

Re - qui - em a - ter - nam do - na e - is.

Re - qui - em a - ter - nam do - na e - is,

Re - qui - em a - ter - nam do - na e - is

Do - - mine; Re - qui - em a - ter - - nam

Do - - mine; Re - qui - em a - ter - - nam

Do - - mine; Re - qui - em a - ter - - nam

4 iii i 4 iii

*cresc.* *f* *dim.*  
 Do - mine; et lux per - pe - tua lu - ce - at e - -

*cresc.* *f* *dim.*  
 Do - mine; et lux per - pe - tua lu - ce - at e - -

*cresc.* *f* *dim.*  
 Do - mine; et lux per - pe - tua lu - ce - at e - -

**BASSE SOLO.** *cresc.* *dim.*  
 Et lux per - pe - tua lu - ce - at e - -

do - na e - is Do - mine;  
 do - na e - is Do - mine;  
 do - na e - is Do - mine;  
*pp* do - na e - is Do - mine;

*sf* *dim.*  
 V<sub>6</sub>/IV i V V/V

B

B

Handwritten Roman numerals and chord symbols below the piano part:

V III<sub>6</sub> | Ab: I<sub>6</sub> | IV I<sub>6</sub><sub>4</sub> V | I IV<sub>6</sub><sub>4</sub> V

**CONTRALTO SOLO.** *dolce.*  
 Te de - cet  
 hym - - nus, De - us, in Si - - on,  
 Ky - - rie,

**BASSE SOLO.** *dolce.*  
 Te de - cet  
 Ky - - rie,  
 Ky - - rie,

*pp*  
 Ky - - rie,

*sempre p*

I V V V/IV III VI VI (IV<sub>3</sub>/VI) VI6  
 ↳ NO THIRD



**SOPRANO SOLO.** *poco cresc.*

Et ti - bi red -  
 hym - nus, De - us, in Si - - on;

*pp*  
 Ky - rie.

*p* *p*

*poco cresc.*

**CONTRALTO SOLO.**

- de - tur vo - tum in Je - ru - salem,  
 Et ti - bi red - de - tur vo - tum in Je -  
 - le - - ison,

*sempre pp*  
 Ky - ri -  
*sempre pp*  
 ky - ri - e, e - ge - le - i - sou.

Chord symbols:  $\text{V}^7/\text{vi}$ ,  $\text{vi}$ ,  $\text{iii}$ ,  $\text{vi}$ ,  $\text{vi}_6$ ,  $\text{iii}$ ,  $\text{iii}$ ,  $\text{I}_6$ ,  $\text{I}_{64}$ ,  $\text{V}$ ,  $\text{ii}$ ,  $\text{I}_6$ ,  $\text{ii}_6$ ,  $\text{I}$ ,  $\text{vi}^{107}/\text{vi}$ ,  $\text{I}_6$

S. Et tibi red-de-tur vo-tum

A. -ru-salem, vo-tum

T. Et tibi red-de-tur vo-tum

B. red-de-tur vo-tum

Ky-ri-e,

Ky-ri-

-e, e-le-i-son,

Ky-ri-e,

*cresc.*

*poco cresc.*

*cresc.*

*cresc.*

I Vc/II Ic IV Vc/II VII<sup>07</sup>/Vi Vi V/III

C

S. *f* - tum in Je - ru - sa - lem, ad te

C. *f* in Je - ru - sa - lem, ad te

T. *f* in Je - ru - sa - lem. ad te

B. *f* in Je - ru - sa - lem, ad te

*f* Ky - rie, e - le - ison.

*f* - e, Ky - rie, e - le - ison.

*f* div. Ky - rie, e - le - ison.

*f* Ky - rie. e - le - ison.

C

*f* *f* *f*

Vi I  
C: VI Fr<sup>h</sup> 1/4 IV  
8<sup>va</sup> ad lib.

S  
Om - nis ca - ro Ve - ni - et

C  
Om - nis ca - ro Ve - ni - et

T  
Om - nis ca - ro Ve - ni - et

B  
Om - nis ca - ro Ve - ni - et

Chris - te, e - le - ison.

Chris - te, e - le - ison.

Chris - te, e - le - ison.

div.  
Chris - te, e - le - ison.

IV I I<sub>6</sub> II<sub>6</sub>

*ff* Ky - rie, *p* Chris - te e - le - i -  
*ff* Ky - rie, *p* Chris - te e - le - i -  
*ff* Ky - rie, *p* Chris - te e - le - i -  
*ff* Ky - rie, *p* Chris - te e - le - i -

- son, e - le - i - son.  
 - son, e - le - i - son.  
 - son, e - le - i - son.  
 - son, e - le - i - son.

*dim.* *p* *A.P.* *A.P.* *A.P.*  
*III* *16* *Ped.* *VII<sup>7</sup>/IV*

*CHORUS.*

Sopranos. *pp*  
Ky - ri - e, e - le - i -

Contraltos. *pp*  
Ky - ri - e, e - le - i -

Ténors. *pp*  
Ky - ri - e, e - le - i -

Basses. *pp*  
Ky - ri - e, e - le - i -

*ppp*  
- son, e - le - i - son.

*ppp*  
- son, e - le - i - son.

*ppp* *div.*  
- son, e - le - i - son.

*ppp*  
- son.

*pp* *pp* *m.g.*  
I I

*VI<sup>b7</sup>/IV* *V<sup>4</sup>/VII<sup>0</sup>* *07*

DIES IRAE.

N° 2.

**Allegro.  $\text{♩} = 84$**  *sotto voce.*

SOPRANO SOLO. Di-es i-rae

CONTRALTO SOLO. Di-es i-rae

TENOR SOLO. Di-es i-rae

BASSE SOLO. Di-es i-rae

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

**Allegro.**

PIANO. *pp* *sf*

$\text{C:1}$

Soprano: Solvet seculum in fa-vil-la Dies il-la,

Alto: Solvet seculum in fa-vil-la Dies il-la,

Tenor: Solvet seculum in fa-vil-la Dies il-la,

Bass: Solvet seculum in fa-vil-la Dies il-la,

*sotto voce.*  
Soprano: Di-es il-la, Di-es i-rae

*sotto voce.*  
Alto: Di-es il-la, Di-es i-rae

*sotto voce.*  
Tenor: Di-es il-la, Di-es i-rae

*sotto voce.*  
Bass: Di-es il-la, Di-es i-rae

Piano accompaniment: A rhythmic accompaniment consisting of eighth notes in both hands, with a steady bass line.

iv



S

C. Tes - te David cum si - bylla.

T.

B. Tes - te David cum si - bylla.

Solvete seclum in favil - la. Tes - te David cum si - bylla.

Solvete seclum in favil - la.

Solvete seclum in favil - la. Tes - te David cum si - bylla.

Solvete seclum in favil - la.

Common Chords maculatum

VII<sup>b</sup>  $\frac{3}{4}$  / V    VI<sup>c</sup>    III  $\frac{4}{4}$     VI<sup>c</sup> / V

E<sup>b</sup>: I  $\frac{4}{4}$

The musical score consists of two systems. The first system includes vocal staves for Soprano (S), Contralto (C), Tenor (T), and Bass (B), and a piano accompaniment. The lyrics are: "Tes - te David cum si - byl - - la". The piano part features a rhythmic accompaniment with chords. The second system repeats the vocal parts with the lyrics "- byl..la, cum si - byl - - la". Handwritten annotations include "SUS" and "SUS" in the vocal staves, and "cresc." above several staves. The piano part includes handwritten chord symbols:  $V_{4/2}$ ,  $I_6$ ,  $IV$ ,  $VII_{6/8}$ , and  $i$ . A circled  $C.$  is also present.

A LES SOLI avec le Chœur.

Quantus tremor est fu - tu - rus,  
 Quantus tremor est fu - tu - rus,  
 Quantus tremor est fu - tu - rus,  
 Quantus tremor est fu - tu - rus, quando

i VII<sub>6</sub> VII i III VII

- tu - rus quan - do ju - dex est ven - tu - rus, est ven -  
 quan - do ju - dex est ven - tu - rus, est ven -  
 quando ju - dex est ven - tu - rus, cuncta stricte dis - cus -  
 ju - dex est ven - tu - rus cun - cta stricte dis - cus - su -

iv<sub>6</sub> III<sub>6</sub> III VII VII<sup>7</sup> i i<sub>6</sub> II V VII<sup>10</sup>/IV

Mod<sup>o</sup>  $\text{♩} = 66$

Cuncta stricte discus - su - rus!

tu - rus Cuncta stricte discus - su - rus!

su - rus!

su - rus!

