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## A LITURGICAL JUSTIFICATION FOR A DUET OR DUO ORGAN TRANSCRIPTION OF FAURÉ'S *REQUIEM*, OPUS 48

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### KEY TERMS

Fauré Requiem, organ transcription, technical-stylistic concerns, musical-aesthetic concerns, liturgical concerns, liturgical performance

### OPSOMMING

Ofskoon Fauré se *Requiem* (Opus 48) op 'n besonder komplekse ontstaansgeskiedenis aanspraak maak, waarby verskeie weergawes van die werk oor dekades heen gestalte verkry het, is die vraagstuk van 'n orreltranskripsie nog nie binne bestaande literatuur oor die werk aangespreek nie. Die voordele van 'n orrelduet- of orrelduo-weergawe van die werk, soos wat in hierdie artikel voorgedra word, is ook nog nie vantevore in die literatuur ondersoek nie. Aangesien so 'n transkripsie 'n onontbeerlike deel van uitvoerings van die werk in kleiner-formaat liturgiese of konsert-kontekste sou wees, met name in Suid-Afrika waar uitvoeringsmiddele dikwels beperk is, regverdig die onderwerp 'n akademies gefundeerde ondersoek. Met 'n dokumentering en rasionalisering van 'n transkripsieproses waarby die *Requiem* ook histories gekontekstualiseer

word, wil hierdie artikel 'n sodanige transkripsie van die werk as unieke bydrae tot die internasionale orreltranskripsie-repertorium voorstel.

## RATIONALE

Gabriel Fauré's (1845–1924) *Requiem in D Minor*, Opus 48, composed between 1887 and 1890, is by far the best known and most loved among this composer's large-scale works. The liturgical function of the work lends it particular relevance not only within contexts of Christian worship; nowadays the work is often performed also as a concert item. Since the various versions of Fauré's *Requiem* allow for different interpretations of the work, in a liturgical setting, in particular, its contextualization is relevant to present-day performances seeking to reveal deeper levels of musical and religious meaning. Given the decadent milieu of late 19<sup>th</sup>-century Roman Catholic sacred music in France (Nectoux, 1994:26), the work poses considerable challenges owing to its conscious deviation from what was then considered to be 'standard' Requiem settings.

The relatively modest requirements of the chamber orchestra version of Fauré's *Requiem* place it primarily within reach of parish churches with the means to stage a mass sung by a trained choir, accompanied by a small orchestra and organ. Viewed from a Southern African perspective, however, in this part of the world, parish churches often do not have access to such luxuries. In metropolitan areas, however, they tend to be equipped with pipe or digital organs that could adequately accompany a more intimate version of the work. Although no church in Southern Africa has two pipe organs (with the exception of one or two very small one-manual positive organs) the availability of digital organs in Southern Africa makes a two organ performance possible.<sup>1</sup>

Given these circumstances, and in the light of the discussion thus far, one might argue then for the legitimacy of a creative transcription of Fauré's *Requiem* for a duet or duo organ. I believe that such a reworking could make this magnificent composition accessible to less wealthy congregations for liturgical use.

## The complex genesis of Fauré's Requiem, Op 48

Fauré called the first version of the work the 'little' *Requiem* since it comprised only five movements (Rutter, 1983). In the 1890 revision of the composition, the *Offertoire* was extended by the addition of the *Libera me*, today known as the chamber orchestra version. In the period between 1899 and 1900 the score was reworked for full orchestra, probably by one of Fauré's students (Nectoux, 1994:119). This version was performed regularly until John Rutter reconstructed and published the chamber orchestra version during the 1980s.<sup>2</sup> The British musicologist Richard Langham

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<sup>1</sup> The Anglican Cathedral of Saint Andrew and Saint Michael in Bloemfontein is the only church in Southern Africa to have two digital organs, while St. Duncan's in Benoni has a pipe and a digital organ. A digital instrument could however be hired with a view to enabling a duo organ performance. This work can also be performed as a duet on one organ.

