

Requiem

Perusal Score

Not for performance

AJ Harbison

This is a perusal score only.
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Thank you for your interest in my music!

Requiem (2018)

for soprano and violoncello

i. Kyrie/requiem aeternam

ii. interlude: dies irae

iii. psalm 130

iv. libera me/fac eas

v. agnus Dei

vi. interlude: agnus Dei

vii. psalm 23

viii. requiescat

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Program Notes

Throughout music history, composers of all (and no) religious persuasions have been drawn to the Catholic Church's Requiem Mass for the dead. The traditional text is a powerful meditation on death, God, and the response of those remaining among the living. Musical settings of the Requiem range from traditional treatments for use in funeral services to works for quite different uses – for example, Benjamin Britten's *War Requiem*, written to protest the horrors of war and to reconsecrate a cathedral that had been destroyed in World War II. Many composers in the 19th century through the present have also taken liberties with the text, picking and choosing elements of the traditional text and sometimes interspersing other texts as well; famous examples of this include Britten's *War Requiem* and Johannes Brahms' *German Requiem*.

Most requiems are written for a chorus, which in some ways represents the community that mourns the loss of the dead and prays for its own salvation. My *Requiem*, by contrast, is for a single singer. I seek through this piece to represent the mourning of an individual over the passing of a loved one, or over a divorce (which is a kind of death), wrestling with grief and doubt, and finally coming to acceptance and trust in the God who is Lord over life, death, and life eternal.

Harmonically, my *Requiem* is written using church modes, beginning in F-sharp Locrian, the most unstable and dissonant of the modes. The inner movements cycle through other modes, all with the single F-sharp as an accidental: B Phrygian, A Dorian, E Aeolian, and D Mixolydian. Each of these modes gets progressively "brighter," moving toward the major scale, as the text gradually moves from despair toward hope. Acknowledging that hope does not efface grief in the present, however, the piece ends as it began, in F-sharp Locrian. The only other accidental in the piece is a B-flat, which appears in the seventh movement, "Psalm 23," in the lines "Yea, though I walk through the valley of the shadow of death, I will fear no evil, for thou art with me. Surely goodness and mercy shall follow me all the days of my life."

The piece inverts the traditional order of the first two texts, beginning with a desperate cry for mercy ("Kyrie eleison") followed by the prayer for rest for the dead ("requiem aeternam"). The traditional chant melody for the "Dies irae" ("Day of wrath") is played as an interlude by the cello. The third movement is "Psalm 130," a cry from the depths that includes the first glimmer of hope in the piece – "in his word do I hope." The fourth movement uses individual phrases from two traditional Requiem texts: "deliver me" and "let them, O Lord, pass from death to life." After a setting of the "Agnus Dei" ("Lamb of God"), the cello plays another interlude, based on a melody I composed in 2009 for congregational singing of the Agnus Dei. "Psalm 23" provides the musical and textual climax of the piece, with the assurance that "I will dwell in the house of the Lord forever." The final movement closes the piece with the words "Rest in peace. Amen."

Performance Notes

Soprano and Violoncello

Both performers read from the score.

Commas denote a slight pause as well as a breath.

The performance should be emotional, but never overdramatic.

Soprano

In the chant sections (mm. 40-41, 98, and 160), marked with an “X” time signature, quarter rests indicate pauses and should not be interpreted as having a definite rhythmic value.

Violoncello

h. = hammer on with left hand, no right hand or bow attack

ord. = ordinario

s.t. = sul tasto

s.p. = sul ponticello

m.s.p. = molto sul ponticello (next to the bridge)

A dashed line between ord., s.t. and s.p. markings indicates a gradual transition between techniques.

Markings of s.t., s.p. and m.s.p. should be observed until the next technique marking is given.

In passages where the cello sustains long notes (e.g. mm. 1-6), bowing may be changed freely as needed, but changes should be made as subtly and imperceptibly as possible. The performer should avoid changing bows on the first beat of a measure.

The cello cadenzas (mm. 20, 83, and 103) should be performed relatively in time with the preceding tempo (adjusted for the slower speeds in successive cadenzas), but with a greater degree of flexibility and rubato.

