Mass Romantic

Different types of Mass include:

- *Missa Brevis* – short mass
- *Requiem Mass* – mass for the dead

A typical mass has 5 main ('Ordinary') sections:

- ***Kyrie, eleison, Christe eleison –*** *Lord have mercy, Christ have mercy*
- ***Gloria in excelsis Deo –*** *Glory to God in the highest*
- ***Credo in unum deum –*** *I believe in one God*
- ***Sanctus, Hosanna, Benedictus –*** *Holy, Hosanna, Blessed in he*
- ***Agnus Dei –*** *Lamb of God*

In Requiem masses, the following texts can also be included:

- *Requiem aeternam – eternal rest*
- *Lux Aeterna – eternal light*
- *Pie Jesu, Dona eis requiem – merciful Jesus, grant them rest*
- *Libera Me – sung at the burial site before internment*
- *In Paradisum – trad. Sung as body leaves the church. It means 'Into Paradise'*
- *Dies Irae – means 'Day of Wrath'*

The Mass started in the Renaissance period, usually a cappella, but has continued throughout the musical periods from Baroque through to Twentieth Century, usually with orchestral accompaniment. Not all masses have been composed for church services-some were composed as concert pieces.

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Romantic characteristics

Romantic Orchestra

During the romantic period, the orchestra had become a great force due to its increasing size including the following:
•**strings** - larger string section
•**woodwind** - flutes and piccolo, oboes and clarinets, bassoon and double bassoons
•**brass** - trumpets, trombones and French horns (tuba added later in the period)
•**percussion** - full percussion section
•**keyboard** - piano

•Some Romantic orchestra (e.g. Wagner, Mahler) were huge with hugely dominating brass sections, benefitting from the development of the valve system

Musical characteristics of Romantic music

- Large orchestras
- Use of rubato
- Adventurous harmonies and modulations, including intense chromaticism and discords
- Intense, lyrical and emotional melodies
- Rich variety of styles of piece, ranging from short solo piano pieces and songs to huge symphonies
- Use of idee fixe/ leitmotif to achieve unity within a piece
- Rise of Nationalistic music
- Development of Programme music
- Greater technical virtuosity – especially from pianists and violinists
- German lieder

Main **styles** of music

Vocal	**Instrumental**
Opera, Oratorio, Lied, Mass	*Solo concerto, Symphony, Sonata*
	Programme Symphony, Concert Overture
	Nocturnes, Intermezzi, Ballades

Main **forms/ structure**

- *Idee fixe/ leitmotif*
- Other forms (e.g. Binary/Ternary/Rondo/Sonata/Theme & Vars) still used but less rigidly. Composers preferred to work with and **develop motifs,** with an increasingly free structure.

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- Sanctus– Verdi (1813-1901)

Watch it here

Fill in what you hear in the categories below. Try and focus on what particularly makes it typical of the Romantic era. *Think about the textures of the instrumental and vocal parts from the introduction and throughout the movement*.

Melody/ Harmony	Rhythm/Tempo	Texture/Structure/Form	Timbre

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Agnus Dei - Faure(1845-1924)

In seven movements, the work is scored for soprano and baritone soloists, mixed choir, orchestra and organ. Different from typical Requiem settings, the full sequence Dies irae is omitted, replaced by its section Pie Jesu. The final movement In Paradisum is based on a text that is not part of the liturgy of the funeral mass but of the burial.

Watch it here:

Fill in what you hear in the categories below. Try and focus on what particularly makes it typical of the Romantic era. How is it different from Bruckner's Mass?

Melody/ Harmony	Rhythm/Tempo	Texture/Structure/Form	Timbre

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Now listen to 2 very famous movements from Requiem Mass – *Dies Irae*

- Dies Irae - Mozart Requiem (1756-1791)
- Dies Irae - Verdi Requiem (1813-1901)

Make a comparison of the two.

Use the first table to jot down concepts you hear in each

ROUGH WORK

For each excerpt identify at least two prominent concepts in each of the following categories

- Melody/harmony
- Rhythm/texture/structure/form/timbre

Categories	Excerpt 1	Excerpt 2
Melody/harmony		
Rhythm/texture/ structure/form/ timbre		

Rough work

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(i) Analysis

Comment on six similarities/differences you hear in the excerpts. Your final answer should be a written description of what you have heard and not simply a list of similarities/differences. 4

(ii) Conclusion

Write a statement on the style/period of each excerpt and justify your answer. 2

LIVEWORKSHEETS