A Conductor's Guide to André Campra's Messe de Requiem

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UNIVERSITY OF MIAMI

A CONDUCTOR’S GUIDE TO ANDRÉ CAMPRA’S MESSÉ DE REQUIEM

By

Jeb Mueller

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2012
UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

A CONDUCTOR’S GUIDE TO ANDRÉ CAMPRA’S MESSE DE REQUIEM

Jeb Mueller

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*Messe de Requiem.*  
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André Campra (1660-1744) lived and worked in France during the transitional period between Jean-Baptiste Lully (1632-1687) and Jean-Philippe Rameau (1683-1764). He earned a reputation as one of France’s most accomplished composers through his sacred and secular works, including twenty-six major works for Paris Opera, three masses, fifty-three *grands motets*, and sixty solo motets. The *Messe de Requiem*’s twentieth-century discovery renewed interest in the Frenchman’s oeuvre. European musicians have embraced André Campra’s *Requiem* in recent decades, but American ensembles have been slow to engage in performances of Campra’s work. This document attempts to make this masterwork more accessible to modern musicians. It provides biographical information on the composer; a history of the *Messe de Requiem*; a structural overview; an analysis of each movement; performance practice suggestions; a French-Latin pronunciation guide; an instrumental and vocal usage chart; and a new performance edition for SATBB chorus and orchestra that makes the work more practical for the use of the performer.
ACKNOWLEDGMENTS

I wish to thank the individuals and organizations that supported me through the creation of this document:

• A special thanks is extended to *Le Centre de Musique Baroque de Versailles*, especially Julien Charbey, Denis Skrobala, and Olivier Schneebeli. *Je resterai éternellement reconnaissant pour votre hospitalité et la gentillesse. En espérant que nos chemins se croisent à nouveau bientôt.*

• Miami Bach Society facilitated our performance of the *Messe de Requiem* on November 5, 2011. Thank you for the opportunity to bring this masterwork alive for South Florida.

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• Dr. John Powell provided guidance with the new score edition.

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• I thank my friends and colleagues for their knowledge, passion, and advocacy.

• Dr. James Hall has shaped my life in so many wonderful ways. He encouraged my pursuit of graduate studies and helped me grow as an artist and person. I am forever indebted for his love and support.

• The love of my mother P.A., my father Steve, my brother Aaron, and my extended family has been invaluable and deeply cherished.

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CHAPTER 1

BACKGROUND INFORMATION

Introduction

During the pinnacle of his success, André Campra earned the reputation as one of France’s premier composers. His compositional innovations are evident: he created the opéra-ballet genre; he used cross relations and chromaticism to enrich harmony; and he incorporated such Italian compositional features as repeated text fragments, concerto elements, and virtuosic airs.¹ Until recently, however, he has often been overlooked, especially when compared to the great French composers Jean-Baptiste Lully and Jean-Philippe Rameau. James R. Anthony argues,

It is no longer possible to sustain the argument that Campra and his contemporaries were mere ‘imitators of Lully.’ With his delicate sense of orchestral colour, the kaleidoscopic brilliance with which he used the dance, his gift for melody and his sensitivity to the expressive possibilities of harmony, Campra greatly expanded the musical vocabulary of Lully.²

The author of this essay seeks to make Campra’s Messe de Requiem more accessible to American conductors, with the ultimate goal of increasing its frequency of performance. To that end, a structural overview of the work, analyses of every movement, a French-Latin pronunciation guide, and performance practice suggestions are included in this document. The new score edition (Appendix 3) incorporates current French Baroque research: time signatures are updated to reflect modern notation, and

² Ibid.
suggested dynamics, metronome markings, *rallentandi*, and *fermati* are added. Text translations and rehearsal letters are also included for the convenience of the performers. A critical change in this score is its transposition: it is lowered two semitones to reflect the likely pitch level for which Campra wrote the *Messe de Requiem* (all musical examples in this essay reference this score’s lower tonal centers). Modern mixed choirs will likely benefit from the more comfortable tessituras. In an effort to make the score more accessible to American musicians, the male solo labels are modernized. The *haute-contre* was a high tenor role prominently featured in French Baroque music, but the new ranges in this score more accurately reflect a modern tenor’s abilities. Likewise, Campra’s *ténor* becomes appropriate for a light baritone, and the *baryton* transitions into a true bass role. All of these changes are reflected in this essay and in this score. Table 1.1 lists all of the original French Baroque nomenclature, their labels in this document, and their score abbreviations.

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Composer Biography

Campra’s birth records have not been found, but he was baptized in Aix-en-Provence, France on December 4, 1660. His mother was Louise Fabry of Aix; his father, Jean-Francois Campra, was a surgeon and violinist who taught André his first music lessons. In 1674, Campra enrolled at Saint Sauveur as a choirboy and in 1678 began ecclesiastical studies. Although unsubstantiated by proper documentation, it is believed that he became maître de musique at Toulon in 1679. By 1681, Campra was definitely working in Aix, as he was made a chaplain on May 27. In August of that year, he moved to Arles and worked as maître de chappelle at St. Trophime cathedral until May 1683.

In 1683, Campra became maître de musique at the St. Etienne cathedral in Toulouse. While there, he added two violins to an already excellent string orchestra and conducted the city’s finest musicians. Campra was named maître de musique for the prestigious Etats de Languedoc meetings at Montpellier in 1685. In 1694, he was granted a four-month leave of absence to travel to Paris, but he never returned to his post. On June 21, Campra was named maître de musique at Notre Dame cathedral in Paris without a customary examination. Just as he had done in Toulouse, Campra added violins to support the choir.

Soon after his appointment, Campra began composing works for the theatrical stage. In 1697, two of his works were performed in Paris, including L’Europe Galante, his first opéra-ballet. The Notre Dame clergy frowned upon the composition of such works, so he published and produced the works anonymously using his brother’s name. Following L’Europe Galante’s overwhelming success, and with the financial backing of

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royal patrons, Campra resigned his Notre Dame post on October 13, 1700 to pursue theatrical composition.

During the following years, his dramatic works received great public and financial recognition. Tancrède, his tragédie lyrique masterpiece, debuted in 1702 at the Paris Opera, and several of Campra’s opéra-ballets and tragédies lyriques received multiple revivals. Campra gained such respect that he was granted a twelve-year publishing exemption in 1704 following a dispute with Ballard, the French publishing magnate. The exemption was renewed in 1720 and again in 1736. In 1718, Campra began receiving a 500 livres annual pension from Louis XV “in recognition of his talents as a composer of stage works for Le Académie Royale [de Musique] and as an incentive to continue such compositions.” Campra’s last successful opéra-ballet, Les Âges, premiered in that same year. Following a series of financial failures, he ceased writing works for the stage and returned his attention to sacred music.

Campra published his fifth book of motets in 1720. He became the sous-maître for Le Chapelle Royale in 1723, once again without examination, sharing the duties with two other composers. He replaced André Cardinal Destouches as the Académie de Musique Inspector General in 1730. Although his health quickly deteriorated thereafter, he continued to compose sacred works. In 1742, Campra relinquished his position at Le Chapelle Royale and spent his final years living in a small Versailles apartment. He died on June 29, 1744 at the age of 84, and left the small amount of money he had left to two faithful servants.

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History of the *Messe de Requiem*

Much remains unknown of the *Messe de Requiem*’s origin. Two manuscripts were discovered in the twentieth century, one from the Paris Conservatory library dated 1732 and the other at the Méjanes Library in Aix-en-Provence dated 1742. Unfortunately, no holograph (an original manuscript containing the author’s signature) has yet been discovered.

There is no evidence that the *Messe de Requiem* received a performance during Campra’s lifetime, although Baker postulates a possible presentation for the funeral of the Archbishop of Paris, Monseigneur François Harlay, in 1695.\(^5\) Barthélemy agrees that this concert possibly occurred but cannot find credible evidence to confirm it.\(^6\) Barthélemy states four reasons why he believes the work was written early in Campra’s Parisian career, c. 1694–1698. First, Campra’s extensive use of plainchant in the Introit was most likely influenced by his time as a choirboy at Saint-Sauveur in Aix-en-Provence. Additionally, Notre Dame still favored Gregorian chant while he served at the cathedral. Second, the subject and countersubject of the *cum sanctis tuis in aeternum* fugue in Post Communion are found in his *Te Deum*, a piece published in 1729; it seems unlikely that Campra would use the same musical ideas in close time proximity. Third, the use of a bell motif demonstrates Campra’s familiarity with the Parisian liturgical traditions that occurred between All-Saints Day and the first Vespers of the Dead.

Finally, Barthélemy argues that no stylistic markers exist in the *Requiem* to specify a

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compositional time frame, therefore making anecdotal evidence the only factors of consideration.\textsuperscript{7}

The lack of performance history is particularly odd given Campra’s musical prominence. He was considered one of France’s most revered composers of both sacred and secular music, and he held the influential post of \textit{maître de musique} at Notre Dame Cathedral. The Parisian magazine \textit{Mercure Galant} often referenced his performances and included notices of his new compositions.\textsuperscript{8} Due to a dearth of available primary sources, concrete performance and composition details may never be revealed.

\textsuperscript{7} Ibid.
\textsuperscript{8} Ibid.
CHAPTER 2

LITERATURE REVIEW

Books and Music Scores

Maurice Barthélemy wrote André Campra’s only biography. Originally published in 1957,9 a revised and expanded edition was printed in 1995. Although records of Campra’s life are somewhat scarce, Barthélemy traces his childhood in Aix-en-Provence and subsequent ascension as choirmaster from Arles (1681) to Notre Dame Cathedral in Paris (1694). Records are much clearer for Campra’s life between 1694 and 1720 as Barthélemy’s biographical sketch illustrates. After that period, Campra exclusively wrote sacred music. Records discovered to this date contain very little personal information. The book contains important information regarding Campra’s musical influences and how his employers influenced his compositions; manuscript excerpts from Paris libraries are included.10

Barthélemy published two additional Campra articles. In Le Concert des Muses: Promenade Musicale dans le Baroque Français, he contributed an essay titled, “La Vie et L’Oeuvre d’André Campra (1660–1744).”11 He also published “Le Premier Divertissement Connu d’André Campra” in Revue Belge de Musicologie in 1957.12 In both cases, his 1995 biography thoroughly covers the same material.

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In her 1977 doctoral thesis, Joy Anne Rae Baker catalogs Campra’s entire sacred music output. Her thorough research yields information on the composer’s biography; manuscript sources; large-scale forms; use of récits, airs, and instruments; and general style characteristics. Having researched at the Bibliothèque Nationale in Paris, she uses primary sources to inform her work.13

James R. Anthony’s *French Baroque Music from Beaujoyeulx to Rameau* presents a review of France’s musical evolution during the era. The 1997 revised and expanded edition traces the development of stage, religious, instrumental, and vocal chamber music, genres in which Campra wrote. Of particular interest, Anthony discusses Campra’s predilection for innovation: Campra was the first to introduce violins to Notre Dame Cathedral in 1694; his *L’Europe Galante* is the first documented opéra-ballet; and in his 1703 publication of motets, Campra included a motet à la manière italienne. “In fact, the first four books of motets provide the best material for studying the effect of the Italian cantata upon the French motet.”14 Although Anthony provides no in-depth discussion of *Messe des Requiem*, he calls it, “…[an] impressive work, with finely wrought polyphony over Gregorian chant (see Introit), powerful homophonic choruses that have dramatic text repetitions (see Gradual), and récits completely in the style galant (see Lux Aeterna in Post Communion).”15


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composers. Campra is mentioned only briefly, although one passage sheds light on the evolution of orchestral forces. While directly discussing operatic orchestras, it provides a glimpse into Campra’s place in the period. “Between Lully and Campra, a change in taste had taken place. From the first operas of Calasse, the instrumental soloist emerged from the group with which he had been closely associated. He took on the independence and mingled thereafter more freely and gracefully with holders, holding the public’s attention like a picturesque detail in a Watteau painting.”

Authors Christopher Hogwood, George Pratt, Peter Holman, Davitt Moroney, Andrew Manze, Stephen Preston, John Potter, Clifford Bartlett, and Anthony Burton make performance practice suggestions in *A Performer’s Guide to Music of the Baroque Period*. An introductory chapter provides general historical information, and a closing chapter discusses the advantages and disadvantages of several musical editions. In between, notation and its interpretation, instrumental playing, and singing are discussed using musical examples. Published in 2002, the book refers to recent scholarship when making its suggestions.

Anthony Reeves’s dissertation covers several French Baroque performance practice issues. After a discussion of the grand motet’s development, suggestions are provided for meter, tempi, dynamics, rhythmic alteration, pitch, instrumentation, and the

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use of French-Latin. Campra’s music, although not mentioned in Reeves’s document, certainly falls under this dissertation’s purview.\(^\text{18}\)

Two printed scores exist for Campra’s *Messe de Requiem*. Both editions are scored for two soprano and tenor soli, one bass solo, two flutes, two oboes, two bassoons, two violins, violas, cellos, double bass, and continuo. The first, published in 1961 by Éditions Costallat in Paris, includes a viole de gambe (*ad lib*) and chorus of soprano, alto, tenor, baritone, and bass.\(^\text{19}\) The more recent Éditions du Centre de Musique Baroque de Versailles score changes the chorus to alto, tenor, tenor, baritone, and bass. Of the editions, CMBV states, “As suggested by the type of paper, the manuscript was done by Campra himself, probably when it belonged to the King’s Chapel. This source has several shortcomings that are addressed here by the source B (additions indicated in small body).”\(^\text{20}\) The referenced source is an additional manuscript believed also to be Campra’s (no holograph has been discovered). This score incorporates more recent scholarship having been published forty years after the first.

Pronouncing French-Latin causes most non-Francophones difficulty considering its vocal modifications and subtlety of language. Korre Foster created an excellent French-Latin pronunciation guide in his doctoral dissertation, “Marc-Antoine Charpentier’s *Messe Pour Monsieur Mauroy*.” Having lived in France and being an American musician, Foster provides a thorough and accessible guide to an otherwise

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confusing topic. Using French-Latin, as opposed to Church Latin, allows for a greater color palate given its nasal vowels. 21

**Articles and Recordings**

*Oxford Music Online* provides a succinct description of Campra’s biographical history. Written by James R. Anthony, the article includes biographical information about the composer’s childhood, work for the church, operatic compositions, and subsequent devotion to sacred genres. Anthony discusses Campra’s sacred music evolution, noting his increasing imitation of *la manièrè italienne*. Prior to the 1960s, many musicians believed Campra to have simply copied the style of Lully. Anthony states: “It is no longer possible to sustain the argument that Campra and his contemporaries were mere ‘imitators of Lully’. With his delicate sense of orchestral colour, the kaleidoscopic brilliance with which he used the dance, his gift for melody and his sensitivity to the expressive possibilities of harmony, Campra greatly expanded the musical vocabulary of Lully.” 22

Anne Baker catalogues Campra’s sacred music in “The Church Music of André Campra: A Reconsideration of the Sources.” Most of his church music was discovered in Paris’s Bibliothèque Nationale after 1964, although researchers found twelve motets in the late 1970s and early 1980s. Baker investigates the origins of his manuscripts while

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21 Korre Foster, “Marc-Antoine Charpentier’s *Messe Pour Monsieur Mauroy*” (DMA diss., University of Miami, 2009).

providing musical examples, a chronology, illustrations of calligraphy, signatures, and watermarks.\textsuperscript{23}

Dating Campra’s requiem has been particularly difficult for scholars. Most believe it was written some time after 1723 during his final sacred period. However, Philippe Herreweghe believes it written between 1694–1700, the time during which Campra worked at Notre Dame Cathedral. “Some have thought to see in this Mass certain features of Campra’s last creative period; all evidence, however, leads to the assumption that it was a work conceived…during his Notre Dame period. The style of the piece, although modern in many ways, is still in the pure tradition of Du Mont or Charpentier.”\textsuperscript{24} Herreweghe points out several compositional idioms used during the early time frame in order to bolster his assertion.

In “Breaking Form Through Sound: Instrumental Aesthetics, Tempête, and Temporality in the French Baroque Cantata,” Michele Cabrini discusses the evolution of instrumental drama in \textit{tragédie en musique} and how it directly affected France’s cantata. As a writer of cantatas, this movement surely influenced Campra’s other sacred music. “By around 1724, composer and music collector Sébastien de Brossard noted that the tempest \textit{topos} in France had migrated to the cantata and the motet, demonstrating that other types of vocal genres could no longer remain immune to its popularity.”\textsuperscript{25}

Sarah Freiberg provides technical advice for French Baroque string players in “Five Tips to Approaching French Baroque Music.” She suggests speaking the text so


\textsuperscript{24} Philippe Herreweghe, \textit{Campra: Messe de Requiem} (Arles: Harmonia Mundi 901251, 1987).

that it directly influences a string player’s choices; playing a down-bow on every
downbeat; playing away from the frog, therefore affecting lighter articulations; observing
the *notes inégales* method of playing by emphasizing the first of a melismatic section
followed by light articulations; and adding ornaments only after getting a feel for the
line.\(^\text{26}\)

Campra’s harmonic tendencies are described in “A Link Between Opera and
Cantata in France: Tonal Design in the Music of André Campra.” Although specifically
discussing Campra’s motets, the general principles hold true in the Requiem. Says
Garden Greer, “If Campra’s harmony contains Italian traits, their presence is discreet.
While chromatic notes more often than not make his harmony directional, they are never
used to excess and always relate to the words.”\(^\text{27}\) This statement also verifies the general
opinion that Campra greatly valued textual expression.

*Oxford Music Online* provides a thorough history of the Requiem Mass. Basil
Smallman, in his discussion of the requiem between 1600 and 1900, notes that several
operatic composers lengthened and enriched individual movements at the end of the
seventeenth century. In several instances, single texts were separated into their own
movements, particularly those of the sequence and responses. Campra’s *Messe de
Requiem* includes a Post-Communion setting, an example of that trend. Smallman also
mentions his composition as a Requiem of note.\(^\text{28}\)

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\(^{26}\) Sarah Freiberg, “Five Tips on Approaching French Baroque Music” (*Strings* 24, no. 6, Jan
2010).

\(^{27}\) Greer Garden, “A Link Between Opera and Cantata in France: Tonal Design in the Music of

\(^{28}\) Basil Smallman, “Requiem Mass: 1600-1900,” *Oxford Music Online*,
http://iiiprxy.library.miami.edu:2549/subscriber/article/grove/music/43221?q=requiem+mass&hbutton_sea
rch.x=0&hbutton_search.y=0&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&
pos=1&_start=1#firsthit (accessed 7 May 2011).
CHAPTER 3
STRUCTURAL OVERVIEW

Large Form

The *Messe de Requiem* contains seven movements: Introit, Kyrie, Graduel, Offertorie, Sanctus, Agnus Dei, and Post Communion. Each movement subdivides into smaller sections, and those are discussed at length in later chapters. Tonally, the work begins in E♭ Major (originally in F Major), but one can hardly consider that key the work’s tonal foundation. Campra uses an unusual combination of tonal centers as compared to typical Baroque progressions (see Table 3.1).