<sup>2</sup> John Rutter's version of Fauré's Requiem can be heard at the following link: [www.youtube.com/watch?v=-hroC5dBtkU](http://www.youtube.com/watch?v=-hroC5dBtkU).

Smith (1990:143) pointed out, however, that since 1978 the Fauré scholar Jean-Michel Nectoux had been reconstructing the chamber orchestra version based on two important sources, namely, the manuscript copy of a pre-1900 version that had been preserved, and on woodwind parts discovered at a later stage. However, Nectoux was unable to pre-empt the publication of Rutter's score because of restrictive French copyright laws. Nevertheless, Langham Smith maintains that Nectoux's version is not only more authentic but also formally outranks the now extensively performed one by Rutter.

The harmonic language of Fauré's *Requiem*, which displays a strong influence of plainchant and modal writing, differs *ab initio* from accepted contemporary compositional norms. Furthermore, neither text nor music portrays a vengeful or judgmental God, as encountered in a traditional *Dies irae*. The composer's son Philippe Fauré-Frenetin explained to the Cercle Royal Gaullois in Brussels in 1954 that, judging by the theological content of the *Requiem*, one may deduce that his father believed in a supreme mercy "that could only be divine" whereby "the human soul dreams of being cradled like a child" (as cited in Johnson, 2009:306). Furthermore, he also divulged the detail that the words "*quiapius est*" ("for thou art merciful") in the text meant the most to his father (Johnson, 2009:306). One might therefore reasonably assume that Fauré wished to portray a gentle and forgiving God in the *Requiem* where death is interpreted as a gracious release.

Although Fauré did not adhere strictly to the liturgical model by incorporating non-traditional texts other than those contained in the Funeral Mass, the composer did add the responses *Libera me domine de morte aeterna* taken from the Office for the Faithful Departed and the *In Paradisum* text from the Burial Service (McKendrick, 2007). In contrast to Berlioz's and Verdi's grandly symphonic *Grande Messe Des Morts* (1837) and *Messa da Requiem* (1874), which were clearly not intended for liturgical use, the musical intimacy of Fauré's *Requiem* was and still remains eminently suitable for liturgical use. Even though the Gloria and the responsorial Alleluia are omitted as is usual, the work is nevertheless an uplifting example of homage to God ("*latría*") and the hope of eternal Life as music and liturgy intertwine most poignantly.

## RESEARCH QUESTION

To begin with, one might ask, where orchestral renditions are not possible, why a transcription for duet or duo organ would be better at conveying the musical and spiritual qualities of Fauré's composition than the existing transcriptions for solo organ or piano.

A close study of the solo organ transcription in general use by Pawel Jura (2000) reveals that it is too reductive to be considered a truthful rendition of Fauré's colourful orchestration. Furthermore, comparative analysis of the piano transcription by Malcomb Binney (n.d.); the *Kalmus Miniature Orchestral Score* (n.d.; 1901 version); John Rutter's 1984 choir and organ reduction; and Legge's (2005) edition of the 1888/1893 score makes it clear that all these variously arranged attempts simply fail to emulate Fauré's imaginative conceptualization. As argued earlier, however, an organ transcription of the work, as introduced in this article, is indispensable when orchestral renditions are out of the question. In such instances, therefore, it may be assumed that a duet or duo transcription for organ that fully utilizes the expressive and 'symphonic' properties of the instrument is a preferable solution.

## BACKGROUND TO THE TRANSCRIPTION

The complex history of the *Requiem*, Opus 48, presents considerable difficulties in terms of establishing the ideal sound that could serve as an authentic basis for an authoritative transcription of the work. Nectoux (1994: 119), for instance, believes that even the 1901 version of the composition published by Hamelle was not a faithful rendition of the composer's orchestration. This observation is based on correspondence by Fauré in 1900, indicating that others might have collaborated on the more extended symphonic version of the work – a fact which did not seem to bother the composer. Nor did he seem to be disturbed either by the altered musical medium or expressive scope of the composition, which now was more suited to the concert stage than a liturgical setting (Nectoux, 1994:119).

