Verdi: Requiem – Ingemisco, Confutatis, Lacrymosa, Domine Jesu Christe, Sanctus

Background information

The following materials are essential for use with this resource:

- Eulenberg score of *Messa da Requiem* by Verdi [ISBN 978-3-7957-6918-5]
- A recording of the Requiem

It is also important that you have explored the following with your class to prepare:

- The musical and stylistic conventions of the Romantic era
- The development of religious choral music, 1800–1890
- Verdi's musical style
- Analyses of the sections required for study

These notes are intended to assist music teachers in their preparation and delivery of the set work. They are offered as outline guidance, and contain suggestions as to the necessary musical content and background for study, but are not meant to be an exhaustive resource. The information includes the analyses.

Various sources are referenced and acknowledged throughout the notes, and teachers and students are particularly directed towards David Rosen's study of the work (Cambridge Music Handbook).

The main stylistic characteristics of Romantic music

The meaning of 'Romantic' as applied to the music of the 19th Century is not straightforward to define. It includes a range of individual styles that have common musical elements, but those elements are also found in earlier composers who would not be considered Romantic. Examples of earlier works that exhibit Romantic tendencies include Mozart's *Don Giovanni* and *Magic Flute* operas and Haydn's *Creation* and *Seasons* oratorios. Later composers, such as Beethoven, Weber and even Schubert, further bridged the transition from the Classical era to the Romantic style.

Nevertheless, guidelines for student understanding and an overall appreciation are necessary, though it is possible to offer only a brief outline and some suggestions here in the Teachers' Notes.

It is generally accepted that the Romantic era offers music that was inspired by literature, history, nature and human emotion. Heine wrote: *'Classical art had to express the finite... romantic art had to represent the infinite and the spiritual'* (*Heine, n.d.*). Romantic composers were no more versatile or powerful than Mozart or Bach, but almost all of them experienced a wider general culture, as musicians were welcomed in literary and artistic circles. The political situation after the Napoleonic Wars left its effect in many areas of society, and while scientists were trying to explain the universe and its mechanics, music and literature reflected a reaction to the rationalism of the previous century. (Of all

the social changes related to music, however, the eventual decline of the old system of patronage was probably the most important). If the Classical era in music is typified by order, accessibility, convention and a certain playful sophistication, Romanticism to a large extent rejects these ideals, valuing the irrational, the passionate and the unconventional.

General characteristics of Romantic music

Early Romantic composers included Schubert and Mendelssohn, and more characteristically, Schumann, Chopin and Weber. Later stages of Romanticism were reflected in the work of Wagner, Liszt and Berlioz. Other notable composers from this era included Tchaikovsky, Dvorak, Smetana, Brahms and, of course, Verdi.

With regard to structures, a more personal expression of emotion was evident, and a greater freedom of form and design. Formal distinctions between the movements of a symphony began to break down.

Closer links with the other arts gave rise to programme music, i.e. the symphonic poem, the programme symphony and the concert overture.

Further organisation and unity was brought to compositions in the use of recurring themes, often developed and transformed, i.e. idée fixe (Berlioz), leitmotif (Wagner) thematic transformation/metamorphosis of theme (Liszt).

More variety developed in the 'types' of music, i.e. short songs and piano pieces, to multi-movement orchestral works, song-cycles, extended and spectacular music dramas. The shorter pieces were excellent vehicles for Romantic lyricism.

Expansion of the orchestra and improvements in various instruments, notably brass and percussion, occurred; the orchestral palette became very rich and colourful, capable of dramatic contrasts of both power and extreme delicacy in musical expression.

Emphasis on the virtuosic (particularly pianists and violinists) developed; the range and power of the piano increased as the instrument continued to evolve (e.g. greater use of pedals gave new opportunity in terms of sonority).

Textures include many contrasts, influenced by past homophonic and contrapuntal styles, capable now of a wider range in terms of pitch, tone-colour and dynamics. Composers were more at home with harmonic resources; counterpoint was less natural to many composers of the period.

More emotive and less mechanical thematic material evolved, with an emphasis now on lyrical melodic substance; the melody became more expressive, enriched through dynamic nuance. Note the clear definition of melodic substance through use of solo instruments – and an exploitation of more extreme registers of the instruments.

Harmonic exploration was evident: already noted in some works by Beethoven, composers include unexpected and adventurous modulations, chords are increasingly complex, bold and chromatically inflected, often with harmonic functionality, some of which was, however, more ambiguous. The sense of tonality began to break down in the work of some (Wagner), where the use of dissonance obscured the sense of key, and melodic phrasing which avoided regular key-defining cadences. The new generation of Romantic composers started to turn their backs on previous functional harmony and the sense of key relations.

A growth in nationalism was seen in the works of certain composers, viewed as a reaction against German influences in music. Commercialism flourished in music with the freer markets and state support. Commercial concerts, the opera, the travelling virtuoso, the music critic/journalists, and education in music became far more widespread, and printed music become more widely available.

Verdi

For about 50 years, Italian music was dominated by the music of Giuseppe Verdi (1813–1901). His career was interesting and distinguished – undeniably one of the longest in music history, from 1842 until the end of the century.

His musical ability was recognised and encouraged from a young age; he secured the patronage of Antonio Barezzi, a successful merchant who was later to become his father-in-law. Though unsuccessful in his admission to the Milan Conservatory in 1832, he studied privately with the composer Vincenzo Lavigna and later returned to Busseto (his birthplace) to become the town's 'maestro di musica'. He was ambitious and eventually went on to achieve fame and recognition with the success of *Nabucco* (1842), both in Italy and throughout the world.

Almost all of Verdi's works were written for the stage spanning the years, 1839–1893. His works included *Otello* and *Falstaff*, perhaps the two finest operas ever to have come from Italy.

He did not experiment with new ideas; rather, he developed and refined the aims and techniques of the genre. Verdi devoted himself to refining a style in which the drama and the music were entirely complementary.

His musical views seemed to be coloured by his concern to protect the heritage of his native Italy. He wholeheartedly supported the nationalist traits vital to Italian music, and did not approve of the 'German' influence noted in the work of the younger Italian composers. He began his career as a writer of Italian operas in the traditional manner of recitative, aria and ensemble numbers. His patriotism was evident in parts of his music, and some of his early operas were interpreted by Italian audiences as patriotic expressions. His name became somewhat of a patriotic symbol: 'Viva Verdi' stood for 'Viva Vittorio Emanuele Rè D'Italia!' (Long live Victor Emanuel, King of Italy).

In a time when Romanticism emphasised nature and mythological symbolism, Verdi kept closely to the ideal of opera as human drama. His interest was in humanity; his attitude towards nature was completely unsentimental. He was to become a wealthy landowner, interested in agriculture and building, concerned about the welfare of his labourers, tenant-farmers and land-workers. He did not share the 'romanticised' view of nature evident in the works of some of the other famous composers of the time.

Undoubtedly, melodic invention was one of his greatest gifts, and his use of orchestration emphasised the colours of solo instruments, with brass often a notable feature. Characterisation was central to his operatic style, and musical elements were utilised with imagination so as to be relevant to the context.

He revered Beethoven above all other composers but was also influenced by Donizetti, Bellini and Rossini, and learnt much from the harmony and orchestration of Meyerbeer. Much like many other composers, however, he assimilated all influences to create his own

musical style, but proceeded along the traditionalist route, always taking into account the primary importance of the voice and the need for a good libretto. Speaking on Verdi's work, Boyden once said, 'It is a tribute to the strength and integrity of Verdi that he was one of the few who managed to avoid speaking Wagner's language.'

OUTPUT: mainly operas, including *Nabucco, Rigoletto, Il Trovatore, La Traviata, Les Vêpres Siciliennes, Simon Boccanegra, Un Ballo in Maschera, La Forza del Destino, Don Carlos, Aida, Otello, Falstaff*.

Verdi's religious choral works include the Messa da Requiem (1874), Pater noster (1880), Four Sacred pieces (1898) Ave Maria, Laudi alla Vergine Maria, Te deum and Stabat mater.

Though these works are of a religious nature, unlike many of his contemporaries he was not a religious man. Nevertheless, he produced music that continues to speak powerfully to those of a religious and devout nature. Only the Requiem has held a significant position in the history of choral music.

Verdi dealt with the religious 'story' – one of human issues and emotions. Even in his operas he convincingly presented characters which were deeply religious.

In his requiem, he portrays anger and terror (whereas most masses would be reverent). His sacred music inspires both faith and fear; Verdi understood the emotion and the storytelling, and herein lay his strength. As Tovey said, 'The language of the theatre was Verdi's only musical idiom' and 'It is as unlike any other Requiem as its text permits. There is not a trace of Mozart; and its theatrical language only accentuates its utter remoteness from the spirit of Berlioz's Requiem.'

Verdi once said of himself, 'I am not a learned composer, but I am a very experienced one.'

Religious Choral Music (1800–1890) – some suggestions for general listening regarding religious works during the period set for study:

Beethoven	Mass in C major (1807), Missa Solemnis (1819-23)
Berlioz	Te Deum (1849), *L'Enfance du Christ* (1853/4), Requiem (1837)
Brahms	Requiem (1865–68)
Schubert	6 masses inc. no. 2 in G major (1815), no. 6 in E♭ major (c.1828)
Mendelssohn	*Elijah* (1846), *St Paul* (1834–36)
Liszt	*Missa Choralis* (1859–65), Hungarian Coronation Mass (1867)
Bruckner	Wrote at least seven masses inc. D minor, E minor and F minor (all written during the 1860s)
Gounod	*St.Cecilia Mass* (1854/5), *Ave Maria* (1859)
Puccini	Messa di Gloria (1880)
Rossini	*Petite messe solennelle* (1863/4), Stabat mater (1831 rev. 1841)
Faure	Requiem (1887–90)
Dvořák	Requiem (1890)

Musical Style

Verdi was essentially more Classical than Romantic in spirit; he cared about continuity and the dramatic line. During his life he devoted himself to composing opera, concerning himself with the challenges the genre presented, and eventually achieving a style in which the drama and the music were complementary. As has already been mentioned, throughout his career he was influenced by Donizetti, Bellini, Rossini, Berlioz and Beethoven, and Mayerbeer influenced the operas composed for Paris. It has always been acknowledged that 'the primary importance of the voice and the necessity of a good libretto' (Boyden) were the most important factors of Verdi's developed musical thinking and style.

In terms of **structure**, it is possible to identify the 'typical' characteristics of Verdi's operas in the usual ensembles, recitatives, arias, etc., with ballets and dances included in the operas written for Paris. Within the stanzas (libretti) for his operas, Verdi generally followed a procedure of setting the initial presentation of say, two four-line verses by favouring a pattern of 16 bars where each line of text lasted for two bars. The initial two bars would be repeated and then followed by contrasting material before either a return to the initial idea or a step further with new material, taking the music forward. Such structures were used frequently in his early and middle operas. The text of the whole Dies Irae movement is in verse (unlike that of the ensuing Offertorio and Sanctus movements), but the structure differs from the poetry set in his operas: the stanzas have fixed accents on every other syllable, which meant that Verdi needed to address the problem of writing cadences which avoided faulty declamation. He did this by stressing the penultimate syllable, and limiting the final, unstressed syllable to a shorter note value. The text of the Requiem was certainly a challenge for Verdi, as all the movements were in prose, except for the Dies Irae.

The WJEC specification involves analysis of the last three sections of the Dies Irae, Domine Jesu and Sanctus.

Verdi and **melody** go hand in hand. Some of his most famous opera tunes enjoyed a simpler lyrical expression and musical contour which captured and captivated the audiences, and the lack of ornamentation ensured clarity of line with expressive meaning. Nevertheless, the demands on singers were often substantial, with wide pitch ranges and the like. The sheer force of the melody grips the imagination in *Aida* (1871). In other later operas, the recitative and aria tend to merge, and an 'arioso' style was often used.

Note the occasional use of 'remembrance' motives: in *Aida*, for example, it is easy to recognise the tender chromatic theme identified with the heroine, Aida, while the descending theme associated with the priests is in clear contrast. In *Falstaff*, the motif which accompanies the words 'dalle due alle tre' (from two to three) is used to tell Falstaff when Alice is out. The use of the aria 'La donna è mobile' at the end of the opera *Rigoletto* tells Rigoletto (and the audience) that it is not the Duke that has been murdered – and there is also an obvious use of this device with the motif which links with Monterone's curse on Rigoletto. Other recurring themes are used in his later operas. (Such motives were also seen in the works of Donizetti and Bellini.) Scale-like phrases and motifs, ascending and descending, appear abundantly in the Requiem, with the use of chromatic phrases, the monotone 'chant-like' idea, and the head motif associated with the 'Dies Irae'. Motives return in 'Ingemisco' and 'Sanctus' also, as we shall see.

Verdi's use of **rhythm** was at times distinctive (e.g. the martial rhythms of trumpets), and he worked the rhythm and harmony together to underscore the dramatic substance of a text. In his early style, he included elementary dance-rhythm type accompaniments to the arias, using repeated notes in anapaestic rhythms, but later his work demonstrated more complexity and imaginative expertise. Vocal ornamentation and embellishment / use of fermata never destroyed the underlying rhythmic sense of the music. There often emerges a predominance of certain patterns in a work. In the Requiem, the range of tempi is narrower than that found in his operas, being almost exclusively in common time, with the Dies Irae actually being one of the faster tempi. Except for the opening and closing sections of *Domine Jesu* being in 6/8, all the sections set for study are in common or cut common time. (Note the use of dotted rhythms, triplets, sextuplets, etc., syncopation, accented crotchet movement, variety of note values, etc.)

Verdi's use of **harmony** was interesting, and like other aspects of his musical style developed over time. Whether he concerned himself with the overall tonal organisation in a work, or whether he favoured writing in keys suitable for certain voices is not really known – Groves states that his later style showed an 'increasing concern of harmonic architecture'.

He supported the characterisation in his operas through key, harmonic intensity and suggestion. David Boyden gives examples of the bewilderment in *Falstaff* of Ford in his lines 'Is it a dream' (unstable, augmented chords) and 'or reality' (with a more stable, 'real' major chord). Later works displayed a resourceful and original use of harmony, in terms of the progressions as much as anything, i.e. common chords progressing in an uncommon way. His later harmonic language includes interesting use of seventh inversions, use of the 6/4 chord, and at times non-functional harmony (cf. Richard Strauss). Some of the chordal progressions presented in *Otello* are complex and very difficult to analyse. Other general observations of his harmonic workings in the Requiem include his choice of chord inversions, the diverse and interesting approaches to his favourite cadences, and bass lines which are sometimes unorthodox but secure. He does not make significant use of the concluding plagal cadences associated with church music of the time (though there is one distinctive example at the end of the 'Requiem aeternam' section of the Libera me, and at the end of Domine Jesu Christe). Considering this was a 'religious' work, hardly any passages in the Requiem display the influence of the old church modes, and some of the chromatic chord colourings certainly appear 'operatic' in nature. Increasingly, Verdi's use of harmony became less formal, and in his last works he utilised the more fluid tonal structures that were characteristic of the late 1800s.

In terms of **texture**, the dramatic writing for ensembles in his operas were (and still are) regarded as noteworthy, as different characters were brought together combining their different situations and opinions (quartet in *Rigoletto*). Writing for the chorus was always effective, as they assumed importance in the operas. Textures were mostly homophonic, and the choral numbers sung in unison were powerful. The fugal writing at the start of the 'Sanctus' is particularly effective.

Writing for the voices was always the main concern, with the music supported and accentuated by the accompanying orchestra, especially in his later style. The fugal writing in the Requiem falls within the tradition of actual church music. The presence of counterpoint in the Requiem was a reminder of Verdi's student days; he said '...in the three years spent with [Lavigna] I did nothing but canons and fugues. No one taught me orchestration or how to treat dramatic music.'

Verdi's **orchestration** displays his ability to emphasise the individual instrumental families and solo working, with his love of brass being a distinctive feature in many scores. He continually experimented with various permutations to achieve the effect he wanted to create, and his works show a real feeling for the orchestra. Contrary to the orchestration of his earlier style, which was generally simple (even basic), in his later works the orchestra became more important in characterising the text as he continued to develop his feeling for orchestral colour as a dramatic resource, demonstrating greater skill and finesse in his handling of instruments. Gradually, the combinations of instruments became more imaginative and varied.

Verdi insisted on a wide range of **dynamics** to further support emotion and characterisation, from the softest *pppp* to the extremes of loudness from the entire orchestra. He utilised many variations and combinations of control in this respect.

The Requiem: background information

{The preface to the Eulenberg score includes a brief explanation of the background circumstances of this composition.}

The Requiem was composed in memory of Alessandro Manzoni (1785–1873), who was an Italian novelist greatly admired by Verdi. The work was composed between December 1873 and March 1874. The first performance was given in Milan, in the Chiesa di San Marco in May 1874, which was the first anniversary of Manzoni's death, and at one time the work was known as the 'Manzoni Requiem'. It is usually performed within a concert rather than liturgical setting. Few compositions offer the thrill of wonderful symphonic writing with the virtuosic and dramatic demands of an opera in the same way as this work. At first it was criticised by some as being too operatic in style for the subject matter. The theatrical nature of the Requiem was a matter of debate even prior to the first performance, when Hans von Bülow described it as an 'opera in ecclesiastical dress'. Later, most agreed that the music displayed 'fluent invention, beautiful sound effects and charming vocal writing'. Throughout the work, Verdi uses vigorous rhythms, sublime melodies and dramatic contrasts – much as he did in his operas – to express the powerful emotions engendered by the text, but overall it lacks the vocal contrasts of the typical Verdian drama; there is much chorus work (typical of church music), frequent contrapuntal writing, the reminders of the Gregorian chant, and a lack of differentiation between the soloists as individuals. The work, therefore, encompasses a number of stylistic elements that are indebted to the tradition of sacred music, but at the same time, it cannot be said to meet the demands of the liturgy. However, the work stands firmly alongside Haydn's masses and Beethoven's *Missa Solemnis* as a work which must take its place in the liturgical repertoire of the nineteenth century. Stylistically, the Requiem illustrates the culmination of everything he had learnt as a composer of opera.

Peter Gutmann said:

> '...more than a few critics have hailed the Requiem as Verdi's finest opera.' (Classical Notes, n.d.)

AND

> 'Of Verdi's primary models, Mozart had couched his Requiem in classical order, Cherubini had dwelled on the Offeratorium's hope for deliverance and Berlioz had

deployed his massive performing forces only in the intensely powerful and vivid Dies irae, Lacrymosa and Sanctus sections, projecting throughout the remaining movements a somewhat meandering overall sense of peace and contentment amid ingenious sonic effects (including quadraphonic placement of voices and brass). In contrast, Verdi's score is intensely melodic, tightly focused and bristles throughout with surging passion and challenging discomfort.' (Classical Notes, n.d.).

The following general information from the AS notes on religious music is also applicable here, as a reminder of the genre.

The **Mass** has always been considered one of the most important religious services. It is the central act of Catholic worship. The name 'Mass' comes from the final blessing said by a priest in Latin: *'Ite missa es'* meaning 'to send out' or 'Go, it is finished', as Jesus sent his disciples out to the world to take his teachings to them. It was an important musical form for composers of the Classical period, and such masses involved the orchestra, soloists and choir in a fully integrated work, utilising organisational principles derived from instrumental forms.

The music for Verdi's Requiem was composed for four soloists, double choir and orchestra – operatic forces. Verdi puts to use many of the techniques learnt when writing opera, but this work was not intended for the stage.

It is scored for the following orchestra:

Woodwind	Piccolo, 3 flutes (3rd doubles on piccolo), 2 oboes, 2 clarinets, 4 bassoons
Brass	4 horns (2 in E♭ and 2 in C), 8 trumpets in C (4 play off-stage), 3 trombones, ophicleide
Percussion	Timpani, bass drum
Strings	Violins 1 and 2, violas, cellos, double bass

The ophicleide is the lowest member of the family of keyed bugles. It played bass parts up until the mid-19th century, when the tuba took its place. This conical-bore keyed brass instrument is now obsolete.

Note: Students need to be familiar with the transposing instruments, the alto clef (used by the viola), the tenor clef (sometimes used by the cellos and bassoons) and, obviously, the treble and bass clefs.

Ophicleide instruments, bass, alto and soprano.

Image by Rijksmuseum; The Metropolitan Museum of Art / Wikimedia Commons / CC0 1.0

The following information relates to some general details and to the sections set for study.

Use of instruments

His use of the orchestra (particularly in later works) was colourful, rich and eloquently controlled, with parts and doublings harmonically widespread to ensure a range of sonority. He experimented with new instruments and combinations of instruments (e.g. *Aida*, with the use of long trumpets and the orchestration of the last scene demonstrates particularly interesting instrumental combinations).

The role of the accompanying orchestra in the Requiem is obviously to support the voices and reinforce the content by adding tone-colour and a further rhythmic dimension. In the sections set for A level study, there is use of full as well as more reduced orchestration. At times, the orchestra supports and further develops the vocal writing, but as with the operas, the vocal content is never swamped by the orchestration. The textural reduction in the more lyrical sections is appropriate and always beautifully balanced, managing to add another dimension to the vocal forces.

Verdi took a keen interest in the type of contribution trombones could add to his music, though he tended to use trombones in the old Italian way: low chords, but occasionally 'escaping' with more exciting moments.

During the Romantic era, many composers took advantage of an extensive percussion section. Verdi made frequent use of three or even more timpani (as in *Otello* and *Don Carlos*); sometimes there is an additional drum.

Generally, he was careful in his choice of notes for the timpani and in the dynamic instructions for timpani. (Apparently, in the autographed score of the Requiem, he sometimes marks the timpani as *pppp*.) Sometimes the bass drum was used to avoid tuning the timpani. In fact, the largest bass drum is possibly associated with the Requiem (known as the Verdi Gran Cassa). In the Dies Irae, Verdi gave instruction for the skin to be tightened, to produce a 'hard, dry, sound'. Julian Budden links these 'hammer blows' on the bass drum to the Shakespearian 'crack of doom', the phrase famously used by the playwright in his opening scene to Macbeth. Interestingly, the encyclopaedic definition is: 'The Crack of Doom is an old term used for the Christian Day of Judgement, referring to the blast of trumpets signalling the end of the world in Chapter 8 of the Book of Revelation. A "crack" had the sense of any loud noise, preserved in the phrase "crack of thunder", and "Doom" was a term for the Last Judgement, as Doomsday still is.'

The inclusion of the bass drum at this point is therefore particularly pertinent, and the use of the timpani at dramatic moments was also a favourite device (cf. use of the timpani after each accusation of Radames in *Aida*, and the storm at the start of *Otello*).

Writing for voices

When Verdi composed his Requiem, female singers were not permitted to perform in Catholic Church rituals, but from the outset, Verdi intended to use female singers in the work. In his open letter proposing the Requiem project (when it was still conceived as a multi-author Requiem for Rossini), Verdi wrote: *'If I were in the good graces of the Holy Father—Pope Pius IX—I would beg him to permit—if only for this one time—that women take*

part in the performance of this music; but since I am not, it will fall to someone else better suited to obtain this decree.' (Verdi 1874). When Verdi eventually composed the Requiem alone, two of the four soloists were female, and the chorus included female voices.

The decision to use four soloists in addition to the chorus was a clear break with tradition. There were no soloists in the requiem by Cherubini, while Berlioz had used a tenor for a part of the Sanctus. Mozart had used four soloists, but in the manner of a quartet, and only with the occasional solo line, and never with or against the chorus. In Verdi's requiem, the soloists enjoyed long passages of music as individuals. He wrote these solos for singers he knew and styled his work accordingly, creating impressive lines – demanding and varied yet personal.

