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## Requiem

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Supervisor: Dr. Peter Paul Koprowski, *The University of Western Ontario*

A thesis submitted in partial fulfillment of the requirements for the Doctor of Philosophy degree in Music

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## Abstract

*Requiem* is a five-movement work for SATB chorus and chamber orchestra and is approximately 28 minutes in duration. The text is a compilation of traditional and adapted excerpts from the Roman Missal, combined with poetry by Tamar Zehr and Psalm 67 from the King James Version of the Bible. In this work, contemporary texts are intertwined with traditional ones to explore textual and musical narratives of doubt and faith, loss and gain, death and rebirth. This document contains the full score of the work, followed by three discussion chapters. The first chapter offers a glimpse into the background of the composer as a point-of-departure for the compositional process. The second chapter describes key aspects of the compositional process. The final chapter surveys the outcome from a theoretical and formal standpoint, examining the texts, harmony, instrumentation, textures, form and thematic connections within and between the five movements of *Requiem*.

## Keywords

Music, composition, requiem, chorus, choir, chamber orchestra, Roman Missal, Tamar Zehr, Psalm 67.

We are no longer prey: the snare is broken  
And we have escaped.

At eve the rains come  
At eve the gentle singing of water.

Tamar Patricia Zehr (2013)

**To Janelle, my Rose**

Anchor – Confidante – Gladdening Spirit

Whose light hits the gloom on my grey.

**And to my children**

Lucas, my Bearer of Light

Dante, my Enduring One

Zoe, my Bringer of Life

and Baby Four (we'll name you soon)

Who make me grow up a bit more every day

But always keep me a child.

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## Preface

The musical work entitled *Requiem* is an original, unpublished choral/orchestral work, composed by the author, Wendell Glick. The texts are compiled by the author from three external sources: the King James Version of the Bible, traditional Latin requiem texts, and original, unpublished poetry written for this project by Tamar Zehr. Zehr's poetry contains quotations by or derived from Plautus, St. Luke and St. Augustine. The fifth movement (sans orchestral introduction) is available as a stand-alone a cappella choral anthem, *Psalm 67*.

## Part I: Score

Wendell David Glick

# Requiem

*for SATB chorus and chamber orchestra*

duration ca. 28 minutes

University of Western Ontario  
London, Ontario

# Requiem

## Instrumentation

flutes 1.2  
 oboes 1.2  
 clarinets in B-flat 1.2  
 bassoons 1.2  
 horns in F 1.2.3.4  
 timpani  
 SATB chorus  
 strings

Including the following texts as extracted and adapted from the Roman Missal,  
 English poetry by Tamar Zehr and Psalm 67 from the King James Version of the Bible

## I. Introit

**Requiem aeternam dona nobis, Domine,  
 et lux perpetua luceat nobis.  
 Te decet hymnus, Deus, in Sion  
 et tibi reddetur votum in Jerusalem  
 Exaudi orationem meam,  
 ad te omnis caro veniet.**

*Grant us eternal rest, Lord,  
 and let perpetual light shine on us.  
 A hymn becomes you, O God, in Zion,  
 and to you shall a vow be paid in Jerusalem.  
 Hear my prayer:  
 to you shall all flesh come.*

## II. Dies Irae

When the city fell it fell in darkness  
 Beneath a blackbird's cry.

*contra spem spero*

*hope against hope*

We hoped for bread, for small joys—  
 A space of quiet, a yard of green—  
 We knew not our time,  
 Nor how lean we slept.

That fell morn, we saw them—  
 Still statues against the dawn,  
 Wing-carved against the sky.  
 At midday they flew,  
 Cutting the stones with shadow  
 Crossing the city with lines.

**Dies irae, dies illa,  
 Solvet saeculum in favilla  
 Teste David cum Sibylla!**

*The day of wrath, that day  
 will dissolve the world in ashes  
 as foretold by David and the sibyl.*

**Lacrimosa dies illa,  
 Qua resurget ex favilla  
 Judicandus homo reus:  
 Huic ergo parce, Deus.**

*Tearful will be that day,  
 on which from the ashes arises  
 the guilty man who is to be judged.  
 Spare him therefore, God.*

It could not last, for evil times fall sudden;  
 The battle was undone.

We saw the feathers fall,  
 And lost our hopes beneath their loss:  
 There were no more words  
 To wing to the wind, and  
 No more songs to sing.

**Pie Jesu, Domine, dona nobis requiem.  
 Amen.**

*Merciful Lord Jesus, grant us rest.*

### III. Offertory—Sanctus—Agnus Dei

No dawn is opened by song  
 Where sleepless faces join  
 The watchers of night—no rest, no light,  
 No sun to bless.  
 Those above hear not,  
 Shut eyes, shut ears  
 (incurvatus in se)—

*(curved in on itself)\**

*Certa amittimus dum incerta petimus.*

*We lose things certain in pursuit of the uncertain.\*\**

**Sanctus, sanctus, sanctus  
 Dominus Deus Sabaoth.**

*Holy, holy, holy  
 Lord God of Hosts.*

Spirits descend, like broken feathers,  
 And death ascends, up,  
 Slowly up. Cobwebs sift  
 Unswept in silent rooms.  
 The mirrored glass (*incurvatus, incurvatus*),  
 First clouded, shatters,  
 Crashing inwards.

*(curved in, curved in)*

By night, the owls perch; by day,  
 The ravens call: “crack the stones,  
 Crack—all fallen, fallen.”  
 A dying murmur repeats, repeats:  
*Now and at the hour of our death.*

*Dona nobis pacem.*

*Grant us peace.*

*We are undone.*

**Agnus Dei, qui tollis peccata mundi,  
 dona nobis requiem.**

*Lamb of God, who takes away the sin of the world,  
 grant us rest.*

### IV. Libera Me

We woke, and fled from the jaw of the snare.  
 (excurvatus)  
 At dawn we reached the limits,  
 Saw before us the open air,  
 And carried there our burden:  
 That we knew death, and yet,  
 Must bear a gifted life  
 Somehow, somewhere.

*(curved out)*

**Libera me, Domine  
de morte aeterna in die illa tremenda.**

*Deliver me, Lord  
From death eternal on that fearful day.*

But strange the sight that we should find  
Small breathings in the hills:  
Of nodding life, far from ruined streets.  
We stood and watched them lift  
Into a still dawn sky:  
Flying out, in search of rest,  
Toward the sunburst joy of morning,  
And sang a half-remembered song.

*Dirige pedes nostros in viam pacis  
Nos, qui in tenebris et in umbra mortis*

*Steer our feet in the way of peace  
We who are in darkness and the shadow of death.\*\*\**

We are no longer prey: the snare is broken  
And we have escaped.

At eve the rains come  
At eve the gentle singing of water.

## V. In Paradisum (Psalm 67)

1. God be merciful unto us, and bless us;  
and cause his face to shine upon us;
2. That thy way may be known upon earth,  
thy saving health among all nations.
3. Let the people praise thee, O God;  
let all the people praise thee.
4. O let the nations be glad and sing for joy:  
for thou shalt judge the people righteously,  
and govern the nations upon earth.
5. Let the people praise thee, O God;  
let all the people praise thee.
6. Then shall the earth yield her increase;  
and God, even our own God, shall bless us.
7. God shall bless us;  
and all the ends of the earth shall fear him.

\* Phrase used by Augustine and later by Martin Luther.

\*\* Plautus (c. 254 – 184 BC), Roman playwright.

\*\*\* Paraphrase of Luke 1:79.



# Requiem

Score in C

Trad. Roman Missal  
Poetry by Tamar Zehr  
Psalm 67

For SATB chorus and chamber orchestra

Wendell David Glick (2016)

Psalms 67

Adagio ♩ = 60

1 Più mosso ♩ = 66

Flutes 1.2

Oboes 1.2

Clarinet in B♭ 1.2

Bassoons 1.2

Horns in F 1.2

Horns in F 3.4

Timpani

Adagio ♩ = 60

1 Più mosso ♩ = 66

Soprano

Mezzo-soprano

Alto I

Alto II

Tenor I

Tenor II

Baritone

Bass

Adagio ♩ = 60

1 Più mosso ♩ = 66

Violin I divisi

Violin II

Viola

Violoncello

Contrabasso

[illegible]

24

**3 Più mosso** ♩ = 66 **accel.**

Fl. 1.2 *ppp*

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

**3 Più mosso** ♩ = 66 **mf accel.**

S.1 *p* Re - qui - em, re - qui - em ae - ter - nam *mf*

S.2 *p* Re - qui - em, re - qui - em ae - ter - nam do - *mf*

A.1 *p* Re - qui - em, re - qui - em ae - ter - nam do - *mf*

A.2 *p* Re - qui - em, re - qui - em ae - ter - nam *mf*

T.1 *p* Re - qui - em, re - qui - em ae - ter - nam *mf*

T.2 *p* Re - qui - em, re - qui - em ae - ter - nam do - *mf*

B.1 *p* Re - qui - em, re - qui - em ae - ter - nam do - *mf*

B.2 *p* Re - qui - em, re - qui - em ae - ter - nam *mf*

**3 Più mosso** ♩ = 66 **accel.** - arco

Vln. I *p* *pp* *ppp* pizz. *mp* arco, div.

Vln. II *p* *pp* *ppp* pizz. *mp* arco, div.

Vla. *p* *pp* *ppp* pizz. *mp* arco, div.

Vc. *pp* *ppp* pizz. *mp* arco

Cb. *pp* *ppp* *mp*

35 Adagietto  $\text{♩} = 72$  **4** *a2* poco più mosso

Fl. 1.2 *p* *f*

Ob. 1.2 *p* *f*

Cl. 1.2 *p* *f*

Bsn. 1.2 *p* *f*

Hn. 1.2 *p* *f* *mp*

Hn. 3.4 *p* *f* *mp*

Timp. *p* *f* *mp*

Adagietto  $\text{♩} = 72$  **4** poco più mosso

S.1 do-na no - bis, Do - mi - ne, et lux, et lux per - pe - tu - a, lux per

S.2 - na no - bis, Do - mi - ne, et lux et lux per - pe - tu - a, lux per

A.1 - na no - bis, Do - mi - ne, et lux, per - pe - tu - a, per - pe - tu - a, per

A.2 do-na no - bis, Do - mi - ne, et lux, et lux, et lux per - pe - tu - a, per

T.1 do-na no - bis, Do - mi - ne, et lux, et lux per - pe - tu - a, lux per

T.2 - na no - bis, Do - mi - ne, et lux et lux per - pe - tu - a, lux per

B.1 - na no - bis, Do - mi - ne, et lux, per - pe - tu - a, per - pe - tu - a, per

B.2 do-na no - bis, Do - mi - ne, et lux, et lux, et lux per - pe - tu - a, per

Adagietto  $\text{♩} = 72$  **4** poco più mosso

Vln. I *f* *pizz.*

Vln. II *f* *pizz.*

Vla. *mf* *arco* *f* *pizz.*

Vc. *f* *pizz.*

Cb. *mf* *f* *pizz.*

45 **5 Andante** ♩ = 80

Fl. 1.2  
Ob. 1.2  
Cl. 1.2  
Bsn. 1.2  
Hn. 1.2  
Hn. 3.4  
Timp.

**5 Andante** ♩ = 80

S.1  
S.2  
A.1  
A.2  
T.1  
T.2  
B.1  
B.2

pe - tu - a lu - ce - at no - bis. Te de - cet hym - nus, De - us, in Si - -  
pe - tu - a lu - ce - at no - bis. Te de - cet hym - nus, De - us, in Si - -  
pe - tu - a lu - ce - at no - bis. Te de - cet hym - nus, De - us, in Si - -  
pe - tu - a lu - ce - at no - bis. Te de - cet hym - nus, De - us, in Si - -  
pe - tu - a lu - ce - at no - bis. Te de - cet hym - nus, De - us, in Si - -  
pe - tu - a lu - ce - at no - bis. Te de - cet hym - nus, De - us, in Si - -  
pe - tu - a lu - ce - at no - bis. Te de - cet hym - nus, De - us, in Si - -  
pe - tu - a lu - ce - at no - bis. Te de - cet hym - nus, De - us, in Si - -

**5 Andante** ♩ = 80  
arco, div.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f* arco, div. *mp* *mf*  
*f* arco, div. *mp* *mf*  
*f* arco *mp* *mf* unis. *f*  
*f* arco *mp* *mf* arco *f*  
*mf* *f*

53

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

S.1

on, et ti - bi red - de - tur\_ vo - tum in Je - ru - sa - lem. Ex - au - di o - ra - ti - o - nem me - am,

S.2

on, et ti - bi red - de - tur\_ vo - tum in Je - ru - sa - lem. Ex - au - di o - ra - ti - o - nem me - am,

A.1

on, et ti - bi red - de - tur\_ vo - tum in Je - ru - sa - lem. Ex - au - di o - ra - ti - o - nem me - am,

A.2

on, et ti - bi red - de - tur\_ vo - tum in Je - ru - sa - lem. Ex - au - di o - ra - ti - o - nem me - am,

T.1

on, et ti - bi red - de - tur\_ vo - tum in Je - ru - sa - lem. Ex - au - di o - ra - ti - o - nem me - am,

T.2

on, et ti - bi red - de - tur\_ vo - tum in Je - ru - sa - lem. Ex - au - di o - ra - ti - o - nem me - am,

B.1

on, et ti - bi red - de - tur\_ vo - tum in Je - ru - sa - lem. Ex - au - di o - ra - ti - o - nem me - am,

B.2

on, et ti - bi red - de - tur\_ vo - tum in Je - ru - sa - lem. Ex - au - di o - ra - ti - o - nem me - am,

Vln. I

unis.

Vln. II

Vla.

Vc.

Cb.



[illegible]



77 **rall.** **Adagio** ♩ = 69

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

**rall.** **mp** **Adagio** ♩ = 69

S.1

ter - nam do - na, do - na no - bis, Do - mi ne, et **p** **mp**

S.2

ter - nam do - na, do - na, no - bis, Do - mi ne, et **p** **mp**

A.1

ter - nam do - na, do - na, no - bis, Do - mi ne, et **p** **mp**

A.2

ter - nam do - na, do - na, no - bis, Do - mi ne, et **p** **mp**

T.1

ter - nam do - na, do - na no - bis, Do - mi ne, et **p** **mp**

T.2

ter - nam do - na, do - na, no - bis, Do - mi ne, et **p** **mp**

B.1

ter - nam do - na, do - na, no - bis, Do - mi ne, et **p** **mp**

B.2

ter - nam do - na, do - na, no - bis, Do - mi ne, et **p** **mp**

Vln. I

con sord. **rall.** **Adagio** ♩ = 69 **mp** **p** **pp** **p**

Vln. II

con sord. **mp** **p** **pp** **p**

Vla.

con sord., div. **mp** **p** **pp** **p** unis.

Vc.

con sord., div. **mp** **p** **pp** **p** unis.

Cb.

con sord. **mp** **p** **pp** **p**

86 **8** **Meno mosso** ♩ = 63 **rall.**

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

**8** **Meno mosso** ♩ = 63 **rall.**

S.1 *p* lux per - pe - tu - a, et lux per - pe - tu - a lu - ce - at no - bis.. *pp*

S.2 *p* lux per - pe - tu - a, et lux per - pe - tu - a lu - ce - at no - bis.. *pp*

A.1 *p* lux per-pe - tu - a, lux per - pe - tu - a lu - ce - at no - bis.. *pp*

A.2 *p* lux per-pe - tu - a, lux per - pe - tu - a lu - ce - at no - bis.. *pp*

T.1 *p* lux per - pe - tu - a, et lux per - pe - tu - a lu - ce - at no - bis.. *pp*

T.2 *p* lux per - pe - tu - a, et lux per - pe - tu - a lu - ce - at no - bis.. *pp*

B.1 *p* lux per-pe - tu - a, lux per - pe - tu - a lu - ce - at no - bis.. *pp*

B.2 *p* lux per-pe - tu - a, lux per - pe - tu - a lu - ce - at no - bis.. *pp*

**8** **Meno mosso** ♩ = 63 **rall.**

Vln. I *pp* senza sord.

Vln. II *pp* senza sord.

Vla. *pp* div. senza sord.

Vc. *pp* senza sord.

Cb. *pp* senza sord.

[illegible]

## II. Dies Irae

106 Adagio ♩ = 66 10 Con rubato ♩ = ca. 76

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

117 rall. . . . 11 Adagio ♩ = 66

Fl. 1.2

Ob. 1.2 *mp* *pp*

Cl. 1.2 *mp* *pp*

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

S. rall. . . . 11 Adagio ♩ = 66

A.

T.

B.

Vln. I rall. . . . 11 Adagio ♩ = 66

Vln. II

Vla.

Vc. arco, div. *p*

Cb. arco *p*

127

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

1.

*p*

*pp*

*arco*

*div.*

Fl. 1.2: Measures 127-134. Measure 134 has a note with 'a2' above it and '*p*' below it.

Ob. 1.2: Measures 127-134. All measures contain rests.

Cl. 1.2: Measures 127-134. All measures contain rests.

Bsn. 1.2: Measures 127-134. All measures contain rests.

Hn. 1.2: Measures 127-134. Measure 134 has a note with '1.' above it and '*p*' below it.

Hn. 3.4: Measures 127-134. All measures contain rests.

Timp.: Measures 127-134. All measures contain rests.

S.: Measures 127-134. All measures contain rests.

A.: Measures 127-134. All measures contain rests.

T.: Measures 127-134. All measures contain rests.

B.: Measures 127-134. All measures contain rests.

Vln. I: Measures 127-134. All measures contain rests.

Vln. II: Measures 127-134. Measure 128 has '*arco*' above and '*pp*' below. Measure 134 has '*div.*' above and '*pp*' below.

Vla.: Measures 127-134. Measure 128 has '*arco*' above and '*p*' below. Measure 134 has '*div.*' above and '*pp*' below.

Vc.: Measures 127-134. Measure 128 has '*p*' below. Measure 134 has '*pp*' below.

Cb.: Measures 127-134. Measure 134 has '*pp*' below.