Mod<sup>o</sup>

*ff*

*ff*

IV<sub>6</sub> IV | V | V |

*ff*

Tu - ba mirum spargens sonum

*ff*

Tu - ba mirum spargens sonum

*ff*

Tu - ba mirum spargens sonum

*ff*

Tu - ba mirum spargens sonum

*tutta forza.* *ff*

*i*<sub>4</sub><sub>2</sub>

*Vii*<sup>#7</sup>/<sub>VII</sub>

Per sepulcra regi - o - num,

Per sepulcra regi - o - num,

Per sepulcra regi - o - num,

Per sepulcra regi - o - num,

Silence.

Coget omnes ante thronum .

Coget omnes ante thronum .

Silence.

Coget omnes ante thronum .

Coget omnes ante thronum .

Silence.

VI 7

$V \frac{3}{4} / IV$

$V / IV$  IV  
Subdominant Pedal

Detailed description: This is a musical score for a choral and piano piece. It consists of two systems. The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts sing the Latin phrase 'Per sepulcra regum' in a homophonic setting. The piano accompaniment provides harmonic support with chords and a steady bass line. The second system features the same four vocal staves and piano accompaniment. The vocal parts sing 'Coget omnes ante thronum'. The piano accompaniment includes a 'Subdominant Pedal' section, indicated by the handwritten notes 'V/IV IV Subdominant Pedal'. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings.

**B**

SOPRANO SOLO. *p*  
Mors stu - pe - bit

CONTRALTO SOLO. *p*  
Mors stu - pe - bit

TÉNOR SOLO. *p*  
Mors stu - pe - bit

BASSE SOLO. *p*  
Mors stu - pe - bit

**B**

*p* *vy* *p* *vy*

*VI*<sub>6</sub> *III*

s. et na - tu - ra, Cum re - surget cre - a - tu - ra,

c. et na - tu - ra, Cum re - surget cre - a - tu - ra,

t. et na - tu - ra, Cum re - surget cre - a - tu - ra,

b. et na - tu - ra, Cum re - surget cre - a - tu - ra,

*p*

*bV*<sub>6</sub> *N*<sup>7</sup> *I*<sub>4</sub> *I*<sub>6</sub> *vi*<sub>4</sub> *vi*<sub>6</sub> *I* *I*<sub>4</sub> *vi*<sub>6</sub> *I*

*dominant pedal point*

**SOPRANO SOLO.**  
*cresc.* Ju - di - can - ti respon - su - ra. *f* Silence.

**CONTRALTO SOLO.**  
*cresc.* Ju - di - can - ti respon - su - ra. *f*

**TÉNOR SOLO.**  
*cresc.* Ju - di - can - ti respon - su - ra. *f*

**BASSE SOLO.**  
*cresc.* Ju - di - can - ti respon - su - ra. *f*

**Chœur:**  
Sopranos. *p cresc.* Ju - di - can - ti respon - su - ra. *f* Silence.  
Contraltos. *p cresc.* Ju - di - can - ti respon - su - ra. *f*  
Ténors. *p cresc.* Ju - di - can - ti respon - su - ra. *f*  
Basses. *p cresc.* Ju - di - can - ti respon - su - ra. *f* Silence.

*cresc.* *f* *p*

**TÉNOR SOLO.**  
*f* *Recit. ad lib.* *f* *5: 3/4* *16*

Liber Scriptus profe-retur, In quo totum conti-netur. Unde mundus judi-ce-tur.

BASSE SOLO. *Recit. ad lib.*

Judex ergo cum se - debit. Quid quid latet ap - pa - re bit

Nil in - ultum rema - ne - bit

*Continuous Ascending Chromaticism in upper voice*

TÉNOR SOLO. *dol.*

Un peu plus lent.

Quidsum miser tunc di -

- eturus? Quem pa - tronum ro - ga tu - ras

III, VII, V, I, N6, I6, V, I, I6



Sopranos.  
*espress.*

Quid sum mi - ser. tunc di -

Contraltos.  
*espress.*

Quid sum mi - ser. tunc di -

Ténors.  
*espress.*

Quid sum mi - ser, tunc di -

Basses.  
*espress.*

Quid sum mi - ser, tunc di -

*ii<sup>ø</sup> V<sup>7</sup> I i<sup>b</sup> ii<sup>ø</sup> V<sup>7</sup>*

*cresc. f*

- ctu - - rus? quem pa - tro - num ro - ga

*cresc. f*

- ctu - - rus? quem pa - tro - num ro - ga

*cresc. f*

- ctu - - rus? quem pa - tro - num ro - ga

*cresc. f*

- ctu - - rus? quem pa - tro - num ro - ga

*i i<sup>b</sup> III<sub>6</sub> V<sup>7</sup>/III I<sub>6</sub><sub>5</sub> i N<sub>6</sub>*

SOPRANO SOLO.

Cum vix jus - tus

CONTRALTO SOLO.

Cum vix jus - tus

TÉNOR SOLO.

Cum vix jus - tus

BASSE SOLO.

Cum vix jus - tus

- tu - rus, Cum vix jus - - tus *mf* *dim.*

- tu - rus. Cum vix jus - - tus *mf* *dim.*

- tu - rus, Cum vix jus - - tus *mf* *dim.*

- tu - rus, Cum vix jus - - tus *mf*

*sempre f*

i<sub>6</sub> V VI III<sub>6</sub> VI i<sup>7</sup> IV V

Dominant Pedal

The image shows a musical score for a voice and piano piece. It consists of nine staves. The first eight staves are for voice parts, labeled S (Soprano), C (Contralto), T (Tenor), B (Bass), and four other parts. Each voice part has the lyrics "sit se - cu - rus." written below the notes. The music is in a minor key, indicated by the key signature of one flat. The tempo is marked *p* (piano). The piano accompaniment is on the bottom staff, starting with a forte (*sf*) dynamic and ending with a pianissimo (*pp*) dynamic. The piano part includes chord symbols: III<sub>6</sub>, V<sup>7</sup>, i, Gert<sub>6</sub>, i, Gert<sub>6</sub>, i, and I<sub>6</sub> i.

REX TREMENDÆ.

Nº 5.

Allegro moderato.  $\text{♩} = 104$

TÉNOR SOLO.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

PIANO.

*pp*

*pp*

*pp*

*pp*

*pp*

Rex tre - men - dæ ma - jes - ta - tis,

Rex tre - men - dæ ma - jes - ta - tis,

Rex tre - men - dæ ma - jes - ta - tis,

Rex tre - men - dæ ma - jes - ta - tis,

*pp*

*pp*

*F: (V)* *V* *V* *V<sub>69</sub>*

*VI<sub>4</sub>* *VI<sub>7</sub>*

Qui sal - van - dos sal - vas gra - tis. Sal - va me.  
Qui sal - van - dos sal - vas gra - tis.  
Qui sal - van - dos sal - vas gra - tis,  
Qui sal - van - dos sal - vas gra - tis,  
fons pi - e - ta - tis.  
Sal - va me, fons pi - e -  
Sal - va me, fons pi - e - ta - tis.

Handwritten annotations: P.T., VI<sub>4</sub>, V<sup>7</sup><sub>b7</sub>, VI<sub>4</sub>, V<sup>7</sup><sub>b7</sub>, VI<sub>4</sub>.

TÉNOR SOLO. *A* *dulce.*

Re - cor - da - re,  
 Sal - va me.  
 - ta - tis.  
 Sal - va me.

Je - su pi - e, Quod sum cau - sa tu - æ  
 vi - æ, Ne me per - das il - la di -

*pp* *cresc.* *dim.* *pp*

III<sub>6</sub> V III<sub>6</sub> V<sup>7</sup><sub>b9</sub>

Chromatic Mediant of the Dominant

The musical score is for a Tenor Solo. It consists of three systems of music. The first system includes a vocal line with lyrics 'Re - cor - da - re, Sal - va me. - ta - tis. Sal - va me.' and piano accompaniment. The second system includes a vocal line with lyrics 'Je - su pi - e, Quod sum cau - sa tu - æ vi - æ, Ne me per - das il - la di -' and piano accompaniment. The piano accompaniment features a chromatic mediant of the dominant chord, which is highlighted by a handwritten note. The score includes various dynamics such as *pp*, *cresc.*, and *dim.*, and performance markings like *A* and *dulce.*. The piano part is written in a style that suggests a harpsichord or similar keyboard instrument.

