AN INTRODUCTION TO THE LIFE AND MUSIC OF JAVIER BUSTO AND A CONDUCTOR’S ANALYSIS OF MISSA PRO DEFUNCTIS (1997)

A Monograph

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in

The School of Music

by

David D. Wells
B.A. Concordia University, 1988
B.S. Concordia University, 1990
M.M., Georgia State University, 2001
May 2009
TABLE OF CONTENTS

ABSTRACT .......................................................................................................................... iii

CHAPTER 1. JAVIER BUSTO: AN INTRODUCTION ......................................................... 1

CHAPTER 2. A CONDUCTOR’S ANALYSIS OF MISSA PRO DEFUNCTIS ............ 7
   MOVEMENT I: INTROITUS ......................................................................................... 17
   MOVEMENT II: KYRIE ............................................................................................... 44
   MOVEMENT III: OFFERTORIUM ............................................................................. 61
   MOVEMENT IV: SANCTUS-BENEDICTUS .............................................................. 97
   MOVEMENT V: AGNUS DEI ..................................................................................... 118
   MOVEMENT VI: COMMUNIO .................................................................................. 135
   MOVEMENT VII: RESPONSORIUM ....................................................................... 155
   MOVEMENT VIII: ANTIPHONA ............................................................................ 179
   MOVEMENT IX: KOJIKI COGITATIO .................................................................... 189
   CONCLUSION ....................................................................................................... 195

REFERENCES ............................................................................................................... 197

APPENDIX A. COMPLETE LIST OF WORKS .............................................................. 198

APPENDIX B. CONSENT LETTER ............................................................................. 204

VITA .............................................................................................................................. 205
ABSTRACT

Born in Hondarribia, in the Basque country of Spain on November 13, 1949, Javier Busto is one of the most recognized composers of that area. The purpose of this research is to provide an introduction to the composer and his music. The document briefly presents events of his life that promoted his advancement as a composer, with particular attention to his composition Missa pro Defunctis. A detailed conductor’s analysis of the work’s structure and style and performance suggestions are provided to assist conductors in preparing of this work for performance. A complete list of Busto’s choral compositions is included in Appendix A. The majority of his works may be ordered from bustovega publishing which is run by his wife, Maria Luisa Vega.
CHAPTER 1. JAVIER BUSTO: AN INTRODUCTION

Javier Busto is an award winning choral composer and conductor. He was born on November 13, 1949 in Hondarribia, in an area of Spain known as the Basque country. His compositions have won prizes in Bilbao, Tolosa, and Igualada. His scores are published in Sweden (Gehrmans Musikförlag), USA (Walton, Alliance, and Santa Bárbara), Germany (Ferrimontana and Carus Verlag), and the United Kingdom (Oxford).¹ Pete Czornyj, the producer of a 2001 recording of several of Busto’s works, comments on Busto’s compositions: “His very personal music, inventive in its sonorities and textures, and attentive to the nuances of the texts he sets, is fresh, direct and uplifting.”²

His compositional output has been limited to the choral medium. Nearly half of his over two hundred compositions are scored for women’s voices. Busto’s mixed choir settings are approximately an equal division between sacred and secular texts; his compositions for women’s choir are dominated by secular texts. He has only sixteen compositions for men’s voices, about half of which have sacred texts. When referring to the music of Busto and two other composers, Czornyj writes, “Their works are inspired by regional and cultural associations.”³ Evidence to support such a statement is in Busto’s extensive use of the Basque language. Primarily he uses the Basque language (Eusker) for his secular compositions and Latin for his sacred works. Approximately eighty percent of his compositions for women’s choirs are set in the Basque language. Busto has become an important composer in the Basque country and Denis Laborde

---

¹ Busto, Javier, Curriculum vitae, 2004. In possession of author, Winston-Salem, NC.
³ Ibid.
writes in Grove Music Online, “The Basque choral movement is one of the strongest in Europe.”

The notes from a Dale Warland Singers recording offer a brief insight into the composer’s style of composition. “As a composer, he writes in a variety of styles – often favoring quick musical juxtapositions of exuberant passages next to gentle ones, and traditional four-part harmony next to avant-garde ‘sliding’ pitches.”

Javier Busto was born to Carmen Azurmendi and Javier Busto. His father worked as a customs official. The composer grew up in Hondarribia and attended two different schools there. He then began attending Valladolid University to study medicine. At the university in 1971, he met Maria Luisa Vega (Dec. 25, 1951), as they were both singing in the choir.

Maria was born in Valladolid, Spain and studied chemistry at Valladolid University. She studied music theory and three years of piano, but admits that she doesn’t play well. Her musical training enabled her to read music well enough to sing in the choir.

Five years after meeting, the couple married on November 27, 1976 in Valladolid. Five years later, September 8, 1981, their son Jon Busto Vega was born, and two years following that, their daughter, Anna Busto Vega was born (November 17, 1983). The Busto family settled in Javier’s hometown of Hondarribia where they eventually founded

---

6 Vega, Maria Luisa, Interview by author, 18 March 2004, Winston-Salem, NC/Hondarribia, Spain. E-mail transcript in possession of author, Winston-Salem, NC.
7 Ibid.
the Bustovega Publishing Company in 1999. Maria runs the company, which markets and publishes only Javier’s music.  

Javier makes his primary living as a practicing medical doctor. He is fluent in Spanish and French and can speak a little Basque, but communications in English are done primarily through his wife. The composer’s musical activities are in addition to his medical duties. Busto’s musical training growing up was quite limited. His father and mother attempted to place him in music training school, but his teachers “were terrible.”

In 1963, he performed as a self-taught guitar player in a rock band. He continued to play for many years in such groups in addition to singing and composing songs for them. When he attended the university, he joined the university choir with the influence of friends. In response to his experience with the choir he states, “At the beginning I was horrified because I thought that it was the music for churches.” At the time when he joined the choir, he had practically no musical training and could not read music at all. Within three years he was reading and writing music and he also became the conductor of the Ederki choir in Valladolid. While he never studied piano, he claims to play well enough to benefit his compositional process.

Although he did study choral conducting with Maestro Erwin List, on more than one occasion he has referred to himself as a self-taught musician. Busto’s first compositional efforts can be traced back to his “rock musician” days. However it is difficult to determine when he wrote his first choral composition. Busto states, “The first

---

8 Vega, Maria Luisa, Interview by author, 18 March 2004, Winston-Salem, NC/Hondarribia, Spain. E-mail transcript in possession of author, Winston-Salem, NC.
9 Ibid.
10 Ibid.
compositions were so easy!!” The earliest choral work in his catalogue was completed in 1979 (Ondarribiy’an puska).12

Since 1971, Busto has been active as a choral conductor in several arenas. He was the founder and conductor of the Eskifaia Choir in Hondarribia from 1978 to 1994, which won first prizes in Ejea de los Caballeros, Tolosa, Avilés, Tours (France), Gorizia (Italy), Spittal an der Dräu (Austria), Mainhausen and Marktoberdorf (Germany). In 1995 in Gipuskoa Busto founded Kanta Cantemus Korua, a women’s choir that won first prizes in Tours (France) and Tolosa (Basque county). He attended the Americafest International Women’s Singing Festival, in Seattle (USA) in 2001, as a guest conductor. In 2003 he was invited to Vancouver (Canada) by the Elektra Women’s Choir to be their guest conductor.13 Busto’s composing, conducting, and judging on juries has led him to Spain, France, Italy, Sweden, Venezuela, Vancouver, Japan, Argentina, Germany, and only recently to the United States. He has received several commissions for choral works.14

In 1996, Busto was commissioned by the Kobe Chuo Chorus of Japan to write Missa pro Defunctis, which he completed in 1997.15 The significance of this work is found in the dual purpose of its creation. The commission was ordered in remembrance of the approximately six thousand lives lost from the terrible earthquake in Kobe on January 18, 1995, some of whom were either friends or members of the choir.

---

12 Vega, Maria Luisa, Interview by author, 18 March 2004, Winston-Salem, NC/Hondarribia, Spain. E-mail transcript in possession of author, Winston-Salem, NC.
14 Ibid.
15 Ibid.
Additionally the composer was commissioned to write the work to pay tribute to the 50th anniversary of the choir and its conductor Chifuru Matsubara.\textsuperscript{16}

The work is scored unusually for SATB choir, Soprano and Baritone soloists, accompanied by a single B-flat clarinet\textsuperscript{17}. The clarinet is included to honor Javier’s father, a clarinetist and choir member in his youth.\textsuperscript{18} Movement II: \textit{Kyrie} is the only one to exclude the clarinet. Approximately thirty minutes in length, it is divided into nine movements, the first eight of which are texts from the traditional Requiem Mass in Latin. After the \textit{Kyrie}, Busto omits the \textit{Gradual, Tract, and Sequence} portions of the Mass. In the fourth movement he combines the \textit{Sanctus} and \textit{Benedictus}. As a personal touch, adapted toward the commissioning body, the composer added a ninth movement \textit{Kojiki Cogitatio}, scored for SATB choir and solo clarinet set to a Japanese poem. The poem is a metaphoric tale in which a bird’s flight represents traveling to “the other side” and the shedding of tears by those who watch its flight.\textsuperscript{19} At the conclusion of the Japanese text, the work closes with a final unison statement of \textit{Requiem aeternam}.

Busto provides unity in the work through recurring motives established in the opening movement. The many varied returns of the primary motive in successive movements engage the listener and is a compliment to the composer’s compositional skills. It is exciting to observe how Busto uses secondary clarinet motives returning in later movements to encourage reminiscence. Busto’s balance of new motives combined with clarinet ambient statements and recurring primary motives provide freshness for the

\begin{itemize}
\item \textsuperscript{16} Busto, Javier. Program notes. Translation by Francisco (Paco) Valls, 16 June 2005, Greensboro, NC. E-mail transcript in possession of author, Winston-Salem, NC.
\item \textsuperscript{17} The concert B-flat Clarinet part is included in the back of the score.
\item \textsuperscript{18} Busto, Javier. Program notes. Translation by Francisco (Paco) Valls, 16 June 2005, Greensboro, NC. E-mail transcript in possession of author, Winston-Salem, NC.
\item \textsuperscript{19} Ibid.
\end{itemize}
listener and will encourage interest and excitement for conductors considering this work for performance. Figure 1.1 below provides a brief overview of the work as a whole.

<table>
<thead>
<tr>
<th>Movement</th>
<th>Forces</th>
<th>Tonal Center</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introit</td>
<td>Chorus, Baritone, Clarinet</td>
<td>A</td>
<td>4:00</td>
</tr>
<tr>
<td>Kyrie</td>
<td>Chorus</td>
<td>C-D</td>
<td>1:45</td>
</tr>
<tr>
<td>Offertory</td>
<td>Chorus, Clarinet</td>
<td>F-Ab</td>
<td>4:00</td>
</tr>
<tr>
<td>Sanctus-Benedictus</td>
<td>Chorus, Baritone, Soprano, Clarinet</td>
<td>F-C-G-C</td>
<td>5:00</td>
</tr>
<tr>
<td>Angus Dei</td>
<td>Chorus, Clarinet</td>
<td>C</td>
<td>2:15</td>
</tr>
<tr>
<td>Communion</td>
<td>Chorus, Soprano, Clarinet</td>
<td>A</td>
<td>3:15</td>
</tr>
<tr>
<td>Responsory</td>
<td>Chorus, Baritone, Clarinet</td>
<td>G</td>
<td>5:15</td>
</tr>
<tr>
<td>Antiphon</td>
<td>Chorus, Soprano, Clarinet</td>
<td>A</td>
<td>2:00</td>
</tr>
<tr>
<td>Kojiki Cogitatio</td>
<td>Chorus, Clarinet</td>
<td>A</td>
<td>1:45</td>
</tr>
</tbody>
</table>

**Figure 1.1**, *Missa pro Defunctis*, by Javier Busto

The next chapter is a conductor’s analysis of the nine movements of *Missa pro Defunctis* as well as suggestions for rehearsal and performance. Conductors may use this document as a guide toward understanding and familiarizing themselves with *Missa pro Defunctis*. 
CHAPTER 2. A CONDUCTOR’S ANALYSIS OF *Missa Pro Defunctis*

The opening movement of the work introduces numerous motives that return in other movements producing unity within the entire mass. Motive ‘a’ from the opening baritone solo can be found with some variations in movements I, VI, VII, and VIII (Figure 2.1). When ‘a2’ reoccurs in the soprano in measure 30, Busto has dropped the beginning pitch, and extended the motive. Motives ‘a3’ and ‘a3’’ show rhythmic alteration and are set in A major. When the primary motive returns to the Baritone solo in movement VII (‘a4’ and ‘a4’’), it is almost the same as the initial statement with minor interval changes. Finally toward the end, in movement VII, motives ‘a5’ and ‘a5’’ are set in G major and show further pitch alterations.

![Figure 2.1](Image)

**Figure 2.1**, Motives ‘a’ – ‘a6’
Variations of motive ‘b’ from the opening movement are found within the first movement as well as movement V (Figure 2.2). Some of these variations are simply abbreviated; however all of them include the initial pattern from ‘b.’
(figure 2.2 continued)

Movement I mm.24, Motive ‘b2’

Movement I mm.56, Motive ‘b3’

Movement V mm.2-4, Motives ‘Acc.b2’ and ‘Acc.b2’

Movement V mm.14-15, Motive ‘b4’
Accompaniment motive ‘Acc.2’ has a certain significance to be discussed later, but also provides unity and a bit of symmetry to the work as a whole (Figure 2.3). It is found in movements I, VI, and the final movement IX.

**Figure 2.3**, Motives ‘Acc.2’
Motive ‘e’ may not be obvious at first as its own motive; however the composer’s consistent use of the same interval and rhythmic pattern in later movements suggests its designation. One can see how Busto has manipulated the motive in each of movements I, II, IV, VI, VII, and VIII (Figure 2.4).

**Movement I mm.44-45, Motive ‘e’**

**Movement II mm.22, Motive ‘e’**

**Movement IV mm.72-73, Motives ‘e2’ and ‘e2’**

**Movement VI mm.11, Motives ‘e3’ and ‘e3’**

*Figure 2.4, Motives ‘e’ – ‘e4’*
Movement VII mm.98, Motive ‘e’

Movement VIII mm.6-7, Motives ‘e4’ and ‘e4”

Movement VIII mm.24-25, Motive ‘e’
Motives ‘f’ and ‘g’ are used in combination with one exception. This idea is first found in movement I (mm. 47-49) (Figure 2.5). Measures 54-55 of movement III, sung on the text *fac eas* (“grant to them”) has some similarities, but only to motive ‘f’ and therefore is designated ‘f2.’ The most obvious return of ‘f’ and ‘g’ comes in the Hosanna portion of movement IV.

**Movement I mm. 47-49, Motives ‘f’ and ‘g’**

**Movement III mm. 54-55, Motive ‘f2’**

*Figure 2.5, Motives ‘f’ and ‘g’*
Movement IV mm.56-60 and mm.99-103, Motives ‘f’ and ‘g’

The clarinet introduces motive ‘h’ in movement I (mm. 55) as a solo voice with accompaniment by the choir (Figure 2.6); however, ‘h’ is not restricted to the clarinet only. In the Benedictus portion of movement IV, one finds the baritone solo performing the same motive (mm. 70). Movement VI has motive ‘h’ returning to the clarinet part as it accompanies the soprano solo (mm. 4-5 and mm. 15-16). Toward the end of the Responsorium (movement VII) where the Requiem aeternam text returns in the baritone solo (mm. 94-95), the clarinet once again offers a single statement of ‘h’ over the harmonic accompaniment of the choir. This motive is always linked in some way to a solo. The soloist may represent the individual, in this case Busto’s father, as opposed to the thousands who perished in the earthquake.
Movement I mm.55, Motive ‘h’

Movement IV mm.70, Motive ‘h’

Movement VI mm.15-16, Motive ‘h’

**Figure 2.6**, Motive ‘h’
Movement VII mm.95, Motive ‘h’

Throughout the work, Busto makes extensive use of extended chords, adding ninths, elevenths, and occasionally thirteenth intervals to the chords. The composer also omits members of the chords as a practice which can present a point of confusion when intervals can be stacked in more than one way. However, Busto is fairly consistent in his treatment of the dominant chord at the end of phrases. His most common treatment of the dominant throughout the work is an eleventh chord where the third is omitted and the root is doubled, often in the soprano. Examples in Figure 2.7 illustrate the composer’s use of extended dominant chords. The first example is from measure 86 of movement VII. Here the composer has included the root of the $D^{11}$ chord in the bass and doubled it in the soprano, while omitting the third of the chord. The second example is from measure 11 of movement VIII and is a dominant thirteenth ($E^{13}$) chord. Once again the root is doubled in the soprano solo and the third is omitted.
Movement VII m.86, D\(^{11}\) (dominant eleventh)

Movement VIII m.11, E\(^{13}\) (dominant thirteenth)

Figure 2.7, Extended dominant chords

Movement I: *Introitus*

*Requiem aeternam dona eis, Domine:*  
Rest eternal grant to them, O Lord,  
and let perpetual light shine on them.

*Te decet hymnus Deus in Sion,*  
A hymn befits thee, O God in Zion,  
and to thee a vow shall be fulfilled in Jerusalem.  
Hear my prayer,  
for unto thee all flesh shall come.

*Requiem aeternam dona eis*  
Rest eternal grant to them.

*Introitus* (movement I) is scored for baritone solo, SATB chorus, and clarinet.

The clarinet provides the introduction and is used in the first and third parts of the
movement. The baritone provides the intonation in measures 8-14 and is otherwise not heard in the movement.

The text is in three sections and the opening word of the *Introit: Requiem* (“Rest”) sets the tone for the entire Mass both in name and disposition. *Requiem aeternam dona eis, Domine* is the first line of text introducing this movement and, in fact, is an introduction to the entire mass (Figure 2.8). Resting, or the idea of sleep comes from the ancient Jewish faith in the belief that the soul went to sleep with their fathers (Genesis 47:30).20 *Requiem aeternam* is reinforced as the baritone’s plea “grant to them” is repeated four times in succession. In similar fashion, the choral statements that follow include the same plea, also sung four times, giving urgency to the plea. Busto continues to accentuate the plea through repetition of the text with three statements each of *lux perpetua* and *luceat eis.*

The second part of the *Introit* (*Te decet hymnus…*) comes from the first part of Psalm 6521 and is an offering to God. Sung by the choir, the tune of the offering is based on the opening motive followed by new material. Once again to underscore the plea, each of the first two lines of text are repeated and the music calls for *mp* and *pp* dynamics, leading to a more relaxed state than was sensed earlier (Figure 2.9). The rising sequence in measures 38-46 with continuous *crescendo* as the choir intends to “pay thy vows to the most High,” rebuilds the intensity from the first section.22 At this point a new plea, *exaudi orationem* (mm. 47), is petitioning God to listen to the prayer and to underscore the plea, there is repetition in the text “hear, hear, hear my prayer.”

---

21 Ibid., 65.
22 Ibid., 65.
Choral repetitions of the statement: “grant to them”

Choral repetitions of the statement: “perpetual light”

Figure 2.8. Introitus, mm.18-26
In the final line of text (Requiem aeternam dona eis…) the choir becomes simply a drone, accompanying for fourteen measures, while the clarinet offers its first significant melodic contribution (Figure 2.10). The magnitude of the plea is increased as Dona eis is repeated over and over by the top three voices (SAT), while the bass chants Requiem aeternam in every measure to the end. Simultaneous petition of the two texts leaves the listener with a sense of running out of time. Likewise, a feeling of urgency occurs as the delivery of the same overlapping text is then compressed into one measure beginning in measure 59.

Introitus is composed in three sections (A A1 B) based on the text (Figure 2.11). Section A and A1 develop the primary motives (‘a’ and ‘b’) while A1 and B introduce new material. Rhythmic flow consists of mixed meters, including 3/4, 2/4, 5/4, and 3/8, until measure 55, which is set in common time with a tempo of quarter-note = 52.

Section A (mm 1-29) consists of material provided in three divisions, first by the clarinet (mm 1-7), an intonation by the baritone soloist accompanied by the clarinet (mm 8-14), and then choral repetition and development of motives accompanied by the clarinet (mm 15-29) (Figure 2.12). A Aeolian is the tonal center and is established by the clarinet in the opening seven measures with a half cadence leading to the baritone solo entrance (Figure 2.13). From the introduction, a clarinet accompaniment motive ‘Acc.1’ can be identified by its interjection between vocal motives. However, the clarinet material is less significant formally than the atmosphere it creates.\textsuperscript{23} The clarinet material is written in a free and improvisational style and introduces eight of the nine movements providing unity throughout the work.

\textsuperscript{23} Busto, Javier. Program notes. Translation by Francisco (Paco) Valls, 16 June 2005, Greensboro, NC. E-mail transcript in possession of author, Winston-Salem, NC.
Figure 2.9. Introitus, mm.27-49
A new plea: “hear, hear, hear my prayer”
Figure 2.10, Introitus, mm.50-59
<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>A1</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>mm. 1-29</td>
<td>mm. 30-54</td>
<td>mm. 55-69</td>
</tr>
<tr>
<td>Divisions</td>
<td>7 + 7 + 15</td>
<td>8 + 9 + 8</td>
<td>4 + 6 + 4</td>
</tr>
<tr>
<td>Forces</td>
<td>Clarinet Baritone solo SATB Choir</td>
<td>SATB Choir</td>
<td>Clarinet SATB Choir</td>
</tr>
<tr>
<td>Tonal Center</td>
<td>A Aeolian</td>
<td>C</td>
<td>A Aeolian</td>
</tr>
<tr>
<td>Tempi</td>
<td>1/4 note = 52</td>
<td>1/4 note = 69</td>
<td>1/4 note = 69</td>
</tr>
</tbody>
</table>

**Figure 2.11.** Introitus Overview
The baritone solo (mm.8-14) introduces the primary motives ‘a’ and ‘b’ for the entire mass, beginning with a single statement of motive ‘a’ on *Requiem aeternam* (Figure 2.13). Then motive ‘b’ is repeated in downward stepwise sequence ending on a half cadence in measure 14 to introduce the choral entrance.
The final division of Section A (mm 15-29) is comprised of two significant phrases. In the first phrase (mm 15-21), the choir restates motives ‘a’ and ‘b’ with the same text and motive ‘b’ with the same repeated descending sequence while the clarinet provides brief interjections of accompaniment (‘Acc.1’) following each choral statement (Figure 2.13 and 2.14). In contrast, the second phrase (mm 22-29) begins with a new “light” motive constructed from octave leaps over the text *et lux, et lux, et lux* as if light were bursting from clouds of darkness (Figure 2.14). Busto cleverly weaves the “light” motive into a slightly modified motive (‘b2’) on the text *lux perpetua* and this again is repeated in descending sequence. Clarinet interjections in measures 23 and 24 are now slightly extended and end with a downward move of a 4\(^{th}\). At this point it is important to point out a significant change in the clarinet part in measure 25 (Figure 2.14). This accompaniment motive ‘Acc.2’ is stated only once and does not reappear again until movement VI where it holds a more prominent role. Certainly it is no coincidence that the reappearance of ‘Acc.2’ occurs when the text again refers to “light” (*Lux aeterna*) and is therefore clearly associated with the text. This motive is stated only once in the final measure of the last movement as mentioned above (page 10, Figure 2.3). Perhaps the composer is demonstrating hope and life after death since this reminder of *lux* follows the final statement of *Requiem aeternam*. In a subtle way, this also contributes to the unification of the work as a whole.

