The Duruflé Requiem: A Guide for Interpretation

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(As it is to appear on diploma)

Thesis title: The Duruflé Requiem  
a Guide for Interpretation

Intended date of commencement: May 13, 2000

Read, approved, and signed by:

Thesis adviser(s): 

Date: 3/30/00

Reader(s): 

Date: 4/9/2000

Certified by: 

Date: 5/22/00

For Honors Program use:

Level of Honors conferred: University Summa Cum Laude  
Departmental Highest Honors in Music and  
Honors in Philosophy
THE DURUFLÉ REQUIEM

A GUIDE FOR INTERPRETATION

A Thesis
Presented to the Department of Music
Jordan College of Fine Arts
and
The Honors Program
of
Butler University

In Partial Fulfillment
of the Requirements for Graduation Honors

Karen Lou Cooksey
May 1, 2000
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Chapter 1

BIOGRAPHICAL INFORMATION

Beyond the borders of France and outside the realm of organists, the life and works of composer and organist Maurice Duruflé are not well known. As a composer, Duruflé imposed heavy demands upon his work, and, immersed in critique and revision, he completed few compositions—only fourteen works have been identified at this time. In addition to his critical nature, Duruflé also was a very self-effacing man, claiming he:

[w]as] incapable of adding anything significant to the pianoforte repertory, views the string quartet with apprehension, and envisages with terror the idea of composing a song after the finished examples of Schubert, Fauré and Debussy. (Robertson 122)

Duruflé composed for piano, organ, chorus, and orchestra. In one interview he admitted, "...I work slowly, and I throw a lot away..." (Baker 59). The manuscript for his first opus, the Triptych (1926) for piano "is marked, in large red letters, 'Not to be published'" (Cantrell 30), and in an interview Duruflé openly showed disdain for one of his most performed works, the organ Toccata—"The first theme is very bad. Obviously, since the theme is an essential part of a composition, the composition cannot succeed if the theme is bad" (Baker 58). When confronted with praise, Duruflé remained humble, as evident by his response to an interviewer:

Vienne said of you, "Duruflé seems to me to be the most brilliant and the most personal of the young generation."
MD: He did me a very great honor in saying that. (Baker 58)

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1 Paraphrased material comes from various sources: Baker, Burns, Cantrell, Darasse, Duruflé (American Organist), Reynolds. A time line of important dates is included in Appendix A.
2 A works list is included in Appendix B.
Maurice Duruflé, born on January 11, 1902 in Louviers, France, became indoctrinated in sacred music early in life. When Duruflé was ten, his father enrolled him in the choir school at the cathedral of Rouen where he studied piano and organ:

It was Easter Sunday, 1912, and young Maurice Duruflé and his father were travelling from their home town of Louviers to the great city of Rouen. It was the most exciting trip the ten-year old boy had ever taken... But his excitement at all this was dashed at the end of the day when his father informed him that he wouldn't be returning home, but, starting that very night, living there for the next several years! In Duruflé's words, "I needn't say what was my reaction. That night in the dormitory I sobbed on my bed."

Fortunately, the kind choirmaster of the cathedral heard the boy crying, and raised his spirits by telling him of all the exciting things in store for him—how he would get to study music all the time, be a part of the great High Masses and ceremonies of the cathedral, and one day play the organ. Duruflé said of this turning point in his life, "A great page opened in front of me." (Duruflé Delos recording liner notes, Keene 3)

Cathedral training introduced Duruflé to church music including Gregorian chant, and this education sparked an interest that would lead him to a lifetime career of performance and composition. In 1919, he traveled regularly to Paris to study with composer/organist Charles Tournemire (1870-1939), focusing on the entrance examinations of the Conservatoire National de Musique de Paris, which required the improvisation upon Gregorian chant themes. Duruflé also assisted Tournemire with his duties as organist at the church of St. Clotilde and gained an appreciation for the use of chant:

Tournemire never played from a prepared score at Sunday Mass; the book of Gregorian chant was always on the music rack open at the liturgical office of the day. He improvised the entire Low Mass... That meant a full half-hour of music. I hasten to add that this half-hour of music was always inspired by the Gregorian themes appropriate to the day and reflected the successive portions of the service. It was not a concert, but a genuine musical commentary on the liturgy. (Duruflé AO 54)

To continue his preparations for the conservatory, Duruflé studied with organist/composer Louis Vieme (1870-1937) and worked as his assistant at the cathedral of St. Etienne-du-Mont beginning in 1920. At the conservatory, Duruflé won several of the Premiere Prix: in organ, harmony, fugue, accompaniment, and composition.

After the death of Vieme in 1929, Duruflé assumed his position as the organist at St. Etienne-du-Mont, a position he kept for the rest of his career. He also taught harmony at the conservatory from 1943 until 1973. While teaching, Duruflé met conservatory student Marie-
Madeleine Chevalier (1921-1999), and they married in 1953, the same year she joined him as co-organist at St. Etienne-du-Mont. Later they would tour together extensively throughout Europe and America.

In 1975, a car travelling at 93 mph hit the Duruflé’s in their car, injuring both Duruflé and his wife. Both of his legs were broken as he was thrown from the car by the impact. Recovery was slow, and his career as an organist was virtually over. Only one more composition emerged after the accident, a French setting of the Lord’s Prayer (Notre Père, op. 14) in 1976. He died in Paris on June 16, 1986 at the age of 84.
Chapter 2

REQUIEM, op. 9

“an impressionist’s large-scale plainsong fantasy” (Cantrell 27)
“[a] combination of neo-medievalism and impressionism” (Appleton 1)
“an astoundingly successful compromise between musical styles 1,400 years apart” (Pendleton 27)

Scholars and critics have added colorful comment to this work, but the program notes written by the composer add great insight.³

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³ The composer appears to have used the same program notes for more than one occasion; excerpts have often been published in liner notes, articles and academic analyses. However, in their entirety, they reveal much from the composer’s perspective. This translation was printed in Eaton who cites them as “written by Maurice Durufle for
Dedicated to the memory of his father, *Requiem*, op. 9, was Duruflé's first composition for chorus and originally scored for soloists, chorus, orchestra and organ. It was completed in 1947 and premiered in the same year, Désormière conducting. Although several sources cite different stories about the origins of *Requiem*, the following rendition, written by a former student of Duruflé, seems most probable:

Duruflé had been working on a suite of pieces for organ based on the chant melodies of the Requiem. At first he intended to write four or five pieces inspired by Requiem themes. He already had composed a "Lux Aeterna" and "Sanctus". Then he began to realize that the texts of these plainchants should not be separated from the melodies. So he began to transform his composed pieces... and add to them a work for voices and orchestra. (King quoted in Reynolds 278)

### SOURCES and MATERIALS

Writings providing information on Duruflé and his *Requiem* are sparse, and some of the more seemingly credible sources are not within easy access. Since no authoritative biography has been written to date, the details presented were gathered from journal articles and dissertations. Articles published in the 1950s provide insight to a contemporary reception⁴ of the work, but, generally speaking, articles cannot discuss the entire work in detail⁵.

Two theses and two dissertations on Duruflé's *Requiem* could be obtained. All contained basic biographical information and a movement-by-movement analysis of the work. The theses (Appleton and Lewis) are largely concerned with the organ or chamber orchestra reductions, and while Eaton admonishes all those conducting this work to become familiar with the full orchestra edition, he chooses to refer primarily to the organ reduction (Eaton vi). Eaton also

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⁴ "For some performers and listeners the Op 9 Requiem may not be as original in conception, mood and content as they might have wished or expected, and the music of older French composers may have influenced it to too great an extent." (Beechey MO 89)

⁵ The most extensive article on *Requiem* is published in a series by Gilles—however, this is difficult to locate and also only available in its original French.
records tempi discrepancies between various recordings and performances of Requiem by notable conductors, including Duruflé himself, and lists in detail the cadences by location and function.

Reynolds examines the complete choral output of Duruflé in chronological order and with an additional emphasis of Duruflé’s view on church music. He uses interviews with students of Duruflé to gain insight into the personality of the composer, and he provides the original chants with transcriptions while charting the specific use of chants throughout the music. He consistently uses the orchestral score.

**TRANSCRIPTIONS of REQUIEM**

Though Duruflé completed Requiem in 1947, the full orchestra transcription was not published until 1950. The first edition to be published was the transcription for chorus and organ in 1948, and the third edition to be published was for chamber orchestra (1961). Duruflé composed his orchestral edition first; it serves as the basis for the following transcriptions. It is scored for:

1 Piccolo
2 Flutes
2 Oboes
1 English horn
2 Clarinets
1 Bass clarinet
2 Bassoons

4 Horns
3 Trumpets
3 Trombones
1 Tuba

4 Timpani
Cymbals
Bass drum
Tam-Tam

Celeste
1 Harp

---

6 The dates for the later editions are found in Forst.
7 The second oboe will play the second English horn part in the second movement.
Organ

Quintet of strings

The third version has the reduced orchestration:

1. Harp
2. Trumpets
4. Timpani
Organ
Quintet of strings

The original edition was the composer's favorite of the three (followed by the chamber orchestra then organ reductions, Lewis 91) and deserves a primary focus in any study of this work. Even when performing the organ version the conductor and organist should be aware of the timbres Duruflé had in mind initially; though he provides registration suggestions in the organ score it is known that not all organs will have the same sound. This analysis focuses on the original full orchestra edition; though it should be noted that the later editions contained changes that could be applied to the orchestral transcription. Duruflé changed the solo and choral orchestration (the changes will be discussed in the movement analyses) and slightly increased the tempi overall—this accounts for the discrepancies between the choral score and the full score.

This study examines each movement by discussing unfolding events and attempting to locate global trends, recurring techniques, underlying issues of form, and so on. It serves to provide the general knowledge needed to interpret the work. To prepare the reader, elaboration of significant topics will complete this overview.
GREGORIAN CHANT

As stated in the Program Notes, *Requiem* originates from the chants, particularly using the method dictated by the Benedictine Monks of Solesmes. Duruflé does not simply provide orchestral accompaniment for chants transcribed in modern notation; rather chant influences his approach to aspects of composition: harmony, rhythm, form.

Modes

For me, Gregorian chant is something tyrannical. It has perhaps surrounded me too much, too much—how shall I say?—narrowed my harmonic field. But I don't want to talk of my 'Gregorian narrowing.' Quite the contrary, I am grateful for it. (Duruflé quoted in Cantrell 27)

I believe Tournemire was right in that he had a modal spirit, but his music was not always 100% modal. This is good, in my opinion. (Duruflé quoted in Baker 59)

Immersed in the music of France at the beginning of this century, Duruflé was surrounded by the modal inflections present in the music of Debussy and Ravel; in an interview, he claimed, "Ravel and Debussy were big influences, especially Ravel. Fauré was less of an influence. I love Ravel's works for orchestra. Debussy's *L'Après-midi d'un faune* is, in my opinion, that composer's masterpiece, and I adore it." (Duruflé AO 59). The music of the church would also provide a modal influence; the chants themselves predated the modal labels. On the other hand it would be dangerous to apply the modal labels, as present in chant books, to the melodies Duruflé uses in *Requiem*. The listener today is more accustomed to identifying keys under "Major" and "minor" rather than modes by "dorian," "phrygian," and so forth. Only when there is an adjustment in the intervals between scale degrees can a mode be detected, and in the case of *Requiem* the alterations may only be temporary and should only be noted as such. With this "patchwork" style, Duruflé's modal usage is contemporary; it would be inappropriate to force medieval labels upon the music if they do not belong.

