Music

The Evolution of the Mass & The Creation of “Requiem for Lady Lazarus”

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This paper was written for Dr. Callaway’s Music History course.

Introduction:

Through the centuries musical styles have come and gone, as they continue to do today. There are very few genres that have remained even in forms similar to their originals. These genres are constantly evolving, taking on new shapes and forms with every generation. They are the timeless examples at the heart of Western music which define the mind of the composer, and the ear of people who listen. One genre that has stood the test of time for some 1500 years is the genre of the Mass. Throughout the process of researching the evolution of the mass as a musical form I became increasingly fascinated with it, and I finally decided to write one. Since it was necessary to fulfill the research paper requirement for Music History class, and at the same time necessary to produce a composition for Music Composition class, I attempted to find an intersection between the two: Requiem for Lady Lazarus. The first part of this paper will seek to trace the musical development of the Mass, while the second part will cover the creation of my own Mass.

Part One:

The Evolution of the Mass as a Musical Form

So, what exactly is the Mass? The New Grove Dictionary of Music and Musicians defines Mass as, “the term most commonly used to describe the early Christian and medieval Latin eucharistic service”, which has since been retained within liturgical churches during modern times. A Mass can be either sung or spoken. For the purpose of this paper, “High” or “Solemn Mass” will be explored rather than “Low Mass”. This is because “High Masses” are Masses in which all texts are sung, while in “Low Masses” the text is read aloud only. Since this paper’s purpose is to trace the musical development of the genre, focus will be solely on the musical side of the genre, rather than all types of eucharistic services. However, there are two basic types of the Mass that fall into the broader definition quoted from the Grove: Plainchant Mass (generally medieval) and Mass with polyphonic music (popular from the 12th through the 16th centuries). Both types of the Mass are essential and central parts to the history of western music. In fact, polyphonic settings of the Mass from the Renaissance in particular are one of the “more important genres of European art music”. (Kirkman, 58-9) (Taruskin, 298-302)
We can actually learn a lot about the early Mass from the Bible. The *Grove* contends that, “It can be said that there was singing at the very first Mass.” This is because of the identical descriptions both Matthew and Mark give of the Last Supper: “While singing a hymn they went out to the Mount of Olives”. The three Synoptic Gospels of the Bible also indicate that the Last Supper took place on the eve of the Passover, which is significant because it means that the Mass had its origins in the Jewish ceremonial meal. It was very common for ceremonial meals of this early time to be accompanied by religious song, a characteristic that would be maintained in early Christian communal suppers, eucharistic or not. (Kirkman, 59) (Palisca)

Justin Martyr, in his *First Apology*, presents us with the earliest surviving full description of a Christian Eucharist, which comes from a time when such celebration no longer occurred during evening meals (perhaps due to the abuses that Paul cites in 1 Corinthians xi. 17-34), but early on Sunday morning. Martyr’s description outlines the overall shape of the 4th-century Eucharist, as well as all subsequent Christian Eucharistic services: a period of scripture reading and a period of instruction and prayer (together called the Service of the Word or Fore-Mass), and the Eucharistic service proper (which included bringing in the sacred elements, saying the Eucharistic prayer over them, and distributing them to the people). According to the *Grove*, “The only essential event not mentioned...is the dismissal of the non-baptized after the conclusion of the Fore-Mass”. This is because the idea of dismissing the non-baptized was not introduced until after Martyr’s description was written. Yet, the idea itself would bring about the eventual division of the Fore-Mass into two parts: the “Mass of the Catechumens” or Fore-Mass, and the “Mass of the Faithful”. (59) Table 1: The Mass, gives an accurate visual representation of this important division in the service, as well as a good overview of all subsections of the Mass. (61)