The vocal writing involved in this study is divided into tutti (chorus and double chorus), solos (tenor, bass) solo quartet and quartet plus chorus, with emphasis on individuality of lines in the manner of characterisation rather than in mechanical or overly complex fugal textures. The choral writing often has a compact, block-like structure and there are some a cappella lines which are most effective.

Remember: **Syllabic text setting** – when each syllable of the word is given a note.
Non-syllabic / melismatic text setting – when a single syllable of text is stretched over different musical pitches or notes.

Analysis

The first three sections set for study (Ingemisco, Confutatis and Lacrymosa) form the last three sections of the overall second movement or sequence of the Requiem known as the Dies Irae. For that reason, it is helpful to understand the purpose of this movement. It would also be useful for students to listen to the previous six sections of this Dies Irae movement to understand the context of the three sections set for study. As the first six sections of the Dies Irae have been a WJEC A Level set work up until now, the teacher resource notes for them are readily available and will provide relevant background and context. Here are a few of the main points about the Dies Irae movement:

Dies Irae (Day of Wrath)

This is a unique Latin hymn which describes the 'Day of Judgement'. Verdi's setting of the text is profoundly effective and emotive, demonstrating an excellent command of word painting and orchestration. This is the longest and most complex movement of the Requiem.

He may indeed have been indebted to Berlioz, as the work is also deeply moving and dramatic (cf. Dies Irae – Berlioz). This movement paints the picture of what lies ahead on Judgement Day, and the opening is the spearhead of the work; it moves off in different directions but returns to the crushing hammer blows of the bass drum and the power of the full orchestra, featuring the brass.

How else does Verdi achieve the anger and terror for the movement? Again, we note unrelenting semiquavers, syncopated rhythms, brass fanfares, the *Allegro agitato* instruction and a heavy reliance on homophonic textures, and like Mozart, diminished harmonies are again used to enhance the feeling of gravity and agitation. The rhythmic insistence and choice of harmonies all add to the growing sense of menace. This makes

quite literal the destruction of the world on that 'day of wrath'. (The composer actually directed that the bass drum be stretched very tight, so that its off-beat strokes would sound short and powerful.) Echoing trumpets (some off-stage) foreshadow the Judge's arrival, and the distinctive and threatening choral repetitions of 'Dies irae' punctuate the solo bass's description of the Judgement. Verdi (unlike Mozart and Berlioz) actually set this section as one continuous movement, and the opening strokes and cries of doom return twice during its gestation, the second return being at the end of one of the sections set for study, the Confutatis, making the following pleas for salvation all the more poignant.

The translation has been taken from the Eulenberg score, for consistency.

Ingemisco

Overall key: E♭ major; common time; tenor solo

Words:

Stanza 1	Ingemisco tanquam reus,	I groan, like the sinner that I am,
	culpa rubet vultus meus,	guilt reddens my face,
	supplicant parce, Deus.	spare this supplicant, O God.
Stanza 2	Qui Mariam absolvisti,	You, who pardoned Mary
	et latronem exaudisti,	and heeded the thief,
	mihi quoque spem dedisti.	have given me hope as well.
Stanza 3	Preces meae non sunt dignae,	Though my prayers are not worthy of you,
	sed tu, bonus, fac benigne,	grant that through your good grace
	ne perenni cremer igne.	I may not be consumed in eternal fire.
Stanza 4	Inter oves locum praesta,	Give me a place among the sheep
	et ab hoedis me sequestra,	and separate me from the goats,
	statuens in parted extra.	let me stand at your right hand.

This section is like a fervent prayer, in this case, set as a tenor aria. Through the words, the sinner admits his guilt but also takes consolation in the fact that God forgave Mary Magdalene, so hopefully will forgive him too.

The text is very clearly organised into four stanzas (verses), each of three lines of text, and this setting for tenor has been described as the Requiem's most overtly operatic moment.

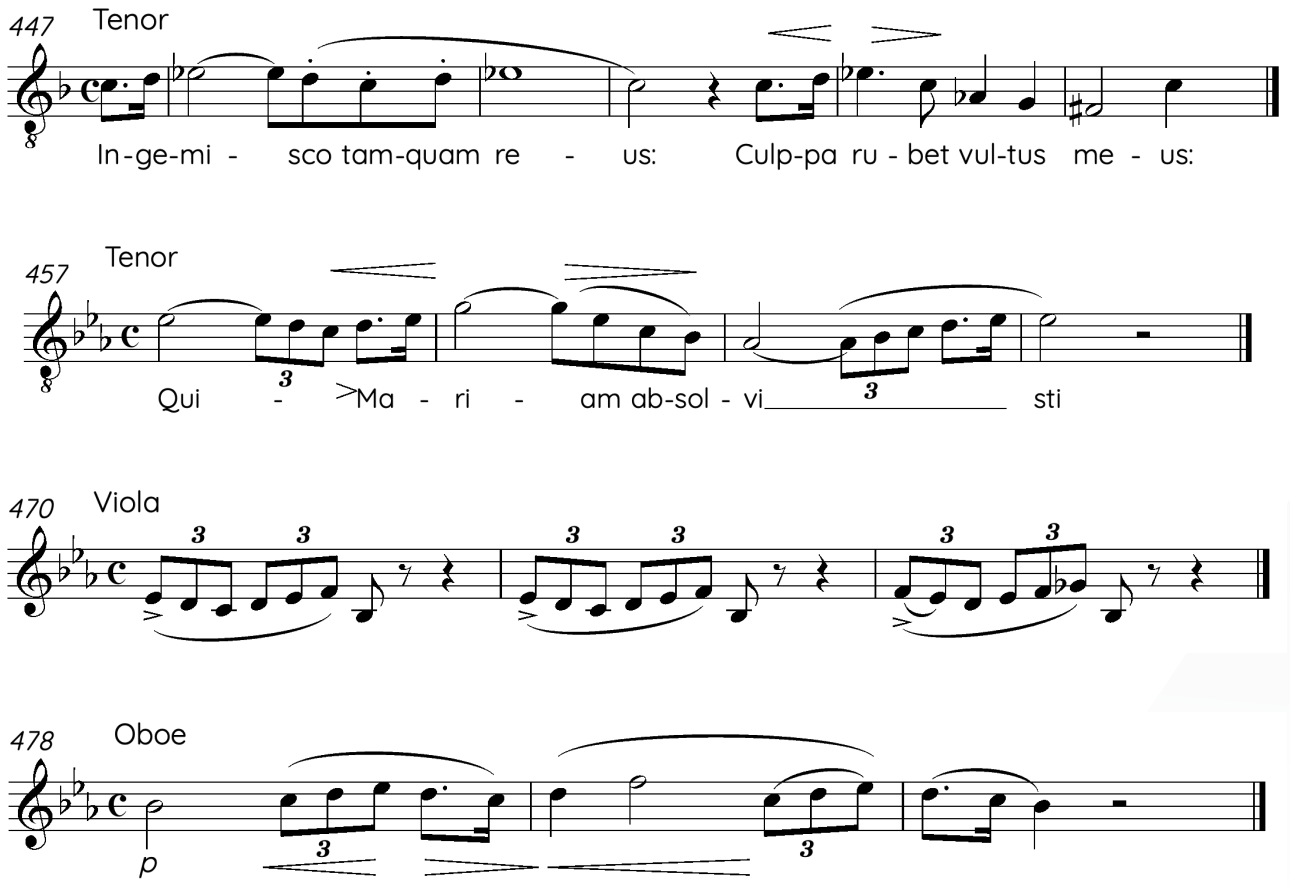
Indeed, the setting does use some stylistic techniques that are characteristic of opera as we will see.

Here is the overall structure of Ingemisco:

Stanza 1	Bars 447–456	**Stanza 3**	Bars 471–478
Stanza 2	Bars 457–470	**Stanza 4**	Bars 478–502

Before we look at each stanza in detail, there are some important overall features that we need to be aware of.

One of these is the strong thematic connections that exist between the melodic material of all four verses. As can be seen from the example below, these motivic connections are in both the vocal and instrumental material of each of the four stanzas:



This makes for highly unified music from a melodic and rhythmic point of view.

Other features idiomatic of Verdi's style that are clearly present in Ingemisco pertain to his structuring and phrasing of the words in the four stanzas. As observed by Steinberg, this section of the Requiem is quite operatic. One of the reasons for this is the way Verdi sets the words in stanzas 1 and 3 in a declamatory way, reminiscent of recitative, whilst those of stanzas 2 and 4 are more lyrical and aria-like. In fact, the structural phrasing of stanza 2 constitutes one of the clearest examples of what has become known as Verdi's 'lyric prototype' (David Rosen) – a means of organising the phrasing of his vocal lines, which is a staple foundation of his operatic arias. It involves repetition and development along the following pattern:

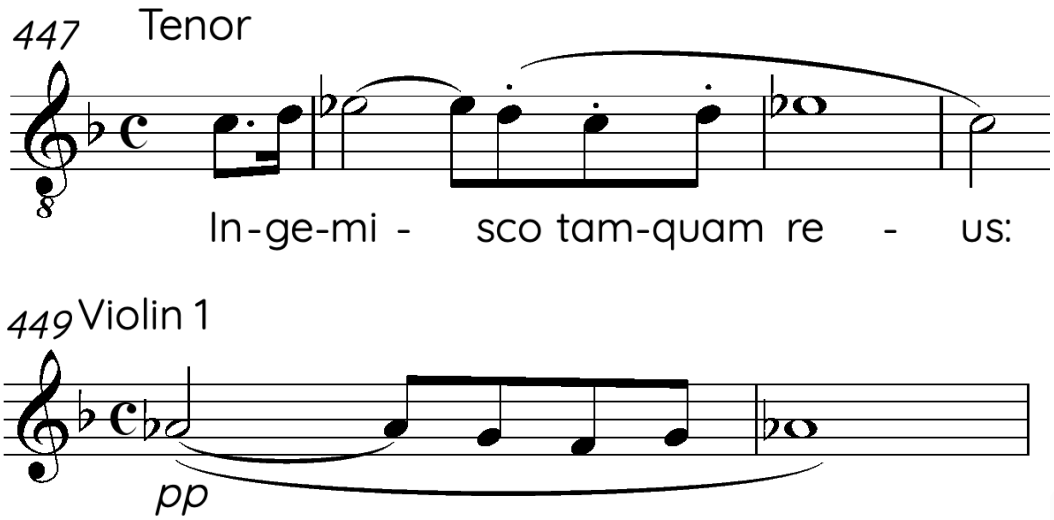
a a^1 b b^1 c

We will see how this is used here when we look at stanza 2 in more detail.

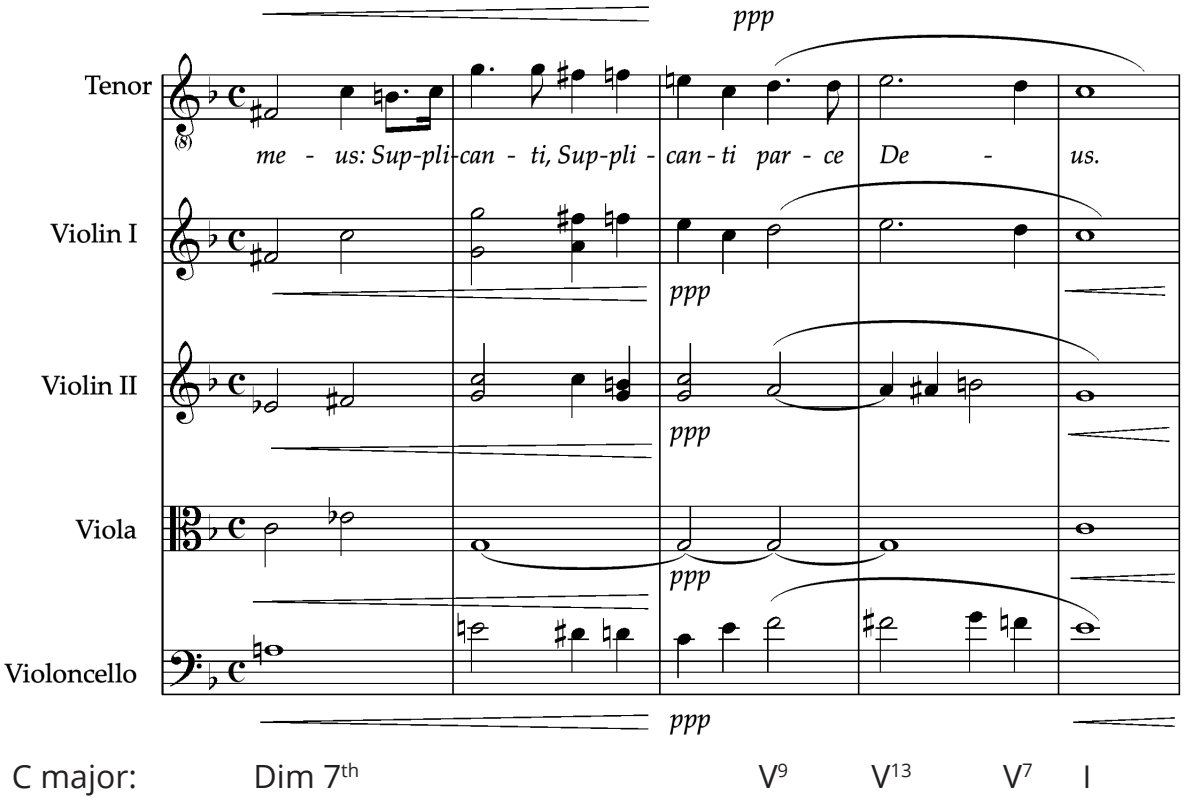
Stanza 1 (bars 447–456)

This is set as an arioso, and its a cappella opening phrase, followed by sustained chordal accompaniment in the strings for the remainder of the verse, is indeed reminiscent of a recitative. Note how the word setting is syllabic throughout (apart from the very last word), the emphasis being on telling the story as is the case in more declamatory settings.

In the first two lines of text, the sinner dwells on and acknowledges his guilt. This is suitably reflected in the minor tonality of the opening two lines, the key being C minor, the relative of the overall tonic E♭ major. The small range and descending end of the first phrase add weight to the sense of guilt felt. Note the motivic connection in the violin 1's line in bar 449 with the tenor's line the bar before:



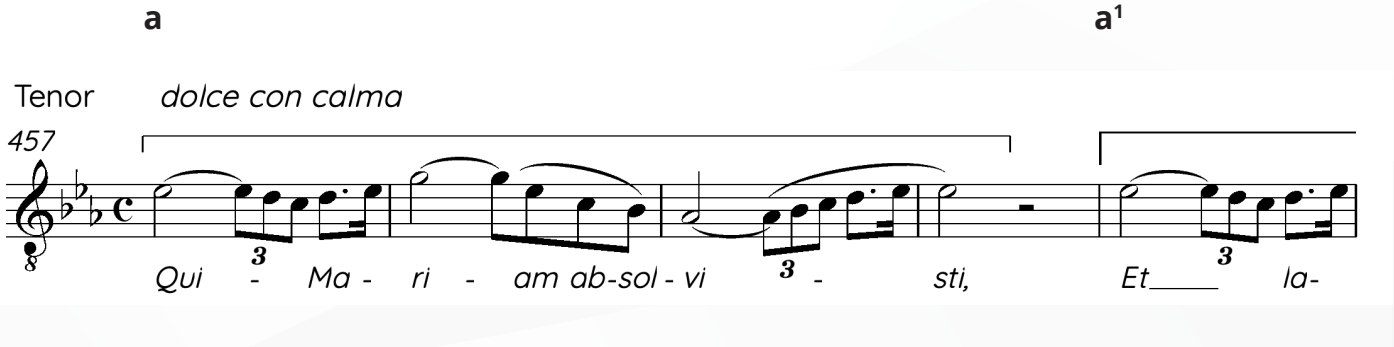
Diminished 7th harmony at the end of the second line of text in bar 452 is the pivot point for the harmony and tonality to move away from the minor mode to the major. This parallels the plea for salvation uttered by the supplicant in the third line of the stanza. The melodic line itself supports this change of mood and tonality with a positive jump up a 5th to a G (bars 452^{4}–453^{1}) with a crescendo. However, the modulation is not to the relative major, E♭ major, as we might expect, but to the tonic major, C major. After a dramatic reduction of dynamic to *ppp* and a chromatically decorated dominant chord in bars 454^{3}–454 (note the use of 13th [E] and 7th [F]), stanza 1 concludes on chord I, C major, bar 456.

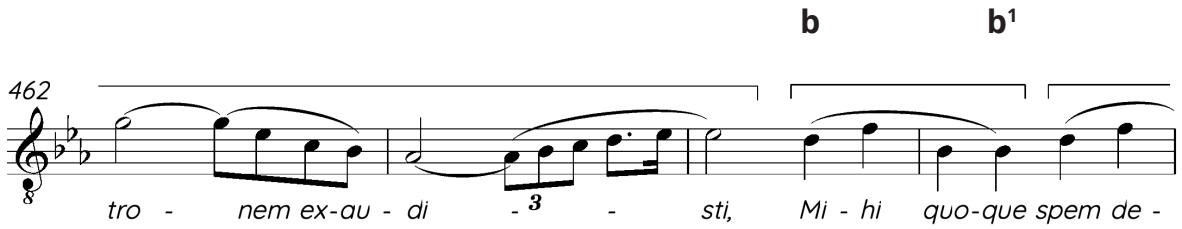


Stanza 2 (bars 457–470)

The mood and style change for the second verse, and we realise that instead of continuing in C major just established at the end the verse 1, the tonality is instead E♭ major; Verdi has moved into the overall key of this movement by moving a minor 3rd up, in typical Romantic fashion. The tempo has also reduced slightly, creating an even more calming mood. In fact, note the Italian instructions Verdi writes here for the soloist – *dolce con calma* (sweet and calm). All this suits the more hopeful nature of the text in stanza 2: other sinners have been pardoned, so there is reason to hope for salvation.

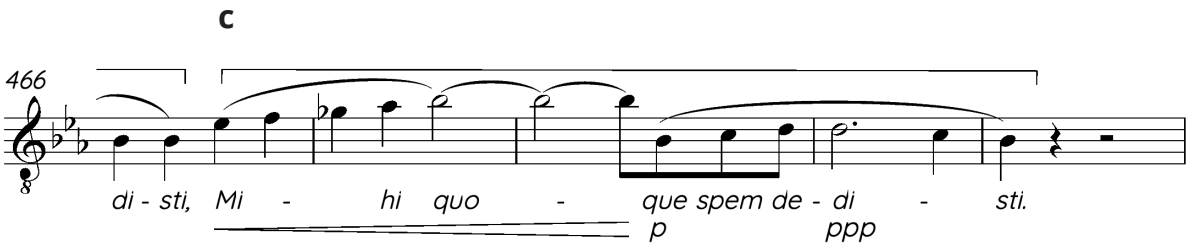
Instead of the syllabic recitative style of stanza 1, Verdi now sets the contrasting words of stanza 2 to one of his typically expressive and lyrical melodies. As mentioned, the structure of the vocal line in this verse is typical of many in his operatic arias, and its **a a¹ b b¹ c** structure is shown below:





VI⁶ ii ii⁴/₂ B♭ major: I V⁷ I vi⁶/₄ V

C minor: ii⁷ V⁷ I



B♭ major: I V⁷/iv I I⁶/₄ V⁹/V V¹³ I

E♭ minor: V⁷ i⁶

G♭ major: V I V⁶/₄

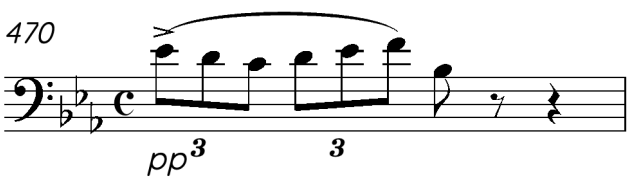
Note how the second line of words is set to the same melody but is harmonised differently, hence **a¹**. The last line of the text is set as **b** and **b¹** in bars 464³–466² (note the affinity with the setting of the first line of words) and then repeated in a longer, cadential melodic setting in bars 466³–470¹. The subtle differences in harmonisation between the repeated vocal phrases and tonicisation of C minor in bars 463–464 add to its poignancy.

The tonality quickly moves away from C minor towards the dominant key B♭ major, underlined by the triadic nature of the vocal line for **b** and **b¹**. There is also a quick sequence of V – I progressions in B♭ major, E♭ minor and its relative G♭ major between bars 465⁴ and 467¹. Emphasising the hope of the last line of words, the tenor's repeat of these in phrase **c** bars 466³–470 sees the pitch rise to its highest and longest note so far, top B♭ in bars 467³–468³, as the supplicant dares to believe he will be saved. The dominant key, B♭ major is resumed, and via a secondary dominant in bar 469¹, a perfect cadence (again with the 13th) consolidates it at the end of this four-bar phrase in bar 470.

Note the motivic echo that occurs in the upper woodwind in bar 460. This triplet motive is then used in the bassoon accompanying figuration of bars 464–467, adding further unity.

As mentioned earlier, Verdi both rounds off this stanza and at the same time links it to the next stanza with the motivic reference to the opening of stanza 2's vocal melody that is heard in the viola and bassoon in bar 470:

Bassoon and viola

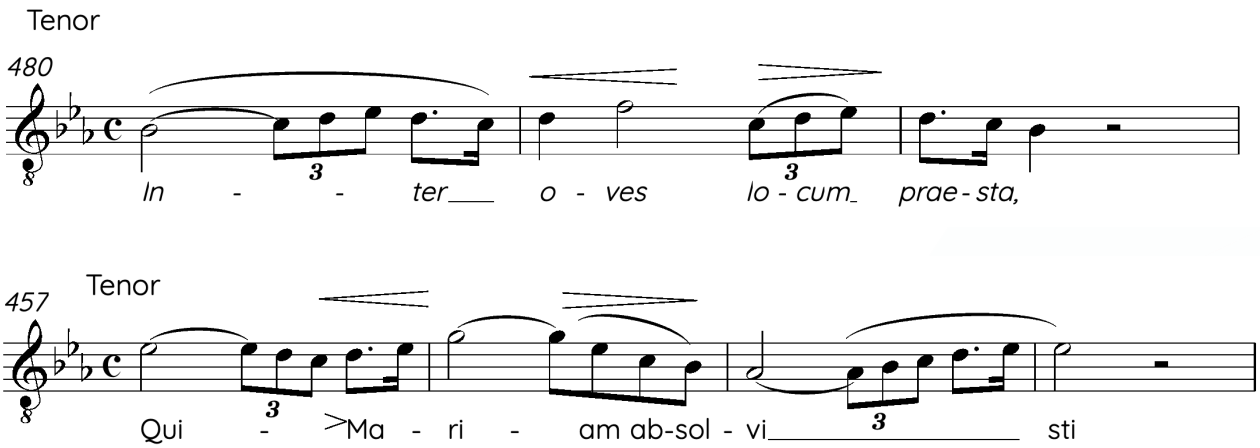


Stanza 3 (bars 471–478)

With stanza 3, the words return to further self-doubt and feelings of unworthiness, and Verdi parallels this with a return to the more declamatory style of stanza 1, the syllabic word setting throughout underlining the sense of urgency. The melodic setting of the first line of words is also recitative-like in its use of restricted intervals, short note values and rests. Whilst the tonality is B♭ major, and there is a pedal B♭ in bars 471–473, the presence of C♭s and G♭s does lend a darker chromatic colouring. The acciaccaturas on offbeats in the oboe and bassoon 2 could also be a reference back to the Dies Irae (bar 74) where they were said to represent death. However, the presence of the ostinato-like triplet figure in the violas and bassoon 1, derived from the lyrical opening of stanza 2 as noted above, tempers this somewhat. The last two lines of stanza 3 are a fervent plea to God's good grace to be spared from the flames of hell, and Verdi sets this with a quick modulation to G♭ major in bars 474–475 to underline God's benefice, followed by a descent through an octave in the voice accompanied by a chromatic build-up in the low wind and strings to paint the flames of hell (bars 476–477). A perfect cadence in B♭ major concludes the stanza.

