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UNIVERSITY OF CALIFORNIA

SANTA CRUZ

THE REQUIEM: THE *DIES IRAE* AS A MOTIF AND COMPOSITIONAL RESOURCE IN *FAREWELL FOR NOW* (2017), FOR CHORUS AND CHAMBER ORCHESTRA

A dissertation submitted in partial satisfaction
of the requirements for the degree of

DOCTOR OF MUSICAL ARTS

in

MUSIC COMPOSITION

by

Joshua Philip Spitsbergen

June 2017

The Dissertation of Joshua Philip
Spitsbergen is approved:

Professor Hi Kyung Kim, Chair

Professor David Evan Jones

Professor Anatole Leikin

Tyrus Miller
Vice Provost and Dean of Graduate Studies

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2017

TABLE OF CONTENTS

List of Figures …………………………………………………………………..…… iv

Abstract ………………………………………………………………..…..…..... viii

Acknowledgements ………………………………………………..…………..…… ix

PART 1: COMPOSITION ………………………………………………….…….…… 1

Title Page …………………………………………………………..………………. 2

Performance Notes ……………………………………..……………………….….. 4

Movement I: Requiem Aeternam ……………………………..………………………. 6

Movement II: Dies irae …………………..………………………………………..… 27

Movement III: Things to Live By (Alleluia)….……...……………..……….………..… 75

PART 2: ESSAY ……….....………………….…………………………….………… 117

Introduction ...……………………………….……………………….…….….…… 118

Chapter One: A Brief Historical Overview of the Origins and Evolution of the Requiem Mass …………………………….…………………………….….…..... 119

Chapter Two: The *Dies Irae*; The Agony of the Text and the Ecstasy of the Composer …….…………………………………………………………… 121

Chapter Three: Examining Salient Structural Features of *Farewell for Now* ………… 125

Chapter Four: Analysis of the Dies Irae Theme in *Farewell For Now*: Connections to Inspirational Passages of Selected Works From the Requiem Canon ………..……………………………………………….……… 165

Chapter Five: Irish Traditional Dance Music Influences and Correlations ……..…… 179

Chapter Six: The Importance of Lutoslawski's Pitch Aggregates …………….…..……. 183

Conclusion ……………………………………..…………………………... 195

Bibliography ……………………………..……………………………………… 200

LIST OF FIGURES

Figure 1. The Dies irae chant melody…………………….……….…………. 124

Figure 2. mm.7-9 of the First Movement of *Farewell For Now* ………...…… 127

Figure 2.1 mm.139-140 of Movement One …………………………...…….. 128

Figure 3. The entrance of the horn and flute duo at m.19 of the First Movement ……………………………………………………..…… 129

Figure 4. English text first introduced at m.24 of Movement One ……….…….. 130

Figure 5. Global tempo comparison of Movement One ……………..………. 131

Figure 5.1 The Overall Harmonic Evolution of Rehearsal D of Movement One ………………………………………………………………. 133

Figure 6. The prominence of dotted quarter notes displayed from mm.1-5 of Movement One ……………………………………………..………. 134

Figure 6.1 The prominence of dotted quarter notes displayed from mm.116-120 of Movement One ………………………………………………...… 135

Figure 6.2 An example of ambiguous tetrachord and trichord harmony at m.136 of the First Movement …………………………………….……..…. 136

Figure 7. Global Tempo and Metric Comparisons of the Second Movement .…. 137

Figure 7.1 Prominent rhythm relationships of rehearsal markers of Movement Two ……………………………………………………………….139

Figure 8. Aggregate Evolution of the Second Movement of *Farewell For Now*, Rehearsal A …..……………………………………………..…… 141

Figure 8.1 Rehearsal B, mm.26-27 of the Second Movement…………………… 142

Figure 8.2 The *Cuncta stricte* theme of rehearsal B from the Second Movement …………...…………………………………………………... 143

Figure 8.3 Brass interlude from mm.51-54 of the Second Movement …………… 144

Figure 8.4 Aggregate Evolution of the Second Movement of *Farewell For Now*, Rehearsals B-F …..……………………………………………..……… 146

Figure 8.5 Aggregate Evolution of the Second Movement of *Farewell For Now*, Rehearsals G-L …....……………………..………………………… 147

Figure 8.6 The *Creatura judicanti responsura* motif …………………...………. 148

Figure 8.61 The correspondence of the clarinet at m.77 of r.F to the brass interlude at the end of r.C ……………………………………………………..… 148

Figure 8.7 Aggregate Evolution of the Second Movement of *Farewell For Now*, Rehearsals G-H …………………………………………………..… 150

Figure 8.8 Aggregate Evolution of the Second Movement of *Farewell For Now*, Rehearsals H-L ………………………………………………...… 151

Figure 8.9 Aggregate Evolution of the Second Movement of *Farewell For Now*, Rehearsals L-M …..…..………………………….....…………… 152

Figure 9. The *Recordare* theme of Farewell For Now, initiated at m.134 of the Second Movement ………………………………………………… 153

Figure 9.1 The *Inter oves* theme of the Second Movement, m.151 ……..…...….. 153

Figure 9.2 The *Lacrimosa* theme of the Second Movement commencing at m.185 ……………………………………………………………..….. 155

Figure 10. The Alleluia theme of the Third Movement mm.12-16 ...…………….. 159

Figure 10.1 The transposed Alleluia theme presented by the clarinet at mm.48-50 of the Third Movement …………………………………..…..………. 159

Figure 10.2 The return of the Alleluia theme at mm.88-92 of the Third Movement …………………………………………………….... 160

Figure 10.3 Global Tempo and Metric Developments of the Third Movement …... 161

Figure 10.4 The pitch structure of the climax of Movement III, mm.203-210 ……. 164

Figure 10.5 The opening “dies irae” phrase at m.5 of the Second Movement of *Farewell For Now* …………………………………………..…… 164

Figure 11. The Dies Irae theme of *Farewell For Now*, introduced in m.13 of the Second Movement …………………………….……………… 166

Figure 11.1 The instrumental introduction of the Dies irae theme at m.4 of the Second Movement of *Farewell For Now* ………………..………………… 167

Figure 12. Verdi’s operatic theme presented at m.5 of *Messa da Requiem* ...……. 169

Figure 13.1 The opening of Mozart’s Dies irae movement from the *Requiem in D-minor*……………………………………………….................. 171

Figure 13.2 The long-long, short-short rhythmic pattern traceable to Mozart’s Dies Irae setting, exhibited by the bass and tenor voices from mm.18-19 of the Second Movement of *Farewell for Now* ……………………...……. 172

Figure 13.3 Further evidence of derivations of the long-long, short-short rhythmic pattern appearing at rehearsal C, m.43, sounded by the choir and strings in *Farewell for Now* ………………………………..…………..… 172

Figure 14.1 The *Confutatis* theme commenced at m.171 of the Second Movement of *Farewell For Now* ……………………………….…………..… 173

Figure 14.2 The opening of the Confutatis movement, mm.1-7 of Mozart’s *Requiem in D-minor* ……………………………………..…..…………….. 175

Figure 14.3 Continuation of the "Voca me benedictus" line sounded by the soprano and alto voices, mm.8-10 from Mozart's *Requiem in D-minor* …..….. 176

Figure 14.4 "Voca me" passage of *Farewell for Now*, introduced at m.180 …...…. 176

Figure 15. The opening vocal lines of the Second Movement of the *War Requiem*, one measure after r.17 ……….………..……………………………. 178

Figure 16. The Traditional Irish Dance Tune *Maid on the Green*, transcribed by Francis O' Neil ……………………………………...…………… 181

Figure 17.1 Jig melody of the cello in the Third Movement of *Farwell For Now*, mm.95-100 ………………………………………….……..…. 182

Figure 17.2 Dance melody sounded by Violin II and the Viola at m.106 of the Third Movement of Farewell For Now ……………………………….. 182

Figure 18.1 Selected Aggregate Analysis from the Second Movement of the Lutoslawski's *Second Symphony* ………...…………………….…... 187

Figure 18.2 The generally growing harmonic complexity of aggregates in the Final Chapter of Lutoslawki's *Livre* (rr.404-428) ……....………..….. 190

Figure 18.3 The trajectory of aggregates harmonically towards a climax (rr.429-445) of the Final Chapter of *Livre* …..…………………..…... 192

Figure 18.4 Exemplary moment of harmonic and textural contrasts (rr.425-428 of *Livre*) …..…………………………………………………..…. 194

ABSTRACT

Joshua Philip Spitsbergen

The Requiem: The *Dies Irae* as a Motif and Compositional Resource in *Farewell For Now* (2017), For Chorus and Chamber Orchestra

Requiems are enthralling types of choral works, for they engage an emotional subject which puzzles and perplexes: death. Robert Chase posits at least 2,500 requiems have been recorded over the centuries, and current and contemporary settings of the Requiem Mass exist today. *Farewell For Now* (2017), exhibits three essential components of the Requiem Mass, evinced in three movements. The first two movements set pivotal portions of the traditional text, and the final movement includes my own narrative as commentary to the presented collection. The work is a representation of one of my deepest convictions as a composer: writing music which has meaning communicated through sounded text. The piece was motivated by tragedy, and textually emphasizes the inevitability of death, while underscoring the importance of hope.

In the accompanying essay, I briefly discuss the historical background of the Requiem Mass and the *Dies irae*, present salient structural features of *Farewell For Now*, connect selected themes present in the piece to excerpts from a few exemplary requiems, and examine an influential harmonic technique of Lutoslawski and its correlation to the dissertation composition.

ACKNOWLEDGMENTS

I would like to thank each of the members of my reading committee- Hi Kyung Kim, David Evan Jones, and Anatole Leikin- for their advice, comments, and constructive criticism throughout the formation of this dissertation. My immense gratitude to Hi Kyung Kim for her guidance and feedback during the various stages, and transformations of the score. David Evan Jones, your instruction on Ligeti and Lutoslawski were exceedingly helpful, as well as your composition lectures. Anatole Leikin, your input, information, and discourse on the historical lineage of the *Dies irae*, as well as discussions of Benjamin Britten were intriguing and invaluable.

Lastly, but most importantly, I want to thank my wife Ali for her unwavering support, love, and patience throughout my explorations and experiments during the coalescence of this dissertation and my academic pursuits. You and our three children inspire me each day.

PART 1: COMPOSITION

Farewell For Now (2017) for Chorus and Chamber Orchestra

Joshua Spitsbergen

Farewell for Now

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Dedicated to my loving wife Alison,
and my three children: Anna, Naomi, and John.
And to John Ward, a dear friend who past away last year; and
to all my family and friends who have passed on.

Farewell for Now (2017)

The Requiem Mass has been employed by numerous composers spanning several centuries. Overall I adhere to the traditional structures of the Latin *Missa pro defunctis* text, with the exception of the Third Movement. The passing of a loved one is a somber and deeply emotional matter; it is the ultimate separation from someone, never to see them again during one's lifetime. Nevertheless, it is my belief that I will be reunited with my loved ones again on God's golden shore.

--Joshua Spitsbergen

Score: In C

Duration: ca. 30 minutes

Instrumentation:

Flute
Oboe
English Horn
Clarinet
Bass Clarinet
Bassoon

Horn in F
Trumpet in C
Trombone
Tuba

Soprano I
Soprano II
Alto
Tenor
Bass

Piano
Celesta

Percussion 1:
Timpani, Crotales, Cymbals, Roto-toms, Snare Drum

Percussion 2:
Vibraphone, Glockenspiel, Tubular Bells, Wood Blocks, Bass Drum, Tam-tam

Violin I
Violin II
Viola
Cello
Contrabass

Performance Notes:
Stagger breathing as needed during extended vocal passages.

Whispered sounds are notated as unpitched, allowing for the possibility of varying articulations in performance.

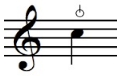
"x" is a percussive vocal effect, to be sounded phonetically as a voiceless velar fricative.

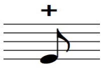
All harmonics are notated at sounding pitch, unless otherwise specified. All trills are a half step, unless notated otherwise.

Text:

Requiem aeternam dona eis, Domine	Grant them eternal rest, O Lord,
et lux perpetua luceat eis.	and may perepetual lighte shine upon them.
Kyrie eleison.	Lord have mercy.
Christe eleison.	Christ have mercy.
Kyrie eleison.	Lord have mercy.

Symbols:

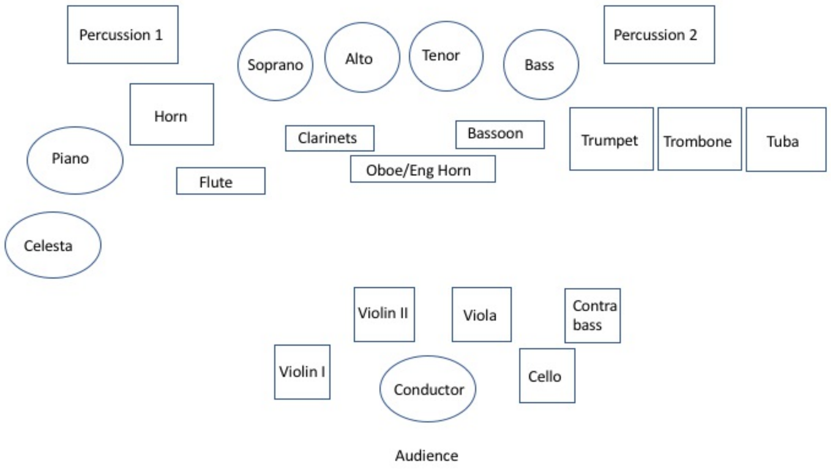
Bartok pizz 

tongue pizzicato 

l.r. let ring

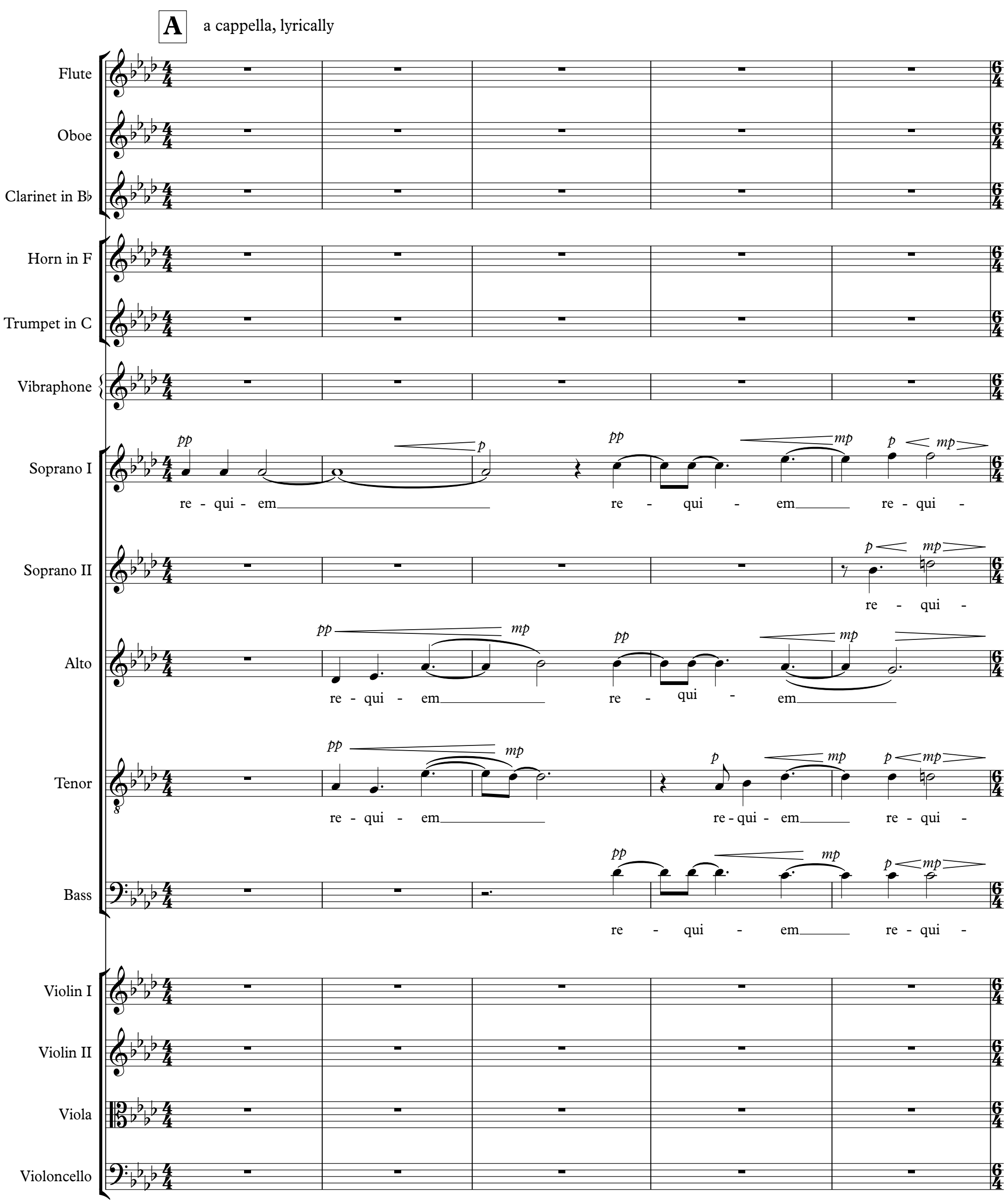
f.t. flutter tongue

Stage Diagram:


Percussion 1
Soprano
Alto
Tenor
Bass
Percussion 2
Horn
Piano
Clarinets
Bassoon
Trumpet
Trombone
Tuba
Flute
Oboe/Eng Horn
Celesta
Violin II
Viola
Contra bass
Violin I
Conductor
Cello
Audience

I. Requiem Aeternam

Joshua Spitsbergen


♩ = 52
A
a cappella, lyrically
Flute
Oboe
Clarinet in B♭
Horn in F
Trumpet in C
Vibraphone
Soprano I
Soprano II
Alto
Tenor
Bass
Violin I
Violin II
Viola
Violoncello
pp
p
mp
re - qui - em
re - qui - em
re - qui -

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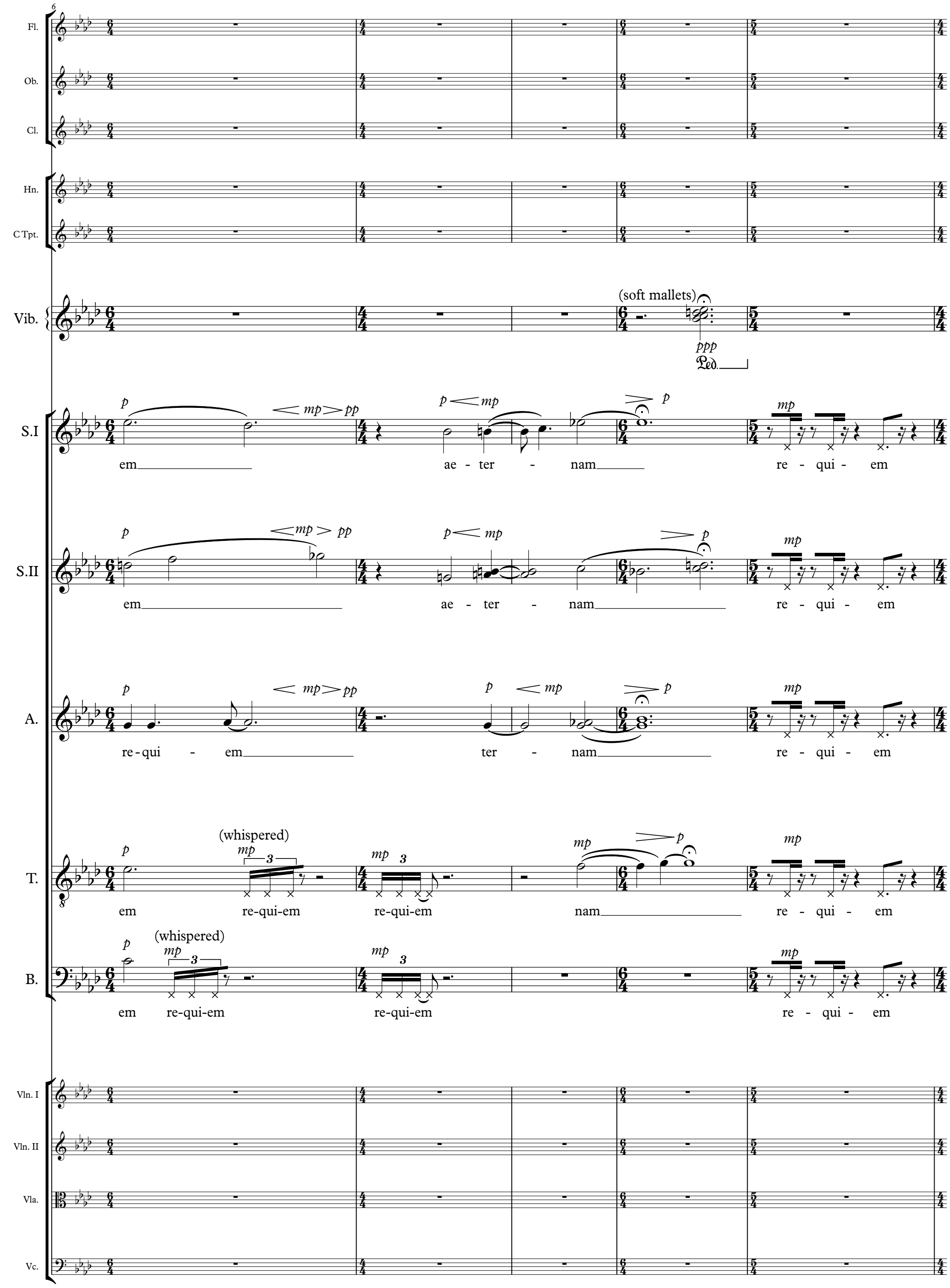
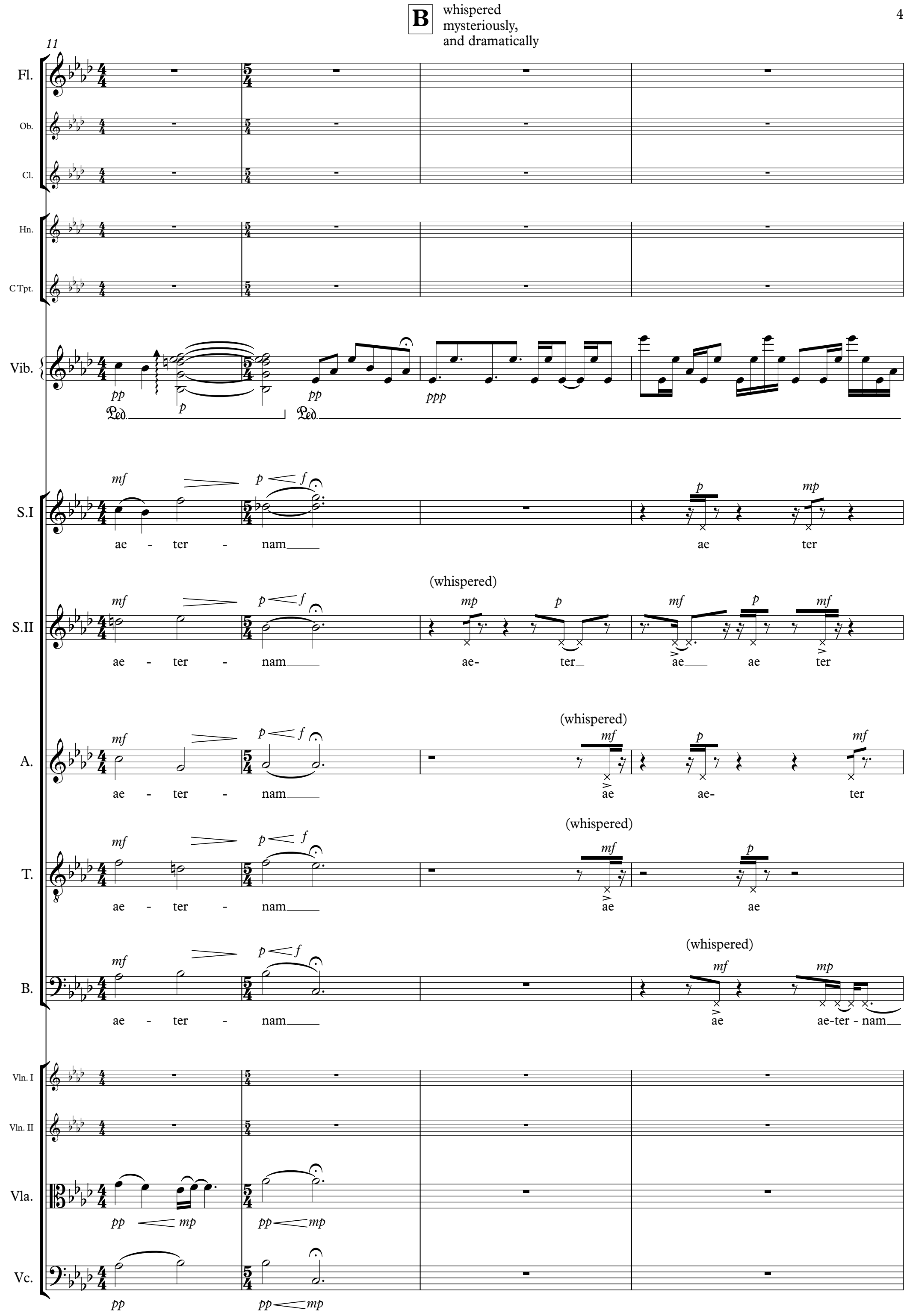
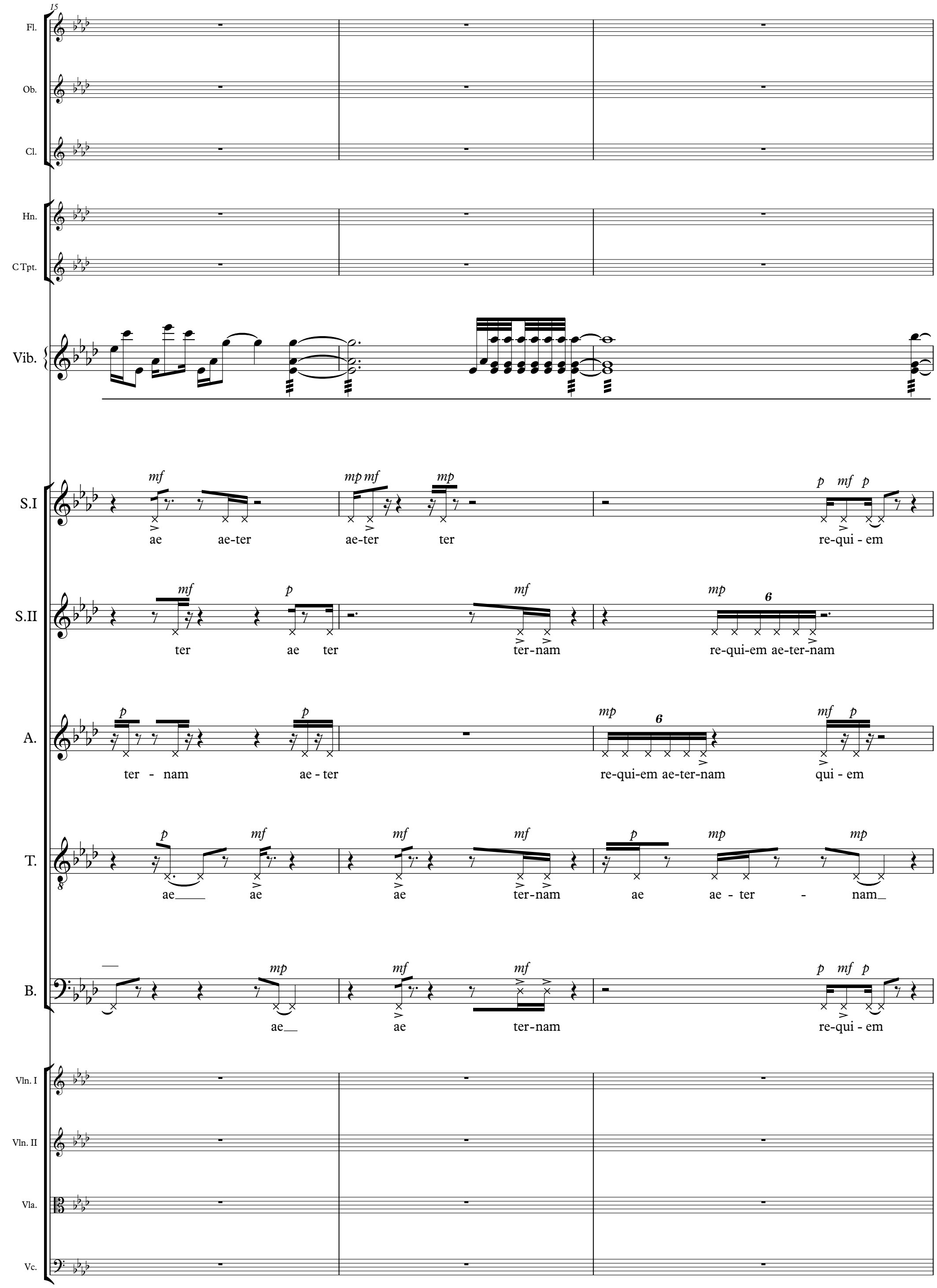

6
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vib.
(soft mallets)
ppp
Ped.
S.I
p
mp
pp
em
ae - ter - nam
re - qui - em
S.II
em
ae - ter - nam
re - qui - em
A.
re-qui - em
ter - nam
re - qui - em
T.
(whispered)
em re-qui-em re-qui-em nam re - qui - em
B.
(whispered)
em re-qui-em re-qui-em re - qui - em
Vln. I
Vln. II
Vla.
Vc.