Measures 26-29 conclude section A with the choir singing motive ‘c’ three times on *luceat eis* (Figure 2.14 and 2.15). Each repetition of the motive ends one step higher, thus the motives have been labeled ‘c’’ (m.27) and ‘c”’ (m.28). The section ends on the dominant of C major.
Missa pro defunctis

1. - INTROITUS

\[ \text{Acc.1} \]

Javier Busto (1949)

\[ \text{Clarinet} \]

\[ \text{Bassoon} \]

\[ \text{Soprano} \]

\[ \text{Alto} \]

\[ \text{Tenor} \]

\[ \text{Bass} \]

Figure 2.13, Introitus, mm.1-17
Figure 2.14. Introitus, mm.18-26
Figure 2.15, Introitus, mm.27-37
Figure 2.16, Flow Chart: Introitus, Section A1

Section A1 (mm 30-54) has three significant phrases and is sung by the choir without the clarinet (Figure 2.16). The first, having a quicker tempo, is divided into two four-measure phrases (mm 30-37). Motive ‘a2’ is repeated in the eight measures and is a derivative of the primary motive ‘a’ by omitting the first note, by slight changes in rhythmic values and by extending the tail of the motive (Figure 2.15). Also taken from
measures 15 and 16, the harmonic progression in the lower voices supports the motive in the soprano. Intensity builds in the second phrase (mm 38-46) with a rising melodic contour and an increase in dynamics and speed as indicated by *cresc. e string* (Figure 2.17). Motive ‘d’ is repeated in a rising sequence (‘d’’) as the text reads *et tibi redetur votum in Jerusalem* (“and to thee a vow shall be fulfilled in Jerusalem”). The melodic line rises suggesting the choir’s desire to “Offer to God the sacrifice of praise: and pay thy vows to the most High” (Psalm 49 [50]: 14). Although the melodic material appears newly composed at this point, evidence exists of a similar melodic shape from a fragment of ‘b’ (Figure 2.17).

Other portions of the new material (mm. 44-45), motive ‘e’, become significant as it is used in several other movements (II, IV, VI, VII, and VIII) as shown in Figure 2.4 on page 11 above. The third phrase of section A1 (mm 47-54) on the text *exaudi orationem meam, ad te omnis caro veniet* (“Hear my prayer, for unto thee all flesh shall come”) modulates to the dominant of A major. A brief motive ‘f’ is used for the word *exaudi* (“hear”) and is repeated and paired with motive ‘g’ (Figure 2.17). This is important as it is found again in movement IV (mm. 56-59), also being utilized as a pair on the text *Hosanna, Hosanna, Hosanna in excelsis* as previously mentioned (page 13, Figure 2.5).

Section B (mm 55-69) is set in A major and the clarinet assumes the more prominent role of the melody (Figure 2.18). Assigning the melody to the clarinet may demonstrate the importance of bringing the memory of his father to the forefront underneath the almost never ending choir request to “grant them eternal rest.” The

---

Figure 2.17, *Introitus*, mm.38-49

Rising line: 'paying vows to the most high'
<table>
<thead>
<tr>
<th>A</th>
<th>A1</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-29</td>
<td>mm. 30-54</td>
<td>mm. 55-69</td>
</tr>
</tbody>
</table>

Figure 2.18, Flow Chart: *Introitus*, Section B

thousands of lost souls from the 1995 earthquake in Kobe, Japan are perhaps represented by the choir and together with the clarinet may have provided truly personal inspiration for this work.
Soprano, alto, and tenor voices provide simple harmonic support on *dona eis* (“grant them”) as the bass chants *Requiem aeternam* (“Rest eternal”) on an A pedal tone (Figure 2.20). Clarinet motives provide three clear divisions of the section. In measures 55-58 the clarinet performs a one-measure motive ‘h’ with a one-measure portion of the original ‘b’ motive (‘b3’) and then provides an exact repeat (Figure 2.20). Measures 59-64 are constructed from two separate one-measure motives, ‘i’ and ‘j.’ The clarinet moves to a triplet pattern on motive ‘j’ (m. 61) giving the impression of speeding up, while the rising sequence of pitches may convey the feeling of gaining momentum and urgency as this may be the last chance to plead for rest (Figure 2.21).

In the last five measures (mm. 65-69), motives ‘h’ and ‘b3’ from measure 55-56 return to slow the choir’s delivery of the text (Figure 2.21). Rather than repeat the combination of ‘h’ and ‘b3’ once more, in measure 67 the clarinet restates ‘b3’ and then contributes to the slowing down with an augmentation of a portion of the ‘b3’ motive (‘b3”’) in measure 68. The fourteen measures of the clarinet material then suggest the symmetrical arch form h b3 – h b3; i – i; j – j; i – i; h b3 – b3 – b3’ (Figure 2.19).

Although the choir has been pleading for rest to be granted there is unrest suggested by a partial motive statement and an unresolved chord to end the movement (Figure 2.21).

![Figure 2.19](introitus-section-b-clarinet-form.png)
Figure 2.20, Introitus, mm.50-59
Figure 2.21, Introitus, mm.60-69
Performance Practice and Rehearsal Issues

As mentioned earlier, the character of the clarinet material at the beginning of the movement (mm.1-7) is free and improvisational (Figure 2.22). Since the clarinet is the only instrument playing the introduction, a conducting pattern is unnecessary. In an effort to encourage the clarinetist in the freedom of this style, it is recommended that conductors not conduct the first seven measures. A simple cue to start, with the clarinet having a general sense of tempo is sufficient. Conducting a steady beat beginning at measure 8 will help keep the clarinet and baritone together.

There are a few places where accented syllables fall on an unaccented beat, or an unaccented syllable is on a typically accented beat. Notice that on *dona eis, Domine* (mm.9-13), the last syllable of *Domine* falls on the downbeat (Figure 2.22). The first accented syllables of *dona* and *Domine* fall on weak beats 2 and 4 respectively. Additionally, if one compares measures 9-13 with measures 17-20, it can be seen that Busto does not always treat the same text identically. The first accented syllable of *eis* falls on beat 3 of measures 9-13, but falls on beat 2 of measures 17 and following. Placement of the text in this way may indicate that the composer is more concerned with the chant style of the baritone line than the metrical emphasis. Conductors should strive for the textual accent to take priority in this situation. In measure 15 the textual accent of *aeternam* falls on the unaccented beat 3. Performers should stress this syllable and back off the last syllable on beat one of the next measure (Figure 2.22).

Though choirs may be tempted to breathe at the end of measure 16 during the clarinet interjection, this should be avoided (Figure 2.23). While the baritone statement
Missa pro defunctis

1.- INTROITUS

Figure 2.22. Introitus, mm.1-17
of the same text, *Requiem aeternam dona eis Domine*, includes a break (mm.8-9), the composer has written the choral statement as one phrase; therefore measures 15-17 should be sung in one breath.

Figure 2.23, *Introitus*, mm.15-17

Conductors should be aware that Busto has provided some but not all syllabic stress marks on the text lines (Figure 2.23). He also has included dynamic accents on pitches that primarily fall on naturally accented syllables. In some cases neither a textual stress mark nor dynamic accent is written where a usual accented syllable falls, and occasionally both dynamic accents and textual stress marks are included in the same location (Figure 2.24).

It can be assumed therefore that the composer intends for the strongest accent when both markings are in place and that some degree of stress should be determined for each marking. Conductors will have to decide how to interpret the markings and any
inconsistencies; however the chart below is a suggestion for interpretation and performance (Figure 2.25). Busto uses this technique of marking accents in all movements except the Kyrie, and all but the last two measures of movement IX. Therefore this system can be applied to all other movements.

Figure 2.24, Introitus, mm.15-17, 27-29 and 30-33
(figure 2.24 continued)

Conductors should be aware of a small printing error in the score. In measure 23 on the last syllable of *perpetua*, the bass part is marked as a quarter-note. This should be changed to a half-note to be the same as the other choir voices (Figure 2.27).

A phrasing challenge arises in measures 25 through 26. Previous repetitions of *lux perpetua* each have a comma afterwards in measures 23 and 24 calling for a breath. Here the composer continues the line of text *lux perpetua luceat eis* without a comma (Figure 2.27). However, a breath mark is included in the middle of the line, but only for

---

**Symbol Response**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>no dynamic accent or textual stress mark</td>
<td>mild syllabic stress</td>
</tr>
<tr>
<td>textual stress mark only</td>
<td>slightly stronger stress</td>
</tr>
<tr>
<td>dynamic accent only</td>
<td>stronger stress</td>
</tr>
<tr>
<td>both dynamic accent and textual stress mark</td>
<td>strongest accent</td>
</tr>
</tbody>
</table>

**Figure 2.25. Introitus, accent chart**
the soprano and bass parts, while the alto and tenor parts sing the first syllable of *luceat*. The addition of *subito p* at the same time creates an even greater challenge. Conductors should work to give the impression of an uninterrupted line while still allowing the singers to breathe. It might be preferable to sing the phrase without the breath if the soprano and bass are able to do so.

The movement ends in measure 69 with a fermata over a full measure rest. This would lead conductors to hold in silence for a period of time, for the listener to appreciate the unrest that came before. However, the composer also has designated *Attacca Kyrie* suggesting that the movement be paired with *Kyrie* with little or no pause in between (Figure 2.26). It is interesting to point out that the final two pitches of motive ‘b3’ in the clarinet were omitted, but appear in the opening two notes of *Kyrie* in the tenor I voice. Therefore, conductors may hold the fermata measure perhaps only four beats at the current tempo, with no additional break between the movements. This would allow a brief time for reflection while still maintaining a connection with the *Kyrie*.

![Motive b3 with last two notes in Kyrie](image)

**Figure 2.26.** Introitus, mm.68-69 and *Kyrie*, m.1
Figure 2.27, Introitus, mm.18-26
Movement II: *Kyrie*

*Kyrie eleison,*  
*Christe eleison,*  
*Kyrie eleison.*

Lord have mercy,  
Christ have mercy,  
Lord have mercy.

*Kyrie* (movement II) is scored for SATB chorus. The *Kyrie* is the opening Entrance rite following the *Introit*. Traditionally its three-part structure has been attractive to composers to set their music in three-part form. Additionally each line being repeated three times has provided musical inspiration for composers. However the composer in this instance does not use the three-part structure in the traditional manner.

Busto’s setting first delivers the entire text and then repeats the *Christe* and *Kyrie* text again (Figure 2.28). Rather than repeating each line three times, each appears four times. The exception is in measures 17-28 where the *Kyrie eleison* is sung four times but the *Christe eleison* is sung three times. Busto’s unique delivery of the text *Kyrie* (*Kyrie, Kyrie eleison*) should be noted. This repetition of “Lord” ("Lord, Lord have mercy") suggests a stronger, more spirited petition for mercy. Likewise *Christe* (*Christe, Christe eleison*) is repeated in the same fashion. However the composer discontinues this pattern in measures 25-28, simply stating the text *Christe eleison* three times.

The Coda (mm.29-33) also shifts away from the previous pattern of repeating the *Kyrie* or *Christe* for each two-bar phrase. What is unique however is that it includes the entire text *Kyrie, Christe, Kyrie* (Figure 2.28). This in effect is the coda having its own miniature three-part structure. In this way the composer gives one final summary plea before coming to rest on a final *Kyrie.*

---

Part A  
Kyrie, Kyrie eleison, Kyrie, Kyrie eleison, Kyrie eleison, Kyrie eleison.  
Christe, Christe eleison, Christe, Christe eleison, Christe eleison, Christe eleison.

Part A1  
Kyrie, Kyrie eleison, Kyrie, Kyrie eleison, Kyrie, Kyrie eleison, Kyrie, Kyrie eleison.  
Christe eleison, Christe eleison, Christe eleison.

Coda  
Kyrie, Christe, Kyrie, Kyrie eleison, Kyrie, Christe, Kyrie, Kyrie eleison, Kyrie.

**Figure 2.28**, *Kyrie*, text flow chart

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>A1</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>mm. 1-16</td>
<td>mm. 17-28</td>
<td>mm. 29-33</td>
</tr>
<tr>
<td>Divisions</td>
<td>4 + 4 + 4 + 4 (2 + 2 + 2 + 2) + (2 + 2 + 2 + 2)</td>
<td>4 + 4 + 4 (2 + 2 + 2 + 1 + 1) + (2 + 2)</td>
<td>1 + 1 + 1 + 1 repeated + 1</td>
</tr>
<tr>
<td>Forces</td>
<td>TTBB Choir SSAA Choir</td>
<td>SAATB Choir</td>
<td>SATB Choir</td>
</tr>
<tr>
<td>Tonal Center</td>
<td>C – F</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>Tempi</td>
<td>Quarter-note = 80</td>
<td>Quarter-note = 80</td>
<td>Quarter-note = 80</td>
</tr>
</tbody>
</table>

**Figure 2.29**, *Kyrie* Overview
Busto provides music for *Kyrie* in two sections (A A1), with a brief repeated coda (Figure 2.29). This is the only movement that does not use the clarinet. Movement II mostly presents new motives not found elsewhere in the entire work. Although both sections are developed around the same motives (‘K.a’ and ‘K.b’), Busto has included additional material in measures 21-24 (motive ‘e’) and measures 25-28 (motive ‘K.b2’). Rhythmic flow involves a constant metrical shift from 3/4 to common time with exceptions being the 5/4 meter in measures 25-28 and the coda which is set in common time. The tempo remains constant with the quarter-note = 80.

As mentioned earlier, there is a regular pattern of the text *Kyrie* (or *Christe*) being paired with *Kyrie eleison* (*Christe eleison*) for repetition and emphasis (Figure 2.28). To reinforce that emphasis the same melody is used for the repeated text. This is easily seen in the tenor I melody of the opening two measures where *Kyrie* is immediately repeated, as shown in *Kyrie, Kyrie eleison* (pitches = A B B, A B B C C D D) (Figure 2.30). Using the same group of notes for the repeated text helps to underscore the importance of the plea for mercy. This recurs throughout the movement (mm.1, 3, 9, 11, 17, 19, 21, 23).

Figure 2.30, *Kyrie*, mm.1-2
Figure 2.31, Flow Chart: Kyrie, Section A

Section A (mm.1-16) can be divided into two eight-measure phrases (Figure 2.31). Measures 1-8 of section A, written in C major and scored for TTBB, can be
divided into four two-measure phrases. For the majority of this movement Busto builds
each section in two-measure phrases, in which each phrase is then repeated. Section A is
marked mezzo forte and there are no other dynamic indications. In the initial statement
(mm.1-2), a new motive ‘K.a’ is presented in the tenor I, and then it is immediately
repeated (mm.3-4) (Figure 2.32). During this new motive the men’s voices pray for
mercy, and the musical phrase, which begins unison, expands to a four-part chord as the
melody rises. The next statement (mm.5-6) continues the same plea over the new motive
‘K.b’, which is then repeated (mm.7-8). This first half of section A ends in a half
cadence at measure 8 which resolves in measure 9 to a unison C.

Measures 9-16 of section A can also be divided into four two-measure phrases.
The resolution from measure 8 to a unison C in measure 9 now becomes a V in the new
key of F (Figure 2.32). Now scored for SSAA, the music calls for the same mezzo forte
dynamic, and is based on the same motives with slight alterations. Motive ‘K.a1’ (mm.9-10), derived from the opening ‘K.a’ motive, is found in the soprano I and it is raised by a
third. Once again, the phrase is immediately repeated (mm.11-12). Busto continues with
motive ‘K.b1’ (mm.13-14) which is derived from the earlier motive ‘K.b’ in the men’s
voices. It is then repeated in measures 15 and 16. Although the second half of section A
shifts harmonically to F major, it never completely resolves to F, but ends instead with a
raised third (F#) at measure 16 leading us to the new key of D for section A1.

Section A1 (mm. 17-28) returns with the original melody from the beginning of
the movement set in the new key of D major with new harmonization. It is scored for
SAATB and is comprised of four two-measure phrases followed by three one-bar
statements of Christe eleison (Figure 2.33).
2. KYRIE

Figure 2.32, Kyrie, mm.1-16

starts unison; expanding chord

pivotal unison c

raised 3rd
Figure 2.33. Flow Chart: Kyrie, Section A1

There are insignificant changes to motive ‘K.a’ where it is used in measures 17-18 and repeated in measures 19-20. It should be noted however that motives ‘K.b’ and
‘K.b1’ do not return in measures 21-24 as one might expect based on the previous pattern. Instead motive ‘e’ is used for the same Kyrie, Kyrie eleison text. Motive ‘e’
originated in measures 44 and 45 of movement I (Figure 2.34). In movement II the composer uses the same motive (mm.21-22 and mm.23-24) with a few rhythmic alterations to match the already established character of the movement.

![Movement I mm. 44-45, Motive ‘e’](image1)

![Movement II mm. 21-22, Motive ‘e’](image2)

**Figure 2.34, Introitus and Kyrie, Motive ‘e’**

After a cadence and fermata in measure 24 there is a significant change. Measures 25-29 include three repetitions of *Christe eleison*, set in 5/4, using a new motive which will be labeled ‘K.b2’, but it should be noted that the majority of it is constructed from ‘b2’ (Figure 2.35). Motive ‘b2’ first appeared in measure 25 of movement I. Upon examination of measure 25, the pitches C#, B, D, and C#, which come from motive ‘b2,’ appear in the middle of *Christe eleison*. However in movement II the final pitch is an upward leap rather than descending as in the first movement.

In A1, Busto gives more direction to the choir regarding dynamics. Section A1 includes a wide dynamic range with quick changes (Figure 2.36). Starting *piano* in measure 17, the choir is to *crescendo* in measure 18. Since the following two measures are an exact repeat of music and text, Busto gives the same instructions. At measure 21, *forte* is marked and the dynamic remains at that level until measure 24 where the composer calls
for a sudden ritard with a large crescendo into the fermata (subito rit. molto e cresc.). In addition to the changes mentioned above, Christe eleison (mm.25-28) is marked piano with a crescendo through the repeated text.

Movement I mm. 25, Motive ‘b2’

Movement II mm. 25-29, Motive ‘K.b2’

Figure 2.35, Introitus and Kyrie, Motive ‘b2’
Figure 2.36, Kyrie, mm.17-28
<table>
<thead>
<tr>
<th>A</th>
<th>A1</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-16</td>
<td>mm. 17-28</td>
<td>mm. 29-33</td>
</tr>
</tbody>
</table>

The Coda (mm. 29-33) remains in D major and is scored for SATB choir. It is a compilation of both lines of text (Figure 2.37). By including *Christe* (mm. 30) in the middle, the Coda effectively becomes a three-part structure within itself (Figure 2.38). Antiphonal writing between the voice pairs (soprano/alto and tenor/bass) is reflective of

**Figure 2.37**, Flow Chart: *Kyrie*, Coda

---

![Flow Chart](image_url)
the opening section A where the men and then women sing respectively. In this way Busto helps provide a sense of balance and unity within the movement itself. Likewise the composer no longer calls for a wide contrast of dynamics as in the previous section, but instead demands a constant *forte* dynamic as the first section signaled for a constant *mezzo forte*. With a final statement of *Kyrie* the movement ends on the tonic triad.

![Figure 2.38](Appendix/Figure2.38.png)

**Figure 2.38.** *Kyrie*, mm.29-33

**Performance Practice and Rehearsal Issues**

Conductors should be aware of a printing error in the score. In measures 29-31, beat two of the soprano and alto parts overlap and line up with beat three of the tenor and bass parts (Figure 2.38). Simple counting on the part of the tenor and bass should eliminate any problems, but it may be helpful to inform the singers of this error. A marking in the score to divide the measure is given as a suggestion.

Upon examining the text one will find that occasionally two syllables are assigned to one note value. This first occurs in measure 6 where “lei” of *e-lei-son* falls on one
quarter-note on beat two (Figure 2.39). Conductors will need to decide if they want to change this to two eighth-notes and place each vowel on its own eighth-note, or have the singers hold the first vowel of the diphthong as long as possible. It is apparent that Busto provides two eighth-notes for the same text when there is a change of pitch, as in measure 2. Therefore it is recommended that choirs perform the quarter-note in measure 6 as two eighth-notes on the same pitch, one for each vowel. This will provide consistency and help maintain a more precise rhythmic feel. This same issue is present in measures 8, 14, 16, and 32, and should be handled in a consistent manner.