Rhythm and meter

8 A short overview of the history of Gregorian chant as it pertains to Duruflé is located in Appendix E.
...there is no time or measure in the modern sense, and that there is no 'strong beat' or 'accent' occurring at regular intervals. (Liber Usualis xix)

According to the Benedictines, a modern interpretation of Gregorian chant would dissect the melodies into eighth-note groupings of twos and threes. The fact that accents do not fall at regular intervals makes chant difficult to reconcile with modern notions of meter and measures. Durufle resolves this issue in different ways depending on how closely he chooses to adhere to the original chant. Upon a cursory examination of the score, the first possibility noticed could be the use of alternation of meter to align the textual accents with the metrical accents. To encompass the change between pulses of quarter and dotted-quarter notes, or two- and three-note groupings, Durufle could use simple and compound meters.

However, this cannot be the only explanation offered. On occasion, melodies are set with blatant disregard for textual accent. Depending on how it is created within the music such conflict can be resolved by disregarding either word stress or metrical accent. If a pattern of word accents is established earlier, then the same accents can be retained even if the text, or melody, is placed in the measures differently. If Durufle consistently places the stress on the "improper" syllables, that may be an indication to follow the demands of the meter.

Throughout the work, the conflict of accents should be resolved differently to accord with the different contexts of the chant melodies.

Chant in polyphony

Often the chant in Requiem is set in a homophonic style, but Durufle uses polyphony to also embellish and enhance the more simplistic lines. His primary polyphonic technique is canon between some combination of choral and orchestral parts. Chant is set in canon after the text has been presented in homophony at least once; in the canon, the text plays a subservient role to the melody. However, this should not alter accents established in the first presentation.
of the material even when the chant is in the orchestra; the chant must be allowed to
predominate, whether it is in the chorus or orchestra.

Durufle also sparingly employs other techniques such as cantus firmus and fugue; these
will be elaborated upon in the discussion of the movements.

TEXT and FORM

Text selections

This Requiem has often been compared to the Requiem of Fauré. These settings are
similar due to the selection of texts from the Misa pro Defunctis. Both Fauré and Durufle
omitted the Sequence and added the Responsory and Antiphon in order to create a more
contemplative and less fear-inspired work. However, the comparison is one protested by
Durufle:

I do not think I was influenced by Fauré, contrary to the opinion of certain musical critics, who, anyway
have never given any explanation concerning their viewpoint. I have simply tried to surround myself with
the style suitable to the Gregorian chants as well as the rhythmic interpretation of the Benedictines of
Solesmes. (Durufle quoted in Lewis 93)

In future discussions, some differences between these two settings will be outlined.

Form

Not only does the text provide a spiritual or programmatic foundation for the Requiem,
but also the form of the text, as outlined in the chant and as altered by Duruflé, influences the
musical form. Duruflé favors forms containing a sense of return and creates overarching returns
through the matching of “like” movements based on similar texts and motivic content—such as
repeated use of ternary ABA form and the similarities between the Domine Jesu Christe and the
Libera me movements. Overall, Duruflé compositionally makes a shift from the texts of the
Mass to those from the Office for the Dead, from pleas for the departed to a plea for one’s own

5 “Rules for Interpretation” are included in the Liber Usuualis (ccvij-cccix).
self. From this plea and by breaking away from the ABA form, In paradisum, the shortest movement, reveals Duruflé’s “flight of the soul to Paradise,” (see Program notes, in Chapter 2, Overview).  

STYLE and PERFORMANCE

Requiem is generally restrained and subtle, allowing the texts to speak for themselves. Like Fauré, Duruflé makes greater use of the soft dynamic levels to create a more reflective setting; in this, he follows in the example of one of his teachers:

[Tourneur] rarely finished the postlude with the Full Organ. He generally preferred blissful conclusions. (Duruflé AO 54)

However, Duruflé does utilize the full spectrum of sound—from triple piano (ppp) to triple forte (fff). In the insert to the Robert Shaw recording of this work, Nick Jones supposes “the powerful moments have greater effect precisely because they are so sparingly employed”

(Duruflé Telarc recording liner notes, Jones 5).

The simplest description of Duruflé’s style would primarily mention the substantial influence of chant upon his compositions. Duruflé’s concept of chant was developed through listening to music in service not in the concert hall. In a written defense of the use of chant in service, he recalled a visit to a monastery:

Vespers were sung by apparently the whole community, including some monks in wheelchairs who were almost out of sight in one corner of the sanctuary, and I counted about seventy filing into choir. The chant seemed to me to be near perfection; but obviously it did not seem so to the monks singing it because I observed frequently that one or other of them would kneel in the middle of a psalm. I inquired afterwards from the guestmaster what was the reason for this and was told that it was because they had “committed a fault” and that faults were acknowledged publicly immediately as they occurred. (Duruflé SM 16)

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10 A chart of the overarching form of Requiem is located in Appendix F.
As Duruflé held the Benedictine monks as the model for interpretation of the chants, writings by the Benedictines, such as the Liber Usualis, can apply to the singing of Duruflé's music as well as the singing of chant:

In order that all the voices may be one, which is most essential, each singer should attempt in all modesty to allow his own voice to become merged in the volume of sound of the choir as a whole. (Liber Usualis xiv)

There must be life and movement but no hurry; the singing is the 'Opus Dei'—God's work. (Liber Usualis xxxii)

... the Latin accent is light, lifted up and rounded off like an arch, is not heavy or strongly stressed, is arsic and not thetic. (Liber Usualis xxx)

Issues on the performance of accents in Requiem are not agreed upon universally; Eaton claims that, in conducting his own work, Duruflé attempts to “avoid all accents” (Eaton 185). The Liber Usualis implies that chant possesses accents (see the third quote presented above), and it is difficult to imagine music without certain beats possessing more importance than others. The debate should then focus on the means towards achieving accents.

No matter what the accurate and intended performance practice for Requiem, Duruflé acknowledges that it is up to the performers to bring life, and therefore individual nuance, to his music:

I think you have to put some of your own personality into the performance; you have to “interpret” the music. To interpret means many things, including taking certain liberties. Otherwise, the music might become cold and impersonal. (Duruflé quoted in Baker 59)

This study does not intend to dictate the absolute interpretation of the score. Rather it should encourage careful thought into the interpretative decisions made when performing this work.
I. INTROIT
(Introit)

Requiem aeternam dona eis, Domine:
Rest eternal grant to them, Lord;\(^{11}\)
et lux perpeta luceat eis.
and light perpetual let shine on them.

(Ps.) Te decret hymnus Deus in Zion,
Thee befits hymn God in Zion,
et tibi redetur
and to thee shall be fulfilled
votum in Jerusalem:
vow in Jerusalem.

exaudi orationem meam,
Hear prayer my,
ad te omnis caro veniet.
to thee all flesh shall come.

[Requiem aeternam dona eis, Domine:
Rest eternal grant to them, Lord;
et lux perpeta luceat eis.
and light perpetual let shine on them.]\(^{12}\)

The Introit text is composed of an antiphon [Requiem aeternam...], two verses [Te decret and exaudi] and a repeat of the opening antiphon. The form of the opening movement reflects that of the text, ABA' with a subdivision of B into two smaller subsections (see Examples I.1, I.2, end of this section\(^{13}\)).

---

\(^{11}\) Literal translations have been provided to facilitate explanations of text painting and structural issues. They are adapted from Ron Jeffer, Translations and Annotations of Choral Repertoire, he also provides a prose translation. Any modifications have been set in parentheses or brackets.

\(^{12}\) While not indicated in the Jeffer translation, the chant as quoted in the Liber Usualis states that following the final verse the opening should be repeated until luceat eis.

\(^{13}\) For the sections discussing each movement, a transcription of the chant (Liber Usualis 1768-1769, 1807-1815) and a chart of the movement's form are inserted at the end of the section as Examples [movement abbreviation (e.g. I, K, D)] 1 and 2 respectively.
A Section (mm. 1-23)  

The Requiem opens delicately with pianissimo dynamics. Underneath the sustained d-minor chord of the clarinets and horns, the low strings create a d-minor fabric constructed of repetitive moving figures in the violas and 'cellos (see Example I.3). After the orchestra establishes this pattern, the men enter in unison with the chant-based melody in F-Major. This type of modal ambiguity will appear frequently throughout the Requiem.

Example I.3—Fabric of repetitive patterns in the strings

Not only are F-Major and d-minor related keys, but Durufle’s setting adds additional connections. The melody (in concordance with its Hypolydian origin) stresses the pitch A, the dominant of the accompaniment. The d-minor chord could also be labeled as the minor six (vi) chord in the key of F-Major. However, the orchestra’s d-minor chord is essentially present for  

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14 It is recommended that anyone using this analysis number their score for easy identification of areas being discussed. Each movement begins with measure number one and ends with the number indicated here: Introit (63), Kyrie (74), Domine Jesu Christe (169), Sanctus (66), Pie Jesu (60), Agnus Dei (68), Lux aeterna (59), Libera me (129), In paradisum (30).

15 When discussing keys and modes, capital letters will be used for Major tonic triads (Major, Lydian, Mixolydian) and lower-case letters for minor tonic triads (minor/aeolian, dorian, phrygian).

16 Some analyses (Eaton, Reynolds) label the mode of the A section as the mode of the chant, F-Hypolydian, the sixth mode, as noted in the Gregorian anthologies (Liber Usualis, Pius X Hymnal). However, for the twentieth century listener to hear a Lydian mode the raised fourth must be present. To avoid tritones, the original performers of the chant may have inserted the B-flats as musica ficta. Eventually “Major” evolved from this alteration of the Lydian mode, and it seems more appropriate to employ the terms as they fit in a modern setting.

17 The use of the prefix hypo- in reference to modes can either indicate melodic content a fourth below and a fifth above the tonic and/or the use of the third above the tonic as the dominant or reciting tone.
the first eleven measures, only slowly winding its way to F-Major (m. 19); this ambiguity more implies a sense of bitonality.

Utilizing most of the chant’s bar lines, the antiphon melody divides into three slight subsections. After each subsection, the violins, with a four-part division, and the women, serving more as instruments by singing on the syllable “a”, provide bridge material adapted from the men’s phrase ending [(ae)ternam] (m. 5). A gradual crescendo develops with each entrance of the bridge material, even though the chant material is given no new dynamic marking. On the second entrance (m. 11), the dynamic changes to mezzo piano from pianissimo while the pitch moves up a third. In this bridge b-naturals appear implying F-Lydian, but this only lasts for two measures (mm. 12-13) and ends. For the third bridge, the horns anticipate the women’s entrance, beginning at a piano dynamic (m. 16) with a crescendo to a mezzo forte, the dynamic of the women’s entrance.

Another modal technique highlights the text. Although the accompaniment has been in d-minor, a D-Major chord appears for the word luceat [let shine] (m. 16) creating some "bright" mode mixture. This also leads into the mezzo forte dynamic—the highest dynamic of the A section. Following this, the tonal ambiguity dissolves as the strings finally meet the voices in F-Major (m. 19).

**B Section (mm. 24-41)**

For the verses Duruflé switches from a primarily string accompaniment to one built of winds and brass; the winds replace the constant and fluid sixteenths of the violas with rocking eighth notes. The eighth notes will create a sort of rhythmic ambiguity when sounded against the triplets of the psalm recitations. Duruflé chooses to set the text with the women’s sections
alone; the sopranos have the first psalm verse and the altos, the second\textsuperscript{18}. The first verse is in a-
hypoaeolian\textsuperscript{19} with the tonic chord placed in the oboe and clarinets. The two trumpets alternate
with an offbeat G pedal, adding the minor seventh to the tonic triad (a-c-e-g; see Example I.4).