Table 3.1. Tonal centers in the *Requiem*

<table>
<thead>
<tr>
<th>Movement</th>
<th>Measures</th>
<th>Tonal center</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introit</td>
<td>1–116</td>
<td>E♭</td>
<td>Major</td>
</tr>
<tr>
<td>Kyrie</td>
<td>117–220</td>
<td>e♭</td>
<td>Dorian</td>
</tr>
<tr>
<td>Graduel</td>
<td>221–270</td>
<td>c</td>
<td>Dorian</td>
</tr>
<tr>
<td></td>
<td>271–278</td>
<td>C</td>
<td>Major</td>
</tr>
<tr>
<td></td>
<td>279–294</td>
<td>c</td>
<td>Dorian</td>
</tr>
<tr>
<td></td>
<td>295–303</td>
<td>C</td>
<td>Major</td>
</tr>
<tr>
<td></td>
<td>304–351</td>
<td>c</td>
<td>Dorian</td>
</tr>
<tr>
<td>Offertorie</td>
<td>352–484</td>
<td>f</td>
<td>Dorian</td>
</tr>
<tr>
<td></td>
<td>485–602</td>
<td>F</td>
<td>Major</td>
</tr>
<tr>
<td>Sanctus</td>
<td>603–633</td>
<td>B♭</td>
<td>Dorian</td>
</tr>
<tr>
<td></td>
<td>634–647</td>
<td>G♭</td>
<td>Major</td>
</tr>
<tr>
<td></td>
<td>648–681</td>
<td>D♭</td>
<td>Major</td>
</tr>
<tr>
<td></td>
<td>682–688</td>
<td>b♭</td>
<td>Dorian</td>
</tr>
<tr>
<td>Agnus Dei</td>
<td>689–752</td>
<td>G</td>
<td>Major</td>
</tr>
<tr>
<td></td>
<td>753–760</td>
<td>g</td>
<td>Minor</td>
</tr>
<tr>
<td>Post Communion</td>
<td>761–1000</td>
<td>G</td>
<td>Major</td>
</tr>
<tr>
<td></td>
<td>1001–1020</td>
<td>g</td>
<td>Minor</td>
</tr>
<tr>
<td></td>
<td>1021–1041</td>
<td>G</td>
<td>Major</td>
</tr>
<tr>
<td></td>
<td>1042–1048</td>
<td>g</td>
<td>Minor</td>
</tr>
</tbody>
</table>

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29 See page 2 in this document for an explanation of these changes.
The large form of the work shows great organization and symmetry. At the core is the Offertoire with its three large homophonic choruses. The Graduel and the Sanctus border it, and both movements contain two choruses; the Kyrie and the Agnus Dei flank those, and they each contain one chorus. The two outer movements frame the composition with intricate polyphonic choruses. Additionally, every movement begins with an orchestral prelude and ends with a chorus. Table 3.2 provides a composite structural view.

Table 3.2. Large formal structure of the *Messe de Requiem*

<table>
<thead>
<tr>
<th>Movement</th>
<th>Section</th>
<th>Form</th>
<th>Meter</th>
<th>Tonal center</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introit</td>
<td>Prélude</td>
<td>...</td>
<td>C</td>
<td>Eb</td>
<td>Requiem aeternam</td>
</tr>
<tr>
<td>Chorus</td>
<td>Polyphonic</td>
<td>C</td>
<td>Eb</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Solo-trio</td>
<td>Arioso</td>
<td>C</td>
<td>Eb</td>
<td></td>
<td>Te decet</td>
</tr>
<tr>
<td>Chorus</td>
<td>Exact repeat</td>
<td>C</td>
<td>Eb</td>
<td></td>
<td>Requiem aeternam</td>
</tr>
<tr>
<td>Kyrie</td>
<td>Prélude</td>
<td>...</td>
<td>1/e</td>
<td>e</td>
<td>Kyrie eleyson</td>
</tr>
<tr>
<td>T, B</td>
<td>Aria</td>
<td>1/e</td>
<td>e</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chorus</td>
<td>Homophonic</td>
<td>1/e</td>
<td>e</td>
<td></td>
<td>Kyrie eleyson</td>
</tr>
<tr>
<td>Graduel</td>
<td>Prélude</td>
<td>...</td>
<td>1/c</td>
<td>c</td>
<td>Requiem aeternam</td>
</tr>
<tr>
<td>T and Ch.</td>
<td>Aria &amp; homo.</td>
<td>1/C</td>
<td>c/C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B and Ch.</td>
<td>Aria &amp; homo.</td>
<td>C</td>
<td>c</td>
<td></td>
<td>In memoria aeterna</td>
</tr>
<tr>
<td>Offertoire</td>
<td>Prélude</td>
<td>...</td>
<td>1/f</td>
<td>f</td>
<td>Domine Jesu</td>
</tr>
<tr>
<td>Trio</td>
<td>Polyphonic</td>
<td>1/f</td>
<td>f</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chorus</td>
<td>Homo.</td>
<td>1/f</td>
<td>f</td>
<td></td>
<td>Libera eas</td>
</tr>
<tr>
<td>Bt solo</td>
<td>Aria</td>
<td>1/F</td>
<td>F</td>
<td></td>
<td>Sed signifer</td>
</tr>
<tr>
<td>Chorus</td>
<td>Homo.</td>
<td>1/F</td>
<td>F</td>
<td></td>
<td>Quam olim Abraham</td>
</tr>
<tr>
<td>B solo</td>
<td>Arioso</td>
<td>C</td>
<td>F</td>
<td></td>
<td>Hostias et preces</td>
</tr>
<tr>
<td>Chorus</td>
<td>Exact repeat</td>
<td>1/F</td>
<td>F</td>
<td></td>
<td>Quam olim Abraham</td>
</tr>
</tbody>
</table>

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Table 3.2. Continued

<table>
<thead>
<tr>
<th>Movement</th>
<th>Section</th>
<th>Form</th>
<th>Meter</th>
<th>Tonal center</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sanctus</td>
<td>Prélude</td>
<td>...</td>
<td>c</td>
<td>b♭</td>
<td>...</td>
</tr>
<tr>
<td></td>
<td>Ch. dialogue</td>
<td>Homophonic</td>
<td>c</td>
<td>b♭</td>
<td>Sanctus Dominus</td>
</tr>
<tr>
<td></td>
<td>B solo</td>
<td>Arioso</td>
<td>c</td>
<td>G♭/D♭</td>
<td>Pleni sunt caeli</td>
</tr>
<tr>
<td></td>
<td>Ch. dialogue</td>
<td>Homophonic</td>
<td>♭</td>
<td>b♭</td>
<td>Hosanna in excelsis</td>
</tr>
<tr>
<td>Agnus Dei</td>
<td>Prélude</td>
<td>...</td>
<td>e</td>
<td>G</td>
<td>...</td>
</tr>
<tr>
<td></td>
<td>Bt solo</td>
<td>Arioso</td>
<td>e</td>
<td>G</td>
<td>Agnus Dei</td>
</tr>
<tr>
<td></td>
<td>Bt and Ch.</td>
<td>Homophonic</td>
<td>e</td>
<td>G</td>
<td>Agnus Dei</td>
</tr>
<tr>
<td>Post</td>
<td>Prélude</td>
<td>...</td>
<td>♭</td>
<td>G</td>
<td>...</td>
</tr>
<tr>
<td>Communion</td>
<td>B solo</td>
<td>Aria</td>
<td>♭</td>
<td>G</td>
<td>Lux aeterna</td>
</tr>
<tr>
<td></td>
<td>Prélude</td>
<td>...</td>
<td>♭</td>
<td>G</td>
<td>...</td>
</tr>
<tr>
<td></td>
<td>Chorus</td>
<td>Polyphonic</td>
<td>♭</td>
<td>G</td>
<td>Requiem aeternam</td>
</tr>
<tr>
<td></td>
<td>Ch. dialogue</td>
<td>Homophonic</td>
<td>♭</td>
<td>G</td>
<td>Et lux perpetua</td>
</tr>
<tr>
<td></td>
<td>Chorus</td>
<td>Fugue</td>
<td>♭</td>
<td>G/G/G/G</td>
<td>Cum sanctis tuis</td>
</tr>
</tbody>
</table>

One additional unifying aspect of the design is the use of a short-shorter-long rhythm. This pattern is used at the beginning of the Introit, Kyrie, Graduel, and the requiem aeternam of Post Communion. Examples 3.1–3.4 show an excerpt from each of the movements.

Example 3.1. Short-shorter-long rhythm shown in the violin part in Introit, mm. 1–6
Example 3.2 Short-shorter-long rhythm in the Kyrie, mm. 155–157

Example 3.3. Short-shorter-long rhythm in the Graduel, mm. 240–243
Example 3.4. Short-shorter-long rhythm in the Post Communion, mm. 858–861

Text

All of the Messe de Requiem texts chosen from the Mass for the Dead were commonly used during Campra’s lifetime. The omission of the Benedictus is unusual, although an examination of other Requiem settings during that same time period shows that composers regularly omitted text sections. Jean Gilles’s Messe des Morts, written c. 1699, uses the same texts as Campra with the addition of the Benedictus. Marc-Antoine Charpentier set the Requiem Mass twice and excerpted different texts. See table 3.3.
Table 3.3. Comparison of texts in the Requiem settings of André Campra, Jean Gilles, and Marc-Antoine Charpentier, c. 1700

<table>
<thead>
<tr>
<th></th>
<th>Campra Messe des Morts c. 1700</th>
<th>Gilles Messe des Morts c. 1699</th>
<th>Charpentier Messe des Morts c. 1695</th>
<th>Charpentier Messe des Morts c. 1698</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introit</td>
<td></td>
<td>Introit</td>
<td>Kyrie</td>
<td>Kyrie</td>
</tr>
<tr>
<td>Kyrie</td>
<td></td>
<td>Kyrie</td>
<td>Dies Irae</td>
<td>Sanctus</td>
</tr>
<tr>
<td>Graduel</td>
<td>Graduel</td>
<td>Graduel</td>
<td>Sanctus</td>
<td>Pie Jesu</td>
</tr>
<tr>
<td>Offertoire</td>
<td>Offertoire</td>
<td>Offertoire</td>
<td>Benedictus</td>
<td>Agnus Dei</td>
</tr>
<tr>
<td>Sanctus</td>
<td>Sanctus</td>
<td>Sanctus</td>
<td>Agnus Dei</td>
<td>De profundis</td>
</tr>
<tr>
<td>Agnus Dei</td>
<td>Benedictus</td>
<td>Agnus Dei</td>
<td>Pie Jesu</td>
<td></td>
</tr>
<tr>
<td>Communion</td>
<td>Communion</td>
<td>Communion</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Performers**

The *Messe de Requiem* is scored for chamber orchestra, chorus, and three male soloists. The string group consists of two violins, two violas, and continuo, with the violins splitting parts only briefly in the Graduel, Offertoire, Sanctus, and Post Communion. Use of either a harpsichord or portative organ is appropriate to complete the continuo group. Flutes also play in the Kyrie, Offertoire, Sanctus, and Agnus Dei, most often doubling the violins.

The five-part chorus consists of soprano, alto, tenor, baritone, and bass parts. Barthélemy believes that Campra penned this work for male chorus, although if the work was performed at the Versailles Royal Chapel, female opera singers could have been hired.\(^{31}\) In either case, modern choirs perform the *dessus* and *haute-contre* parts with female singers.

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The *haute-contre* was the favored voice part for leading stage roles in Parisian operas during the late 17th and early 18th centuries.\(^{32}\) It functioned similarly to the modern countertenor with a range of D\(^4\) to B\(^5\). If the *Requiem* is performed at the suggested historical performance pitch one whole tone lower than A=440, then the *haute-contre* range compares favorably with a modern tenor voice. The score in this document has been lowered two semitones, and the male soloists have been reassigned to reflect the new ranges.\(^{33}\) A member of the choral ensemble may easily perform the brief soprano and alto solos written in the Offertoire, Sanctus, and Post Communion, or they may be assigned as soli. The tessitura for all voices is generally comfortable, making this work accessible for amateur singers. Figure 3.1 shows the ranges for all voice parts.

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\(^{33}\) See page 2 in this document for an explanation of these changes.
**Duration**

The *Requiem* has an approximate performance time of forty-five minutes, making it a work of significant length. Table 3.4 provides approximate performance durations for each movement. One should note that performance times might vary depending on tempi chosen by the conductor.

Table 3.4. Approximate performance times

<table>
<thead>
<tr>
<th>Movement</th>
<th>Minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introit</td>
<td>7:09</td>
</tr>
<tr>
<td>Kyrie</td>
<td>4:34</td>
</tr>
<tr>
<td>Graduel</td>
<td>5:54</td>
</tr>
<tr>
<td>Offertoire</td>
<td>10:07</td>
</tr>
<tr>
<td>Sanctus</td>
<td>3:27</td>
</tr>
<tr>
<td>Agnus Dei</td>
<td>5:33</td>
</tr>
<tr>
<td>Post Communion</td>
<td>7:27</td>
</tr>
<tr>
<td><strong>Total Length</strong></td>
<td><strong>45:25</strong></td>
</tr>
</tbody>
</table>
CHAPTER 4
INTROIT

Campra divides the first movement into three separate sections: an orchestral prelude (mm. 1–20), a choral statement of requiem aeternam (mm. 21–89), and a contrasting section written for solo vocal trio (mm. 90–116). Most of the work’s movements are broken up into these smaller units, often corresponding with a new tonal center and time signature. The entire movement is set in Eb Major (originally in F Major). Table 4.1 details the movement’s form.

Table 4.1. Introit large form

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Time signature</th>
<th>Instrumental parts</th>
<th>Vocal parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prélude</td>
<td>1–20</td>
<td>$\frac{3}{2}$</td>
<td>vln, va1, va2, bc</td>
<td></td>
</tr>
<tr>
<td>Requiem aeternam</td>
<td>21–89</td>
<td>$\frac{3}{2}$</td>
<td>vln, va1, va2, bc</td>
<td>Choir</td>
</tr>
<tr>
<td>Te decet</td>
<td>90–116</td>
<td>C</td>
<td>vln, va1, va2, bc</td>
<td>T, Bt, B</td>
</tr>
<tr>
<td>Requiem aeternam</td>
<td>21–89</td>
<td>$\frac{3}{2}$</td>
<td>vln, va1, va2, bc</td>
<td>Choir</td>
</tr>
</tbody>
</table>

While their European counterparts embraced stylistic advances, French Baroque composers conserved the polyphonic forms of the 16th century. Known as stile antico, this nod to the past was likely caused by the powerful influence of Notre Dame Cathedral and its preference for traditionalism. Campra served as Notre Dame’s maître de musique from 1694–1700. During that time, Gregorian chant still significantly influenced the church’s music and liturgy.

The Messe de Requiem opens with a stately and regal orchestral prelude that presages the choral writing to come. With the violins and violas alternating seamlessly
between homophonic and polyphonic textures, the continuo group underpins the prelude with a *cantus firmus*, a *stile antico* technique. This traditional *requiem aeternam* chant was borrowed from the Catholic Church’s *Mass for the Dead* and would likely have been used in the liturgy at Notre Dame Cathedral during Campra’s tenure. Example 4.1 shows the Gregorian chant. The original tune was written in G Ionian mode, although Campra chooses to transpose it one tone below (Eb in this document’s score). Example 4.2 shows the cello *cantus firmus*.

Example 4.1. *Requiem aeternam* chant from the *Mass for the Dead*\(^\text{34}\)

![Example 4.1. Requiem aeternam chant from the Mass for the Dead](image)

Example 4.2. Introit, cello part mm. 1–12

Campra uses unusual harmonic progressions and voice leading to create tension within the Eb Major (originally F Major) structure. When the violins and violas join the

basso continuo in m. 3, the orchestra plays a I-ii7-vi6-iii-I6 progression. Campra writes a similar pattern over the next five measures as the presentation of the Gregorian chant ends. A fully Baroque basso continuo line, which functions as the tonal foundation, begins in m. 13. The basso continuo switches from functioning as a stile antico melodic line to a stile moderno harmonic foundation; this mixing of styles will continue throughout the Messe de Requiem.

Mm. 13–20 contain a series of suspensions created by the violin melody. Again, Campra uses an unusual technique. Each suspension resolves into a new chord rather than fitting into the previous chord. Example 4.3 shows this pattern. In m. 12, the violin’s A♭ creates what would normally function as a 4-3 suspension; however, when it resolves to the G on the second half of the measure, it becomes the fifth of a vi6 chord. Another example may be seen in mm. 14–15. The violin carries another A♭ over the bar; rather than a 7-6 suspension, Campra writes an appoggiatura that temporarily creates a iii chord. This causes a sense of unease and unsettledness. The prelude ends with a traditional cadential pattern.

The choir enters for the first time in m. 21. Similarly to the beginning of the work, the choral basses open the section with a cantus firmus. They present the requiem aeternam chant in mm. 21–35 in exact duplication of the original, with the only difference being a three-measure pause in mm. 24–26. Here, the baritones’ first entrance continues the chant before the basses resume. After another three measures of rest, the basses continue with dona eis Domine from mm. 39–54 (example 4.4). The baritones present a truncated version of the aeternam chant in mm. 24–29.
Example 4.3. Suspensions during the prelude of Introit, mm. 9–17

The tenors are the lowest sounding voice in mm. 58–66, so they present the next part of the chant, *et lux perpetua*. When the baritones enter again, they conclude the *cantus firmus* from mm. 67–81. Examples 4.5 and 4.6 show the tenor and baritone *cantus firmus* lines respectively.
Example 4.4. Bass presentation of the *cantus firmus* in the Introit, mm. 21–54

Re-qui-em ae-

Exe

Example 4.5. Tenor presentation of the *cantus firmus* in the Introit, mm. 58–66

et lux per-

pe-

tu-

Example 4.6. Baritone presentation of the *cantus firmus* in the Introit, mm. 67–81

lu-

ce-

is,
Above the cantus firmus, Campra constructs a well-conceived stile antico polyphonic chorus. The soprano entrance on the fifth scale degree in m. 23 soars to the tonic E♭; the tenors imitatively join in m. 26. The altos are the last voice part to join, and from mm. 30–35, they sing a variation of the aeternam chant in free polyphony. The orchestra plays independently at the onset of the choral section, and the basso continuo group only begins doubling the cantus firmus in m. 27. Simultaneously, the violins play a countermelody as seen in example 4.7. This orchestral independence combines stile moderno techniques with the choir’s stile antico sensibilities. The strings begin playing colla parte in m. 28.