- e.  
 Sopranos.  
 Rex tre - men - dae ma - jes - ta - tis. Qui sal -  
 Contraltos.  
 pp Rex tre - men - dae ma - jes - ta - tis, Qui sal -  
 Ténoirs.  
 pp Rex tre - men - dae ma - jes - ta - tis, Qui sal -  
 Basses.  
 pp Rex tre - men - dae ma - jes - ta - tis. Qui sal -  
 - van - dos sal - vas gra - tis, Sal - va me,  
 - van - dos sal - vas gra - tis. Sal - va me.  
 - van - dos sal - vas gra - tis, Sal - va me, fons pi - e - ta - tis.  
 - van - dos sal - vas gra - tis.

CHAUR.  
 pp  
 VI<sub>4</sub><sup>7</sup> V<sub>4</sub><sup>7</sup> VI<sub>4</sub><sup>7</sup> V<sub>4</sub><sup>7</sup>  
 VI<sub>4</sub><sup>7</sup> V<sub>4</sub><sup>7</sup> VI<sub>4</sub><sup>7</sup> V<sub>4</sub><sup>7</sup>

fons pi - e - ta - tis. Sal - - - va me .

fons pi - e - ta - tis. Sal - - - va me .

*dim.*  
Sal - - - va me .

Sal - va me fons pi - e - ta - - - tis.

*pp*

*TÉNOIR SOLO.*  
*express.*

Que - rens me se - dis - ti las - sus: Re - de -

*V* *III-6*

*p.t.* *p.t.* *dim.* *AP*

- mis - ti eru - cem pas - sus: Tan - tus la - bor

*III-5* *III-6*



B

T. non sit cas - - - sus

Sopranos. Jus - te Ju - dex ul - ti

Contraltos. Jus - te Ju - dex ul - ti

Tenors. Jus - te Ju - dex ul - ti

Basses. Jus - te Ju - dex ul - ti

Common Chord Modulation B Jus - te Ju - dex ul - ti

- o - nis, Do - num fac re - mis - si - o - nis

- o - nis, Do - num fac re - mis - si - o - nis

- o - nis, Do - num fac re - mis - si - o - nis

- o - nis, Du - num fac re - mis - si - o - nis

Common Chord Modulation

III<sub>6</sub> | V<sup>7</sup> | IV<sub>6</sub>

V<sup>7</sup> | IV<sub>6</sub> | I | e<sup>b</sup>: | IV<sub>6</sub> | V<sup>7</sup>

**TÉNOR SOLO.**

In - ge -

*cresc. f.*  
An - te di - em ra - ti - o - nis .

*cresc. f.*  
An - te di - em ra - ti - o - nis .

*cresc. f.*  
An - te di - em ra - ti - o - nis .

*cresc. f.*  
An - te di - em ra - ti - o - nis .

*cresc. f. p.*  
An - te di - em ra - ti - o - nis .

*cresc. f. dim. Apt.*  
- mis - co, tan - quam re - us, Cul - pa ru - bet

*pp*  
vul - tus me - us, Sup - pli - ca - ti par - ce. De -

Possible passing tone

C

- us.

Sopranos. *pp* *cresc.*

Qui ma - ri - am ab - sol - vis - ti; Et la - tro - nem

Contraltos. *pp* *cresc.*

Qui ma - ri - am ab - sol - vis - ti; Et la - tro - nem

Ténors. *pp* *cresc.*

Qui ma - ri - am ab - sol - vis - ti; Et la - tro - nem

Basses. *pp* *cresc.*

Qui ma - ri - am ab - sol - vis - ti; Et la - tro - nem

*pp* *cresc.* *sus*

*I*<sub>6</sub> *N*<sub>6</sub><sup>7</sup> *ii*<sub>6</sub><sup>♭</sup> *iv*<sup>7</sup> *iv* *I*<sub>6</sub> *ii*<sub>6</sub><sup>♭</sup>

ex - au - di - sti; Mi - hi quo - que spem de - di - sti

ex - au - di - sti; Mi - hi quo - que spem de - di - sti

ex - au - di - sti; Mi - hi quo - que spem de - di - sti

ex - au - di - sti; Mi - hi quo - que spem de - di - sti

*rit.* *f*

*V*<sup>7</sup>/<sub>*V*</sub> *IV*<sup>3</sup>/<sub>*II*</sub> *IV*<sub>6</sub> *I* *IV*<sup>3</sup>/<sub>*IV*</sub> *X*<sup>0</sup>/<sub>*vii*</sub> *F**rit*<sub>6</sub> *I*<sub>6</sub> *vii*<sup>0</sup>/<sub>*II*</sub> *I*

TENOR SOLO.

Pre - ces me - a non sunt di - gne; Sed tu

ho - nus fac be - ni - gne, Ne per - en - ni

cre - mer ig - ne.

Sopranos. *mf*

Contraltos. *mf*

Ténors. *mf*

Basses. *mf*

In - ter o - ves lo - cum praes - ta;

In - ter o - ves lo - cum praes - ta;

In - ter o - ves lo - cum praes - ta;

In - ter o - ves lo - cum praes - ta;

*mf*

*III<sub>6</sub> VI V<sup>7</sup>/<sub>III</sub> VII<sup>02</sup>/<sub>6</sub> II<sub>4</sub> I<sub>6</sub>*

*II<sup>0</sup> I<sup>7</sup> VII<sub>2</sub> VI V<sub>2</sub>/<sub>III</sub> VI*

*D*

*II<sup>0</sup>/<sub>3</sub> I<sub>4</sub> I<sup>7</sup>/<sub>b9</sub> I<sub>6</sub> II<sup>7</sup>/<sub>b9</sub> I<sub>4</sub> II<sup>7</sup>/<sub>b9</sub> I<sub>6</sub> II<sup>7</sup>/<sub>b9</sub> I<sub>4</sub>*

TENOR SOLO

Et ab hoc dis me se - ques - tra. Sta - tu -

*p* *pp*

$V_{b7}$   $III_6$   $V_{b7}$   $III_6$   $V_{b7}$   $III_6$   $V_{b7}$   $III_6$

- cus in par - te dex - tra.

*p*

$VI_4$   $VII_1$   $VI_4$   $V$   $I$   $VII_0/VI$   $VII_0$   $I$

Tonal Center Shift Tonal Center Shift

Con - fu - ta - tis ma - le - dic - tis Flam - mis a - eri -

*dim.* *pp*

$VII_0/VI$   $Godt VII_4$   $Godt VII_0/III$   $bVII$   $VII_07$   $I$   $VII_6$   $IV$   $V$

Harmonic Subversion Tonic Pedal II

Con - fu - ta - tis ma - le - dic - tis Flam - mis a - eri -

*pp*

$V_{b7}$   $VI_{4/2}$   $V_{b7}$

*P.T.*

- bus ad - dic - tis. Vo - ca me cum be - ne - dic - tis Vo - ca

- bus ad - dic - tis. Vo - ca me cum be - ne - dic -

- bus ad - dic - tis. Vo - ca

- bus ad - dic - tis. Vo - ca

*ppp rit.*  
me. — cum be - ne - dic - tis.

*ppp rit.*  
- tis. — eum be - ne - dic - tis.

*ppp rit.*  
me. — cum be - ne - dic - tis.

*ppp rit.*  
me. — cum be - ne - dic - tis.

*ppp rit.*

*III<sup>c</sup> bVII<sup>7</sup> I V*

half Cadence

ORO SUPPLEX.

Nº 4.

Adagio. ♩ = 66

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO.

BASSE SOLO.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

PIANO.

Adagio.

*p*

*lamentoso*

*p.t.*

Tonal Center Shift

*p.t.*

*f*: *i*

tonal center shift

*p.t.*

*eb*: *IV*<sub>4</sub> *i*

*p.t.*

*p*

*f*: *bvi* *V* *V*<sup>7</sup>

*Sus 7-6* *Sus* *P.T.* **A**

*Tonal Center Shift*

*Tonal Center Shift*

*Tonal Center Shift*

**B**  
*Soprano Solo.*  
*Contralto Solo.*  
*Tenor Solo.*

*O-ro, o-ro sup-plex et ac-clin-is,*

*Tonal Center Shift*

*pp* *III 4/4* *i*

*eb. IV 4/4* *i*

*P.T.* *P.T.*



S. O - ro sup - plex et ac - li - nis, Cor con - tri - tum,  
 C. O - ro sup - plex et ac - li - nis, Cor con - tri - tum,  
 T. O - ro sup - plex et ac - li - nis, Cor con - tri - tum.