Given these difficulties, a decision was made to return to Fauré's 'chamber' version of the work for the transcription discussed in the present article, as based on a thorough study and discussion of the relevant literature and scores. It would seem that, despite the composer's apparently open-minded stance with regard to evolving versions of the work, even the earliest version of the work cannot be viewed as simply representing a transparent product, but rather as the culmination of a value-laden creative musical process that enhances the meaning of the religious text. Therefore, Fauré's choices regarding the setting of the mass should be treated with the utmost sensitivity when transcribing the work. This aspect is the main focus of the following discussion, also serving as the primary justification for the proposed duo or duet organ transcription.

In order to trace those contexts underlying the origin of Fauré's *Requiem* and to determine how religious significance is imparted to the composition, the composer's life and spiritual provenance first need to be considered. Here the discussion draws on important sources originating in the early 20<sup>th</sup> century and, subsequently, including more recently published studies on him.

### Fauré's life and spiritual provenance

The French music critic Alfred Bruneau (cited in Newmarch, 1929:6), a contemporary of Fauré, describes the musical milieu in which the composer functioned as "a period of operatic decadence". Not only did Fauré strongly resist this artistic tendency but also expressed anti-German and anti-Italian sentiments. He joined the ranks of leading French composers in advancing a return to the principles of a bygone 'golden' French era (Suckling, 1949:39). His training at the Niedermeyer School – founded in 1853 by Louis Niedermeyer to advance sound church music and offer an alternative to the Conservatoire de Paris where theatre music and opera dominated – secured him a rigorous classical training in music. Given this background, Fauré initiated his important reform of the Conservatoire when he became its director in 1905 – a position he held until 1920 (Newmarch, 1929:17-18). In his pedagogical restructuring of its curriculum, he placed a great emphasis on the study of early music, including Gregorian chant (Koechlin, 1946:3), something that influenced his compositional style considerably later on, and his approach to the *Requiem* in particular. His sacred music was characterized not only by a reverential focus on Catholic liturgy,

but also by a modal orientation and a discreet use of Gregorian chant. These features contribute to an unaffected and noble aestheticism, always gentle in spirit. To achieve a transcription of the *Requiem* that strives to do justice to the above, one would need to respect the composer's original intent – implying that no stylistic 'impurities' should mar its transparent beauty.

Before considering aspects of the process of transcription that follows, three more aspects need to be considered, namely (a) Fauré's viewpoint concerning the practice of transcription; (b) the role of the organ in the original chamber orchestra version of the *Requiem*, and (c) the later symphonic version.

Since the middle of the 19th century, the practice of musical transcription was as much part of musical life in France as was the influence of theatre music. Fauré too was actively engaged in transcribing musical scores, including those of his own music. A good example is his *Messe des Pêcheurs de Villerville* for three-part women's choir and soloists. The first version (1888) is scored for harmonium and solo violin as accompaniment. Notably, the *Kyrie* and *O Salutaris* were written in collaboration with his former pupil André Messager (Koechlin, 1946:536).

The second version is scored for chamber orchestra. Here, the *Kyrie*, *Gloria*, *Sanctus* and *O Salutaris* were orchestrated by Messager and only the *Agnus Dei* by Fauré. A third version entitled *Messe Basse* for organ accompaniment also exists, but here Fauré composed the *Kyrie* and a *Benedictus* in the place of Messager's *O Salutaris* (Koechlin, 1946:536).