A similar textual issue arises in measure 9. Given the way the text is printed, it is obvious that the first syllable of Christe is assigned two notes (Figure 2.39). If the pitch changes for the two notes, such as the soprano I and the two alto parts, then it would seem natural to perform it as if there were a slur, although there is no slur indicated. However, the soprano II part remains on the same pitch. It is recommended that the soprano II singers rearticulate the vowel at that point. Conductors will need to be aware of the soprano II performing the vowel in a different manner than the other voices, and decide if that is a concern. If so, then the soprano II could place a tie between the notes and perform it as such. However, this may cause too legato a line and not support the bold and decided manner the composer is calling for. This also occurs in measures 10, 11, and 12. The soprano and alto parts of measure 30 present the same problem and again can be solved by rearticulating the vowel (Figure 2.40). Measures 14 and 16 also include the first syllable of eleison sung over two notes (Figure 2.39). This should not present a problem since all voices change pitch and should be performed as if a slur

---

26 There are no slur markings in the entire second movement. Busto does use slur markings in other movements, but in an inconsistent manner.
2.\textendash KYRIE

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{kyrie_mm1_16.png}
\caption{Kyrie, mm.1-16}
\end{figure}
were in place. Likewise, the tenor and bass singers may simply add a slur marking in measure 30 (Figure 2.40).

As in the first movement, one can find places where an accented syllable falls on an unaccented beat. Notice that on *eleison* (m.6) the accented second syllable falls on the second beat of the measure (Figure 2.41). It is recommended that conductors strive for the textual accent to take priority in this situation. In fact, conductors could have their choir realign the bar line between measures 5 and 6 so that measure 5 is in 4/4 and measure 6 in 3/4. This would align the textual accents with those of the meter. Measures 8, 14, and 16 present the same challenges and can be solved in the same manner.

**Figure 2.40, Kyrie, mm.29-33**

As conductors prepare to rehearse the movement, it is recommended that *Kyrie, Kyrie eleison* (mm.1-2) be sung as one phrase (Figure 2.41). While there is a comma that may be observed, it is important to recognize the two-measure musical phrasing. Likewise there should be no break between measures 5 and 6 since only one line of text is presented. Similar practice should continue throughout the movement. Additionally,
2.- KYRIE

Figure 2.41. Kyrie, mm.1-16
more cresc. than mm.1-2; at least mf

parallel 5ths: soprano and bass

contrary motion, parallel 5ths: alto and tenor

Figure 2.42, Kyrie, mm.17-28
conductors are encouraged to crescendo in measure 2, even though it is not written. This will enhance the broadening and intensity of the plea mentioned earlier. However, it is important that the crescendo be subtle so as to be less than the called for crescendo written in measures 18 and 20 (Figure 2.42).

As conductors rehearse measures 25-28, consideration should be given to rehearsing the soprano and bass parts together to highlight the parallel 5ths (octave and 5th) between the parts (Figure 2.42). In contrary motion to the soprano and bass, the tenor and alto also move in parallel 5ths with slight exceptions. It may be helpful to separate these two pairs of lines in rehearsal before putting them together.

**Movement III: Offertorium**

_Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu:_

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

_libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum:_

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

_sed signifer sanctus Michael repraesentet eas in lucem sanctam:_

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

_Quam olim Abrahae promisisti, et semini ejus._

which once thou promised to Abraham and to his seed.

_Hostias et preces tibi, Domini, laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus:_

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

Receive them, Lord, on behalf of those souls we commemorate this day.

_fac eas, Domine, de morte transire ad vitam._

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

_Quam olim Abrahae promisisti, et semini ejus._

which once thou promised to Abraham and to his seed.
Offertorium (movement III) is scored for clarinet and SATB chorus. The technique of delivering the text here differs from the first two movements. In the first two movements Busto frequently repeated brief phrases or individual words of the text, two, three, or even four times for emphasis. With a few exceptions, the presentation of the text in this movement is not constantly repeated, but is sung without interruption. When any portion of the text is repeated, it is to emphasize the importance or meaning of the text, such as the first occurrence of this is in measure 13 where Rex gloriae is immediately repeated to show honor to the “King of glory” (Figure 2.43). In order to place more emphasis on the depths of the “pit,” lacu is repeated twice in measures 22-23 (Figure 2.43).

Similar to the first movement, measures 54-61 consist of the choir repeating each fragment of the line fac eas, Domine, de morte (Figure 2.44). As in the first movement the repetition on fac eas helps to give urgency to the plea. The descending leaps of the melody on morte (“death”), with its repetition a step down, help to give weight to the text. Likewise, the text Quam olim Abrahae promisisti, et semini ejus in sections B and B' (mm.35-44 and mm.62-73) is divided in two and each is repeated to remind God of his promise (Figure 2.44 and Figure 2.45). In this instance the repeated text is marked (eco) meaning that it should sound distant. Conductors and performers may consider the first statement of each text as representative of the dying, and the eco representative of the already departed souls. Ron Jeffers discusses the text of the Offertory and how its use has changed. “The text for the Offertory was formerly a prayer that was recited for the sick who were about to die; it was adopted into the Requiem Mass for the Dead.”

---

Figure 2.43. Offertorium, mm.11-23

Repetitions of the statement: “King of Glory”

The “pain” of hell reinforced musically

The height of pain is reached

Descending line to “hell”

Descending lines to “deep pit”

Repetitions of the word: “pit”
Descending leaps to emphasize "death"

Repetitions of the words: "from death"

Repetition shown in Figure 3.3

Figure 2.44, Offertorium, mm.52-64
Busto demonstrates his consciousness of the text by supporting the meaning with a particular musical device. A very obvious example of this is in measures 19-22. To emphasize the “pain” of hell, *poenis* is placed at the peak of the phrase with an agogic accent and dynamic accent (Figure 2.43). Toward the end of the same phrase the melody descends an entire octave on *profundo lacu* (mm.21) to emphasize the depth of the “pit.”

*Figure 2.45. Offertorium, mm.65-73*

Sed signifer sanctus Michael repraesentet eas in lucem sanctam (mm.31-34) (Figure 2.46) represents a dramatic change from darkness to light, and composers often reflect this in their musical settings. Busto follows this practice. Prior to this line there is a

---

28 Ibid., 79.
Rit. and fermata to emphasize "darkness"

Meter, dynamic, and stately character to move from "darkness" into "light"

Expands from unison to chords when approaching the "holy light"

Figure 2.46. Offertorium, mm.28-39
*ritardando* to a fermata (mm.29-30) on *ne cadant in obscurum* (“not let fall into darkness”) (Figure 2.46). In contrast the composer starts the named text in unison and calling for *Maestoso* at a louder dynamic. For the first time the meter becomes more settled in 4/4 representing the passage into the comfort of the light. As the text progresses to *repraesentet eas in lucem sanctam* (“bring them into the holy light”) the voices divide and the chord expands to a *tenuto* marking on *sanctam* demonstrating the magnificence of the light.

*Offertorium* is composed in four sections (A B C B') following a clarinet introduction (Figure 2.47). Measures 1-10 present introductory material provided by the clarinet set in F major and the clarinet plays in only the introduction.\(^{29}\) As with the opening movement, the clarinet introduction is less significant than the atmosphere it creates.\(^{30}\) Phrases are of varying lengths and the tempo is slow. The clarinet never cadences on F, but comes to rest on the dominant. Perhaps this is representative of “unrest” until the entrance of the choir in measure eleven on the tonic chord.

Previous movements were constructed of numerous motives but this movement is constructed similar to plainsong in that it is a continuous melody based on the text. Therefore the music is primarily new material throughout the movement. However section C does include brief appearances of previous motives and consequently provides unity within the entire work. The primary tempo for the movement is established with quarter-note = 69, with the tempi for the introduction and section C being quarter-note = 52.

\(^{29}\) Movements III and VIII are the only movements that are scored for clarinet where it provides only an introduction.

\(^{30}\) Busto, Javier. Program notes. Translation by Francisco (Paco) Valls, 16 June 2005, Greensboro, NC. E-mail transcript in possession of author, Winston-Salem, NC.
The majority of section A (mm.11-34) rides on a constant metrical shift from 5/8 to 3/4. Busto uses this combined 5/8 with 3/4 to encourage a restless or suspenseful feeling to support the text (Figure 2.48). Initial portions of the text point to the lion’s mouth, the pains of hell, and the darkness, and the need for deliverance. This vulnerability and uneasiness is enhanced by the uneven number of eighth-notes (5 eighths versus 6 eighths) in the mixed meter which never resolves into a comfortable flow. The first constant meter occurs in measure 31 as the text shifts from darkness to light (Figure 2.49) where the composer changes to 4/4 and establishes stability for the listener and
Figure 2.48, Offertorium, mm.15-27
Figure 2.49. Offertorium, mm.28-39

First significant constant meter as “darkness” shifts to “light”

“darkness” leading to

Constant 3/4 meter continues

“holy light”

4/4 meter allows for breath
Figure 2.50, Offertorium, mm.40-51
performer. Additionally it increases the feeling of strength for the standard-bearer, holy Michael. Section B (mm.35-44) is written in 3/4 with measure 38 being the exception in 4/4. Altering the meter for measure 38 effectively adds a beat to the measure allowing the choir to breathe. Following this, in section C (mm.45-61) the text is no longer asking for deliverance but is focused on sacrifices and prayers of praise, which is much less restless and more comforting. To reinforce the new focus of the text the composer establishes a constant 4/4 meter (Figure 2.50).

Section A (mm.11-34) marks the plea for deliverance from darkness and the pains of hell into the holy light, and consists of three large divisions (Figure 2.51). Constructed from three phrases of new material, the first division (mm.11-23) calls for deliverance from hell and the deep pit and is to be sung \textit{mf} (Figure 2.52). Beginning with an unaccompanied SATB choir, the first phrase (mm.11-14) presents a lifting up the Lord, honoring the “King of Glory,” and establishes F major tonality. The second phrase (mm.15-18) begins the plea for deliverance of the souls of the faithful departed, and the third phrase (mm.19-23) delivers the peak of the melodic line up to a high F in measure 19 on \textit{de poenis inferni} (“from pains of hell”). Continuing on, the third phrase then descends with \textit{profundo lacu} (“deep pit”) and reaches a cadence on the repeated \textit{lacu} on the tonic in a low register for all voices.

The second division (mm.24-30) of section A consists of three brief phrases (Figure 2.52 and Figure 2.53). This is where the choir firmly establishes the call for deliverance from the mouth of the lion, from hell, and from darkness. The first phrase (mm.24-26) calls for deliverance from the mouth of the lion. It is to be sung \textit{p}, however, it is also marked \textit{marcato e cresc. subito} ascending to an accented peak on the word
leonis (“Lion”). Continuing the melodic ascent, the very short second phrase (mm.27-28) requests that they not be swallowed up in hell and to emphasize the lowness of the darkness in the text *ne cadant in obscurum* (“not let fall into darkness”), the final phrase (mm.29-30) uses descending pitch and cadences on the dominant.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>B'</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 11-34</td>
<td>mm. 35-44</td>
<td>mm. 45-61</td>
<td>mm. 62-73</td>
</tr>
</tbody>
</table>

*Figure 2.51.* Flow Chart: *Offertorium*, Section A

---

[90x39]73
[90x709]leonis
[119x709](“Lion”). Continuing the melodic ascent, the very short second phrase (mm.27-28) requests that they not be swallowed up in hell and to emphasize the lowness of the darkness in the text *ne cadant in obscurum* (“not let fall into darkness”), the final phrase (mm.29-30) uses descending pitch and cadences on the dominant.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>B'</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 11-34</td>
<td>mm. 35-44</td>
<td>mm. 45-61</td>
<td>mm. 62-73</td>
</tr>
</tbody>
</table>

*Figure 2.51.* Flow Chart: *Offertorium*, Section A

---

[90x39]73
Continuing in F major, the third division (mm.31-34) is one statement marked by significant change that shifts from darkness to light (Figure 2.53). Marked Maestoso and sung mf, the choir begins unison on sed signifer sanctus Michael (“but standard-bearer holy Michael”). The unison singing, together with the 8th to dotted 16th rhythm, provides a fanfare for the holy standard-bearer of God’s armies. Tenuto is marked at the end of the phrase (m.34) as the choir reaches the dominant on sanctam (“Holy”).

3.- OFFERTORIUM

Figure 2.52, Offertorium, mm.1-27

---

(figure 2.52 continued)

Section A (cont.):

phrase two

descending melodic line

phrase three

all voices in low register on "pit"

phrase one

phrase two

Section A (cont.):
Section A (cont.):

"hell" phrase three

IV

V

Expands from unison to chords when approaching the "holy light"
<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>B'</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 11-34</td>
<td>mm. 35-44</td>
<td>mm. 45-61</td>
<td>mm. 62-73</td>
</tr>
</tbody>
</table>

Figure 2.54. Flow Chart: Offertorium, Section B

Section B (mm.35-44) modulates to A-flat, a chromatic third away from the opening key of F (Figure 2.54). The tempo of quarter-note = 69 returns and a forte dynamic is called for. This section can be divided according to the text and each fragment of the text is immediately repeated and marked eco on the repeat (Figure 2.55).
Figure 2.55. Offertorium, mm.28-44
Quam olim Abrahae promisisti ("which once to Abraham you promised") is first stated in measures 35-36, and then marked eco on the repeat in measures 37-38. The E-flat in the soprano and alto of measure 35 begins the transition moving to B-flat. In similar fashion, the composer continues in measure 39 with et semini ejus ("and to seed his") and the eco in measure 40. This two-measure grouping of text and repeat continues to the end of the section. A-flats and D-flats are introduced as well as an E-flat pedal in the bass part from measures 39-44 leading to a half cadence in A-flat at measure 44.

In contrast to the others, section C (mm.45-61) starts as an offering of sacrifice and prayer as opposed to the plea for deliverance. In addition, it provides a more relaxed atmosphere as the tempo is slower at quarter-note = 52, and it is a regular 4/4 meter. The first of two divisions (mm.45-53) (Figure 2.56) is set in A-flat and is to be sung pianissimo as well as expressive and legato (Figure 2.59). It is constructed from four short phrases. Establishing A-flat tonality, the first phrase (mm.45-46) lifts sacrifices and prayers to the Lord as motivic material is based on fragments of both motives ‘a2’ and

\[
\text{Eb pedal}
\]
‘b2’ including a portion of motive ‘b2’ from measures 24-25 of movement I (Figure 2.57). Starting on the third note of measure 45 the pitches (B-flat, A-flat, C, B-flat) are the same type of figure as the first four pitches of ‘b2’ but the final pitch of ‘b2’ is a descending leap whereas in this case it is ascending. When considering this same measure, it is also possible to identify a portion of motive ‘a2’ from measures 30-31 of movement I. With slight alteration the first four notes come from ‘a2’ (Figure 2.57). They also come from the latter portion of motive ‘a’ first found in measure 8 of movement I. Since ‘a2’ is missing the first upward leap of a 4th that is a part of motive ‘a’ it is easier to see the relationship between ‘a2’ and measure 45 of movement III.

The second phrase (mm.47-48) is closely tied to the previous one in that it speaks of the praise being offered. New material is introduced; though there is some resemblance to the motivic pattern of ‘b2’ and the previous phrase (Figure 2.59). As the choir sings laudis offerium (“praise we offer”) the melody rises to the peak of the phrase. Asking that the offering be received for the departed souls, the third phrase (mm.49-50) includes similarities to phrase one (mm.45-46) but the similarities begin on the third note of the phrase rather than the first (Figure 2.59). Since all the material to this point has been new, perhaps the familiarity of the material here and in the previous two phrases provides comfort to the listener and performer as they offer prayers for the departed souls. Calling for a sudden change, the fourth phrase (mm.51-53) is marked subito piano. This suddenly softer dynamic may reflect respect for the dead as the text reads quarum Hodie memoriam facimus (“today, whose memory we recall”) (Figure 2.59 and 2.60). This phrase marks the beginning of the key transition as the phrase cadences on the dominant of E-flat.
Figure 2.56, Flow Chart: Offertorium, Section C
The second division (mm.54-61) of section C returns to the plea of *fac eas* (“grant them”) as the dynamic quickly increases to *forte* and it is divided into three phrases.
(Figure 2.61). Set in E-flat, the first phrase (mm.54-55) provides familiar musical material. Motive ‘f2’ is sung on *fac eas, fac eas* (“grant to them, grant to them”) and is closely related to motive ‘f’ found in measures 47-49 of movement I (Figure 2.58) and is repeated to give emphasis to the plea. The second phrase (mm.56-57) includes a *crescendo* to reach the peak of the movement on *Domine* (Figure 2.60). With a change of meter to 3/4, the third phrase (mm.58-61) is marked *dim. e rit. molto* and diminishes just as quickly as the previous phrase reached its climax. Through much slowing and *decrescendo* and also repetition of the text, the composer enhances the meaning of *de morte* (“from death”). To augment the impact of *morte* (“death”) the composer uses a bit of word painting. In measure 58 he has the soprano sing a descending tritone and in measure 59 a descending perfect 5th. To illustrate the passing from death to life the composer finishes the phrase *transpire ad vitam* (“pass to life”) with a cadence and fermata on the dominant of B-flat.

![Figure 2.58, Introitus, mm.47-49](image)

Movement I mm. 47-49, Motive ‘f’
Figure 2.59, Offertorium, mm.40-51

Section C:

Ab:

Phrase three

Phrase four

Respect for memory of departed
Figure 2.60, Offertorium, mm.52-64
Section B' (mm.62-73) is an exact repetition of the material from section B (mm.35-44) with the addition of a two-measure tonic chord on \textit{eijus} in measures 72-73 (Figure 2.61). It starts in B-flat and then modulates with an E-flat pedal in the bass to end.
on the tonic of A-flat (Figure 2.62). The final measures are marked *Lento* and *pianissimo* and the meter also changes to 4/4 signifying the restfulness of the end of the movement and the fermata is reached in the final bar.

Figure 2.62, *Offertorium*, mm.65-73

Performance Practice and Rehearsal Issues

Conductors should pay close attention to the expressive indicators given by Busto as they help demonstrate the character needed to deliver the text. This is very evident where the composer calls for *marcato e cresc. subito* (mm.24-30) (Figure 2.63). The combined sudden *crescendo* with the *marcato* character encourages the feeling of trying
to evade the mouth of the lion and avoid being swallowed up in hell. Therefore the *marcato* should be light and lifted rather than heavy, as the singers must be swift. Conductors may want to consider a slight *accelerando* to reinforce the same feeling. However, it should be brief as the composer has marked a *rit.* in measure 29 (Figure 2.64). Undoubtedly this is to reinforce the text appealing to “let them not fall into darkness.” As the pitches descend (mm.28-30) into darkness, conductors may implement a *decrescendo*. This would not only support the text but would help to provide more contrast from the darkness to the coming light. As the text speaks of deliverance into the holy light (mm.31-34) it is appropriate for performers sing *marcato* as the composer has called for *maestoso*.

There are a number of instances where accented syllables fall on an unaccented beat. Notice that the accented middle syllable of *fidelium* (m.17), is a bit awkward as it falls on the second eighth-note (Figure 2.63). It would have been possible for the composer to move “fi” of *fidelium* to the previous measure, allowing the accented syllable to land on beat one of measure 17. However, with the movement’s relationship to plainsong and the restless feel of the meter mentioned earlier, the delivery of the textual accents in unusual places contributes to the tension the composer seeks to portray. Therefore it is recommended that conductors strive to make the textual accents a priority over the metrical accents.

Other examples of textual performance challenges occur when an accented syllable falls on beat two of a measure. Section B (mm.35-44) and B’ (mm.62-73) place *Quam olim Abrahae promisisti* with the accented “A” of *Abrahae*, and “si” of *promisisti* on beat two (Figure 2.64). Once again in the same sections, the accented “e” of *et semini*
Figure 2.63. Offertorium, mm.15-27
Figure 2.64. Offertorium, mm.28-39
*ejus* is placed on beat two with an agogic accent on the final unaccented syllable. Even at this point where the meter becomes regular, almost exclusively 3/4, choirs should strive to make the textual accent a priority.

Additional challenges occur when upward leaps on unaccented syllables follow the textual accent. Upon examination of measure 51, one can see that not only does the accented syllable on *ho – di – e* fall on beat two but it is followed by an upward leap in the soprano on the unaccented syllable “di” (Figure 2.65). The natural tendency of the sopranos would be to sing the highest pitch the loudest, causing the wrong syllable to be accented. Performers should pay close attention and strive to counteract this tendency. A similar situation arises in the following measure (m.52). The accented syllable of *me-mo-ri-am* is somewhat awkward in the middle of the triplet figure (Figure 2.66). As the choir rises in pitch the tendency will be to *crescendo* and therefore place more emphasis on the final syllable. It is recommended in this situation that performers resist the temptation to *crescendo*, and possibly even *decrescendo* as the pitches rise, until *fa-ci-mus* where the *crescendo* is marked. Likewise, performers may find it a challenge to place a stronger accent on the first syllable of *Do-mi-ne* (mm.55-57) when the line continues to ascend and a *crescendo* is marked (Figure 2.66). Choirs will have a tendency to *crescendo* to the point where the final syllable becomes the strongest, especially in the repeat of the text (mm.56-57) where all four voices are ascending. Conductors may instruct their choirs to mark a much stronger accent on the first syllable, and allow a moderate *crescendo* to begin only after the dotted half-notes have been reached. This would allow for the appropriate accented syllable, while still building intensity for the request to grant them life after death.
In sections B (mm.35-44) and B' (mm.62-73) the repeated text is marked (*eco*) with no editorial comments as to the meaning (Figure 2.66 and 2.67). As was mentioned earlier, one may consider the first text as stated for the dying, and the *eco* representative of the already departed souls. It should be noted that the composer also marked the first statement of each text with a *forte* dynamic. Because of this, it can be assumed that the composer is hoping for a distant (quiet) sound on the part marked *eco*. Conductors may choose to replace *eco* with *piano* or some other soft dynamic marking, and this would provide the performer with an adequate explanation of how this should be sung. However, conductors may even consider allowing a smaller sub-choir, or even soloists from the choir, to sing the *eco* portion without the rest of the choir. This would reinforce the distinction between the dying and the already departed. Simply put, the *forte* marking would represent a “*tutti*” performance, and the *eco* marking would represent the soloists or smaller second choir. The only other consideration then is how to perform measures 72-73. Other than the *pianissimo* marking there is no other indication (Figure 2.67). Because of the previous alternating of *forte* and *eco* it is suggested that the pattern continue to be followed. Therefore, after the final *eco* (m.71) *tutti* should be observed on the final statement of *ejus* on the tonic chord.