B
whispered
mysteriously,
and dramatically
11
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vib.
pp
p
pp
ppp
Ped.
Ped.
S.I
mf
p
f
ae - ter - nam
p
mp
ae
ter
S.II
(whispered)
mf
p
f
ae - ter - nam
mp
p
ae-
ter
mf
p
mf
ae
ae
ter
A.
(whispered)
mf
p
f
ae - ter - nam
mf
ae
p
ae-
mf
ter
T.
(whispered)
mf
p
f
ae - ter - nam
mf
ae
p
ae
B.
(whispered)
mf
p
f
ae - ter - nam
mf
ae
mp
ae-ter - nam
Vln. I
Vln. II
Vla.
pp
mp
pp
mp
Vc.
pp
pp
mp


15
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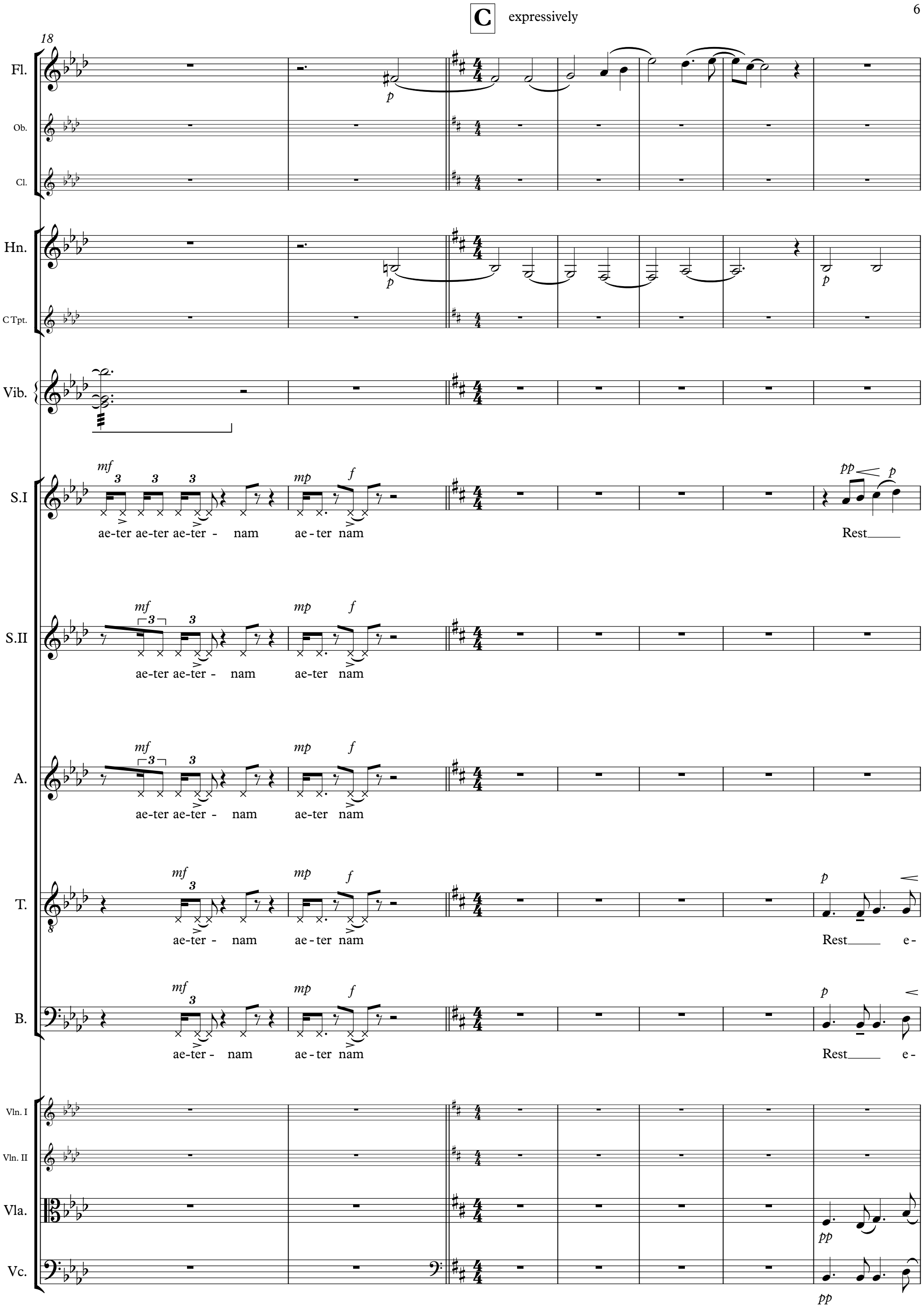
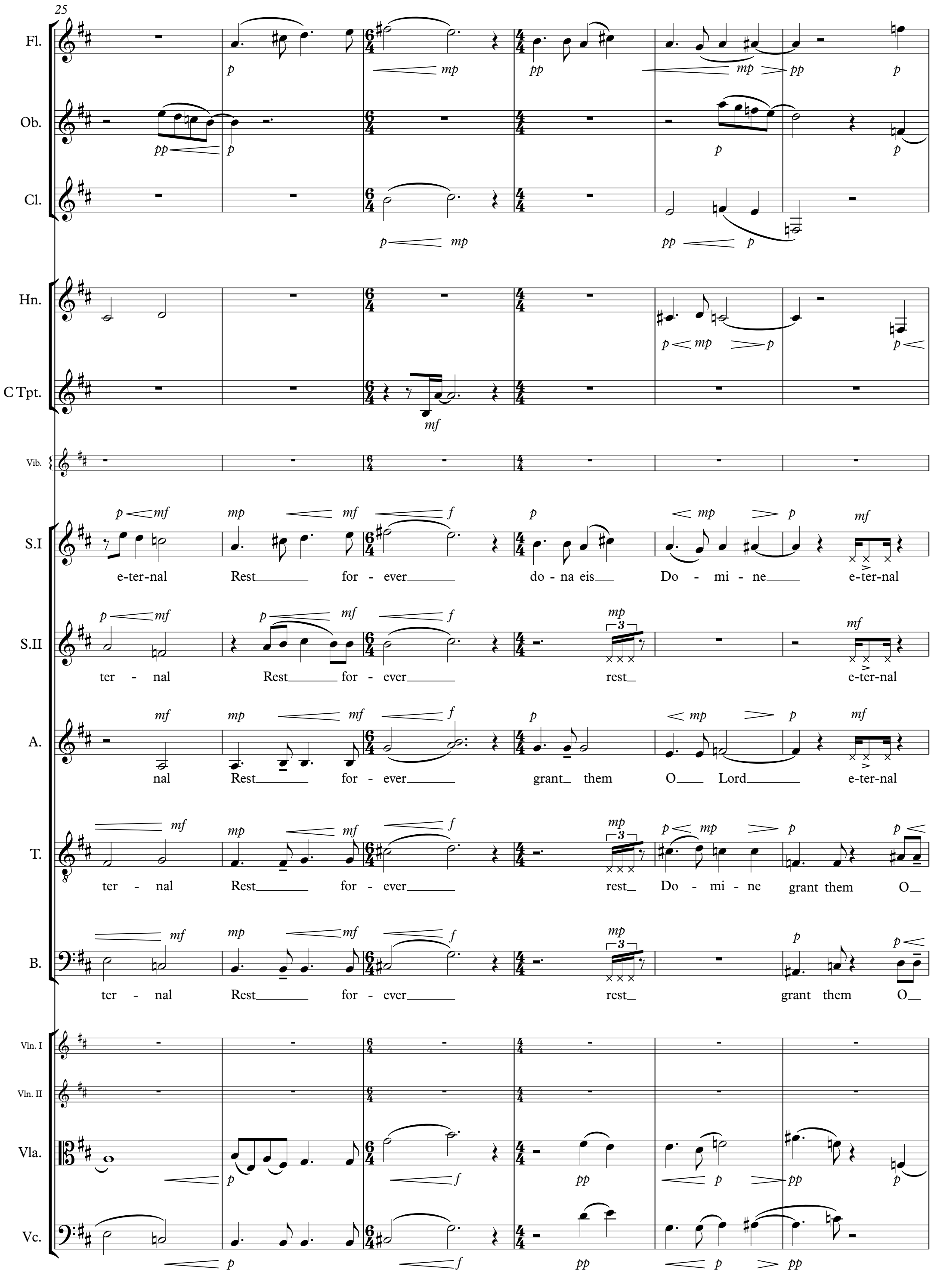
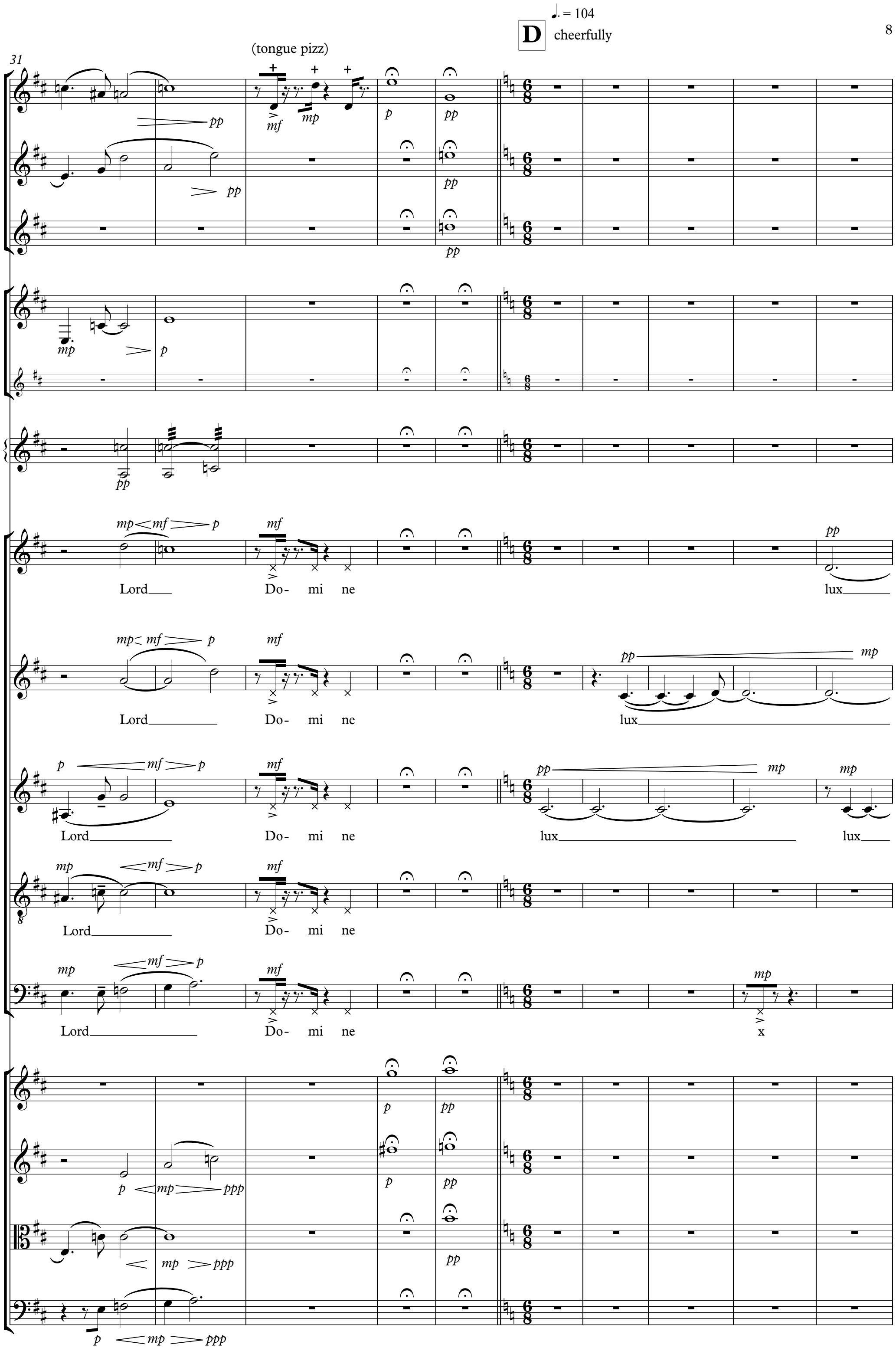
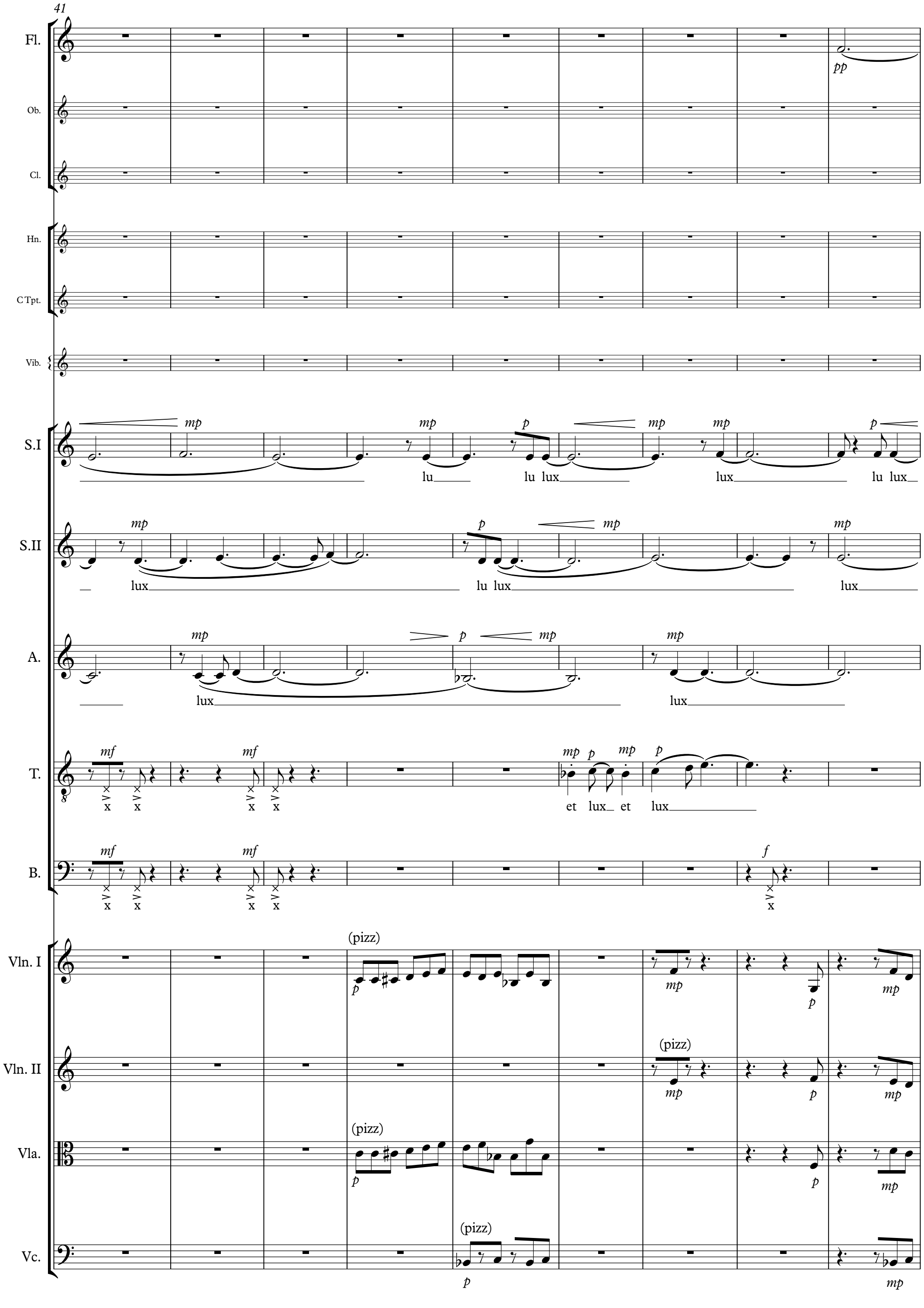
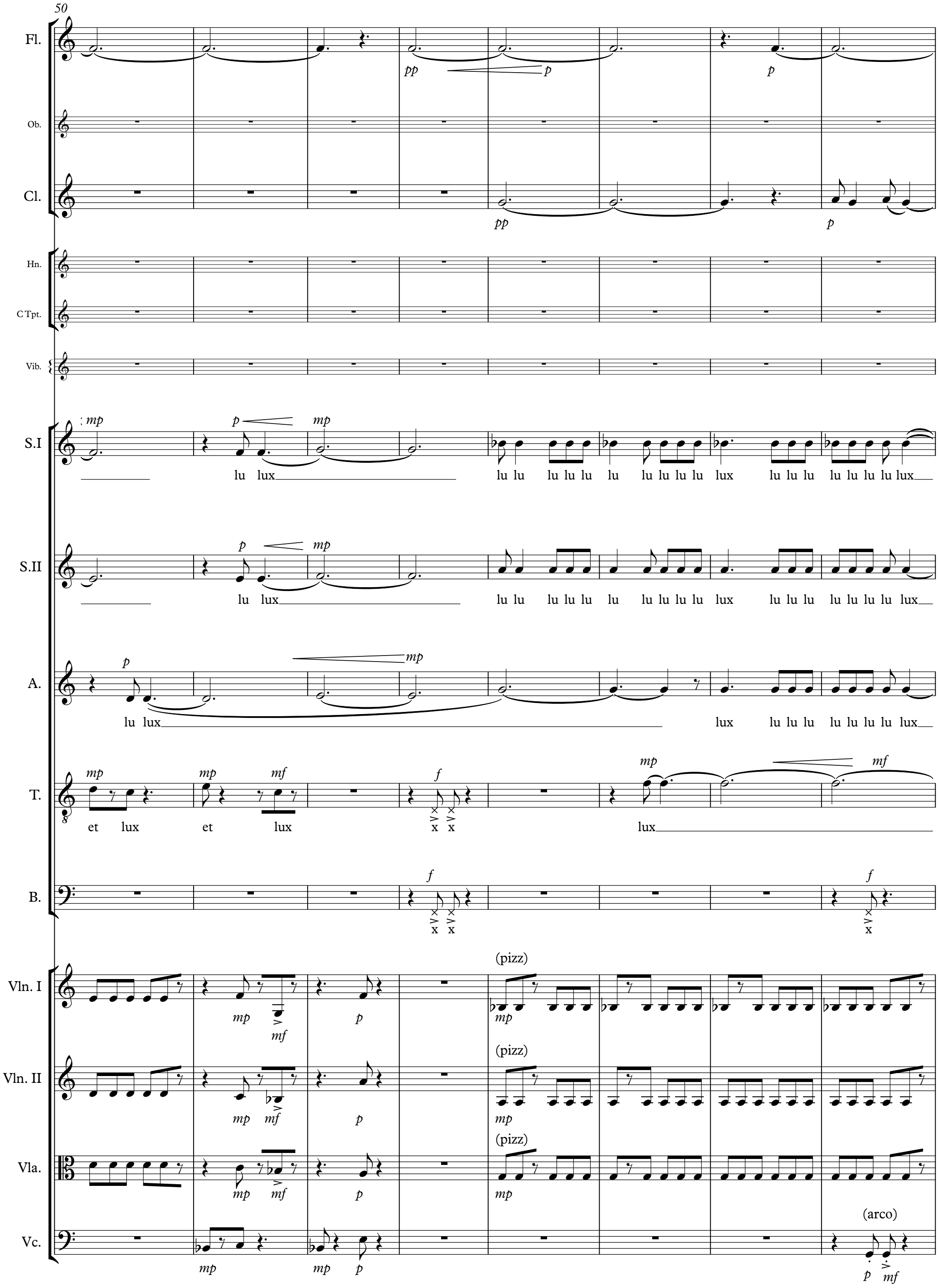
Ob.
Cl.
Hn.
C Tpt.
Vib.
S.I
mf
ae ae-ter
mp mf
ae-ter
mp
ter
p mf p
re-qui - em
S.II
mf
ter
p
ae ter
mf
ter-nam
mp
6
re-qui-em ae-ter-nam
A.
p
ter - nam
p
ae - ter
mp
6
re-qui-em ae-ter-nam
mf p
qui - em
T.
p
ae
mf
ae
mf
ae
mf
ter-nam
p
ae
mp
ae - ter - nam
mp
B.
mp
ae
mf
ae
mf
ter-nam
p mf p
re-qui - em
Vln. I
Vln. II
Vla.
Vc.

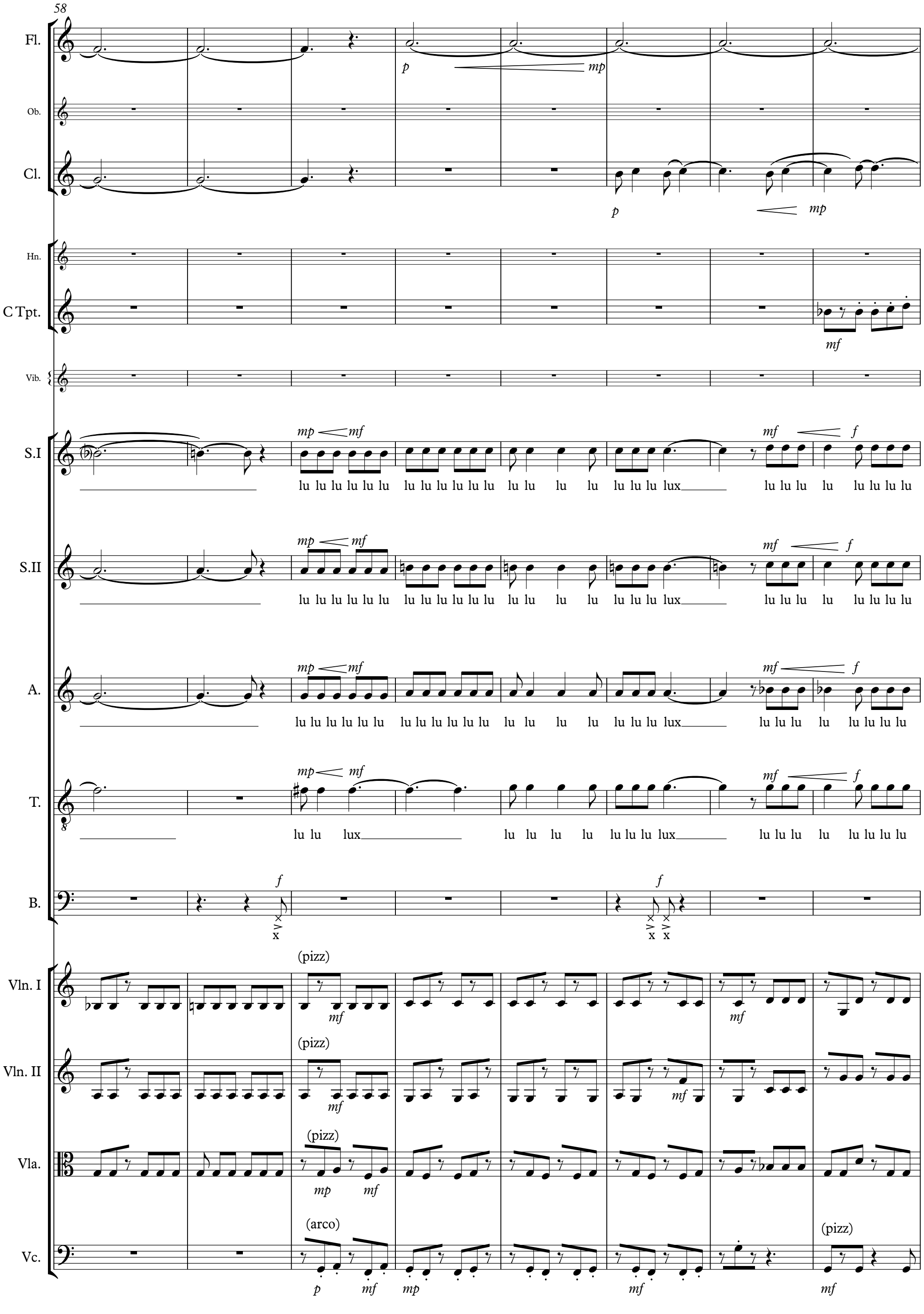

C
expressively
18
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vib.
S.I
S.II
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
p
mf
mp
f
pp
aeter aeter aeter - nam aeter nam
aeter aeter - nam aeter nam
aeter - nam aeter nam
Rest
Rest e-

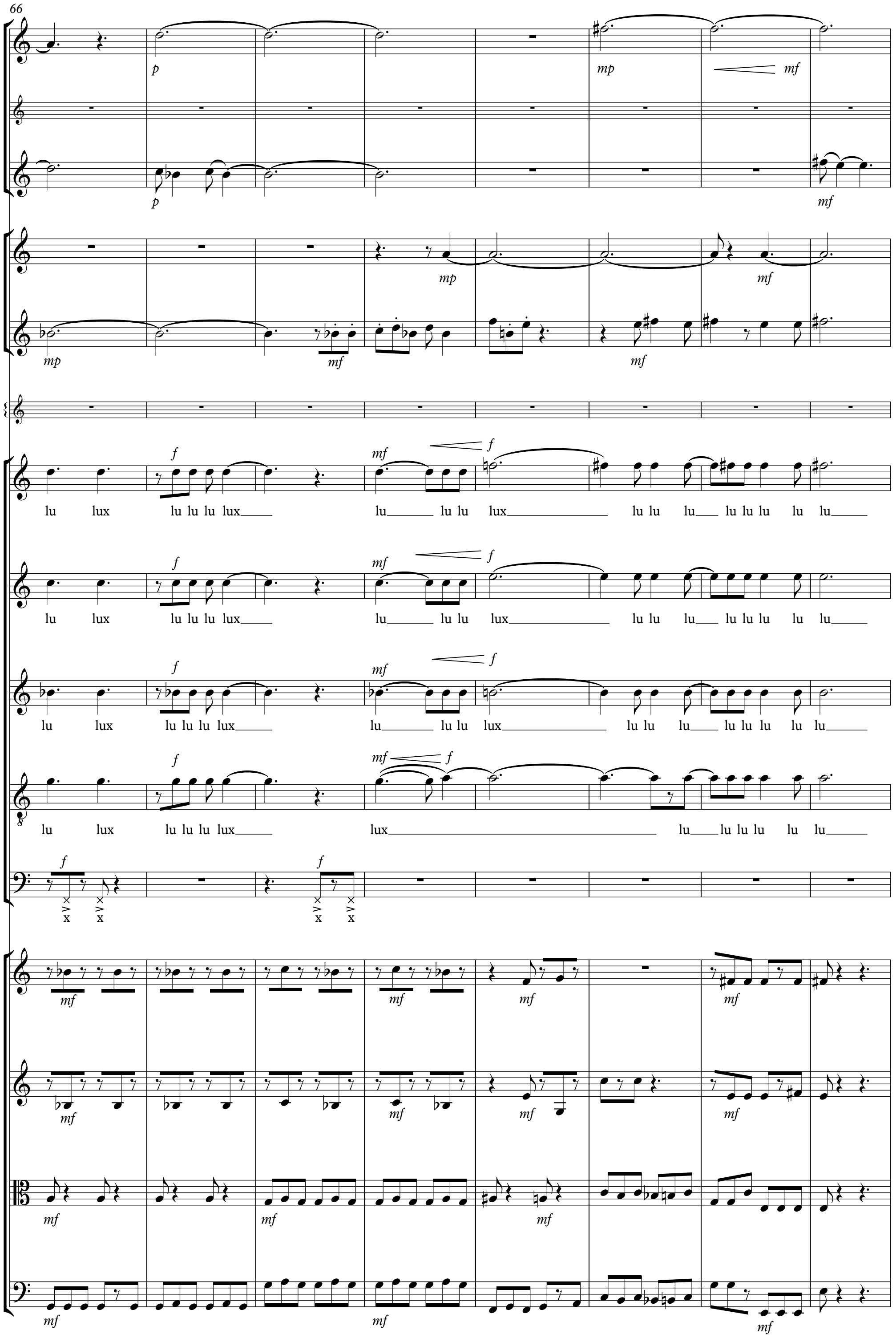

25
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vib.
S.I
S.II
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
p mp pp p mf f
3
e-ter-nal Rest for-ever do-na eis Do-mi-ne e-ter-nal
ter-nal Rest for-ever rest e-ter-nal
nal Rest for-ever grant them O Lord e-ter-nal
ter-nal Rest for-ever rest Do-mi-ne grant them O
ter-nal Rest for-ever rest grant them O

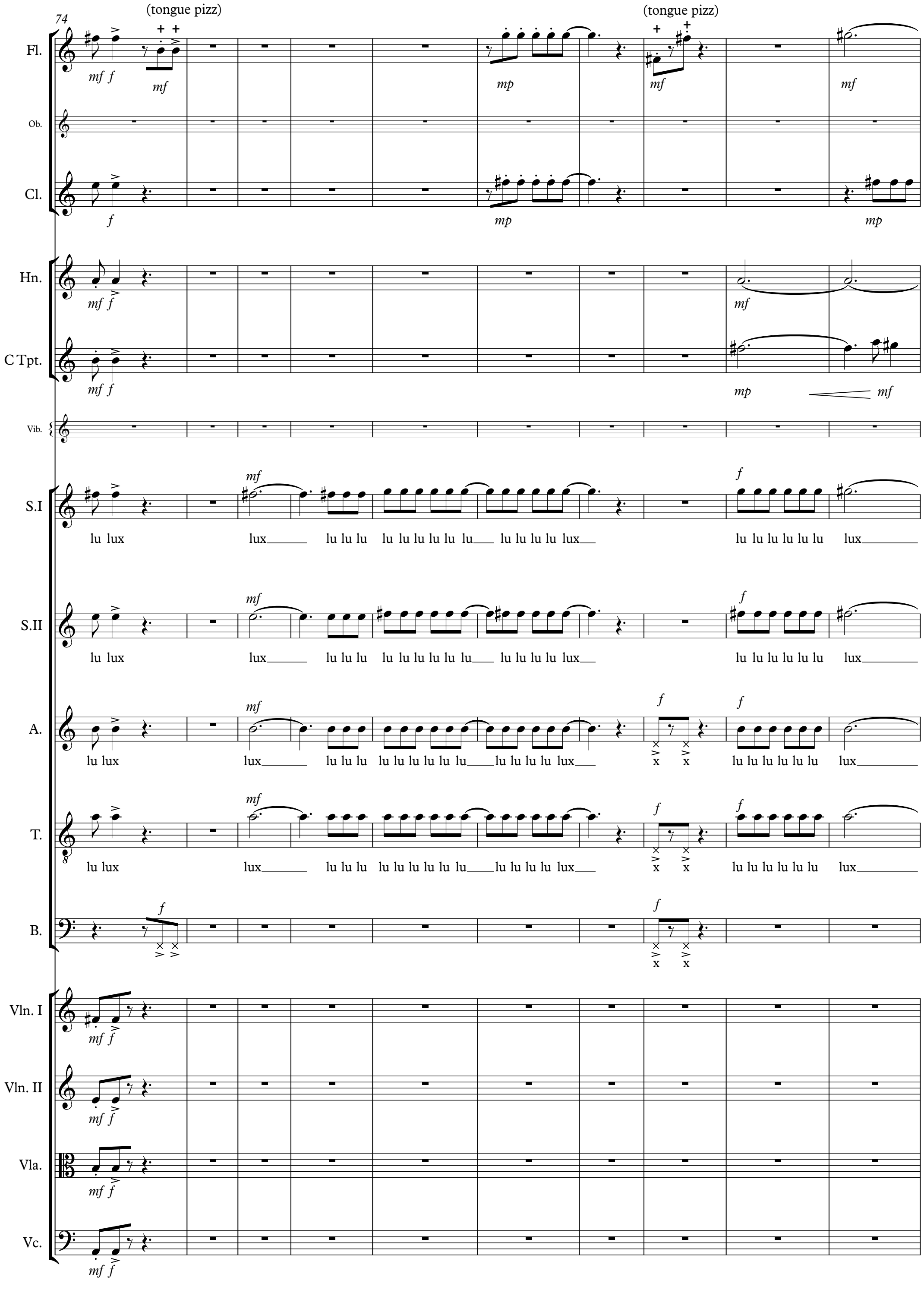

♩. = 104
D
cheerfully
31
(tongue pizz)
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vib.
S.I
S.II
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Lord
Do- mi ne
lux
x

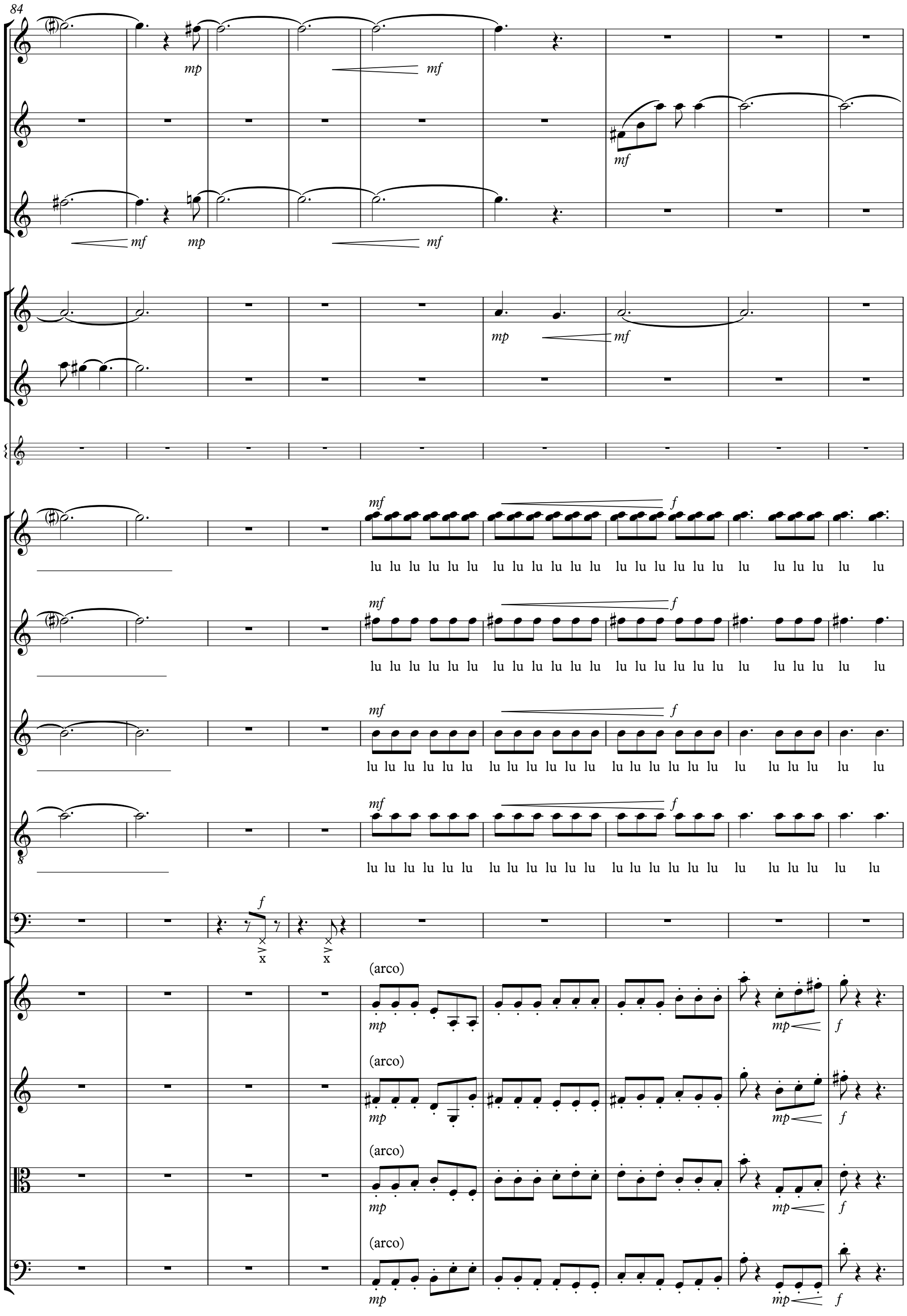

41
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vib.
S.I
S.II
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
pp
mp
p
mf
f
lu lu lux lux lu lux
lux lu lux lux
lux lux
et lux et lux
x
(pizz)