The next leap in the evolution of the Mass comes with the development of the Roman Mass, of which very little information can be found until the celebrated *Ordo romanus I* appears, describing the Pontifical Mass from around 700 in great detail. This service is very important to the history of the Mass because, according to the *Grove*, it, “...became the model for the manner of which Mass was celebrated over much of Latin Christendom...”, and almost all of the principal prayers, readings and chants of mature Masses from medieval times are already present in this c. 700 version. (60) However, the *Credo* (a chant of the Ordinary that took until the 11th century to make its way into the Roman Mass) was omitted in the *Ordo romanus I*, and other *ordines romani*. Other omissions in the early Roman Mass included prayers of the catechumens, dismissal of the catechumens and prayers of the faithful. These omissions were the result of later changes in these rites, which were no longer observed by this time due to admittance of the non-baptized to the eucharistic portion of the Mass. (Kirkman, 60-1) (Apel)
It is important to understand the difference between the “Proper” and the “Ordinary” of the Mass so that one can better analyze various Masses, and compare similarities and differences throughout the evolution of the Mass throughout history. “The term ‘Ordinary’, as opposed to ‘Proper’,” according to the Grove, “refers to any part of the Mass, sung or spoken, that has the same text at every enactment of the service.” Usually consisting of five main items, the sung Ordinary most often consists of Kyrie, Gloria, Credo, Sanctus and Agnus Dei. As mentioned before, all but the Credo were in place in Roman Masses of the early 8th century. It was not until the later Middle Ages and Renaissance when the centrally important musical form of the polyphonic Mass Ordinary was created. (Kirkman, 61-2) (Apel)

Ordinary chants of early Masses were most likely sung to fairly simple tunes, however, the Franks of the 9th century had already begun the process of providing “a variety of new and more elaborate melodies”. These melodies were eventually organized into musically compatible chant “ordinaries” similar to what would become the manner of the polyphonic mass. And, by the time of the transmission from Rome to Francia in the mid-8th century, the Roman Mass had achieved its classic medieval shape. The history of the Mass up to this point is described by the Grove as, “an initial phase of accumulation in which the basic structure was heavily elaborated, and a subsequent phase of reform in which there was an attempt to undo the elaboration and return to earlier forms of the service.” (Kirkman, 62-3)

Masses from the 9th century on saw liturgical additions that were particularly prominent at the beginning and end of services. Musical additions were also pervasive. Independent chants such as antiphons before the Gospel and after the Agnus Dei, were also added to the Mass. These additions reached their climax during the 11th and 12th centuries. The contemporary development of a notational system at Notre Dame along with the increasing additions, created “a fairly rapid evolution and diversification of polyphonic styles and forms in the mass”, into styles such as organum versus discant style. Conducted in the Romanesque monastic churches and cathedrals, “the liturgy benefited from the literary contributions of the most talented citizens of Europe”. Composers of Masses by this time included these very same people, the majority of whom were monks and canons whose early childhood more often than not had been distinguished by singing chant daily. Yet, a reform would soon emerge to react against the elaborate liturgical grandeur of the time. (Kirkman, 63-4)

One of the first groups to react and urge for a reform were the Cistercians of the 12th century, who wanted to restrain what they saw as liturgical excess. However, a reform of greater long-term significance was seen in the Papal Curia of the 13th century. This reform was motivated more by a practical need to save time during services rather than the spiritual concerns expressed earlier by the Cistercians. The Curial reform sought to whittle down the liturgy
into a form not far from earlier 9th century versions. Most Mass polyphony in the 14th century is generally related to the papal residence in Avignon, which in turn made the city one of the main centers of music at that time. The earliest known settings of polyphonic Masses coincide with the French Pope’s move to Avignon from Rome. These settings were all officially denounced by Pope John XXII in 1324 in his decree *Docta sanctorum patrum*. This decree censured anyone who composed “polyphonic chants for divine services using minime, hockets, texts in the vernacular, upper voices and other features” deemed too elaborate. In their place, the decree recommended composers to write polyphony that doubled the plainchant using only simple consonances. (Palisca)