Conductors should examine *Hostias et preces tibi Domine laudis offerimus* (mm.45-48) and realize there is no comma marked after *tibi* and no comma marked after *Domine* (Figure 2.65). Typically there are commas in those places and performers may instinctively breathe after *tibi*. Since it is likely the composer purposely omitted the commas, conductors may consider singing the four measures as one phrase as suggested in Figure 2.65).
Figure 2.65, Offertorium, mm.40-51
Figure 2.66, Offertorium, mm.52-64
There are a couple of places where singers may be challenged to find the correct pitch. This occurs in the alto part at measure 35 of section B (mm.35-44) and measure 62 of Section B’ (mm.62-73). Asked to sing an ascending tritone from the E-flat to the A-natural (Figure 2.66), the altos may have a tendency to return to the G or land on A-flat rather than A-natural. It should be noted that a natural sign in parentheses is provided with the A-natural pitch as a courtesy. The composer is aware of the tendency of the singer to sing A-flat and thus is giving a clue to the singer. It is suggested therefore that the altos rehearse this measure together with only the sopranos. This will allow them to hear the major 3rd relationship between the two voices. If the singers still have difficulty
with this pitch, the altos could also rehearse the same measure with only the bass, and then the three voices together (SAB) omitting the tenors. Hearing the A-natural in the context of an F chord should help the alto’s stability of pitch when the tenors are added.

Another particularly challenging sequence of pitches occurs in the final phrase of section C (mm.58-61). The melodic line of the soprano part includes a descending tritone followed in the next measure by a descending perfect 5\(^{\text{th}}\) (Figure 2.66). It is suggested that the sopranos rehearse this line separately as the inclusion of the other parts increases the difficulty of the line. Upon close examination, conductors will notice that the soprano line (mm.58-59) includes all pitches except B-flat (and the C which is a measure later). Rehearsing separately will allow the sopranos to realize the descending sequence from high F to the low F. It may be helpful to make the singers aware that the tritone A-natural is the leading tone to the “missing” B-flat. Once the sopranos have rehearsed the line independently the other parts may be added. At this point the sopranos will find the A-natural is not all that difficult to find since it is part of the D minor chord. However, the more challenging pitch to find will be the G in the following measure. More than likely the sopranos will sing the A-natural that the tenors are singing. To help find this pitch, it is suggested that the soprano and alto lines be rehearsed together as the altos sing the G one beat prior to the sopranos. It may even be helpful for conductors to hold the first chord of the measure and then move to the second chord, and then repeat as necessary until the sopranos feel secure in finding this pitch.

Conductors should be aware of a small printing error in the score. In measure 61, the first pitch of the tenor I part is written as a D-flat (Figure 2.66). A natural sign should be added since the key signature at that point still includes D-flat.
Movement IV: Sanctus-Benedictus

Sanctus, Sanctus, Sanctus, Domine Deus Sabaoth.  
Holy, Holy, Holy, Lord God of Hosts.

Pleni sunt caeli et terra gloria tua.  
Heaven and earth are full of thy glory.

Hosanna in excelsis.  
Hosanna in the highest.

Benedictus qui venit in nomine Domini.  
Blessed is he who comes in the name of the Lord.

Hosanna in excelsis.  
Hosanna in the highest.

Sanctus–Benedictus (movement IV) is scored for clarinet, soprano solo, baritone solo, and SATB chorus. The Sanctus, also known as Trisagion (“Thrice Holy”) comes from the praises “Holy, Holy, Holy” found in Isaiah 6:3. Busto makes extensive use of “Holy,” however he never implements the traditional musical structure of three statements of the text. Benedictus comes from Christ’s triumphal entry into Jerusalem in Matthew 21:9, and includes the “Hosanna.”

Sanctus–Benedictus is composed in four major sections (A B C B) following a clarinet introduction (Figure 2.68). Measures 1-9 consists of introductory material provided by the clarinet set in F major to provide atmosphere (Figure 2.69). However, later in section C it assumes a more prominent role. The clarinet introduction is centered on F, but comes to rest on the dominant in measure 9. All sections introduce new material. However section C includes brief appearances of earlier motives and therefore is a source of unity within the entire work.

33 Ibid., 81.
Both sections A and C are in common time and the end of A contains meters 6/8, 2/4, 2/8, and 9/8. Section B is in 3/4. The tempo of A is a brisk quarter-note = 120 while B is marked *Maestoso*, quarter-note = 76, and the C section is a relaxed quarter-note = 69.

<table>
<thead>
<tr>
<th>Section</th>
<th>Introduction</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>mm. 1-9</td>
<td>mm. 10-55</td>
<td>mm. 56-60</td>
<td>mm. 61-98</td>
<td>mm. 99-103</td>
</tr>
<tr>
<td>Divisions</td>
<td>1 + 2 + 2 + 2 + 2</td>
<td>8 + 8 + 8 + 8 + 8 + 6</td>
<td>4 (1 + 1 + 2)</td>
<td>9 + 8 + 9 + 8 + 4</td>
<td>4 (1 + 1 + 2)</td>
</tr>
<tr>
<td>Forces</td>
<td>Clarinet</td>
<td>SATB Choir Clarinet</td>
<td>SATB Choir</td>
<td>Clarinet Baritone Soprano</td>
<td>SATB Choir</td>
</tr>
<tr>
<td>Tonal Center</td>
<td>F</td>
<td>F (transition)G</td>
<td>C</td>
<td>G</td>
<td>C</td>
</tr>
<tr>
<td>Tempi</td>
<td>Quarter-note = 120</td>
<td>Quarter-note = 120 Quarter-note = 80</td>
<td>Quarter-note = 76</td>
<td>Quarter-note = 69</td>
<td>Quarter-note = 76</td>
</tr>
</tbody>
</table>

*Figure 2.68. Sanctus–Benedictus Overview*
Figure 2.69. Sanctus-Benedictus, mm.1-9

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th></th>
<th>B</th>
<th></th>
<th>C</th>
<th></th>
<th>B</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mm. 10-55</td>
<td></td>
<td>mm. 56-60</td>
<td></td>
<td>mm. 61-98</td>
<td></td>
<td>mm. 99-103</td>
<td></td>
</tr>
</tbody>
</table>

Figure 2.70. Flow Chart: Sanctus–Benedictus, Section A
Section A (mm.10-41), in F major, is constructed in a symmetrically balanced set of eight four-measure phrases (Figure 2.70). Each of the four-measure phrases is accompanied by a repeated two-measure motive in the soprano. Each phrase throughout the thirty-two measures is related in the syncopated rhythm as well as in the text (Figure 2.72). The two-measure motives are created by repeating Sanctus, once per measure. Upon examining the thirty-two measures, a symmetrical pattern emerges (Figure 2.71).

\[
\begin{array}{cccccccc}
\text{‘S.a’} & \text{‘S.a’} & \text{‘S.b’} & \text{‘S.b’} & \text{‘S.a’} & \text{‘S.a’} & \text{‘S.b’} & \text{‘S.b’} \\
m.10 & m.12 & m.14 & m.16 & m.18 & m.20 & m.22 & m.24 \\
\text{‘S.b2’} & \text{‘S.b2’} & \text{‘S.b3’} & \text{‘S.b3’} & \text{‘S.b4’} & \text{‘S.b4’} & \text{‘S.b4’} & \text{‘S.b4’} \\
m.26 & m.28 & m.30 & m.32 & m.34 & m.36 & m.38 & m.40 \\
\end{array}
\]

**Figure 2.71, Sanctus–Benedictus, Section A, mm.10-41**

The rising line with the constant syncopation creates a musical climax at the *Domine Deus Sabaoth* (“Lord God of Hosts”) text. In addition, the constantly increasing dynamic from *piano* to *fortissimo* contributes energy to the phrase. Dissonance in each of the chords from measures 34-41 is created by the addition of the seventh, ninth and eleventh tones above the roots of the chords.

The section concludes on the dominant ninth in measure 41 (Figure 2.73). This is all accompanied by the clarinet entrance in measure 18 sustaining C for eight measures as an inverted pedal on the dominant of F. Measures 18- 25 are an exact repeat of measures 10-17 except for the addition of the clarinet. From measure 26 forward, the clarinet alternates in four-measure intervals between pitches D and C.
Figure 2.72. Sanctus-Benedictus, mm.10-35
(figure 2.72 continued)
Figure 2.73. Sanctus-Benedictus, mm.36-47
Figure 2.74. Sanctus-Benedictus, mm.48-60
At measure 42 of section A the choir repeats *Domine Deus Sabaoth* (“Lord God of Hosts”) (Figure 2.73) four times transitioning to the dominant of G at the fermata in measure 49 (Figure 2.74). The meter changes to 6/8 and there is a new tempo marking of dotted quarter-note = 80. Beginning with divided altos for a SAATB voicing and the passage is marked piano but quickly changes as a crescendo and accelerando are given to build musical tension as before.

The final portion of section A (mm.50-55) begins piano on *Pleni sunt caeli et terra* (“full are heaven and earth”) (Figure 2.74). An immediate crescendo is marked and the passage reaches a climax at *gloria tua* (“of thy glory”) (m.54) but the piano returns again as the text is repeated in measure 52. Meters alternate from 6/8 to 2/4 and then from 6/8 to 2/8 which increases the musical tension through rhythmic compression. The passage is repeated to the dominant in measure 55 to complete section A, preparing textually and musically “Hosannas” in the coming section.

Section B (mm.56-60) is one unit in C major (Figure 2.75), scored for SATTB choir, without clarinet, on *Hosanna in excelsis!* (“Hosanna in the highest!”) (Figure 2.74). In contrast to the mixed meters of the previous section, the new 3/4 meter is more stable. It is marked forte and Maestoso at the slower tempo of quarter-note = 76. Constructed of motives ‘f’ and ‘g’ which were first identified in measures 47-49 of movement I (Figure 2.76), this short section is repeated and comes to rest in the second ending with a fermata on the tonic (Figure 2.74). The final chord has the G doubled and appears to be a dominant chord stacked on the tonic chord allowing the chord to function as the tonic for section B and for the coming section set in G major.
<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 10-55</td>
<td>mm. 56-60</td>
<td>mm. 61-98</td>
<td>mm. 99-103</td>
</tr>
</tbody>
</table>

**Figure 2.75.** Flow Chart: *Sanctus–Benedictus*, Section B

\[
\frac{1}{4} \text{note} = 76 \text{ (Maestoso)}
\]

<table>
<thead>
<tr>
<th>mm.</th>
<th>56</th>
<th>57</th>
<th>58</th>
</tr>
</thead>
</table>

C: V V V I

*Hosanna, Hosanna, Hosanna in excelsis.*

SATB

‘f’ ‘f’ ‘g’

Movement I mm. 46-49, Motive ‘f’ and ‘g’

**Figure 2.76.** *Introitus*, mm.46-49
Section C (mm.61-98) is the Benedictus. In contrast to section A this section is scored for clarinet throughout with baritone and soprano solos respectively. This is a more traditional setting of the Benedictus which is often given to soli. Common time
meter combined with a slower tempo provides a more relaxed musical setting, and as is
typical the choir returns with “Hosanna” in section B.

Set in G major, section C is divided into four parts (a, b, a, c) followed by four
measures leading to the return of section B (Figure 2.77). In part a (mm.61-69) the
clarinet, again, presents new material (Figure 2.82). Its lines are divided into two-
measure phrases (Figure 2.78).

\[ \text{‘B.a’ ‘B.b’ ‘B.a’ ‘B.b’} \]
\[ \text{m.61 m.63 m.65 m.67} \]

**Figure 2.78.** *Sanctus-Benedictus*, mm.61-69

Part b (mm.70-78) is a duet between the baritone solo and the clarinet. In its
accompaniment role, the clarinet is marked *mezzo-piano* while the baritone is marked
*mezzo-forte* (Figure 2.82). These nine measures also consist of four statements like part a
(Figure 2.79). The initial portion of the opening baritone solo is derived from the clarinet
motive ‘h’ in measure 55 of movement I (Figure 2.80). In movement IV the baritone
soloist provides the same motive twice (m.70 and m.74). Also motives ‘e2’ and ‘e2’ in
measures 72 and 73 of the baritone solo originated from measures 44-45 of movement I.
The second part ends on a brief phrase elision with the third part (a).

\[ \text{‘h’-‘B.c’ ‘e2’-‘e2’ ‘h’-‘B.c’ ‘B.d’} \]
\[ \text{cm1 cm2 cm1’ cm3} \]
\[ \text{m.70 m.72 m.74 m.76} \]

**Figure 2.79.** *Sanctus-Benedictus*, mm.70-78
Movement I mm. 55, Motive ‘h’

Movement I mm. 44-45, Motive ‘e’

**Figure 2.80**, *Introitus*, Motives ‘h’ and ‘e’

Part a (mm.78-86) is an exact return of the first part a (Figure 2.82 and 2.83). Part c (mm.87-94) is another duet for soprano solo and clarinet (Figure 2.83). Overall the style remains consistent with the previous duet although the musical materials are different. Measure 88 of the soprano statement is taken directly from the same portion of the previous baritone statement (m.71). The eight measures of soprano solo are structured in the same way as the baritone solo and the clarinet duet (Figure 2.81).

**Figure 2.81**, *Sanctus-Benedictus*, mm.87-94

Measures 95 to 98 close section C with the clarinet, baritone, and soprano soloists in one unified phrase (Figure 2.83). The meter shifts to 3/4 for these four measures and functions as a link to the return of the *Hosanna.*
Figure 2.82. Sanctus-Benedictus, mm.61-81
Figure 2.83. Sanctus-Benedictus, mm.82-97
<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 10-55</td>
<td>mm. 56-60</td>
<td>mm. 61-98</td>
<td>mm. 99-103</td>
</tr>
</tbody>
</table>

**Figure 2.84.** Flow Chart: *Sanctus–Benedictus*, Section B

Section B returns in measure 99 (Figure 2.84). There is no difference between the two appearances of section B (Figure 2.85).
Performance Practice and Rehearsal Issues

Conductors will want to carefully consider the tempi marks. The opening choral statement of section A (mm.10-55) is rather quick with a tempo of quarter-note = 120. Measure 42 is where the first tempo change occurs and is marked dotted quarter-note = 80 where the meter changes to 6/8. Thus, the length and speed of the eighth-note remains the same (Figure 2.86).

<table>
<thead>
<tr>
<th>Location</th>
<th>Tempi</th>
<th>Number of eighth-notes per beat</th>
<th>Equivalent relation to eighth-note</th>
</tr>
</thead>
<tbody>
<tr>
<td>m.10</td>
<td>1/4 note = 120</td>
<td>2</td>
<td>1/8 note = 240</td>
</tr>
<tr>
<td>m.42</td>
<td>dotted 1/4 note = 80</td>
<td>3</td>
<td>1/8 note = 240</td>
</tr>
</tbody>
</table>

**Figure 2.85.** Sanctus-Benedictus, mm.98-103

**Figure 2.86.** Sanctus-Benedictus, tempi chart
When performing the repeated *Sanctus* text in section A, one must choose where the chorus will breathe as no breath marks exist in the score (Figure 2.87). While there is punctuation after each *Sanctus* it may seem excessive to breathe after each one. Based on the syncopated rhythm and the length of the last syllable, it would seem more appropriate to breathe in the middle of each two-measure phrase. Thus, it is recommended that the final “s” of *Sanctus* (m.10) be placed on beat four and a breath not be taken at the end of measure 11. It is also recommended that choirs join the final “s” in measure 11 to the first “S” in measure 12 to be sung as one, and also to enhance the written dynamic musical accent. At this point, the rhythmic pattern changes beginning at measure 34 and the choir may now breathe at then end of each measure, after beat 4, until the fermata in measure 41 (Figure 2.88).

Examination of the dynamic changes in section A suggests a few details that need attention. It can be assumed that the *crescendo* in measure 11 raises the dynamic level and the *p* marked at the beginning of measure 12 is *subito* (Figure 2.87). However, if the *crescendo* in measure 13 is only up to *mp*, then there is no sudden change for measure 14 as it calls for *mp*. It is evident that the composer desires a difference of dynamic level from measure 13 to measure 14. Therefore it is important for choirs and conductors to perform with the marked dynamic level in mind, four measures at a time. The *crescendos* and *decrescendos* seem to suggest the addition of expressiveness to the music rather than being a significant increase or decrease in volume.

There are also some unexpected *decrescendos* marked. For example, the composer has placed a decrescendo in measure 15 as the line continues to rise (Figure 2.87). This may initially be a challenge for choirs as all four parts are ascending in
Figure 2.87, Sanctus-Benedictus, mm.10-23

- No breath: N.B.
- Note dynamic change after crescendo to piano
- Note dynamic change after crescendo to mp
- Continue this pattern to m.34
- Place ‘s’ on beat 4; breathe after beat 4
- Editorial
- Unexpected decrescendo
- Editorial
Figure 2.88. Sanctus-Benedictus, mm.36-47
Figure 2.89. Sanctus-Benedictus, mm.48-60

editorial: breathe first time only

Sanctus - Benedictus

Maestoso
parallel motion, and the natural tendency will be to crescendo. It should be understood that this decrescendo and the one in measure 17 reinforce the ending of the eight-measure phrase (mm.10-17) and the eight measures that follow (mm.18-25) are an exact repeat with the addition of the clarinet. There are a few places in the score where the pattern continues but the dynamic marking was not provided. Therefore, conductors might add a p marking for measure 20, a mp marking for measure 24, and a mf marking for measure 32. Additionally, the dynamic indicator for the clarinet at its entrance in measure 18 should be piano and at measure 22 should be mp.34

Measure 54 includes a crescendo with the pitches tied across the repeat sign (Figure 2.89). It will need to be determined if the last dotted quarter-note of the measure will be shortened to allow the choir time for a breath, or if the measure will be lengthened to allow time for a breath. The advantage to lengthening the measure is that it would allow the choir time to crescendo on tua. However, shortening the last note of the measure would bring continuity to the driven and energetic feel as the repeat to measure 50 would occur without interruption.

Movement V: Agnus Dei

\begin{align*}
\textit{Agnus Dei}, \\
\textit{Qui tollis peccata mundi,} \\
\textit{Dona eis requiem.}
\end{align*}

Lamb of God, who takest away the sins of the world, grant them rest.

\begin{align*}
\textit{Agnus Dei}, \\
\textit{Qui tollis peccata mundi,} \\
\textit{Dona eis requiem.}
\end{align*}

Lamb of God, who takest away the sins of the world, grant them rest.

\begin{align*}
\textit{Agnus Dei}, \\
\textit{Qui tollis peccata mundi,} \\
\textit{Dona eis requiem sempiternam.}
\end{align*}

Lamb of God, who takest away the sins of the world, grant them rest everlasting.

---

34 The clarinet score does include a piano indication at measure 18 but there is no indicator at measure 22.
Agnus Dei (movement V) is scored for clarinet and SSAATTBB choir. The Agnus Dei is usually the final movement of the Mass Ordinary. When sung as part of the Requiem Mass, the third and sixth lines are changed from miserere nobis to dona eis requiem and the final is altered from dona nobis pacem to dona eis requiem sempiternam (“Grant them rest eternal”). 35

Busto follows this practice and composes the movement according to the text in a three part structure. Presentation of the first part (mm.11-18) is divided between women’s and men’s voices (Figure 2.91) with the women singing Agnus Dei, qui tollis peccata mundi (“Lamb of God, who takes away the sins of the world”) and the men singing dona eis requiem (“grant them rest”). The first repetition of the text, the second part (mm.19-27), is once again divided between the women’s and men’s voices, while the third and final presentation of the text is sung by all voices.

Except in movement III, the composer makes extensive use of the repetition of textual phrases. Previous movements included textual phrases that were often repeated two or even three times. However, in this movement there is little regular repetition of textual phrases with a few exceptions. In measures 14 and 23 respectively, the men repeat dona eis within each phrase (Figure 2.91). In measures 21-22, the women’s voices extend the phrase with peccata mundi (Figure 2.91).

Agnus Dei is composed in three sections (A1 A2 A3) following an introduction by the clarinet (Figure 2.90). In C major throughout, the movement is set primarily in 3/4 meter with an occasional shift to common time and a tempo of quarter-note = 52.

---

<table>
<thead>
<tr>
<th>Section</th>
<th>Introduction</th>
<th>A1</th>
<th>A2</th>
<th>A3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>mm. 1-10</td>
<td>mm. 11-18</td>
<td>mm. 19-27</td>
<td>mm. 28-35</td>
</tr>
<tr>
<td>Divisions</td>
<td>$2 + 2 + 2 + 3$</td>
<td>$3 + 3 + 2$</td>
<td>$4 + 3 + 2$</td>
<td>$3 + 3 + 2$</td>
</tr>
<tr>
<td>Forces</td>
<td>Clarinet</td>
<td>SSAA Choir</td>
<td>SSAA Choir</td>
<td>SATBB Choir</td>
</tr>
<tr>
<td>Tonal Center</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Tempi</td>
<td>Quarter-note = 52</td>
<td>Quarter-note = 52</td>
<td>Quarter-note = 52</td>
<td>Quarter-note = 52</td>
</tr>
</tbody>
</table>

*Figure 2.90, Agnus Dei Overview*
The introduction (m.1-10) by the clarinet is divided into four phrases and ends on the tonic pitch (Figure 2.92). This clarinet introduction is significant in that it is the first of all the movements that contributes more than an atmosphere. Motive ‘Acc.b2’ (m.2) which originates from ‘b2’ that first appeared in measure 24 of movement I is revealed in the introduction (Figure 2.92). In measure 4 this same motive is altered slightly and is labeled ‘Acc.b2’. Here occurs the first use of previously identified motives in an introduction.