Example I.4—The wind and brass accompaniment of the B Section

\begin{center}
\includegraphics[width=\textwidth]{example.png}
\end{center}

After the sopranos complete their verse, the strings and the rest of the brass provide a
two-measure bridge (mm. 31-32); due to the addition of F-sharp the minor mode switches to a-
dorian. The violas and English horn echo the soprano phrase ending \textit{[Jerusalem]}. A-dorian turns
to c-hypoaeolian. Essentially the second verse is a repetition of the first, orchestrated with
three-part flutes against the offbeat pedal of the clarinets but in a new key and with a new text.
The transitory bridge is twice as long as before (mm. 38-41). The 'cellos echo the alto phrase
ending twice.

\textbf{A'} Section (mm. 42-63)

The return of the A section (m. 42) adopts a few alterations from the opening that will
become characteristic of returns to primary material in other movements: the instrumental
treatment of the chant, the simplified use of the chorus, the extension of the ending with
augmentation, and the fading dynamics. The violins now have the chant melody in a two-part
canon at the fourth separated by a beat (see Example I.5). To convey the text, the sopranos and
tenors intone it in unison, but it should be noted that the voices do not carry important melodic

\textsuperscript{18} "A Psalm-tone consists of the following parts: a) The Intonation. b) The Tenor, Dominant or Reciting note.
c) The Cadences..." \textit{(Liber Usualis xxxi)}

\textsuperscript{19} In this case, the reciting tone, or tenor, of this verse is c, the third of a-aeolian.
material at this point. One may imagine that, for melodies so familiar to the composer, the chants invoke the memory of the texts. Instead of a continual focus on the chorus, emphasis should be given to the chant presented in the strings, and as the line grows dynamically Durufle doubles the parts with the English horn on the first violin and the first horn on the second violin (m. 46).

**Example I.5—Chant in the violins in canon**

The harp also enters in this section with a four-note *ostinato* pattern derived as an augmentation of the first four sixteenth notes of the viola line. This slightly confuses the meter with a two-beat grouping played alongside the predominantly 3/4 meter.

Finally, the chorus sings together for the text *et lux perpetua* (m. 51), reaching the dynamic climax of the piece at a *forte* that falls back to *piano*. The movement ends with an augmentation of the accompaniment figures. In the viola line, the sixteenths “slow” to triplets, eighths and then finally quarter notes, and the harp *ostinato* breaks down with the insertion of rests. The Introit is traditionally followed immediately by the Kyrie, and Durufle conforms to this by indicating no break between the first two movements.
Example I.1—Gregorian chant: Introit

20 The chants have been transcribed into modern notation from the Liber Usualis, and if present in the original, the mode number has also been given. Many of the extraneous symbols (accent markings in particular) have been removed, and psalm recitations have been notated with breves rather than eighth notes (in keeping with Durufle’s more free interpretation). The varying barlines have been preserved and indicate the degree of break between sections (from the small, partial barline, to the substantial, double barline).
Example 1.2—Chart of form

I. INTROIT

<table>
<thead>
<tr>
<th>Andante moderato</th>
<th>( \text{pp} )</th>
<th>( \text{mp} )</th>
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(1) d-minor repetitive texture [strings] accompanies the F-Major chant [T&B].
The chant is divided into three statements (2, 7, 13) separated by bridge material [S, A, vln]; special emphasis on text *et lux perpetua* by dynamic and harmony.


(31) Two-measure bridge [strings] in a-dorian with echo of chant [E.hrn&v1a] until text *et lux perpetua*.

(33) The "rocking eighths" resume [fl&cl] with the remainder of the psalm recitation [A] in e-hypoaeolian.

(38) Four-measure bridge [strings] with echoes of chant [vc].

(42) Two-beat ostinato pattern added to the d-minor repetitive texture chant in canon [vln1&vln2] at the fourth with simple intonation of text [S&T] until text *et lux perpetua*.

(60) Patterns dissolve through augmentation—*Enchainez*.
II. KYRIE
(Kyrie)

Kyrie eleison (sung three times)
Lord have mercy

Christe eleison (sung three times)
Christ have mercy

Kyrie eleison (sung three times)
Lord have mercy

The text of this movement is an easily recognizable part of the liturgy with its three simple lines. While Durufle does not adhere strictly to a nine-part declamation of the Kyrie text, he does retain the overall three-part structure, ABA' (see Examples K.1, K.2, end of this section).

A Section (mm. 1-25)

Emerging from the final pianissimo F-Major chord of the Introit, the basses sing a piano line based on the Gregorian chant. One measure later, the tenors enter with a rhythmic variation of the bass line at the dominant level. The chant begins with a rising four-note motive, and the staggered entrances create an ascending scale (Example K.3). Initially the organ provides the only accompaniment doubling of the voices, with some added material (particularly in the bass); this generates an effect of a more angelic chorus without the weightier attachments of the orchestra.

Essentially this opening section is a fugal exposition; the basses enter in F-Major\(^{21}\) (m. 1), the tenors answer in C-Major (m. 2), the altos enter at the octave from the basses (m. 5), and the sopranos answer an octave above the tenors (m. 6). After the four voice parts have entered, the trumpets and trombones enter with the subject in an augmentation of dotted half notes, a cantus firmus technique (m. 10) (see Example K.4). The voices had opened the movement in F-Lydian

\(^{21}\) F-Lydian cannot be perceived until B-naturals are presented (beginning in m. 4).
with an occasional B-flat used as a passing tone, but the augmentation in the brass alters the Lydian into the Major mode (m. 13).

Example K.3—Fugal exposition: bass/tenor entrances

Example K.4—Cantus firmus in brass

Traditionally each line of text in the Kyrie is repeated three times, but this opening section reveals that Duruflé has not concerned himself with this particular detail of form. Instead the basses sing the first line four times (with entrances on mm. 1, 10, 14, and 19), and the A Section comes across as an interweaving of lines that creates one large statement. Consisting of florid eighth-note passages passed from one section to another, the lines avoid clear-cut subsections. As the dynamic heightens to mezzo forte the rhythmic activity decreases and the lines descend (m. 18). This creates a small division, particularly as this sub-section will return at the end of the A' section.

**B Section** (mm. 26-49)

Duruflé quickens the tempo for the rest of this movement [Poco piu animato]; the contemplative atmosphere evolves into one of more urgency. As in the first movement, only the women sing in the B section, but unlike the Introit, they sing in two-part polyphony, imitating each other with the first new melody distinguished by its opening of two repeated
quarter notes. For the strings entrance (m. 26), the violins double the women's parts; Duruflé's 
tenuto indications in the violins might also be well served in the voices.

The Gregorian model indicates that all but the final Kyrie eleison should contain the same 
melodic material; while Duruflé uses the chant for the subject material of the exposition, the 
extra contrapunctal writings of the exposition as well as Section B material are of his creation. 
For the second declamation of this text the women turn to a second new melody while the 
English horns enter with two-part polyphony of the first melody.

For the third declamation Durufle shortens the first melody and eventually reduces it to 
simply tenuto two-note entrances [Christe] stacked upon itself, alternating between the voices.
The intensity increases as more instruments are added, either doubling the voices or providing 
extra material; the initial piano dynamic of this declamation grows with a crescendo and a molto 
crescendo into a forte dynamic.

A' Section (mm. 49-74)

The intensifying of the B section leads directly to the fortissimo entrance of the basses (m. 49). This line with its descending perfect fifth opening is the final part of the original chant (see 
Example K.5). Both the A and A' sections are similar to a fugal exposition; here the orchestra 
doubles and amplifies the fortissimo dynamic. The F-Major bass entrance is followed by the 
tenors at the dominant, with a perfect fourth opening as a tonal answer (m. 51). The alto enters 
as expected at the octave to the basses (m. 52), but the sopranos surprise the order. Instead of 
entering on the downbeat, the established pattern, the sopranos anticipate their entrance by 
beginning on the third beat of the measure before the expected entrance (m. 52), and instead of 
descending a perfect fourth, the F descends to a B-flat (see Example K.5). The falling fifth F to 
B-flat, in a dominant to tonic relationship, along with the consistent occurrence E-flats in the
following measures, seem to tenuously shift the tonal center to B-flat, but this ends after a few measures to return to F-Major.

Example K.5—Fugal exposition of the A' section

The chain suspension material from the opening section returns to release the intensity which had generated starting in the B section; this section is an extended variation of the original A Section. As the movement comes to a close, *stretto* entrances of the final theme appear in the winds (mm. 69-70), and like its predecessor, the movement ends on an F-Major triad with soft dynamics and augmentation—the theme in the horns stretches the eighth notes of the theme into quarter notes before coming to rest.
Example K.1—Gregorian chant: Kyrie
Example K.2—Chart of form

II. KYRIE

Andante

\[ \text{Fugal exposition} \quad \text{[tutti chorus\&org]} \quad \text{in F-Lydian with subject derived from chant} \]

Poco piu animato

\[ \text{Chant in cantus firmus} \quad \text{[tpt\&tbn]} \quad \text{in F-Major} \]

\[ \text{Descending chain suspension material} \]

(1) Fugal exposition [tutti chorus\&org]

(10) Chant in cantus firmus [tpt\&tbn]

(18) Descending chain suspension material

(26) Two-part canon

\[ \text{[A/vln2\&S/vln1] with eighth-note} \quad \text{accompaniment} \quad \text{[strings]} \]

(35) Double canon

\[ \text{[E.hm2\&E.hm1, S\&A]} \]

(43) Transition through imitative
treatment of head motive from
canonic material [S\&A]

(49) Fugal exposition with final section

\[ \text{of chant} \quad \text{[tutti chorus\&orchestra]} \quad \text{in F-Major} \]

(50) Cantus firmus [tpt\&tbn]

(61) Descending chain suspension

\[ \text{material (see mm. 18-26)} \]

(69) Instrumental entrances of

\[ \text{fugue head motive} \quad \text{[\(f\), ob]} \quad \text{with} \quad \text{augmentation} \quad \text{[hm\&vc]} \]
As documented in the *Liber Usualis*, three more requiem texts follow the Kyrie before the Offertory [*Domine Jesu Christe*]. The most obvious omission in the Durufle setting is that of the Sequence, which discusses the “Day of wrath,” the day of the final judgement. This text has been the centerpiece of other liturgical requiems such as the one by Berlioz, but like Fauré, Durufle only sets the last two lines of this text, found later in the Pie Jesu movement.

According to the Gregorian chant model, the text can be divided into two parts [*Domine Jesu Christe* and the verse *Hostia*] with smaller divisions in each section (see Example D.1, end of this section). By his own “admission,” however, this movement is one in which Durufle removed himself from a strict adherence to the chant (see Program notes, in Chapter 2, Overview). The end result is an overall three-part form, ABC, with several smaller subdivisions to be outlined (see Example D.2, end of this section).

**A Section** (mm. 1-41)

Contrasting to movements in which the chorus and the text serve as a foundation, the orchestra now holds a more independent and prominent role, evident by the fact the first twenty-one measures feature the orchestra alone. From the F-Major triad completing the previous movement, the trombones and tuba play a sustained A, sounding like the third of the key. Alternating with the pedal tone, the clarinets play a chromatic “rise and fall” motive (R&F; see Example D.3.a) that eventually descends to a C-sharp. This motive will reappear in variation throughout the movement, usually at the end of phrases. As Durufle does not set this movement with a direct return to opening material, this motivic use ties the sections together.

