

**The Power of Three in
Dan Forrest's *Requiem for the Living***

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Master of Music
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DEDICATION

This thesis is dedicated to my parents, Kenneth and Priscilla Cope, who have always been supportive and encouraging. I would not be who I am today without your nurturing guidance throughout my life. Thank you for all you sacrificed to help me get here. I love you both so much!

I also dedicate this thesis to my best friend, Elizabeth Seastrunk, who has been my rock through thick and thin. Your wisdom and positivity has helped guide me through the tough times and kept a smile on my face. I thank God for placing you in my life!

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ABSTRACT

Dan Forrest's *Requiem for the Living* is a recent composition that is quickly gaining attention in the choral world. The work exhibits unique aspects of Forrest's compositional voice in his *Requiem*, including his textual changes from an original Requiem, formal designs and overall organization, melodic and rhythmic motivic development, and harmonic transformations.

Through comprehensive analysis and discussion, this thesis will argue that the primary three-note motive in the *Requiem* serves as the cornerstone for analytical departure. The number three is the main component of the formal, motivic, and harmonic structure of the *Requiem for the Living*. The framework for discussion extracts the importance of the number three in the primary motive and draws connections to other aspects of the work that utilize three as an organizing mechanism. Schenkerian analysis and Neo-Riemannian Theory will assist in understanding the melodic and harmonic relationships.

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CHAPTER 1: Introduction

Dan Forrest, a world-renowned composer and arranger, is quickly gaining popularity for his choral, instrumental, orchestral, and solo music. Since his first publication in 2001, his pieces have become “firmly established in the repertoire of choirs in the U.S. and abroad.”¹ His largest and favorite composition² to date is his *Requiem for the Living*, which is one of his most performed pieces. Music critic John W. Lambert said of Forrest’s *Requiem*, “There are many great Requiems in the active repertory of our important choral organizations and this one will most assuredly be counted among that number.”³

An organizing mechanism for the *Requiem for the Living* is the number three. This number is evident in the range of the motive, the three-part design of each movement, the motives, the numerous mediant harmonic relationships, and the extended tertian harmonies.

This thesis will provide an analysis of these elements showing how the number three is an important component of the *Requiem*. A brief biography and a description of a Requiem text will be presented in Chapter 1. Chapter 2 includes a discussion of each movement’s three-part form and the overall organization of Forrest’s *Requiem*. Chapter 3 presents the melodic and rhythmic motives and their use and development throughout the composition. This chapter also explains how each motive is a variation of the main three-note motive (F-E-D) of the *Requiem*. Chapter 4 includes a brief explanation of Neo-Riemannian Theory, the analytical technique used to explain harmonic transformations in the *Requiem*, and how it can be used to analyze the

¹ Forrest, D. (2014, January 3). *Forrest Works: The Music of Dan Forrest*. Retrieved January 16, 2015, from <http://www.danforrest.com/>

² Interview with Dan Forrest on November 15, 2014.

³ Forrest, D. (2014, January 3). *Forrest Works: The Music of Dan Forrest*. Retrieved January 16, 2015, from <http://www.danforrest.com/>

Requiem. Chapter 5 draws conclusions about the use of the number three throughout the *Requiem* based on the analyses presented.

Background

Dan Forrest (b.1978), a world-renowned pianist and composer, was born in Elmira, New York. He began piano lessons in the fourth grade and served as a pianist at his church in the sixth grade.⁴ While in high school, he composed and arranged several songs for piano; however, only when he discovered choral music in college did he become serious about composing.⁵ He attended Bob Jones University where he received a Bachelor of Music in Piano Performance in 1999 and a Master of Music degree in Piano Performance in 2001.⁶ It was during his college years that Forrest became “infatuated with recordings of choral music” and what a choir could do musically.⁷ In 2007, he earned his Doctorate of Musical Arts degree in Composition from the University of Kansas. From 2007-2012, he served as a professor and Chairman of the Music Theory and Composition area at Bob Jones University.⁸ As his compositions and arrangements became increasingly popular, he left his academic post to become a full-time composer. Forrest’s compositions include choral, instrumental, orchestral and wind band works published by Beckenhurst, where he works as assistant editor. His works are also published by Hinshaw Publishing, Hal Leonard Publishing, and Shawnee Press.⁹

⁴ McKee, (2011, May 23). *J.W. Pepper Blog*. Retrieved June 11, 2014, from <http://blogs.jwpepper.com/?p=2495>

⁵ Ibid.

⁶ Interview with Dan Forrest on November 15, 2014.

⁷ Ibid.

⁸ Forrest, D. (2014, January 3). *Forrest Works: The Music of Dan Forrest*. Retrieved September 3, 2014, from <http://www.danforrest.com/>

⁹ Dewey, (2014, January 3). *Vanguard Voices*. Retrieved August 25, 2014, from <http://www.vanguardvoices.org/composers2004-6.html>

Forrest has received numerous compositional awards including the American Society of Composers, Authors, and Publishers (ASCAP) Foundation Morton Gould Young Composer's Award in 2006 for selected movements of *Words From Paradise*. He received the Raabe Prize for *In Paradisum* in 2009,¹⁰ and the Donald Sutherland Endowment for his setting of *All People That on Earth Do Dwell* in 2007.¹¹ His commissioned works have been performed in major venues around the world, including Carnegie Hall in New York City, the Kennedy Center in Washington D.C., the Lincoln Center, and the Izumi Hall in Osaka, Japan.¹²

Forrest, whom I found to be very humble, seeks the opportunity to give people beautiful music and minister to them spiritually through his compositions.¹³ Forrest's music is based on his belief that "all good things, including any beauty that we encounter, are *from* God, *through* God, and ultimately *to* God."¹⁴ Forrest glorifies God by creating music that invokes a spiritual experience for the listener.¹⁵ One of these pieces is his *Requiem for the Living*.

The *Requiem for the Living* was commissioned by the Hickory, North Carolina Choral Society for their 35th anniversary season "as part of their ongoing commitment to commissioning new major works for the choral repertoire."¹⁶ Don Coleman, Director of the Hickory Choral Society, said they chose Forrest to write the piece since their group performed one of his earlier extended works, *In Paradisum*, and were impressed with his style of writing.¹⁷

¹⁰ ACLM, 2012. *ALCM Raabe Prize for Excellence in Sacred Composition*. Retrieved September 29, 2014, from <http://www.alcm.org/news-events/raabe-prize/prize-winners/>.

¹¹ Forrest, D. (2014, January 3). *Forrest Works: The Music of Dan Forrest*. Retrieved September 3, 2014, from <http://www.danforrest.com/>

¹² Ibid.

¹³ Mckee, (2011, May 23). *J.W. Pepper Blog*. Retrieved June 11, 2014, from <http://blogs.jwpepper.com/?p=2495>

¹⁴ Ibid.

¹⁵ Forrest, D. (2014, January 3). *Forrest Works: The Music of Dan Forrest*. Retrieved September 3, 2014, from <http://www.danforrest.com/>

¹⁶ Interview with Don Coleman 2014.

¹⁷ Ibid.

The *Requiem for the Living* is scored for full orchestra including a boy soprano solo and soprano solo.¹⁸ Other instrumental accompaniment options include a chamber ensemble¹⁹ or a keyboard reduction. The piece received an overwhelming reception at its premiere in March 2013.²⁰ John W. Lambert, a music critic in Hickory, NC, said Forrest's *Requiem* has “vibrant rhythms, a very strong sense of forward motion, and a certain inevitability that keeps listeners ever alert to its unfolding wonders.”²¹ He also said the composition is “one of the most beautiful and moving” Requiems he has heard, and the work “embraces the listeners in warmth, peacefulness, radiance, and comfort.”²²

Many great composers have set the Requiem text to music. The text of Forrest's *Requiem for the Living* is slightly changed from the traditional Requiem text. The next section presents the text of this *Requiem* and explains the changes Forrest makes to the text.

Textual Analysis of Forrest's Requiem

A Requiem is a Catholic Mass honoring the dead; it is a “prayer for rest - traditionally, for the deceased.”²³ The name comes from the Introit of the Latin Mass, which begins, “requiem aeternam dona eis, Domine” (Grant them eternal rest, O Lord).

A Requiem Mass has parts that are the same and different from a Roman Catholic Mass. The order of a Mass includes four main rites: Introductory Rites, Liturgy of the Word, Liturgy of the Eucharist, and Concluding Rites, all of which include scriptural and musical parts (see Table

¹⁸ Full Orchestra includes: 1, 2 Flute, 1, 2 Oboe, 1, 2 B♭ Clarinet, 1, 2 Bassoon, 1, 2 (or 4) F Horn, 1, 2 B♭ Trumpet, 1, 2 Trombone, Bass Trombone, Tuba, Percussion (1), Timpani (3) one player, Harp, Strings, Soprano, Alto, Tenor, Bass, Boy Solo, Soprano Solo

¹⁹ Chamber Orchestra includes: Flute, Oboe, F Horn (optional), Combined Percussion (one player), Harp, Violin, Cello, Organ

²⁰ Interview with Don Coleman 2014.

²¹ Ibid.

²² Lambert, CVNC: An Online Arts Journal in North Carolina, 2013.

²³ *Forrest Works: The Music of Dan Forrest*. January 3, 2014. Retrieved September 3, 2014 from <http://www.danforrest.com>.

1). The Introductory Rites contain the entrance chant/song (greeting/Introit) followed by the Confiteor, a prayer of confession. After the Confiteor is the Kyrie and Gloria, sections of the Mass Ordinary normally set by composers. The Introductory Rite ends with the Collect, a short general prayer.

The next section of the Mass is the Liturgy of the Word where “Christians come together to thank God for His gifts.”²⁴ This rite is made up of readings from Scripture, the high point of which is the reading of the Gospel. The Liturgy of the Word concludes with the Credo, another section of the Ordinary of the Mass often set by composers.²⁵

The Liturgy of the Eucharist begins with the offertory and is followed by the Sanctus. The Eucharistic Prayer is the high point of the Liturgy of the Eucharist since it contains the transubstantiation. The transubstantiation is the “conversion of one substance into another,” the conversion of the bread and the wine into the body and blood of Jesus.²⁶ Next is the Lord’s Prayer, followed by the Agnus Dei, another musical section of the Ordinary.²⁷ The final part of the Liturgy of the Eucharist is Holy Communion.

The Concluding Rites “focus upon the sending forth of the community” where Christians are “transformed and nourished in the sacraments to become sacraments to the world,” and are dismissed from the Mass (*Ite missa est*).²⁸

All parts of the Roman Catholic Mass, a traditional Requiem Mass, and Forrest’s *Requiem* are shown in Table 1. This table highlights the similarities and differences of these Masses. The Requiem Mass contains the Introit, Kyrie, Sanctus, and Agnus Dei, but not the

²⁴ US Conference of Catholic Bishops, 2015. Retrieved February 20, 2015 from <http://www.usccb.org/>

²⁵ Ibid.

²⁶ Free Dictionary, 2015. Retrieved March 30, 2015 from <http://www.thefreedictionary.com>.

²⁷ Ibid.

²⁸ Free Dictionary, 2015. Retrieved March 30, 2015 from <http://www.thefreedictionary.com>.

Table 1: Parts of the Roman Catholic Mass, Requiem Mass, Forrest's Requiem

Roman Catholic Mass	Requiem Mass ²⁹	Forrest's <i>Requiem</i>
INTRODUCTORY RITES		
Greeting Confiteor Penitential Act/ <i>Kyrie</i> <i>Gloria</i> Collect	<i>Introit</i> <i>Kyrie</i>	<i>Introit</i> -(<i>Kyrie</i>) (<i>Introit</i>)- <i>Kyrie</i>
LITURGY OF THE WORD		
First Reading Responsorial Psalm Second Reading Alleluia Gospel Homily <i>Credo</i> /Profession of Faith General Intercessions	First Reading Psalm Second Reading <i>Sequence:</i> <i>Dies Irae (Lacrimosa)</i> Gospel	(<i>Vanitas Vanitatum</i>)
LITURGY OF THE EUCHARIST		
Presentation of Gifts/Preparation of Altar Prayer Over Offerings <i>Sanctus</i> Eucharistic Prayer Lord's Prayer <i>Agnus Dei</i> Communion	<i>Offertory</i> Preface <i>Sanctus</i> Canon <i>Agnus Dei</i> <i>Communion/Lux Aeterna</i> <i>Pie Jesu</i> <i>Libera Me</i>	(<i>Sanctus</i> – see below) <i>Agnus Dei</i> <i>Sanctus</i> <i>Lux Aeterna</i>
CONCLUDING RITES		
Blessing Dismissal	<i>In Paradisum</i> Requiescant in Peace (rest in peace) Procession to the Place of Committal	

*The normally set musical sections of each mass are indicated in *italics*.

²⁹ Order of the Funeral Mass, 2015. Retrieved January 9, 2015 from <http://www.olmctempe.com/funeral-order-mass.php>

Gloria or Credo. The Requiem Mass includes parts that are not included in the current Mass such as the Dies Irae, Pie Jesu, Libera Me, and In Paradisum, all of which refer to the after life and the divine judgment.³⁰ Forrest's *Requiem* contains the Introit, Kyrie, Sanctus, and Agnus Dei from the Mass, and the Lux Aeterna from the Requiem Mass.³¹ In addition, Forrest creates his own second movement, Vanitas Vanitatum, which replaces the traditional Dies Irae sequence and sets texts from the books of Ecclesiastes and Job.