134 *rall.* **12** *Largo* ♩ = 54

Fl. 1.2 *pp*

Ob. 1.2 *p* *pp*

Cl. 1.2 *pp* *p*

Bsn. 1.2 *pp*

Hn. 1.2

Hn. 3.4

Timp.

*rall.* **12** *Largo* ♩ = 54 *mp*

S. The ci - ty

A. *p* The ci - ty

T.1 *p* When the ci - ty fell it

T.2 *p* When the ci - ty fell it

B.1 *p* When the ci - ty fell it

B.2 *p* When the ci - ty fell it

*rall.* **12** *Largo* ♩ = 54

Vln. I *arco* *pp* *mp* *pp* *ppp*

Vln. II *pizz.* *p* *pp*

Vla. *pizz., unis.* *f* *p* *pp*

Vc. *unis.* *div.* *pizz., unis. arco* *p* *pp* *mf*

Cb. *div.* *p* *pp* *mf*

[illegible]



147 **13** Andante ♩ = 84

Fl. 1.2

Ob. 1.2

Cl. 1.2 *tr* *mp*

Bsn. 1.2

Hn. 1.2 *p*

Hn. 3.4

Timp.

**13** Andante ♩ = 84

S. *soli* *mp*  
We hoped for bread, for small joys—

A. *soli* *mp*  
We hoped for bread, for small joys—

T. *mp* *pp* *soli* *mp*  
spe - ro, We hoped for bread, for small joys—

B. *mp* *pp* *soli* *mp*  
spe - ro, We hoped for bread, for small joys—

**13** Andante ♩ = 84

Vln. I *arco, div.* *pp* *mp* *p* *pp*

Vln. II *arco, div.* *pp* *mp* *p* *pp*

Vla. *arco, div.* *pp* *mp* *p* *pp*

Vc. *p* *mp* *p* *pp*

Cb. *p* *mp* *p* *pp* *unis.*

154

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A space of qui - et, a yard of green-

A space of qui - et, a yard of green-

A space of qui - et, a yard of green- We knew

A space of qui - et, a yard of green- We knew

*mp*

*ppp*

*mp*

*ppp*

*mp*

*ppp*

*mp*

*ppp*

*mp*

*ppp*

160 *rall.* 14 *Largo* ♩ = 54

Fl. 1.2 *p* *pp* *mp* 1.

Ob. 1.2 *pp* *mp* 1.

Cl. 1.2 *p* *pp* *mp* 1.

Bsn. 1.2 *p* *pp* *mp*

Hn. 1.2

Hn. 3.4

Timp.

S. 1 *pp* *ppp* *tutti p* *3* *mp* *mf*  
nor how lean we slept. That fell morn, that morn, we saw them—

S. 2 *pp* *ppp* *tutti p* *3* *mp* *mf*  
nor how lean we slept. That fell morn, that morn, we saw them—

A. 1 *pp* *ppp* *tutti p* *3* *mp* *mf*  
nor how lean we slept. That fell morn, that morn, we saw them—

A. 2 *pp* *ppp* *tutti p* *3* *mp* *mf*  
nor how lean we slept. That fell morn, that morn, we saw them—

T. *pp* *ppp* *tutti mp* *3* *mf*  
not our time, nor how lean we slept. That morn, we saw them—

B. *pp* *ppp* *tutti p* *3* *mp* *mf*  
not our time, nor how lean we slept. That fell morn, we saw them—

*rall.* 14 *Largo* ♩ = 54

Vln. I *mp* *ppp*

Vln. II *mp* *ppp* *div.* *pizz.* *mp*

Vla. *mp* *ppp* *unis.* *pizz., div.* *mp*

Vc. *mp* *ppp* *pizz. arco, unis.* *p* *pp* *mf* *mp* *3*

Cb. *mp* *ppp* *div.* *p* *pp* *mf* *mp* *3*

168

Fl. 1.2 *mp* 1. *rall.* *p*

Ob. 1.2 *p* 1. *rall.* *p*

Cl. 1.2

Bsn. 1.2 *p* 1. *rall.* *p*

Hn. 1.2 *a2* *mp* *rall.* *p*

Hn. 3.4 *a2* *mp* *rall.* *p*

Timp. *ppp* *f* *rall.* *p*

S.1 Still, still, stat-ues, still stat-ues a - gainst the dawn, wing-carved a - gainst the sky. *f* *p* *rall.* *p*

S.2 Still, still, stat-ues, still stat-ues a - gainst the dawn, wing-carved a - gainst the sky. *f* *p* *rall.* *p*

A.1 Still, still, stat-ues, still stat-ues a - gainst the dawn, wing-carved a - gainst the sky. *f* *p* *rall.* *p*

A.2 Still, still, stat-ues, still stat-ues a - gainst the dawn, wing-carved a - gainst the sky. *f* *p* *rall.* *p*

T. Still, still, stat-ues, still stat-ues a - gainst the dawn, wing-carved a - gainst the sky, a-against the sky. *f* *p* *rall.* *p*

B. Still, still, stat-ues, still stat-ues a - gainst the dawn, wing-carved a - gainst the sky, a-against the sky. *f* *p* *rall.* *p*

Vln. I *arco* *pizz.* *mp* *f* *p* *rall.* *p*

Vln. II *arco* *pizz.* *mp* *f* *p* *rall.* *p*

Vla. *pizz.* *f* *p* *rall.* *p*

Vc. *pizz., div.* *arco* *mf* *f* *ff* *f* *p* *rall.* *p*

Cb. *pizz., div.* *arco* *mf* *f* *ff* *f* *p* *rall.* *p*

15 Adagio  $\text{♩} = 72$

174 *f* *mf* *p* *ff* *f* *mf* *accel.*

Fl. 1.2 *f* *mf* *p* *ff* *f* *mf*

Ob. 1.2 *f* *mf* *p* *ff* *f* *mf*

Cl. 1.2 *mf* *mf* *f* *mf*

Bsn. 1.2 *f* *p* *f* *mp* *mf*

Hn. 1.2 *f* *p* *f* *mf*

Hn. 3.4 *f* *p* *f* *mf*

Timp.

15 Adagio  $\text{♩} = 72$  *mf* *mp* *mf* *mf* *mf* *accel.*

S.1 At mid-day they flew, cut-ting the stones with shad - ow, cut ting the stones with shad - ow

S.2 At mid-day they flew, cut-ting the stones with shad - ow

A.1 At mid-day they flew, they flew,

A.2 At mid-day they flew, At mid-day they flew, cut ting the stones with shad - ow

T. sky. Cross-ing the ci-ty with

B. sky. Cross-ing the ci-ty with

15 Adagio  $\text{♩} = 72$  *f* *p* *mf* *p* *f* *mf* *accel.*

Vln. I

Vln. II

Vla. *pizz.* *arco, unis.* *f* *mf*

Vc. *f* *p* *mf* *p* *f* *mf*

Cb. *f* *p* *mf* *p* *f* *mf*

180 **16** Andante ♩ = 84

Fl. 1.2 *mf*

Ob. 1.2 1. *mf*

Cl. 1.2 1. *mf*

Bsn. 1.2 a2 *ff* *f* *mf* *f*

Hn. 1.2 *mf*

Hn. 3.4

Timp. *ff* *ff* *ff*

**16** Andante ♩ = 84

S. *mf* *f*  
Di - es i-rae, di - es il - la, Tes - te Da -

A. *mf* *f*  
Di - es i-rae, di - es il - la, Tes - te Da -

T. *f* *mf* *f*  
lines. Sol - vet sae-clum in\_ fa - vil - la Tes - te

B. *f* *mf* *f*  
lines. Sol - vet sae-clum in\_ fa - vil - la Tes - te

**16** Andante ♩ = 84

Vln. I

Vln. II

Vla. *ff* *f* *mp* *ff* *ff* *f* *mp* *ff* *ff* *f*

Vc. *ff* *f* *mp* *ff* *ff* *f* *mp* *ff* *ff* *f*  
arco, unis.

Cb. *ff* *f* *mp* *ff* *ff* *f* *mp* *ff* *ff* *f*

188

17

Fl. 1.2 *mp* *p* 1.

Ob. 1.2 *a2* *p* *mp*

Cl. 1.2 *a2* *p* *mp* 1.

Bsn. 1.2 *ff*

Hn. 1.2 *mp* *mf*

Hn. 3.4 *mp* *mf*

Timp. *p* *ff* *f* *p*

17

S. *mp*  
vid cum Si - byl - la! La - cri - mo-sa, di - es, di - es il - la.

A. *mp*  
vid cum Si - byl - la! La - cri - mo-sa, di - es, di - es il - la.

T. *mp* *f*  
8 Da-vid cum, Si - byl - la! Qua re - sur-get ex\_

B. *mp* *f*  
Da-vid cum, Si - byl - la! Qua re - sur-get ex\_

17

Vln. I arco div. unis. *mp* *pp* *p*

Vln. II arco div. unis. *mp* *pp* *p* *pp*

Vla. div. unis. *mp* *ff* *mp* *pp* *p* *pp* *mp* *f*

Vc. div. unis. *mp* *ff* *f* *p* *p* *pp* *mp* *f*

Cb. div. unis. *mp* *ff* *f* *p* *pp* *mp* *f*

196

Fl. 1.2 *mf* *f*

Ob. 1.2

Cl. 1.2 *mf* *mp* 1.

Bsn. 1.2 *mp*

Hn. 1.2 *f* *mf*

Hn. 3.4 *f*

Timp. *f*

S. *mf* *f*  
Iu - di - can-dus ho - mo re - us. Hu - ic er - go par -

A. *mf* *f*  
Iu - di - can-dus ho - mo re - us. Hu - ic er - go par -

T. *mf* *f*  
fa - vil - la Hu - ic er - go par -

B. *mf* *f*  
fa - vil - la Hu - ic er - go par -

Vln. I pizz., div. unis. pizz. arco pizz., div. arco  
*mf* *p* *mf* *pp* *f* *ff* *mf* *f*

Vln. II pizz. unis. pizz. arco pizz., div. arco  
*mf* *p* *mf* *pp* *ff* *mf* *f*

Vla. pizz. *p* *mf* *p* *mf* *p* *ff* *mf* *f* *div. 6* *ff*

Vc. pizz. div. unis. arco div. *p* *mf* *p* *ff* *mf* *f* *6* *ff*

Cb. pizz. arco div. *p* *mp* *p* *mf* *p* *ff* *mf* *f*



202 **18** Agitato ♩ = 100

Fl. 1.2 *ff* *p*

Ob. 1.2 *p* *p*

Cl. 1.2 *p* *p*

Bsn. 1.2 *p* *mp*

Hn. 1.2 *ff* *p*

Hn. 3.4 *p*

Timp.

S. *ff* *p* **18** Agitato ♩ = 100  
- ce, De - us! It

A. *ff* *p*  
- ce, De - us! It

T. *ff* *p*  
- ce, De - us! It

B. *ff* *p*  
- ce, De - us! It

Vln. I *ff* *pizz.* *p* *arco* *pp*

Vln. II *ff* *pizz.* *p* *arco* *pp*

div. *ff* *pizz.* *p* *arco* *pp* *pizz.*

Vla. *ff* *pizz., div.* *p* *arco* *pp* *pizz.*

Vc. *p* *ff* *p* *upper pizz., lower arco*

Cb. *p* *ff* *p*

207

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Temp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

could\_ not last, for e - vil times\_ fall sud - den; the bat - tle\_ was un - done. We saw the

could\_ not last, for e - vil times fall sud - den; the bat - tle\_ was un - done. We saw the

could\_ not last, for e - vil times fall sud - den; the bat - tle\_ was un - done.

could\_ not last, for e - vil times\_ fall sud - den; the bat - tle\_ was un - done.

*mp* *f* *p*

*mp* *f* *p*

*mp* *mf*

*mp* *mf*

213 19 Più mosso ♩ = 112

Fl. 1.2 *pp* *p*

Ob. 1.2 *pp* *p*

Cl. 1.2 *pp* *p* *p*

Bsn. 1.2 *pp* *p*

Hn. 1.2

Hn. 3.4

Timp. *p* *f*

S. *mf* 19 Più mosso ♩ = 112  
 feath-ers fall, And lost our hopes There were no more words to

A. *mf*  
 feath-ers fall, And lost our hopes There were no more words to

T. *p*  
 We saw the feath-ers fall, be - neath their loss: no more words to

B. *p*  
 We saw the feath-ers fall, be - neath their loss: no more words to

Vln. I 19 *pizz., unis.* *div.* *arco* Più mosso ♩ = 112  
*mp* *f*

Vln. II *pizz., div.* *arco*  
*mp* *f*

Vla. *pizz., div.* *arco*  
*p* *f*

Vc. *p* *f*

Cb. *p* *f*

218 *rall.* *Vivace* ♩ = 144

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

*mf* *ff* *fff*

*rall.* *Vivace* ♩ = 144

S. wing to the wind, and no more songs to sing, to wing,

A. wing to the wind, and no more songs to sing, no more words to wing,

T. wing to the wind, and no more songs to sing, words to wing to the wind, no.

B. wing to the wind, and no more songs to sing, words to wing to the wind, no.

*rall.* *Vivace* ♩ = 144

Vln. I *pp* *f* *ff* *fff*

Vln. II *pp* *f* *ff* *fff*

Vla. *pp* *f* *ff* *fff* unis. *mp*

Vc. *pp* *f* *ff* *fff* unis. *mp*

Cb. *pp* *f* *ff* *fff* div. *mp*

227 **20**

Fl. 1.2 *mp* *f*

Ob. 1.2 *mp* *f*

Cl. 1.2 *f*

Bsn. 1.2 1. *mf* 2. *f* *ff* *f*

Hn. 1.2 *f* *f*

Hn. 3.4

Timp. *f* *ff*

**20**

S. *p* *pp* *f*  
songs to sing.

A. *p* *pp* *f*  
songs to sing.

T. *p* *pp* *f*  
— songs to sing.

B. *p* *pp* *f*  
— songs to sing.

**20**

Vln. I unis. *p* *f* *pp* *f* *pp* *f*

Vln. II unis. *p* *f* *pp* *f* *pp* *f*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

232

Fl. 1.2 *mf* *f* *mp* 21

Ob. 1.2 *mf* *f* *mp*

Cl. 1.2 *ff*

Bsn. 1.2

Hn. 1.2 1. *f* 2. *f* 1. *f*

Hn. 3.4 *ff*

Timp. *p* *f* *ff* *p* 21

S.

A.

T.

B.

Vln. I *pp* *mf* *mf* 21

Vln. II *pp* *f*

Vla. *pp* *f*

Vc.

Cb.

237

Fl. 1.2 *f* *pp* *f* *ff* *mf*

Ob. 1.2 *f* *pp* *f* *ff* *mf*

Cl. 1.2 *f* *mp* *mf* *f* *ff*

Bsn. 1.2 *mf* *p* *mf*

Hn. 1.2

Hn. 3.4

Timp. *f*

S.

A.

T.

B.

Vln. I *mp* *f*

Vln. II *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb.

div.

242

Fl. 1.2 *ff* *mf* *ff* *mp* *pp*

Ob. 1.2 *ff* *mf* *ff* *p*

Cl. 1.2 *f* *ff* *mf* *ff* *p*

Bsn. 1.2 *ff* *mf* *ff* *p*

Hn. 1.2 *mf* *ff* *mf* *ff*

Hn. 3.4

Timp. *ff* *fff* *pp* *p*

S.

A.

T.

B.

Vln. I *ff* *mf* *ff* *ppp* *p*

Vln. II *ff* *mf* *ff* *ppp* *p*

Vla. *ff* *mf* *ff* *ppp* *p*

Vc. *ff* *ff* *mp* *pp* *p*

Cb. *ff* *mp* *pp* *p*

*div.* *unis.* *arco, unis.* *pizz., div.*

*a2* *tr*



248 **G.P. 22** Tempo primo ♩ = 66 **rall.** **23** A tempo ♩ = 66

Fl. 1.2 *ppp*

Ob. 1.2 *ppp*

Cl. 1.2 *pp*

Bsn. 1.2 *ppp*

Hn. 1.2 *p* 2.

Hn. 3.4

Timp.

**G.P. 22** Tempo primo ♩ = 66 **rall.** **23** A tempo ♩ = 66

S. *p* *pp*  
Pi - e Je - su, Do - mi-ne, Do - na no - bis re - qui - em.

A. *p* *pp*  
Pi - e Je - su, Do - mi-ne, Do - na no - bis re - qui - em (re - qui

T. *p* *pp*  
Pi - e Je - su, Do - mi-ne, Do - na no - bis re - qui - em (re - qui

B. *p* *pp*  
Pi - e Je - su, Do - mi-ne, Do - na no - bis re - qui - em (re - qui

**G.P. 22** Tempo primo ♩ = 66 **rall.** **23** A tempo ♩ = 66

Vln. I *pp* *ppp*

Vln. II *pp* *ppp*

Vla. *pp* *pp*

Vc. *pp* *p > pp*

Cb. *pp* *p > pp*

257

Fl. 1.2

Ob. 1.2

Cl. 1.2  
*ppp*

Bsn. 1.2

Hn. 1.2  
1.  
*pp* *p* *pp*

Hn. 3.4

Timp.

S.

A.  
em).

T.  
em).

B.  
em).

*ppp* A - -

*ppp* A - -

Vln. I

Vln. II

Vla. solo  
solo, espr.  
*p*

Vla.  
*ppp*

Vc. solo  
solo, espr.  
*pp*

Vc.  
unis.  
*ppp*

Cb.  
unis.  
*ppp*

261

Fl. 1.2 *pp* *rall.* *ppp*

Ob. 1.2 *pp*

Cl. 1.2 *ppp*

Bsn. 1.2 *ppp*

Hn. 1.2 *ppp*

Hn. 3.4

Timp. *ppp*

S. *ppp* *rall.*  
A - - - - - men. (n)

A. *ppp*  
A - - - - - men. (n)

T. - - - - - men. (n)

B. - - - - - men. (n)

Vln. I *rall.*

Vln. II

Vla. *ppp*

Vc. solo *pp*

Vc. *pp* *div.* *ppp* *div.*

Cb. *pp* *ppp* *div.*

[illegible]

24

275

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

24

S.