**Example D.3—“Rise and fall” motive with variations**
This preliminary material has no real stability and serves as an introduction to the rest of the movement. The C-sharp serves as the dominant as the low strings enter with a melody in f-sharp-aeolian, the first instance of tonal stability (m. 9). After one full statement of this melody, the horns enter with a variation of that same melody with three-part planing (m. 16).

After the two presentations of the melody, the altos begin singing the text while the violas have a variation of it (m. 22). The original Gregorian chant is not presented in as straightforward a manner as in other movements. Rather the strings, horns, and altos use the chant's first three notes as a head motive, and they maintain the chant's contour (see Example D.4).

Example D.4—Variations of chant melody

The variation in the alto line adds an underlying ascending line comprised of the first note sung in each measure. Melodic contour facilitates text painting, and typically Duruflé uses rising lines to emphasize liberation, particularly of the soul—a theme present in the text Domine Jesu Christe, Rex glorie, libera animas [Lord Jesus Christ, King of glory, liberate souls]. This use of contour as a text painting device will return in future movements such as Pie Jesu, which portrays an earthly plea for rest, and In Paradisum, which discusses the soul's journey to heaven.

With the alto entrance, the tonal center switches every few measures—b-dorian (mm. 22-23) to B-Mixolydian with the addition of the d-sharp (m. 24), A-Mixolydian (mm. 25-29) to e-
aeolian (m. 30). The altos finish their solo section with a “rise and fall” motive on the word lacu that is echoed by the clarinets and violas (see Example D.3.b).

The next substantial change occurs with the full chorus entrance at a forte dynamic on the text libera eas de ore leonis [deliver them from mouth of lion] in C-Mixolydian (m. 35). Announced by the entrance of the timpani, this could be considered a musical “roar” painting the text. The sections of the chorus then decrescendo as the strings drop out for the phrase ne cadant in obscurum [nor let them fall into darkness]; the sopranos use the same “rise and fall motive” to end the phrase (see Example D.3.c).

**B Section (mm. 42-97)**

After completing the first part of the antiphon, Duruflé chooses to repeat and splice together previous lines of text involving deliverance [Libera eas de ore leonis, libera eas de poenis inferni, et de profundo lacu]. From “darkness” the strings re-enter with marcato forte triplets at a faster Animato tempo in b-flat-minor (m. 42). To increase the agitation the contrabasses and timpani use propelling motives of a sixteenth-note pickup preceding the downbeat. The chorus sings in octaves at a forte dynamic creating an insistent command, while the trumpets and trombones anticipate the chorus by a beat to create a modified canon at the fourth (see Example D.5).

**Example D.5—Canon between the chorus and brass**

![Example D.5](image)

For the second line of text the triplets are passed from the strings to the high winds in G-flat-Major, and to bridge to the next section a fanfare of ascending triplets alternates between the strings and winds (mm. 55-56).
The repetition of the text creates the divisions of the first three subsections, and the second subsection contains the same material in c-sharp-minor. Now the chorus sings in thirds—altos and basses, sopranos and tenors paired at the octave. As the third trombone and tuba supplement the brass canon, the overall dynamic increases to fortissimo, and the alternating of the triplet pattern between the strings and winds becomes more frequent.

Fragments of the text interspersed with trumpet fanfares further a sense of a heightening to the point of eruption; the intensity of the dynamic grows to an explosive triple forte (fff). When the chorus finishes the subsection with the additional text, ne cadant in obscurum, the darkness follows in the orchestra (m. 85). The rhythmic patterns of the brass cease as the dynamic level falls to mezzo forte. The melody in the bass clarinet, bassoons, and 'cellos possesses a "rise and fall" motive variation but also is part of the original melody; this will return in the horns at the conclusion of the movement (see Example D.3.d). Overlaying of the three-part planing in the flutes, tremolo in the violins and triplets in the violas creates a rhythmic haziness. From the obscurity of the darkness, stability is achieved with the return of material from the A section (m. 16). The low strings play the first theme with the three-part planing of the horns.

C Section (mm. 98-169)

From a plea from the darkness to a request for the angel Michael, the light bearer, the text provides its own section break. To set this text, Duruflé uses violins, solo wind instruments and the soprano section22; this lightened orchestration also suggests the division. In the c-sharp-minor chord, the tonic of the new key, provided by the strings, the second violins provide a subtle offbeat rhythm (m. 98). Over this accompaniment, the sopranos sing the chant melody—at first, in canon with the oboe, and then doubled by the bassoon. Using the three-part planing variation of the original theme, the trumpets and then the horns punctuate the sections of the

22 In later editions Duruflé suggests using a children’s choir for this section instead (see Appendix D).
melody, which ends with a “rise and fall” motive echoed by the ‘cellos. For the next line of text
[Quam olim Abraham promisisti], the altos sing with the sopranos in parallel thirds (m. 117) and
continue alone for the second line; according to the chant model this text will return at the end
of the movement.

To accompany the baritone solo\(^2\) in the upcoming subsection, Duruflé uses violas in
tremolo and English horn for a darker sound. The English horn has the chant melody from
Hostias to offerimus and the baritone sings a variation of the chant for the remainder of the text.

For the repetition of the text Quam olim Abraham the women sing the same material as
before, but this time the sopranos continue with the second line. Then the horns enter with the
darkness “rise and fall” motive to the end.

\(^2\) In later editions and in other writings Duruflé indicates his preference for the second tenors and basses to sing all
baritone solo sections (see Appendix D).
Example D.1—Gregorian chant: Offertory

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium de Punctu Rumi

de prenibus inferni, et de profundo lacu:
libero eras de ore olimnis,
ne adsorberet eos tormentus, ne cadant in obscurnum:

sed signifer sanctus usuario

representet e-as in lu-cem sanctaun:

Guam lim Abrahae promissiti,

et se-

minime jas.

N. Hostias et presen. ti-bi Domine laudis offerimus:

in suscepta promissa bus ilis,

quorum hodi-e antem am fasce

fac e-os, Domine, de morte transire ad vitam. Guan erim.
Example D.2—Chart of form

III. DOMINE JESU CHRISTE

Andante Andantino

F(a) f-sharp
e C b-flat c-sharp

F-sharp

(1) A pedal [tbn] transitions from F with descending R&F motif [cl]
(9) variation 1 of chant [vc&cb] in f-sharp-aeolian
(16) joined by three-part variation 2 [hm] in f-sharp-dorian
(22) var. 3 [A] with var. 2 [vla]
(25) libera text in A-Mixolydian moving to e-aeolian
(35) libera (tutti chorus) in C-Mixolydian

(31) transitions from F with descending R&F motive [cl]
(42) triplets [strings then winds (50)]
(44) Libera [canon between brass and chorus] in b-flat-minor
(57) libera [brass and chorus]
(70) libera [chorus] fragmented by fanfares [tpt] reaching dynamic climax [fff (70)]
(85) orchestral obscurum by rhythm [fl, vln, vla]
(89) var. 1 [vc&cb] and var. 2 [hm; see mm. 16-21]
(98) c-sharp-minor chord with offbeat pulse [vln2]
Sed signifer chant melody [canon between ob. and S] punctuated by var. 2 [tpt]
(105) melody continued [S doubled by bsn] with echo [vc]
(113) var. 2 (hrn)
(117) Quam olim text [S&A] with sustained harmonies [org, vln, vla]

(85) orchestral obscurum by rhythm [fl, vln, vla]
(89) var. 1 [vc&cb] and var. 2 [hm; see mm. 16-21]
(123) E/G tremolo pedal [vla] chant melody [e.hm]
(127) Hostias with crescendo from pp (131) to f (133)]
(145) E/G tremolo pedal [vla] chant melody [e.hm]

(159) Quam olim text [S&A]
(166) R&F/var. 2 melody [hm; see mm. 166-169]
IV. SANCTUS
(Sanctus)

Sanctus, Sanctus, Sanctus,
Holy, Holy, Holy

Dominus Deus Sabaoth.
Lord God of Hosts.

Pleni sunt caeli et terra
Full of heaven and earth

gloria tua.
of glory thy.

Hosanna in excelsis.
Hosanna in the highest.

Benedictus qui venit
Blessed who comes

in nomine Domini.
in name of Lord.

Hosanna in excelsis.
Hosanna in highest.

Occasionally set as two separate movements, each of the two halves of this text—the Sanctus and the Benedictus—conclude with the line *Hosanna in excelsis*. This may suggest a two-part form; however, as in the Domine Jesu Christe movement, Duruflé moves away from following the letter of the chant (see Program notes, Chapter 2, Overview), resulting in a ternary, ABA, form (see Examples S.1, S.2, end of this section).

A Section (mm. 1-23)

Considering the construction of the opening, this movement bears many similarities to the Introit. Sustained d-minor chords in the clarinets and horns sustain over the strings. Again Duruflé features the low strings, with the violas' moving sextuplet pattern containing d-minor arpeggios combined with the *ostinato* bass of the ‘cellos and contrabasses (see Examples S.3.a and b).
Example S.3—Fabric created by strings

Typically the Sanctus text is set featuring the three-part declamation of the word *Sanctus*, this stems from the biblical passage “Holy, holy, holy is the Lord of hosts: the whole earth is full of his glory” (Isaiah 6:3). Duruflé goes further to set the opening line three times as well.

Instead of the Introit’s unison melody sung by the men, the women sing the chant supported by muted violins in F-Major, which in combination with the low strings’ d-minor again creates tonal ambiguity. The end of the first statement results in a cadence on D-Major, the “bright” chord of the first movement (m. 6). For the second, oboes and bassoons enter with the voices and violins, and the addition of b-naturals creates a mode change to F-Lydian which concludes on an F-Major triad. The voices with the addition of the clarinets finish the third statement in C-Major while the *ostinato* of the low strings appears to be in a-aeolian (see Example S.3.c).

On each consecutive entrance, the first soprano line rises by thirds while the dynamics increase—from *piano* to *mezzo forte* to *forte*. This also corresponds to the opening section of the Introit. After the third statement the women sing the rest of the text in a similar three-part fashion in d-minor.

*B Section* (mm. 24–55)

The altos then repeat the *Hosanna* on a D pedal while the accompaniment slowly evolves with the sextuplets moving to the clarinets. The harp, ‘cellos, and contrabasses play on the beat,
and the timpani and violas play off the beat, while the horns and trumpets interject with figures containing sixteenth notes that foreshadow the climax.

As the strings perpetuate the offbeat figures, the flutes and harp play new patterns of sextuplets (see Example S.4). The only text of the B Section is the line *Hosanna in excelsis*; the sopranos and altos sing it in an imperfect canon at the third, separated by a beat at a *pianissimo* dynamic. Increasing to a *mezzo forte* dynamic, the tenors then sing (m. 31), followed by imitative entrance of the basses (m. 33). The altos and sopranos enter above the men (mm. 35 and 39 respectively), creating a four-part texture at a *forte* dynamic that will build to a homophonic triple *forte (fff)* accentuated with the *tutti* forces of the orchestra (m. 41)—the peak of the first half of *Requiem.*

**Example S.4—Flute and harp sextuplet pattern**

![Flute and harp sextuplet pattern](image)

The movement begins to *descendendo* as the men and women sing as two distinct choirs (m. 46). The *forte* dynamic also fades through a decrease of performers—the women's choir finishes leaving the men's choir, then the tenors end leaving just the basses. Finally only the horns are left to sustain a D-natural pedal alone as a bridge into the next section.

**A' Section** (mm. 56-66)

The viola sextuplet pattern and the 'cello and contrabass *ostinato* begin again, and this section returns to the music following the *Sanctus, Sanctus, Sanctus* introduction of the A section. Following the *Hosanna* the movement simply ends. Durufle provides a slight augmentation as the sextuplets turn to sixteenth notes, but the ending seems more abrupt than those prepared earlier, as in the first movement where the sixteenths had been extended to quarter notes.
Example S.1—Gregorian chant: Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth,
Pie-ni sunt caeli et terra gloria tua.