Tonal Center Shift

S. cor con - tri - tum qua - si ei - nis, Gere curam me - i fi - nis.  
 C. cor con - tri - tum qua - si ei - nis, Gere curam me - i fi - nis.  
 T. qua - si ei - nis, Gere curam me - i fi - nis.

Diminuendo Prolongation

Sopranos.  
 Contraltos.  
 Tenors.  
 Basses.

Lacrymosa.

UN AP UN UN C

Handwritten annotations on the score include:

- Tonal Center Shift* (written on the left side of the piano accompaniment)
- Tonal Center Shift* (written on the right side of the piano accompaniment)
- P.T.* (written above several vocal lines)
- D* (written above the piano accompaniment)
- VI<sub>6</sub> III* and *a: V* (written below the piano accompaniment)

The score consists of two systems of music. The first system has four vocal staves and two piano staves. The lyrics are: *la\_crymo - sa di - es il\_la, La\_crymo - sa di - es*. The second system has four vocal staves and two piano staves. The lyrics are: *il - la, Q resur - get ex fa\_vil - la* and *il - la, Qua resur - get ex fa\_vil - la*. The piano accompaniment includes chord diagrams and dynamic markings like *p.f.*

The musical score consists of two systems. The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Ju - dicau - dus ho - mo re - us Hu - ic". The piano part includes handwritten notes: "Tonal Center Shift", "P.T.", "Gentle", and "cb.". The second system features four vocal staves and a piano accompaniment. The lyrics are "er - go par - ce, De - us. Pi - e". The piano part includes handwritten notes: "deceptive Resolution", "P.T.", "cb.", and "P.T.". The score is annotated with various musical terms and symbols, including "ff", "p", "pp", "dolce", "sus", "4-3", "I<sub>4</sub> I", "I<sub>4</sub> vi", "V<sub>7</sub>/ii", "I<sub>4</sub>", "VI<sub>c</sub>", "VI<sub>c</sub>", "ii<sup>ø</sup>", "ii<sup>ø</sup>", and "V<sup>7</sup>".

SOPRANO SOLO. *dolce.*

Pi - e Je - su Do - mine,

CONTRALTO SOLO. *dolce.*

Pi - e Je - su Do - mine,

TÉNOR SOLO. *dolce.*

Pi - e Je - su Do - mine,

BASSE SOLO. *dolce.*

Pi - e Je - su Do - mine,

Je - su Do - mi - ne Do - na

Je - su Do - mi - ne Do - na

Je - su Do - mi - ne Do - na

Je - su Do - mi - ne Do - na

*pt* *pt* *pt*

III III IV *p*

The musical score consists of eight staves. The first four staves are for voices: Soprano (S.), Contralto (C.), Tenor (T.), and Bass (B.). Each voice part has the lyrics "Do - na e - is,". The next four staves continue the vocal parts with the lyrics "e - is, re - quiem." and include a *dim.* (diminuendo) marking. The piano accompaniment is on the bottom two staves, featuring a right-hand part with *P.T.* (Pizzicato) markings and a left-hand part with a *dim.* marking and a *pp* (pianissimo) dynamic. Roman numerals IV, I, and 16 are written below the piano staves.

S. *pp* re-qui-em. *pp* A - men. \_\_\_\_  
 A. *pp* re-qui-em. *pp* A - men. \_\_\_\_  
 T. *pp* re-qui-em. *pp* A - men.  
 B. *pp* re-qui-em. *pp* A - men. \_\_\_\_

*pp* A - men. \_\_\_\_  
*pp* A - men. \_\_\_\_  
*pp* A - men. \_\_\_\_  
*pp* A - men. \_\_\_\_

A - men. \_\_\_\_  
 A - men. \_\_\_\_  
 A - men. \_\_\_\_  
 A - men. \_\_\_\_

P.T. P.T. P.T.  
 II  $\phi$

HOSTIAS.

Nº 5.

Andantino. ♩ = 88

SOPRANOS.

Musical staff for Soprano part, showing the first line of the score with lyrics: Hos - ti - as et pre - ces ti - bi Do - mini

CONTRALTOS.

Musical staff for Contralto part, showing the first line of the score with lyrics: Hos - ti - as et pre - ces ti - bi Do - mini

TÉNORS.

Musical staff for Tenor part, showing the first line of the score with lyrics: Hos - ti - as et pre - ces ti - bi Do - mini

BASSES.

Musical staff for Bass part, showing the first line of the score with lyrics: Hos - ti - as et pre - ces ti - bi Do - mini

PIANO.

Musical staff for Piano accompaniment, showing the first line of the score with lyrics: Hos - ti - as et pre - ces ti - bi Do - mini. Includes performance markings like *p*, *sus*, and *7-6*. Below the staff are guitar fingering indications: E<sup>b</sup>: I IV I<sub>6</sub> Vi<sup>0</sup> I I<sup>7</sup> II V

Second system of the musical score, featuring vocal parts and piano accompaniment. The vocal parts (Soprano, Contralto, Tenor, Bass) all sing the lyrics: lau - dis of - fe - rimus Tu. The piano accompaniment includes performance markings like *pp* and guitar fingering indications: III<sub>6</sub> VI I.

*cresc.* *mf* *dim.*  
 sus\_cipe pro a\_ni\_ma\_bus il\_lis qua\_rum hodi\_e, qua\_rum hodi\_e.

*cresc.* *mf* *dim.*  
 sus\_cipe pro a\_ni\_ma\_bus il\_lis qua\_rum hodi\_e, qua\_rum hodi\_e.

*cresc.* *mf* *dim.*  
 sus\_cipe pro a\_ni\_ma\_bus il\_lis qua\_rum hodi\_e, qua\_rum hodi\_e.

*cresc.* *mf* *dim.*  
 sus\_cipe pro a\_ni\_ma\_bus il\_lis qua\_rum hodi\_e, qua\_rum hodi\_e.

*cresc.* *mf* *dim.*  
 sus\_cipe pro a\_ni\_ma\_bus il\_lis qua\_rum hodi\_e, qua\_rum hodi\_e.

*p*  
 me\_mo\_ri\_am fa\_cimus

*p*  
 me\_mo\_ri\_am fa\_cimus

*p*  
 me\_mo\_ri\_am fa\_cimus

*p*  
 me\_mo\_ri\_am fa\_cimus

*p*  
 me\_mo\_ri\_am fa\_cimus

*pp*

I V<sub>3</sub> I<sub>6</sub> V<sub>3</sub>/II V<sub>3</sub>/II<sub>6</sub> V<sub>3</sub>/II V<sub>3</sub>/II<sub>6</sub> I<sub>6</sub> V<sub>3</sub> i i VI<sub>6</sub> VI  
 9: V<sub>3</sub>/VI V<sub>3</sub>/VI

VI II<sub>6</sub> I<sub>6</sub> IV V<sup>7</sup> i

4-3 sus

Abrupt Malakatus



A

*dolce.* *cresc.*  
 Fac e - as, Do - mi - ne de  
*dolce.* *cresc.*  
 Fac e - as, Do - mi - ne de  
*dolce.* *cresc.*  
 Fac e - as, Do - mi - ne de  
*dolce.* *cresc.*  
 Fac e - as, Do - mi - ne de

A  
 Abrupt  
 Modulation  
 P.T.  
*dolce.* *pp*

E:  $\text{IV} \text{ IV}_6 \text{ V}_6 \text{ I} \text{ IV} \text{ V}^7 \text{ I}$

*mf*  
 mor - te transi - re ad - vi - tam Quam  
*mf*  
 mor - te transi - re ad - vi - tam Quam  
 mor - te transi - re ad - vi - tam  
 mor - te transi - re ad - vi - tam

*pp* *mf*

$\text{V}_6 \text{ V}_6 \text{ V}_6 \text{ I} \text{ I}_6 \text{ II}_6 \text{ V}^7 \text{ V}$

o - lim, quam o - lim A - bra - hae pro - mi - si - sti, et

o - lim, quam o - lim A - bra - hae pro - mi - si - sti, et se - mini

*mf* Quam o - lim A - bra - hae pro - mi - si - sti, et se - mini

*mf* Quam o - lim A - bra - hae pro - mi - si - sti, et

se - mini e - jus, et se - mini e - jus.

se - mini e - jus, et se - mini e - jus.

e - jus, et se - mini e - jus.

e - jus, et se - mini e - jus.

se - mini e - jus, et se - mini e - jus.

se - mini e - jus, et se - mini e - jus.

SANCTUS.

N° 6.

