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A COMPARATIVE ANALYSIS OF THE "DIES IRAE"
IN MOZART'S REQUIEM AND CHERUBINI'S
REQUIEM IN D MINOR

THESIS

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

Jeremy Leong, B.M.

Denton, Texas

August, 1997

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The thesis speculates on the possible influence of Mozart's Requiem on Cherubini's Requiem in D Minor, concluding that Cherubini's setting of the Sequence ("Dies irae") was indeed influenced by Mozart's setting of this liturgical text both on the micro and macro levels. Motivically, Cherubini derives his materials exclusively from the vocal parts of the first movement of Mozart's Sequence. Structurally, the overall tonal scheme of the movement follows similar tonal trajectory beginning and ending in the same keys.

The thesis also speculates on the edition Cherubini possibly knew and used in introducing Mozart's Requiem to French audiences in 1804. As part of that discussion, issues concerning the completion and authenticity of Mozart's Requiem are thoroughly examined.

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CHAPTER I

LUIGI CHERUBINI: A SURVEY OF HIS CONTRIBUTIONS

This thesis speculates on the possible influence of Mozart's Requiem on Cherubini's Requiem in D Minor, concluding that the Cherubini Sequence ("Dies irae") borrows motivically as well as tonally from Mozart's Sequence. While Cherubini may have composed his Requiem in D Minor to pay homage to Mozart, it is unlikely that he modeled Mozart's Requiem closely. Therefore, one would not expect to find Cherubini's Requiem in D Minor to be structurally similar to Mozart's Requiem. However, if one looks beyond the surface level, there are compelling tonal and motivic resemblances between the two Sequences that indicate a possible influence of the Mozart setting on Cherubini. The final chapter of the thesis demonstrates how Cherubini composed his Sequence by using the tonal scheme and motives from Mozart's setting of the Sequence.

The thesis is divided into two main parts. Part I, which covers the first three chapters, focuses on the background information of the two Requiems. Chapter I discusses Cherubini's contributions as a music educator, as well as an opera and church music composer in France. Chapter II provides a review of the source materials of Mozart's Requiem and speculates on the possible edition Cherubini might have known of the work. Chapter III, which acts as a transition to the ensuing chapters, discusses the choice of the key of D minor for both Requiems. Part II, which covers the final two chapters, focuses on the analysis of the two works. Chapter IV compares the layout of

both Requiems (except both the Sequences) concluding that the Introit and Offertories of both works show some musical similarities. The significance of the similarities in the Introit and Offertories of both works is magnified by the tonal and motivic resemblances between the two Sequences as demonstrated in the final chapter.

Luigi Carlo Zanobi Salvatore Maria Cherubini was born in Florence, Italy in 1760. He settled permanently in Paris in 1788. He left his native country "because of a desire to receive impressions other than those offered by his homeland, and to compose music more avant-garde than was accepted by his fellow countrymen."¹ In Paris, he was hailed as a genius and a composer capable of setting new musical trends. His contemporaries considered him creatively equal to Haydn and Beethoven, and his compositions were not only well received in France, but also in many Germanic countries as well.² However, since his death, Cherubini has been unjustly neglected, and his influence as an educator as well as an innovator in French operas is now forgotten. This chapter, therefore, seeks to examine the achievements of Cherubini, and by so doing, it hopes to restore the honor he deserves. Divided into three sections, the chapter begins by examining Cherubini's role as a music educator and his effort in promoting the music of Mozart and Beethoven to the Parisian audiences. Cherubini was not only well known for his sacred compositions but also for his French operas. So as part of the discussion of his vocal works, I will examine

¹Stephen Charles Willis, "Luigi Cherubini: A Study of his Life and Dramatic Music" (Ph.D. diss., Columbia University, 1975), 7.

²Ibid., 1.

his French operas in the second section. The third and final section will focus on his sacred compositions.

Cherubini as a Music Educator

In 1795, the French government decreed that the Institut National de Musique become the Paris Conservatory of Music and Bernard Sarrette was appointed as the music director of the Conservatory. Cherubini, together with Jean François Le Sueur, André Grétry, François-Joseph Gossec, and Etienne-Nicolas Méhul, was appointed as music professor of the Conservatory. Cherubini taught both sight-singing and counterpoint classes at the Conservatory and he was reported to be an excellent teacher. Under his tutelage, several of his pupils won major prizes at the Conservatory. Désiré-Alexandre Batton was awarded grand prix for composition by the Conservatory in 1817, Jacques-François Halévy was awarded the same prize in 1819, and Leborne in 1820.³

Besides teaching, Cherubini was also involved in two major publications starting in 1799. These publications were designed primarily for pedagogical purposes. The first publication in 1799 involved the musical settings of two poems by the Greek writer Anacreon for an edition of the Odes d' Anacréon by Jean-Baptiste Gail (1755-1829). The purpose of this publication "was not only to publish the poems in their original Latin or

³Edward Bellasis, Cherubini. Memorials Illustrative of His Life (London: William Reeves Bookseller Ltd., 1874), 75.

Greek texts with good French translation, but also to reveal some of the theories of ancient music."⁴

The second publication was designed for students' use at the Conservatory. It is known as the Principes élémentaires de musique and is divided into two parts. The first part, consisting of three books, was published in 1800, and the second part, consisting of two books, was published in 1801-1802. The titles of these five books are Principes élémentaires de musique, Abrégé des Principes suivi de gammes et solfèges faciles, Recueil de solfèges d' une difficulté progressive, Recueil de solfèges d' une difficulté progressive à une voix, and Recueil de solfèges à deux, trois et quatre voix.

Considering the magnitude of the second publication, Cherubini certainly was not expected to complete it alone. In fact, there were seven other musicians involved in the project. They were Joseph Agus, Charles-Simon Catel, Gossec, François-Marie Langlé, Le Sueur, Méhul, and Henri-Jean Rigel. In the first part of the Principes élémentaires de musique, Cherubini composed twenty-four of the two hundred and fifteen solfège exercises, and in the second part, forty-four out of the one hundred and thirty solfège exercises. Cherubini's solfège exercises vary in length and difficulty. They range from a simple two-voice canon of sixty or more measures, to a caprice for four voices, containing a double canon at the octave that lasts nearly four hundred measures.⁵

⁴For example, the publication contains chapters entitled Sur les Thiasés des Anciens and Observations sur les grands parties de la musique et de la poésie chantée. See Willis, 92.

⁵Ibid., 93.

Cherubini's best known theoretical work was perhaps his Cours de contrepoint et de fugue of 1835. This treatise was modeled on the works of renowned theorists such as Fux, Marpurg, and Martini. It was designed to teach students the art of fugal writing by first introducing them to the five species of strict counterpoint, and ultimately, to the composition of fugues.⁶ The treatise was translated into several languages, including English, and was widely used in many European music institutions in the nineteenth century.

In 1822, Cherubini was promoted to music director of the Paris Conservatory.

Bellasis describes his leadership as follows:

No sooner did his reign begin than it was felt. His administrative ability shone forth. His experience was immense, and he reformed the system of all the classes. Never was there a greater transformation in the conduct of an institution. Cherubini was now to show that he could be a distinguished administrator. Many can shut themselves up in the study-room, and address the world from their writing tables. Cherubini could do that, but he could govern also. Under his rule the Conservatoire rose to its present high position; and as long as that Institution exists, the influence of Cherubini, once dominant in the French capital, cannot be said to have departed from it.⁷

While Cherubini's promotion was no doubt based on his ability to lead, it was also based on his experience as a music educator. As an educator, Cherubini was always seeking for new ideas by studying the works other composers.⁸ He revered Mozart and had great respect for the music of Beethoven. He not only taught his students the works of

⁶ Stanley Sadie, ed. The New Grove Dictionary of Music and Musicians (London: Macmillan, 1980), s. v. "Cherubini, Luigi" by Basil Deane, 209.

⁷Bellasis, 251.

⁸Willis, 202-03.

Beethoven, but he also introduced the music of Mozart and Beethoven to the Parisian public in the first half of the nineteenth century.⁹

Cherubini's love for Mozart's music and especially his Requiem had possibly caused him to compose his Requiem in D Minor as an homage to Mozart. His first encounter with Mozart's Requiem was in 1804 when he directed the first performance of the work in Paris. The Requiem was performed by two hundred of the best singers and instrumentalists at the church of Saint Germain l'Auxerrois just before Christmas. The Parisians were so thrilled with the performance that it was repeated on the same day.¹⁰ This was an important event in Paris because Mozart's music was often unjustly neglected there in the early 1800s. A possible reason for such neglect may be due to poor performances of his works.¹¹ The success of Mozart's Requiem in 1804 had caused the Parisians to pay a little more attention to Mozart's music over the next few years. It was not until Cherubini's return from London in 1815 that Mozart's music finally became popular in Paris.

In 1815, Cherubini traveled to London to fulfill the commission of three works by the newly formed London Philharmonic Society. The Society was well known for its

⁹Ibid., 221.

¹⁰Bellasis, 141.

¹¹Several poor productions of Mozart's operas were given in Paris between 1793-1809. They were the Marriage of Figaro (in 1793), The Magic Flute (in 1801), Don Giovanni (in 1805), and Così fan tutte (in 1809). See Margery Selden, "The French Operas of Luigi Cherubini" (Ph.D. diss., Yale University, 1951), 238.

performances of the works of Mozart and Haydn.¹² During Cherubini's stay in London, the works of Mozart were prominently featured in all the programs presented by the London Philharmonic Society.¹³ Thus, there is little doubt that Cherubini's admiration for Mozart's music intensified after his sojourn in London. According to Leo Schrade, in his book, Beethoven in France, "the rise of Mozart to full esteem [in Paris] did not occur until about 1815,"¹⁴ which was the very same year Cherubini returned to Paris from London, and probably began actively promoting the music of Mozart.

1805 was an important year in Cherubini's life. The director of Kärnthnerthor Theater, Baron von Braun, invited Cherubini to Vienna to compose two new operas for the Theater. During his visit, he met with some of the most prominent composers of that time, and one of them was Joseph Haydn. Cherubini was thrilled to meet Haydn. His admiration for this great German composer had begun as early as 1785, when he first heard several of Haydn's "Paris" symphonies (No. 82-87) performed by the Concert Spirituel in Paris. During their meeting, Cherubini presented Haydn with a certificate of honorary membership in the Paris Conservatory, and in return, Haydn gave Cherubini an autographed copy of his "Drum-Roll" symphony (No. 103). After that meeting, the two

¹²Ibid., 234.

¹³They include excerpts from his operas, his symphonies, as well as some of his instrumental pieces. For a complete listing of the programs, see *ibid.*, 235-37.

¹⁴Leo Schrade, Beethoven in France (New Haven, 1942), 15.

composers started writing to each other. Their correspondence lasted until the death of Haydn in 1809.¹⁵

Cherubini also met Beethoven in Vienna. They struck up a friendship almost immediately and Cherubini even attended the premiere of Beethoven's Fidelio at the Theater an der Wien on November 20, 1805. Because Cherubini felt that Beethoven needed to improve his choral writing skill, after the performance, he presented him with a copy of a study in vocal style, entitled La Methode de chant du Conservatoire de musique. Beethoven gladly accepted Cherubini's criticism and kept the study as one of his most treasured possessions.¹⁶

Upon his return to Paris from Vienna in March of 1806, Cherubini not only took up the study of Beethoven's early symphonies, but he also taught them to his students at the Conservatory.¹⁷ Beethoven's music was not familiar to Parisian audiences at that time. Over the next two decades (1807-1827), only a few of Beethoven's works were performed by the Conservatory orchestra for the public. However, the fate of Beethoven's music began to change in 1828, when the Société des concerts du Conservatoire, presided over by Cherubini, started actively promoting Beethoven's music (especially his symphonies) to the Parisian public. Thus, through the effort of Cherubini, Beethoven's music finally became popular in Paris starting in 1828.¹⁸

¹⁵Willis, 206-07.

¹⁶Ibid., 205.

¹⁷Ibid., 221.

¹⁸Selden, 238-39.

Cherubini had proven himself to be an outstanding educator during his tenure at the Paris Conservatory. His knowledge of Mozart's music and especially his Requiem had proved to be one of the most vital piece of information that underscored the premise of this thesis. In addition, the instrumentation in Beethoven's early symphonies had exerted some influences on his own instrumentation in the Requiem in D Minor. This issue will be discussed further in Chapter IV.

Cherubini was a very talented composer who especially excelled in vocal compositions. Besides the large amount of church music he composed throughout his lifetime, he was also one of the foremost opera composers of his age. So as part of the discussion of his vocal compositions, this thesis also includes a discussion of his French operas.

Cherubini's French Operas

There were two types of opera popular in early nineteenth-century France. They were the opéra comique, and the tragédie lyrique, and Cherubini wrote in both of these genres. However, Cherubini's main contribution to French operatic history was probably his unique interpretation of the opéra comique. He was able to transform the opéra comique "from a mixed genre of apparently limited potential into a vehicle for powerful and varied dramatic portrayal and for the serious treatment of topics of direct contemporary relevance."¹⁹

¹⁹Sadie, 206.

Among the more famous opéras comiques of Cherubini were Lodoiska (1791), Eliza (1794), Médée (1797), and Les deux journées (1800). All of these operas, except Médée, were written in the popular "rescue" opera style, as established by Grétry's Richard Coeur-de-Lion of 1784. Margery Selden, in her dissertation, The French Operas of Luigi Cherubini, points out the achievements of Grétry as follows:

At the time of Cherubini's entry into France, André Grétry was the leading figure in opéra comique, and it was he who had made the most impressive studies in the genre. He had greatly expanded the orchestra in size and had increased its activity as an interpretative factor. He had sponsored the introduction of full choruses into the category and had elaborated the role of the ensemble.²⁰

While Cherubini was influenced by the innovations of Grétry's opéra comique, he differs from Grétry in his dramatic treatment of the opéra comique. Grétry's characters are often shallow and deprived of dramatic expression. Cherubini, on the other hand, presents his characters with dramatic depth and realism.²¹ Furthermore, while Grétry's primary focus is still on his arias and duets, Cherubini's emphasis is on his ensembles, which carry the action forward. In Eliza, over half of the musical numbers are ensembles and the opera contains only a few arias; and the same is true in Médée.²²

Basil Deane points out the musical innovations in Médée as follows:

Never before had a tragic figure so completely dominated the operatic stage. The heroine [Médée] is presented with a Racinian power and concentration, her inner conflict symbolized by a vividly coloured and symphonically elaborated orchestral texture . . . In order to realize his conception . . . He employs a broad spectrum of devices to connect the music to the dramatic situation: sudden interruptions of

²⁰Selden, 67.

²¹Sadie, 206.

²²Willis, 72.

phrases, unexpected pauses, ostinato chords, extreme dynamic contrasts, tempo fluctuations and new orchestral sounds and colours.²³

As mentioned above, Cherubini had heard several of Haydn's "Paris" symphonies performed in Paris in 1785. Scholars suggest that the new "symphonic treatment" of the orchestra in Médée was probably due, in part, to the influence of Haydn's symphonies. As we shall see, a more important connection relevant to the treatment of the orchestra in his Requiem in D Minor is the influence of Beethoven's early symphonies.

In Les deux journées, the ensembles predominate once again. Out of the fifteen musical numbers, eleven of them are ensembles and the chorus participates in at least six of these ensembles.²⁴ One of the most interesting features in this opera is the use of recurring motives. Willis points out that

In the second "Melodrame" of Act II, the melody of Mikéli's Act I aria, "Guide mes pas," is used in the orchestra to announce his imminent arrival. The finale of Act II is the dramatic climax of the opera, with the rather spectacular escape of Armand taking place. As he slips from the barrel, the orchestra sounds the music to the words "un bienfait n' est jamais perdu" from Antonio's Act I Romance.²⁵

After 1800, Cherubini turned his attention to tragédie lyrique, in which he was less successful. His French tragic operas were influenced by Gluck's tragédies lyriques, which employ elaborate scenes, accompanied recitatives, choruses, as well as a more prominent role to the orchestra. Among his tragédie lyrique were Anacréon of 1803, Les Abencérages of 1813, and Ali-Baba of 1833. All three operas were written for the Opéra,

²³Sadie, 206.

²⁴Willis, 119.

²⁵Ibid., 122-23.

the theater that staged only tragédies lyriques in Paris. Since they were all French tragic operas, many ballet scenes were included. While Les Abencérages was written in a style similar to Spontini's La Vestale (1807), Ali-Baba was written in the French grand opera style, a genre in which Meyerbeer was a leading expert. While a weak libretto was to be blame for the failure of Anacréon in Paris, it was the excessive length that had caused the failure of Les Abencérages.²⁶ Cherubini's last opera, Ali-Baba received only a mild success in Paris.²⁷

Before Cherubini's opéras comiques, the typical opéra comique known to the Parisians consisted generally of a series of short musical numbers -- couplets, and vaudevilles -- interspersed with long stretches of spoken dialogues. But, by around 1800, Cherubini had completed his reforms in opéra comique, and had divided the genre into two distinct types: the tragic (as illustrated by Médée) and the comic (as seen in Les deux journées). His reforms include (1) a lesser use of spoken dialogues, (2) addition of ensembles and making them the most important component in the opéra comique, (3) reducing the number of arias in the opéra comique, (4) de-emphasizing the divisions between arias, ensembles, and melodramas so as to create a smooth, continuous succession of scenes, and (5) making the orchestra more important both for its sake as well as providing harmonic support to the vocal lines.²⁸

²⁶Sadie, 208.

²⁷Bellasis, 328-33.

²⁸Willis, 283.

Among the composers who were influenced by Cherubini's new developments in opéra comique included Halévy, Hérold, and Beethoven.²⁹ For example, in Beethoven's Fidelio (1814 version), the best vocal writing is found in the ensembles, such as the trio between Leonore, Florestan, and Don Fernando in the last finale ("O Gott! O Gott! Welch' ein Augenblick").

Although Cherubini was less successful in his tragédies lyriques, he, nonetheless, had also introduced some innovations in this genre. These innovations were (1) giving the ensemble a more prominent role in the opera, (2) de-emphasizing the distinction between recitative and aria so as to create a more continuous, succession of scenes, (3) integrating the ballet into the plot of the opera so that it "was not longer an unconnected entity, involved simply for purposes of ostentation," and (5) giving the orchestra the same improvements as in his opéra comique.³⁰ Among the composers who had studied the tragédie lyrique of Cherubini included Weber, Mendelssohn, and Wagner.³¹

While there is no direct bearing of Cherubini's French operas to the topic of this thesis, his operas nonetheless represent a vital part of his vocal compositions. More importantly, the numerous reforms in his French operas had profound effect on many composers of his time, including Beethoven. Interestingly, while Cherubini was influenced by the instrumentation of Beethoven's early symphonies, Beethoven, in turn, was inspired by Cherubini's opéra comique.

²⁹Ibid., 284.

³⁰Ibid.

³¹Ibid., 3.

Cherubini's Church Music

The mature sacred compositions of Cherubini include seven masses, two requiem masses, and several shorter works.³² Under the tutelage of Giuseppe Sarti (whom Cherubini studied with from 1778 to 1782), he had acquired a good foundation in sixteenth-century counterpoint by studying the works of Palestrina and other composers. His contemporaries called him the "modern Palestrina"³³ and Fétis, talking about his church music, stated that "No other composer, has, in sacred music, so united the severe beauties of fugue and counterpoint with just expression and rich orchestral effects."³⁴

The seven mature masses of Cherubini include the Mass in F Major (1809), Mass in D Minor (1811), Mass in C Major (1816), Mass in E (1818), Mass in G Major (1819), Mass in B-flat Major (1821), and Mass in A Major (1825). The Mass in G Major and the Mass in A Major were coronation masses; the former for the coronation of Louis XVIII, and the latter for the coronation of Charles X. Except for the Mass in F Major and Mass in D Minor, the rest of the masses are intended for church use.³⁵ Gary Gerber, in his dissertation, "A Conductor's Analysis of the Sacred Choral Music of Luigi Cherubini", describes the general musical characteristics of his masses: (1) the choral parts are often

³²Sadie, 208.

³³Ibid.

³⁴J. H. Deane, "The Works of Cherubini," The Musical Standard 4, no. 83 (4 November 1985): 143.

³⁵The Mass in F (totaled 2033 measures) and Mass in D minor (totaled 2563 measures) are unsuitable for liturgical use because they are too long. See Basil Deane, Cherubini (London: Oxford University Press, 1965), 22-23.

treated homophonically, (2) the contrapuntal writings are presented in two forms, canons and fugues; and they often appear at the end of the Gloria or Credo movements, (3) meter changes are uncommon, except at the end of a fugue movement, (4) upward melodic motion of the choral and orchestral parts is usually found in the Gloria and Sanctus movements, (5) Cherubini is conservative in his use of harmony and his chord progressions are usually diatonic with very few altered chords or chromaticism.³⁶

Cherubini's greatest achievements in church compositions were, perhaps, his two requiem masses. The first was the Requiem in C Minor, commissioned by the French government in 1815 for the 1816 anniversary of the execution of Louis XVI.³⁷ It was first performed on January 21, 1817 at St. Denis' Abbey Church and was repeated there in 1820 for the funeral of the Duke of Berri, who had been murdered.³⁸

Cherubini had envisioned the overall structure of the Requiem in C Minor to be one that is restricted and restrained. He did not want the overall unity of the work to be disrupted by minor details and in order to achieve his goal,

... he eliminated soloists entirely and strove for continuous, cohesive forms, distilling his musical idioms, avoiding any embellishment of the melodic lines and relating his chromaticism and modulation strictly to the textual meaning. In the vocal score his setting looks bare to the point of naivety; in performance, when the orchestra colours the chords and lines, when the dynamic proportions and the

³⁶Gary George Gerber, "A Conductor's Analysis of the Sacred Choral Music of Luigi Cherubini" (D.M.A. diss., Southwestern Baptist Theological Seminary, 1993), 37-48.

³⁷Deane, Cherubini, 25.

³⁸Bellasis, 230.

formal structure are realized in sound, it comes alive, direct in its impact, utterly convincing in its interpretation of the liturgy.³⁹

Cherubini's Requiem in C Minor achieved a longlasting success and was praised by many leading composers of his day. Beethoven declared that if he were to compose a requiem mass, Cherubini's would be his only model. Schumann called it unequalled, and Brahms thought it was marvelous. Berlioz considered the Requiem in C Minor to be Cherubini's finest sacred work.⁴⁰

Before Cherubini wrote his Requiem in C Minor, he was already well-acquainted with the meaning of the text of the requiem mass. As mentioned above, he was the first composer to introduce Mozart's Requiem to the French in 1804. A close examination of the two works, however, reveals only a slight resemblance between the openings of the two "Dies irae" movements. Compare Examples 1 and 2. The vocal parts are set in a rhythmic pattern of two half notes, followed by two quarter notes in the opening line "Dies irae, dies illa" of Mozart's Requiem. The same rhythmic pattern can be seen in the vocal parts of the opening of Cherubini's "Dies irae" movement also. Furthermore, both "Dies irae" movements use string tremolos to reflect upon the dark and frightful messages of the text ("Day of wrath, that day shall dissolve the world into embers, as David prophesied with the Sibyl. How great the trembling will be . . .").

³⁹Sadie, 208.

⁴⁰Ibid.

Example 1. Mozart, *Requiem*, "Dies irae," measures 1-4.⁴¹

The image shows a page of musical notation for the beginning of the 'Dies irae' section of Mozart's Requiem. The score is in G major and 3/4 time, marked 'Allegro assai'. It consists of a piano introduction and a vocal entry for the soprano. The lyrics are in Latin: 'Dies irae, dies illa, solvet saecula in cinem.' The score is arranged in a system of staves, with the piano introduction on the top two staves and the vocal entry on the bottom two staves. The tempo marking 'Allo. assai' is repeated at the beginning of the vocal entry.

⁴¹Wolfgang Amadeus Mozart, *Requiem* (Leipzig: Breitkopf & Härtel, 1800), 29. See Chapter II regarding the reason for using this edition.