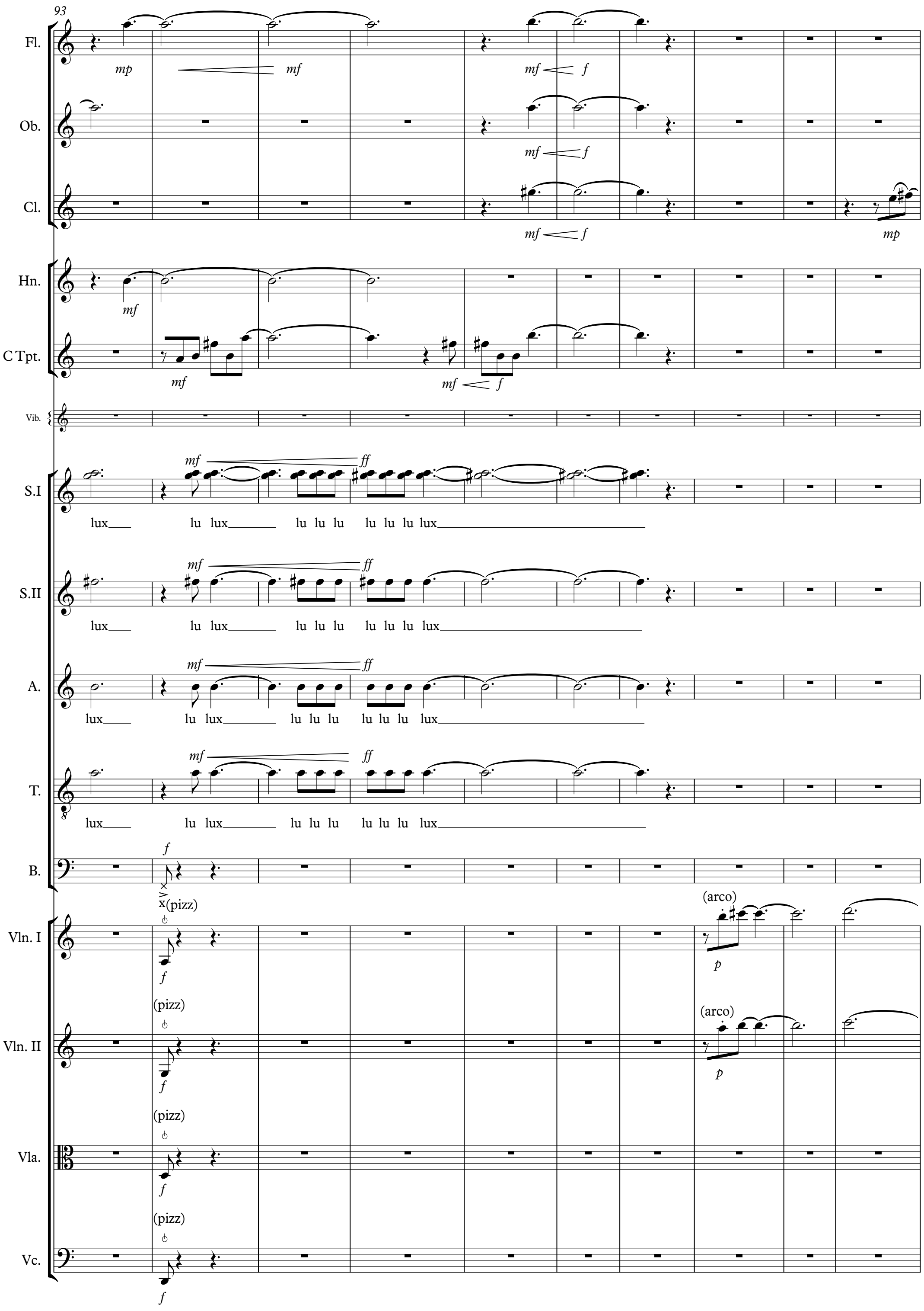

50
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vib.
S.I
S.II
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
pp
p
mp
mf
f
lu lux
lu lu lu lu lu
lu lu lu lu lu
lux lu lu lu
lu lu lu lu lux
et lux
et lux
x x
lux
(pizz)
(arco)

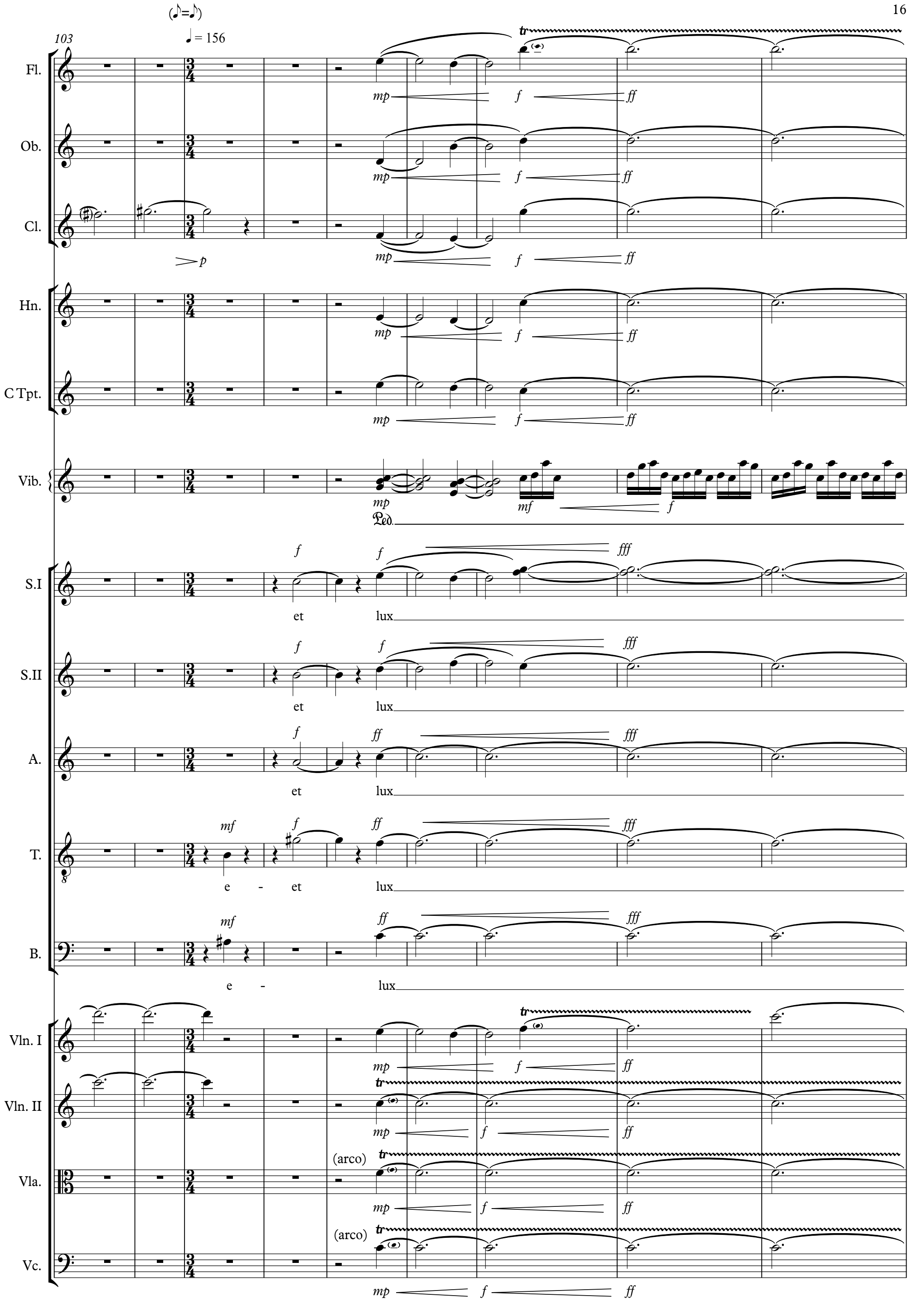

58
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vib.
S.I
S.II
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
p
mp
mf
f
(pizz)
(arco)
lu lu lu lu lu lu
lu lu lu lu lu lu
lu lu lu lu
lu lu lu lux
lu lu lu lu lu lu lu lu
lu lu lux
lu lu lu lu lu lu lu lux

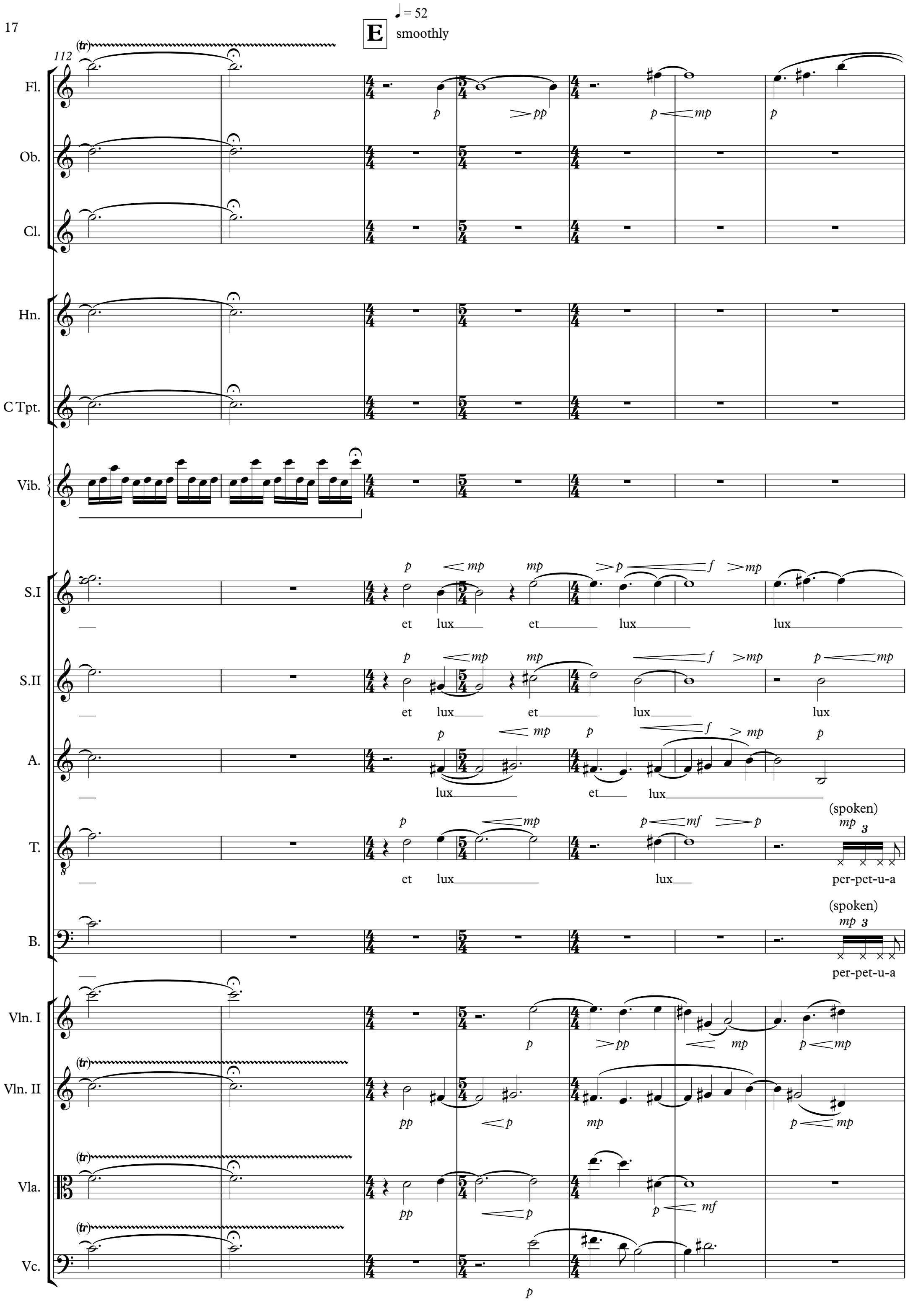

66
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vib.
S.I
S.II
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
p
mp
mf
f
lu lux lu lu lu lux lu lu lu lux lu lu lu lu lu lu lu lu lu
lu lux lu lu lu lux lu lu lu lux lu lu lu lu lu lu lu lu lu
lu lux lu lu lu lux lu lu lu lux lu lu lu lu lu lu lu lu lu
lu lux lu lu lu lux lux lu lu lu lu lu lu
x x x x

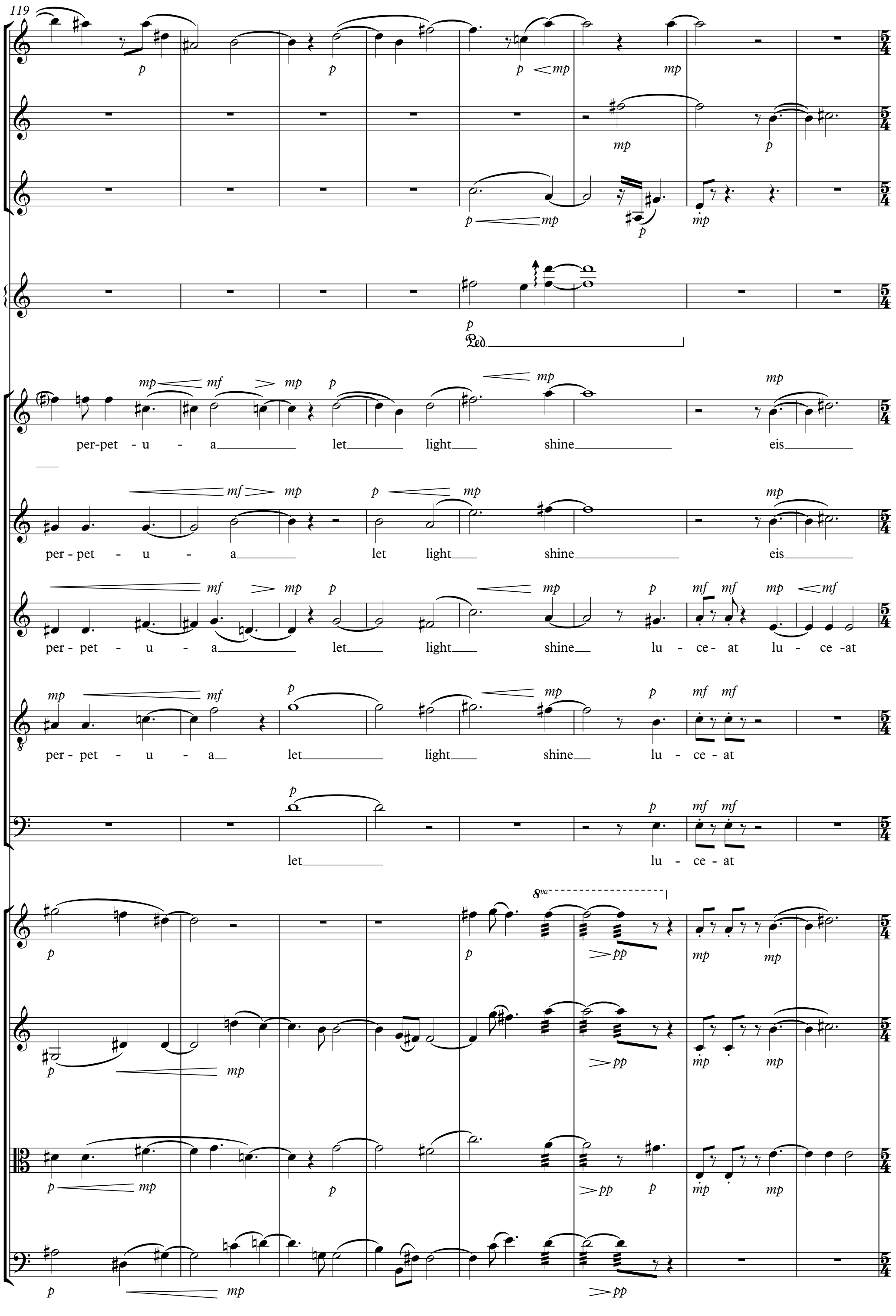

74
(tongue pizz)
(tongue pizz)
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vib.
S.I
S.II
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
mf
f
mp
lu lux
lux
lu lu lu
lu lu lu lu lu lu
lu lu lu lu lux
lu lu lu lu lu lu
x

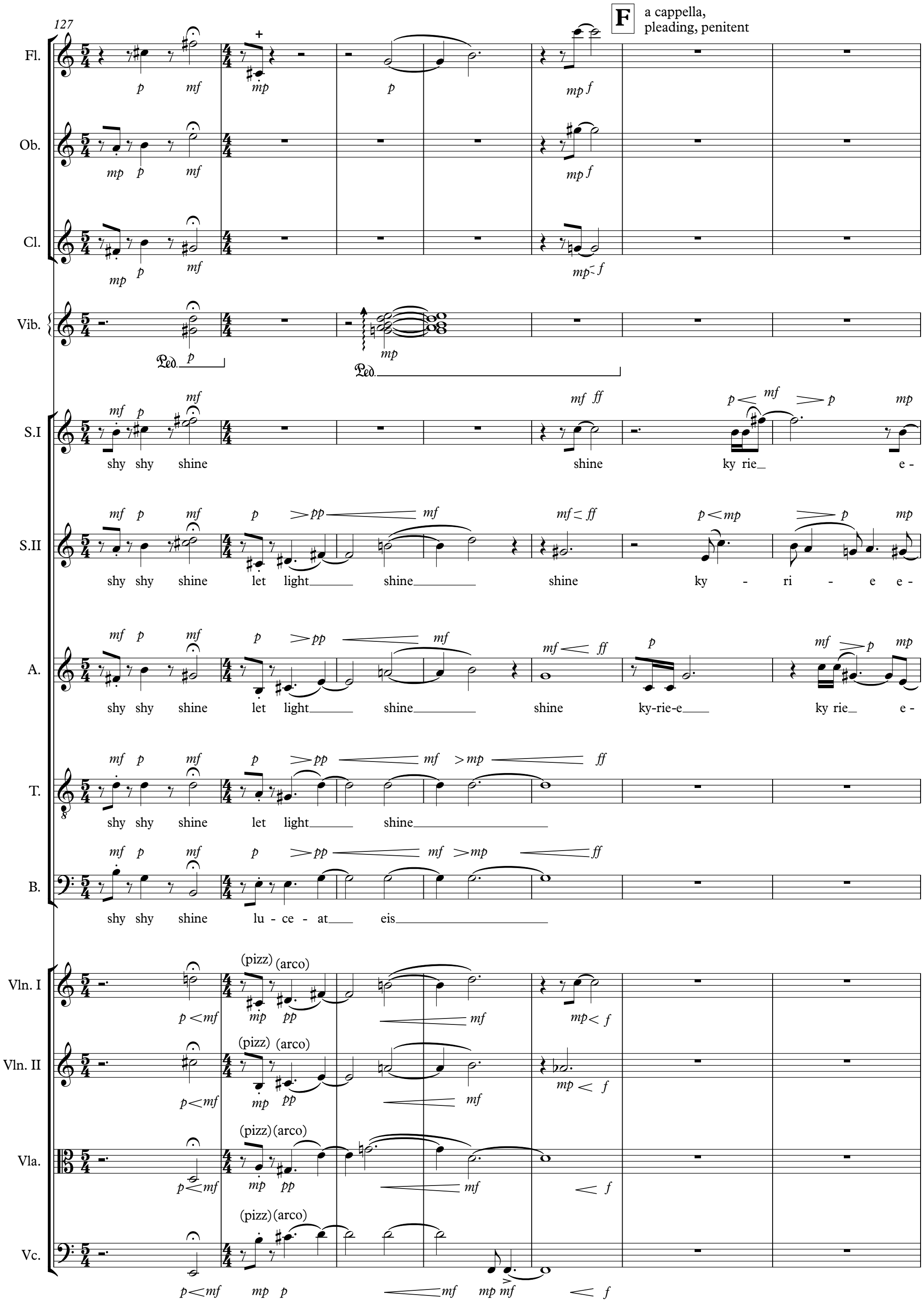

84
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vib.
S.I
S.II
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
mp
mf
f
lu lu lu lu lu lu
x
(arco)

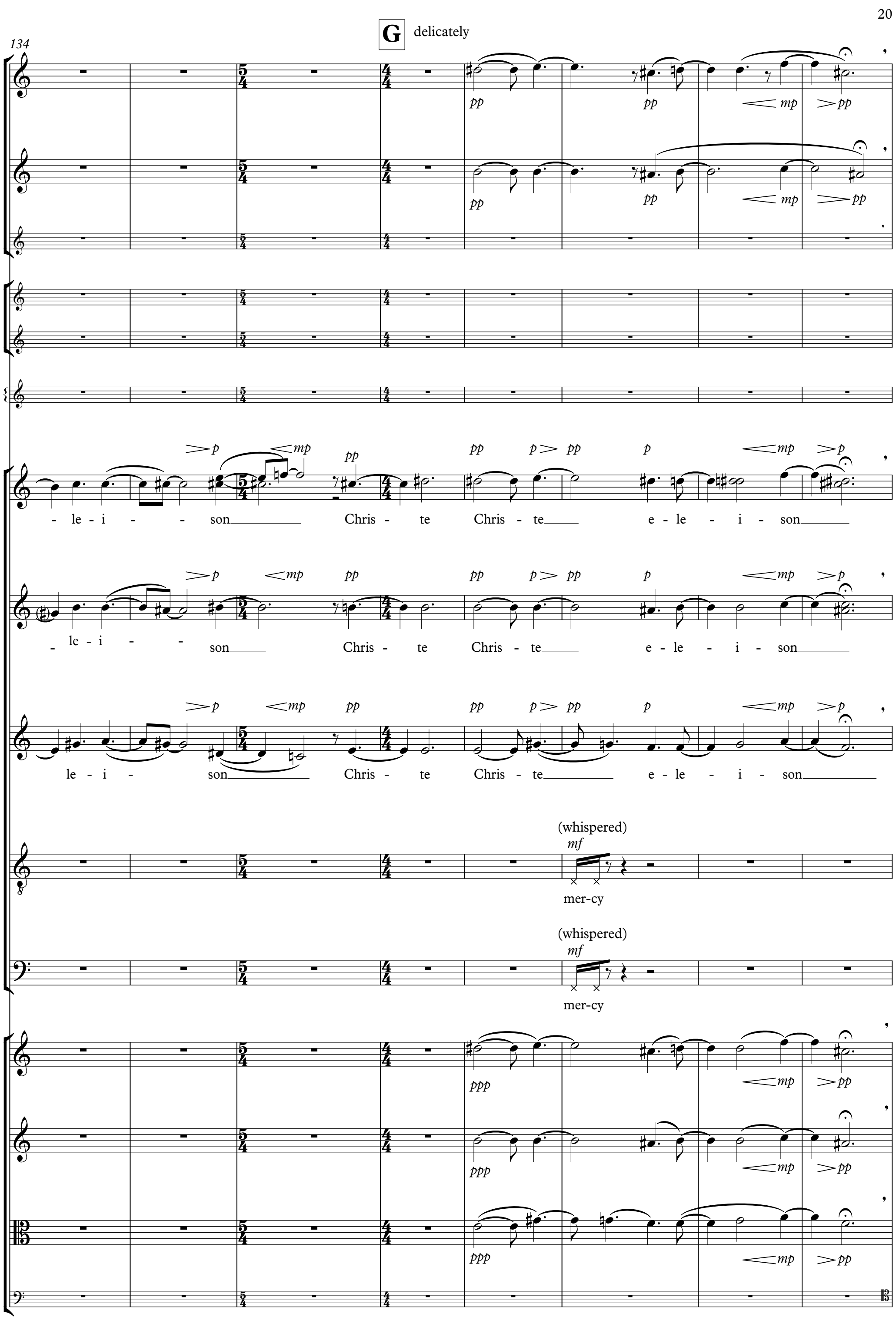

93
Fl.
mp
mf
mf
f
Ob.
mf
f
Cl.
mf
f
mp
Hn.
mf
C Tpt.
mf
mf
f
Vib.
S.I
mf
ff
lux
lu lux
lu lu lu
lu lu lu lux
S.II
mf
ff
lux
lu lux
lu lu lu
lu lu lu lux
A.
mf
ff
lux
lu lux
lu lu lu
lu lu lu lux
T.
mf
ff
lux
lu lux
lu lu lu
lu lu lu lux
B.
f
Vln. I
(pizz)
f
(arco)
p
Vln. II
(pizz)
f
(arco)
p
Vla.
(pizz)
f
Vc.
(pizz)
f

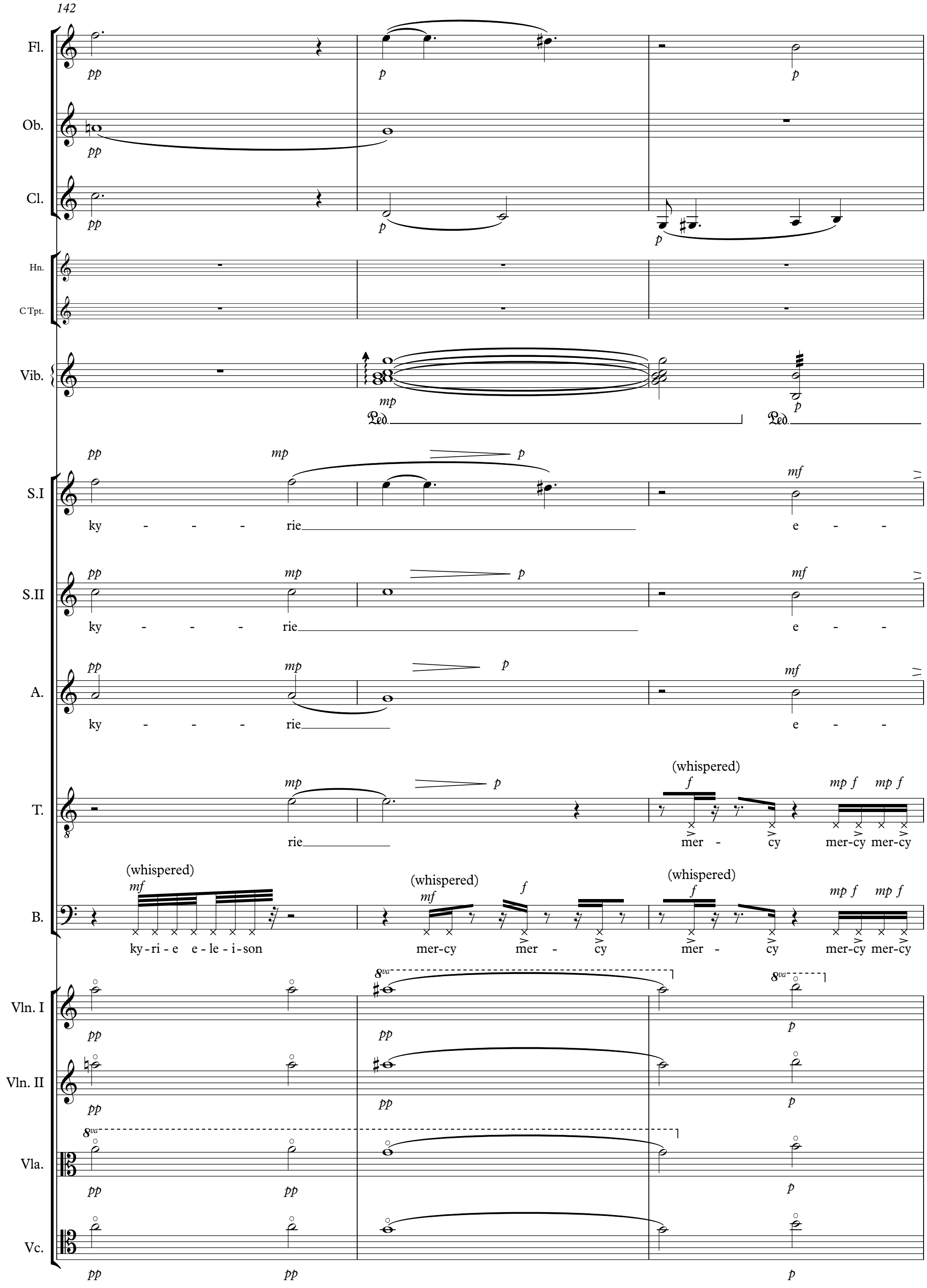

103
(♪=♪)
♩= 156
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vib.
S.I
S.II
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
tr
mp
f
ff
fff
mf
p
Ped.
(arco)
e - et
et
lux
e -

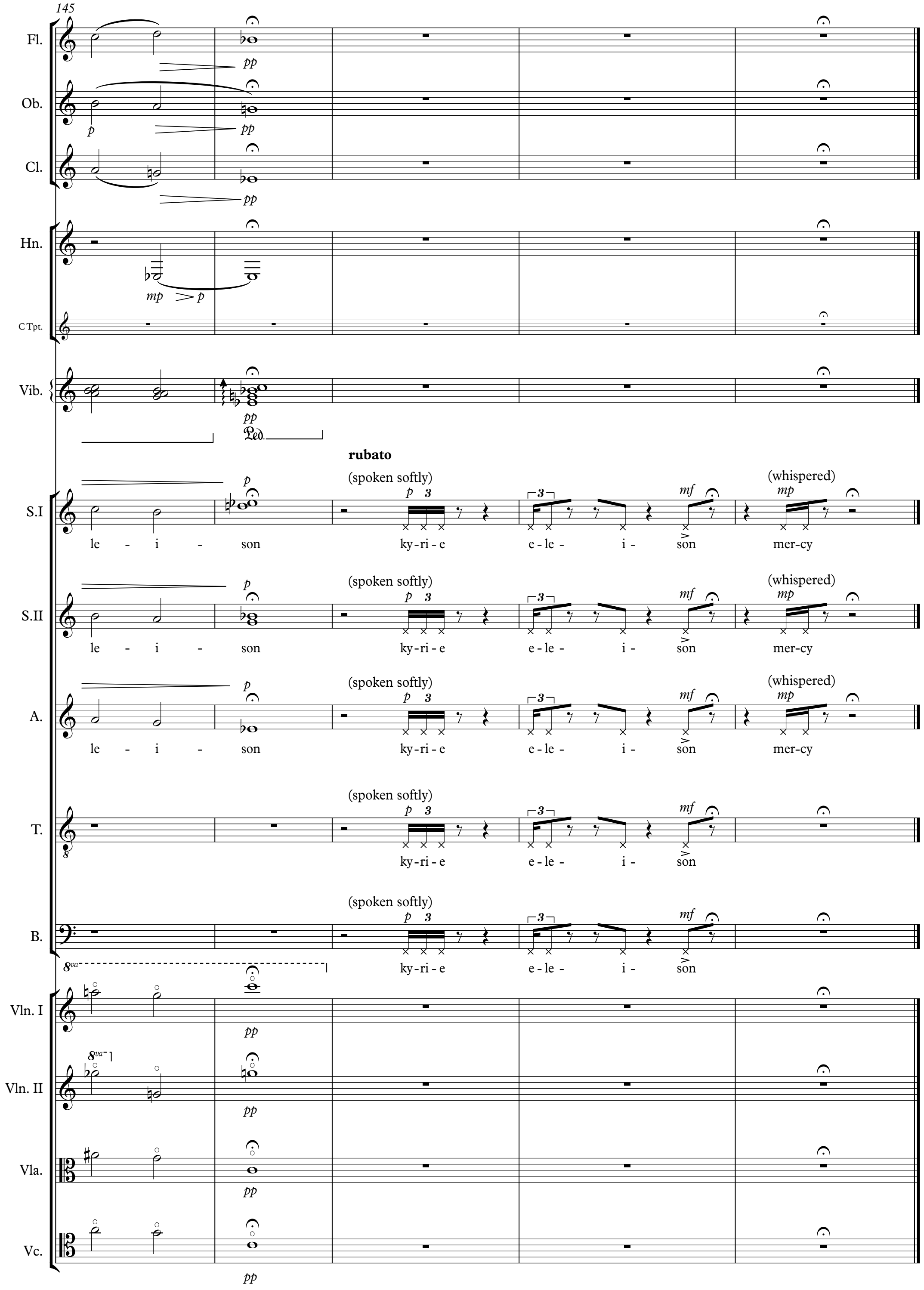

112
E
♩= 52
smoothly
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vib.
S.I
S.II
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
et lux
et
lux
lux
(spoken)
per-pet-u-a


119
Fl.
Ob.
Cl.
Vib.
Ped.
S.I
perpet - u - a let light shine eis
S.II
per-pet - u - a let light shine eis
A.
per-pet - u - a let light shine lu - ce-at lu - ce -at
T.
per-pet - u - a let light shine lu - ce - at
B.
let lu - ce - at
8va
Vln. I
Vln. II
Vla.
Vc.
p
mp
mf
pp
5/4


127
F
a cappella,
pleading, penitent
Fl.
Ob.
Cl.
Vib.
S.I
S.II
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
shy shy shine
let light shine
shine
ky rie e-
ky - ri - e e-
kyrie-e
ky rie e-
lu - ce - at eis
(pizz) (arco)
p mf mp f ff pp mp


134
G
delicately
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vib.
S.I
S.II
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
pp
mp
p
mf
ppp
- le - i - - son Chris - te Chris - te e - le - i - son
- le - i - - son Chris - te Chris - te e - le - i - son
le - i - son Chris - te Chris - te e - le - i - son
(whispered)
mer-cy
(whispered)
mer-cy


142
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vib.
S.I
S.II
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
pp
mp
p
mf
f
mp f
Ped.
8va
(whispered)
ky - - - rie
e - -
ky-ri-e e-le-i-son
mer-cy
mer - cy
mer-cy mer-cy


145
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vib.
S.I
S.II
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
pp
p
mp
rubato
(spoken softly)
(whispered)
mf
le - i - son
ky-ri-e
e-le - i - son
mer-cy
8va

Joshua Spitsbergen

Movement II- Dies irae

Text:

Dies irae, dies illa, Solvet saeclum in favilla Teste David cum Sibilla.	Day of wrath, that day Will dissolve the earth into ashes As David and the Sibyl testify.
Quantus tremor est futurus Quando judex est venturus Cuncta stricte discussurus.	What dread there will be When the Judge shall come To judge all things strictly.
Tuba mirum spargens sonum Per sepulcra regionum Coget omnes ante thronum.	The trumpet shall spread a wonderous sound Through every grave, in all lands, it will drive mankind before the throne.
Mors stupebit et natura Cum resurget creatura Judicanti responsura	Death and nature shall be astonished When all creation rises again To answer to the Judge.
Liber scriptus proferetur In quo totum continetur, Unde mundus judicetur.	A book, written in, will be brought forth In which is contained everything that is, Out of which the world shall be judged.
Judex ergo cum sedebit Quidquid latet apparebit, Nil inultum remanebit.	When the Judge is seated Whatever is hidden will reveal itself. Nothing will remain unavenged.
Rex tremendae majestatis, Qui salvandos salvas gratis, Salva me, fons petatis.	King of awe-ful majesty Who freely saves the redeemed, Save me, O fount of goodness.
Recordare, Jesu pie Quod sum causa tuae viae, Ne me perdas illa die.	Remember, blessed Jesus, That I am the cause of Thy pilgrimage Do not forsake me on that day.
Inter oves locum praesta, Et ad haedis me sequestra, Statuens in parte dextra.	Place me among the sheep And seperate me from the goats, Setting me on Thy right hand.
Confutatis maledictis Flammis acribus addictis, Voca me cum benedictus.	When the accursed have been confounded And given over to the bitter flames, Call me with the blessed.