Forrest's five movements form a narrative of people's "own struggle with pain and sorrow."³² The opening movement, Introit-Kyrie, is a plea for rest and mercy.³³ The second movement, Vanitas Vanitatum, speaks of "the turmoil and sorrow which face humanity, while invoking musical and textual allusions to the Dies Irae" (day of wrath).³⁴ The third movement, Agnus Dei, is a "plea for deliverance," with texts that ask the Lamb of God for mercy and rest.³⁵ The fourth movement, Sanctus, is "a response to redemption" and offers "three different glimpses of the 'heavens and earth, full of Thy glory.'"³⁶ The closing movement, Lux Aeterna, "portrays light, peace, and rest - for both the deceased and the living."³⁷

Each movement's text is changed from the original Requiem text. A comparison of the texts is shown in Table 2 through Table 6. Each table contains the original text, Forrest's text, and the English translation of the Latin for the respective portion of the Mass. Italics are used to

³⁰ The Christian faith believes all people will face God for divine judgment when they die: Dies Irae (Day of Wrath), Libera Me (Deliver Me), Pie Jesu (Pious Jesus), In Paradisum (into Paradise)

³¹ Order of the Funeral Mass, 2015. Retrieved January 9, 2015 from <http://www.olmctempe.com/funeral-order-mass.php>

³² D. Forrest Program Notes, 2013.

³³ Ibid.

³⁴ Ibid.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

indicate parts of the Requiem that are omitted from Forrest's *Requiem* text. Brackets are used to indicate text interpolated from other sources.

The Introit-Kyrie in Forrest's *Requiem* contains the two sections from the Mass of the same name. The original Introit text from a Requiem Mass is the first six lines of the text in Table 2 while the Kyrie is only the last line. Forrest's *Requiem* does not include lines 3-4 of the original text, "Te decet hymnus Deus in Sion et tibi reddetur votum in Jerusalem" (see Table 2).

Table 2: Original Introit-Kyrie Text, Forrest Introit-Kyrie Text, English Translation

Original Introit-Kyrie Text	Forrest Introit-Kyrie Text	English Translation
Requiem aeternam dona eis Domine Et lux perpetua luceat eis <i>Te decet hymnus Deus in Sion</i> <i>Et tibi reddetur votum in Jerusalem</i> Exaudi orationem meam ad te omnis caro veniet. Requiem Kyrie eleison, Christe eleison, Kyrie Eleison	Requiem aeternam dona eis, Domine Et lux perpetua luceat eis Exaudi orationem meam ad te omnis caro veniet. Requiem Kyrie eleison, Christe eleison, Kyrie Eleison	Grant them eternal rest, O Lord and let perpetual light shine upon them <i>To You, God is a hymn giver in Sion</i> <i>and to You we have vowed in Jerusalem</i> Hear my prayer, for unto thee all flesh shall come Lord have mercy, Christ have mercy, Lord have mercy

The Vanitas Vanitatum from Forrest's *Requiem* is not part of a Roman Catholic Requiem Mass. Forrest takes the text of this movement from three sources (see Table 3). Forrest uses text from Ecclesiastes, Job and the Dies Irae, which deal with the turmoil of life. The text "vanitas vanitatum, omnia vanitas" (vanity of vanity, all is vanity) is from Ecclesiastes 1:12. "Pie Jesu Domine, dona eis requiem" (merciful Lord Jesus, grant them rest) is from Ecclesiastes 12:8. The text "Lacrimosa" (full of tears) is part of the Dies Irae from the Requiem. The text "Et locutus est, pereat dies in qua natus sum" (He said, let the day perish wherein I was born) is from Job 3:2-3.

Table 3: Forrest Vanitas Vanitatum Text, English Translation

Original Text	Forrest Vanitas Vanitatum Text	English Translation and Source
	[Vanitas vanitatum, omnia vanitas] [Pie Jesu Domine, dona eis requiem] [Lacrimosa] [Et Locutus est,] [pereat dies in qua natus sum.]	Vanity of vanities, all is vanity [Ecc. 1:12] Merciful Lord Jesus, grant them rest [Ecc. 12:8] Full of tears [from Dies Irae] He said, Let the day perish [Job 3:2] Wherein I was born [Job 3:3]

Forrest's order places the Agnus Dei before the Sanctus, a departure from the usual liturgical order.³⁸ Forrest changes the order because he feels "it is not time to claim 'Holy is the Lord' (Sanctus) until after a plea for deliverance" (Agnus Dei).³⁹ The Agnus Dei text contains interpolated or repeated text (see Table 4). The interpolated text "miserere nobis" (have mercy on us) and "dona nobis pacem" (grant us peace) are present in a normal Mass, but not usually in a Requiem Mass. The last word, "sempiternam" (everlasting) from the traditional Requiem is omitted from Forrest's *Requiem* text because Forrest focuses on the word "rest," the word that ends his third movement.

Table 4: Original Agnus Dei Text, Forrest Agnus Dei Text, English Translation

Original Requiem Text	Forrest Requiem Text	English Translation
Agnus Dei, qui tolis peccata mundi [Miserere nobis] Dona eis requiem <i>Sempiternam</i>	Agnus Dei, qui tolis peccata mundi [Miserere nobis] Dona eis requiem Agnus Dei, qui tolis peccata mundi [Dona nobis pacem,] [Miserere nobis,] Dona eis requiem	Lamb of God who takes away the sins of the world [have mercy on us;] grant them rest <i>Everlasting</i> Lamb of God who takes away the sins of the world [grant us peace,] [have mercy on us] grant them rest

³⁸ D. Forrest Program Notes, 2013.

³⁹ Interview with Dan Forrest on November 15, 2014.

Forrest's Sanctus text omits the words "benedictus qui venit in nomine Domini"

(Blessed is He who comes in the name of the Lord) (see Table 5).

Table 5: Original Sanctus Text, Forrest Sanctus Text, English Translation

Original Sanctus Text	Forrest Sanctus Text	English Translation
Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth Pleni sunt caeli et terra gloria tua Hosanna in excelsis <i>Benedictus qui venit in nomine Domini</i> Hosanna in excelsis	Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth Pleni sunt caeli et terra gloria tua Hosanna in excelsis	Holy, Holy, Holy Lord God of Hosts Heaven and earth are full of Thy glory Hosanna in the highest <i>Blessed is He who comes in the name of the Lord</i> Hosanna in the highest

The final movement, Lux Aeterna, includes interpolated, repeated, and added text. The text "et lux perpetua luceat eis" (let perpetual light shine on them) is reordered such that it appears after "quia pius es" (for Thou art merciful) instead of after "requiem aeternam dona eis Domine" (rest eternal grant to them, O Lord). Forrest interpolates scriptural text from Matthew 11:28 "Come unto me all ye who labor and I will give you rest" in the middle of the movement. This text, unlike all the other text, is to be sung in the vernacular language of the region of the performance.

Some text from the traditional Requiem is omitted from Forrest's Lux Aeterna text (indicated by italics in column 1-2). The texts "cum sanctis tuis in aeternam" (in the company of thy saints forever) and "quia pius es" (for Thou art merciful) finish the Lux Aeterna in a traditional Requiem, but Forrest ends the movement and the entire *Requiem* with "dona nobis pacem" (grant us peace) from the Agnus Dei in a Roman Catholic Mass, ending the work with a feeling of tranquility and hope.

Table 6: Original Lux Aeterna Text, Forrest Lux Aeterna Text, English Translation

Original Lux Aeterna Text	Forrest Lux Aeterna Text	English Translation
Lux aeterna luceat eis, Domine Cum sanctis tuis in aeternum Quia pius es	Lux aeterna luceat eis, Domine Cum sanctis tuis in aeternum Quia pius es [Et lux perpetua luceat eis] [Come unto me, all ye who labor and I will give you rest]	May eternal light shine upon them, O Lord in the company of thy saints forever for Thou art merciful [Let perpetual light shine on them] [Matthew 11:28]
Requiem aeternam dona eis Domine Et lux perpetua luceat eis <i>Cum sanctis tuis in aeternum</i> <i>Quia pius es</i>	Requiem aeternam dona eis Domine Et lux perpetua luceat eis [Dona nobis pacem]	Grant them eternal rest, O Lord and let perpetual light shine upon them [Grant us peace.] <i>in the company of thy saints forever</i> <i>for Thou art merciful</i>

Forrest makes choices to keep certain texts or interpolate text from other sources. These choices make his *Requiem for the Living* unique. He prioritizes aspects of the text, deleting text he feels detract from the meaning. Forrest brings attention to the text through formal design, motivic development, and harmonic transformations. In the next chapter, I will discuss the form of each movement and the overall organization of the *Requiem for the Living*.

CHAPTER 2: Form and Overall Organization

The *Requiem for the Living* is based on the number three, and this chapter will concentrate on the element of form and how the number three influences the design of each movement. This chapter also presents an explanation of the overall organization of Forrest's *Requiem*.

Introit-Kyrie

The Introit-Kyrie has three contrasting sections (ABC) reinforced by the keys, motives, and text used (see Figure 1). The last section is labeled C and not A' because the presence of particular motives and the text determine the difference between the A and C-sections. First, the tonal plan for the movement assists in defining the formal design. Section A begins in D minor, Section B combines both D minor and B minor, and Section C returns to D minor.

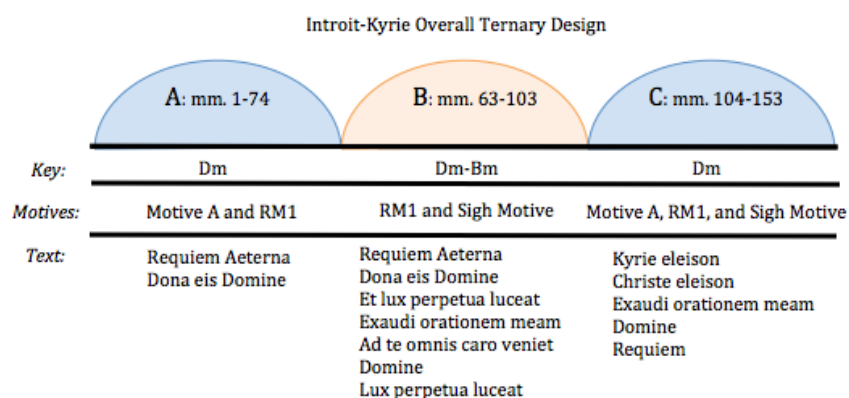


Figure 1: Introit-Kyrie Ternary Design

Forrest's use of three motives throughout the Introit-Kyrie reinforces the ternary form of the Introit-Kyrie, and provides contrast between the first and last sections. Motive A is the main

three-note motive (F-E-D) and consists of a descending third. This motive occurs in the opening notes of the Introit-Kyrie (see Figure 2).⁴⁰ Motive A is found throughout the A-section, occurring eighteen times,⁴¹ and in the C-section ten times,⁴² but not in the B-section.

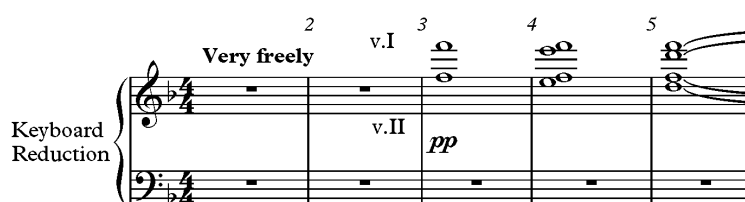


Figure 2: Motive A in Violin II in Introit-Kyrie, mm. 1-5

Rhythmic Motive 1 (RM1) is found in all three sections, but not equally. The distinguishing characteristic of RM1 is an eighth-note triplet figure. RM1 is first introduced in m. 64 and occurs two more times (mm. 66, 68) at the end of the A-section. RM1 is found throughout the B-section seven times⁴³ and twice in the C-section (mm. 132, 134) of Introit-Kyrie (see Figure 3).

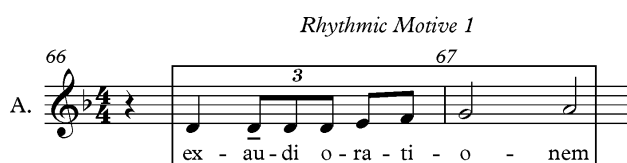


Figure 3: RM1 in Introit-Kyrie mm. 66-67

The characteristics of a sigh motive include a two-note stepwise slur that may be extended to include larger motivic units, light initiatory accent, smooth follow-through, and

⁴⁰ Specific analysis of Motivic content and variations will be discussed in detail in Chapter 3.

⁴¹ Motive A in the A-section is found in mm. 3, 6, 12, 15, 20, 22, 23, 24, 30, 36, 38, 41, 43, 45, 49, 51, 63, 65.

⁴² Motive A in the C-section is found in mm. 104, 106, 112, 115, 131, 133, 135, 137, 139, 150.