By the middle of the century, however, a remarkable repertory of polyphonic music in Ars Nova notation existed for the Ordinary. In following years, the repertory continued to grow, although never matching the rhythmic or harmonic complexity of secular Ars Subtilior works. It did contain short note values and hockets, mainly in music for three or four voices. Furthermore, while manuscripts of the time usually grouped settings of particular texts together (such as *Glorias* grouped together), there are some examples of apparent “cyclic grouping” in which music for all parts of the ordinary were together and unified in style, no such manuscript, however, contained more than one such grouping. Some of these “Mass Cycles” were connected musically, such as Guillaume de Machaut’s *Messe de Nostre Dame*, while others have no apparent musical connection, like the famous *Tournai Mass*, whose final movement was actually a motet in the Ars Nova style. (Taruskin, 46-58)

The development of the Mass after 1450 took place primarily in the work of Du Fay and his major successors. Among English Masses of the time, the most influential and widely distributed was the *Caput* Mass (originally thought to have been written by Du Fay, but the attribution has since been reconsidered). Furthermore, the earliest Masses involving repetition of musical material from section to section have been divided by historians into two types. The *Motto* Mass has movements with similar if not identical opening motifs, a common mode and a constant number of voices, and *Cantus Firmus* or *Tenor* Mass has all movements based on the same borrowed melody which is used as a structural basis for the rest of the work. Composer Josquin used traditional melodic sources alongside new and very original ones. His Mass, *Missa Hercules dux Ferrariae*, is the first known Mass based on an original subject. The *Imitation* Mass of the 16th century continued the wide-spread practice of large-scale borrowing. This approach became the primary means of Mass composition in the 16th century, changing the nature of the Mass and its models. An example of how fundamental this type of Mass became is apparent in Monteverdi’s *Miss da Capella* of 1610. (Taruskin, 419-21)
Addressing the problem of the late medieval Mass in general terms, the Council of Trent (1545-63) sought to re-set the Mass as they deemed an appropriate response to the growing threat of Protestantism. This council left matters of detail to be covered by a reform missal, which appeared in 1570, and called for a “lean Roman Order of the Mass to be observed precisely throughout the entire Church”, as the Burkholder-Grout calls it. This “lean” Mass scaled down the introductory prayers, eliminated all tropes (which had become an essential part of making Masses more melodious and elaborate) and eliminated most of the sequences that had been accepted until that time. The general spirit of the reform was to maintain central and secure Roman control, as well as to prevent change. One of the largest points of musical significance at this point on the timeline of the genre’s evolution was the decision to keep the polyphonic Ordinary (whose 5 part, bell-shaped form was a perfect mold for musical works). (Kirkman, 64) (Strunk, 10-4)

16th century Masses were quite conservative as a result of the reform. Composers such as Palestrina (whose settings established an ideal fusion of structure and expression), Victoria (the greatest Spanish composer of the time), Lasus (who used a wide variety of models, including German lieder, motets, madrigals and chasons), and Byrd (whose masses can include settings for various combinations of voices among other things) all helped to balance out the genre during the century. The later half of the 16th century further developed the various practices of writing masses. It became popular to write Masses for two or more choirs, especially in Rome. The early 17th century continued the conservative attitude, and retained old fashioned practices over the next two centuries. Yet German composers in the middle and later part of the century would find further exploration and eventual exploitation of various mixtures of instrument and voice groupings to be the next big step in the evolution of the Mass. (Kirkman, 77-9)

