

REDISCOVERING GIUSEPPE VERDI'S *MESSA DA REQUIEM*

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Several interpretations in performances, recordings, and publications of Giuseppe Verdi's *Messa da Requiem* raise issues concerning the relationship between these readings and the composer's intention. Understanding Verdi's tempo and phrasing in the Requiem is of crucial importance in rediscovering his intention. Knowing that Verdi's metronome markings were not merely performance suggestions but that they actually reflected his final decision is equally important. Unlike his operas, fast tempos are not introduced suddenly in the Requiem; rather, where tempo changes occur gradually from one section to the next, thereby maintaining the music's overall character. Verdi's phrasing is very subtle, and unconventional, because one sign may have multiple meanings. Compounding this complication are the many editorial errors in the published editions. David Rosen, in his critical edition, corrected many of these errors, and made additional editorial suggestions, but there are still numerous places where determining correct phrasing, as well as tempo fluctuations, knowledge of Verdi's use of signs and symbols is difficult.

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CHAPTER 1

INTRODUCTION

Several interpretations in performances, recordings, and publications of Giuseppe Verdi's *Messa da Requiem* raise issues concerning the relationship between these readings and the composer's intention. Subsequent readings in these sources reveal many differences in tempo, phrasing, accents, and articulation. These differences pose problems in regard to Verdi's intention, despite their interest and perhaps even historical validity, especially since the composer asserted: "I want only one single creation, and I shall be quite satisfied if they perform simply and exactly what the composer has written. The trouble is that they do not confine themselves to what he has written. I deny that either singers or conductors can "create" or work creatively."¹

Understanding Verdi's intention concerning "tempo and phrasing" in the Requiem is of crucial importance to the rediscovery process. In many of his letters, for example, Verdi addressed issues involving tempo and phrasing. The scores themselves offer insight, where Verdi notated many tempo designations and metronomic markings to indicate precise tempos. Unfortunately, variants in phrasing marks occur among several publications, including those dating from Verdi's lifetime. Verdi expressed his displeasure about the number of errors in his

¹ Frederick Dorian, *The History of Music in Performance* (New York: Norton, 1942), 7-8.

published editions: “I complain bitterly of the editions of my last operas, made with such little care, and filled with an infinite number of errors.”² Complicating the problems with phrasing in Verdi’s score is the composer’s idiosyncratic approach.³ Verdi apparently incorporated subtle nuances into his phrasing that can be unconventional.⁴ Having studied Verdi’s notational practices, H. C. Robbins Landon wrote about his restoration of *Rigoletto*:

...I would say the main difference is in phrasing; Verdi’s is more personal, less conventional, than the present score would lead one to believe. And of course Verdi’s own phrasing is infinitely more musical, more subtle, and – let me put it at its simplest – always more beautiful.⁵

David Rosen recognized the fact that previous editions of Verdi’s Requiem contained many editorial errors involving slurs, accents, and dynamic marks, which tended to obscure or undermine the composer’s intention regarding phrasing, dynamics, and articulation. In Rosen’s critical edition,⁶ he corrected many editorial errors by comparing authentic sources, which

² Introduction of *Toward a Critical Edition of the Works of Verdi* (Chicago: The University of Chicago Press, 1976).

³ In Verdi’s autograph manuscript, his peculiar slur patterns involve technical demands and aesthetic issues (see Chapter 3, Example 3.1, Phrasing Variant).

⁴ Verdi’s slur patterns are related to word stress, therefore, they sometimes prevent regularization (see Chapter 3, Example 3.5, Subtle Slur Patterns).

⁵ H. C. Robbins Landon, “Toward a New Edition of Verdi,” *Saturday Review/World, Inc.*, 1975.

⁶ *Messa da Requiem (per l’anniversario dlla morte di Manzoni 22 maggio 1874)*: Critical Edition. ed. David Rosen (Chicago & Milan: The University of Chicago Press & Ricordi, 1990).

include autograph manuscripts, manuscript copies, and the published editions. Comparison of these sources and recordings will demonstrate how Verdi's own intention has been sometimes distorted through modifications of tempo and phrasing.

More than one hundred recordings of Verdi's Requiem have been produced. Those by Arthur Toscanini (1951),⁷ Mario Giulini (1964),⁸ Georg Solti (1977),⁹ Claudio Abbado (1982),¹⁰ and John Eliot Gardiner (1995),¹¹ will be analyzed, specifically in regard to tempo and phrasing. Of the seven movements of the Requiem, the first movement, "Requiem e Kyrie," will serve as the primary movement for comparison, because elements here of tempo contrast and modification, both explicit and implied, address most effectively the issues raised in this study. This movement consists of four sections having different tempo marks. To delineate the end of certain section, Verdi intended unwritten ritardandos, key changes anticipate modifications in tempo.

⁷ Arturo Toscanini (dir.). *Giuseppe Verdi's Requiem*, NBC Symphony Orchestra with Fedora Barbieri, Herva Nelli, Cesare Siepi, Giuseppe di Stefano, Bmg/Rca Victor, CD, recorded in Carnegie Hall, 1951, remastered on September 11, 1990.

⁸ Carlo Maria Giulini (dir.). *Giuseppe Verdi's Requiem*, Philharmonia Chorus / London Philharmonia Orchestra with Nicolai Ghiaurov, Nicolai Gedda, Christa Ludwig, Elisabeth Schwarzkopf, Emd/Emi Classics, CD, recorded in 1963, remastered on January 1, 1987.

⁹ Georg Solti (dir.). *Giuseppe Verdi's Requiem*, Chicago Symphony Orchestra with Leontyne Price, Jose Van Dam, Alessandro Lucchetti, RCA, CD, recorded in 1977, remastered on June 8, 1993.

¹⁰ Claudio Abbado (dir.). *Verdi Requiem*, London Symphony Orchestra, Edinburgh Festival Chorus (Chorus Master: John Currie), Margaret Price, Jessye Norman, José Carreras, Ruggero Raimondi, MM IMAGE Entertainment, Inc., DVD, 1982.

¹¹ John Eliot Gardiner (dir.). *Giuseppe Verdi's Requiem*, by Giuseppe Verdi Orchestre Revolutionnaire et Romantique, Polygram Records, CD, April 11, 1995.

CHAPTER 2

TEMPO OF “REQUIEM E KYRIE”

Verdi’s Intention Regarding Tempo and Tempo Modification

In 1844, Geremia Vitali offered a description of tempo that seems to reflect Verdi’s own idea:¹

Tempo is . . . an essential principle of the art of music; it is the lift, the soul, the internal energy of every phrase and every idea; it is the spark that arouses and distinguishes the passions and the sentiments of the melody; it is the nerve that connects and sustains the forms of the accompaniment; it is the blood that flows within its veins.

Roberta Montemorra Marvin asserted that Geremia Vitali’s colorful description of the importance of tempo reflects the musical thought of mid nineteenth-century musicians and, therefore very likely Verdi’s ideas as well.² In Verdi’s compositional thought, tempo is one of the most important factors. After having researched Verdi’s approach to determining tempo designations, Roberta Marvin identified five stages in Verdi’s compositional procedure (Table 2.1).

¹ Geremia Vitali, “Proposta d’un nunvo mezzo per determinare con esatezza I tempi musicali,” *Gazzetta musicale di Milano* 3, no. 20 (1844): 79-80.

² Roberta Montemorra Marvin, “Aspects of Tempo in Verdi’s Early and Middle Period Italian Operas.” *Studi verdiani*, ix (1993): 393–411.