⁴³ RM1 in the B section is found in mm. 75, 76, 79, 80, 83, 87, 93.

unaccented release.⁴⁴ The third motive used in the Introit-Kyrie is a sigh motive. The Sigh Motive in this piece is eight eighth notes descending in groups of two where every second eighth-note anticipates the next note, suggesting a strong downbeat and weak upbeat. The Sigh Motive is found throughout the B and C-sections of the Introit-Kyrie. The Sigh Motive is first introduced in the B-section in m. 77, and is found seven times in the B-section⁴⁵ and five times in the C-section.⁴⁶



Figure 4: Sigh Motive in Introit-Kyrie, mm. 77-78

The text also contributes to the form in the Introit-Kyrie. The text in the first and last sections is completely different. The words “Requiem aeterna dona eis requiem” appear in the A-section, and the words “Kyrie eleison, Christe eleison, exaudi orationem meam Domine Requiem” are found in the C-section. The differences in the text and presence of motives determines the designation C rather than A’ in the last section. The B-section includes the same text as the A-section but adds “et lux perpetua luceat, exaudi orationem meam ad te omnis caro veniet Domine lux perpetua luceat.”

Vanitas Vanitatum

⁴⁴ Gritten, Anthony and Elaine King. *Music and Gesture* 2006.

⁴⁵ The sigh motive is found in the B-section in mm. 81, 85, 86, 89, 90, 91, 92.

⁴⁶ The sigh motive is found in the C-section in mm. 114, 125, 127, 136, 138.

The second movement, *Vanitas Vanitatum*, is also ternary form, but in this case the sections are ABA', not ABC. The form is reinforced by the organization of the text, tempi, and rhythmic activity (see Figure 5). The A-sections are divided into four sub-sections based on text. The A and A'-sections contain text from Ecclesiastes, as well as the *Pie Jesu*.

The first sub-section (a) in mm. 1-46 contains the “*vanitas vanitatum*” text. The second sub-section (a/b) in mm. 47-54 contains the same text, “*vanitas vanitatum*,” (a) in the alto, tenor and bass parts, and the “*pie Jesu*” text (b) in the soprano (see Figure 6). The third sub-section, (b), has the text “*pie Jesu dona eis requiem*” in mm. 55-64 in the choir, and in the fourth sub-section (a), the choir returns to the “*vanitas vanitatum*” text in mm. 65-83. The sub-sections (a, a/b, b, a) of the A-section are similar to the sub-sections in the A'-section (a, a/d, b, a), except the second sub-section (a/d) contains the “*Kyrie*” text (d) rather than the “*pie Jesu*” (b).

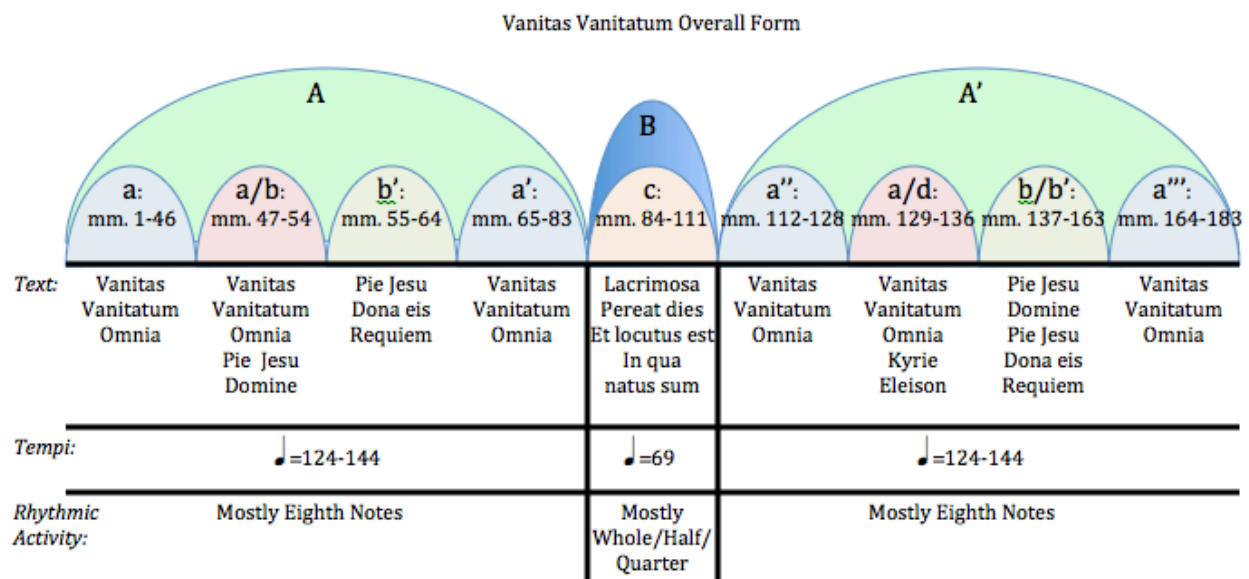


Figure 5: *Vanitas Vanitatum* Overall Form

47 48 49

legato

S. Pi - - - e Je - - -

molto marcato

A. Va-ni-tas! va-ni-ta-tum! Om-ni-a va-ni-tas! va-ni-ta-tum!

molto marcato

T. Va-ni-tas! va-ni-ta-tum! Om-ni-a va-ni-tas! va-ni-ta-tum!

molto marcato

B. Va-ni-tas! va-ni-ta-tum! Om-ni-a va-ni-tas! va-ni-ta-tum!

Figure 6: Section a/b Including Vanitas Vanitatum Text with Pie Jesu Text mm. 47-49

The text “lacrimosa, pereat dies in qua natus sum et locutus est” (c) from the Dies Irae and the book of Job is only found in the B-section. The middle sub-section (c) is the “Lacrimosa” text inserted from the Dies Irae (see Figure 7). As a result, the textual divisions create a symmetrical overall ABA’ formal design.

Slower, freely ♩ = c.69

legato e espressivo

84 85 86 87

S. La - cri - mo - sa, la - cri

p

pp legato e espressivo

T. Et lo

Slower, freely ♩ = c.69

p legato

Keyboard Reduction

Figure 7: B-Section with Longer Note Values and Slower Tempo in Vanitas Vanitatum, mm. 84-87

The tempi and rhythmic activity divide the movement into ternary form as well. The tempi of the A and A’-sections are fast (♩ = 124-144) with mostly eighth-notes, which add to the

fast feel of the sections. The middle section is almost twice as slow ($\text{♩} = \text{c. } 69$) with mostly longer note values like whole, half, and quarter notes, emphasizing the slowness of the B-section (see Figure 7).

Agnus Dei

The third movement, Agnus Dei, is also ternary form (ABC) (see Figure 8). The occurrence of the Agnus Dei Motive (see Figure 9), the presence of the Agnus Dei text, and changes in the tonal center provide contrast between the sections. The main motive in this movement is accompanied by the Agnus Dei text when sung. The Agnus Dei Motive is played by the oboe and first violin in the accompaniment, and only appears in the A and A'-sections. The Agnus Dei Motive appears in the A-section in mm. 3 and 5 in the oboe, mm. 9 and 11 in the boy solo, and mm. 25-27 in the choir. The Agnus Dei Motive appears in the A'-section in mm. 65 and 73 in the oboe, in mm. 70 and 72 in the soprano and first violin, in mm. 74, 89, and 91 in the boy solo, and m. 78 in the soprano and alto parts. Neither the Agnus Dei text nor the Agnus Dei Motive is found in the B-section.

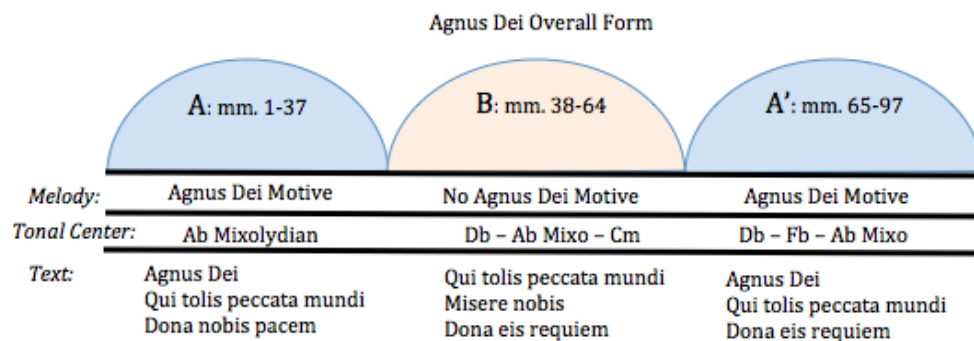


Figure 8: Agnus Dei Overall Form

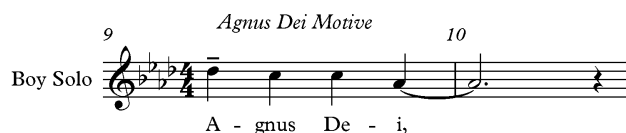


Figure 9: “Agnus Dei” Motive in Boy Solo, mm. 9-10

The tonal center of the Agnus Dei is A $\flat$ in the A-section, and fluctuates between D $\flat$, A $\flat$, and C in the B-section, and D $\flat$, F $\flat$, and A $\flat$ in the A'-section. Although the key signature indicates A $\flat$ major, Forrest includes G $\flat$'s throughout the A-section, which makes the music sound in the mixolydian mode. The tonal center in the middle section shifts between D $\flat$, A $\flat$, and C. For example, the G $\flat$ to the D $\flat$ chord in mm. 37-38 sounds like a plagal cadence at the section break where the B-section arrives, and the same chord progression happens again in m. 40 (see Figure 10).

The image shows a musical score for the B-section of 'Agnus Dei', measures 37-41. It features two staves: 'Solo' (voice) and 'Keyboard Reduction' (piano). The Solo part has the lyrics: 'qui tol - lis pec - ca - ta mun -'. The Keyboard Reduction part shows a progression of chords: G $\flat$ (m. 37), D $\flat$ (m. 38), A $\flat$ /C (m. 39), G $\flat$ 6(omit3) (m. 40), and D $\flat$ (add4) (m. 41). The dynamic marking *mf* is present in measures 37 and 38. The key signature has three flats.

Figure 10: B-Section Tonal Shift to D $\flat$ Major in Agnus Dei, m. 38

The tonal center shifts between D $\flat$ and A $\flat$ until m. 55 of the B-section where the key becomes ambiguous. Forrest includes shifts between the notes G and G $\flat$ in mm. 55-60, keeping the tonal center uncertain (see Figure 11). The tonal center eventually returns to D $\flat$ in m. 65, the

beginning of the A'-section. The tonal center shifts to $C\flat$ in m. 74 and returns again to $A\flat$ in m.

86 in the A'-section.

The musical score for Agnus Dei mm. 55-61 features three staves: S.A. (Soprano Alto), T.B. (Tenor Bass), and Keyboard Reduction. The tempo is marked *Poco più mosso* and the dynamics are *mf*. The lyrics are: "tol - lis pec - ca - ta mun - di, Qui tol - lis". The chord symbols below the keyboard staff are: C_m , $G\flat$, $B\flat_m$, F_m , $G\flat$, $B\flat_m$, C_m , $D\flat$, and $D\flat/F$.

Figure 11: Ambiguous Tonal Shift in Agnus Dei mm. 55-61

Sanctus

The Sanctus is also in ternary form (ABC) (see Figure 12). Changes in key and tempo provide dissimilarities between sections.⁴⁷ The key in the first section is F major in the A-section and changes to D major in m. 46 where the B-section begins. In m.76, just prior to the C-section, the key changes to $D\flat$ major and returns to D major in m.100 and remains in D major throughout the remainder of the movement.

⁴⁷ D. Forrest Program Notes.

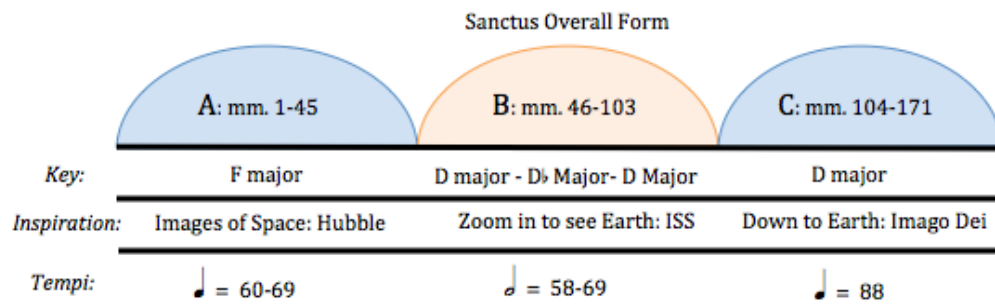


Figure 12: Sanctus Overall Form

Forrest says the music in the Sanctus is inspired by images of space. The first two sections are inspired by images of space from the Hubble Telescope, and images of Earth from the International Space Station respectively. The last section is inspired by people who reflect the image of God. The Sanctus contains an “ethereal opening section inspired by images of space from the Hubble Space Telescope.”⁴⁸ The picture behind Forrest’s inspiration for the A-section is the Hubble Ultra-Deep Field image, which contains approximately 10,000 galaxies (see Figure

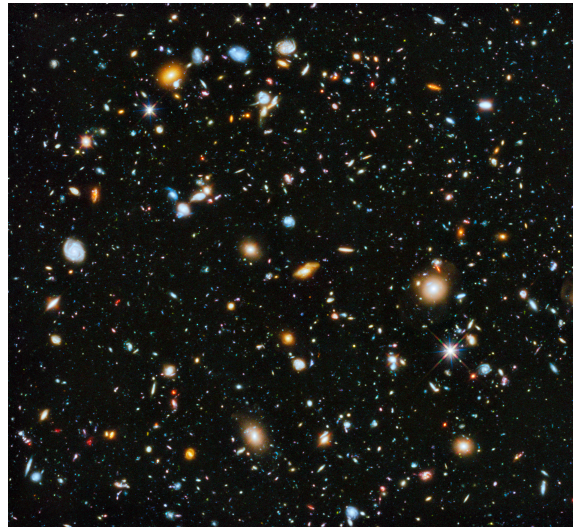


Figure 13: Hubble Ultra-Deep Field Image

⁴⁸ Ibid.