A.

T.

B.

24

Vln. I

Vln. II

Vla.

Vc.

Cb.

283

25

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

25

S.

A.

T.

B.

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

2.

*f* *p* *pp* *f* *p* *f* *p*

*p* *pp*

*f* *pp* *f* *pp* *f* *pp*

292

26

Fl. 1.2 *mp*

Ob. 1.2 *mp*

Cl. 1.2 *mp*

Bsn. 1.2 *mp*

Hn. 1.2 *f* *mp* 2. *f* *p* *f*

Hn. 3.4 *mp*

Timp. *f* *pp* *f* *pp*

26

S.

A.

T.

B.

26

Vln. I

Vln. II

Vla. *div.*

Vc.

Cb.

[illegible]



[illegible]

313 rall. . . . .

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f* *p* *mp* *p*

*rall.*

*pizz.* *arco* *arco, unis.* *div.*

*p* *mp* *pp* *pp* *p*

*pizz., unis.* *arco* *arco* *div.*

*mp* *p* *mp* *pp* *pp* *p*

*pizz.* *arco*

*mp* *pp* *pp* *p*

*mp*

*mp*

319 . . . . . **29** Largo ♩ = 54

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

**29** Largo ♩ = 54

S. solo *p* 3 No dawn is op-ened by song where sleep - less

A. solo *p* 3 No dawn is op-ened by song where sleep less fac - es

T. solo *p* 3 No dawn is op-ened by song where sleep less fac - es join The

B. solo *p* 3 No dawn is op-ened by song where sleep - less fac - es join The watch-ers of

**29** Largo ♩ = 54

Vln. I *pp*

Vln. II *pp*

Vla. unis. *pp*

Vc. div. *p* *pp* unis. *p* div. *pp*

Cb. *p* *pp*

325

30  $\text{♩} = \text{♩}$

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

S. *tutti mf*  
fac - es join The watch-ers of night- no\_ sun. to bless. Those a - bove

A. *tutti mf mp*  
join The watch-ers of night- no\_ light, no sun. to bless. Those a - bove shut

T. *tutti mf p mp*  
watch-ers of night- no\_ rest, no light, no sun. to bless. Those a - bove, a - bove hear not, shut eyes,

B. *tutti mf p mp*  
night- no\_ rest, no rest, no light, no sun to bless. Those a - bove hear not, shut

30  $\text{♩} = \text{♩}$

Vln. I *mf div.*

Vln. II *mf p*  
div.

Vla. *mp mf p*

Vc. *p mp mp*

Cb. *p mp mp*

332 **poco rit.** **31** **Tempo primo** ♩ = 96

Fl. 1.2 *f* 1. *f*

Ob. 1.2 *mp* *f* 1. *f*

Cl. 1.2

Bsn. 1.2

Hn. 1.2 *mp* *f* 2. *f* 3. *f*

Hn. 3.4 *f*

Timp. *ppp* *f*

**poco rit.** **31** **Tempo primo** ♩ = 96

S. *p* *mf* shut eyes, shut ears Cer-ta a -

A. *p* *mf* *p* *mf* *mf* eyes, shut ears (in-cur - va - tus in se)- Cer-ta a -

T. *p* *pp* *mf* *p* *mf* shut ears (in - cur - va - tus in se)-

B. *p* *pp* *mf* *p* *mf* eyes, shut ears (in-cur - va - - - tus in se)-

**poco rit.** **31** **Tempo primo** ♩ = 96

Vln. I *p* *mf* *p* *f* *pp* *mf*

Vln. II *mf* *p* *f* *p* *mf*

Vln. II div. *mf* *p* *f* *p* *mp* *mp*

Vla. *pp* *pp* *f* *p* *mf* *mp*

Vc. *p* *pp* *f* *p* *mf*

Cb. *p* *pp* *f* *p* *mf*

340

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

S.

A.

T.

B.

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

mit - ti - mus dum in - cer - ta - pet - i - mus, in cer - ta pet - i - mus.

mit - ti - mus dum in - cer - ta - pet - i - mus, in cer - ta pet - i - mus.

*mf* Cer - ta a - mit - ti - mus dum in - cer - ta - pet - i - mus, dum in - cer - ta pet - i -

*mf* Cer - ta a - mit - ti - mus dum in - cer - ta - pet - i - mus, dum in - cer - ta pet - i -

*mp* *mf* *f* *ff* *f*

*mp* *mf* *f* *ff* *f*

*f* *mf* *f p* *f*

*f* *mf* *f p* *f*

*mf* *f*

*mf* *f*

32 Allegretto ♩ = 104

347

Fl. 1.2 *ff* *f* *p*

Ob. 1.2 *ff* *f* *p*

Cl. 1.2 *ff* *f* *p*

Bsn. 1.2 *f* *mf* *mp*

Hn. 1.2 *mf*

Hn. 3.4 *mf*

Timp. *ff* *f* *ff* *f* *mf* *f* *mf*

S. *f* *mf* *f* *mp* *p*  
Sanc tus, \_\_\_\_\_ Sanc-tus, \_\_\_\_\_ Sanc-tus, \_\_\_\_\_ Do-mi-nus\_

A. *f* *mf* *f* *mp*  
Sanc tus, \_\_\_\_\_ Sanc-tus, \_\_\_\_\_ Sanc-tus, \_\_\_\_\_ Do-mi-nus\_

T. *f* *p* *f* *p* *mf* *p* *mf*  
mus. \_\_\_\_\_ Sanc-tus, \_\_\_\_\_ Sanc-tus, \_\_\_\_\_ Sanc-tus, \_\_\_\_\_ Do-mi-nus\_

B. *f* *p* *f* *p* *mf* *p* *mf*  
mus. \_\_\_\_\_ Sanc-tus, \_\_\_\_\_ Sanc-tus, \_\_\_\_\_ Sanc-tus, \_\_\_\_\_ Do-mi-nus\_

Vln. I *p* *ff* *p* *ff* *mp* *f* *pizz.* *arco* *p*

Vln. II div. *p* *ff* *p* *ff* *mp* *f* *pizz.* *arco* *p*

Vla. *ff* *p* *f* *p* *mf* *p*

Vc. *ff* *f* *mf*

Cb. *ff* *f* *mf*

[illegible]



359 **33** ♩ = 52

Fl. 1.2 *p* a2

Ob. 1.2 *p*

Cl. 1.2 *p* a2

Bsn. 1.2 *p* a2

Hn. 1.2

Hn. 3.4

Timp.

**33** ♩ = 52

S. *mp*  
Spir its de-scend, like bro-ken feath - ers, a -

A. *mp*  
Spir-its de-scend like bro-ken feath - ers, a -

T. *mp*  
Spir-its de-scend like bro-ken feath - ers, and death a -

B. *p* *mp*  
Spir-its de-scend like bro-ken feath - ers, and death a - scends up, Like bro-ken feath - ers, and death a -

**33** ♩ = 52

Vln. I

Vln. II

Vla. *pizz., div.* *mp*

Vc. *mp* *mf* *mp* *pizz., unis.*

Cb. *mp* *f* *mp* *pizz., unis.*

364

Fl. 1.2 *mf* *p* *pp*

Ob. 1.2 *mf mp* *pp*

Cl. 1.2 *mf* *p* *p*

Bsn. 1.2 *mf*

Hn. 1.2

Hn. 3.4

Timp. *p* *mp*

S.1 scends, up, slow - ly up. Cob-webs sift un-swept in sil-ent rooms. *pp*

S.2 scends, up, slow - ly up. Cob-webs sift un-swept in sil-ent rooms. (in - cur-va - tus, *pp*

A. scends, up, slow - ly up. Cob-webs sift un-swept in sil-ent rooms. (in - cur-va - tus, *pp*

T.1 scends, up, slow - ly up. (in - cur-va - tus, in - cur - *pp*

T.2 scends, up, slow - ly up. The mir - rored glass, first *p*

B. scends, up, slow - ly up. (in - cur-va - tus, in - cur - *pp*

Vln. I

Vln. II

Vla. *p* *pp* unis. div. arco pizz. arco

Vc. *pp* div. arco pizz. arco

Cb. *pp* div. arco pizz. arco

369

**34** Moderato  $\text{♩} = 100$

Fl. 1.2 *p* 1.

Ob. 1.2 *mp* *p* 1.

Cl. 1.2 *mp* *p* 1.

Bsn. 1.2 *mp* *mf* *mp* *p* a2

Hn. 1.2 *mp* *mf* *mp* *p* *ppp*

Hn. 3.4 *p* *ppp*

Timp.

**34** Moderato  $\text{♩} = 100$

S.1 *p* By night, the

S.2 *p* in - cur - va - tus) By night, the

A. *p* in - cur - va - tus) By night, the

T.1 *mp* *mf* *p* va - tus) shat - ters, crash - ing in - wards. By night, the

T.2 *mf* *mp* *mf* *p* cloud - ed, shat - ters, crash - ing in - wards. By night, the

B. *mp* *mf* *p* va - tus) shat - ters, crash - ing in - wards. By night, the

**34** Moderato  $\text{♩} = 100$

Vln. I *pizz., div.* *arco* *p* *pp* *p*

Vln. II *pizz., div.* *arco* *p* *pp* *p*

Vla. *pizz.* *arco* *p* *f* *arco* *p* *div.*

Vc. *pizz.* *arco* *p* *f* *upper pizz., lower arco* *ff* *mp* *div.*

Cb. *pizz.* *arco* *p* *f* *ff* *mp*

374

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

owls perch; by day, the rav - ens call: "Crack, crack the stones, crack- all

owls perch; by day, the rav - ens call: "Crack, crack the stones, crack- all

owls perch; by day, the rav - ens call: "Crack, crack the stones,

owls perch; by day, the rav - ens call: "Crack, crack the stones,

379 35 Più mosso ♩ = 112

Fl. 1.2 *pp* *p*

Ob. 1.2 *pp* *p*

Cl. 1.2 *pp* *p*

Bsn. 1.2 *pp* *p*

Hn. 1.2

Hn. 3.4

Timp. *f*

S. *mp* 35 *p* Più mosso ♩ = 112  
fal - len, \_\_\_\_\_ fal - len." A dy - ing mur - mur re - peats, re - peats:..

A. *mp* 35 *p*  
fal - len, \_\_\_\_\_ fal - len." A dy - ing mur - mur re - peats, re - peats:..

T. *mf* *p* *mp* *p*  
crack- all fal - len." \_\_\_\_\_ A dy - ing mur - mur \_\_\_\_\_ re - peats, re - peats:..

B. *mf* *mp* *p*  
crack- all fal - len." \_\_\_\_\_ A dy - ing mur - mur \_\_\_\_\_ re - peats, re - peats:..

Vln. I 35 pizz., unis. *mp* div. *f* arco *pp*

Vln. II *mp* pizz., div. *f* arco *pp*

Vla. *p* pizz., div. *f* arco *pp* unis. *pp*

Vc. *p* arco *f* *pp*

Cb. *p* *f*

This page contains measures 384 through 397 of the musical score. It includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Timpani, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Contrabass.

**Measure 384:** The tempo changes from *rall.* to **A tempo** at measure 36 (which is measure 384). The time signature is 3/4.

**Vocal Soloists (Soprano, Alto, Tenor, Bass):**

- Soprano: Now and at the hour of our death. We are un - done. qui tol
- Alto: Now and at the hour of our death, of our death. We are un - done. qui tol
- Tenor: Now and at the hour of our death. We are un - done. Ag - nus De - i,
- Bass: Now and at the hour of our death. We are un - done. Ag - nus De - i,

**Woodwinds:** Flutes, Oboes, Clarinets, and Bassoons play melodic lines starting in measure 36, often with accents and slurs. Dynamics include *f*, *ff*, and *f*.

**Strings:** Violins, Violas, Cellos, and Double Basses provide harmonic support. Violins I and II have specific markings like "unis." and "div.". Dynamics range from *pp* to *ff*.

**Percussion:** Timpani plays rhythmic patterns, including triplets and sustained notes, with dynamics like *f*, *ff*, and *f*.

391

Fl. 1.2 *p* *f* *a2* *f*

Ob. 1.2 *p* *f* *a2* *f*

Cl. 1.2 *a2* *f*

Bsn. 1.2 *mf*

Hn. 1.2 *f*

Hn. 3.4

Timp.

S. *p* *mf*  
 pec - ca - ta mun - di, do - na - no -  
 - lis pec - ca - ta mun - di, do - na -

A. *p* *mf*  
 - lis pec - ca - ta mun - di, do - na

T. *p* *mf*  
 pec - ca - ta mun - di, do - na

B. *p* *mf*  
 pec - ca - ta mun - di, do - na,

Vln. I *div.* *mf* *p* *f* *unis.* *mf*

Vln. II *div.* *mf* *p* *f* *unis.* *mf* *f*

Vla. *f* *ff* *mf* *div.* *mf* *unis.* *mf* *f*

Vc. *f* *ff* *mf* *div.* *mf* *unis.* *mf* *f*

Cb. *f* *ff* *mf* *mf* *f*





**Allegro** ♩ = 126 **IV. Libera Me**

400

Fl. 1. 2 *ff* *f* *mp* *f* *flz.*

Ob. 1. 2 *ff* *mp*

Cl. 1. 2 *ff* *f* *mf*

Bsn. 1. 2 *ff* *f* *mf*

Hn. 1. 2 *ff* *f* *mp* *f* *mf*

Hn. 3. 4 *ff* *mf* *f*

Timp. *ff*

**Allegro** ♩ = 126

S. - em. \_\_\_\_\_

A. *ff* em. \_\_\_\_\_

T. *ff* em. \_\_\_\_\_

B. *ff* em. \_\_\_\_\_

**Allegro** ♩ = 126

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mf*

Cb. *mf* *div.* *unis.*

[illegible]

412

Fl. 1.2 *mp* *mf* *tr* *3*

Ob. 1.2 *p* *mp* *p* *mp* *p* *mf* *a2* *3* *3*

Cl. 1.2 *p* *mp* *p* *mp* *p*

Bsn. 1.2 *f* *p* *a2*

Hn. 1.2 *p* *mp* *p*

Hn. 3.4

Timp.

S.

A.

T. *mf*  
We

B. *mf*  
We

Vln. I *mp*

Vln. II *mp*

Vla. *mf* *unis.* *mp*

Vc. *mf*

Cb. *mf*

418 **37**

Fl. 1.2 *mf*

Ob. 1.2 *mp*

Cl. 1.2 *mf*

Bsn. 1.2 *f*

Hn. 1.2 *mp* *p*

Hn. 3.4 *mp* *p*

Timp.

**37**

S. *mp* *p* *p*  
 (ex-cur - va - tus) (ex-cur - va - tus) from the jaw of the snare. At dawn, we reached the

A. *mp* *p* *p*  
 (ex-cur - va - tus) (ex-cur - va - tus) from the jaw of the snare. At dawn, we reached the

T. *p*  
 woke and fled from the jaw of the snare. At dawn, we reached the

B. *p*  
 woke and fled from the jaw of the snare. At dawn, we reached the

**37**

Vln. I div. *pp*

Vln. II div. *pp*

Vla. *pp* *p*

Vc. *mp* *p* *f* *mp*

Cb. *mf* *p* *f* *mp*

[illegible]

438

Fl. 1.2 *p*

Ob. 1.2 *p*

Cl. 1.2 *a2* *mp*

Bsn. 1.2 *a2* *mp*

Hn. 1.2 *mp* *p*

Hn. 3.4 *mp* *p*

Timp.

S. *mp*  
that we knew death,

A. *mp*  
that we knew death,

T. *mp*  
bur-den: that we knew death, and yet must bear a gift -

B. *mp*  
bur - den: that we knew death, and yet must bear a gift -

Vln. I *con sord., div.* *pp* *pp*

Vln. II *con sord., div.* *pp*

Vla.

Vc. *mp*

Cb. *pizz.* *mp*

447 **rall.** **39** Adagietto  $\text{♩} = 76$

Fl. 1.2  $p$   $mp$

Ob. 1.2 1.  $pp$   $p$

Cl. 1.2  $p$   $mp$

Bsn. 1.2  $p$   $p$   $mp$   $mf$

Hn. 1.2  $pp$   $p$   $pp$

Hn. 3.4  $pp$   $p$   $pp$

Timp.

**rall.** **39** Adagietto  $\text{♩} = 76$

S.  $mp$  Some how,  $p$  some-where.

A.  $mp$  Some how,  $p$  some-where.

T.  $mp$  Some how,  $p$  some-where.

B.  $mp$  Some how,  $p$  some-where.

**rall.** **39** Adagietto  $\text{♩} = 76$

Vln. I  $ppp$   $p$   $mp$   $p$

Vln. II  $pp$   $ppp$  con sord., unis.  $mp$   $mf$

Vla.  $pp$   $mp$   $mf$

Vc. pizz., div.  $p$  arco unis.  $mp$   $mf$

Cb. div.  $p$  arco unis.  $mp$   $mf$

40 **Meno mosso** ♩ = 80

456

Fl. 1.2 *mf* *f* *mp*

Ob. 1.2 *mp* *mf* *f* *mp*

Cl. 1.2 *mf* *f* *mp*

Bsn. 1.2 *f* *mp*

Hn. 1.2 *p* *mf* *mf* *p*

Hn. 3.4 *p* *mf* *mf* *p*

Timp.

40 **Meno mosso** ♩ = 80

S. *f* *ff*  
Li - ber-a me, Do-mi-ne, Do-mi-ne, de

A. *f* *ff*  
Li - ber a me, Do-mi-ne, Do-mi-ne, de

T. *f* *ff*  
Li - ber a me, Do-mi-ne, Do-mi-ne, de

B. *f* *ff*  
Li - be-ra me, Do-mi-ne, Do-mi-ne, de

40 **Meno mosso** ♩ = 80

Vln. I *mp* *f* *f* senza sord.

Vln. II *f* *f* senza sord.

Vla. *f* *f* senza sord.

Vc. *f* *f* senza sord.