A new set of imitation begins in m. 36 as the sopranos sing a rising E♭ Major arpeggio. The tenors and baritones offer exact imitations each of the next two measures, respectively. At the same time, the basso continuo and the altos create an E♭ pedal point. The arpeggiated figure serves as text painting as the souls of the dead rise to heaven: Dona eis Domine translates “grant them eternal rest, Lord” (example 4.8). Free polyphony resumes in m. 39 as the cantus firmus recommences in the bass voices.

The mood shifts with a brief four-measure orchestral interlude that begins in m. 54. The rhythmic pace quickens as the violins play a soaring melismatic passage that portents the choral statement et lux perpetua luceat eis (and let perpetual light shine upon them). The continuo group plays a typical Baroque bass line that underpins a traditional harmonic progression of I-V⁶-vi-V-I (mm. 54–58); the basso continuo continues in this style through the end of the chorus. The violins and violas play independent polyphonic lines during this section, only occasionally doubling the voices.
Example 4.7. Choral *stile antico* and orchestral *stile moderno*, mm. 21–29
Example 4.8. Imitative polyphony above the *cantus firmus*, mm. 36–41

During the next twenty-one measures, Campra uses a *luceat* rhythmic motif (example 4.9) as the main source of imitation. The altos introduce the idea in m. 63 and again in m. 65; from that point forward, it is heard twelve times. The chorus builds to the *Requiem*’s first moment of choral homophony in m. 81 as they sing the *luceat* motif again; after eighty-one measures of polyphony, this moment of unity proves particularly powerful. The orchestra interjects melismatic flourishes between repeated choral homophonic iterations, and the section ends with a final moment of choral imitation in mm. 86–87.
Baritone and cello solos imbue Introit’s contrasting section with a more songful approach appropriate to the text (a hymn befits thee, O God of Zion). This recitative-like
passage leads to the introduction of the *Requiem*’s male solo trio in m. 97. Both the rhythmic and harmonic cadences quicken during this section, producing a divergence from the more solemn opening. The upper strings enter with the vocalists as they emphatically sing *exaudi* (hear); this plea to God is immediately followed by vocal polyphony that illustrates the individuality of *orationem meam* (my prayer). Campra repeats the trio’s music beginning in m. 107, this time setting most of the text homophonically. An imperfect authentic cadence ends the trio section, causing a subtle feeling of unrest. An exact repeat of the opening choral polyphony follows, and as the movement concludes, Campra’s bright setting of *et lux perpetua luceat eis* sets the tone for a requiem focused as much on the triumphs of Heaven as on the loss of terrestrial life.
Figure 4.1. Analysis diagram of the Introit, mm. 1–116

INTROIT
Time: Ï-œ Instruments: Vln, vla1, vla2, bc
Key: E♭ Major Voices: Chorus, T, Bt, B

<table>
<thead>
<tr>
<th>Prélude (1–20)</th>
<th>Chorus (21–89)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1-20)</td>
<td>(21-36)</td>
</tr>
<tr>
<td>(36-54)</td>
<td>(54-57)</td>
</tr>
<tr>
<td>⅓</td>
<td>Requiem aeternam - --- dona eis Domine - ---</td>
</tr>
<tr>
<td>⅓</td>
<td>stile antico polyphony</td>
</tr>
<tr>
<td>I</td>
<td>imitation, free polyphony</td>
</tr>
<tr>
<td>Homophonic &amp; polyphonic</td>
<td>och. interlude</td>
</tr>
<tr>
<td>Cantus firmus in bc</td>
<td>eighths in vln</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Voices:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ad te</td>
</tr>
<tr>
<td>cantus firmus in T</td>
</tr>
<tr>
<td>cana firmus in B</td>
</tr>
<tr>
<td>imitation S-A</td>
</tr>
<tr>
<td>closing chorus</td>
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<tr>
<td>PAC</td>
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</table>

<table>
<thead>
<tr>
<th>Instruments:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tutti orch. + trio</td>
</tr>
<tr>
<td>HC &amp; B enter for trio</td>
</tr>
<tr>
<td>trio + cello solo</td>
</tr>
<tr>
<td>orch reenters</td>
</tr>
<tr>
<td>Homophonic voices, indep. orch.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chorus (21–89)</th>
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</thead>
<tbody>
<tr>
<td>(111-113)</td>
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<tr>
<td></td>
</tr>
<tr>
<td>⅓</td>
</tr>
<tr>
<td>I</td>
</tr>
<tr>
<td>Requiem aeternam - ---</td>
</tr>
<tr>
<td>Trio + cello</td>
</tr>
<tr>
<td>tutti orch. + trio</td>
</tr>
<tr>
<td>Exact repeat (see above)</td>
</tr>
<tr>
<td>IAC</td>
</tr>
<tr>
<td>Fine in m. 89</td>
</tr>
</tbody>
</table>
CHAPTER 5

KYRIE

Two large segments comprise Kyrie. The first features the tenor and bass soloists in a transparent texture, while the second involves the chorus and strings in a series of imitative variations. Kyrie primarily uses E♭ Dorian mode (originally F Dorian) as its tonal center, although both the mediant and dominant are briefly tonicized on multiple occasions (see table 5.1).

Table 5.1. Kyrie large form

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Time signature</th>
<th>Instrumental parts</th>
<th>Vocal parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prélude</td>
<td>117–124</td>
<td>†</td>
<td>vln, fl, va1, va2, bc</td>
<td></td>
</tr>
<tr>
<td>Kyrie eleyson</td>
<td>124–154</td>
<td>†</td>
<td>vln, fl, va1, va2, bc</td>
<td>T, B</td>
</tr>
<tr>
<td>Kyrie eleyson</td>
<td>155–220</td>
<td>†</td>
<td>vln, fl, va1, va2, bc</td>
<td>Choir</td>
</tr>
</tbody>
</table>

Campra infers a faster tempo with a shift from the first movement’s half note rhythms to notes of shorter duration. He also changes the time signature to †, and as discussed in Chapter 11, this generally indicates a brisker tempo than ‡. The expressive marking gracieux (lightly) reinforces these changes. Violin and flute soli combine with the continuo group to form a much thinner texture than the opening movement.

The Kyrie motive, introduced by the flutes and violins in the first measure, has two noteworthy characteristics. First, it is built on a short-shorter-long rhythmic motive that not only unifies this movement but that returns in later movements. Played first on repeated dominant B♭s, the continuo group establishes the tonal center while imitating
the motive in the second measure. Beginning in the third measure, the strings descend more than an octave each to an Eb minor chord in m. 124. This second noteworthy melodic trait could very well illustrate God’s mercy falling from Heaven to Earth.

Example 5.1 shows the melody’s short-shorter-long motive and subsequent descent.

Example 5.1. Kyrie motive, mm. 117–124

The absence of violas and the resultant transparency create a feeling of individuality, a sentiment further reinforced by the tenor’s a cappella entrance in m. 124. Campra uses this textural device throughout the work to contrast the thoughts and prayers of individuals with the corporate pleas of the believers. The tenor arioso uses the same violin/flute melody from the prelude. Its melodic contour illustrates the textual meaning:
Kyrie (Lord) is recited plaintively on repeated B♭s, but eleyson (have mercy) reaches into the upper range, creating a sense of heightened tension. The second iteration of Kyrie eleyson descends into a more comfortable tenor range, as if conciliatory; the last two repeats of the text return to a higher tessitura and sense of urgency. Each word is separated with a rest with the exception of mm. 134–135. Campra temporarily tonicizes the mediant in mm. 131–139. The introduction of C♭ leads to a chord progression, in the mediant, of V-iii-III-vi°-I♭ in mm. 131–135.

Example 5.2. Temporary tonicization of the mediant, mm. 131–139
E♭ Dorian returns for the bass entrance in m. 140. The next fifteen measures represent the only setting of *Christe eleyson* in the movement, and although brief, this section offers three tonal centers. G-naturals in the bass and continuo lines alter the previously minor home tonic chord into major. In m. 146, a V/III chord leads to five measures of mediant tonicization, and the dominant is briefly tonicized in mm. 152–154. In the midst of these shifting tonalities, the bass sings a contrasting melody to the movement’s first. The Kyrie motive appropriately disappears, and unlike the tenor melody, only two brief rests are notated.

The home key returns in m. 155 as the altos, tenors, baritones, and basses enter homophonically with the Kyrie motive. The sopranos create simultaneous polyphony with imitation one measure later. The lower four choral parts then sing independent lines from mm. 158–160 before a unified cadence in m. 162. Campra represents the corporate body of faith by adding the full chorus and violas. All strings play *colla parte*.

A variant of the Kyrie motive appears in m. 163 during a four-measure orchestral interlude (example 5.3). As the rhythm stays constant, the pitches descend step-wise; this motive reappears later in the movement.

Example 5.3. Kyrie motive variant in the violins, mm. 163–164

Campra deftly utilizes voicing combinations, textual repetitions, and the two Kyrie motives to build a sense of drama. Six sets of *Kyrie* restatements occur starting at
m. 167, each commencing with imitation and ending with a homophonic *eleyson*. See table 5.2.

<table>
<thead>
<tr>
<th>Measures</th>
<th>Initial voice(s) heard</th>
<th>Responsive voice(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>155–163</td>
<td>Alto, tenor, baritone, bass</td>
<td>Soprano</td>
</tr>
<tr>
<td>167–178</td>
<td>Tenor, baritone, bass</td>
<td>Soprano, alto</td>
</tr>
<tr>
<td>185–193</td>
<td>Tenor</td>
<td>Soprano, alto,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Baritone, bass</td>
</tr>
<tr>
<td>193–198</td>
<td>Bass</td>
<td>Tenor, baritone</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Soprano, alto</td>
</tr>
<tr>
<td>199–207</td>
<td>Soprano</td>
<td>Alto, tenor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Baritone, bass</td>
</tr>
<tr>
<td>207–210</td>
<td>Soprano</td>
<td>Alto, tenor, baritone, bass</td>
</tr>
</tbody>
</table>

The first set begins with the lower three parts followed by the altos and sopranos one measure later. In m. 172, the baritones and sopranos sing the original Kyrie motive immediately superseded by the remaining three voices. During the orchestral interlude in mm. 179–184, the violins present both versions of the Kyrie motive. This foreshadows the next choral section. The tenors sing the Kyrie variant in m. 184 imitated shortly thereafter by the sopranos and altos. Baritones and basses sing this version in m. 188, but the chorus homophonically presents the first motive in m. 189. That pattern is repeated from mm. 192–198 but with different imitative combinations.
Example 5.4. Kyrie motive and variant, mm. 184–190
Campra lightens the texture in m. 199 as the second violas and \textit{basso continuo} are
tacet during the soprano presentation. A delayed imitative entrance by the tenors and
altos highlights this contrast. For the final choral statement, the first Kyrie motive returns
high in the soprano tessitura followed by the rest of the chorus; this reverses the order of
the initial Kyrie set. Free polyphony follows until the conclusive cadence, including
repeated pleas of \textit{eleyson}. The \textit{basso continuo} plays a B♭ pedal from mm. 214–218 that
firmly establishes the dominant; this sets up the final $i^{6/4}$-$V$-$I$ harmonic progression that
provides closure to the movement. With all choristers singing and all instrumentalists
playing, the movement ends in stark contrast to its individualistic beginning.
Figure 5.1. Analysis diagram of the Kyrie, mm. 117–220

**KYRIE**

**Time:** †

**Key:** E♭ Dorian

**Instruments:** Vln, vla1, vla2, bc, fl

**Voices:** Chorus, T, B

<table>
<thead>
<tr>
<th>Prélude (117–124)</th>
<th>T arioso (124-154)</th>
<th>B arioso (140-154)</th>
</tr>
</thead>
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<td>(124-130)</td>
<td>(131-139) (140-146)</td>
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<tr>
<td></td>
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<td>(146-150)</td>
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<tr>
<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>i</td>
<td>III</td>
<td>III</td>
</tr>
<tr>
<td>Vln, fl soli</td>
<td>Kyrie eleyson</td>
<td>Kyrie eleyson</td>
</tr>
<tr>
<td>Kyrie motive</td>
<td>Kyrie motive</td>
<td>B arioso</td>
</tr>
<tr>
<td></td>
<td></td>
<td>new melodic material</td>
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**Chorus (155-220)**

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<th>(155-157)</th>
<th>(158-162)</th>
<th>(163-166)</th>
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<tbody>
<tr>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>V</td>
<td>i</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td>Vln, fl soli</td>
<td>Kyrie eleyson</td>
<td>strings colla parte</td>
<td>Kyrie variant</td>
</tr>
<tr>
<td>Kyrie motive</td>
<td>Kyrie motive</td>
<td>B arioso</td>
<td></td>
</tr>
<tr>
<td>Homo &amp; imit.</td>
<td>Polyphony</td>
<td>orch. interlude</td>
<td></td>
</tr>
<tr>
<td>Choral entrance</td>
<td>Polyphony</td>
<td></td>
<td></td>
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<tr>
<td>Imitation</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Ends with homo.</td>
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<tr>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td>Kyrie eleyson</td>
<td>Kyrie eleyson</td>
<td>Imitation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ends with homo.</td>
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<table>
<thead>
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<th>(214-220)</th>
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<td>I</td>
<td></td>
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<tr>
<td>Kyrie eleyson</td>
<td></td>
</tr>
<tr>
<td>Choral imit.</td>
<td>Textual repetition</td>
</tr>
<tr>
<td>B♭ pedal in BC</td>
<td>PAC</td>
</tr>
</tbody>
</table>
CHAPTER 6

GRADUEL

The Graduel contains three main musical ideas, as documented in table 6.1. The first creates a new expression of the previously heard *reliquem aeternam* text in C Dorian mode (originally in D Dorian); the second is a fast setting of *et lux perpetua* in a bright C Major (originally in D Major); and the third dramatically sets *in memoria aeterna* in a return to C Dorian.

Table 6.1. Graduel large form

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Time signature</th>
<th>Instrumental parts</th>
<th>Vocal parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prélude</td>
<td>221–240</td>
<td>♩</td>
<td>vln, va1, va2, bc</td>
<td></td>
</tr>
<tr>
<td>Requiem aeternam</td>
<td>240–271</td>
<td>♩</td>
<td>vln, va1, va2, bc</td>
<td>T, choir</td>
</tr>
<tr>
<td>Et lux perpetua</td>
<td>271–304</td>
<td>♩</td>
<td>vln, va1, va2, bc</td>
<td>T, choir</td>
</tr>
<tr>
<td>In memoria</td>
<td>304–351</td>
<td>♩</td>
<td>vln, va1, va2, bc</td>
<td>B, choir</td>
</tr>
</tbody>
</table>

The movement begins with a continuation of the Kyrie motive, a short-shorter-long rhythmic pattern sung on a repeated pitch. Its initial presentation occurs in the first violas; immediately thereafter, the violins take the motive and expand it into a new melody. Together, the violas and violins outline the C Minor triad upon which this movement is built. Because of this melodic construction, the harmony remains static for the first five measures (example 6.1).
Example 6.1. Opening of the Graduel, mm. 221–225

Campra once again tonicizes the mediant in m. 228, this time using the continuo group’s G to facilitate a common-tone modulation. Standard Baroque chord progressions are used in mm. 228–236: $I^6-ii^7-V^7-I-IV-V-I$. The tonal center pivots back to C Dorian with a dominant-seventh G chord in m. 237 and the tonic C Minor chord in m. 239. The Kyrie variant motive returns briefly in mm. 228–229, as seen in example 6.2.

Example 6.2. Kyrie variant motive in the Graduel, mm. 228–229

The tenor arietta repeats the same melody established by the violas and violins in the prelude while also maintaining the identical chord progressions. The violas drop out, though, and only solo violin and cello accompany the vocalist, making this a more modest presentation of the text as compared to Introit. The same harmonic structure
supports the chorus entrance in m. 256, and the sopranos sing the matching melody. The lower four choral voices homophonically imitate the sopranos. New material appears in m. 263, and the soprano melody changes slightly as the strings play *colla parte*. Tenors and altos initiate imitation in m. 266 on *dona* (grant) followed by the remaining voices. The section ends with quick tonicizations of the mediant and dominant.

A major mood shift occurs in m. 271. The tempo quickens to *vitte* (fast), the meter changes to common time, the tonality shifts to C Major, and the note values significantly diminish. All of these changes illustrate *et lux perpetua luceat eis* (and let perpetual light shine upon them). The chorus creates an aural representation of cascading light through a series of imitative entrances in mm. 271–278. The new melodic material begins on the fifth scale degree and leaps to the tonic; a drop to the sixth scale degree precedes another upward jump of a fourth. This disjointed construction provides space through which the proverbial light may shine. It also significantly contrasts with the step-wise melody of *requiem aeternam*.

Campra utilizes stretto for an instant jolt of energy. Sopranos introduce the tune followed one beat later by the altos, who begin on tonic. The tenors provide an exact duplication of the soprano tune in m. 272; basses follow one beat later, again starting on the tonic C. Baritones enter last in m. 273 on the dominant. A second imitation subject is also introduced by the sopranos in m. 273; it is repeated at various pitch levels by the altos in mm. 276 and 277; the tenors in mm. 276 and 277; the baritones in mm. 274 and 277; the basses in m. 276; and again in the sopranos in mm. 275 and 277. On top of the choral polyphony, violins and violas play sixteenth-note flourishes that help depict the brightness of heaven (example 6.3).
The violins split for the first time in *Requiem* in m. 279, and together they reestablish C Dorian mode through descending, step-wise motion. The tenor’s melody...
mirrors that of the preceding chorus, although slightly altered; it, too, begins with a leap from the dominant to the tonic, but it continues by step to the third scale degree before returning to tonic. Solo cello plays a short-lived duet with the tenor in mm. 283–286 highlighted by a melismatic setting of *luceat* (let shine). Full orchestra plays an equally florid interlude before the duet continues in m. 290. This time, the melody is similar, but its harmonic goal is different: in the first iteration, Campra modulates to III; this passage stays in C Dorian.

Campra marks m. 295 with *maeur, plus gay* (major, more cheerful), and the music certainly reflects that sentiment. In a bright C Major, the chorus together exclaims *luceat eis* (let shine on them). The next three measures are virtually identical to the stretto of mm. 271–273; only the viola parts are altered. After a measure of free polyphony, the chorus unites for a homophonic conclusion to this section.