Example 2. Cherubini, Requiem in C minor, "Dies irae," measures 10-14.⁴²

Obol.
Clar.
Fag.
Viol.
Cello/Double Bass

Ap

Di - es i - rae, di - - es il - la
Di - es i - rae, di - - es il - la
Di - es i - rae, di - - es
Di - es i - rae, di - - es

⁴²Luigi Cherubini, Requiem in C minor (New York: Edwin F. Kalmus & Co., Inc., [n.d.]), 14.

While traces of Mozart's Requiem can be heard in Cherubini's Requiem in C Minor, it was not until Cherubini's second and final Requiem in D minor, and especially in the Sequence that he fully explored the tonal and motivic elements in Mozart's setting of the Sequence. An in-depth analysis comparing Cherubini's Requiem in D Minor with Mozart's Requiem is provided in Chapter IV and V of the thesis and no analysis is given in this chapter.

The last great work of Cherubini was his second Requiem, in D minor, composed in 1836. This Requiem was conceived when the Archbishop of Paris, in 1834, refused to allow the performance of his Requiem in C Minor at the funeral of François-Adrien Boieldieu (Cherubini's student) because of its inclusion of female voices. To avoid future criticism from the Archbishop, he decided to compose another requiem that employs only men's voices for his own funeral. Based on the musical similarities discussed in Chapters IV and V, it is also possible that part of the reason for composing his Requiem in D Minor is to pay homage to Mozart. The Requiem in D Minor is scored for three-part men's chorus: first and second tenors and basses. Deane states that

The first tenor part is designed for that class of high tenor, approaching a counter-tenor, formerly common in France. This has two important consequences. Firstly, Cherubini can achieve fairly wide-spaced chords and textures. Secondly, the vocal ensemble is given a special intensity of tone colour, deriving from the high tessitura of the top part, and the masculine unity of the voices.⁴³

Cherubini's Requiem in D Minor was admired by many leading composers of its time, and one of them was Mendelssohn. He was so impressed by the work that he

⁴³Deane, Cherubini, 30.

recommended it to the Committee of the Lower Rhine Musical Festival to be performed there in 1838.⁴⁴

The two Requiems of Cherubini are very similar in plan, and they both have the same movement settings: Introit, Gradual, Sequence: "Dies irae", Offertory: "Domine Jesu", Sanctus, Pie Jesu, Agnus Dei, and Communion. Like his first Requiem, his second Requiem in D Minor does not use any soloist. The only major difference in the two Requiems besides the deployment of voices is in the setting of the Gradual: the first Requiem uses orchestral accompaniment while the second Requiem is set unaccompanied and uses more chromaticism than the first.

In addition to the two Requiems discussed above, Cherubini also wrote some ninety motets, antiphons, and other shorter works during his lifetime. These works range from solo voice, two- and three-part soli, to three- and four-part chorus, double chorus, or a combination of soli and chorus. His more interesting shorter works are those written in 1815 and onward. These works include several solo motets (of which Ave Maria of 1816 was the most popular), Litanie della Vergine (1820), O fons amoris (1822), Inclia Domine (1823), Credo (1828), and Sciunt gentes (1829), just to name the more important ones.⁴⁵ However, Deane points out that "as excellent as many of them are, they are overshadowed by the requiem masses."⁴⁶

⁴⁴Bellasis, 338.

⁴⁵Gerber, 53.

⁴⁶Sadie, 209.

To summarize, this chapter examines the career of Cherubini as a music educator as well as a composer of church music. As part of the discussion of his vocal compositions, Cherubini's French operas were also discussed. The most crucial point made in this chapter is that Cherubini's admiration for Mozart's music and especially his Requiem (which he performed in 1804 in Paris) may be part of his reason for composing the Requiem in D Minor in order to pay homage to Mozart.

But which edition of Mozart's Requiem did Cherubini know in 1804? Could it be possible that the edition he knew was totally inauthentic? It is widely known that Mozart's Requiem was completed by one of his students, Süßmayr, and some scholars have questioned the completion and authenticity of the work since the early nineteenth century. The crucial question still is how much of the Requiem is by Mozart and how much is completed by Süßmayr. Is it possible that most of the music of the Requiem was written by Süßmayr instead of by Mozart? The next chapter addresses the various issues concerning the completion and authenticity of Mozart's Requiem and speculates on the edition of the work Cherubini possibly knew and performed in Paris in 1804.

CHAPTER II

MOZART'S REQUIEM: A HISTORIC REVIEW OF THE SOURCE MATERIALS

When Mozart died in 1791, his Requiem, commissioned by Count Walsegg of Stuppach, was left incomplete.⁴⁷ At the invitation of Mozart's widow, Constanze, one of his pupils, Franz Xavier Süssmayr, working from the partially completed autograph and the few sketches left by his mentor, finished the incomplete work. Süssmayr's version of the Requiem was sent to Count Walsegg in March 1792 and two more copies of the Requiem were made for Constanze.⁴⁸ Süssmayr's name, however, did not appear in any of these copies. Ignoring Count Walsegg's rights of ownership, Constanze negotiated with Breitkopf and Härtel of Leipzig to publish the Requiem in 1799. Finally, in the summer of 1800, Breitkopf and Härtel published the first full-score edition of the Requiem.⁴⁹ Süssmayr's name, again, did not appear in this edition. It was this edition of Mozart's Requiem that was widely used in performances of the work throughout Germany, and was

⁴⁷The information in this chapter is largely based on Christoph Wolff, Mozart's Requiem: Historical and Analytical Studies, Documents, and Score, trans. by Mary Whittall (Berkeley: University of California Press, 1994).

⁴⁸Süssmayr is believed to have kept a copy for himself. *Ibid.*, 27.

⁴⁹When Constanze visited Leipzig in 1796, she made two more copies of the Requiem based on Süssmayr's version of the score during her stay. She then gave one of the new copies to Breitkopf and Härtel of Leipzig. The publisher's first edition of the Requiem (Leipzig 1800) was based on that given copy. *Ibid.*, 15.

possibly the edition Cherubini used in introducing Mozart's Requiem to French audiences in 1804.⁵⁰

In 1825, Gottfried Weber published an article entitled Über die Echtheit des Mozartschen Requiem (On the Authenticity of Mozart's Requiem), which started the so-called "Requiem-Streit," or Requiem controversy. In his article, Weber raised the question of authorship of the work, since no documentary evidence or original source material was available at that time to disprove his belief. He severely criticized Süssmayr's role in connection with the Breitkopf and Härtel's first edition of the Requiem in 1800, and doubted the authenticity of that edition. Although the issue of authenticity of Mozart's Requiem had been raised by several scholars earlier in the nineteenth century, it was Weber's article that brought the issue to the forefront.⁵¹

In the early years of the Requiem controversy, Weber's comments regarding the problem of authorship of Mozart's Requiem could not be fully refuted because the original manuscripts were kept from the general public by the owners for unknown reasons. However, gradually, one piece at a time, Mozart's autograph score started to resurface, first in 1829, and again in 1833. Finally, in 1838, the Requiem controversy took a new turn with the unexpected resurfacing of the "original" full score of the Requiem formerly owned by Count Walsegg.

⁵⁰Otto Jahn, The Life of Mozart, trans. Pauline D. Townsend, vol. 3 (New York: Cooper Square Pub. Inc., 1970), 393.

⁵¹Gottfried Weber, "Über die Echtheit des Mozartschen Requiem," Cäcilia 3, (1825): 205-229.

The remainder of the chapter is devoted to a review of the history of the source materials, which will include a close reading of Weber's article of 1825, in particular, his arguments about the problem of authorship of Mozart's Requiem. The discussion will also focus on the impact the discovery of Mozart's autograph score and the "original" Requiem formerly owned by Count Walsegg have had on the first edition of the Requiem published by Breitkopf and Härtel, the edition that was possibly used by Cherubini in 1804.

A Review of the History of the Source Materials

When Breitkopf and Härtel bought the rights (from Constanze) to publish Mozart's Requiem in 1799, they were concerned with the question of whether Mozart actually completed the Requiem; and indeed, if someone finished the work for Mozart, which movements were written by him? Since Breitkopf and Härtel possessed only a secondary copy of the Requiem, they were determined to get to the bottom of the matter so as to avoid problems and possible embarrassment later.⁵² They got in touch with Süssmayr (as suggested by Constanze) and he responded to them in a letter on 8 February 1800. In his letter, he humbly described his work on the Requiem as "unworthy" of the name of Mozart, which possibly explained why he did not want his name to be printed in the score that was delivered to Count Walsegg in 1792.⁵³ The crucial points he made in his letter were: (1) that Constanze had first asked "several masters" (they were Franz Jacob Freystädtler, Joseph Eybler, and Abbé Maximilian Stadler, and their contributions to the

⁵²see footnote 49.

⁵³See p 25 for other reasons.

Requiem are discussed below the chapter) to complete the work. But they were unable to complete the work for some unknown reasons; (2) that the request was finally made to him because he had often played and sung through the music with Mozart during the last weeks of his life, and Mozart "had frequently talked to me [Süssmayr] about the detailed working of the composition and explained to me [Süssmayr] the how and the wherefore of his instrumentation;" (3) that "of the Requiem [i.e., the Introit] with Kyrie, 'Dies irae' [i.e., the Sequence], and 'Domine Jesu Christe' [i.e., the Offertory], Mozart completed the four vocal parts and the figured bass" (except for the "Lacrymosa" after the line "qua resurget ex favilla"),⁵⁴ while he [Mozart] "indicated only the motivic idea here and there" in the instrumentation; (4) that he [Süssmayr] had completed the Sequence, and composed new materials for the Sanctus, the Benedictus, and the Agnus Dei and; (5) that "in order to give the work greater uniformity" he had taken the liberty of repeating the "Kyrie" fugue from the start, and ending the Requiem with the words "cum sanctis tuis."⁵⁵ Perhaps, the publishers, Breitkopf and Härtel, agreed to suppress Süssmayr's name in the Requiem less because they considered him "unworthy" of Mozart's name. Rather, it was in their best interest financially to publish the first full-score edition of the Requiem in 1800 under Mozart's name.

⁵⁴Mozart broke off at m. 8 of the "Lacrymosa" and not at m. 6 (after the line "qua resurget ex favilla") which Süssmayr wrongly described in his letter to Breitkopf and Härtel, see Wolff, 30.

⁵⁵Ibid., 145-146.

Süssmayr's letter has long been regarded as the most important and most reliable testimony regarding his role in the Requiem.⁵⁶ However, Weber doubted the content of Süssmayr's letter to the publishers. He was convinced the Requiem that was sent to Count Walsegg in 1792 was no more than a forgery carefully constructed by Süssmayr:

. . . The upshot is that, in place of the above-mentioned, very well-founded suspicions concerning the authenticity of the Requiem as we know it, we now confront the sad but scarcely debatable certainty that this same Requiem, exactly as Süssmayr's letter to the publishers alleges, is largely Süssmayr's work, with not a movement in it purely by Mozart, while the authentic Requiem composed by Mozart has not - or at least not yet - seen the light of day.⁵⁷

Thus, Weber must also have believed Breitkopf and Härtel's first edition of the Requiem in 1800 to be inauthentic, since it was based on Süssmayr's version of the work.⁵⁸ Weber's criticisms of the Requiem were harsh, but his opinions were, nonetheless, shared by Otto Jahn,⁵⁹ one of Mozart's first biographers, and Robert Schumann.⁶⁰

However, in 1838, the Requiem controversy took a new turn when the Court Library in Vienna (now the Österreichische Nationalbibliothek) bought the "original" score of the Requiem formerly owned by Count Walsegg. Upon acquisition of the document,

⁵⁶After Weber's article of 1825, Stadler wrote an article entitled Vertheidigung der Echtheit des Mozart'schen Requiem in 1826 in defense of the Requiem's authenticity. In his article, Stadler firmly believed in Süssmayr's testimony to the publishers, Breitkopf and Härtel. *Ibid.*, 149-152.

⁵⁷*Ibid.*, 10.

⁵⁸See footnote 49.

⁵⁹Wolff, 9.

⁶⁰Ludwig Ritter von Köchel, Chronologisch-Thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts, 6th ed., ed. Franz Giegling, Alexander Weinmann, and Gerd Sievers (Wiesbaden, 1966), 730.

the music librarian, Hofnat Ignaz von Mosel, had the score examined by a group of graphologists. Their conclusion, after comparing the score with Süssmayr's manuscripts in Budapest, was that it was indeed in two different hands, namely Mozart's and Süssmayr's. Also in 1829, and again in 1833, several movements of Mozart's autograph score of the Requiem were acquired by the Court Library of Vienna. These movements of the autograph score came from Stadler and Eybler.⁶¹ Figure 1 shows the Court Library's acquisitions up to 1838. The data in Figure 1 is taken from Wolff's book, Mozart's Requiem: Historical and Analytical Studies, Documents, and Score.

Stadler and Eybler not only owned several movements of Mozart's autograph score, but were also partly responsible for the completion of the Requiem. In Süssmayr's letter to the publishers, Breitkopf and Härtel, he revealed that there were "several masters" who were involved in writing the Requiem. These "masters" were Freystädtler, Eybler, Stadler, and Süssmayr himself. All four of them were specially chosen by Constanze not only for their talents, but also because they possessed handwriting similar to that of Mozart. This was important because Constanze wanted Count Walsegg, as well as the public, to believe that Mozart had actually finished the Requiem. Therefore, the score had to appear "authentic" in order that her husband's name be printed on it. Constanze first turned to Freystädtler for the task, then Eybler, and then, Stadler. All three of them failed to complete the Requiem due to some unknown reasons. Finally, Constanze invited

⁶¹Wolff, 12.

Figure 1. The Manuscript of Mozart's Requiem in the Court Library of Vienna. M stands for movements and/or sections from Mozart's autograph score and S stands for Süßmayr's completion of the movements and/or sections of the Requiem.⁶²

<u>Movement</u>	<u>From Stadler (1829)</u>	<u>From Eybler (1833)</u>	<u>From Count Walsegg(1838)</u>
I. Introit : Requiem			M
Kyrie			M
II. Sequence : Dies irae	M		S
Tuba mirum	M		S
Rex tremendae	M		S
Recordare	M		S
Confutatis	M		S
Lacrymosa		M (up to m. 8)	S
III. Offertory : Domine Jesu		M	S
Hostias		M	S
IV. Sanctus : Sanctus			S
Benedictus			S
V. Agnus dei			S
VI. Communion: Lux aeterna			S

⁶²Data from *ibid.*, diagram 1.

Süssmayr to complete the Requiem, which he did. His version of the Requiem was delivered to Count Walsegg in 1792.⁶³ Figure 2 shows Freystädtler's, Eybler's, Stadler's and Süssmayr's contributions to the Requiem. The data in Figure 2 is also taken from Wolff's book, Mozart's Requiem: Historical and Analytical Studies, Documents, and Score. In Mozart's autograph score, the Introit (i.e. the Requiem) is fully completed. In addition, the vocal parts and a figured bass were also worked out from the Kyrie (i.e. the Introit) to the "Hostias" (i.e. the Offertory), and some motivic ideas for the orchestral accompaniment were also indicated.

The Introit (with Kyrie) was long accepted as entirely Mozart's autograph until it was proven otherwise by Leopold Nowak in 1973. He discovered the instrumental parts in the Kyrie were not by Mozart, but by two of his pupils, Freystädtler and Süssmayr. According to Nowak, Mozart's motivic ideas were used by Freystädtler to complete the colla parte string and woodwind accompaniment, while the trumpet and timpani parts were added by Süssmayr.⁶⁴ However, for some unknown reason, Freystädtler failed to finish the orchestration for the rest of the movements. The task was then passed on to Eybler.⁶⁵

⁶³Ibid., 24-27.

⁶⁴Leopold Nowak, "Wer hat die Instrumentalstimmen in der Kyrie-Fuge des Requiem von W. A. Mozart geschrieben?" Mozart-Jahrbuch, (1973-1974), 191-201.

⁶⁵Eybler received a document dated 21 December 1791. This is the only documentary evidence which shows Eybler as the only one officially commissioned by Constanze to complete her husband's Requiem. This document is printed in Jahn, 361.

Figure 2. Freystädtler's, Eybler's, Stadler's, and Süßmayr's Contributions to the Requiem.⁶⁶**Mozart's Autograph Score:**

Autograph Score (as left by Mozart on <u>5 December 1791</u>)	Intermediate Stages: Additions to the Autograph Score	Süßmayr's copy for Count Walsegg (<u>March 1792</u>)
I. Introit :Requiem Kyrie		Autograph copy [Requiem + Kyrie]; Kyrie: instrumentation by Freystädtler and Süßmayr
II. Sequence :Dies irae Tuba mirum Rex tremendae Recordare Confutatis	Eybler: instrumentation	revision of Eybler's instrumentation by Süßmayr
Lacrymosa	Eybler: m. 9-10 (new composition)	Süßmayr: instrumentation (mm. 1-8) and new composition (mm. 9-30)
III. Offertory :Domine Jesu Hostias	Stadler: instrumentation (separated from the autograph)	Süßmayr's instrumentation possibly based on Stadler's

Other Additions not in Mozart's Autograph Score:

IV. Sanctus :Sanctus Benedictus	}	Süßmayr: new composition
V. Agnus dei		
VI. Communion: Lux aeterna		

⁶⁶Data from *ibid.*, table 1.

Eybler completed the instrumentation of the Sequence (except the "Lacrymosa"), which served as a model for Süßmayr's work. In fact, Süßmayr made only minor changes to Eybler's instrumentation of the Sequence in his [Süßmayr's] copy for Count Walsegg. Eybler, after orchestrating five sections of the Sequence⁶⁷ and composing new materials for the soprano line (m. 9-10) of the "Lacrymosa,"⁶⁸ gave up the task for unknown reasons.

Unlike Eybler, Stadler⁶⁹ did not write on Mozart's autograph score. Instead, he copied the entire Offertory from Mozart's autograph score and wrote his instrumentation on his copy. Thus, Süßmayr's copy includes two layers of instrumentation, one possibly based on Stadler's.

The Sanctus (with Benedictus) and the Agnus Dei were composed entirely by Süßmayr.⁷⁰ He also repeated the "Kyrie" fugue in the Communion (the last movement of the Requiem) to give the work greater unity. Thus, there is no doubt that Süßmayr

⁶⁷Probably based on the motivic ideas as indicated sparingly in Mozart's autograph score.

⁶⁸One of the reasons Mozart did not complete the "Lacrymosa" was because he wanted to conclude the movement with an "Amen" fugue. For more information see Wolff, 30-32.

⁶⁹The possibility Stadler may be involved in writing the Requiem is supported by a manuscript written by himself. This manuscript contains the "Domine Jesu" and "Hostias," and both sections are partially orchestrated. Stadler's manuscript of the Offertory can be found in the Court Library of Vienna marked (Mus. Hs. 4375A), see *ibid.*, 23.

⁷⁰There is a high possibility that Süßmayr's completion of these two movements are partly based on Mozart's drafts, even though he claimed them to be his own. However, Mozart's drafts of these two movements are lost today and, therefore, cannot prove otherwise. *Ibid.*, 42-43.

played a major role in finishing the Requiem. He not only orchestrated portions of the completed torso by revising the contributions of his predecessors, he also composed the movements starting with the "Lacrymosa." Finally, one must also acknowledge Süssmayr's meticulous effort in producing a copy of the Requiem that looked convincingly authentic to satisfy Mozart's client Count Walsegg, who had commissioned the work.

Thus, the existing manuscripts (Mozart's autograph score and Süssmayr's version of the Requiem for Count Walsegg in 1792) that were acquired by the Court Library of Vienna in the 1830s helped to resolve the authorship problem raised by Weber's article of 1825. As documented in the two manuscripts, we now know that Freystädtler, Eybler, and Stadler were partly involved in orchestrating the Requiem, and that Süssmayr played a key role in completing the work. In addition, publishers today can rely on these two sources to produce editions that best represent the work of Mozart and Süssmayr. Süssmayr's version of the Requiem is still important to publishers today because in the case of those movements where no draft of Mozart existed (such as the Sanctus and Agnus Dei), Süssmayr's score is "the only source that offers [us] the opportunity to discover the ideas that originated with Mozart: basic musical elements, motives, fragments, forms, and techniques."⁷¹ Figure 3 shows a list of selected modern editions of the Requiem that are based on Mozart's autograph score and/or Süssmayr's version of the Requiem for Count Walsegg in 1792.

⁷¹Ibid., 52.

Figure 3. Modern Editions of Mozart's Requiem based on his Autograph Score and/or Süssmayr's version.

Modern Editions edited by :	Mozart's Autograph Score	Count Walsegg's Score (Süssmayr's version)	Comments
Breitkopf and Härtel, first complete works edition, 1951, series 24, no. 1	X	X	This is the <u>Alte Mozart-Ausgabe</u> (Leipzig, 1886), with critical report by Brahms
Franz Beyer, Zürich, 1971; 2nd ed., 1979	X	X	Orchestration based on Mozart's operas: <u>The Magic Flute</u> and <u>La Clemenza di Tito</u>
Friedrich Blume, 1932 edition; the Eulenburg edition	X	X	Also based on Breitkopf and Härtel's edition of 1800 and first complete works edition, 1951, series 24, no. 1
Leopold Nowak, <u>Neue Mozart-Ausgabe</u> , 1965	X	X	Also contains Eybler's instrumentation of the Sequence
Richard Maunder, 1988 edition [new completion]	X		Orchestration based on Mozart's operas: <u>The Magic Flute</u> and <u>La Clemenza di Tito</u>
Robert Levin, Neuhausen-Stuttgart, 1993 [new completion]	X	X	Revised movements by Süssmayr

Both Franz Beyer's and Richard Maunder's editions introduce radical changes in the orchestration of Mozart's Requiem. While Beyer's edition seeks to improve on Süssmayr's orchestration, Maunder's edition totally ignores Süssmayr's orchestration. Both editions focus on Mozart's late practices in orchestration, particularly as illustrated in his operas The Magic Flute and La Clemenza di Tito. The problem with both editions is that they fail to realize that operatic style of writing may not be suitable for the Requiem.⁷² The elaborate orchestration in these two operas is far from what Mozart had intended for his Requiem. His Requiem seems to be written in an entirely new style in comparison with his earlier sacred works. His main concern in the Requiem is in the intricate structuring of the four vocal parts -- the instrumental accompaniment plays a secondary role in the work. In contrast, his earlier sacred works "rest on a less homogenous vocal foundation, while the orchestral writing has correspondingly more weight and substance."⁷³ Yet, the orchestration in his earlier sacred works is still far less elaborated than in his operas. The polyphonic techniques employed in the Requiem (e.g., in the "Recordare" of the Sequence) are very similar to those used in his late string quartets (e.g., the six "Haydn" quartet dated 1782 to 1785), where the four-part texture is treated as a whole and each part is given equal importance. This new style of vocal writing is also evident in his Ave verum corpus motet (1791), the modest string accompaniment of which foreshadows the lesser role instruments play in his last sacred work, the Requiem.⁷⁴

⁷²Ibid., 38

⁷³Ibid., 33.

⁷⁴Ibid., 32-33.

On the other hand, Robert Levin's edition did not seek to introduce operatic writing into the Requiem. His edition is a totally new, rethought version of the work, one that not only includes an "Amen" fugue (based on Mozart's sketch) at the end of the "Lacrymosa" movement, but also a full revision of the movements by Süssmayr (Sanctus through Agnus Dei).⁷⁵ In Mozart's autograph, one can clearly see that the composer had intended to end each major movement of his Requiem fugally and Levin certainly understood Mozart's intent by constructing the "Amen" fugue based on motivic ideas left by Mozart. He revised the Sanctus and Agnus Dei by using musical ideas from the earlier movements and unlike Beyer's or Maunder's edition, his edition has kept the liturgical integrity of the work. His perception of the Requiem solely as a liturgical composition rather than a work that is stylistically modeled on Mozart's own operas thus demonstrates his understanding of the two genres as being different and not to be mixed.