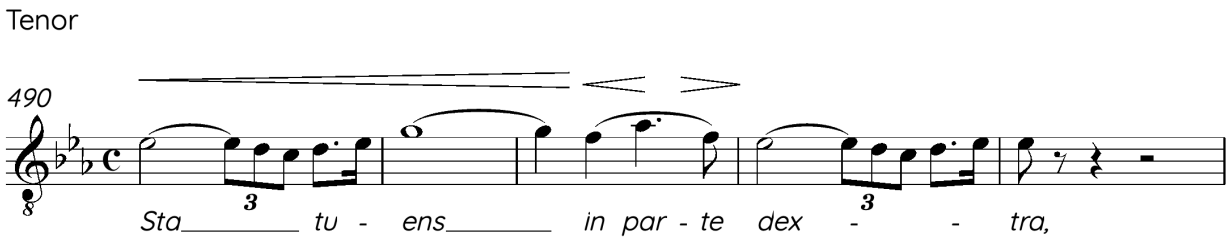
Stanza 4 (bars 478–502)

Immediately there is a dramatic change in orchestration, the shimmering tremolos in the violins ushering in the heavenly image and prayer to be saved from hell and allowed to stand at God's right hand in heaven instead. The change is very effective, the idyllic scene supported by the oboe's introduction of the melody of stanza 4 in bars 478–480. The key is unequivocal B♭ major, supported by straightforward I and V^7 harmonies throughout the setting of the first line of the words in bars 480–482. As already noted, this melody is linked to that of stanza 2 being an inversion of it:



For line 2 of the stanza, Verdi paints the goats (unsaved) with a momentary switch to the tonic minor, B♭ minor in bars 483–484[2], repeating the melody of bars 2 and 3 of the theme. This triggers a move a 3rd away to G♭ major in bar 484[3] for a repeat of lines 1 and 2 of the text in a stronger, more emphatic crotchet setting with clear primary chord setting in that key. Note the continuation of the triplet rhythm in the oboes and clarinets. However, whilst Verdi sets up the expected perfect cadence in G♭ at the end of bar 487, it does not materialise, instead turning into an interrupted cadence onto a B♭ major chord in 1st inversion bar 488[1]. The harmony of the B♭s in the vocal line in the next two

bars eventually add an A♭, turning it into a V^7 on B♭, as the original key of E♭ major is finally regained in bar 490. A dramatic crescendo underpins these two bars effectively, underlining the fervent hope of salvation. There follows an elongated, triumphant repeat of the first phrase of stanza 2 in the vocal part in bars 490–494 back in E♭ major. The held G in bar 491 and delayed resolution with the raised emotion that the a cappella F A♭ F of bar 492 provides confirms the sense of hope:



Note also how the conclusion of the tenor's last phrase is also the 1st bar of the stanza 2 phrase (which as we know, is also the same as the second bar of stanza 1). A perfect cadence in E♭ major underpins this.

At this point, the low woodwind and strings play the opening two bars of the stanza 4 melody, whilst the tenor chants the 2nd line of the text on B♭ in the declamatory style of stanza 3. A final scalic build up to top B♭ and perfect cadence in E♭ concludes the tenor's last line of stanza 4 in bar 500. We note that this cadence also includes one last reference to the opening of stanza 2 theme in the upper woodwind and 1st violins. Thus, in the last ten bars, Verdi has included clear references to the material of all 4 stanzas, confirming the unity that exists between them that we noted at the start.

Three bars of unison/octave tremolo chromatic quavers and a dramatic crescendo quickly dissipate the hopeful mood and key as the music hurries forth into the next section, the Confutatis.

Confutatis

Overall key: E major; common time.

Words:

Stanza 1	Confutatis maledictis,	When the damned are cast away
	flammis acribus addictis,	and consigned to the bitter flames,
	voca me cum benedictis.	call me to be with the blessed.
Stanza 2	Oro supplex et acclinis,	Bowed down in supplication I beg you,
	cor contritum quasi cinis,	my heart as though ground to ashes,
	gere curam mei finis.	help me in my last hour.
Dies Irae	Dies irae, dies illa	This day, this day of wrath
	Solvet saeclum in favilla,	shall consume the world in ashes,
	teste David cum Sybilla.	as foretold by Davis and the Sibyl.

In this aria, the bass represents two characters: both the narrator/judge describing the fate of the damned, and the sinner pleading for mercy, depending on the words. As Rosen shows, the structure of the Confutatis is A B A^1 C B Coda followed by a return of 27 bars of the Dies Irae from earlier in the Sequence. Here is the overall structure:

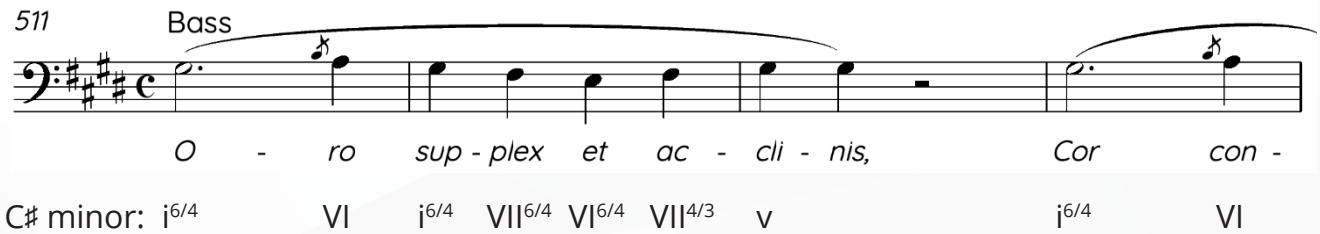
A	Bars 503–509	Stanza 1
B	Bars 510–527	Stanza 2 x 2
A^1	Bars 528–531	Stanza 1, lines 1 and 2
C	Bars 532–543	Stanza 1, line 3
B^1	Bars 544–565^1	Stanza 2 x 2, last line repetition 2nd time
Coda	Bars 565–572	Stanza 2, lines 1 and 3
Dies Irae	Bars 573–623	Reprise of 1–26 of original D.I. plus 25 bars transition to Lacrymosa

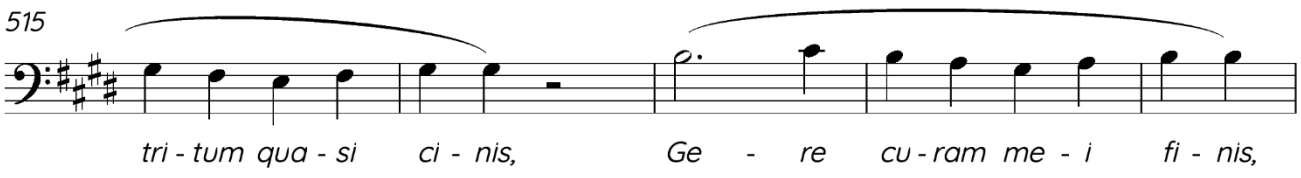
Section A (bars 503–509)

Verdi moves very quickly through the three lines of words of Stanza 1 in section A, all set syllabically. The first two lines are *con forza* on a dramatic B monotone (with octave leap at the end of each) as the soloist as narrator comments on the fate of the damned. Appropriate diminished 7th to V^7 harmony supports them. After a dramatic fermata, the dynamic and mood change for the third line, the *pp* ascending phrase of bars 507–509 painting the hope behind the words as the bass, now acting in the role of the sinner, pleads to be saved. Rather than diminished 7th, this line is set to more consonant harmony I, V^7/IV, IV, the momentary tonicisation of the subdominant key, A major in bar 509, relaxing the tension.

Section B bars (510–527)

However, although the dynamic remains *pp* the tonality shifts to the minor mode, the light repeated quaver string accompaniment figure clearly in C♯ minor. Stanza 2 paints the picture of the supplicant pleading for salvation, the bass taking the role of the sinner throughout. In fact, all three of the lines in this stanza are set to the same three-bar melodic phrase, though the third time it is sung up a third to suit the increased emotion of the words. As we have seen already, whilst retaining melodic unity, Verdi ensures variety through different harmonisation, and that is the case here, with each of the three phrases having different harmonic settings as shown below:

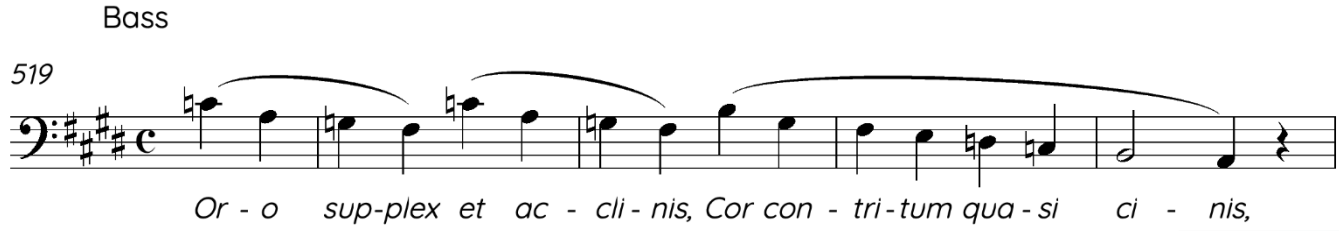




I$^{6/4}$ VII$^{6/4}$ VI$^{6/4}$ ii^{o7} V E major: V^{7} IV^{6} V IV I^{6} ii^{7} I^{6}

These bars have caused quite a lot of discussion for another reason too: the parallel triads that Verdi writes in bars 512, 515 and 518. Naturally, this results in very obvious parallel fifths and octaves. Various reasons have been postulated as to why Verdi did this, but the modal-sounding progressions that result suit the prayer-like mood which is maybe all Verdi was wanting to achieve.

Having moved back to E major by the end of line three, the repeat of stanza 2 starting in bar 519^{3} immediately moves to the tonic minor, E minor. Here, a one-bar phrase is now repeated three times, though changed and extended for the third line of words. Note the Phrygian-type progression iv – V that underpins the first two phrases, lines 1 and 2, and the presence of the subdominant harmony involved in this progression could be the trigger for the tonicisation of A minor in bar 523.



E minor: iv V iv V i^{6} I V i^{6} V^{7}/iv iv V$^{4/3}$/iv iv

A minor: V$^{4/3}$ i

There follows a cadential phrase in bars 524–527, which brings the tonality back to E major with its setting of line 3 as the sinner repeats his plea, though the accented diminished 7th harmonic colouring (bar 527^{2}) in the resolution of the perfect cadence reminds us that doubts remain.

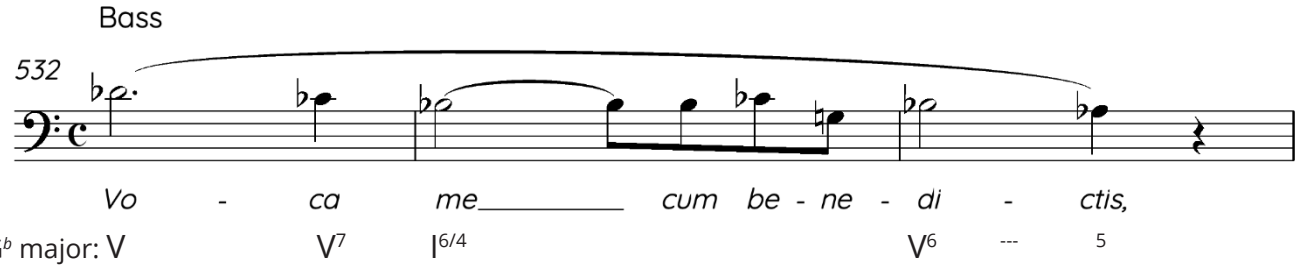
Section A^{1} (bars 528–531)

As if to support this, the picture of the terrors of hell the damned will face return with the repeat of lines 1 and 2 of stanza 1, the drama intensified now as the bass, as narrator/judge again, repeats his *ff* warning on the monotone B, bar 528 but this time rising a semitone higher to a C natural, bar 530. The orchestration is also intensified with tremolo strings, *ff* rising chromatic semiquaver scales and fast off beat demisemiquaver figures in the upper woodwind (including piccolo now) which have been likened to flames of hell by Summer. The syncopation and accents make the picture even more vivid.

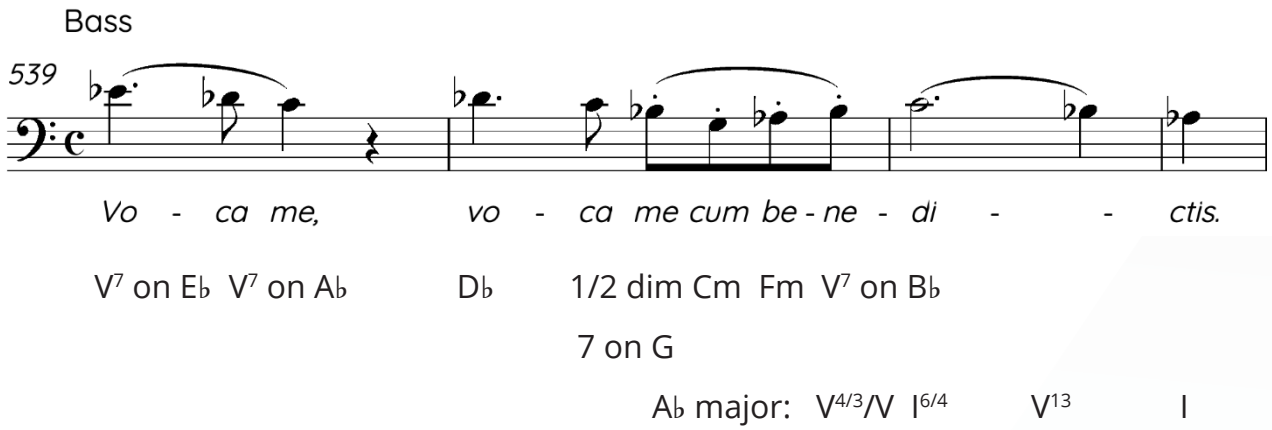
Section C (bars 532–543)

However, as if to heighten the contrast between the hope inherent in the third line of stanza 1 and the terrors of hell foretold in the first two lines, Verdi sets it to a new, extended section. The mood immediately changes to *dolce cantabile* as the bass, now as the sinner, sings a lyrical plea of supplication. The harmony and tonality underline the

sudden contrast also, the bass's new melody of bars 532–534 set over V^7 – I – V^7 in the rich key of G♭ major. The orchestration lessens and the figures of hell are replaced with the repeated quavers and more sustained lines:



The woodwind echoes this phrase in bars 534–536 before the bass takes it up again in bar 536, though this time it is harmonised in E♭ minor with a weak $V^{4/2}$ – i^6 in bar 538. The mode changes to major with the sequential repeats of the opening of the phrase in bars 539 and bar 540, the second time extended to confirm the modulation to A♭ major with a clear perfect cadence in bars 541–542. The harmonic rhythm has moved quite quickly in these bars, forming a circle of fifths of V^7s, half-diminished, major and minor chords as shown below:

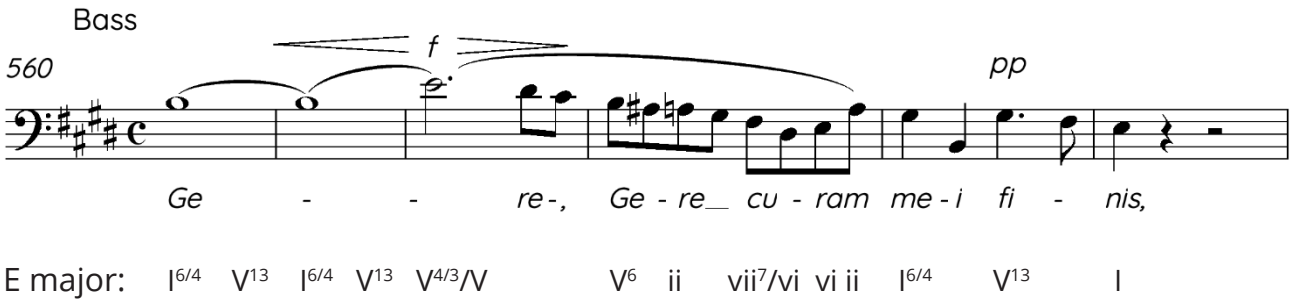


Two bars of unison/octave string quavers quickly turn the music away from A♭ major towards D♭ minor. However, Verdi moves to its enharmonic equivalent instead, and as the key signature changes back to the original four sharps at bar 544, the music settles in C♯ minor.

Section B^1 (bars 544–564)

C♯ minor was the key of the B section when it first appeared, so its return here makes sense as bars 544–559 are a repeat of bars 510–526. However, this time Verdi extends the ending of the cadential phrase with a two-bar held dominant note of E major, B, in bars 560–561 before resolving it up to a top E in bar 562, the bass's highest note of the whole work, as the plea for salvation is given its most intense setting yet.

Though the bass has resolved onto the tonic note, Verdi retains the tension and emotion by cadencing not onto E major but instead forming an interrupted progression by moving to a dominant 7th on F sharp, V^7/V, in second inversion instead. This secondary dominant propels a fast series of chordal changes in the next two bars which finally culminate in a *pp* perfect cadence in E major, $I^{6/4}$ - V^{13} – I in bars 564–565, all passion spent:



Coda (bars 565–572)

The familiar quaver accompaniment figure returns in the strings, and the tonality switches to its minor mode, E minor. A new thematic figure is introduced in the oboe and viola, an arching coda theme that is then repeated by the bass in bar 567 using line 1 of stanza 2, and then once more up a third using line 3 of the stanza, in bar 569. The tonality moves briefly to A minor via a secondary dominant in bars 569–570, but after an extended final plea from the soloist and another held solo top E, the music and end of the Confutatis prepares to cadence in E minor bar 572. However, this is not to be, and in one of the most startling moments in the Requiem, which Tovey calls 'one of the greater architectonic strokes of this work', the tonality suddenly goes to G minor instead for a dramatic return of the earlier Dies Irae section.

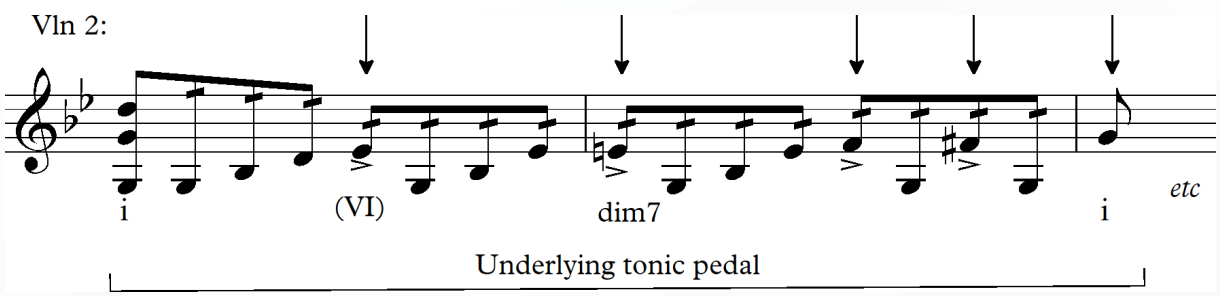
Dies Irae (bars 573–623)

Bars 573 to 559^3 are an exact repeat of bars 1–27^3 of the Dies Irae movement. At this point, bar 559^4, the harmony changes. There are three returns of this Dies Irae material through the Requiem: the first at the end of Liber Scriptus, the second here at the end of Confutatis and the third near the beginning of the last movement, Libera Me. Its return here reminds us that salvation is still not certain.

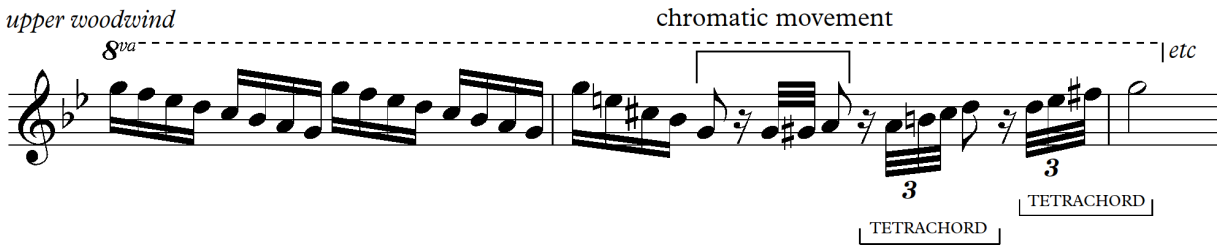
This section sees the return of the chorus and full orchestra, and as at its first appearance, is in the key of G minor. As before, the tempo is now Allegro.

Bars 573–592

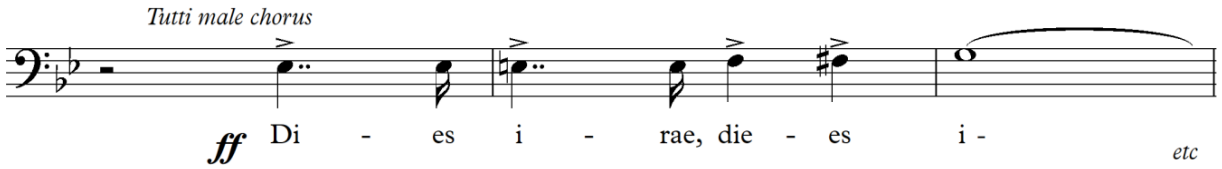
The music begins with four G minor root position chords played *ff* by the full orchestra. This is a ten-bar passage (2 + 2 + 4 + 2). The rapid scalic semiquavers are heard descending in piccolos and clarinets (note contrary motion here as the bassoons ascend). The strings' accompanying figures are mostly based on arpeggio-like ideas, moving upwards, supporting the chromatic ascent implied in the figuration:



Above this, note the G minor scalic descent in woodwind followed by more detached, emphatic motifs:



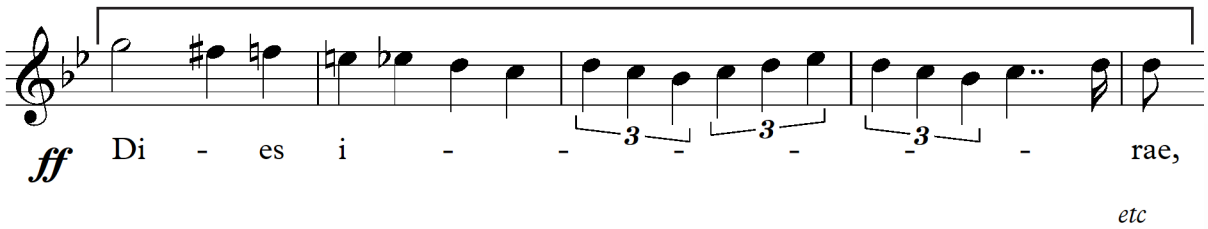
This supports the entry of the male voices of the chorus in their chromatic ascending delivery of the beginning of the first line of stanza 3, doubled (as already noted) in the orchestra:



The vocal entry here is thus on an E♭ – the submediant note of the key. The idea is a strongly rhythmic and chromatic anacrusis, leading emphatically towards the reaffirmation of G minor in all parts, bar 576. (Interestingly, this motif began on the dominant note of D in an earlier version of the work which Verdi later revised.)