13).⁴⁹ The ethereal quality of this opening section is reflected by the tempo indication “Tranquil, ethereal ♩ = c. 60” and the high timbral quality of treble clef instruments used in this section (harp, glockenspiel, flute, soprano, alto, first and second violin and viola). The harp and glockenspiel begin the A-section playing softly, as if from a distance, to invoke the feeling of looking deep into space (see Figure 14).⁵⁰

Tranquil, ethereal ♩ = c. 60

Gls. *pp*

Hp. *p* *with awe, and always very steady*

Figure 14: High Registers in Harp and Glockenspiel Parts in Sanctus, m. 1-6

The B-section of the Sanctus (mm. 46-103) is inspired by “images of our own planet as viewed from the International Space Station,”⁵¹ specifically time-lapse videos of earth.⁵² The B-section begins in m. 46 with a tempo change to “Piu Mosso ♩ = c. 60” (see Figure 15). The pulse does not change from the A to the B-section.

⁴⁹ Interview with Dan Forrest on November 15, 2014.

⁵⁰ D. Forrest Score, 2013.

⁵¹ D. Forrest Program Notes.

⁵² Interview with Dan Forrest on November 15, 2014.

45 **Più mosso** ♩ = c. 60 . 46 *mf* 47

S. us. San - - ctus. et

A. us. Ple - - ni sunt cae - li et

T. 8 us. - - Ple - - ni sunt cae - li et

B. us. - - Ple - - ni sunt cae - li et

Keyboard Reduction *mf* *espress.*

D

Figure 15: B-Section, Key Change to D Major, and Tempo Change in Sanctus, mm. 45-47

The C-section “brings the listener down to Earth, where cities teem with the energy of humanity.”⁵³ The tempo increases in this section (mm. 104-171) changing to “with ecstatic energy ♩ = c. 88” (see Figure 16). The faster tempo is reinforced by the constant sixteenth

104 **With ecstatic energy** ♩ = c. 88 . 105

Keyboard Reduction *mf molto marcato*

Figure 16: C-section Tempo Change and Sixteenth Notes in Sanctus, mm. 104-105

⁵³ D. Forrest Program Notes.

notes in the first and second violins and the dynamic crescendo to *ff* by m. 138.⁵⁴ The growing texture from strings and B♭ clarinet to all instruments⁵⁵ contributes to the dynamic growth throughout the C-section, which ends *fff* in m. 169 (see Figure 17).

169 170 171

S.A.
san - na!

T.B.
san - na!

Keyboard Reduction
fff

Harp enters
(non rit.)

8va

D

Figure 17: Ending dynamic (*fff*) of Sanctus, mm. 169-171

Lux Aeterna

The final movement, *Lux Aeterna*, is also ternary form (ABA'), with variations in text, the presence of the *Lux Aeterna* Motive, and harmony helping to distinguish the sections (see Figure 18). The formal design is also reinforced by the Latin text in the A and A'-sections, and the use of vernacular text from Matthew 11:28 is used in the B-section. The text "Lux aeterna luceat eis, Domine cum sanctis tuis in aeternum: quia pius es. Et lux perpetua luceat eis" is found in the

⁵⁴ Ibid.

⁵⁵ Harp is the only instrument not present until it enters in the last two measures (170-171).

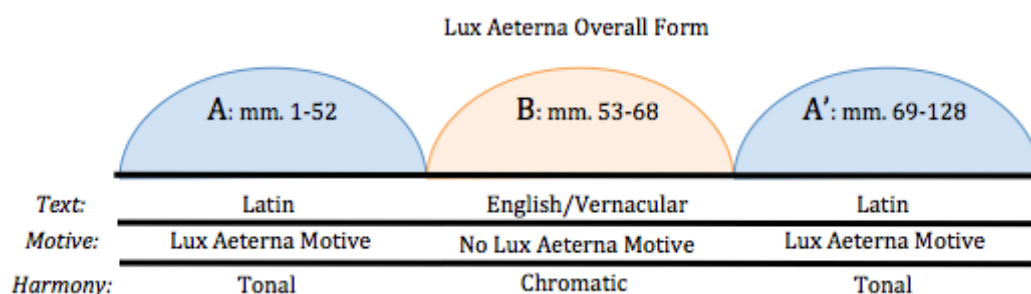


Figure 18: Lux Aeterna Overall Form

A-section. The B-section's text is "Come unto me, all ye who labor and I will give you rest."

Forrest intentionally elides the word "rest" that finishes the B-section, and the Latin word "requiem" (rest) that begins the final section, to reinforce this word in the A'-section (see Figure 19).⁵⁶ The A'-section text is "requiem aeternam dona eis Domine, et lux perpetua luceat eis. Dona nobis pacem," which is similar to the A-section.

With renewed hope ♩ = 63

69 70

S. Solo (end Tenor Solo) Re-qui-em ae

T. Solo rest. Re-qui-em ae - ter - nam

S.A. Re-qui-em ae - ter - nam

T.B. *mf* Re-qui-em ae - ter - nam

Keyboard Reduction

With renewed hope ♩ = 63

Figure 19: Intentional Overlap of Tenor Solo "Rest" with Choir "Requiem" in Lux Aeterna, m. 69-70

⁵⁶ D. Forrest Program Notes.

The Lux Aeterna uses its own motive, whose presence reinforces the formal design of the movement (see Figure 20). The Lux Aeterna Motive occurs in the A-section (mm. 17, 20, 31, 33) and the A'-section (mm. 69, 71, 79, 81, 117), but not in the B-section.



Figure 20: Lux Aeterna Motive Soprano Solo Part, mm. 18-19

The form is also reinforced by the harmony. The harmony in the first and last sections is diatonic, but the B-section contains many chromatic alterations that affect the key center. In mm. 57-63 (see Figure 21), the altered C#, D# and G# suggest the key of B major, and B major chord is found in mm. 57-59. The next chord is G# minor in mm. 60-61 belongs in the key of B, but the following chord is A major (m. 63), which is not diatonic to B major. Beginning in m. 64, the altered notes are flats and naturals (A♭, B♭, D♭, E♭, F, G♭), suggesting the key of D♭ major. The last chord in the B-section is A♭ major, which resolves chromatically by half step to G major, the first chord in the A'-section.

The Lux Aeterna also contains motives brought back from the other movements in its final measures. These reminders of all the motives create a cyclic formal design that brings finality to the work. The presence of Motive A throughout the piece and the two measures of rest that begin and end the *Requiem* create the cyclic design of the work.

The musical score for Figure 21 consists of two systems, each with a T. Solo staff and a Keyboard Reduction staff. The first system covers measures 57 to 62, and the second system covers measures 63 to 68. The T. Solo staff includes English lyrics, and the Keyboard Reduction staff includes chord symbols.

System 1 (Measures 57-62):

- Measure 57: T. Solo: "come un - to Me"; Keyboard Reduction: B
- Measure 58: T. Solo: "all ye who are hea - vy"; Keyboard Reduction: B(add4)
- Measure 59: T. Solo: "la - den,"; Keyboard Reduction: G#m(add4)
- Measure 60: T. Solo: "(take time)"; Keyboard Reduction: G#m
- Measure 61: T. Solo: "come un - to"; Keyboard Reduction: G#m7
- Measure 62: T. Solo: (continuation of "come un - to"); Keyboard Reduction: G#m7

System 2 (Measures 63-68):

- Measure 63: T. Solo: "Me,"; Keyboard Reduction: A(add9)
- Measure 64: T. Solo: "and I"; Keyboard Reduction: D $\flat$ (add4)/A $\flat$
- Measure 65: T. Solo: "will give you"; Keyboard Reduction: Bbm
- Measure 66: T. Solo: "rest,"; Keyboard Reduction: Fm
- Measure 67: T. Solo: "I will give you"; Keyboard Reduction: A $\flat$
- Measure 68: T. Solo: (continuation of "I will give you"); Keyboard Reduction: A $\flat$

Figure 21: Chromatic Alterations and English Text in B-Section of *Lux Aeterna* mm. 57-68

Each movement transitions into the next by common tones, pivot chords, or a cymbal scrape. Forrest ends the first movement on a second inversion G^(add9)/D chord that creates an elision into the second movement (marked “attaca no. 2”), and the second movement focuses on the tonal center D (see Figure 22).

Forrest ends the second movement with two types of elision into the third movement. The first is an enharmonic common tone, C#, that changes enharmonically to D $\flat$ in the next movement. Forrest includes instructions in the score that the C# sung by the altos and basses in the last measure (182) of the *Vanitas Vanitatum* is meant to aurally connect to the D $\flat$ in the

Agnus Dei (see Figure 23). The second elision included in Forrest's instructions is a cymbal scrape in m. 183 meant to fade while the third movement begins.

Introit-Kyrie

148 *Slowly* *p* 149 150 151 *rit.* 152 153

S. *p* em.

A. *p* e - lei - son.

T. *p* e - lei - son.

B. *p* e - lei - son.

Keyboard Reduction *Slowly* *p* *rit.* *attacca no. 2*

G(add9)/D

Vanitas Vanitatum 2

Keyboard reduction *mp* *D*

Figure 22: Elision with Second Inversion Chord in Introit-Kyrie, mm. 148-153 into Vanitas Vanitatum, mm. 1-2

Vanitas Vanitatum 181 182 183

S.A. Om nia! Va - ni - tas!

T.B.

Keyboard Reduction (cymbal scrape)

Agnus Dei

enharmonic common tone 2

Keyboard Reduction *p*

*Do not let down between movements two and three. Let the cymbal scrape fade, then continue on, so that the C# here is aurally connected to the D in the introduction to movement three.

Figure 23: Elision from Vanitas Vanitatum, mm. 181-183 to Agnus Dei, mm. 1-2

The Agnus Dei ends with A $\flat$ and E $\flat$ open fifth in the strings and harp, leaving the listener wondering if the chord is major or minor, and transitions into the fourth movement with Motive A in the key of F major, a minor third from A $\flat$ (see Figure 24).

The figure shows two musical excerpts. The left excerpt, titled 'Agnus Dei', covers measures 95 to 97. It features a 'Boy Solo' on a single staff and a 'Keyboard Reduction' for strings and harp. The tempo is marked 'a tempo' at measure 95 and 'rit.' at measure 96. The strings and harp play a sustained open fifth of A $\flat$ and E $\flat$ (labeled 'A $\flat$ (omit3)') with a 'ppp' dynamic. The right excerpt, titled 'Sanctus', shows measures 1-3. It features a 'Keyboard Reduction' with 'Motive A from Introit-Kyrie' in the right hand, marked 'pp'. The tempo is 'Slow, mysterious' with a quarter note equal to 60 (♩ = 60).

Figure 24: End of Agnus Dei, mm. 95-97 and Beginning of Sanctus, mm. 1-3

The final chord of the Sanctus provides an elision to the Lux Aeterna. The D major chord is the dominant of G, the key of the next movement which begins on the note D (see Figure 25).

The figure shows two musical excerpts. The left excerpt, titled 'Sanctus', covers measures 169 to 171. It features vocal parts for 'S.A.' (Soprano and Alto) and 'T.B.' (Tenor and Bass), and a 'Keyboard Reduction' for 'All instruments except harp'. The tempo is 'Slow, mysterious' with a quarter note equal to 60 (♩ = 60). The harp enters at measure 170. The right excerpt, titled 'Lux Aeterna', shows measures 1-3. It features a 'Keyboard reduction' with a 'D' major chord at the end of measure 1. The tempo is 'Slow, mysterious' with a quarter note equal to 60 (♩ = 60).

Figure 25: Elision from Sanctus, mm. 169-171 and Lux Aeterna, mm. 1-3

The number three is prominent in the *Requiem* and can be seen in the three-part form of each movement. Elements such as key, melody, harmony, rhythm, tempi, dynamics, and text provide contrast between sections. Each movement also ends with something that assists in an elision to the next movement (see Table 7).

Table 7: Overall Organization of Requiem for the Living

Movement	I. Introit-Kyrie		II. Vanitas Vanitatum		III. Agnus Dei		IV. Sanctus		V. Lux Aeterna
Elision Between Movements	Begins with 2 m. of rest	Ends with G ^(add9) /D Elision to next mvmt's tonal center, D	Begins with tonal center D	Ends with cymbal scrape fade, C# common tone next mvmt	Begins with common tone D $\flat$ in first chord (Ab ^(add4))	Ends with Ab/E $\flat$ open 5 th	Begins with same material from Introit-Kyrie mm.1-3	Ends with D Major Chord, next mvmt starts on note D	Begins in G Major, Ends with return of motives from other mvmts/ Ends with 2 m. of rest

The motives are also influenced by the number three. The next chapter will discuss the motivic development from each movement in detail and show the relationship of the ancillary motives to the main motive.