Cherubini and the First Edition of Mozart's Requiem

The question of whether Cherubini knew about the Requiem controversy is ultimately far less important than the fact that he introduced the Requiem to French audiences in 1804, possibly using the first full-score edition of the work published by Breitkopf and Härtel in 1800. However, since the first edition of the Requiem is based on a copy of Süssmayr's score, one may want to know if there are any differences between

⁷⁵For more information concerning the "Amen" fugue sketch, see Wolfgang Amadeus Mozart, "Requiem K. 626," Neue Mozart-Ausgabe, series 1, work group 1, section 2, vol 1: Mozarts Fragment, ed. Leopold Nowak (Kassel: Bärenreiter Verlag, 1965).

the two versions. One may also want to know if there are any major differences between the first edition and Mozart's autograph score. This is important because musical references in the ensuing chapters will be based on the first edition of Mozart's Requiem.

A comparison of the three sources reveals no major differences between them, except for some minor notational errors in the first edition (see Figures 4 and 5 for a summary of these errors). The overall design and orchestration in the three sources are very similar except for two minor variants. First, unlike Mozart's autograph score and Süssmayr's score, the first published edition of the Requiem indicates no figured bass. Secondly, the numbering of the sections in the first edition differs from Süssmayr's score. Mozart, however, did not number his sections in his autograph score.⁷⁶

Despite those minor variants and errors in the first edition of Mozart's Requiem, it is my considered opinion that they had little or no effect on Cherubini's overall perception of the work. The comparison of the three sources shows that all the movements of the first edition are constructed in the same manner as in Mozart's autograph and Süssmayr's version of the score, starting with the Introit and followed by the Sequence, the Offertory, the Sanctus, and ending with the Agnus Dei movement. However, it may be possible that in the 1804 performance of the Requiem, Cherubini might have revised the Sanctus and Agnus Dei movements (both by Süssmayr) in order to achieve a more musically unified setting of the work as originally intended by Mozart. Furthermore, the orchestration in

⁷⁶The two sources, Mozart's autograph score and Süssmayr's version of the Requiem, used in comparison with the first edition are based on the Neue Mozart-Ausgabe, vol. 1 and 2.

Mozart's Requiem had little influence on Cherubini's Requiem in D Minor. One possible assumption is that he knew the orchestration, especially in the Sanctus and Agnus Dei movements, were not entirely by Mozart. The second possibility lies in his preference for a more expanded instrumentation, which led him to follow the instrumentation of Beethoven's early symphonies rather than Mozart's Requiem (Chapter IV will provide further discussion regarding the instrumentations in Mozart's Requiem and Cherubini's Requiem in D Minor).

To summarize, while Freystädtler, Eybler, and Stadler were partly involved in orchestrating Mozart's Requiem, it was Süßmayr who played a key role in completing the work. Süßmayr not only completed the orchestration of the Requiem but also composed the Sanctus and Agnus Dei movements and completed the "Lacrymosa" movement starting in measure 9 onward. The first full-score edition published by Breitkopf and Härtel in 1800 was based on a copy of Süßmayr's version of the Requiem. It was Breitkopf's edition of the Mozart's Requiem that Cherubini possibly knew and used in performing the work in Paris in 1804. A comparison of Breitkopf's edition of the Requiem with Mozart's autograph and Süßmayr's version of the Requiem reveals no significant differences between the three sources. The first edition of the Requiem was very similar in content to Mozart's autograph as well as Süßmayr's version of the Requiem. Thus, based on the result of this comparison, the reason to use the first full-score edition of Mozart's Requiem in the ensuing chapters is justified.

Figure 4. Errors in the First Edition of Mozart's Requiem as compared to Mozart's Autograph Score.

<u>Movement</u>	<u>Measure</u>	<u>Errors in the first edition</u>	<u>Correction</u>
I. Introit	1	meter: ϕ	meter: C
	20	violin I, eighth note tie to sixteenth notes	quarter note tie to sixteenth notes
	20	violin II and bassoon II, no slur from C to A	slur from C to A
	22	violin I, beat 2 slurs to first half of beat 3	first half of beat 3 slurs to end of beat 4
	24	cello, whole measure is slurred	beat 1 slurs to beat 2 and beat 3 to 4
	30	viola, starting pitch of beat 4 is E	starting pitch should be E-flat
	34 (beat 4) to 35	basset horn II uses two slurs for the sixteenth notes and in the alto part, the sixteenth notes are slurred in groups of (4 + 6 + 2 + 8)	no slur in the basset horn II part and the sixteenth notes in the alto part are slurred as (2 + 2 + 4 + 4 + 6 + 2)
	36	basset horn I, sixteenth notes are slurred in groups of four and alto part in groups of (2 + 2 + 6 + 2)	basset horn I, sixteenth notes are not slurred. Alto part is slurred in groups of (2 + 2 + 4 + 4)

Figure 4. Continued.

<u>Movement</u>	<u>Measure</u>	<u>Errors in the first edition</u>	<u>Correction</u>
	40 to 42	soprano part, slur always begins in second half of beat 2 to beat 1 of next measure	slur always begins in beat 3 to beat 1 of next measure except in m. 42 where it ends on beat 4
Kyrie	58	basset horn I, beat 1 tie to beat 2 and 3	no tie between the beats
	63	soprano part, beat 2 is four sixteenth notes slurred and beat 3 is not slurred to beat 4	beat 2 is not slurred and beat 3 is slurred to beat 4
	64	second beats of violin II, basset horn II and alto part are slurred. Beat 3 is slurred to the end of beat 4 in the alto part. Starting two sixteenth notes of tenor and bass parts are slurred	second beats of violin II, basset horn II and alto part are not slurred. Beat 3 is only slurred to first half of beat 4 in the alto part. Starting two sixteenth notes of tenor and bass parts are not slurred
	70	basset horn I, second half of beat 3 is B-natural	second half of beat 3 is B-flat
	77 to 78	alto part, last beat does not tie over to beat 1 of next measure	last beat does tie over to beat 1 of next measure

Figure 4. Continued.

<u>Movement</u>	<u>Measure</u>	<u>Errors in the first edition</u>	<u>Correction</u>
	97	basset horn II and violin II, starting four eighth notes not slurred. Violin I, first two eighth notes not slurred and also beat 3 is not slur to beat 4. Alto part, beat 1 and 2, and tenor beat 2, are not slurred	basset horn II and violin II, starting four eighth notes are slurred. Violin I, first two eighth notes are slurred and also beat 3 is slurred to beat 4. Alto part, beat 1 and 2, and tenor beat 2 are slurred
II. Rex tremendae	21	notes in the soprano, alto, and tenor parts are slurred	notes in these three parts are not slurred
Recordare	55 to 56	tenor part, beat 3 is not tie over to beat 1 of next measure. Beat 1 is slur to beat 2 in m. 56	beat 3 is tie over to beat 1 of next measure. Beat 1 should not be slurred to beat 2 in m. 56
	120	tenor part, slurs are used	no slur
	123	soprano part, beat 2 and 3 are slurred	no slur
	124	soprano and alto parts, beat 1 is slur to beat 3. In the tenor part, the notes are slurred	no slur between beat 1 and 3 and in the tenor part, the notes are not slurred
Lacrymosa	26	alto part, beat 1 is printed as D	beat 1 should be a B-flat

Figure 4. Continued.

<u>Movement</u>	<u>Measure</u>	<u>Errors in the first edition</u>	<u>Correction</u>
III. Domine Jesu	64	alto part, dotted eighth note in beat 1 is E-flat	dotted eighth note in beat 1 should be a E-natural
Hostias	29	bass part, the three notes in this measure are pitched as D	they should be D-flat
	75	alto part, dotted eighth note in beat 1 is E-flat	dotted eighth note in beat 1 should be a E-natural

Figure 5. Errors in the First Edition of Mozart's Requiem as compared to Süssmayr's version of the Requiem.

<u>Movement</u>	<u>Measure</u>	<u>Errors in the first edition</u>	<u>Correction</u>
II. Dies irae	24	timpani, the note is printed as G	the note should be a C
Tuba mirum	1	meter: C	meter: C
Rex tremendae	17	viola, the dotted sixteenth note in beat 1 is printed as E-flat	the dotted sixteenth note should be a E-natural
Recordare	10 to 11	violin II, second half of beat 2 is slur over to beat 1 of next measure	second half of beat 2 is slur over to beat 2 of next measure
	8 to 10	viola, beat 1 of each of these measures is slurred	beat 1 of each of these measures is not slurred
	12	double bass, last two beats are two quarter notes	last two beats are a dotted quarter followed by an eighth note
	121	basset horn I and II, beat 2 is not slurred to beat 3	beat 2 should be slurred to beat 3
	120 to 121	bassoon I, slurs are used in these two measures	should not have slur
	120	violin II, all the notes are not slurred	the notes should be slurred

Figure 5. Continued.

<u>Movement</u>	<u>Measure</u>	<u>Errors in the first edition</u>	<u>Correction</u>
III. Domine Jesu	46	viola, last half beat is a E-flat	last half beat should be a E-natural
	56 to 60	viola, the notes C-C, D-D E-E, C-C, G#-G# are tie	these notes should not be tie
	Hostias 57	viola, last half beat is a E-flat	last half beat should be a E-natural
	67 to 71	viola, the notes C-C, D-D E-E, C-C, G#-G# are tie	these notes should not be tie
IV. Benedictus	43	violin II, beat 1 consists of four sixteenth notes	beat 1 should consist of only two eighth notes
	46	violin I and soprano part, the grace note (D) is used in the second half of beat 2	there should not be a grace note on the second half of beat 2
V. Agnus Dei	26	tenor part, beat 2 is a B-flat	beat 2 should be a B-natural
	71	soprano part, the word under the first two beats of the measure is printed as "requiem"	it should read "Domine" instead of "requiem"

CHAPTER III
CONCERNING D MINOR AS THE CHOICE OF KEY FOR
BOTH REQUIEMS

In Chapter II, the issues concerning the completion and authenticity of Mozart's Requiem were discussed. In addition, the chapter also speculates that the first edition of Mozart's Requiem published by Breitkopf and Härtel in 1800 was possibly the edition Cherubini knew in 1804. A comparison of this edition with Mozart's autograph and Süßmayr's version of the Requiem confirms that there are no significant differences between the three sources, thus justifying the use of this source in this chapter as well as in Chapters IV and V.

In Chapter III, we will examine the choice key of D minor for both Requiems. This chapter serves as a transition to Chapter IV where a comparison of the layout of both Requiems will be presented. But before we can talk about why Mozart and Cherubini chose the key of D minor for their Requiems, a historical background of the "Dies irae" Sequence is useful. Therefore, the first section of this chapter deals with the origin of the "Dies irae" Sequence, while the second section will focus on the poetic and musical structures of the Sequence. The final section will focus on why Mozart and Cherubini chose the key of D minor for their Requiems, arguing that the reasons they chose D minor are because it is related to the mode of the Sequence and also to the choice of

instrumentation. In addition, it will also discuss how both composers treat the key of D minor in their Requiems.

The Origin of the "Dies irae" Sequence

Although the issue of authorship regarding the "Dies irae" Sequence has long been disputed, many scholars believe Thomas of Celano to be the original author.⁷⁷ While the date cannot be certain, Thomas of Celano probably wrote the "Dies irae" Sequence during the latter half of the twelfth century.⁷⁸ The text, however, did not immediately become part of the Requiem Mass despite its obvious suitability for that purpose. In fact, Alec Robertson points out that "the first liturgical use of the "Dies irae" Sequence was [probably] for the first Sunday in Advent."⁷⁹

While there is evidence that the "Dies irae" Sequence existed as part of the Requiem Mass as early as c. 1244,⁸⁰ its status in the Requiem Mass remained ambivalent for at least another three hundred years. It was not until 1570 that Pope Pius V officially recognized the "Dies irae" Sequence as part of the Requiem Mass. His decision came only after the meeting of the Council of Trent (1545-63). The Council, confronted with a

⁷⁷ Dictionary of Hymnology (New York: Dover Pub., 1957), s.v. "Dies Irae" by John Julian, 295-96.

⁷⁸ Robin Gregory, "Dies Irae," Music and Letters 34, no. 2 (April 1953): 133.

⁷⁹ Alec Robertson, Requiem: Music of Mourning and Consolation (New York: Praeger, 1967), 16.

⁸⁰ A Requiem Mass containing the "Dies irae" Sequence is found in the manuscript missal (labeled f. 263V-264r) from the Convento San Damiano at Assisi. A facsimile copy of this Requiem Mass can be found in Kees Vellekoop, "Dies Ire Dies Illa" (Ph.D. diss., Utrecht: Creyghton-Bilthoven, 1978), 22-25.

profusion of Sequences, voted to abolish all except four: “Dies irae,” “Lauda Sion Salvatorem,” “Veni sancte Spiritus,” and “Victimae Paschali laudes.”⁸¹

The “Dies irae” poem was inspired by several liturgical sources. The second verse of the Responsorium “Libera me, Domine, de morte aeterna” sung in the Absolution⁸² is believed to be the main inspiration for the “Dies irae” poem.⁸³ Not only did the opening verse of the “Dies irae” poem start the same way as the second verse of the Responsorium “Libera me,” but both also carry the same message: that God will eventually come to “judge the world by fire” (“dum veneris judicare saeculum per ignem” and “Solvat saeculum in favilla”). See Figure 6.

Figure 6. The Opening Verse of the “Dies irae” poem and the Second Verse of the Responsorium “Libera me”.

<u>“Dies irae” poem</u>		<u>Responsorium “Libera me”</u>
Dies irae, dies illa	--- same as ---	Dies illa, dies irae,
<u>Solvat saeculum in favilla:</u>		calamitatis et miseriae, dies magna et
Teste David cum Sibylla.		amara valde: <u>dum veneris judicare</u>
		<u>saeculum per ignem</u>

⁸¹“Stabat Mater” was not admitted until 1727. See Robertson, 19.

⁸²An Absolution is a ritual performed during the burial service. It is not considered to be part of the Requiem Mass. Ibid., 23.

⁸³Ibid., 15.

Other portions of the “Dies irae” poem were inspired by passages from both the Old and the New Testaments (see Figure 7).⁸⁴

Poetic Structure

The “Dies irae” poem consists of seventeen verses of three lines each, a four-line verse (“Lacrimosa dies illa”), and the non-rhyming prayer “Pie Jesu.” The first seventeen verses are constructed in such a way that the second and third lines of each three-line verse always rhyme with the first. The four-line verse (“Lacrimosa dies illa”) has a different rhyme scheme, where only the second line rhymes with the first, and the fourth line rhymes with the third (see Figure 8).⁸⁵

Figure 7. Verses 2-19 of the “Dies irae” poem as inspired by passages from the Bible.

<u>Verses 2-19</u>	<u>Biblical Passages</u>
2. Quantus tremor est futurus, Quando iudex est venturus, Cuncta stricte discussurus!	Luke 21: 26, Matthew 12: 36, and Revelation 20: 13
3. Tuba mirum spargens sonum, Per sepulcra regionum, Coget omnes ante thronum.	Zephaniah 1: 16, I Corinthians 15: 51-52, Matthew 24: 31, and Revelation 20: 11, 13
4. Mors stupebit, et natura, Cum resurget creatura, Judicanti responsura.	I Corinthians 15: 54-55, and Psalms 96: 11

⁸⁴Ron Jeffers, Translations and Annotations of Choral Repertoire (Oregon: Cascade Printing Co., 1988), 75-77.

⁸⁵The English translation of the “Dies irae” poem is taken from *Ibid.*, 67-70.

Figure 7. Continued.

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| 5. | Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur. | Revelation 20: 12-13 |
| 6. | Judex ergo cum sedebit,
Quidquid latet, apparebit;
Nil inultum remanebit. | II Peter 2: 4-5 |
| 7. | Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus? | I Peter 4: 18 |
| 8. | Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salve me, fons pietatis. | Luke 21: 27-28 |
| 9. | Recordare, Jesu pie,
Quod sum causa tuae, viae:
Ne me perdas illa die. | Romans 3: 22-25 |
| 10. | Quaerens me sedisti lassus,
Redemisti Crucem passus:
Tantus labor non sit cassus. | Romans 3: 22-25 |
| 11. | Juste judex ultionis,
Donum fac remissionis,
Ante diem rationis. | Deuteronomy 32: 35, and
Nahum 1: |
| 12. | Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce, Deus. | Romans 8: 22-23 |
| 13. | Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti. | Luke 8: 1-3, and
Luke 23: 39-43 |
| 14. | Preces meae non sunt dignae;
Sed tu bonus fac benigne,
Ne perenni cremer igne. | Matthew 25: 41 |

Figure 7. Continued.

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| 15. Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra. | Matthew 25: 32-33 |
| 16. Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis. | Matthew 25: 41 |
| 17. Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis. | Psalms 51: 17 |
| 18. Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo, parce, Deus. | II Peter 3: 10-15 |
| 19. Pie Jesu Domine, dona eis
requiem. Amen. | Isaiah 58: 11, and
Philippians 4: 7 |

Figure 8. The “Dies irae” poem.

	<u>English Translation</u>
1. Dies irae, dies <u>illa</u> , Solvat saeculum in favilla: Teste David cum Sibylla.	Day of wrath, that day shall dissolve the world into embers, as David prophesied with the Sibyl.
2. Quantus tremor est <u>futurus</u> , Quando iudex est <u>venturus</u> , Cuncta stricte <u>discussurus</u> !	How great the trembling will be, when the Judge shall come, the rigorous investigator of all things!
3. Tuba mirum spargens <u>sonum</u> , Per sepulcra <u>regionum</u> , Coget omnes ante <u>thronum</u> .	The trumpet, spreading its wondrous sound through the tombs of every land, will summon all before the throne.
4. Mors stupebit, et <u>natura</u> , Cum resurget <u>creatura</u> , Judicanti <u>responsura</u> .	Death will be stunned, likewise nature, when all creation shall rise again to answer the One judging.
5. Liber scriptus <u>proferetur</u> , In quo totum <u>continetur</u> , Unde mundus <u>judicetur</u> .	A written book will be brought forth, in which all shall be contained, and from which the world shall be judged.
6. Iudex ergo cum <u>sedebit</u> , Quidquid latet, <u>apparebit</u> ; Nil inultum <u>remanebit</u> .	When therefore the Judge is seated, whatever lies hidden shall be revealed, no wrong shall remain unpunished.
7. Quid sum miser tunc <u>dicturus</u> ? Quem patronum <u>rogaturus</u> , Cum vix justus sit <u>securus</u> ?	What then am I, a poor wretch, going to say? Which protector shall I ask for, when even the just are scarcely secure?
8. Rex tremendae <u>majestatis</u> , Qui salvandos <u>salvas gratis</u> , Salve me, fons <u>pietatis</u> .	King of terrifying majesty, who freely saves the saved: Save me, fount of pity.
9. Recordare, Jesu <u>pie</u> , Quod sum causa <u>tuae</u> , <u>viae</u> : Ne me perdas <u>illa die</u> .	Remember, merciful Jesus, that I am the cause of your sojourn, do not cast me out on that day.

Figure 8. Continued.

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| 10. Quaerens me sedisti <u>lassus</u> ,
Redemisti Crucem <u>passus</u> :
Tantus labor non sit <u>cassus</u> . | Seeking me, you sat down weary;
having suffered the Cross, you redeemed me.
May such great labor not be in vain. |
| 11. Juste judex <u>ultionis</u> ,
Donum fac <u>remissionis</u> ,
Ante diem <u>rationis</u> . | Just Judge of vengeance,
grant the gift of remission
before the day of reckoning. |
| 12. Ingemisco, tamquam <u>reus</u> :
Culpa rubet vultus <u>meus</u> :
Supplicanti parce, <u>Deus</u> . | I groan, like one who is guilty;
my face blushes with guilt.
Spare thy suppliant, O God. |
| 13. Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti. | You who absolved Mary [Magdalene],
and heeded the thief,
have also given hope to me. |
| 14. Preces meae non sunt <u>dignae</u> ;
Sed tu bonus fac <u>benigne</u> ,
Ne perenni cremer <u>igne</u> . | My prayers are not worthy,
but Thou, good one, kindly grant
that I not burn in the everlasting fires. |
| 15. Inter oves locum <u>praesta</u> ,
Et ab haedis me <u>sequestra</u> ,
Statuens in parte <u>dextra</u> . | Grant me a favored place among thy sheep,
and separate me from the goats,
placing me at thy right hand. |
| 16. Confutatis <u>maledictis</u> ,
Flammis acribus <u>addictis</u> ,
Voca me cum <u>benedictis</u> . | When the accursed are confounded,
consigned to the fierce flames:
call me to be with the blessed. |
| 17. Oro supplex et <u>acclinis</u> ,
Cor contritum quasi <u>cinis</u> :
Gere curam mei <u>finis</u> . | I pray, suppliant and kneeling,
my heart contrite as if it were ashes:
protect me in my final hour. |
| 18. Lacrimosa dies <u>illa</u> ,
Qua resurget ex <u>favilla</u> ,
Judicandus homo <u>reus</u> .
Huic ergo, parce, <u>Deus</u> . | O how tearful that day,
on which the guilty shall rise
from the embers to be judged.
Spare them then, O God. |
| 19. Pie Jesu Domine, dona eis
requiem. Amen. | Merciful Lord Jesus,
Grant them rest. Amen. |

Musical Structure

The "Dies irae" Sequence is in the Dorian mode but with an extended ambitus that starts from A to D¹ (see Example 3). The "Dies irae" Sequence consists of three major melodic phrases. Each melodic phrase is immediately repeated covering verses 1-2, 3-4, and 5-6. The same pattern is then repeated from verse 7 to the end, with the exception of verses 18 and 19 which have new melodic material. Thus, the overall melodic pattern of the "Dies irae" Sequence may be expressed as ||: AABBCC :|| AABBCDE (See Example 3).

The Choice of D Minor in Mozart's Requiem

There are not many of Mozart's works written in the key of D minor, and those that are often display an extraordinarily powerful emotional connotation. Among his works in the key of D minor are the string quartets K. 173 (1773) and K. 421 (1785), the piano concerto K. 466 (1785), the closing chorus in Act II of *Idomeneo*, the Queen of the Night's Act II aria "Der Hölle Rache" in *The Magic Flute*, the slow introduction to the overture of *Don Giovanni*, the entrance of the Commendatore's statue in the finale of Act II, and finally, his unfinished *Requiem*. Regarding Mozart's D minor works, Wolff states that "whether there is a text [as in his operas or his *Requiem*] or the expression is purely instrumental [as in his string quartets or the piano concerto], it is the "pathetic," indeed demonic qualities of the key [D minor] that Mozart brings out . . .".⁸⁶ In Mozart's operas,

⁸⁶Wolff, 97.

Example 3. The "Dies irae" Sequence.⁸⁷


1. Dies irae, dies illa, Solvet saecula in favilla: Teste David cum Sibylla

2. Quantus tremor est futurus, Quando iudex est venturus, Cuncta stricte discussurus

3. Tuba mirum spargens sonum, Per sepulcra orientium, Coetere omnes ante thronum

4. Mors stupebit et natura, Cum resurget creatura, Jude-antique responsura

5. Liber scriptus proferretur, In quo scriptum continetur, Unde mundus iudicetur

6. Iudex ergo cum sedebit, Quidquid latet apparebit: Nil inultum remanebit

7. Quid sum miser tunc dicturus? Quem patronum rogamus? Cum tunc justus sit securus.

8. Rex tremendae majestatis, Qui salvandos salvas gratis, Salva me, fons pietatis

9. Recordare Jesu pi-e, Quod sum causa tuae vi-ae: Ne me perdas illa die

10. Quare me, se-disti lassus: Redamisti crucem passus: Tanta labor non servatus

11. Juste iudex ul-ti-mus, Domine remissi-onis, Ante thronum rationis

12. Indem-er-co, non spero re-us: Cuius ruber vultus meus: Supplicium impone reus

melodically
identical
to
verses 1-6

⁸⁷ Liber usualis (Paris: Desclée & Socii, 1964), 1810-1813.