Section A1 (m.11-16) is sung by the SSAA/TTBB choir and remains in C major and is divided into two phrases with a clarinet interjection at the end (Figure 2.93). The first phrase (m.11-13) is scored for SSAA and begins piano (Figure 2.95) as the women

5.- AGNUS DEI

Figure 2.91, Agnus Dei, mm.1-35
Movement V mm.2 and 4, Motives ‘Acc.b2’ and ‘Acc.b2’

Figure 2.92. Agnus Dei and Introitus, Motives ‘Acc.b2’ and ‘b2’
Movement I mm. 24, Motive ‘b2’

sing *Agnus Dei, qui tollis peccata mundi* (“Lamb of God who takest away the sins of the world”) ending on the dominant. To aid in the delivery of the text *peccata*, the meter changes to common time in the middle of the phrase (m.12). This places the accented syllable of *mundi* on beat one of the next measure. Scored for TTBB, the second phrase (m.14-16) begins with a slightly higher dynamic of *mezzopiano* (Figure 2.95). Here, the men’s voices complete the line that the women began, singing *dona eis requiem* (“grant them rest”) also ending on the dominant. In the middle syllable of *requiem* (m.15) cross voicing temporarily moves the bass above the baritone. A fragment of motive ‘b’ (‘b4’) appears within the musical phrase (Figure 2.94).

The final two measures (mm.17-18) of section A1 consist of a brief clarinet statement and is reminiscent of movement I, section A (mm.1-29). This segment is motive ‘Acc.b2’ taken directly from the first couple of measures in the clarinet introduction in this movement (Figure 2.95).
**Figure 2.93.** Flow Chart: *Agnus Dei*, Section A1

<table>
<thead>
<tr>
<th></th>
<th>A1</th>
<th>A2</th>
<th>A3</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.</td>
<td>mm. 11-18</td>
<td>mm. 19-27</td>
<td>mm. 28-35</td>
</tr>
</tbody>
</table>

\[
\begin{array}{c|c|c}
\text{AD.1} & \text{AD.2 (b4)} & \text{Acc.b2} \\
\hline
\text{mm.} & 11 & 14 & 17 \\
\text{1/4 note = 52} & & & \\
\text{C:} & V & V & \\
\text{*Agnus Dei, qui tollis peccata mundi*} & \text{*dona eis, dona eis requiem*} & & \\
\text{SSAA} & \text{TTBB} & \text{Clarinet} & \\
\end{array}
\]
Movement V mm.14, Tenor I, Motive ‘b4’

**Figure 2.94.** *Agnus Dei*, mm.14-16

5.- **AGNUS DEI**

\[ \text{\textit{Molto espressivo}} \]

**Figure 2.95.** *Agnus Dei*, mm.1-27
(figure 2.95 continued)

Section A1: phrase 2 (cont.)

Section A2: phrase 1

Acc.b2

Section A2: phrase 2

parallel 5ths & 4ths

Agnus Dei

mp

Bass/Bar.: parallel 5ths & unison

V
Section A2 (m.19-25) is an exact recapitulation of A1 in the women’s voices except for a repeat of *peccata mundi* (“sins of the world”) in measure 21 (Figure 2.96). The *mezzo piano* dynamic, a bit stronger than the *piano* in section A1, increases the musical and expressive intensity.

With an indication of *mezzo forte* this time, the men’s voices (m.23-25) also recapitulate A1 with only slight re-voicing (Figure 2.95). Unison pitches from section A1 are eliminated and the bass and baritone move in parallel fifths until *requiem*. The
melody of the first tenor is the same except the first two eighth-notes on *dona* are raised by a fourth. Pitches C and B on *dona* from the original first tenor part can still be found, but are now in the second tenor part (Figure 2.97). So in fact the same melody from measures 14-15 can be found but is shared between the second and first tenors.

![Figure 2.97, Agnus Dei, mm.22-25](image)

The final two measures (mm.26-27) of A2 consist of a brief clarinet statement. Similar to the previous clarinet statement, this motive ‘Acc.b2” is taken directly from measures 4-5 of the clarinet introduction (Figure 2.95).

Section A3 (m.28-33) remains in C major and combines the women’s and men’s voices on the same text (Figure 2.98). There are harmonic differences but the initial melody is the same as section A1. A3 is divided into two phrases followed by one last closing statement by the clarinet. In the first phrase (m.28-30), to be sung *forte*, the choir *crescendos* to a peak on the dominant, with a fermata, while singing *peccata mundi* (Figure 2.99). In contrast, the second phrase (mm.31-33) is marked *pianissimo* and a tempo marking of *Lento* and is somewhat unique because it continues with the text *dona eis requiem* while repeating the melodic material from the first phrase of this section. The voices continue to hold the tonic chord through the last three measures on *sempiternam* as the clarinet makes its final statement, an exact return of ‘Acc.b2.’
### Figure 2.98. Flow Chart: *Agnus Dei*, Section A3

#### Performance Practice and Rehearsal Issues

One of the first issues conductors will have to face is the comma in the text after *Agnus Dei* in measure 11 (Figure 2.100). Punctuation in the text is usually a natural place for the choir to breathe. However, the musical phrase seems to continue and measures 11-13 could be performed as one phrase. If performers are to take the breath, it should be

<table>
<thead>
<tr>
<th></th>
<th>A1</th>
<th>A2</th>
<th>A3</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.</td>
<td>11-18</td>
<td>19-27</td>
<td>28-35</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>AD.1</th>
<th>AD.1&quot;</th>
<th>Acc.b2</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.</td>
<td>28</td>
<td>31</td>
<td>34</td>
</tr>
<tr>
<td>¼ note = 52</td>
<td>Lento</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C:</td>
<td>V</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td><em>Agnus Dei, qui tollis peccata mundi</em></td>
<td><em>dona eis requiem sempiternam</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

|   | SATTTBB | SATTTBB | SATTTBB/Clarinet |

---

---
a quick breath to maintain the forward motion. Measures 19 and 28 have the same dilemma and can be handled in the same manner (Figure 2.101).

**Figure 2.99. Agnus Dei, mm.28-35**

Singers will want to breathe at the comma after *mundi* in measure 21 which is appropriate (Figure 2.101). Once again, through slight *accelerando* and continued *crescendo*, the choir can sing the phrase through this breath to the peak in measure 22. Likewise the men’s voices should respond in similar fashion between the repeat of *dona eis* in measures 14 and 23.
In measure 13, as the women near the end of the phrase they have a marked *decrescendo* (Figure 2.100). It is suggested that choirs that have difficulty spend a little time speaking the text being sure to taper off the last syllable. The next occurrence of the same text (mm.20-22) is treated differently as the composer has not marked a *decrescendo* but a *crescendo* to the peak of the entire movement (Figure 2.101). A similar issue arises in the men’s voices in measures 15-16 and also measures 24-25 (Figure 2.101). If there is difficulty counteracting the natural tendency for a *crescendo*, this may be treated in the same manner as before. However, since the tenors are no higher in their ranges than anywhere else in the phrase it may not be a challenge to *decrescendo* as they ascend in pitch.
Figure 2.101, Agnus Dei, mm.14-35

- Sing as one phrase
- Ascending line on decrescendo
- Bass II should avoid registral accent on octave leap
- Ascending line on decrescendo
The final phrase of the movement (mm.31-35) places demands on the choir to sing the entire five measures in one breath (Figure 2.101), a challenge amplified by the new slower tempo marking Lento. Also the extremely low C required of the bass II singers at the end may present a challenge. Depending on how slow the tempo is, conductors may look for a place for the choir to get another breath. If this is the case, it is recommended that the choir take time to breathe in measure 32 after beat 2. With a slight slowing on the end of requiem immediately before, this could have the effect of
intensifying the “rest” and in turn highlighting *sempiternam* (“everlasting”). This should allow the singers the support needed while not overtly disrupting the phrase.

**Movement VI: Communio**

*Lux aeterna luceat eis, Domine:* May light eternal shine upon them, O Lord,
*Cum sanctis tuis in aeternum:* in the company of thy saints forever and ever;
*quia pius es.* for thou art merciful.

*Requiem aeternam dona eis, Domine,* Rest eternal grant to them, O Lord,
*et lux perpetua luceat eis.* And let perpetual light shine upon them.

*Communio* (movement VI) is scored for soprano solo, SATB chorus and clarinet.

“The antiphon *Lux aeterna* echoes the *lux perpetua* of the *Introit*, a situation which has suggested musical recapitulation to some composers.”

As suggested, Busto finds the source for his motives in the choral and clarinet parts from the first movement. This creates a recapitulation in the sense of familiar motives returning.

The antiphon is sung through twice by the soprano soloist, the first time with clarinet accompaniment, and the second time accompanied by both the clarinet and SATB choir (Figure 2.102). The entire text is not sung by the choir, but it offers harmonic support by singing a chord on each syllable of the text *Lux aeterna luceat eis* (“light eternal shine upon them”). This phrase is sung three times by the choir and the fourth time is shortened to *lux aeterna*.

The verse *Requiem aeternam* follows the antiphon, a custom found also in the *Introit*. Again the text is presented by the soprano solo while accompanied by the clarinet and choir with the choir singing in the same fashion as before but on the text *Requiem aeternam* (“rest eternal”) (Figure 2.102). Then the soprano reverts back to *cum*

---


37 Ibid., 83.
sanctis tuis in aeternum, quia pius es (“in the company of thy saints forever and ever, for thou art merciful”) after completing the verse text (m.32) and the choir follows suit by reverting back to lux aeterna, lux aeterna (m.32).

In a number of previous movements the composer has implemented a significant amount of textual phrase repetition. Other than the choral phrase repetitions mentioned above, the composer has departed from that practice in this movement. One exception occurs in measure 8 where the soprano immediately repeats Domine (Figure 2.102). Also in measure 12 one can see repetition of the phrase quia pius eis from measure 11. Busto presents the text in the same fashion in the second section (m.19 and mm.22-23) but the third section moves to the verse text and repetition of text does not occur again until the return of quia pius eis (mm.34-35).

After a measure rest (m.37) there is a final reflection of the text from the beginning of the movement. The soprano soloist reminds the listener of the hope in the light eternal with a final statement of Lux aeterna (Figure 2.102). Then the clarinet reinforces this by answering with its motive that has been associated with lux. In support of the soloist and clarinet the choir responds with one final chord on Lux!

![Text presented by soprano]

Figure 2.102, Communio, mm.1-39
(figure 2.102 continued)

Clarinet accompanies soprano

Text by soprano

Choral repetitions of the first phrase (3 times)
(figure 2.102 continued)

Choral repetitions of the first phrase (3 times)

Verse by soprano

Choral repetitions: first phrase of verse

Choir reverts back to “light eternal”
Communio (movement VI) is scored for soprano solo, SATB chorus and clarinet, and is composed in three sections (A A1 A2) (Figure 2.103). With common time meter the rhythm is simple throughout the movement and keeps a constant tempo throughout of quarter-note = 52. Never carrying the melody the chorus functions as harmonic support to the soprano solo and the clarinet accompanies the soprano throughout the movement. With the text being delivered by the soprano solo using mostly familiar material, the movement may serve to provide a sense of comfort through such an intimate setting.
Section A (m.1-14) consists of a soprano solo accompanied by the clarinet set in A major (Figure 2.104) which is a return to the key at the end of the *Introitus*. This provides a sense of recapitulation within the overall work. In contrast to the other movements, this introduction consists of only three statements of motive ‘Acc.2’ by the clarinet (Figure 2.108). As previously shown, ‘Acc.2’ is clearly associated with the text.
*lux* and originates in measure 25 of movement I (Figure 2.105). This motive surrounds the soprano line by occurring at the end (mm.13-14) of section A also.

<table>
<thead>
<tr>
<th>A</th>
<th>A1</th>
<th>A2</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-14</td>
<td>mm. 15-24</td>
<td>mm. 25-39</td>
</tr>
</tbody>
</table>

Figure 2.104, Flow Chart: *Communio*, Section A

---

*Lux aeterna luceat eis, Domine.*
*Cum sanctis tuis in aeternum,*
*Quia pius es,*

<table>
<thead>
<tr>
<th>Clarinet</th>
<th>Soprano solo</th>
<th>Clarinet</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Clarinet</td>
<td></td>
</tr>
</tbody>
</table>
In between the soprano statements the clarinet interjects motives of its own, some of which have been heard before and some of which present new material. In the middle of section A (mm.8-10) the clarinet plays a triplet figure along with the soprano line rather than a response afterwards.

The soprano line is composed in seven statements of various motives and begins in measures 4 and 5 with motives ‘a3’ and ‘a3’’ respectively, which are derivatives of measure 8 from the movement I altered to major tonality (Figure 2.106). This is the first return of motive ‘a’ since it was heard in the first movement and thus provides a sense of return and completeness to the work. This motive is used again to start the second repetition of the text in measures 15-18. Between the first two motives the clarinet interjects motive ‘h’ (mm.5-6) which was originally played by the clarinet in measure 55 of movement I (Figure 2.106). This motive is always linked to a solo, in this instance the soprano. In movement VI the clarinet provides the same motive on three occasions (mm.5, 16, and 26). Each time it is at the beginning of a section immediately following the solo soprano’s first statement.
Movement I mm. 8, Motive ‘a’

Movement I mm.55, Motive ‘h’

Movement I mm. 44-45, Motive ‘e’

Figure 2.106, Introitus, Motives ‘a’, ‘h’, and ‘e’

Following the second statement of the soprano (‘a3’’) the clarinet responds (m.7) with new material which is labeled ‘Acc.5’ (Figure 2.108). A comparison of ‘Acc.5’ to the soprano motive ‘C.b’ in measures 9 and 10 of the following line reveals a very similar interval structure (Figure 2.108). Continuing on, new material is presented by the soprano being labeled motives ‘C.a’ (m.8) and ‘C.b’ (mm.9-10) and at the same time the clarinet provides repeated triplet figures labeled ‘Acc.6’ (mm.8-10) to accompany the soprano. The soprano concludes section A with motives ‘e3’ and ‘e3’ abbreviated and altered from the original ‘e’ first found in measures 44-45 of movement I (Figure 2.106). This motive is used again at the end of the second section in measures 22-23. Clarinet interjections of motive ‘Acc.2’ bring the section to a close as well as introduce the
beginning of section A1. So the seven statements of the soprano are comprised of two familiar motives, then three statements of new material followed by two more familiar motives (Figure 2.107).

**Figure 2.107.** *Communio*, soprano melody line, mm.4-12

Section A1 (m.15-24) is a return of section A with the addition of the SATB choir and remains in A major (Figure 2.109). The choir sings the text *Lux aeterna luceat eis* ("May light eternal shine upon them") repeating several times to provide simple harmonic accompaniment for the soprano and clarinet (Figure 2.108 and 2.110).

**Figure 2.108.** *Communio*, mm.1-21
(figure 2.108 continued)

Harmonic accompaniment

Section A1:
Figure 2.109, Flow Chart: Communio, Section A1

<table>
<thead>
<tr>
<th>A</th>
<th>A1</th>
<th>A2</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-14</td>
<td>mm. 15-24</td>
<td>mm. 25-39</td>
</tr>
</tbody>
</table>

Communio Section A1

Cl:
- h
- Acc.5
- Acc.6
- Acc.2
- Acc.2

Sop:
- a3
- a3'
- C.a
- C.b
- C.b
- e3
- e3'

mm.
- 15
- 17
- 18
- 20
- 22

1/4 note = 52
- A:I
- ii
- I
- V

Lux aeterna luceat eis, Domine.
Cum sanctis tuis in aeternum,
Quia pius es.

Clarinet
Soprano Solo
SATB Choir
Figure 2.110, Communio, mm.22-32
The final section A2 (m.25-39) remains in A major and is constructed somewhat differently than the previous ones while still making use of the same musical material (Figure 2.111). As shown above, the soprano sings the verse *Requiem aeternam*. Busto
made a few changes in his selection of motivic material. In the previous two sections the melody was divided into seven statements; however the melody of A2 is divided into eight motivic statements (Figure 2.112). Where motive ‘C.a’ followed motives ‘a3’ and ‘a3’ previously (m.8 and m.19), it is has been replaced by motives ‘e’ and ‘e5’ in measures 29-31 (Figure 2.110). In effect what was one measure of new material has been replaced by two measures of familiar material with a half cadence (mm.29-31). As expected, the clarinet material is altered along with the soprano. The clarinet plays motive ‘Acc.2’ (m.29), continuing to reveal its association with lux in the text the soprano is singing.

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>a5</td>
<td>a5'</td>
<td>e</td>
<td>e5</td>
<td>C.b</td>
<td>C.b</td>
<td>e3</td>
<td>e3'</td>
</tr>
</tbody>
</table>

**Figure 2.112.** Communio, soprano melody line, mm.25-35

The choir continues to contribute simple harmonic support singing Requiem aeternam twice followed by the cadence on aeternam (mm.25-31) (Figure 2.110). Then as the soprano has reverted back to a portion of the antiphon text, the choir also does so by singing Lux aeterna (Figure 2.110 and 2.113). Section A2 is extended slightly as the movement comes to a close. After a measure of rest with a fermata (m.37), the soprano closes with a soft chant on Lux aeterna. There is one last clarinet statement of motive ‘Acc.2,’ and the choir finishes with an extremely soft sung Lux on the tonic. Having the choir present lux one final time to end the movement may encourage the listener in everlasting hope. Additionally, the fermata over the final chord and the indication to die away or gradually diminish (perdendosi) may suggest everlasting light.
In the performance of this movement, the composer calls for *diminuendo* and *ritardando* (*dim. e rit.*) in measure 12 (Figure 2.114). Other than the end of motive ‘e3’ only motive ‘Acc.2’ remains before reaching the *a tempo* marking of measure 15. Conductors will need to decide if because of the slowing tempo a slight break between measures 14 and 15 is appropriate. In a similar situation, at the end of section A1 leading to the beginning of section A2 (m.26), the composer has added whole notes for the entire group leading to a clearer division between sections. Therefore, to help the listener
identify the divisions in the music, a slight pause prior to starting Section A1 (m.15) would be helpful.

It should be noted that the *a tempo* provided in measure 15 of section A1 is omitted from measure 25 of section A2 (Figure 2.114). Given the *dim. e rit.* marking of measure 22 and following, and the fact that measure 25 begins a new section, an *a tempo* marking was likely intended. Conductors should add *a tempo* to measure 25.

In sections A1 and A2, where the choir provides harmonic support, conductors will need to decide if a continuous flow of sound is desired from the choir. Busto has provided commas to separate the repeated statements of *Lux aeterna luceat eis* such as at the end of measure 18 (Figure 2.114). However when one finds the breath mark provided for the choir at the end of measure 19, it appears the composer is not concerned at this point with the choir breathing in the middle of a textual phrase. Therefore it appears that the choir should breathe both at punctuation and designated breath marks. Conductors should also bear in mind the overlap of musical phrases between the clarinet, soprano, and the choir and consider the possibility that the composer desires a continuous flow of sound. If the conductor so decides, the choir members may contribute to the continuous sound through the technique of staggered breathing, except where clearly marked at the end of measure 19. The same issues arise in section A2 (mm.25ff) and can be dealt with in the same manner.

In the final measures of the movement (m.38) the soprano soloist provides one last statement of *Lux aeterna*. The dynamic marking is *pianissimo* and the pitch is a high E natural (Figure 2.114). The composer has marked an accent above each note of that phrase. Because of the very soft dynamic and that there are no other voices or
Figure 2.114, Communio, mm.5-39
(figure 2.114 continued)

Communio

Slight break
(figure 2.114 continued)

Instruments playing, only a slight emphasis for each pitch is really necessary, rather than a firm accent. Likewise, the choir enters on its final chord with *ppp* as the dynamic marking. Yet the composer has placed an exclamation mark after the text *Lux!* (m.39). Performers may wish to consider a slight accent on entrance to the final note.

The last measure is marked *perdendosi*. Since the performers are already at a very minimal dynamic level, to attempt a *decrescendo* from that point may be ineffective. Conductors will need to choose if everyone should hold until a release from the conductor, or if performers should be allowed to release their pitches early as they near
the end of their breath eliminating the need for a cue from the conductor. Beginning a
measure earlier, the soprano soloist should also be considered. It is recommended that
the conductor allow singers to release individually to achieve the desired effect.

**Movement VII: Responsorium**

*Libera me, Domine, de morte aeterna,*
*in die illa tremenda:*
*Quando coeli movendi sunt et terra:*
*Dum veneris judicare saeculum per ignem.*

Deliver me, O Lord, from death eternal,
on that dreadful day:
when the heavens and the earth shall quake,
when thou shalt come
to judge the world by fire.

*Tremens factus sum ego, et timeo*
dum discussio venerit,
atque ventura ira.

I am seized by trembling, and I fear
until the judgement should come,
and I also dread the coming wrath.

*Dies illa, dies irae,*
calamitatis et miseriae,
dies magna et amara valde.
*Dum veneris judicare saeculum per ignem.*

O that day, day of wrath,
day of calamity and misery,
momentous day, and exceedingly bitter,
when thou shalt come
to judge the world by fire.

*Requiem aeternam dona eis, Domine:*
et lux perpetua luceat eis.

Eternal rest grant to them, O Lord,
And let perpetual light shine upon them.

Responsorium (movement VII) is scored for baritone solo, SSAATTBB chorus
and clarinet. The *Libera me* is not part of the Liturgical Requiem, however composers
often include it because it contains text from previous movements, giving the effect of a
“reprise” of the *Dies Irae*. In addition, it ends with *Requiem aeternam dona eis*... from
the opening *Introit*. Since Busto did not include the *Dies Irae* in this Requiem, the final
two lines of text carry a sense of recapitulation of the first movement.

Busto sets the text in five sections with the baritone solo singing the initial portion
accompanied by the baritone-bass choir. This is followed by the choir singing *Tremens*
*factus sum ego* (“I am seized by trembling”) which is repeated several times adding force

---

(Corvallis, OR: Earthsongs, 1988), 85.
to the power of “trembling” for the listener. A return to the text *Quando coeli movendi sunt et terra* (“when the heavens and the earth shall quake”) is perhaps to re-emphasize the coming day of wrath. This text is also constantly repeated and may evoke a reference to the “quaking” of heaven and earth. *Dies illa, dies irae* (“O that day, day of wrath”) follows with four repetitions presented by the TBB choir and the SA choir and the two final repetitions by the entire choir. The final line of text is presented again by the baritone solo accompanied by choir and clarinet.