Duration

ca. 12 minutes

In Memoriam

BLL

NAS

TE & BE

RD & SD

JYP

TGE

RHT

CHE

EJLS

BH (N)

BH (S)

i. Kyrie/requiem aeternam

Kyrie eleison
Christe eleison
Kyrie eleison
requiem aeternam dona eis Domine

Lord have mercy
Christ have mercy
Lord have mercy
eternal rest grant unto them o Lord

et lux perpetua luceat eis
exaudi orationem meam
ad te omnis caro veniet
requiem aeternam dona eis Domine
et lux perpetua luceat eis

and let perpetual light shine upon them
hear my prayer
to you shall all flesh come
eternal rest grant unto them o Lord
and let perpetual light shine upon them

ii. interlude: dies irae

iii. psalm 130

out of the depths have i cried unto thee o Lord
Lord hear my voice
let thine ears be attentive to the voice of my supplications
i wait for the Lord my soul doth wait
and in his word do i hope
my soul waiteth for the Lord
more than they that watch for the morning
and he shall redeem israel

iv. libera me/fac eas

libera me
fac eas Domine de morte transire ad vitam

deliver me
let them o Lord pass over from death to life

v. agnus Dei

agnus Dei qui tollis peccata mundi
dona eis requiem
agnus Dei qui tollis peccata mundi
dona eis requiem
agnus Dei qui tollis peccata mundi
dona eis requiem sempiternam
dona nobis pacem

lamb of God who takes away the sins of the world
grant them rest
lamb of God who takes away the sins of the world
grant them rest
lamb of God who takes away the sins of the world
grant them rest eternal
grant us peace

vi. interlude: agnus Dei

vii. psalm 23

the Lord is my shepherd i shall not want
he maketh me to lie down in green pastures
he leadeth me beside the still waters
he restoreth my soul
yea though i walk through the valley
of the shadow of death
i will fear no evil for thou art with me
surely goodness and mercy shall follow me
all the days of my life
and i will dwell in the house of the Lord
forever

viii. requiescat

requiescat in pace
amen

rest in peace
amen

Requiem

Traditional

AJ Harbison (2018)

i. Kyrie/requiem aeternam

freely ♩ ≈ 66

soprano

f *p* *mf* *p*

Ky-ri-e Ky-ri-e Ky - ri - e

long (ord.)-----s.p.-----ord.

violoncello

f p *mp p*

7

mp *p* *n.* *mp* *mf* *p*

Ky - ri - e e - le - i - son Chris - te e - le - i - son

f p *n.* *mp* *mf* *p*

PERUSAL SCORE ONLY

12

p *f*

Ky - ri - e Chris - te Ky - ri - e e - le - i - son

p *f*

(ord.)---s.p.---ord.

16

p

Ky - ri - e Ky - ri - e e - le - i - son

p

20

cadenza. flowing, freely

s.p.-----m.s.p.-----s.p.

p *7* *7* *7* *(p)* *mp* *p*

21

ord.

(ord.)-----

p *mf* *p*

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21 in time *p* whispered, normal speaking rhythm *pp*

re-qui-em ae-ter-nam do-na e-is Do-mi-ne

s.p.-----s.t. (s.t.)-----ord.

f *p* *n.* *p* *II* *I*

28 *pp* *p* *mp* *mf* *mp* *p*

re-qui-em ae-ter-nam et lux per -

pp *mf*

* Focus on intonation and clarity of harmonic tremolos, rather than speed.

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33 *mp p f*

pe-tu-a lu-ce-at e - is e - - is

f as loud as possible while remaining stable *mp*

40 like a chant *p*

ex - au - di o-ra-ti - o-nem me - am ad te om-nis ca-ro ve-ni - et

--s.t.