The same compositional flexibility was to occur in the various versions of the *Requiem*, Opus 48. Concerning the role of the organ in these instances, Langham Smith's (1990:144) research on the topic led him to the conviction that Fauré did not assign a quiet and passive role of accompaniment to the organ. Rather, given the capabilities of the Madeleine organ, he argues that Fauré most probably had in mind " ... a highly colored central instrument, making considerable use of the reeds in the closed swell box". Indeed, the composer himself, in a correspondence to Ysaÿe (Nectoux, 1994:119-120), emphasized the importance of the organ part as forming the orchestration's harmonic basis, describing it as being the "heart" of the work. With reference to the chamber orchestra version, Legge (2005:116) seems to concur with this standpoint when he states that the organ "plays throughout and contains the complete harmonization, so that the five-part string ensemble is really accompanying the organ, not the other way around". This aspect of the organ part is not only significant as being supportive of the choir, but – within the context of the present article – of particular importance since it furnished Fauré with an opportunity to give meaningful musical expression to his highly personal interpretation of the text by creating eloquent relationships of word and tone.

Accordingly, an important consideration with regard to a transcription of the *Requiem* is the retention of the original organ part. While Rutter is of the opinion that it in itself may suffice as being representative of the entire score, and would therefore be more than adequate for rehearsals of the mass, rendering a piano reduction superfluous, he also deems it sufficient for a public performance of the work (Rutter, 1984:3). Yet in his own organ reduction for the chamber orchestra version, he added a second organ part for both the *Sanctus* and *Libera me*.

In the light of the various preceding considerations, this article proposes that an organ reduction of the *Requiem* aiming at the faithful representation of the aesthetic and religious

impact of Fauré's original score would need two players. As argued in the ensuing sections, specifically the wider range of available choices of registration for the added organ part would do greater justice to the expressive range of Fauré's orchestration. Indeed, this range of choices opens up possibilities for drawing a duo or duet version of the work closer to the sound ideal of the original score. The ultimate aim remains the mediation of the music's spiritual import.

## **THE PROCESS OF TRANSCRIPTION: TECHNICAL, STYLISTIC AND RELIGIOUS CONSIDERATIONS**

The *Requiem*, Op 48 was written in the period between the death of Fauré's father on 25 July 1885, and that of his mother on 31 December 1887 (Nectoux, 1994:116). Although the composer denied that his father's passing had motivated him to compose a funeral mass, Nectoux nonetheless speculates that this personal confrontation with death might have subliminally been its inspiration (Nectoux, 1994:116). In an interview with Louis Aguetteant in 1920, the composer revealed that the work represented his profoundly personal view of death and the afterlife. The following statement divulges both the more reflective and yet thoroughly pragmatic aspects of his personality:

That's how I see death; as a joyful deliverance, an inspiration towards a happiness beyond the grave, rather than a painful experience ... Perhaps my instinct led me to stray from the established path all those years accompanying funerals! I'd had them up to here. I wanted to do something different (Aguetteant in Nectoux, 1994:116).

For Cooksey, this singularly personal view of death is represented in the *Requiem* by the very significant omission of the *Dies irae*, since at the time it was typically part of *Requiem* settings, and known for its vivid representation of judgment and damnation (Cooksey, 2009).

At this stage, one may posit that the orchestral colouring is of the utmost importance in its supportive function regarding word and tone. The orchestration of the 1988 version in particular emphasizes the sound palettes of the strings and brass instruments. It follows that they should be faithfully represented in a transcription, since, far from merely displaying the composer's musical artistry and aesthetic approach they are utilized to the full in expressing his innermost spirituality. Nectoux (1994:122) describes this close unity between word and tone as follows:

The choral parts are well balanced against the instrumental ones, even though the texture is very varied. Vertical, homophonic writing for four, five or six voices (with men's parts doubled) is used for the moments of direct prayer where Fauré obviously wanted to make the words absolutely clear ... The same clarity of word-setting is to be found in passages of great emotional intensity. Where Fauré brings together choir and organ in massive ensembles that are the most effective for being short and sudden: the 'Hosanna' in the Sanctus (bars 42–53), the 'Dies irae', and the unison

repeat of the *Libera me* (bars 52–122). The gentleness and intimacy of Fauré’s music in general here give way to an impressive dignity.