Example 3. Continued.

13. Qui Mari-am absolvisi, Et la-mo-ram exaudisti, Mi-hi quo-que open dedisti

14. Preces me-ae non sunt dig-ae: Sed tu bo-nus sic be-nigne, Ne per-erit cre-mor, ne

15. In ter-a-vis la-am pra-cis-ta, Et ob-ha-dic me se-querre, Sta-tu-eris in par-te dex-ae

16. Con-fu-ta-tis ma-le-dic-tis, Fla-mis a-er-ibus ad-dic-tis, Voca me cum be-ne-dic-tis

17. O-ro sup-plex et ec-cle-si-ae, Cor con-tri-tum quasi cin-is: O-re car-neri, fi-nis

18. Lacri-mo-sa dies ista, Quae resur-get ex fa-villa Judican-dus Ho-mo re-us:
Huic ergo par-ce De-us

19. Pie Jesu Domine, dona e-is re-qui-em men-

D minor is associated with the idea of vengeance, as may be seen in the Queen of the Night's Act II "rage" aria in the The Magic Flute and in the finale of Act II of Don Giovanni, in which Don Giovanni refuses to repent for his sins and is ultimately carried off by the statue into the flames of hell. In Mozart's Requiem, a similar association of D minor with the idea of vengeance can be seen in the text of the "Dies irae", which prophesies the Day of Judgment, when God will take his revenge on sinners by casting them into the flames of hell (verse 16 of the "Dies irae" text reads "When the accused are confounded, consigned to the fierce flame [of hell]. . .").

There is no doubt that Mozart had a wide range of keys to choose from for his Requiem. But why, we may ask, did Mozart choose the key of D minor for his Requiem? One possible explanation may be that he believed the key of D minor to be related to the Dorian mode of the "Dies irae" plainchant, even though he never used the plainchant in his Requiem.⁸⁸

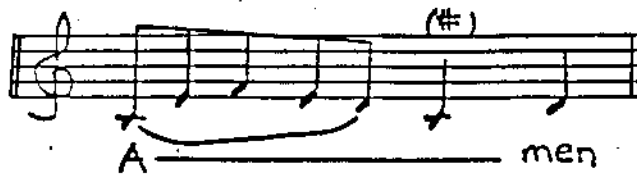
In Example 3 (verse 18), the presence of B-flat at the word "Lacrimosa" may be explained by the old familiar convention in medieval theory -- "Una nota super la semper est canendum fa" (one note beyond la should be sung fa). As a result, in verse 18, the notes printed are, A-B-flat-A (la-fa-la), instead of A-B-A. Since B-flat was included in the gamut, it, therefore, belonged to musica recta (i.e. right or true music) rather than musica ficta (i.e. the performers' application of accidentals not indicated in the manuscript).⁸⁹

⁸⁸Ibid., 96.

⁸⁹Don Randel, ed. The New Harvard Dictionary of Music (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1986), s.v. "Musica ficta,"

According to Jean de Muris, a fourteenth-century French theorist, the middle note of the melodic group, D-C-D, should always be raised a semitone.⁹⁰ Thus, in verse 19, the performer is expected to add a C-sharp as part of *musica ficta* (although not specified in the manuscript) on the last "Amen" (see Example 4). The same applies to "... dus judi ..." (verse 5), "... tum reman. ..." (verse 6), "... em rati ..." (verse 11), "... ti parce" (verse 12), and "... ram mei" (verse 17) of the Sequence.

Example 4. The "Dies irae" Sequence, verse 19, the last "Amen."⁹¹



Thus, with the inclusion of B-flat and C-sharp, the "Dies irae" chant clearly is related to D minor, the key of Mozart's Requiem.

The fact that D minor is the main key for the Requiem has provided Mozart an opportunity to explore a wide spectrum of D-related keys in the work. Figure 9 shows the overall tonal design of the Requiem. The Requiem is dominated by three large D-minor

by Bettie Jean Harden, 517.

⁹⁰Margaret Bent, "Musica Recta and Music Ficta," Musica Disciplina, no. 26 (1972), 89.

⁹¹Liber usualis, 1813.

sections: Requiem-Kyrie, Sequence, and Agnus Dei-Communion ("lux aeterna"). The two sections that are not in D minor, the Offertory ("Domine Jesu") and Sanctus, serve to extend the tonal spectrum of the work. G minor, which has already appeared in the Sequence ("Rex tremendae"), is used to start the Offertory, which, in turn, enables Mozart to modulate to the submediant, E-flat major in "Hostias," a remote key in relation to D minor. D major, which is related to D minor as the parallel major, is tonic serves as the starting key for Sanctus. The key of D major has already been foreshadowed in the Offertory, where the "Domine Jesu" and "Hostias" ended on a half cadence on the dominant D before the start of the "Quam olim" fugues. The Sanctus modulates from D major to the submediant (or flat. VI; B-flat major) in the Benedictus before a final return to D minor in the Agnus Dei.⁹²

⁹²Wolff, 98-99.

Figure 9. The Overall Tonal Design of Mozart's Requiem.⁹³

1. Requiem	D minor → V of D minor	i → [V]
Kyrie (fugue)	D minor	i
2. Sequence: Dies irae	D minor	i
Tuba mirum	B-flat major	VI
Rex tremendae	G minor → D minor	iv → i
Recordare	F major	III
Confutatis	A minor → F major	v → III
Lacrimosa	D minor	i
3. Offertory: Domine Jesu	G minor → V of G minor] i-V-i-VI-V-i iv
Quam olim (fugue)	G minor	
Hostias	E-flat major → V of G minor	
Quam olim (fugue)	G minor	
4. Sanctus	D major	I
Osanna (fugato)	D major	I
Benedictus	B-flat major	b VI
Osanna (fugato)	B-flat major	b VI/I = VI/i → [V] implied
5. Agnus Dei	D minor → V of B-flat major	i → V/VI
Lux aeterna	B-flat major → V of D minor	VI → V/i
Cum sanctis (fugue)	D minor	i

⁹³Data from Wolff, table 6.

Besides the mode of the "Dies irae" chant, the choice of instrumentation may also have influenced Mozart's choice of the key of D minor for his Requiem. Mozart uses two natural trumpets in D in his Requiem.

Although there were other kinds of natural trumpets available in the seventeenth and eighteenth centuries, the "standard" natural trumpets used in the orchestra were those pitched in D.⁹⁴ Mozart, perhaps, had chosen the tonality of D to facilitate the use of this instrument in his Requiem. The natural trumpet in D had no valves. In order to produce the various pitches, the trumpet player had to overblow the harmonic series. Example 5 shows the harmonic series of this valveless instrument.⁹⁵

Example 5. The harmonic series of the natural trumpet in D:



⁹⁴Trumpets in C, E-flat, and F were also used in the seventeenth and eighteenth centuries. See Philip Bate, The Trumpet and Trombone (New York: Norton & Co., Inc., 1972), 107.

⁹⁵For aesthetic reasons, the first and second partials were abandoned since the early 1700s. See *ibid.*, 106.

The eighth to the eighteenth partials are known as the clarino range of the trumpet in D. When composing for the trumpet in D, Baroque composers, especially Bach and Handel, exploited the clarino range for its brilliant quality.⁹⁶

However, with the change of musical style in the Classical period, composers preferred a different style of trumpet writing. Adler points out that:

... with the rise of the homophonic style in the early eighteenth-century, the intricate, showy clarino playing virtually disappeared. In order to perform a diatonic melody required by the new style of the eighteenth-century, the trumpet would have to be written in the highest register (the clarino register) and therefore sound extremely piercing and obtrusive. To prevent this unbalance, composers [of the eighteenth century] relegated the trumpet to a purely secondary role holding long tonic or dominant pedal notes, or playing in chordal passages during tutti sections. This practice continued into the nineteenth-century, until the advent of the valve trumpet.⁹⁷

Thus, Mozart utilized two trumpets in D in his Requiem merely as accompanying instruments, playing primarily the tonic and dominant of the D minor scale (see Example 6). Since trumpets in D are transposing instruments, the written pitches in Example 6 should sound a major second higher.

⁹⁶Ibid.

⁹⁷Samuel Adler, The Study of Orchestration, 2nd ed. (New York: Norton & Co., Inc., 1989), 297.

Example 6. Mozart, Requiem, Introit, measures 13-15.⁹⁸

ten - tan - do - mi - ni, Do - mi - ni - ge - ni, et in - ter - mi - tu - s
solus - tus / ag - no - scit - us, E - ti - am / et in - ter - mi - tu - s
in - ter - mi - tu - s, do - mi - ni, Do - mi - ni - ge - ni, et in - ter - mi - tu - s
ag - no - scit - us, E - ti - am / et in - ter - mi - tu - s, do - mi - ni, Do - mi - ni - ge - ni, et in - ter - mi - tu - s
do - mi - ni, Do - mi - ni - ge - ni, et in - ter - mi - tu - s, do - mi - ni, Do - mi - ni - ge - ni, et in - ter - mi - tu - s
ag - no - scit - us, E - ti - am / et in - ter - mi - tu - s, do - mi - ni, Do - mi - ni - ge - ni, et in - ter - mi - tu - s
et in - ter - mi - tu - s, do - mi - ni, Do - mi - ni - ge - ni, et in - ter - mi - tu - s, do - mi - ni, Do - mi - ni - ge - ni, et in - ter - mi - tu - s
ag - no - scit - us, E - ti - am / et in - ter - mi - tu - s, do - mi - ni, Do - mi - ni - ge - ni, et in - ter - mi - tu - s

f

⁹⁸Mozart, 8-9

It is important to point out that, while the "Dies irae" movement of Cherubini's final Requiem called for the use of two trumpets in D, they were, technically, not the same trumpet in D used in the seventeenth and eighteenth centuries. In the early 1800s, trumpets pitched in F replaced the earlier trumpets in D as the "standard" instruments of the orchestra. The trumpets in F "were regularly supplied with a set of crooks"⁹⁹ which gave the keys of E, E \flat , and C, and by combination [of crooks] B \flat and A."¹⁰⁰ Thus, the two trumpets in D scored for the "Dies irae" movement of Cherubini's final Requiem (1836) were, in reality, not the "real" natural trumpet pitched in D, but two trumpets in F with D crooks inserted in them.

The Choice of D Minor in Cherubini's Second Requiem

Why did Cherubini choose the key of D minor for his Requiem? The first possible reason may be that Mozart's Requiem was his primary influence, which led him to choose the key of D minor for his own Requiem. The second possible reason was that, Cherubini, like Mozart, had chosen the key of D minor because it was related to the Dorian mode of the "Dies irae" plainchant, even though the plainchant is never heard in either Requiem. Nevertheless, the fact that D minor is the main key for Cherubini's second Requiem has provided him an opportunity to explore a wide spectrum of D-related keys in the work.

⁹⁹Crooks are U-shaped pipes inserted into the natural trumpet to produce other harmonic series on the same instrument.

¹⁰⁰Bate, 107.

Figure 10 shows the overall tonal design of Cherubini's Requiem in D Minor. The Requiem is dominated by three large D minor movements: Introit-Kyrie, Sequence, and Agnus Dei-Communion ("lux aeterna"). These three movements are also in the key of D minor in Mozart's Requiem. Both the Introit-Kyrie and Agnus Dei-Communion movements modulate to B-flat major before returning to D minor. The four movements that are not in D minor include the Gradual, the Offertory ("Domine Jesu"), the Sanctus, and the Pie Jesu; these movements serve to expand the tonal spectrum of the work. The key of G minor, which has already appeared in the Sequence ("Recordare"), serves as the starting key for the Pie Jesu movement, which in turn, allows a shift to the major mode (G major) at the end. The key for the Sanctus, B-flat major, is already foreshadowed in the "Kyrie" section of the Introit. The key of F major, which is the relative major of D minor, serves as the primary tonal center of the Offertory movement. The tonal relation between the Introit and Gradual, and the Pie Jesu and Agnus Dei movements, is exactly a fifth apart: D minor (Introit) and A minor (Gradual); G minor (Pie Jesu) and D minor (Agnus Dei).

Figure 10. The Overall Tonal Design of Cherubini's Requiem in D Minor.

1. Introit	D minor → B-flat major	i → VI
Kyrie	B-flat major → D minor	VI → i
2. Gradual	A minor	v
3. Sequence: Dies irae	D minor → V of D major	i → V/I
Rex tremendae	D major → G minor	I → iv
Recordare	G minor → V of E minor	iv → V/ii
Confutatis	A minor	v
Oro supplex	A minor → D minor	v → i
Lacrymosa	D minor	i
4. Offertory: Domine Jesu	F major → V of F major	I-V-I-V/vi-vi-V/I-I III
Quam olim (fugato)	F major → V of D minor	
Hostias	D minor → V of F major	
Quam olim (fugato)	F major	
5. Sanctus	B-flat major	IV/III = VI
6. Pie Jesu	G minor → G major	iv → IV [V] implied
7. Agnus Dei	D minor	i
Communion :	B-flat major → D minor	VI → i
Lux aeterna		

The choice of instrumentation may also have affected Cherubini's choice of the key of D minor for his final Requiem. As mentioned above, while Cherubini scored for two trumpets in D in his final Requiem, they were in reality, not the "real" natural trumpet pitched in D, but two trumpets in F with D crooks inserted in them. Therefore, the reason he chose the key of D minor for his final Requiem could not be because of his use of trumpets, but rather of the flute. Cherubini scored for the flute in his final Requiem. The flute is a versatile instrument capable of playing in all keys, major or minor. However, Berlioz believed that the flute produced an unusual tone quality when played in the key of D minor:

It should seem then that the flute is an instrument well-nigh devoid of expression, but which may be introduced anywhere and everywhere, on account of its facility in executing group of rapid notes, and in sustaining high sounds useful in the orchestra for adding fullness to the upper harmonies. Generally speaking, this is true; nevertheless, on studying the instrument carefully, there may be discovered an expression peculiar to it, and an aptitude for rendering certain sentiments, in which no other instrument can compete with it. If, for instance, it were requisite to give a sad air an accent of desolation, but of humility and resignation at the same time, the feeble sounds of the flute's medium [register], in the keys of C minor and D minor especially, would certainly produce the desired effect.¹⁰¹

Cherubini was well aware of the unique tone quality of the flute when played in the key of D minor. As mentioned above, the sombre tone quality "of the flute's medium [register]" when played in the key of D minor is, unquestionably, fitting to the solemn character of a Requiem, as exemplified in the Agnus Dei movement of Cherubini's final Requiem (see Example 7).

¹⁰¹Hector Berlioz, A Treatise on Modern Instrumentation and Orchestration, trans. Mary Cowden Clarke, ed. Joseph Bennett (London: Novello, Ewer and Co., 1882), 117.

Example 7. Cherubini, *Requiem in D minor*, Agnus Dei, measures 1-9.¹⁰²

The musical score is arranged in a standard orchestral format. The vocal parts (Tenore I, Tenore II, and Bassi) are positioned above the string section. The woodwind section includes Flauto grande, Flauto piccolo, Oboi, Clarineti in C, Corni in D, Corni in F, and Fagotti. The brass section includes Tromboni (1, 2, 3) and Timpani in D-A. The string section includes Violino I, Violino II, Viola, Violoncello, and Contrabbasso. The tempo is marked 'Lento' and the time signature is 3/4. The music features a prominent melodic line in the strings and woodwinds, with the vocal parts (Tenors and Basses) entering in measure 1 with the text 'A - gnus De - i, qui tol - lis pec - ca - ta mun - di, do - na'.

¹⁰²Luigi Cherubini, *Requiem in D minor* (New York: Edwin F. Kalmus, [n.d.]), 83.

To summarize, the author of the "Dies irae" Sequence is probably Thomas of Celano. Even though the Sequence was used as part of the Requiem Mass as early as the thirteenth century, it was not officially recognized until the sixteenth century. It is possible that Mozart and Cherubini chose the key of D minor for their Requiems because they believed the key (D minor) was related to the Dorian mode of the Sequence. In addition their choice of key for their Requiems may also have been affected by their choice of instrumentation.

In the previous chapters, we speculate that Cherubini modeled his Requiem in D Minor on Mozart's Requiem because he wanted to pay homage to the composer (Chapter I). We also talked about the edition of Mozart's Requiem Cherubini possibly knew in 1804, which is the first full score edition published by Breitkopf and Härtel in 1800. This edition of the Mozart's Requiem will be the musical source for this thesis (Chapter II). In addition, we also talk about the reasons as to why Cherubini and Mozart might have chosen the key of D minor for their Requiems. The reasons for their choice of key (D minor) may be because it is related to the Dorian mode of the Sequence and also to the choice of instrumentation. In Part II of this thesis, we will examine the two Requiems by first comparing the layout of the two works (excluding the Sequences) in Chapter IV. The final chapter will be devoted to a comparative analysis of the two Sequences. The reason for delaying the discussion of the two Sequences is because unlike the other movements, these two movements demonstrate the most similarities, both tonally as well as motivically.

CHAPTER IV

A COMPARISON OF THE LAYOUT OF MOZART'S REQUIEM AND CHERUBINI'S REQUIEM IN D MINOR

The purpose of this chapter is to show possible connections between Mozart's Requiem and Cherubini's Requiem in D Minor by comparing the overall structure of both works (except the Sequences). Connections are limited and are not always obvious. In addition, the chapter will also discuss how the movements of each Requiem are related to its Sequence. Since the two Requiems are structured differently, the first section of this chapter will be devoted to a comparative analysis of those movements that are common in both works. However, the comparative analysis portion will be preceded by a brief discussion of the structures, singers, and instrumentations in both works. The second section will deal with movements that only appear in Cherubini's Requiem in D Minor. A comparative analysis of the two Sequences (Mozart's and Cherubini's) will be presented in the next chapter.

A Comparative Analysis of Similar Movements in both Requiems

The liturgical order of the Requiem Mass was not standardized until after the meeting of the Council of Trent in 1545-1563 and the final sanction by Pope Pius V in 1570. The portions of the sanctioned Requiem Mass include the Introit, Kyrie, Gradual,

Tract, Sequence, Offertory, Sanctus, Agnus Dei, and Communion.¹⁰³ However, composers do not always strictly adhere to the prescribed order of the Requiem Mass. They sometimes take liberties by adding or deleting portions of the text to reflect upon the practices of their times. Mozart's Requiem is divided into five major movements: (1) Introit-Kyrie, (2) Sequence ["Dies irae"], (3) Offertory ["Domine Jesu"], (4) Sanctus, and (5) Agnus Dei-Communion. The Gradual and Tract are omitted from his Requiem. His setting "clearly [reflects] the normal practice in Salzburg and Vienna" during the eighteenth century.¹⁰⁴

Cherubini, on the other hand, divided his Requiem in D Minor into seven movements: (1) Introit-Kyrie, (2) Gradual, (3) Sequence ["Dies irae"], (4) Offertory ["Domine Jesu"], (5) Sanctus, (6) Pie Jesu, and (7) Agnus Dei-Communion. He omits the Tract, "Absolve, Domine" but adds "Pie Jesu" after the Sanctus.¹⁰⁵

The vocal parts in Mozart's Requiem are divided into tutti and solos, with most of the movements written for the former (or chorus). Only three movements are sung entirely by the soloists. In the "Tuba mirum" movement, they perform one after the other, and in the "Recordare" and Benedictus movements, the voices combine in a quartet. During the eighteenth century in Vienna, the soprano and alto parts in church music were

¹⁰³Randel, s.v. "Requiem," by Richard Sherr, 695.

¹⁰⁴Wolff, 70.

¹⁰⁵The "Pie Jesu" text actually comes from the last stanza of the Sequence. Other composers who included the "Pie Jesu" in their Requiem settings were Fauré and Duruflé.

sung by choir boys. This was because women, generally, were not allowed to participate in church choirs. And even though some churches may have allowed women in their choirs, they represented the exception rather than the rule.¹⁰⁶ Thus, the early performances of Mozart's Requiem in Viennese churches in the eighteenth century were probably sung entirely by choir boys.¹⁰⁷ Figure 11 shows an overview of the layout of Mozart's Requiem.

Unlike Mozart's setting, soloists are not featured in Cherubini's Requiem in D Minor. In addition, the vocal parts are scored for male voices only, first and second tenors, and basses. As mentioned in Chapter I, the Requiem in D Minor was composed for male voices and it has been conjectured that Cherubini omitted female voices because the Archbishop of Paris had objected to the performance of his Requiem in C Minor at the funeral of Boieldieu because it included female voices. Cherubini had intended his Requiem in D Minor to be performed at his funeral. Figure 12 shows an overview of the layout of Cherubini's Requiem in D Minor.

¹⁰⁶Elwyn A. Wienandt, Choral Music of the Church (New York: The Free Press, 1965), 16-19.

¹⁰⁷However, women were allowed to participate in church music performed in concert halls.

Figure 11. An Overview of the Layout of Mozart's *Requiem*. In the tonality column, capital letters stand for major keys and small letters stand for minor keys.¹⁰⁸

<u>Movement</u>	<u>Meter & Tempo</u>	<u>No. of mm.</u>	<u>Tonality</u>	<u>Fugal</u>	<u>Tutti/Solo</u>
<i>Sections composed/drafted by Mozart:</i>					
1. Requiem	C Adagio	48	d → V of d		T-S-T
Kyrie	C Allegro	52	d	X	T
2. Dies irae	C Allegro assai	68	d		T
Tuba mirum	♩ Andante	62	B \flat		S
Rex tremendae	C	22	g → d		T
Recordare	3/4	130	F		S
Confutatis	C Andante	40	a → F		T
Lacrymosa	12/8	8[+ 22]*	d		T
3. Domine Jesu	C Andante con moto*	43	g → V of g		T-S
Quam olim	C	35	g	X	T
Hostias	3/4 Andante*	54	E \flat → V of g		T
Quam olim	C	35	g	X	T
<i>Sections composed by Süssmayr:</i>					
4. Sanctus	C Adagio	11	D		T
Osanna	3/4 Allegro	27	D	X	T
Benedictus	C Andante	53	B \flat		S
Osanna	3/4 Allegro	23	B \flat	X	T
5. Agnus Dei	3/4	51	d → V of B \flat		T
<i>Recall of sections composed by Mozart:</i>					
Lux aeterna**	C Adagio	30	B \flat → V of d		S-T
Cum sanctis***	C Allegro	52	d	X	T

*By Süssmayr

**Repeats music from the Introit (mm. 19-48)

***Repeats the Kyrie fugue in full

¹⁰⁸Data from Wolff, table 4.

Figure 12. An Overview of the Layout of Cherubini's Requiem in D Minor. In the tonality column, capital letters stand for major keys and small letters stand for minor keys.

<u>Movement</u>	<u>Meter & Tempo</u>	<u>No. of mm.</u>	<u>Tonality</u>	<u>Fugal</u>
1. Introit-Kyrie	3/4 Un poco Lento	177	d	
2. Gradual	C Lento	47	a	
3. Dies irae	C Vivo	125	d → V of D	
Rex tremendae	C Maestoso	19	D → g	
Recordare	3/4 Andantino	47	g → V of e	
Confutatis	3/4 Presto	34	a	
Oro supplex	3/4 Andantino	20	a → d	
Lacrymosa	C Grave, ma non troppo Lento	61	d	
4. Domine Jesu	C Andante con moto	59	F → V of F	
Quam olim	C Allegro moderato	11	F → V of d	X
Hostias	3/4 Larghetto	51	d → V of F	
Quam olim	♩ Allegro più vivo che la prima volta	75	F	X
5. Sanctus	C Maestoso	40	B \flat	
6. Pie Jesu	6/8 Adagio	67	g → G	
7. Agnus Dei- Communion	3/4 Lento	144	d	

The instruments in Mozart's Requiem serve at least four major functions in the work: (1) to double the vocal parts (for example, the use of three trombones at the beginning of the Introit); (2) to help emphasize particular words in the text (for example, in the "Dies irae" movement, string tremolos are used to illustrate the words "Quantus tremor [trembling of men]. . . "); (3) to set the mood for the movement (for example, at the beginning of "Lacrymosa" movement, the violins introduce a two-note figure known as the "sigh" motive to reflect upon the mournful nature of the text "O how tearful that day . . . "); and (4) to anticipate the vocal materials (for example, the trombone solo at the beginning of the "Tuba mirum" movement or the basset horn duet at the start of the "Recordare" movement). Since Mozart did not complete the instrumentation in his Requiem, Friedrich Blume doubted if the instrumentation in the Introit-Kyrie, the only movement that was fully orchestrated by Mozart, should be uniformly applied, as Süssmayr did, to the rest of the movements of the Requiem. He questions Süssmayr's omission of flute, oboe, clarinet, and horn in the Requiem noting that it is "entirely unMozartean."¹⁰⁹ Wolff agrees with Blume regarding the uncertainty of instrumentation to be used in the Requiem. He raises the question of when the trombones should be employed to provide colla parte support to the chorus?¹¹⁰ Which movements should include the trumpets and timpani or should the basset horns play throughout the Requiem? Wolff disagrees with Blume that the prescribed instrumentation (two basset horns,

¹⁰⁹Friedrich Blume, "Requiem But No Peace," in The Creative World of Mozart, ed. by Paul Henry Lang (New York: Norton and Co., 1963), 116-117.