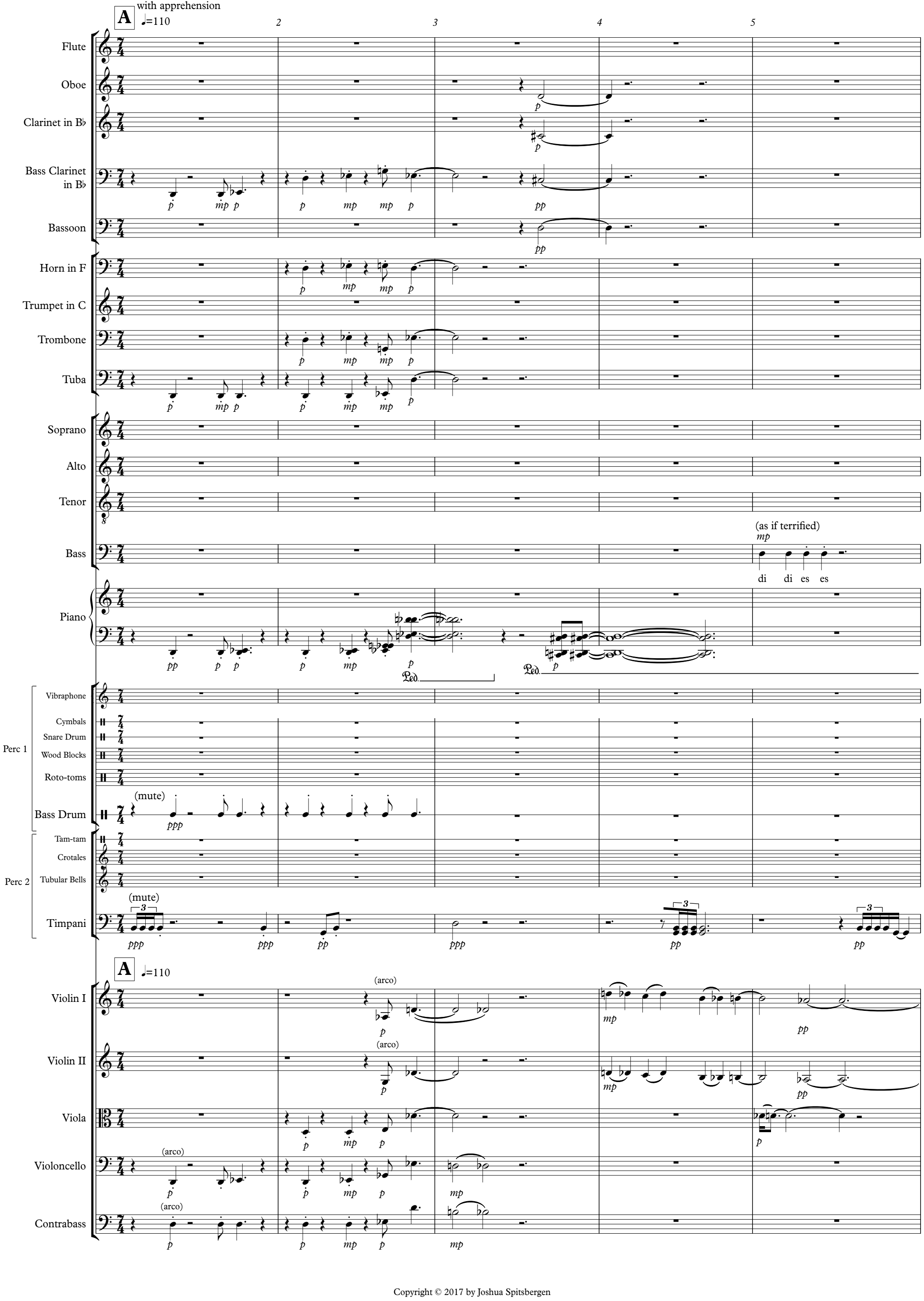
Lacrimosa dies illa	Mournful that day
Qua resurget ex favilla	When, from the dust shall rise
Judicandus homo reus	Guilty man to be judged
Huic ergo parce, Deus.	Therefore spare him, O God.

Pie Jesu, Domine,	Merciful Jesus, Lord
Dona eis requiem.	Grant them rest.

II. Dies irae

Score in C

Joshua Spitsbergen



A
with apprehension
♩=110
2
3
4
5
Flute
Oboe
Clarinet in B♭
Bass Clarinet in B♭
Bassoon
Horn in F
Trumpet in C
Trombone
Tuba
Soprano
Alto
Tenor
Bass
(as if terrified)
mp
di di es es
Piano
Vibraphone
Cymbals
Snare Drum
Wood Blocks
Roto-toms
Bass Drum
(mute)
Perc 1
Tam-tam
Crotales
Tubular Bells
Perc 2
Timpani
(mute)
Violin I
(arco)
Violin II
Viola
Violoncello
Contrabass

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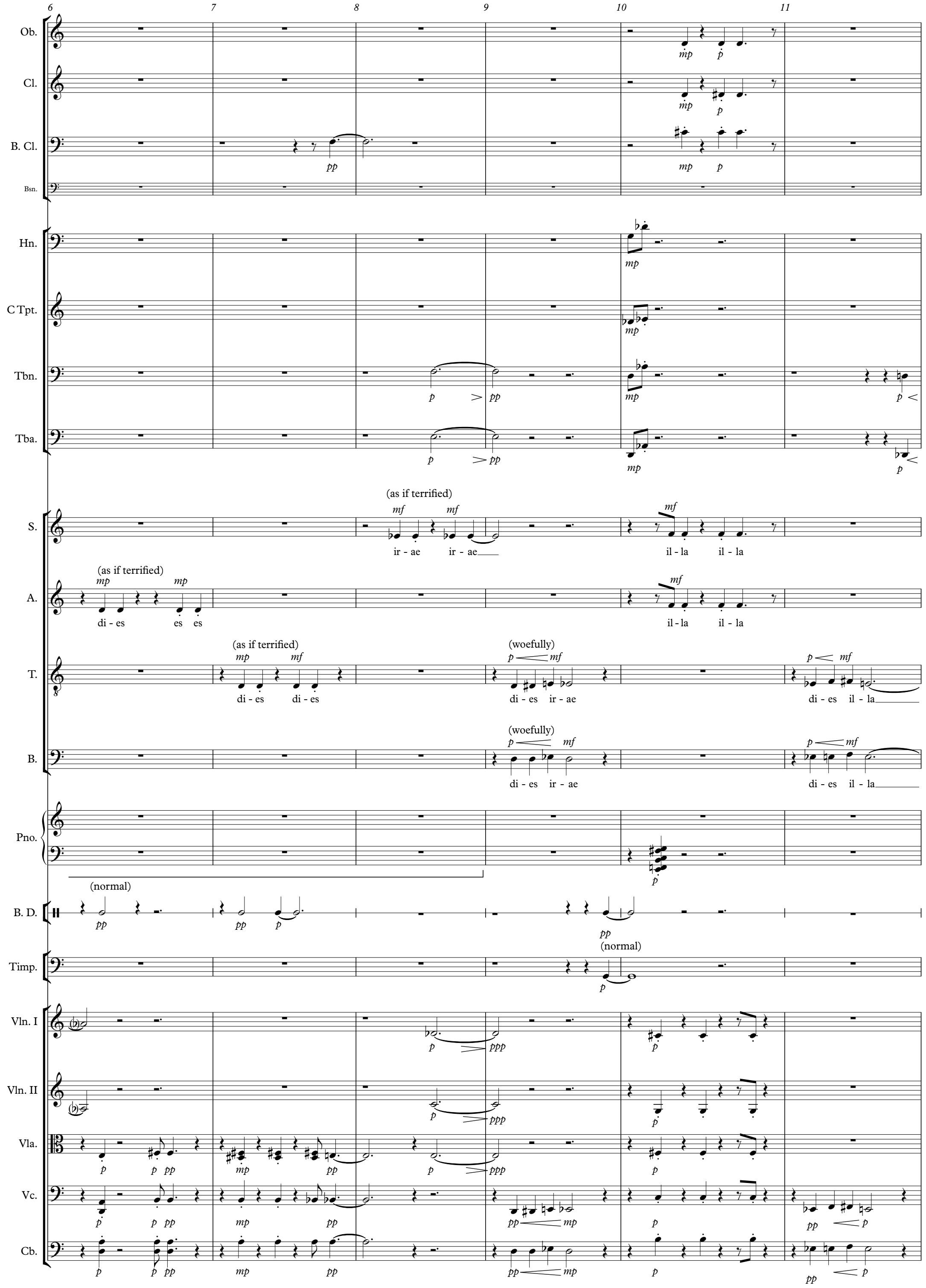
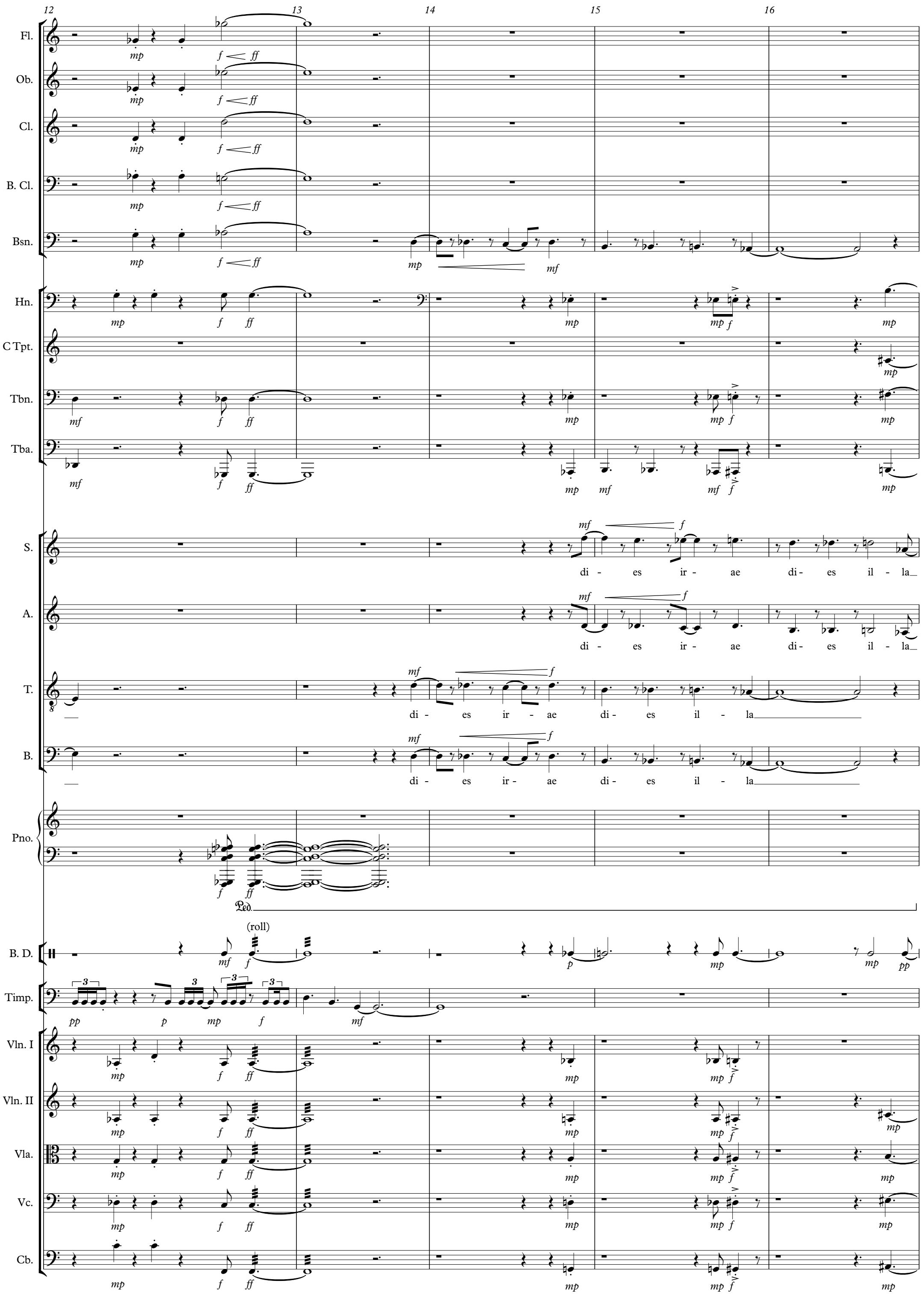
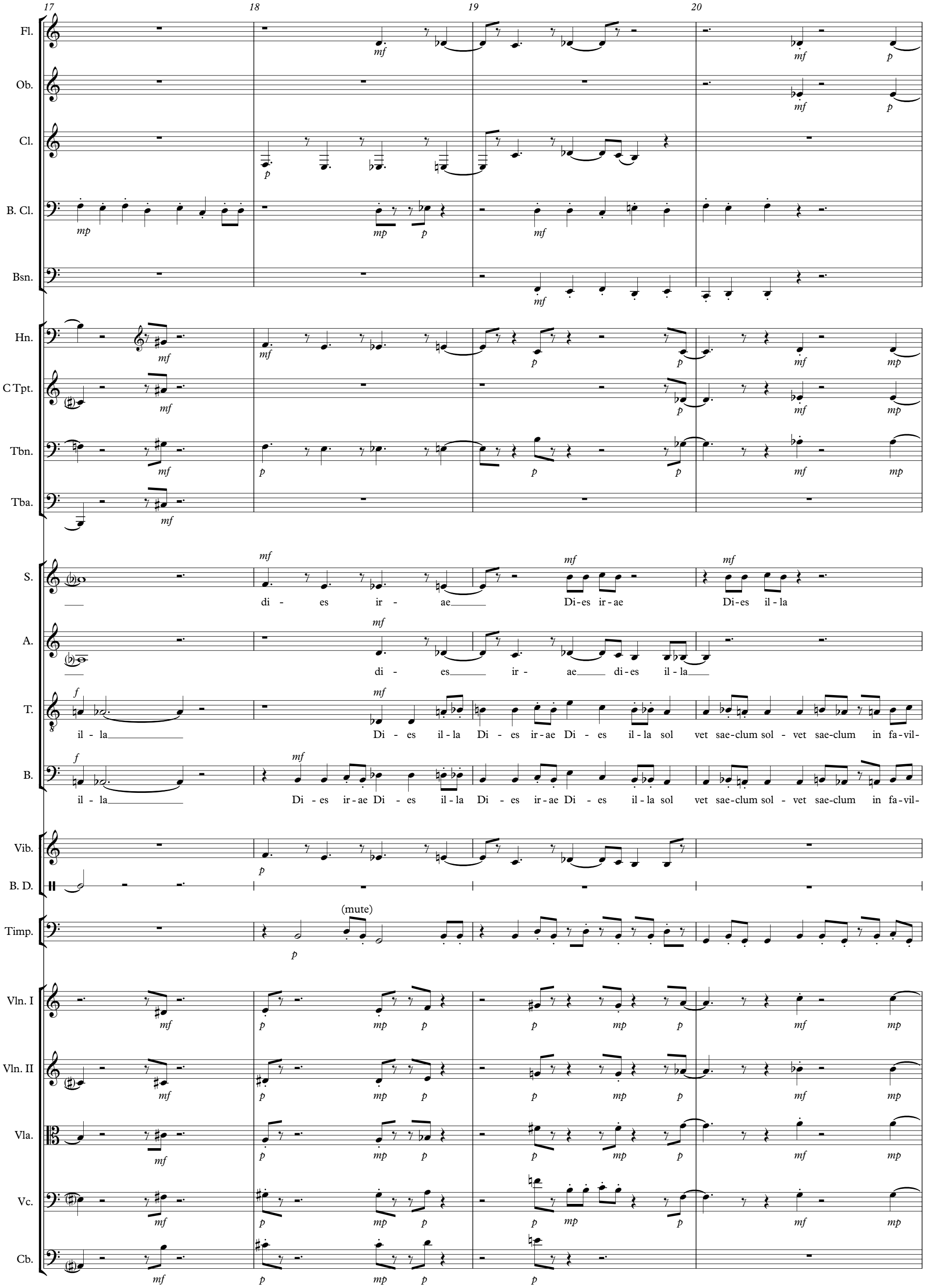
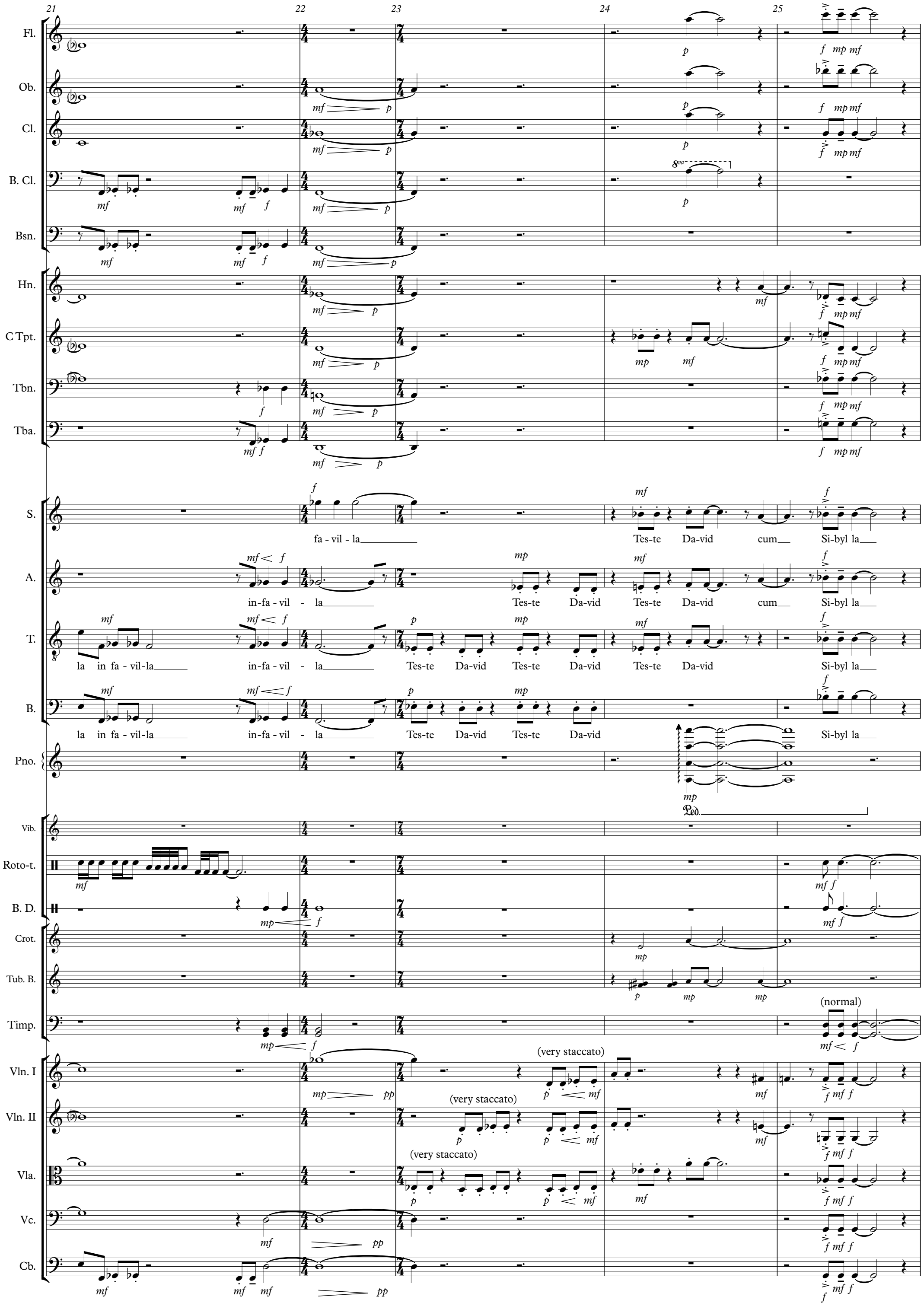
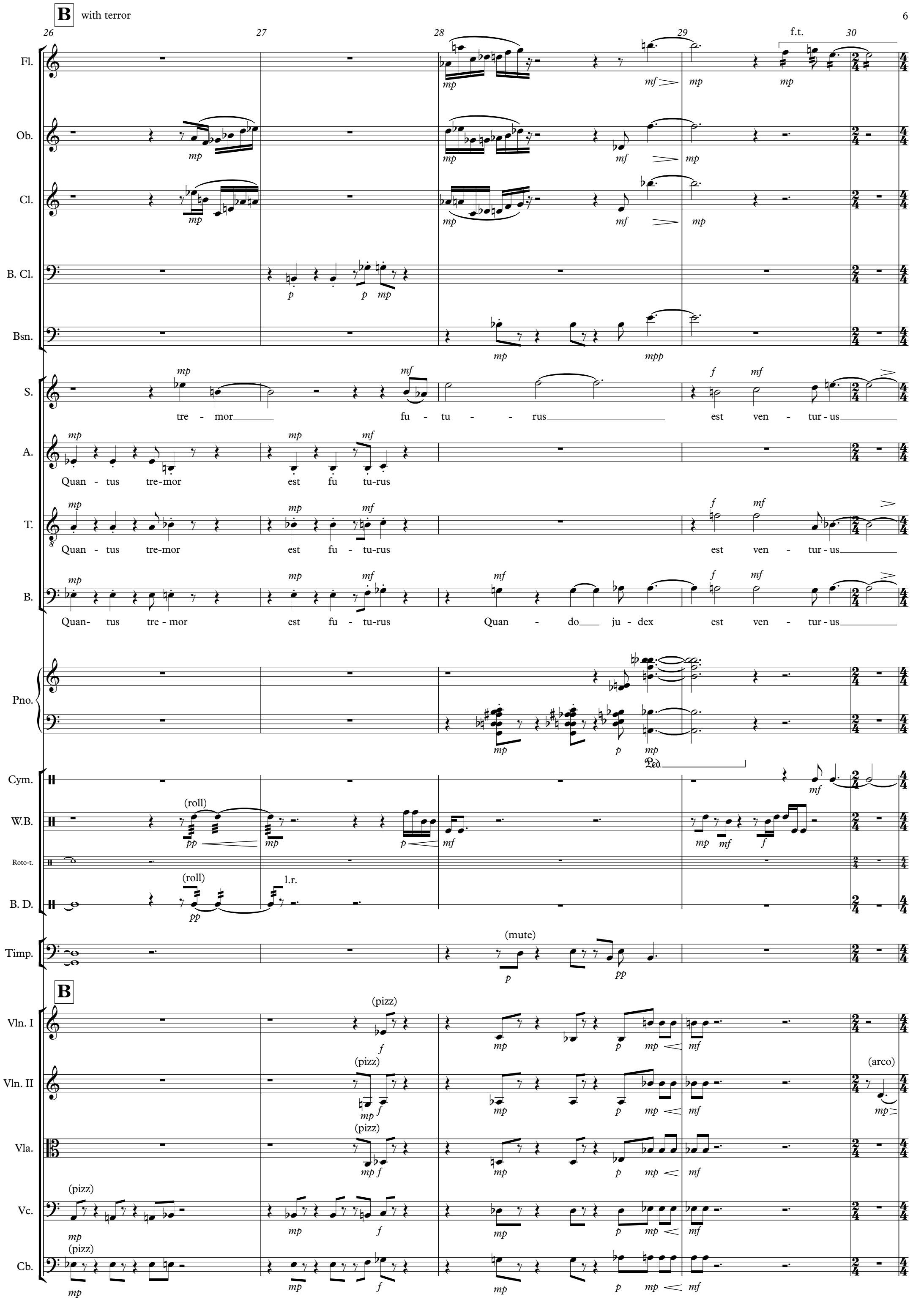
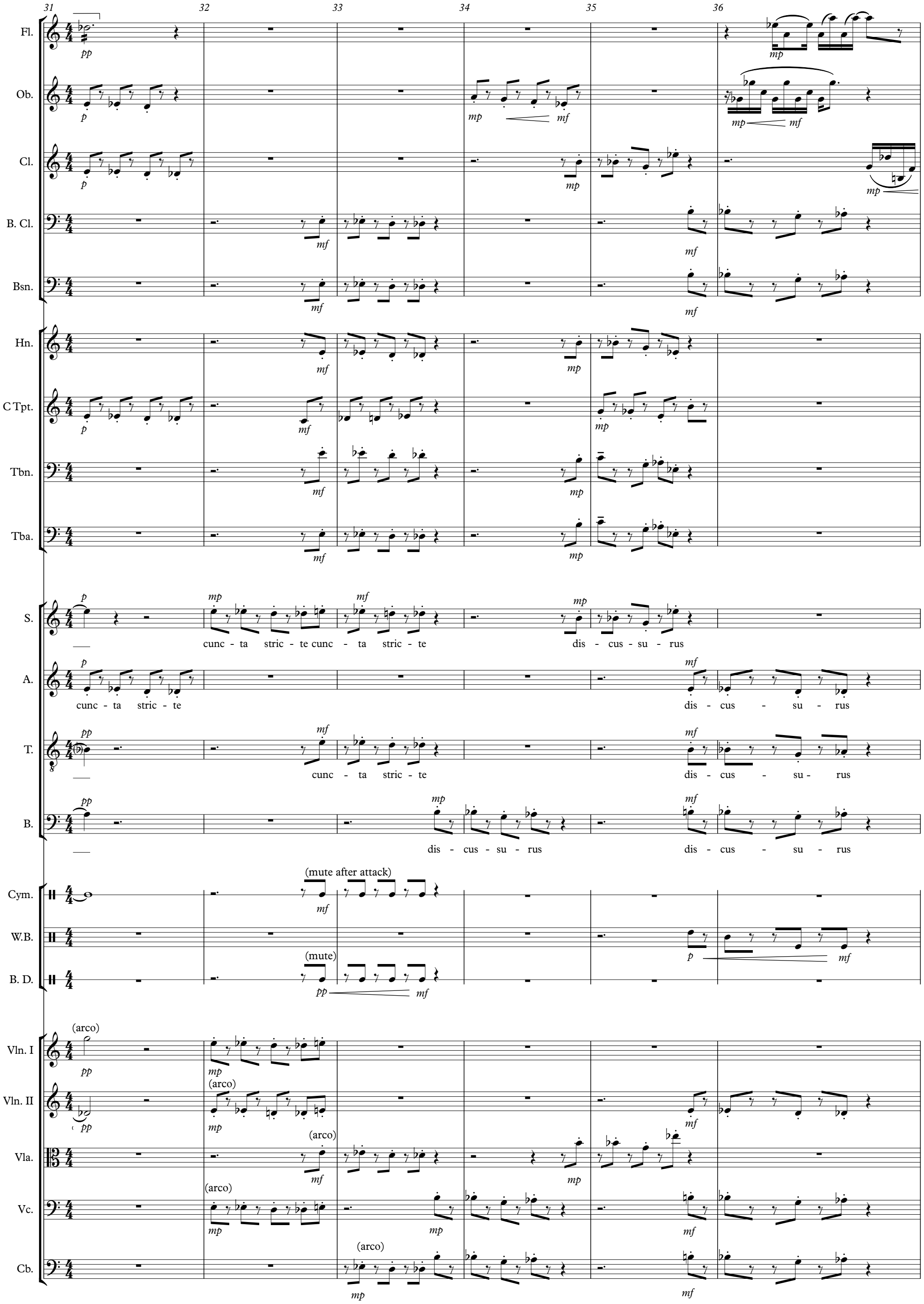

6
7
8
9
10
11
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Pno.
B. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(as if terrified)
ir - ae ir - ae
il - la il - la
di - es es es
di - es di - es
(woefully)
di - es ir - ae
di - es il - la
(normal)
mp
p
pp
mf
ppp

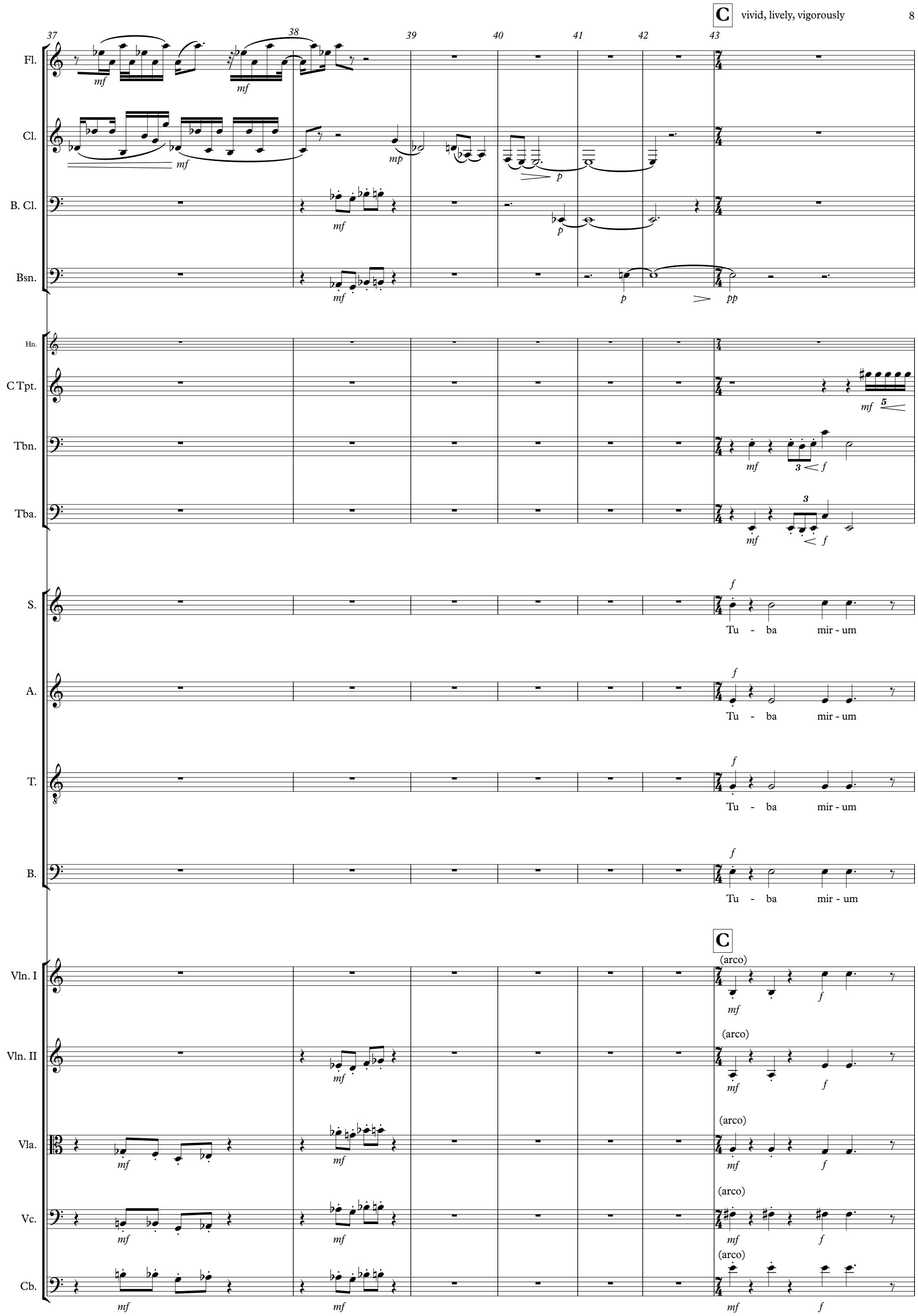

12
13
14
15
16
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Pno.
B. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
f
ff
mf
p
pp
di - es ir - ae di - es il - la
(roll)
Ped.
3