All<sup>o</sup> maestoso.  $\text{♩} = 72$

SOPRANOS

CONTRALTOS.

TÉNORS.

BASSES.

PIANO.

Choir vocal parts and piano accompaniment. The vocal parts (Soprano, Contralto, Tenor, Bass) are marked with a forte *f* dynamic and sing the word "Sanctus". The piano accompaniment is also marked with a forte *f* dynamic and features a complex, rhythmic pattern in the right hand and a steady bass line in the left hand. The tempo is marked "All<sup>o</sup> maestoso" with a quarter note equal to 72 beats per minute.

Continuation of the musical score. The vocal parts continue with the lyrics "tus, Sanctus tus." The piano accompaniment continues with its characteristic rhythmic pattern. The score includes a key signature change to A-flat major (A<sup>b</sup>) indicated by a double flat sign on the bass clef.

A handwritten musical score for a piece titled "Sanctus". The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of several staves:

- Vocal Staves:** Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "San - tus, Do - mi - nus De - us".
- Piano Staves:** A grand staff (treble and bass clef) with a "Full Subject" in the right hand and a "Partial Subject" in the left hand. The left hand includes figured bass notation:  $V^7 I VI V^7 I \text{IV}_2 I_6 IV_6 I V IV I IV_3$ .
- Annotations:** Handwritten notes include "A" above the first vocal staff, "Full Subject" and "Partial Subject" in various places, and "I" below the first piano staff. There are also "rit." markings in the piano part.

Sa - ba - oth. Ple - - - ni

Sa - ba - oth. Ple - - - ni

Sa - ba - oth. Ple - - - ni

Sa - ba - oth. Ple - - - ni

V

sunt cœ - li et

sunt cœ - li et

sunt cœ - li et

sunt cœ - li et

**B Subject** *Altered tone in Subject*

ter - ra glo - - ri - a tu - a, glo -

ter - ra Subject glo - - ri - a Partial Subject

ter - ra glo - - ri - a, Subject

ter - ra glo -

**B** P.T. P.T. P.T. P.T.

I V<sup>7</sup>/II IV II<sup>7</sup> V I<sup>7</sup> V<sup>7</sup>/II

*Altered tone in Subject*

- ri - a tu - a.

tu - a. Ho - san - na,

glo - ri - a tu - a. Ho -

- ri - a tu - a.

P.T.

IV<sup>7</sup> V<sup>7</sup>/II II<sup>7</sup> V

Ho - san - na, ho - san - na,  
 Ho - san - na, ho - san - na,  
 - san - na, ho - san - na, ho - san - na,  
 ho - san - na, ho - san - na

I IV<sub>6</sub>

- na in ex - cel - sis,  
 - na in ex - cel - sis,  
 - na in ex - cel - sis,  
 - na in ex - cel - sis,  
 - na in ex - cel - sis,  
 - na in ex - cel - sis,

I<sub>6</sub> ii V<sub>6</sub> I IV I<sub>6</sub> V I

BENEDICTUS.

Nº 7.

Moderato,  $\text{♩} = 66$

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO.

BASSE SOLO.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

PIANO.

Moderato.

*sempre pianissimo.*

Ped.

$D^b$ : I

The piano part consists of two systems of staves. The first system is marked 'Moderato' and 'sempre pianissimo'. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music is a simple, rhythmic accompaniment. The second system continues the same piece, with a 'Ped.' (pedal) marking and a handwritten 'D<sup>b</sup>: I' below it.




**SOPRANO SOLO.**  
Be - - - ne - die - tus,

**CONTRALTO SOLO.**  
Be - - - ne - die - tus,

**TÉNOR SOLO.**  
Be - - - ne - die - tus,

**BASSE SOLO.**  
Be - - - ne - die - tus,

**Chœur:**  
Sopranos. Be - - - ne -  
Contraltos. Be - - - ne -  
Ténors. Be - - - ne -  
Basses. Be - - - ne -



S.  
Be - ne - dic - tus

C.  
Be - ne - dic - tus

T.  
Be - ne - dic - tus

B.  
Be - ne - dic - tus

- dic - tus, Be - ne -

- dic - tus, Be - ne -

- dic - tus, Be - ne -

- dic - tus, Be - ne -

*Viv*

qui ve - nit in no - mi - ne

qui ve - nit in no - mi - ne

qui ve - nit in no - mi - ne

qui ve - nit in no - mi - ne

- die - tus qui ve - nit in

- die - tus qui ve - nit in

- die - tus qui ve - nit in

- die - tus qui ve - nit in

IV <sub>4</sub>

V<sup>7</sup>  
Tonic Pedal

S. Do - mi - ni,

C. Do - mi - ni,

T. Do - mi - ni,

B. Do - mi - ni,

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

I

A

S. Be - ne - dic - tus,

C. Be - ne - dic - tus,

T. Be - ne - dic - tus,

B. Be - ne - dic - tus,

Be - ne - dic - tus,

Be - ne - dic - tus,

Be - ne - dic - tus,

Be - ne - dic - tus,

A

vi<sub>6</sub> V  
Tonic Pedal vi<sub>6</sub>

S.  
 Be - ne - dic - tus qui  
 C.  
 Be - ne - dic - tus qui  
 T.  
 Be - ne - dic - tus qui  
 B.  
 Be - ne - dic - tus qui  
 Be - ne - dic - tus  
 Be - ne - dic - tus  
 Be - ne - dic - tus  
 Be - ne - dic - tus  
 Be - ne - dic - tus  
 Be - ne - dic - tus

V ——— | VI<sub>b</sub>  
 Tonic pedal

S.  
ve - nit, qui ve -

C.  
ve - nit, qui ve -

T.  
ve - nit, qui ve -

B.  
ve - nit, qui ve -

qui ve -

qui ve -

qui ve -

qui ve -

qui ve -

qui ve -

IV  $\frac{4}{4}$

bVII  
Tonic Pedal

The image shows a musical score for a choir and piano. It consists of nine staves. The top eight staves are for voices: Soprano (S.), Alto (C.), Tenor (T.), Bass (B.), and four other parts. Each voice part has the lyrics: "nit in no mi ne Do mi". The bottom staff is for the piano accompaniment, featuring a complex rhythmic pattern with chords and fingerings. The piano part includes the following markings:  $V^7$ ,  $I$ , and  $iii_4^2$ .



A musical score for voice and piano. The score consists of nine staves. The first four staves are for voice: Soprano (S.), Alto (C.), Tenor (T.), and Bass (B.). Each voice part has the lyrics "- ni." written below the notes. The next three staves are for piano accompaniment, with the lyrics "- ni." written below the notes. The final staff is a grand staff for piano, showing both the right and left hands. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

AGNUS DEI.

Nº 8.

Andante sostenuto. ♩ = 76

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO.

BASSE SOLO.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

PIANO.

A. Andante sostenuto. AP. AP. ANT.

g: Pod It<sup>6</sup>

(Chromatic leading to new key) Pod It<sup>6</sup>

Fr<sup>6</sup> 16

Free passing tone sets up intervallic motive.

Abrupt modulation  $g: | V$

Handwritten musical score for piano and voice. The score includes piano accompaniment and vocal parts for Soprano, Contralto, Tenor, and Bass. The lyrics are: "Ag - nus De - i, ag - nus De - i".