¹¹⁰Mozart gave the trombones a partly obbligato role in the Introit.

two bassoons, two trumpets, three trombones, timpani, strings, and organ) as shown in the Introit-Kyrie movement was incomplete. In short, unlike Blume, he does not believe that Mozart had any intention of expanding the instrumentation by including the flute, oboe, clarinet, or horn in the ensuing movements after the Introit-Kyrie of the Requiem. Wolff argues that Mozart's primary concern in the Requiem is in setting out the four-part vocal writing and that consequently the accompanying instrumental parts play only a secondary role in the work. In his view, it is unlikely that Mozart would use more instruments than those specified at the beginning of the Requiem.¹¹¹ Figure 13 shows the instrumentation as specified in the original manuscript of Mozart's Requiem.

Figure 13. Instrumentation Specified in the Original Manuscript of Mozart's Requiem.¹¹²

<u>Movement</u>	<u>Mozart</u>	<u>Süssmayr*</u>
1. Requiem-Kyrie	Violin I & II, Viola 2 Basses Horns in F 2 Bassoons, 2 Trumpets in D Timpani, 3 Trombones Organ, Cello, Double Bass	-
2. Dies irae	Violin I & II, Viola Organ, Cello, Double Bass	2 Basses Horns in F 2 Bassoons, 2 Trumpets in D Timpani, 3 Trombones
Tuba mirum	Violin I & II, Trombone Solo Organ, Cello, Double Bass	Viola, 2 Basses Horns in F 2 Bassoons

¹¹¹Wolff, 36-37.

¹¹²Data from *ibid.*, table 5.

Figure 13. Continued.

<u>Movement</u>	<u>Mozart</u>	<u>Süssmayr*</u>
Rex tremendae	Violin I & II, Viola Organ, Cello, Double Bass	2 Basset Horns in F 2 Bassoons, 2 Trumpets in D Timpani, 3 Trombones
Recordare	Violin I & II, Viola 2 Basset Horns in F Organ, Cello, Double Bass	2 Bassoons
Confutatis	Violin I & II, Viola 2 Basset Horns in F Organ, Cello, Double Bass	2 Bassoons, 2 Trumpets in D Timpani, 3 Trombones
Lacrymosa	Violin I & II, Viola Organ, Cello, Double Bass	2 Basset Horns in F 2 Bassoons, 2 Trumpets in D Timpani, 3 Trombones
3. Domine Jesu	Violin I & II, Viola Organ, Cello, Double Bass	2 Basset Horns in F 2 Bassoons, 3 Trombones
Hostias	Violin I & II, Viola Organ, Cello, Double Bass	2 Basset Horns in F 2 Bassoons, 3 Trombones
4. Sanctus Benedictus	- -] Violin I & II, Viola 2 Basset Horns in F 2 Bassoons, 2 Trumpets in D Timpani**, 3 Trombones Organ, Cello, Double Bass
5. Agnus Dei- Communion	-	

*Following ideas of Eybler (in part, in the Sequence) and possibly Stadler (Offertory)

**Not used in Benedictus

The most striking departure from Mozart's Requiem is that Cherubini used an expanded orchestra in his Requiem.¹¹³ The woodwind section consisted of flute, piccolo, oboe, clarinet,¹¹⁴ and bassoon. In the brass section, he scored for horn, trumpet, and trombone. The string section consists of violin, viola, cello, and double bass. The only percussion instrument used in this work is the timpani. Cherubini, however, did not score for the organ.¹¹⁵ This expanded orchestration shows Beethoven's influence as exemplified in his early symphonies (nos. 1-3) which Cherubini had studied and promoted in Paris in the first quarter of the nineteenth century (see Chapter I).¹¹⁶ Figure 14 shows the instrumentation in Cherubini's Requiem in D Minor. Despite the expanded orchestration, the instruments in Cherubini's Requiem function in a manner similar to those in Mozart's Requiem. Like Mozart, Cherubini's primary concern is in setting out the three-part vocal writing and consequently the accompanying instrumental parts play only a secondary role

¹¹³This is in comparison with the edition of Mozart's Requiem which Cherubini possibly knew, the 1800 edition published by Breitkopf and Härtel of Leipzig.

¹¹⁴In place of basset horn which is used in Mozart's Requiem.

¹¹⁵The reason is because he used the horns and double basses to fulfill harmonic functions that would normally be undertaken by an organ.

¹¹⁶In Beethoven's "Eroica" Symphony (1803-04), the instrumentation is very similar to Cherubini's Requiem in D Minor but excludes piccolo and trombone. According to Carse, the piccolo was often employed in dramatic works (most probably in vocal compositions), in which case, Cherubini's Requiem in D Minor certainly qualifies as one, in the nineteenth century. The trombone was frequently used in choral works, but was rarely featured in symphonies until the mid-nineteenth century. See Adam Carse, The History of Orchestration (New York: Dover Pub., 1964), 220.

Figure 14. The Instrumentation in Cherubini's Requiem in D Minor.

<u>Movement</u>	
1. Introit-Kyrie	2 Horns in D, 2 Bassoons Cello I & II, Double Bass
2. Gradual	2 Bassoons, Cello Double Bass
3. Sequence: Dies irae	Flute, Piccolo 2 Oboes, 2 Clarinets in C 2 Bassoons 4 Horns (2 in D and 2 in F) 2 Trumpets in D 3 Trombones Violin I & II, Viola, Cello, Double Bass, Timpani
4. Offertory	Flute, Piccolo 2 Oboes, 2 Clarinets in C 2 Bassoons 4 Horns (2 in C and 2 in F) 3 Trombones Violin I & II, Viola, Cello, Double Bass
5. Sanctus	Flute, Piccolo 2 Oboes, 2 Clarinets in B-flat 2 Bassoons 4 Horns (2 in B-flat alto and 2 in F) 2 Trumpets in E-flat 3 Trombones Violin I & II, Viola, Cello I & II, Double Bass, Timpani
6. Pie Jesu	2 Clarinets in B-flat Bassoon, Trombone

Figure 14. Continued.

7. Agnus Dei- Communion	Flute, Piccolo 2 Oboes, 2 Clarinets in C 2 Bassoons 4 Horns (2 in D and 2 in F) 3 Trombones Violin I & II, Viola, Cello, Double Bass, Timpani
----------------------------	---

in his Requiem in D Minor. The instruments serve at least four functions in the work: (1) to accompany the vocal parts (for example, the use of the strings at the "Recordare" [Sequence] and the "Hostias" [Offertory]), (2) to help emphasize musically the textual meaning (for example, in the "Dies irae" movement, string tremolos are used because of the words "Quantus tremor . . ."), and (3) to set the mood for the movement (for example, at the beginning of "Lacrymosa" movement, the strings introduce a two-note figure known as the "sigh" motive to reflect upon the mournful nature of the text "O how tearful that day . . ."), and (4) to anticipate the vocal materials (for example, at the beginning of the Offertory, the orchestra introduces the material of the vocal parts before they enter several measures later).

Introit

Mozart's Introit starts with seven measures of orchestral introduction. In measure 8, the voices enter successively two beats apart starting with the bass, then the tenor, alto, and finally soprano which part introduces the "Requiem" theme.¹¹⁷ The voices are accompanied by syncopated figures played by the violins. Figure 15 shows the form of this movement. The "Requiem" theme is also quoted at the end of the "Lacrymosa" movement (the Sequence) in measures 26-27 of the soprano part (see Chapter V for the reason concerning this quotation).

The B section begins with the soprano solo singing the psalm verse "Te decet hymnus." The melody of this verse is modified and used again in the soprano, but with a different text ("Exaudi orationem") in measure 27. The "Requiem aeternam" text is given a more elaborate setting, both in the vocal parts and orchestra accompaniment, when it is brought back in measure 34 (the A' section).

Figure 15. Form of Mozart's Introit.

	Introduction	A "Requiem"	(link)	B "Te decet"	(link)	A' "Requiem"	C (double fugue) "Kyrie"
mm.	1-7	8-19	20	21-32	33	34-48	49-100
Start:	D minor	D minor		B \flat major		D minor	D minor
End :	D minor	B \flat major		G minor		V of D minor	D minor

¹¹⁷A large portion of the musical material in the Introit is derived from the opening chorus ("The ways of Zion do mourn") of Handel's Funeral Anthem HWV 264 (1737). See Wolff, 74-77.

The highlight of this movement is perhaps the setting of the "Kyrie eleison" as a double fugue.¹¹⁸ This fugue consists of two highly contrasting subjects. The first subject for the "Kyrie eleison" text moves in quarter and eighth notes, while the second subject, carrying the "Christe eleison" text, is rhythmically more active, moving in eighth and sixteenth notes.

The exposition is in the key of D minor, with the first subject starting in the bass and the second subject enters one measure later in the alto. The first subject is answered by the soprano at measure 52, the alto at measure 56, and the tenor at measure 59. The second subject always enters one measure later following each answer: at measure 53 in the tenor, at measure 57 in the bass, and at measure 60 in the soprano. The orchestra is almost entirely colla parte with the voices being doubled by the woodwinds (basset horns and bassoons) and the strings. The end of the exposition is marked by a modulation to the relative major (F major) in measure 65.

The middle section is dominated by a series of rapid modulations: F major in measure 65, G minor in measure 68, C minor in measure 71, B-flat major in measure 75, F minor in measure 80, and then back to D minor in measure 85. The only fugal device used in the middle section is the stretto.

The final section of the fugue begins in measure 87. Both subjects, which appeared in the tonic and dominant tonal areas in the opening exposition, are now

¹¹⁸The subjects for the "Kyrie" fugue are derived from the final chorus ("Alleluja/We will rejoice") of Handel's Dettingen Te Deum HWV 265 (1743). See *ibid.*, 78-79.

presented entirely in the tonic (D minor) in an abbreviated form. The movement concludes with a short chordal passage marked Adagio.

Like Mozart, Cherubini too begins his Introit with an orchestral introduction. Cherubini's introduction begins with a melody in the cellos that rises steadily to a climax in measure 11 and falls back immediately. This melody is accompanied by off-beat chords played by the horns and bassoons. The form of Cherubini's Introit is shown in Figure 16.

Figure 16. Form of Cherubini's Introit.

	Introduction	A "Requiem"	B "Te decet"	A "Requiem"	C "Kyrie"
mm.	1-11	12-38	39-79	80-106	107-177
Start:	D minor	D minor	A minor	D minor	B \flat major
End :	D minor	D minor	D minor	D minor	D minor

The voices enter in section A, beginning with the basses singing "Requiem aeternam" softly. They are imitated by the second tenors in measure 14 and the first tenors in measure 18. The words "et lux perpetua" are announced by the second tenors in measure 28 and imitated by the other two voices in the next two measures, gradually rising to the first and only forte section in this movement, measures 34-38. The entire A section is repeated, once again, in measures 80-106.

The B section is characterized by the use of two contrasting textures. In measure 39, the second tenors sing a descending melody on the words "Te decet hymnus," and the other two voices answer with the same words in measure 43. This texture is contrasted by a chordal setting of the words "Exaudi orationem meam" where both the chorus and the

orchestra declaim the text in dotted rhythm. The words "Te decet hymnus" in Mozart's Introit are instead sung entirely by a soprano solo, unlike Cherubini's setting.

The C section is the setting of the three-part liturgical text: Kyrie eleison, Christe eleison, Kyrie eleison. Unlike Mozart's setting, Cherubini's "Kyrie" is not set fugally. The first part of the text is sung by the first tenors in measures 107-111. It is then repeated by the basses in measures 111-115 and the full chorus in measures 116-123. The Christe eleison or middle portion of the text has a similar setting. The third part of the text begins homophonically in measure 140 and becomes polyphonic several measures later, leading to a close in measures 171-172 on an authentic cadence in D minor.

The Introit is only partly related to the Sequence. Cherubini seems to want a certain degree of musical variety by setting the words "dona eis requiem" both with accompaniment and in a cappella style (see Figure 17). Besides the Introit, the Agnus Dei and the Communion, like the Sequence, also have the same words, "dona eis requiem," set with accompaniment, while the same words in the Gradual and "Pie Jesu" are presented a cappella.

Figure 17. Setting of the words "dona eis requiem" in Cherubini's Requiem in D Minor.

Movement

- Introit: "Requiem aeternam dona eis" - Accompanied by orchestra
- Gradual: "Requiem aeternam dona eis" - A cappella
- Sequence: last line "dona eis requiem" - Accompanied by orchestra
- Pie Jesu: "dona eis requiem" - A cappella
- Agnus Dei: "dona eis requiem" - A cappella (mm. 10-13, 23-27, and 37-42)
and also accompanied by orchestra
(mm. 49-54)
- Communion: "Requiem aeternam dona eis" - Accompanied by orchestra

It is also noteworthy that the openings of Mozart's Introit and Cherubini's Introit are quite similar. Compare Examples 8 and 9. In both cases, the basses start first, with the rest of the voices entering successively in imitative counterpoint. In addition, the chord progressions in both examples alternate between the tonic and dominant harmonies most of the time.

However, what is even more significant is that at a deeper level, the melodic middleground of the opening measures of both Introits also demonstrates a high degree of similarity (see Example 10). Both middlegrounds have a strong emphasis on pitches D and A at the opening. In measures 15-17 of Mozart's Introit, the pitches that are emphasized are all a third apart, moving from C to E-flat and finally to G. In measures 26-34 of Cherubini's Introit, the pitches that are emphasized are the same as Mozart's except for the first pitch which is a C-sharp instead of a C. Thus, beyond the "surface"

similarities, the middleground similarities further reinforce the possibility that Cherubini might have modeled his Requiem in D Minor on Mozart's Requiem.

Example 8. Mozart, Requiem, Introit, measure 8-10.¹¹⁹

The image shows a page of musical notation for Mozart's Requiem Introit, measures 8-10. The score includes vocal parts for Soprano, Alto, Tenor, and Bass, and an Organ part. The lyrics are in Latin. The organ part has handwritten Roman numerals written below it.

Lyrics:
 Sopranos: Re . . qui . cum . pa . tre
 Altos: Tris . te . de . us . E . ter . ni . tas .
 Tenors: Re . qui . cum . pa . tre . Spi . ri . tu .
 Basses: Tris . te . de . us . E . ter . ni . tas .
 Organ: Re . qui . cum . pa . tre . Spi . ri . tu . Tris . te . de . us . E . ter . ni . tas .

Handwritten Roman Numerals:
 d: i IX₆ i IX₇/V i₆ IX₃⁴ i IX₇/V

¹¹⁹Mozart, 7-8.

Example 9. Cherubini, *Requiem in D Minor*, Introit, measures 12-19.¹²⁰

Handwritten Roman numeral chord progression below the score:

d: i $\frac{V^6}{5}$ i $\frac{V^6}{6}$ i $\frac{V}{V}$ $\frac{V^6}{6}$ V $\frac{V^6}{5}$ i $\frac{V^6}{3}$ i

¹²⁰Cherubini, *Requiem in D Minor*, 4.

Example 10. Melodic middlegrounds of the opening measures of Mozart's and Cherubini's Introit.

Mozart's Introit (measures 8-17):

mm. 8 9 12 14 15 16 17

D A D C E^b G

Cherubini's Introit (measures 12-34):

mm. 12 18 24 26 30 34

D A C[#] E^b G

Offertory

Traditionally, the words "quam olim Abrahae promisisti et semini ejus" in the Offertory are set fugally. The words "rex gloriae" and "sed signifer sanctus Michael repraesentet eas in lucem sanctam" are also treated specially by composers.

Figure 18 shows the form of Mozart's Offertory. The vocal parts of the phrase "Domine Jesu" (section A) are set homophonically. The voices are accompanied by the violins, which play a disjunct melodic line consisting mainly of eighth and sixteenth notes. In measure 3, the words "rex gloriae" suddenly introduce a dotted rhythm figure which is totally unprepared by the music preceding it. The dotted rhythm employed in setting these

words refers directly to the dotted rhythms in the third movement of the Sequence,¹²¹ and especially the homophonic treatment in measure 6 indicating that "rex gloriae" (King of glory) is, textually, the same as "rex tremendae majestatis" (King of terrifying majesty) presented earlier.¹²²

Figure 18. Form of Mozart's Offertory.

	A	B (Fugue)				C	B'
	"Domine"	Expo 1 "ne absorbeat"	Expo 2 "sed signifer"	Expo 3 "quam olim"	(cont'd)	"Hostias"	(fugue) "quam olim"
mm.	1-20	21-32	32-43	44-51	52-78	1-54	55-89
Start:	G minor	C minor	G minor	G minor	D major	E \flat major	G minor
End :	G minor	G minor	G minor	D major	G minor	V of G minor	G minor

The B section begins with the "quam olim Abrahae" fugue. As mentioned above, the phrase "quam olim Abrahae" is traditionally set as a fugue. However, what is unusual about Mozart's setting of the "quam olim Abrahae" fugue is that it has three fugal expositions, each containing a different subject. The first subject is characterized by downward leaps of major and minor sevenths (Example 11).

¹²¹See Chapter V regarding the use of dotted rhythms in the third movement of the Sequence.

¹²²Wolff, 109-110

Example 11. Mozart, Requiem, Offertory, Domine Jesu, first fugal subject, measures 21-23.¹²³

The first exposition begins with each of the four voices -- tenor, alto, soprano, and bass -- on pitches that are closely related but not in the usual tonic-dominant relationship as is typical of a fugal entry. However, the order of entries and the pitches, nonetheless, reflect the purpose of the passage -- that is to move from C minor (measure 21) to G minor (measure 29) via fugal entries on G in the tenor (measure 21), C in the alto (measure 23), A in the soprano (measure 25), and D in the bass (measure 27). After the first entry of the subject in measure 21, a three-note motive with the text "ne cadant" appears as countersubject in the rest of the exposition. The first exposition ends on a half cadence in G minor in measure 32 and without any break, the second exposition begins.

The phrase "sed signifer sanctus Michael repraesentet eas in lucem sanctam" is treated as the subject for the second exposition that appears in a descending order

¹²³Mozart, 101-102. As cited in Example 1 and also mentioned in Chapter II, the edition of Mozart's Requiem used in Chapters IV and V is based on the first full score edition published by Breitkopf and Härtel of Leipzig in 1800. The reason for using this edition is because this is the edition Cherubini possibly knew and used in introducing Mozart's Requiem to the French audiences in 1804. However, one slight disadvantage of this early edition is that the vocal parts are written in the old clefs. Incidentally, the only full score edition available for Cherubini's Requiem in D minor is also written in the old clefs (tenor clefs) for the tenor parts. The edition of Cherubini's Requiem in D minor that is used in this thesis is published by Kalmus.

(soprano, alto, tenor, and finally bass) with each voice starting a fifth below the preceding entrance. The second exposition starts in the key of G minor. It is then followed by a series of brief tonicization -- C minor (measure 34), F minor (measure 36), and B-flat major (measure 38) -- before returning to G minor in measure 41 and closing on a half cadence in that key two measures later. This cadence also serves as a preparation for the third and final exposition starting in the same key, G minor, in measure 44.

Unlike the first exposition, the subject entries of the third exposition are more typical of a fugal entry because they adhere strictly to the tonic-dominant relationship between subject and answer. The subject enters in the bass on G (measure 44) and is answered by the tenor on D (measure 45), alto on G (measure 48), and finally, soprano on D (measure 49).

The fugue has a short middle section which begins in measure 51. Materials from the third exposition are presented here in various arrangements. The final section of the fugue begins at measure 58 with an altered version of the subject in the bass. The soprano answers with a further alteration of the subject in measure 61. The movement finally closes on a plagal cadence in measures 77-78.

"Hostias" is set as a separate movement (labeled as C in Figure 18) in the Offertory. The vocal texture of the first fifty-three measures of this movement is predominantly chordal and is accompanied by syncopated figures from the violins and violas. This movement has new melodic materials and a different text, making it unrelated to the first two sections, A and B. In terms of tonality, this movement, which is in the key

of E-flat major, not only modulates to closely related keys, but also to non-related keys as well, such as B-flat minor in measure 23, D-flat major in measure 27, and D minor in measure 35. The movement eventually ends on a half cadence in G minor. This cadence serves as a preparation for the return of the "quam olim Abrahae" fugue in measure 55.

Cherubini's Offertory consists of two large sections each ending with a fugato. The first section consists of three contrasting subsections labeled a, b, and c respectively. The second section begins with new material, subsection d, that prepares for the return of the fugato, subsection c. Figure 19 shows the form of this movement.

Figure 19. Form of Cherubini's Offertory.

	Introduction	A			B	
		a	b	c	d	c
		"Domine"	"sed signifer"	(fugato) "Quam olim"	"Hostias"	(fugato) "Quam olim"
mm.	1-6	7-36	37-59	60-70	71-121	122-196
Start:	F major	F major	C minor	V of F major	D minor	V of F major
End :	F major	V of C minor	C major	V of D minor	V of F major	F major

The vocal parts are set polyphonically (as in subsections b and c), homophonically (as in subsection d), and in free imitative style combining passages that juxtapose both textures (as in subsection a). The words "sed signifier sanctus Michael . . ." (subsection b) is treated specially by slowing the tempo and thinning the texture using only first and second tenors, with the former imitating the latter at first and later singing in thirds together. In addition, the passage is sparsely orchestrated, using only a few woodwinds and upper

strings (second violin and viola playing pizzicato). Both c subsections are fugato passages set to the words "Quam olim Abrahae." As was noted in discussing Mozart's Offertory, these words are traditionally treated fugally. The second fugato is much longer and set to a much faster tempo than the first. Subsection d uses only strings to accompany the setting of "Hostias." The vocal texture is predominantly chordal, accompanied by a chromatically disjunct melodic line in the first violins and syncopated figures in the second violins and violas. Subsection a starts polyphonically and ends homophonically. At measure 7, the second tenors begin with an ascending melody on the words "Domine Jesu," while the basses imitate them one measure later moving in contrary motion. The first tenors resume the ascending melodic line initiated by the second tenors in measure 9, but on a different starting pitch. The texture turns homophonic at "rex gloriae" and that texture is sustained to the end of the subsection.

Like Mozart, Cherubini, too, follows convention by setting the words "rex gloriae" in dotted rhythm to create a musical reference to the "Rex tremendae" section of the Sequence, which also uses dotted rhythm. In addition to the dotted rhythm, the words "rex gloriae" (King of glory) in the Offertory and "rex tremendae majestatis" (King of terrifying majesty) in measures 3-6 of the "Rex tremendae" section of the Sequence are set homophonically, demonstrating that both words are not only musically related, but also textually the same.