The birth of the modern Liturgical Movement came in the mid-19th century. A principal aim of the French Benedictines of Solesmes, who were prominent voices of the time, was to restore the medieval chant. An undeniable success was achieved with their book of chant melodies, the Liber Usualis. However, the rhythmic system devised by the same group was historically questionable at best. Nonetheless, the development of a practical church music that expressed great beauty and refinement was the result. At the same time, though, the orchestral Mass Ordinary of the Baroque and Classical periods was attacked by groups such as the German Caecilians, who called for a return to the acappella Mass of the late 16th century Roman School. Church music of the 18th century was mainly influenced by the Neopolitan school of composition, whose exponents were largely trained in the conservatories and who were known for spreading their style throughout Europe. Alessandro Scarlatti, a major 18th century composer, took a strict approach to writing masses, allowing for very little expression. Other composers of the time, such
as Francesco Durante, used irregular harmonies and chromaticism to make their masses more expressive. The Neapolitan style was as influential in Germany and Austria as in Italy, but had little effect on styles in France. Northern Protestant composer J.S. Bach produced the greatest work in the high Baroque style. Bach’s *Mass in B minor* shows the mixture of styles at its most diverse. (Kirkman, 79-80)

Early 19th century Masses from southern Germany and Austria took more influence from the symphonic manner than the rest of Europe. This is perhaps because the composers in these areas were less often involved with the theater than contemporary Italian composers. In Germany and Austria the most interesting large-scale settings are those by Liszt and Bruckner, both using very large orchestras in the performance, as did Brahms’s famous *Requiem* which uses none of the Latin texts. By the end of the 19th century, settings of mass were of two kinds: the “concert” mass (for soloists, full choir and orchestra) and the “small-scale” setting (often in a completely retrospective style and of little musical ambition. By the early 20th century, the ultimate liturgical ideal of Mass celebration was the “scrupulous observance of the Tridentine rubrics by the presiding priest and the dignified chanting of his prayers in Latin”. Along side this, an expert choir, preferably with boy trebles, sang a chant Proper and an Ordinary by Palestrina or some contemporary. (Strunk, 42-7)

This choice was largely due to the reluctance of major 20th century Christian composers to set the Mass texts. This reluctance can be seen best in Messiaen’s work, whose only setting (a Mass for 8 sopranos and 4 violins) from 1933 still remains unpublished. Yet, there are outstanding settings of the Mass from the century, including modernist Stravinsky’s *Latin Mass* for soloists, choir, and ten wind and brass instruments (1944-8), and Hindemith’s only Latin Mass (composed in the USA) which “harks back to the polyphony of Bach” (1963). (Robertson, 18)

However, another drastic change would come, like the *Grove* says, “as the Liturgical Movement entered into a new, more populist phase”. This new phase would be revealed in the reforms of the Second Vatican Council (1962-5). The main goal of these reforms could be characterized as an attempt to “involve the lay congregation more actively in the Mass”. Both in spirit and in style, these reforms moved away from ritual towards informality, abandoning the medieval ideals of Mass for the early Christian model. Leonard Bernstein’s *Mass: A Theater Piece* and Benjamin Britten’s *War Requiem* can both be seen in this populist mold.

According to the *Grove*, “Most find little to defend in the latest reforms from a strictly musical standpoint...It is true that the changes are well intentioned...But even less often realized are the opportunities for significant new musical composition that have been opened up within the reform Mass.” The liturgical reform which began in the 20th century really started to take hold in the 1960s,
when many Christian churches, whose patterns of worship had been formal up to this point, decided to review and ultimately revise their orders of service. This radical and continuing process has since resulted in further revised forms of the Mass. Some of these revisions include comprehensible modern texts and new pastoral theology which emphasizes the active participation of everyone present. And, at the end of the 20th century, the requirements of the pastoral liturgy offered little to no opportunity for musical creativity. (Kirkman, 83-4)

Since the first Masses of early Christians, reforms have spawned many sub-genres of Mass, including but not limited to: Chorale Mass (which uses German hymns and cantus firmi), Missa Brevis (a type of “Short” Mass), Missa Dominicalis (in which polyphonic settings are based on chants), Organ Mass (in which settings for organ replace portions of the text), Plenary Mass (contains polyphonic settings of both Proper and Ordinary chants), Requiem Mass (the Mass for the Dead), and the so-called Folk Mass (which was an absolute failure). Each of these types of Mass is a slight variation on the original service and exclusively a musical setting (not a full service). (Lippman, 93-8)