Cb. *f* *f* senza sord.



[illegible]

474 *mp* *pp* *rall.* **42** Grave  $\text{♩} = 40$

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

S. *mp* *pp* *rall.* **42** Grave  $\text{♩} = 40$   
 - ber - a me, Do-mi - ne. But strange the sight, that we should

A. *pp* *pp*  
 Li - ber - a me. But strange the sight, that we should

T. *pp*  
 But strange the sight, that we should

B. *pp* *pp*  
 Li - ber - a me. But strange the sight, that we should

Vln. I *pp* **42** Grave  $\text{♩} = 40$

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

482 **accel.** . . . . . **43** **Con moto** ♩ = 46 **Più mosso** ♩ = 56

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

S. **accel.** . . . . . **43** **Con moto** ♩ = 46 **Più mosso** ♩ = 56  
*p* *mp* *mf*  
 find Small breath-ings in the hills: Of nod - ding life, We stood and watched them

A. *p* *mp* *mf*  
 find Small breath-ings in the hills: Of nod - ding life, We stood and watched them

T. *p* *mp* *mf*  
 find Small breath-ings in the hills: far from ru - ined streets. We stood and watched them

B. *p* *mp* *mf*  
 find Small breath-ings in the hills: far from ru - ined streets. We stood and watched them

**accel.** . . . . . **43** **Con moto** ♩ = 46 **Più mosso** ♩ = 56

Vln. I

Vln. II

Vla.

Vc.

Cb.

**rall.** ..... **44 Maestoso** ♩ = 48

488

Fl. 1.2 *mf* *f*

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

**rall.** ..... **44 Maestoso** ♩ = 48

S. *mf* *ff* *f*  
 lift In-to a still dawn sky: Fly-ing out, in search of rest, Toward the

A. *mf* *ff* *f*  
 lift In-to a still dawn sky, still dawn sky: Fly-ing out, in search of rest, Toward the

T. *mf* *ff* *f*  
 lift In-to a still dawn sky, still dawn sky: Fly-ing out, in search of rest, Toward the

B. *mf* *ff* *f*  
 lift In-to a still dawn sky, still dawn sky: Fly-ing out, in search of rest, Toward the

**rall.** ..... **44 Maestoso** ♩ = 48

Vln. I *pp* *ff* *f*

Vln. II *pp* *ff* *f*

Vla. *pp* *ff* *f*

Vc. *pp* *ff* *f*

Cb. *pp* *ff* *f*

495

45 Andante ♩ = 80

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Timp.

S.

mf

p

45 Andante ♩ = 80

mp

sun-burst joy of morn-ing, and sang a half-re-mem-bered song. Di-ri-ge pe-des

A.

mf

p

mp

sun-burst joy of morn-ing, and sang a half-re-mem-bered song, re-mem-bered song. Di-ri-ge pe-des

T.

mf

p

mp

sun-burst joy of morn-ing, and sang a half-re-mem-bered song, re-mem-bered song. Di-ri-ge pe-des

B.

mf

p

mp

sun-burst joy of morn-ing, and sang a half-re-mem-bered, re-mem-bered song. Di-ri-ge pe-des

45 Andante ♩ = 80

Vln. I

Vln. II

Vla.

pizz., div.

arco, unis.

mp

pp

Vc.

pizz., div.

arco, unis.

mp

pp

Cb.

pizz., div.

p

mp

[illegible]

512

Fl. 1.2  
Ob. 1.2  
Cl. 1.2  
Bsn. 1.2  
Hn. 1.2  
Hn. 3.4  
Timp.  
S.  
A.  
T.  
B.

Vln. I  
div.  
Vln. II  
div.  
Vla.  
Vc.  
Cb.

*ppp*  
*p*  
*ppp*  
*p*  
*ppp*  
*p*  
*ppp*  
*p*

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*(tutti)*

47

521

Fl. 1.2 *pp* *a2* *p*

Ob. 1.2 *pp* *p*

Cl. 1.2 *pp* *p*

Bsn. 1.2 *pp* *a2* *p*

Hn. 1.2

Hn. 3.4

Timp. *p*

47

S.1

S.2 *solo mf*  
3  
We are no long - er prey;

A.

T.1

T.2 *solo mf*  
3  
We are no long - er prey;

B.

47

Vln. I *pp* tutti, con sord.

Vln. I div. *pp* tutti, con sord.

Vln. II *pp* tutti, con sord.

Vln. II div. *pp* tutti, con sord.

Vla. *pp* tutti, con sord.

Vc. *p* pizz., con sord.

Vc. div. *p*

Cb. *p*



525

Fl. 1.2 *pp* *p*

Ob. 1.2 *pp* *p*

Cl. 1.2 *pp* *p*

Bsn. 1.2 *pp* *p*

Hn. 1.2

Hn. 3.4

Timp. *ppp* *p*

S.1

S.2 The snare is bro - ken and we have es -

A.

T.1

T.2 The snare is bro - ken and we have es -

B.

Vln. I div.

Vln. II div.

Vla.

Vc. div.

Cb.

529

Fl. 1.2 *mp* *pp* *p* 1.

Ob. 1.2 *mp* *pp* *p* 1.

Cl. 1.2 *mp* *pp* *p* 1.

Bsn. 1.2 *mp* *pp*

Hn. 1.2

Hn. 3.4

Timp. *p* *ppp* *p*

S.1 *tutti mp* 48 At eve the rains

S.2 *tutti pp* caped. Di - ri - ge pe - des

A. *tutti pp* Di - ri - ge pe - des

T.1 *tutti mp* At eve the rains

T.2 *tutti pp* caped. Di - ri - ge pe - des

B. *tutti pp* Di - ri - ge pe - des

48 senza sord.

Vln. I div. *pp* senza sord. *p*

Vln. II div. *pp* senza sord. *p*

Vla. *pp* senza sord. *p*

Vc. *pp* unis., arco *p*

Cb. *pp* *p*

[illegible]

539

49 Adagietto ♩ = 66

Fl. 1.2 *pp*

Ob. 1.2 *pp*

Cl. 1.2 *pp*

Bsn. 1.2 *pp*

Hn. 1.2 *p* *3* *p* *pp*

Hn. 3.4

Timp. *pp* *mp*

49 Adagietto ♩ = 66

S.1 wa - - - ter.

S.2 *pp* mor - - tis.

A. *pp* mor - - tis.

T.1 *p* *3* of - wa - ter.

T.2 *pp* mor - - tis.

B. *pp* mor - - tis.

49 Adagietto ♩ = 66

Vln. I div. *pp*

Vln. II div. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

543 *molto rit.*

Fl. 1.2 *ppp*

Ob. 1.2 *ppp*

Cl. 1.2 *ppp*

Bsn. 1.2 *a2* *ppp*

Hn. 1.2 *a2* *p* *ppp*

Hn. 3.4 *p* *ppp*

Timp. *p* *ppp*

*molto rit.*

S.

A.

T.

B.

*molto rit.*

Vln. I div. *ppp*

Vln. II div. *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

Adagio  $\text{♩} = 60$  **V. In Paradisum** **50** Più mosso  $\text{♩} = 66$

Fl. 1.2 *ppp*

Ob. 1.2 *ppp*

Cl. 1.2 *ppp*

Bsn. 1.2 *ppp*

Hn. 1.2 *ppp*

Hn. 3.4

Timp.

Adagio  $\text{♩} = 60$  **50** Più mosso  $\text{♩} = 66$

S.1 *p* God, be

S.2 *p* God, be

A.1 *p* God, be

A.2 *p* God, be

T.1 *p* God, be

T.2 *p* God, be

B.1 *p* God, be

B.2 *p* God, be

Adagio  $\text{♩} = 60$  **50** Più mosso  $\text{♩} = 66$

Vln. I div. *pizz.* *ppp* *arco* *p* *pizz.* *ppp*

Vln. II *pizz.* *p* *pp* *arco, div.* *pp* *p* *pizz.* *ppp*

Vla. *pizz.* *p* *pp* *arco* *pp* *p* *pizz.* *ppp*

Vc. *pizz.* *p* *pp* *arco* *p* *pizz.* *ppp*

Cb. *pp* *p* *ppp*

557 *rall.* *mp*

S.1 mer - ci - ful un - to us, and bless us; to shine up - on us;

S.2 mer - ci - ful un - to us, and bless us; to shine up - on us;

A.1 mer - ci - ful un - to us, and cause his face to shine up - on us;

A.2 mer - ci - ful un - to us, and cause his face to shine up - on us;

T.1 mer - ci - ful un - to us, and bless us; to shine up - on us;

T.2 mer - ci - ful un - to us, and bless us; to shine up - on us;

B.1 mer - ci - ful un - to us, and cause his face to shine up - on us;

B.2 mer - ci - ful un - to us, and cause his face to shine up - on us;



51 *Adagietto*  $\text{♩} = 72$

569 *mp* *mf*  $\text{♩} = 76$

S.1 That thy way may be known up - on the earth, a - mong the na - tions. Let the

S.2 That thy way may be known up - on the earth, thy sav - ing health a - mong the na - tions. Let the

A.1 That thy way may be known up - on the earth, thy sav - ing health a - mong the na - tions. Let the

A.2 That thy way may be known up - on the earth, a - mong the na - tions. Let the

T.1 That thy way may be known up - on the earth, a - mong the na - tions. Let the

T.2 That thy way may be known up - on the earth, thy sav - ing health a - mong the na - tions. Let the

B.1 That thy way may be known up - on the earth, thy sav - ing health a - mong the na - tions. Let the

B.2 That thy way may be known up - on the earth, a - mong the na - tions. Let the

580 **52** *f* **53** *Più mosso*

S.1 peo - ple praise thee, O God; let all the peo - ple praise thee. O let the

S.2 peo - ple praise thee, O God; let all the peo - ple praise thee. O let the

A.1 peo - ple praise thee, O God; let all the peo - ple praise thee. O let the

A.2 peo - ple praise thee, O God; let all let all the peo - ple praise thee. O let the

T.1 peo - ple praise thee, O God; let all the peo - ple praise thee. O let the

T.2 peo - ple praise thee, O God; let all the peo - ple praise thee. O let the

B.1 peo - ple praise thee, O God; let all the peo - ple praise thee. O let the

B.2 peo - ple praise thee, O God; let all let all the peo - ple praise thee. O let the



590 *ff*

S.1 na - tions be glad and sing for joy; for thou shalt judge the peo - ple

S.2 na - tions be glad and sing for joy; for thou shalt judge the peo - ple

A.1 na - tions be glad and sing for joy; for thou shalt judge the peo - ple

A.2 na - tions be glad and sing for joy; for thou shalt judge the peo - ple

T.1 na - tions be glad and sing for joy; for thou shalt judge the peo - ple

T.2 na - tions be glad and sing for joy; for thou shalt judge the peo - ple

B.1 na - tions be glad and sing for joy; for thou shalt judge the peo - ple

B.2 na - tions be glad and sing for joy; for thou shalt judge the peo - ple



596 *mf* *rall.* *f*

S.1 right - eous - ly, and gov - ern the na - tions up - on earth.

S.2 right - eous - ly, and gov - ern the na - tions up - on earth.

A.1 right - eous - ly, and gov - ern the na - tions up - on earth.

A.2 right - eous - ly, and gov - ern the na - tions up - on earth.

T.1 right - eous - ly, and gov - ern the na - tions up - on earth.

T.2 right - eous - ly, and gov - ern the na - tions up - on earth.

B.1 right - eous - ly, and gov - ern the na - tions up - on earth.

B.2 right - eous - ly, and gov - ern the na - tions up - on earth.



54 Adagio *mp* *mf* *f*

604

S.1 Let the peo - ple praise thee, O God; Let all the peo - ple praise thee.

S.2 Let the peo - ple praise thee, O God; Let all the peo - ple praise thee.

A.1 Let the peo - ple praise thee, O God; Let all the peo - ple praise thee.

A.2 Let the peo - ple praise thee, O God; Let all the peo - ple praise thee.

T.1 Let the peo - ple praise thee, O God; Let all the peo - ple praise thee.

T.2 Let the peo - ple praise thee, O God; Let all the peo - ple praise thee.

B.1 Let the peo - ple praise thee, O God; Let all the peo - ple praise thee.

B.2 Let the peo - ple praise thee, O God; Let all the peo - ple praise thee.

614 **55** *mf* *mp* **Adagio** ♩ = 72

S.1 Then shall the earth yield her in - crease, and God, ev-en our own God shall bless

S.2 Then shall the earth yield her in - crease, and God, ev-en our own God shall bless

A.1 Then shall the earth yield her in - crease, and God, ev-en our own God shall bless

A.2 Then shall the earth yield her in - crease, and God, ev-en our own God shall bless

T.1 Then shall the earth yield her in - crease, and God, ev-en our own God shall bless

T.2 Then shall the earth yield her in - crease, and God, ev-en our own God shall bless

B.1 Then shall the earth yield her in - crease, and God, ev-en our own God shall bless

B.2 Then shall the earth yield her in - crease, and God, ev-en our own God shall bless



625 **56** *mp* **Meno mosso** *p* *pp* **rall. al fine**

S.1 us. God shall bless us; and all the ends of the earth shall fear him.

S.2 us. God shall bless us; and all the ends of the earth shall fear him.

A.1 us. God shall bless us; all the ends of the earth shall fear him.

A.2 us. God shall bless us; all the ends of the earth shall fear him.

T.1 us. God shall bless us; and all the ends of the earth shall fear him.

T.2 us. God shall bless us; and all the ends of the earth shall fear him.

B.1 us. God shall bless us; all the ends of the earth shall fear him.

B.2 us. God shall bless us; all the ends of the earth shall fear him.

## Part II: Discussion Document

### Introduction

This discussion document describes the background, explores the process and surveys the outcome of my *Requiem* for choir and chamber orchestra. Beginning with the Amish tradition of my childhood, the first chapter recounts my cultural background as a point-of-departure in the creation of the work. It also outlines some perspectives on the formation and foundation of my experience with vocal music and reviews some cultural and musical influences. The second chapter is a discussion of the work's inception and compositional process, including the selection of texts and the incorporation of stand-alone choral works composed alongside of *Requiem*. The final chapter explores the work from a theoretical standpoint, examining the texts, harmonic preferences, instrumentation, textures, large-scale form and thematic connections found in *Requiem* and, by so doing, locates it in the context of current musical culture.

# 1 Background

On the face of things, the composition of *Requiem* has been a journey nearly three years in the making. Under the surface, the process runs much deeper, and cannot easily be separated from the course of my entire life. The discussion of the forces that shaped me is weighted toward my environment,<sup>1</sup> especially the religious subculture of my childhood.

## 1.1 Foundations

In some aspects, my journey toward this composition had a tenuous beginning. My father was the last in a substantive line of forebears born and raised in the Old Order Amish tradition of Lancaster County, Pennsylvania. I was born into the Beachy Amish tradition, which, while more progressive in terms of its relationship and interaction with technology and innovation, still eschewed some significant accommodations that may seem necessary for one whose path would lead into music composition. Specifically, the tradition of my birth presented limited support of post-secondary education in general and a categorical rejection of owning and playing musical instruments in particular.<sup>2</sup>

A tenuous beginning notwithstanding, other aspects of my childhood were significantly formative in my musical development. From the first opening of my ears in utero, music for me has primarily consisted of live, unaccompanied singing—not only in the weekly church service, but also at home and in school: an unstated liturgy of unaccompanied hymns Sunday after Sunday, day after day, year after year. I am a singer—a musician

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<sup>1</sup> Regarding the influences of heredity and environment on an individual, some ascribe to heredity (nature, or nativism; proponents include Immanuel Kant, Charles Darwin, Noam Chomsky and Steven Pinker). Others ascribe to environment (nurture, or “tabula rasa;” proponents include Aristotle, Thomas Aquinas, David Hume, Sir Francis Bacon and Sigmund Freud).

<sup>2</sup> Support was often given to post-secondary studies in healthcare, but other pursuits were unusual. I am the first in my immediate family to earn a university degree, and, to my knowledge, the first of my 57 first cousins to earn a university degree outside of healthcare. On the matter of musical instruments, my first formal training on any instrument began when I commenced undergraduate studies in music composition twelve years ago; I studied piano to pass a keyboard proficiency examination.

who finds the most fulfilling musical expression using my voice. On a broader scale, I continue to be surrounded by a community of singers. Combining the inescapable wholesale subcultural and ethnic nurture of my childhood with significant people who have guided my musical senses in ways sympathetic to said subculture yields an outcome as delightful as it is predictable: I love unaccompanied congregational and choral music. Looking back more than twenty years on my involvement in music composition, I recognize that musical aspects related to singing (including textures, range limitations, gestures, etc.) have informed my overall compositional output (including non-vocal compositions). This is observable in my preference for common-practice tonality (including post-common-practice trends returning to tonality and modality; e.g. minimalism and New Simplicity<sup>3</sup>) and my attraction to homophonic textures with text settings that are primarily syllabic (as opposed to melismatic).<sup>4</sup>

## 1.2 Influences

In addition to the musical sensibilities instilled via the worship music of my community, my early years also benefited from limited exposure to accompanied music. Though the general Beachy Amish tradition of that time forwent musical instruments in the church, school and home, as well as any use of radio and television technology, our particular community of faith made allowance for instrumental and accompanied vocal recordings in the home. Through LP albums, cassette tapes and eventually compact disks, I was exposed to wider musical diversity than that provided by our church and school experiences. I particularly remember a cassette tape with Beethoven's *Symphony No. 5* on one side and excerpts from Tchaikovsky's *Nutcracker Suite* on the other. I remember the first time I heard a recording of Handel's *Messiah* and can remember the picture on the jigsaw puzzle I was assembling while listening to it. These recordings were

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<sup>3</sup> The term "New Simplicity" (Ger. "Neue Einfachheit") can also refer to a group of young German composers who rebelled against the European (especially Darmstadt) avant garde in the 1970's and 80's, but I use the term as a synonym for music in the later styles of Pärt, Tavener and Górecki (so-called "holy minimalism").