There are some similarities between Mozart's and Cherubini's setting of the "Hostias." Both are set in triple meter and are approximately the same length.¹²⁴ In addition, the vocal texture in both is predominantly chordal and is accompanied by syncopated figures played by the second violins and violas. But what is even more significant is that the melodic middlegrounds of both "Hostias" are very similar, indicating that the "surface" similarities are more than sheer coincidence (see Example 12). Mozart's "Hostias" starts with B-flat and moves up a fourth to E-flat follows by a downward sixth to G. In Cherubini's "Hostias," a similar melodic pattern occurs but instead of moving up a fourth and down a sixth, Cherubini starts with an ascending sixth from A to F follows by a downward third, F to D. A similar melodic pattern occurs in measures 12-21 of Mozart's "Hostias" and in measures 84-92 of Cherubini's "Hostias." Both composers start with the same pitch, B-flat, but instead of moving up a fourth to E-flat and back down to B-flat, Cherubini moves a step higher to F before returning to B-flat. More importantly, the pitches in measures 23-51 of Mozart's "Hostias" are practically the same as in measures 93-105 of Cherubini's "Hostias" except that in the latter, they are presented in reverse order. The pitches in Mozart's "Hostias" are F, C-sharp, F, E-flat, B-flat but in Cherubini's "Hostias," they are B-flat, E-flat, F, D-flat which is enharmonic to C-sharp, and F. Thus, based on the middleground similarities, there is little doubt that Cherubini was consciously trying to imitate the melodic structure of Mozart's "Hostias."

¹²⁴Cherubini's "Hostias" (excluding the "Quam olim") is three measures shorter than Mozart's.

Example 12. Melodic middlegrounds of Mozart's "Hostias" (Offertory) and Cherubini's "Hostias" (Offertory).

Mozart's "Hostias" (measures 3-51):

Cherubini's "Hostias" (measures 74-105):

Sanctus

As mentioned in Chapter II, Süßmayr claimed that the Sanctus and the Agnus Dei were entirely his own compositions. But based on the quality of the vocal writing, it seems possible that Süßmayr may have had access to some drafts of these two movements and may even have heard them played and sung by Mozart before Mozart died.

Figure 20 shows the form of the Sanctus movement. The vocal parts in the A section are set homophonically, with a string accompaniment consisting mainly of sixteenth notes. This setting is very similar to the homophonic setting of the "Dies irae" movement and both movements open without any instrumental introduction.

Figure 20. Form of Mozart's/Süssmayr's Sanctus.

	A	B (fugato)	C	c'	c''	B' (fugato)
	"Sanctus"	"Hosanna"	c "Benedictus"	c' "Benedictus"	c'' "Benedictus"	"Hosanna"
mm.	1-10	11-38	1-18	19-27	28-53	54-76
Start:	D major	D major	B \flat major	F major	B \flat major	B \flat major
End :	V of D major	D major	F major	B \flat major	B \flat major	B \flat major

In addition, the disjunct soprano line in measures 1-5 of the Sanctus displays a striking resemblance to the opening soprano line of the "Dies irae" movement. Compare Examples 13 and 14. Both examples open with the same four pitches (D,A,E,A) and the melodic descent from G to C-sharp in measures 4-5 of the Sanctus is similar to measures 7-8 of the "Dies irae" movement.¹²⁵ This striking musical similarity between the "Dies irae" and Sanctus movements does not indicate a textual connection between the two movements, but it certainly shows that Süssmayr may have taken the idea from Mozart, either through oral instructions or by drafts left by the composer, or a combination of both.

¹²⁵Wolff, 38.

Example 13. Mozart, Requiem, Sanctus, measures 1-5.¹²⁶

Adagio.

Adagio.

mf

Adagio.

mf

Adagio.

mf

¹²⁶Mozart, 129-130.

Example 13. Continued.

The image shows a musical score for a choral or instrumental piece. It consists of ten staves. The top five staves contain instrumental or vocal lines with various note values and rests. The bottom five staves contain the same musical notation but with German lyrics underneath. The lyrics are:
Do - mi - nus De - us Sa - ba - oth.
Herr, un - ser Gott, in - sig - ni - ficant.

Example 14. Mozart, Requiem, Sequence, "Dies irae," measures 1-8.¹²⁷

Allegro assai.

The musical score consists of two systems. The first system is an instrumental introduction for the piano, marked "Allegro assai." It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady accompaniment in the left hand. The second system is a vocal entry for the choir, marked "Allo. assai. Tutti." The lyrics are: "DI - ce - re i - rae, qui - bus DI - ce - re i - rae, qui - bus". The vocal parts are arranged in four staves (Soprano, Alto, Tenor, Bass).

¹²⁷Ibid., 29-30

Example 14. Continued.

me - dum in si - vi - la, To - ste Da - vid cum Sy - bil - la.
 Herr dich wert er - le - ben, rich - tend e - her Tod und Le - ben.

me - dum in si - vi - la, To - ste Da - vid cum Sy - bil - la.
 Herr dich wert er - le - ben, rich - tend e - her Tod und Le - ben.

me - dum in si - vi - la, To - ste Da - vid cum Sy - bil - la.
 Herr dich wert er - le - ben, rich - tend e - her Tod und Le - ben.

me - dum in si - vi - la, To - ste Da - vid cum Sy - bil - la.
 Herr dich wert er - le - ben, rich - tend e - her Tod und Le - ben.

However, Wolff points out that Süssmayr may have misunderstood ideas written in Mozart's drafts and as a result, he creates several voice-leading problems in the vocal parts of the Sanctus. Examples of these problems include the false relation created by the C-sharp in the tenor (measure 5) and the C-natural in the bass (measure 6), and the parallel fifths between the sopranos and the first violins in measure 4.¹²⁸

The Sanctus ends with the "Hosanna" fugato (labeled as B in Figure 20) whose thematic material is derived from the third subject of the "quam olim Abrahae" fugue of the Offertory.

The Benedictus is set as a separate movement (labeled as C in Figure 20). This movement and the "Recordare" movement of the Sequence are very similar in structure. Both movements are scored for four soloists: soprano, alto, tenor, and bass. They begin similarly, starting with a pair of soloists and gradually developing into a four-part texture set in polyphony. Again, the similarity in structure between these two movements is purely musical and does not indicate any textual connection between the movements. Süssmayr's misunderstanding of Mozart's drafts may have misled him into ending the "Hosanna" fugato (labeled B') at the end of the Benedictus in the key of B-flat major instead of the expected tonic, D major. As a result, the Sanctus is different from the other movements of the Requiem by being harmonically open-ended.¹²⁹

¹²⁸Wolff, 38

¹²⁹Ibid., 40.

Cherubini's Sanctus is set in four sections as seen in Figure 21.

Figure 21. Form of Cherubini's Sanctus.

	A "Sanctus"	B "Hosanna"	C "Benedictus"	B' "Hosanna"
mm.	1-14	14-18	18-26	26-40
Start:	B \flat major	F major	F major	F major
End :	F major	B \flat major	F major	B \flat major

The A section is the setting of the Sanctus text. The strings and bassoons introduce a melodic line moving in dotted rhythm accompanying the homophonic setting of the text. The two B sections are set to the text "Hosanna in excelsis." The first "Hosanna" section is short and its melodic materials are consistently doubled by the woodwinds. The second "Hosanna" section is three times as long as the first and uses full orchestral accompaniment. Texturally, both B sections are set chordally. The C section, which is the setting of the Benedictus text, provides a sharp contrast to the other three sections. While the dynamic level of the other three sections ranges from *forte* to *fortissimo*, the Benedictus section is set softly to a very light accompaniment consisting of only the first violins, which embellish the melodic line of the first tenors, and the second violins and viola, which double the vocal lines of the second tenors and basses respectively.

In the Sanctus section (labeled A), the use of dotted rhythm in the orchestral accompaniment creates a musical reference to the "Rex tremendae majestatis" of the

Sequence, which not only uses dotted rhythm in the instrumental but also the vocal parts. This reference is purely musical and does not indicate a textual connection between the two texts.

Despite the use of the same text, Cherubini and Mozart/Süssmayr set the Sanctus very differently. In Cherubini's Sanctus, the orchestral accompaniment is set in dotted rhythm. In Mozart's/Süssmayr's Sanctus, the orchestral accompaniment is set in regular rhythm with the strings moving primarily in sixteenth notes. In addition, Cherubini's "Hosanna" is set chordally instead of fugally. Furthermore, a comparison of the melodic middlegrounds of both Sanctus reveals that the melodic structures of the two movements are very different. Thus, it leads one to wonder if Cherubini knew that the Sanctus movement was not composed by Mozart.

Agnus Dei

As mentioned above, Süssmayr claimed that the Agnus Dei movement was composed entirely by him. But based on the quality of the vocal writing, it seems possible that Süssmayr may have had access to some drafts of this movement also. Figure 22 shows the form of Mozart's/Süssmayr's Agnus Dei movement. The A section is in three parts, labeled a, a', and a". All three parts have the same text except the last, which ends with the word "sempiternam."

Figure 22. Form of Mozart's/Süssmayr's Agnus Dei

	A	a'	a''	B	C
	a "Agnus"	a' "Agnus"	a'' "Agnus"	"Lux"	(double fugue) "cum sanctis"
mm.	1-14	15-31	32-51	52-81	82-133
Start:	D minor	F major	C major	B \flat major	V of D minor
End :	F major	C major	V of B \flat major	V of D minor	D minor

The orchestral accompaniment in all the three parts is very similar, with the strings playing a sixteenth-note figure reminiscent of the string accompaniment in the "Domine Jesu" of the Offertory. What distinguishes the first from the other two parts is the quotation of the "Requiem" theme (from the Introit) in the bass (measures 2-6). See Example 15. The appearance of the "Requiem" theme in the Agnus Dei supports the fact that this movement probably is based on some drafts left by Mozart. However, Wolff states that the textual function of this quotation at the beginning of the Agnus Dei is unclear.¹³⁰ Be that as it may, what is apparent is that Süssmayr did not fully understand Mozart's sketches when he failed to quote the "Requiem" theme at the end, "dona eis requiem," of the Agnus Dei movement. The "Requiem" quotation appearing at "dona eis requiem" would make much more sense because it would then connect textually to the ending of the "Lacrymosa" movement and the opening of the Introit (see Chapter V for further discussion on this matter).

¹³⁰Wolff, 41.

Example 15. Mozart, *Requiem*, *Agnus Dei*, quotation of the "Requiem" theme in the bass, measures 1-6.¹³¹

Larghetto.

Trombani colla Part.

Larghetto.

Larghetto.

Agnus Dei qui tollis da mihi pacem

Agnus Dei qui tollis da mihi pacem

Agnus Dei qui tollis da mihi pacem

Agnus Dei qui tollis da mihi pacem

¹³¹Mozart, 151-152.

The B section is the setting of the Communion ("Lux aeterna") and its music is based on measures 19-48 of the Introit. The music of the "Kyrie" double fugue is brought back at section C but now with a different text, "cum sanctis tuis in aeternum."

Cherubini's Agnus Dei movement is divided into three sections with each section having its own melodic material. Figure 23 shows the movement. In the A section, the melody is repeated three times (labeled as subsections a, a, and a') to the same text, "Agnus Dei," except for the final statement which concludes with the word "sempiternam." The first two subsections begin in D minor but modulate to A minor and F major, respectively, at their endings. The vocal parts of the A section are set homophonically and are accompanied by the full orchestra. The Communion begins in measure 72 (labeled B) with the words "Lux aeterna luceat eis, Domine" set over a long pedal tone on F that lasts for more than seven measures. The text is accompanied by loud string tremolos and timpani rolls to evoke the feeling of "everlasting light" ("aeterna luceat") in heaven. The transition, which connects the B and C sections, also serves as a modulating passage back to the original key of D minor. Section C begins with the basses singing "Requiem aeternam dona eis, Domine, et lux perpetua luceat eis" on D, and the first and second tenors singing to the same words on a unison A. These two pitches are sustained in the vocal parts for sixteen measures and are accompanied by soft timpani rolls and a repeating two-quarter-note figure on the strings.

Figure 23. Form of Cherubini's Agnus Dei.

	A	a	a'	B	(transition)	C	Coda (instrumental)
	a "Agnus"	a "Agnus"	a' "Agnus"	"Lux aeterna"	"quia"	"Requiem"	
mm.	1-14	15-28	29-72	72-88	89-103	104-130	131-144
Start:	D minor	D minor	D minor	V of B \flat major	B \flat major	D minor	D minor
End:	A minor	F major	D minor	B \flat major	D minor	D major	D minor

A short crescendo in measure 121 leads to an extended final cadence for the voices in D major. An instrumental coda immediately follows and returns the tonality to the minor mode, concluding the movement with an authentic cadence in D minor at measures 140-141.

The Agnus Dei is only partly related to the Sequence. As mentioned in the discussion of the Introit, Cherubini seems to want a certain degree of musical variety in setting the words "dona eis requiem" in his Requiem. In the Sequence, these words are accompanied by the orchestra (see Figure 17). In the Agnus Dei, the first three appearances of these words (measures 10-13, 23-27, and 37-42) are set unaccompanied but the last statement of the text (measures 49-54) is accompanied by the orchestra, as was the case in the Sequence. Besides the Agnus Dei, the words "dona eis requiem" also appear in the texts of the Introit and the Communion, and in these movements and the Sequence, these words are set with orchestral accompaniment.

Despite the use of the same text, Cherubini's and Mozart's/Süssmayr's Agnus Dei-Communion movements are set very differently. For example, the string accompaniment in Cherubini's Agnus Dei moves primarily in quarter and eighth notes rather than in sixteenth notes. While Süssmayr repeated most of the materials from the Introit (including the "Kyrie" fugue) in the Communion, Cherubini composed new music for his Communion. In addition, a comparison of the melodic middlegrounds of Cherubini's and Mozart's/Süssmayr's Agnus Dei-Communion movements reveals that the melodic structures of both are very different. Thus, it leads one to wonder if Cherubini knew that the Agnus Dei-Communion movement was not composed entirely by Mozart.

Now that we have compared those movements that are common in both Requiems, in the next section, we will give a brief description of those movements that appear only in Cherubini's Requiem in D Minor. They are the Gradual and the Pie Jesu.

Gradual

Cherubini's setting of the Gradual is unusual because the vocal parts are set polyphonically.¹³² After four measures of introduction played by the bassoons, cello, and double bass, the voices enter polyphonically and maintain this texture to the end, devoid of any instrumental accompaniment. This movement also uses extensive chromaticism and rapid modulation. The movement is through-composed.

While there is no expansive section in the Sequence that is totally devoid of any instrumental accompaniment (as in the Gradual), unaccompanied passages occur at key words in the text, such as "voca me cum benedictis" in the "Confutatis" section.

One of the most striking differences between Cherubini's and Mozart's Requiems is that Mozart seems "to avoid pure a cappella texture, although sometimes he gets close to it, cutting off the obbligato accompaniment at particular points, such as at 'salve me, fons pietatis' at the end of 'Rex tremendae' (bars 20-22)."¹³³

¹³²The Gradual, which is part of the Proper of the Mass, is often sung monophonically, and rarely polyphonically. See Wolff, 70.

¹³³Ibid., 94.

Pie Jesu

Figure 24 shows the form of this movement. The melodic materials in the three sections (AA'A'') are related, except the last section where the melody is extended and presented in the major mode, G major. The text for this movement is taken from the last stanza of the Sequence.

Figure 24. Form of the Pie Jesu.

	Introduction	A "Pie"	(link)	A' "Pie"	(link)	A'' "Pie"	Coda (instrumental)
mm.	1-2	3-13	13-15	15-27	27-29	29-60	60-67
Start:	G minor	G minor		G minor		G major	G major
End :	G minor	G minor		G major		G major	G major

This movement, like the Gradual, is unaccompanied. Short melodic phrases are played by the clarinets, bassoons, and bass trombone at the beginning and ending (coda), and between sections, at measures 13-15 and 27-29.

In conclusion, the comparison of the layout of Mozart's and Cherubini's Requiems (excluding both Sequences) reveals that the Introit and Offertories of both works are musically similar. Not only did Cherubini follow the "surface" melodic ideas presented in Mozart's settings of the Introit and Offertory, he also imitated on a more profound level, the melodic middleground structures of these two movement. Thus, based on this deeper level of similarities, there is little doubt that Cherubini was modeling his Requiem in D Minor on Mozart's Requiem.

However, Cherubini seems to be less influenced by the Sanctus and Agnus Dei movements of Mozart's Requiem. One possible assumption is that Cherubini knew the final two movements were not composed by Mozart. The reasons to support this assumption are that Cherubini must have noticed the voice-leading errors in the Sanctus movement. Furthermore, he must also have noticed the extensive "recall" of melodic materials from the Introit in the Communion as totally uncharacteristic of eighteenth-century practice.¹³⁴

¹³⁴Although it is not uncommon for composers to "recall" some motivic ideas from the Introit in the Communion, such as in the phrase "Requiem aeternam dona eis. . ." which occurs in both texts. Examples of such motivic "recall" include Jommelli's Requiem (1756) and Michael Haydn's Requiem (1771).

CHAPTER V

A COMPARATIVE ANALYSIS OF THE "DIES IRAE" IN MOZART'S REQUIEM AND CHERUBINI'S REQUIEM IN D MINOR FOCUSING ON THE TONAL AND MOTIVIC SIMILARITIES

In Chapter IV, we have compared the layout of Mozart's and Cherubini's Requiems concluding that the Introit and Offertories of both works are musically similar. In addition, the chapter also examines how the movements of each Requiem relate to its Sequence. In the last chapter, we will compare the setting of the Sequence ("Dies irae") in Mozart's Requiem in D minor and in Cherubini's Requiem in D Minor. The reasons for comparing both Sequences are: (1) the "Dies irae," the longest text in the Requiem mass, is considered the dramatic focal point of this liturgical ritual; (2) the "Dies irae" text, with its vision of the day of judgment, offers two complementary themes of judgment and redemption that invite composers to elaborate on this powerful imagery offered by the text; (3) most importantly, Mozart's and Cherubini's settings of the "Dies irae" text are organized tonally and motivically along similar lines. However, similarities between the two settings are not readily apparent and are revealed only after a deep analysis of each setting.

In Chapter IV, differences between the two Requiems, including the number of movements in each Requiem, the use of a cappella style, and the orchestration, were discussed. While the main purpose of this chapter is to establish a possible influence of

Mozart's "Dies irae" on Cherubini's "Dies irae," it is important to draw attention to the differences in the two settings in order to gain a thorough understanding of the two Sequences and their possible relationships. Therefore, this chapter will start with a discussion of those aspects of the music that are least alike -- the formal design and orchestration -- before proceeding to an examination of those elements that are most alike -- the tonal and motivic materials and their treatment by each composer. In addition, a comparison of the melodic middlegrounds demonstrating the similar melodic structures of both Sequences will be presented.

A Summary of the Formal Differences between the Two Sequences

As mentioned in Chapter III, the "Dies irae" text consists of nineteen stanzas. Mozart divides the text into six independent movements: (1) "Dies irae" [stanzas 1-2], (2) "Tuba mirum" [stanzas 3-7], (3) "Rex tremendae" [stanza 8], (4) "Recordare" [stanzas 9-15], (5) "Confutatis" [stanzas 16-17], and (6) "Lacrymosa" [stanzas 18-20]. His decisions to subdivide the text in this manner "were based on the imagery or expressive character of the first stanza in each of the five movements after the first."¹³⁵ Cherubini, on the other hand, set his text in one continuous movement, and emphasized important stanzas by using different meters and tempos (see Chapter IV, Figure 12). Thus, unlike

¹³⁵Wolff, 107.

Mozart, Cherubini's does not separate but interweaves the two complementary themes of judgment and redemption presented in the text.¹³⁶

The form of each movement of Mozart's Sequence is determined by the repetition of text and melodic ideas except for the second movement, which is through-composed, and the fourth movement which is set in a modified strophic form (AA'A"A") where each stanza uses a varied version of the opening melodic material. As a general rule, stanzas are designed to limit musical material and make sections more tightly related both musically and conceptually. This rule applies to the first movement, where stanzas 1-2 are repeated two times, in the third movement, where stanza 8 is repeated two times, and in the fifth and last movements, where stanza 16 and 18 is each repeated one time respectively.¹³⁷ This repetition of text and music creates forms that range from two- to three-parts as follows: AA' (Movement III), AA'A" (Movement I & VI), and AA'B (Movement V).

Unlike that of Mozart, the form of Cherubini's Sequence is determined by the recurrence of several motivic ideas from the beginning of the movement (further discussion of these motives are presented below this chapter). These motivic ideas are

¹³⁶It must be emphasized that both Mozart's and Cherubini's settings of their Sequences are not that unusual of their times. Composers of the eighteenth and nineteenth centuries often sought different ways of setting this long liturgical text. Berlioz's Requiem (1837), like Mozart's, subdivided his Sequence into several movements, while Jommelli's Requiem (1756) and Salieri's Requiem (1804), like Cherubini's, set their Sequences in one continuous movement.

¹³⁷As mentioned in Chapter II, the last movement of the Sequence ("Lacrymosa") is completed by Süssmayr. Mozart only completed up to measure 8 of this movement.

often varied as they recur throughout the movement, thus creating a kind of continuous variation form in the Sequence. Furthermore, the repetition of the entire stanza is rarely found in Cherubini's Sequence.¹³⁸ Instead, Cherubini preferred to limit himself to repeating certain words, which he deemed most important and giving them special treatments. Such word-paintings include, but are by no means limited to, "Mors stupebit" from stanza 4, in which, according to Robertson, "the staccato exchanges between the voices do give a feeling of Death's and Nature's stupefaction"¹³⁹ (see Example 16a). In stanza 8, the words "salve me" are set in constant alternation between sforzando and piano in the vocal parts, evoking a sense of helplessness and desperation yearning to be "saved" ("salve me") (see Example 26b). In stanza 16, the words "flammis acribus addictus" suggests the "flames for the cursed." Cherubini set both the choral and instrumental parts in rising and falling eighth-note patterns with the whole reinforced by string tremolo to evoke a sense of "flames" in the music (see Example 16b).

¹³⁸Only the last stanza ("Pie Jesu") is repeated.

¹³⁹Robertson, 83.

Example 16a. Cherubini, "Tuba mirum," measures 48-55, staccato exchanges between the voices to evoke a sense of "Death's and Nature's stupefaction."¹⁴⁰

Mors sta - pobit et na - tu - ra, sta-pobit,
 Mors sta-pobit, sta-pobit et na - tu - ra, sta-pobit,
 Mors sta-pobit, sta-pobit et na - tu - ra, cum re-
 pax.
 pax.

Example 16b. Cherubini, "Confutatis," measures 199-207, rise and fall in both the instrumental and choral parts illustrating flames.¹⁴¹

Flamma seribes, flam - ma seribes ad - dicitis, flamma seribes, flam - ma seribes ad - dicitis, maie...
 Flamma seribes, flam - ma seribes ad - dicitis, flamma seribes, flam - ma seribes ad - dicitis, maie...
 Flamma seribes, flam - ma seribes ad - dicitis, flamma seribes, flam - ma seribes ad - dicitis, maie...
 Flamma seribes, flam - ma seribes ad - dicitis, flamma seribes, flam - ma seribes ad - dicitis, maie...

¹⁴⁰Cherubini, *Requiem in D Minor*, 19

¹⁴¹*Ibid*, 33-34.

A Summary of the Orchestration Differences between the Two Sequences

As mentioned in Chapter II, only the first movement (i.e. Introit-Kyrie) in Mozart's autograph was fully orchestrated. Motivic ideas were indicated sparingly throughout the orchestral parts of the Sequence and the Offertory. It was Süssmayr who completed the orchestration for the Sequence and the Offertory¹⁴² and provided new compositions for the last two movements, the Sanctus and the Agnus Dei.

In 1800, Breitkopf and Härtel published the first full-score edition of Mozart's Requiem, based on a copy of Süssmayr's version of the work. As mentioned in Chapter II, this was possibly the edition Cherubini knew in 1804, when he first introduced the Requiem to the French audiences. However, Mozart's orchestration of the Sequence had little influence on Cherubini's orchestration.