The last main musical idea, which begins in m. 304, once again changes emotional character, this time through personnel changes and vivid text repetition. Only the violins and continuo group play as the darker home key returns. Campra creates an ominous tone with the *in memoria aeterna* motive, seen in example 6.4. Here, solo cello and violin play an aggressive, ascending two-measure passage that recurs numerous times throughout the rest of the movement.

Example 6.4. *In memoria aeterna* motive in the Graduel, mm. 306–308
During Campra’s lifetime, solo bass arias were used for special circumstances. According to Bénigne de Bacilly’s 1668 treatise Remarques Curieuses sur l’Art de Bien Chanter, “The Bass voice is suitable for almost nothing but the emotion of anger, which appears rarely in French airs. As a result, this voice range must be content with partsinging and…singing the bass part rather than the melody.”

Campra chooses the bass soloist to present the next portion of the mass, which translated means, “The just shall be forever remembered. He shall not fear evil tidings.” His short arioso continues the aggressive stance of the instrumental motive through the use of a disjunct melody.

A sense of defiance permeates the rest of the movement and is punctuated by a series of choral exhortations. In m. 320, the chorus sings non, non, non, non, non timebit (no tidings); this begins a call and response pattern between the bass soloist and the choir (example 6.5).

In mm. 320–321, 327–328, 332–333, 342–343, and 345–351, the chorus repeats non with fervent assuredness. Each choral and bass interaction receives some form of variation. The first is centered on the mediant III. The next dialogue in mm. 325–331 works within the dominant key. Campra settles into the home key in m. 332 and maintains that tonality to the end of the movement. The bass makes one final rhetorical urging in m. 339 with an emphatic breaking of the melodic pattern (example 6.6).

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Example 6.5. *Non* choral exhortations in the Graduel, mm. 320–322

Example 6.6. Final bass solo rhetorical statement, mm. 337–340

The chorus and orchestra build to the climactic finish with eighth-note statements of *non* in m. 348. Campra adds the instruction *coupé* (cut) in m. 349, an indication to shorten the length of the quarter notes that follow. The effect is an ensemble shouting “no!” in one final metaphorical act of defiance.
Figure 6.1. Analysis diagram of the Graduel, mm. 221–351

GRADUEL
Time: ¾ - c Instruments: Vln, vla1, vla2, bc
Key: C Dorian Voices: Chorus, T, B

**Prélude (221–240)**
(221-227) (228-236) (236-240) **T arietta (240-255)**
(240-244) (245-251) (252-255)

**Chorus (256-279)**
(256-262) (263-271) (272-279) **T arietta (279-295)**
(279-282)

**Chorus (295-304)** **B arioso (304-320)**
(283-286) (287-290) (290-295) (295-304) (304-308)

**Call & response (320-351)**
(308-315) (316) (320-322) (322-327) (327-330)

**Addenda**
CHAPTER 7

OFFERTOIRE

The Offertoire is the *Messe de Requiem*’s most extensive movement and, as previously discussed, serves as the center of a large symmetrical design. After an extended prelude, the soloists and chorus alternate in recitations of the work’s longest text. Campra centers the movement around the F Dorian and F Major modes (originally G Dorian and Major).

<table>
<thead>
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<th>Section</th>
<th>Measures</th>
<th>Time signature</th>
<th>Instrumental parts</th>
<th>Vocal parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prélude/symphonie</td>
<td>352–380</td>
<td>Ⅱ</td>
<td>vln, fl, va1, va2, bc</td>
<td>T, Bt, B</td>
</tr>
<tr>
<td>Domine Jesu Christe</td>
<td>380–438</td>
<td>Ⅱ</td>
<td>vln, va1, va2, bc</td>
<td>Choir</td>
</tr>
<tr>
<td>Libera eas</td>
<td>438–484</td>
<td>Ⅲ</td>
<td>vln, va1, va2, bc</td>
<td>Bt</td>
</tr>
<tr>
<td>Sed signifier</td>
<td>485–530</td>
<td>Ⅲ</td>
<td>vln, va1, va2, bc</td>
<td>Choir, Bt, SSA trio</td>
</tr>
<tr>
<td>Quam olim Abrahae</td>
<td>530–581</td>
<td>Ⅲ</td>
<td>vln, va1, va2, bc</td>
<td>B</td>
</tr>
<tr>
<td>Hostias et preces tibi</td>
<td>582–602</td>
<td>Ⅵ</td>
<td>vln, fl, va1, va2, bc</td>
<td>B</td>
</tr>
<tr>
<td>Quam olim Abrahae</td>
<td>530–581</td>
<td>Ⅲ</td>
<td>vln, va1, va2, bc</td>
<td>Choir, Bt, SSA trio</td>
</tr>
</tbody>
</table>

The extended prelude is marked *simphonie*, and it represents the longest purely orchestral passage in the *Requiem*. *Lent* indicates a slow tempo, one that illustrates the serious text soon to be sung. The violins and flutes begin on the fifth scale degree and move to a ♭VI chord in the second measure; this both delays the establishment of F Dorian mode until the third measure and immediately creates a sense of unease. Temporary tonicizations of III and IV occur in mm. 362–367 and 368–371 respectively.
The short-shorter-long rhythm predominates the first fifteen measures and helps establish the prelude as a modified French overture. This form evolved during the late 16th and early 17th centuries in French dramatic productions, and Lully codified the form in his ballets of 1657 and 1658 (L’Amour Malade and Alcidiiane). It quickly proliferated throughout Europe as an expression of majesty, heroism, festivity, and pomposity.\(^{36}\) The form consisted of two parts. The first fused a slow tempo with dotted rhythms; it generally remained homophonic, although the inner parts frequently played contrapuntally. The second section contrasted in a complimentary way and usually included a closing fugue. Duple meters were almost universally expected, and each section was repeated.

Campra modifies this form for the Offertoire by truncating its presentation and writing a simplified contrasting section. The dotted rhythms express a sense of regality, an appropriate expression since the voices soon address the King of Glory. Rather than a fugal second section, the contrast is created with the violas and continuo group playing even quarter notes. This walking line leads to a descent into very low tones in mm. 376–378 that could represent the depths of hell.\(^{37}\) Campra also creates tension through a double 9-8 and 4-3 suspension in the violins/flutes and second violas in m. 373. Example 7.1 shows the prelude in its entirety.

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Example 7.1. Offertoire prelude, mm. 352–380
The solo trio that follows presents the same music. Campra’s rationale for the French overture becomes clear as the tenor sings *Domine Jesu Christe, rex gloriae* (Lord Jesus Christ, King of Glory); this form, with its stately dotted rhythms, often represented kings. As happens throughout the *Requiem*, a lighter orchestration accompanies the voices; in this instance, only flute and solo cello play. The tenor soars to a high A♭ on *rex gloriae*, after which the baritone enters with an exact duplication of the melody’s first four measures. Bass joins in m. 388 on the tonic with a modified imitation. The baritone initiates imitation in m. 391, followed by the bass and a baritone/tenor duet that more fervently calls God’s name.

Example 7.2. *Rex gloriae* text painting in the Offertoire, mm. 391–396

The bass sings *libera animas* (liberate the souls of the faithful) with an octave descent from high C and a leap back to A♭ that illustrates the fall to hell and subsequent elevation of the soul. The tenor responds in kind two measures later on the fourth scale degree; the baritone repeats the first four notes of the bass melody before all three
vocalists sing contrapuntally. The contrasting, walking orchestral theme from the prelude returns in m. 412 to accompany the vocalists’ recitation of *de poenis inferni* (from the pains of hell); this combines the liturgical text with its orchestral illustration. Campra adds suspensions in the tenor as a further depiction of angst. The trio’s last seven measures offer a final image of the descent to hades: each voice sings a line of falling thirds in mm. 432–434 (example 7.3).

Example 7.3. Falling thirds in the trio, mm. 432–434

The chorus joins in m. 438 with new text and full, *colla parte* strings (the flutes are tacet from mm. 431–484). The sopranos open with the familiar short-shorter-long motive followed one measure later by the rest of the voices. *Libera* (free) repeats five times before a melismatic treatment of *leonis* (lion) in mm. 445–451; one could posit that this represents the roar of the beast. Strings double the voices with decorative graces and appoggiaturas. This idea repeats in m. 438 while raised one semitone. In m. 461, the chorus unites for a homophonic performance of *ne absorbeat eas tartarus* (let not hell swallow them up). Campra imbues the music with an anxious energy: orchestral eighth
notes accompany the chorus as it repeats the text in quick succession, and the harmonic tempo also quickens. The sopranos offer the first contrapuntal break in m. 469; all the proverbial voices of the people are heard starting in m. 475 with the tenors’ descending line, *ne cadant* (let them not fall). The baritones and basses echo two beats later followed by the sopranos and alto at the same time interval. From there, individual parts shout their requests to God (example 7.4). The opening section of the Offertoire ends with a dominant pedal in the basses and continuo group and a lengthening of the note values. Campra ends with a Picardy third that seems to offer hope that the peoples’ prayers will be answered.

Example 7.4. *Ne cadant* contrapuntal entrances, mm. 475–480

Campra indicates in the manuscript that the baritone aria that follows should be graceful and light. He accomplishes the effect with a bright F Major tonality, a change to
triple meter, and a buoyant melody. The tune begins, as many do in the Requiem, on the dominant; it combines leaps and scalar passages to generate a sense of buoyancy. The baritone melody closely mirrors the introductory tune, and its active rhythm is supported by solo cello. After an orchestral interlude, the material is repeated in m. 503, this time with a flute adding bright color. Campra closes the baritone arioso by replacing the flutes with violins in m. 524 and adding the full strength of the strings in m. 525. The baritone signals the end of his arioso with a melismatic semini ejus (to his seed) that leads to the choral entrance in m. 530.

Campra uses beat displacement to disorient the listener with every remaining utterance of quam olim Abrahae. As seen in example 7.5, this text is set syllabically and enters on beat two. The normal word stress would be quam olim Abrahae promissi and instead is heard as quam olim Abrahae promissi. At the same time, Campra makes the unusual choice of temporarily tonicizing the subdominant IV; that is followed by the uncommon tonicization of ii.

A female trio, doubled by divided violins and viola, alternate with the baritone soloist in a new setting of the same text in mm. 540–556. This dialogue leads to a series of homophonic choral repetitions, and with descending eighth-note runs in the chorus and strings in mm. 577–578, Campra signals the end of the section.

After a brief pause, the mood changes drastically with the bass arioso in m. 582. A return to the original F Dorian mode is accompanied by simple, low-range writing for the strings. The bass humbly offers “sacrifices and prayers of praise” with a speech-like vocal line, and a flute solo in mm. 587–591 represents the commemorated souls. De morte (from death) is set low in the bass voice in m. 594, and when contrasted with the
rising tessitura of *transire ad vitam* (unto life), a particularly effective example of text painting is seen.

Example 7.5. Beat displacement and subdominant IV tonicization, mm. 530–534

Example 7.6. Bass text painting, mm. 594–596

The final five measures revert to F Major as the bass sings *fac eas Domine, de morte transire* (grant them, O Lord, to pass from death unto life). A perfect authentic
cadence helps segue into a repeat of the *quam olim Abrahae promisisti* chorus (mm. 530–581) that ends the movement.
Figure 7.1. Analysis diagram of the Offertoire, mm. 352–602

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<tr>
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<table>
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CHAPTER 8
SANCTUS

The Sanctus contains three large sections: a prelude and chorus, bass recitative, and a final dialogue between bass, soprano soloists, and chorus. Within this structure, Campra uses an unusual tonal map. The first chorus is firmly set in B♭ Dorian (originally in C Dorian), but the bass solo centers around A♭ Major (originally B♭ Major), a predominant structure. Rather than moving to F Major, as one might expect, the final dialogue begins in the mediant D♭ Major (originally E♭ Major), making the prior tonal center function as a dominant V-I cadence. Campra modulates back to the original B♭ Dorian mode to complete the movement. Worth noting is that the Sanctus is the only fully homophonic movement in the Requiem. Table 8.1 displays the structural map.

Campra again creates downbeat obfuscation by starting the prelude on beat two. The quarter note melody begins on tonic, drops to the fifth scale degree, leaps up an octave, down to the second scale degree, up a minor second, down a fourth, and finally up a major sixth. This highly disjunct construction is contrasted with a complimentary eighth note–sixteenth note pattern of largely step-wise movement.

Table 8.1. Sanctus large form

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Time Signature</th>
<th>Instrumental parts</th>
<th>Vocal parts</th>
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<td>603–615</td>
<td>Ė</td>
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<td></td>
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<tr>
<td>Sanctus</td>
<td>615–633</td>
<td>Ė</td>
<td>vln, fl, va1, va2, bc</td>
<td>Choir, SS duet</td>
</tr>
<tr>
<td>Pleni sunt caeli</td>
<td>634–648</td>
<td>Ė</td>
<td>vln, va1, va2, bc</td>
<td>B</td>
</tr>
<tr>
<td>Hosanna</td>
<td>648–688</td>
<td>Ĳ</td>
<td>vln, fl, va1, va2, bc</td>
<td>Choir, B, SS duet</td>
</tr>
</tbody>
</table>
As the mediant tonicizes in mm. 607–611, flutes divide and play a variation of the melody. They are replaced with the violins that play a variant of the melody’s second half while the lower strings play the first half. The roles reverse in mm. 612–613 as the *basso continuo* plays the faster rhythm while the upper strings play quarter notes.

A soprano duet presents the melody in m. 615, first in imitation and then homophonically. The issue of downbeat displacement becomes clear as the singers perform *Sanctus* on traditionally weak beats. This pattern holds true in the homophonic choral entrance in m. 618 (example 8.2.)

The full chorus enters in m. 618 accompanied by *colla parte* strings, and thus begins a dialogue of sorts between the soprano soli and chorus. Throughout this section, Campra creates different voice and text variations. After the chorus presents the entire text (*Sanctus, Dominus Deus Sabaoth*), the soprano soli do the same; then, the chorus sings *Sanctus* while the women interject *Dominus Deus*; lastly, one soprano sings *Sanctus* while the other simultaneously performs *Dominus Deus*. Harmonically, the dominant
chord is tonicized in mm. 619–621 immediately before the mediant becomes the tonal center in mm. 622–625. Campra returns to the home key in m. 626 to conclude the section.

Example 8.2. Downbeat obfuscation in the Sanctus, mm. 618–620

After a final choral iteration, the tempo slows to grave and the tonality shifts to G♭ Major. The bass soloist presents an accompanied recitative from mm. 634–648. As he proclaims, “Heaven and earth are full of Thy glory,” the strings play ascending arpeggios that depict man’s prayers to Heaven. The text is set syllabically except for gloria, which receives melismatic treatment (example 8.3).
Example 8.3. Bass recitative and string ascending arpeggios, mm. 634–638

As the bass exclaims *hosanna in excelsis* (Hosanna in the highest), the tempo quickens to *vitte* (fast) and the meter changes to $\frac{3}{4}$. Divided sopranos echo replies in mm. 648–652. All three voices start in their upper range, thus illustrating “in the highest.” The
full chorus enters in m. 658 and engages in a dialogue with the upper voices; quick modulations between IV, i, and III accompany the voicing changes. The bass and sopranos repeat their dialogue in mm. 672–682 before the chorus sings its final statement. Curiously, Campra ends this movement on a minor chord, perhaps tempering the celebratory text given its solemn context.

Figure 8.1. Analysis diagram of the Sanctus, mm. 603–688

**SANCTUS**

Time: \( \text{c} - \frac{3}{4} \)  
Key: B♭ Dor.—A♭ Dor.—F Major—B♭ Dor.  
Instruments: Vln, vla1, vla2, bc, fl  
Voices: Chorus, SS duet, B

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**Prélude (603-615)**  
**Chorus (615-633)**

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<td></td>
</tr>
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<td>i</td>
<td>III</td>
<td>i</td>
<td>V</td>
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**Bass Recitative (634-648)**  
**Chorus Dialogue (648-688)**

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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>i</td>
<td>bVII</td>
<td>ii</td>
<td>IV</td>
<td>III</td>
</tr>
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<td>pleni sunt caeli</td>
<td>gloria</td>
<td>Hosanna in excelsis</td>
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<tr>
<td>Closing</td>
<td>accomp. recit.</td>
<td>ascending, melismas</td>
<td>vitta</td>
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<tr>
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<td>Grave</td>
<td>string arpeggios</td>
<td>B–SS dialogue</td>
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| (656-664) | (665-672) | (672-682) | (682-688) | || |
|-----------|-----------|-----------|-----------|-----------|
|          |           |           |           |           |

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**Hosanna in excelsis**  
**Chorus enters**  
SSA trio & Choral dialogue  
SSA trio & B dialogue  
Choral homophony closing material  
PAC minor ending
Campra pens one of the French Baroque’s most beautiful settings of the Agnus Dei. Its delicate orchestration underscores vocal writing that sensitively expresses the movement’s text. A prelude and baritone aria precede a choral/tenor dialogue. Table 9.1 delineates the large form.

<table>
<thead>
<tr>
<th>Section</th>
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<th>Instrumental parts</th>
<th>Vocal parts</th>
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<td>Agnus Dei</td>
<td>695–723</td>
<td>ć</td>
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<td>Agnus Dei</td>
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<td>ć</td>
<td>vln, fl, va1, va2, bc  Choir, T</td>
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</table>

Campra firmly establishes a G Major (originally A Major) tonality in the first measure with a rising arpeggio in the *basso continuo*. From there, solo violins present a lilting melody that traces the G Major scale with dotted rhythms. In m. 692, the flutes introduce a two-measure motive that returns several times during the following aria. When the baritone solo enters in m. 695, these two musical ideas begin to interact (example 9.1). The baritone sings a fragment of the melody in m. 695, which is paired with the flute motive. Beginning in m. 697, the baritone presents the entire melody and the flute plays a fragment of the motive. Large portions of the aria are accompanied only by cello; this creates a sense of solitary prayer as the baritone pleads, “Lamb of God who takest away the sins of the world, grant them everlasting rest.”
The first sixteen measures of Agnus Dei remain firmly ensconced in the home key, but the music modulates to the subdominant IV during the melodic repetition in mm. 706–709. This serves a dramatic purpose when one further examines the melodic
treatments. In example 9.2, the voice leading in the baritone melody (mm. 697–702) reaches an E in m. 699, before ending in a middle-low tessitura. In the second presentation of this melody, the first four measures are identical, but the baritone repeats *dona eis* in a higher pitch (example 9.3). The repeated high notes and the modulation to IV create an intense expression.