<sup>4</sup> While the music of the Old Order Amish tradition is monophonic, my aesthetic teeth were cut on late 19th/early 20th-century hymns and gospel songs, with only glimpses into the world of polyphony—most popularly, traditional canons sung at school.

essentially the extent of the classical music in our home, but their impressions ran deep. My journey into art music was self-directed beyond that. I first heard a recording of Antonín Dvořák's *Symphony No. 9, Op. 95* "From the New World" when I was about eighteen years old and seeking both change and growth in my musical interests. It was a landmark moment. I soon fell in love with the music, slowly absorbing its intricacies through repeated listening.<sup>5</sup> This opening of the floodgates led to regular purchases of classical albums and the start of a significant audio collection consisting primarily of music from the Western common practice period.<sup>6</sup> Most of the encounters I had with significant works from periods and cultures outside this common practice occurred after I commenced undergraduate work—encounters enlightening and perplexing; exhilarating and discouraging.

During my undergraduate years I wrote various pieces for voice and chorus, slowly broadening my compositional palette. Upon entering graduate school, I entered a time of self-imposed exile from vocal writing to focus on the areas of greatest need in my instrumental composition techniques. With the exception of several extra-curricular commissions for hymns and unaccompanied choral works, I spent the next five years following this sometimes difficult but necessary process, culminating with my second piano trio (with flute and clarinet). Exploratory work for my dissertation followed, and I determined at least one thing: my dissertation would involve a chorus, and would combine my older, more innate skills at choral writing with the lessons learned and insights gained in the instrumental craft over the past five years. A single and significant common thread throughout my academic composing years has been the dissonance generated by the juxtaposition of my own aesthetics and identity among the academic culture around me. Though these tensions were no small matter in composing *Requiem*, the canon of Western music provided a wealth of inspiration for success in understanding

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<sup>5</sup> I knew the song "Goin' Home" from a folk recording that my parents played when I was young. I remember being pleased that Dvořák quoted it in his symphony. Little did I know...

<sup>6</sup> In this document, "common practice period" refers to the European art music spanning the baroque, classical and romantic eras (ca. 1600-1900) and the tonal expectations found therein (including functional harmony and contrapuntal norms).

and overcoming these tensions. A range of composers and compositions continue to inform my writing, and various styles and techniques of many different composers have found lodging in my work.

I first encountered the music of Sir James MacMillan as a member of the Laurier Singers when I sang under his direction at the Canadian premiere of his *Sun-Dogs* in the fall of 2006 at a Soundstreams event in Toronto. A veritable fountain of choral splendor, *Sun-Dogs* opened for me a deeper level of vocal compositional expression framed in a free tonal context. Further extended study of his percussion concerto *Veni, Veni Emmanuel* and *Seven Last Words from the Cross* (for chorus and strings) influenced my vocal and orchestral writing in areas of motivic variation and development, dyadic harmonization, pocket motive ostinati, extended drone techniques, modal inflections, large-scale form (arch/palindromic form in particular) and liturgical shape.

The choral music of Henryk Górecki has provided an unbounded supply of inspiration for my work, from his more austere and minimal “Euntes Ibant et Flebant” and “Amen” to his more recent colourful settings including “Totus Tuus”, *Five Kurpian Songs*, “Salve, sidus Polonorum,” and more. I have admired and imitated his utilization of folk-like diatonic harmonies, ostinato patterns, pedal-tone dissonances, extensive octave doubling between treble and bass sections (often three treble parts doubling three bass parts) and liberal use of inverted major and minor triads (particularly second-inversion major) at points of cadential arrival. As well, the canonic melody in the lower strings that opens the second movement was written in the spirit of the much longer opening of Górecki’s *Symphony No. 3*.

The influence of Knut Nystedt on my writing comes principally from his a cappella setting “In Principio,” where he explores fairly liberal yet tonally consonant tertian harmonies, combining extensive common-tone modulations, text-sensitive free rhythms (based on concepts of chant) and modal mixture using predominantly homophonic textures. Nystedt’s textural and chord-position choices have also found deep root in my work, including (as in Górecki) octave doubling between treble and bass sections and common use of second-inversion major and minor triads as points of resolution.

Many similar aesthetic qualities as mentioned above are germane to the music of Arvo Pärt and John Tavener, who, along with Górecki, have been grouped together under the label of “holy minimalism” or “New Simplicity,” marked by the influences of minimalism and a lack of complexity and, at times, lacking a clear formal structure. So-called minimalist compositions have compelled me for years, especially the works of Steve Reich and, to a lesser extent, John Adams and Philip Glass. Similar language is revealed in *Requiem* in the use of rhythmic and harmonic ostinato groupings that provide a sense of stasis to the opening minutes of the third movement, and the lack of modulation in the strophic section of the final minutes of the fourth movement.

Among other works, Krzysztof Penderecki’s *St. Luke Passion* (with the a cappella “Stabat Mater” in its entirety included towards the end of the *Passion*) provided me with a precedent to include musical thoughts from my other compositions in *Requiem*. Furthermore, I admired the high drama present in Penderecki’s *St. Luke Passion* (and other works like Johannes Brahms’ *Requiem* and MacMillan’s *Seven Last Words*), although I tried to keep my dramatic take more subdued, as explained below in the chapter on the treatment of the text.

My orchestration decisions were influenced by works such as Gabriel Fauré’s *Requiem*, where an intimacy of orchestration is evident. In this work, Fauré avoided sustained sections with high dynamic levels (rarely exceeding mezzo-forte), with the horn as the loudest essential instrument. The appeal of this feature entrenched itself in my work, coinciding with the practical decision to trim down the orchestra down, particularly the brass section. In a moment of contrast for dramatic purposes, the frenetic, chromatic gestures of the opening of the second movement of Witold Lutosławski’s *Concerto for Piano and Orchestra* served as a model for the orchestration used in the battle scene of *Requiem* (beginning at rehearsal number 20, described below). The use of the chorus a cappella (versus chorus within the orchestral textures) and the use of solo voices or doublings in octaves provided me with the opportunity to vary the textures and create contrasts, as done by many composers past and present.



In addition to composers already mentioned, I would be remiss to ignore the less obvious but still present influences upon my general musical sensibilities, including Sergei Rachmaninoff (*All-Night Vigil*), Maurice Ravel (*Bolero*), Igor Stravinsky (*Symphony of Psalms*), Arthur Honegger (*Symphonie liturgique*), Paul Hindemith (*Ludus tonalis*), Veljo Tormis (*Jaanilaulud*) and Randall Thompson (*The Peaceable Kingdom*).

## 2 Process

This chapter outlines various elements of the inception and organizational process of *Requiem*, with subsequent chapters dedicated to a closer look at various aspects of the finished composition.

### 2.1 English Poetry

An early intention for my dissertation composition was to write a chamber oratorio on a relevant theme based on common human experience. The search for an appropriate text ranged through various works of Canadian, American and other poets. I had difficulty finding anything at the same time contemporary, imaginative, refreshing and appropriate for use in a choral musical work (especially when one considers limitations of copyright restrictions, excerpting needs, etc.). In the end, my search found its goal within my Anabaptist faith community<sup>7</sup> after my wife encouraged me to open dialogue with Tamar Zehr, a mutual friend.<sup>8</sup> Initial dialogue with her was open-ended on content, but I requested that the theme be fairly general—a theme common to both the definition and experience of being human, but avoiding overt religious references. Her first thoughts turned toward bird imagery, combining inspiration from the Hebrew scriptures and the music of Ralph Vaughan Williams:

I am thinking birds. Not sure why, but it is the direction my research is taking at present. Think in the framework of Vaughan Williams, *The Lark Ascending*, but turn it on its head. Instead of the lifting, upsweep of the bird, think about a descent. I recall reading about Vaughan Williams, standing on the south coast of England, watching the larks—presumably his inspiration for the piece. But there were battleships in the channel, beyond the birds (I think WWI). I realize that this version of the story is disputed, and he may not have been watching the battleships leaving for France at all, but I use this simply to give you an idea

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<sup>7</sup> Since moving to Canada in 2003 and joining my wife's community of faith, I am not formally affiliated with an Amish tradition, but associate with a Mennonite sub-culture whose shared values are similar to the tradition of my birth, toward which I still maintain strong sympathies, as well as social and professional connections.

<sup>8</sup> Tamar is a poet and classical linguist who received her MA in English—Literary Studies from the University of Waterloo in 2012 and currently lives on a sheep farm in Bruce County, Ontario, with her husband and several young children.

about my thoughts. The battleships do not enter his piece, at least I do not think of them when I listen. I think my text will have more of the battleships and less of the ascending bird. So if one were to graph the movement of the text, it would be a descent into desolation with a slight rise—resolution/lift at the end.<sup>9</sup>

The resulting draft poetry, primarily in English, described the struggle, the marginalization, the oppression, the collapse of a system—as Zehr noted above, likely a human one (using an abstract avian depiction). The poetry contained several short Latin interjections (words, phrases and quotations) borrowed from disparate sources including Plautus, St. Luke, St. Augustine and the Roman Missal. The use of non-English interludes as separators or asides in the overall dramatic arch of the poetry was, to my sensibilities, one of many attractive elements of Zehr’s work. The overall sense of the poetry was dark and angular—crunchy, even—due in part to the generally consonant-heavy nature of English (as opposed to, e.g., Italian and French) but also to her style and the intent of her work to communicate systemic collapse. While working on the first draft of the text, she observed:

The text has some rhyme, which is unusual for me, and some of my uncertainty likely comes from working with tighter lines. I prefer more abstraction. And I am unsure what sounds merge well with music, i.e. I am trying to go beneath the word level to the sounds, what suggests discord, harshness for my slide into destruction, what sounds suggest a relief, a step into the "not yet" but coming basis for hope.<sup>10</sup>

There were sections of the text that could have been diminished unacceptably by setting them to music, and I entertained ways to avoid this—initially by considering a narrator for the parts of the work, but in the end by extracting excerpts from the work that aligned themselves well on two fronts: singability (that the text was not diminished by a musical setting) and large-scale indispensability (considering the narrative of the whole poem). Because of my initial overestimation of the scope of my project, the early drafts of Zehr’s poetry contained more material than could be used. After she significantly revised the text in early 2014, she graciously gave me liberty to further distill it to a form that was more appropriate for my purposes.

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<sup>9</sup> Tamar Zehr; email correspondence received August 7, 2013.

<sup>10</sup> Tamar Zehr; email correspondence received September 1, 2013.

## 2.2 Program and Symbolism

Instrumental musical works of the Western canon can be located, albeit subjectively at times, on a continuum between absolute music and programmatic music. Generally, the intention of the composer plays into this placement, though I believe that the perception of the listener also matters in this discussion. Adding text to a musical work tends to shift the overall positioning of the work toward the programmatic side of the continuum, often by introducing more explicit functions to a work (political, liturgical, social and more). There was an at-times ambiguous but nonetheless unmistakable program found within the original English texts. The overall feel of the project began to move toward program music—a form of musical expression with inherent traps, including but not limited to cliché, kitsch, and patronization of the listener. While I was aware of these potential pitfalls, I wanted to preserve space for my aesthetic preferences, and evocative and symbolic elements began to play a significant role in shaping the music of *Requiem*. It was natural and expected that Zehr's poetry would contribute to the shift toward programmatic expression. More unexpected, but no less potent, was the way her text became a significant window into a greater program—the requiem mass. It was late in the text editing process that the poetry began to act as a mirror of my own experiences of faith and doubt, and I began to read the text in the context of personal and current death and rebirth—my own *Tod und Verklärung*, perhaps, but expressed as a funeral mass for a part of me that was dying. A significant Christian metanarrative is one of death and resurrection on a cosmic scale; my experience was death and resurrection on a small scale—one that fits within myself.

## 2.3 Requiem Texts

I compared the scope and sequence of the draft poetry to the flow of a typical requiem mass and noted various similarities. I examined requiem texts from the Roman Missal, inserting them as further asides and points of delineation into Zehr's poetry as I deemed appropriate. To better align *Requiem* with historical and contemporary practice, I selected the requiem mass settings of Wolfgang Amadeus Mozart, Giuseppe Verdi, Antonín Dvořák, Gabriel Fauré, Maurice Duruflé, Benjamin Britten, Frank Martin,

Alfred Schnittke and Christopher Rouse; together they served as a collective model to give historical and contemporary context and direction for the inclusion or exclusion of particular Roman texts as outlined in Table 1.

|              | Mozart | Verdi | Dvořák | Fauré | Duruflé | Britten | Martin | Schnittke | Rouse | Glick |
|--------------|--------|-------|--------|-------|---------|---------|--------|-----------|-------|-------|
| Introit      | ✓      | ✓     | ✓      | ✓     | ✓       | ✓       | ✓      | ✓         | ✓     | ✓     |
| Kyrie        | ✓      | ✓     |        | ✓     | ✓       |         | ✓      | ✓         |       |       |
| Gradual      |        |       | ✓      |       |         |         |        |           |       |       |
| Dies Irae    | ✓      | ✓     | ✓      |       |         | ✓       | ✓      | ✓         | ✓     | ✓     |
| Offertory    | ✓      | ✓     | ✓      | ✓     | ✓       | ✓       | ✓      | ✓         | ✓     | ✓     |
| Sanctus      | ✓      | ✓     | ✓      | ✓     | ✓       | ✓       | ✓      | ✓         | ✓     | ✓     |
| Pie Jesu     |        |       |        | ✓     | ✓       |         |        |           |       |       |
| Agnus Dei    | ✓      | ✓     | ✓      | ✓     | ✓       | ✓       | ✓      | ✓         | ✓     | ✓     |
| Lux Aeterna  | ✓      | ✓     |        |       | ✓       |         | ✓      |           |       |       |
| Libera Me    |        | ✓     |        | ✓     | ✓       | ✓       |        |           |       | ✓     |
| In Paradisum |        |       |        | ✓     | ✓       |         | ✓      |           |       | ✓     |

**Table 1.** Comparison of Missal texts used in representative requiem mass settings along with the texts chosen for *Requiem*. Note that the Pie Jesu as listed here refers to its use as a stand-alone movement.

All nine requiem mass settings contain the Introit, Offertory, Sanctus and Agnus Dei texts. Most contain some form of the Greek Kyrie text and various parts of the Dies Irae sequence. Other requiem models of note are the settings by Johannes Brahms, Igor Stravinsky, György Ligeti and Larry Nickel, though they utilize significantly fewer (or none) of the Missal texts. Of particular interest for this project are the requiem settings by Britten, Karl Jenkins, Rouse and Nickel, which (like *Requiem*) incorporate contemporary texts along with traditional Missal texts.

Throughout the text selection process I tried to avoid stretching definitions too far when assigning particular Latin titles and texts to individual movements of *Requiem*. Some of the associations are undisguised while others are more obscure. With the exception of “In Paradisum,” which uses only text from Psalm 67, each movement contains some Latin text, extracted from the Roman Missal and/or from Zehr’s poetry, set in conjunction with or in contrast to the English poetry. Some third-person pronouns in the Latin texts have been modified to more appropriately fit the general first-person perspective of the protagonists (i.e. “eis” to “nobis”).

The decision to include the Introit was pragmatic and tone-setting. If I was to compose a requiem, even if it was a requiem for dead ideas rather than a deceased person, I wanted to play it straight and have it begin like many requiems—to unambiguously position itself as a requiem from the outset. I originally included only the words “Requiem aeternam dona eis Domine” in the Introit; later developments in form and musical material led to the inclusion of five more lines of Introit text.

The Kyrie and Lux Aeterna texts were briefly considered but left unused. The Gradual text was not considered. The Pie Jesu text, based on the last verse of the Dies Irae sequence and sometimes set as a stand-alone movement, was used to close the sequence.

Both versions of Zehr’s poetry included a dramatic scene near the beginning where a battle takes place and the powerful trample the weak. I inserted parts of the Dies Irae sequence into this section for reasons both obvious and hidden. Most obvious is the translation “day of wrath” as applied to a battle scene; not much imagination is required for that connection. More concealed, however, is the projection of the act of God’s judgement and wrath onto a section of English poetry that, though abstract, still positions the bearer of wrath and destruction beyond the pale of expected moral behaviour of one who holds substantive power—in other words, joining the Latin text with the parallel English text connects a particular historical view of God with unjust behaviour. In addition to the most popular first verse of the Dies Irae poem, I included the final two stanzas (“Lacrimosa dies illa” and “Pie Jesu, Domine”) for reasons poetic and emotive as well as personal. In the contexts of the narrative of the English poetry and my own faith journey (both grounded in the present and not the future), the simultaneous cries to be spared and to be granted eternal rest take on particular poignancy and power.

The choice of “Offertory” as a section title was mostly symbolic, no doubt boosted by the fact that all nine representative composers charted above included it. Yet its inclusion, if only by name, is appropriate and justifiable. While the original Offertory text includes the line “Hostias et preces tibi, Domine, laudis offerimus,”<sup>11</sup> in *Requiem* the word titles a

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<sup>11</sup> “Sacrifices and prayers of praise, Lord, we offer you.”

section that does not contain any Missal text, but rather uses a Latin quotation attributed in Zehr's poetry to the Roman playwright Plautus (c. 254-184 BC): "Certa amittimus dum incerta petimus."<sup>12</sup> This departure from the essence of the Missal text changes the emotion significantly: grief and loss now enter the picture. In this context, what is offered is not an intentional gift to God, but an unintentional loss—an anti-offering; perhaps even a theft—of things of which we were certain while we chased those things of which we were uncertain. In *Requiem*, the Offertory section is the first of three parts that together make up the third movement (Offertory-Sanctus-Agnus Dei); in this context, the Offertory prepares the way for the lowest and most crushing part of the piece—aesthetically and philosophically. The poem includes the words *incurvatus* and *excurvatus* in several places. Particularly devastating are the words "The mirrored glass (*incurvatus, incurvatus*), first clouded, shatters, crashing inwards." This is the nadir of the work. Rock-bottom has been duly reached; glass is curved in to the shatter point of complete dissolution and non-utility. But the choice of the word "sanctus" (holy) to describe this moment is not ironic or sarcastic; I'm still playing it straight. This is a crucible moment, and holy is an apt description for it. As Zehr's poetry originally included the Latin interjection "Dona nobis pacem," it was only a small step to adding more text from the Agnus Dei, providing the work with its large-scale point of emotional (and eventually, textural and dynamic) climax: the shout of "Dona nobis requiem" found at the end of the third movement.