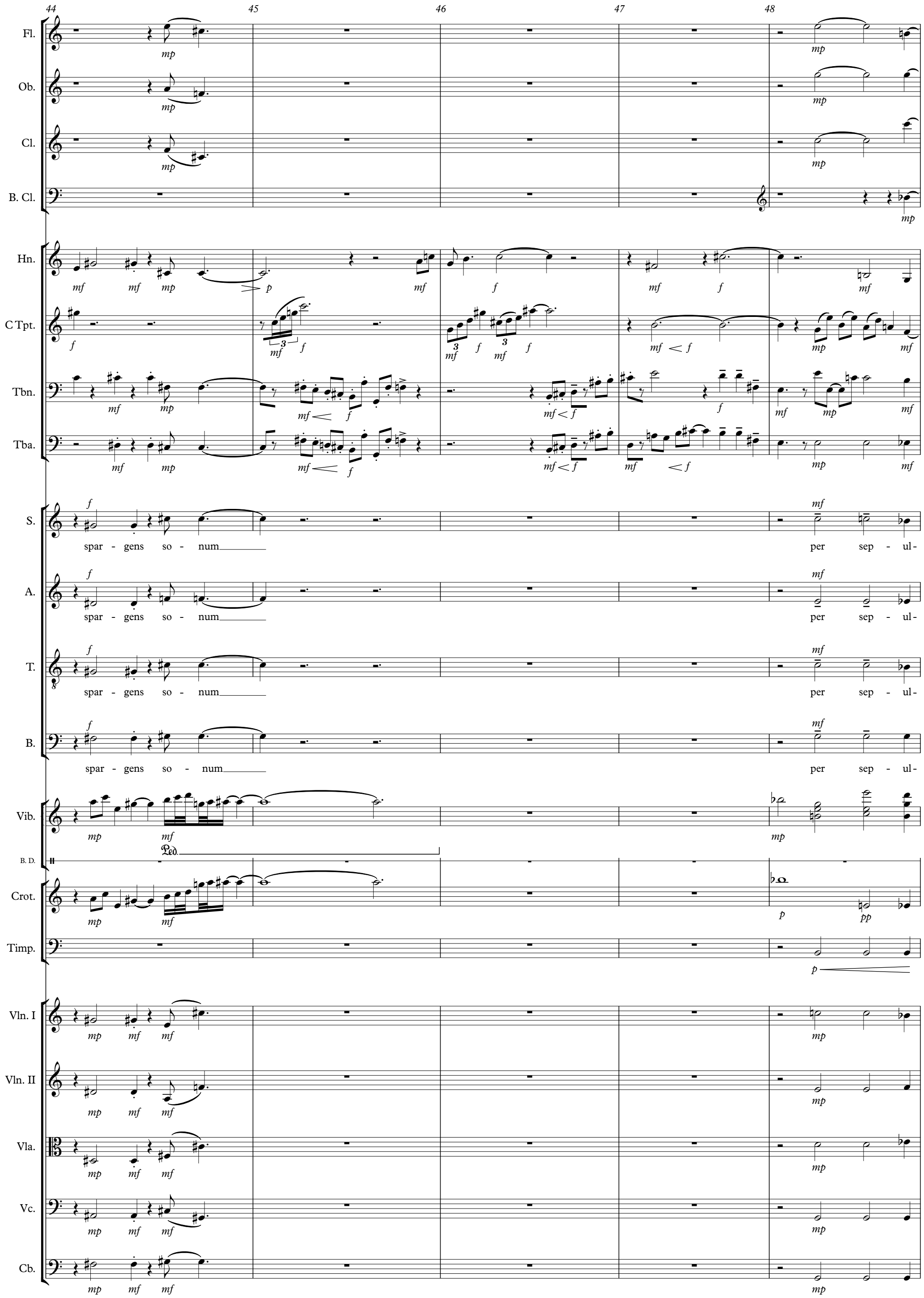

17
18
19
20
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Vib.
B. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
mp
f
(mute)
di - es ir - ae
Di-es ir-ae
Di-es il-la
di - es ir - ae di-es il-la
il - la
Di - es il-la Di - es ir-ae Di - es il-la sol vet sae-clum sol - vet sae-clum in fa-vil-
Di - es ir-ae Di - es il-la Di - es ir-ae Di - es il-la sol vet sae-clum sol - vet sae-clum in fa-vil-

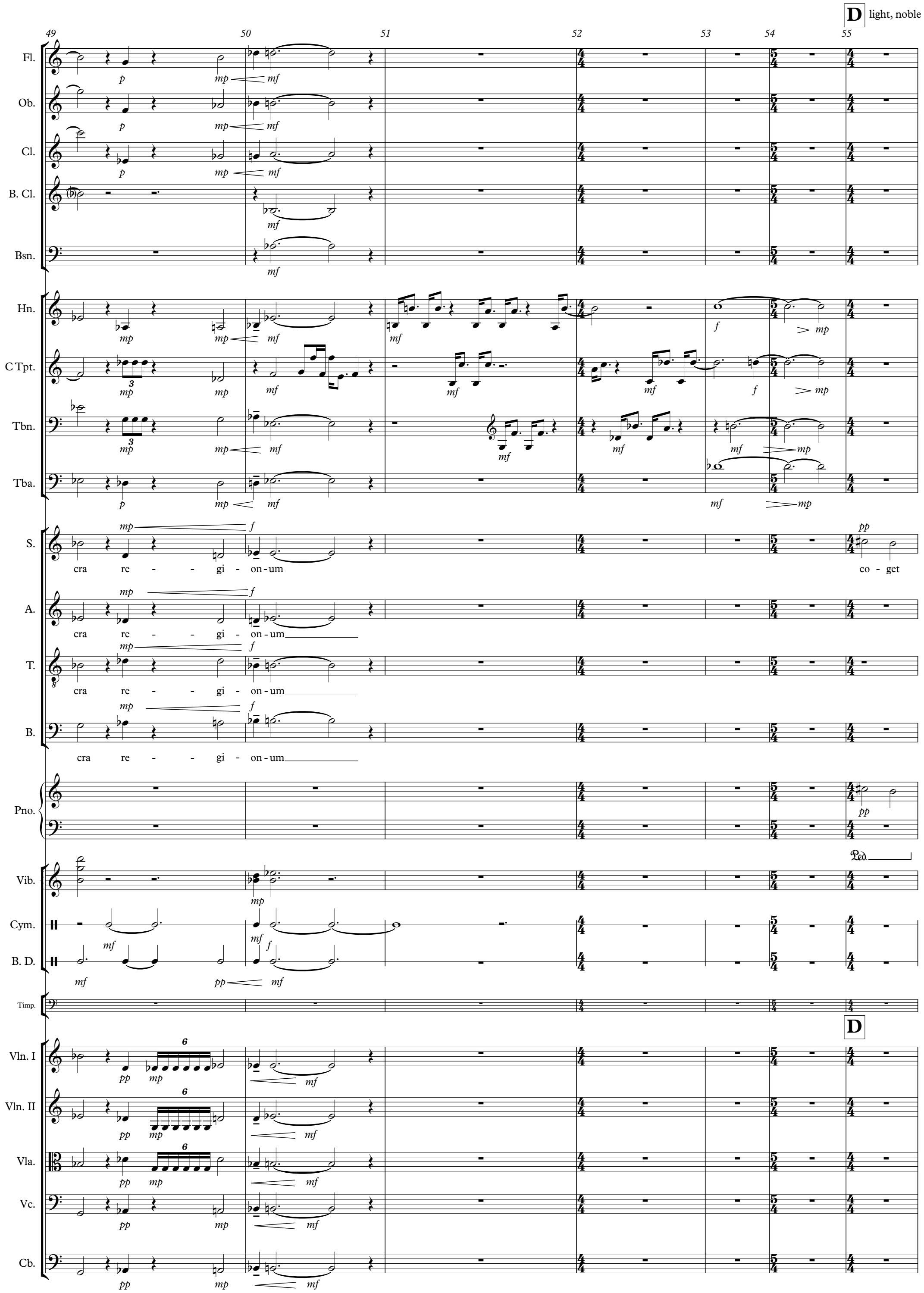

21
22
23
24
25
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Pno.
Vib.
Roto-t.
B. D.
Crot.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fa - vil - la
Tes-te Da-vid cum Si-byl la
in-fa - vil - la
Tes-te Da-vid Tes-te Da-vid Tes-te Da-vid cum Si-byl la
la in fa - vil - la in-fa - vil - la Tes-te Da-vid Tes-te Da-vid Tes-te Da-vid Si-byl la
la in fa - vil - la in-fa - vil - la Tes-te Da-vid Tes-te Da-vid Si-byl la
(normal)
(very staccato)
(very staccato)
(very staccato)

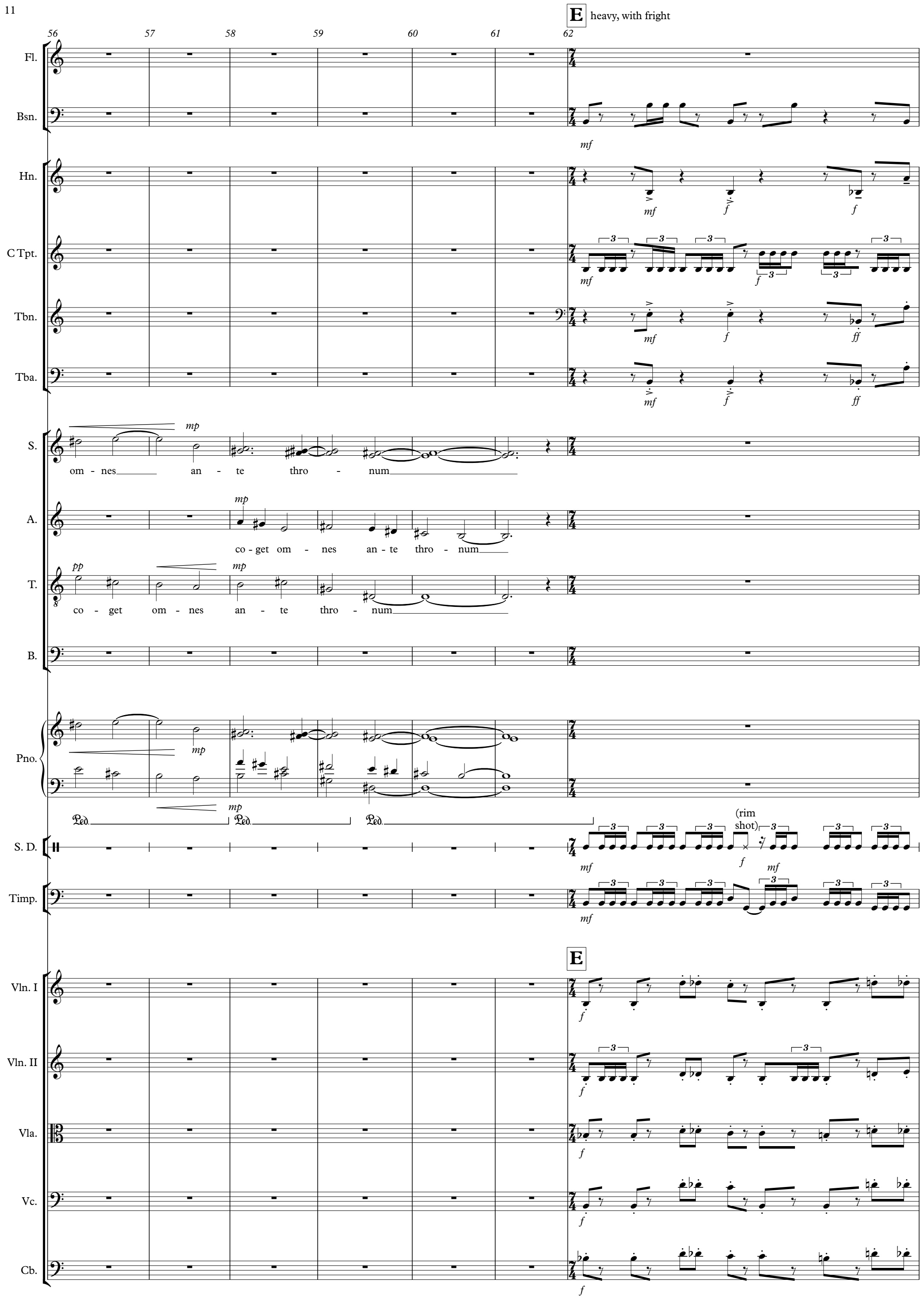

B
with terror
26
27
28
29
30
f.t.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
S.
A.
T.
B.
Pno.
Cym.
W.B.
Roto-t.
B. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tre - mor
fu - tu - - rus
est ven - tur - us
Quan - tus tre - mor
est fu tu - rus
Quan - tus tre - mor
est fu - tu - rus
est ven - tur - us
Quan - tus tre - mor
est fu - tu - rus
Quan - do ju - dex
est ven - tur - us
Ped.
(roll)
l.r.
(mute)
(pizz)
(arco)

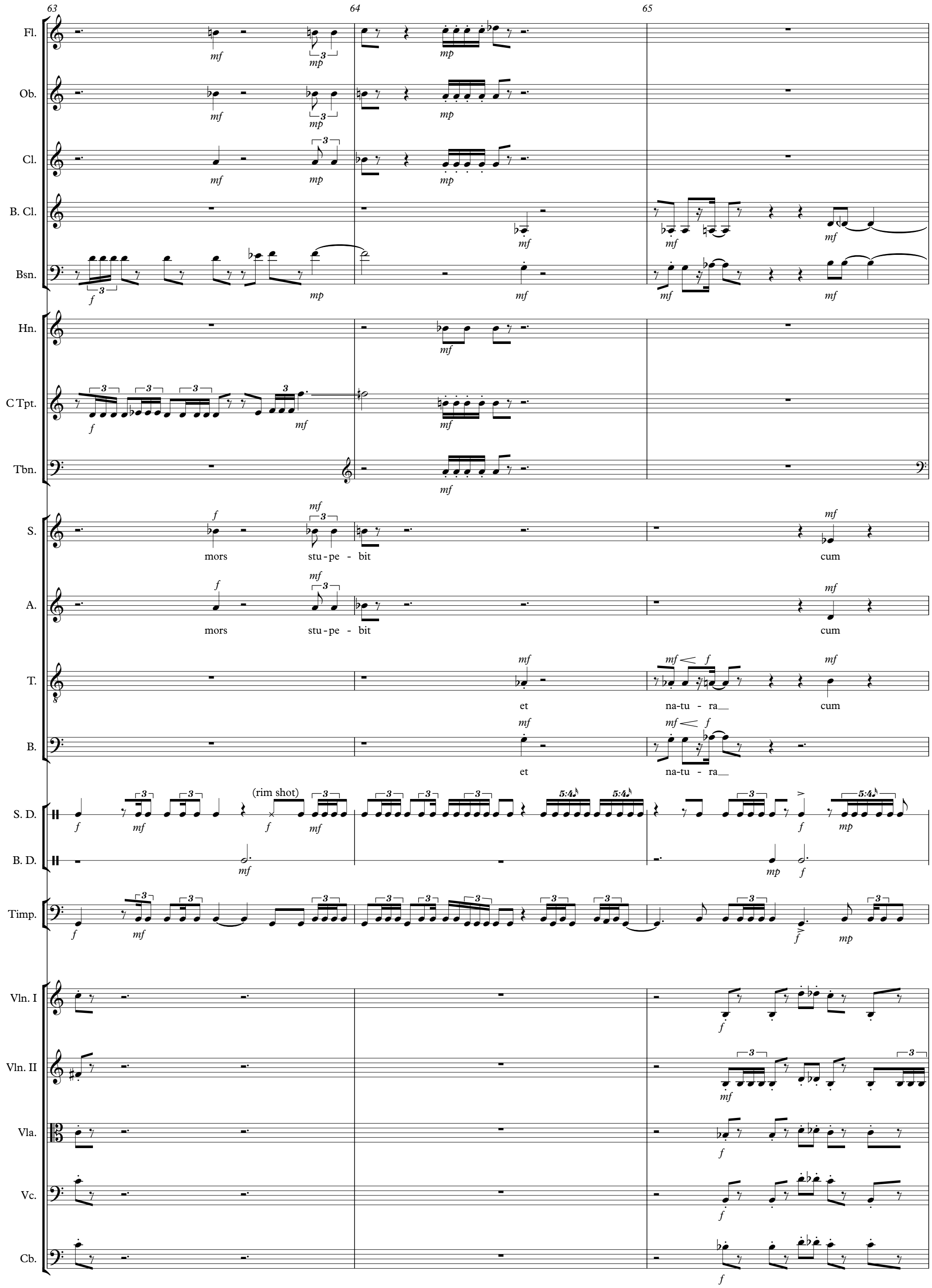

31
32
33
34
35
36
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cym.
W.B.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p
mp
mf
cunc - ta stric - te cunc - ta stric - te
dis - cus - su - rus
cunc - ta stric - te
dis - cus - su - rus
cunc - ta stric - te
dis - cus - su - rus
dis - cus - su - rus
dis - cus - su - rus
(mute after attack)
(mute)
(arco)

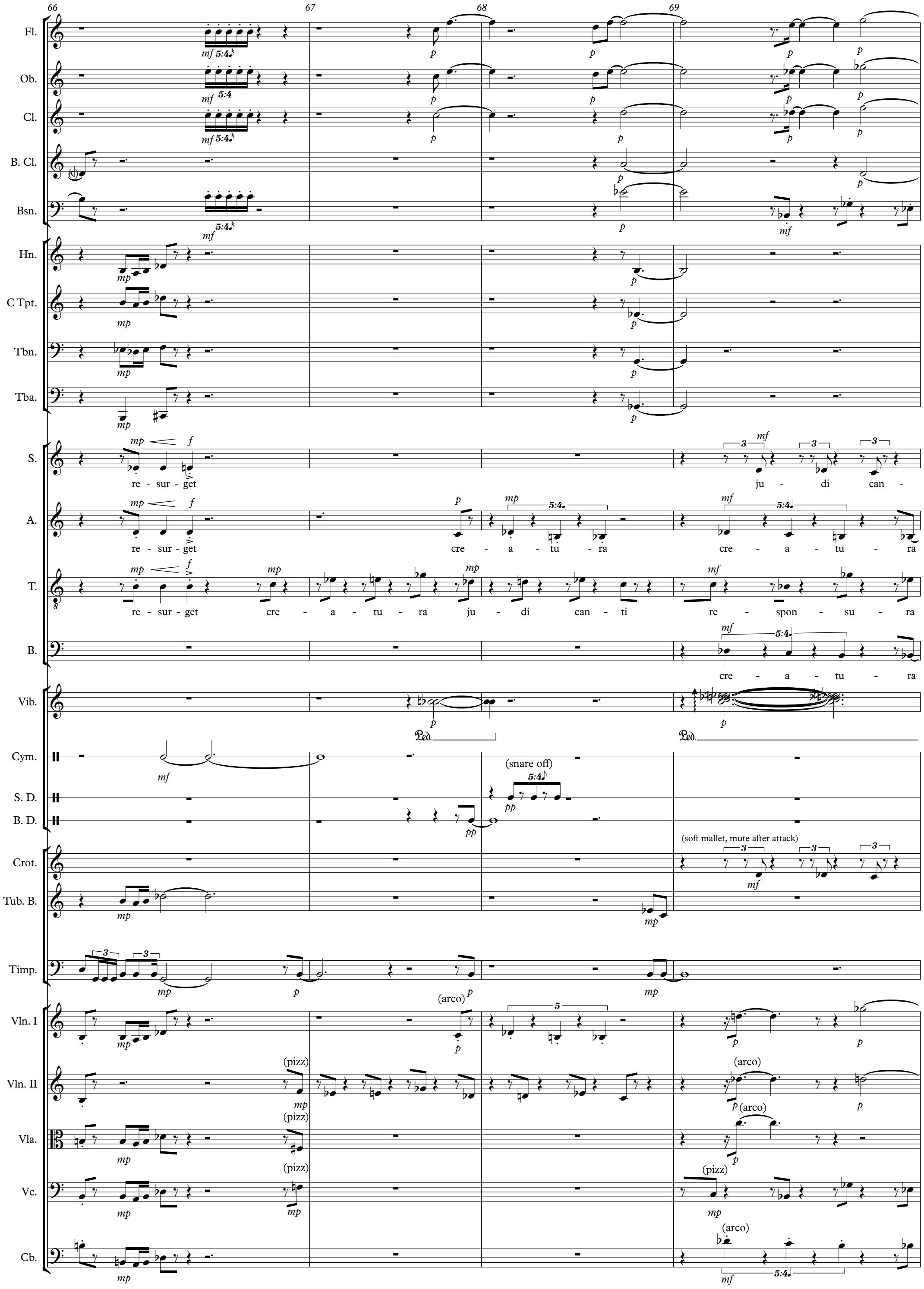

C
vivid, lively, vigorously
37
38
39
40
41
42
43
Fl.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
p
pp
f
(arco)
Tu - ba mir - um
Tu - ba mir - um
Tu - ba mir - um
Tu - ba mir - um

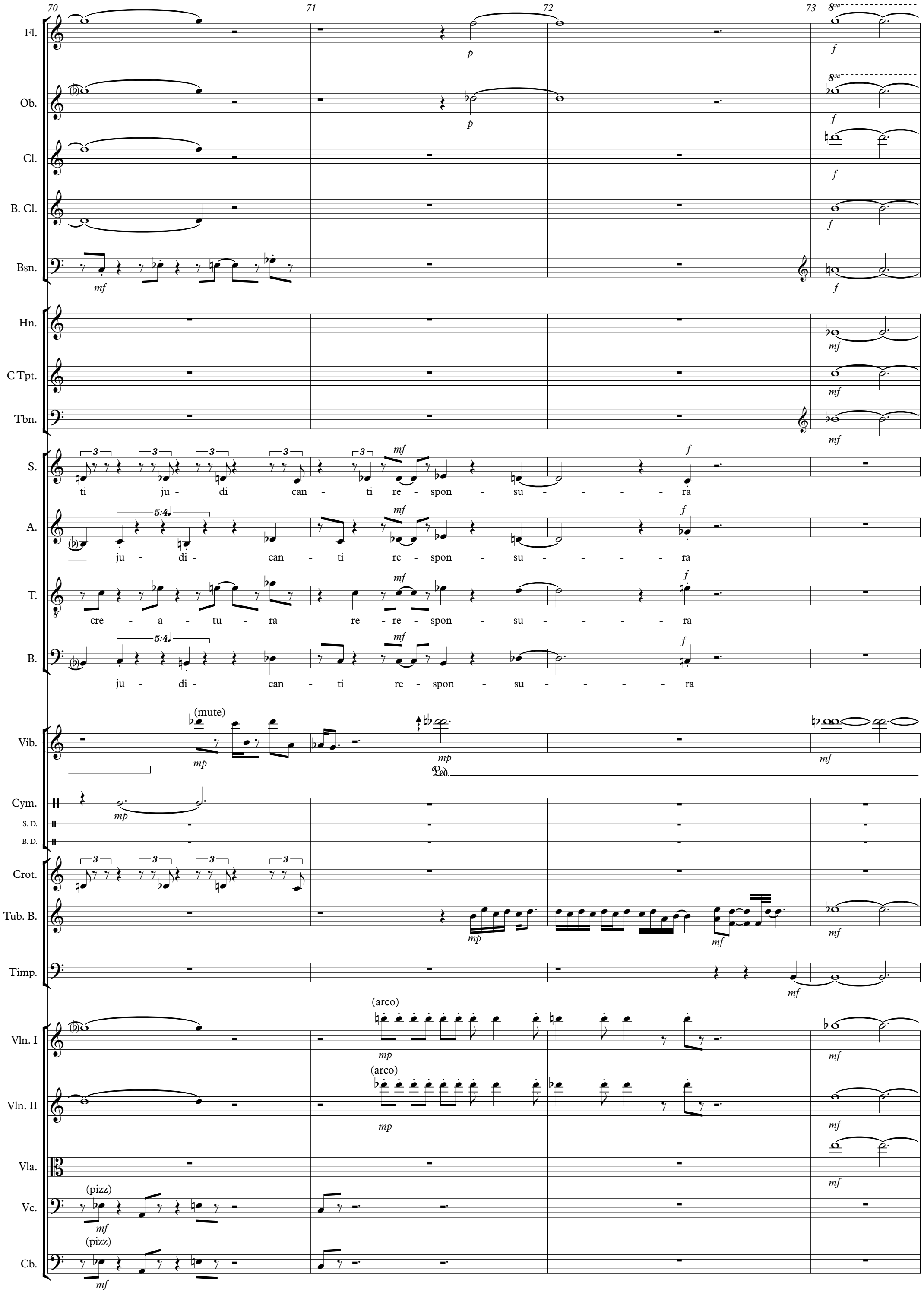

44
45
46
47
48
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Vib.
B. D.
Crot.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
spar - gens so - num
per sep - ul-
Ped.
mp
mf
f
p
pp
3

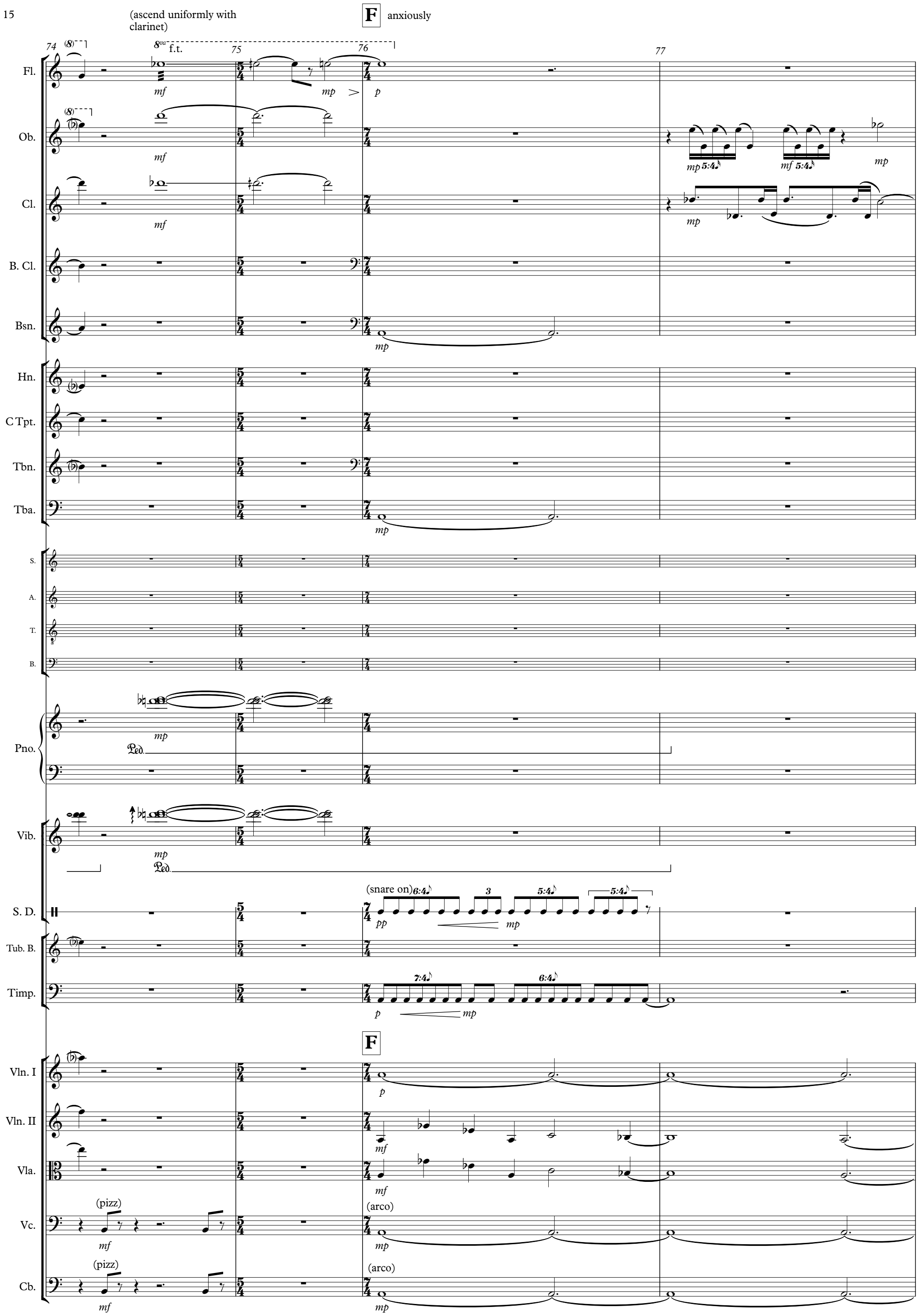

D light, noble
49
50
51
52
53
54
55
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
cra re - gi - on - um
co - get
A.
cra re - gi - on - um
T.
cra re - gi - on - um
B.
cra re - gi - on - um
Pno.
Ped.
Vib.
Cym.
B. D.
Timp.
D
Vln. I
Vln. II
Vla.
Vc.
Cb.

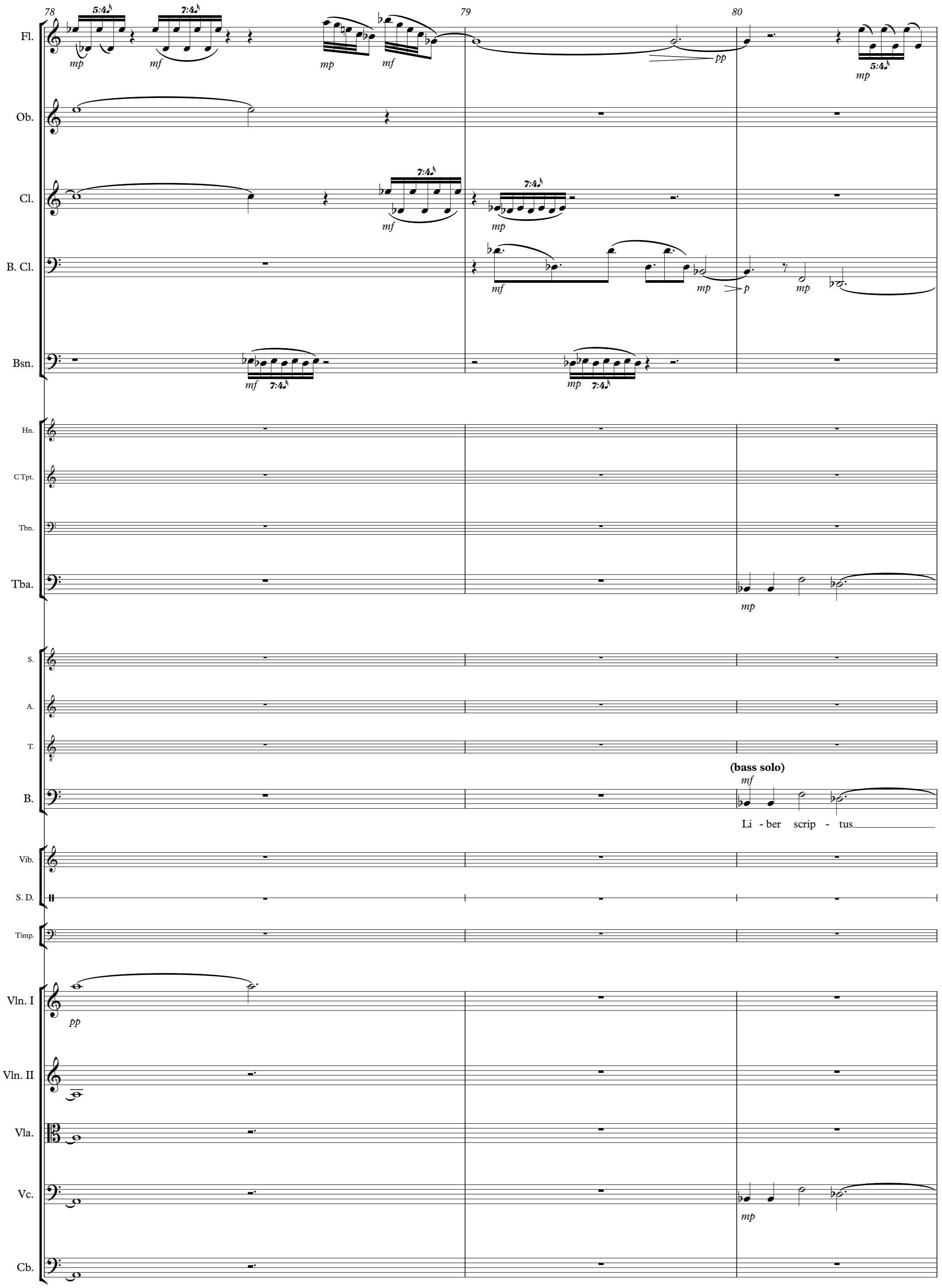

E
heavy, with fright
56
57
58
59
60
61
62
Fl.
Bsn.
mf
Hn.
mf
f
f
C Tpt.
mf
f
Tbn.
mf
f
ff
Tba.
mf
f
ff
S.
mp
om - nes ___ an - te thro - num ___
A.
mp
co - get om - nes an - te thro - num ___
T.
pp
mp
co - get om - nes an - te thro - num ___
B.
Pno.
mp
mp
Ped.
Ped.
Ped.
S. D.
(rim shot)
mf
f
mf
Timp.
mf
E
Vln. I
f
Vln. II
f
Vla.
f
Vc.
f
Cb.
f