Example 9.2. Baritone melody, mm. 697–702

Example 9.3. Baritone melody, mm. 704–709

The baritone’s next utterance is a simple melody sung in his middle range. After a fragmented repeat of the original melody, the baritone holds a G on *requiem* in mm. 719–720 (example 9.4). This sequence of rising pitch levels and text repetition serve to deepen
the musical experience. As the strings play a descending line into their low ranges, one could picture a man prostrating himself before God. The aria ends quietly in traditional cadential harmony.

Example 9.4. Baritone melody, mm. 717–723
The chorus enters in G Minor (originally A Minor) immediately following the aria, causing a striking change in sentiment. As the strings play *colla parte*, new melodic material is presented in homophonic texture. In Graduel and Sanctus, Campra obscured the natural text stress with beat displacement. During this choral passage, he accentuates these natural stresses by placing them on strong beats with notes of longer duration. See example 9.5.

Example 9.5. Text stress through beat placement and note length, mm. 724–726

Immediately following that clear text presentation, the chorus sings different text on top of one another as seen in example 9.6; this causes cross accents within a homophonic texture. These conflicts in word stress produce a declamatory statement.
Example 9.6. Text layering, mm. 726–730. The natural word stresses are underlined.

\[\text{Dona eis polyphonically descends in a four-note pattern starting with the sopranos in m. 730; the altos, tenors, and basses enter two beats later and the baritones two beats after that. Set in the bright mediant III, the prayer sounds truly hopeful. When the original aria material returns in m. 736, the tenor replaces the baritone. This unusual choice was most likely made for two aesthetic purposes: first, the melody is presented a third higher, which adds to the dramatic intensity of the vocal motion. Second, as the pitch level rises, the composer may have intended a metaphorical picture of the people as they implore God’s mercy. Campra also layers the aria’s flute motive on top of the tenor.}\]
Example 9.7. Tenor solo and flute motive, mm. 736–741

From the homophonic beginning in m. 741, the sopranos divert themselves with a major-sixth leap from G to E♭; the next measure includes a leap from C to high F (example 9.8). The tenor and flutes soar through ascending lines in mm. 748–751 that creates the climactic moment of the Agnus Dei. A gentle, polyphonic choral statement of dona eis requiem cadences on the mediant in m. 756, and the movement concludes with a slow, melismatic setting of sempiternam (everlasting).
Example 9.8. Soprano diversion from homophony, mm. 742–747

Figure 9.1. Analysis diagram of the Agnus Dei, mm. 689–760

AGNUS DEI
Time: \( \text{c} \)  
Key: G Major – G Minor
Voices: Chorus, Bt, T
Instruments: Vln, vla1, vla2, bc, fl

Prélude (689–695)  
(689-691) (692-694)  
Baritone aria (695–723)  
(695-701) (702-709) (709-719) (719-723) ||

Orch. intro.  Fl. motive  Bt enters  Repeated melody  Fragmentation  Closing material
G Maj. arpegg.  Fl. motive cont.

Chorus–baritone dialogue (724–760)  

Agnus Dei  Dona eis  Agnus Dei  dona eis  
Chorus homo.  cross accents  Imit. poly.  T repl. Bt  Chorus homo.  T solo  Chorus
Strings colla parte  Fl. motive  Fl. & cello  imit. poly.
CHAPTER 10
POST COMMUNION

The final movement of the *Messe de Requiem* demonstrates Campra’s ability to write effectively in many different styles. Post Communion is large and wide-ranging with two preludes, an aria, a duet, a chorus, and a double fugue. Table 10.1 shows the large form.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Time signature</th>
<th>Instrumental parts</th>
<th>Vocal parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prélude</td>
<td>761–767</td>
<td>⅞</td>
<td>vln1, vln2, bc</td>
<td></td>
</tr>
<tr>
<td>Lux aeterna</td>
<td>767–837</td>
<td>⅞</td>
<td>vln1, vln2, bc</td>
<td>B</td>
</tr>
<tr>
<td>Prélude</td>
<td>838–845</td>
<td>⅞</td>
<td>vln, va1, va2, bc</td>
<td></td>
</tr>
<tr>
<td>Requiem aeternam</td>
<td>846–883</td>
<td>⅞</td>
<td>vln, va1, va2, bc</td>
<td>Choir</td>
</tr>
<tr>
<td>Et lux perpetua</td>
<td>884–929</td>
<td>⅞</td>
<td>vln1, vln2, va1, va2, bc</td>
<td>Choir, SS duet</td>
</tr>
<tr>
<td>Cum sanctis tuis</td>
<td>930–1048</td>
<td>⅞</td>
<td>vln, va1, va2, bc</td>
<td>Choir</td>
</tr>
</tbody>
</table>

The opening prelude and aria include a light orchestration of only two violins and *basso continuo*. Campra’s marking of *léger* (light) is reinforced with a triple meter and a bright G Major tonality (originally A Major). Divided violins open with an almost playful melody that is repeated by the bass entrance in m. 767. The singing tessitura is high and light, therefore avoiding the darker timbres of the bass voice. As seen in example 10.1, the vocalist and violins create polyphonic echoes that further establish the spirited mood.
Example 10.1. Primary subject of the bass aria *rondeau*, mm. 767–781

A second melodic idea is introduced in m. 785. It contains leaps of thirds and fifths followed by a melismatic treatment of *aeternam* (example 10.2). A modulation to the dominant is short-lived; as the first melodic material returns, so does the home key.
The two melodic ideas alternate until the end of the aria, creating a *rondeau* form. Table 10.2 details the aria’s structure.

Example 10.2. Second melodic idea in the bass aria, mm. 785–794
Table 10.2. *Rondeau* form of the bass aria

<table>
<thead>
<tr>
<th>Text</th>
<th>Measures</th>
<th>Musical material</th>
<th>Tonal center</th>
<th>Tonal function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lux aeterna</td>
<td>767–784</td>
<td>A</td>
<td>G Major</td>
<td>I</td>
</tr>
<tr>
<td>Cum sanctis tuis</td>
<td>785–794</td>
<td>B</td>
<td>D Major</td>
<td>V</td>
</tr>
<tr>
<td>Lux aeterna</td>
<td>795–812</td>
<td>A</td>
<td>G Major</td>
<td>I</td>
</tr>
<tr>
<td>Cum sanctis tuis</td>
<td>813–822</td>
<td>B</td>
<td>E Minor</td>
<td>vi</td>
</tr>
<tr>
<td>Lux aeterna</td>
<td>823–838</td>
<td>A</td>
<td>G Major</td>
<td>I</td>
</tr>
</tbody>
</table>

The prelude and chorus that follows is reminiscent of the *Requiem*’s first movement. The stately prelude, marked *grave*, changes to duple meter and opens with tonic half-note pulses in the bass and second viola. Like the Introit, the text is set imitatively with a short-shorter-long motive. Each voice entrance outlines the G Major triad: basses on G, sopranos on D, and the tenors on B (example 10.3).

Example 10.3. Choral polyphony with short-shorter-long motive, mm. 846–852
As the chorus unfolds in mm. 865–879, the tonal center shifts to v. This minor dominant chord, which lowers the F leading tone, causes a modal sound. Suspensions create a constant sense of unease and anguish throughout the passage, most strikingly the soprano 9-8 suspension in mm. 875–876.

The last large section of the Messe de Requiem returns to triple meter and is marked *vitte, gracieux* (quick, graceful). The reduced orchestration is highlighted by its usage: solo cello plays only sparingly as the violins double the sopranos. The melody’s rhythm and pitch contour closely resemble a previous setting of the same text in the Graduel despite the meter differences.

Example 10.4. *Et lux perpetua* melody in the Graduel, mm. 271–272

Example 10.5. *Et lux perpetua* melody in the Post Communion, mm. 884–885

The continuo group underpins the chorus with running eighth notes starting in m. 902. As the choir presents new musical material within a homophonic texture, the harmony first modulates to vi in mm. 902–909 and then to ii in mm. 910–916. The
soprano duet repeats its material in m. 917, and the chorus closes the section with polyphonic entrances based on a fragment of the duet melody (see example 10.6).

Example 10.6. Soprano duet fragment and its subsequent use in the choir, mm. 921–926

What follows is a 101-measure double fugue. The sopranos introduce Subject 1 in m. 930 (example 10.7). Its construction is disjunct and uses pitches one, two, and five of the major scale; the character is joyful and buoyant. Subject 2 creates a contrast with its longer note values and conjunct contour (example 10.8); it contains the tonic and leading tone. Both subjects are two-and-a-half measures in duration. The soprano, alto, and baritone perform the two subjects a total of ten, twelve, and fourteen times respectively; in contrast, the tenors sing the subjects six times while the basses sing them seven times.
Example 10.7. Fugue Subject 1 in the soprano line, mm. 930–932

Example 10.8. Fugue Subject 2 in the alto line, mm. 932–934

The fugue’s lone countersubject may be seen in example 10.9. It continues the playful qualities of Subject 1. Figure 10.1 provides a complete illustration of every subject and countersubject entrance.

Example 10.9. Fugue countersubject in the soprano line, mm. 932–934
Figure 10.1. Fugue chart for Post Communion, mm. 930–1031
The exposition begins in m. 930 and lasts ten measures. The sopranos present Subject 1 first, followed in two measure increments by real answers in the tenors, basses, baritones, and altos. Subject 2 appears in the altos in m. 932, the baritones in m. 934, and the sopranos in m. 937; the tenors and basses do not sing the second subject until mm. 972 and 976, respectively. Throughout the exposition and development, each subject appears in its entirety; virtually no fragmentation occurs in the fugue. A final coda occurs in m. 1034 when the chorus homophonically sings in aeternum quia pius es. The orchestra plays a five-measure closing statement that descends to the subdominant C Major.

The final measures of this movement make one last dramatic statement. After the brightness of the fugue, the Messe de Requiem ends in a solemn G Minor tonality (originally A Minor) with a closing lentement (slowly) reiteration of “for thou art merciful.” This subtle conclusion proves that simplicity can provide incredible power.
**POST COMMUNION**

<table>
<thead>
<tr>
<th>Time:</th>
<th>Prélude (761-767)</th>
<th>Bass aria (767-837)</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>(761-767)</td>
<td>(767-784)</td>
</tr>
<tr>
<td>I</td>
<td></td>
<td>(785-794)</td>
</tr>
<tr>
<td>I</td>
<td></td>
<td>(795-812)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(813-822)</td>
</tr>
</tbody>
</table>

| Key:         | G Major           |
|             | Vln, vla1, vla2, bc|

**Instruments:** Vln, vla1, vla2, bc  
**Voices:** Chorus, B, SS duet

**Prélude & Chorus (838-883)**

<table>
<thead>
<tr>
<th>(823-837)</th>
<th>(838-845)</th>
<th>(846-852)</th>
<th>(853-857)</th>
<th>(858-879)</th>
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<tbody>
<tr>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
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<tr>
<td>I</td>
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<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>Lux aeterna</td>
<td>Requiem aeternam</td>
<td>Requiem aeternam</td>
<td>Requiem aeternam</td>
<td></td>
</tr>
<tr>
<td>A section</td>
<td>BC, vla pedal</td>
<td>Chorus imit. poly</td>
<td>Orch. interlude</td>
<td>Suspensions throughout</td>
</tr>
<tr>
<td>Grave</td>
<td>short-shorter-long rhythm</td>
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</table>

**Chorus (884-929)**

<table>
<thead>
<tr>
<th>(880-883)</th>
<th>(884-901)</th>
<th>(902-916)</th>
<th>(917-925)</th>
<th>(925-929)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>V</td>
<td>V</td>
<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>Orch. closing</td>
<td>SS duet</td>
<td>Chorus homo.</td>
<td>SS duet</td>
<td>Chorus imit. poly</td>
</tr>
<tr>
<td>Vln I &amp; 2</td>
<td>Eighth notes BC</td>
<td>Vln I &amp; 2</td>
<td>fragments of SS melody</td>
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**Double Fugue (930-1041)**

<table>
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<th>(930-940)</th>
<th>(940-950)</th>
<th>(951-1006)</th>
<th>(1006-1014)</th>
<th>(1015-1041)</th>
<th>(1042-1048)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>V/V</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>Cum sanctis, in aeternum</td>
<td>quia pius es</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

**Codetta (1042-8)**

<table>
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(See figure 10.1 for detailed information)
CHAPTER 11
PERFORMANCE SUGGESTIONS

Introduction

American musicians have been slow to embrace the oeuvre of André Campra, including the *Messe de Requiem*, while in Europe the work is much loved. A lack of exposure to French Baroque repertoire may explain why this “impressive work”\(^\text{38}\) continues to be underperformed. It is this author’s hope that the Campra *Requiem* will gain appreciation and frequency of performance in America. To aid in this effort, this chapter provides background information and performance suggestions for pitch, tempi, dynamics, ornamentation and vibrato, voices, orchestra, and French-Latin. While several excellent urtext editions of *Messe de Requiem* are currently available, none provides a comprehensive performance score that incorporates the latest information on historically informed performance.

The phenomenon of historically informed performance developed in the 20\(^{th}\) century and has grown in appreciation into the 21\(^{st}\) century. Musicologists and performers continue to seek answers as to the performance of French Baroque music, yet few primary sources exist, and those that do often contain conflicting and/or spurious information.

What has become increasingly clear from the renewed attention paid to this [French Baroque] music is that the transmission of its performance traditions are, at best, imperfect, and that much remains to be done to clarify both the techniques and the attitudes of French Baroque musical expression if we hope to comprehend the significance assigned to that music in the literature of the time. Since it is in

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practice where the true art lies, knowledge of that practice is central to comprehension of its expression.\(^{39}\)

The suggestions in this chapter reflect current research, but should not be interpreted as rigorous edicts. Rather, musicians may apply them as they deem appropriate to create an enlivened performance of this largely unknown masterwork.

**Performance Pitch**

One of the most important decisions a conductor must make when performing music of the French Baroque is pitch center. This fundamentally affects choral ranges, vocal soloist selection, instrument choices, and other performance aesthetics. When making this choice, conductors should consider the music’s date of composition, the performers, and the availability of period instruments.

Pitch standardization began to take hold with the advent of the Industrial Revolution. This movement culminated first in 1939 and again in 1953, when the International Standardizing Organization established the modern standard of a’=440. As performers played period instruments with greater frequency in the late 20\(^{th}\) century, musicians accepted the possible advantages of using a historically informed pitch. The study of period instruments such as tuning forks, clarinets, coronets, early flutes, and organs has helped provide historians with this credible information on pitch.\(^{40}\)


Prior to the 19th century, pitch varied greatly based on country. In Italy, pitch was typically higher while in France it was considerably lower.\textsuperscript{41} Pitch even varied within cities as people adopted different standards for opera, chamber, and choir performances. Marin Mersenne noted in his \textit{L'Harmonie Universelle} (1637) that French pitchpipes were tuned to royal church organs, a pitch level known as \textit{ton de chapelle}. Prior to 1680, large organs of that time and location were tuned between a’=388 and a’=396, a tradition that remained well into the 19th century. In 1683, author Guillaume-Gabriel Nivers distinguished \textit{ton de la chambre du Roi} as a semitone higher than \textit{ton de chapelle}. This court pitch is believed to have been a’=404 and is the pitch of surviving woodwinds, organs, and folk instruments from the period. Other authors confirmed this pitch including Loulié (1696), Broussard (1703), and Sauveur (1700, 1713). This appears to be the frequency used by Louis XIV’s court, as evidence shows that royal organs were raised to \textit{ton de la chambre} in the 1680s.\textsuperscript{42} Given the regional and performance variables, it remains difficult to pinpoint exact pitch despite considerable scholarship on the subject.

Today’s conductors may choose to perform \textit{Messe de Requiem} at the modern frequency of a’=440, at the generally accepted Baroque pitch of a’=415, or at a lower pitch more appropriate to 17th century France. It appears that Campra may have composed his \textit{Requiem} at a time and location when pitch ranged from a’=392 to a’=404.\textsuperscript{43} There are several advantages to performing at the historically informed pitch of a’=396 (two semitones lower than modern pitch). As written, the choral tessitura is

\textsuperscript{41} Ibid. Italian pitch was based on \textit{mezzo punto} (a’=464) from approximately 1580 to the end of the 17th century.

\textsuperscript{42} Ibid.

generally high, but at the lower pitch, every voice part sits in a more comfortable range. This is particularly true for the sopranos and baritones, who must regularly access their upper registers. In terms of soloists, the *haute-contre* part transitions into a more traditional tenor range when lowered, and a high, light baritone can sing the tenor role. If the conductor chooses to use period instruments such as recorder, then lowering the pitch is required given the instrument’s range limitations. The lower pitch set also creates a richer overall timbre. When sung at modern pitch, the extreme vocal ranges can lead to strained singing and harsher production. Beyond the practical performance aspects, this historically informed choice provides both musician and audience member with an experience as close to that of the original as possible. Campra wrote the *Requiem* with the lower pitches in mind, and that likely affected many of his musical decisions.

It is certainly acceptable to perform this work at modern pitch. In many instances, this may be the only option, given limited access to period instruments and players who can play them. Choirs should rehearse at the pitch level being used for the concert, so if access to transposing keyboard instruments like the portative organ or harpsichord is impossible, modern pitch will be preferable. Conductors should carefully consider all the performance ramifications before making this critical pitch decision. The score in this document is transposed down two semitones to the pitch level Campra likely would have

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45 Ibid. “The pitch level can have a crucial bearing on the type of voices used.”

known. It accommodates the use of modern instruments while maintaining the integrity of the original pitch.

**Tempi**

Metronome markings became commonplace during Ludwig von Beethoven’s lifetime; but prior to the 19th century, composers relied on note values, time signatures, and terminology to express their wishes. Determining appropriate tempi requires an examination of practices during Campra’s lifetime. Thorough score study also plays a vital role in the decision-making process.

The proportional system of tempo notation dominated music through the Renaissance era, but Baroque composers devised new and more accurate techniques. In *A Choice Collection of Lessons for the Harpsichord and Spinnet* (1699), Henry Purcell describes the following accepted guidelines for time signatures: $\frac{3}{2}$ equals three minims (half notes) to a bar that should be played very slowly, and 3 specifies three crotchets per bar but played faster.\(^{47}\) Performers should also take notice of note lengths. Longer notes such as whole notes and half notes generally indicate slower tempos, while shorter notes like quarter notes and eighth notes imply faster speeds.

Italian terminology familiar to modern musicians was used in the Baroque era. Descriptors such as *vivace*, *allegro*, *presto*, *andante*, *adagio*, *largo*, and *grave* all populated the music of French composers. Purcell described these markings thusly:

“*Adagio* and *grave*, which import nothing but a very slow movement; *presto largo*, *poco

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largo, or largo by itself, a middle movement; allegro and vivace, a very brisk, swift, or fast movement." Most importantly, these Italianate terms provided a glimpse into the desired mood of the music. Allegro and vivace implied a lively or cheerful mood; grave designated seriousness; and andante suggested a walking speed. Not until the middle-to-late 18th century were these terms codified as they currently function.