Bar 576 sees the entry of the female chorus. The soprano, alto and tenor lines of the chorus are in double parts, though not the bass. Each of the first parts sustain the note G for four bars. The 2nd voice in soprano, altos and tenors delivers the distinctive chromatic descending motive, merging into a triplet rhythm in bars 579 and 580, concluding with a double dotted crotchet plus semiquaver rhythm:

For ease of analysis, this will be referred to as theme 'A'.



This idea covers the pitch range of a major 6th and is largely based around the tonic chord of G minor, enhanced by chromaticism and veering towards subdominant minor harmony half-way through bar 579. Vocal lines are also doubled in the woodwind, though the majority of the orchestra support with a semiquaver oscillation that emphasises the tonic, decorated with a lower chromatic auxiliary.

Bars 581–582 consist of a two-bar descending sequential semiquaver scalic idea. This is played by strings, though the double bass does not join until the second bar, initially with a dotted rhythm pattern, before dissolving into semiquavers along with other parts. The texture is monophonic octaves.

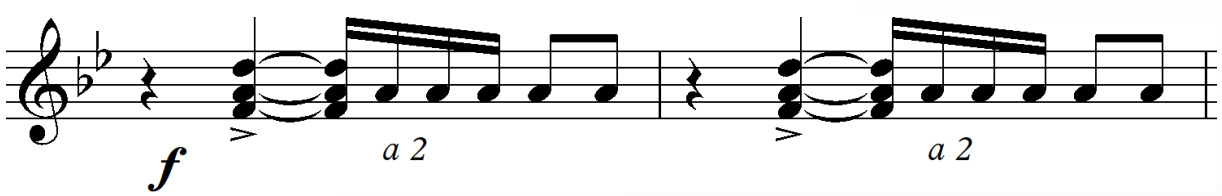
Noteworthy opening ideas:

- *ff* chords (perhaps representing a heartbeat or thunderclaps)
- Rapid semiquaver movement (possibly painting the 'fall' to the depths of hell)
- Bar 575: the first violins' G minor chord plunging two octaves to an accented lower G (their lowest available pitch – another 'fall')
- Dotted rhythms in trombones (traditional potenders of doom)
- Very quick, short tetrachord motif (almost fanfare-like)
- Triple stopping in strings
- Accented notes for additional emphasis
- Chromatic movement in the choral lines (and other parts)
- Use of triplets (an idea which Rosen suggests Verdi will 'use again for the real storm in *Otello*')

Bars 583-592 are a repeat of the previous 10 bars, the only difference being the addition of powerful 'hammer blows' on the bass drum played on the off-beats between the repeated G minor chords in bars 583 and 584. Note the Italian performance instructions here which ask for the skin of the bass drum to be tightened in order to make the sound as loud and dry as possible.

Bars 591–599[3]

The choral parts continue with the next line of text, line 2 of stanza 3. The basses lead the statement and the rest of the choir follow in syncopated fashion, with strong chordal placing within the homophonic texture. The harmony here tonicises D minor (note the accented 6/4 inversions of the chord on the 2nd beat, with its dominant minor in first inversion on the last beats). This is a one-bar idea, which is repeated. The strings support with ascending arpeggios, and the upper woodwind remind us of the rapid ascending tetrachord of the opening rising to the accented 2nd beat, though the interval here has been extended to a 5th, with timpani playing the root notes of the harmony. This is answered by downward arpeggio/disjunct movement in woodwind in the second half of the bar. Four bassoons and full brass double the vocal parts, the trumpets further punctuating the heavy chordal texture with an added fanfare-type rhythm:



The answering two-bar phrase consists of accented crotchet chords, initially with the vocal parts led by basses and tenors, joined by sopranos and altos on the 3rd and 4th beats, leading to a sustained A major chord, at the start of bar 596 (i.e. V of D minor). This cuts off abruptly on the short and emphasised quaver on the last beat of the bar. Beneath this is heard a rapidly ascending scalic pattern on the A major chord heard in unison strings, upper woodwind, oboes and clarinets (the last quaver rest applies to all vocal and instrumental parts), which gives an exciting end to the phrase.

Bars 599[4]–623

The feeling of D minor as a tonal centre has been evident from bar 593, and the continuation at bar 597 looks to be a repeat of the previous phrase, as it was in the first Dies Irae, but at bar 599[3], the correlation ends, and instead the harmony veers away from D minor and is replaced with unstable diminished 7th chords in bars 600–603. As the chorus's harmonies are replaced by unison E♭s in bars 602 and 603, the diminished harmony is resolved onto a dramatic *ff* E♭ minor chord in bar 604. The terror and force of the Dies Irae subside with the sopranos' descending E♭ minor triadic phrase, and the dynamic becomes soft.

The remaining 17 bars of the movement constitute a transition towards the mood and key of the Lacrymosa movement to follow, and we realise the reason for the sudden move to E♭ minor harmony: it is chord iv of B♭ minor, the key of the Lacrymosa. As the chorus repeats the first line of stanza 3, the modulation becomes stronger, the harmonies of bars 608–612 being decorated V chords in that key, the expressive suspensions on the first beats of bars 610, 611 and 612 rising a third higher each time as the emotion is wrung out of their last thoughts of judgement day.

The ensuing violin 1 line of bars 612[2]–615 continues the dominant harmony, its line becoming more chromatic towards the end. A series of *pp* chromatically descending first inversion triads, major in bars 616–618 and minor in 619 in the upper strings, the 2nds and violas on the offbeats, calms the mood further, and leads to the final sustained and drawn out $i^{6/4}$ – V^7 cadence (with long suspended 13th) dying away onto B♭ minor for the start of the Lacrymosa.

Lacrymosa

Overall key: B♭ minor; common time.

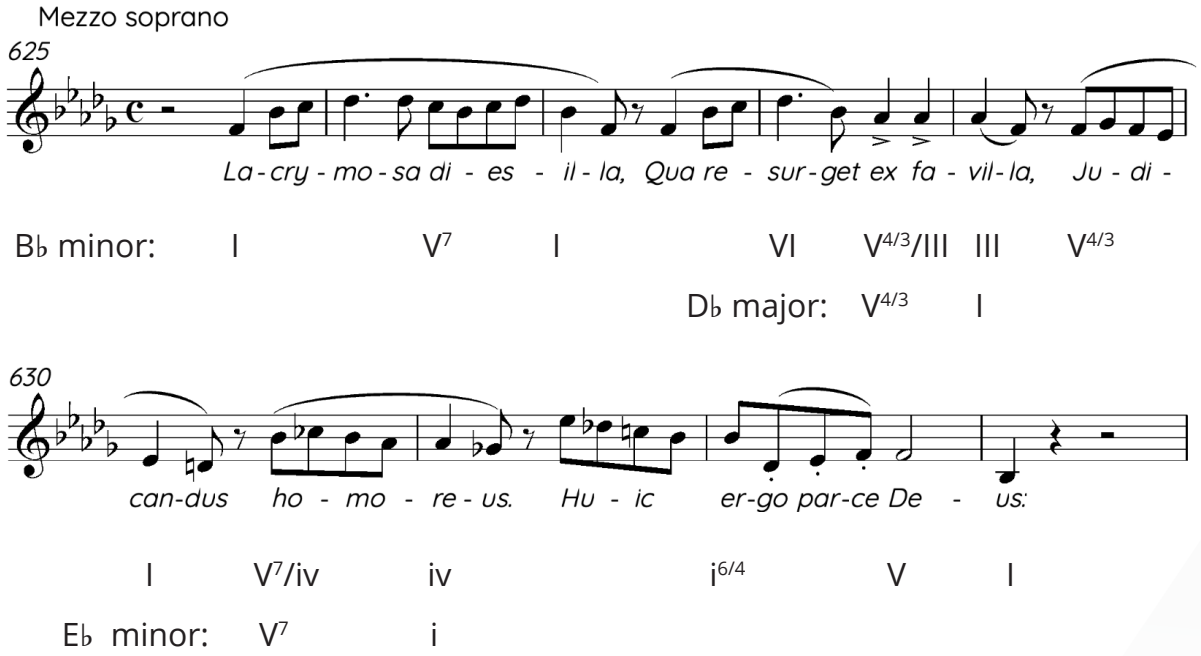
Words:

Lacrymosa dies illa	This day full of tears,
qua resurget ex favilla	when from the ashes arises
judicandus homo reus.	guilty man, to be judged.
Huic ergo parce Deus.	O Lord, have mercy upon him.
Pie Jesu Domine,	Gentle Lord Jesus,
dona eis requiem!	Grant them eternal rest!
Amen.	Amen.

The Lacrymosa is the last petition of the Dies Irae Sequence, the name given to the overall second movement of the requiem. It is written here as a lament, set for solo quartet and chorus in which the voices fulfil roles of both narrative description and individual penitence. Verdi's setting makes much use of variation techniques and thematic transformations. The main theme itself first appeared in 1866 as a duet in his opera *Don Carlos* and is thus the earliest material of the requiem. There is an extra line added to the first three-line stanza, followed by two short lines praying for peace before the final Amen.

Bars 624 –633[1]

As set up at the end of the previous movement, the key is B♭ minor, a dark key suitable for the sorrowful nature of the words and music. The slow tempo (Largo) and the Italian performance directions for both the string players and the mezzo-soprano soloist further emphasise the doleful mood. A light crotchet chordal accompaniment split across the four beats between lower and upper strings provides the basis for the main theme that is announced in bars 2[3]–10[1] by the mezzo-soprano soloist:



As can be seen, it is an 8-bar theme with clear phrasing of 2 + 2 + 1 + 1 + 2. The arch-like shape of the first two phrases suits the expressive character of the words. The sequential repetition of the one-bar idea at a higher pitch raises the emotion and leads to the climax of the theme and the plea for mercy as the final phrase descends back to the tonic. The harmonies show how the second phrase tonicises the relative major, D♭ major in bar 629. Two further secondary dominant progressions take the tonality through B♭ major (bar 630) and E♭ minor (bar 631) before returning to B♭ minor with a i[6/4] V – i cadence bars 632–633.

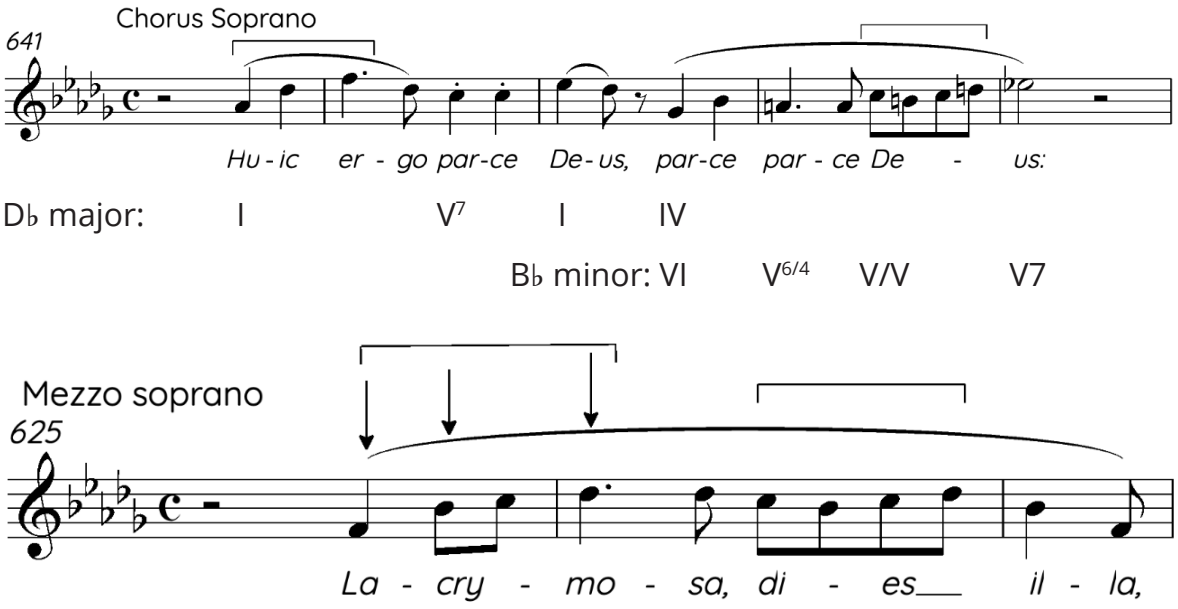
Bars 633[3]–641[1]

The theme is then repeated by the bass soloist in bars 633–641, with the same harmonies also. However, variation is provided as this time, the mezzo-soprano adds off-beat notes that ascend scalically through an octave finishing on high F in bar 640. The way that each syllable is broken up by a rest, and the direction to the singer to make the line sound tearful (*piangente*), does create the effect of sobbing. The notes are doubled in the woodwind with added grace notes, a figure which itself is often used to represent sorrow and death. Halfway through the repeat (bar 636) the bassoon and horns add sustained lines forming further countermelodies.

Bars 641[3]–645[2]

At bar 641, there is a contrast as the extra line of words is now set to two new two-bar phrases for the female voices, both solo and chorus. As can be seen, the contrast is not

only in the different forces used, but also in the use of homophonic texture and key, for although the previous repeat of the theme cadenced in B♭ minor, this new phrase begins in its relative major, D♭ major instead. The major mode, high woodwind and string tessitura with shimmering tremolo setting, and *pp* dynamic lend an angelic quality, and suit the plea for mercy. However, if we look carefully, we can see that there are still motivic links with the main theme in the chorus soprano line: the rising triadic contour of the first phrase (bars 641–642) and the four-note quaver figure at the end of the second phrase (bar 644) are both clearly related to the opening and to the end of the second bar of the main theme. The second two-bar theme returns the tonality to B♭ minor, ending on V^7 in bar 645 in preparation for the third return of the main theme in the next bar.



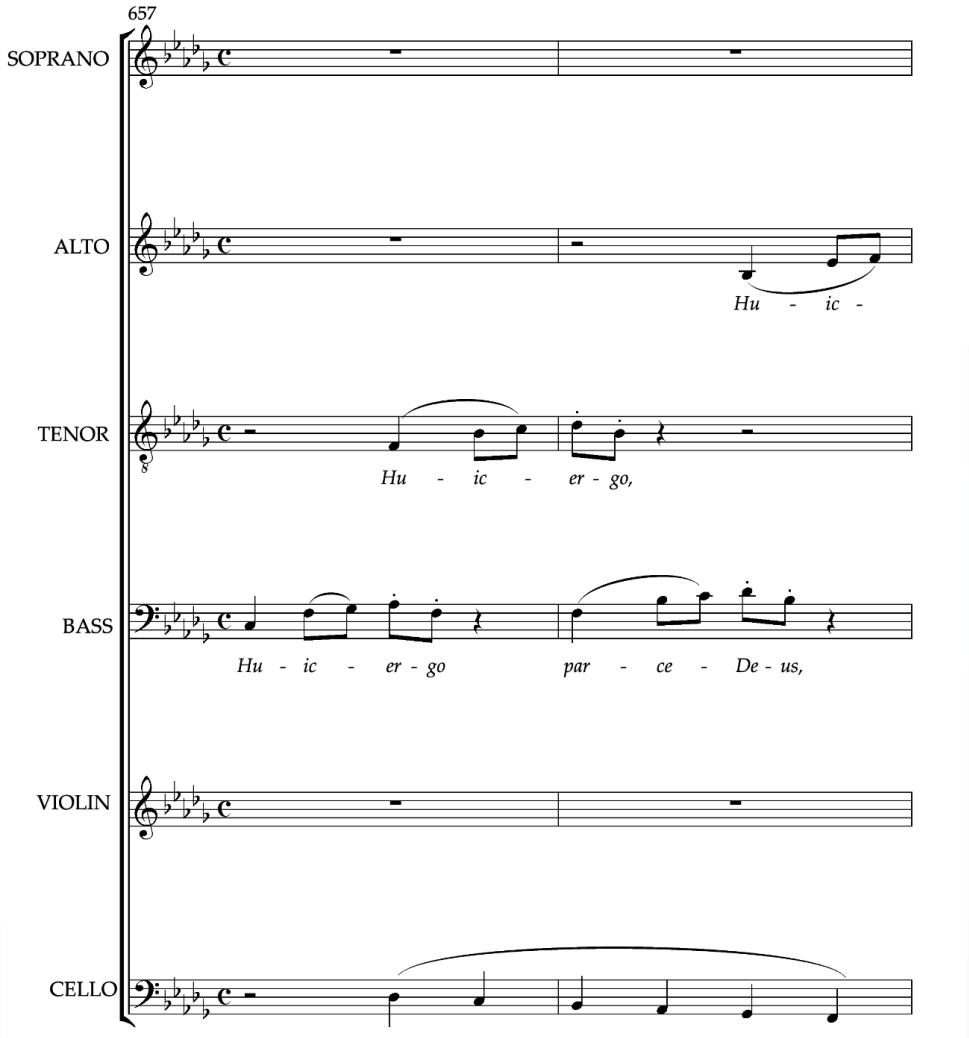
Bars 645³–653¹

This is the third appearance of the main theme, this time in a soft, unison cantabile setting in both the solo and chorus tenors and basses, doubled by cellos, 3rd horn and first and 3rd bassoons. Again, the main melody and harmonies remain the same, but the variation is heightened this time with the presence of two countermelodies. One of the countermelodies is sung by the mezzo-soprano soloist and the chorus sopranos and altos, doubled by the oboes, first trumpet and first and second horns. It weaves its way in counterpoint to the main theme, though rhythmically there are connections, particularly the four-quaver figure. The second countermelody is sung by the soprano soloist, doubled by violins, flutes and clarinets. This line is consistently off-beat, and consists of rising appoggiaturas which, like the countermelody at bar 634, strongly creates the effect of sighing and sobbing, underlined by the *lamentoso* direction. The violas' tremolos add to the texture whilst the double basses, trombones and timpani underpin the harmony. Together with the off-beat bass drum, this all makes for a rich and very effective setting which combines both unity and variety. Though the harmony has remained the same throughout this third repetition, the final chord, the resolution of the cadence, is not onto the tonic B♭ minor as previously. Instead, at bar 653, the chord is C^7 (the secondary dominant, V^7/V) instead, forming a striking interrupted cadence from the previous F^7 (V^7). This results in a modulation to F major, the dominant major, for the next section.

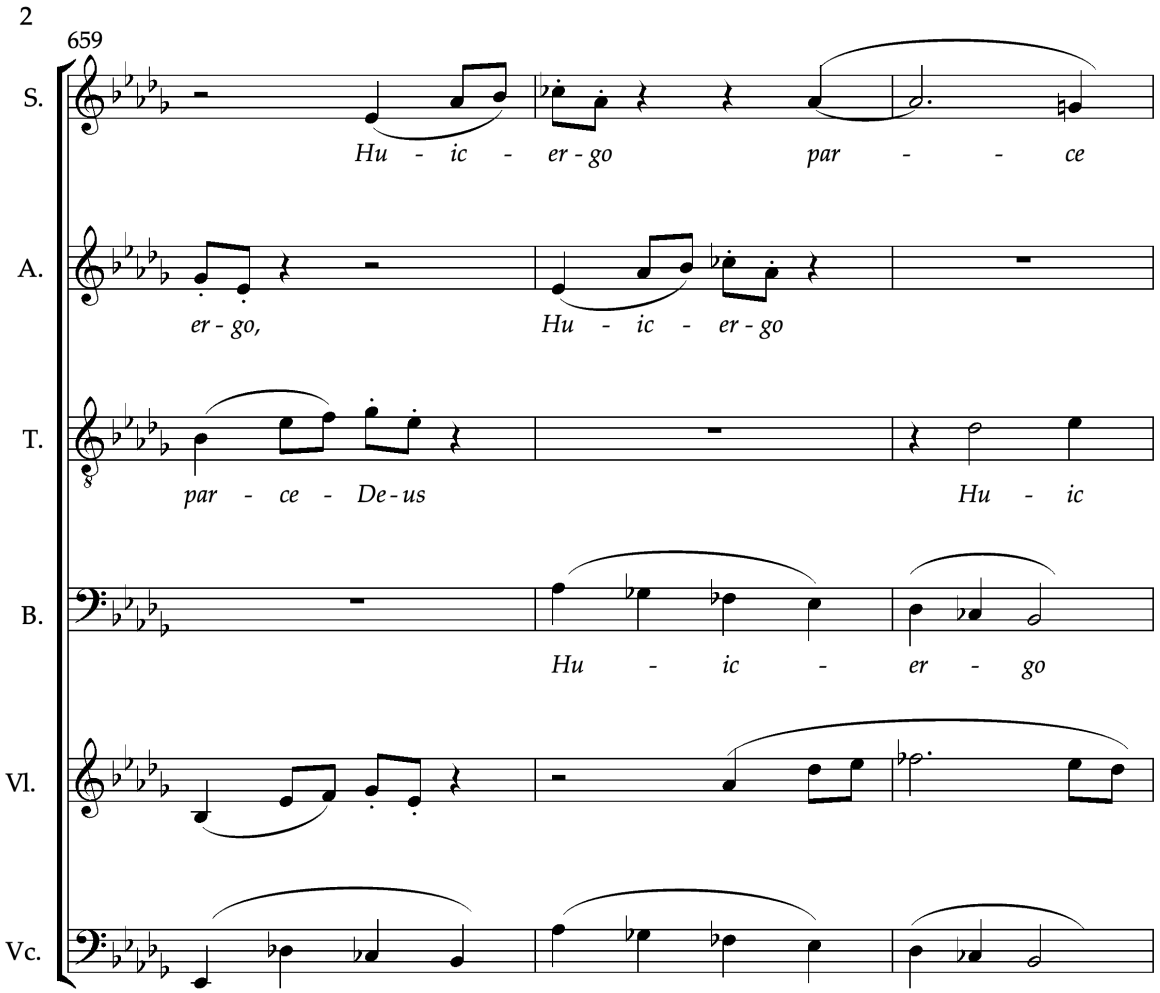
Bars 653[3]–665[1]

Most of the rest of the movement involves motivic development of the main theme. In this section, the fourth line of words are used, as the prayer for salvation continues. At the start of this section, there is a sudden reduction in texture and orchestration from the tutti vocal and instrumental forces of the previous section, and the mode is major rather than minor. The chorus sopranos and altos sing the first phrase of the main theme twice in bars 653[3]–657[1] in F major doubled by solo oboe and clarinet. In counterpoint with this, the soprano soloist sings a free inversion of this phrase as a countermelody, doubled by 1st flute and tremolo violins. The mezzo-soprano and violas fill in harmony notes, forming another melodic line. The *ppp* dynamic, tremolo string writing and high timbre again suit the prayer-like nature of the words.

At bar 657, the tempo increases a little, and the tonality switches to F minor from F major as sequential imitation of the opening of the main theme, forming a circle of fifths, is heard in the chorus passed between all voices (doubled by upper strings and wind), whilst the low strings and bassoons 2, 3 and 4 descend scalically.