**Piano Accompaniment:**

- First system: *cresc.*, *PT.*, *4-3 Sus dim.*
- Second system: *express.*, *AP.*, *Ret 4-5*
- Third system: *9-8*, *Sus*, *7-8*, *Tonic Pedal*, *PT.*, *AP.*
- Fourth system: *SOPRANO SOLO.*, *dol.* Ag - nus De - i, ag - nus De - i
- Fifth system: *CONTRALTO SOLO.*, *dol.* Ag - nus De - i, ag - nus De - i
- Sixth system: *TENOR SOLO.*, *dol.* Ag - nus De - i, ag - nus De - i
- Seventh system: *BASSE SOLO.*, *dol.* Ag - nus De - i, ag - nus De - i
- Eighth system: *A*, *PT.*, *Ret.*, *7-8*

**Chord Progressions:**

- System 1:  $V \frac{4}{3} / II$ ,  $I$ ,  $Ger^{b6}$ ,  $I$ ,  $II^6$ ,  $i$ ,  $II^7$ ,  $16$ ,  $\frac{3}{2} / I$ ,  $I$ ,  $II^7$
- System 2:  $I$ ,  $I^{b6}$ ,  $i$ ,  $i$ ,  $V$ ,  $i$
- System 3:  $I^{b6}$ ,  $I^{b6}$ ,  $i$ ,  $I^7$ ,  $II^7$ ,  $V$ ,  $\frac{7}{2} / 16$ ,  $II^4$ ,  $3$
- System 8:  $i$ ,  $Ger^{b6}$ ,  $i$ ,  $ii^4$ ,  $2$

qui tol-lis pec-ca-ta, pec-ca-ta mun-di

qui tol-lis pec-ca-ta, pec-ca-ta mun-di

qui tol-lis pec-ca-ta, pec-ca-ta mun-di

qui tol-lis pec-ca-ta, pec-ca-ta mun-di

do-na e-is, e-is re-quiem,

do-na e-is, e-is re-quiem,

do-na e-is, e-is re-quiem;

do-na e-is, e-is re-quiem,

*Abrupt Modulation*

*Gert6* *i* *9: | II4/3* *VI6/5 i*

Soprano (S): do - na e - - is re - -

Contralto (C): do - na e - - is

Tenor (T): do - na e - - is

Bass (B): do - na e - - is

7-6  
cresc.  
AP.  
dim.  
Dominant Pedal

qui - em.

re - - qui - em.

re - - qui - em.

re - - qui - em.

qui - em.

dim. p  
dim. p  
dim. p  
dim. p

V V' i V' V' i V' i V' V' V'  
cresc. più cresc.  
multo cresc. 9-8  
APT APT APT  
P.T. P.T. P.T.

C: | It<sup>6</sup> V<sup>7</sup> It<sup>6</sup> It<sup>6</sup> V<sup>7</sup> V<sup>7</sup>

**B** Sopranos *MCT* *AP.*

*ff* Ag - - nus De - - i, ag - - nus

Contraltos.

*ff* Ag - - nus De - - i, ag - - nus

Ténors.

*ff* Ag - - nus De - - i, ag - - nus

Basses.

*ff* Ag - - nus De - - i, ag - - nus

**B** *ff* *PT.* *SUS* *4-5* *PT.*

*ff* *Ger<sup>te</sup>*

De - i, qui tol - lis pecca - ta,

De - i, qui tol - lis pecca - ta,

Div.

De - i, qui tol - lis pecca - ta,

Div.

De - i, qui tol - lis pecca - ta,

*PT.* *PT.*

$\frac{11}{4}$   $\frac{11}{4}$   $\frac{11}{4}$

pecca - ta mun - di, do - - na

pecca - ta mun - di, do - - na

pecca - ta mun - di, do - - na

pecca - ta mun - di, do - - na

PT

P.T.

Sus

AP

5-4

Gee Ho

e - - is, do - - na e - is

e - - is, do - - na e - is

e - - is, do - - na e - is

e - - is, do - - na e - is

Dsus

Sus

6-5

ET

5+5

VI 6/5

i

IV 3/II

V7

V



The image shows a musical score for a vocal and piano piece. It consists of two systems of staves. The first system is for the vocal line, with four staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "re - qui - em." The piano part includes chords like  $Vii^{\circ}_3$ ,  $I_6$ ,  $IV_2/IV$ , and  $IV$ . The second system is for the vocal line, with four staves and a piano accompaniment. The lyrics are "Ag - nus De - i, qui". The piano part includes chords like  $C$ ,  $I_6$ ,  $III$ ,  $III_6$ , and  $V^7$ . The score includes various musical notations such as dynamics (*p*, *dim.*), articulation (*acc.*, *stacc.*), and performance instructions (*Div. p*, *AP*, *f.t.*).

tol - lis pec - ca - ta mun - di, do - na

tol - lis pec - ca - ta mun - di, do - na

tol - lis pec - ca - ta mun - di, do - na

tol - lis pec - ca - ta mun - di, do - na

*AP* *AP* *AP* *AP*

*cresc.* *dim.* *D p*

e - is re - quiem sem - pi - ter - nam

*cresc.* *dim.* *p*

e - is re - quiem sem - pi - ter - nam

*cresc.* *dim.* *p*

e - is re - quiem sem - pi - ter - nam

*cresc.* *dim.* *p*

e - is re - quiem sem - pi - ter - nam

*cresc.* *dim.* *D* *molto espress.* *p. f.*

*V* *III<sup>6</sup>* *V* *I<sup>c</sup> Nb<sup>7</sup>/<sub>5</sub> I<sup>c</sup> V<sup>7</sup> vi<sup>6</sup>/<sub>4</sub>*

*V<sup>7</sup>/<sub>5</sub> III<sup>7</sup>/<sub>5</sub> V<sup>7</sup>/<sub>5</sub> V<sup>7</sup> VI<sup>7</sup>/<sub>5</sub> IV<sup>7</sup>/<sub>5</sub> II<sup>7</sup>/<sub>5</sub> I<sup>c</sup>*

Dominat Pedal  
(Chorus Bass)

*p*  
Lux æ - terna luce - at e - is

*p*  
Lux æ - terna luce - at e - is

*Div. p*  
Lux æ - terna luce - at e - is

*Div. p*  
Lux æ - terna luce - at e - is

*pt pt pt pt pt pt pt pt pt pt pt pt*

*dol.*  
Cum sanctis tu - is in æ - ter - num qui - a pi - us

*dol.*  
Cum sanctis tu - is in æ - ter - num qui - a pi - us

*dol.*  
Cum sanctis tu - is in æ - ter - num qui - a pi - us

*dol.*  
Cum, sanctis tu - is in æ - ter - num

*4-3 sus* *P.T.* *P.T.*

III<sub>6</sub> V<sub>7</sub>/III VI<sub>6</sub> I<sub>9</sub> VI<sub>4</sub> III<sub>6</sub> VI<sub>4</sub> I

es, qui - a pi - us es. A -

es, qui - a pi - us es. A -

es, qui - a pi - us es. A -

qui - a pi - us es. A -

men. A - men. A - men.

men. A - men. A - men.

men. A - men. A - men.

men. A - men. A - men.

*dim.* *ppp* *pp* *pp* *ppp*

*Domnant* *Pedala* *ppp* *III<sup>6</sup>* *V<sup>7</sup>* *Goite* *Tonic Pedala* *V*

*P.T.* *P.T.*

*Goite* *i* *v* *i* *vii* *i*

*Tonic Pedala*

*FIN.* *ppp*

## APPENDIX B

### TEXTS, TRANSLATIONS, AND FRENCH PHONETIC TRANSCRIPTION BY MOVEMENT OF SAINT-SAËN'S MESSE DE REQUIEM

All French-Latin pronunciations in Appendix B were derived from combining the guidelines from the Reeves article and those given in “A Conductor's Guide to André Campra's Messe de Requiem by Jeb Mueller (pgs. 108-113) plus the chart titled “Pronunciation: Latin (French Baroque)” by Reeves covering French pronunciation from 1650-1920.

The [ɒm] and [ɒn] transcribed for most of the “um or un” spellings in Appendix B do not have the phonetic tilde in the transcription. However, as per Reeves both are slightly nasalized in pronunciation. In current phonetic transcription, the tilde takes the place of the “n or m”. The [ɒ] vowel used in conjunction pronunciation represents an open back [o] vowel and when infused with an [n] or [m] will bring the slight nasality needed.

The standard phonetic symbol used for a nasalized [o] vowel is [õ]. Diction for Singers, Caldwell, Robert and Wall, Wall. 2<sup>nd</sup> Edition, 2009, Robert Caldwell Publisher

Requiem - Kyrie	Rest - Kyrie
<p>Requiem aeternam, dona eis Domine [rekwiem eternam dona eis domine] Rest eternal, grant to them, Lord</p> <p>et lux perpetua luceat eis [et lyks perpetua lyseat eis] and light perpetual let shine on them.</p> <p>Te decet hymnus, Deus, in Sion: [te deset imnys deys in sion] Thee befits hymn God in Zion.</p> <p>et tibi reddetur [et tibi redetyr] and to Thee shall be fulfilled</p> <p>votum in Jerusalem. [votum in zryzalem] vow in Jerusalem:</p> <p>ad te omnis caro veniet. [ad te onis karo veniet] to Thee all flesh shall come.</p> <p>Kyrie eleison. [kirie eleisō] Lord, have mercy.</p> <p>Christe eleison. [krite eleisō] Christ, have mercy.</p> <p>Kyrie eleison. [kirie eleisō] Lord, have mercy.</p>	<p>Give them eternal rest, O Lord, And let perpetual light shine on them. A hymn befits you, God, in Zion, and to Thee shall be returned a prayer in Jerusalem: all flesh returns to you.</p> <p>Lord, have mercy Christ, have mercy. Lord, have mercy.</p>