CHAPTER 3: Motives

The *Requiem for the Living* is based on the number three, and one of the most notable characteristics is the motive of a falling third. The development of this simple motive is found throughout the entire work in various forms. These forms extend the original motive by the addition of pitches, or use of the motive in retrograde or in transposition. Three rhythmic motives are also present in Forrest's *Requiem*. This chapter will trace these prominent motives through the piece.

Motive A

The main motive is made up of three notes that make the interval of a falling minor third. The descending motive consists of scale degrees 3-2-1 (F-E-D) in D minor. It is first seen in the Introit-Kyrie in mm. 3-5 [second violin]. This motive is referred to as Motive A (see Figure 26).

The figure displays a musical score for Motive A in the Introit-Kyrie, measures 3-5. The score is written for Soprano and Keyboard Reduction. The Soprano part is in 4/4 time, marked 'Very freely', and features a descending motive (F-E-D) in D minor. The Keyboard Reduction part is also in 4/4 time, marked 'Very freely', and features a descending motive (F-E-D) in D minor. The motive is labeled 'Motive A' and is marked 'pp' (pianissimo). The Keyboard Reduction part includes a 'Dm > 5' marking. Below the score is a Schenkerian Analysis diagram showing the motive in three parts: 3, 2, and 1, with a descending line connecting them.

Figure 26: Motive A in Introit-Kyrie and Schenkerian Analysis,⁵⁷ mm. 3-5

⁵⁷ Rhythm is not analyzed in the Schenkerian Analysis diagrams

The first statement of the motive is heard against a pedal F in the first violin. The E passing note creates a dissonant second with the pedal. The motive is seen again in the first entrance of the choir and first violin in mm. 36-37 (see Figure 27). Here the pedal F is not present; instead there is a pedal D in the supporting harmony, $A_m^{(add4)}$, creating the same secundal dissonance.

36 *pp* Motive A 37

S. Re - qui - em

B. *pp*

Keyboard Reduction *pp* *espress.*

Dm $A_m^{(add4)}/C$ $G^{(add9)}$

Figure 27: Motive A at Choir's First Entrance with Violin I in Introit-Kyrie mm. 36-37

There are twenty-one statements of Motive A in its original form in the A and the C-sections of Introit-Kyrie. The measure numbers and instruments that play Motive A are shown in Table 8.

Motive A is also found in all the other movements of the *Requiem*. In the second movement, Vanitas Vanitatum, Motive A appears in all vocal parts as a closing gesture of another melody line in m. 144-145 (see Figure 28). Also in the Vanitas Vanitatum, Motive A begins on C in the soprano voice in mm. 62-63 (see Figure 29). In this example, the key is unstable, but Forrest provides some stability by including Motive A, a familiar sound to the listener.

Table 8: Motive A Statements in Introit-Kyrie

A-section

Measure #	3-5	12-14	20	22	23	24	30-31	36-37	38-39
Instruments	Violin II	Violin II	Violin II	Violin I	Horn	Oboe I Violin I/II	Cello	SATB Violin I	Violin I

Measure #	41	41	43	45	49-50	51-52	63-64	65-66
Instruments	Violin I/II	Violin I/II	Violin I/II	Violin I/II	Violin I Viola	Violin I	Horn Cello I	Cello

C-section

Measure #	104-105	106-107	112-114	115-116	131-132	133-134	135
Instruments	B $\flat$ Clarinet Bassoon II Viola Cello II	B $\flat$ Clarinet	Flute I B $\flat$ Clarinet I Horn	Flute I Tenor	Flute Oboe I Soprano Violin I Cello	Oboe I Bassoon II	Flute I Flute II Soprano Violin I Cello I

Measure #	137	139-140	150-151
Instruments	Flute I/II Soprano Violin I Cello I	Flute I Oboe I Soprano	Violin II

Motive A from Introit-Kyrie

S. Do - - - - - mi - ne.

A. Do - - - - - mi - ne.

T. Do - - - - - mi - ne.

B. Do - - - - - mi - ne.

Bb Dm

Figure 28: Motive A in Choir Parts in Vanitas Vanitatum, mm. 144-145

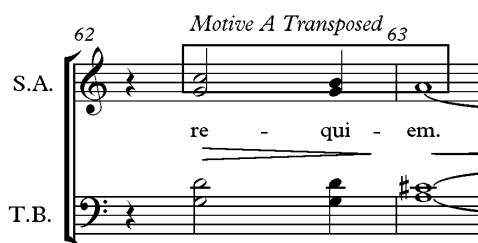


Figure 29: Motive A Transposed in Soprano Part in *Vanitas Vanitatum*, mm. 62-63

The fourth movement, *Sanctus*, begins with Motive A as in the first movement, but unlike the *Introit-Kyrie*, the movement is in the key of F major rather than the original D minor (see Figure 30). The motive thus changes from scale degrees 3-2-1 in D minor to scale degrees 8-7-6 in F major; therefore, Forrest uses this motive to hold invariance.⁵⁸ This mediant reinterpretation is a pivotal moment in the *Requiem*, when turmoil and sorrow turns to hope and praise because the text is declaring “Holy, Holy, Holy, Lord, God of Hosts.”

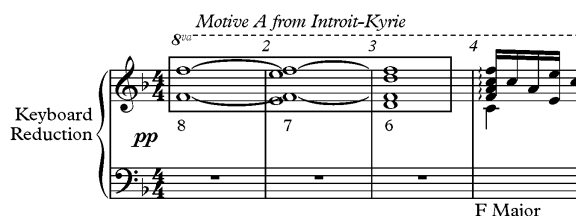


Figure 30: Motive A Changes to F Major in *Sanctus*, mm. 1-4

Motive A is sometimes found within longer motives. While a descending third can happen anywhere, Forrest alludes to Motive A by placing descending the minor third on the strongest beat of the measure. For example, in the *Agnus Dei*, Motive A is transposed to D $\flat$ -C-

⁵⁸ The change in key/tonality will be discussed further in Chapter 4.

B♭ and found embedded within the melodic line in mm. 17 in the solo (see Figure 31). In the final movement, the Lux Aeterna, Motive A is found on beat one in mm. 90, 92, 95 transposed to G-F♯-E in the soprano, flute, and oboe parts (see Figure 32).

Transposition and Extension of Motive A

The musical score is for a piece titled "Transposition and Extension of Motive A". It is written for a solo voice and a keyboard reduction. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score consists of three measures, numbered 16, 17, and 18. Measure 16 is marked "solo" and contains the lyrics "mi - se -". Measure 17 contains the lyrics "re - re" and is highlighted with a box. Measure 18 contains the lyrics "no -". The solo part is written on a treble clef staff. The keyboard reduction is written on a grand staff (treble and bass clefs). The bass line in the keyboard reduction includes chord markings: Fm in measure 16, Bbm in measure 17, and D(b(add9) in measure 18.

16 17 18

solo

mi - se - re - re no -

Keyboard Reduction

Fm Bbm D(b(add9)

Figure 31: Motive A Transposed in Agnus Dei, m. 17

89 *ff* Motive A transposed 90 91 92 Motive A transposed 93

S. et lux per - pe - tua, et lux per - pe - tua,

A. et lux per - pe - tua, et lux per - pe - tua,

T. et lux per - pe - tu - a, et lux per - pe - tu - a,

B. et lux per - pe - tu - a et lux per - pe - tu - a,

Keyboard Reduction *ff* fl. ob. fl. ob.

Figure 32: Motive A Transposed in Soprano, Flute, and Oboe Parts in Lux Aeterna, mm. 89-93

Variations of Motive A

Nicolas Slominsky defines interpolation as the insertion of one or several notes between the principal tones.⁵⁹ He also talks about the addition of pitches above the principal tones, which he calls infrapolation, and the addition of pitches below the principal tones, called an ultrapolation. Forrest transforms Motive A by interpolating pitches between the three notes.

In the Introit-Kyrie, the motive is transformed by the addition of an A4 between the E and D. This infrapolation of Motive A is found in the soprano and alto parts in mm. 49-50 (see Figure 33). The supporting harmony is an Am with C in the bass, making the A4 a consonant skip from the E. Also in this example, Motive A occurs in the first violin and viola parts.

The figure displays a musical score for measures 49-52 of the Introit-Kyrie. The top staves are for Soprano (S.), Alto (A.), and Tenor (T.) voices. The Soprano and Alto parts show an infrapolation of Motive A, with a box highlighting the notes in measures 49 and 50. The Tenor part is marked *p molto legato e espressivo*. Below the vocal staves is a Keyboard Reduction for the first violin and viola (v.I and vla.), also marked *p*. The harmonic progression is indicated at the bottom: Dm, Am(add4)/C, Bbmaj7, Dm, Am(add4)/C, Bbmaj7. At the bottom of the figure, a Schenkerian Analysis is shown, illustrating the underlying structure of the melody with a single line and a 'P' (pedal point) at the bottom.

Figure 33: Infrapolation of Motive A in Soprano and Alto Parts and Schenkerian Analysis in Introit-Kyrie, mm. 49-50

⁵⁹ Slominsky, Nicolas. *Thesaurus of Scales and Melodic Patterns*. 1947.

An ultraposition of Motive A occurs in the alto and tenor voices in mm. 103-105 in the Introit-Kyrie because the A4 is below the motive (see Figure 34). Motive A is also found in the B $\flat$ clarinet, second bassoon, viola, and second cello. An ultraposition of Motive A occurs again transposed to G-F $\sharp$ -B-E in the soprano voice in the final section of the Introit-Kyrie in mm. 131-132 (see Figure 35).

The musical score for Figure 34 is presented in a multi-staff format. The vocal parts (Soprano, Alto, Tenor, Bass) are written in 4/4 time. The Soprano part (S.) has a melodic line with lyrics "Ky - ri - e e - le - i - son,". The Alto (A.), Tenor (T.), and Bass (B.) parts also have lyrics "Ky - ri - e e - le - i - son,". The instrumental parts (Bb cl. I, II, bsn. II, vla., vc. II) are written in 4/4 time. The keyboard reduction is marked *ff* and *legato*. The score includes measures 103, 104, 105, 106, and 107. The title "Motive A Ultraposition" is written above the vocal parts in measures 103-105. The title "Motive A" is written above the instrumental parts in measures 103-105.

Figure 34: Ultraposition of Motive A in Alto and Tenor Parts in Introit-Kyrie, mm. 103-105

Motive A Ultrapolation

S. 130 e - lei - son, 131 *ff* Ky - ri - e, 132 Ky - ri - e, ex-au-di or-at - i -

A. e - lei - son, *ff* Ky - ri - e, ex-au-di or-at - i -

T. son, *ff* Ky - ri - e,

B. son, *ff* Ky - ri - e, ex-au-di or-at - i -

Keyboard Reduction

F#m A Em Bm/D C

Figure 35: Ultrapolation of Motive A Transposed in Soprano in Introit-Kyrie, mm. 131-132

In the Vanitas Vanitatum, the melody in the B-section is an ultrapolation with repetition,
 $\wedge$
 or prolongation of 2 (C#) starting on D instead of F [soprano, mm. 85-86] (see Figure 36). The same ultrapolation with repetition of Motive A is found in mm. 103-104 transposed down a half-step (see Figure 37).

Motive A Ultrapolation with Repetition

S. 85 La - cri - mo - sa, 86

Keyboard Reduction

Schenkerian Analysis

CS

3 2 1

Figure 36: Ultrapolation and Transposition of Motive A and Schenkerian Analysis in Vanitas Vanitatum, mm. 85-86

Figure 37 displays a musical score for measures 103-104, focusing on the Alto part and its Schenkerian analysis. The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Keyboard Reduction. The Alto part is highlighted with a box labeled "Motive A Ultrapolation with Repetition" and the lyrics "La - cri - mo - sa,". The Schenkerian Analysis below shows the underlying structure with scale degrees 3, 2, and 1.

Figure 37: Ultrapolation Motive A in Alto and Schenkerian Analysis in *Vanitas Vanitatum*, mm. 103-104

Movement Motives

Three other movements (Agnus Dei, Sanctus, and Lux Aeterna) in the *Requiem* have their own unique melodic motive that relates to the three-note Motive A.

Agnus Dei Motive

The Agnus Dei Motive is an extension of Motive A by starting the motive on scale degree 4 followed by a descending major third through an implied passing tone [scale degree 2] (see Figure 38). The Agnus Dei Motive is found throughout the A and the C-sections of the

Figure 38 displays the Agnus Dei Motive and its Schenkerian Analysis. The top section, labeled "Keyboard Reduction", shows the motive in 4/4 time, marked *p* (piano) and *mp* (mezzo-piano). The motive is presented in two staves: the upper staff (treble clef) and the lower staff (bass clef). The upper staff includes markings for "ob." (oboe) and "p" (piano). The lower staff includes markings for "A $\flat$ (add4)" and "G $\flat$ (sus2)". The motive is labeled "Agnus Dei Motive" and is numbered 2, 3, 4, 5, 6. Below the keyboard reduction is the "Schenkerian Analysis", which shows the motive in a simplified, abstract form, labeled "Agnus Dei Motive". The analysis is numbered 4, 3, 2, 1.