Table 11.1. Italian tempo markings and their application according to Purcell, c. 1700

<table>
<thead>
<tr>
<th>Italian term</th>
<th>Speed indication</th>
<th>Mood indication</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adagio</td>
<td>Very slow</td>
<td>“At ease”</td>
</tr>
<tr>
<td>Grave</td>
<td>Very slow</td>
<td>“Serious”</td>
</tr>
<tr>
<td>Largo</td>
<td>Moderate</td>
<td>“Large”</td>
</tr>
<tr>
<td>Allegro</td>
<td>Very brisk</td>
<td>“Lively”</td>
</tr>
<tr>
<td>Vivace</td>
<td>Very brisk</td>
<td>“Cheerful”</td>
</tr>
</tbody>
</table>

Solo music of the Baroque used rubato with great frequency. In 1615, Girolamo Frescobaldi wrote, “Do not keep strict time throughout but, as in modern [i.e. solo] madrigals, use here a slow tempo, here a fast one, and here one that, as it were, hangs in the air, always in accordance with the expression and meaning of the words.” While this may be applied to the solo passages in Campra’s Requiem, large ensemble music was most likely played more strictly. It is important to remember that choirs and orchestras were not conducted in the same fashion seen today; most ensembles had only a minimum of rehearsal, especially when compared to modern standards. This lack of time for refinement likely caused more straightforward ensemble tempi. Additional factors that

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48 Ibid. From Sonnatas of III Parts, 1683.
49 Ibid. From Toccate e partite (published in Rome).
may affect tempo choices include text settings, musical genre, and the speed of harmonic movement.

Study of existing audio recordings can provide insight into appropriate tempi. Seven such recordings of the *Messe de Requiem* have been published to date, each conducted by widely respected Baroque musicians. Louis Frémaux directed the first recording in 1962; Olivier Schneebeli led the most recent in 2011. Other conductors who have recorded the *Requiem* include John Eliot Gardiner, Philippe Herreweghe, Hervé Niquet, Jean Claude Malgoire, and Guy Janssens. Both Gardiner’s and Frémaux’s recordings last longer than fifty minutes, making them the slowest overall performances. In contrast, Niquet’s recording lasts less than forty minutes, while the other four range between forty-one and forty-seven minutes. The average duration of the seven recordings is 45:25.

<table>
<thead>
<tr>
<th>Conductor</th>
<th>Year of release</th>
<th>Performance type</th>
<th>Record label</th>
<th>Duration</th>
</tr>
</thead>
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<td>Original recording</td>
<td>Westminster</td>
<td>53:00</td>
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<tr>
<td></td>
<td>1970</td>
<td>Rerelease</td>
<td>Music Guild</td>
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<td></td>
<td>1974</td>
<td>Rerelease</td>
<td>Musical Her.</td>
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<td>1981</td>
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<td>RCA</td>
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<td></td>
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<td></td>
</tr>
<tr>
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<td>1987</td>
<td>Original recording</td>
<td>Harmonia M</td>
<td>43:22</td>
</tr>
<tr>
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<td>1991</td>
<td>Original recording</td>
<td>Qualiton Im.</td>
<td>39:31</td>
</tr>
<tr>
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<td>Original recording</td>
<td>Virgin Classic</td>
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</tr>
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<td>Virgin Classic</td>
<td></td>
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<td>Original recording</td>
<td>Cypres</td>
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<tr>
<td>Olivier Schneebeli</td>
<td>2011</td>
<td>Original recording</td>
<td>EMI</td>
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</table>
An examination of individual movement durations provides further clarification.

Table 11.3 breaks down each performance into timings for all movements and compares them to the median durations (this information was unavailable for Frémaux’s performance). Gardiner’s tempi are an average of eighteen percent slower than those of the median. Schneebeli observes a lengthier pace in six of the seven movements. Niquet, Malgoire, and Janssens directed their ensembles ten, eight, and five percent faster than average, respectively. Herreweghe’s average tempi are just two percent faster than the median. When observed, the suggested tempi in the new score edition of this document create a total performance duration of approximately forty-three minutes.

Table 11.3. Duration of movements in published recordings (in minutes)

<table>
<thead>
<tr>
<th>Conductor</th>
<th>Movement</th>
<th>Duration</th>
<th>Average duration</th>
<th>Deviation from avg.</th>
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<tr>
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<td>7:09</td>
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<tr>
<td></td>
<td>Graduel</td>
<td>6:54</td>
<td>5:54</td>
<td>+1:00</td>
</tr>
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<td></td>
<td>Offertoire</td>
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<td>10:07</td>
<td>+1:19</td>
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<td></td>
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<td>3:58</td>
<td>3:27</td>
<td>+0:31</td>
</tr>
<tr>
<td></td>
<td>Agnus Dei</td>
<td>7:01</td>
<td>5:33</td>
<td>+1:28</td>
</tr>
<tr>
<td></td>
<td>Communion</td>
<td>8:39</td>
<td>7:27</td>
<td>+1:12</td>
</tr>
<tr>
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<td>6:27</td>
<td>7:09</td>
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<tr>
<td>(1987 recording)</td>
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<td>-1:20</td>
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Table 11.3. Continued

<table>
<thead>
<tr>
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<th>Movement</th>
<th>Duration</th>
<th>Average duration</th>
<th>Deviation</th>
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<td></td>
<td>Communion</td>
<td>8:54</td>
<td>7:27</td>
<td>+1:27</td>
</tr>
</tbody>
</table>

Conductors make musical decisions, including tempi, based on score study and on an understanding of musical context. These are largely subjective choices.

Tempo is a consequence of the sum of all factors within a piece—the overall sense of a work’s themes, rhythms, articulations, “breathing,” motion, harmonic progressions, tonal movement, contrapuntal activity… Tempo… is a reduction of this complete *Gestalt* into the element of speed per se, a speed that allows the overall, integrated bundle of musical elements to flow with a rightful sense.  

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Dynamics

Although the Messe de Requiem’s original manuscripts do not include any dynamic markings, performers of the time undoubtedly made appropriate volume choices. As Matthias Thiemel notes, “Dynamic variation is so natural to the performance of almost all styles of music that its presence can normally be assumed even when indications for it are mainly or even entirely absent from the notation.” Despite the scarcity of volume indications in Baroque scores, conductors can make educated decisions based on treatises and score study.

Nicola Vicentino and Gioseffo Zarlino were the first theorists to take notice of dynamics. Both men observed that the degrees of volume should be appropriate to the text and its passage. Zarlino also said, “One must sing with a voice that is moderate in proportion to those of the other singers.” He stated that vocalization should adapt to the performance conditions, and that smaller venues required modest dynamics. Crescendi and decrescendi, although not consistently notated until the 19th century, were certainly performed during Campra’s time. Christoph Bernard, in the mid-17th century, said that performers should not “suddenly fall from piano to forte” or vice versa because the effect would “become truly horrible to the ear.”

Not until the 20th century did musicologists discover the important role of rhetoric in every aspect of Baroque compositions. Rhetoric supplied the basic rationale for the


52 Nicola Vicentino: L’antica musica ridotta alla moderna prattica (1555); Gioseffo Zarlino: Le Istitutioni Harmoniche (1558).


54 Ibid.
theory and performance practices of the era, and its principles influenced Baroque musicians’ concepts of style, form, expression, and compositional methods. This in turn gave rise to a number of treatises and aesthetics books. Mersenne noted that musicians were orators who must compose melodies as if they were speeches, including the sections, divisions, and periods associated with discourse. In *Musurgia Universalis*, Athanasius Kircher devoted an entire chapter to a discussion of rhetoric and music. Composers wrote musical lines that were suitable for the construction and development of rhetorical devices, and all ideas had to express an element of the text.

Rhetoric directly affects the shaping of dynamics within a piece of music. When putting this concept into practice, one should avoid arbitrary changes of dynamics. Rather, it is “better to think of dynamics as a resource to be used mainly on the scale of the single phrase.” Rising and falling passages generally increase in volume just as an orator would “raise his voice in words requiring emphasis, subdue it in others.” Dissonances require a fuller volume in many cases, and long notes are shaped with *messa di voce* (a crescendo and decrescendo executed on a long note). Musicians should sensitively react to harmonic changes within the music, since all of those decisions would also have been led by rhetorical choices. Olivier Schneebeli, Director of the choir of *Le Centre de Musique Baroque de Versailles* and an expert in French Baroque performance,
often implores his singers to remember *la déclamation* (the declamation) of the text when performing.

Other practical issues must be considered. If using modern instruments, the dynamics must be interpreted differently, as a Baroque orchestra would have produced a much smaller and lighter sound than current orchestras. As modern instruments produce brighter timbres and increased volume, balance within a chord or section is an important factor. Every instrument and voice part has different registers, and those play a role in how loud or soft certain passages are played or sung. Smaller venues will probably necessitate less volume while larger halls will allow for fuller dynamic freedom. Ultimately, conductors should heed the advice of Quantz:

Musical execution may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that.60

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**Ornamentation and Vibrato**

Information about ornamentation practices in choral music of the Baroque era remains scant and vague. Two main reasons exist for this. First, performers, and especially professional vocalists, were expected to be adept at singing decorations and knowing when to implement them. Second, music commentators of the time were more interested in remarking on excessive or distasteful ornamentations than in codifying good technique (likely because ornamentation was ubiquitous and therefore taken for granted). Only isolated primary sources exist for 17th century ornamentation, and that lack of

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60 Ibid., 32.
reference material causes performers to base many of their decorative decisions on inference and hypothesis.

Italian music dominated the European landscape in the 17th century, and its influence on styles was widely accepted in Germany and England. French opera developed later than many of its European counterparts, and when it did, it eschewed many of the Italian ornamentation practices. Jean-Baptiste Lully vehemently opposed additional embellishment of melodies in his tragédies en musique and tragédies lyriques. As France’s most influential musician, Lully’s decision to minimize ornamentation influenced a generation of performers. In Bertrand de Bacilly’s influential Remarques Curieuses sur l’Art de Bien Chantor, dated 1668, he notes that French opera was largely devoid of improvisation. However, as the 17th century progressed, simple forms of ornamentation were embraced in France.

French composers of the late 17th and early 18th century took care to mark ornamentations in their scores and often included interpretation tables that provided guidance. These were commonly indicated with the signs ♫, ¬, or +. Campra indicated improvisatory ornamentation with +. This removes any uncertainty as to when ornaments should be applied. Two main types of agréments (graces) were used in the French Baroque: trills and appoggiaturas. Both decorate a single note.

Some basic guidelines can help modern performers properly implement these graces. Trills most often start on the upper of two adjacent notes, although this is not an absolute rule. Purcell’s Choice Collection of Lessons states that most trills begin from the upper note with an appoggiatura; but, in the instances that an appoggiatura would

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eliminate dissonance or when a decoration must be initiated in the middle of a long note, the trill should begin on the note itself. Example 11.1 demonstrates a possible ornamentation choice in mm. 282–283 of the Graduel. The trill is based on examples provided by François Couperin in *Pieces de Clavecin* (1713).

Example 11.1. Suggested ornamentation of the tenor line, mm. 282–283

The appoggiatura became the principal form of ornamentation in late 17th century France, likely because it lacked the ostentatious manner of the Italian style. This form of *agrément* is found most often in recitative; it generally appears on strong beats and resolves on the next note, normally one step below. Appoggiaturas most commonly fill in the missing note in an interval of a third, particularly on the second and fourth scale degrees. Example 11.2 is an excerpt that occurs shortly after the previous example of ornamentation. It provides a possible use of appoggiatura in the bass’s recitative-like *arioso*, yet it does not convey the character of the ornament, which feels freer than the \( \text{\textcopyright} \) implies.
Continuous use of vibrato was an invention of the 20\textsuperscript{th} century, but vibrato was used during the Baroque era as a form of ornamentation. Leopold Mozart wrote in his 1756 treatise that vibrato served “as an ornamentation which arrives from Nature herself and which can be used charmingly on a long note, not only by good instrumentalists but also by clever singers.”\textsuperscript{62} Roger North’s \textit{The Musicall Grammarians} (1728) also mentioned the use of vibrato:

\begin{quote}
A gentle and slow wavering, not into a trill, upon the swelling [of] the note; such as trumpets use, as if the instrument were a little shaken with the wind of its owne sound, but not so as to vary the tone [pitch], which must be religiously held to its place, like a pillar on its base, without the least loss of the accord.\textsuperscript{63}
\end{quote}

Musicians often combined vibrato with \textit{messa di voce} on long notes as an expressive device. Modern choirs and orchestras should not use vibrato as a default, however, as it may distort the clarity of intonation and polyphonic passages.


\textsuperscript{63} Ibid.
Ultimately, conductors and musicians must make ornamentation decisions based on limited historical data and in their own good judgment. In Campra’s *Messe de Requiem*, ornamentation should be graceful and never aggressive, in keeping with the French aesthetic. James R. Anthony sums up these issues this way:

“…we have become over-zealous, perhaps even puritanical, in our attempts to apply rules of ornamentation derived from [sources of the period]. Undoubtedly, the [sources] were designed to serve as guidelines for the performer and not necessarily as Holy Writ… Current researchers…in Baroque interpretation would do well to heed Robert Donington’s words: no one interpretation of a Baroque ornament can be singled out as alone correct. There is no one right interpretation. There can be carried interpretations which are within the style, and therefore right, as well as others which are outside the style, and therefore wrong."^{64}

### Voices

Several developments shaped vocal music of the 17th century: the rise of the professional opera star; the popularity of sopranos and castrati; the formation and propagation of the Italian vocal style; the tendency toward national vocal preferences; and the cultivation of vocal ornamentation. Italian castrati wrote most of the surviving vocal treatises of the Baroque era, and for that reason caution should be observed when applying their observations to other voices and countries. For example, Giambattista Mancini (*Pensieri, Riflessioni Pratiche Sopra il Canto Figurato*, 1774) advocated the blending of the head and chest registers, but French and German singers practiced an older tradition of using one register as much as possible."^{65}

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The French took great pride in the contrast between their tradition and that of the Italians. François Raguenet (*Paralele des Italiens et des François en ce qui Regarde le Musique et les Opéras*, 1702) stated that France’s variety of ranges created an “agreeable contrast” in the music. He especially praised the deep French bass, with its strong lower register, in contrast with the “feigned basses” of Italy.⁶⁶

Unique among French voice types is the *haute-contre*, a high tenor that flourished until the end of the 18th century. Rousseau (1768) described the voice part as an “altus,” and ascribed its range as similar to the contralto. Joseph Lalande (*Voyage en Italie*, 1786) articulated the differences between a natural tenor voice and the *haute-contre*. “The tenor goes from C to g’ in full voice and to d’ in falsetto; our *haute-contre*, ordinarily, after g’ goes up in full voice to B♭, while the tenor after g’ goes up into falsetto.” It is important to note that while the countertenor has a similar range, *haute-contre* do not use their falsetto. This distinction is particularly important when hiring soloists; the French disapproved of the Italian castrati and of falsetto singing. Not every Frenchman approved of the *haute-contre* voice type, though. Rousseau characterized it as unnatural with harsh timbre and intonation issues. Today, these roles are typically performed by high tenors, especially when the music is sung at a historical pitch level.

The natural tenor voice was featured prominently in the five-part *grands motets*. These choral works included soprano, bass, and three tenor parts: *haute-contre*, *taille* (tenor), and *basse-taille* (baritone). Tenors held very little significance as soloists, however, as Lully devalued the voice part in his operas. A representative example of this

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bias can be found in Lully’s *Atys*, written in 1676. Of the main roles, three were *haute-contre*, five were basses or baritones, and only one was tenor. Rameau continued this bias in his operas: *Hippolyte et Araîcle* (1733) featured three *haute-contre*, three basses and baritones, and one tenor. When French Baroque pitch is used, the tenor solos in Campra’s *Requiem* can become quite low, allowing light baritones to sing the role.

Basses played serious roles in French Baroque opera, although they also occasionally served as comedic characters. With a range of F to d’, these singers were true low basses. This becomes even more apparent when the very low French pitch is taken into consideration.

Choirs during the Baroque era were generally the same size as choirs of the Renaissance. One notable exception was the influential French royal chapel choir. Louis XIV doubled its size from thirty singers to sixty during the second half of the 17th century so as to further demonstrate the magnificence of his court. Most European choirs, however, numbered between twenty-four and forty singers. Composers prominently featured concertato style and solo-tutti contrasts into their choral writing. The *grand motet*, for example, contrasted the *grand choeur* with the *petit choeur*. Campra wrote significant numbers of *grands motets*, and this propensity for contrast is evident throughout his *Requiem*.

French composers referred to choral parts with labels largely unfamiliar to modern choristers. The *dessus* referred to the soprano part, typically sung by either boys or women; *haute-contre* was the alto part and used the same range as the soloist; *tailles* were tenors; *basses-tailles* sang baritone; and *basses* were just as we know them today.

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Singers of the Baroque did not use a breath technique as sophisticated as modern performers, and therefore produced less volume. Their voices were lighter and smaller, and they greatly valued agility. For that reason, a large chorus (sixty or more singers) would present the conductor with significant challenges as he or she prepared this *Requiem*. One should also carefully consider the number of string players available and the resultant balance ramifications. In most circumstances, a chorus ranging from twenty-four to thirty-six singers seems ideal when considering the dynamic requirements of the *Requiem*’s large homophonic sections (Graduel, for instance) and its frequent polyphonic choruses (i.e. the double fugue in Post Communion).

**Orchestra**

As the Baroque era progressed, standing orchestras became more common. This occurred due in large part to Lully’s innovations in France. In 1653, Lully led the *Petite Bande* of eighteen violins, and eleven years later he also gained control of the twenty-four member *Grande Bande*. In that year, Lully combined these two groups with the *Grande Ecurie*, a consort of woodwinds, trumpets, and timpani as he produced a multi-day series of concerts at the Versailles court. The ensembles played in traditional consorts of like instruments and in costume. In 1674, for his opera *Alceste*, Lully arranged the groups in a totally new fashion. The strings sat in two boxes in front of the stage, and they did not wear costumes. Large ensembles of bowed and plucked instruments sat together while a man with a staff (presumably Lully himself) beat time for the singers and players. Lully’s ensemble gained fame across Europe for “its unanimous attack, for
using short bow strokes, for bowing up and down in unison, and for the tastefulness of
the ornamentation that the players added to the notes on the page.”