 Hosanna in excelsis.

Regrediens qui vent in nomine Domini,

 Hosanna in excelsis.
Example S.2—Chart of form

IV. SANCTUS

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(1) d-minor texture of sextuplets [vla] and ostinato [vc&cb] with F-Major chant [SSA&vln] ending in D-Major
(7) repetition of chant in F-Lydan
(12) repetition of chant in C-Major; accompaniment in a-minor
(16) text *Pleni sunt coeli* and *Hosanna* in d-minor

(24) offbeat pattern in the accompaniment [timp, hrp low strings] with anticipatory sixteenth-note fanfare [hm, tpt]
(28) two-voice imitation [S&A] with new sextuplet pattern in D-Major
(32) two-voice imitation [T&B] with rhythmic layers [sixteenths—cl, fanfare—hm, sextuplets—vla] moving into E-flat Major with an occasional lowered leading tone [for Mixolydian color]
(36) builds to four-voice polyphony [SATB] with dense accompaniment [tutti orch]—reaching a fff climax (41)

(46) double chorus polyphony [TB&SSA] in d-minor breaking down to a sustained D [hm (54-55)]

(56) ostinato [vc&cb] and sextuplets [vla] in d-minor with chant in F-Major beginning with a d-minor chord [SSA] (see mm. 16-20)
V. PIE JESU
(Sequence—excerpt)

Pie Jesu Domine,
Merciful Jesus Lord,
dona eis requiem [sempiternam\textsuperscript{24}],
grant to them rest [everlasting].

The last five lines [of the Sequence] were supplied by an unknown person. Horrified by the use of the first person singular in the Sequence, [this person] added the prayer ‘Pie Jesu Domine, dona eis requiem’ so as to include all the souls of the departed.

This personal meditation of death and judgement disturbs the solemn serenity of the Requiem Mass… It may be that, in accordance with Pope Paul’s words in the Liturgy Constitution, this reform [of removing this Sequence from the Mass] will soon be carried out. (Robertson 20)

This movement may be compared to the Pie Jesu movement of Fauré’s Requiem. Both composers have chosen the gentlest portion of the Sequence, set it for a treble soloist, and placed it after the Sanctus. However, it should be pointed out that amongst the similarities there are also striking differences. In Fauré’s setting a soprano (occasionally a boy soprano) sings an angelic, elevated melody. Duruflé avoids creating an “ethereal” work (see Program notes, Chapter 2, Overview). His movement uses a mezzo-soprano\textsuperscript{25}, singing mostly in her lower register with descending lines. Due to Duruflé’s use of range, text painting and timbre, the sound seems tied more to this world rather than the next one.

This movement sets the shortest text, a small, but significant portion of the Sequence. In many ways it can be compared to the Agnus Dei, with its three-time repetition of the same text. Through repetition of the text, which is not directed by the chant this time, Duruflé creates a three-part, ABA’, form (see Examples P.1, P.2, the end of this section).

\textsuperscript{24} Sempiternam was not originally a part of the Sequence text. Fauré and Duruflé probably derived it from the third invocation of Agnus Dei text.

\textsuperscript{25} As with all the Baritone solo sections, Robert Shaw had the entire section sing this solo in his Telarc recording; no literature has been located stating Duruflé’s preference for this change (see Appendix D).
**A Section** (mm. 1-25)

The movement opens with thin orchestration in A-flat-Major, a tritone away from the d-minor ending of the Sanctus. The organ and strings, minus the violins, accompany the mezzo-soprano, and not all forces will play together until the end. The mezzo-soprano's melody is a slightly modified rendition of the chant. While, in the Domine Jesu Christe, the alto's ascending line outlined the upward journey of the soul, this melody contains a compelling downward motion. As previously discussed, contour stresses a spiritual location; the descent points to earth. Alongside the vocal solo, Duruflé adds a 'cello solo, which echoes the end of the vocal line [dona eis requiem] for the A section. The lines are repeated again a third higher, modified to remain in A-flat-Major, and they grow from a piano dynamic to a mezzo forte. The second half of the phrases [dona eis requiem] emphasizes c-minor, the key of the mediant.

**B Section** (mm. 26-49)

From a cadence on C-Major, Duruflé uses mode mixture to build in a pianissimo bridge that grows to a forte in e-flat-minor in two measures (mm. 24-26). To heighten the plea, the soloist sings in her higher register; the pinnacle of the movement is her fortissimo F-sharp. The mezzo-soprano and the 'cello create more intensity in their upper range than their higher counterparts would.

This middle section contains a lot of harmonic movement by thirds for the second half of the phrase [dona eis requiem]. While the melodic line descends the chords in the strings slowly ascend in a “creeping” fashion with the 'cellos moving on the first and last beats of the measure (see Example P.3). Duruflé releases the tension as everything becomes quieter, Calmando poco a poco.
Example P.3—Upward motion in the ‘cellos

\[ \text{Example notation here} \]

\textbf{A' Section (mm. 50-60)}

This movement strongly resembles the Introit in its formula of return. The tonal center returns to that of the beginning, A-flat-Major as the orchestra, specifically the ‘cello soloist, contains the chant melody. This switch casts the voice in a more subdued role; the mezzo-soprano intones the text on one pitch, middle C. This time the augmentation comes in the vocal line, extending the word \textit{sempiternam} [everlasting].

In the closing section, the organ enters for the first time in the movement; along with the strings, it plays sustained chords in the first half of the phrase. For the second they employ descending movement with motion occurring on the first and last beats of the measure. The dynamics fade to a triple \textit{piano} (ppp).
Example P.1—Gregorian chant: Sequence excerpt
Example P.2—Chart of form

V. PIE JESU

Andante espressivo

\[ \begin{array}{cccccccc}
& & & & & & & \\
\text{A} & \text{B} & \text{A'} \\
\text{A-flat (c)} & & & & & & & \\
1 & 10 & 15 & 19 & 26 & 30 & 50 & 60 \\
P & mf & p & f & ff & f & mf & p \\
\end{array} \]

A-flat (c)

e-flat [movement in thirds]

(1) chant in c-phrygian [M.S.] with sustained accompaniment in A-flat-Major [strings]

(8) echo of chant [vc]

(10) text repeated with alteration of melodic line to move into c-minor for second phrase

(19) repeat of last phrase

(22) echo of chant [vc]

(24) use of C-Major chord leads to next section

(26) chant in e-flat-minor);

chord movement by thirds (f-sharp, A, c-sharp, e, G...) (30) climax of chant accompanied by rising line [vc]

(50) chant in D-flat-Lydian [vc] with intonation of text;

word painting for \textit{sempiternam}
VI. AGNUS DEI
(Agnus Dei)

Agnus Dei,
Lamb of God,
qui tollis peccata mundi,
(you) who take away sins of world,
dona eis requiem.
grant them rest.

Agnus Dei,
Lamb of God,
qui tollis peccata mundi,
(you) who take away sins of world,

dona eis requiem.
grant them rest everlasting.

The chant version of the Agnus Dei text contains three identical statements of the antiphon with the additional word *sempiternam* attached to the last statement (see Example A.1, end of this section). Duruflé repeats this text more than three times, but the three-part character is retained in an ABA' form (see Example A.2, end of this section).

*A Section* (mm. 1-15)

In contrast to the placid ending of the previous movement, the violas and 'cellos play in offbeat thirds doubled by the harp (see Example A.3). This sixteenth-note figure accompanies a melody presented by a solo clarinet; the melody has no apparent chant base (see Example A.4). The movement begins in C-Major, a chromatic third away from the A-Flat-Major ending of the Pie Jesu.
Example A.3—“Offbeat thirds” figure

Example A.4—First original melody of the movement

Duruflé appears to associate the timbre of the lower instruments and voices with earthly matters. The Agnus Dei text conveys a plea directed to Jesus for the safe-keeping of the deceased; it is first sung by the altos. At the end of the first statement of the antiphon the bassoons echo the end of the phrase [*dona eis requiem*] with some mode mixture into c-minor (m. 13).

**B Section (mm. 15-57)**

From the opening 2/4 meter, Duruflé switches to 4/4 and introduces a second original melody, presented in the first violins (see Example A.4). The “offbeat thirds” figure ends, but the sixteenth motion continues using a fluttering pattern in the second violins.

Example A.4—Second original melody of the movement

The tenors sing the text a fifth higher (m. 19) with half notes inserted extending the phrases. Instead of the echo following the phrase ending, the bassoon doubles the second half of the statement and its extension, which leads to the new key of B-flat-Mixolydian. The
clarinets join the second violins and divide to create harmony for the sixteenth notes as the second sopranos and second altos sing in canon at the fourth separated by a beat.

For this movement it becomes apparent that either of two options are available for reconciliation of textual and metric accents. In following traditional metric accents the accent would be displaced for each of the entrances of the text thus far. For the altos at the opening, it would have been placed on the first syllable of Dei (m. 8). For the tenors, the accent falls on the first syllable of Agnus (m. 19) as it would be for the second sopranos in the canonic section (m. 25). For the second altos, however, the accent would then fall on the second syllable of Dei (m. 25). It is unlikely that Duruflé asks for constant accent changes, even taking into account a desire to emphasize different parts of the text\(^\text{26}\). Duruflé stressed the need for removing the notion of strong and weak beats when performing Requiem. Perhaps the accent of the first statement, using the proper accent in the Latin on the second syllable of Dei, should be upheld for all recurring statements ignoring metric accents. This interpretation seems particularly favorable in consideration of the two-note phrase used for that syllable as well as the first syllable of mundi, which provides its own sort of accent.

Duruflé repeats his use of canon following the previous subsection; this time the first sopranos and first altos sing in canon at the fourth separated by a beat in E-flat-Mixolydian. The harp replaces the clarinets in playing with the violins in the sixteenth-note figure. The flute plays this figure in augmentation with slight variations and is similar to the harp ostinato in the A' section of the first movement.

This canon resolves with the men's entrance on the last line of text [dona eis requiem] (m. 36). The strings stop their sixteenth notes and double the voices: violin one with sopranos,

---

\(^{26}\) "This difference in metrical stress might simply be a matter of notation; on the other hand, it might well symbolize the unity of Christ as both God and man" (Appleton 57). It seems the former is more likely as Duruflé was attempting to reconcile chant and modern notation (see Program notes, Chapter 2, Overview).
violin two with altos, 'cello one with tenors, 'cello two with basses. The ending cadence resolves in B-flat-Major—G-flat, A-flat, B-flat (mm. 38-39)—and is used again in augmentation (mm. 40-41).

At this point only the harp has sixteenth notes; these fade as the second original melody comes in the violas in E-flat-Major (m. 43). While the basses sing the last line of text in a broken fashion, the chant melody is provided in the English horn and the first bassoons (m. 46) with the half notes inserted like the earlier tenor statement. The chorus then enters with a g-minor chord stating the last line again in homophony (m. 50).

The form of this movement has been outlined differently in other analyses. What has been labeled here as the B Section rests as the center of that controversy. The first debate may occur over the tenors’ statement of the text, which could be interpreted as a direct repeat of the opening A Section. However, when examined separately, the B Section appears as its own ternary structure. The formula derived from the first movement can easily be applied here. Upon the return of the “a” subsection, the chant is relegated to the instruments while the voices merely intone the text. It can also be noted that the second original melody also is used in the “a” and “a’” sections. These all contribute to a smaller ternary form, and through that cohesion act as one unit when placed in a larger context. The following A’ section truly serves as a return to the opening of the movement; it is so compelling like the first A Section that no other part can truly be another A.