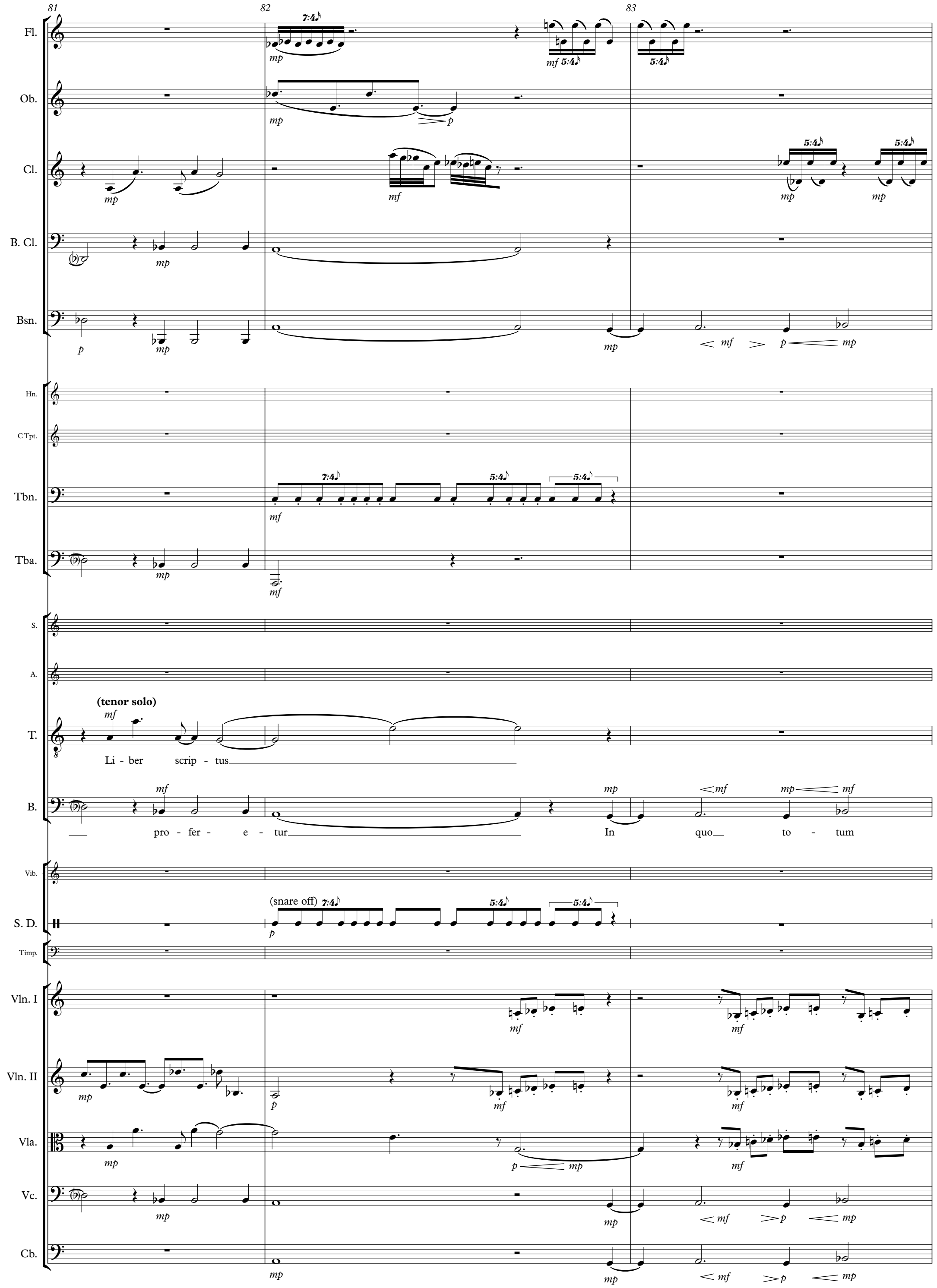

63
64
65
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
S.
A.
T.
B.
S. D.
B. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
f
mors
stu-pe-bit
cum
et
na-tu-ra
(rim shot)
5:4

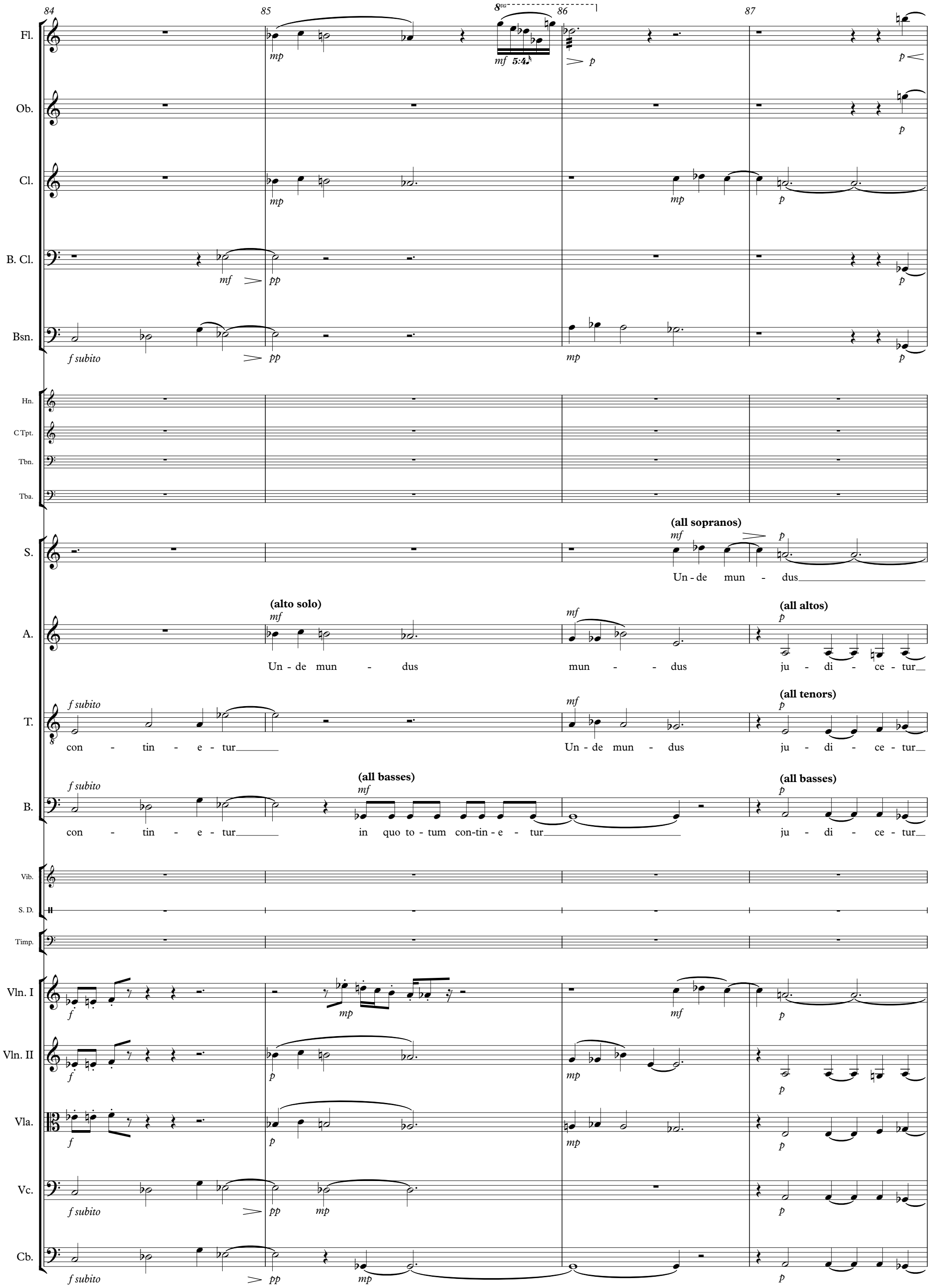

66
67
68
69
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
re - sur - get
ju - di can -
A.
re - sur - get
cre - a - tu - ra
cre - a - tu - ra
T.
re - sur - get cre - a - tu - ra ju - di can - ti
re - spon - su - ra
B.
cre - a - tu - ra
Vib.
Cym.
(snare off)
S. D.
B. D.
(soft mallet, mute after attack)
Crot.
Tub. B.
Timp.
(arco)
Vln. I
(pizz)
(arco)
Vln. II
(pizz)
(arco)
Vla.
(pizz)
(pizz)
Vc.
(arco)
Cb.

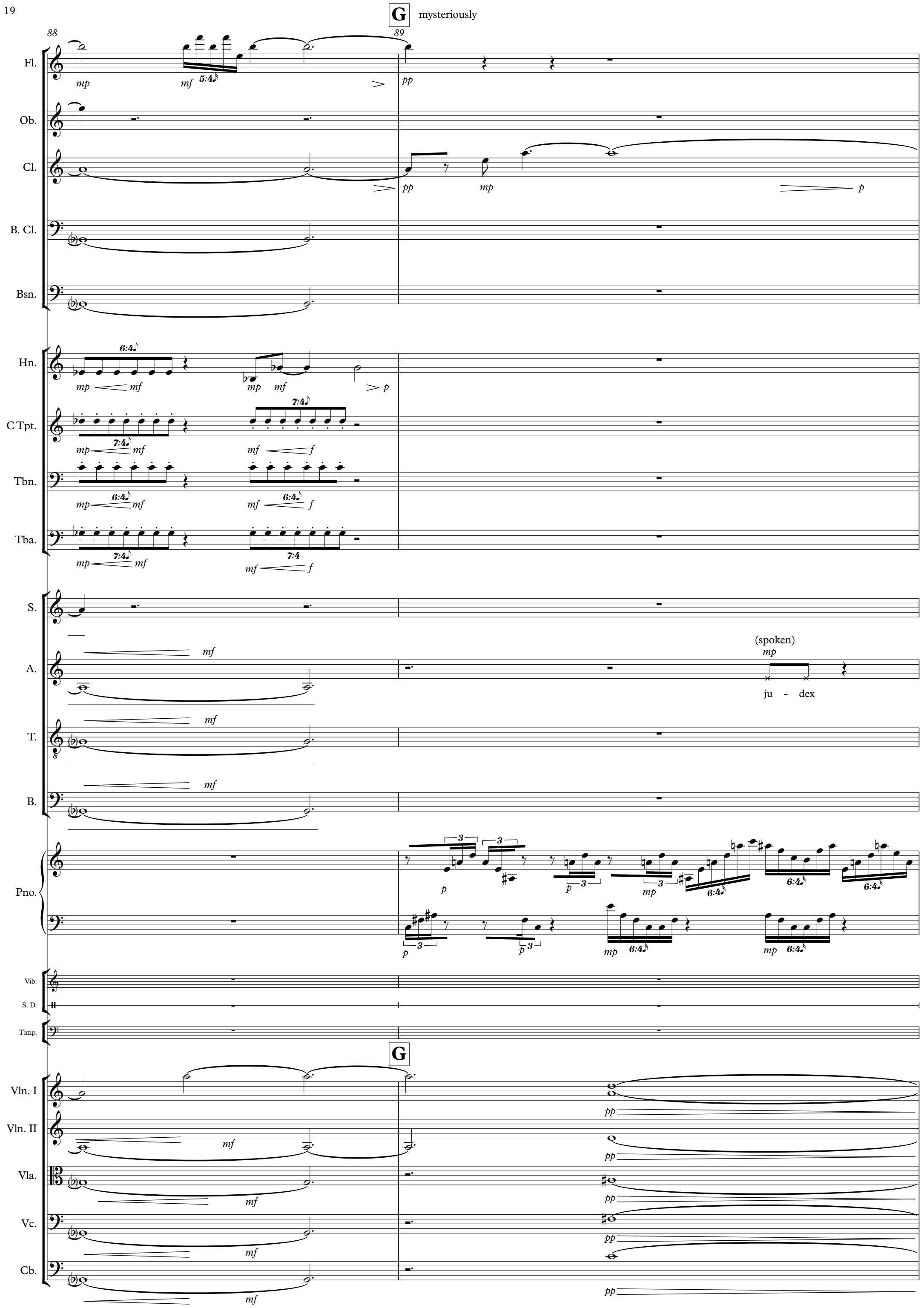

70
71
72
73
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
S.
A.
T.
B.
Vib.
Cym.
S. D.
B. D.
Crot.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ti ju - di can - ti re - spon - su - - - - ra
ju - di - can - ti re - spon - su - - - - ra
cre - a - tu - ra re - re - spon - su - - - - ra
ju - di - can - ti re - spon - su - - - - ra
(mute)
(arco)
(pizz)
5:4♩
8va

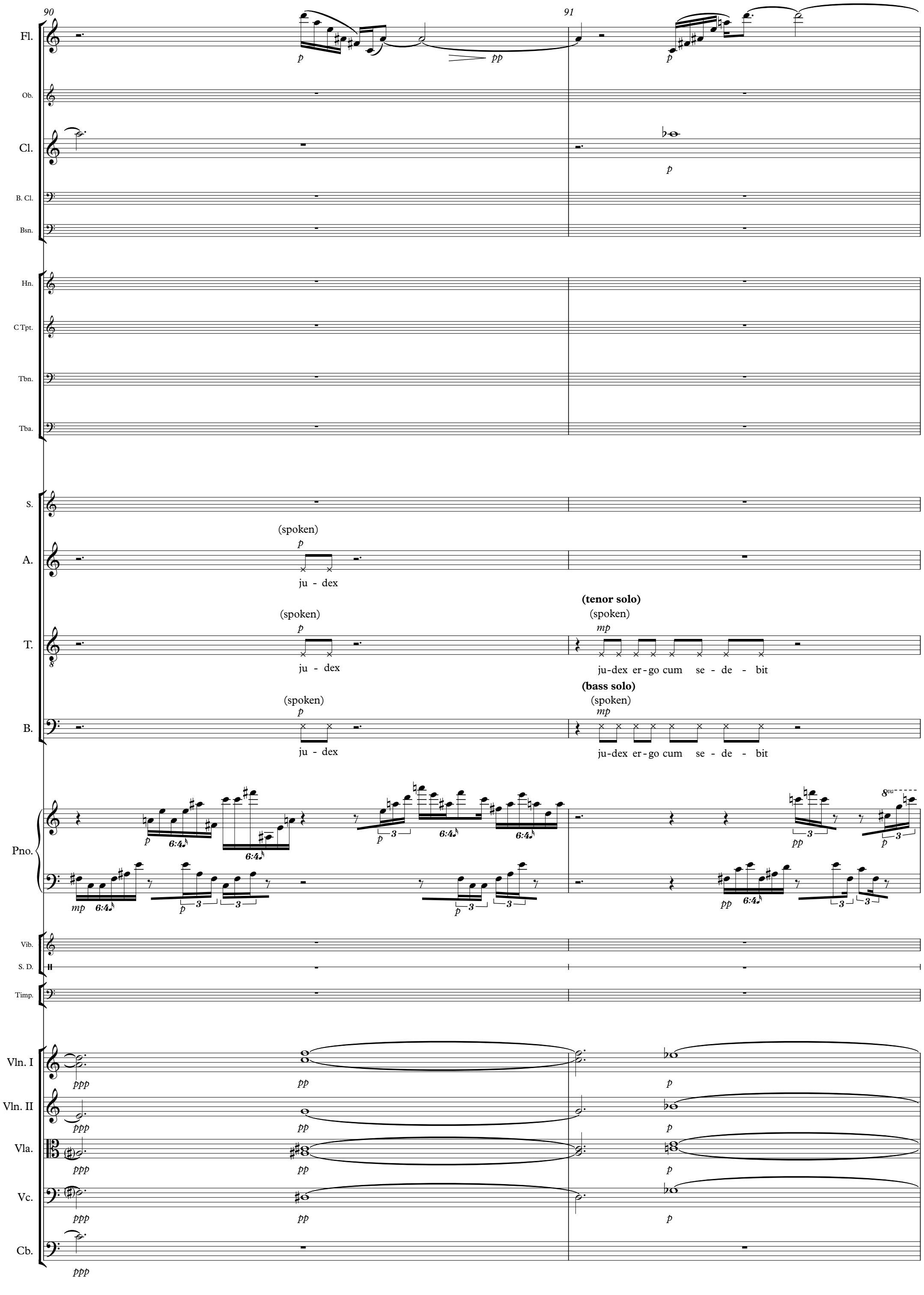

(ascend uniformly with clarinet)
F
anxiously
74
75
76
77
8va f.t.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Pno.
Vib.
S. D.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
p
pp
(snare on)
6:4♪
3
5:4♪
7:4♪
(pizz)
(arco)

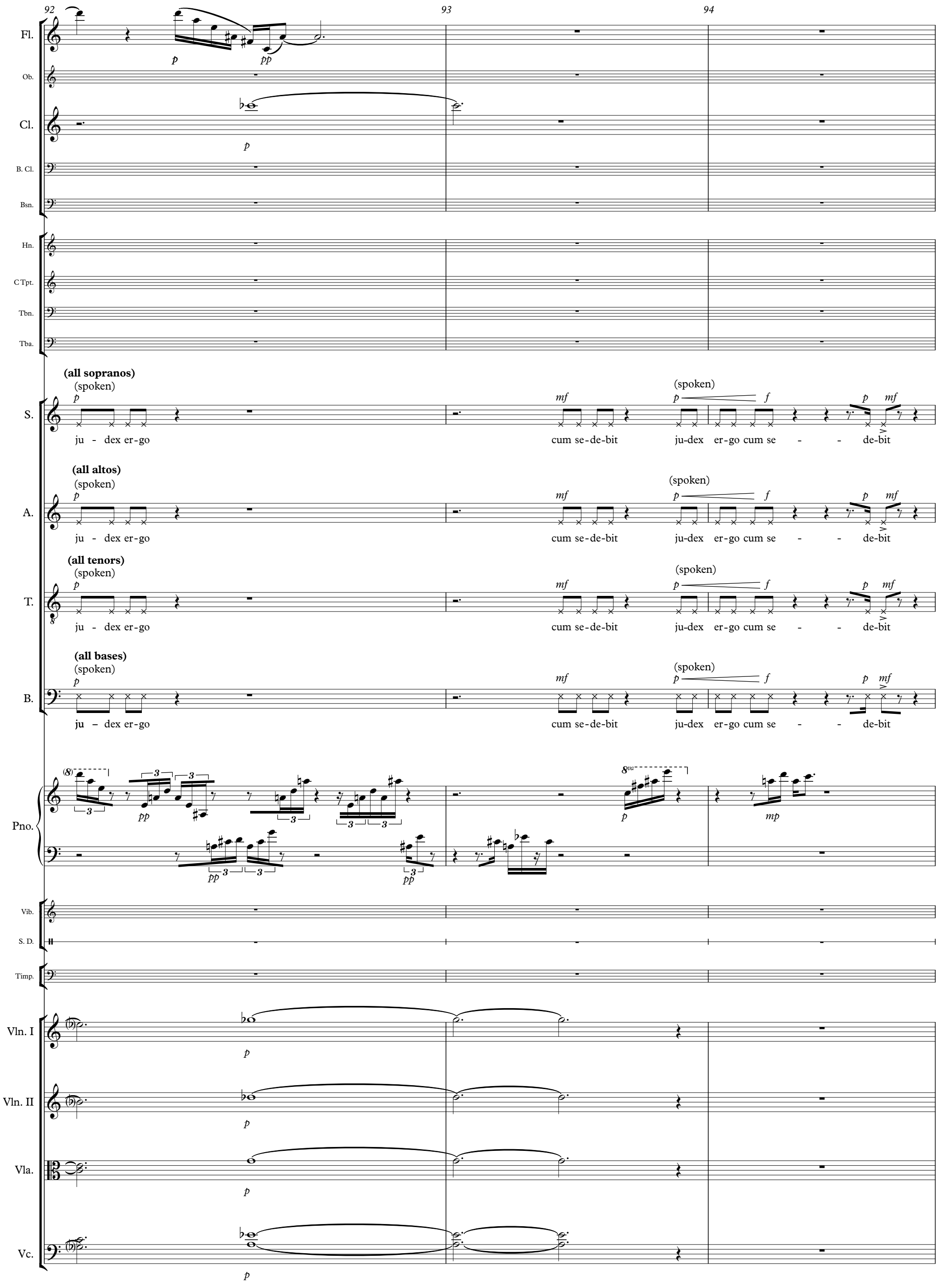

78
79
80
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Vib.
S. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
5:4
7:4
mp
mf
pp
p
(bass solo)
Li - ber scrip - tus

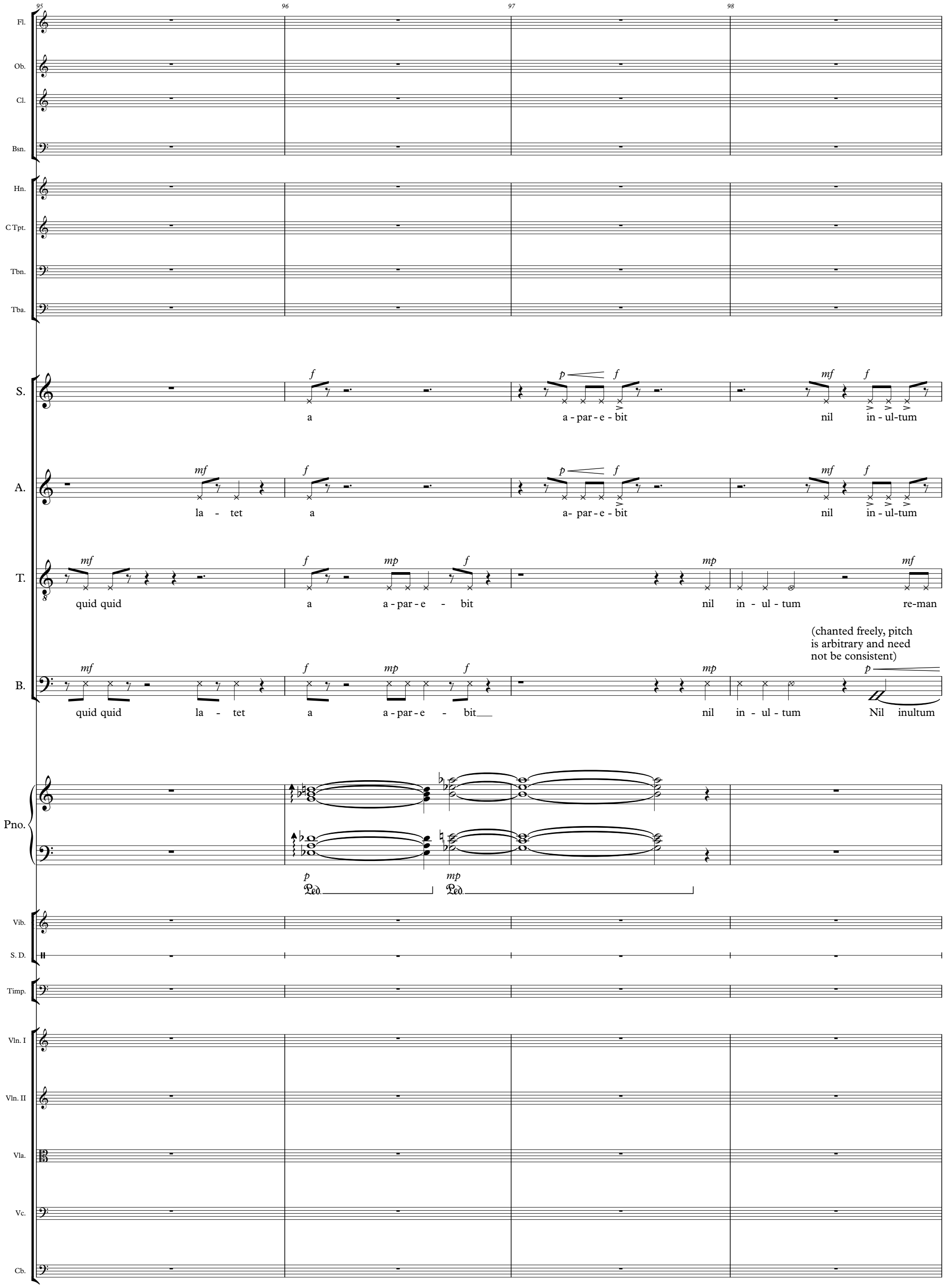

81
82
83
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Vib.
S. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
7:4
5:4
mp
mf
p
(tenor solo)
Li- ber scrip- tus
pro- fer- e- tur
In quo to- tum
(snare off)

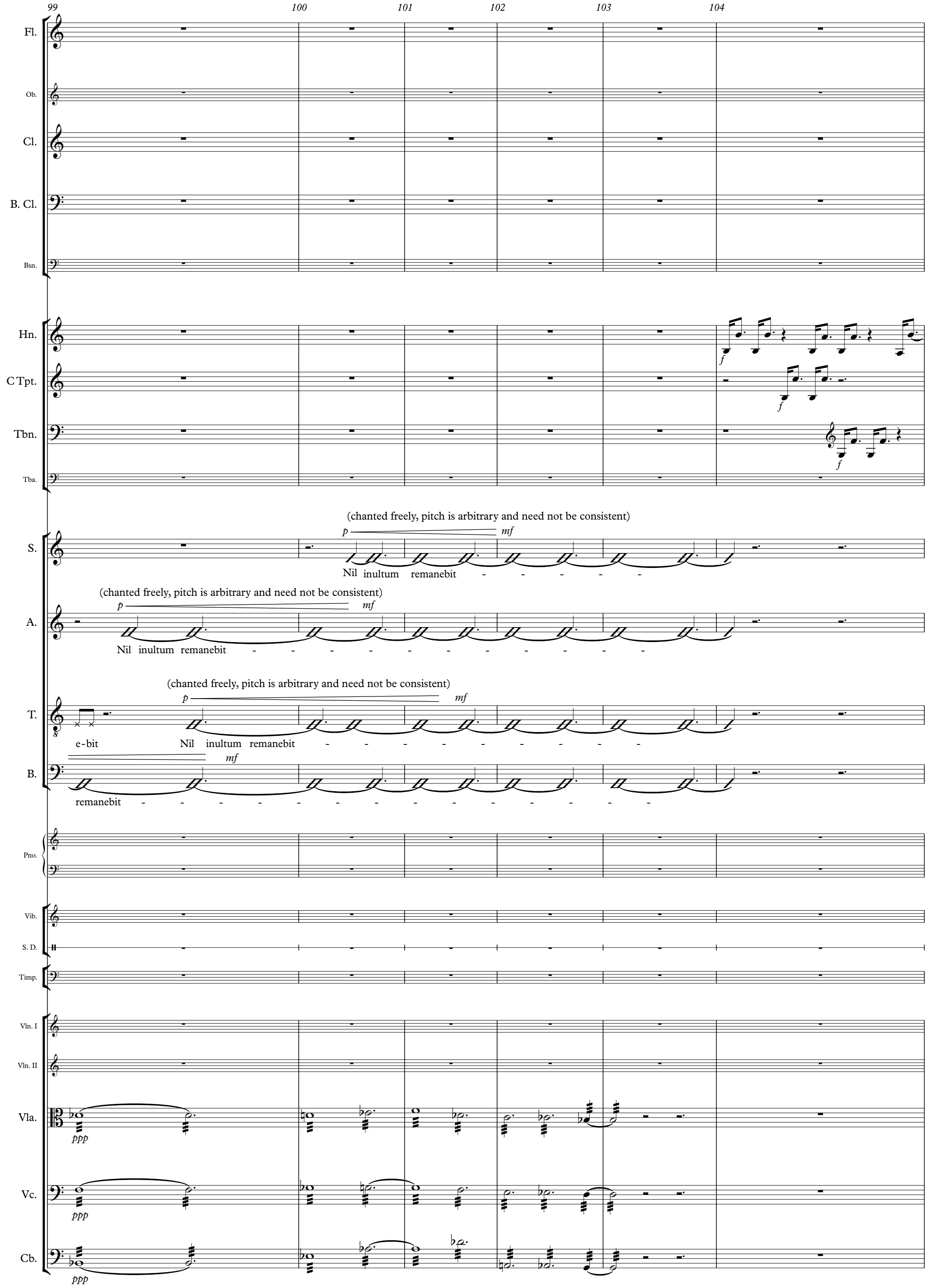

84
85
86
87
8va
5:4
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Vib.
S. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f subito
mf
mp
pp
p
f
(all sopranos)
Un - de mun - dus
(alto solo)
Un - de mun - dus
mun - dus
(all altos)
ju - di - ce - tur
con - tin - e - tur
Un - de mun - dus
(all tenors)
ju - di - ce - tur
(all basses)
in quo to - tum con - tin - e - tur
(all basses)
ju - di - ce - tur

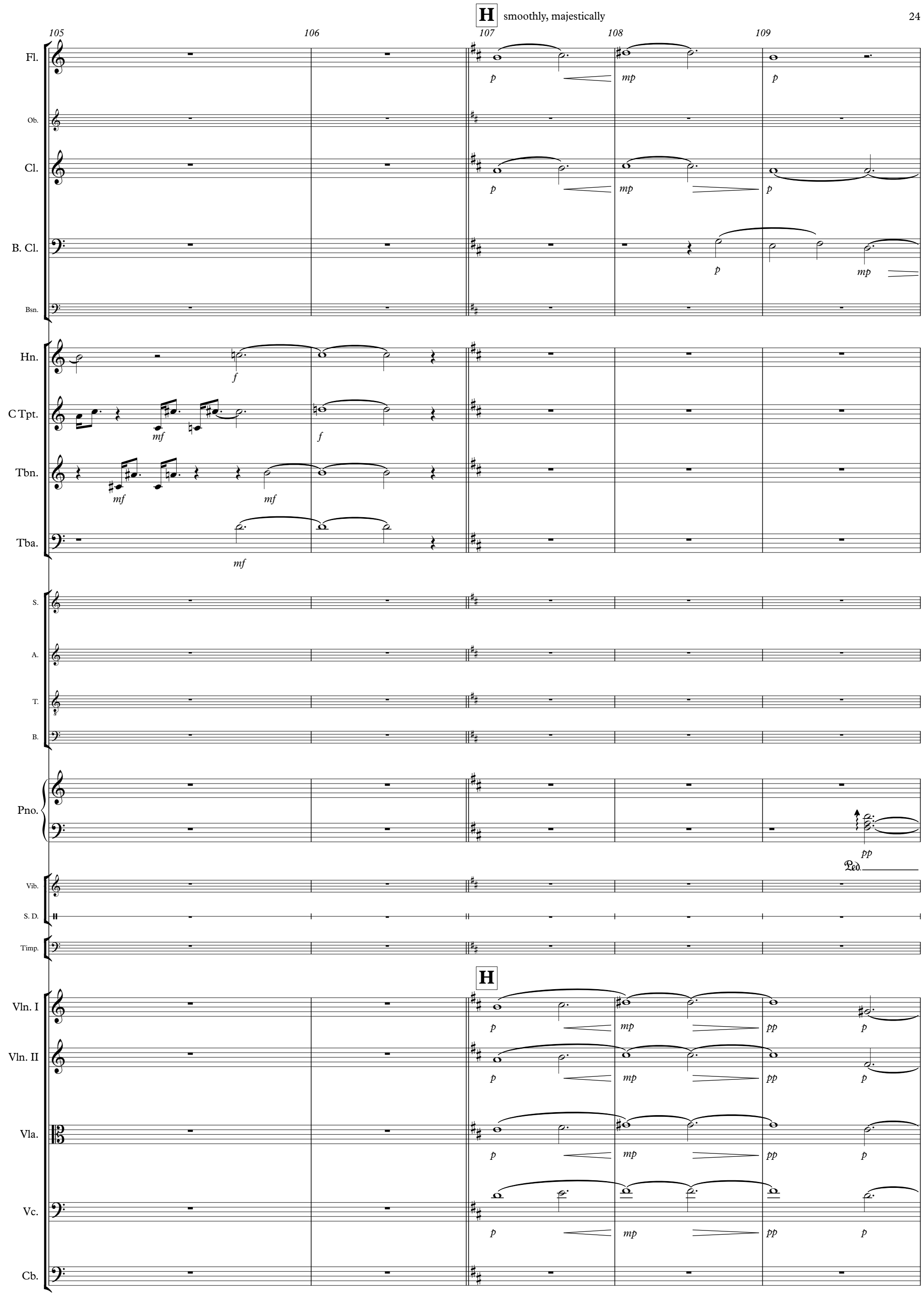

G
mysteriously
88
89
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Pno.
Vib.
S. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
5:4
pp
p
6:4
7:4
f
(spoken)
ju - dex
3

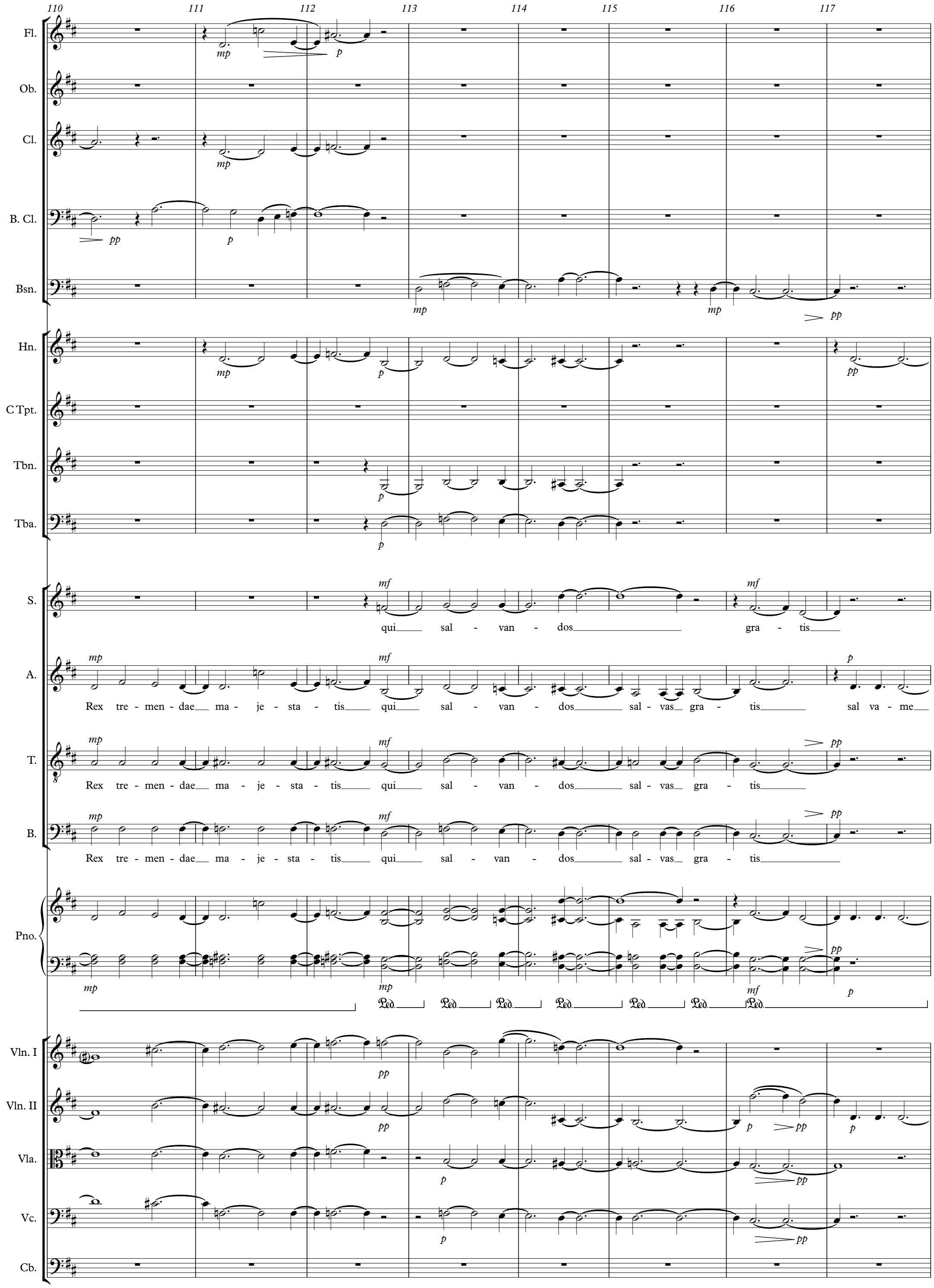

90
91
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Pno.
Vib.
S. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(spoken)
ju - dex
(tenor solo)
(spoken)
ju-dex er-go cum se - de - bit
(bass solo)
(spoken)
ju-dex er-go cum se - de - bit
p
pp
ppp
mp
6:4
3
8va