Mention has been made of *incurvatus* and *excurvatus*, paired Latin antonyms meaning "curved in" and "curved out," respectively. The turning point from curved in to curved out, following the work's climax, reveals itself clearly in the fourth movement: Libera Me—another transparent pairing of Missal text to poetry that needs little explanation. "We woke and fled from the jaw of the snare" depicts the start of a life after a death: not an instant, all-is-forever-well-and-nothing-hurts-anymore rapture of any sort, but a more cathartic and progressive rebirth, leading to a present-tense, matter-of-fact declaration:

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<sup>12</sup> "We lose certain things when we pursue uncertain things."

“We are no longer prey. The snare is broken, and we have escaped. At eve, the rains come. At eve, the gentle singing of water.”

The title “In Paradisum” as a choice for the final movement of the work was initially only an aesthetic and artistic preference, and was intended to accompany the Latin text (and subsequent English text) found in Zehr’s poetry adapted from Luke 1:79: “Dirige pedes nostros in viam pacis; nos, qui in tenebris et in umbra mortis.”<sup>13</sup> The shift from using only Zehr’s texts for the final movement to using text from Psalm 67 is part of the evolution of the work that is detailed below, as it occurred relatively late in the organizational process of composing *Requiem*.

On the question of genre, I consider this work to be a requiem in that it functions as a prayer of rest—not upon the death of a person, but the death of ideas and patterns of thinking and living: for aspects of the soul that are alive, dying, dead and alive again. I have been exploring the Gospel narratives of the physical death and resurrection of Jesus Christ as an archetype that reveals itself in human experience in fractal form (from scales as large as a single linear death and resurrection of the universe to as small as daily death and resurrection within an individual). This metaphor reveals itself in my requiem in both the text and the music (particularly large-scale form in the latter).

## 2.4 Early Concepts

After dividing Zehr’s work into unofficial chapters that could be used in separate movements, and sorting out which Missal texts would be suitable for particular sections of the poetry, the original poetry was then distilled into the portions that I could not bear to lose or that if removed would violate the integrity of the text. Thus the poetry portion of the text began to contract from its original 800+ words toward its final resting place of less than half that amount.

Establishing a formal design scheme for the entire composition began rationally and analytically. I considered several mathematical concepts (including the golden ratio and

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<sup>13</sup> “Steer our feet in the way of peace; We who are in darkness and the shadow of death.”



fractals) that were compelling to me in some of my repertoire encounters over the past years. I remembered certain compositions controlled to various extents by the Fibonacci series (or its variants)<sup>14</sup> and spent some time exploring how this could be used in my work. Unlike its immediate accessibility when incorporated in the visual arts, my position has been that the golden ratio (*phi*, or approximately 1.618, also called the golden section or golden mean and often labelled with the symbol  $\phi$ ) is less easily appreciated in the aural arts, and the level of improvement and/or elegance that it contributes there seems more subjective. For the golden ratio to be perceived aurally, it should be linked to the passage of real time, not the number of measures, leaving even the most obsessive-compulsive composers reliant on future conductors and performers of the work to realize their intended results (sans a click-track recording or other time-controlling component). My original intent was to map numerous emotional and visceral sensibilities of the work (including dynamics, texture and harmonic dissonance) to significant moments defined by Fibonacci specifications. This intention functioned relatively well as a large-scale frame of reference, though it could not fully accommodate the flexibility and emotive nuance that *Requiem* eventually demanded.

In some of my early musical drafts of *Requiem*, I found myself operating outside of my centre, prioritizing the final outcome over the efficacy of process. Among other things, I explored various ways of organizing pitch and rhythm that I had not used before, including a brief but fairly detailed exploration of time in North Indian music to expand my palette of rhythmic concepts, including rhythmic development over time in what Martin Clayton describes as the linearity, narrativity, and cyclicity of musical time.<sup>15</sup> While this study was insightful in many ways, I did not consistently realize the concepts as they should have been realized (in the spirit of the original tradition), and the drafts I wrote under this influence were at times problematic. In spite of the large-scale

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<sup>14</sup> This concept has been used consciously and unconsciously (with this distinction sometimes debated by theorists) in works by Bach, Mozart, Debussy, Barber, Bartok, Gubaidulina, and others.

<sup>15</sup> Martin Clayton, *Time in Indian Music: Rhythm, Metre, and Form in North Indian Rāg Performance*. Oxford: Oxford University Press (2000), 23.

disappointment of this sideline foray into new territory, successful rhythmic remnants remain in ghost form throughout *Requiem*, particularly in the Libera Me movement (see Examples 1 and 2).

Allegro ♩ = 126

The image shows a musical score for strings in *Requiem*, measures 388-395. The tempo is marked 'Allegro' with a quarter note equal to 126 beats. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. A red box highlights the interaction between Violin II and Viola from measure 392 to 393. The dynamics range from *ff* (fortissimo) to *mp* (mezzo-piano) and *mf* (mezzo-forte).

**Example 1.** *Requiem*, mm. 388-395, strings. The underlying rhythmic outlay began as a 5+2+3+4 subdivision, which eventually morphed into 7/8 (2+2+3), then doubled into 7/4 and divided into alternating 3/4 and 4/4 measures. The 5+2+3+4 interplay at an eighth-note level is found in the interaction between the second violins and violas in mm. 392-393 in the box above.

The image shows a musical score for woodwinds in *Requiem*, measures 523-525. The score includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, and Bassoon 1 & 2. A red box highlights the rhythmic interaction between Flute 1 & 2 and Bassoon 1 & 2 from measure 523 to 525. The dynamics range from *pp* (pianissimo) to *pp* (pianissimo).

**Example 2.** *Requiem*, mm. 523-525, woodwinds. The rhythmic interaction between the flutes/clarinets and the double reeds is generated by a 4+3+4+3+4 subdivision at the sixteenth note level, which, in 4/4 time, spills over into the next measure by two sixteenth notes. Two full patterns are contained in the box above.

## 2.5 Self-Referential Inclusions

Composers in the Western tradition have frequently incorporated smaller works into larger ones, both self-referential (from their own work) and appropriated (from another's work). These works can be stand-alone compositions, like Penderecki's "Stabat Mater" (as used in *St. Luke Passion*) and Nickel's "Long Black Arm" and "Reconciliation" (as found in *Requiem for Peace*). They can be partial compositions, like Mahler's quotation of his song "Ging heut' Morgens über's Feld" in his First Symphony<sup>16</sup> or Tavener's musical material from the refrain of "The Lamb" quoted near the end of "The Tyger." Inclusions appropriated from liturgical and folk traditions abound, including Bach's frequent placement of Lutheran chorales into his cantatas and Tchaikovsky's settings of the Russian and French national anthems in his *1812 Overture*. Inclusions appropriated from specific composers are legion. Appropriation can be nested in multiple layers, as found in Nystedt's "Immortal Bach" (which uses a Lutheran chorale tune harmonized by Bach) and in the recent chamber opera *A Modest Proposal* by Kevin Morse, which quotes Debussy's "Golliwogg's Cakewalk," itself including a quotation of the opening to Wagner's Prelude to *Tristan und Isolde*.<sup>17</sup>

Though self-referential inclusions were not a part of the original design of *Requiem*, they came to play a significant role in thematically and aesthetically shaping the compositional process. In the spring of 2015 I moved with my wife and our three young children into a small house outside the town of Luperón, Dominican Republic, for a four-month break from life as we knew it. We had been planning this move before I commenced work on my dissertation, and I had intended to finish my dissertation and program before the move. Through a series of delays, this was not to be, and I decided to let the dissertation rest for four months, allowing me to focus on other sabbatical projects. One of those projects was a commission that I received from Wendell Nisly and the Oasis Chorale to

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<sup>16</sup> Robert Samuels, "Mahler within Mahler Allusion as Quotation, Self-Reference, and Metareference," *Word and Music Studies*.11 (2010), *ProQuest*; Web, 16 June 2016.

<sup>17</sup> Kevin Morse, "A Modest Proposal: A Chamber Opera in One Act" (2012), *Electronic Thesis and Dissertation Repository*, Paper 941; <http://ir.lib.uwo.ca/etd/941>, 192.

write a short a cappella work for a 35-voice choir, to be premiered in May 2016 at a conference in Maine. The assigned text was from the Hebrew scriptures (Psalm 67).<sup>18</sup> The process of writing another unaccompanied choral piece was delightful and freeing. I was able to stretch my compositional comfort zone from within my core, resulting in music that explored new areas for me in ways that were intellectually, emotionally, spiritually and artistically satisfying. Shortly after our arrival in the Dominican Republic, I received a query from another friend who wanted to commission an unaccompanied choral work called “Blessed is the one who finds wisdom,” based on selected texts from Proverbs 3 and 4. I accepted this request, and finished both commissions during our stay in Luperón.

Later that summer I considered how the two unaccompanied choral works—along with the compositional processes employed in crafting them—could breathe life into my on-hold dissertation. In contrast to the way I had been approaching much of the writing in my dissertation, these commissions marked a shift in process: whereas the former approach was essentially an outside-in imposition to satisfy some of my precompositional projections upon the outcome of my dissertation work, my work on the two commissions was a more natural, inside-out expression of my compositional influences and craft. Not surprisingly, this musical output was more closely aligned to the Western common practice, and I wasn’t certain what role it could play in my academic work.<sup>19</sup>

Mention has been made of the rather detailed nested Fibonacci mold I had prepared for the music of my dissertation. Establishing that the music and text of *Psalm 67* would double as the final movement of *Requiem* was the final event of several that pushed my proposed formal model beyond the realm of the workable, at least at the prescribed level of detail. Subsequently, the music began to break open in positive ways, and an alliance

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<sup>18</sup> *Psalm 67* was premiered at the Cross Insurance Center in Bangor, Maine, on May 7, 2016, with more than 5,000 people in attendance.

<sup>19</sup> For years I had been separating my work in my larger faith community—composing choral works, writing new hymn tunes and arranging old ones, setting folk music for school and camp choirs, and more—from my work in the academy. I worked in two different musical fields with little obvious overlap.

began to form: a merger of my work in the academy with my work in my larger faith community. In addition to serving verbatim as the final movement of *Requiem*, the music of *Psalms 67* doubled up as the primary music of Introit (a choice that aligned *Requiem* with the requiem mass settings of Mozart, Fauré and Schnittke in their recapitulations of Introit material), with the addition of five more lines of text as noted earlier and orchestral interludes inserted to further broaden the music. The refrain of “Blessed is the one who finds wisdom” became a significant melodic and harmonic theme used to serve as a connecting medium throughout *Requiem*, as discussed in greater detail below.

### 3 Survey

This chapter contains observations upon text, harmony, instrumentation, choral texture, form and thematic connections as found in *Requiem*.

#### 3.1 Text

The five movements of *Requiem* are thematically grouped into two larger sections of 3+2. The first section is described as “Incurvatus” (curved in), in textual contrast to the second section labelled “Excurvatus” (curved out), defined temporally by the golden ratio and thematically distinct in direction from the perspective of the protagonist(s). Blurring this distinction musically is the *attacca* indication between “Agnus Dei” and “Libera Me” at the golden mean of the work—the climax of the work occurs at the end of a movement, but not at or near a break in the music from the perspective of the listener.

The inclusion of the text of Psalm 67 as the final movement of the work stemmed in part from a personal perspective adjustment regarding the kingdom of God. In the Anabaptist tradition, peacemaking is a significant theme: we can be people who are peacemakers—reconcilers, if you wish. However, while this kingdom theology<sup>20</sup> is a historic staple of Anabaptist thought and practice, the teachings I received often projected the kingdom of God into a future heaven, not a current (or even future) earth. But Psalm 67 does not make this projection. In an email dialogue with Oasis Chorale’s conductor Wendell Nisly where he first mentioned setting this text, he wrote:

What’s on my mind is that the evangelical position of “Jesus saves” has collided with the relevant position of “Jesus loves” and created a shower of philosophical and theological sparks. There are insights and oversights in both positions. I would like to sing something that highlights and enjoys that there has been something of both already in the OT. [Christianity] has a broad and glorious view of the earth now, and its future when all is finally set to rights, when God

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<sup>20</sup> I use the term “kingdom theology” to represent a system of thought that, among other things, maintains a clear separation between the church and the state, and teaches that the kingdom of God is a current reality on earth, spread by groups of individuals who accept that the teachings of Jesus Christ, including the “hard” teachings found in the Sermon on the Mount (St. Matthew chapters 5-7), are not for a future dispensation, but can be experienced today.

comes to dwell with his people. I am hoping to catch a glimpse of the vision and the glory.<sup>21</sup>

Psalm 67 speaks of a God of mercy and justice who blesses us and causes his face to shine upon us so that his ways can be known upon earth—today. So in giving it the title “In Paradisum,” I don’t mean some future utopia after physical death: I mean that in the nub of this life, contemporarily within current time and on our physical planet, the kingdom of God takes root and expression in communities of loyal individuals.

With the final addition of the text from Psalm 67 and the adaptation of the Introit to match the music of *Psalm 67*, and with all other cuts and extractions made to the original poetry, the final combined script of *Requiem* (including the Missal texts, set in bold below) totaled 538 words:

#### I. INTROIT

**Requiem aeternam dona nobis, Domine,  
et lux perpetua luceat nobis.  
Te decet hymnus, Deus, in Sion  
et tibi reddetur votum in Jerusalem  
Exaudi orationem meam,  
ad te omnis caro veniet.**

#### II. SEQUENCE

When the city fell it fell in darkness  
Beneath a blackbird’s cry.  
*contra spem spero*  
We hoped for bread, for small joys—  
A space of quiet, a yard of green—  
We knew not our time,  
Nor how lean we slept.  
  
That fell morn, we saw them—  
Still statues against the dawn,  
Wing-carved against the sky.  
At midday they flew,  
Cutting the stones with shadow  
Crossing the city with lines.

**Dies irae, dies illa,  
Solvat saeculum in favilla  
Teste David cum Sibylla!**

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<sup>21</sup> Wendell Nisly, "Re: commission for Oasis," message to the author; 27 Apr. 2015, email.

**Lacrimosa dies illa,  
Qua resurget ex favilla  
Judicandus homo reus:  
Huic ergo parce, Deus.**

It could not last, for evil times fall sudden;  
The battle was undone.  
We saw the feathers fall,  
And lost our hopes beneath their loss:  
There were no more words  
To wing to the wind, and  
No more songs to sing.

**Pie Jesu, Domine, dona nobis requiem. Amen.**

### III. OFFERTORY-SANCTUS-AGNUS DEI

No dawn is opened by song  
Where sleepless faces join  
The watchers of night—no rest, no light,  
No sun to bless.  
Those above hear not,  
Shut eyes, shut ears  
(*incurvatus in se*<sup>22</sup>)—

*Certa amittimus dum  
Incerta petimus.*<sup>23</sup>

**Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.**

Spirits descend, like broken feathers,  
And death ascends, up,  
Slowly up. Cobwebs sift  
Unswep in silent rooms.  
The mirrored glass (*incurvatus, incurvatus*),  
First clouded, shatters,  
Crashing inwards.

By night, the owls perch; by day,  
The ravens call: “crack the stones,  
Crack—all fallen, fallen.”  
A dying murmur repeats, repeats:

*Now and at the hour of our death.*

*Dona nobis pacem.*

*We are undone.*

**Agnus Dei, qui tollis peccata mundi,  
dona nobis requiem.**

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<sup>22</sup> “Curved in on itself” (used by Augustine and later by Martin Luther).

<sup>23</sup> “We lose things certain in pursuit of the uncertain” (Plautus [254-184 BC], Roman playwright).



#### IV. LIBERA ME

We woke, and fled from the jaw of the snare.  
*excurvatus* —  
 At dawn we reached the limits,  
 Saw before us the open air,  
 And carried there our burden:  
 That we knew death, and yet,  
 Must bear a gifted life  
 Somehow, somewhere.

#### **Libera me, Domine de morte aeterna in die illa tremenda.**

But strange the sight that we should find  
 Small breathings in the hills:  
 Of nodding life, far from ruined streets.  
 We stood and watched them lift  
 Into a still dawn sky:  
 Flying out, in search of rest,  
 Toward the sunburst joy of morning,  
 And sang a half-remembered song.

*Dirige pedes nostros in viam pacis  
 Nos, qui in tenebris et in umbra mortis.*<sup>24</sup>

We are no longer prey: the snare is broken  
 And we have escaped.  
 At eve the rains come  
 At eve the gentle singing of water.

#### V. IN PARADISUM

God be merciful unto us, and bless us;  
 and cause his face to shine upon us;  
 That thy way may be known upon earth,  
 thy saving health among all nations.

Let the people praise thee, O God;  
 let all the people praise thee.

O let the nations be glad and sing for joy:  
 for thou shalt judge the people righteously,  
 and govern the nations upon earth.

Let the people praise thee, O God;  
 let all the people praise thee.

Then shall the earth yield her increase;  
 and God, even our own God, shall bless us.

God shall bless us;  
 and all the ends of the earth shall fear him.

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<sup>24</sup> "Steer our feet in the way of peace; We, who are in darkness and in the shadow of death"  
 (adapted from Luke 1:79).

Readers and listeners will interpret the text in various ways. Most transparently, I believe this text depicts a journey of unexpected loss and equally unexpected rebirth. The nature and consequences of oppression and marginalization under social, economic and political power-imbalanced structures merit interpretive inclusion. The scope can be narrowed, focusing on personal physical, mental, emotional and/or spiritual collapse and restoration. More subtly, it explores a view of sin, humankind and redemption espoused by Augustine and further developed by Martin Luther: *homo incurvatus in se*, or “man curved in upon itself.”<sup>25</sup> Most personally, it is a requiem for the composer: a funeral mass for personal ideas and aspects of theology that were dealt a mortal blow. I learned much of the way I see the world from the tradition of my birth, but have also learned that there are many things about one’s worldview as a bold, aspiring youth that take on strikingly different hues when one is forty years old. In this last regard the work is autobiographical, and indeed prophetic, as the Libera Me text speaks more of a future earthly experience to which I aspire than a completely accurate current description of my system of beliefs and loves.