A’ Section (mm. 58-68)

The “offbeat thirds” figure returns in the violas and 'cellos and is accompanied by the harp. A solo horn now plays the first original melody in C-Major (m. 58). While the sixteenths expectedly change to the fluttering pattern in the violas and violins, the chorus retains the
homophonic chord use. As in the previous section, the sopranos and basses even stay on G, and the chorus cadences twice to G, completing the third statement of the liturgical text which ends with *requiem sempiternam* [rest everlasting]. The sixteenths in the orchestra become triplets, then eighth notes before dying away [*perdendos*] in G-Major.

Example A.1—Gregorian chant: Agnus Dei
Example A.2—Chart of form

VI. AGNUS DEI

Andantino

1 7 13 15 17 25 31 42 50 56 58 64 68

C C C B-flat E-flat B-flat E-flat C

(1) first original melody [cl] over offbeat thirds
accompaniment [vla&vc] in C-Major
(7) chant [A]
(13) echo [bsn] in c-minor
(15) return to C-Major
(17) second original melody [vl1]
introducing chant [T] in e-phyrian
(25) chant in canon [S2&A2] at the fourth in B-flat-Mixolydian;
accompanied by fluttering sixteenths [cl&vln2]
(31) chant in canon [S1&A1] at the fourth
in E-flat-Mixolydian;
fluttering sixteenths continue [hrp, vln1&2]
(36) resolution of canon [SATB] with repeat of cadence
in augmentation
(42) second original melody [vla]
(45) intonation of text [B]
(46) chant [hm&bsn]
(51) intonation of text [SATB]; fluttering sixteenths resume
with an authentic cadence in C-Major
(58) first original melody [hm] over offbeat thirds
(64) text requiem sempiternam [SATB]
over fluttering sixteenths cadencing in G-Major
VII. LUX AETERNA
(Communion)

Lux aeterna luceat eis, Domine:
Light eternal let shine on them, Lord,

Cum sanctis tuis in aeternum:
With saints your for eternity;

qua pius es.
for merciful you are.

(V.) Requiem aeternam dona eis, Domine,
Rest eternal grant to them, Lord,

et lux perpetua luceat eis.
and light perpetual may shine on them.

The Lux Aeterna falls into two parts, an antiphon [lux aeterna] and a verse [Requiem aeternam]. In this movement, Duruflé uses the form suggested by the text to create a binary form, AB, that divides itself almost equally in halves (see Example Lu.1, Lu.2, end of this section).

A Section (mm. 1-28)

This movement shifts away from the focus of previous movements; the Lux Aeterna text recalls the image of Michael the light-bearer first mentioned in the other atypical movement, Domine Jesu Christe. Like the Domine Jesu Christe movement, the orchestra has a more substantial role. Only the winds and strings play for the first eight measures. The bassoon solo plays an original melody in d-phrygian, first with the flutes and clarinets, and repeats it accompanied by the low strings (m. 5). For this movement, Duruflé takes the most advantage of alteration of meter in order to create the fluctuating accents of the chant. He notates in the score la croche égale toujours la croche [the eighth note equals always the eighth note], which has been the case in all previous movements, but never before has he alternated so frequently.

However, this not support the hypothesis that Duruflé merely uses meter changes to compensate for irregular textual accents. In the next subsection, the choir enters accompanied
by the organ \textit{ad libitum}. Only the sopranos, who have the chant melody, sing with text (see Example Lu.3). The Benedictines interpret chant into groups of two and three, and Duruflé marks the melody with brackets indicating the eighth-note groups. This places accents on the “wrong” syllable, but the Benedictine interpretation of chant is not concerned with always preserving the textual accent:

...the composer is an artist, not a mechanic; the verbal text is the take-off of his flight. The melodic order has often suggested or imposed a rhythmic grouping independent of the words taken by themselves. \textit{(Liber Usualis xxxii)}

**Example Lu.3**—Chant melody with conflicting metrical and textual accents

![Example Lu.3](image)

The other three parts sing on the syllable “ou” acting more like wind instruments than vocalists—similar to the women’s bridge material in the A Section of the first movement. While the chant is in F-Mixolydian, the lower voices are in d-minor.

After the sopranos complete the text, an English horn solo plays the original melody accompanied by the flutes and clarinets. The melody is in a-phrygian and the accompaniment is in F-Major.

The chant returns accompanied by the doubling of the organ, and also by a solo flute who plays the chant in an imprecise canon at the octave separated by a beat. The melody is in C-Mixolydian and the harmony is in a-phrygian.

**B Section** (mm. 29-59)

The B Section returns to the text of the Introit and, reflecting Duruflé’s style in setting this plea, contains its own smaller-scale ternary form. Instead of the A section accompaniment constructed of winds and the lower voices, the opening and closing of the B section use a string
accompaniment with a more somber sound. Duruflé uses pedal point transitions to maneuver from one key to another. The violins enter with a prolonged C-natural; this was the third of the previous key and becomes the dominant in the new key, F-Major. When the remainder of the strings enter the setting becomes more stately; quarter notes replace the eighth notes used by the winds and sopranos in the A section. While the violins continue to sustain the pedal tone, the sopranos and tenors intone the text at an octave C.

Upon completion of the text, the A section melody returns as the center of the B section. It is played by an oboe soloist but accompanied by the strings in d-phrygian. The chorus adds to the return of the opening by following the solo with the last line of the A section text [quia pius er] (m. 46).

Again Duruflé employs a pedal point transition. An F-pedal point is presented in the violins this time to cadence into B-flat-Major, and is perpetuated in the low voices, the altos and basses. Besides the string accompaniment, the horn and harp offer accents to the F-pedal on the last beat of some of the measures. This eventually leads to the alternation of the B-flat-Major chord in the beginning of the measure in the strings and organ, and the d-minor chord in first inversion (with the prominent f) in the winds and harp.
Example Lu.1—Gregorian chant: Communion
Example Lu.2—Chart of form

VI. LUX AETERNA

<table>
<thead>
<tr>
<th>Moderato</th>
<th>Tempo poco più animato</th>
<th>Tempo poco più animato</th>
</tr>
</thead>
<tbody>
<tr>
<td>p</td>
<td>pp</td>
<td>p</td>
</tr>
<tr>
<td>1</td>
<td>9</td>
<td>29</td>
</tr>
<tr>
<td>d</td>
<td>F</td>
<td>F (C)</td>
</tr>
<tr>
<td>16</td>
<td>a</td>
<td>d</td>
</tr>
<tr>
<td>22</td>
<td></td>
<td>B-flat</td>
</tr>
</tbody>
</table>

(1) original melody [bsn] in d-phrygian with sustained accompaniment [winds (1-4); strings (5-8)]

(9) chant [S] with quarter note accompaniment [ATB without text, org]

(16) original melody [E.hm] in a-phrygian with F-Major accompaniment [fl&cl]

(22) chant in canon [S&fl] with accompaniment [ATB without text, org] in a-phrygian

(29) C pedal point [vln] transitions to F-Major

(30) intonation of text [S&T] on C pedal with accompaniment [strings]

(38) original melody [ob] with accompaniment [strings] in d-phrygian

(46) text quia pius es (see mm. 14-15)

(48) F pedal point [vln] transitions to B-flat-Major (see mm. 29-37)

(49) intonation of text [A&B] on F pedal with accompaniment [org, strings, and hrm/hrp accentuation of F pedal on the last beats of mm. 50, 52, 54]

(57) alternation of B-flat-Major chord [strings&winds]
The text for this movement is not technically part of the Requiem mass; rather, the Libera me is a Responsory from the Office for the Dead recited following the mass. While the Sequence had been omitted earlier, Duruflé does set the Dies irae text of the Responsory, the only text in the first person in Requiem. This is the third movement Duruflé named as having been expanded beyond the chant model. The original text is based upon three sets of antiphons and verses with a repeat of the opening (see Example Li.1, end of this section). However, through repetition of text, the movement results in an ABCA' form (see Example Li.2, end of this section).

A Section (mm. 1-33)

The movement begins with a C-sharp octave pedal played by the trombones. In the Domine Jesu Christe movement the opening A pedal served as the mediant of both the previous and the new movements. In this movement the pedal tone does not fit as neatly, but the C-sharp is the enharmonic minor mediant of the Lux Aeterna ending [in B-flat-Major] and the dominant of the new key of f-sharp-minor.

Two measures later, the horns enter with a syncopated tonic triad in first inversion (m. 3). The violins and violas continue the chord with eighth-note repetition as the 'cellos play on the offbeats (see Example Li.3). The strings support the basses as they sing the text alone. Their melody is based upon the contour of the chant.

Example Li.3—Offbeat pattern of the 'cellos

![Example Li.3](image)

As Duruflé does not strictly adhere to the chant, he also uses new harmonic material. The basses sing a descending octatonic scale on the text coeli movendi sunt et terra [heavens to be

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29 While not indicated in the Jeffers translation, the chant as quoted in the Liber Usualis states that following the final verse the opening should be repeated until per ignem.
moved are and earth]. While the heavens and earth are “moving” the 'cellos and basses move as well, using a rising octatonic scale that makes effective use of dotted eighth-note/sixteenth-note pairs to paint the motion (mm. 12-13).

Duruflé quotes the next section of the chant more precisely in the horns, which is played in canon by the trumpets (mm. 14-15; see Example Li.4).

Example Li.4—Chant in canon of the brass

The four sections of the chorus sing the text imitatively. The tenors begin (m. 14), followed by the basses (m. 15). When the altos enter (m. 18), the intensifying effect of the polyphony is accentuated by the tempo marking Animando poco a poco, the increase in dynamic and the rhythmic activity in the orchestra. The oboes and bassoons have repeated triplet figures while the brass and harp have alternating eighth-note patterns. Finally the sopranos enter, and the chorus begins to sing in homophony as all the instruments play. This builds to a fortissimo dynamic on the word ignem [fire] (m. 28). The second violins and violas introduces a new sixteenth-note figure while the chorus and the remainder of the orchestra sustain an E-flat-Major chord, with the exception of the contrabasses—they play an A-natural for fifteen measures. This “added note” prevents a real sense of tonal stability.

B Section (mm. 34-87)

Duruflé slows down the tempo but continues the sixteenth-note figure in the 'cellos while the clarinets, bassoons, and violas perpetuate the E-flat-Major chord. [At this point, the key signature has changed to one of three flats; however, the A in the contrabasses persists.]
The baritone soloist\textsuperscript{30} sings the first verse; the melody is at first closely related to the chant but becomes modified past the first line \textit{[Tremens factus...\ldots]}\textsuperscript{30}. The section had begun with an \textit{agitato piano} statement, but it builds to a fort\text{e} dynamic in the high register of the baritone range (mm. 41-42).

This intensity subsides to a repetition of the line \textit{Quando coeli movendi sunt et terra} sung by the chorus in homophony. The walking octatonic motive is still used in the fourth horn and the low strings.

The text of the sequence, which before was avoided, has been used here. Like the opening of the movement, the basses sing first to be joined later by the chorus. This subsection begins in a-phrygian at a \textit{subito fortissimo} dynamic at an \textit{Animato} tempo. The melody begins like the chant, but Duruflé makes more modifications beginning with the word \textit{calamitatis}. The horns double the basses.

The entire chorus sings the \textit{Dies irae} in thirds doubled by the winds at a triple forte (\textit{fff}) dynamic (mm. 64-75). This gives way to eighth-note figures that resemble the opening; they begin in the horns and are continued in the strings. The chorus repeats the text \textit{Dum veneris}, the sopranos, altos, and tenors sing in homophony as the basses start a measure later.