Various composers throughout history have written Masses in many different ways and styles, making the genre an exciting melting pot of musical tastes. As composers often do in many genres, boundaries have been broken in all areas of Mass music, resulting in a perpetually changing genre that has been attractive to composers of all types. The one thing that seems to remain the most constant of all the elements of the Mass is the language and the texts. When composers choose to write a Mass, the movements they choose, typically five movements, tend to stick with the original Latin and the text that is generally accepted for that part. However, even these elements are subject to change on occasion. For example, Faure’s Requiem is unique in portraying the ending of one’s life as a good and beautiful thing, closing his Mass with a movement called “In Paradisium”.

Another good example of a Mass that has helped to evolve the genre further, especially in its status as strictly a musical or musical/dramatic work, is Bernstein’s Mass: A Theater Piece. The title alone brings up interesting ideas on how the genre is viewed today in contrast to the view of the Mass throughout history. The premiere of Bernstein’s “Mass” in September 1971 inaugurated the HYPERLINK “http://topics.nytimes.com/top/reference/timestopics/organizations/k/kennedy_john_f_center_for_the_performing_arts/index.html?inline=nyt-org” Kennedy Center in Washington. According to New York Times writer Anthony Tommasini, “That he conceived this eclectic score as ‘A Theater Piece for Singers, Players and Dancers’ did not give pause to the many critics, mostly classical music critics, who dismissed it as a vulgar exercise in antiestablishment pandering.” The review continues with, “It was fairly daring to turn a setting of a liturgical Mass into a drama about a shattering spiritual crisis for a pastor and his disillusioned and rebellious congregation.
The Jewish composer himself was quoted saying, “I’ve not written a Mass, I’ve written a theater piece about a Mass,” about the work that premiered in 1971. Bernstein’s “unabashed mixing of musical styles in Mass (Mahlerian richness, show-tune pizazz, hard-driving rock, 12-tone counterpoint, hymnal simplicity and more) was considered glib and cheap.” However, although not applauded in 1971, Bernstein’s Mass has already found its place into history and text books as a breakthrough for the way we view the genre. (Tommasini)

And, according to a similar review in the Pittsburgh Post-Gazette, performances of his “Mass” continue to occur, despite its controversial nature. Since 2000, at least 75 performances of the work in its full or chamber version have been given. (Drukenbrod)

There is still some tension between the liturgical purpose and the creative treatment of the texts of the Mass Ordinary, yet the genre is less existent now than ever before. With fewer composers writing Masses, since the need and commissions for them has greatly diminished, composers no longer feel obligated to write the work whose origins are tied so closely to all other sectors of music in western history. Will Mass see a resurgence of composerly enthusiasm in the century to come, or is the genre a dying style of the past?

Part Two:

Creating the Requiem for Lady Lazarus

Throughout the process of researching the evolution of the Mass as a musical form I became increasingly fascinated with the Mass as a musical form. After researching the evolution of the form, I decided to write one. Since it was necessary to fulfill the research paper requirement for Music History class, and at the same time necessary to produce a composition for Music Composition class, I attempted to find an intersection between the two: Requiem for Lady Lazarus. The ritual of the work, the repetition found in early Mass forms, the centuries-old Christian symbolism of the number three, the undertones of the Latin text, the liturgical versus the artistic purpose, and the Catholic/Christian view of death as expressed in the Requiem Mass were interesting enough to initiate my own attempt to write a Requiem Mass. The 11th and 12th century practice of adding high quality poetry to the Mass suggested that I might use a favorite poem of mine, Lady Lazarus by Sylvia Plath, to explore traditional religious perspectives on death and life.