### 3.2 Harmony

One need not be particularly insightful to recognize that there is no harmonic common practice in Western music today. The surfeit of harmonic languages employed in the past century is historically unprecedented in its density. What appeared in the second quarter of the twentieth century to be the formation of a new common practice (in the establishment of modernist music after the Second Viennese School) lost its hold on music of the academy in the next decades, giving way to a splendid assortment of styles and languages, none of which seem destined to take over and absorb the others anytime soon. The contemporary composer, then, may sample freely within and beyond the current harmonic trends and styles. In general, my writing maintains strong tonal foundations, with specific pitch centres, diatonic melodic contours and semi-functional

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<sup>25</sup> In this theological perspective, *homo incurvatus in se* is revealed as a life lived for oneself rather than for God and others, sometimes with a focus on the sin of pride.

tertian harmonies. I also use basic tonal aggregates that expand into pan-diatonicity—and sometimes chromatic sonorities—to reveal the ebb and flow of consonance and dissonance over time.

The music of *Requiem* follows the traditional common practice as a guide for certain harmonic and voice-leading aspects. When the music is in four parts (or can be distilled into four parts by considering intentional doubling), parallel perfect fifths and octaves are avoided. Regardless of how many parts are intended, sevenths generally resolve down and leading tones often resolve up. There are also systemic departures from the common practice. The mid-twentieth-century return toward tonality (e.g., as expressed in the works of Penderecki, Pärt and Górecki, as well as composers in the minimalist style) abandoned, at least in part, one driving feature of the common-practice: authentic harmonic functional progress.<sup>26</sup> Among other places, this occurs by necessity in parts of *Requiem* that use retrograde harmonic derivations, as will be discussed in later sections.

In *Requiem*, the harmonically prominent sonorities are generally of a traditional nature, including fully-authentic and half-authentic cadential progressions that follow expected root relationships, hundreds of years old:

19 *mf* 3

-on the earth, a - mong the na - tions. Let the peo - ple

-on the earth, thy sav - ing health a - mong the na - tions. Let the peo - ple

on the earth, thy sav - ing health a - mong the na - tions. Let the peo - ple

on the earth, a - mong the na - tions. Let the peo - ple

**Example 3.** Glick, *Psalm 67* as found in “In Paradisum,” mm. 19-26, with a half-authentic cadence in the key of C-major just before rehearsal number 3.

<sup>26</sup> In other words, music could be tonal in its preference for and maintenance of a particular pitch centre while rejecting or at least obscuring the expectation for and presence of the tonic-predominant-dominant-tonic functional authentic progression.

The distinction between major and minor sonorities can be blurred by sudden shifts between them, occurring either melodically (one after the other as found in the “Hostias” movement of Schnittke’s *Requiem*; see Example 4 below) or harmonically (occurring within the same chord, as found in the third iteration of “Father” in the final movement MacMillan’s *Seven Last Words*<sup>27</sup>).

**Example 4.** Schnittke, *Requiem*, XI, mm. 19-24, chorus, with a succession of alternating parallel major and minor triads.

This major/minor exchange occurs primarily in the second movement of *Requiem*, as outlined in Example 5:

**Example 5.** *Requiem*, mm. 143-151, chorus, with adjacent G-minor and G-major triads in m. 143 and alternating and stacked E-minor<sup>7</sup> and E-half diminished<sup>7</sup> chords after rehearsal number 13.

<sup>27</sup> MacMillan’s major/minor (M/m) chord is found in m. 11 of movement VII and is voiced from bottom to top as E-B-E-G#-B-E-G. Another notable example is the recurring temporal signpost of the stacked D♭M/m chord in Denis Gougeon’s *À L’Aventure!* for orchestra (see also m. 363 of *Requiem* for a bare-bones version of the same chord in the lower voices).

As previously noted, a common feature of the choral writing of Nystedt and Górecki involves liberal use first and second inversion triads at, among other places, significant points of arrival. The realm of extended tonal harmonies (e.g. ninths and elevenths) combined with the destabilizing nature of triad inversions contributes ambiguities that undermine harmonic function and momentum, as in Example 6 below. This has become a stylistic feature in an array of contemporary choral music and has found its way into much of my current work, including *Requiem*.

**Example 6.** *Requiem*, mm. 474-479, woodwinds, with harmonic arrival on inverted C-major add 9 chord.

As well, I depart from the common-practice in my occasional use of bass voice tritone-leap resolutions at cadences. Examples of this departure occur at the transition into the orchestral battle scene (rehearsal number 20) and after the Pie Jesu text near the end of the second movement (Example 7 below).

**Example 7.** *Requiem*, mm. 249-257. Bass voice tritone resolution at rehearsal number 23.

Standard harmonies and progressions aside, *Requiem* contains many contrapuntal chords that fall outside the realm of traditional tertian harmonies. A common way to derive these chords is by the use of canon, particularly as used in the secondary theme found in the second movement and discussed near the end of this chapter. They can also be derived by using mirror writing techniques. Composers as diverse as Béla Bartók and Randall Thompson have used simultaneous inversions for their harmonic approaches—both real (chromatic) and tonal (diatonic), as shown in Examples 8 and 9 below:

**Example 8.** Bartók, *Sonata No. 1 for violin and piano*, I, with chromatic mirror writing (including a bit of rule breaking after rehearsal number 11).

**Example 9.** Thompson, *The Peaceable Kingdom*, V, mm. 1-6, chorus reduction (alto and tenor switched), with diatonic mirror writing between the outer and bass clef voices.

The theme in *Requiem* that most uses mirror techniques is discussed later under thematic connections and is referred to as the transitional theme. It is realized in six voices and is expressed in diatonic inversions. In Example 10 below, voices mirror from outside to inside (S1 with B2, S2 with B1, A with T) for the first six measures, with G-3 and G-4 serving as diatonic points of departure. The mirror-style is picked up again two bars after rehearsal number 19 with B $\flat$ -3 and B $\flat$ -4 as the diatonic points of reference, then

switches its centre to D-4 in the middle of the phrase “wing to the wind” until the baritone slur up in the last measure of the example breaks the pattern.

The image shows a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "It could not last, for evil times fall sudden; the battle was undone. We saw the feathers fall, And lost our hopes. There were no more words to wing to the wind, and no more songs to sing, be - neath their loss: no more words to wing to the wind, and no more songs to sing." The score includes dynamic markings such as *p*, *mp*, *f*, *mf*, and *ff*. A section starting at measure 19 is marked "Più mosso" with a tempo of 112 and "rit." (ritardando). The score is written in a key with one flat (B-flat) and a 4/4 time signature.

**Example 10.** *Requiem*, mm. 207-220. Mirror writing in the transitional theme.

From a large-scale perspective, the pitch centres of most importance in *Requiem* are C, D, E $\flat$ , F and G, with C/E $\flat$  and D/F often functioning as relative minor/major pairings. C and E $\flat$  are featured most prominently in the first and last movements. The second movement is largely framed around G, also featuring D and A $\flat$  as areas of focus. The heaviest, darkest poetry (*incurvatus*) is found in the third movement. This movement is also the most chromatic, with other pitch centres making their way to the surface (including D $\flat$ , F $\sharp$ /G $\flat$ , and A). This movement features the various tritone interactions and some whole-tone-based harmonies. The opening of the fourth movement continues with this level of chromaticism, but unwinds it back toward the earlier, more consonant pitch centres, wrapping up a descending whole-tone sequence (over a walking bass using major-scale degrees 4-8) to arrive on E $\flat$  at rehearsal number 39 (see Example 11 below). In the second half of the fourth movement, E $\flat$  gives way to the D/F relative pairing to





congregational, with no choir and no soloists to vary the worship in song. While we were far from “high-church” in our expressions of worship, and would have rejected the notion that our worship involved any bona fide liturgy, our religious practices were nonetheless liturgical on a deep level and thus were highly formative. It is this formation, in part, that affected my reading of the Roman requiem texts and led to some adjustment of pronouns from singular to plural. We stand and fall together. This formation has been foundational in my selection of a choir to transmit text in *Requiem*. The vocal textures in *Requiem* are diverse, ranging from sparse (two solo voices singing the same line in octaves) to moderately dense (eight voices). These variations are discussed in this section in approximate order of density, from thinnest to fullest.

I have inserted several solo sections in *Requiem*, but not for separate soloists (who typically would have a separate place to sit downstage during a performance). Rather, the soloists are appointed choir members who do their solo work from within the choir. They never sing alone, but always with at least one other soloist (the least dense vocal setting in *Requiem* is the soprano and tenor solo section after rehearsal number 47: “We are no longer prey”). Granted, a purely collectivist approach to voice setting would have eliminated any solo vocal lines. However, I have included a few for several reasons: to increase timbral contrast (to help maintain interest and/or textual clarity) and to adequately steward some of the passages that are more harmonically and tonally difficult to maneuver and would be more likely to create tuning problems in a full choir (especially at rehearsal number 29, which includes some whole-tone-heavy lines sung in four-voice canon at the tritone; see Example 12).

**29** *Largo* ♩ = 54

S. No\_ dawn is op-ened by song where sleep- less fac- es join The

A. No\_ dawn is op-ened by song where sleepless fac- es join The watch-ers of

T. No\_ dawn is op-ened by song where. sleepless fac- es join The watch-ers of night-

B. No\_ dawn is op-ened by song where. sleep- less fac- es join The watch-ers of night- no\_

**Example 12.** *Requiem*, mm. 320-325. Solo ensemble section.

In my initial work composing *Psalm 67*, I was manipulating some contrapuntal lines, but the range was too tight to allow for SATB polyphonic entries (soprano would be too low, or bass too high). I considered setting the section in men's voices only, but then decided to double all the voices throughout the entire work. Texture is an under-explored area in my unaccompanied SATB writing and I was curious how a work composed with strong common-practice voice-leading tendencies in four parts would sound with all the parts doubled. I had often encountered similar doubling in three voices (and occasionally four) in the choral music of Rachmaninoff, Górecki and Tavener, but never consistently in four voices for the full duration of the work.<sup>30</sup>

The congregational singing of North American conservative Anabaptist subcultures consists almost exclusively of homophonic music in four parts (SATB chorale style). To expand on this tradition, I established that the choral texture of "Blessed is the one who finds wisdom," while still primarily homophonic, would increase to six parts throughout, with very little doubling. I crafted a ritornello as shown in Example 13:

**Largo** ♩ = 46

Soprano  
Bless-ed is the one who finds wis-dom, and the one who gets un-der-stand-ing.

Mezzo-Soprano  
Bless-ed is the one who finds wis-dom, and the one who gets un-der-stand-ing.

Alto  
Bless-ed is the one who finds wis-dom, and the one who gets un-der-stand-ing.

Tenor  
Bless-ed is the one who finds wis-dom, and the one who gets un-der-stand-ing.

Baritone  
Bless-ed is the one who finds wis-dom, and the one who gets un-der-stand-ing.

Bass  
Bless-ed is the one who finds wis-dom, and the one who gets un-der-stand-ing.

**Example 13.** Glick, "Blessed is the one who finds wisdom," mm. 1-5 (ritornello/refrain).

<sup>30</sup> Granted: *Psalm 67* moves into some sections with only one or two voices as points of textural relief.

This refrain takes on several inner-voice adjustments throughout the work but remains harmonically the same throughout. Upon my return to dissertation work, this six-part theme took on a significant role in *Requiem*, and is referred to in the thematic connections discussion below as the primary theme.

Choral textures denser and/or more polyphonically active than six homophonic voice parts occur throughout *Requiem*, including a doubled solo line (in octaves) sung concurrently with the six-part refrain (rehearsal number 48), two-section antiphonal writing in 6-7 parts (e.g., rehearsal numbers 31 and 32), and clusters (e.g., the measures immediately before and after rehearsal number 23). For the most part, however, while there may often be eight voices (SATB with full divisi), unique pitch-class content is seldom greater than five at once throughout *Requiem*.

### 3.4 Temporal Overview

The large-scale formal design of *Requiem* is derived from multiple inspirations and influences, most obviously the text itself. With the three central requiem titles combined into one movement (Offertory-Sanctus-Agnus Dei), *Requiem* is divided into five movements overall, with the first and last movements (Introit and In Paradisum) using basically identical material to set up a partial arch form for the whole work. Rounding up to accommodate breaks between some movements, the total duration is circa 28 minutes:

| Movement                         | Duration     |
|----------------------------------|--------------|
| I. Introit                       | 5:15         |
| II. Dies Irae                    | 6:45         |
| III. Offertory-Sanctus-Angus Dei | 5:15         |
| IV. Libera Me                    | 6:00         |
| V. In Paradisum                  | 4:00         |
|                                  | <b>27:15</b> |

**Table 2.** *Requiem* movements and their approximate durations.

My original work at designing a Fibonacci-based nested temporal model was not all in vain. Though I abandoned some lower-level restrictions, I kept one particular proportion intact—the single, top-level, large-scale golden ratio location as determined by time. This temporal division arrives at the cry of “dona nobis requiem” at the very end of

“Agnus Dei.” This moment, at the bridge between the “Incurvatus” and “Excurvatus” sections (see Example 14), was crafted to serve as the ultimate climax of the work in several ways, primarily through density and volume (orchestral and choral tutti), but also in choral pitch: the high A# in first soprano is the highest sung pitch in the entire work (matched later with a Bb in “Libera Me”).

Allegro ♩ = 126

Fl. 1.2 *f* *ff* *ff*

Ob. 1.2 *f* *ff* *ff*

Cl. 1.2 *f* *ff* *f* *ff*

Bsn. 1.2 *mf* *f* *f* *ff*

Hn. 1.2 *f* *ff* *f* *ff*

Hn. 3.4 *f* *ff* *f* *ff*

Timp. *mf* *f* *ff* *ff*

S. *mf* *f* *ff*

A. *mf* *f* *ff*

T. *mf* *f* *ff*

B. *mf* *f* *ff*

Vln. I *mf* *ff*

Vln. II *mf* *f* *ff*

Vla. *f* *ff* *ff*

Vc. *f* *ff* *ff*

Cb. *f* *ff* *ff* *attacca* *mf*

do - na - no - bis re - qui - em.

mun - di, do - na no - bis re - qui - em.

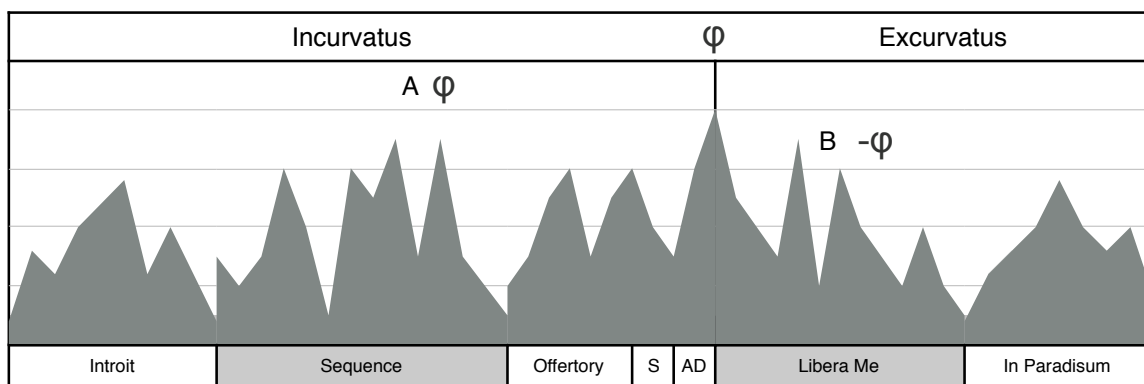
di, do - na, do - na no - bis re - qui - em.

di, do - na, do - na no - bis re - qui - em.

unis. div. unis. div. unis. div.

**Example 14.** *Requiem*, mm. 394-401. Large-scale climax of the work, with orchestral and choral tutti, occurring at “dona nobis requiem.”

In addition to the primary *phi* moment between “Incurvatus” and “Excurvatus” shown on the previous page, two other *phi* moments are noted in Table 3:



**Table 3.** Overview of *Requiem* form showing general dynamic/textural intensity and notable *phi* moments in proportion to the whole work.

The *phi* division point of the entire “Incurvatus” section is at the  $\phi$  marked A on Table 4 and occurs at the climax of the orchestral battle scene (m. 244). The negative *phi* moment<sup>31</sup> is indicated at the  $-\phi$  marked B above: this occurs at the climax of the first iteration of “Dirige pedes nostros in viam pacis” (m. 504)—“Guide our feet in the way of peace,” the first time that the primary theme is heard in its original form (not in retrograde).

### 3.5 Thematic Connections

A look at the inner three movements is best opened with a discussion of various thematic connections within and beyond them. Functionally through-composed, at least on a large scale, these movements maintain congruence through these connections. Two themes that intertwine throughout *Requiem* are noted in this section, including a primary theme (and its retrograde counterpart) and a transitional theme. Later, a secondary theme found only in the second movement is described.

<sup>31</sup> In my usage, negative *phi* indicates a reversal of the expected long-short order of two sections divided by the golden ratio.