In Mozart's autograph, he clearly indicated the use of a short trombone solo in the "Tuba mirum" movement, and gave the basset horns an especially prominent part at the beginning of the Introit and the "Recordare" movements.¹⁴³ These two types of instruments, the trombone and the basset horn, were by no means arbitrarily selected by Mozart. His decisions were based on a conscientious following of the tradition, and also on personal preference.

¹⁴²His orchestration for the Sequence is modeled on Eybler's, while in the Offertory, he probably took Stadler's orchestration as the model. See Chapter II.

¹⁴³The trombone solo lasted for the first eighteen measures in the "Tuba mirum" movement while two basset horns were set in imitative counterpoint with the bassoons at the beginning of the Introit. The opening of the "Recordare" movement started with two basset horns in a canon. See Wolff, 178, 196 and 203.

The trombone, invented around the fifteenth century, had frequently been employed in church music since the sixteenth century.¹⁴⁴ Traditionally, the trombone was often used to support the vocal parts in church music. By making the trombone a solo instrument in his "Tuba mirum," Mozart redefined the conventional role of the trombone.

According to Blume, the basset horn was one of Mozart's favorite instruments and he affords it special treatment in his works:

In the first act of *Zauberflöte* it [basset horn] does not appear until the highly dramatic Pamina-Sarastro recitative in the finale, in the second [act] it is heard in the march of the priests, in the "dreimaliger Akkord," and in Sarastro's aria with chorus, after which . . . it serves only for tone-color characterization of certain persons and situations. In [*La Clemenza di Tito*] Mozart calls for a solo basset horn only once, in the rondo of Vitellia. An especially fine example of the use of the instrument is offered by the *Maurerische Trauermusik*, K. 477, with three basset horns, of which the two top ones were added later. In extensive works Mozart never used the basset horn throughout, except for the special case of the *Gran Partita* K. 361 for twelve wind instruments and double bass.¹⁴⁵

While we may never know for certain the extent to which Mozart had intended the use of the basset horn in his Requiem, it is quite certain that whenever the instrument is employed, as in the beginning of the Introit and the "Recordare" movements, its role is more than sheer accompaniment.¹⁴⁶

While the trombone is the featured instrument in the "Tuba mirum" movement, and the basset horns dominate in the Introit and the "Recordare" movements of Mozart's Requiem, Cherubini, on the other hand, seems to have a different opinion on these two

¹⁴⁴Randel, s.v. "Trombone," by Robert E. Eliason, 875.

¹⁴⁵Blume, 117-118.

¹⁴⁶See footnote 143 for the reason.

types of instruments. He never scored for basset horn in his Requiem and when the trombone is used, it is relegated to its more traditional function of supporting the vocal parts.

Given these differences, how can one explain the orchestration similarities in the "Dies irae," the "Rex tremendae," and the "Lacrymosa" movements, in which string tremolo, dotted rhythmic figures, and a figure known as the "sigh" motif are used extensively in both composers' settings? Does it mean that Cherubini was influenced by Mozart's orchestration? The answers to these questions are as follows.

The idea of using string tremolo in the "Dies irae" originates from the line "Quantus tremor est futurus" of the second stanza, which suggests the fundamental musical idea of "tremor" as equivalent to tremolo. Traditionally,¹⁴⁷ the use of string tremolo was often reserved for the line "Quantus tremor est futurus," for example, in Johann Kasper Kerll's Requiem of 1689.¹⁴⁸ However, as time passed, composers such as Mozart decided to extend the use of string tremolo, therefore applying it to the entire first movement (stanzas 1-2).¹⁴⁹ Cherubini carried the technique even further making use of

¹⁴⁷This tradition started as early as the seventeenth century.

¹⁴⁸Susan Jeanne Woodard, "The Dies Irae as used by Sergei Rachmaninoff: Some Sources, Antecedents, and Application" (D.M.A. diss., The Ohio State University, 1984), 12-13.

¹⁴⁹Even though Süssmayr (based on Eybler's orchestration) was responsible for completing the orchestration of the Sequence, Mozart had left sufficient motivic ideas in the first ("Dies irae"), third ("Rex tremendae"), and last ("Lacrymosa") movements to indicate that the use of string tremolo, dotted rhythm figures, and the "sigh" motif are to be applied throughout each of the three movements respectively. See Wolff, 189-195, 200-202, and 218.

string tremolo from the beginning to the end of stanza 4 ("Mors stupedit"). Nonetheless, both composers were clearly following a tradition set forth in the seventeenth century and to say that Cherubini was influenced by Mozart based on the common use of string tremolo in the "Dies irae" simply is not a convincing argument.

Wolff points out that in Mozart's "Rex tremendae," "the use of dotted rhythms [in the orchestra and vocal parts] follows the baroque convention for paying homage to princes ([and was subsequently] standardized in the 'French' overture)."¹⁵⁰ Another Baroque convention is the use of "sigh" motives in the first violin as well as the vocal parts in the last movement of Mozart's Sequence. The use of this motive befits the mournful character of the text, "Lacrymosa dies illa."¹⁵¹ It is likely that Cherubini had knowledge of these Baroque conventions when he employed dotted rhythms in the "Rex tremendae" and "sigh" motives in the "Lacrymosa" movements, and to suggest that he was influenced by Mozart's orchestration in these two movements is also highly questionable.

While Cherubini, as we will discuss below in this chapter, was clearly influenced by the tonal scheme and motivic ideas from the vocal parts of Mozart's Sequence, he was least influenced by Mozart's orchestration of his Sequence. One possible assumption was that Cherubini, perhaps, knew that the orchestration of the Sequence was not entire by Mozart.¹⁵² The second possibility may be due to changes in orchestration style in the

¹⁵⁰Ibid., 108.

¹⁵¹Randel, s.v. "Word painting," 935.

¹⁵²There is a possibility that Cherubini might have heard of the Requiem controversy (see Chapter II) from his friends or students who had visited Vienna in the 1820s.

nineteenth century that caused Cherubini to adopt Beethoven's orchestra rather than Mozart's or Haydn's.

Similarities in the Tonal Schemes between the Two Sequences

Mozart seems to have a preference for movement by third (to the submediant, then to the subdominant which ends in the tonic, follows by the mediant etc.) in terms of key relationship between movements, as well as the tonal scheme of each individual movement of his Sequence. For example, the first movement starts in D minor, second in B-flat major, third in G minor but ends in D minor so as to continue the modulation by third to F major in the fourth movement, moving to A minor but ending in F major in the fifth, and finally back to D minor in the last movement (see Figure 26). The concept of moving by thirds also carries into the tonal scheme of each individual movement. For example, the general tonal plan of first movement begins in D minor, tonicizes F major briefly in measures 9-11 and modulates to A minor in measures 22-29, to C minor in measures 30-33,¹⁵³ and via the dominant of D minor (A major) in measures 40-56,¹⁵⁴ returns to the tonic, D minor in measure 57 (see Figure 25).

Figure 25. The General Tonal Plan of Mozart's "Dies irae" Movement.

mm:	1	9-11	22-29	30-33	40-56	57
	"Dies"	"Quantus"	"Dies"	"Quantus"	"Quantus"	"cuncta"
Key:	D minor	F major	A minor	C minor	V/D minor (A)	D minor

¹⁵³C minor is the chromatic mediant of A minor.

¹⁵⁴A major is the chromatic mediant of C minor.

Like Mozart, Cherubini, too, had a preference for movement by third in the overall tonal scheme of his Sequence (see Figure 26). Starting in D minor, he modulates to B-flat major in measures 48-60 ("Tuba mirum"), tonicizes D-flat major¹⁵⁵ briefly at measures 60-63 ("judicanti") before arriving at F major in measure 67 ("ra") and closing the "Tuba mirum" section in A minor at measure 83. A transitional passage in the key of A major (as V of D major) follows, leading to the opening of "Rex tremendae" in D major at measure 126. Cherubini resumes his key movement by third by passing through B minor (relative minor of D major) at measures 130-134 before ending in G minor at measure 144. "Recordare" starts in G minor, which is related to B minor as the submediant key, at measure 144, and moves through a series of keys by third, D minor at measures 152-166, tonicize briefly B-flat major and F major at measures 151-152 and 166-167 respectively, and A minor at measures 168-180. A transitional passage over a pedal B follows in measure 183, leading into the "Confutatis" which starts in measure 193 in the key of A minor. Harmonically, stanza 17 ("Oro supplex") serves as a modulatory passage back to the tonic, D minor, at "Lacrymosa." This passage is tonally unstable and does not move by third. It starts in A minor and moves through the keys of A-flat major in measure 238, B-flat major in measure 242, and C major in measure 246, before finally arriving at D minor in measure 254 ("Lacrymosa").

A close examination supports the likelihood that Cherubini modeled his tonal scheme, though with some modifications, on the opening and closing keys of each of the

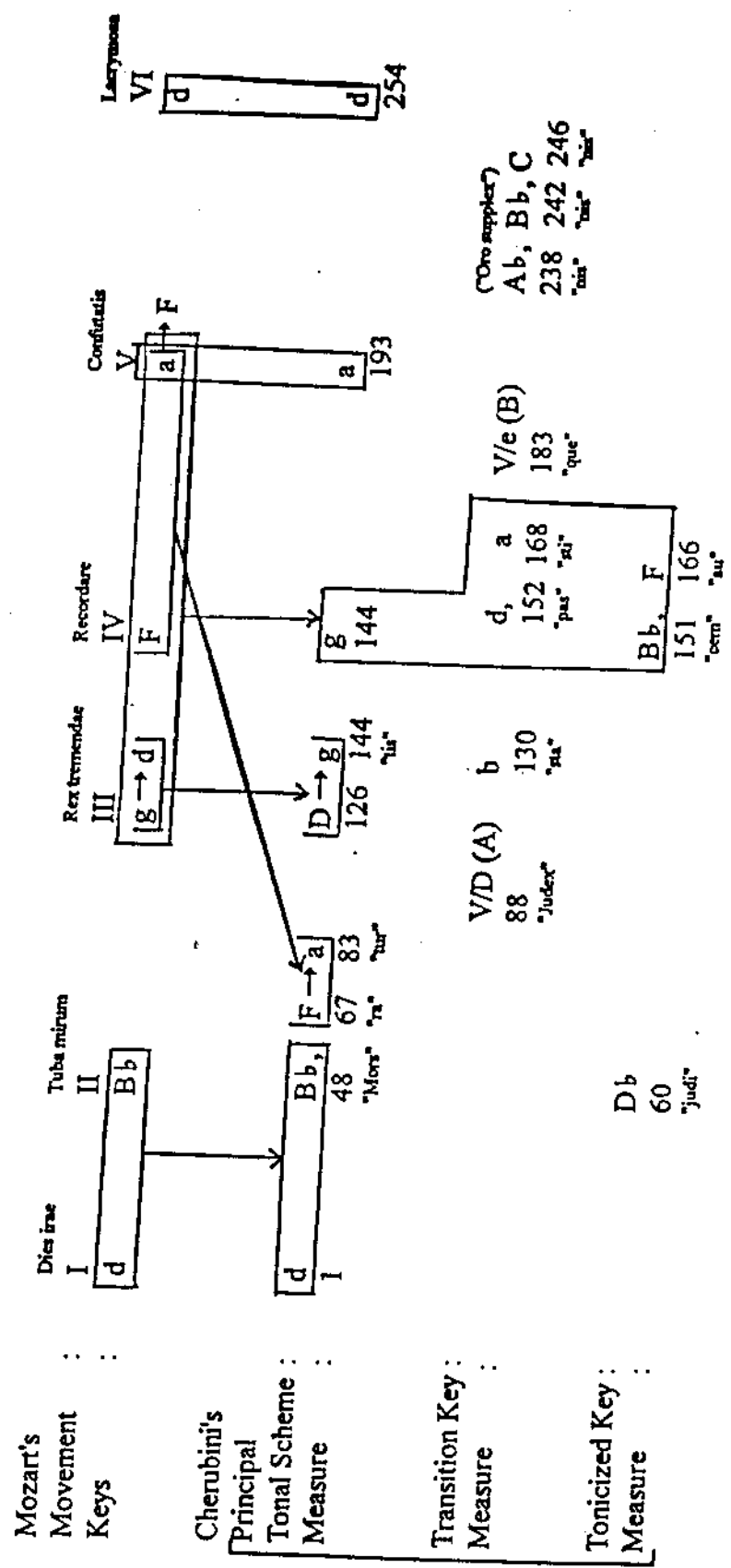
¹⁵⁵D-flat major is the chromatic mediant of B-flat major.

six movements of Mozart's Sequence (see Figure 26). Both Sequences start in D minor and modulate to B-flat major in the "Tuba mirum;" but, instead of moving down a minor third to G minor (the opening key of Mozart's "Rex tremendae"), Cherubini moves up a minor third tonicizing D-flat major, the chromatic mediant of B-flat major.

The keys of the third, fourth, and fifth movements of Mozart's Sequence (G minor, D minor, F major, and A minor) are presented,¹⁵⁶ with slight modification, in the "Recordare" of Cherubini's Sequence. Cherubini's "Recordare" starts in G minor, but tonicizes B-flat major briefly before moving to D minor, F major (tonicized), and A minor. In addition, the keys of G minor, D minor, F major, and A minor are all presented, though not in the same order, from the "Tuba mirum" to the "Recordare" of Cherubini's Sequence. F major and A minor, the opening keys of Mozart's fourth and fifth movements respectively are used by Cherubini in the "Tuba mirum" where he starts in F major in measure 67 and modulates up a major third to A minor in measure 83. Mozart starts his "Rex tremendae" in G minor and modulates to D minor at the end. Cherubini, however, uses these two keys in reverse. He starts his "Rex tremendae" by changing the modality from D minor (the ending key of Mozart's "Rex tremendae") to D major and expanding the tonal spectrum by passing through B minor (a minor third down) at measures 130-134 before ending in G minor in measure 144.

¹⁵⁶Except F major, the closing key of the fifth movement.

Figure 26. The Keys of the Individual Movement of Mozart's Sequence and the Tonal Scheme of Cherubini's Sequence. Small letters stand for minor keys and capital letters stand for major keys.



The "Confutatis" and "Lacrymosa" of both composers start in the same keys of A minor and D minor respectively. While Mozart modulates to F major at the end of "Confutatis" so as to maintain the key movement by third between the fifth and the last movements, Cherubini's "Confutatis" moves by steps through the keys of A-flat major, B-flat major, and C major before finally arriving in the tonic, D minor at "Lacrymosa." But why does Cherubini not end his "Confutatis" in the same key of F major as does Mozart? The most obvious explanation is that, unlike Mozart's Sequence, Cherubini's is set in one continuous movement. To end in F major, Cherubini would have to repeat part of the "Confutatis" stanza or write an instrumental passage in order to generate a modulatory passage back to D minor for the start of his "Lacrymosa." Thus, the overall textual and musical unity of his Sequence is weakened by the unnecessary prolongation of his "Confutatis" section.

Motivic Similarities between the Two Sequences

In addition to the tonal similarities discussed above, Cherubini's Sequence is built on motives bearing a strong resemblance to the vocal parts of the first movement ("Dies irae") of Mozart's Sequence. These borrowed motives are, however, often modified as they recur throughout Cherubini's Sequence. While there is no one certain explanation as to why Cherubini limited his borrowings to the first movement of Mozart's Sequence, one may speculate that it has something to do with the form of Cherubini's Sequence. Cherubini had found an economical way of composing by setting his Sequence in a continuous variation form, where motives from the beginning are "recycled" throughout

the movement by simply modifying their settings. Thus, since only limited musical resources were needed for his Sequence, Cherubini might have found it sufficient to borrow just from the first movement of Mozart's Sequence.¹⁵⁷ Furthermore, by having recurring motives throughout the Sequence, Cherubini is able to interweave, as they are interwoven in the "Dies irae" text, the two complementary themes of judgment and redemption.

In Cherubini's Sequence, the first sixteen measures provide the foundation of the structure by presenting all the motives (borrowed from Mozart) that will be used throughout the entire movement. As a general rule, whenever Cherubini uses the same intervals as Mozart, he alters the rhythm of the borrowed motive, and whenever he uses the same rhythm, he alters the intervals of the borrowed motive. Motives x and a have the same rhythm of two half notes, followed by two quarter notes and a two-beat rest but employ different intervals (see Examples 17a and 17b). Both motives also have the same melodic shape of a descending fourth.

¹⁵⁷As mentioned earlier, Cherubini probably knew that the orchestration of the Sequence was not entirely by Mozart. He, therefore, did not try to imitate Mozart while orchestrating his own Sequence.

Example 17a. Mozart, *Requiem*, "Dies irae," measures 1-2, motive x in the soprano part.¹⁵⁸

[x]

Allo. assai Tutti
Di - ce - re i - ste, que - re - re,
Tutti
Di - ce - re i - ste, que - re - re,
Tutti
Di - ce - re i - ste, que - re - re,
Allo. assai

Example 17b. Cherubini, *Requiem in D Minor*, "Dies irae," measures 6-7, motive a in the first tenor part.¹⁵⁹

[a]

di - ce - re i - ste, que - re - re,
di - ce - re i - ste, que - re - re,
di - ce - re i - ste, que - re - re, que - re - re,
Tutti

¹⁵⁸Mozart, 29.

¹⁵⁹Cherubini, *Requiem in D Minor*, 13.

Motives y and b³ have the same rhythm of two eighth notes followed by two quarter notes. In addition, both motives also have the same rhythmic cadence of ascending by semitone. In motive y, the semitone acts as an accented lower neighbor tone (C-sharp) and in motive b³ as an unaccented lower neighbor tone (G-sharp) (see Examples 18a and 18b).

Example 18a. Mozart, *Requiem*, "Dies irae," measures 4-5, motive y in the soprano part.¹⁶⁰

Example 18b. Cherubini, *Requiem in D Minor*, "Dies irae," measures 15-16, motive b³ in the bass and tenor parts.¹⁶¹

¹⁶⁰Mozart, 29-30.

¹⁶¹Cherubini, *Requiem in D Minor*, 14.

Motives y^1 and b ascend a minor third (D to F), motive y^1 by leap and motive b by step, and descend a minor third (F to D), both by leap but with different rhythms (see Examples 19a and 19b).

Example 19a. Mozart, Requiem, "Dies irae," measures 57-58, motive y^1 in the soprano part.¹⁶²

[y^1]

Example 19b. Cherubini, Requiem in D Minor, "Dies irae," measures 7-8, motive b in the bass and tenor parts.¹⁶³

[b]

¹⁶²Mozart, 40.

¹⁶³Cherubini, Requiem in D Minor, 13.

There are two motives (labeled as motives b^1 and b^2) that are not from the first movement of Mozart's Sequence but are derivatives of motive b from Cherubini's Sequence. Motive b^1 ascends a major third by leap (A to C-sharp) follows by up a minor second (C-sharp to D) and descends a perfect fourth (D to A) by leap. Motive b^2 , on the other hand, descends a minor third (E to C-sharp) and follows by a major third (C-sharp to A) (see Examples 20a and 20b). Motives b^1 and b^2 are used in the "Recordare" and Confutatis" sections of Cherubini's Sequence respectively.

Example 20a. Cherubini, *Requiem in D Minor*, "Dies irae," measures 6-10, motives b and b^1 in the bass and tenor parts.¹⁶⁴

The musical score for Example 20a consists of four staves. The top two staves are vocal parts (soprano and tenor), and the bottom two are piano accompaniment. The lyrics are: "di - -as il - la soivet sae - cium in fa - vil - la, te - ste Da - vid cum Sy -". The piano part features a prominent bass line with a *pp* dynamic marking. Annotations above the vocal staves indicate the presence of motives b and b^1 in the tenor part. The score is in D minor and 3/4 time.

¹⁶⁴ *ibid.*

Example 20b. Cherubini, *Requiem in D Minor*, "Dies irae," measures 11-15, motives b and b² in the bass and tenor parts.¹⁶⁵

[b]

cum Sy-bil - la. Quantus tre - mor est fu - tu - rus, quando ju - dex
 cum Sy-bil - la. Quantus tre - mor est fu - tu - rus, quando ju - dex
 bil - la. Quantus tre - mor est fu - tu - rus, quando ju - dex
 est ven-

[b²]

est ven - tu - rus,
 est ven - tu - rus,
 tu - rus, omnia

¹⁶⁵Ibid., 14.

Motive y is given special treatment in Mozart's "Dies irae" movement. After its initial appearance in the soprano of measures 4-5, it is used at measures 40-42, 44-46, and 48-52, as a form of word-painting to illustrate the "trembling" of men ("Quantus tremor est futurus") while facing the judgment of God (see Example 21).

Example 21. Motive y used as a form of word-painting to illustrate the "trembling" of men ("Quantus tremor est futurus") in measures 50-52 of Mozart's "Dies irae" movement.¹⁶⁶

The image shows a musical score for four voices and basso continuo. The lyrics are: "quan - tus tre - mor est fu - tu - rus, rich - tendit e - ber Tod und Le - ben;". The score is written in a system with five staves. The top four staves are for Soprano, Alto, Tenor, and Bass. The bottom staff is for basso continuo. The music features a tremolo effect on the vocal lines, which is used to illustrate the "trembling" of men mentioned in the text.

¹⁶⁶Mozart, 39.

In Cherubini's Sequence, motive b^3 , which derives from Mozart's motive y , is treated together with motives b , b^1 , and b^2 in a canon at the octave, starting with motive b in the bass at measure 7. Motives b^1 , b^2 , and b^3 appear in the bass at measures 9-10, 14-15, and 15-16 respectively, and each is answered by the first and second tenors singing in unison in the following measure. The canon ends in measure 19 (see Example 22).

Example 22. Motives b , b^1 , b^2 , and b^3 appearing in a canon in measures 7-19 of Cherubini's Sequence.¹⁶⁷

The musical score consists of four staves. The top two staves are for vocal parts (Soprano and Tenor), and the bottom two are for piano accompaniment. The music is in D minor and 4/4 time. The lyrics are: "Il - lae solvet nos - cum in fa - vil - la, te - ste Da - vid cum Sy - bil - la. Quantus tre - mor est fu - tu - rus, quando ju - dex". The score includes dynamic markings such as *pp* and *f*. Brackets labeled b , b^1 , b^2 , and b^3 are placed over specific musical motifs in the piano accompaniment and vocal lines to indicate the canon's structure.

¹⁶⁷Cherubini, *Requiem in D Minor*, 13-15.

Example 22. Continued.

15

est va - ri - rus, cuncta stri - cta dis - cussu - rus, cuncta stri - cta
est va - ri - rus, [b³] cuncta stri - cta dis - cussu - rus, [b] cuncta stri - cta
in - rus, cuncta stri - cta dis - cussu - rus, cuncta stri - cta dis - cussu - rus.

19

discussu - rus.
discussu - rus.
in - rus.

In addition to the motivic similarities, the melodic middlegrounds of the opening measures of the "Dies irae" movements of both Sequences are quite similar (see Example 23). Both composers start their "Dies irae" movements by emphasizing the same pitches: F, C-sharp, G, and D. In addition, the structural pitches presented in measures 10-19 of Mozart's "Dies irae" movement are F, G, and A. The first two pitches (F and G) are used in an elaborate fashion in measures 8-14 of Cherubini's "Dies irae" movement, whereby instead of moving up by step from F to G, Cherubini moves up an octave, F to F, by leap, followed by an arpeggiated descent from F to G.

Example 23. Melodic middlegrounds of the opening measures of Mozart's and Cherubini's "Dies irae."

Mozart's "Dies irae" (measures 1-19):

mm. 1 4 7 8 10 15 19

[D F G C#] [F G] [A]

Cherubini's "Dies irae" (measures 4-14):

mm. 4 5 6 7 8 9 10 11 12 13 14

[F C# G D] [F F] [G]

Tuba mirum

In Mozart's setting of the "Tuba mirum," only four soloists, soprano, alto, tenor, and bass, are used. The bass solo enters in measure 3, echoing the melody played by a trombone solo at the start, sings to the third stanza ("Tuba mirum"). The tenor solo takes over at measure 18 and sings from stanza 4 to 5. At measure 34, an alto solo takes over singing stanza 6 and finally, a soprano solo takes its turn singing stanza 7 at measure 40. The movement closes with the chorus singing "cum vix justus sit securus?" in homophonic style.