*Responsorium* is through composed in five sections (A B C D E) following a clarinet introduction (Figure 2.115). The meter varies throughout and two contrasting tempi alternate throughout the movement between the quarter-note = 56 and the eighth-note = 240.

In measures 1-9 the clarinet sets the character of the movement through new introductory material that ends on the dominant of G (Figure 2.116). Busto has provided breath marks dividing the nine measures into three-measure phrases. There is repetition of motives within the measures and chords may be implied by some of the statements. Opening statements in measures 1 and 2 combined include all pitches except the leading tone F-sharp. The third measure includes every pitch of the G major scale and the D is played twice implying a dominant thirteenth chord D\(^{13}\). Following a repetition of the previous pattern, measures 5 and 6 include all pitches except G. Measure 7 outlines what appears to be the IV\(^7\), again missing the G, and moves to the dominant D in the next measure and measures 8 and 9 are an exact repetition with the dominant D being further reinforced by the fermata.
<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Divisions</th>
<th>Forces</th>
<th>Tonal Implication</th>
<th>Tempi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>mm. 1-9</td>
<td>3 + 3 + 1 + 2</td>
<td>Clarinet</td>
<td>D</td>
<td>Quarter-note = 56</td>
</tr>
<tr>
<td>A</td>
<td>mm. 10-21</td>
<td>2 + 2 + 2 + 2 + 1 + 3</td>
<td>Clarinet solo BB Choir</td>
<td>D Dorian</td>
<td>Quarter-note = 56</td>
</tr>
<tr>
<td>B</td>
<td>mm. 22-37</td>
<td>10 + 2 + 2 + 2</td>
<td>SSAATTBB Choir</td>
<td>repeated D</td>
<td>Eighth-note = 240 And Quarter-note = 56</td>
</tr>
<tr>
<td>C</td>
<td>mm. 38-56</td>
<td>16 + 2</td>
<td>SATB Choir</td>
<td>repeated D</td>
<td>Quarter-note = 120</td>
</tr>
<tr>
<td>D</td>
<td>mm. 57-86</td>
<td>4 + 3 + 4 + 3 + 3 + 3</td>
<td>SATBB Choir</td>
<td>G</td>
<td>Eighth-note = 240 And Quarter-note = 56</td>
</tr>
<tr>
<td>E</td>
<td>mm. 87-102</td>
<td>2 + 3 + 2 + 2 + 2 + 2 + 3</td>
<td>Clarinet Baritone solo SATB Choir</td>
<td>G</td>
<td>Quarter-note = 56</td>
</tr>
</tbody>
</table>

**Figure 2.115.** Responsorium Overview
Section A (m.10-21), scored for baritone solo, BB choir and clarinet, is centered on D (Figure 2.117). Simple brief statements based on a triplet rhythmic figure ‘Acc.7’ are provided by the clarinet. Additional triplet figures of new material (mm.17-21) are also used to tie one phrase to the next. Using parallel 5ths starting on the tonal center D, the divided basses provide a two-measure ostinato accompaniment on *Libera me* (“deliver me”) (Figure 2.118). In measures 16-21 the bass II extends down to the F before ascending back up to D and ending with *Domine* (“Lord”). The lack of a third in the ostinato provides a dramatic contrast to the lyric nature of the baritone solo. Additionally the contrast of B-flat in the choir part and the B-natural in the baritone solo (mm.10ff) creates a sense of instability reinforcing the terror of “that day.” In effect the baritone is in D Dorian and the choir is in D Aeolian until measure 18 where the baritone sings a B-flat. Motives ‘a4’ (m.10) and ‘a4’’ (m.12), which alter the opening interval to a fifth rather than the fourth found in motive ‘a’ in measure 8 of movement I, are presented by the baritone solo to begin the section (Figure 2.118). Continuing in the same character
but with new material, the baritone reaches a cadence (m.21) with the choir and clarinet on the D chord which eventually leads to the key of G later in the movement.

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mm.10-21</td>
<td>mm.22-37</td>
<td>mm.38-56</td>
<td>mm.57-86</td>
<td>mm.87-102</td>
</tr>
</tbody>
</table>

Figure 2.117. Flow Chart: Responsorium, Section A

Libera me Domine, de morte aeterna, in die illa tremenda:
Quando coeli movendi sunt et terra: Dum veneris judicare saeculum per ignem.

Baritone solo
BB choir

‘a4’ ‘Acc.7’ ‘a4’ ‘Acc.7’ ‘R.a’ ‘Acc.7’ ‘R.b’ ‘R.c’ ‘R.c’

Figure 2.118. Introitus, Motive ‘a’ and Responsorium, mm.10-24
(figure 2.118 continued)

Section A

Acc.7

linear parallel 5ths

D Dorian

G: V

adding voices

D Aeolian

Acc.7

acc.7

linear parallel 5ths

Cl.

Bts.

R.a

R.b

R.c

R.c'

Sempre marcato
Section B (mm.22-37), scored for SSAATTBB, is divided in two contrasting phrases (Figure 2.119). Comprised of a repeated rhythmic figure on *Tremens factus sum ego* (“Trembling made am I”), the first phrase (mm.22-31) includes an uneven, unstable 7/8 meter and a much faster tempo of eighth-note = 240 which may suggest a feeling of
“trembling” (Figure 2.120). In each subsequent measure, a voice is added from the bottom up to build an eight-voice chord. The steady building of voices with increasing dynamics also enhances the feeling of “trembling.”

By the time all voices have entered (m.29) every note in the scale is represented. This leads to multiple spellings of the chord, and may cause no single pitch to be felt as the tonic, giving an unstable vertical environment. However, the D being doubled between the exterior voices and being constantly heard in the bass II for the entire ten measures suggests that its function is that of the dominant (Figure 2.120). The entire phrase then functions as one large preparatory dominant to the coming key of G major, which appears later in the movement.

Shifting to common time at the original tempo, the second phrase (mm.32-37) is constructed of three short two-bar phrases and comes to rest once again on the dominant in measure 37 (Figure 2.120). The lack of resolution at the end of the section may be unsettling and enhance the text “fear of judgment” and the “coming wrath.”

Section C (m.38-57) is scored for SATB again at the faster quarter-note = 120 tempo in a 3/4 meter (Figure 2.121). Busto returns to Quando coeli movendi sunt et terra ("when the heavens and the earth shall quake"). It is, in a piece normally homophonically constructed, homorhythmic but somewhat contrapuntal in the staggered entrances of the voices, each with its own repeated phrase emphasizing the pitch D (Figure 2.122). Each voice is a two-bar ostinato and each continues to measure 56. These ostinati maintain the parallel qualities of the scale by using both F-sharp and F-natural, but the F-sharp is the leading tone of the final key of the movement, G major. The weight of the repeated D in unison every two measures, with which each ostinato
Figure 2.120. Responsorium, mm.25-37
begins, constantly reinforces it as the dominant, in effect causing this entire section to function as the dominant. After a moment of silence (m.54), measures 55-56, in contrast, are marked *Lento* and *pp* and settle on the dominant D\textsuperscript{11} chord, once again leaving the music unresolved (Figure 2.123).
**Figure 2.122.** Responsorium, mm.38-53
Figure 2.123, Responsorium, mm.54-72
Section D (m.57-86), scored for SATBB, includes three statements of the line of text followed by a three-measure cadential phrase with a tempo of eighth-note = 240 (Figure 2.124). F-sharp is added to the key signature, although all F-sharps are changed
to F-naturals to measure 84. *Dies illa calamitatis et miseriae, dies magna et amara valde* (“O day of calamity and misery, momentous day and exceedingly bitter”), is stated by TTB, SA, and SATB voices with some repetition (Figure 2.123 and 2.125). Shifting meter between 6/8 and 3/4, with a 5/4 measure to start each phrase, supports the message of the text and the intensity of the plea. TBB voices are written in parallel 4ths and 5ths which are reminiscent of section A, while the SA voices are in parallel 3rds. In measures 73-83 the men’s and women’s voices are combined for the third statement of the text (Figure 2.125). The musical material is identical to measures 57-71 but the SA voices are superimposed on the TBB voices.

The brief final phrase (m.84-86) returns to quarter-note = 56 and common time meter and is marked *forte* and *crescendo* as it ascends on *judicare saeculum per ignem* (“to judge the world by fire”) (Figure 2.125). This material is an abbreviated version of the musical material found previously at the end of section B (mm.32-37) (Figure 2.120). Section D ends on the dominant before finally resolving to G major in the following section.

The concluding Section E (m.87-102) is scored for clarinet, baritone solo, and SATB choir (Figure 2.126). At the original tempo, the clarinet re-enters over a repeated triplet figure and comes to rest first on D and then on A (Figure 2.127). Measure 88 of the clarinet interlude extends the musical material by adding another triplet, and the following measure builds on that with an additional triplet. Measure 90 has the effect of slowing as the clarinet moves to an eighth-note pattern which is then repeated two bars later before reaching the fermata. Phrases are defined by the breath marks provided by the composer at the end of measures 88 and 91.
Figure 2.125, Responsorium, mm.73-86
Following the clarinet interlude, the baritone line is constructed of several returning motives. Measure 94 marks the return of the opening motive ‘a’ from the *Introit* by the baritone soloist (Figure 2.127). Baritone motives ‘a5’ (m.94) and ‘a5’ (m.96) are modified to fit G major tonality followed by two statements of ‘e’ (mm.98-99) which also originates from movements I in measures 44-45. All the material in measures 94-99 occurs in movement VI (mm.25-30) but with slight differences in the clarinet and

**Figure 2.126**, Flow Chart: *Responsorium*, Section E
choir parts. The clarinet first plays motive ‘h’ (m.95). As originally found in measure 55 of movement I, this motive is always associated with a soloist, in this instance, the baritone. It is followed by motive ‘Acc.5’ (m.97) which first appears in movement VI. Following that, the clarinet returns to triplet figures not found in movement VI that fill in between the baritone textual statements. *Aeternam*, which was in the choir part of the previous movement, is now removed and the choir provides harmonic support to the baritone with only a repeated *Requiem*. This section is the third and final appearance of the baritone solo and the return of motive ‘a’ provides a sense of unity to the entire work.

After a lengthy movement of harmonic instability, the return to familiar motives set in a stable and obvious major tonality provides an overall sense of resolve, satisfaction and rest. The marking of *perdendosi* (to fade away) in the final measure helps reinforce the feeling of eternal rest (Figure 2.127).

**Performance Practice and Rehearsal Issues**

Section A (mm.10-21) is accompanied by the BB choir. No breath marks exist in the score (Figure 2.128). In order to maintain the structure of each phrase it is suggested that a breath be placed at the end of each statement of *libera me*. This will reinforce the two-measure phrasing through measure 17. However the final repeat of the text in measure 19 does not coincide with the end of a phrase in the baritone solo. The choir may also breathe at this point to bring more focus to the following *Domine* and the cadence.

In the same section there are several other small issues conductors will want to consider. At the end of measure 17 the composer has included *tenuto* in each part of the score (Figure 2.128). It will seem abrupt and awkward for the clarinet to hold the last
Movement I mm. 8, Motive ‘a’

Movement I mm. 44-45, Motive ‘e’

Movement I mm. 55, Motive ‘h’

Movement VI mm. 25-28, Motives ‘a5’ and ‘a5’

**Figure 2.127**, *Introitus*, Motives ‘a,’ ‘e,’ ‘h,’ and ‘Acc.5,’ and *Responsorium*, mm. 87-102
(figure 2.127 continued)

Section E

extended clarinet material

return from movement VI

triplet figures

harmonic support

Same contour as 'e'

Requiem aeternam

Do - na e - is Dó - mi - ne -

et lux per - pé - tu - a

Re - qui - em, ré - qui - em, ré - qui -

Re - qui - em, ré - qui - em, ré - qui -

Re - qui - em, ré - qui - em, ré - qui -

Re - qui - em, ré - qui - em, ré - qui -

Re - qui - em, ré - qui - em, ré - qui -
pitch for any length of time. Therefore the *tenuto* mark may be performed as a slight *ritard* followed by *a tempo* in the following measure. At the fermata in measure 21, it is suggested that conductors take a significant break prior to beginning section B. The silence will help contribute to the feeling of the “trembling” swelling up from nothing and increase its intensity as the choir *crescendos* throughout the section (Figure 2.128).

Conductors will notice the apparent contradiction of the textual accents with those of the meter in Section C (mm.38-56). The natural accents of the 3/4 meter are juxtaposed against the textual accents which come every two beats (Figure 2.129). In this way the composer has created an unstable feeling that supports the text “when the heavens and earth shall quake.” To contribute to this feeling it is important that performers focus on the textual accents and avoid accenting *sunt* which falls on beat one.

The last three measures (mm.84-86) of Section D are very similar to that of the end (mm.32-37) of Section B. However, textually it is written as one phrase (Figure 2.130). Performers may tend to breathe at the end of measure 84 because of the slower tempo and the half-note. This should be avoided in order to keep the continuity of the line. Conductors may choose to provide a little bit of a break after the fermata in measure 83 allowing the singers time for adequate breath.

As mentioned above, most of Section E (mm.87-102) is a return from movement VI. However, the text is abbreviated from *Requiem aeternam* to simply *Requiem* (Figure 2.131). While the continuous flow of sound seemed to potentially be a priority in the previous movement, in this movement it is not. The commas provided after each statement of *requiem* line up with the end of each musical phrase, therefore performers should breathe at the commas in the text.
**Section A**

**Respensorium**

<table>
<thead>
<tr>
<th>C</th>
<th>G</th>
<th>F</th>
<th>E</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>mf</td>
<td>mf</td>
<td>mf</td>
<td>mf</td>
<td>mf</td>
</tr>
</tbody>
</table>

**B**

libera me Domine, de morte aeterna,

<table>
<thead>
<tr>
<th>B</th>
<th>G</th>
<th>E</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>mf</td>
<td>mf</td>
<td>mf</td>
<td>mf</td>
</tr>
</tbody>
</table>

libera me, libera me,

*Editorial error: alter slur*

<table>
<thead>
<tr>
<th>Bts.</th>
<th>G</th>
<th>E</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>mf</td>
<td>mf</td>
<td>mf</td>
<td>mf</td>
</tr>
</tbody>
</table>

in die illa tremenda:

<table>
<thead>
<tr>
<th>Bts.</th>
<th>G</th>
<th>E</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>mf</td>
<td>mf</td>
<td>mf</td>
<td>mf</td>
</tr>
</tbody>
</table>

la me li me, la me, li me,

**Section B**

<table>
<thead>
<tr>
<th>B</th>
<th>G</th>
<th>E</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>mf</td>
<td>mf</td>
<td>mf</td>
<td>mf</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>T</th>
<th>G</th>
<th>E</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>mf</td>
<td>mf</td>
<td>mf</td>
<td>mf</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B</th>
<th>G</th>
<th>E</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>mp</td>
<td>mp</td>
<td>mp</td>
<td>mp</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bts.</th>
<th>G</th>
<th>E</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>mp</td>
<td>mp</td>
<td>mp</td>
<td>mp</td>
</tr>
</tbody>
</table>

semper marcato

<table>
<thead>
<tr>
<th>Bts.</th>
<th>G</th>
<th>E</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>mp</td>
<td>mp</td>
<td>mp</td>
<td>mp</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B</th>
<th>G</th>
<th>E</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>mp</td>
<td>mp</td>
<td>mp</td>
<td>mp</td>
</tr>
</tbody>
</table>

tre-mens factus sum ego,

<table>
<thead>
<tr>
<th>Bts.</th>
<th>G</th>
<th>E</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>mp</td>
<td>mp</td>
<td>mp</td>
<td>mp</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B</th>
<th>G</th>
<th>E</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>mp</td>
<td>mp</td>
<td>mp</td>
<td>mp</td>
</tr>
</tbody>
</table>

tre-mens factus sum ego,
tre-mens factus sum ego,
tre-mens factus sum ego,
tre-mens factus sum ego,

*Figures 2.128, Respensorium, mm.10-24*

**breathe at comma**

**perform as slight rit.**

**break**

**175**
Figure 2.129, Responsorium, mm.38-53
Section D (cont.)

Figure 2.130, Responsorium, mm.73-86
Figure 2.131, Responsorium, mm.87-102
Movement VIII: *Antiphona*

*In paradisum ducant te Angeli:* May the angels lead you into paradise;

*in tuo adventu suscipiant te Martyres,* May the Martyrs welcome you upon your arrival,

*et perducant te in civitatem sanctam Jerusalem.* and lead you into the holy city of Jerusalem.

*Chorus Angelorum te suscipiat,* May a choir of angels welcome you,

*et cum Lazaro quondam paupere aeternam habeas requiem.* and, with poor Lazarus of old, may you have eternal rest.

*Antiphona* (movement VIII) is set for soprano solo, SSATTB chorus and clarinet.

*In paradisum* is sung after the Liturgical Requiem Mass while the coffin is being carried to the grave.39 Once again, as in the *Introitus* and *Responsorium*, the text returns to eternal rest in the final line *aeternam habeas requiem* (“may you have eternal rest”).

Both the Soprano soloist and choir perform the first line of text but the second line of text is sung only by the choir. *Chorus Angelorum* (“Chorus of Angels”) is assigned to the SSA singers and then repeated by the TB singers. The women’s and men’s voices continue in the same manner with *te suscipiat* (“welcome you”) and the remaining text is presented by the entire choir.

*Antiphona*, set in A major, is composed in two very brief sections (A B) following a short clarinet introduction consisting of a whole-note A (Figure 2.132). Busto’s return to A major provides a recapitulation from the first movement which ended in the same key. With a tempo that remains constant throughout at quarter-note = 52, the meter continually shifts from 3/4 to common time.

---

In section A (mm.2-15), the SATB choir provides the harmonic backdrop for the soprano soloist. Constructed of numerous motives from previous movements, the solo is divided into six phrases of two and three-measure lengths (Figure 2.133).

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>A1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>mm. 2-15</td>
<td>mm.16-28</td>
</tr>
<tr>
<td>Divisions</td>
<td>2 + 2 + 3 + 3 + 2 +2</td>
<td>4 + 4 + 1 + 1 + 1 + 2</td>
</tr>
<tr>
<td>Forces</td>
<td>Soprano solo SATB Choir</td>
<td>SSA Choir TTB Choir</td>
</tr>
<tr>
<td>Tonal Center</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>Tempi</td>
<td>Quarter-note = 52</td>
<td>Quarter-note = 52</td>
</tr>
</tbody>
</table>

**Figure 2.132, Antiphona Overview**

Familiar material returning here may suggest a level of comfort associated with the text which appeals for the blessing of paradise. Motives ‘a6’ (mm.2-3) and ‘a6’ (mm.4-5) come from measure 8 in Movement I (Figure 2.134). In measures 6-8, the motives ‘e4’ and ‘e4’ originate from measures 44-45 in Movement I. The soprano follows in measures 9-11 with motives ‘R.h’ and ‘R.h’, both very similar to motive ‘e’ and introduced in measure 100 of Movement VII. In the final two phrases (mm.12-15) the choir is in unison with the soloist until the final syllable of Jerusalem where the choir expands to the dominant of A.
Figure 2.133. Flow Chart: Antiphona, Section A

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 2-15</td>
<td>mm. 16-28</td>
</tr>
</tbody>
</table>

\[ \frac{1}{4} \text{ note} = 52 \]

\begin{align*}
\text{mm.} & \quad 2 & 6 & 9 & 12 & 14 \\
A: & \quad \text{V} & \quad \text{V} & \quad \text{V} \\
\text{In paradisum ducant in tuo adventu et perducant te Jerusalem, Jerusalem.} & \quad \text{te Angeli, suscipiat te Martyres, in civitatem sanctam} \\
\text{Soprano solo} & \quad \text{SATB choir} \\
\text{‘a6’} & \quad \text{‘a6’} & \quad \text{‘e4’} & \quad \text{‘e4’} & \quad \text{‘R.h’} & \quad \text{‘R.h’} \\
\end{align*}

\textbf{Figure 2.134.} Introitus, Responsorium, and Antiphona, Motives ‘a,’ ‘e,’ and ‘R.h’
Movement VII, mm.99-100, Motive ‘R.h’

Movement VII, mm.1-12
Section B (mm.16-28), scored for SSATTB choir, begins with SSA on *Chorus Angelorum* ("Choir of Angels") (Figure 2.135) and the men complete the phrase in unison on the same text until they divide to create a secondary dominant in measure 19 (Figure 2.136). Treated in similar fashion is the second portion of the phrase, *te suscipiat* ("welcome you"). In measures 24-28 the men’s voices divide TTB while the women carry the unison motives ‘e’ and ‘R.h.’ Ending with a fermata over the dominant, the movement is marked *perdendosi – lunga* ("fade away – long") and may support the feeling of *aeternam habeas requiem* ("have eternal rest"). The final chord is a dominant thirteenth chord but is missing the 9th (F#) and 11th (A). It is also missing the 3rd, but the E’s are tripled reinforcing the dominant function of the chord.

**Figure 2.135.** Flow Chart: *Antiphona*, Section B
Section B

unison phrase

Figure 2.136, Antiphona, mm.13-28
Performance Practice and Rehearsal Issues

Movement VIII includes several instances where accented syllables fall on an unaccented beat. This occurs in measure 2 where the accented third syllable of *paradisum* falls on beat three of the 3/4 meter (Figure 2.137), thus placing the unaccented final syllable on the down beat of measure 3 where it is given an agogic accent. The third syllable is given the highest pitch and the composer places an accent above it to compensate for the unaccented beat. In measure 4 the accented second syllable of *deducant*, also receiving the highest melodic pitch, is sung on beat two of the 4/4 measure. Since this occurs regularly in Movement VIII, it is recommended that conductors strive to make the textual accents a priority over the metrical accents.

Choirs will have a tendency to breathe in measure 3 because of the longer note values (Figure 2.137). Since the punctuation is in measure 5, singers are encouraged to sing measures 3-5 as one phrase. Measures 6-8 are one phrase and there should be no breath until the end of measure 8. In order to maintain the structure of each phrase it is suggested that a breath be placed at the end of each textual phrase. Although choirs will naturally breathe in measure 11, it should be avoided as the music *crescendos* to *Jerusalem* of the next measure.