F minor B♭ minor E♭ minor

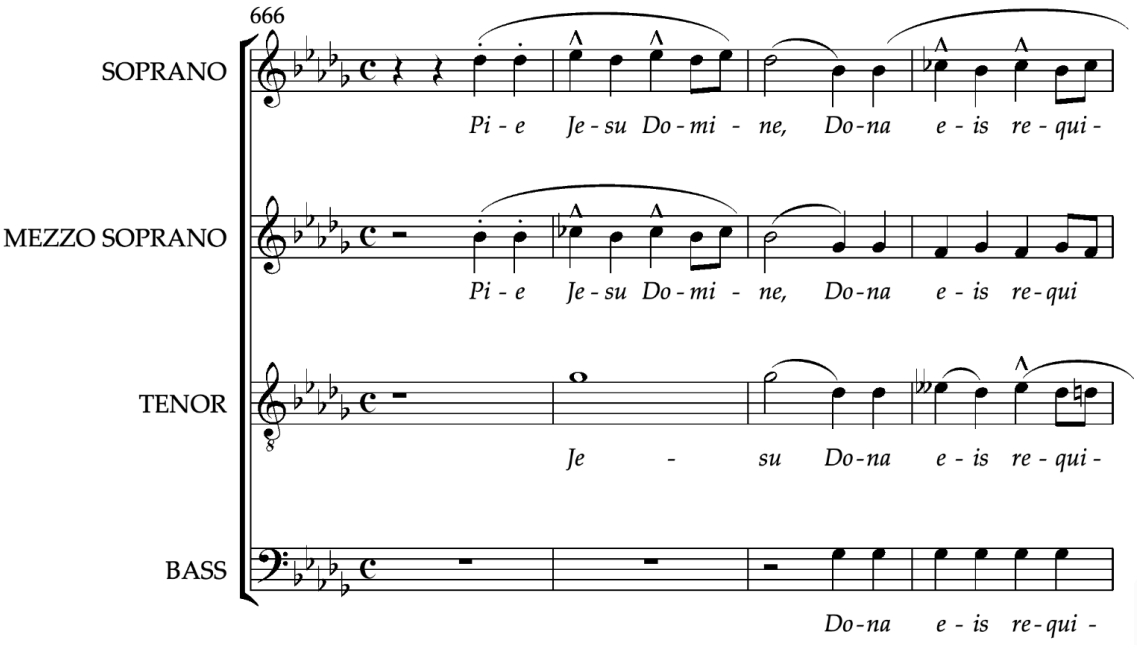


A♭ minor D♭ minor (V⁷on E♭)

As the example above shows, the circle of fifths passes through F minor – B♭ minor, E♭ minor, A♭ minor to D♭ minor bar 661[1]. Via secondary dominant 7ths on E♭ (bar 661[3-4]) and A♭ (662[1-2]), the music moves to F[9] (V[9] of the tonic key, B♭ minor) bar 662[3-4] and thence through VI and iv (bar 663) to a i[6/4] – V – i cadence back in the tonic B♭ minor bars 664–665. During bars 661–665, the music has built up into a rich contrapuntal texture, the four-note quaver figure of the end of bar 2 of the main theme figuring in many parts (e.g. soprano and tenors in bar 662 and soprano in bar 663). At the climax of the section, with the dynamic *f* and the soprano soloist on a top B♭, the solo and chorus basses conclude the section with the last phrase of the main theme, bars 663[3]–665[1].

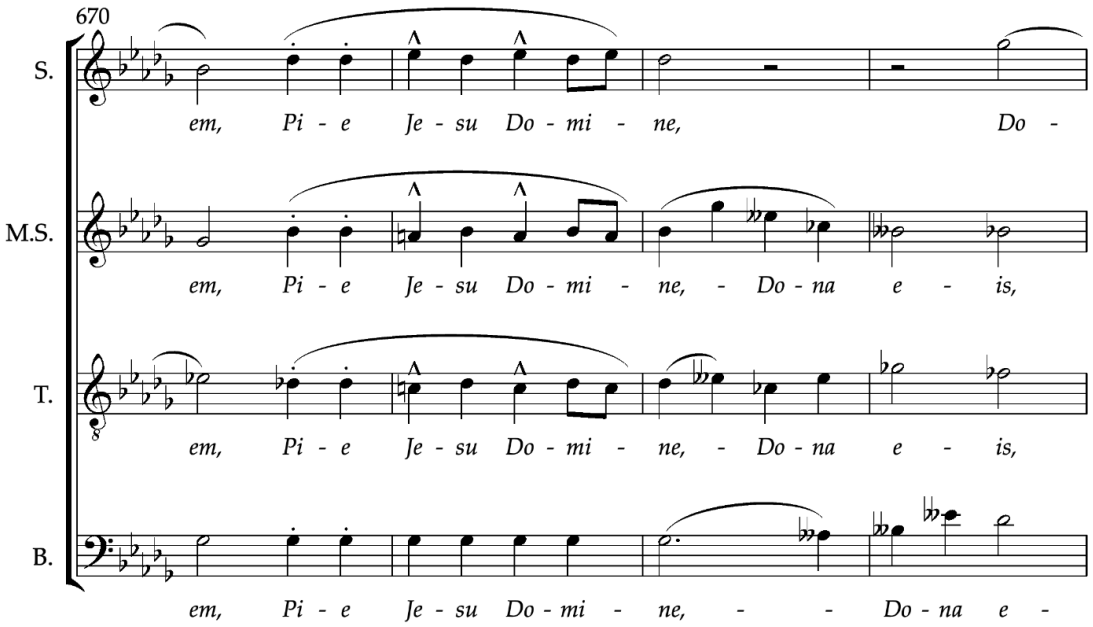
Bars 666³–677¹

There follows a dramatic GP (lasting four beats) after which the four solo voices, led by the soprano and mezzo-soprano, sing a twelve-bar a cappella setting of the next two lines of the Lacrymosa, which must surely be some of the hardest lines to sing in the whole work, as the lines weave chromatically through a plethora of flats and double flats which make the harmony and tonality challenging to fathom. Below is an explanation of them:



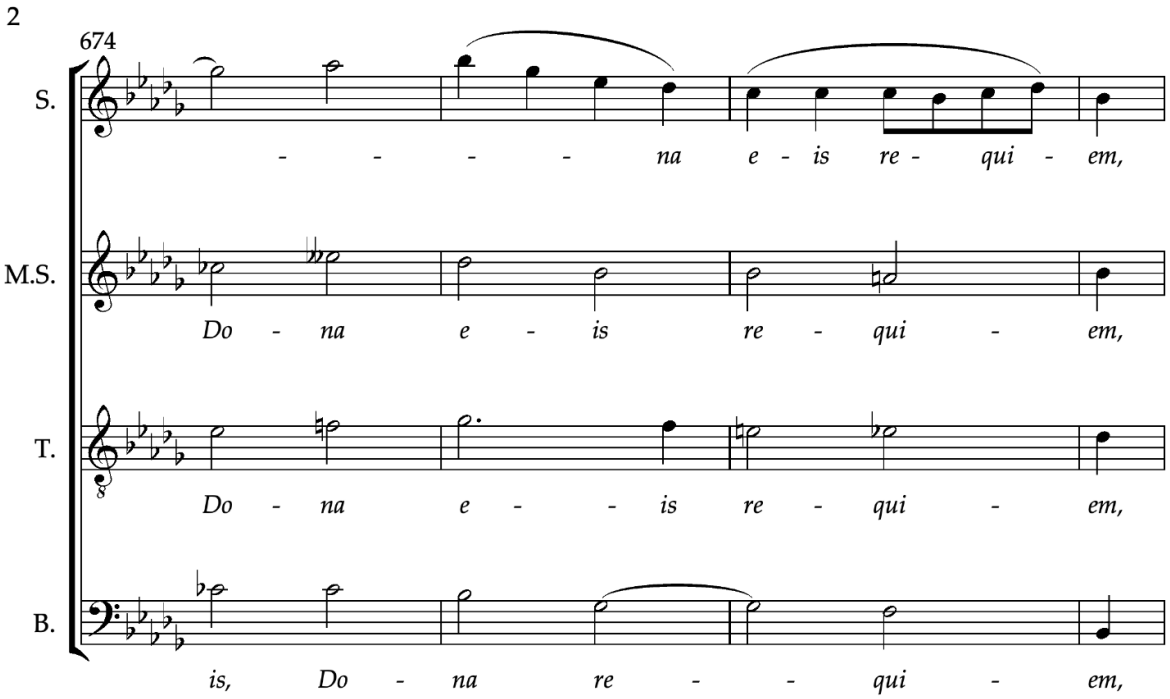
B♭ minor: VI

G♭ major: I



G♭ major: (I) IV$^{6/4}$ ♭II ♭VI V$^{4/3}$/IV

(Neapolitan)



IV vii^{O} I^{6} I

B♭ minor: VI^{6} VI Fr^{+6} V^{7} i

The first seven bars are straightforward enough when one realises that really, they constitute G♭ major (VI) harmony throughout, underpinned by the bass's repeated G♭ notes. The chromatic notes above in the other voices are appoggiaturas only, decorating the chord, not modulatory. The tonality takes on the major mode of G♭ major through its repetition. Modulation to the flat submediant is a typically Romantic move, and something Verdi does frequently.

In bar 672, the bass changes, and the harmony does move quickly through the next few bars. The fact we are in G♭ major and moving even further afield which necessitates the double flats makes it visually difficult to see what the key is, but the progressions are logical as the example shows. The G♭ major chord first moves to C♭ major, IV, in bar 672, but then goes to an A♭♭ major chord on bar 672^{4}. We realise this is the Neapolitan chord (i.e. a major chord built on the flattened supertonic) in G♭ major, and from there the harmony then progresses to E♭♭ major, again the flattened submediant of G♭, bar 673$^{1-2}$. On beats 3 and 4 of bar 673, it moves by a third (another typical characteristic of Verdi as we have seen many times already) to G♭^{7}, which is functioning as a secondary dominant (V^{7}/IV), and from there to C♭ major, IV, as expected bar 674$^{1-2}$. Diminished 7th harmony beats 3 and 4 of this bar spins the music back to G♭ major in bar 675. This is, of course, chord VI in our original key B♭ minor, and Verdi now re-establishes this through the next chord: he colours the harmony with a C and E natural to form a French augmented 6th chord on G♭ on beats 1 and 2 of bar 676. This then passes smoothly to a V^{7} of B♭ minor on beats 3 and 4, setting up the perfect cadence, V^{7} – i to follow in bars 676^{3}–677^{1}. The soprano's last melodic figure again quotes the end of bar 2 of the main theme. At this point, the chorus and strings rejoin, everyone no doubt very relieved to be safely back in the tonic key!

Bars 677–701

The remainder of the movement is set for chorus, soloists and orchestra using the last two lines of text and the final Amen. Bars 677–690 continue to be filled with various contrapuntal manipulations of the main theme in both the vocal and choral parts. Bars 677–678 show clear imitative entries of the opening of the main theme in the choral parts, doubled by the strings. This is followed by a plaintive one-bar sequence in the solo soprano accompanied by the other soloists and woodwind. Whilst there are passing secondary dominants (bar 678^{1} and 679^{3}), the tonality does stay in the tonic key, B♭ minor now, as the accented B♭ melodic minor scale in the chorus and lower instruments confirms bars 681–682. Above this, the soloists and upper woodwind and violins repeat the first phrase of the main theme in octaves, united in their prayer for eternal rest.

This phrase is then sung twice more by the basses in bar 683^{3}–687^{1}, the clear i and V^{7} harmony confirming the tonic key. Above this, the tenors sing an inversion of the opening of the phrase as the sopranos and altos chant their prayer for eternal rest on the dominant note. Note the tremolo string writing and instruction for the bass drum to be played *corde molto allentate* now, as the calm lamentation moves towards its close.

Verdi is still not quite finished with his motivic writing, and there follows a section of four-part counterpoint in the strings, still based on the opening of the main theme in bars 687–691, whilst all the voices chant Requiem in unison/octave Fs, the dynamic getting progressively softer. The tremolo string writing returns in bar 691, and under an inverted pedal D♭ (the mediant note), Verdi colours the bass soloist's monotone chant with some final chromatic harmony which cadences not in B♭ minor, but in B♭ major in bar 694 as the hope for salvation and eternal rest becomes stronger. The rest of the voices join with their chanting on the dominant F to repeat and confirm the perfect cadence in the tonic major in bars 694–695.

We may be forgiven for thinking the tonality had finally settled, but in what Tovey describes as 'one of the subtlest and most impressive strokes of genius in all Verdi's work', the concluding Amen (traditionally set as a fugue), creeps in *ppp* on a G major chord, in bar 697. Rosen wonders if this sudden move a minor 3rd down to G could be a reference back to the G minor tonality of the start of this long Dies Irae Sequence, as if arriving full circle, but now in the major and at peace after the tumults of the various sections. Whatever the reason, the sudden harmonic shift and the calm Amen rather than complicated fugal setting of the word is highly effective and followed by the move back to B♭ major for the orchestra's concluding B♭ major chords (note how the timpani play two notes together) in the last three bars, which makes for a very convincing end of the Lacrymosa and Dies Irae sequence as a whole.

Movement 3: Offertorio

This consists of Domine Jesu (antiphon) and Hostias (verse) sections. Sometimes these two sections are set as separate movements, but Verdi sets them as one continuous movement with the traditional Quam Olim Abrahae words returning between them and a portion of the Domine Jesu section returning at the end. This makes for a rondo-like structure of A B C B A^{1}.

The overall key is A♭ major (Domine Jesu), with important subsections in F minor (Quam Olim Abrahae) and C major (Hostias). It is set for a solo quartet: S, M–S, T, B.

Note: the words are now set as prose not in rhyming tercets (3-line stanzas/verses) as in the previous three sections (Ingemisco, Confutatis and Lacrymosa) of the Dies Irae movement.

Words:

A 1–88	Domine Jesu Christe! Rex gloriae!	O Lord, Jesus Christ! King of Glory!
	Libera animas omnium fidelium	Deliver the souls of all the faithful
	defunctorum de poenis inferni	departed from infernal punishment
	et de profundo lacu!	and from the bottomless pit!
	Libera eas de ore leonis,	Deliver them from the mouth of the lion,
	ne absorbeat eas Tartarus,	lest the jaws of hell engulf them,
	ne cadant in obscurum:	lest they be plunged into everlasting darkness.
	Sed signifier sanctus Michael	But let the holy standard-bearer Michael
	repraesentet eas in lucem sanctam;	Lead them into your holy light;
B 89–118	Quam olim Abrahae promisisti, et semini ejus.	As you promished to Abraham and his seed.
C 118–162	Hostias et preces tibi, Domine, laudis offerimus.	We offer prayers and sacrifices to you, O Lord.
	Tu suscipe pro animabus illis, quarum hodie	Receive them on behalf of those souls whom
	memoriam facimus:	we remember this day:
	fac eas, Domine, de morte transire ad vitam,	grant them, O Lord, to pass over from death to life,
B 163–197	Quam olim Abrahae promisisti, et semini ejus.	As you promised to Abraham and his seed.
A¹ 198–222	Libera animas omnium fidelium	Deliver the souls of all the faithful
	defunctorum de poenis inferni,	departed from infernal punishment,
	fac eas de morte transire ad vitam.	grant them, O Lord, to pass over from death to life.

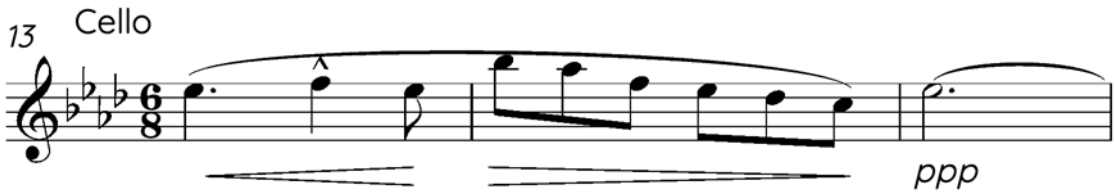
Offertorio: Domine Jesu Christe (bars 1–88)

Key: A♭ major; 6/8; Andante mosso

This is the first section of the Offertorio movement and is known as the Antiphon. The above bars constitute the **A section** of the arch-like rondo structure of the whole movement.

The mood is now one of calm, comforting prayer, and the movement begins with a quiet, legato twelve-bar introduction in which the cellos take the arpeggaic melodic material, its three phrases punctuated by upper woodwind cadences, the first one in bars 4–5 (note the presence of the 7th and 13th, a favourite colouring of many of Verdi's perfect cadences through the Requiem). The second cadence, bars 8–9, adds a chromatic E♮, diverting the resolution to F minor instead, thus forming an interrupted cadence. The third phrase descends rather than ascending like the first two, and this time the cadential progression is replaced by diminished 7th on D which resolves onto the main theme of the movement in the next bar, bar 13. Note how the resolutions have been quite weak, second inversion chords prevailing.

This theme heard in the cello at bar 13 is the source for much of the rest of the melodic material in the movement:



It is played three times, each time interspersed with short phrases from the mezzo-soprano and tenor as they start their invocations to the Lord. Their phrases are chant-like and quite restricted in melodic movement at first, and the resolutions are still predominantly on second inversion chords, though the diminished harmony at the end of the cello's third repetition of the melody in bar 23, triggers a modulation to the dominant E♭ major, and the mezzo-soprano rises higher to this note in bar 25 emphasising the words. The first line of words concludes with a perfect cadence in E♭ bars 27–29, the first use of root position chords.

Bars 30–62

These bars are set to the next lines of text which describe the vivid terrors of hell, the vocal lines pleading on behalf of the supplicants for deliverance from these terrors. Though the words contrast to the first line, they are still set to the same musical material by Verdi (other composers such as Mozart and Cherubini set them in clear contrast). Verdi maintains the overall mood, but he adds tremolos in the violins, and the grace note figure we have noted before in relation to imagery of death and terror returns.

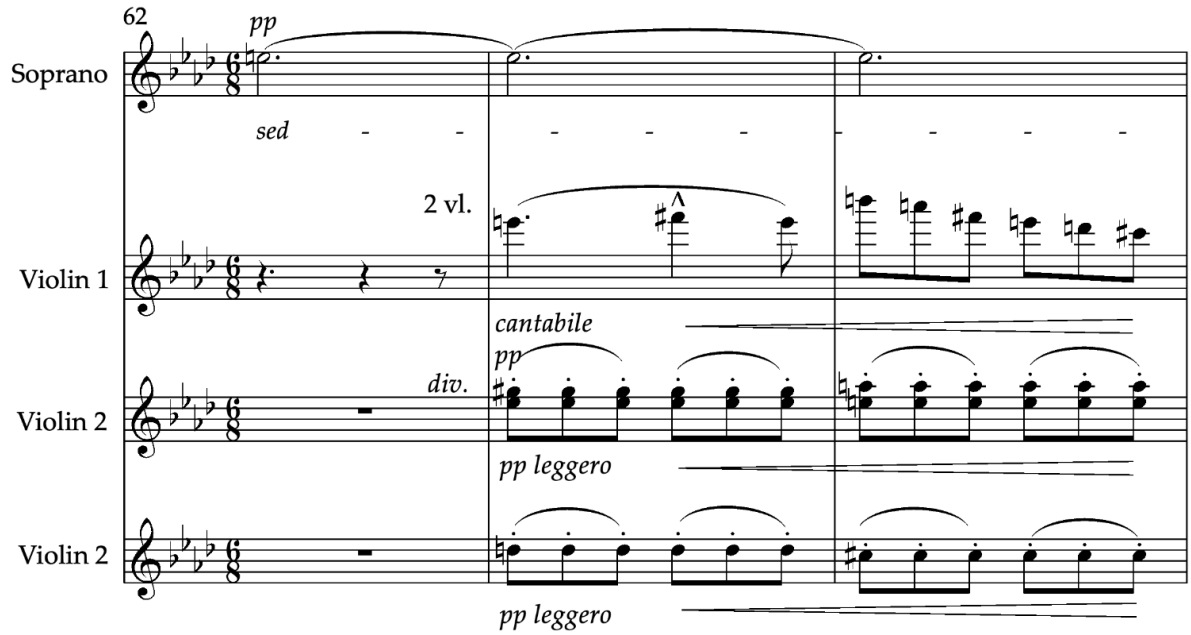
The bass now joins and sets the first of the words to the main theme. The return of D♭s immediately turns the music back to A♭ major, but again the tonic chord is in weak second inversion. The bass repeats the main theme through the phrases whilst the mezzo-soprano and tenor answer. Note how the tonality switches to the minor at the mention of 'infernal punishment', the V^7 on C of bar 41 and 42 taking the music to F minor in bar 43, though of course, in 6/4 position, followed by V^7–i in C minor bars 45–47. The tessitura of the voices becomes appropriately low at the description of the 'bottomless pit' in these bars.

From bar 47, beginning with the bass, there follow overlapping one-bar entries of the opening of the theme in the vocal lines (doubled in the string and wind parts) and the dynamic rises. This increase in textural activity, together with the forte dynamic and accents, creates a sense of excitement that suits the drama of the words that describe

the 'mouth of the lion' and the 'jaws of hell' in bars 47–58. The minor mode and increased chromaticism also support the imagery, as the music dissolves into an imperfect cadence in F minor bars 57–58. Note how yet again, this is not clear and conclusive, as it involves the use of a secondary dominant chord in the cadence, VII^7/V–V in F minor.

For the last image, the tessitura moves lower to match the words 'lest they be plunged into everlasting darkness' in bars 58–62, and the dynamic gets more and more soft. But as the lower three voices conclude their phrase, and with the music poised on another V of F minor (bar 62), the soprano finally enters, having been held back until now by Verdi. Most commentators agree that this is one of the most effective moments in the whole work, and Steinberg goes further, stating 'that single word '*sed*': it is one of the most miraculous moments in all of Verdi'. What makes it so effective?

Well first of all, for a few beats, everything else stops; all that is heard is the soprano soloist singing her first note of the movement, an E natural. Our ears hear it as the 3rd of the dominant harmony, chord V of F minor, that the rest of the voices and instruments have just played. However, in those few beats, as the single note floats *pp* above, the mood changes, and with the entry of the two solo violins and divisi quaver accompaniment in the rest of the violins, we catch a glimpse of a new scene – that of heavenly light as referred to in the next line of words. To paint this vision further, the violins' harmony in bar 63 is E^7, the dominant 7th of A major to where it moves in the next bar, 64. These chords and tonal area are much brighter than the flat-based F minor and admirably suit the fleeting vision that is referred to in the text. The soprano's E natural clearly fits strongly with this new harmony and tonality.

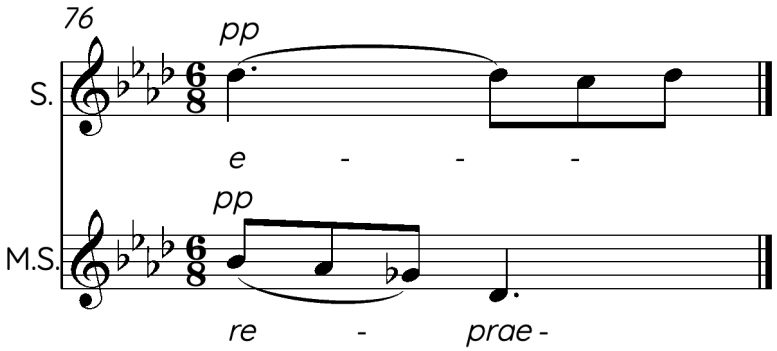


F major: V

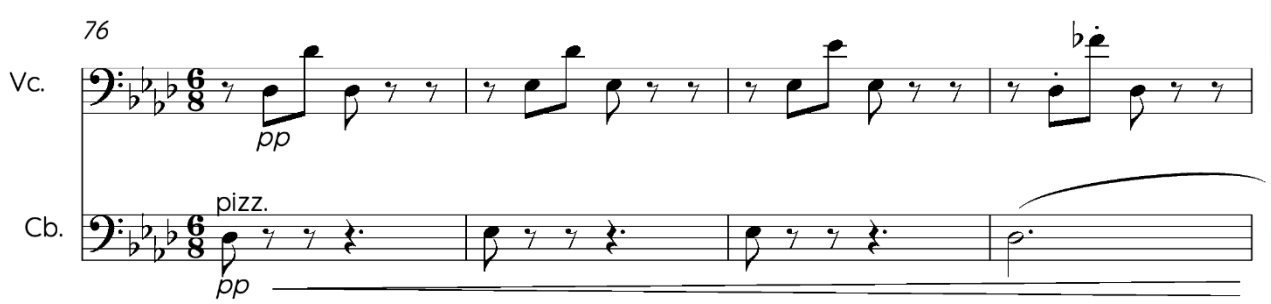
A major: $V^{4/2}$ I^6

The image lasts for four bars, the V^7–I progression repeated in bars 65–66. The fact that the V^7 is in its 3rd inversion and the I in its 1st inversion confirms the ephemeral quality of the image at this point, and indeed, it quickly fades as the soprano's E♮ slips down to an E♭, and a repeat of the progression a semitone lower in bars 68–69 returns the tonality to flats and A♭ major.