A return to the text is appropriate here. The first three movements of *Requiem* (collectively grouped as “Incurvatus”) picture a descent into full-bore desolation via oppression and corruption. The first phrase of “Libera Me” is the most obvious point of turn in the text: “We woke, and fled from the jaw of the snare.” This is the start of “Excurvatus,” a jagged but generally upward crawl to the end of the work. But the text adapted from St. Luke is the most poignant, the most telling, the most hauntingly profound in that movement: “Dirige pedes nostros in viam pacis; nos, qui in tenebris et in umbra mortis.”<sup>32</sup> As a prayer for guidance, it rings true on so many levels: that it is dark, that we live in the shadow of death, that our feet need guidance—particularly in the way of peace. It matters not how the overall poetry is interpreted, nor which broken-down system it describes. The outcome is the same: we need peace, we need it now, and we can’t seem to find it here in the darkness. In response to this, I set the refrain of “Blessed is the one who finds wisdom” to the text adapted from St. Luke and refer to it as the primary theme:

45 *mp* Andante ♩ = 80

S. Di - ri - ge pe-des nos - tros in vi - am pa - cis Nos, qui in ten - e-bris et in um-bra mor - tis.

A. Di - ri - ge pe-des nos - tros in vi - am pa - cis Nos, qui in ten - e-bris et in um-bra mor - tis.

T. Di - ri - ge pe-des nos - tros in vi - am pa - cis Nos, qui in ten - e-bris et in um-bra mor - tis.

B. Di - ri - ge pe-des nos - tros in vi - am pa - cis Nos, qui in ten - e-bris et in um-bra mor - tis.

**Example 15.** *Requiem*, mm. 501-510. Refrain of “Blessed is the one who finds wisdom” as set in *Requiem* as the primary theme.

This theme is performed four consecutive times in various vocal and orchestral textures before it gently dissolves under legato strings and staccato winds through the Neapolitan chord into an F-major root position finish to end “Libera Me.” But this theme is not

<sup>32</sup> “Guide our feet in the way of peace; we who are in darkness and the shadow of death.”

completely new when it is heard twenty minutes into the work; its arrival was already seeded at the opening of *Requiem*. Taking up the technique that I used in *Psalm 67*, I reversed the primary theme and reworked its rhythms into a new version:



**Example 16.** Sketch of the six-voice theme derived via retrograde adjustment from the primary theme and transposed to the E $\flat$ /C relative pairing (as the theme is most commonly found in *Requiem*). As a general rule, when this theme is played in the strings, the music in the rectangle above is played in the winds.

Decorated by a multi-octave pizzicato preparation, this retrograde version of the primary theme opens *Requiem* in the key of E $\flat$  major. Only the first half is used (the first 2.5 measures in the sketch above), stretching out over eight measures of  $\frac{3}{4}$  time in the score. After the winds quietly brush out the beginning of the third measure (from the Example 16 sketch above), this theme is interrupted by pizzicato strings on G-minor<sup>7</sup> as a dominant preparation to the unaccompanied Introit text (see Example 17).

Adagio  $\text{♩} = 60$

Fl. 1.2  
Ob. 1.2  
Cl. 1.2  
Bsn. 1.2  
Vln. I div.  
Vln. II  
Vla.  
Vc.  
Cb.

**Example 17.** *Requiem*, mm. 1-10. Primary theme (retrograde) in  $\frac{3}{4}$  time.

This primary theme (retrograde) is tacit during the first choral line of the introit, but is picked up again at rehearsal number 2:

2 Tempo primo  $\text{♩} = 60$

Fl. 1.2  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

**Example 18.** *Requiem*, mm. 21-27. Completion of the primary theme (retrograde) with thematic echo in flutes and pizzicato dominant setup for choral entrance.



Later in the movement this retrograde theme appears in abbreviated and modified forms as short orchestral interludes between the choral passages (2 measures before rehearsal number 7 and 3 measures before rehearsal number 8). It reappears at rehearsal number 39, set in E $\flat$  major and cut time and is used to build a climax up to the choral outburst of the Libera Me text at rehearsal number 40.<sup>33</sup>

All three inner movements of *Requiem* contain a section based on a theme crafted to build to a climactic transition to the primary theme in “Libera Me.” Its textual function is narrative, as it is always set to text from the English poetry. Its musical function is usually transitional—ultimately to the primary theme, but not before undergoing several false starts that give way to other material. Appearing first in G-minor after the Latin Dies Irae text in the second movement (see Example 19), this transitional theme carries the text declaring that “the battle was undone,” arriving at a Neapolitan root-position seventh chord before collapsing into the battle scene. It begins in  $\frac{4}{4}$  but soon develops a more compound feel with rhythms borrowed from  $\frac{6}{4}$  (expressed as quarter-note triplets).

Example 19 shows a musical score for four voices (S., A., T., B.) in G-minor. The tempo is marked "Più mosso" with a quarter note equal to 112 beats. The music features triplets and dynamic markings (mf, p, ff). The lyrics are: "And lost our hopes. There were no more words to wing to the wind, and no more songs to sing, feath-ers fall, be - neath their loss: no more words to wing to the wind, and no more songs to sing." The score is marked with rehearsal number 19.

**Example 19.** *Requiem*, mm. 214-220. G-minor version of the transitional theme (for the start of the theme, see Example 10 above).

<sup>33</sup> This is done by twice aborting the expected woodwind answer to the theme's question (first two measures in the original sketch) and restarting the retrograde theme, transposed up a perfect fourth each time (first in A $\flat$ , then D $\flat$  at the choir entry). Only after the choir sings the theme does it progress to the woodwind answer, 5 measures after rehearsal number 40, continuing with the rest of the theme until it unwinds in the orchestra amid single voice part repetitions of the primary text and coming to rest on a second-inversion F-major add-9 chord.

The transitional theme returns in the third movement in almost identical fashion (after rehearsal number 34), but this time transposed down a semitone to F#-minor. Again, it rises to a climax on the Neapolitan root, this time with a cry of “we are undone.” Again, it is thwarted from its target destination (the primary theme), this time giving way to the traditional text of the Agnus Dei and the large-scale golden mean climax of *Requiem*.

The final iteration of the transitional theme takes a different approach, starting at rehearsal number 42 in “Libera Me.” Gone is the agitation of the winds and strings; gone is the death knell of the timpani. In their place is stillness and wonder: amazement that life is found among the ruins (see Example 20).

42 Grave ♩ = 40

43 Con moto ♩ = 46

S. But strange the sight, that we should find Small breath-ings in the hills: Of nod - ding life, far from

A. But strange the sight, that we should find Small breath-ings in the hills: Of nod - ding life, far from

T. But strange the sight, that we should find Small breath-ings in the hills: far from

B. But strange the sight, that we should find Small breath-ings in the hills: far from

**Example 20.** *Requiem*, mm. 480-485. Preparation to final iteration of transitional theme.

The transitional theme is picked up mid-way at rehearsal number 43 (Example 20, above), and the choir takes one final run toward the music that prepares the primary theme—this time transposed down again into F-minor. This time, the modulation from the Neapolitan seventh chord resolves into the parallel F-major key (see Example 21), continuing to the dominant preparation for the primary theme in D-minor.

44 **Maestoso** ♩ = 48

S. sky: Flying out, in search of rest, Toward the sunburst joy of morning, and sang a half re-mem-bered song. remembered song.

A. sky, still dawn sky: Flying out, in search of rest, Toward the sunburst joy of morning, and sang a half re-mem-bered song. remembered song.

T. sky, still dawn sky: Flying out, in search of rest, Toward the sunburst joy of morning, and sang a half re-mem-bered song. remembered song.

B. sky, still dawn sky: Flying out, in search of rest, Toward the sunburst joy of morning, and sang a half re-mem-bered, remembered song.

ff f mf p

$\text{fF: } \flat\text{II}^7$  I  $\text{d: } \text{V}$

**Example 21.** *Requiem*, mm. 492-500. Completed modulation from the Neapolitan chord of the transitional theme to parallel major key.

In addition to the significant themes that occur in multiple movements, the second movement (“Dies Irae”) contains an internally recurring theme—a secondary theme in normal and retrograde forms:

normal form



retrograde form



**Example 22.** Secondary theme.

Note that the first note is more than an octave apart from the starting note, giving the secondary theme the capacity to quickly affect the registration of the music. The normal form of this theme is used in the lower strings at the beginning of the second movement. The final note of the theme is sustained while the opening motive later used with the Dies Irae text is introduced in the winds (rehearsal number 10). At rehearsal number 11, this secondary theme returns, but transposed up a tone, this time opening a four-voice canon at the octave (Example 23).

**11** Adagio ♩ = 66

**Example 23.** *Requiem*, mm. 125-131. Secondary theme in four octaves.

It is then transposed down a minor third and given another set of entrances in the horn, flute and first violins. The secondary theme returns in original form one more time in the upper voices and woodwinds at rehearsal number 15, just before the entrance of the *Dies Irae* text (see Example 24), this time breaking its diatonic tonal pattern and reaching higher with each subsequent iteration of the text “they flew.”

**15** Adagio ♩ = 72

**Example 24.** *Requiem*, mm. 174-179. Secondary theme in upper voices and woodwinds.

After the Dies Irae/Lacrimosa texts, the previously noted battle ensues in the orchestra (rehearsal numbers 20 and 21), with gestures influenced by the opening of the second movement of Lutoslawski's *Concerto for Piano and Orchestra*. After the battle, a plaintive cry of "Pie Jesu" arises, finally resting at rehearsal number 23, where the secondary theme enters—this time in its retrograde form—in the horns, solo viola, solo violoncello, and finally the rest of the low strings, until a whisper of the motive that opens the Dies Irae text is played in the flutes and oboes to end the second movement (see Example 25).

23 A tempo ♩ = 66

Fl. 1.2 *ppp*

Ob. 1.2 *ppp*

Hn. 1.2 *p* *pp* *p* *pp*

Vla. solo *p* *pp* *pp* *rall.*

Vc. solo *pp* *pp* *pp*

Vc. div. *pp* *pp* *pp* *pp*

**Example 25.** *Requiem*, mm. 244-253, selected instruments.

A look at thematic connections also requires a tighter zoom to the level of rhythmic and ostinato motifs. The most prominent of these is a basic short-long-short pattern, often played on the timpani, that is used to maintain momentum in general, and can also be used more ominously when connected to the transitional theme mentioned above. It first occurs in the central section of "Introit" just after the movement's climax (see Example 26). This motif eventually finds a home in every movement except "In Paradisum" (see rehearsal numbers 18, 19, 34, 35, 45, 48 and 49 in the score).

rit. . . . .

Timp. *mf* *f*

**Example 26.** *Requiem*, mm. 58-61. Rhythmic motif in timpani.

This simple motif is found in other requiem settings, including extensive use in the Fauré's "Libera Me" (using quarter notes) and at two rhythmic levels in Duruflé's "Libera Me" (see Example 27).

**Example 27.** Duruflé, *Requiem*, VIII. "Libera Me," mm. 74-78, organ reduction. Two rhythmic expressions of the rhythmic motif (quarter notes and eighth notes).

A similar but more expansive syncopated motif opens the third movement. This motif begins as the former, but grows out to a total of 11 beats before it repeats itself (this pattern is fluid, and changes between 10 and 11 beats depending on the context). It is paired with a solo horn motif on a similar rhythm that changes slightly in each of three iterations before repeating itself (see Example 28). All of this happens over a sustained drone in the lower strings. This section serves as a point of stasis after the battle scene that ends the second movement, while also setting up melodic motives that are heard later in the third movement.

**Example 28.** *Requiem*, mm. 266-275. Ostinato opening to "Offertory."

### 3.6 Bookend Movements

We turn, finally, to the movements that open and close *Requiem*, beginning with "In Paradisum." The text of Psalm 67 contains seven verses and is thematically and formally

chiastic: the primary textual theme located in the centre of the work is surrounded in arch form (palindromically) by secondary textual themes (see Table 4).

| Verse 1   | Verse 2  | Verse 3   | Verse 4   | Verse 5   | Verse 6   | Verse 7   |
|---|--|---|---|---|---|---|
| God be merciful unto us, and bless us; and cause his face to shine upon us; | That thy way may be known upon earth, thy saving health among all nations. | <i>Let the people praise thee, O God; let all the people praise thee.</i> | O let the nations be glad and sing for joy: for thou shalt judge the people righteously, and govern the nations upon earth. | <i>Let the people praise thee, O God; let all the people praise thee.</i> | Then shall the earth yield her increase; and God, even our own God, shall bless us. | God shall bless us, and all the ends of the earth shall fear him. |

**Table 4.** Chiastic text layout of Psalm 67.

Verse 4, the central verse, announces the primary theme: “Everybody rejoice, for God is a righteous judge.” Verses 1 and 7 share a theme (God’s blessing upon us) as do verses 2 and 6 (God’s blessing upon the nations of the earth). Verses 3 and 5 are identical and function as a refrain (Everybody praise God!).

The first and most obvious notable feature of “In Paradisum” is its texture as described in the previous section (four voices doubled at the octave). Less obvious but significant is its harmonic arch form. Example 29 shows the first eight measures of the stand-alone vocal score:

The musical score for the first eight measures of Psalm 67 is presented for four voices: Soprano I, Tenor I, Soprano II, Tenor II, Alto I, Baritone, Alto II, and Bass. The score is in 3/4 time and B-flat major. The lyrics are: "God, be mer-ci-ful un-to us, and bless us; and cause his". The notation shows the vocal lines with their respective lyrics, and the transposing voices (Tenor and Alto) are indicated by the labels on the left.

**Example 29.** Glick, *Psalm 67*, mm. 1-8. Tenor and alto are transposing voices in this score, sounding an octave below and above the notated pitches, respectively.

In keeping with the chiastic spirit of the text, *Psalm 67* was composed with tight palindromic restrictions. Compare the four individual voices in Example 29 above (as well as the resulting vertical sonorities) with the four individual voices in Example 30 below (again, include vertical sonorities), but track the voices in Example 30 in retrograde.

75 **Rit. al fine** **pp**

us; and all the ends of the earth shall fear him.

us; and all the ends of the earth shall fear him.

us; all the ends of the earth shall fear him.

us; all the ends of the earth shall fear him.

**Example 30.** Glick, *Psalm 67*, mm. 75-81.

While rhythms are freely adjusted and pitches may be split onto several syllables of text to adapt the flow of the text and placement of the cadential arrival points to appropriate metric accents, note that the pitch content and harmonic content is in exact retrograde motion<sup>34</sup>. This technique aligns the climax line of the Psalm (“For thou shalt judge the people righteously”) with the climax of the music in m. 41 (see Example 31).

<sup>34</sup> There are several situations where this rule was slightly tweaked to accommodate a better line; otherwise, the general rule is maintained for the entire work.



39 *ff*

joy; for thou shalt judge the people right-eously, and

joy: for thou shalt judge the people right-eously, and

joy: for thou shalt judge the people right-eously, and

joy: for thou shalt judge the people right-eously, and

**Example 31.** Glick, *Psalm 67*, mm. 39-43. This excerpt shows the climax and palindromic centre of the work at m. 41, with all four voices moving palindromically away from the climax.

In the stand-alone score, *Psalm 67* is fully a cappella. However, in its role as the final movement of *Requiem* (“In Paradisum”), it contains a 10-bar orchestral introduction derived from a retrograde treatment of the primary theme mentioned previously. This introduction, by also serving as the opening to “Introit,” opens the entire *Requiem*. The form of “Introit,” then, is essentially the same as “In Paradisum,” with the addition of more orchestral interludes, some orchestral accompaniment, and an orchestral coda in the first movement that are absent in the last.<sup>35</sup> Together, “Introit” and “In Paradisum” serve as internally palindromic bookends for the larger work, with “In Paradisum” as a large-scale recapitulation of the opening material. They are in the style of the common-practice period, at least from a voice-leading perspective,<sup>36</sup> and are less harmonically dissonant than the inner movements.

In the final movement, the orchestra is tacet after the 10-bar introduction, leaving the concluding minutes of *Requiem* with only the chorus a cappella (see Example 32).

<sup>35</sup> The orchestral sections of “Introit” and “In Paradisum” are not subject to the palindromic voice leading restriction that is found in the vocal sections, but are derived from the primary theme explored in the next section.

<sup>36</sup> This changes from the standpoint of common-practice functional harmony, as a retrograde pairing can only accommodate tonic-predominant-dominant-tonic progressions in one direction.

**56** *Meno mosso* *rall. al fine*

S.1 God shall bless us; and all the ends of the earth shall fear him.

S.2 God shall bless us; and all the ends of the earth shall fear him.

A.1 God shall bless us; all the ends of the earth shall fear him.

A.2 God shall bless us; all the ends of the earth shall fear him.

T.1 God shall bless us; and all the ends of the earth shall fear him.

T.2 God shall bless us; and all the ends of the earth shall fear him.

B.1 God shall bless us; all the ends of the earth shall fear him.

B.2 God shall bless us; all the ends of the earth shall fear him.

**Example 32.** *Requiem*, mm. 626-635. Excerpt showing the final 10 measures of the unaccompanied choral ending of the work.

The rationale for this closing textural decision involved several considerations.

Functionally, it further dissipates the large-scale tension of the work, tension that was partially released with the primary theme at the end of the fourth movement.

Aesthetically, it accentuates the role that the chorus plays in the entire work.<sup>37</sup>

Symbolically, and most personally, it is a tribute to the formative role of unaccompanied congregational and choral music throughout my life, without which this particular work would not have been written.

<sup>37</sup> Many works for chorus and orchestra end with either orchestra alone or a combination of the two; few end with chorus unaccompanied.

## Conclusion

This discussion document serves as a window into the background, inception, process and outcome of my *Requiem* for choir and chamber orchestra. The finished work represents my attempt to integrate disparate texts both ancient and modern into a compelling and engaging contemporary musical composition based on the traditional requiem mass form—a work that is not only larger in scope, but richer in expression, development and emotive power than prior works of mine. It has also become my most personal work to date, with the external compositional process encountering setbacks and roadblocks quite similar to the parallel experience of my journey of faith.

My intentions in writing *Requiem* align with the spirit of composition that seeks to unpack life and meaning from traditional, well-worn structures in ways that are challenging and inspiring for the listener. From my perspective, what may be perceived by some as the demise of tonality in the 20<sup>th</sup>-century has turned out to be a crucible from which it has emerged more resilient and more adaptable to human culture than before. For this reason and more, I am delighted to be a composer at this time in history, with a rich and deep tradition behind me, a vibrant and supportive arts community around me, and hopes for a promising future before me. Though times are currently dark and the world is afraid, the ancient path that has led us away from the dogma of violence into the way of peace remains well-stewarded and available to any pilgrim wishing to walk it.

*Dirige pedes nostros in viam pacis; nos, qui in tenebris et in umbra mortis.*

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