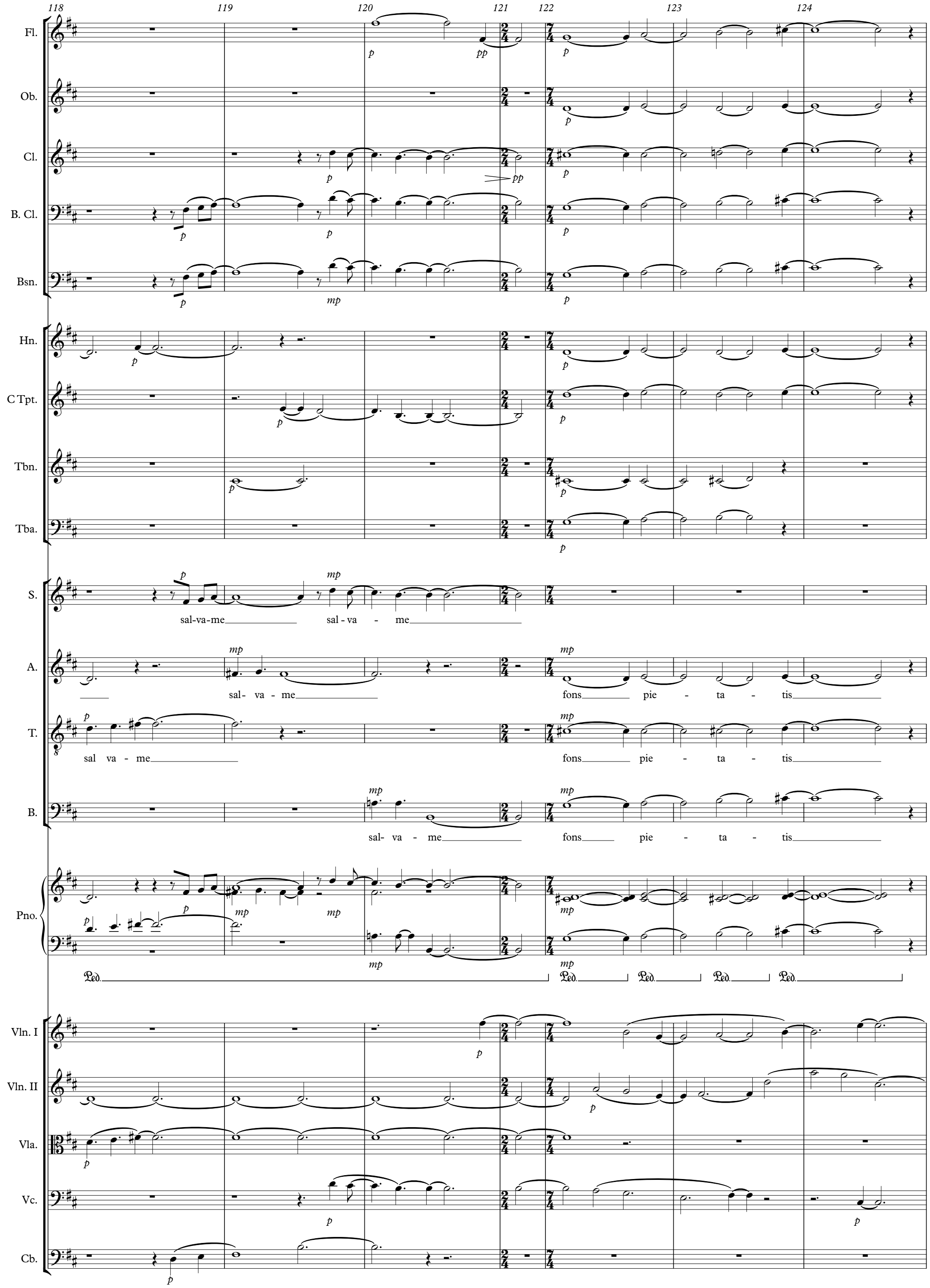

92
93
94
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
(all sopranos)
(spoken)
S.
ju - dex er-go
cum se-de-bit
ju-dex er-go cum se - - de-bit
(all altos)
A.
(all tenors)
T.
(all bases)
B.
Pno.
Vib.
S. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
p
pp
mf
f
mp
8va

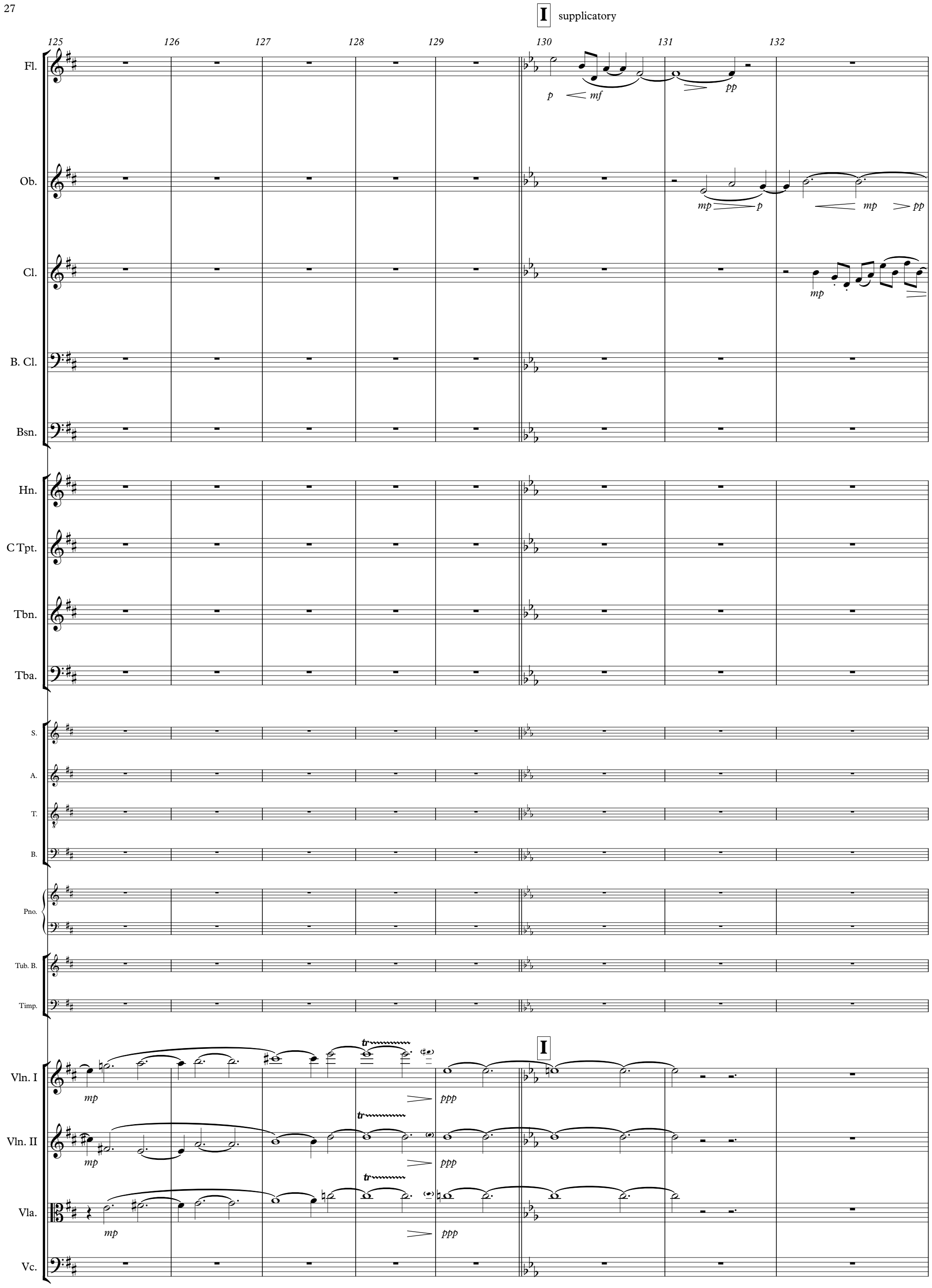

95
96
97
98
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
f
p
f
mf
f
a
a - par - e - bit
nil
in - ul - tum
A.
mf
f
p
f
mf
f
la - tet
a
a - par - e - bit
nil
in - ul - tum
T.
mf
f
mp
f
mp
mf
quid quid
a
a - par - e - bit
nil
in - ul - tum
re-man
(chanted freely, pitch is arbitrary and need not be consistent)
B.
mf
f
mp
f
mp
p
quid quid
la - tet
a
a - par - e - bit
nil
in - ul - tum
Nil
inultum
Pno.
p
mp
Ped.
Ped.
Vib.
S. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

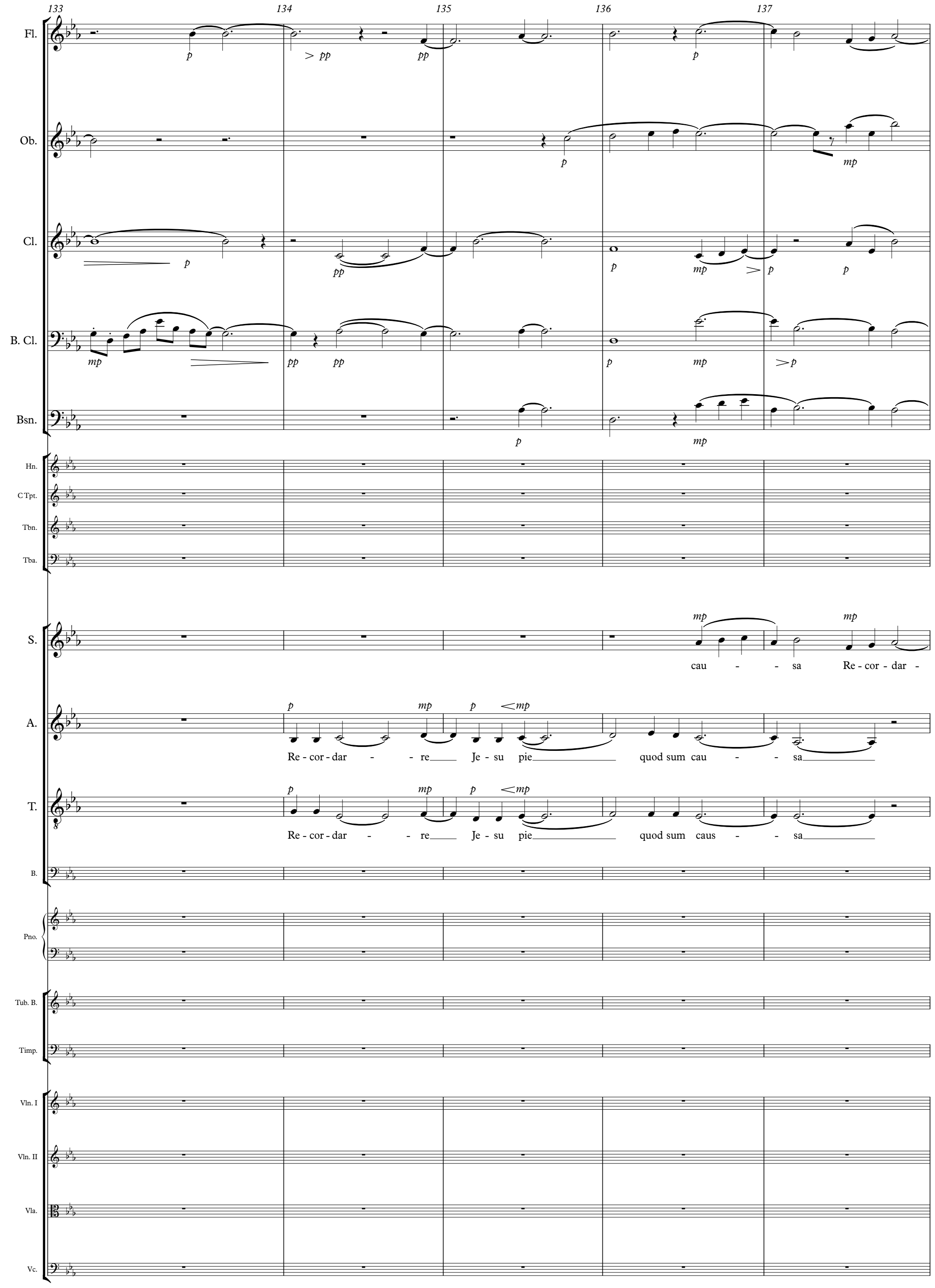

99
100
101
102
103
104
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Pno.
Vib.
S. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
(chanted freely, pitch is arbitrary and need not be consistent)
p
mf
Nil inultum remanebit - - - - - -
Nil inultum remanebit - - - - - - - - - - - - - -
e-bit
Nil inultum remanebit - - - - - - - - - - - - - -
remanebit -
ppp

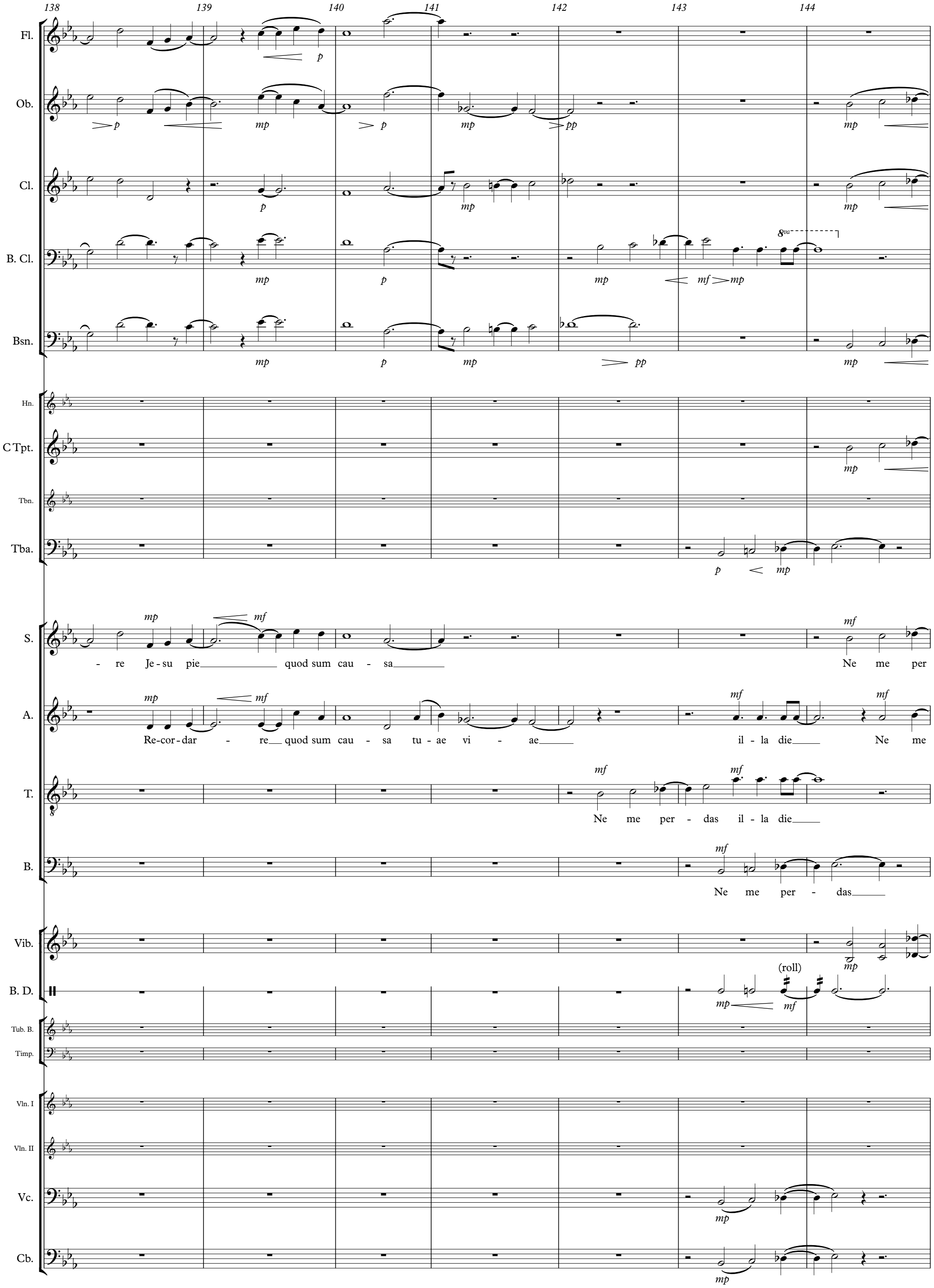

H
smoothly, majestically
105
106
107
108
109
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Pno.
Vib.
S. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
pp
mf
f
Ped.

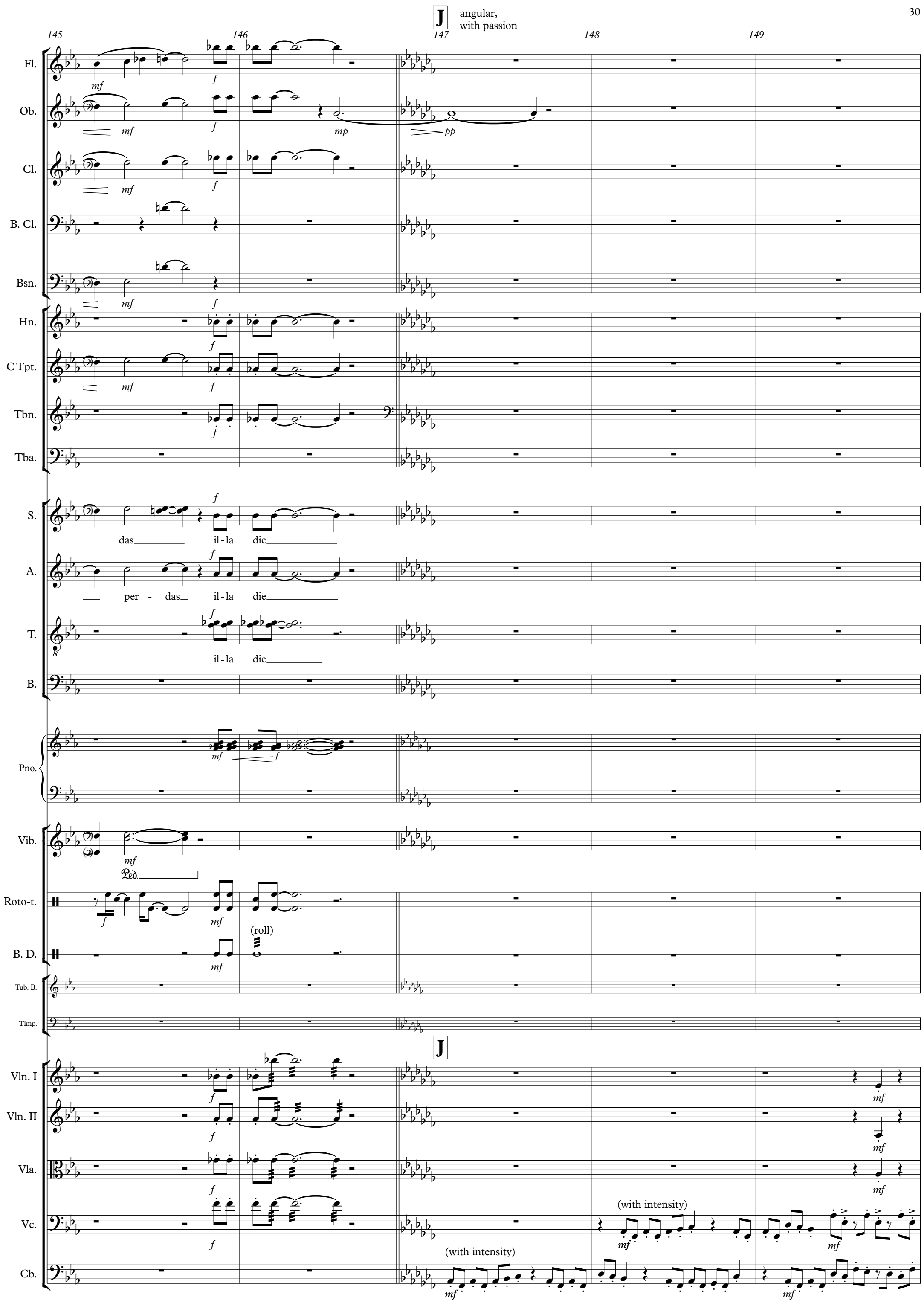

110
111
112
113
114
115
116
117
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
pp
mf
qui sal - van - dos gra - tis
Rex tre - men - dae ma - je - sta - tis qui sal - van - dos sal - vas gra - tis sal va - me
Rex tre - men - dae ma - je - sta - tis qui sal - van - dos sal - vas gra - tis
Rex tre - men - dae ma - je - sta - tis qui sal - van - dos sal - vas gra - tis
Ped.

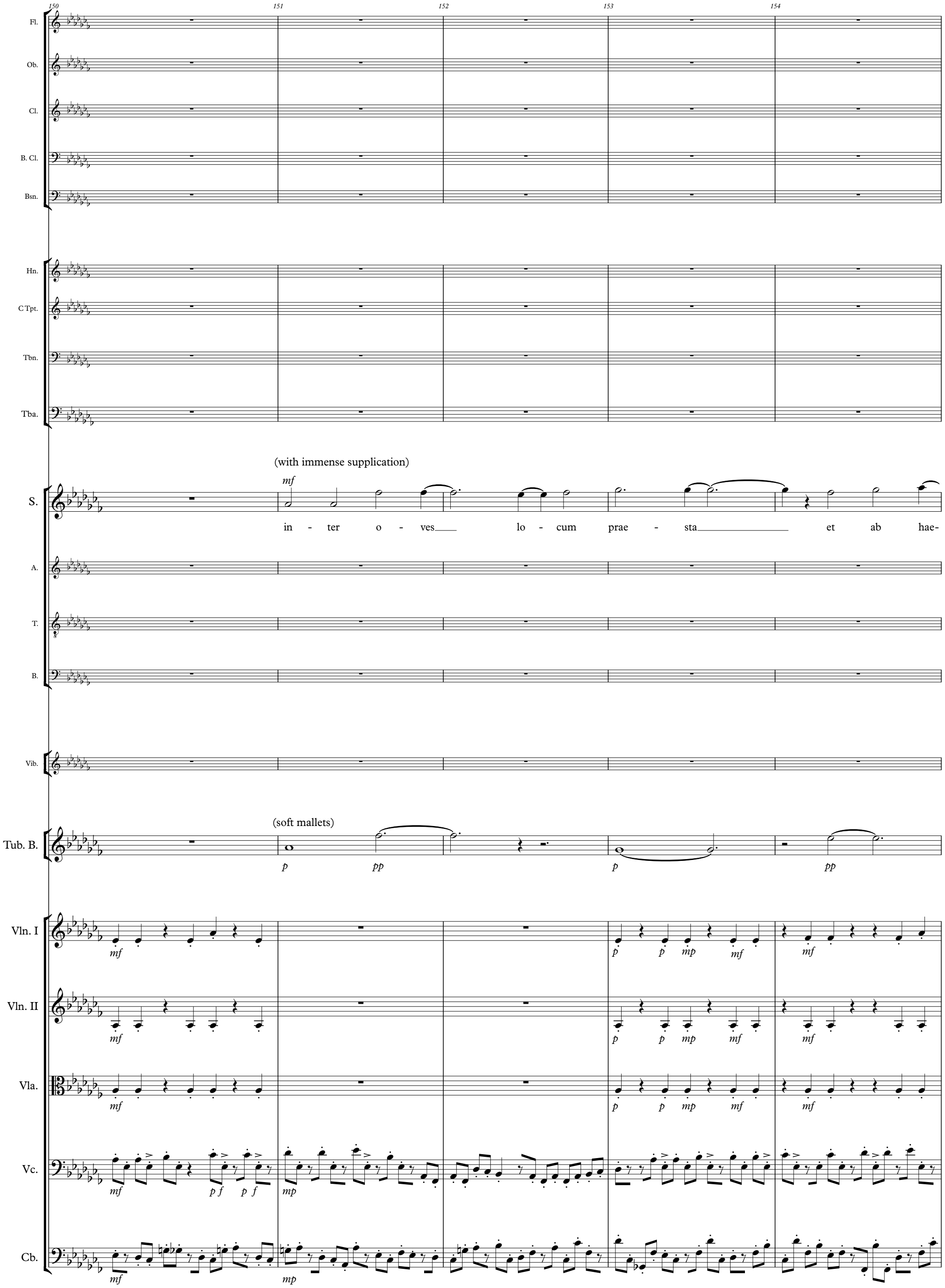

118
119
120
121
122
123
124
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
mp
sal-va-me salva - me
salva - me fons pie - ta - tis
sal va - me fons pie - ta - tis
sal- va - me fons pie - ta - tis
Ped.

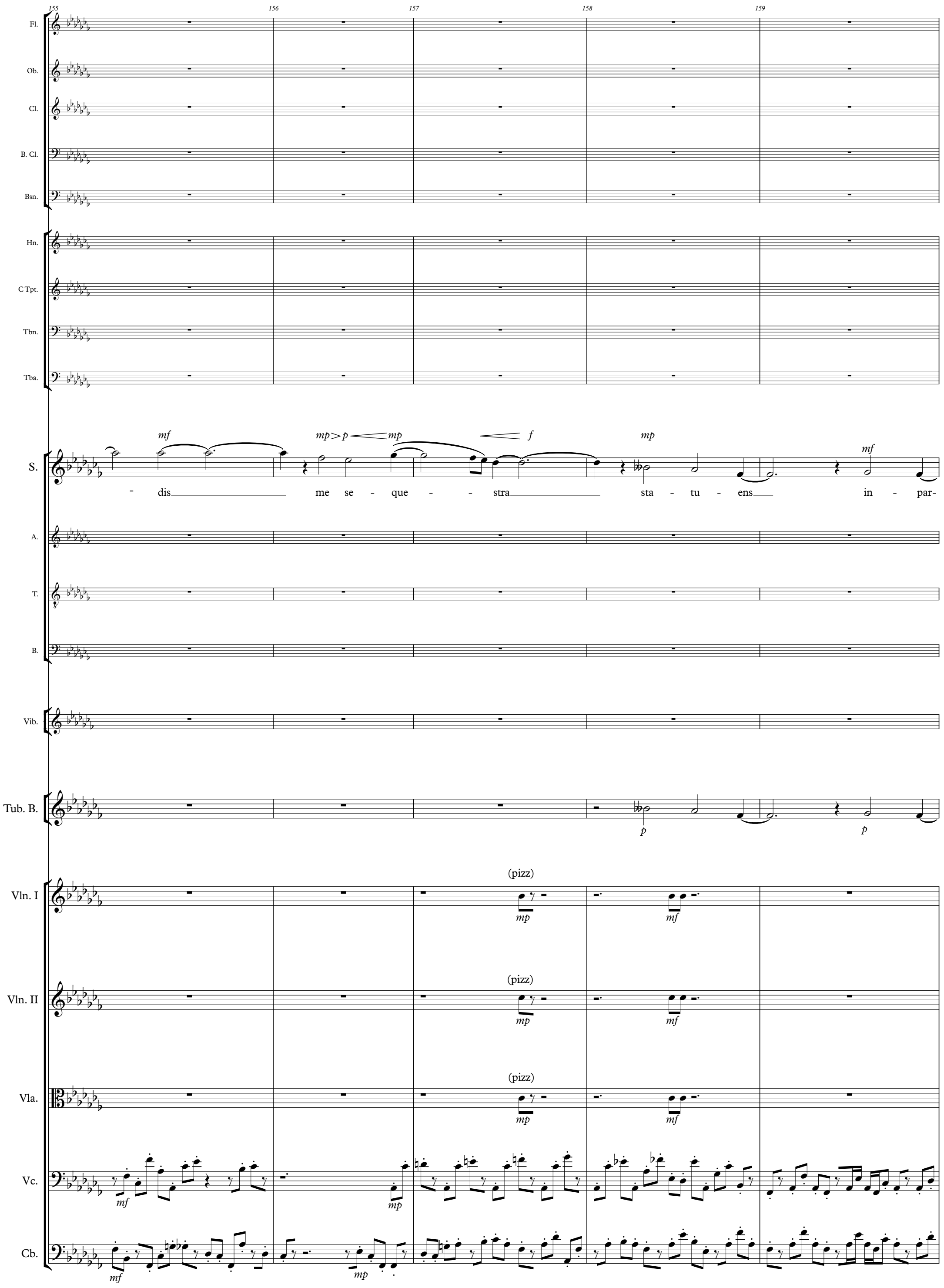

I
supplicatory
125
126
127
128
129
130
131
132
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Pno.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
p
mf
pp
mp
p
mp
pp
mp
mp
ppp
mp
ppp
mp
ppp
tr
tr
tr

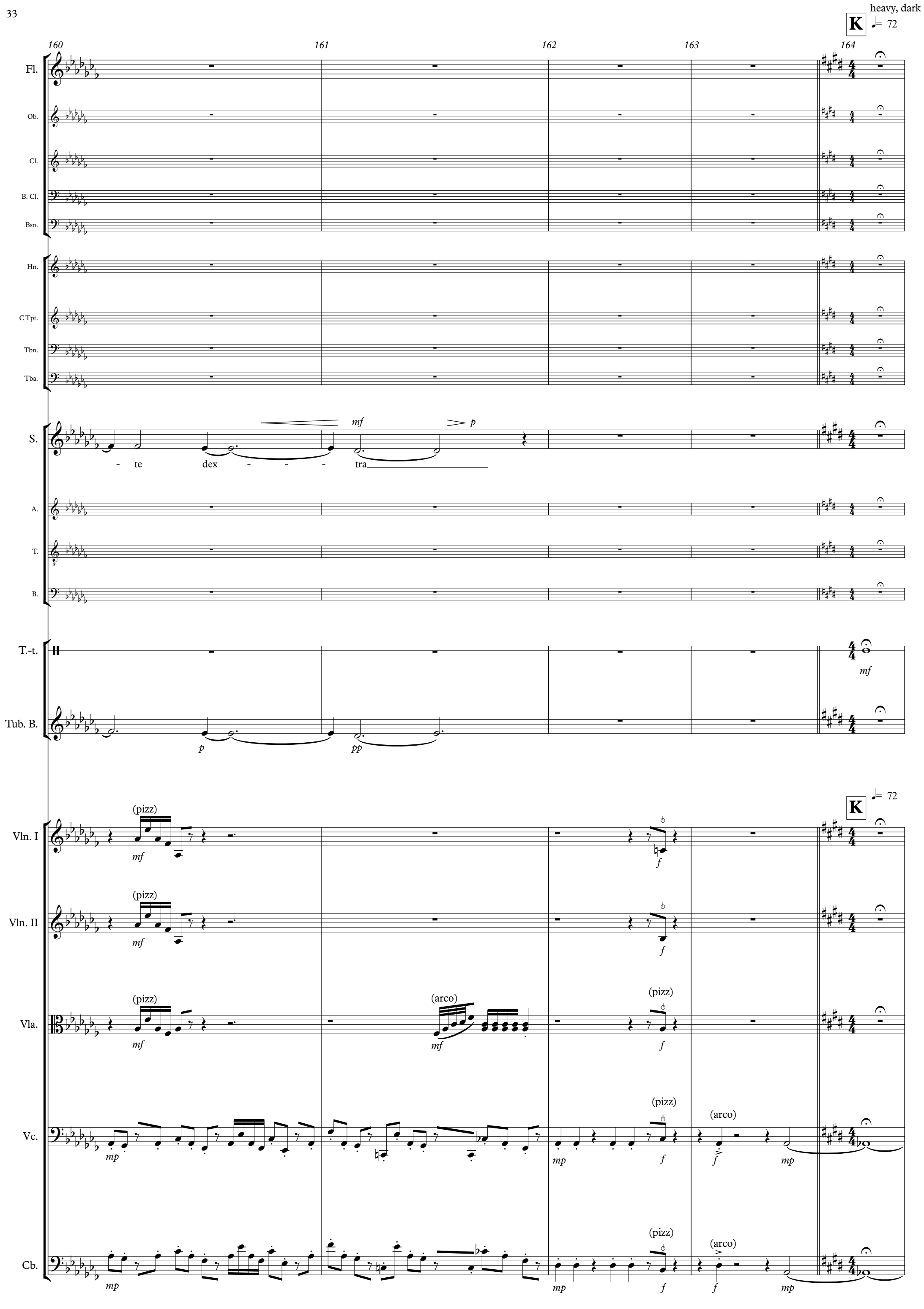

133
134
135
136
137
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Pno.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
p
pp
mp
cau - sa Re-cor-dar -
Re-cor-dar - re Je-su pie quod sum cau - sa
Re-cor-dar - re Je-su pie quod sum caus - sa