Another evolution occurred in 1680s France and Italy as the number of string
players, especially violinists, increased in the standard orchestra. French-type recorders,
flutes, oboes, and bassoons also replaced renaissance wind instruments, and pairs of
horns were added to the standing ensemble. Rather than playing in separate consorts,
these instruments were combined into one group. Musicians began specializing in one
instrument, and the role of concertmaster took shape.

Baroque stringed instruments constantly evolved in size and function. The most
influential difference between the modern violin and its Baroque counterpart is how they
were strung. String materials varied across Europe, although most were constructed of
gut. French strings during Campra’s lifetime were typically comprised of gut wound
around a single metal thread. This produced an extremely resonant sound, more so than
many of its European brethren. Modern instruments produce more powerful sounds, since
their metal and plastic strings support increased bowing tension and pressure.

The viola virtually never functioned as a solo instrument during the French
Baroque. Marsenne (1636–1637) noted three different viola sizes and registers in five-
part string ensembles: *haute-contre* (contralto, viola I), *haute-contre taille* (tenor, viola
II), and *quinte or cinqiesme* (fifth, viola III). In *Messe de Requiem*, Campra included
*hautes-contre de violon* and *tailles de violon*.

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69 One member of the ensemble, typically a violinist, made decisions for the ensemble including
tempo establishment and bowing/ornamentation deployment.
In France, the violoncello tuned to B♭ until 1710 when transposition ended. It was often referred to as the violone and rested on the floor when played. Circa 1700, players began lifting the instrument from the floor and resting it between their calf muscles; this allowed for more demanding fingering and bowing techniques. The viol and bass viol remained extremely popular in France during this time, but the violoncello nearly always accompanied violins.

The standard Baroque recorder consisted of three joints: the head; the middle with its seven finger holes; and the foot that contained one finger hole. Its high register produced bright sounds, and it was relatively easy to play. The French flute douce, used during Campra’s era, produced a full, rich low register and a comparatively weak upper resonance. Its range was f to d’ and is first depicted by Flemish artist Cornelius Gysbrechts in 1672.70

The decision to use modern or period instruments for the Messe de Requiem will significantly alter the performance and rehearsal process. From a practical standpoint, musicians with period instruments must be available in the performance area, and these players should be adept at using early instruments. The type of Baroque recorder or flute, for instance, is more difficult to play than the modern flute and will produce different timbres; this will also affect the concert pitch because many Baroque flutes cannot play in the higher written range. It is highly recommended that recorders be used for the Requiem; the modern flute produces a brilliant sound completely foreign to what Campra envisioned. “Many musicians now take the view that a particular repertory will be served best by performing it with instruments set up (and played) in the way the composers of

the time expected. It is in response to this approach that so many violinists have now acquired ‘Baroque,’ ‘Classical,’ or even ‘Renaissance’ violins.”

Conductors should also consider the available monetary resources. Hiring an orchestra can be quite expensive, especially paying players with early music experience. If the performing choir is smaller than thirty-six singers, two violins, two violas, two flutes, cello and keyboard will sufficiently balance; should the choir be larger, more instrumentalists will likely be required. This balance issue is further complicated if early strings are used, because they produce less sound than their modern counterparts. Mixing period instruments with modern instruments can produce desirable aesthetic effects should it be necessary.

No matter the instruments used, players should strive for a lightly articulated approach that eschews Romantic sensibilities. Campra carefully marked moments of ornamentation, but more may be added according to le bon goût (good taste). Vibrato should be limited. Friedrich Dotzauer noted that vibrato, referred to as “close shake” or “tremolo,” was mostly used by Italian players, and recommended its thoughtful practice. French string players very likely used little, if any vibrato; they focused on the expressive possibilities of bowing for beautiful tone. Baroque orchestras produced a different soundscape than those after the 1920s. To that end, a Messe de Requiem ensemble needs to produce more slender and transparent timbres.

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Language

When performing this setting of the *Requiem*, conductors may choose either French-Latin or Italianate (ecclesiastical) Latin. Italianate Latin serves as the default version used in North America, and for that reason, conductors may select it for simplicity and familiarity. However, the use of French-Latin may greatly enrich the musical experience.

National styles of expression became increasingly polarized during the Baroque era, and this included the sway of native languages on music. Since rhetoric manipulated every compositional decision, the natural syntax and sounds of language certainly influenced text settings. Singing also took on the characteristics of the native languages, and Campra’s setting of the text would have been inherently affected by the French dialect. If a conductor strives to achieve a historically informed performance, the use of French-Latin is critical.

Appendix 2 provides a complete poetic and word-for-word translation of the *Messe de Requiem*’s text. It also includes a French-Latin pronunciation of the mass. This guide uses International Phonetic Alphabet and is based on the research detailed in Korre Foster’s dissertation, “Marc-Antoine Charpentier’s *Messe Pour Monsieur Mauroy*.”

The French language evolved throughout Campra’s lifetime, just as it continues to evolve today. For that reason, it remains impossible to provide an infallible pronunciation guide since many varying opinions exist on the topic.

Conductors who choose French-Latin should introduce it to his or her choir early in the rehearsal process, as significant differences exist between it and Italianate Latin.

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73 Korre Foster, “Marc-Antoine Charpentier’s *Messe Pour Monsieur Mauroy*” (DMA diss., University of Miami, 2009), 124-134. Foster’s dissertation represents the most recent scholarship on French-Latin pronunciation c. 1690-1700.
Some of the vowel sounds do not exist in English, and consonant usage is dissimilar. Conductors should be consistent and persistent in correcting vowel sounds; these form the foundational difference in pronunciation and can significantly authenticate a performance.

**New Score Edition**

“Performers of early music who specialize in this [French Baroque] style have come to understand its special qualities, and their performances increasingly reflect the singular nature of early French expression.”74 The preceding quote illustrates two crucial points: that French Baroque music has many distinctive virtues, and that to a great extent, only early music performers fully appreciate them. This is no longer the case for other aspects of the Baroque era. J.S. Bach’s music remains ubiquitous on the classical concert stage, and the oratorios and operas of G.F. Handel receive performances with great regularity.

The new edition of André Campra’s *Messe de Requiem*, found in Appendix 3, seeks to make this work more accessible to modern musicians. Several reasons persist for the lack of French Baroque performance in America. First, much of the extant French Baroque repertoire was discovered during the middle-to-late twentieth century. Second, American audiences have been exposed to German music more than any other nationality. This is confirmed by a 2010 data compilation of the most performed Classical music; according to the study, seven of the top ten composers were of Germanic

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descent. Third, Baroque manuscripts are bereft of the musical markings modern musicians take for granted, making interpretation more difficult. Professional artists may find this intimidating, and amateurs will likely be overwhelmed. All of these elements help to create an American public largely undereducated about French Baroque composers, major works, and performance practices.

Five editions of Campra’s *Requiem* currently circulate. The first, published by Éditions Jolbert in 1958 and again in 1983 and 1997, provides a bare-bones structure with no performance aids. It stood alone as the only available full score until 2001 when *Le Centre de Musique Baroque de Versailles* published its urtext edition. This thoroughly readable and beautiful score is based upon the two available manuscripts while, as expected, providing little additional performance information. Jean-Paul Montagnier, the noted French musicologist, created an edition in 2002 that includes copious material on Campra’s life and on performance style. While this information is incredibly valuable, Montagnier chose not to annotate the score, so that performers must mark their scores according to their understanding of his scholarship. Anne Baker’s 2003 edition, much like Montagnier’s, provides ornamentation recommendations while providing only minimal additional performance suggestions in the score itself. Elisabeth Stratten added metronome markings, dynamics, and some expressive details to her 1983 edition, but because it is a piano-vocal reduction, its usefulness is limited.

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This new edition seeks to preserve the integrity of Campra’s original manuscripts while being practical for the use of the performer. Time signatures are updated to reflect current notation: common time is maintained, but 2 is replaced with ⅔ and 3 with ⅔.

Metronome markings based on text expression, rhythmic proportion, and professional recordings have been added to the original tempo markings; rallentandi and ritardandi were also included along with some fermati. Dynamics, which are absent in the original manuscripts, reflect the inherent drama of Campra’s setting. Text translations above the staves help provide a basic understanding of the Requiem’s text, particularly in the less familiar Graduel and Offertoire movements. The pitch level has been lowered two semitones to reflect the likely performance pitch of Campra’s time, which moves the singing tessituras into more comfortable ranges while removing the need for transposing instruments. Rehearsal letters facilitate efficient preparations. All ornamentation markings (+) are those of the composer. Any additional editorial markings are denoted in brackets. All of these additions should make historically informed performances quicker and easier than previously possible.
APPENDIX 1

TEXTS, TRANSLATIONS, AND FRENCH-LATIN PRONUNCIATION GUIDE

Introit

Requiem æternam, dona eis Domine, [rekjuɛm ɛtɛrnam doŋa eis domine] Rest eternal, grant to them, Lord

et lux perpetua luceat eis. [ɛt lyks  perpetrə lysiət eis] and light perpetual let shine on them.

Te decet hymnus Deus in Sion: [te deset imnys deys in siɔn] Thee befits hymn God in Zion,

et tibi reddetur [et tibi redetyr] and to thee shall be fulfilled

votum in Jerusalem. [vɔtɔm in ʒeryzalem] vow in Jesuralem.

Exaudi orationem meam, [ɛgzɔdi ɔræʃɔnəm meam] Hear prayer my,

ad te omnis caro veniet. [ad te ɔnis karo veniɛt] to thee all flesh shall come.
**Kyrie**

Kyrie eleyson
[kirie elesôn]
Lord have mercy.

Christe eleyson
[kriste elesôn]
Christ have mercy.

Kyrie eleyson
[kirie elesôn]
Lord have mercy.

**Graduel**

Requiem æternam, dona eis Domine,
[rekjuiem eternam dona eis domine]
Rest eternal, grant to them, Lord

et lux perpetua luceat eis.
[ėt lyks perpetya lyseat eis]
and light perpetual let shine on them.

In memoria æterna erit Justus;
[in memoria eterna erit ʒystys]
In memory eternal will be just;

Ab auditione mala non timebit.
[ab odisione mala nôn timebit]
from listening to evils no tidings.

Rest eternal grant to them, O Lord, and let perpetual light shine upon them.

The just shall be forever remembered; he shall not hear evil tidings.
Offertoire

Domine Jesu Christe,
[domine ʒezy krisyte]
Lord Jesus Christ

rex gloriæ, libera animas
[reks glɔrie libera animas]
King of glory, liberate souls

omnium fidelium defunctorum,
[ɔñiɔm fidelis ðefɵktɔrɔm]
of all faithful departed

de pœnis inferni, et de profundo lacu:
[de penis ɛfɛrni et de prɔfɔdo laky]
from pains of hell and from deep pit;

libera eas de ore leonis,
[lɪbɛra eas de ɔrɛ leɔnis]
deliver them from mouth of lion,

ne absorbeat eas tartarus,
[ne abzɔrbeat eas tartarys]
not let swallow them hell,

ne cadant in obscurum:
[ne kadɔt in ɔbskyrɔm]
not let them fall into darkness,

Sed signifer sanctus Michæl
[ʃed sɪɲɪʃər sɑktis mikæl]
but standard-bearer holy Michael

Lord, Jesus Christ, King of glory, liberate the souls of the faithful, departed from the pains of hell and from the deep pit;

Deliver them from the lion’s mouth; let not hell swallow them up, let them not fall into darkness:

but let Michael, the holy standard-bearer, bring them into the holy light,
repræsentet eas in lucem sanctam:
[reprezentet eas in lysēm sāktam]
let bring them into light holy

Quam olim Abrahæ promisisti
[kwam õlim abrae prɔmizisti]
which once to Abraham you promised,

et semini ejus.
[et semini e3ys]
and to seed his.

Hostias et preces tibi Domine,
[ɔstias et preses tibi domine]
Sacrifices and prayers to thee Lord

laudis offerimus, tu suscipe
[lodis ɔferimys ty sysipe]
of praise we offer thou receive

pro animabus illis,
[prɔ animabys ilis]
for souls of those

quarum hodie memoriam facimus,
[kwarɔm ɔdie memoriam fasimys]
whose today memory we recall:

fac eas Domine, de morte
[fak eas domine de mɔrte]
Grant to them Lord from death

transire ad vitam.
[trãsire ad vitam]
to pass to life.

which once thou promised to Abraham
and to his seed.

Sacrifices and prayers of praise, O
Lord, we offer to thee. Receive them,
Lord, on behalf of those souls we
commemorate this day.

Grant them, O Lord, to pass from death
unto life.
**Sanctus**

Sanctus, sanctus, sanctus,
[sâktys sâktys sâktys]
Holy, Holy, Holy

Dominus Deus Sabaoth.
[ðominys deys sabaot]
Lord God of Hosts

Pleni sunt cæli et terra
[pleni sõt seli et tera]
Full are heaven and earth

gloria tua.
[glòria tya]
of glory thy

Hosanna in excelsis.
[ɔzana in eksëlsis]
Hosanna in the highest

**Agnus Dei**

Agnus Dei,
[aŋys dei]
Lamb of God,

qui tollis peccata mundi,
[kqui tõlis pekata mādi]
(you) who take away sins of world,

dona eis requiem sempiternam.
[ðona eis rekɥiemoji sâpiternam]
grant them rest everlasting
Post Communion

- Lux æterna, luceat eis Domine,
- Light eternal let shine on them, Lord,
- May light eternal shine upon them, O Lord, in the company of thy saints forever and ever; for thou art merciful.

- Cum sanctis tuis in æternum:
- with saints your for eternity;
- Rest eternal grant them, O Lord, and let perpetual light shine upon them.76

- quia pius es.
- for merciful you are.

- Requiem æternam, dona eis Domine,
- Rest eternal, grant to them, Lord

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

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76 Ron Jeffers, *Translations and Annotations of Choral Repertoire*, (Corvallis, OR: Earthsongs 1988), 64-83. All translations are those of Jeffers with the exception of the Graduel.
APPENDIX 2

INSTRUMENT AND VOICE USAGE CHART

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APPENDIX 3

NEW PERFORMANCE EDITION OF THE MESSE DE REQUIEM

This new edition seeks to preserve the integrity of Campra’s original manuscripts while being practical for the use of the performer. All additions and alterations are based on the most recent available scholarship.

- The pitch level has been lowered two semitones to reflect the likely performance pitch of Campra’s time, which moves the singing tessituras into more comfortable ranges while removing the need for transposing instruments.
- Time signatures have been updated to reflect current notation: common time is maintained, but 2 is replaced with ♩ and 3 with ♪.
- All dynamic markings, metronome markings, rallentandi, ritardandi, and fermati are those of the editor.
- Ornamentation markings (+) were included in Campra’s original manuscripts and indicate either an appoggiatura or trill. The performers may add additional decoration.
- Translations have been added above the staff.
- Rehearsal letters are included to help facilitate efficient preparations.
André Campra  
(1660-1744)  

Messe de Requiem
MESSE DE REQUIEM

Prélude
Rondement
\( \text{(} \text{h} = 56 \text{)} \)

André Campra
(1660-1744)
Edited by Jeb Mueller

Copyright © 2012
Eternal rest, grant to them, O Lord
Domine, dona eis Domine, dona eis
nam, requiem

Domine, dona eis Domine, dona eis

nam
Vln & Fl

Vla 1

Vla 2

S

A

T

B1

B2

BC

na requiem aeternam, dona eis, done, dona eis

Domine, dona

Do - mi - ne, requiem aeternan eis
Vln & Fl

Vla 1

Vla 2

S

A

T

B1

B2

BC

ter

nam, do

na e

is, e

is Do

mi

na e

is Do

mi-ne, do

na e

is Do

mi-

e

is Do

mi-ne, do

na e

is Do

mi-

nam, do

na e

is, do

na e

is Do

mi-

Do

mi-ne,
and let perpetual light shine upon them.
pe - tu - a lu - ce - at e - is, lu -

at e - is, et lux per - pe - tu -

- ce - at

et luc per - pe - tu - a
Vln & Fl
Vla 1
Vla 2
S
A
T
B1
B2
BC

ce-at e-is, lu-ce-at e-is, lu-ce
a lu-ce-at e-is, lu-ce-at
a lu-ce-at e-is, lu-ce-at,

lu-ce-at e-is, lu-ce-at,

crec.
crec.
crec.
crec.
crec.
Gracieux

A hymn befits thee, O God in Zion:

Te de- cet_ hymnus De-us in Si- on: et ti- bi red de-tur

and to thee a vow shall be fulfilled in Jerusalem.
Hear my prayer, for unto thee all flesh shall come.

Vln & Fl
Vla 1
Vla 2
Ten
Bar
Bass
BC
Vln & Fl

Vla 1

Vla 2

Ten

Bar

Bass

BC

110

poco rall.

114

poco rall.

[cello solo]
Kyrie

Gracieux
\( \frac{\text{\textgreek{r}}}{\text{\textgreek{n}}} = 80 \)

flutes and violin solos

Vln & Fl

Ten

Bass

Gracieux

[cello solo]

BC

Lord have mercy.

Vln & Fl

Ten

BC

Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.

Vln & Fl

Ten

BC

Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison.
Christ have mercy.

Son, Chris

Te, Chris
ele
son, Chris
ele
son,Chris
t

Christe, Christe ele-son, ele-son, Christe
ele-son, ele-son, Christe ele-son, ele-

Son, Chris

Te, Chris
ele
son, Chris
ele
son,Chris
t

Christe, Christe ele-son, ele-son, Christe
ele-son, ele-son, Christe ele-son, ele-
Lord have mercy.