Written for electronic tape, soprano, piano (and video), the piece integrates new technology with very old musical ideas about form, construction, and repetition alongside the voice of Plath reciting her poem. Plath’s voice (the tape) is effected and cut up into 5 samples that are used as transitions between movements. This aspect makes the piece continuous and cohesive, allowing the solo performer to prepare for the next movement. In order for the performer to be able to pull off the entire piece in a live setting, technology must be used. I turned to program Pure Data (Pd) to create a patch in which
The Evolution of the Mass & The Creation of “Requiem for Lady Lazarus”

a performer could trigger the samples from a laptop and play the piano part using a MIDI keyboard. I also added a visual aspect, giving the performer the power to choose to use video as well; also triggered using the laptop in Pd. The patch makes the project audio-visual and interactive, putting the performer in charge of every facet of the setting.

The Basic Elements

Besides the fact that the overall form for the piece was a Mass, which in itself is the foundational element of the work, there are many other aspects I implemented from my research on the evolution of the mass throughout history. I chose a 6 movement form, from the many forms that the Mass has taken. Introit, in which Plath recites the first part of the poem, setting the mood of the music to come, was derived from the traditional Mass Introit in which a psalm was recited during the procession. Kyrie is next with the original Latin text, (music and text repeated three times), followed by an Offertory, Sanctus and Agnus Dei, all with classic Latin texts repeating in three cycles. The choice of these movements relates to the eighth century Ordo Romanus I, but the choice of my last movement relates to a 20th century model, Fauré’s Requiem in which the final movement is In Paradisum.

The Introit further emphasizes the number three with a repeated descending motif in the right hand (figure 1). Kyrie does the same, only with an ascending motif in the left hand (figure 2), and In Paradisum returns to the same repeated figure found in the Introit (figure 3). The fact that the beginning of the first movement and the end of the sixth movement use the same motive in the same key allows for the piece to be easily converted into an installation, and yet another means of viewing the “collective artwork” ideas of Wagner. The fact that the work can run in a complete cycle also alludes to the idea of death as life. Is the end just a new beginning? Is life a continuous circle? These questions certainly are not answered, but perhaps the work offers some new perceptions in considering them.

The entire work (including a downloadable ZIP file containing the score in PDF format, the samples for the work and the patches and images used) can be found at my website: HYPERLINK “http://home.lagrange.edu/rsevans” http://home.lagrange.edu/rsevans. Following are complete instructions for viewing Requiem for Lady Lazarus. Although I have chosen the most traditional of forms for this work, I have executed it in an advanced technology that allows the viewer/hearer in some senses to be the performer, or even to participate in creating the performance.

II. The Sampling Patch (figure 5)

I have written a patch in Pure Data especially for this piece which easily allows for one person to signal all necessary samples using qwerty keys 1, 2, 3, 4, and 5 on a laptop or computer keyboard. This patch may be modified so
that the performer can designate his/her own keys to trigger the samples, or even a midi or other remote device if so desired.

When one opens the RequiemforLadyLazarus.pd file, the window looks like figure 5. Qwerty key “1” at the top of the laptop keyboard triggers sample #1 through Pd. The key letter “Q” turns off sample #1. In the score, the staff is called “tape”. This five line staff uses the top staff line to represent sample #1, the second line from the top represents sample #2, and so on, as shown in figure 4. Before triggering a sample, it is necessary to be sure the ezdac~ object has an “X” in it (signaling that Pd is computing audio), to turn the volume slider up so that the playback is audible, and using the red toggle box labeled “ON/OFF”, to turn on the player (denoted by an “X” when ON). As each sample completes its playback, the colored toggle will display an “X”, signaling to the performer that it is time to trigger the next sample. When the piece is completed, all boxes should display an “X”. Should the samples not trigger on a laptop or computer, one should check to see if the number that displays in the top-left number box (which is connected to the [key] object is displaying a number that corresponds with one of the numbers listed in the [select] object. If this is not the case, or if the keys are triggering the wrong sample, the keys will need to be reassigned. By changing the numbers in [select] to the numbers that correspond to the keys on the computer’s keyboard.