Figure 38: Agnus Dei Motive and Schenkerian Analysis, mm.1-6

third movement in the solo and the choir. Figure 39 shows a transposition of the original Agnus Dei Motive to F $\flat$ -E $\flat$ -E $\flat$ -C $\flat$ in the solo [mm. 74-75]. Forrest also quotes the original Agnus Dei

Figure 39 displays the Agnus Dei Motive Transposed Solo Part, mm. 74-75. The score is in 4/4 time and features a Solo part (treble clef) and a Keyboard Reduction (bass clef). The Solo part is marked "Agnus Dei Motive Transposed" and includes the lyrics "A - gnus De - i, qui". The Keyboard Reduction is marked "F $\flat$ /A $\flat$ ". The Solo part includes markings for "74" and "75".

Figure 39: Agnus Dei Motive Transposed Solo Part, mm. 74-75

Motive at the end of his final movement, Lux Aeterna. In the Lux Aeterna, the Agnus Dei Motive is transposed to E major in the oboe part in mm. 110-112 (see Figure 40). The presence of the motive at the end of the work contributes to the cyclic nature of the *Requiem*.

Figure 40: Agnus Dei Motive in Oboe Part in *Lux Aeterna*, mm. 110-112

Sanctus Motive

The Sanctus Motive is based on Motive A and first appears in the soprano and alto in mm. 10-14 (see Figure 41). Although the G in m. 12 is not part of the supporting harmony, it is on the strongest beat of the measure and sounds like the most important note in the measure. Like the second pitch of Motive A, the G in the Sanctus Motive is a dissonant pitch against the supporting harmony. The A in m. 12 is a neighbor to the G and the C is a register-transferred neighbor to the D in m. 13. The B $\flat$ major chord in m. 13 includes the note F, which can be implied in Level 3 of the analysis, completing the descending third.

Figure 41: Sanctus Motive Soprano and Alto Parts and Schenkerian Analysis, mm. 10-14

Forrest quotes the Sanctus Motive at the end of his final movement, Lux Aeterna, in the flute part in mm. 113-116 transposed to E Major (see Figure 43). The presence of this motive at the end of the work contributes to the cyclic nature of the *Requiem*.

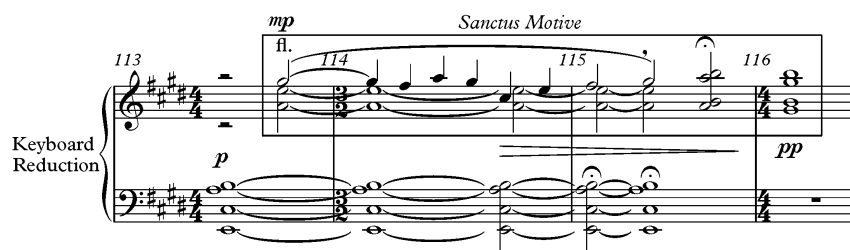


Figure 42: Sanctus Motive in Flute Part in Lux Aeterna, mm. 113-116

Lux Aeterna Motive

The Lux Aeterna Motive is found in mm. 18-19 in the solo part (see Figure 44).

^ ^ ^

The Lux Aeterna Motive contains an ascending third (1-2-3) within an arpeggiation of G major triad. The Lux Aeterna Motive is also typically accompanied by Motive A in other parts, specifically the bass part. Forrest changes the Lux Aeterna Motive with an infraction of C to provide contrast in mm. 21 in the boy solo (see Figure 45). Again, Motive A is found in the bass below the Lux Aeterna Motive.

As stated before, the Lux Aeterna ends with quotes of the motives from the other movements (except the Vanitas Vanitatum), making the piece cyclic in nature of the *Requiem*. The quote from the Introit-Kyrie is transposed to E major in mm. 106-107 in the harp (see Figure 46). The two B's in the top line are a pedal with the main motive below. Forrest quotes the Agnus Dei Motive in mm. 110-112 (oboe) at the end of his final movement transposed to E

Lux Aeterna Motive

The musical score is for a piece titled "Lux Aeterna Motive". It is written for three vocal parts: Sopranos (Sop Solo), Soprano Alto (S.A.), and Tenor Bass (T.B.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 18. The Soprano Solo part has a melodic line with lyrics "Lux ae - ter - na" and a dynamic marking of *pp*. The Soprano Alto part provides harmonic support with chords and the same lyrics. The Tenor Bass part plays a bass line with chords, labeled "Motive A". The notes for the Tenor Bass part are G, G/F#, Cmaj7(add9)/E, and C(add9)/E.

18 1 2 3 19

Sop Solo *pp* Lux ae - ter - na

S.A. Lux ae - ter - na

T.B. *Motive A*

G G/F# Cmaj7(add9)/E C(add9)/E

Figure 43: Lux Aeterna Motive, mm.18-19

20 21 *Infrapolation*

Boy solo

lu - ce - at e - is,

S.A.

lu - ce - at e - is,

T.B.

Motive A

G(add9)/D G(add9) G/F# Cmaj7/E C/E Cmaj7/E C6/E

Figure 44: Infrapolation of Lux Aeterna Motive, mm. 20-21

major. However, the motive begins on beat three of m. 110 instead of beat one like the motive usually appears (see Figure 40 above). Forrest also subtly quotes the Sanctus Motive at the end of Lux Aeterna in mm. 114-116 in the flute (see Figure 43 above). Finally, the Lux Aeterna Motive is quoted again in mm. 117-118 in the cello (see Figure 47).

Figure 45: Introit-Kyrie Motive A in Lux Aeterna and Schenkerian Analysis, mm. 105-106

Figure 46: Lux Aeterna Motive in Cello Part, mm. 117-118

The entire work begins and ends with Motive A. The final three pitches of the work invert Motive A and ascend “as if reaching the heavens”⁶⁰ (see Figure 48). Forrest also begins and ends the *Requiem* with two measures of rest, which symbolize the meaning of a Requiem (rest).

⁶⁰ D. Forrest Program Notes.

The figure displays two musical staves. The top staff, labeled 'Keyboard Reduction', shows measures 123 through 128. It features a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The notes are E (v.I), F#, G#, and then rests in measures 127 and 128. The bottom staff, labeled 'Schenkerian Analysis', shows the same measures with a treble clef and the same key signature. It highlights the underlying structure with a 'P' (Grundton) at the bottom and a 'CS' (Causa) above the notes. The notes are E, F#, and G#.

Keyboard Reduction

123 124 125 126 127 128

v.I E F# G#

hp. *ppp*

Greenville, SC
01.07.13
S.D.G.

Schenkerian Analysis

1 2 3

CS

P

Figure 47: Motive A Transposed Retrograde in *Lux Aeterna* and Schenkerian Analysis, mm.123-128 ⁶¹

Rhythmic Motives

Three rhythmic motives are found in the *Requiem* and they all contain an element of three. Some of the rhythmic motives also contribute in contextualizing formal ternary divisions. The first rhythmic motive is eighth notes with a triplet in the Introit-Kyrie. This motive is referred to as Rhythmic Motive 1 (RM1). RM1 is first introduced in mm. 64 in the alto and bass parts (see Figure 49), and occurs again in mm. 66-67 in the alto and bass where it starts on beat two rather than the “and” of beat one like Figure 52 (see Figure 50).

Two other rhythmic motives are found in the *Vanitas Vanitatum*, and *Sanctus*. The *Vanitas Vanitatum* is the most rhythmically driven movement in the *Requiem*, containing rhythms that are percussive, with metric shifts that keep the listener off balance. The text’s hard, percussive consonants drive the rhythm and “hit you in the gut.”⁶² Rhythmic Motive 2 (RM2) in

⁶¹ S.D.G is the Latin abbreviation “Soli Deo Gloria,” translated “Glory to God Alone.” Some composers, such as Bach and Handel, placed this abbreviation on their scores to signify that the work was produced for the sake of praising God.

⁶² Ibid.

63 *mp* 64 65

S. Re - qui - em, *Rhythmic Motive 1* ae - ter -

A. *mp* *espress.* 3 Re - qui - em et lux per-pe-tu-a lu-ce - at e - is,

T. *mp* *Rhythmic Motive 1* Re - qui - em, ae - ter -

B. *mp* *espress.* 3 Re - qui - em et lux per-pe-tu-a lu-ce - at e - is,

Keyboard Reduction *mp*

Figure 48: RM1 in Alto and Bass Parts in Introit-Kyrie, mm. 64-65

66 67

S. nam, *Rhythmic Motive 1* Do - - - na

A. 3 ex - au - di o - ra - ti - o - nem

T. nam, *Rhythmic Motive 1* Do - - - na

B. 3 ex - au - di o - ra - ti - o - nem

Keyboard Reduction

Figure 49: RM1 in Introit-Kyrie, mm. 66-67

the Vanitas Vanitatum has three parts: 1) a dotted eighth, sixteenth, and quarter note, 2) a combination of two sixteenth notes and an eighth note and 3) eighth-notes. RM2 is found in mm. 22-23 [choir] (see Figure 51).

Figure 50 is a musical score snippet from the Vanitas Vanitatum, measures 21-24. It features three staves: Soprano Alto (S.A.), Tenor Bass (T.B.), and Keyboard Reduction. The S.A. staff has lyrics: "Va-ni-tas! va-ni-ta-tum! Om-ni-a va-ni-tas! va-ni-ta-tum! Om-ni-a". The T.B. staff has the instruction "mp but foreboding, with great intensity". A box labeled "Rhythmic Motive 2" highlights measures 22-23 in the S.A. and T.B. staves. The Keyboard Reduction staff shows a piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

Figure 50: RM2 in Choir in Vanitas Vanitatum, mm. 21-24

As mentioned in Chapter 2, the presence of RM2 in the Vanitas Vanitatum helps define the ternary form. This rhythmic motive is found throughout the A and A'-section but not in the B-section (see Figure 53). Each section has a unique combination of this rhythmic motive.

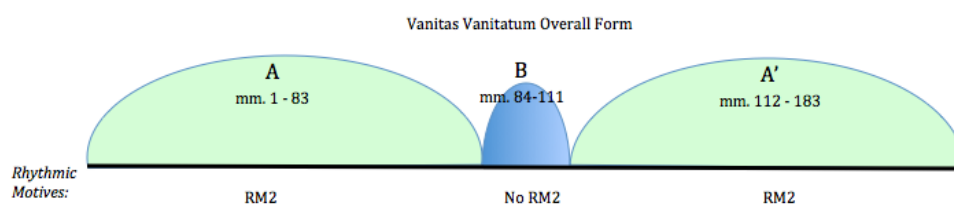


Figure 51: RM2 in Vanitas Vanitatum Overall Form

Rhythmic Motive 3 (RM3) is a distinctive rhythmic pattern found in the first section of the Sanctus between the harp and glockenspiel. Forrest plays with hemiola at the beginning of

the Sanctus; the time signature is 4/4 with steady sixteenth notes, but every third sixteenth note is articulated with a tenuto, creating a triple feel (see Figure 53). The syncopated three against two pattern of RM3 repeats every three measures on beat one (see m.10 Figure 53). RM3

Figure 52: RM3 Polymeter Between Harp and Glockenspiel in Sanctus mm. 7-10

appears only in the first section of the Sanctus (mm. 1-45), consistently from mm. 3-29 and twice in small segments in m. 33 (see Figure 54) and mm. 40-41 (see Figure 55).

Figure 53: Segment of RM3 in Sanctus, m. 33

40

S.A. San - - - - - ctus, Do -

T.B.

41

Rhythmic Motive 3

Keyboard Reduction

Figure 54: RM3 Segment in Sanctus, mm. 40-41

Forrest's *Requiem* is motivically driven by melodic motives, all of which relate to the three-note Motive A, and three rhythmic motives, which all also relate to the number three. Motive A reappears in many different transformations and transpositions throughout the *Requiem*. Forrest alters his motives by interpolating pitches, transposing, or inverting Motive A. Forrest also alters chords by adding pitches to triads, creating extended tertian harmonies. He also utilizes mediant relationships between chords. The three-note motive is even included prolonged in the key structure, which will be discussed in the next chapter.

CHAPTER 4: Harmonic Analysis

This chapter focuses on the harmonic relationships unified by the number three by highlighting the mediant relationships between chords and key centers, and the use of extended tertian harmonies in the *Requiem*. Forrest avoids tonic-dominant relationships by substituting mediant chord relationships throughout the *Requiem*. The overall tonal plan of his *Requiem* consists of minor third relationships between the tonal centers across the movements.

The motivic pervasiveness of the minor third influences the keys visited. Forrest utilizes mediant-related tonal centers in each movement (see Table 9). As mentioned earlier, the main key and tonal center of the Introit-Kyrie is D minor, but the tonality shifts to B minor and then back to D minor, a minor third relationship. The tonal center of Vanitas Vanitatum is D with an internal key fluctuation to B major, a minor third below, and back to the pitch center D. The tonal center of the Agnus Dei is A $\flat$, which is a tritone, or *two* minor thirds, from D in movement II. The Sanctus begins in F major, a minor third from movement III's key of A $\flat$, and changes to D major, a minor third from F. The Lux Aeterna begins in G major, a perfect fourth from the final key of the Sanctus, D, and modulates to E major, a minor third from G. Forrest avoids keys with dominant relationships with the exception of the Sanctus, which ends in D, the dominant of G, the key of the last movement, Lux Aeterna.