Kyrie eleison

Kyrie eleison, Kyrie, Kyrie eleison

Kyrie eleison, eleison, eleison

Kyrie eleison, eleison, eleison

Kyrie eleison, eleison, eleison
Kyrie eleison,

Kyrie eleison, Kyrie eleison,

Kyrie eleison, eleison,

Kyrie eleison
son, Kyri- e le- y- son,
e- le- y- son, e- le- y- son e- le- y-
e- le- y- son, Kyri- e le- y- son, Kyri-
e- le- y- son, e- le- y- son e- le- y-
e- le- y- son, e- le- y- son, Kyri-
e- le- y- son, e- le- y- son, Kyri-
Kyrie eleison, eleison.

poco a poco decresc.
Rest eternal grant to them, O Lord

Requiem, requiem aeternam dona, dona eis Domine,
Vln & Fl
Vla 1
Vla 2
S
A
T
B1
B2
BC

em aeternam, requiem aeternam
cresc.

requiem, aeternam, requiem aeternam
cresc.

requiem, aeternam, requiem aeternam
decresc.

requiem, aeternam, requiem aeternam
cresc.

requiem, aeternam, requiem aeternam
cresc.

requiem, aeternam, requiem aeternam
cresc.
Vn & Fl
Vla 1
Vla 2
S
A
T
B1
B2
BC

do-nā, do-nā e-is Do-mi-ne, et lux per-

na, do-nā e-is Do-mi-ne,

na, do-nā e-is Do-mi-ne,

do-nā do-nā e-is Do-mi-ne,
and let perpetual light shine upon them.

petu - a lu - ce-at, lu - ce-at

per - pe - tu-a lu - ce-at e - is, lu - ce-

et lux per - pe - tu-a lu - ce-at

et lux per - pe - tu-a lu - ce-at

et lux per - pe - tu-a lu - ce-at
Mineur, plus lent

et lux perpetua,

lu-ce-at e-

lu-ce-at e-

lu-ce-at e-

lu-ce-at e-

[cello solo]
lu-ce-at, lu-ce-at e-is, et lux per-pe-tu-at,
lu-ce-at, lu-ce-at e-is, et lux, et
pe-tu-a lu-ce-at e-is, et lux, et
et lux per-pe-tu-a lu-ce-at e-is, et lux, et
per-pe-tu-a lu-ce-at e-is, et lux, et
a, et lux perpetua luceat e-

lux perpetua luceat e-is, luceat e-

lux perpetua luceat, luceat e-

lux perpetua luceat e-is, luceat e-

lux perpetua luceat e-is, luceat e-

lux perpetua luceat e-is, luceat e-

lux perpetua luceat e-is, luceat e-

lux perpetua luceat e-is, luceat e-

lux perpetua luceat e-is, luceat e-

lux perpetua luceat e-is, luceat e-

lux perpetua luceat e-is, luceat e-

lux perpetua luceat e-is, luceat e-

lux perpetua luceat e-is, luceat e-
The just shall be forever remembered;

Vln & Fl

Bass

BC

he shall not hear evil tidings.

Vln & Fl

Bass

BC
no evil tidings

ab au-di-ti-on-ne ma-la non, non, non ti me-

non, non ti me - bit,

non, non ti me - bit,

non, non ti me - bit,

non, non ti me - bit,

non, non ti me - bit,
He shall not hear evil tidings.

non, non, non
ti
non, non, non

bit, ab-au-di-ti-o-ne ma-la,
me-bit, non-ti me-bit, ab au-di-ti-o-ne ma-la non, non tim

non, non, non, non,

non, non, non, non,

me-bit, non, non, non,
non time bit, non, non time bit.

ab auditions

ab auditions

ab auditions

ab auditions

ab auditions
Vln & Fl

Vla 1

Vla 2

S

A

T

B1

B2

BC

ma-la non ti-me-bit, non, non, non, non,

ma-la non, non ti-me-bit, non, non, non, non,

ma-la non ti-me-bit, non, non, non, non,

ma-la non, non ti-me-bit, non, non, non, non,

ma-la non ti-me-bit, non, non, non, non,
Vln & Fl

Vla 1

Vla 2

S

A

T

B1

B2

BC

poco rit.

don, don, don, don time bit.
don, don, don, don time bit.
don, don, don, don time bit.
don, don, don, don time bit.
don, don, don, don time bit.

poco rit.
Offertoire

Simphonie, Lent

Vln & Fl

Vla 1

Vla 2

Ten

Bar

Bass

BC

Simphonie, Lent

= 60

mf

352

358
Lord, Jesus Christ, King of glory,

\[\text{Vln & Fl} \quad \text{Ten} \quad \text{Bar} \quad \text{BC} \]

\(\text{382}\)

\(\text{Vln & Fl} \quad \text{Ten} \quad \text{Bar} \quad \text{BC} \)

\(\text{388}\)

\(\text{Vln & Fl} \quad \text{Ten} \quad \text{Bar} \quad \text{Bass} \quad \text{BC} \)
liberate the souls of the faithful
from the pains of hell and from the deep pit.
Deliver them from the lion's mouth

Vln & Fl

Vla 1

Vla 2

Ten

fun - do la - cu:

Bar

fun - do la - cu:

Bass

la - cu:

S

li - be - ra__ eas, li - be

A

li - be - ra, li - be - ra,

T

li - be - ra, li - be - ra,

B1

li - be - ra, li - be - ra,

B2

li - be - ra, li - be - ra,

BC

li - be - ra, li - be - ra,
ra, li-bera e-as de o-re le o-
li-bera, li-bera, e-as de o-re le o-
li-bera, li-bera, e-as de o-re le o-
li-bera, li-bera e-as de o-re le o-
li-bera, li-bera e-as de o-re le o-
li-bera, li-bera e-as de o-re le o-
let not hell swallow them up,
let them not fall into darkness:

tar-tar-us, ne ca-dant in ob-scru-rum, ne ab-sor-be-at

tar-tar-us, ne ca-dant in ob-scru-rum, ne ab-
tar-tar-us, ne ca-dant in ob-scru-rum, ne ab-
tar-tar-us, ne ca-dant in ob-scru-rum, ne ab-
tar-tar-us, ne ca-dant in ob-scru-rum, ne ab-
poco rit.

scu-rum, in obscurum:
rum, in obscurum:
rum, in obscurum:
ca-dant in obscurum:
scu-rum:

Vln & Fl
Vla 1
Vla 2
S
A
T
B1
B2
BC
Gracieux et léger
= 132

[Vln & Fl]

[Vla 1]

[Vla 2]

[BC]

mf

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

Gracieux et léger

[Vln & Fl]

[Vla 1]

[Vla 2]

[BC]

mf

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

Gracieux et léger

[Vln & Fl]

[Vla 1]

[Vla 2]

[BC]

mf

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

[Vln & Fl]

[Vla 1]

[Vla 2]

[Bar]

[BC]

Vln & Fl

Vla 1

Vla 2

BC

mf

Sed si-gni-fer sanc-tus Mi-cha-el re prae-sen-tet e-as in lu cem-

[cello solo]

but let Michael, the holy standard bearer, bring them into the holy light

Gracieux et léger
which once thou promised to Abraham

and to his seed

quam o - lim A - bra - hae pro-

[flutes solo]

[violins]

[flutes]
e + jus, et se + - - + - mi-ni e -
which once thou promised to Abraham and to his seed.
et

e - jus, quam o - lim A - bra - hae pro-mi - sis - ti

e - jus, quam o - lim A - bra - hae pro-mi - sis - ti

e - jus,
e - jus,
e - jus,

e - jus,

[cello solo]
se·mi·ni e·jus,

et se·mi·ni e·jus,

et se·mi·ni e·jus,
lim Abra-hae promissit et semini, semini e-jus, et
semi-ni e - jus, quam o - lim A - bra - hae pro - mi - sis -
semi-ni e - jus, quam o - lim A - bra - hae pro - mi - sis -
semi-ni e - jus, quam o - lim A - bra - hae pro - mi - sis -
semi-ni e - jus, quam o - lim A - bra - hae pro - mi - sis -
semi-ni e - jus, quam o - lim A - bra - hae pro - mi - sis -
semi-ni e - jus, quam o - lim A - bra - hae pro - mi - sis -
Vln & Fl

Vla 1

Vla 2

S

A

T

B1

B2

BC

se - mi - ni e + jus.

et se - mi - ni e - jus.

et se - mi - ni e - jus.

et se - mi - ni e - jus.

et se - mi - ni e - jus.

poco rit.

Fine
Sacrifices and prayers of praise, O Lord, we offer to Thee.

Receive them, Lord, on behalf of those souls we commemorate this day.
Grant them, O Lord, to pass from death unto life.

Grant them, O Lord, to pass from death unto life.

Grant them, O Lord, to pass from death unto life.

Grant them, O Lord, to pass from death unto life.

Grant them, O Lord, to pass from death unto life.

Grant them, O Lord, to pass from death unto life.

Grant them, O Lord, to pass from death unto life.

Grant them, O Lord, to pass from death unto life.
Vln & Fl
Vla 1
Vla 2
Bass
BC

-te transire, transire ad vitam.
Holy, holy, holy, Lord God of Hosts

Vln & Fl

Vln & Fl 2

Vla 1

Vla 2

S

[tutti]

Santus, Sanctus Dominus Deus, Dominus Deus Sabaoth, Sanctus, Sanctus, Sanctus

Santus, Sanctus, Dominus Deus, Dominus Deus Sabaoth,

mf

Sanctus, Sanctus

mf

Sanctus, Sanctus

mf

Sanctus, Sanctus

mf

Sanctus, Sanctus

mf

Sanctus, Sanctus
Vln & Fl
Vln & Fl 2
Vla 1
Vla 2
S
S.
A
T
B1
B2
BC

De-us
Do-mi-ne
De-us
Sanctus,
Do-mi-nus
De-us
Sa-ba

De-us,
Do-mi-nus
De-us,

Sanc-tus,
Sanc-tus,
Do-mi-nus
De-us,
Do-mi-nus
De-us
Sa-ba

Sanc-tus,
Sanc-tus,
Do-mi-nus
De-us,
Do-mi-nus
De-us
Sa-ba

Sanc-tus,
Sanc-tus,
Do-mi-nus
De-us,
Do-mi-nus
De-us
Sa-ba

Sanc-tus,
Sanc-tus,
Do-mi-nus
De-us,
Do-mi-nus
De-us
Sa-ba

Sanc-tus,
Sanc-tus,
Do-mi-nus
De-us,
Do-mi-nus
De-us
Sa-ba

Sanc-tus,
Sanc-tus,
Do-mi-nus
De-us,
Do-mi-nus
De-us
Sa-ba

Sanc-tus,
Sanc-tus,
Do-mi-nus
De-us,
Do-mi-nus
De-us
Sa-ba
Vln & Fl
Vln & Fl 2
Vla 1
Vla 2
S

De-us, Do-mi-ne De-us Sa-ba-oth, Do-mi-ne De-us Sa-ba-oth.

tus,

Do-mi-ne De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth.

Do-mi-ne De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth.

Do-mi-ne De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth.

Do-mi-ne De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth.
Heaven and earth are full of thy glory.

Ple-ni sunt cae-li et ter-ra glo-ri-a tu-a glo-

ri-a tu-

a,
Hosanna in the highest.

\[ \text{\textit{Vln & Fl}} \]

\[ \text{\textit{Vla 1}} \]

\[ \text{\textit{Vla 2}} \]

\[ \text{\textit{Bass}} \]

\[ \text{\textit{S}} \]

\[ \text{\textit{S.}} \]

\[ \text{\textit{BC}} \]
Vln & Fl
Vln & Fl 2
Vla 1
Vla 2
Bass

ex-celsis, in ex-celsis,
tutti
ho-san-na, ho-san-na in ex-celsis, ho-
ho-

ho-san-na, ho-san-na in ex-celsis, ho-

ho-san-na, ho-san-na in ex-celsis, ho-

ho-san-na, ho-san-na in ex-celsis, ho-

ho-san-na, ho-san-na in ex-celsis,

ho-san-na, ho-san-na in ex-celsis,
Vln & Fl
Vln & Fl 2
Vla 1
Vla 2
S
S.
A
T
B1
B2
BC

sanna, hosanna in ex-celsis, hosanna, hosanna in ex-celsis,
sanna, hosanna in ex-celsis,

ho-sanna, ho-sanna in ex-celsis, ho-sanna, ho-sanna in ex-celsis,

ho-sanna, ho-sanna in ex-celsis, ho-sanna, ho-sanna in ex-celsis,

ho-sanna, ho-sanna in ex-celsis, ho-sanna, ho-sanna in ex-celsis,

ho-sanna, ho-sanna in ex-celsis, ho-sanna, ho-sanna in ex-celsis,

ho-sanna, ho-sanna in ex-celsis, ho-sanna, ho-sanna in ex-celsis,

sanna, hosanna in ex-celsis, hosanna, hosanna in ex-celsis,

ho-sanna, ho-sanna in ex-celsis,

sanna, hosanna in ex-celsis,
Ho - san-na  in ex - cel-sis,  ho-

Ho - san-na,  in ex - cel-sis,

Ho - san-na,  in ex - cel-sis,

Ho - san-na,  in ex - cel-sis,
Vln & Fl

Vla 1

Vla 2

Bass

San-nan, hosa-nna in ex-cel-sis, in ex-cel-sis,

S

S.

A

T

B1

B2

[ex-cel-sis, ]

BC
Lamb of God, who takest away the sins of the world,

grant them everlasting rest.
Vln & Fl

Vla 1

Vla 2

Bar

BC

a - gnus De - i, qui tol - lis pec - ca - ta mun - di, do - na, a gnus De - i, qui

flutes

tol - lis pec ca - ta__ mun - di, do na e - is re qui - em,________

[cello] [tutti]
i, qui tollis, qui tollis pec-cta, pec-ta-mun-di, do-na,
i, qui tollis pec-ta, qui tollis pec-ta mun-di,
i, qui tollis, qui tollis, qui tollis pec-ta mun-di,
i, qui tollis, qui tollis pec-ta, pec-ta mun-di,
do-na, do-na, e-is, do-na e-is re-qui-em,

do-na e-is, do-na e-is, do-na e-is re-qui-em,

do-na e-is, do-na e-is, do-na e-is re-qui-em,

do-na e-is, do-na e-is, do-na e-is re-qui-em,

do-na e-is, do-na e-is, do-na e-is re-qui-em,

agnus De-i, qui tol-lis pec ca-ta mun-di, do-na e-is, do-na
Vln & Fl
Violins

Vla 1

Vla 2

Ten

Violins

S

A

T

B1

B2

BC

Ten

E - is re-qui-em,

A - gnus De - i, qui tol - lis, qui tol -

A - gnus De - i, qui tol - lis, qui
da - gnus De - i, qui tol - lis, qui
da - gnus De - i, qui tol - lis, qui
da - gnus De - i, qui tol - lis, qui

[tutti]
Vln & Fl

Vla 1

Vla 2

Ten

S

A

T

B1

B2

BC

do-na, do-na e-is re-qui

lis pec-ca-ta mun-di,

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

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

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

[flutes]

[cello]
Vln & Fl  
Vla 1  
Vla 2  
Ten  
S  
A  
T  
B1  
B2  
BC  

em, dona e - is re - qui - em,

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

do - na e - is, do - na

do - na, do - na

do - na e - is, do - na

[flutes tacet]
e-is requiem sem-piter-nam.
e-is requiem sem-piter-nam.
e-is requiem sem-piter-nam.
e-is requiem sem-piter-nam.
e-is requiem sem-piter-nam.
e-is requiem sem-piter-nam.
Post Communion

Vln & Fl

Vln & Fl 2

Bass

BC

May eternal light shine upon them, O Lord

ter-na, lux ae ter-na lu-ce-at e - is Do-mi-ne, lux ae-

BC

Vln & Fl

Vln & Fl 2

Bass

BC

ter-na_ lu-ce-at e - is Do-mi

BC
in the company of thy saints, forever and ever; for thou art merciful.

lux æterna,

lux æterna lu-ce-at e- is_ Do-mi-ne,
Prélude, Grave

\[ \text{unison} \]

\( \text{Vln & Fl} \)

\( \text{Vla 1} \)

\( \text{Vla 2} \)

\( \text{S} \)

\( \text{A} \)

\( \text{T} \)

\( \text{B1} \)

\( \text{B2} \)

\( \text{BC} \)
Rest eternal

845

Requi - em ae - ter -

Requi - em ae - ter -

Requi - em ae - ter -

Requi - em ae - ter -

Requi - em ae - ter -
Rest eternal grant them, O Lord,
_ e - is Do - mi - ne, do - na e - is,
na, do - na e - is, do - na, do - na e - is
na, do - na e - is, do - na e - is
na e - is, do - na e - is Do - mi - ne,
na e - is Do - mi - ne,
Vite, Gracieux

and let perpetual light shine upon them.
et lux perpetua luceat eis, luceat, luceat

et lux perpetua luceat eis, luceat, luceat
in the company of thy saints, forever and ever; for thou art merciful.
num, in æternum,
cum sanctis tuis in æternum
qui a pius es, in æternum

cum sanctis tuis in æternum,
quii
in æternum quitem
in æternum quia pius es,
in æternum, cum sanctis
a pius es, cum sanctis tuis in æternum,
a pi - us es, qui - a pi - us
in ae - ter - num, in ae - ter -
qu'i -
tu - is in ae - ter - num qui - a pi - us
-num, in ae - ter - num, in ae - ter -
es, in aeternum, cum sanctis

num, cum sanctis tu-is in aeternum

a pi-us es, qui-a pi-us

es, in aeternum

num qui-a, qui-a pi-us es,
tu-is in aeternum, in aeternum,
cum sanctis tu-is in aeternum,
qui-a pi-us es, in aetern-
quii-a pi-us es,
Vln & Fl

Vla 1

Vla 2

S

A

T

B1

B2

BC

ter-num, in aeternum, cum sanctis

in aeternum, cum sanctis tu-is in aeternum,

num, cum sanctis tu-is in aeternum,

in aeternum,
tu-is in aeternum qui-a
num qui-a pi-us es,
in aeternum, cum sanc-tis tu-is in aeternum, cum sanc-tis
num, cum sanc-tis tu-is in aeternum, cum sanc-tis
pi - us es, cum sanc - tis tu - is in ae - ter - 
qui - a pi - us es, cum sanc - tis num, in ae - ter - num qui - 
ter - - - num, in ae -
num,
ter num, cum sanctus in aeternum

ter num, in aeternum qui pia

pius, qui a pius, cum sanctis

num

num,
num quia, qui a pius es, quia tu is in aeternum,
a__pi__us es, in a__ter__-
pi__us es, cum sanc-tis tu__is in a__ter-num qui__a
qui__a pi__us es in a__ter__-
tu__is in a__ter__-
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ter - - - num, in ae - ter - num
cum sanc-tis tu-is in ae - ter - num qui - a
in ae - ter - num
in ae - ter - num
cum sanc-tis
qui- a pi-us es, qui- a pi-us

+ - num qui- a pi-us es, pi- us

pi- us es, in aeter- num qui-

cum sanctis tu-is in aeter-

tu-is in aeter- num qui- a pi-us
es, qui-a pi-us es, in ae-
es, qui-a pi-us es,
a, qui-a pi-us es, cum san-c-ti-
num qui-a pi-us es,
es, qui-a pi-us es,
Vln & Fl

Vla 1

Vla 2

S

ter - num qui - a pi - us

A

in ae - ter - num qui - a, qui -

T

tu - is in ae - ter - - - - num

B1

cum sanc - tis tu - is in ae -

B2

cum sanc - tis tu - is in ae -

BC
es, cum sanctis tu-is in aeternum quia, quia
quia pi-us es, in aeternum, in aeternum
num, in aeternum, in aeternum
num, in aeternum, in aeternum
for thou art merciful.

rit.

for thou art merciful.

rit.

for thou art merciful.

rit.
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