III. The Sampling & Video Patch (figure 6)

This patch works exactly like the previous patch with the addition of a visual element that uses Gem to blend two images together and change their position on the screen. To open the Gem window, one should click create in the “Create window and render” grey box. Once the window is open, one may click on the “subpatch_vid01” subpatch (figure 7) to see how the patch works. The top left subpatch reads midi data sent in from logic (or another source) on Channel 8. The bottom three subpatch’s read midi from Channel 7. In a live performance setting, one can use a midi controller to send data to each subpatch, effecting the Gem image. To test the Gem video patch, first adjust the top slider labeled C (or click on the toggle labeled Ch8). BPM may be chosen by inserting a value into the number box labeled Choose BPM. By doing this, the selection is made of four blending modes: difference, additive, subtractive, composite, and multiply. The same concept is applied to the bottom three subpatches, which each effect the location of the images in the Gem window. They can also be automated with the toggles and a BPM can be set for each.

When the subpatch from the RequiemforLadyLazarus_Vid.pd file named subpatch_maingem (figure 8) is opened, one may choose different images to blend. The top set of 6 images inserts/changes the first image to be blended, and the second set does the same for the second image. By clicking on the different messages, Gem blends that image into the other. For my own reference, I have labeled the messages by movements (in the order that I prefer...
to blend them). However, the performer can insert his/her own images by going into edit mode and changing the file name to be opened to an image of choice.

IV. Midi Settings in Pd

**IMPORTANT:** In order for this patch to work the way I intended it to, you must select in you Pd Midi Settings the IAC Bus as the input device. This is not necessary if you plan on using the mouse to change the image or if you are setting specific BPM’s for each effect, *but* if you want your music (piano/voice parts) to change the image in time with the music (as I have designed it to do) you must set this preference.

V. Technology and Control

The technology needed to execute *Requiem for Lady Lazarus* raises more questions about the viability of the Mass as a musical form, and even about life itself. Are we in control of our lives, or is there nothing we can do about our destiny? Indeed, is there some middle ground? The addition of technology puts the performer in control of the whole setting. In this way, the performer not only controls the flow of the piece, the images and their timings, but also the “life” and “death” of the work itself. It is a modern point of view applied to an ancient and musically adaptable genre, that continues to appeal to composers of the 21st century.

**Bibliography**


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**Figures**

*Figure 1 mm. 1-3*

![Figure 1 mm. 1-3](image1)

*Figure 2 mm. 37-40*

![Figure 2 mm. 37-40](image2)

*Figure 3 mm. 300-303*

![Figure 3 mm. 300-303](image3)
The Evolution of the Mass & The Creation of “Requiem for Lady Lazarus”

Figure 4

Using the sampler in Pure Data, trigger the sample with the key that corresponds to the sample number or staff line.

Figure 5
Figure 6

![Diagram of patching connections and parameters](image)

Create window and render
- Create
- pd_geminv

Various methods for blending images

Figure 7

Ch3  choose BPM
- 26
- pd_subpatch04
- random 4
- random 5
- sel 0 1 2 3 4

Additive blending (likely to get white)
- pix_add
- pix_subtract
- pix_composite
- alpha blending
- pix_multiply

multiply 2 images together

Ch7  choose BPM
- 27
- pd_subpatch04
- random 500
- x 0.01
- y 3
- outlet

Ch7  choose BPM
- 41
- pd_subpatch05
- random 300
- x 0.01
- y 1
- outlet

Ch7  choose BPM
- 44
- pd_subpatch06
- random 300
- x 0.01
- y 0.01
- outlet

Rachel Evans
Figure 8

The Evolution of the Mass & The Creation of “Requiem for Lady Lazarus”