Within itself, the composition also displays a high degree of unity in that the soprano solo of the *Pie Jesu* with its intense pathos forms the expressive core around which everything else is constructed. The word ‘Requiem’ also takes on a central unifying function since the work not only begins and ends on this word, but also appears in five of the seven movements.

Each of the seven movements of the *Requiem* will now be briefly considered in terms of their implications for a transcription for organ duet or duo.

### **Introit and Kyrie**

Since the *Introit* and *Kyrie* already formed part of the 1988 version of the *Requiem*, and since its original manuscript has survived, the orchestration as conceptualized in this early version should be kept unchanged as far as possible in a transcription. Initially written for choir, violas, celli and organ, a score showing the addition of two horns and two trumpets penned in Fauré’s own hand has been preserved in the *Bibliothèque Nationale in Paris* (Rutter, 1984:2). Consequently, these brass parts nowadays are seen as forming part of the 1988/1893 versions since they justify the retention of brass parts in the remaining movements of the work. It is unclear at what stage of evolution two more horns were added. With regard to the transcription discussed here, however, the version requiring four horns is adhered to.

For the *Introit* and *Kyrie*, the second organ part is assigned mainly to Fauré’s original organ part, while the first organ is used for ‘orchestral’ colouring. Precisely with regard to this function Fauré’s original setting establishes relationships of word and tone that highlight the text in illuminating ways. A most important example of this is the very opening of the *Introit*, where the first three entries of the choir on the word “*requiem*” are dramatically preceded by a solemn unison declamation played by the horns and strings. Significant is the fact that the opening of the *Introit* is in the key of D minor – the same one in which most of Mozart’s *Requiem* was written. It is also the key he generally used for his dramatic music due to its powerful emotive associations. In the transcription, the first organ part contains changes of register for all three of these entries with a view to distinguishing the horn sound from the original organ part (played by the second organ). One sees, then, how Fauré attempted to retain the dramatic atmosphere of the opening moment with its stirring emphasis on the word “*requiem*”. The suggested registration could be foundation stops on the great organ to realize the original organ part, with a string registration on the positive and a warm but not overwhelming reed stop on the swell, underlined with a sixteen-eight foot combination on the pedals coupled to the great.

**Example 1** refers to the first 8 bars of the transcription done of the Requiem for two organs done by me.<sup>3</sup>

*Transkripsie (Orrelduet): Mate 1 - 8*  
**Largo** ♩ = 40

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### Offertoire

In the *Offertoire*, only two colouring components are used, namely the organ and strings. As Legge (2005:116) notes, “... there is no evidence to suggest that this movement was ever altered subsequent to its composition, so the 1900 version is taken fairly much as read, aside from correction of the inevitable mistakes”. The original conceptualization of this movement therefore presents few problems regarding its transcription. However, in this movement a second organ part is indispensable for bringing out melodic lines that might be obscured by the overlapping of voices, and which would be impossible to hear if played on one organ only. Furthermore, the tremolo figures in measures 19–20 can only be subtly realized if they are assigned to the first player. As Koehlin (1946:47) reminds us, Fauré was a master of nuance and thus used understated sound colouring rather than theatrical expression to create an extraordinary power of expression in his works. These figures that are altogether left out by Pawel and relegated to an insignificant role in Rutter’s reduction, consistently highlight the words “*Liberam animas defunctorum de ore leonis, ne absorbeat tartarus*” (“O free the souls of thy faithful departed from out of the lion’s jaw, lest they drown in the depths of Hell”). As such, these delicate figures underline the essence not only of this movement, but of the *Requiem* as a whole, thereby becoming powerful indicators of hope and redemption and, as such, accorded due emphasis in the transcription.

<sup>3</sup> Due to page layout the original orchestrated score of the Fauré Requiem (Rutter, 1984) was not always included as an example.