\textbf{C Section} (mm. 88-105)

An A-Major chord presented in the organ creates the pedal point for the next subsection. The sopranos\textsuperscript{31} sing a more detached melody with the text that was also in the Introit, \textit{Requiem aeternam}; they are accompanied by the winds and the organ. A modified version of the melody appears in the violas and 'cellos following the sopranos.

\textsuperscript{30} Again, Duruflé requested that the baritone solo be sung by all baritones and second tenors.
A' Section (mm. 106-129)

As prescribed by the chant, the opening section returns. Now the chorus sings in *sostenuto* unison octaves at a *pianissimo* dynamic supported by the repeated eighth notes in the strings. Upon completion of the text, the trumpets and tenors alternate with an echo of the final words *per ignem*. The altos and tenors then repeat the opening lines again with some augmentation. The movement concludes at a triple *piano* (ppp).

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31 Duruflé suggests that a children's choir could be used instead of the soprano section.
Example Li.1—Gregorian chant: Responsory

(Li. Ba-ra me, Do-mi-ne, de morte a-ter-na,
in-di-e il-la tre-men-
Guem-do sae-li mo-van-di sunt et terre-r-
Dum ve-
ne-re ju-di-ca-re sa-
ce-lum
per-

X. Tram sunt e-ge, et li-mo-

X. Dum di-cen-si ver-te-

X. Guem-do sae-li mo-

X. Di-cet il-la, di-

di-cet me-ga et e-

X. Requiem ut er-

et lux per-pet-

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Example Li.2—Chart of form

VIII. LIBERA ME

Andantino

A

Senza rigore

Animato

Andantino

Animato

Più lento

Tempo I

A'

fp

mf

f

ff

f

ff

f

pp

f

p

f

f

ppp

1 15 28 34 46 50 64 77 88

f-sharp (C-sharp)

(E-flat)

a

A

A'

(1) C-sharp pedal [tbn]
followed by f-sharp-minor offbeat pattern [hm&ptp]

(2) text Libera me with
eighth-note and offbeat accompaniment [strings]

(5) text Quando coeli [SATB, see mm. 11-14] with
“moving” accompaniment [vc&cb]

(34) chant [B.S.] with sixteenth-note accompaniment

(88) A-Major pedal chord [org]

(35) chant [S]

(98) chant [vc&cb]

(10) text Quando coeli with
tremolo a-minor chords [strings]

(46) text Quando coeli [SATB, see mm. 11-14] with
“moving” accompaniment [vc&cb]

(50) text Dies irae [B&hmn] in a-phrygian over
tremolo a-minor chords [strings]

(64) text Dies irae [SATB&winds, see mm. 50-63]

(11) text Quando coeli with octatonic scale and
“moving” accompaniment [vc&cb]

(66) text Dies irae [SATB&winds, see mm. 50-63]

(15) text Dum veneris using
staggered entrances [T(15), B(16), A(19), S(22)] with chant
in canon [hm&ptp]

(28) builds to climax on
an E-flat-Major chord
with an added A [cb];
sixteenth notes added

(77) eighth-note figures [hm&strings] leading
to text Dum veneris (see mm. 15-19)

(83) delayed entrance [B] creates

(85) chant [S]

(119) per ignem echoes

(123) text Libera me
[A&T] with augmentation over eighth-note figure

(15) text Dum veneris using
staggered entrances [T(15),
B(16), A(19), S(22)] with chant
in canon [hm&ptp]

(28) builds to climax on
an E-flat-Major chord
with an added A [cb];
sixteenth notes added

(77) eighth-note figures [hm&strings] leading
to text Dum veneris (see mm. 15-19)

(83) delayed entrance [B] creates

(119) per ignem echoes

(123) text Libera me
[A&T] with augmentation over eighth-note figure

(15) text Dum veneris using
staggered entrances [T(15),
B(16), A(19), S(22)] with chant
in canon [hm&ptp]

(28) builds to climax on
an E-flat-Major chord
with an added A [cb];
sixteenth notes added

(77) eighth-note figures [hm&strings] leading
to text Dum veneris (see mm. 15-19)

(83) delayed entrance [B] creates

(119) per ignem echoes

(123) text Libera me
[A&T] with augmentation over eighth-note figure
IX. IN PARADISUM

(Antiphon)

In paradisum deducant te Angeli:
Into paradise may lead you Angels;

in two adventu suscipiant te Martyres,
upon your arrival welcome you Martyrs,

et perducant te in civitatem
and lead you into city

sanctam Jerusalem.
holy Jerusalem.

Chorus Angelorum te suscipiat,
Choir of angels you may welcome,

et cum Lazaro quondam paupere
and with Lazarus once poor,

aeeternam habeas requiem.
eternal have rest.

Durufle follows the chant model for this movement (see Example Pa.1, end of this section).
The Antiphon is divided into two sections resulting in a binary, AB, form (see Example Pa.2, end of this section). This text is to be sung as the funeral procession goes to the cemetery;

Durufle calls this “the ultimate answer of Faith to all the questions, by the flight of the soul to
Paradise” (see Program notes, Chapter 2, Overview).

A Section (mm. 1-16)

The orchestra no longer possesses its “all too human sonorities” (see Program Notes).

This is the only movement in which the celeste [a “celestial” instrument] appears; the harp plays
with harmonics and the strings are muted. The chant is in F-sharp-Mixolydian. However, a
tonal center is not easily identifiable through the orchestra. The celeste, harp, violins and violas
first present a C-sharp/D-sharp cluster. The C-sharp is the dominant of both the previous
movement and this one, but the D-sharp is as prominent and sustained a note as the C-sharp.
Gradually this stacking of notes accelerates with the addition of the remaining five violin sections; the note values progress from a whole, half and then quarter notes. This culminates in the soprano\textsuperscript{32} entrance. Whereas the use of the alto or mezzo soprano voices indicated more earthly and grounded singing, the soprano line rises without weight—angels leading the soul to paradise.

After each phrase sung by the sopranos, a solo horn echoes the endings twice (mm. 6-8, 12-14). When the soul arrives in the holy city Jerusalem (\textit{civitatem sanctam Jerusalem}), the slow chord mutations and suspensions in the orchestra change to regular harmonic changes on the half note (m. 14).

\textbf{B Section} (mm. 17-30)

For the second section the organ enters for the first time in the movement. Using the flute stop, the organ plays the chant melody (m. 19). The text refers to a “choir of angels” (\textit{Chorus Angelorum}); predictably Duruflé scores this section for the full chorus in homophony. Occasionally he even divides the sections to create six- or seven-part harmony.

The last chord sung by the chorus is F-sharp-Major with the minor seventh added in the first alto part. After the chorus finishes the celeste and viola add the ninth (f-sharp, a-sharp, c-sharp, e-natural, g-sharp). The work began ambiguously in F-Major and ends in F-sharp-Major ambiguously; it is difficult to discover a natural key relation between these two. Rather it seems that, like the soul, the tonal center has raised itself to another plane.

By adding these last two movements to the work, Duruflé creates a unique cycle. \textit{Requiem} begins and ends on its title word \textit{requiem}.

---

\textsuperscript{32} Duruflé has indicated his preference for a children’s choir in this section until the tutti choral entrance (see Appendix D).
Example Pa.1—Gregorian chant: Antiphon
Example Pa.2—Chart of form

XI. IN PARADISUM

Andante moderato

\[
\begin{array}{c}
\text{A} \\
\text{B}
\end{array}
\]

1 4 pp

(d-sharp/c-sharp) F-sharp

1 4 20 30

(1) “otherworldly” opening with d-sharp/c-sharp pedal tone cluster [cst, hrp, vla, cb] that grows with the addition of tones and instruments

(4) chant [S] in F-sharp-Mixolydian

(6) and (12) echoes of chant [hm]

(14) switch to half-note accompaniment [cl&strings]

(20) chant [org—flute stop] with intonation of text [SATB—text painting Chorus Angelorum]

(30) ends on F-sharp-Major chord with added seventh and ninth [cst&vla]
Appendix A

TIME LINE

Influential Dates on Duruflé and his Requiem

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 11, 1902</td>
<td>Duruflé is born (Louviers, France)</td>
</tr>
<tr>
<td>November 22, 1903</td>
<td>Pope Pius X issues his <em>motu proprio</em> reinstating Gregorian chant as the music of the Catholic church</td>
</tr>
<tr>
<td>1912</td>
<td>begins education at the Cathedral of Rouen</td>
</tr>
<tr>
<td>1919</td>
<td>study with Tournemire in Paris (St. Clotilde)</td>
</tr>
<tr>
<td>1920</td>
<td>entered Conservatory</td>
</tr>
<tr>
<td>1921</td>
<td>premier prix in organ study with Vierne</td>
</tr>
<tr>
<td>1924</td>
<td>premier prix in harmony and fugue</td>
</tr>
<tr>
<td>1926</td>
<td>premier prix in accompaniment</td>
</tr>
<tr>
<td>1928</td>
<td>premier prix in composition</td>
</tr>
<tr>
<td>1930</td>
<td>organist at St. Etienne-du-Mont</td>
</tr>
<tr>
<td>1943-1973</td>
<td>professor of harmony at Conservatory</td>
</tr>
<tr>
<td>1947</td>
<td>premiere of <em>Requiem</em></td>
</tr>
<tr>
<td>1953</td>
<td>marriage co-organist with wife at St. Etienne-du-Mont (until 1975)</td>
</tr>
<tr>
<td>December 4, 1963</td>
<td>Pope Paul VI issues the <em>Constitution on the Sacred Liturgy</em>. This results in what Duruflé considers to be the death of Gregorian chant.</td>
</tr>
<tr>
<td>1975</td>
<td>car accident</td>
</tr>
<tr>
<td>June 16, 1986</td>
<td>died in Paris (age 84)</td>
</tr>
</tbody>
</table>
## WORKS LIST

<table>
<thead>
<tr>
<th>op. (date)</th>
<th>Title (instrumentation)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 (1926)</td>
<td><em>Tryptique</em> (piano)—unpublished</td>
</tr>
<tr>
<td>2 (1924)</td>
<td><em>Scherzo</em> (organ)</td>
</tr>
<tr>
<td>3 (1928)</td>
<td><em>Prélude, Récitatif et Variations</em> (flute, viola and piano)</td>
</tr>
<tr>
<td>4 (1930)</td>
<td><em>Prélude, adagio et choral varié sur le thème du “Veni Creator”</em> (organ)</td>
</tr>
<tr>
<td>5 (1933)</td>
<td><em>Suite</em> (organ)</td>
</tr>
<tr>
<td></td>
<td>I. <em>Prélude</em></td>
</tr>
<tr>
<td></td>
<td>II. <em>Sicilienne</em></td>
</tr>
<tr>
<td></td>
<td>III. <em>Toccata</em></td>
</tr>
<tr>
<td>6 (1932)</td>
<td><em>Trois Danses</em> (orchestra)</td>
</tr>
<tr>
<td></td>
<td>I. <em>Divertissement</em></td>
</tr>
<tr>
<td></td>
<td>II. <em>Danse Lente</em></td>
</tr>
<tr>
<td></td>
<td>III. <em>Tambourin</em></td>
</tr>
<tr>
<td>7 (1942)</td>
<td><em>Prélude et fugue sur le nom d'Alain</em> (organ)</td>
</tr>
<tr>
<td>8 (1940)</td>
<td><em>Andante et scherzo</em> (orchestra)—revised from Op. 2</td>
</tr>
<tr>
<td>9 (1947)</td>
<td><em>Requiem</em> (soloists, chorus, orchestra and organ)</td>
</tr>
</tbody>
</table>