Verdi begins with simple quantitative tempo adjectives such as Allegro, Andante or Adagio. In later stages, he added quantitative modifiers (speed), such as Allegretto, or qualitative modifiers (character), such as affettuoso, agitato, or sostenuto. Finally, he specified metronomic equivalents for the tempo adjectives or tempo designations.

Table 2.1. Verdi’s Compositional Stages with Tempo Modifications

	Compositional Stage	Tempo Modifications
Stage I	Sketch or draft	Unmodified simple tempo mark in orchestra score only
Stage II	Skeleton score	Basic tempo adjectives at major sectional divisions
Stage III	Piano rehearsals	Begin to specify tempos
Stage IV	Orchestra rehearsal	Further emended tempo designations, final decision
Stage V	Final step	Assign metronomic equivalents for the tempo adjectives

Verdi’s discriminating use of tempo indications can be seen in the autograph of his opera *I masnadieri*. In the score, twenty tempo designations were written across the staves in red pencil, undoubtedly during rehearsals, to accommodate considerations of performance. Several of Verdi’s tempo designations are unique; that is, they are used only once to indicate different characters in the operas:³ Allegro con brio e mosso (*Alzira*), Allegro assai moderato grandioso (*Attila*), Allegro assai vivo ed agitato (*Rigoletto*), Allegro brillantissimo e molto vivace (*La*

³ Marvin, “Aspects of Tempo,” 404.

traviata). To Verdi, tempo designations indicated not only speed, but they also expressed a unique character.

Although Verdi used tempo designations with various qualitative adjectives in his operas, he seldom used them in the Requiem. For each movement he used simple quantitative adjectives with metronome markings, and added qualitative adjectives in only two movements, the second (*allegro agitato*) and the third (*andante mosso*):

1. Andante
2. *Allegro agitato*
3. *Andante mosso*
4. Allegro
5. Andante
6. *Allegro moderato*
7. Moderato.

In addition to his increasing refinement of tempo indications, Verdi also advocated fast tempos. In April 1844, Verdi wrote to conductor Leone Herz concerning the Viennese premiere of *Ernani*: “I advise you only that I do not like slow tempos; it is better to err on the fast side than to be too slow.”⁴ In one review of Verdi’s performance of the Requiem in 1877 Cologne⁵, the critic noted the composer’s preference for fast tempos. Verdi came to be known as “the master of fast tempos” according to Opprandino Arrivabene in 1870,⁶ and his tendency toward fast speeds became one of his trademarks.⁷

⁴ Letter to Herz dated 18 April 1844, trans. in Martin Chusid, “Verdi’s Own Words,” 175-76.

⁵ David Rosen. *Verdi Requiem* (New York: Cambridge University Press, 1995), 17.

⁶ Letter of Arrivabene to Verdi, 17 March 1870, cited in Chusid, “Verdi’s Own Words,” 175.

⁷ Marvin, “Aspects of Tempo,” 396.

Analysis of Tempos in Selected Recorded Performances

Of the many factors involved in interpreting Verdi's works, tempo indications, including metronome markings, must be considered one of the most significant. Nonetheless, many conductors appear to discount Verdi's own metronome markings because their tempos often vary greatly from Verdi's indications. Tempo analysis of the first movement, "Requiem e Kyrie," recorded by five major conductors reveals significant disparities between the composer's intention and the conductors' interpretations. Fluctuations in the first movement, for example, range from 44 to 72 metronome beats per minute.

The first movement, "Requiem e Kyrie," was composed in four sections delineated by different tempos. "Requiem aeternam" (mm. 1-78) is cast in ABA form. The "A" section (mm. 1-28) begins *Andante* ($\text{♩} = 80$), while the unaccompanied "B" section, "Te decet hymnus," (mm. 28-55) proceeds at a slightly faster tempo, *Poco più mosso* ($\text{♩} = 88$). The third section "A" (mm. 56-78) returns to *Tempo I*. For the final Kyrie section (mm. 78-140) the tempo designation is *Animando un poco*.

"Requiem aeternam" (I)

In the "Requiem aeternam (mm. 1-78)," Verdi wrote simply "Andante" with a metronome marking of $\text{♩} = 80$. In the early nineteenth century, "Andante" denoted an ordinary

walking speed, as defined in two well-known dictionaries of music: Pietro Lichtenthal's *Dizionario e bibliografia della musica* (1826) and Francois-Joseph Fetis's *La musique* (1830). Both entries indicate andante lies in the middle of a continuum consisting of five basic gradations of tempos: Largo (broad, slow); Adagio (gentle, calm, slow, at ease); Andante (ordinary, common, walking); Allegro (cheerful, gay, energetic); and Presto (quick, animated). Furthermore, "Andante," the present participle of *andare*, means "easy-going," "fluent," "at a walking pace," and "uniform."⁸ In general, the term means a "gentle relaxed tempo," as regarded by Haydn and W.A. Mozart.⁹

As shown in Table 2.2, each conductor, except Toscanini (♩ = 72), conducted slower tempos (from ♩ = 44 to ♩ = 56) for this movement in comparison to Verdi's intended walking speed (♩ = 80). Abbado's tempo (♩ = 44-48) is especially noteworthy, being twice as slow as Verdi's directive. Toscanini's tempo, on the other hand, is closest to Verdi's tempo, but is nevertheless slightly slower. Other conductors interpreted this movement Largo rather than Andante. Gardiner conducted at ♩ = 50, and Giulini, who offered a very expressive interpretation featuring a very slow tempo (♩ = 50-52). To Verdi, Andante (♩ = 80) seemed to be a solemn tempo.¹⁰

⁸ David Fallows. "Andante," *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie (London: Macmillan Publishers Limited 1980), 1: 608.

⁹ Marvin, "Aspects of Tempo," 397.

¹⁰ In some of his later sacred works, for the "Stabat mater" and "Te Deum" were marked Sostenuuto, with metronome speeds of marked Sostenuuto, with metronome speeds of

Table 2.2. Tempo and Duration of “Requiem aeternam”

Section	Verdi	Toscanini	Giulini	Solti	Abbado	Gardiner
Performance Tempo	♩ = 80	♩ = 72	♩ = 50-52	♩ = 54-56	♩ = 44-48	♩ = 50
Total Duration		1'39"	2'17"	1'59"	2'11"	2'13"

“Te decet hymnus”

Verdi marked this unaccompanied section *Poco più*, literally meaning a “little more.” His metronome marking for this section is ♩ = 88, being somewhat faster than the previous section (♩ = 80). Thus, contrast between the first two sections of the movement relies less on change of tempo and more on the juxtaposition of extreme dynamics, from *ppp* in the first section to *f* in the second. While strong juxtaposition of different tempos is an important characteristic in Verdi’s operas, as David Rosen has observed “The dynamic of the slow movement followed by a faster movement serving as emotional vent, so basic to operatic structure, is entirely absent in the Requiem.”¹¹ Verdi’s use of tempo and dynamics in the Requiem reveal significant differences in style when compared to his operas.

In this section, only Toscanini introduced a tempo only slightly faster than the previous

♩ = 88 and ♩ = 80.

¹¹ David Rosen, *Verdi, Requiem* (New York: Cambridge University Press, 1995), 94.

section (Table 2.3). Toscanini's tempo ($\text{♩} = 82-84$) differs from first section by 10-14 beats per minute. Gardiner's tempo ($\text{♩} = 88$) conforms to Verdi's, but the tempo difference from the previous section is the largest of all the conductors, that is, 38-40 beats per minute. Giulini and Solti also introduced substantial differences of 30 and 39 beats per minute respectively. Abbado's tempo is $\text{♩} = 74-76$, a slower than Verdi's marking of 10-12 beats per minute (Table 2.4).