The tonality slips down further in the next bar, 69, to G♭ major, where the soprano now sings the main theme twice for words that describe the image of St Michael leading the forgiven into heaven, bars 69–75. The orchestration builds through the repeat, and starting with the mezzo-soprano in bar 76, the rest of the soloists join the soprano confirming the image of the words. The soprano's line is based on the first bar of the theme, intervals inverted, whilst the rest of the voices sing a figure based on the descending arpeggio patterns of bars 2–3:

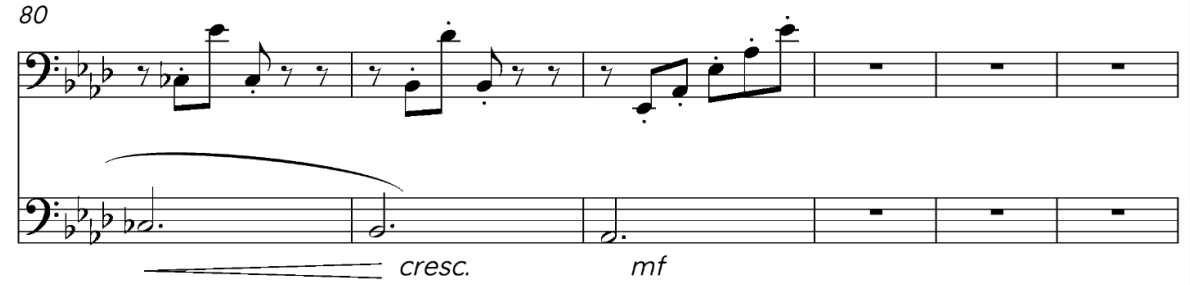


During the next bars, 76–82, the tessitura and dynamic rise and the texture become more dense as the music reflects the hope of the text. With the bass moving down by step, the tonality moves from G♭ major through C♭ major (bar 80), then via a rather weak V^7 in 2nd inversion on E♭ (bar 81), back to A♭ major in the next bar (82). This is the first clear root position tonic chord in the movement so far:



G♭ major: $I^{6/4}$ V^7/ii $ii^{6/4}$ $V^{4/3}$/IV

C♭ major: $V^{4/3}$



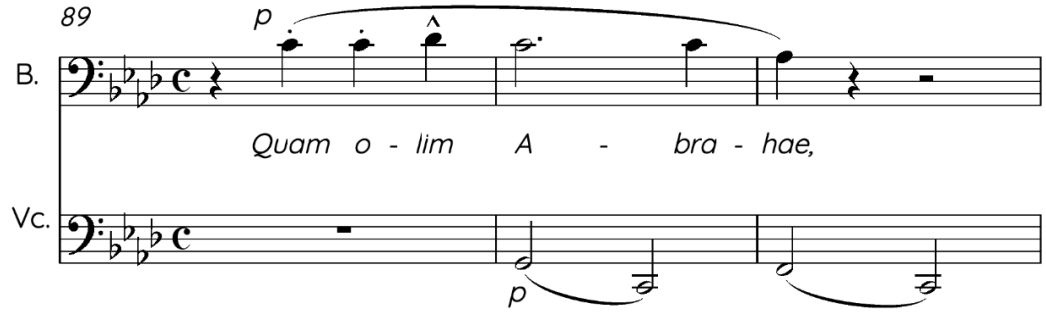
C♭ major: I

A♭ major: ♭III $V^{4/3}$ I

The return to the original tonic A♭ coincides with the climax of the voices' lines onto the held chord on Holy, and the following two plagal progressions in bars 83–84 and 85–86 confirm the hope of salvation, the harmony and tonality more certain in its root position chords than it has been up until now. Note the harp-like arpeggaic figuration in the accompaniment in these bars – another typical characteristic of heavenly imagery.

Quam Olim Abrahae (bars 89–118)

This is the B section of the Rondo structure. These words are traditionally set as a fugue. Verdi settles instead for imitation of a two-bar figure, each of the four voices entering in turn, from bass up to soprano in bars 89–95. The tonality has immediately moved to the relative minor, F minor, and the tempo has increased to Allegro mosso. The metre is now common time. It is a fast-paced section, the only one for soloists that is fast.



F minor: V^7 i

The imitative texture and sparse accompaniment lend this section a more traditional character, and it has been described as 'stile antico' by Rosen. The harmony underpinning the vocal entries of the two-bar theme in bars 89–96 is alternating V^7–i in F minor throughout. However, with all voices in, the imitative texture ceases, and the texture and harmony change quite dramatically. The harmonic rhythm of the following descending chromatic line sung first by the soprano in bars 97–102 is much faster, the chords changing on nearly every beat, and though the overall tonality is still A♭ major, confirmed by the concluding perfect cadence bars 101^3–102^1, the harmony used is quite chromatic. This six-bar descending melody is heard three times, and on each repeat, its harmony changes and the texture and rhythmic setting become more involved as the section builds to its six-bar concluding homophonic chordal outburst. The harmonies of these bars are complicated, and students will not be expected to undertake a detailed analysis of them, but for those who may be interested, they are described below. Suffice to say that that the purpose of these colourful chromatic twists and turns is to underline the importance of the promise in the words they set.

Bars 97^2–102^1, chords figured in A♭ major:

97	Beat 2	Dim^7 on B	vii$^{o4/3}$/III
	Beat 3	C maj	V^6/vi
	Beat 4	Dim^7 on A	vii$^{o4/3}$/ii
98	Beat 1	B♭ min	ii^6
	Beat 2	F♭ maj	*b*VI$^{6/4}$

	Beat 3	E♭ maj	$V^{6/4}$
	Beat 4	D♭ maj	$IV^{6/4}$
99	Beat 1	C maj	$III^{6/4}$ or $V^{6/4}$/vi
	Beat 2	C maj with min 7th	V^{7}/vi
	Beat 3	D♭ maj	IV
	Beat 4	Dim^{7} on D	dim^{7}/V
100	Beat 1	A♭ maj	$I^{6/4}$
	Beat 2	German augmented 6th on F♭	Ger^{+6}
	Beat 3	Half-diminished 7th on B♭	$ii^{Ø4/3}$
	Beat 4	Half-diminished 7th on B♭	$ii^{Ø6/5}$
101	Beat 1	A♭ min	i^{6}
	Beat 2	Half dim^{7} on B♭	$ii^{Ø7}$
	Beat 3	E♭ with 13th	V^{13}
	Beat 4	E♭ with 7th	V^{7}
102	Beat 1	A♭ maj	I

Bars 102^{2}–107^{1}, chords figured in A♭ major, then F minor, then A♭ major again:

102	Beat 2	F min	vi
	Beat 3	C maj	V/vi
	Beat 4	E♭ min	v
103	Beat 1	B♭ maj	II
	Beat 2	D♭ min	iv
	Beat 3	A♭ maj	I
	Beat 4	B♭ min 7th	ii^{7}
Chords now figured in F minor:			
104	Beat 1	C maj	V
	Beat 2	Dim^{7} on E	vii^{7}
	Beat 3	F min	i
Chords now figured back in A♭ major:			
	Beat 4	B♭ dominant 7th	$V^{4/2}$/V
105	Beat 1	E♭ min	v
	Beat 2	B♭ dominant 7th	$V^{4/3}$/V
	Beat 3	Half-diminished 7th on B♭	$ii^{Ø4/3}$
	Beat 4	Half-diminished 7th on B♭	$ii^{Ø6/5}$
106	Beat 1	A♭ maj	I^{6}

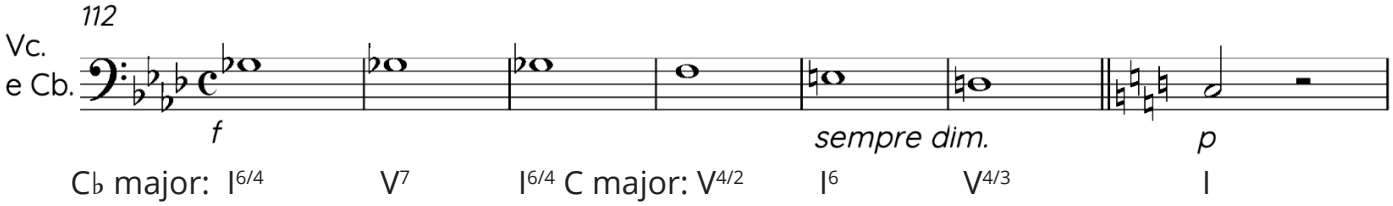
	Beat 2	B♭ minor 7th	ii^{7}
	Beat 3	E♭ maj with 13th	V^{13}
	Beat 4	E♭ dominant 7th	V^{7}
107	Beat 1	A♭ maj	I

Bars 107^{2}–112^{1}, chords figured in A♭ major, then C♭ major, then back in A♭ major:

107	Beat 2	A♭ maj	I
	Beat 3	E♭ maj	V
	Beat 4	G♭ min	♭vii
108	Beat 1	D♭ maj	IV
	Beat 2	F♭ maj	♭VI
	Beat 3	E♭ maj	V^{6}
	Beat 4	B♭ minor 7th	ii^{7}
109	Beat 1	C min	iii
	Beat 2	E♭ dominant 7th	V$^{6/5}$
	Beat 3	F min	vi
	Beat 4	Dim 7th on D	dim ^{7}/V
Chords figured in C♭ major now:			
110	Beat 1	C♭ maj	I
	Beat 2	E♭♭ maj (enharmonic D maj)	♭III^{6}
	Beat 3	B♭♭ maj (enharmonic A maj)	♭VII
	Beat 4	F♭ maj (enharmonic E maj)	IV
Chords now figured back in A♭ major:			
111	Beat 1	A♭ dominant 7th	V$^{4/2}$/IV
	Beat 2	D♭ maj	IV
	Beat 3	E♭ maj with 13th	V^{13}
	Beat 4	E♭ dominant 7th	V^{7}
112	Beat 1	C♭ maj	♭III$^{6/4}$

Note how the rhythmic activity increases in the orchestral accompaniment to quavers the second time the line is heard (tenor bars 102–107) and to triplets the third time for the almost tutti version in bars 107–112. The dynamic has built to dramatic *f* with all four solo voices, and full tutti instrumental forces join for the final six bars of the Quam olim section. The final version of the descending line does not conclude with a perfect cadence in A♭ as the previous two versions do. Instead, heightening the drama further, there is an interrupted cadence here onto a C♭ major chord in 2nd inversion bar 112. This is followed by V^{7}–I$^{6/4}$ confirming C♭ major before sidestepping by a semitone to G^{7} instead, bar 115,

which resolves to C major in the next bar, 116. There is a repeat of the G^7–C progression in the next two bars, 117–118, the concluding C major chord finally in root position to confirm that key as the tonality for the following Hostias section of the movement. The modulation described is shown below. Note how only one of the chords prior to the final one is in root position; salvation is not yet certain.



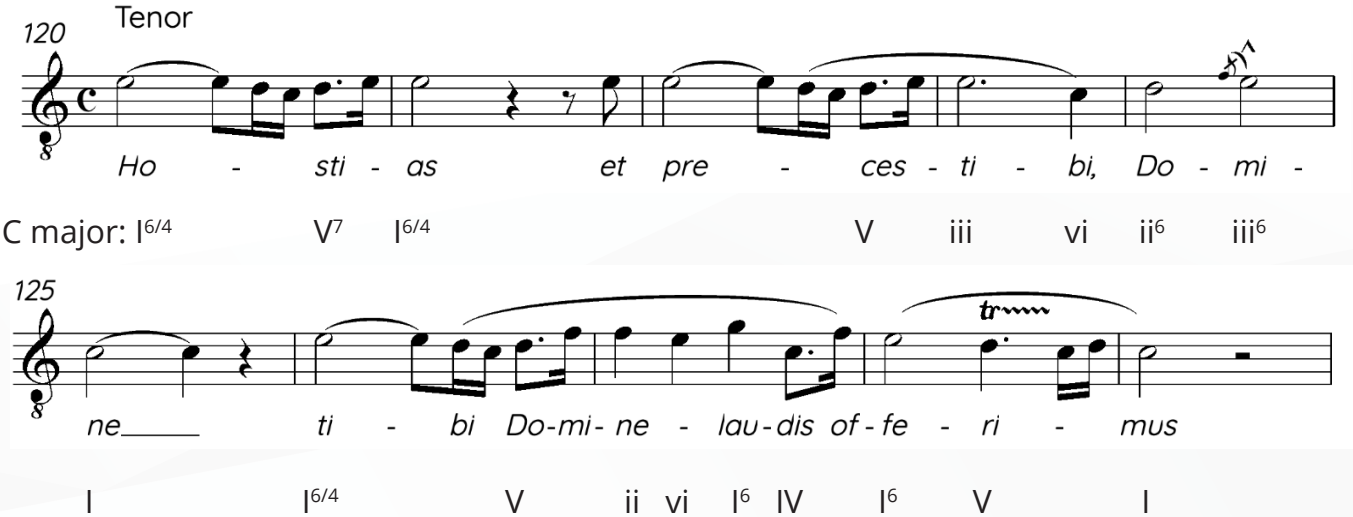
Hostias (bars 118–162); Section C

In the setting of the text, whilst the Domine Jesu section is the Antiphon, the Hostias is the Verse. The Hostias is the C section of the overall rondo structure. The key is C major, and the tempo reduces to Adagio. The metre remains common time. The Hostias section itself is also rondo-like in structure.

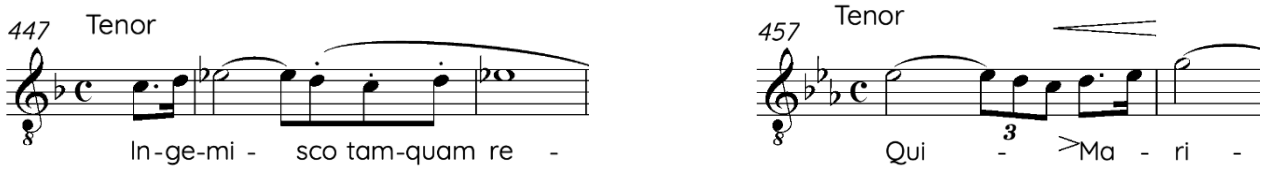
Bars 118–139 (Rondo section)

A diminuendo during the last two bars of the previous Quam olim section has prepared the mood for this poignant moment of prayer in which the departed souls are received into heaven. The instrumental forces reduce to *ppp* tremolo 2nd violins and violas only as the tenor sings the conjunct two-bar theme. It spans a 3rd only, and it has been likened to plainsong in its economy of notes and texture (Robertson). The simplicity of the melody, harmony and texture certainly creates the appropriate feeling of religious solemnity for the text at this point.

The initial two-bar phrase is repeated and expanded to four bars in (bars 122–125), but still maintains the melodic contour of a 3rd (apart from the grace note). The phrase is then repeated a 3rd time, and though it still begins the same and is four bars, this time it crescendos and rises higher to a G before falling back and cadencing again. After the intense chromaticism of the end of the 'Quam olim' section, the clarity and greater simplicity of the harmony and tonality here is all the more striking and effectively suits the intended mood and character of the words at this point. The three phrases and their harmonies are shown below:



The melody bears a clear resemblance to the opening of the Ingemisco, and even more to its developed lyrical version at bar 457, the tonality major here rather than minor:



Note the way that Verdi subtly varies the harmonic setting to include an interrupted progression onto chord iii in bar 123[1] rather than I as previously. The concentration on minor chords in the second phrase, including the use of iii[6] instead of V for the final cadence, results in a modal-sounding harmonic colour and underlines the prayer-like nature of the music.

The full statement of the theme (i.e. all three phrases) are then repeated by the bass in F major, bars 130–139[1]. The tonality just goes to this key, no modulation. The harmonic setting is the same in this key. This time, the melodic phrases are interspersed with chant-like utterances of the words from the soprano and mezzo-soprano.

Bars 139–145 (Episode 1)

These bars constitute a short episode in G minor. The minor chord v of F major heard in bar 140 becomes chord iv of the new key, G minor, and the new three-bar theme heard in the tenor bars 139[4]–142 contrasts with the rondo theme in its more disjunct melodic contour. The second three-bar phrase (bars 143–145) increases in its rhythmic activity and this time rises to a top G in bar 144. Instead of cadencing on the tonic (G minor) as the previous phrase did, it finishes on a G^7 chord, and this prompts a move to C major in the next bar, 146, for a return of the rondo theme. The other three voices continue with their often chant-like utterances.

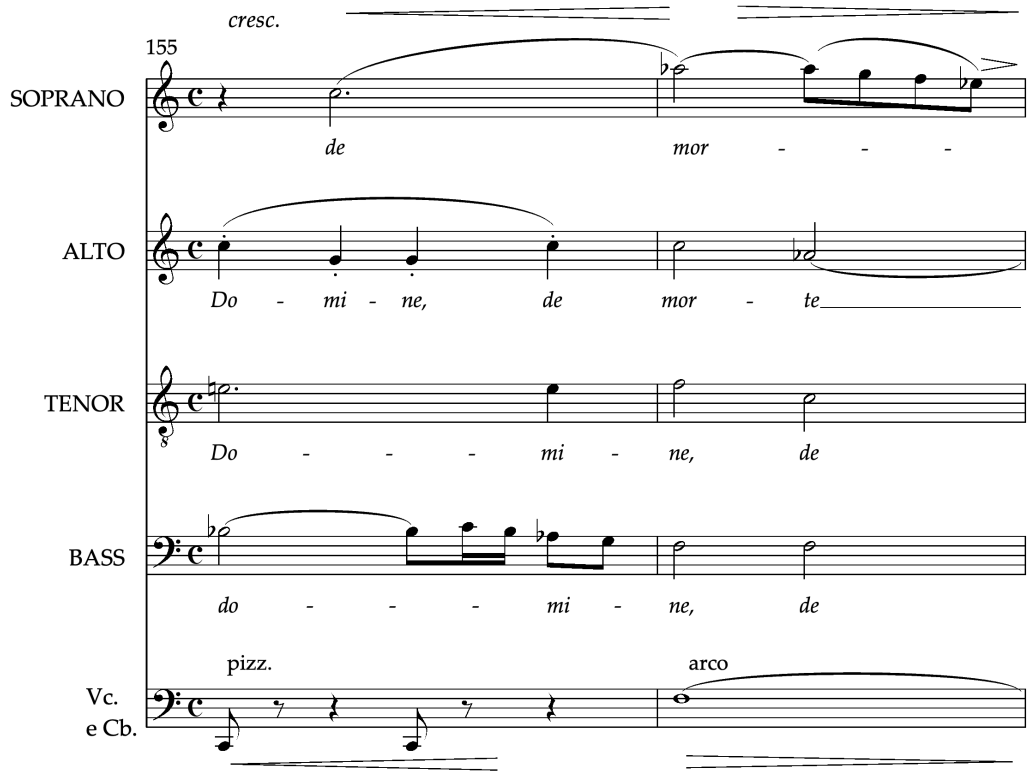
Bars 146–150 (Rondo theme)

The tenor continues to take the melodic lead, singing the first and third phrases of the rondo theme, the end of the first one with additional repeated notes to match the text at this point. Light accompaniment and *ppp* sustained notes only in the other voices confirm the reverence of the moment as the saved souls 'pass over from death to life'. The harmonic setting is the same as the first time.

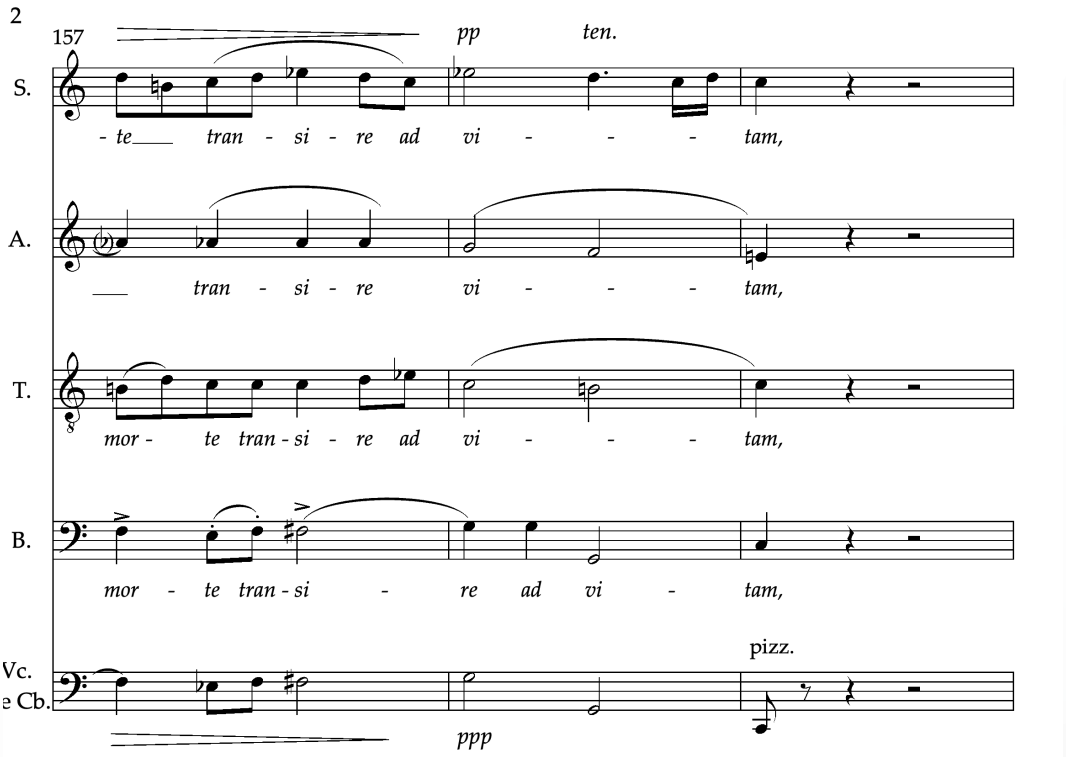
Bars 151–158 (Episode 2)

The key switches mode from C major to its tonic or parallel minor, C minor, but this time, the melodic material is based on the rondo theme. The soprano sings its first phrase twice, bars 151–154, with answering figures in the other three voices. The harmony retains the same tonic-dominant chords, though there is a 9th added to the dominant chord now (the accented off-beat A♭s in the 1st violin, flute and clarinet parts in bars 151 and 153), heightening the expressive nature further. Note also the return of the grace notes in the oboe and horn as the words again mention death: 'to pass over from death to life'.

The last four bars of the episode are not direct repetitions of the rondo theme, though the bass in bar 155 is clearly an inverted form of the opening. The texture is fuller, and the harmonies are more colourful, including secondary dominant and German augmented 6th chords to underline the call to the Lord. Note how the highest and loudest note is on the word 'death' bar 156 in the soprano. The harmony is shown below:



C major: I iv



vii$^{o4/3}$ ♭VI$^{6/4}$ Ger^{+6} i$^{6/4}$ V^{7} I

Bars 159–162 (Rondo)

The resolution of the perfect cadence at the end of Episode 2 includes a Tierce de Picardie on to C major, restoring the tonality to that key for the final return of the rondo theme. This time, its first phrase is played three times in the flute whilst the oboe and horn play dominant notes still decorated with their grace notes. The string writing is particularly effective for the end of this Hostias section, the 1st violins playing harmonics, the 2nd violins and violas returning to their tremolos and the cellos and double basses consolidating the key with pizzicato tonic notes. The four vocal soloists quietly intone their chant-like prayer for salvation on repeated dominant notes.