<b>Dies Irae</b>	<b>Day of Wrath</b>
<p>Dies irae, dies illa, [dies ire dies illa] Day of wrath day that</p>	<p>Day of wrath, that day shall dissolve the world into embers, as David prophesied with the Sibyl.</p>
<p>solvet saeculum in favilla: [solvet seklom in favila] Shall dissolve world into embers,</p>	
<p>Teste David cum Sibylla. [teste david kom sibila] witness David with Sibyl.</p>	
<p>Quantus tremor est futurus, [kwātys tremor est fytrys] How great trembling there is going to be,</p>	<p>How great the trembling will be, when the judge shall come, the rigorous investigator of all things!</p>
<p>Quando iudex est venturus, [kwādo zydeks est ventrys] When judge is going to come,</p>	
<p>Cuncta stricte discussurus! [kōēkta strikte diskysyrys] all things strictly about to investigate!</p>	
<p>Tuba mirum spargens sonum [tyba mirōm sparzens sonōm] Trumpet wondrous sending out sound</p>	<p>The trumpet, spreading its wondrous sound through the tombs of every land, will summon all before the throne.</p>
<p>per sepulchra regionum, [per sepylkra rezionōm] through tombs of regions,</p>	
<p>Coget omnes ante thronum. [kozet ōnes ānte tronōm] Will summon all before throne.</p>	
<p>Mors stupebit, et natura, [mors stypebit et natyra] Death shall be stunned, and nature,</p>	<p>Death will be stunned, likewise nature, when all creation shall rise again to answer the One judging.</p>
<p>Cum resurget creatura, [kom rezyrzet kreatyra] When will rise again creation,</p>	

<p>Judicanti            responsura.  [ʒydikāti            respōsyra]  (the one) judging to answer.</p> <p>Liber scriptus proferetur  [liber skriptys proferetyr]  Book written will be made known,</p> <p>In quo totum continetur  [in kwo totom kōtinetyr]  in which all shall be contained,</p> <p>Unde mundus judicetur  [unde mōndys ʒydisetyr]  from which world shall be judged.</p> <p>Judex ergo cum sedebit,  [ʒydeks ergo kom sedebit]  Judge therefore when will sit</p> <p>Quid-quis latet            apparebit:  [kʷid kʷid latet            aparebit]  Whatever lies concealed will be revealed</p> <p>Nil            inultum            remanebit.  [nil            inyltom            remanebit]  Nothing (wrong) unavenged will remain.</p> <p>Quid sum miser tunc dicturus?  [kʷid sym mizer tōk diktyrys]  What am I wretch then to say?</p> <p>Quem patronum rogaturus?  [kwem patronom rogatyrys]  Which protector going to ask for,</p> <p>Cum vix            justus            sit securus.  [kom viks            ʒystys            sit sekyrys]  When scarcely just man is secure?</p>	<p>A written book will be brought forth,  in which all shall be contained,  and from which the world shall be judged.</p> <p>When therefore the Judge is seated,  whatever lies hidden shall be revealed,  no wrong shall remain unpunished.</p> <p>What then am I, a poor wretch, going to say?  Which protector shall I ask for,  when even the just are scarcely secure?</p>
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<p><b>Rex Tremendae</b></p> <p>Rex tremendae majestatis, [reks tremende majestatis] King of fearful majesty,</p> <p>Qui salvandos salvas gratis, [kʷi salvādos salvis gratis] Who the saved save freely,</p> <p>Salva me fons pietatis. [salva me fōs pietasis] Save me fount of pity.</p> <p>Recordare Jesu pie, [recōrdare ʒezy pie] Remember Jesus merciful,</p> <p>Quod sum causa tuae viae, [kōd sym kosa tye viae] That I am the cause of your sojourn,</p> <p>Ne me perdas illa die. [ne me perdas ila die] Not me cast out that day.</p> <p>Quaerens me, sedisti lassus: [kwerens me sedisti lasys] Seeking me, you sat weary:</p> <p>Redemisti crucem passus: [redemisti krysem pasys] You redeemed Cross having suffered.</p> <p>Tantus labor non sit cassus. [tātys labōr nōn sit kasys] Such great labor not be futile.</p> <p>Juste judex ultionis, [ʒyste ʒydeks ʷlsionis] Just judge of vengeance,</p> <p>Donum fac remissionis, [donm fak remisionis] Grant gift of remission,</p>	<p><b>Formidable King</b></p> <p>King of terrifying majesty, who freely save the saved: Save me, fount of pity.</p> <p>Remember, merciful Jesus, that I am the cause of your sojourn; do not cast me out on that day.</p> <p>Seeking me, you sat down, weary; having suffered the Cross, you redeemed me. May such great labor not be in vain.</p> <p>Just Judge of vengeance, grant the gift of remission before the day of reckoning.</p>
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<p>Ante diem rationis. [āte diem rasionis] Before day of reckoning.</p> <p>Ingemisco, tanquam reus: [ingemisko tākwam reys] I groan, like guilty one;</p> <p>Culpa rubet vultus meus: [kylpa rybet vyltys meys] Guilt reddens face my.</p> <p>Supplicanti parce Deus. [syplīcānsi parse deys] Supplicant spare God.</p> <p>Qui Mariam absolvisti, [kʷi mariam abzolvisti] Who Mary absolved,</p> <p>Et latronum exaudisti, [et latronum ɛgsodisti] And thief heeded,</p> <p>Mihi quoque spem dedisti. [mihi kwokwe spem dedisti] To me also hope have given.</p> <p>Preces meae non sunt dignae [preses meʔe non synt diɲe] Prayers my not are worthy;</p> <p>Sed tu bonus fac benigne, [sed ty bonys fak benijne] But you good grant kindly,</p> <p>Ne perenni cremer igne. [ne pereni kremar igne] Not everlasting I burn in fire.</p> <p>Inter oves locum praesta, [inter oves lokum presta] Among sheep place of eminence,</p>	<p>I groan, like one who is guilty; my face blushes with guilt. Spare thy supplicant, O God.</p> <p>You who absolved Mary [Magdelene], and heeded the thief, have also given hope to me.</p> <p>My prayers are not worthy, but Thou, good one, kindly grant that I not burn in the everlasting fire.</p> <p>Grant me a favored place among thy sheep, and separate me from the goats, placing me at Thy right hand.</p>
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<p>Et ab haedis me sequestra, [et ab ʔedis me sekwestra] And from goats me separate,</p> <p>Statuens in parte dextra. [statyens in parte dekstra] Stationing on hand right.</p> <p>Confutatis, maledictis, [kōfytasis malediksis] Confounded, accursed,</p> <p>Flammis acribus addictis, [flamis akribys adiksis] to flames harsh consigned,</p> <p>Voca me cum benedictis. [voca me kom benediksis] call me with blessed.</p> <p><b>Oro supplex</b></p> <p>Oro supplex et acclinis, [oro sypleks et aklinis] I pray kneeling and suppliant,</p> <p>Cor contritum quasi cinis: [kər kōtritōm kwazi sinis] heart contrite as if ashes:</p> <p>Gere curam mei finis. [ʒere kyram mei finis] bear care of my end.</p> <p>Lacrimosa dies illa, [lakrimoza dies ila] Tearful day that,</p> <p>qua resurget ex favilla, [kwa resyrʒet eks favila] On which shall rise from embers,</p> <p>Judicandus homo reus. [ʒydikāndys omo reys] To be judged man guilty.</p>	<p>When the accursed are confounded, consigned to the fierce flames: call me to be with the blessed.</p> <p><b>I pray, humble</b></p> <p>I pray, suppliant and kneeling, my heart contrite as if it were ashes: protect me in my final hour.</p> <p>O how tearful that day, on which the guilty shall rise from the embers to be judged.</p>
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<p>Huic ergo parce Deus. [yik ergo parse deys] Him therefore spare God.</p> <p>Pie Jesu Domine, [pie zezy domine] Merciful Jesus Lord,</p> <p>dona eis requiem. [dona eis rektiem] Grant to them rest.</p> <p><b>Hostias</b></p> <p>Hostias et preces tibi, [ostias et preses tibi] Sacrifices and prayers to Thee,</p> <p>Domine, laudis offerimus, [domine lodiz oferimys] Lord, of praise we offer.</p> <p>Tu suscipe pro animabus illis [ty sysipe pro animabys ilis] Thou receive for souls of those</p> <p>quarum hodie memoriam facimus, [kwarom odie memoriam fasimys] whose today memory we recall</p> <p>Fac eas, Domine, [fac eas domine] Grant to them, Lord,</p> <p>de morte transire ad vitam. [de morte träsire ad vitam] from death to pass to life.</p> <p>Quam olim Abrahae promisisti [kwam olim abrae promizisti] Which once to Abraham promised,</p> <p>et semini eius. [et semini eys] and to seed his.</p>	<p>Spare them then, O God. Merciful Lord Jesus, grant them rest.</p> <p><b>Offerings</b></p> <p>Offerings and prayers to you, O Lord, we offer with praise. O receive them for the souls of those who today we commemorate. Make them, O Lord, to pass from death to life, as you promised once to Abraham and his seed.</p>
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<p><b>Sanctus</b></p> <p>Sanctus, Sanctus, Sanctus, [sāktys sāktys sāktys] Holy, Holy, Holy,</p> <p>Dominus Deus Sabaoth. [dominys deys sabaot] Lord God of Hosts.</p> <p>Pleni sunt coeli et terra gloria tua. [pleni sēt seli et tera gloria tya] Full are heaven and earth of gloryThy.</p> <p>Hosanna in excelsis. [ozana in ekselsis] Hosanna in highest.</p> <p><b>Benedictus</b></p> <p>Benedictus qui venit [benediktys kwi venit] Blessed who comes</p> <p>in nomine domini. [in nomine domini] In name of Lord.</p> <p><b>Agnus Dei</b></p> <p>Agnus Dei, [aɣnys dei] Lamb of God,</p> <p>qui tollis peccata mundi, [kwi tolis pekata mōndi] (you) who take away the sins of world,</p>	<p><b>Holy</b></p> <p>Holy, holy, holy. Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest.</p> <p><b>Blessed</b></p> <p>Blessed is he who comes in the name of the Lord.</p> <p><b>Lamb of God</b></p> <p>Lamb of God, who takes away the sins of the world, grant them rest.</p>
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<p>dona eis requiem. [dona eis rektiem] Grant them rest.</p> <p>Agnus Dei, [agnus dei] Lamb of God,</p> <p>qui tollis peccata mundi, [kwi tolis pekata mundi] (you) who take away the sins of world,</p> <p>dona eis requiem. [dona eis rektiem] Grant them rest.</p> <p>Agnus Dei, [agnus dei] Lamb of God,</p> <p>qui tollis peccata mundi, [kwi tolis pekata mundi] (you) who take away the sins of world,</p> <p>dona eis requiem sempiternam. [dona eis rektiem sempiternam] Grant them rest everlasting.</p> <p>Lux aeterna luceat eis, [lyks eterna lyseat eis] Light eternal let shine on them Lord,</p> <p>cum sanctis tuis in aeternum, [kom saktis tyis in eternum] with saints your for eternity; quia pius es. [kwia piys es]</p>	<p>Lamb of God, Who takes away the sins of the world, Grant them rest.</p> <p>Lamb of God, who takes away the sin of the world, grant them everlasting rest.</p> <p>Let perpetual light shine upon them, with your saints forever, for you are merciful.</p>
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APPENDIX C  
FRENCH LATIN PRONUNCIATION