Table 2.3. Tempo and Duration of "Te decet hymnus"

Section	Verdi	Toscanini	Giulini	Solti	Abbado	Gardiner
Performance Tempo	$\text{♩} = 88$	$\text{♩} = 82-84$	$\text{♩} = 80-82$	$\text{♩} = 93-95$	$\text{♩} = 74-76$	$\text{♩} = 88 - 90$
Total Duration		1'31"	1'32"	1'22"	1'32"	1'26"

Table 2.4. Tempo Difference Between "Requiem aeternam" and "Te decet hymnus"

Section	Verdi	Toscanini	Giulini	Solti	Abbado	Gardiner
Requiem aeternam	$\text{♩} = 80$	$\text{♩} = 72$	$\text{♩} = 50-52$	$\text{♩} = 54 - 56$	$\text{♩} = 44-48$	$\text{♩} = 50$
Te decet hymnus	$\text{♩} = 88$	$\text{♩} = 82-84$	$\text{♩} = 80-82$	$\text{♩} = 93-95$	$\text{♩} = 74-76$	$\text{♩} = 88 - 90$
Tempo Difference	8	10-14	30	39	18-20	38-40

"Requiem aeternam" (II)

"Come prima" is Verdi's tempo marking for this section, which is identical to the first

“Requiem aeternam” except for the last measure (m. 77), which prepares the next section. While Toscanini chose precisely the same tempo as the first “A” section, the others returned to a tempo slightly slower tempo by about two beats per minute (Table 2.5).

“Kyrie”

The “Kyrie” marks the climax of the entire first movement. Introduced by a dramatic I 6/4 – V7 – I cadence, the section begins in A major with a full orchestra crescendo, with violins now unmuted. The soloists enter successively with a five-measure imitative motive. Table 2.5.

Tempo Difference Between “Requiem aeternam” I and II

Section	Verdi	Toscanini	Giulini	Solti	Abbado	Gardiner
Requiem aeternam (I)	♩ = 80	♩ = 72	♩ = 50-52	♩ = 54 – 56	♩ = 44-48	♩ = 50
Requiem aeternam (II)	Come prima	♩ = 72	♩ = 48-52	♩ = 52 – 54	♩ = 46-50	♩ = 48
Total Duration of Requiem aeternam (II)		1’22”	1’45”	1’38”	1’40”	1’43”
Tempo difference		Same	2	2	2	2

Although Verdi included a tempo designation of “animando un poco”, he did not indicate a metronome mark, leaving the choice of precise tempo open to interpretation. In the five recordings, the tempo difference from the previous section ranged from 22 to 66 metronome

beats per minute.

Verdi used the term *animando* several times in the Requiem, especially in the Dies irae.

In some cases, this term seems to mean a lively tempo, but in others, Verdi treated it synonymously with *accelerando*. David Fallows defined “Animando” as “becoming more lively” or “getting faster,” and notes that it is a mark of tempo and expression which has never achieved particular prominence in any specific term but which appears in all kinds of shapes and forms in eighteenth- and nineteenth-century music.¹²

In the Requiem Verdi first used “animando” in the orchestral introduction of the “tuba mirum” following the “Dies irae” (Example 2.1a, m. 104 - *animando poco a poco*).

Example 2.1. The usage of “animando”

Example 2.1a. “animando poco a poco,” in “Dies irae,” m. 104

The image shows a musical score for Example 2.1a, which is the orchestral introduction of the 'tuba mirum' in the 'Dies irae' section of Verdi's Requiem, starting at measure 104. The score is written for a large ensemble, including Trumpets (Tn MI), Trombones (Trb), and other instruments. The tempo marking 'poco cresc. animando a poco a poco' is visible above the top staff. The score is in 4/4 time and features a variety of rhythmic patterns and dynamics, including 'poco cresc.', 'animando', and 'a due'.

Also, it is used for the brass section (m. 116) before the “tuba mirum” (Example 2.1b).

¹² David Fallows. “Animando,” *The New Grove dictionary of Music and Musicians*, edited by Stanley Sadie (London: Macmillan Publishers Limited 2001), 1: 686.

Example 2.1b. “sempre animando,” in “Dies irae,” m. 116

The image shows a musical score for Example 2.1b, titled "sempre animando," in "Dies irae," m. 116. The score is arranged in a system with seven staves. The instruments are: Corni (two staves), Trombe (two staves), Tronni e II. (one staff), Tronni e Offic. (one staff), and Timp. (one staff). The music is in 3/4 time and features a complex rhythmic pattern with triplets and accents. The score is marked with "stacc." and "a due" in several places. The tempo marking "sempre animando" is present in the right-hand staves.

In measure 125, the animando of m. 116 is followed by “Animando sempre sino alla fine, ma sempre poco a poco” (Example 2.1c). In the “Recordare” section, “poco a poco animando” appears for the soprano and mezzo-soprano duet (Example 2.1d, m. 405). Here, its usage most likely indicates accelerando” because “a tempo” follows at m. 408 (Example 2.1d).

The same meaning may be applied to the next tenor solo in m. 488 (apoco a poco animando). Here it is combined with a crescendo and is followed by “a tempo” at m. 490 (Example 2.1e). A similar usage for animando occurs in the “huic ergo” section on m. 657 (Example 2.1f), and also at the indication “come prima” in m. 662 (Example 2.1g). In this section, “animando un poco,” is the same adjective Verdi used in the “Kyrie.”

Example 2.1c. “Animando sempre sino alla fine, ma sempre poco a poco,” in “Dies irae,” m. 125

Animando sempre sino alla fine, ma sempre poco a poco

Example 2.1d. “a poco a poco animando” and “a tempo”, m. 408

a poco a poco animando *a tempo* *Solo*

Soprano: *o, Ne me perdas il - la - di - e, Quaresa me,*

Tenor: *por - das, Ne me perdas il - la - di - e, Quaresa me,*

Example 2.1e. “poco a poco animando,” in “Ricodare,” m. 488-491

Musical score for Example 2.1e, showing orchestral and vocal parts for "Ricodare" (m. 488-491). The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. in Bb.), Bassoon (Fag.), Horn in F (in F), Trumpet (in C), Trombone (in Bb.), and Timpani (Timb.). The vocal part is for Soprano Solo (Sopr. Solo). The tempo markings are "animando" and "a tempo". The lyrics are: "-stra, Sta - tu - ene, Sta - tu - ene... in par-te".

Example 2.1f. “poco a poco animando” and “come prima,” in “huic ergo,” m. 657

Musical score for Example 2.1f, showing vocal and instrumental parts for "huic ergo" (m. 657). The score includes parts for Soprano (Sopr.), Alto (Alto), Tenor (Tenor), Bass (Bass), Flute (Fl.), Violin (Vln.), Viola (Vla.), and Cello/Double Bass (Cb.). The tempo markings are "poco a poco animando" and "come prima". The lyrics are: "Huic ergo par - ce", "Huic ergo par - ce Deus, Huic ergo", "Huic ergo par - ce Deus, Huic ergo".

Example 2.1g. “come prima,” in “huic ergo,” m. 662

There are no metronome markings for these different uses of “animando,” and despite the ambiguity of the term itself some conclusions can be drawn concerning Verdi’s definitions.