## Sanctus

The Sanctus utilizes five separate instrumental tone colours, namely the organ, strings, harp, brass, and a solo violin. Rutter (1984:19-25) suggests that by utilizing a second player the harp part could be supplanted by a piano and that one could dispense with both the horn and trumpet parts from measure 42 to 51, and the all-important solo violin part. Here it should be noted that it is simply impossible for a piano to emulate the required sound palette implied by Fauré's original score.

In the proposed transcription, the part for the harp is highlighted by assigning it to the first organ, and by eliminating some elements of the inner voice movement that might otherwise obscure its melodic flow. The solo violin part has been retained in its original format and, subject to the disposition of the organ on which it is played, be kept preferably in the high register. An important consideration with regard to Fauré's subtleness of expression is that both organists should consistently maintain a high degree of legato playing throughout the movement. This places the solo character and high register of the violin in wonderful relief, assigned as it is to the gentlest of melodies as a true expression of the holiness of God the All-merciful.

Nectoux (1994:122) observes that Fauré achieved a fine balance between the contrasting intimate sections of the Sanctus and the short but powerful ensemble entries in the Hosanna. That being the case, it is crucially important for the transcription to emulate the effect by means of the brass entries for the Hosanna. In this regard, these entries are integrated into the first organ part in such a way that they never sound theatrical, but rather express the "latría" intimated by Fauré's score.

### Example 4 Beukes Transcription: Sanctus b42-43

The image displays a musical score for two systems of organ parts, labeled 'Orl' (Upper Organ) and 'Ped' (Pedal). The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The first system includes a 'Koperblasers' (Brass) annotation above the Orchestral (Orl) part. The Orchestral part begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, then a fortissimo (*ff*) dynamic, and finally a decrescendo (*dim.*) dynamic. The Pedal part in the first system is mostly silent. The second system shows both Orchestral and Pedal parts with a forte (*f*) dynamic and a *sempre* (always) marking. The Orchestral part consists of chords, while the Pedal part features a rhythmic pattern of eighth notes.

## Pie Jesu

The 1900 version of the *Pie Jesu* is the only original score of this movement that has been preserved. The addition of clarinets and flutes to this version are considered by Legge (2005:116) to be inadvisable. Consequently, in the transcription only the instrumental tone colours provided by the organ, strings and harp are represented.

The proposed point of departure for the transcription of this movement depends on the fact that the *Pie Jesu* is the expressive core as well as the spiritual ‘heart’ of the *Requiem* (Nectoux, 1994:122). In this regard the harp interludes and orchestral entries approximate as closely as possible the original score in order to retain the sublime simplicity which is one of the defining notions of the *Requiem* as a whole: “*Donna eis requiem*” (“In thy mercy grant them rest”).

### Example 5 Fauré: *Pie Jesu* b1-10

Adagio (♩ = 44)  
*p dolce e tranquille*

Soprano solo  
Pi - e Je - su Do - mi - ne, do - na - e - is re - qui - em, do - na - e - is

Orgue  
*p dolce*

2 Bassons

Harp  
*pp*

Soprano solo  
re - qui - em

Orgue

Alti I  
*sourdines*  
*pp* div.

Alti II  
*sourdines*  
*pp* div.

Violoncelles I  
*sourdines*  
*pp*

Violoncelles II  
*sourdines*  
*pp*

Contrebasses  
*pp*

### Example 6 Beukes Transcription: *Pie Jesu b1-10*

The image displays a musical score for 'Pie Jesu' by Gabriel Fauré, transcribed by Beukes. The score is divided into two systems. The first system is marked 'Adagio (♩ = 44)' and features two staves: 'Orrel' (Organ) and 'Pedale' (Pedal). The Orrel part begins with a 'Harp' marking and a *p dolce* dynamic. The second system, starting at measure 6, includes three staves: a grand staff (Orrel and Pedale) and a separate staff for 'Strykers' (Strings). The Orrel part in the second system is marked *pp*. The Strykers part begins with a melodic line in the right hand and a harmonic accompaniment in the left hand.