Spelling	Pronunciation Notes
<b>Vowels:</b>	
a	[a], more forward than Italian or German
ae	[e] in an open syllable; [ɛ] in a closed syllable
am, an	[am] or [an] <i>but</i> : if a consonant follows, [ā] followed by the consonant
au	[o]; <i>not</i> open [ɔ]
e, ae, oe	[e] or [ɛ], as in "ae" above
em, en	[ɛm], [ɛn]
emp, ent	[ɛmp], [ɛnt]
eu	[ø]
i, y	[i]
im, in	[ɛ] or [im] or [in]
o	[o] in an open syllable; [ɔ] in a closed syllable
om, on	[ɛ]
non	[nɔn]
u	[y]
um, un	[ɔm], [ɔn]
unc, unt	[œt], [œt]
<b>Consonants:</b>	
c	
• before e, ae, oe, i, or y	[s]
• otherwise	[k]
cc	
• before e, ae, oe, i, or y	[s]
• otherwise	[ks]
ch	
• before e, ae, oe, i, or y	[ʃ]
• otherwise	[k]
g	[ʒ]
gn	[ɲ], or [gn] in certain words
h	mute
j	[ʒ]
qu	[kw]
quo	[ko]
s	usually [s]; but [z] between vowels or voiced consonants
s, t	not dropped at ends of words
ti	[si]
x, xc	[ks] before consonant; [gs] before vowel
z	[z]

[https://acda.org/files/choral\\_journals/Reeves-CJ-Oct-2001.pdf](https://acda.org/files/choral_journals/Reeves-CJ-Oct-2001.pdf)



APPENDIX D  
DEGREE RECITAL PROGRAMS

All recitals are presented in partial fulfillment of the requirements for the degree Doctor of Music Arts in Conducting. Mr. Motrone is a student of Larry Wyatt.



Doctoral Recital  
Thomas R. Matrone, Conductor  
Sunday, April 26, 2015 – 3:00 p.m.  
Grace United Methodist Church, Springfield, Missouri

- |                            |   |                                 |
|----------------------------|---|---------------------------------|
| Behold Now Bless the Lord  | Springfield Mid America Singers             | Carlyle Sharpe<br>(b.1969)      |
| On Jordan's Stormy Banks   | SMAS Men's Chorus<br>Darlene Matrone, piano | arr. Howard Helvey<br>(b. 1968) |
| Nada Te Turbe              | SMAS Women's Chorus<br>Sam Blevins— Cello   | Joan Szymko<br>(b. 1957)        |
| Lux Aeterna                |   | Morten Lauridsen<br>(b. 1943)   |
| I. Introitus               |   |                                 |
| II. In Te, Domine Speravi  |   |                                 |
| III. O Nata Lux            |   |                                 |
| IV. Veni Sancte Spiritus   |   |                                 |
| V. Agnus Dei - Lux Aeterna |   |                                 |



Doctoral Recital  
Thomas R. Matrone, Conductor  
Sunday, February 28, 2016 – 3:00 p.m.  
Redeemer Lutheran Church, Springfield Missouri

Sing Joyfully	William Byrd (1543-1623)
Alleluia	Ralph Manuel (b. 1951)
The World Beloved: A Bluegrass Mass	Carol Barnett (b. 1949)
Ballad: Refrain	
Kyrie	
Ballad: First Verse	
Gloria	
Ballad: Second Verse & Refrain	
Credo	
Sanctus	
Ballad: Third and Fourth Verses	
Agnus Dei	
Art Thou Weary – Instrumental	
Benediction	
Conclusion	

Springfield Mid America Singers  
Ballad Singers: Heather Nelson, Jacque Blauvelt, Bekah Dale, Tyler Schlesselman,  
Ana Leight Jentz, Kristen Walker

Bluegrass Band  
Piano – Darlene Matrone,  
Mandolin – Andrew Johnston,  
Guitar – Mike McAdoo,  
Fiddle – Ned Horner  
Bass – John Osborn



Doctoral Recital  
Thomas R. Matrone, conductor  
Sunday, June 29, 2014 – 4:00 p.m.  
University of South Carolina School of Music Recital Hall

Requiem

Wolfgang Amadeus Mozart  
(1756-1791)

I. Introitus: Requiem aeternam

II. Kyrie eleison

III. Sequentia (text based on sections of the Dies Irae):

Dies irae  
Tuba mirum  
Rex tremendae majestatis  
Recordare, Jesu pie  
Confutatis maledictis  
Lacrimosa dies illa

IV. Offertorium:

Domine Jesu Christe  
Versus: Hostias et preces

V. Sanctus:

Sanctus Dominus Deus Sabaoth  
Benedictus

VI. Agnus Dei

VII. Communio:

Lux aeterna



Doctoral Lecture Recital  
Thomas R. Matrone, conductor  
Sunday, April 29, 2018 – 3:00 p.m.  
Schweitzer United Methodist Church, Springfield, Missouri

Messe de Requiem

Camille Saint Saëns  
(1825-1921)

- I. Requiem-Kyrie
- II. Dies Irae
- III. Rex Tremendae
- IV. Oro Supplex
- V. Hostias
- VI. Sanctus
- VII. Benedictus
- VIII. Agnus Dei

Springfield Mid America Singers  
Jennifer Forni, soprano; Angela Holland, alto,  
Joshua Baum, tenor; and Michael Payne, bass