When he used “animando” followed by “a tempo” or “come prima,” it meant accelerando. If only “animando” is used, it designates a somewhat faster tempo.

The fact that Verdi did not include a metronome mark may imply he wanted only a slight tempo change, since he usually indicated a metronome mark in the score when he wanted a substantial or contrasting tempo change. Verdi notated a metronome mark with a tempo designation “Poco più ♩ = 88” in the “Te decet hymnus” section, even though the tempo difference is 8 metronome beats per minute. In the “Kyrie” section, the fact that Verdi did not include metronome marks suggests that the tempo change may be even less than eight

metronome beats per minute for the section marked “animando un poco.”

Table 2.6 shows the conductors’ tempos for this section. Although all the conductors increased the tempo in “Kyrie,” the degree of increase differed significantly.

Table 2.6. Tempo and Duration of “Kyrie”

Section	Verdi	Toscanini	Giulini	Solti	Abbado	Gardiner
Performance Tempo	animando un Poco	♩ = 94 -96	♩ = 84	♩ = 84	♩ = 76-78	♩ = 104
Total Duration		3’10”	3’48”	3’30”	3’40”	3’20”

Comparing Abbado’s ♩ = 76 to Gardiner’s ♩ = 104 demonstrates the variety of these interpretations. Tempo differences between the recordings range from ♩ = 22 to ♩ = 66 beats per minute (Table 2.7). If Verdi’s intention for “animando un Poco” is that the tempo difference should be less than eight beats per minute, Giulini’s and Solti’s (♩ = 84) tempos were closest to Verdi’s intended tempo, although their tempo differences mark a vast contrast to the previous section (♩ = 32-36 and ♩ = 30-32 beats per minute respectively). Toscanini introduced the smallest tempo change (22-24 metronome beats per minute), whereas Gardiner’s (66) was the greatest.

In preparing for the premiere of three of the *Quattro pezzi sacri* in 1898, Toscanini identified several places in the scores where he felt ritardandos were needed or implied, though not specifically indicated, especially in the score of *Te Deum*. During the rehearsal, Toscanini recognized that Verdi was apprehensive ritardandos in the score. Regarding the

ritardando, Verdi told Toscanini: “If I had written it down, it would be played too slowly.

Table 2.7. Tempo Difference Between “Requiem aeternam” and “Kyrie”

Section	Verdi	Toscanini	Giulini	Solti	Abbado	Gardiner
Requiem aeternam	♩ = 80	♩ = 72	♩ = 48-52	♩ = 52 -54	♩ =46-50	♩ = 48
Kyrie	animando un Poco	♩ = 94 -96	♩ = 84	♩ = 84	♩ =76-78	♩ = 104
Tempo difference		22-24	32-36	30-32	28-30	66

A true musician would sense that there should be a ritardando.”¹³ In accordance with his penchant for fast tempos, Verdi did not want tempos too slow even with ritardandos he wished to include in the score.

Toscanini added ritardandos in his Requiem performances, as heard in his recordings. For example, there is a very obvious ritardando in the soloist section at the beginning of the “Kyrie” (Example. 2.1). Toscanini also included a tenuto for all instruments on the third beat of measure 81, to allow the singer to end the phrase with tempo rubato. All instruments are held on the third beat of this measure to wait for the soloist. Even though there is no ritardando mark at this point, it is suggested by the music. Regarding Toscanini’s interpretation, Spike Hughes remarked: “His authority is not shown in words in the score.

¹³ Spike Hughes, *The Toscanini Legacy - A Critical Study of Arturo Toscanini’s Performances of Beethoven, Verdi and Other Composers* (New York: Dover Publications, 1969), 332.

It is shown in the music, for it will be seen that the gentle pulsating rhythm of the strings is followed by a sustained chord in the second half of the fourth bar, suggesting that the rhythm may be interrupted at this point.”¹⁴

Example 2.2. “Kyrie,” mm. 78-82

This same pattern in the accompaniment and the solo parts are repeated in the entrance for the bass (mm. 82-86) and soprano (mm. 86-90). Only the soprano solo section includes the written indication “largo pesante” (Example 2.2).

Example 2.3. Soprano Solo Entrance, mm. 88-89

In example 2.2 Verdi added not only “largo pesante (broad and heavy),” but also “ben legato” (quite legato), indicating the need for considerable rubato or even ritardando. Although

¹⁴ Hughes, *The Toscanini Legacy*, 318.

there is no evidence that Toscanini consulted Verdi about a ritardando for these two phrases in the tenor and bass solos (mm. 78-86), as he confirmed regarding similar passages in the “Te Deum,” his interpretation for this section is viable.¹⁵ However, ritardandos for the tenor and bass solo entrances probably should be performed with less decrease in tempo than the soprano’s entrance, given Verdi’s explicit instructions of “largo pesante” in mm. 88-89. Verdi used unwritten ritardando to mark phrase endings, whereas he included written ritardandos to effect a momentary change of tempo. In comparison of five recordings in this study, all conductors followed Verdi’s written indication for the soprano, but each had different interpretations for the tenor and bass solo passages (Table 2.8).

Table. 2.8. Interpretation of Implied Ritardando for Solo Entrances of “Kyrie,” m. 78-90

Solo entrance	Toscanini	Giulini	Solti	Abbado	Gardiner
Tenor (m.78-82)	Performed	Slight	Tenuto only	Not performed	Slight
Bass (m.82-86)	Performed	Tenuto only	Tenuto only	Not performed	Not Performed
Soprano (m.86-90)	Performed	Performed	Performed	Performed	Performed

Toscanini included ritardandos for all solo sections, but Giulini and Solti chose either slight

¹⁵ In the rehearsal of the “Te Deum” for the premiere, Toscanini confirmed places where ritardandos must be performed, based on a discussion with Verdi. From information in this conversation, Toscanini applied ritardandos in the performance of the “Requiem aeternam” for the same reason.

ritardandos or tenutos only on the third beat for tenor and bass solo phrases. Abbado conducted no ritardando at all for the tenor and bass. Gardiner conducted tenor entrance with slight ritardando, but not performed ritardando for the bass solo. Toscanini's interpretation for this section was the closest to Verdi's intention because he performed soprano solo with longer ritardando than tenor and bass solos clearly.

CHAPTER 3

PHRASING OF “REQUIEM E KYRIE”

Verdi’s Intention Regarding Phrasing and Articulation

The term phrasing is somewhat ambiguous, in that it can have several meanings. Dorian explains that the term “phrasing” has a dual significance: articulation and phrasing proper.¹ Articulation means the diction of music, the distinct, clear execution of tones and motifs, as exemplified in terms such as “legato” or “staccato.” Phrasing proper means the process of demarcation and organization of the structural parts, exemplified in larger bowings as a symbol of tones united in a group. He also explains that phrasing not only relates to technical demands, but also to aesthetic issues. Therefore, discrimination between the two types of phrasing, indicating articulation and phrasing proper is the first task of the conscientious performer. However, in many scores, little is provided to indicate the intended phrasing. Inaccurate performance may occur when such phrasing means articulation only. Thus, the interpreter’s work must begin with the correct discrimination of these possibly confusing signs of phrasing.

Just as several recordings featured various tempos (see section “Analysis of Tempo in Recorded Performances” in Chapter 2), many also presented obviously different phrasing in several passages. Differing interpretations are a product not only of individual conductor instinct

¹ Frederick Dorian. *The History of Music in Performance*. New York: Norton, 1942, 160.

and preference, but also result from editorial errors in the various editions used. In this chapter, articulation and phrasing in the 1913 Ricordi edition (miniature score), which was the most popular edition and the source for later editions, will be compared with selected subsequent editions and with David Rosen's new critical edition as well as recordings.