Table 9: Key Relationships in Requiem Mostly Minor Thirds

Movement	I. Introit-Kyrie	II. Vanitas Vanitatum	III. Agnus Dei	IV. Sanctus	V. Lux Aeterna
Key/Tonal Center	d-b-d V V	D-B-D V V	A $\flat$	F-D V	G-E V
Interval Between Keys	m3 m3	m3 m3	tritone	m3	P4

Forrest's music is mostly tonal, but his music is triadic with extended tertian chords (added 7^{ths}, 9^{ths}, 11^{ths}) and 4-3 suspensions, which emphasize scale degree 3. In this chapter, the chordal shifts in Forrest's *Requiem* will be analyzed using Neo-Riemannian analysis. Neo-Riemannian theory (NRT), a theory of chord relationships, is fundamentally based on triadic transformations and common-tone maximization.⁶³ A short discussion of NRT and the concepts used to analyze harmonic transformations will precede the discussion of the harmonic relationships used in the *Requiem*.

Neo-Riemannian Analytical Approach

Hugo Riemann (1849-1919) was a German music theorist, musicologist, and composer, whose many writings reveal his extensive research and his "original, often revolutionary, thinking" in regards to music science and theory.⁶⁴ Riemann is perhaps best known today for his dissertation, *Musiklexikon* (1882), in which he proposed a system of harmonic transformations of major and minor triads.⁶⁵ Riemann's theory provides an easy way to understand relationships between major and minor triads by considering three ways to relate two triads that share two pitches. His three transformations help in contextualizing tonal music that is not necessarily diatonic in a traditional way, and maximizing parsimonious voice leading.⁶⁶

More recently, American theorist David Lewin's interpretation of Riemann's ideas provides a transformational approach to triadic relations.⁶⁷ Lewin first adapted Riemann's system of harmonic transformations, though other theorists such as Brian Hyer and Richard Cohn have

⁶³ Cohn, "Introduction to Neo-Riemannian Theory: A Survey and a Historical Perspective." *Journal of Music Theory*, 42, no. 2, Neo-Riemannian Theory (Fall, 1998), p. 169.

⁶⁴ Slonimsky, *Baker's Biographical Dictionary of Musicians*, 1992, p.1512.

⁶⁵ Gollin and Rehding 2011, Oxford Handbook preface.

⁶⁶ Cohn, "Introduction to Neo-Riemannian Theory: A Survey and a Historical Perspective." *Journal of Music Theory*, 42, no. 2, Neo-Riemannian Theory (Fall, 1998), p. 169.

⁶⁷ *Ibid*, p. 170.

helped develop Riemann's ideas into an analytical theory.⁶⁸ The approaches are “grouped together under the name Neo-Riemannian theory.”⁶⁹

In order to visualize the harmonic transformations in NRT, a graphic tool called the Tonnetz is used to show transformations between major and minor triads (see Figure 56). According to Cohn, “versions of the Tonnetz appeared in German harmonic treatises throughout the nineteenth-century, beginning with Weber's ‘Table of the Relationship of Keys’ from 1817-1821.”⁷⁰ Riemann's Tonnetz was written in German and does not indicate which pitches are in the chords. The Tonnetz fell out of common use in theory scholarship in the early 1900s because it was difficult to understand. Bryan Hyer created a much easier to read Tonnetz that includes pitch names where each triangle is a major or minor chord (see Figure 56).⁷¹ The notes in the top

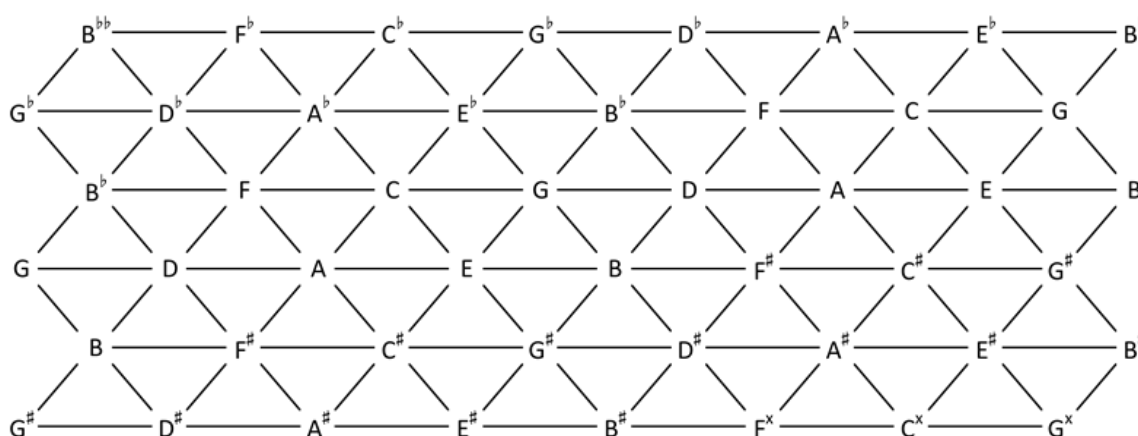


Figure 55: Hyer's Tonnetz

⁶⁸ Gollin and Rehding 2011, Oxford Handbook preface.

⁶⁹ Ibid.

⁷⁰ Cohn, “Introduction to Neo-Riemannian Theory: A Survey and a Historical Perspective.” *Journal of Music Theory*, 42, no. 2, Neo-Riemannian Theory (Fall, 1998), pp.171-72.

⁷¹ Ibid, p.171.

two horizontal lines of the Tonnetz combine to create all minor triads, the second and third lines combine to create all major triads, the third and fourth lines combine to create all minor triads, etc. Each of the three harmonic transformations inverts a triangle (triad) around one of the triangle's edges (two notes), placing it onto an edge-adjacent triangle on the Tonnetz.

In NRT, there are three types of basic triadic transformations, parallel (P), leading tone (L), and relative (R). A parallel (P) transformation changes a major triad to a minor triad (or vice versa) with the same root; in this relationship the third of the chord moves by one half step. An example of a P relationship occurs in the *Vanitas Vanitatum*, mm. 153-154, where a G major triad (G, B, D) is transformed into a G minor triad (G, B $\flat$, D). G major to G minor is a P relationship, which inverts around a horizontal (perfect fifth G - D) edge on the Tonnetz (see Figure 57).

The figure displays a musical score for three parts: S.A. (Soprano Alto), T.B. (Tenor Bass), and Keyboard Reduction, spanning measures 152, 153, and 154. The S.A. part has lyrics 'mi - ne,'. The Keyboard Reduction shows block chords for G major in measure 153 and G minor in measure 154. Below the score, a diagram shows the transformation from G major to G minor, labeled 'Parallel = P'. To the right, a Tonnetz diagram shows a central node 'G' connected to 'B' and 'D'. A red arrow labeled 'P' points from 'G' to 'B $\flat$ ', indicating the transformation of the major triad (G, B, D) into the minor triad (G, B $\flat$, D).

Figure 56: Parallel Transformation, Block Chords, and NRT Diagram in *Vanitas Vanitatum*, mm. 152-154

A leading tone transformation (L) changes a major triad to a minor triad by maintaining two common tones and moving the other note by half step (leading tone to root or vice versa).

The L transformation inverts the triangle around a minor third diagonal. An example of a L transformation is found in Forrest's Sanctus in mm. 67-68 where the C major (C, E, G) changes to B, which is one half step below and the leading tone. This transformation can be seen on the Tonnetz in its movement downward to the left (see Figure 58).

66 67 68

S. nus, De - us Sa - ba - oth.

A. nus, Sa - ba - oth.

T. nus, Sa - ba - oth.

B. nus, Sa - ba - oth.

Keyboard Reduction

C E

C Major E Minor

Leading Tone = L

NRT Diagram:

```

    Eb Bb
   /  \ /  \
  C    G    D
   \  / \  /
    E    B
   /  \ /  \
  C# G# D#
  
```

A red arrow labeled 'L' points from the C-G-E triangle to the B-G-D triangle, indicating the Leading Tone transformation.

Figure 57: Leading Tone Transformation, Block Chords, and NRT Diagram in Sanctus, mm. 66-68

A relative transformation (R) changes a major triad to a minor triad by maintaining two common tones and moving the other note up by whole step. This movement creates two triads that are relative major and minor chords. An example of a relative transformation can be found in the second section of Forrest's Introit-Kyrie in mm. 84-85 between D Major chord (D, F#, A) and B minor chord (B, D, F#) (see Figure 59). The common tones D and F# are maintained and the third tone G moves up a whole step to A. The R transformation inverts around a major third diagonal.⁷²

83 84 85

S.

A.

T.

B.

Keyboard Reduction

ad te om-nis ca-ro ve - - nient,

lux per - pe - tu - a

re - qui - em ae - ter - nam

D(add4) Bm/F#

D Major B Minor

Relative = R

NRT Diagram:

```

    graph TD
      Bb[Bb] --- F[F]
      F --- A[A]
      A --- D[D]
      D --- Bb
      Bb --- D
      D --- F#
      F# --- A#
      A# --- Bb
      Bb --- D
      D --- F#
      F# --- A#
      A# --- Bb
  
```

Figure 58: Relative Transformation and NRT Diagram in Introit-Kyrie, mm. 84-85

⁷² Cohn, "Introduction to Neo-Riemannian Theory: A Survey and a Historical Perspective." *Journal of Music Theory*, 42, no. 2, Neo-Riemannian Theory (Fall, 1998), 172.

The relationship between all major or minor chords may not be able to be explained as a P, R, or L. Some chord relationships may require two or more transformations, called compound transformations. Such compound relationships are between non-adjacent chords/triangles on the Tonnetz. For example, in the Introit-Kyrie (mm. 59-60) the relationship between the E $\flat$ Major (E $\flat$, G, B $\flat$) and B $\flat$ Major (B $\flat$, D, F) triad cannot be explained as a simple P, R, or L. Instead, both an L and R transformation are required to diagram the relationship between these two chords on the Tonnetz (see Figure 60). The LR (or its inverse RL) is so common that Lewin calls this relationship dominant (D), and includes it as a primary transformation.⁷³

Keyboard Reduction

59 60

E $\flat$ B $\flat$ /F

E $\flat$ Major B $\flat$ Major

Compound Transformation

E $\flat$ B $\flat$ F

G D

L R

Figure 59: Compound Transformation (LR) = Dominant and NRT Diagram

⁷³ Cohn, "Introduction to Neo-Riemannian Theory: A Survey and a Historical Perspective." *Journal of Music Theory*, 42, no. 2, Neo-Riemannian Theory (Fall, 1998), 172.

Forrest's *Requiem* contains many compound transformations. One example is a PRL compound transformation found in Introit-Kyrie in mm. 32-33 with a change from D minor (D, F, A) to G Major (G, B, D) (see Figure 61). This compound transformation can also be explained by navigating the opposite direction on the Tonnetz: LRP (see Figure 62). In transformations such as this, either annotation works as long as R is the central transformation, surrounded by P and L.

Keyboard Reduction

29 30 rit. 31 32 33 **Molto adagio, freely ...**

mp *p*

Dm G(add9)/D

D Minor G Major

Compound Transformation

Figure 60: Compound Transformation (PRL), Block Chords, and NRT Diagram in Introit-Kyrie, mm. 29-33

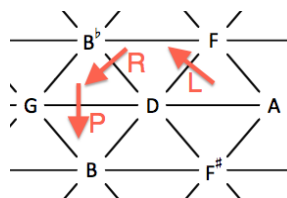


Figure 61: NRT Diagram of Compound Transformation (LRP) in Introit-Kyrie

One limitation with NRT is that only major and minor triads are included in the Tonnetz. Since music contains other types and qualities of chords, other theorists have expanded NRT to include other chords. Guy Capuzzo expanded NRT to include extended tertian harmonies (e.g., added 7th, 9th, 11th, etc). Capuzzo explains how extended tertian harmonies are basically overlapping triads. For example, a C^{maj7} chord consists of two triads, C major and E minor (see Figure 63). Capuzzo suggests added pitches like sevenths sometimes “act non-functionally as colorations of triads,” and can be explained without always referring to L, R, or P relationships.⁷⁴

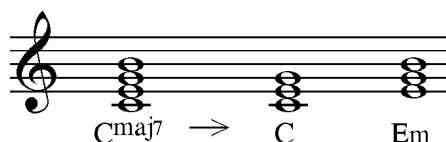


Figure 62: C^{maj7} is Two Triads: C Major and E minor

Capuzzo created two symbols that allow extra pitches to be added to a triad. Capuzzo claims that the chords with an “inclusion” symbol adds extra notes to the triad, and chords that eliminate a note of the triad, the fifth for instance, are indicated with an “exclusion” symbol⁷⁵ (see Figure 64). For example, a D major triad (D, F#, A) with an added seventh (C) is indicated with an inclusion symbol, and a D major chord without the fifth (A) is indicated with an exclusion symbol.

⁷⁴ Capuzzo, 2004, p.191

⁷⁵ Ibid.



Figure 63: Capuzzo's Inclusion and Exclusion Symbols

In tonal music, dominant harmonies are prevalent and can be explained with traditional Roman numeral analysis, but Forrest avoids the tonic-dominant relationship in his *Requiem*, and includes mediant relationships instead, as well as harmonies that create color without traditional function. Capuzzo says Neo-Riemannian operations “are useful tools in analyzing progressions that lack structural dominant harmonies, and that lack leading tones that might carry dominant function.”⁷⁶ As a result, NRT is very useful in explaining Forrest’s harmonic relationships, which lack dominant harmonies, but contain extended tertian harmonies and compound transformations.