Cherubini, on the other hand, uses no soloists in his Requiem in D minor. In setting of the "Tuba mirum," he uses motives from the beginning of the Sequence. At "cum resurget creatura," motive b (derives from Mozart's motive y¹) is used canonically as before, in a canon at the octave starting in the bass at measures 55-56. A gradual crescendo starting in measure 58 leads to a climax in measure 60 ("judicanti"), where an elaborated version of motive b, set in long notes, first appears in the bass and then is imitated by the first and second tenors two measures later (see Example 24).

Example 24. An elaborated version of motive b appearing in the bass and tenor parts in measures 60-64 of Cherubini's "Tuba mirum."¹⁶⁸

The image displays a musical score for the piece "Tuba mirum" by Cherubini, specifically measures 60-64. The score is arranged in four systems, each containing two staves. The top two staves of the first system are vocal parts, with the upper staff in tenor clef and the lower staff in bass clef. The lyrics "Ju - di - cas - - - - - ti" are written below the vocal staves. A bracket above the first two staves of the first system is labeled "b (elaborate)". The bottom two staves of the first system are instrumental parts, likely for tuba and bass drum, with dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The second system of staves continues the vocal and instrumental parts, with the lyrics "Ju - di - cas - - - - - ti" repeated. The notation includes various musical symbols such as notes, rests, and dynamic markings.

¹⁶⁸Ibid., 20-21.

In measures 68-75 ("Liber scriptus"), the chorus is set homophonically using motive a (derived from Mozart's motive x). Motive b¹ is also incorporated into the texture appearing in the bass at measures 68-69. The purpose of bringing back motives a, b, and b¹ in the "Tuba mirum" is to relate, textually, to the prophecy set forth in the first stanza of the "Dies irae" text: the prophecy that the world will one day be burned to ashes and all the dead will rise again ("cum resurget") to be judged ("judicanti") according to the book ("Liber") of God.

Not only did Cherubini borrow motives from Mozart's "Dies irae" movement, he also imitated the melodic middleground of Mozart's "Tuba mirum" movement (see Example 25). In Cherubini's setting of the "Tuba mirum," the pitches that are emphasized in measures 24-45 are A, F, and D. The same pitches are emphasized in measures 34-53 of Mozart's "Tuba mirum" movement. In measures 11-33 of Mozart's "Tuba mirum" movement, the pitches emphasized are F, B-flat, and D. In measures 56-59 of Cherubini's "Tuba mirum" section, the same three pitches are emphasized. In addition, Cherubini also presented the three pitches, but with slight alteration on the second pitch, in measures 60-67 -- B-flat, D-flat (instead of D), and F.

Example 25. Melodic middlegrounds of Mozart's and Cherubini's "Tuba mirum."

Mozart's "Tuba mirum" (measures 3-53):

mm. 3 7 9 11 18 19 24 33 34 40 45 53

F B^b D | A F D

Cherubini's "Tuba mirum" (measures 24-67):

mm 24 36 45 48 52 56 57 58 59 60 61 67

A F D | D F B^b | B^b D^b F

Rex tremendae

Mozart's "Rex tremendae" is set as a double canon, using dotted rhythms in the choral and instrumental parts.¹⁶⁹ The first canon begins in measure 7 in the alto and is answered at the upper fourth by the soprano in the same measure. The second canon which begins in measure 7 also, in the tenor, is answered at the lower fifth by the bass in measure 8. At the cry "salve me" in measures 18, the dynamic level suddenly drops from forte to piano, and a kind of antiphonal effect is created between the high (soprano and alto) and low (tenor and bass) choruses in the ensuing measure. The movement ends with

¹⁶⁹See p. 118 regarding the use of dotted rhythms in the "Rex tremendae."

the whole choir in a homophonic declamation of "salve me, fons pietatis" at measure 20-22.

The vocal and instrumental parts of Cherubini's "Rex tremendae" are set in dotted rhythms following the Baroque convention.¹⁷⁰ While Mozart uses a double canon, Cherubini's setting is primarily homophonic. The movement begins with motive b (derived from Mozart's motive y¹) in the bass in dotted rhythm ("rex tremendae"), stepping up a major third from A to C-sharp, and followed by a modified inverted version of motive b ("majestatis") (see Example 26a).

Example 26a. Motive b followed by a modified inverted version of itself appearing in the bass at measures 126-128 of Cherubini's "Rex tremendae."¹⁷¹

The image shows a musical score for three parts: Soprano, Bass, and Piano. The Soprano part has the lyrics "Rex, rex, rex tre-". The Bass part has the lyrics "Rex, rex tre-". The Piano part has the lyrics "Rex, rex tre-men-dae ma-jes-ta-tis, tre-". The score includes musical notation with notes, rests, and dynamic markings. A bracket labeled 'Lb' spans the first two measures of the Bass part, and another bracket labeled '[b] modified' spans the next two measures. The Piano part has a similar bracketed section.

¹⁷⁰Refer to footnote 169.

¹⁷¹Cherubini, *Requiem in D Minor*, 26-27.

At the cry "salve me," the dynamics alternate between *sforzando* and *piano* in both the vocal and instrumental parts. In the first tenor part, a modified version of motive b is used. Instead of two eighth notes moving by step up a minor third, followed by two quarter notes down a minor third by leap, it is now two tied over quarter notes stepping up a second (major or minor) followed by two quarter notes leaping down a third (major or minor) (see Example 20b). As in the "Tuba mirum," the reason for having motive b (original and modified) recur in the "Rex tremendae" is to relate, textually, to the opening stanza. The prophecy that the "dreadful God" ("Rex tremendae majestatis") will come to destroy the world with fire ("solvet saeculum in favilla") has generated much fear in the minds of many who want to be saved ("salve me, fons pietatis").

Example 26b. A modified version of motive b appearing in the first tenor part in measures 134-139 ("salve me") of Cherubini's "Rex tremendae."¹⁷²

¹⁷²Ibid., 28.

In addition to the motivic similarity, the melodic middlegrounds of both the "Rex tremendae" movements are also similar (see Example 27). In measures 3-21 of Mozart's setting, he starts with a minor seventh descent from G to A, follows by a leap up to F and descends by step down to D in measures 12-21. Cherubini's setting also follows a similar melodic contour by starting with a minor seventh descent from A to B. In addition, the three pitches, F, E, and D in measures 12-21 of Mozart's setting are incorporated into the minor seventh descent of Cherubini's setting, but with a slight alteration on the first pitch -- F-sharp, E, and D.

Example 27. Melodic middlegrounds of Mozart's and Cherubini's "Rex tremendae."

Mozart's "Rex tremendae" (measures 3-21):

Handwritten musical notation for Mozart's "Rex tremendae" (measures 3-21). The notation is on a single staff in treble clef with a key signature of one flat (B-flat). Above the staff, measure numbers are written: mm. 3, 8, 9, 10, 12, 12, 13, 14, 18, 21. The melody consists of quarter notes with slurs connecting them. Below the staff, a bracketed line indicates the pitch sequence: G, A, F, E, D. The notes G, A, and F are grouped under a bracket, and E and D are grouped under another bracket.

Cherubini's "Rex tremendae" (measures 126-144):

Handwritten musical notation for Cherubini's "Rex tremendae" (measures 126-144). The notation is on a single staff in treble clef with a key signature of one flat (B-flat). Above the staff, measure numbers are written: mm. 126, 128, 133, 134, 135, 135, 137, 137, 139, 144. The melody consists of quarter notes with slurs connecting them. Below the staff, a bracketed line indicates the pitch sequence: A, (F#), (E), (D), B. The notes A, (F#), and (E) are grouped under a bracket, and (D) and B are grouped under another bracket.

Recordare

Mozart's setting of the "Recordare," like the "Rex tremendae," is treated canonically. The movement starts with an introduction of two basset horns engaging in canon at the second over a descending eighth-note figure in the cello. It is succeeded after six measures by another canon at the unison between the first and second violins moving one quarter note apart. This canon is set over an ascending eighth-note figure played by the violas and moves in contrary motion to the canon. The introduction ends in measure 14, followed by pairs of solo voices entering in succession using the canon played by the basset horns earlier. This canon reappears only one more time at measure 93 ("Preces meae") in the tonic key of F major. The second canon played by the violins at measure 7 is used again at the end of the movement. However, it (the second canon) is substantially shortened with only the last three measures of the canon reappearing in measure 126.¹⁷³

As Mozart had done, Cherubini also set the "Recordare" as a canon. In addition, the words of the first six stanzas from "Recordare, Jesu pie" (stanza 9) to "Preces meae non sum dignae" (stanza 14) are used simultaneously, with the first tenor singing stanzas 9 and 14, the second tenor, stanzas 11 and 12, and the bass, stanzas 10 and 13. The last stanza, "Inter oves locum praesta," is sung by all voices. The canon begins in the bass at measure 145 and is answered by the second tenor after one measure at the upper fourth. The opening theme of the canon is actually an elaborate version of motive b¹ (which derives from motive b) from the beginning. In the bass part, instead of leaping down a

¹⁷³Isabelle Putnam Emerson, "The Role of Counterpoint in the Formation of Mozart's Late Style" (Ph.D. diss., Columbia University, 1977), 271.

fourth from G to D, the elaborated version of motive b¹ moves by step down a fifth (G to C) followed by an ascent up a second (C to D). The first tenor is presented as a free contrapuntal voice moving along with the canon and the whole is accompanied by the strings with the cello weaving an eighth-note figure around the vocal parts (see Example 28).

Example 28. Cherubini's "Recordare," measures 144-148, where opening canon theme in the bass uses an elaborate version of motive b¹.¹⁷⁴

The image shows a musical score for measures 144-148 of Cherubini's "Recordare" from the Requiem in D Minor. The score is marked "Andantino" and is in D minor. It consists of a piano accompaniment and three vocal parts (Soprano, Alto, and Tenor). The piano part includes a cello line with an eighth-note figure. The vocal parts have Latin lyrics: "...tia. Re - - cor - da - - re Je - - su, Je - su - - tia. Ju - - sta Ju - - dex alti - - o - - tia. Querens me - - cu - - diati las - - sen,".

¹⁷⁴Cherubini, *Requiem in D Minor*, 29.

At measure 160 ("Preces/Ingemisco/Qui"), the first and second tenors switch parts. The second tenor now acts as the free contrapuntal voice while the bass and first tenor takes over the canon. The final part switching appears in measure 175 ("Inter oves"), with the first and second tenors moving in canon and the bass acting as the free contrapuntal voice that leads to a conclusion in the dominant of E minor at measure 190. Similar to the "Rex tremendae," the recurrence of motive b¹ (though elaborated) in the "Recordare" serves to relate, textually, to the opening stanza. In the "Recordare," the message of redemption is emphasized: the unsaved souls are punished by a separation from God and forever burn in the everlasting fires ("cremer igne"), a clear reference to the opening stanza ("solvet saeculum in favilla").

In addition to the similar canonic setting of the "Recordare," Cherubini also imitates the melodic middleground of Mozart's "Recordare" movement (see Example 29). In measures 14-26, Mozart's setting ascends by thirds from F to G (measures 14-24), follows by a leap down a fourth to D in measure 26. An inverted version of the melodic contour of Mozart's setting (measures 14-26) can be seen in measures 145-161 of Cherubini's setting. Instead of ascending by thirds, it descends by thirds from D to G (measures 145-151), follows by a leap up a fifth to D in measure 161. In addition, in measures 42-50, 54-58, and 93-97 of Mozart's setting, the melodic contours tend to move upward -- D ascending to F, B-flat ascending to F, and F ascending to C respectively. Cherubini, again, follows Mozart's melodic contours but presents them in inversion in measures 170-173, 174-178, and 183-190 -- B descending to G-sharp, B descending to E, and B descending to D-sharp respectively.

Example 29. Melodic middlegrounds of Mozart's and Cherubini's "Recordare."

Mozart's "Recordare" (measures 14-26 and 42-97):

mm. 14 16 18 22 24 26 42 50 54 56 58 60 93 95 97

F G D D F B^b F F C

Cherubini's "Recordare" (measures 145-161 and 170-190):

mm. 145 148 149 151 161 170 173 174 175 178 183 184 190

D G D B G[#] B E B D[#]

Confutatis

Mozart's "Confutatis" opens with two motives in the lower voices, the triadic "Confutatis" and the scalar "flammis acribus," working in close imitation with each other. These two motives are characterized by strong, dotted rhythms befitting the urgency of the opening text ("When the accursed are confounded, consigned to the fierce flames"). In contrast to these two motives, a new motive which moves in smooth, regular rhythms at measure 7 ("voca me") is sung by the alto and soprano. This new motive is accompanied by an oscillating string parts and the whole evokes a feel of heavenly sublimity. At measure 26, the chorus enters with the prayer "Oro supplex et acclinis." The chorus is accompanied by syncopated strings and the whole is set over a chromatic descending bass from E-flat (measure 26) down to C (measure 36).

Cherubini's setting of the "Confutatis" opens with a brief homorhythmic declamation of the words "Confutatis maledictus" by the chorus. This is followed by the voices breaking into close imitative counterpoint, using motive b^2 from the beginning of the Sequence at measures 195-199. Musical word-painting is used to illustrate the words "flammis acribus" at measures 199-207 (see discussion above on this matter). At measure 208, motive b^3 (derived from Mozart's motive y) set to the word "maledictis" that is repeated three times. After a pause, the line "voca me cum benedictis" is sung by the chorus without instrumental accompaniment. At "Oro supplex," Cherubini uses two modified versions of motive b^3 and both appear in measures 234-244 of the first tenor part. The first version has the rhythm of a dotted eighth, a sixteenth, a quarter and an eighth notes. The semitone functions as an accented lower neighboring tone.¹⁷⁵ The second version, which uses the same rhythmic pattern as the first, has the semitone acting as an accented upper neighboring tone (see Example 30). The purpose of bringing back motives b^2 and b^3 (modified) is, again, to relate textually to the opening stanza. The day of judgment as prophesied in the opening stanza is acknowledged by the sinful ones who earnestly pray ("Oro supplex et acclinis") to God for the forgiveness of their sins.

¹⁷⁵Mozart's motive y is very similar to the first version of motive b^3 of Cherubini in terms of the placement of the semitone.

Example 30. Two modified versions of motive b^3 appearing in the first tenor part in measures 234-244 ("Oro supplex") of Cherubini's "Confutatis."¹⁷⁶

Andantino. Ver. 1 Ver. 2 Ver. 1 Ver. 2

etis. O-ro supplex et ac-ti-ve, cor con-tri-tum quasi et- . . .
 etis. O-ro supplex et ac-ti-ve, cor con-tri-tum quasi et- . . .
 etis. O-ro supplex et ac-ti-ve, cor con-tri-tum quasi et- . . .
 arco
 arco

Ver. 1 Ver. 2

tis, ge-re cu-ran, que cu-ran ma-i
 tis, ge-re cu-ran ma-i
 tis, ge-re cu-ran ma-i
 arco

¹⁷⁶Cherubini, *Requiem in D Minor*, 36-37.

In addition to the motivic similarity, the melodic middlegrounds of the two "Confutatis" settings are quite similar (see Example 31). A melodic ascent can be seen, moving by step, from C to G-sharp in measures 1-12 of Mozart's setting. A similar melodic idea is used by Cherubini in his setting. But instead of starting on C, Cherubini starts on E in measure 193 and ascents to D in measure 254. In addition, two other melodic ascents can be seen moving simultaneously in measures 237-246 of Cherubini's setting creating a kind of compound melody. The first melodic ascent is on E-flat (measure 237), F (measure 241), and G (measure 245). The second melodic ascent is on C (measure 238), D (measure 242), and E (measure 246).

Example 31. Melodic middlegrounds of Mozart's and Cherubini's "Confutatis."

Mozart's "Confutatis" (measures 1-12):

Cherubini's "Confutatis" (measures 193-254):

Lacrymosa

The mournful character of the text, "Lacrymosa dies illa," is depicted by the use of "sigh" motives in both the orchestral and vocal parts.¹⁷⁷ The texture of this movement is primarily homophonic. At measures 5-8, the soprano gradually rises one and a half octaves, at first diatonically and later chromatically, to underscore the main idea of the second line of stanza 18, which foretells the resurrection of the dead to face the impending judgment by God ("Qua resurget ex favilla, judicandus homo reus").¹⁷⁸ Before the end of the movement, the "Requiem" theme from the Introit is quoted in the soprano at measures 26-28. This is important because it shows that Süssmayr had, to a certain degree, understood Mozart's intent; that is, to create a textual connection between the Introit and "Lacrymosa" movements by musical association.¹⁷⁹ However, this musical association between the two movements is not extended to the Agnus Dei, despite the presence of similar words in the three texts. The last line of the "Lacrymosa" and Agnus Dei read "dona eis requiem. Amen," and "dona eis requiem sempiternam" respectively. The words "dona eis requiem" in these two lines clearly derive from the opening line of the Introit, which reads "Requiem aeternam dona eis." Thus, this shows that Süssmayr did not fully understand the true intent of Mozart, which was to create unification of the whole work

¹⁷⁷As mentioned in Chapter II, Süssmayr completed the "Lacrymosa" and the remaining movements of the Requiem.

¹⁷⁸Wolff, 108.

¹⁷⁹This quotation also proves that Süssmayr must have acquired some preliminary drafts or instructions from Mozart prior to completing this movement.

through textual and musical associations.¹⁸⁰ In addition, had Mozart completed his setting of the Requiem, he doubtless would have ended the "Lacrymosa" movement with an "Amen" fugue so as to achieve musical unity by closing each major movement of the Requiem fugally.¹⁸¹ In fact, the discovery of the incomplete "Amen" fugue sketch in the Berlin Staatsbibliothek in 1960 confirmed Mozart's intent.¹⁸² Süßmayr, however, doubted his own ability in completing the "Amen" fugue left by Mozart and decided, instead, to end the "Lacrymosa" movement with a two-measure plagal cadence on "Amen."¹⁸³

As according to the Baroque convention discussed above, Cherubini, like Mozart, chose to make use of "sigh" motives in both the vocal and orchestral parts befitting the mournful character of the "Lacrymosa" text. The overall texture, as with that of Mozart's, is set homophonically with the opening line "Lacrymosa dies illa, qua resurget," set to a motive derived from motive a (based on Mozart's motive x) from the beginning of the Sequence. This modified version of motive a is used in all the vocal parts from measures 255-258 and instead of moving by step down a perfect fourth, it steps down a perfect fifth by extending the penultimate note a major second (see Example 32).

¹⁸⁰Wolff, 110-111.

¹⁸¹The Introit ends with the "Kyrie" double fugue and the Offertory ends with the "Quam olim" fugue. Süßmayr, however, closes the Sanctus with the "Hosanna" fugato and brought back the "Kyrie" double fugue" at the end of the Agnus Dei.

¹⁸²Wolff, 30-32.

¹⁸³Ibid., 31.

Example 32. An extended version of motive a at measures 255-258 of Cherubini's "Lacrymosa."¹⁸⁴

a (extended)

The musical score shows four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor), each with the lyrics "La-cry-mo-sa do-mi-ni-te, Je-su Domine" written below. The bottom staff is for piano accompaniment, featuring a melodic line with a long slur over the first two measures.

Motive b^3 (based on Mozart's motive y) is used three times in the last stanza, "Pie Jesu Domine." It appears primarily in the second tenor part at measures 280-281 ("requiem") and in inversion in measures 274-275 ("Pie Jesu"), and measures 282-283 ("Pie Jesu"). By bringing back motives a (modified) and b^3 from the beginning, the prophecy of the day of judgment in the opening stanza is complemented by the reassurance of redemption ("Jesu Domine, dona eis requiem. Amen") in the "Lacrymosa."

¹⁸⁴Cherubini, *Requiem in D Minor*, 38-39.

In addition to the motivic similarity, the melodic middlegrounds of the opening measures of the two "Lacrymosa" settings are quite similar (see Example 33). In measures 3-9 of Mozart's setting, the melodic line begins on A and ascends to D, follows by a leap down an octave to D and ascents up to A. A similar melodic contour can be seen in measures 255-258 of Cherubini's setting except that it is inverted. Instead of beginning with an ascent, it starts with a descent from A to D, follows by a leap up an octave to D and descends down to G. A melodic descent of a fourth from D to A can be seen in measures 10-14 of Mozart's setting. Similarly, Cherubini also uses a melodic descent of a fourth but from G to D in measures 259-262 of his setting.

Example 33. Melodic middlegrounds of the opening measures of Mozart's and Cherubini's "Lacrymosa."

Mozart's "Lacrymosa" (measures 3-14):

mm. 3 4 5 9 10 14

A D D A D A

Cherubini's "Lacrymosa" (measures 255-262)

mm. 255 256 257 258 259 262

A D D G G D

CONCLUSION

This thesis speculates that, in order to pay homage to Mozart, Cherubini modeled (though not closely) his Requiem in D Minor on Mozart's Requiem. As demonstrated in Chapter IV, even though the two works are constructed differently, the melodic ideas in the Introit and Offertories of both Requiems are quite similar. In addition, the similarities in the melodic middlegrounds of these movements further reinforce the possibility that Cherubini's Requiem in D Minor was influenced by Mozart's Requiem. The melodic similarities in the Introit and Offertories are further magnified in the Sequences of both Requiems.

As demonstrated in Chapter V, Cherubini was possibly influenced by Mozart's setting of the Sequence in his Requiem in D minor based on the tonal and motivic similarities in Mozart's and Cherubini's setting of the Sequence. To avoid an exact duplicate of Mozart's Sequence, Cherubini often carefully modified the borrowed tonal scheme and motives of Mozart's Sequence as he reworked these materials creating his own setting of the Sequence. Tonally, the order of keys is reversed: instead of starting his "Rex tremendae" in the same key as did Mozart in G minor, he uses D major, which is modally related to the ending key, D minor, of Mozart's "Rex tremendae." Motivically, Cherubini changes the intervals of borrowed motive while keeping the original rhythm. Thus, motive x in Mozart's Sequence becomes motive a in his Sequence.

In addition to the motivic and tonal similarities of the two Sequences, Chapter V also discusses how Cherubini's Sequence imitates, on a more profound level, the melodic middleground of Mozart's Sequence. This deeper level of similarity is highly significant because it proves that the "surface" similarities (motivic and tonal) are more than just coincidental. It reinforces the possibility that Cherubini was consciously trying to imitate Mozart's Sequence while composing his own.

The formal and orchestration differences discussed in Chapter V do not diminish the possibility of influence, but instead, they serve to demonstrate Cherubini's ingenuity and individuality as a composer in setting this lengthy, and dramatic text. Instead of dividing his Sequence into six independent movements like Mozart did, Cherubini chose to set his Sequence in one continuous movement. The significance of such an approach is that it allows Cherubini to cast his Sequence in a continuous variation form, where motives from the beginning recur throughout the movement in key points in the text, thus enabling him to interweave musically, as they are interwoven in the "Dies irae" text, the two complementary themes of judgment and redemption.

Thus, based on the musical similarities in the Introit, Offertories, and especially the Sequences of both Requiems, there is little doubt that Cherubini's Requiem in D Minor was influenced by Mozart's Requiem.

While Mozart's Requiem is one of the most admired choral works of the twentieth century, Cherubini's Requiem in D Minor, on the other hand, is relatively unknown to many musicians today. Since his death in 1842, Cherubini's choral works have been unjustly neglected. The purpose of this thesis, therefore, is not only to demonstrate a

possible influence of Mozart's Requiem on Cherubini's Requiem in D Minor (a project that has never been undertaken before), but also to help us understand and appreciate the various aspects of Cherubini's unique choral style through the analysis of his second Requiem. By so doing, the author sincerely hopes that more scholars would take interest in research of Cherubini's other choral works.

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