*Antiphona* presents a few musical challenges for the choir. The sopranos begin in their lower register and this continues for much of the movement (Figure 2.137). Soprano, alto, and tenor leaps from measure 10 to 11 could present a challenge. First sopranos have an ascending major 7th from D to C# and because it is the 13th of the chord may be difficult. While the soprano II leap to the A may not be as difficult since it is the tonic pitch it is the 11th in the context of the chord and may be more difficult than
expected. A leap to the B and D for the tenors may be problematic as the tendency of tenor I may be to sing the E above D since it occurs in the bass part and soprano solo. Leaps of a 4th from C# to F# in the alto, which is a parallel 5th with the tenor II (F# to B), arriving at the 9th of the chord and may be somewhat of an obstacle. Additionally, simultaneous leaps in all voices may be an impediment to choirs locking in the chord.

Measures 19 and 23 could present a problem for the men’s voices (Figure 2.138). They must ascend into the upper range while singing pianissimo. The tenors have an upward leap to the D#, and are exposed as the women’s voices decrescendo from an already very soft line. Additionally the ascending leap of the men’s voices occurs on an unaccented syllable. This could affect both balance and intonation.

In measures 24-27, the women’s voices sing unison against divided men’s voices (Figure 2.138). This could present balance issues, especially when the altos must sing in their upper register. Also the composer has marked pianissimo and then a couple measures later dim. e rit. This causes the line to become increasingly difficult as the line quickly ascends for the soprano, alto and tenor (m.28). In the final measure the tenor leaps to the B and D and may prove to be challenging. Singers may expect a tonic chord to end the movement and therefore could lead the tenors to C# with the altos.

The movement ends in measure 28 with a fermata over the dominant and is marked perdendosi – lunga (Figure 2.138). However, it is also marked Attacca Kojiki Cogitatio suggesting that the movement be paired with Movement IX with little or no pause in between (Figure 2.138). Therefore, conductors may hold the fermata measure as long as necessary to “fade away” and then immediately cue the clarinet to begin the next movement.
8. ANTIPHONA

Figure 2.137, Antiphona, mm.1-12

accented syllable on unaccented beat
one phrase
no breath
challenging leaps
no breath
Figure 2.138. Antiphona, mm.13-28
Movement IX: *Kojiki Cogitatio*

Translation:

If I would have gone with my friends,
as a flock of birds that undertakes flight.
If I had been guided by my friends,
as a compact flock of birds.
In spite of your words never crying,
you would spill tears with pain moaning.
Then your moaning would travel through the airways,
like the fog that rises from the ground in a raining morning.
Rest eternal.

*Kojiki Cogitatio* (movement IX) is scored for SATB chorus and clarinet. The text for this movement comes from a collection of ancient stories set in writing in 712 AD. The Kojiki is a rich lore of folk tale that has ultimately helped to shape how the Japanese people view themselves. Busto comments on the text, its origin, and its meaning.

The mass arrangement is a traditional one, with a total of eight parts in Latin text, ending with a plead, a poem by Japan’s KOJIKI (S.VIII), a tale very popular in Japan in which a metaphor is used as a bird’s flight (going to “the other side”) and the shed tears of those who watch it fly (its moaning traveling in the airways).

The composer also writes that the Japanese text need not scare anyone as he has written pronunciation syllables in the music exactly as it should be reproduced.

*Kojiki Cogitatio* is composed in one section (A) following a clarinet introduction and is set in A major providing balance and recapitulation within the entire work (Figure

---

41 Ibid.
42 Busto, Javier. Program notes. Translation by Francisco (Paco) Valls, 16 June 2005, Greensboro, NC. E-mail transcript in possession of author, Winston-Salem, NC.
43 Ibid.
The meter of the introduction is 5/4 while section A is in common time throughout, and the tempo remains constant at quarter-note = 52.

Comprised of four phrases, the clarinet introduction comes to rest on the dominant (Figure 2.139). The first phrase is constructed from two measures that are almost identical. Each measure includes a triplet, two eighths and a triplet figure ending on a half-note E (Figure 2.141). Using the same type of figure, the second phrase also includes two measures that are identical except for the starting pitch, and ends on a half-note B. Shortened to one measure, the third phrase continues the rhythmic pattern ending on a half-note E. Beginning the same as the third, the final phrase continues but includes an additional triplet and two-eighth to cadence on a whole-note E in measure 7.

<table>
<thead>
<tr>
<th>Section</th>
<th>Introduction</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>mm.1-7</td>
<td>mm.8-19</td>
</tr>
<tr>
<td>Divisions</td>
<td>2 + 2 + 1 + 2</td>
<td>2 + 2 + 3 + 3 + 2</td>
</tr>
<tr>
<td>Forces</td>
<td>Clarinet</td>
<td>Clarinet SATB Choir</td>
</tr>
<tr>
<td>Tonal Center</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>Tempi</td>
<td>Quarter-note = 52</td>
<td>Quarter-note = 52</td>
</tr>
</tbody>
</table>

**Figure 2.139. Kojiki Cogitatio Overview**

Section A (m.8-19) consists of SATB choir statements with clarinet accompaniment in five phrases (Figure 2.140). In measure 8 the opening melody (‘KC.a’), provided by the soprano, originates from the head of motive ‘a6’ found in measures 2-3 of Movement VI (Figure 2.141). Two statements of this motive (‘KC.a’ and ‘KC.a’”) are combined to make the first phrase. The second phrase (mm.10-11) is
created by including motive ‘KC.b’ (m.10) and ‘KC.b’ (m.11) which are a similar melodic shape to the previous motives with altered intervals.

Each of the three measures of the third phrase (mm.12-14) is characterized by a soprano scale-like passage that ends on the dominant chord (Figure 2.141 and 2.142). The end of measure 14 is marked tenuto as the choir comes to rest on the dominant. In addition, the clarinet passage has been augmented from the four eighth-note pattern to four quarters giving the feeling of slowing down. Motives ‘KC.a’ (m.15) and ‘KC.b’ (m.16) are used to make the fourth phrase (mm.15-17) which is marked allargando and

Figure 2.140, Flow Chart: Kojiki Cogitatio, Section A
9.- KOJIKI COGITATIO

Figure 2.141, Kojiki Cogitatio, mm.1-13
comes to rest on the tonic. Conclusion of the movement is reached on an implied
dominant as the choir sings unison on Requiem aeternam (“Rest in peace”). Motive
‘Acc.2,’ which originated in measure 25 of movement I, is repeated one last time in the
clarinet.

Performance Practice and Rehearsal Issues

The clarinet player may tend to breathe at the end of each measure after the half-
notes; however, the composer has provided breath marks for the performer (Figure
2.141). These should be observed as they help provide the desired phrasing. Conductors
may consider having the repeated portions of the clarinet played at a softer dynamic.

No punctuation marks have been included until the end of measure 17. However,
Busto has included dotted slurs to indicate that no breath should be taken (Figure 2.141).
Appropriate places to breathe become evident where the dotted slurs are not marked.
Thus, choirs should not breathe after measure 8, but should breathe at the end of measure
9, and the remainder of the movement may be performed in the same fashion.

The composer provided pronunciation syllables, but syllabic stresses are not
identified, nor any pitch stresses typical in Japanese language. Conductors should be
aware that with regard to stress of the text, word stress in the Japanese language is much
more subtle than in English. 44 While appropriate musical emphasis may be observed,
performers will want to avoid excessive emphasis that will inadvertently affect the text.
Provided syllables should be pronounced as they would be in Spanish. 45


45 Vega, Maria Luisa, Interview by author, 3 November 2008, Winston-Salem, NC/Hondarribia, Spain. E-mail transcript in possession of author, Winston-Salem, NC. Pronunciation in “Spanish but the "u" must be pronounced as the french "ü" (LUNE in French contains this sound. Lune means moon in English)”
At the end of measure 14, which is marked *tenuto*, conductors may choose to take time for a longer breath (Figure 2.142). This will enhance the *allargando* presentation of the coming cadence to the tonic. Additionally, the composer has marked a *staccato* articulation in measure 16. A slight pause after the *staccato* pitch with a *rit.* as the music moves from the dominant to the tonic is suggested to supplement the feeling of finality.

*Figure 2.142. Kojiki Cogitatio, mm.14-19*
Conclusion

*Missa pro defunctis* is one of Javier Busto’s most significant works. Intended as a community response to an internationally recognized catastrophe, the terrible earthquake in Kobe, Japan on January 18, 1995, it represents significant creative energy in the organization and development of Busto’s musical ideas. The work goes well beyond the requirements of the commissioning and adds personal touch through the addition of the clarinet to honor his father.

*Missa pro defunctis* reflects great sensitivity to the commissioned text through the development of motives and harmonies that heighten the textual meaning and expression through the compositional process. The music is constructed from clearly delineated musical units based on the phrases of the text. Busto uses a variety of compositional techniques including the infusion of the plainsong style of Movement III *Offertorium* with text painting as well as adding unity by multiple appearances of significant motives in nearly every movement. Additional unification is provided through recapitulation and reappearance of initial motives throughout the work. Other techniques include the constant harmonic instability through the avoidance of harmonic resolutions in Movement VII *Responsorium* contrasted with the harmonically stable Movement VIII *Antiphona* and Movement IX *Kojiki Cogitatio*, all of which represent and highlight the composer’s overall compositional style. The value of this work is validated by these compositional techniques that pay homage to techniques used through centuries of music as well as infusing the music with new and thoughtful innovations such as redefining the traditional music sectionalizations of the Requiem text.
Busto’s choral music has gained significant recognition in Europe, but has only recently begun to be published and performed in the United States. *Missa pro defunctis* is a compelling programming choice for conductors and the work is worthy of examination and performance by present day choral organizations. Successful rehearsal and performance of *Missa pro defunctis* should draw from the compositional methods of textual phrasing and emphasis. This document is intended as an aid for conductors to familiarize themselves with the composer Javier Busto as well as assisting in the preparation of this work for study and performance. Thus, the performance suggestions provided at the end of each movement may serve as a guide for conductors and performers.

The composer’s extensive body of choral compositions also deserves serious consideration in modern choral music. Appendix A is a list of the complete works of Busto to date as well as publisher information.

---

REFERENCES


Busto, Javier. Interview by author, 25 April 2002, Baton Rouge, LA/Hondarribia, Spain, E-mail transcript in possession of author, Winston-Salem, NC.


Busto, Javier. Translation of program notes by Francisco (Paco) Valls, 16 June 2005, Greensboro, NC, E-mail transcript in possession of author, Winston-Salem, NC.


Vega, Maria Luisa. Interview by author, 18 March 2004, Winston-Salem, NC/Hondarribia, Spain, E-mail transcript in possession of author, Winston-Salem, NC.

Vega, Maria Luisa. Interview by author, 3 November 2008, Winston-Salem, NC/Hondarribia, Spain, E-mail transcript in possession of author, Winston-Salem, NC.