Bars 163–197 (Quam Olim Abrahae); Section B

The C major chord of the end of the Hostias now becomes the dominant for a return of the previous 'Quam olim' section in F minor. Bars 89–111 are repeated exactly as bars 163–185, the music building up in dynamic and texture as it did before. At bar 186, the music goes to C♭^{7} in root position rather than the C♭ major 6/4 chord of bar 112. This sees the start of an expanded transition section at the end of the 'Quam olim' section, which takes the tonality back to the original tonic key, A♭ major.

The dynamic now reaches *ff* and tutti orchestra now underpins the strong homophonic vocal setting in bars 186–189 as the words of promise are confirmed by their dramatic chordal setting, the voices doubled by tutti woodwind, brass and percussion, whilst the strings play jubilant semiquaver arpeggio figuration. The harmony changes every bar, rich harmonies moving through the chords of E♭ minor, A♭ minor, C♭ major and diminished 7th before reaching A♭ major, the original tonic key in bar 190, albeit in 6/4 position. The next eight bars confirm the key and settle the music back down, both in tessitura and dynamic, ready for the last section of the movement, a shortened repeat of the opening Domine Jesu Christe section, Section A. The harmony in the last eight bars is clear and predictable: I$^{6/4}$ (bars 190–191), vi$^{6/4}$ (bars 192–193), ii (bars 194–195, adding the 7th for the final beat), V^{13} (bars 196–197) to I in bar 198. The drawn-out dominant chord in the last two bars again features a long, held 13th in addition to a 7th as we have seen on many occasions.

Bars 198–222 (Libera Animas (return of Domine Jesu material)); Section A^{1}

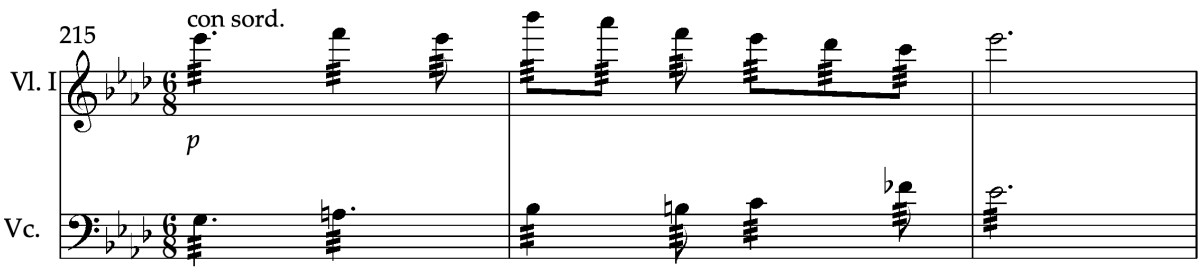
This is an abbreviated repeat which mixes words of both the Antiphon section (Domine Jesu) and the Verse section (Hostias). As well as constituting the conclusion of the overall rondo structure that has been used for this movement, this section also resolves the harmonic instability of the first section. There, we noted the lack of clear root position chords and weak cadences; by contrast, here the tonic is clearly and strongly present from the outset, the repeated A♭s in the low strings and timpani confirming this through bars 198–205. The theme is also confidently stated right from the start, now sung three times in succession in octaves by all four voices and doubled by the upper strings and upper woodwind. Each of the three utterances is coloured by a B♮ in low wind, momentarily making the tonality sound minor, but its resolution up to a C resolves the tension and confirms the unshakable tonal stability that has been gained. This, of course, represents the strong belief in salvation and deliverance from death to life of the words sung by the four soloists at this point.

As they sustain the mediant note C at the end of their third statement of the theme, bars 206–207, the strings accompany with *ppp* staccato arpeggio patterns. It may be a coincidence, but as Rosen points out, the notes in the cello and bass parts – A♭, F and C –

are the tonic notes of the three main tonal centres of the movement, the harmonic and tonal tensions associated with them and encountered along the way now fully resolved.

The soprano's solo of bars 208–210 is a free inversion of bar 2 of the main theme. It rises and concludes on a sustained top A♭, again confirming the resolution and confirmation of the key and words. The other three voices join, their a capella arpeggaic line clearly centred on A♭ major with a brief move to subdominant D♭ major harmony on the first beat of bar 211, thus forming an appropriate plagal progression to finish.

The concluding ten orchestral bars are predominantly given to muted strings, their tremolo writing heard to such good effect throughout the movement, returning to underline the peace and calm. The main theme is heard twice in the 1st violins, bars 213–216, an octave higher the second time. As if to show the unshakeable certainty of the tonality now (and by inference the salvation that has been won), Verdi can now re-harmonise his theme with more colourful chords than tonic and dominant as at the opening, and that he does, particularly for the violin's repeat of the theme an octave higher:



A♭ major: iii$^{6/4}$ V$^{6/5}$/II II Ger^{+6} I^{6} ♭VI^{+} I$^{6/4}$

However, not even the German augmented 6th and augmented triads of bar 216 can shake the underlying tonal certainty, and as can be seen in the harmonic settings of the final two statements of the theme, the first in solo clarinet bars 217–219 and the final one in cellos and double basses in the last four bars, tonal stability is certain, and the prayers for deliverance granted.

Movement 4: Sanctus

Key: F major; tempo: Allegro; fugal. Set for two choirs, each SATB.

Introduction: common time. Rest of movement: cut common time.

Words:

Sanctus, sanctus, sanctus,	Holy, holy, holy,
Domine Deus Sabaoth!	Lord God of hosts!
Pleni sunt coeli et terra gloria tua!	Heaven and earth are full of Thy glory!
Hosanna in excelsis!	Hosanna in the highest!
Benedictus qui venit in nomine Domini.	Blessed is he that cometh in the name of the Lord.
Hosanna in excelsis!	Hosanna in the highest!

The words are set as one continuous movement by Verdi; some composers set the three sections – Sanctus, Benedictus and Hosanna – separately. Verdi chooses to set the words in a fast-paced, buoyant fugal texture. In fact, after the initial eight-bar introduction, there follows a strict fugal exposition from bars 9–33. However, not content with a fugal exposition based on one subject (plus its ensuing countersubjects), Verdi sets it as a double fugue with independent subjects and countersubjects for each choir, both happening together! To be fair, after that, the writing becomes freer, the subjects and countersubjects not used in their entirety again, though fugal techniques of stretto, imitation, inversion and augmentation abound in an exciting, exhilarating movement.

At this point, it is worth revisiting the basic principles of a fugal exposition. (These will have been studied in relation to the Mozart Requiem, and a fuller description of the techniques can be found in the AS Teachers' Notes for that work.)

The word fugue means 'flight', illustrating the way that the voices 'flee' away from each other as they enter with the subject or the answer. In music, a fugue is a piece of music in contrapuntal texture which is mainly based on one theme, called the subject. It is a 'free' kind of form; some would prefer to describe it as a texture rather than a structure. In reality, a fugue is a style of composition rather than a fixed structure, as such. A fugue can be in two or more voices / instrumental parts, usually written for three or four voices but could be more. It is a very complex structure, and one where it is often difficult for the listener to identify all the separate melodic strands and work out exactly what is going on. Since the 17th century, the term fugue has described what is commonly regarded as the most fully developed and complex type of imitative counterpoint. There is some necessary terminology when considering fugal analysis, and it is important for the students to understand the meaning of the following words in this context.

Basically, it is divided into three sections:

The EXPOSITION	The MIDDLE SECTION	The FINAL SECTION
This establishes the tonic key. The voices can enter in any order, and the section ends when all the voices have either entered with the SUBJECT or the ANSWER. Sometimes, as here, there are further entries, and this is known as the counter-exposition.	This passage is modulatory and moves away from the tonic. This included further entries of the subject in related keys. However, in Verdi's version here, there are no full entries of the subject, though the material is clearly based on Subject 1.	This re-establishes the tonic key. It is often followed by a CODA.

Note: these divisions correspond to contrasts of key rather than of theme.

In the consideration of fugal analysis, it will be important for all students to re-familiarise themselves with the following terminology:

Subject	The subject is just another name for the musical theme.
Answer	This is when a second voice repeats the subject at a different pitch, usually a 5th higher or 4th lower, i.e. on the dominant.
Real answer	The answer is an exact transposition of the main subject.
Tonal answer	The answer has been modified in some way.
Countersubject	This is when a part has sung the subject or the answer and continues with different melodic material. There can be more than one countersubject.
Free part	A voice does not have the subject, answer or countersubject. It presents 'free' material, but the ideas are usually based on the main thematic content.
Counter exposition	This is said to take place if the voices enter with extra subjects and answers before moving into the modulatory middle section.
Episode	A musical passage which functions as a link between sections, a kind of connecting passage. There are no references to the subject material in episodes.
Codetta	Sometimes, there is a little delay before the entry of the next voice with the subject or answer, where all the lines have a 'free' part. (This has quite a different meaning here from in sonata form.) When this happens in the Exposition, it is described as a codetta.
Coda	This is a passage of music which is sometimes used to 'finish off' the fugue, after the last note of the last entry of the subject.
Stretto	One voice enters with the subject or the answer before the previous voice has finished.
Double fugue	This is when a fugue has two distinct subjects. They may be heard in combination (as Verdi does here) or have a separate Exposition each, before being combined.

Here is a summary of the structural layout of Verdi's Sanctus movement:

Bars 1–8	Introduction
Bars 9–33	Fugal exposition, including counter-exposition bars 25–33
Bars 33–40	Mock-stretto entry section
Bars 41–79	Middle section/Development, including episode bars 69–78
Bars 79–139	Final section, including cadential conclusion 115–139

Details of the individual subject and counter-subject entries are given below, colour-coded for ease of identification.

Chorus 1		Chorus 2	
Bar 9	Subject 1: S	**Bar 10**	Subject 2: S Subject 3: Violin 1
Bar 13	Answer 1 (tonal): A Counter-subject 1a: S	**Bar 14**	Answer 2 (tonal): A Countersubject 2a: S Answer 3 (tonal): Violin 2
Bar 17	Subject 1: T Counter-subject 1a: A Counter-subject 1b: S	**Bar 18**	Subject 2: T Counter-subject 2a: A Counter-subject 2b: S (rest in bar 18, starts bar 19) Subject 3: Viola
Bar 21	Answer 1 (tonal): B Counter-subject 1a: T Counter-subject 1b: A	**Bar 22**	Answer 2 (tonal): B Counter-subject 2a: T Counter-subject 2b: A (rest in bar 22, starts bar 23) Answer 3 (tonal): Cello
Counter-exposition NB – choirs swap material			
Bar 26	Subject 2: S N.B. – counter-subject 2a in B of choir 2, bar 27 N.B. – counter-subject 2b in T of choir 2, bar 27 Subject 3: Flute and Oboe	**Bar 25**	Subject 1: S N.B. – counter-subject 1a in B of choir 1 N.B. – counter-subject 1b in T, choir 1
Bar 30	Answer 2 (tonal): A Counter-subject 2a: S N.B. – counter-subject 2b in B of choir 2, bar 31 Answer 3 (tonal): Flute and Clarinet	**Bar 29**	Answer 1 (tonal): A Counter-subject 1a: S N.B. – counter-subject 1b in B of choir 1

As can be seen from the above table of entries, Verdi certainly shows his mastery of counterpoint through this double fugal exposition: the subjects, answers and counter-subjects (shown in black or red as appropriate) return pretty much exactly with just a few small tweaks of the counter-subjects 1a and 1b to fit with the prevailing harmonies. Verdi did, after all, receive a very thorough training in counterpoint.

For a double fugue to work, the underpinning harmony needs to be relatively simple, since at its most dense, there are six different vocal themes weaving together. Each vocal entry

is doubled by an instrument in the orchestra, but in addition, there is another theme too! We have called it Subject 3 – the staccato quaver figure which first appears in violin 1, bar 10, the same time as Subject 2, and it is indeed a decorative version of this theme. It too returns strictly as a 'Subject 3' or 'Answer 3' with each entry of Subject 2 and Answer 2 in choir 2 in the exposition, moving down from violins to cellos, paralleling the vocal move down from soprano to bass. For the counter-exposition, this quaver theme moves to the upper woodwind. The journey of this theme is shown in blue in the table above.

Bars 1–8: INTRODUCTION

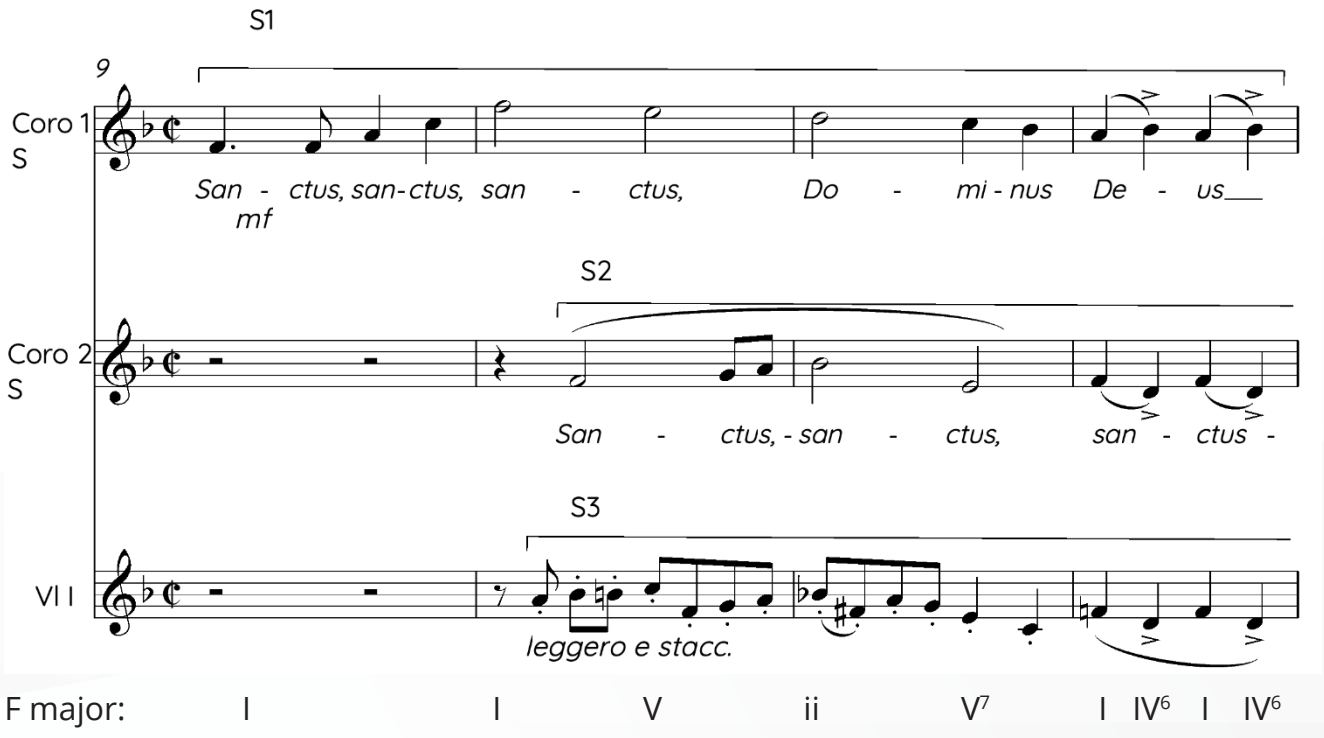
A loud, four-trumpet fanfare-like call on the dominant note C, interspersed with exclamations of 'Holy' from the male voices culminates in a *ff* tutti choral and orchestral chord on V^7 bar 8, and sets the scene for the joyful fugal exposition to follow. The metre is 4/4 in the Introduction.

Bars 9–33: Fugal exposition

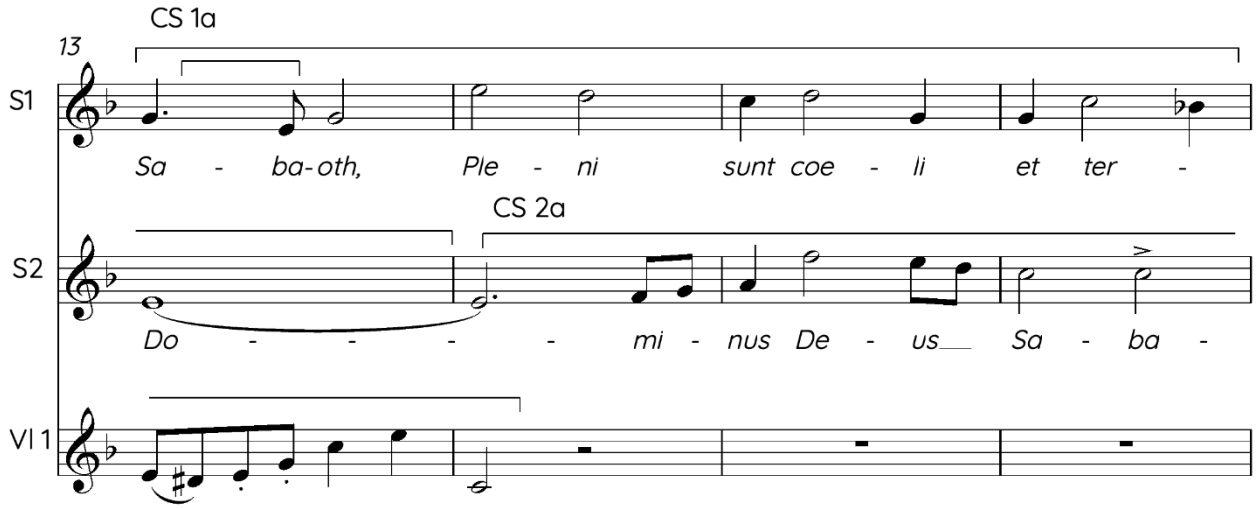
After a general pause, the dramatic V^7 is resolved onto the tonic F in the next bar for the start of the fugal exposition. The table above gives full detail of all the entries of the two subjects and their answers and counter-subjects, so these will not be repeated here. Instead, some further comment on their rhythm, texture, harmony and tonality will be added.

The tempo is still Allegro, but the metre is now 2/2 and the speed of the minim beats is almost as fast as the speed of the crotchets was in the introduction; i.e., the tempo has nearly doubled. This movement skips along at quite a pace, celebrating the much more hopeful nature of the words.

The subjects/answers and, consequently, counter-subjects are all four bars in length, though the phrasing between the subjects and first counter-subjects does overlap, and counter-subject 2b has no notes in its first bar, starting on bar 2 beat 3 of its allotted four-bar length. The example below shows the first appearance of all seven themes in the soprano parts of choruses 1 and 2, and the violin 1 part:

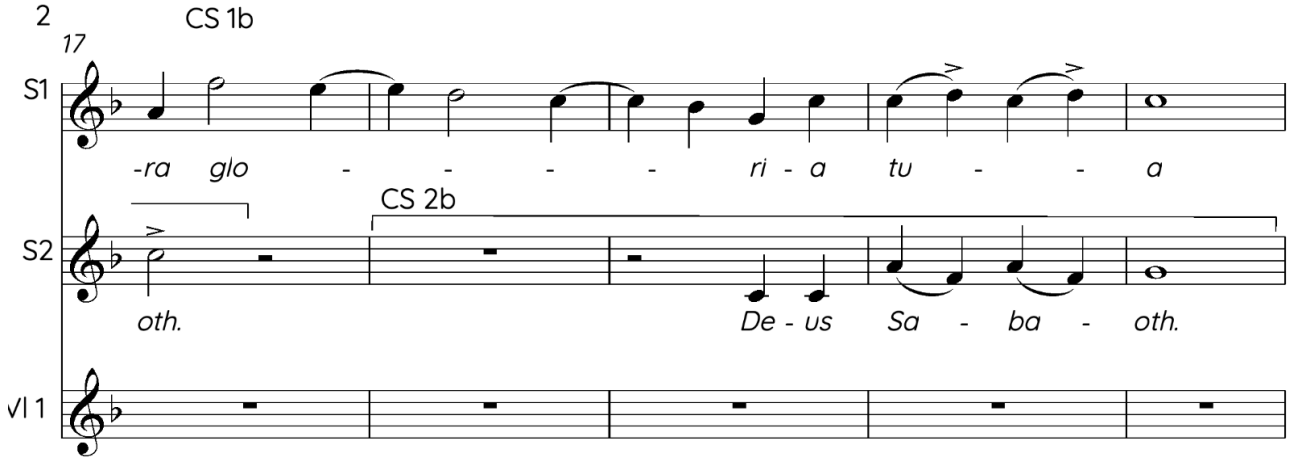


F major: I I V ii V^7 I IV^6 I IV^6



F major: V V V7

C major: I I V ii V7 I



F major: I I V ii V7 I IV6 I IV6 V

As can be seen, Subject 1 strongly outlines the tonic triad at its start, and its descending scalic pattern is bold and will be put to effective use later. Subject 2 both contrasts with its off-beat start and rising rather than falling shape at first, though it moves in time with Subject 1 in its last bar. Underneath, the pattering staccato quaver figure in violin 1 (we have called it Subject 3) is clearly a more decorative version of Subject 2 – a good example of heterophonic texture. It fulfils the role of providing rhythmic momentum and it appears in one form or another throughout the whole movement, clearly fulfilling its role. The harmony implied by the three parts so far is very straightforward, mainly primary chords only as shown. The *p* dynamic and light staccato violin playing ensures clarity at the fast pace.

As can be seen, bar 13 starts on V harmony, and this is appropriate as the answer usually starts on the dominant. All the answers are tonal, meaning they are not exact repeats of the subjects on the dominant, but tweaked as necessary (usually at the end) to return to the tonic for the next subject entry. Bars 13–16 can be analysed in the dominant, C at the start as shown, though the B♮s return to B♭s in bar 16 creating V^7 to lead back to F major in the next bar. The harmony is clear and predictable, something that is needed for the many melodic lines that will build up over it to work. The chords are repeated in bars 17–24 for

the entries in these bars. Note how the layering of the lines keeps changing, a different theme becoming the lowest part, i.e. the bass line, on each entry. This results in what is known as invertible counterpoint and the underlying harmony still works!

At least one instrument doubles each melodic entry, more as the vocal parts and texture increase. By the end of bar 24, all four voices of each choir have sung the subjects/answers and countersubjects as needed. There are two more full statements of the subjects and answers, though in bars 25–32 as can be seen from the table, and all the counter-subjects appear along with them as well as shown. These bars are called the counter-exposition. Note how Verdi swaps the material between the choirs for these statements.

After this, from bar 33 onwards there are no further full statements of the material; this is where Verdi's strict adherence to fugal writing ends. Instead, the rest of the movement sees him develop his material – primarily Subject 1 – through free imitation which is none the less effective.

Bars 33–40: Mock-stretto section

The two choruses now share the same material, and it is clearly the start of Subject 1, though it begins and ends differently. True stretto is the overlapping entries of the whole theme. Here, it's partial, but the one-bar entries that pass from tenor to soprano to alto of choir 2 in bars 32^{2}–35 and tenor to soprano to alto of choir 1 in bars 36^{2}–39 create the effect of exciting stretto imitation. The entries are doubled in the orchestra, but there is now also development of Subject 3, the quaver theme also appearing in stretto-like entries in upper woodwind and strings. The texture is busy and exciting, underpinned by accented minims in lower woodwind and brass which, along with the timpani, anchor the harmony. The busy, major setting admirably suits the words of the Sanctus and Hosanna sections of the text. At the end of this section, the tonality starts to change, and a strong perfect cadence in bars 40–41 (ii–V–i) confirms D minor, the relative minor for the start of the next section and next line of words.