Tracing Chord Transformations in the Requiem

Forrest’s music is diatonic with contemporary elements such as extended tertian chords (added 7th, 9th, etc.), suspensions, mediant relationships between chords and keys, and parsimonious voice leading. Many of Forrest’s harmonies create color, but have no traditional function. The three-note motive is prolonged in the key structure within Forrest’s formal designs, as well as mediant relationships and extended tertian harmonies.

Extended Tertian Harmonies

Extended tertian harmonies are found throughout the *Requiem*. One type of a chord Forrest often includes in this work is a major chord with an added ninth, such as the C major

⁷⁶ Capuzzo, 2004, p.181

added D, which is found in mm. 47, 54, 56, 58, 68 in the Introit-Kyrie. The D, the added ninth, indicated in parenthesis, is a common tone in the Gm, C^(add9), D minor, and Am^(sus4) progression (see Figure 65). Another example of chords with the added ninth is found in the Sanctus mm. 48-50 (see Figure 66).

Figure 64 shows a keyboard reduction of the Introit-Kyrie, measures 46-49. The score is written for piano. Measure 46 contains chords Eb and Gm. Measure 47 contains C^(add9) and C. Measure 48 contains C^(add9)/E and C. Measure 49 contains Dm and Am^(sus4)/C. The label "Keyboard Reduction" is positioned to the left of the piano part.

Figure 64: Extended Harmony and Voice Leading Parsimony in Introit-Kyrie, mm. 46-49

Figure 65 shows the Sanctus, measures 48-50, featuring four vocal parts (Soprano, Alto, Tenor, Bass) and a keyboard reduction. The lyrics are "ter - ra glo - ri - a, a, glo". The keyboard reduction shows chords Bm^(add9), Bm, G^(add9)/B, D^(add9)/A, G^(add9), and G/B. The label "Keyboard Reduction" is positioned to the left of the piano part.

Figure 65: Extended Tertian Harmonies in Sanctus, mm. 48-50

Suspensions

Forrest places added emphasis on scale degree three by including numerous 4-3 suspensions throughout his *Requiem*. One example is in the Sanctus in mm. 17-19 (see Figure 67). The F from the B $\flat$ triad in m. 17 is suspended to the F in the C^(sus4) in m. 18, which resolves to E in the C major chord in m. 19. The same progression is found later in the Sanctus in mm. 36-37, but here the altos sing the suspension and its resolution (see Figure 68).

Figure 66 shows a musical score for measures 17-19 of the Sanctus. The top staff is for Soprano Alto (S.A.) with lyrics: (De) -us Sa - ba - oth,. The bottom staff is for Keyboard Reduction, labeled 'hp. & glock'. Below the Keyboard Reduction, block chords are shown for B $\flat$, C^(sus4), and C. The S.A. part shows a suspension of the F note from the B $\flat$ triad in m. 17 to the F note in the C^(sus4) chord in m. 18, which then resolves to E in the C major chord in m. 19.

Figure 66: Suspension in Harp and Glockenspiel Parts and Block Chords in Sanctus, mm. 17-19

Figure 67 shows a musical score for measures 36-37 of the Sanctus. The top staff is for Soprano Alto (S.A.) with lyrics: (De) - us. The bottom staff is for Tenor Bass (T.B.). The Keyboard Reduction is labeled 'hp & strings'. Below the Keyboard Reduction, block chords are shown for B $\flat$, C^(sus4), and C. The S.A. part shows a suspension of the F note from the B $\flat$ triad in m. 36 to the F note in the C^(sus4) chord in m. 37, which then resolves to E in the C major chord in m. 37.

Figure 67: Suspension in Harp, Strings, and Alto Parts in Sanctus, mm. 36-37

Mediant Relationships

NRT is useful in analyzing mediant relationships like those in Forrest's *Requiem*.

Mediants often make use of common-tone maximization. In the Introit-Kyrie, chord progressions in thirds occur between D minor, B $\flat$ major, and G minor chords, all of which share the common tone D, in mm. 63-67 (see Figure 69). The D minor and B $\flat$ also share the common tone F and the B $\flat$ and G share the common tone B $\flat$.⁷⁷ The Dm – B $\flat$ and vice versa are L transformations, and the B $\flat$ – Gm is an R transformation.

A similar progression with mediant transformations is found in the Sanctus mm. 106-109 (see Figure 70). The roots of the chords, D – B and B – G, are a third apart. The D major – B minor is an R transformation and the B minor – G major is an L transformation. The common tone between all three chords is D, the D – Bm also share the common tone F $\sharp$, and the Bm – B share the common tone B. The same progression D major – B minor – G major is found throughout the last C-section of the Sanctus.

Another example of a mediant chord transformation is found in the Introit-Kyrie mm. 92-96. The transformations are compound (PL, RP, PR, and RP) because all of the chords are major and only share one common tone, E (see Figure 71). The E to C major chord is a PL transformation, the C to A major is an RP, and the A to C major is a PR transformation.

⁷⁷ Voice leading parsimony is indicated with ties in the block chord figures below.

Figure 68 displays the musical score for the Introit-Kyrie, measures 63-67. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and a Keyboard Reduction. The lyrics are: "Re - qui - em, ae - ter - nam, Do - na Re - qui - em et lux per pe - tu - a lu - ce - at e - is, ex au - di o - ra - ti - o - nem". The score is marked with *mp* (mezzo-piano) and *espress.* (espressivo). The Keyboard Reduction shows the following chords: Dm, Bb, Dm/A, Bb, and Gm. Below the score, there are two diagrams illustrating Mediant Chord Relationships and Block Chords. The first diagram shows a sequence of chords: Dm, Bb, Dm, Bb, and Gm. The second diagram shows the NRT (Neighboring Relationship Theory) diagram for these chords, with arrows indicating the relationships between the chords: Dm to Bb (L), Bb to Dm (L), Dm to Bb (L), Bb to Gm (R), and Gm to Dm (L).

Figure 68: Mediant Chord Relationships, Block Chords, and NRT Diagram in Introit-Kyrie, mm. 63-67

Figure 69 displays the musical score for the Sanctus, measures 106-108. The score includes vocal parts (Soprano, Alto) and a Keyboard Reduction. The lyrics are: "San - ctus, San - ctus, Do - mi - nus". The score is marked with *mf* (mezzo-forte). The Keyboard Reduction shows the following chords: D, Bm, and G. Below the score, there are two diagrams illustrating Mediant Chord Relationships and Block Chords. The first diagram shows a sequence of chords: D, Bm, and G. The second diagram shows the NRT (Neighboring Relationship Theory) diagram for these chords, with arrows indicating the relationships between the chords: D to Bm (R), Bm to G (L), and G to D (L).

Figure 69: Mediant Chord Relationships, Block Chords, and NRT Diagram in Sanctus, mm. 106-108

The musical score for mm. 92-96 of the Introit-Kyrie features four vocal parts (Soprano, Alto, Tenor, Bass) and a Keyboard Reduction. The tempo is marked *più mosso* and the dynamics include *mf*. The lyrics are: "Do - mi - ne. is, Do - mi - ne. is, Do - mi - ne, Do - mi - ne. ex au di o-ra ti-on - em, Do - mi - ne." The Keyboard Reduction shows a sequence of chords: E, C, A, C, A/C#. Below the score is a diagram illustrating the relationships between these chords. The diagram shows a sequence of chords: E, PL, C, RP, A, PR, C, RP, A. Below this, a NRT diagram shows four transformations: L (red arrow), R (red arrow), P (blue arrow), and RP (blue arrow).

Figure 70: Mediant Chord Relationships, Block Chords, and NRT Diagram in Introit-Kyrie, mm. 92-96

A combination of R and L transformations and an RP compound transformation are found in the mediant chord relationships in the Agnus Dei in mm. 9-14 (see Figure 72). The roots of the chords are A $\flat$, F, D $\flat$, and B $\flat$, all thirds apart. The A $\flat$ – Fm is an R relationship, Fm – D $\flat$ is an L relationship, and D $\flat$ – B $\flat$ is a compound RP relationship.

The figure displays a musical score for measures 10 through 14 of 'Agnus Dei'. The top staff is for Soprano and Alto (S.A.) voices, and the bottom staff is the Keyboard Reduction. The lyrics are: A - gnus De - i, qui tol - lis pec - ca - ta.

The Keyboard Reduction shows the following chords and their transformations:

- Measure 10: A^b
- Measure 11: $Fm \text{ } \text{C} \text{ } 6$
- Measure 12: Fm
- Measure 13: $D^b \text{ } \text{C} \text{ } 4$
- Measure 14: $Bbm \text{ } \text{C} \text{ } 4$

Below the score, the block chords are shown as triads: A^b , Fm , D^b , and Bbm . The NRT diagram below these shows the relationships between the chords:

- From A^b to E^b (labeled **R** for Retention).
- From E^b to D^b (labeled **L** for Lateral).
- From D^b to A^b (labeled **R** for Retention).
- From A^b to F (labeled **R** for Retention).
- From F to C (labeled **L** for Lateral).
- From C to B^b (labeled **R** for Retention).
- From B^b to F (labeled **L** for Lateral).

Figure 71: Mediant Chord Relationships, Block Chords, and NRT Diagram in *Agnus Dei*, mm. 9-14,

Forrest brings attention to the text in the Introit-Kyrie by including an E^b major chord in m. 46 at the first mention of “Domine” (God) (see Figure 73). An E^b major chord in the key of D minor suggests D Phrygian mode and changes the diatonic sound of the Introit-Kyrie. The chord transformations before and after E^b major chord are also mediant relationships sharing the common tone G. The C major to E^b major chord is a PR transformation and the E^b major to G minor chord is an L transformation and share another common tone, B^b .

Vanitas Vanitatum offers a helpful example of how Forrest uses a mediant relationship to resolve chords differently than expected. One common chord progression that is seen throughout the movement is exemplified in mm. 59-61 when all voices are singing the Pie Jesu and Forrest

"Domine"

S.A. 48 e - is Do - mi -

T.B. 49

Keyboard Reduction

Dm: C(sus4)/E Eb Gm

C Eb Gm

E^b B^b C G E B

E^b B^b G D

Figure 72: Mediant Relationship, Block Chords, and NRT Diagram in Introit-Kyrie, mm. 48-49

S.A. 59 do - - - na e - is

T.B. 60 61 e - is

Piano

dm (ii) F (IV) F (IV)

D^b A^b F C D A

Figure 73: Non-Traditional Change from D minor to F major and NRT Diagram in Vanitas Vanitatum, mm. 59-61

uses a D minor chord and changes to F major, a relative transformation. Traditionally, the F major (IV) changes to the D minor chord (ii) (see Figure 74).

The number three is a commonality in Forrest's extended tertian chords, suspensions emphasizing scale degree three, and numerous mediant relationships in his *Requiem for the Living*. The main three-note motive is included prolonged in the tonal structure within Forrest's formal designs, as well as the numerous mediant relationships between chords.

CHAPTER 5: Conclusion

The purpose of this research was to show the pervasiveness of the number three in the formal, motivic, and harmonic structure of Forrest's *Requiem for the Living*. Through comprehensive analysis and discussion, this thesis showed that the primary three-note motive in the *Requiem* serves as the basis for analytical departure. The framework for discussion extracted the importance of the number three in the primary motive and drew connections to other aspects of the work that utilized three as an organizing mechanism. The range of the motive, the three-part design of each movement, the numerous mediant relationships between chords, extended tertian harmonies, and the overall tonal structure all related to the number three.

The pervasiveness of Motive A and the number three related to the tenary design of each movement. Each movement had a three-part formal design and elements such as key, melody, harmony, rhythm, tempi, and text provided contrast between sections.

The *Requiem* was based on motives, most notably the motive descending a minor third. Motive A, a primary component of the composition, was found throughout the entire work in various forms. Schenkerian Analysis assisted in revealing how these forms of the motives took the shape of the original motive in three ways: by the interpolation of pitches (including infrapolation and extrapolation), retrograde, and/or transposition. Three rhythmic motives were also present in Forrest's *Requiem* and assisted in building the momentum within the movements.

The range of Motive A, the minor third, was a reflection of most of the tonal centers used in the overall tonal plan of the *Requiem*. The harmonic analysis and overall structure of pitch centers showed how Forrest avoids tonic-dominant relationships and instead used mostly mediant relationships between keys and chords. The mediant relationships between chords and

key centers reflected the number three. Forrest's music was tonal with contemporary elements such as extended tertian chords and 4-3 suspensions.

Forrest's *Requiem for the Living* is gaining popularity, having been performed all over the world including performances in Canada, South America, Europe, Africa, Asia, and North America. Hinshaw Music reported that the *Requiem* had well over thirty-two full performances in 2014 alone and continues to be performed today. Forrest's *Requiem for the Living* will be part of the choral repertoire for years come and his work deserves recognition. Forrest states the following in the *Requiem* program notes:

It's a daunting task to set these ancient texts in a modern setting. I strove to write something appropriate to their gravity, and something that would make a lasting impression. I hope the end result does, indeed, profoundly affect the listeners- and performers as well.

After completing his *Requiem for the Living* on his 35th birthday, Forrest was concerned about writing a Requiem at his young age since most composers wait until later in life. Forrest jokes he "at least got further than Mozart" since Mozart never finished his Requiem.

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