### **Agnus Dei**

Here Fauré uses mainly the organ, five string instruments and the horns. It should be noted that in his transcription Jura apparently requires the melodic figures to be played by the right hand as a solo voice, while the left hand plays the harmonic accompaniment. Rutter, on the other hand, neither emphasizes nor makes any distinction between any solo materials in his transcription. In the present transcription a duo or duet option is essential not only for realizing Fauré's requirement with regard to the rendering of legato lines, but more importantly, for maintaining the harmonic basis while clearly delineating the composer's setting of the words "*(habeat) vitam aeternam et sic cum Domino erimus*".

Example 7 Fauré: Agnus Dei b47-49

The musical score for Example 7, Fauré's Agnus Dei, measures 47-49, is presented in a multi-staff format. The vocal parts (Soprano, Contralto, Tenor, Bass) and Organ are in the upper system, while the string parts (Alto I & II, Violins I & II, Cello) are in the lower system. The key signature is one flat (B-flat major/D minor), and the time signature is common time (C). The lyrics for the vocal parts are: "ter - na lu - ce - at e - is," for Soprano; "Lux ae - ter - na lu - ce - at" for Contralto, Tenor, and Bass. The Organ part is marked *p*. The string parts are marked *p dolce* for the woodwinds and *p* for the strings. The score is written in a clean, professional style with clear notation and lyrics.

### Example 8 Beukes Transcription: *Agnus Dei* b47-49

The image shows a musical score for two systems. Each system has an Organ (Orl) part and a Pedal part. The first system's Organ part is in the treble clef, marked with a piano (p) dynamic, and plays a rhythmic pattern of eighth and sixteenth notes. The Pedal part is in the bass clef and is silent. The second system's Organ part is also in the treble clef, marked with a piano (p) dynamic, and plays a more melodic line with chords. The Pedal part in the bass clef plays a simple harmonic accompaniment.

### ***Libera me***

The *Libera me* was first composed as a separate work for baritone solo and organ in 1877, and only after 1893 incorporated as part of the *Requiem*, Opus 48. For this purpose, Fauré expanded the original instrumentation to include strings, brass instruments and choir.

For the transcription, three additional instrumental tone colors are required, namely organ, strings (violins, violas, celli and double basses), and brass instruments (horns, trombones and trumpets). Nectoux views the ostinato rhythmic patterns, dynamic contrasts and harmonic progression as appropriate to the musical and spiritual essence of the *Libera me*. This flowing, restful movement is only briefly interrupted by a reference to the *Dies irae*, which has been adapted to mirror the same dignity and integrity as the Hosanna in the Sanctus.

Of particular significance is the setting to the words *Requiem aeternam*, marked in the original score by successional harmonies over which string melodies are played, which are suggestive of the eternal rest in God. These were therefore retained in the transcription, as well as the festive yet sober timbre of the brass entering at the return of the words *Libera me*.

### ***In paradisum***

Since 1888, the movement *In paradisum* has also formed part of the *Requiem*. Initially written for choir, organ, violas, celli, double basses, and harp, the parts for horn, violin, and bassoon parts were added later.

Four instrumental colours had to be incorporated in the transcription, namely organ, strings, horns, and harp. Due to their contrasting nature and an almost constant overlapping of voice-leading material, this movement presented considerable technical problems. A decision was made to integrate the various elements of the movement in such a way that the most prominent tone colours would be justifiably represented both aesthetically and liturgically. Again, these

concerned those elements of Fauré's score where his musical language and its spiritual power of expression displayed their greatest subtlety.

In this regard, the most significant aspect of this movement was its continued use of the esoteric melodic motive which is first introduced in the organ and then continued in the harp. This motive could be seen as encapsulating *In paradisum's* sublime message of perfect and eternal rest in Paradise. The transcription accentuates the motive by defining the bass lines of the cello, double basses and the organ, above which hovers the solo line of the viola. This is the only movement of the *Requiem* where the transcription deviates from the original organ part by assigning the second organ to the harmonic support of the strings in the second part of the movement, the harp motive being employed solely during the first organ part. The justification for this decision was vested in a desire to represent the *In paradisum* motive meaningfully at all times on the grounds of both its musical and spiritual significance.