Bars 41–79^{1}: Middle section/development

The middle section or development in a fugue is characterised by changes of key and development of the material, and that is what happens during these bars. The change of key to D minor has already been noted, but there is a sudden change in dynamic (to *p*) and reduction in texture too. The melodic material still centres on the opening of Subject 1, but these changes set a sufficiently different scene for the new words, those of the Benedictus line, which, as mentioned, is often set as a separate movement. The entries are again one bar apart creating the effect of stretto imitation. In fact, during the section of bars 41–68, there is an entry of the beginning of Subject 1 in every bar except bars 44, 48, 60 and 64. At bar 69, there is a short six-bar episode with no reference to the subject material at all, before three further entries occur in the last four bars of this section for the return to F major and the start of the final section in bar 79.

The orchestral accompaniment of the stretto entries of Subject 1 in the voices through the middle section is intentionally light so that clarity is maintained. It is confined to doubling of the vocal entries in the woodwind, but the strings are still based on Subject 3, the staccato quaver figuration maintaining the necessary momentum without cluttering the texture (note the use of pizzicato for crotchets). The lower woodwind, brass and timpani are retained until the dynamic and texture have built at bar 57. The dazzling display of counterpoint displayed in these bars is highly effective and supports the positive nature of the text – 'Blessed is he that cometh in the name of the Lord.'

The middle section starts in D minor as noted and quickly passes through other key areas as the entrances of the Subject 1 figure begin on notes other than the tonic or dominant. Most of these modulations are very transitory, with keys not established, though a few are more definite.

During bars 41–57 the music implies the following keys:

Bars 41–42	D minor
Bars 43–44	G minor
Bar 45	A major
Bars 46–48	D minor (via A^7 bar 46)
Bars 49–50	E^7 preparing for A major/minor, but interrupted progression to bar 51
Bars 51–52	F major
Bars 53–54	B♭ major
Bar 55	E♭ major
Bars 56–57	C minor (via G^7 in bar 56)

Verdi has kept the volume soft and the orchestral texture light up to now, but at bar 57 tutti forces are unleashed in a dramatic stretto section, still based on the same material, but enriched by the brass and timpani, the dynamic now *ff*. There is now more doubling of the choral entries through the orchestra, and the tonality turns more consistently to the minor mode. The underpinning key is C minor, though bars 59–60 (and their repeat at bars 62–63) imply F minor. The music does prepare to cadence in the Neapolitan key, D♭ major, the beginnings of a perfect cadence set up with the I–V^6 in bar 66, but as we have seen on a number of occasions, an interrupted progression takes us to the relative minor instead, and in bar 67, the tonality settles in B♭ minor.

Bars 69–74: Episode

As if to underline the surprise of this move, Verdi stays in this key for the next seven bars, consolidating it by dispensing with any references to the opening of Subject 1 that might lead it off anywhere else. Instead, these bars have no reference to the arpeggaic opening, though the dotted rhythm pattern of its first beat is retained and forms the basis of these dramatic bars. They are sufficiently devoid of clear subject references to be termed a short episode, though.

At bar 75, the harmony changes to C^7, the dynamic drops, and the texture and instrumental forces become thinner. Three more stretto entries of Subject 1, though now not exact, return in choir 2 on C (alto bar 75), C (tenor bar 76) and F (soprano bar 77), and the harmony veers towards F minor. A perfect cadence is set up with chords iv–V^7 in bar 78, but the resolution when it comes in the next bar is not onto the expected F minor harmony, but F major, in Tierce de Picardie fashion. Verdi has done this to paint the appropriate scene for the ensuing final section of the movement.

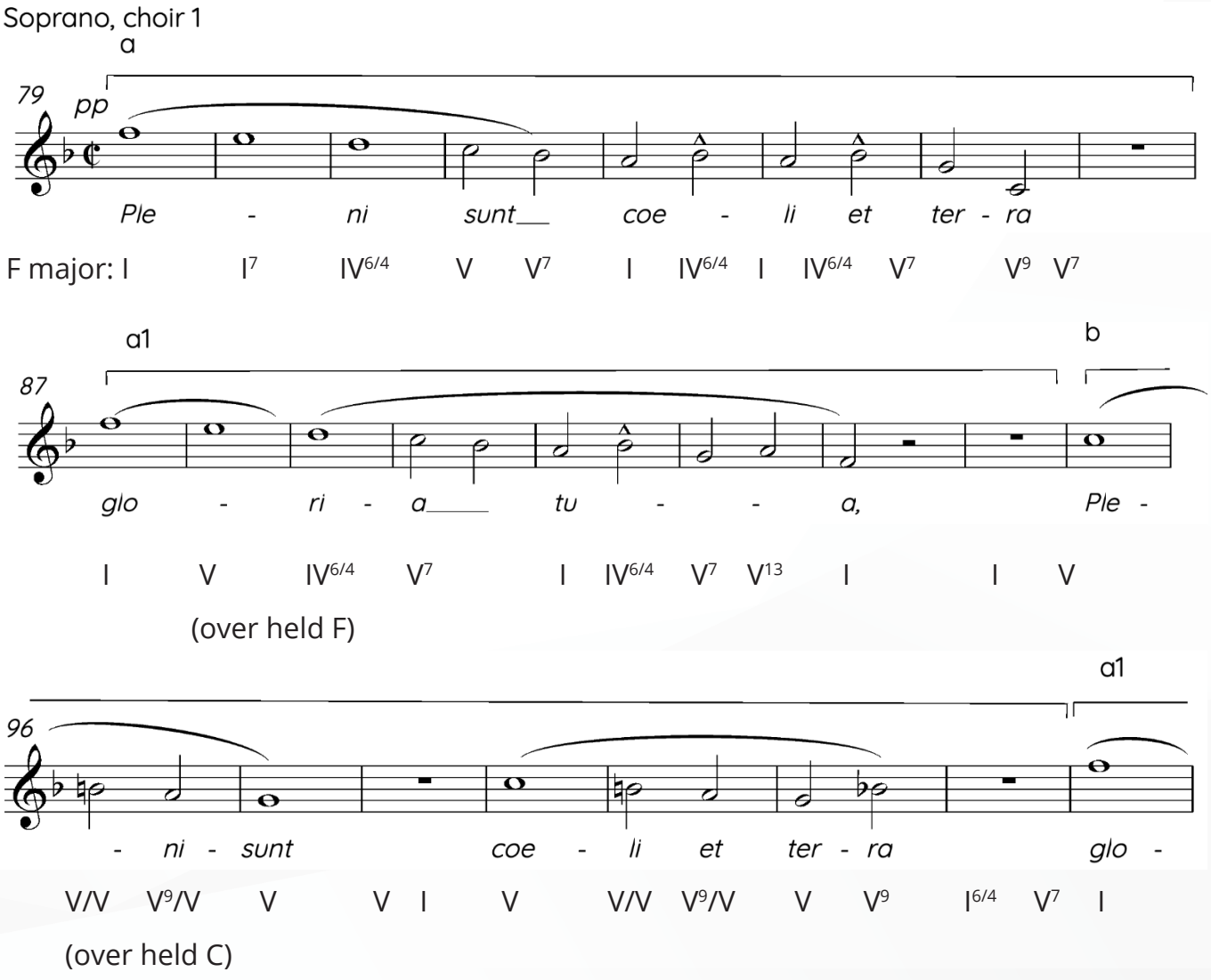
Bars 79–139: Final Section

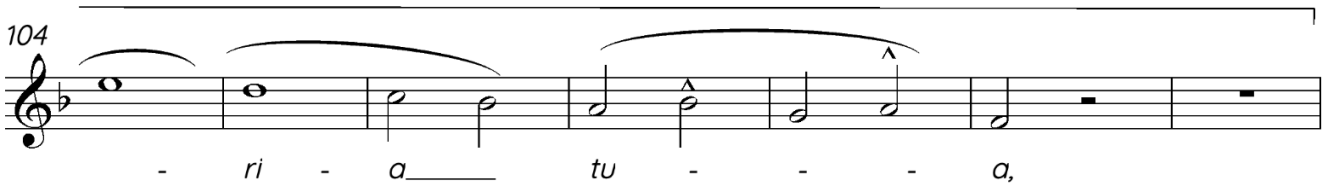
Bars 79–109

The change of mood is highly effective. The dynamic is very soft, and the tonality is unequivocally F major, the original tonic. The words return to lines 3 and 4 of the text, confirming and praising the certainty and wonder of salvation. This section is a big contrast to the preceding middle section, the consistent busy stretto imitation now replaced by homophonic chordal utterances by each choir in turn in effective antiphonal texture during bars 79–109. Woodwind and horns double the vocal parts, whilst the quaver figuration based on Subject 3 is still present in the strings, providing movement, though now based on diatonic triads only, its previous chromatic colouring dispensed with, at least until bar 109.

Choir 1 takes the main melodic material in bars 79–110, interspersed with statements of Hosanna from Choir 2. The melodic material of Choir 1 is divided into clear phrases which correspond to what Rosen has described as Verdi's "lyric prototype", i.e. eight-bar phrases in the pattern a – a^1 – b – a^1.

We have seen similar instances of this melodic structure in previous movements we have studied (such as the tenor solo in bars 457–470 of Ingemisco). The example below shows the phrase structure and harmony in this instance:





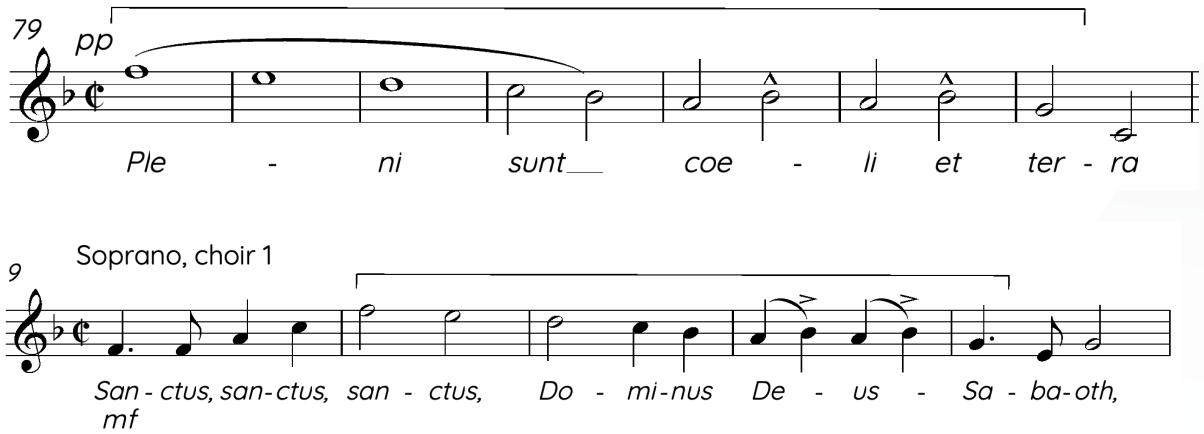
V IV$^{6/4}$ V^{7} I IV$^{6/4}$ V^{7} V^{13} I

(over held F)

The harmony is diatonic and very stable, fully confirming F major as its key, with an abundance of tonic and dominant chords. Note the use of V^{13} – a favourite of Verdi as we have seen many times already. The phrasing is highly even and predictable, with Choir 2 filling in the last bar of each phrase and confirming the cadences with their Hosannas.

Now we realise that even though the mood is very different from that of the opening of the fugal exposition, the material is actually still the same: the soprano line of bars 79–85 is that of bars 2–5[1] of Subject 1, i.e. bars 10–13[1], in augmentation:

Soprano, choir 1



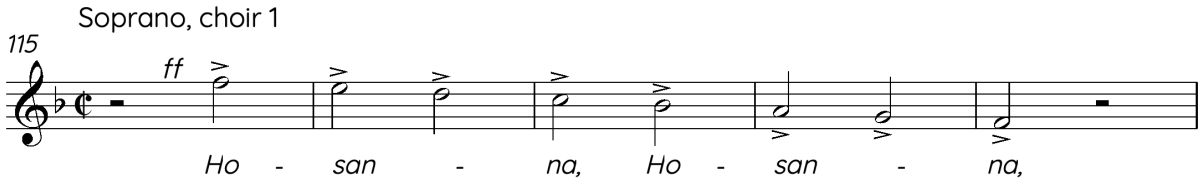
This has the effect of halving the tempo at this point which suits the expressive, prayer-like nature of the setting. The end of the second phrase is changed to cadence on the tonic rather than dominant. The b phrases still retain the descending scalic shape, the second one inserting the B♭ to confirm F major for the final phrase, which is a repeat of the second phrase. Tonic and dominant notes are sustained, confirming the stability of key and the assurance of the salvation that has been won.

Bars 110–139

A short, soft four-bar bridge passage recalls the feel of the metric organisation and tempo of the opening with reference to the opening of Subject 1, the first bar now in diminution, heard first in piccolo and flute and then passed down through the rest of the woodwind and horns whilst the ever-present quaver figuration is passed down through the strings. Voices softly add 'Hosanna' on the dominant note, also moving from high to low voices. The harmony is tonic F major throughout.

At bar 115, the dynamic dramatically changes and there now follow *ff* tutti homophonic choral statements of Hosanna by each choir answering each other in antiphony during bars 115–127[1].

At this point, the two choirs unite for the last two triumphant statements. As can be seen from the example below, the descending scale of choir 1's first statement in bars 115–119 is clearly derived from Subject 1:

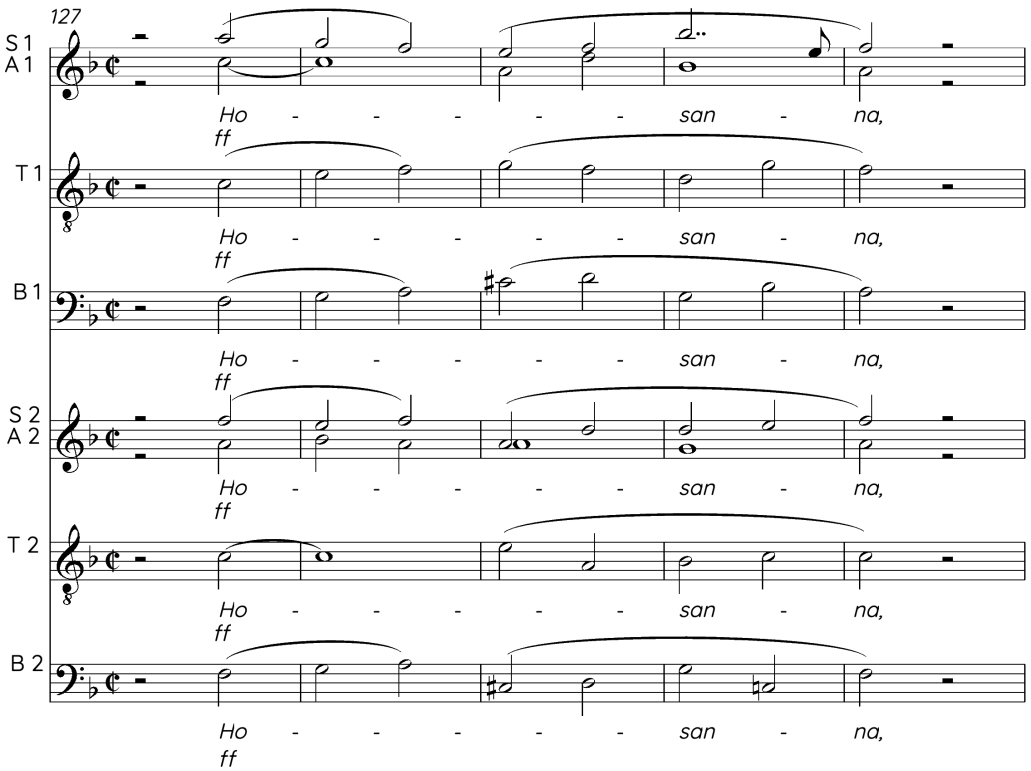


F major: I V IV I V^7 I V^{13} vi

The accompanying chromatic quaver figuration that starts in bar 119 is a combination of the opening of Subject 1 heard in diminution in the previous bars in the woodwind and the decorative Subject 3 quaver pattern that has been present consistently through the movement. The resulting rising and falling staccato chromatic scales that eventually appear in every instrument except the timpani add to the excitement and triumphant conclusion.

The key is firmly F major throughout this section and the harmony very clear and straightforward, with much emphasis on I and V with a few of Verdi's favourite alternatives such as iii6 (bar 121[1]) or secondary dominants (V^7/vi bar 129[1]), but these only confirm the stability of the underlying tonic key, F major.

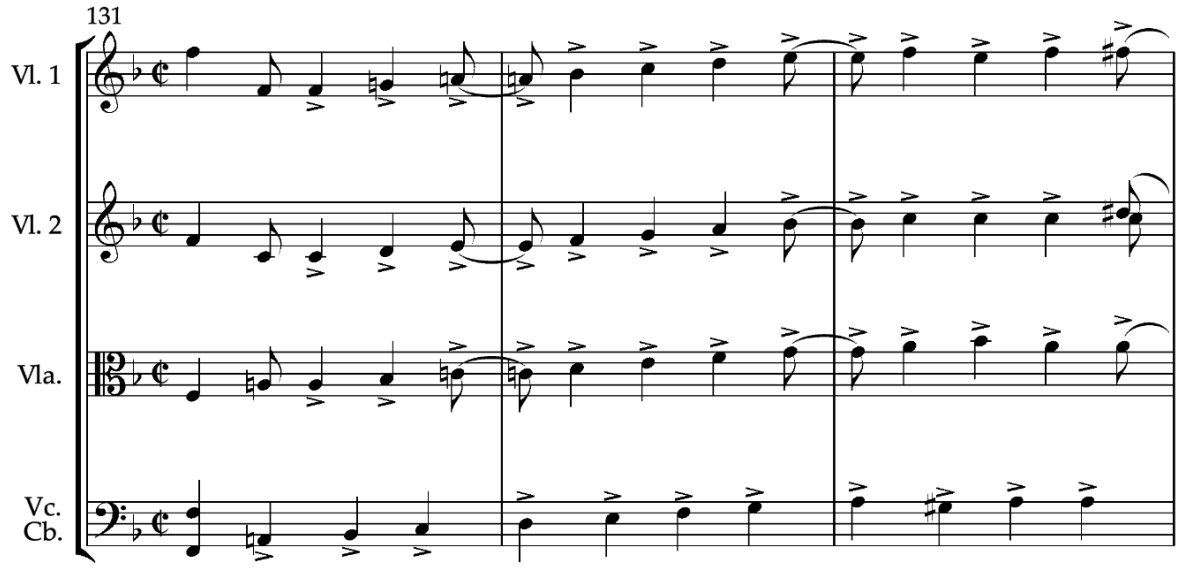
It is worth spending a little longer on the last two tutti choral statements, for whilst the vocal parts are clear and straightforward in their unanimity of rhythm and texture, their orchestral and harmonic setting is less predictable as Verdi builds the excitement even further.



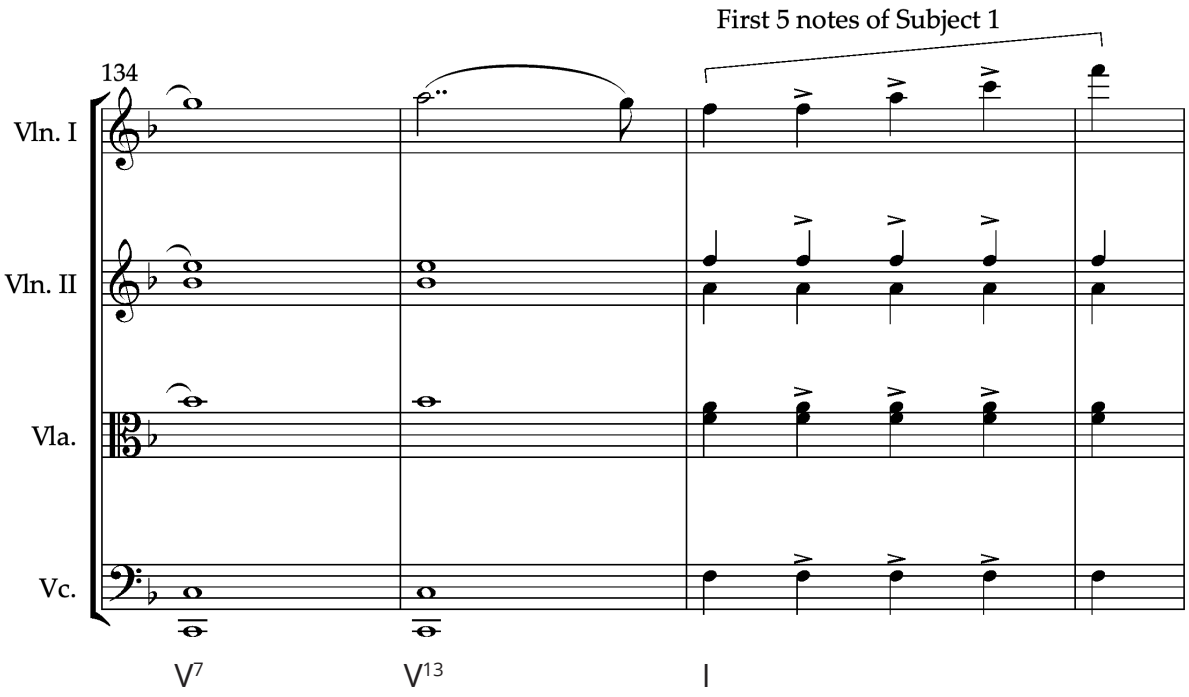
F major: I $V^{4/3}$ i^6 $V^{6/5}$/vi vi ii V^7 I

As shown by the example above, the first statement, bars 127–131 include the highest note of the movement, B♭, in the soprano part of Choir 1 in bar 130. Whilst the harmony of this phrase begins very straightforwardly with tonic and dominant chords, as noted above, it becomes more colourful and veers away from F slightly in bar 129 with its V^7/vi. Two minor chords follow, vi and ii, which do set up a perfect cadence in F, bars 130^2–131^1, but it is a weak cadence, the dominant note C on beat 2 of bar 130 present only in the lower voices of choir 2; the orchestra continues with its chromatic quavers instead.

As if that wasn't enough, Verdi then begins a series of rising 1st inversion chords in bars 131–132 as can be seen below. To add to the excitement further, he sets these with half the orchestra playing them in syncopation a quaver later. The syncopation continues under the choir's final statement, but this time the cadence is very clear and emphasised with the addition of the A, Verdi's favourite 13th in bar 135 over the drawn out V^7 chord of bars 134–135. In fact, in Verdi's original score there is a fermata over this note A in bar 135, and many performances do insert it, underlining the final clarity and stability of this perfect cadence where the syncopation stops, and all voices and instruments sustain the notes of the dominant chord. The resolution on to the tonic is completely unambiguous, the tonic chord repeated throughout the last three bars. Note how the highest notes, heard in the top violin 1 part and 1st flute and piccolo in bars 136–137^1, are none other than the first five notes of Subject 1. It has come full circle.



F major: I I^6 ii^6 iii^6 IV^6 V^6 vi^6 vii^6 I^6 V^+ I^6 dim^7



The following description by Summer is a fitting way to end our study of these movements of the Requiem:

'Verdi, in his Requiem, bears his soul in an outpouring of emotion. And perhaps because this is so personal, its high emotional level draws the performer and listener close to the community of mourners more strongly than any other work.' (Balthazar, 2004).