The First Published Editions and the New Critical Edition

The Requiem may be the first of Verdi's works in which the piano-vocal score, the choral parts, and the string parts were prepared sufficiently early to allow the performers at the premiere to use printed rather than manuscript material. Ricordi planned to publish his edition on the day of the first performance. The first edition of the piano-vocal reduction score (pvRI), by Michele Saladino (under Giulio Ricordi's supervision), was presumably offered for sale on May 22, 1874. There is no evidence that Verdi proofread any edition other than this first edition of the piano-vocal reduction score. The second version of the piano-vocal score (pvRI2), with the new version of the "Liber scriptus," is a revision of pvRI. Even though Verdi did not proofread the new version, Ricordi reprinted this edition at least through 1963. Table 7.1 lists these earlier editions. The first published edition of the orchestral score (RI) by Ricordi, printed after the revision of the "Liber scriptus," was issued between 1875-77. Although it was used for

performances as late as 1933, Rosen maintains this edition contains many editorial errors.²

Table 3.1. The First Published Editions

Version	Publisher	Date	Score
1st Version	Ricordi, Milan	22 May, 1874	piano and vocal score (pvRI) ³
1st Version	Escudier, Paris	11 June, 1874	piano and vocal score (pvES)
2 nd Version	Ricordi, Milan	1875	piano and vocal score (pvRI2)
2 nd Version	English Edition	1875	piano and vocal score (pvRI2(e))
2 nd Version	German Edition	4 Aug., 1875	piano and vocal score (pvRI2(g))
2 nd Version	Ricordi, Milan	1875-1877	full orchestral score (RI)
2 nd Version	Escudier, Paris	1 June, 1876	piano and vocal score (pvES2)
2 nd Version	John Church & Co, USA	1879	piano and vocal score
2 nd Version	Ricordi, Milan	1913	full orchestra miniature score (RI1913)
2 nd Version	Ernst Eulenburg, Vienna	1932	full orchestral score
2 nd Version	Museo Teatrale alla Scala, Milan	1941	facsimile edition

In 1913, Ricordi published a miniature score of the Requiem (RI1913). It was based on the first edition of the piano-vocal score (pvRI) and the first edition of the orchestral score. Even though RI1913 does not have Verdi's authority, it is the source for most non-Ricordi scores available today. The most recent recordings and performances of the Requiem used this edition.⁴

Differences involving slurs that surface upon comparison of these scores pose difficult

² David Rosen, Introduction of *Critical Edition* (Chapter 2, The Sources: General Observations), xxvi-xxviii. [Verdi, Giuseppe. *Messa da Requiem (per l'anniversario della morte di Manzoni 22 maggio 1874)*: Critical Edition. Edited by Rosen, David. Chicago: The University of Chicago Press, 1990].

³ This is the only edition Verdi is known to have proofread.

⁴ David Rosen, Introduction of *Critical Edition*, xxvii.

problems of interpretation. Furthermore, in many of these scores, occasional seeming contradictions in articulation occur within a single instrument or vocal part. Evaluating discrepancies and variants involving slurs and accent marks is an important issue in understanding Verdi's intention.

Analysis of Phrasing in Recorded Performances

"Requiem aeternam"

Of the approximately 130 articulation marks in the "Requiem e Kyrie" that Rosen edited in his new critical edition,⁵ several involve slurs that raise issues regarding Verdi's intention. The first significant revised slurs are for the first violin and viola parts of mm.15-16. Each of the string parts in the autograph feature different articulation (Example 3.1a).

The slur for the first violin, which begins in m. 12, ends on the downbeat of m. 16, and a new slur begins the first beat of m. 16, ends in m. 18. In mm. 15 and 16, the second violin and viola have no slurs, whereas for the cello, m. 15 features the end of a slur that presumably began in m. 12.

⁵ In the new critical edition, the music is derived from a principal source, almost always the composer's autograph manuscript. Additions to it from other sources in Verdi's hand are placed in pointed brackets: < >. Rosen's additions are differentiated in italics (dynamics), in broken lines (slurs, crescendo and diminuendo), and in typographical small symbols (pitches, staccati, accents, and fermatas).

The Ricordi edition (Example 3.1b), on the other hand, retains slur patterns for the first violin and cello that are found in the autograph, suggesting these patterns were desired by Verdi.

Example 3.1. Phrasing Variant in mm. 10-18

Example 3.1a. Autograph Manuscript, mm. 12-18

The image shows a musical score for four instruments: Violin I, Violin II, Viola, and Cello, covering measures 12 to 18. The key signature has two sharps (F# and C#), and the time signature is common time (C).
 - Violin I: A slur covers measures 12 through 16. Above measure 16, the instruction 'dolcissimo' is written.
 - Violin II: A slur covers measures 15 and 16. Above measure 15 is 'rinf.' and above measure 16 is 'ppp'.
 - Viola: A slur covers measures 15 and 16. Above measure 16 is 'pp'.
 - Cello: A slur covers measures 12 through 16. Below measure 15 is 'cresc.' and below measure 16 is 'ppp'.

However, the second slur on first violin between mm. 16-18 was not found. Slurs were added to the second violin and viola parts in mm. 15-16. Despite the fact that these parts are homorhythmic beginning with the second beat of m. 15, Ricordi introduced two different slur patterns: one that includes the anacrusis to m. 16 (second violin) and another that excludes it (viola).

Rosen's new critical edition (Example 3.1c) retained phrasing for the cello, but introduced emendations for the other instruments. Slurs for both violin parts included the anacrusis to m. 17, and a slur for the viola part includes m. 16 only. These various slur patterns raise many questions regarding Verdi's intention and prompt issues involving interpretation in this section.

Example 3.1b. Ricordi Edition 1913, mm. 10-16.

m.15-16

RI 1913

Example 3.1c. New Critical Edition, mm. 10-16

m.15-16

Critical Edition

Rosen presumed that Verdi would have desired regularization of articulation between mm. 16-17 and parallel measures 66-67 (Example 3.1d)⁶: his editorial regularization in both sets of measures result in the same slur patterns. However, Verdi's articulation in the autograph (a slur covers three measures, mm.16-18) suggests he used slur as a device to create unbroken continuity from m. 16 to m. 17 (Example. 3.1a).

The effects of the various slur patterns in m. 16 are shown in Figure 3.1. The graphical

⁶ David Rosen, *Verdi's Messa da Requiem, Critical Commentary* (Chicago: The University of Chicago Press, 1990), p. 33.

representations of the phrase contour of these recordings in Figure 3.1 are shown by two wave arches, which denote two individual phrases: the first phrase for the first to third beats and the second phrase for the fourth beat of m.16.

Example 3.1d. New Critical Edition, mm. 62-68

The image shows a musical score for five instruments: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is in 3/4 time and features a key signature of one flat. The first part of the score is marked 'con espressione' and includes a 'rit.' (ritardando) marking. The second part is marked 'coltissimo' and includes 'ppp' (pianissimo) and 'cresc.' (crescendo) markings. The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes, and a large slur covering the first three beats of the first phrase.