p

PERUSAL SCORE ONLY

42 in time *p*

re-qui-em ae-ter-nam do-na e - is Do-mi-ne et

ord. II III IV

47 *mp > p p mf*

lux per - pe-tu - a lu-ce-at e - is

III IV (ord.) II

mf sub. *p*

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4
52 *p* *p* *pp*

lu-ce-at lux lu-ce-at lux lu-ce-at

-s.t.-----s.p.-----s.t.-----s.p.-----s.t. (s.t.)--m.s.p.,

ii. interlude: dies irae

57 slightly faster, with motion ♩ ≈ 76

ord.
II III II long III

p

PERUSAL SCORE ONLY

iii. psalm 130

63 ♩ ≈ 66

3 3 3 3

out of the depths have i cried un-to thee o Lord Lord hear my voice let thine

(*p*)

66

accel.-----

3 3 3

ears be at-ten-tive to the voice of my sup-pli-ca-tions

mp

69 $\text{♩} \approx 86$

p

i wait for the Lord

72

mp *f*

my soul doth wait and in his word do i hope

PERUSAL SCORE ONLY

75

mp *sub. p* *mf* *sub. p*

my soul wait - eth for the Lord more than they that watch

open
s.t. to m. 82

allargando - - - - -

78

p

for the morn-ing and he shall re-deem

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81 *p*

is - ra - el

cadenza. flowing, slower than previous cadenza ord.

p *mf* *n.*

iv. libera me/fac eas

84 in time ♩ ≈ 86 *p*

lightly

li - be - ra me

p

PERUSAL SCORE ONLY

86 *mp* *mp*

li - be - ra me

mp

88 *mf* *f*

li - be - ra me

mf *f*

90 *f*

li - ber li - ber li -

92 *p*

be - ra me

94

PERUSAL SCORE ONLY-

96

98 very slight ritard.

ord.
I
II

p

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100 like a chant in time *p* *mp* *mf*

fac e - as Do-mi ne de mor-te trans - i - re ad vi-tam

mp *mf* *mp* *p* *n.*

105

cadenza. flowing; slower still

p *n.*

v. agnus Dei **PERUSAL SCORE ONLY**

106 in time, unhurried ♩ ≈ 66 *p*

a-gnus De-i qui tol - lis pec - ca - ta mun-di

arco I h* arco pizz. I h arco pizz. I h arco pizz. II h arco pizz. I h pizz. I h pizz.

p

112 *p*

do-na e - is re-qui-em a-gnus De-i qui tol

arco I h arco pizz. l.v. (pizz.) arco I h arco pizz. II h pizz.

* Hammer-on: hammer the finger onto the string hard enough to produce the note.

118

- lis pec - ca - ta mun - di do - na e - is do - na e - is re - qui - em

arco I III pizz. arco II h pizz. l.v. arco m.s.p. pizz. arco ord. III

pp mp p

124

a - gnus De - i qui tol - lis pec - ca - ta mun - di

II pizz. arco II h arco pizz. I h pizz. arco II pizz. h pizz. arco pizz.

p

PERUSAL SCORE ONLY

130

do - na e - is re - qui - em ae - ter - nam do - na no - bis pa - cem

arco pizz. I h pizz. l.v.

pp

pp whispered, normal speaking rhythm

vi. interlude: agnus Dei

136 ♩. ≈ 52

arco

mp

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10
145

♩ = 120 *mf*

(ord.) II s.t. the
(tremolo gradually slowing)

149 vii. psalm 23

ord. open open open
mf

154

PERUSAL SCORE ONLY

158

I II open

like a chant

in time

163

P short *mf*
open *sub. p* *mp* *mf*

a little slower ♩ ≈ 108

165 *f*

- vil for thou art with me sure-ly good-ness and mer-cy shall

mp 3

f *p* *mp*

171 *mf* *mp* *f* *mp*

fol-low me all the days of my life

II III open

mf *mp* *f* *mp*

PERUSAL SCORE ONLY

slower still ♩ ≈ 100

177 *p*

and i will dwell in the house of the Lord

s.t. II II II ord. 6 6

p *p*

181

for - - ev - - er

6 7 *ff*

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12

183

p

mp

186

sub. p

pp

(like the grace note in m. 1)
pizz.

viii. requiescat

tempo i. ♩ ≈ 66

PERUSAL SCORE ONLY

192

p

n.

p

re - qui - em re - qui - es - cat in pa - ce

195

pp

pp

long

long

a - - men

s.t. to end

long

long