### APPENDIX A. COMPLETE LIST OF WORKS

**Mixed Voices**

<table>
<thead>
<tr>
<th>Title</th>
<th>Voices</th>
<th>Date</th>
<th>Level</th>
<th>Length</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ondarribi'an puska</td>
<td>SATB</td>
<td>00.00.1979</td>
<td>1</td>
<td>2.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Segundos de noche</td>
<td>SATB</td>
<td>00.00.1980</td>
<td>1</td>
<td>2.00</td>
<td></td>
</tr>
<tr>
<td>Himno Eskifaia</td>
<td>SATB</td>
<td>00.06.1981</td>
<td>1</td>
<td>2.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Olentzero</td>
<td>SATB/TB</td>
<td>00.00.1981</td>
<td>2</td>
<td>3.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Dios te salve</td>
<td>SATB/SB</td>
<td>00.00.1981</td>
<td>1</td>
<td>1.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Hondarríbiko Olentzero</td>
<td>STB</td>
<td>31.12.1984</td>
<td>1</td>
<td>3.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Ana ohian</td>
<td>SATB</td>
<td>00.04.1985</td>
<td>1</td>
<td>1.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Bidasoa</td>
<td>SSAATTBB</td>
<td>17.03.1986</td>
<td>3</td>
<td>5.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>Missa Brevis &quot;Pro Pace&quot;</td>
<td>SSAATTBB</td>
<td>15.08.1986</td>
<td>3</td>
<td>20.30</td>
<td>Latin</td>
</tr>
<tr>
<td>Agur Eguberria</td>
<td>SATB</td>
<td>17.01.1987</td>
<td>1</td>
<td>2.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>De Profundis</td>
<td>SATB</td>
<td>16.02.1987</td>
<td>2</td>
<td>3.00</td>
<td>Latin</td>
</tr>
<tr>
<td>Alleluia</td>
<td>SATB</td>
<td>08.06.1987</td>
<td>1</td>
<td>1.00</td>
<td>Latin</td>
</tr>
<tr>
<td>Teila gorridun</td>
<td>SSAATTBB</td>
<td>07.08.1987</td>
<td>3</td>
<td>5.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Cantate Domo</td>
<td>SSAATTBB</td>
<td>25.09.1987</td>
<td>3</td>
<td>4.30</td>
<td>Latin</td>
</tr>
<tr>
<td>No lloréis mis ojos</td>
<td>SATB</td>
<td>26.12.1987</td>
<td>1</td>
<td>2.30</td>
<td>Spanish</td>
</tr>
<tr>
<td>Kondairaren Ihauterian</td>
<td>SSAATTBB</td>
<td>02.03.1988</td>
<td>3</td>
<td>6.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>Aurtxo seasakan</td>
<td>SATB-Ss</td>
<td>12.07.1988</td>
<td>1</td>
<td>3.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Magnificat</td>
<td>SSAATTBB</td>
<td>13.08.1988</td>
<td>3</td>
<td>6.00</td>
<td>Latin</td>
</tr>
<tr>
<td>Ixil-ixilik</td>
<td>SATB</td>
<td>24.08.1988</td>
<td>2</td>
<td>3.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Laudate Dominum</td>
<td>SATBB</td>
<td>21.09.1988</td>
<td>3</td>
<td>3.30</td>
<td>Latin</td>
</tr>
<tr>
<td>Ave María</td>
<td>SATB div.</td>
<td>09.02.1989</td>
<td>2</td>
<td>2.30</td>
<td>Latin</td>
</tr>
<tr>
<td>Comedetis carnes</td>
<td>SSAATTBB</td>
<td>28.02.1989</td>
<td>3</td>
<td>4.00</td>
<td>Latin</td>
</tr>
<tr>
<td>Irunian</td>
<td>SSAATTBB</td>
<td>16.03.1989</td>
<td>3</td>
<td>7.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>Kantika</td>
<td>SSAATTBB</td>
<td>04.04.1989</td>
<td>2</td>
<td>4.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Jubilate Deo</td>
<td>SSAATTBB</td>
<td>27.05.1989</td>
<td>3</td>
<td>4.30</td>
<td>Latin</td>
</tr>
<tr>
<td>Cantata “San Ignacio”</td>
<td>SATB-Ss</td>
<td>03.12.1989</td>
<td>2</td>
<td>17.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Sagastipean</td>
<td>SSAATTBB</td>
<td>22.03.1990</td>
<td>3</td>
<td>5.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>Gabon izar eder</td>
<td>SATB</td>
<td>21.11.1990</td>
<td>2</td>
<td>3.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Agua, viento, piedra</td>
<td>SATB</td>
<td>22.01.1991</td>
<td>3</td>
<td>3.30</td>
<td>Spanish</td>
</tr>
<tr>
<td>Elurra Teilatuan</td>
<td>SATB div.</td>
<td>31.05.1991</td>
<td>3</td>
<td></td>
<td>Euskera</td>
</tr>
<tr>
<td>Magnificat (alter)</td>
<td>SSAATTBB</td>
<td>13.06.1991</td>
<td>3</td>
<td>25.00</td>
<td>Latin</td>
</tr>
<tr>
<td>Exultate Deo</td>
<td>SATB</td>
<td>16.06.1991</td>
<td>2</td>
<td>4.00</td>
<td>Latin</td>
</tr>
<tr>
<td>Axuri beltza</td>
<td>SATB</td>
<td>02.12.1991</td>
<td>2</td>
<td>2.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>Ave Maris Stella</td>
<td>SSAATTBB</td>
<td>11.01.1992</td>
<td>2</td>
<td>4.00</td>
<td>Latin</td>
</tr>
<tr>
<td>Joseph fili David</td>
<td>SSAATTBB</td>
<td>01.02.1992</td>
<td>2</td>
<td>3.00</td>
<td>Latin</td>
</tr>
<tr>
<td>Nerea izango zen</td>
<td>SATB</td>
<td>15.06.1992</td>
<td>2</td>
<td>3.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Kutun Kantak</td>
<td>SATB-Ts</td>
<td>13.11.1992</td>
<td>2</td>
<td>7.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>O Sacrum Convivium</td>
<td>SSAATTBB</td>
<td>12.03.1993</td>
<td>3</td>
<td>3.30</td>
<td>Latin</td>
</tr>
<tr>
<td>Laudate pueri</td>
<td>SSAATTBB</td>
<td>13.07.1993</td>
<td>3</td>
<td>5.30</td>
<td>Latin</td>
</tr>
<tr>
<td>Salmo 127 &quot;Beati omnes&quot;</td>
<td>SSAATTBB</td>
<td>23.08.1993</td>
<td>3</td>
<td>3.00</td>
<td>Latin</td>
</tr>
<tr>
<td>Pater Noster</td>
<td>SSAATTBB</td>
<td>12.03.1994</td>
<td>2</td>
<td>3.30</td>
<td>Latin</td>
</tr>
<tr>
<td>Medina del Campo</td>
<td>SSAATTBB</td>
<td>13.06.1994</td>
<td>1</td>
<td>2.30</td>
<td>Spanish</td>
</tr>
<tr>
<td>Title</td>
<td>SATB Type</td>
<td>Date</td>
<td>Time</td>
<td>Language</td>
<td></td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>---------------</td>
<td>------------</td>
<td>------</td>
<td>--------------</td>
<td></td>
</tr>
<tr>
<td>Con nostalgia...Ejea</td>
<td>SATB</td>
<td>19.08.1994</td>
<td>1</td>
<td>3.00</td>
<td>Spanish</td>
</tr>
<tr>
<td>O vos omnes</td>
<td>SSAATTBB</td>
<td>20.12.1994</td>
<td>3</td>
<td>4.30</td>
<td>Latin</td>
</tr>
<tr>
<td>Ave Verum</td>
<td>SATB</td>
<td>13.08.1995</td>
<td>2</td>
<td>3.00</td>
<td>Latin</td>
</tr>
<tr>
<td>Alleluia</td>
<td>SATB</td>
<td>11.09.1995</td>
<td>2</td>
<td>3.00</td>
<td>Latin</td>
</tr>
<tr>
<td>Illunpetan nabilla</td>
<td>SATB</td>
<td>18.11.1995</td>
<td>1</td>
<td>2.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Amodioa</td>
<td>SATB</td>
<td>19.11.1995</td>
<td>2</td>
<td>2.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>O salutaris hostia</td>
<td>SATB</td>
<td>29.11.1995</td>
<td>2</td>
<td>3.30</td>
<td>Latin</td>
</tr>
<tr>
<td>Mila begi</td>
<td>SATB</td>
<td>25.01.1996</td>
<td>2</td>
<td>3.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>Maria Maialen</td>
<td>SATB</td>
<td>27.10.1996</td>
<td>2</td>
<td>3.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Segredo</td>
<td>SATTB</td>
<td>08.03.1996</td>
<td>1</td>
<td>1.30</td>
<td>Gallego</td>
</tr>
<tr>
<td>Amarte quixera</td>
<td>SATB</td>
<td>10.03.1996</td>
<td>2</td>
<td>2.30</td>
<td>Gallego</td>
</tr>
<tr>
<td>Cantar de nenos</td>
<td>SATB</td>
<td>11.03.1996</td>
<td>1</td>
<td>2.00</td>
<td>Gallego</td>
</tr>
<tr>
<td>The Lord is my Shepherd</td>
<td>SATB</td>
<td>30.10.1996</td>
<td>3</td>
<td>3.30</td>
<td>English</td>
</tr>
<tr>
<td>Izarapean</td>
<td>SATB</td>
<td>19.07.1997</td>
<td>1</td>
<td>3.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Missa Pro Defunctis</td>
<td>SATB Cl-Ss-Bs</td>
<td>1997</td>
<td>3</td>
<td>29.15</td>
<td>Latin/Japanese</td>
</tr>
<tr>
<td>O Magnum Mysterium</td>
<td>SATB</td>
<td>09.01.1998</td>
<td>3</td>
<td>5.00</td>
<td>Latin</td>
</tr>
<tr>
<td>Zutaz</td>
<td>SATB</td>
<td>17.01.1998</td>
<td>2</td>
<td>5.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Ogi zerutik</td>
<td>SATB</td>
<td>12.03.1998</td>
<td>2</td>
<td>3.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Stábáte Máter</td>
<td>SATB divisi</td>
<td>11.10.1998</td>
<td>3</td>
<td>8.00</td>
<td>Latin</td>
</tr>
<tr>
<td>Shorters' gloria</td>
<td>SATB divisi</td>
<td>09.05.1999</td>
<td>1</td>
<td>2.30</td>
<td>English</td>
</tr>
<tr>
<td>Herrens nad tar inte slut</td>
<td>SATB</td>
<td>03.06.1999</td>
<td>2</td>
<td></td>
<td>Swedish</td>
</tr>
<tr>
<td>Kom till mig</td>
<td>SATB</td>
<td>03.06.1999</td>
<td>2</td>
<td></td>
<td>Swedish</td>
</tr>
<tr>
<td>Jag vil prisa Herren</td>
<td>SATB</td>
<td>03.06.1999</td>
<td>2</td>
<td></td>
<td>Swedish</td>
</tr>
<tr>
<td>Puer natus est nobis</td>
<td>SATB</td>
<td>05.06.1999</td>
<td>1</td>
<td>2.10</td>
<td>Latin</td>
</tr>
<tr>
<td>Praise the Lord</td>
<td>SATB divisi</td>
<td>02.10.1999</td>
<td>2</td>
<td>5.30</td>
<td>English</td>
</tr>
<tr>
<td>La gran fira</td>
<td>SATB</td>
<td>27.02.2000</td>
<td>2</td>
<td>2.30</td>
<td>Valenciano</td>
</tr>
<tr>
<td>Maritxu nora zoaz</td>
<td>SATB</td>
<td>23.03.2000</td>
<td>1</td>
<td>3.15</td>
<td>Euskera</td>
</tr>
<tr>
<td>A mor a mar a me</td>
<td>SATB div.</td>
<td>01.05.2000</td>
<td>3</td>
<td>7.00</td>
<td>nonsense</td>
</tr>
<tr>
<td>Lux fulgebit</td>
<td>SATB</td>
<td>19.11.2000</td>
<td>1</td>
<td>2.15</td>
<td>Latin</td>
</tr>
<tr>
<td>Ametsetan (long version)</td>
<td>SATB</td>
<td>2000</td>
<td>3</td>
<td>6.50</td>
<td>Euskera</td>
</tr>
<tr>
<td>Soinuen itsasoa</td>
<td>SATB divi.</td>
<td>03.06.2001</td>
<td>2</td>
<td>5.10</td>
<td>Euskera</td>
</tr>
<tr>
<td>Txantxangorria</td>
<td>SATB</td>
<td>01.12.2001</td>
<td>2</td>
<td>4.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>Basque Magnificat</td>
<td>SATB divi.</td>
<td>21.12.2001</td>
<td>3</td>
<td>17.00</td>
<td>Latin-Euskera</td>
</tr>
<tr>
<td>Alma Redemptoris</td>
<td>SATB</td>
<td>06.09.2001</td>
<td>2</td>
<td>2.45</td>
<td>Latin</td>
</tr>
<tr>
<td>Alma redemptoris</td>
<td>SATB</td>
<td>30.06.2001</td>
<td>2</td>
<td>2.45</td>
<td>Latin</td>
</tr>
<tr>
<td>Lili eder bat (Folk. Arm.)</td>
<td>SATB</td>
<td>2001</td>
<td>1</td>
<td>3.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>S'ha feito de nuey</td>
<td>SATB divi.</td>
<td>16.03.2002</td>
<td>2</td>
<td>2.45</td>
<td>Fabla/Aragonese</td>
</tr>
<tr>
<td>A tu lado</td>
<td>SATB</td>
<td>2003</td>
<td>3</td>
<td>2.45</td>
<td>Spanish</td>
</tr>
<tr>
<td>Hodie Christus natus est</td>
<td>SATB divi.</td>
<td>2003</td>
<td>3</td>
<td>4.45</td>
<td>Latin</td>
</tr>
<tr>
<td>Ametsetan (Zati bat)</td>
<td>SATB divi.</td>
<td>2003</td>
<td>3</td>
<td>3.45</td>
<td>Euskera</td>
</tr>
<tr>
<td>Francisco Pino &quot;Poemas&quot;</td>
<td>SATB</td>
<td>2004</td>
<td>3/1</td>
<td>5.00</td>
<td>Spanish</td>
</tr>
<tr>
<td>Porrusalda</td>
<td>SATB</td>
<td>2004</td>
<td>3</td>
<td>3.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>Maitake galdegin zautan</td>
<td>SATB</td>
<td>2006</td>
<td>1</td>
<td>2.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>Itsasoa laino dago (arr.)</td>
<td>SATB</td>
<td>2007</td>
<td>3</td>
<td>3.45</td>
<td>Euskera</td>
</tr>
<tr>
<td>Deux Chansons Pour Choeur</td>
<td>SATB</td>
<td>2008</td>
<td>1/3</td>
<td>6.05</td>
<td>French</td>
</tr>
<tr>
<td>Title</td>
<td>Voices</td>
<td>Date</td>
<td>Level</td>
<td>Length</td>
<td>Text</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>--------</td>
<td>---------------</td>
<td>-------</td>
<td>--------</td>
<td>----------</td>
</tr>
<tr>
<td>Olentzero</td>
<td>TTBB</td>
<td>1981</td>
<td>2</td>
<td>3.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Dios te salve</td>
<td>SA</td>
<td>1981</td>
<td>1</td>
<td>1.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Ela, Ela (Hiru eguberri...)</td>
<td>SAA</td>
<td>12.12.1982</td>
<td>1</td>
<td>2.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Responsorio et circa horam nonam</td>
<td>SAA</td>
<td>1983</td>
<td>1</td>
<td>1.30</td>
<td>Latin</td>
</tr>
<tr>
<td>Ave María gratia plena</td>
<td>SSAA</td>
<td>23.03.1983</td>
<td>1</td>
<td>1.45</td>
<td>Latin</td>
</tr>
<tr>
<td>Dios te salve</td>
<td>SA</td>
<td>1981</td>
<td>1</td>
<td>1.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>San Nicolás Coronero</td>
<td>SA</td>
<td>1984</td>
<td>1</td>
<td>1.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Gabaren erdian</td>
<td>SA</td>
<td>14.12.1984</td>
<td>1</td>
<td>1.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Ator mutil</td>
<td>SAA</td>
<td>26.12.1984</td>
<td>1</td>
<td>2.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Hiru Eguberri Kanta</td>
<td>SAA</td>
<td>1982/1985</td>
<td>1</td>
<td>5.20</td>
<td>Euskera</td>
</tr>
<tr>
<td>Deun Ageda</td>
<td>SA</td>
<td>1985</td>
<td>1</td>
<td>1.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>Canciones infantiles</td>
<td>S</td>
<td>1985</td>
<td>1</td>
<td>Euskera</td>
<td></td>
</tr>
<tr>
<td>Agur Marie</td>
<td>SA</td>
<td>1985</td>
<td>1</td>
<td>1.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>Atharratxe jauregian</td>
<td>SAA</td>
<td>1985</td>
<td>1</td>
<td>1.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>Binbili bonbolo</td>
<td>SAA</td>
<td>1985</td>
<td>1</td>
<td>1.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Responsorio de Navidad</td>
<td>SSAA</td>
<td>25.10.1985</td>
<td>2</td>
<td>3.30</td>
<td>Latin</td>
</tr>
<tr>
<td>Zapata txuriak (Hiru eguberri...)</td>
<td>SAA</td>
<td>26.11.1985</td>
<td>1</td>
<td>2.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Alimu! Alimu! (Hiru eguberri...)</td>
<td>SAA</td>
<td>12.12.1985</td>
<td>1</td>
<td>2.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Erraguzu Maria</td>
<td>SA</td>
<td>1985</td>
<td>1</td>
<td>1.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>Bidasoa</td>
<td>SSAA</td>
<td>13.02.1986</td>
<td>2</td>
<td>3.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>Ana ta Joakin</td>
<td>SAA</td>
<td>19.11.1986</td>
<td>1</td>
<td>1.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>De profundis</td>
<td>SAAA</td>
<td>16.01.1987</td>
<td>2</td>
<td>3.00</td>
<td>Latin</td>
</tr>
<tr>
<td>Laudate Dominum</td>
<td>SAA</td>
<td>17.02.1987</td>
<td>1</td>
<td>2.30</td>
<td>Latin</td>
</tr>
<tr>
<td>Popule meus</td>
<td>SAA</td>
<td>24.02.1987</td>
<td>1</td>
<td>2.30</td>
<td>Latin</td>
</tr>
<tr>
<td>Zai itxoiten (Gauaren...)</td>
<td>SAA</td>
<td>25.02.1987</td>
<td>2</td>
<td>3.20</td>
<td>Euskera</td>
</tr>
<tr>
<td>Amets beltz (Gauaren...)</td>
<td>SAA</td>
<td>17.03.1987</td>
<td>2</td>
<td>2.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>Lore izan ezin (Gauaren...)</td>
<td>SAA</td>
<td>24.03.1987</td>
<td>2</td>
<td>2.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Bi eusko abesti</td>
<td>SAA</td>
<td>00.00.1987</td>
<td>1</td>
<td>3.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Gabonetarako</td>
<td>SAA</td>
<td>25.12.1987</td>
<td>1</td>
<td>3.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Atzo gaua (Gauaren...)</td>
<td>SAA</td>
<td>28.01.1988</td>
<td>2</td>
<td>2.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>Zurrun-zurrun Muxika</td>
<td>SSAA</td>
<td>09.06.1988</td>
<td>3</td>
<td>5.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Lafa-lafa</td>
<td>SSAA</td>
<td>09.06.1988</td>
<td>3</td>
<td>2.45</td>
<td>Euskera</td>
</tr>
<tr>
<td>Zergatik geldi zera</td>
<td>SA</td>
<td>07.10.1988</td>
<td>1</td>
<td>2.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Lerde berde</td>
<td>SA</td>
<td>12.10.1988</td>
<td>1</td>
<td>2.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Texas-txun</td>
<td>SAA</td>
<td>24.10.1988</td>
<td>2</td>
<td>2.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Buhaveak badakite</td>
<td>SAA</td>
<td>26.10.1988</td>
<td>1</td>
<td>2.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Gaur dala, dala</td>
<td>SSAA</td>
<td>27.10.1988</td>
<td>1</td>
<td>2.00</td>
<td>Euskera</td>
</tr>
<tr>
<td>Urmaelean</td>
<td>SA</td>
<td>09.11.1988</td>
<td>1</td>
<td>2.30</td>
<td>Euskera</td>
</tr>
<tr>
<td>Salve Regina</td>
<td>SSAA</td>
<td>04.02.1989</td>
<td>2</td>
<td>3.30</td>
<td>Latin</td>
</tr>
</tbody>
</table>
Brun, brun!   SA  10.03.1989 1  1.30   Euskera
Mizka-mizka   SAA  08.05.1989 2  2.30   Euskera
Agur Jaunak     SAA  27.06.1989 1  2.30   Euskera
Gabon izar eder  SA  30.11.1990 1  2.30   Euskera
Gau illunak ez badu SAA  01.11.1990 1  2.00   Euskera
Orra Mari Domingi  SA  30.11.1990 1  2.00   Euskera
Pater Noster      TTTBBB  20.01.1991 3  3.30  Latin
Mantxa-pio        SA  02.06.1991 1  2.00   Euskera
Zazpi suma        SA  03.06.1991 1  2.00   Euskera
Txamarra txarto bat  SA  07.11.1991 1  2.00   Euskera
La noche en la isla TTTTBBB  08.02.1992 3  5.00  Spanish
Zibilak esan naute  SA  09.04.1992 1  2.00   Euskera
Agur            SAA  10.04.1992 1  2.00   Euskera
Maitia nun zira   SA  01.05.1992 1  2.00   Euskera
Ondar-gain (himno) TBB  12.11.1992 1  2.00   Euskera
Gabon irrintzia   SA  13.11.1992 1  1.30   Euskera
Gabon-bon-bon    SA  25.12.1992 1  2.30   Euskera
Beti penetan     SA  19.03.1993 1  2.00   Euskera
Maritxu nora zoaz  SA  22.03.1993 1  2.30   Euskera
Zuhaitzak       SAA  03.07.1993 1  2.00   Euskera
  1.Urkiak                         1   Euskera
  2.Sagarrondo                     1   Euskera
  3.Mizperak                       1   Euskera
Nere sukaldetxoaan  SAA  06.07.1993 3  3.30   Euskera
Ene maite...(habanera) SA  01.04.1994 1  2.00   Euskera
Alleluia         SSAA  26.02.1995 3  3.30  Latin
Loriak udan intza bezala  SA  20.04.1995 1  2.00   Euskera
Kanta-Cantemus   SAA  01.05.1995 1  1.00   Euskera
Tú venías        TTTBB  24.07.1995 3  4.45  Spanish
O Salutaris Hostia Ss  15.08.1995 2  3.00  Latin
No lloréis mis ojos SAA  05.11.1995 1  2.30  Spanish
Aurtxo seaskan   SsSSAA  15.12.1995 1  3.00   Euskera
Amodioa         SSAA  29.12.1995 2  3.00   Euskera
Poi che la vista angelica ATTB  12.02.1996 3  3.30  Italian
Pello Joxepe     SA  21.03.1996 1  2.00   Euskera
Goxoki          TTB  09.06.1996 1   Euskera
The Lord is my shepherd SSAA  13.09.1996 3  3.30  English
For us           SSAA  1996 2  3.20  nonsense
Bustapi         SSAA  16.10.1997 3  4.00  nonsense
De profundis clamavi TTTBB  08.12.1998 2  4.00  Latin
La noche en la isla SSAA  01.11.1998 3  5.30  Spanish
Zutaz           SSAA  26.12.1998 2  5.00   Euskera
Tenebrae factae sunt TTTBB  15.01.1999 2  4.00  Latin
Christus factus est TTTBB  20.01.1999 2  3.30  Latin
Tristis est ánima mea TTBB  23.01.1999 2  3.30  Latin
Hondarribiko arraiketariak Arm. SA  27.03.1999 1  2.30   Euskera
<table>
<thead>
<tr>
<th>Title</th>
<th>Voices</th>
<th>Date</th>
<th>Duration</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Varken död eller liv</td>
<td>SSAA</td>
<td>03.06.1999</td>
<td>2</td>
<td>Swedish</td>
</tr>
<tr>
<td>Från tronen hörde</td>
<td>SSAA</td>
<td>03.06.1999</td>
<td>2</td>
<td>Swedish</td>
</tr>
<tr>
<td>Från tronen hörde</td>
<td>SSAA</td>
<td>03.12.1999</td>
<td>2.30</td>
<td>Swedish</td>
</tr>
<tr>
<td>Cuatro Cantos Penitenciales</td>
<td>TTBB</td>
<td>1999</td>
<td>3</td>
<td>Latin</td>
</tr>
<tr>
<td>Kaia barrenean</td>
<td>SSA div.</td>
<td>16.01.2000</td>
<td>1</td>
<td>Euskera</td>
</tr>
<tr>
<td>Maritxu nora zoaz</td>
<td>SSA div.</td>
<td>16.01.2000</td>
<td>1</td>
<td>Euskera</td>
</tr>
<tr>
<td>Agur Maria</td>
<td>SAAA</td>
<td>12.08.2000</td>
<td>1</td>
<td>Euskera</td>
</tr>
<tr>
<td>Mila begi</td>
<td>SAAA</td>
<td>2001</td>
<td>2</td>
<td>Euskera</td>
</tr>
<tr>
<td>Lili eder bat</td>
<td>SAAA</td>
<td>2001</td>
<td>1</td>
<td>Euskera</td>
</tr>
<tr>
<td>Missa augusta</td>
<td>SAAA</td>
<td>30.06.2001</td>
<td>2</td>
<td>Euskera</td>
</tr>
<tr>
<td>A tu lado</td>
<td>SAAA</td>
<td>2003</td>
<td>3</td>
<td>Spanish</td>
</tr>
<tr>
<td>A tu lado</td>
<td>TTBB</td>
<td>2003</td>
<td>3</td>
<td>Spanish</td>
</tr>
<tr>
<td>Virgo Dei Genitrix (Hymnus)</td>
<td>SSAA</td>
<td>2003</td>
<td>2</td>
<td>Latin</td>
</tr>
<tr>
<td>Axuri beltza</td>
<td>SAAA</td>
<td>2004</td>
<td>2</td>
<td>Euskera</td>
</tr>
<tr>
<td>Axuri beltza</td>
<td>TTBB</td>
<td>2004</td>
<td>2</td>
<td>Euskera</td>
</tr>
<tr>
<td>Cansado de tanto amor</td>
<td>SA</td>
<td>2004</td>
<td>1</td>
<td>Euskera</td>
</tr>
<tr>
<td>Cansado de tanto amor</td>
<td>TB</td>
<td>2004</td>
<td>1</td>
<td>Euskera</td>
</tr>
<tr>
<td>Mila begi</td>
<td>Equal</td>
<td>1985-2006</td>
<td>varied</td>
<td>Euskera</td>
</tr>
</tbody>
</table>

### Works held by other Publishers

<table>
<thead>
<tr>
<th>Title</th>
<th>Voices</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agnus Dei</td>
<td>SATB divisi</td>
<td>Santa Bárbara Music Pub.</td>
</tr>
<tr>
<td>Alleluia</td>
<td>SSAA</td>
<td>Gehrmans Musikförlag</td>
</tr>
<tr>
<td>Altxa Pello Artzaia</td>
<td>SATB</td>
<td>Gehrmans Musikförlag</td>
</tr>
<tr>
<td>Ave Maria</td>
<td>SATB divisi</td>
<td>Gehrmans - Walton</td>
</tr>
<tr>
<td>Ave Maria Gratia Plena</td>
<td>SSAA</td>
<td>Walton</td>
</tr>
<tr>
<td>Ave Maris Stella</td>
<td>SATB-S solo</td>
<td>Gehrmans - Walton</td>
</tr>
<tr>
<td>Ave Verum</td>
<td>SATB divisi</td>
<td>Gehrmans - Walton</td>
</tr>
<tr>
<td>Bustapi</td>
<td>SSAA</td>
<td>Walton</td>
</tr>
<tr>
<td>Comedetis Carnes</td>
<td>SATB divisi</td>
<td>Edition Ferrimontana</td>
</tr>
<tr>
<td>Elurra Telatuan</td>
<td>SATB divisi</td>
<td>Duo Seraphin</td>
</tr>
<tr>
<td>Gabon Izar Eder (Christmas)</td>
<td>SA</td>
<td>Gehrmans Musikförlag</td>
</tr>
<tr>
<td>Gloria</td>
<td>SATB divisi</td>
<td>Alliance Music Publishers</td>
</tr>
<tr>
<td>Izarapean</td>
<td>SATB</td>
<td>Duo Seraphin</td>
</tr>
<tr>
<td>Jubilate Deo</td>
<td>SATB divisi</td>
<td>Edition Ferrimontana</td>
</tr>
<tr>
<td>Laudate Dominum</td>
<td>SAA</td>
<td>Gehrmans - Walton</td>
</tr>
<tr>
<td>Laudate Dominum</td>
<td>SATB divisi</td>
<td>Edition Ferrimontana</td>
</tr>
<tr>
<td>Laudate Pueri</td>
<td>SATB divisi</td>
<td>Gehrmans - Walton</td>
</tr>
<tr>
<td>Loriak Udan Intza Bezala</td>
<td>SA</td>
<td>Duo Seraphin</td>
</tr>
<tr>
<td>Magnificat</td>
<td>SAA</td>
<td>Gehrmans - Walton</td>
</tr>
<tr>
<td>Maria Maialen</td>
<td>SATB</td>
<td>Duo Seraphin</td>
</tr>
<tr>
<td>O Sacrum Convivium</td>
<td>SATB divisi</td>
<td>Gehrmans Musikförlag</td>
</tr>
<tr>
<td>O Vos Omnes</td>
<td>SATB divisi</td>
<td>Gehrmans Musikförlag</td>
</tr>
<tr>
<td>Pater Noster</td>
<td>SATB divisi</td>
<td>Gehrmans - Walton</td>
</tr>
<tr>
<td>Pello Joxepe</td>
<td>SA</td>
<td>Duo Seraphin</td>
</tr>
</tbody>
</table>
Popule Meus    SAA   Gehrmans - Walton
Salve Regina    SSAA   Gehrmans - Walton
The Lord Is My Shepherd   SATB divisi  Gehrmans Musikförlag
The Lord Is My Shepherd   SSAA   Gehrmans Musikförlag
Tu Venias   TTBB divisi  Duo Seraphin

Publishers
ALLIANCE MUSIC PUBLICATIONS  Tel: 713 868 9980
3330 Hillcroft
Houston, Texas 77057
USA

SANTA BARBARA MUSIC PUBLISHING  Fax: 1 805 966 7711
260 Loma Media  Tel: 1 805-962-5800
Santa Barbara, California 93103
Web: http://www.sbmp.com
USA

bharlow@sbmp.com

BUSTOVEGA  Tel/fax: (34) 943 643 479
Puntal 12-A
20280 HONDARRIBIA
SPAIN

e-mail: bv@bustovega.com
http://www.bustovega.com

WALTON MUSIC CORPORATION  Fax: 305 563 9006
170 N.E. 33rd Street
FT. Lauderdale, Florida 33334
USA

SK-GEHRMANS MUSIKFÖRLAG  Fax: 08 610 06 25
Box 6005, S-102 31
STOCKHOLM
SWEDEN

EDITION FERRIMONTANA  Tel: 07 49 69 543535
Postfach 170428  Fax: 07 49 69 546673
60078 FRANKFURT / MAIN
ALEMANIA

duoseraphim@mail.sendanet.es

DUO SERAPHIN  Tel: 943 322 279
Paseo de Otxoki 151, bajo  duoseraphim@mail.sendanet.es
20015 DONOSTIA

www.basque-media.com

CARUS VERLAG  Tel: 49 7113803844
Gebelsbergstr. 34 B
D-70199 STUTTGART
GERMANY

Fax: 49 7114709454
http://www.carus-verlag.com

g.graulich@carus-verlag.com
APPENDIX B. CONSENT LETTER

Permission Letter

Copyright Permission to Quote/Reproduce Copyrighted Material

I, Javier Busto or Maria Luisa Vega on behalf of bustovega Publishing, owner of the copyright to the work “Missa pro Defunctis” by composer Javier Busto hereby authorize David D. Wells to use this composition as part of his doctoral dissertation to be submitted to Louisiana State University.

Missa pro Defunctis

By Javier Busto

Copyright 2001 bustovega

Puntal 12 A

20280 Hondarribia

Basque Country - Spain

www.bustavega.com

October 27, 2008

Javier Busto or Maria Luisa Vega

bustovega publishing
VITA

David D. Wells is the Choral Conductor and Coordinator of Music Education at Salem College, Winston-Salem, North Carolina. He earned a Bachelor of Arts in Music and Math (1988) and a Bachelor of Science in Music Education, K-12, Vocal and Instrumental (1990) from Concordia University, Seward, Nebraska. After years of teaching music to students of all ages and directing music programs in various churches he returned to his studies and earned a Master of Music in Choral Conducting from Georgia State University (2001). He will be awarded the degree of Doctor of Musical Arts in May of 2009.