Although no recordings of the autograph itself exist, those by Toscanini (Figure 3.1a) and Gardiner (Figure 3.1b) are closest to Verdi’s intention in that both perceived m. 16, as part of one phrase. Recordings by Guilini, Solti, and Abbado (Figures 3.1c-e) resemble the Ricordi edition in that m. 16 features two phrases, the second of which begins with the anacrusis to m. 17. Verdi, given his autograph, apparently regarded m. 16 as part of one slur that continues into m. 17.

In this section of the “Requiem aeternam,” another editorial problem concerns accents in the chorus. Verdi used two types of accents, the petit chapeau (little hat, ^) and the hairpin accent (>). Throughout the Requiem, Verdi consistently used the hairpin accent to indicate a loud

dynamic level and the petit chapeau for unaccented neighbor tones or repeated notes. The little hat (^) seems to suggest a lighter attack.⁷

Figure 3.1. Graphical Representation of Phrase Contour in Measure 16

Figure 3.1a. Recording by Toscanini in 1951

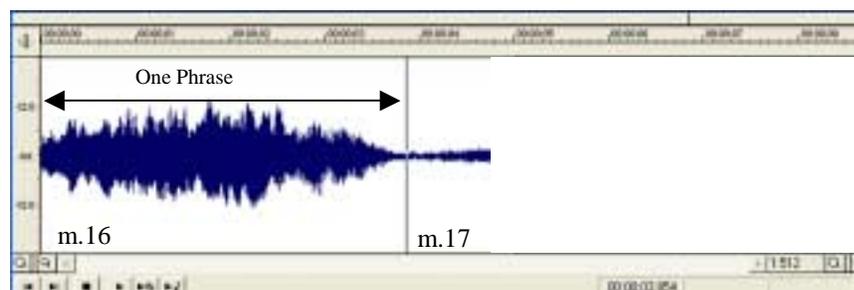


Figure 3.1b. Recording by Gardiner in 1995

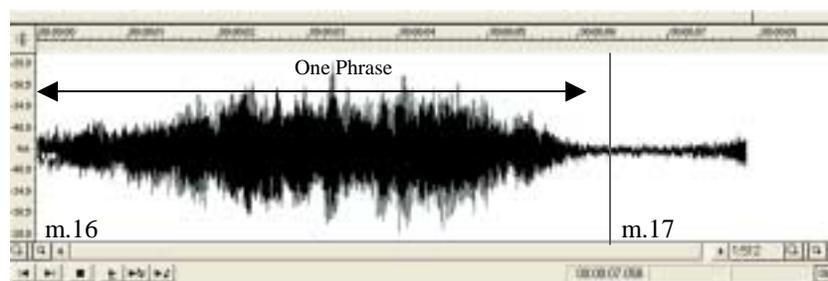
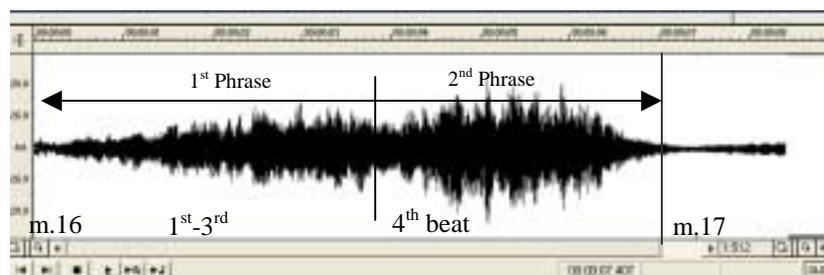


Figure 3.1c. Recording by Giulini in 1963



⁷ David Rosen, *Introduction of Critical Edition*, xxxi.

Figure 3.1d. Recording by Solti by 1977

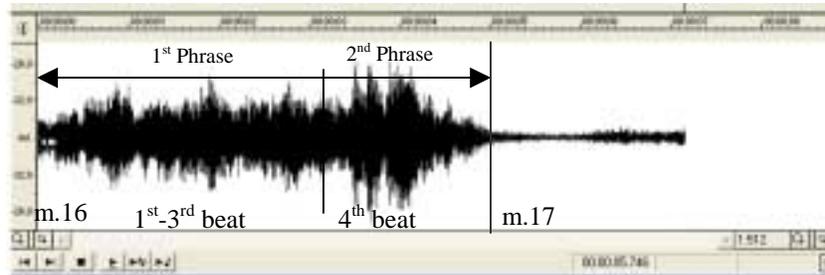
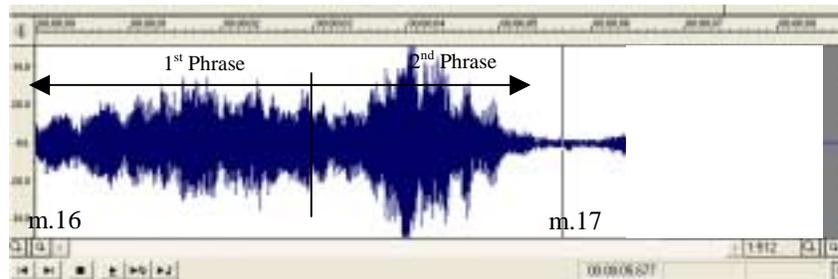


Figure 3.1e. Recording by Abbado in 1982



“Dona eis, Domine (mm.10-16)” serves as an example. In the new critical edition (Ex. 3.2a), the little hat accented the second beat of both the soprano and string parts in mm.12-15 and mm. 62-65.

Example 3.2. Accents in mm. 10-16 and 62-65

Example 3.2a. New Critical Edition, mm. 10-16

Musical score for Soprano part, mm. 10-16. The score is in G major and 4/4 time. It begins with the tempo marking "10 *il più piano possibile*". The lyrics are "re-qui-em æ - ter - nam do - na, do - na e - is, Do - mi - ne:". The score shows a melodic line with a "Soli quattro Soprani" marking above it. The lyrics are: re-qui-em æ - ter - nam do - na, do - na e - is, Do - mi - ne:.

However, in mm. 12-16 of RI1913 there are no accents (Example. 3.2b), while hairpin (>) accents occur in the analogous passage at mm. 62-65 (Example. 3.2c).

Example 3.2b. Ricordi Edition, mm. 10-16



Example 3.2c. Ricordi Edition, mm. 62-65



Despite discrepancies in the published editions, performances of mm.10-16 in the five recordings are similar. Conductors were able to emphasize the second beat because string parts had accent marks on the second beat as well slurs that began syncopated motives on this beat. Each conductor performed a well-shaped arch phrase as the following graphical representation of the phrase contour shows (Figure 3.2).

However, the shapes of their phrases differed depending on how the quarter rest and slur of each measure were interpreted. In this section, the “four elements” seem to have practical and symbolic meaning. First of all, Verdi wrote “Soli Quattro Soprani (four soprano solos)” in the score. Verdi wanted only four sopranos to sing this phrase. Second, the text is divided into four fragments, [dona], [dona], [eis], and [Domine]. Third, only four string parts (violin 1, violin 2,

viola, and cello) played. Fourth, four quarter rests and four accents delineate four small phrases.

All parts except the first violin use the same articulation consisting of four syncopated phrases

(Example. 3.3). Verdi seemed to regard this one big phrase as consisting of four small

syncopated rhythmic phrases.

Example 3.3. Patterns of Syncopated Rhythm, mm. 11-15

The image shows a musical score for Example 3.3, measures 11-15. At the top, the vocal line is marked "il più piano possibile" and "Soli quattro Soprani". The lyrics are "re-qui-em a-ter-nam do-na, do-na e-is, Do-mi-ri". Below the vocal line are the instrumental parts for Violin I (VL. I), Violin II (VL. II), Viola (Vle), and Cello (Vc.). The instrumental parts show syncopated rhythms and articulations like "unoti", "rit.", "rinf.", and "cres.". The score is labeled "Critical Edition" at the bottom left.