Publication of transcriptions:  
Chorus and organ 1948  
Orchestra 1950  
Reduced orchestra 1961

I. *Introit*  
II. *Kyrie*  
III. *Domine Jesu Christe*  
IV. *Sanctus*  
V. *Pie Jesu*  
VI. *Agnus Dei*  
VII. *Lux aeterna*  
VIII. *Libera me*  
IX. *In paradisum*  

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33 This list attempts to note the date of composition; however, there was no standard or complete list. The main source for dates was *Grove’s Dictionary*, but as *Grove’s* only provides a selective works list other dates were pulled from Forst (publication dates for 9 and 11), and the “Maurice Durufé” webpage (12, 13 and 14).
10 (1960) *Quatre motets sur des Thèmes Gregoriens* (a cappella mixed chorus)
   1. Ubi Caritas
   2. Tota pulchra es—scored for SSA choir
   3. Tu es Petrus
   4. Tantum ergo

11 (1966) *Messe “Cum jubilo”* (solo baritone and baritone choir, orchestra and organ)
   Publication of transcriptions:
   - Chorus and organ 1967
   - Reduced orchestra 1971
   - Full orchestra 1972

   I. Kyrie
   II. Gloria
   III. Sanctus
   IV. Benedictus
   V. Agnus Dei

12 (1962) *Fugue sur le carillon des heures de la cathedral de Soissons* (organ)

13 (1960) *Prelude sur l’introit de l’épiphanie* (organ)

14 (1976) *Notre Père* (mixed chorus a cappella or soloist with organ)
Appendix C

PROGRAM NOTES BY MAURICE DURUFLE

Unpublished program notes written by Maurice Durufle for an April 1980 concert (Eaton 223; the English translation is quoted in the Requiem overview section).

REQUIEM Maurice Durufle

Terminée en 1947, cette œuvre a été écrite dans sa version originale pour solo, chœur, orchestre et orgue.

Une transcription de la partie orchestrale en a été réalisée pour orgue seul ainsi que pour orchestre réduit.

Ce Requiem est entièrement composé sur les thèmes grégoriens de la Messe des morts. Tantôt le texte musical est respecté intégralement, la partie orchestrale n'intervient alors que pour le soutenir ou le commenter, tantôt je m'en suis simplement inspiré ou même complètement éloigné, par exemple dans certains développements suggérés par le texte latin, notamment dans le Domino Jesu Christe, le Sanctus et le Libera. D'une façon générale, j'ai surtout cherché à me pénétrer du style particulier des thèmes grégoriens.

Ainsi me suis-je efforcé de concilier dans la mesure du possible la rythmique grégorienne, telle qu'elle a été fixée par les Benedictins de Solesmes, avec les exigences de la mesure moderne. La rigueur de celle-ci, avec ses temps forts et ses temps faibles revenant à intervalles réguliers, est en effet difficilement compatible avec la variété et la souplesse de la ligne grégorienne qui n'est qu'une suite d'élans et de retombées successives.

Les temps forts ont dû perdre leur caractère de prépondérance pour prendre le même valeur d'intensité que les temps faibles, de telle manière que l'accent rythmique grégorien ou l'accent tonique latin puisse se placer librement sur n'importe quel temps de notre mesure moderne.

Quant à la forme musicale de chacune des pièces composant ce Requiem, elle s'inspire généralement de la forme même proposée par la liturgie. L'orgue n'a qu'un rôle épisodique. Il intervient, non pas pour soutenir les chœurs, mais seulement pour souligner certains accents, ou pour faire oublier momentanément les sonorités trop humaines de l'orchestre. Il représente l'idée d'apaisement, de la Foi et de l'Espérance.

Ce Requiem n'est pas un ouvrage éthéré qui chante le détachement des soucis terrestres. Il reflète, dans la forme immuable de la prière chrétienne, l'angoisse de l'homme devant le mystère de sa fin dernière. Il est ouvert dramatique, ou rempli de résignation, ou d'espérance, ou d'épouvante, comme les paroles mêmes de l'Écriture qui servent à la liturgie. Il tend à traduire les sentiments humains devant leur terrifiante, inexplicable ou consolante destinée.

Cette Messe comprend les neuf parties de la Messe des Morts: Introit, Kyrie, Domino Jesu Christe, Sanctus, Pie Jesu, Agnus Dei, Lux aeterna, Libera me, et enfin In Paradisum, ultime réponse de la Foi à toutes les questions, par l'envol de l'âme vers le Paradis.

Maurice Durufle
Appendix D

LETTER TO GEORGE GUEST

and DURUFLÉ’S PERFORMANCE NOTATIONS

A letter from Duruflé to conductor George Guest discussing the 1974 Argo recording of the
Requiem conducted by Guest (Guest 97-98).

Paris 3 April 1978

Dear Sir,

The management of Decca Records has been kind enough to give me your address. It gives me great
pleasure to send you my thanks and my sincere congratulations for the excellent recording which you have been
good enough to make of my Requiem. I greatly appreciate the qualities of execution, of interpretation, and of the
sound itself.

If you have occasion to direct my Requiem again in the future, can I tell you that I prefer that the Baritone
solos be sung by all the basses and second tenors. It is a mistake on my part to have entrusted these few bars to a
soloist.

Again, with all my thanks etc. etc.

M. Duruflé
6 Place du Panthéon
75005 Paris

Cher Monsieur,

La Direction de la firm ‘Decca Records’ a bien voulu me communiquer votre adresse. Je suis heureux de
vous adresser mes remerciements et mes vives félicitations pour l’excellent enregistrement que vous avez bien voulu
faire de mon Requiem. J’en ai beaucoup apprécié les qualités d’exécution, d’interprétation et de prise de son.

Si vous avez la possibilité de diriger à nouveau mon Requiem dans l’avenir, je me permettrai de vous
informer que je préfère que les solos de Baryton soient chantés par toutes les basses et les seconds ténoirs. C’est une
erreur de ma part d’avoir confié ces quelques mesures à un soliste.

Avec encore tous mes remerciements, veuillez agréer, cher Monsieur, l'expression de mes meilleurs
sentiments.

M. Duruflé
6 Place du Panthéon
75005 Paris
Instructions presented in the chorus and organ score:

Dans les nos III de 38 à 41, et VIII de 85 à 87, il est préférable de faire chanter la partie de Baryton-solo par tous les barytons et seconds ténoirs.

In movement III from 38 to 41 and movement VIII from 85 to 87, it is preferable to have the baritones and second tenors sing the Baritone solo.

Dans les nos III de 34 à 36, VIII de 93 à 94, et IX depuis le début jusqu'à 101, il est possible de faire chanter ces passages par un petit choeur d'enfants.

In movement II from 34 to 36, VIII from 93 to 94, and IX from the beginning until 101, it is possible to have these passages sung by a small choir of children.
Appendix E

HISTORY OF GREGORIAN CHANT

"This Requiem is composed entirely on the Gregorian themes of the Mass for the Dead."34

In his book Gregorian Chant, Willi Apel attempts firstly to define his terms:

*Chant* is the generic designation for a body of traditional religious music... [the chants] have one trait in common, that is, the purely melodic character of the music... The performance is exclusively vocal, either by one singer or by several singing in unison. In this respect chant is similar to folksong, from which, however, it differs in the rhythmic aspect, since it usually lacks the principle of strict meter and measure commonly found in folksong.

The designation "Gregorian," generally used for the chant of the Roman Church, refers to Pope Gregory I, who ruled from 590 to 604, and who is generally believed to have played a decisive role in the final arrangement of the chants... (Apel 3-4)

Through his book, Apel aims to present "the unleavened bread of sincerity and truth," cleansed from, or at least clearly separated from, the 'sour dough' of conjecture and imagination" (Apel xi). However, this study does not necessarily aim for an accurate and scholarly understanding of the original Gregorian chants; for these purposes it becomes more important to view chant as Durufle understood it. Durufle followed the method of interpreting chant as outlined by the monks at the Benedictine Abbey of Solesmes, and although Apel questions the authenticity of their method, it does not alter what Durufle perceived as "Gregorian chant," a vital part of the Catholic service.

As the first abbey of Solesmes, Dom Prosper Guéranger began the restoration process for chant in the 1830s, and the work continued after his death in 1875. The Solesmes research led to the publication of collections of Gregorian chant. In 1903, Pope Pius X began his pontificate and adopted the motto "To restore all things in Christ." On November 22 of that

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34 Excerpted from program notes written by Durufle on his *Requiem*. These can be found in their entirety at the beginning of Chapter 2.
year (the day of the Feast of St. Cecilia, patron saint of music) he issued a *motu proprio* ordering the restoration of Gregorian chant as the music of the church:

Sacred music must therefore eminently possess the qualities which belong to liturgical rites, especially holiness and beauty, from which its other characteristic, universality, will follow spontaneously... These qualities are found most perfectly in Gregorian chant, which is therefore the proper chant of the Roman Church, the only chant which she has inherited from the ancient Fathers, which she has jealously kept for so many centuries in her liturgical books, which she offers to the faithful as her own music, which she insists on being used exclusively in some parts of her liturgy, and which, lastly, has been so happily restored to its original perfection and purity by recent study. (Pope Pius X in his *motu proprio* of 1903, printed in Hayburn 221)

The Benedictine monks compiled several editions of Gregorian chant; the most common edition today would probably be the *Liber Usualis*, which presents the chant in a modified rendition of original notation. To create a uniform performance, the monks have also adapted a system to interpret the rhythm.

The debate over Gregorian rhythm has settled itself into two camps: the equalists and the mensuralists. While mensuralists allow for several time values, the Benedictines would be equalists; they believe in one basic time value, in this case, the eighth note. This interpretative system then sets a regular pulse even though accents will not fall at regular intervals.

Durufle was raised and educated into this "golden age of Gregorian chant in France," but this was to end all too abruptly for the composer when Pope Paul VI issued the *Constitution on the Sacred Liturgy* on December 4, 1963 (Durufle SM 15). This document resulted from the Second Vatican Council (1962-1963), and it permitted the use of vernacular languages in the service and encouraged more congregational singing. The *Constitution* also allowed other instruments other than the pipe organ into worship.

Due to the changes granted, alongside the added authority given to the national councils of bishops, the performance of Gregorian chant in the Catholic Church faded—much to the dismay of Durufle:

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34 Apel questions the addition of *musica ficta* not present in the originals.
After Vatican II, Gregorian chant was done away with and this was carried out in a way that was completely brutal in relationship to what the council said. The angry reason that was given for drowning this dog was that it was old-fashioned, outmoded music that most people did not understand... We know today how to answer the accusation that chant does not correspond to a modern taste. After all, Gregorian chant, which seems to some to be a music linked to a dusty past, is in reality very young for us who realize that it has only been known in its original beauty for a short time. (Duruflé SM 15)

Duruflé continued to protest the turn away from the use of chant throughout the remainder of his life; the article quoted above was written in 1983, three years before his death.
Appendix F—Overall chart of form

Durufle
REQUIEM

Mass

I
II
III
IV
V
VI
VII

Introit
Kyrie
Domine Jesu Christe
Sanctus
Pie
Agnus
Lux
Libera me

63
74
169
66
60
68
59
129

ABC
ABA'
AB(aba')A'
AB(aba)
ABC'

par.

30

AB

IX

Office

VIII

9

baritone
children

mezzo

children

children

children
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This article has the same origins as the one found in American Organist—it is translated from the article published in L’Orgue.


Recordings