**Example Fauré: *In Paradisum* b28-30**

The image shows a musical score for measures 28-30 of 'In Paradisum' by Gabriel Fauré. The score is arranged in a system with the following parts from top to bottom:

- Bns** (Bassoon): Bass clef, 3/4 time, playing a melodic line.
- Cors (Fa)** (Cornet in F): Treble clef, 3/4 time, playing a melodic line.
- Hpc** (Harp): Treble and bass clefs, 3/4 time, playing a rhythmic accompaniment.
- S.A.** (Soprano): Treble clef, 3/4 time, with lyrics 'cu - sa - lem.' and 'sa - lem.'.
- T.** (Tenor): Treble clef, 3/4 time, with lyrics 'sa - lem.' and 'sa - lem.'.
- B.** (Bass): Bass clef, 3/4 time, with lyrics 'sa - lem.' and 'sa - lem.'.
- Org.** (Organ): Treble and bass clefs, 3/4 time, playing a rhythmic accompaniment.
- Alto solo**: Treble clef, 3/4 time, with dynamics *pp dolce sempre*.
- Alto I**: Treble clef, 3/4 time, with dynamics *pp dolce sempre*.
- Alto II**: Treble clef, 3/4 time, with dynamics *pp sempre*.
- Viola I**: Treble clef, 3/4 time, with dynamics *pp sempre unis.*
- Viola II**: Treble clef, 3/4 time, with dynamics *pp sempre*.
- Cb.** (Cello): Bass clef, 3/4 time, with dynamics *pp sempre*.

## Beukes Transcription: *In Paradisum* b28-30

## CONCLUSION

The present article has emphasized that Fauré's *Requiem* may be seen as an artistic expression of the composer's personal views about death and the hereafter. His choices of both liturgical text and individual musical setting aim to create a *Requiem* telling of grace. Contemporaries such as Nadia Boulanger and the composer's son Philippe Fremiet-Fauré affirmed that his personal vision of faith was vested in a merciful God, and that heaven for him was a place associated with spiritual compassion. A study of his unique fusion of word and tone – specifically in terms of his orchestration demonstrates the composer's musically unique expression of an exceptionally personal piety.

Nadia Boulanger (in Koehlin, 1946:27) confirms the strength of Fauré's spiritual conviction by contextualizing them within the spirit of late 19<sup>th</sup>-century Catholicism:

The church may judge and condemn; the master (Fauré) never expounded this view, any more than he has striven to follow the dogmatism of the text. It might be said that he understood religion more after the fashion of the tender passages in the Gospel of St. John, following St. Francis of Assisi rather than St. Bernard or Bossuet. His voice seems to interpose itself between heaven and men; usually peaceful, quiet and fervent, sometimes grave and sad, but never menacing or dramatic.

Koehlin (1946:28) takes a more outspoken stance in his understanding of Fauré's rejection of a vengeful God:

Fauré's conception, all tenderness, pardon and hope, could not be otherwise; it was in fact truly Christian, and opposed to that cruel anthropomorphism of a 'divine justice' copied from the sententious reasoning of human tribunals. Particularly in the *Requiem*, the most well-known and the finest of these manifestations, it is quite understandable that the indulgent and fundamentally good nature of the master had as far possible to turn from the implacable dogma of eternal punishment. His doctrine, therefore, cannot be guaranteed inflexible; but the only concern is the beauty of the music.

These citations permit a much better insight into the unique power of religious expression in the *Requiem*. The work might then even be viewed as a form of liturgical prayer offered up as the composer's personal prayerful vision for those who repose in God's merciful eternal rest. It was the primary aim of the transcription discussed in this article to capture this depth of religious expression, communicated in the *Requiem* through an economical, yet sublime musical means.

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