Toscanini interpreted mm. 12-16 as one long phrase with the melody of the first violin as the main subject. Also, he interpreted each of the four small phrases with the same shape. The main point of phrasing lies in the viola and cello motive. Toscanini articulated between the first and second beat of viola and cello so as to clearly differentiate each phrase. Even though each phrase is still connected, they are heard as individual phrases (Figure 3.2a).

Giulini (Figure 3.2b) and Solti (Figure 3.2c) also interpreted four phrase shapes. In contrast to

Toscanini's more circular shapes their phrases tended toward smoother, longer, and more connected elliptical shapes.

Figure 3.2. Graphical Representation of Phrase Contour in mm. 12-16

Figure 3.2a. Recording by Toscanini in 1951.

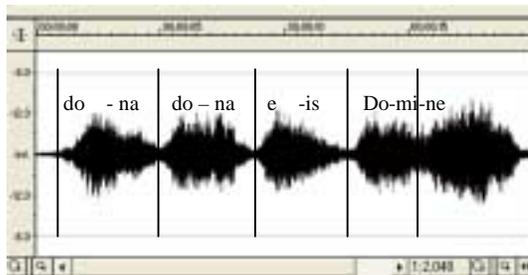


Figure 3.2b. Recording by Giulini in 1963

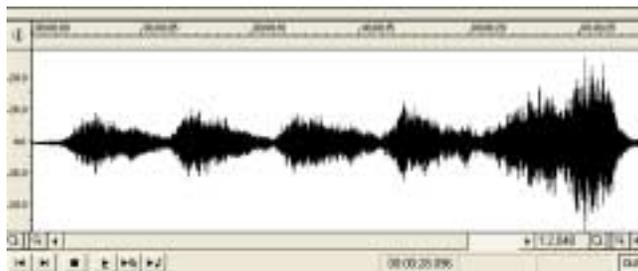


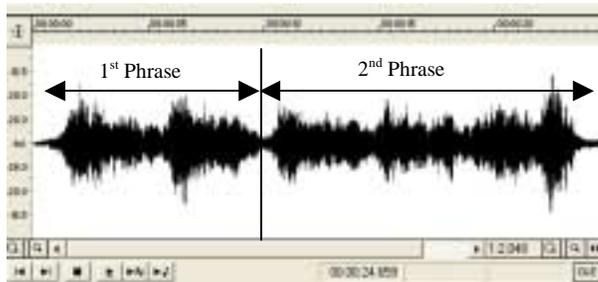
Figure 3.2c. Recording by Solti in 1977



Abbado's interpretation differed considerably from the others. First, all sopranos sing "dona eis Domine" rather than only the four sopranos Verdi specifies. Second, he interpreted two phrases

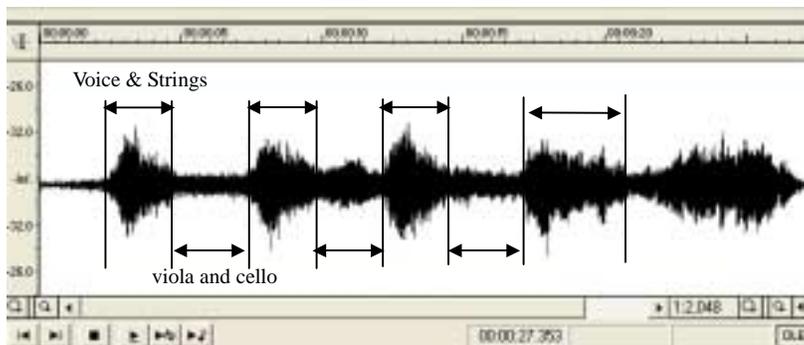
in mm.12-16, the first one consisting of “dona, dona” (mm.12-13), and the second one comprising “eis, Domine (mm. 14-16, Figure 3.2d).

Figure 3.2d. Recording by Abbado in 1982



Gardiner offered a different interpretation for phrasing, especially for the viola and cello parts. He did not articulate the syncopated phrase for the viola and cello part. Instead, he regarded each of the small phrases as one large phrase (Figure 3.2e).

Figure 3.2e. Recording by Gardiner in 1995



“Te decet hymnus”

Verdi also provided some information regarding his sound ideal for the Requiem. Being

particularly concerned about the chorus, Verdi warned Escudier, his publisher in Paris, that he gave much responsibility to the chorus and that the choral writing was difficult:

The chorus master should be a more solid musician than chorus masters usually are.

The chorus is written in four real parts, therefore everyone must have the same strength in replying with the [fugal] subject; for example, if one [group] presents it, the other mustn't overwhelm [the first group].⁸

Verdi was always concerned that the alto and bass parts achieve equal balance. In the letter from 30 January 1880 to Ricordi, Verdi said, "I don't like to hear parts predominate as sopranos and tenors always do in choruses." Verdi preferred women sopranos over boy sopranos to achieve equal balance and timber in his choral writing.⁹

In the section "Te decet hymnus," determining whether some readings represent Verdi's original intention or are the result of editorial error proves difficult. The first fugue entrance of the bass in m. 28 is but one example. In RI 1913 and the new critical edition as autograph manuscript, there are no accent signs over the second and third notes, although accents are present in each subsequent fugue entrance (Example. 3.4). However, some editions such as

⁸ Letter of 10 May 1874 to Escudier (Franco Abbiati, *Giuseppe Verdi*. 4 vols. Milan, 1959), 3: 689.

⁹ Letter of 3 March 1875 to Escudier (Abbiati, 3:741): "As of reinforcing the sopranos in the chorus, it is essential. I do not favor boys at all, and if you have women, they are to be preferred."

Schirmer or Dover¹⁰ include accents in m. 28. One hypothesis for the disparity is that Verdi neglected to notate these signs for the initial presentation of the melody. However, Rosen argues that Verdi “expressly omitted them [accents in m.28], adding accents only as the voices build up their contrapuntal web.”¹¹ Also, the manuscript (I-Mric), the Ricordi full score (RI, published in 1875-1877), and the full orchestra miniature score (RI1913) do not mark accents in measure 28. Verdi generally avoided sudden dynamic changes in the Requiem. Measure 28 serves as an example of his subtle accentuation.

Example 3.4. Te decet hymnus, New Critical Edition mm. 28-36

No accent mark

Similar editorial errors and subtle accentuation occur in the following choral parts

(Example. 3.4). For example, in RI1913 the alto and tenor parts in mm. 39-41 have different

¹⁰ Both Schirmer edition and Dover edition marked accents on the bass. *Verdi Requiem for four solo voices and chorus*. (New York: G. Schirmer, 1895) and *Verdi Requiem in Full Score* (New York: Dover, 1978).

¹¹ David Rosen, Critical Commentary for Verdi, Giuseppe. *Messa da Requiem (per l'anniversario dlla morte di Manzoni 22 maggio 1874)* (Chicago: The University of Chicago Press, 1990), 34.

slurs from the new critical edition (Example. 3.4a). Rosen added a slur to “votum in Jerusalem” in the soprano (mm.41-44) of the new critical edition (Example. 3.4b). Also accent marks were added to the syllable “tur” on m. 41 of the alto in new critical edition.

Example 3.5. Subtle Slur Patterns.

Example 3.5a. Ricordi Edition 1913, mm.36-42

RI 1913

Example 3.5b. New Critical Edition, mm. 38-45

Critical Edition

Discriminating between uses of the same sign for different purposes presents difficulties.

Verdi often used the same sign for phrasing and articulation. In this section Verdi placed slurs in the choral parts so as to seemingly divide syllables such as “Si-on” of the soprano and “red-detur” of the alto in mm.38-39 (Example. 3.5b). These slurs do not seem to function as

articulation, but rather as signs to emphasize certain syllables. Similar examples of subtle slur pattern are shown in the Example 3.5c.

In the recordings of this fugal section, the main differences are found in the interpretation of the articulation of the first fugue subject. Toscanini created broad and heavy accents (mm.27-35). Giulini's accents were similar to Toscanini's, but weaker.

Example 3.5c. New Critical Edition, mm. 46-53

The image shows a musical score for four vocal parts: Soprano (S), Contralto (C), Tenor (T), and Bass (B). The score is for measures 46 to 53. The lyrics are: "o - ra - ti - o - nem me - am, ad te om - nis ca - ro ve - ro - ti - o - nem in - vo - ca - mus, ad te om - nis ca - ro ve - ro - ti - o - nem me - am, ad te om - nis ca - ro". The score includes performance markings such as *f*, *p*, *dim.*, and *sempre*. There are also some boxed annotations in the original image, likely highlighting specific accents or phrasing.

Solti had the sharpest and strongest accents with the fastest tempo. Abbado called for different articulation in the men's voices (broad and heavy accents) in contrast with the women's parts (smooth legato). Gardiner seems to interpret mm. 27-35 as one bigger phrase. He did not separate every fugal entrance.

"Kyrie"

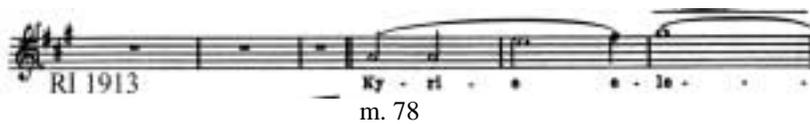
The Kyrie section also reveals Verdi's subtle accentuation and phrasing. Verdi discussed

the qualities of the soprano, Antonietta Fricci, whose voice had a limited upper register and a mezzo-soprano color: “I don’t think that Fricci can manage to sustain the high notes sufficiently... If Fricci is doing badly in *Aida*, she’ll do worse in the Mass, where security of voice and intonation and the ability to sustain very long phrases are even more necessary than in *Aida*.”¹² The ability to sustain the high notes and very long phrases seems to be a major concern of Verdi in the Requiem. It provides clues to his intention. He apparently desired long phrases in the Requiem, which are an integral part of the musical structure.

In mm.78-140, there are different articulation signs in two of the published editions, Ricordi 1913 edition and the new critical edition (Example. 3.6).

Example 3.6. Articulation for the Tenor Solo, mm. 78-81

Example 3.6a. Ricordi Edition 1913, 78-80



In RI1913, the tenor solo entrance has a slur but no accents (Example. 3.6a); however, the new critical edition has no slur, but the two half notes of measure 78 have accent signs (Example. 3.6b). Verdi originally used ^ instead of > on the two half notes of the tenor entrance at m. 78 (Example. 3.6c), but he used > following bass (m. 82) and soprano entrance (m. 86). Rosen

¹² David Rosen, *Verdi Requiem* (New York: Cambridge University Press, 1995), 15.

emends ^ to >, following m. 82 and m. 86. However, Rosen’s emendation is questionable. Rosen has followed Verdi’s original accentuation in “Te decet hymnus” (m. 28) as an example of his subtle accentuation because Verdi generally avoided sudden dynamic changes in the Requiem. For the same reason, adding accents only as the voices build up their contrapuntal web, Verdi’s little hat accent (^) seems to be true his intention.

Example 3.6b. New Critical Edition, mm. 78-81

Tenore
 animando un poco
 Solo
 Critical Edition
 Ky - ri - e - e - le - - - - - i -
 m. 78

Example 3.6c. Autograph Manuscript, m. 78-81

Tenor
 animandod un poco
 Ky - - - ri - - - e - e - le - - - - - i -
 m. 78

Table 3.2 shows phrasing among the soloists. All conductors except Giulini conducted the same phrasing: one long phrase for the tenor, two phrases articulating separately the two statements of “Christe,” and three phrases separating the words “Kyrie,” “eleison,” and “eleison.”

As longer phrase is Verdi’s intention, following example shows intended longer phrase in the musical structure. In m. 78, the tenor soloist enters with a lyrical melody over an instrumental countermelody progressing in contrary motion (Example 3.7).

Table 3.2. Numbers of Phrases in the Solo Entrance of the Kyrie Section.

Section	Toscanini	Giulini	Solti	Abbado	Gardiner
Kyrie eleison (tenor)	1	2 Kyrie / eleison	1	1	1
Christe eleison (bass)	2 Christe / Christe	2 Christ-Christe / eleison	2 Christe / Christe	2 Christe / Christe	2 Christe / Christe
Kyrie eleison (soprano)	3 Kyrie / eleison/ eleison	2 Kyrie-eleison / eleison	3 Kyrie / eleison/ eleison	3 Kyrie / eleison/ eleison	3 Kyrie / eleison/ eleison

Example 3.7. Tenor Entrance, mm. 78-81

The descending motion of an instrumental part (cello part in m. 78-81) can be thought of as one musical idea (phrase), while the tenor melody may be considered another.

CHAPTER 4

CONCLUSION

The purpose of this thesis is to gain greater understandings of Verdi's true intentions for tempo and phrasing in the *Messa da Requiem*. His intention has been considered in regard to musical elements in the following categories: Verdi's own performance practices, the musical texts, and selected recorded performances. Understanding Verdi's perception of tempo and realizing his penchant for fast tempos is one step in this process. Knowing that Verdi's metronome markings were not merely suggestions but that they actually reflected his final decision is equally important. Unlike his operas, fast tempos are not introduced suddenly in the Requiem, where tempo is more often increased or decreased gradually from one section to the next, thereby maintaining the music's overall character. When he did want to create a significant tempo contrast, however, he meticulously included a tempo marking with a precise metronome indication. Despite his precision, problems still arise regarding the meaning of his tempo indications. In the Kyrie, conductors must decide whether this directive "animando un poco" indicates a change of speed or of feeling. Ritardandos are also problematic. They must be as short as possible because of Verdi's preference for fast tempos, but precise execution is still difficult to determine. With respect to tempo, Toscanini's interpretation appears to conform most closely to what Verdi intended.

What Verdi meant by phrasing is very subtle and complicated. Compounding this complication are the many editorial errors in the published editions. Rosen in his critical edition corrected many of these errors, and make additional editorial suggestions, but there are still numerous places where determining correct phrasing without the help of signs and symbols is difficult.

In a letter to his publisher, Ricordi, in 1872, he complained: “while once one had to tolerate the tyranny of the prima donna, now there is that of the conductor, who indulges in senseless liberties along with the singer. Never, never, never, did anyone succeed in culling from the score all the effects as I intended them.”¹ While Verdi’s assertion that he wanted just one interpretation or creation provides the basis for rediscovering his true intention in the *Messa da Requiem*, the challenge in realizing that intention is immense, as seen in the numerous variants in publications and recordings of this intriguing composition.

¹ Frederick Dorian. *The History of Music in Performance*. New York: Norton, 1942, 286.

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