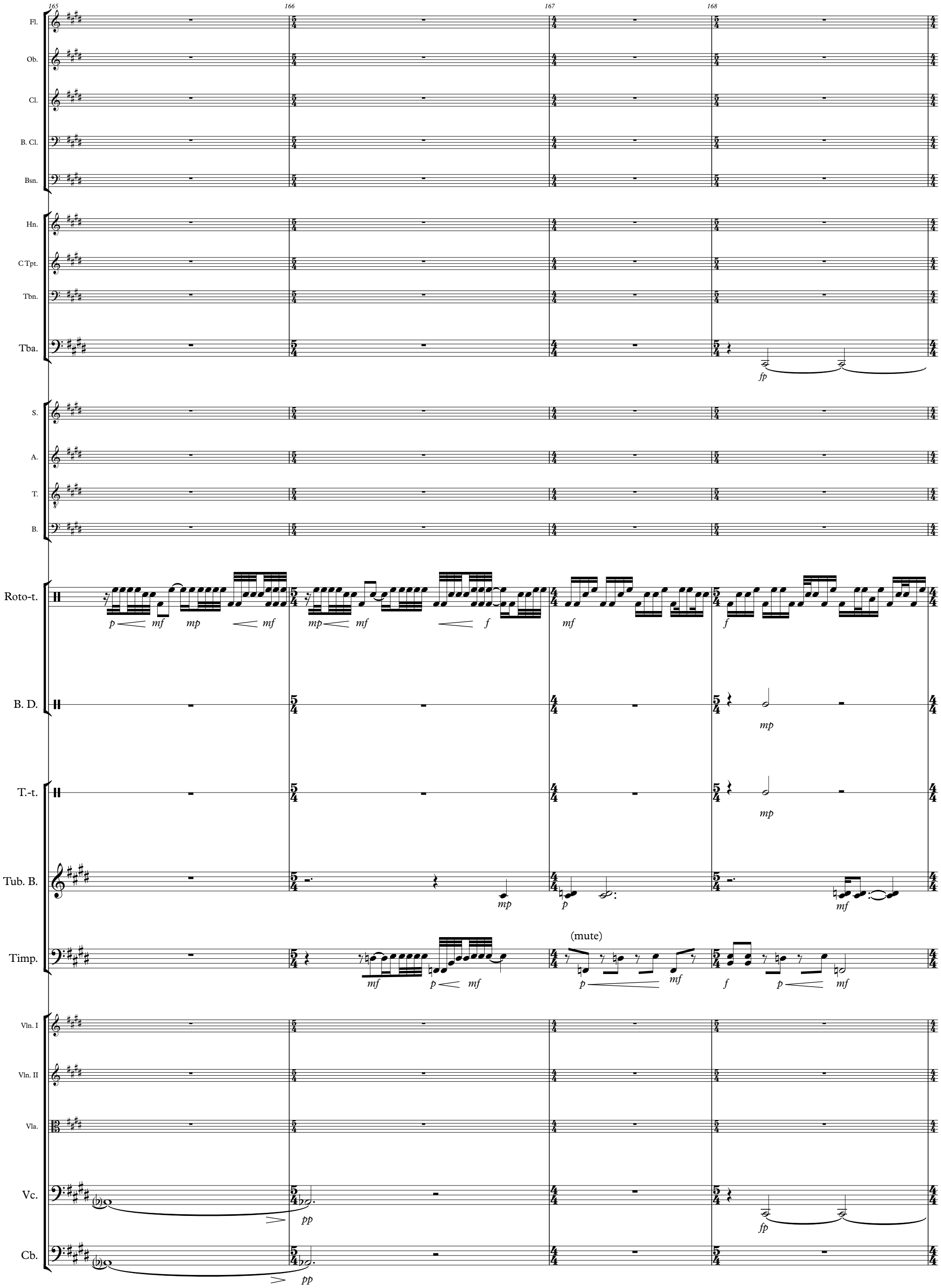

138
139
140
141
142
143
144
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Vib.
B. D.
Tub. B.
Timp.
Vln. I
Vln. II
Vc.
Cb.
p
mp
pp
mf
8va
(roll)
- re Je - su pie quod sum cau - sa
Ne me per
Re - cor - dar - re quod sum cau - sa tu - ae vi - ae
il - la die
Ne me
Ne me per - das il - la die
Ne me per - das

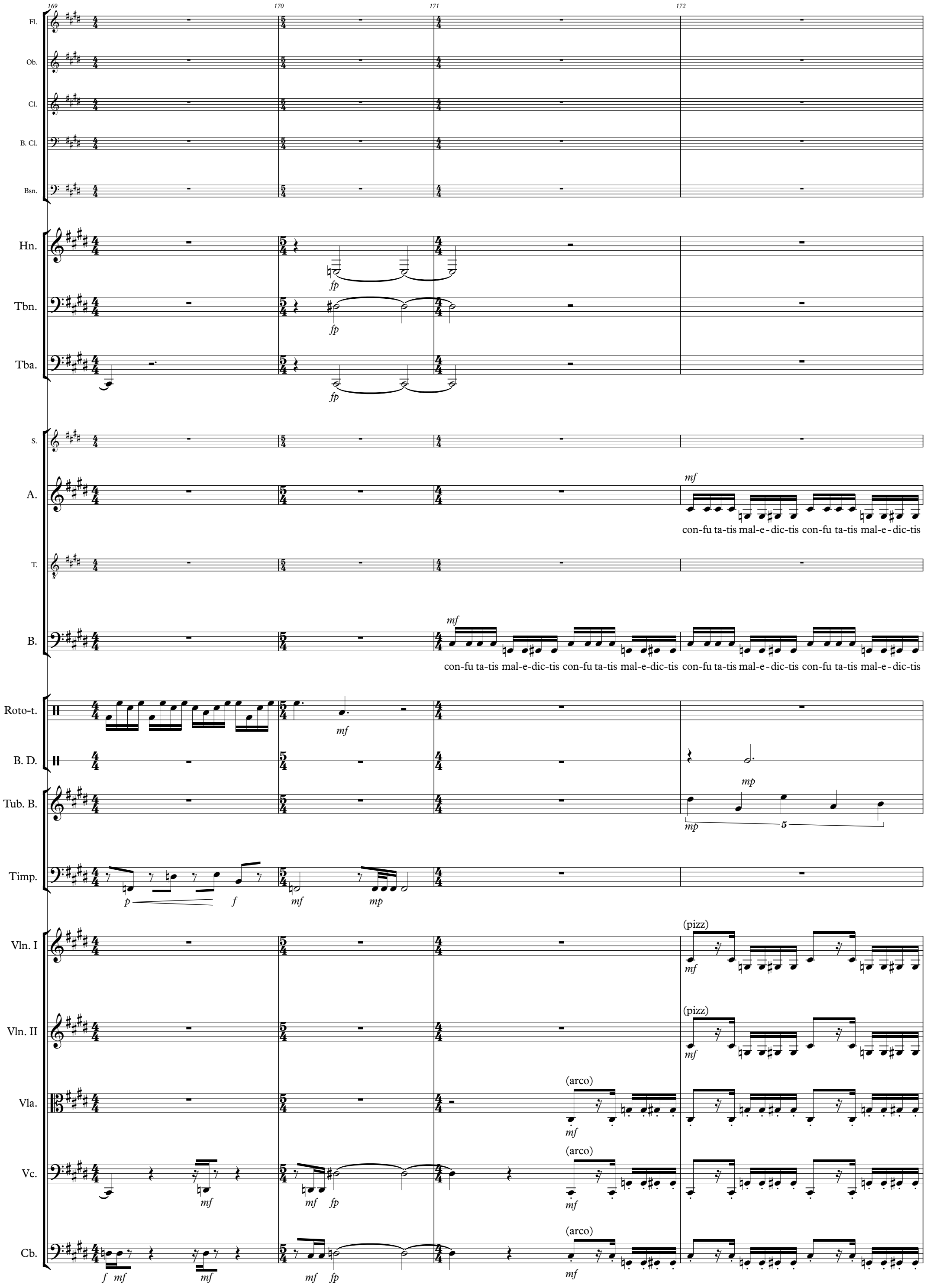

J
angular,
with passion
145
146
147
148
149
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
- das il-la die
A.
per - das il-la die
T.
il-la die
B.
Pno.
Vib.
Ped.
Roto-t.
(roll)
B. D.
Tub. B.
Timp.
J
Vln. I
Vln. II
Vla.
Vc.
(with intensity)
Cb.
(with intensity)

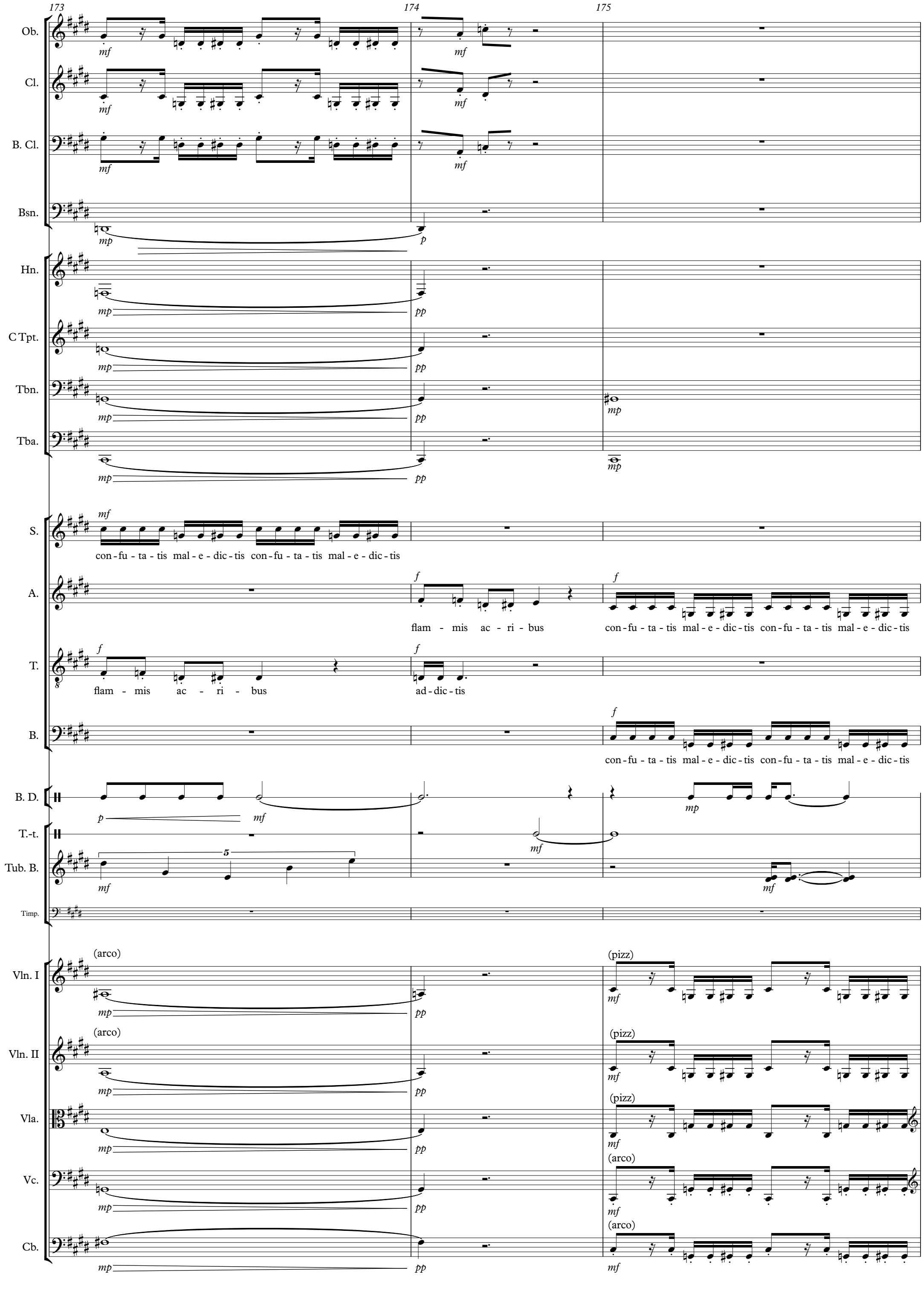

150
151
152
153
154
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
(with immense supplication)
mf
S.
in - ter o - ves lo - cum prae - sta et ab hae-
A.
T.
B.
Vib.
(soft mallets)
Tub. B.
p
pp
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
p f

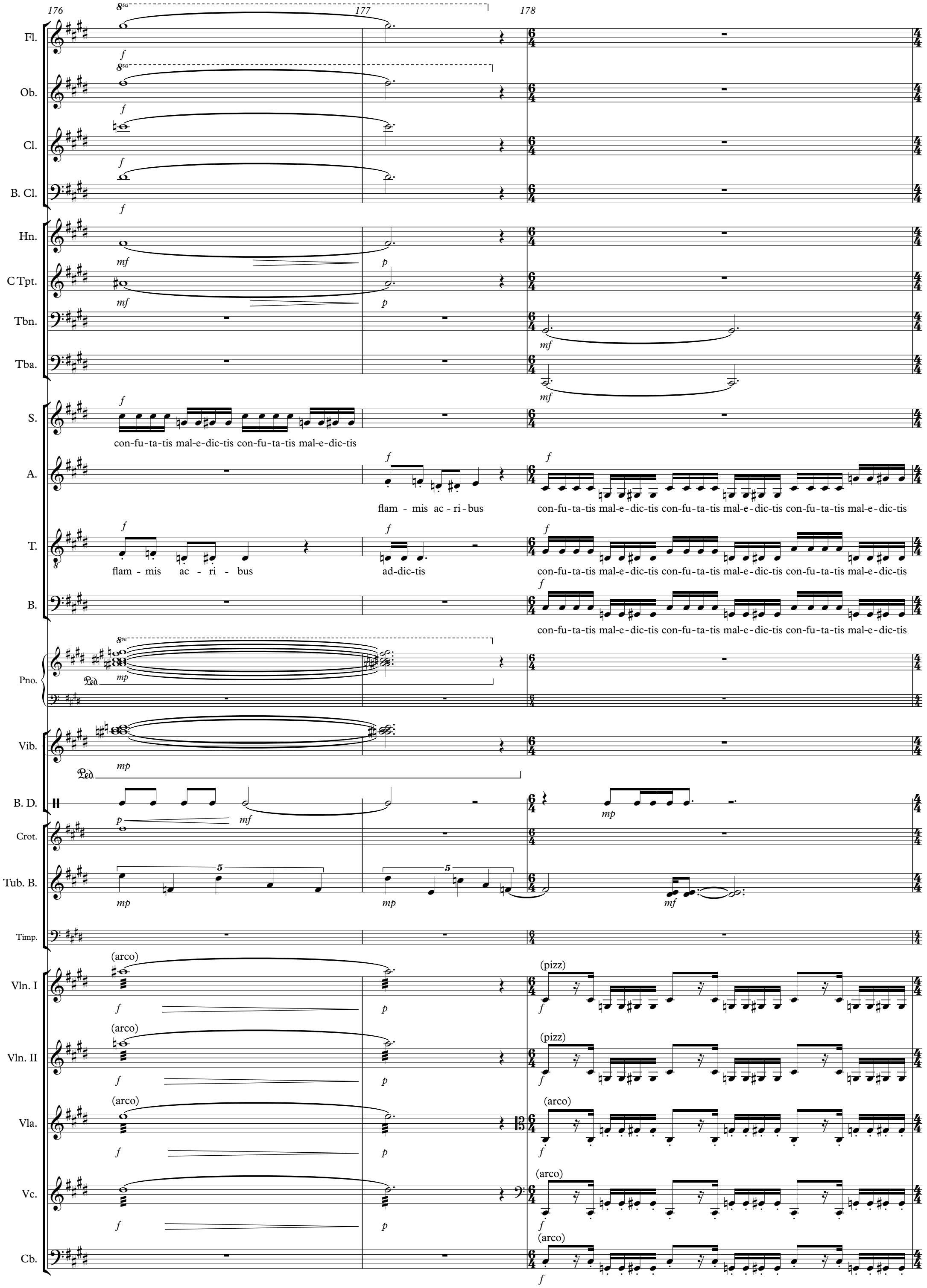

155
156
157
158
159
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
mf
mp > p
mp
f
mp
mf
S.
- dis me se - que - stra sta - tu - ens in - par-
A.
T.
B.
Vib.
Tub. B.
p
p
(pizz)
Vln. I
mp
mf
(pizz)
Vln. II
mp
mf
(pizz)
Vla.
mp
mf
Vc.
mf
mp
Cb.
mf
mp

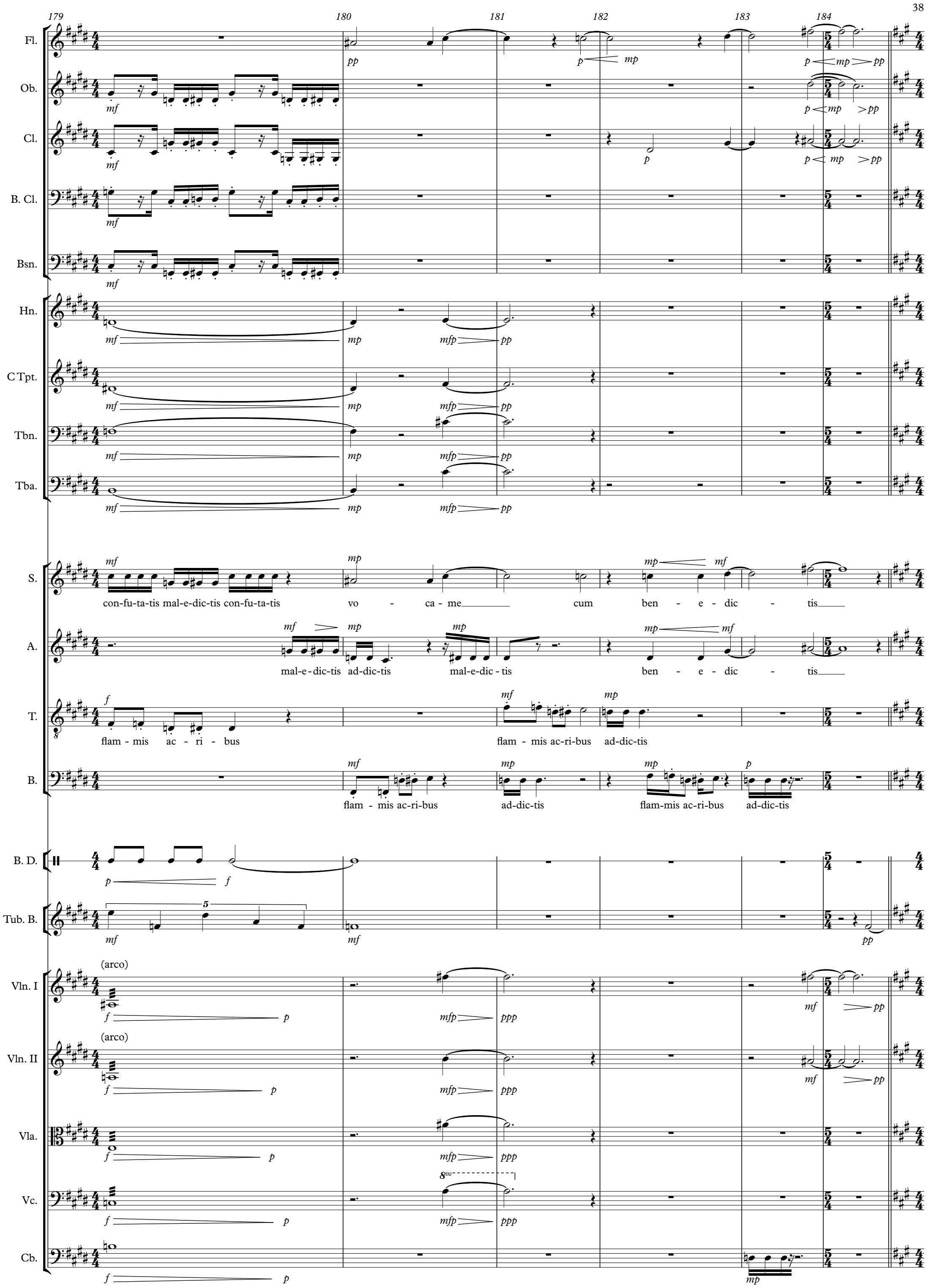

K
heavy, dark
♩= 72
160
161
162
163
164
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
mf
p
- te
dex
tra
A.
T.
B.
T.-t.
mf
Tub. B.
p
pp
Vln. I
(pizz)
mf
f
Vln. II
Vla.
(arco)
Vc.
mp
(arco)
Cb.

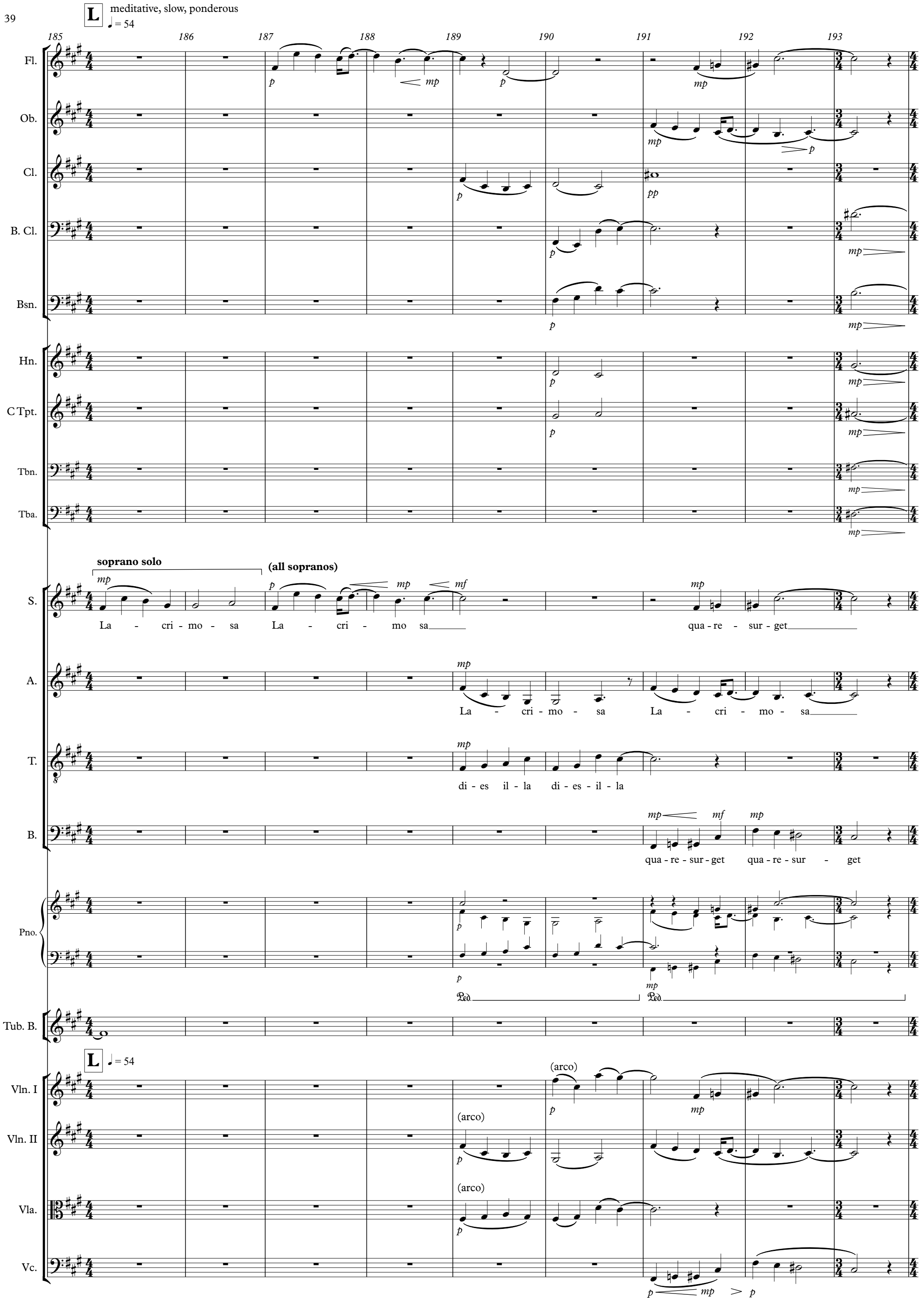

165
166
167
168
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Roto-t.
B. D.
T.-t.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(mute)
fp
p
mf
mp
f
pp

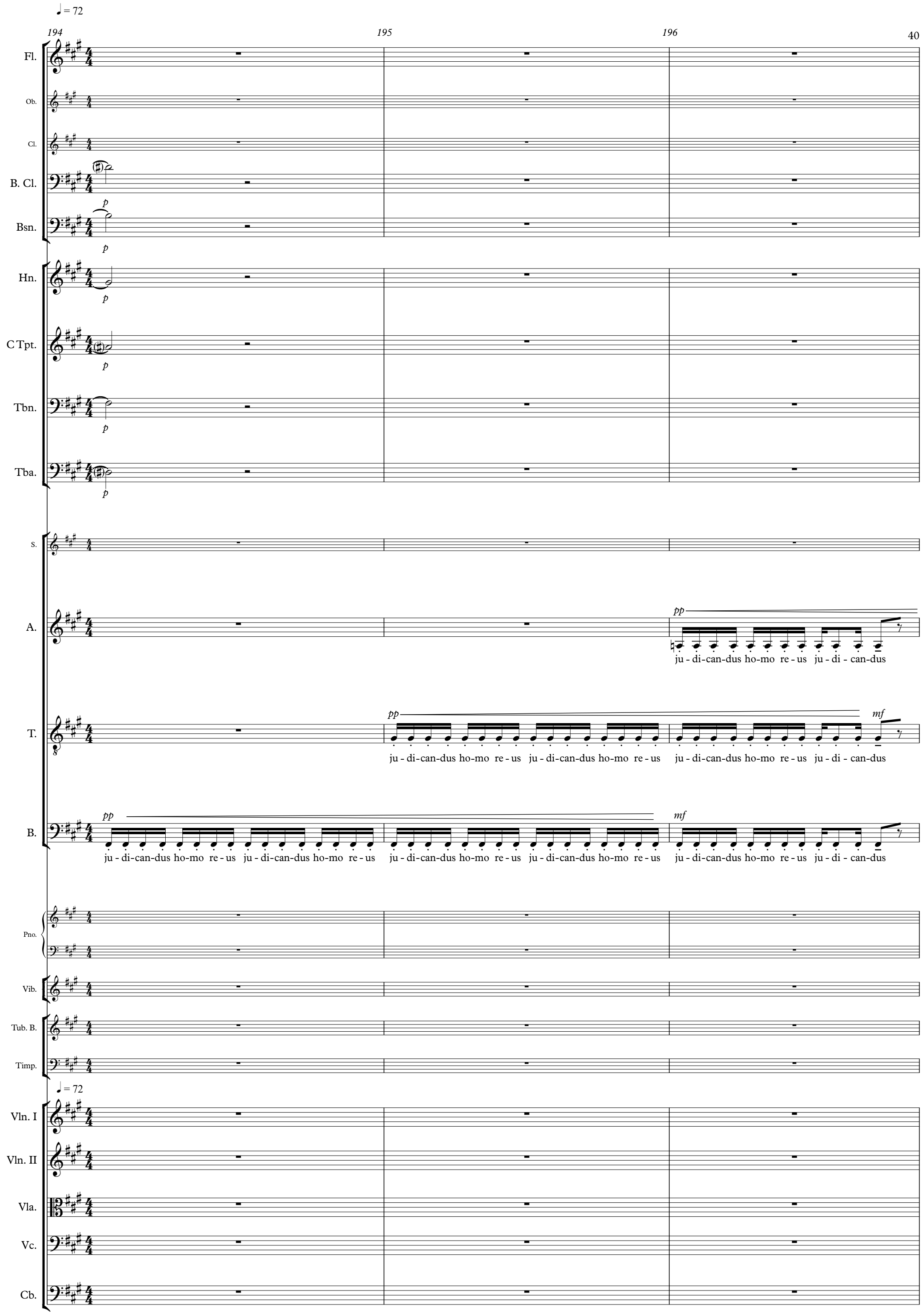

169
170
171
172
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tbn.
Tba.
S.
A.
T.
B.
Roto-t.
B. D.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fp
mf
con-fu ta-tis mal-e-dic-tis con-fu ta-tis mal-e-dic-tis
con-fu ta-tis mal-e-dic-tis con-fu ta-tis mal-e-dic-tis con-fu ta-tis mal-e-dic-tis con-fu ta-tis mal-e-dic-tis
mp
5
p
f
(pizz)
(arco)
mf fp
f mf

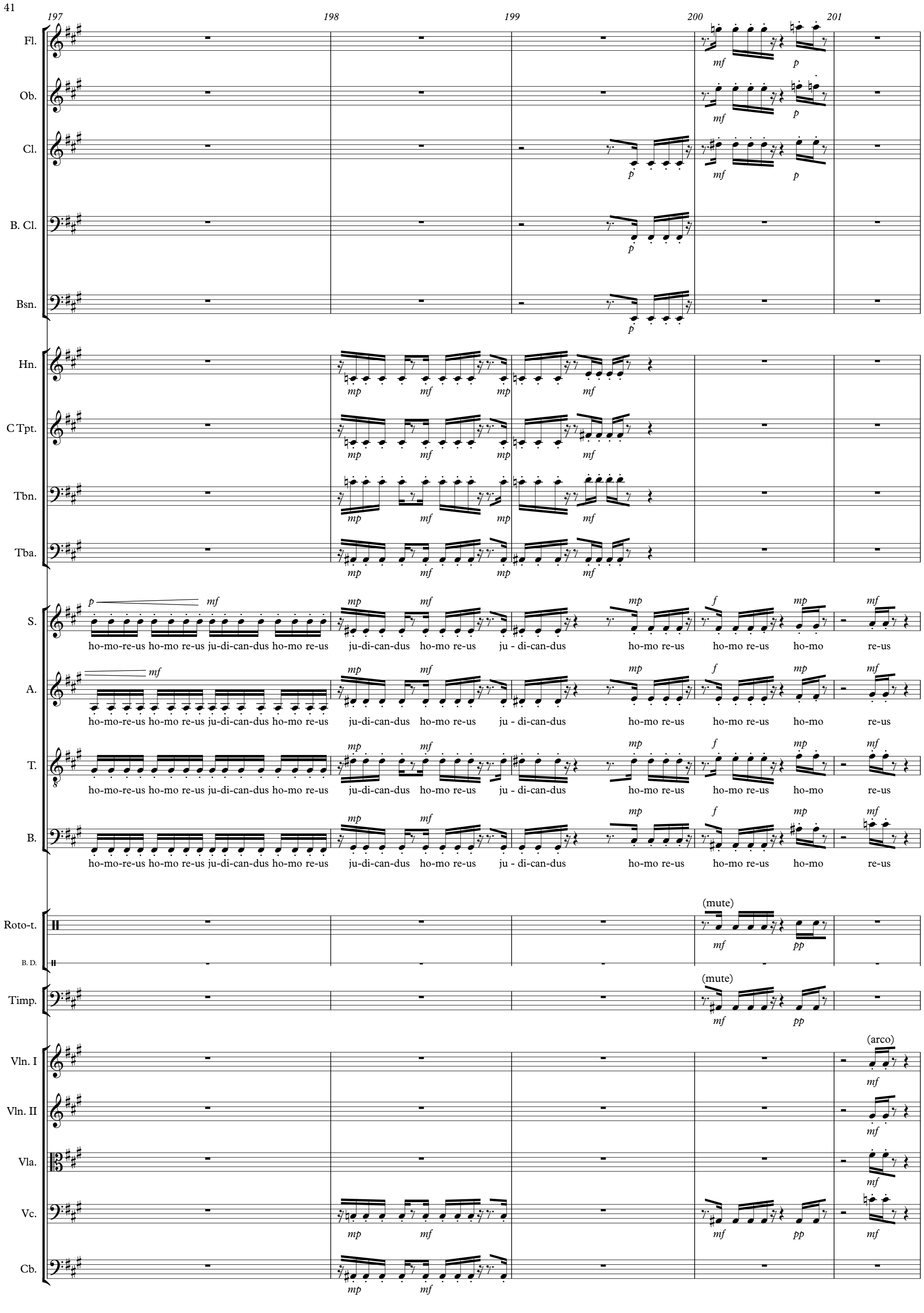

173
174
175
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
B. D.
T.-t.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
p
pp
f
5
(arco)
(pizz)
con-fu-ta-tis mal-e-dic-tis con-fu-ta-tis mal-e-dic-tis
flam - mis ac - ri - bus
ad-dic-tis

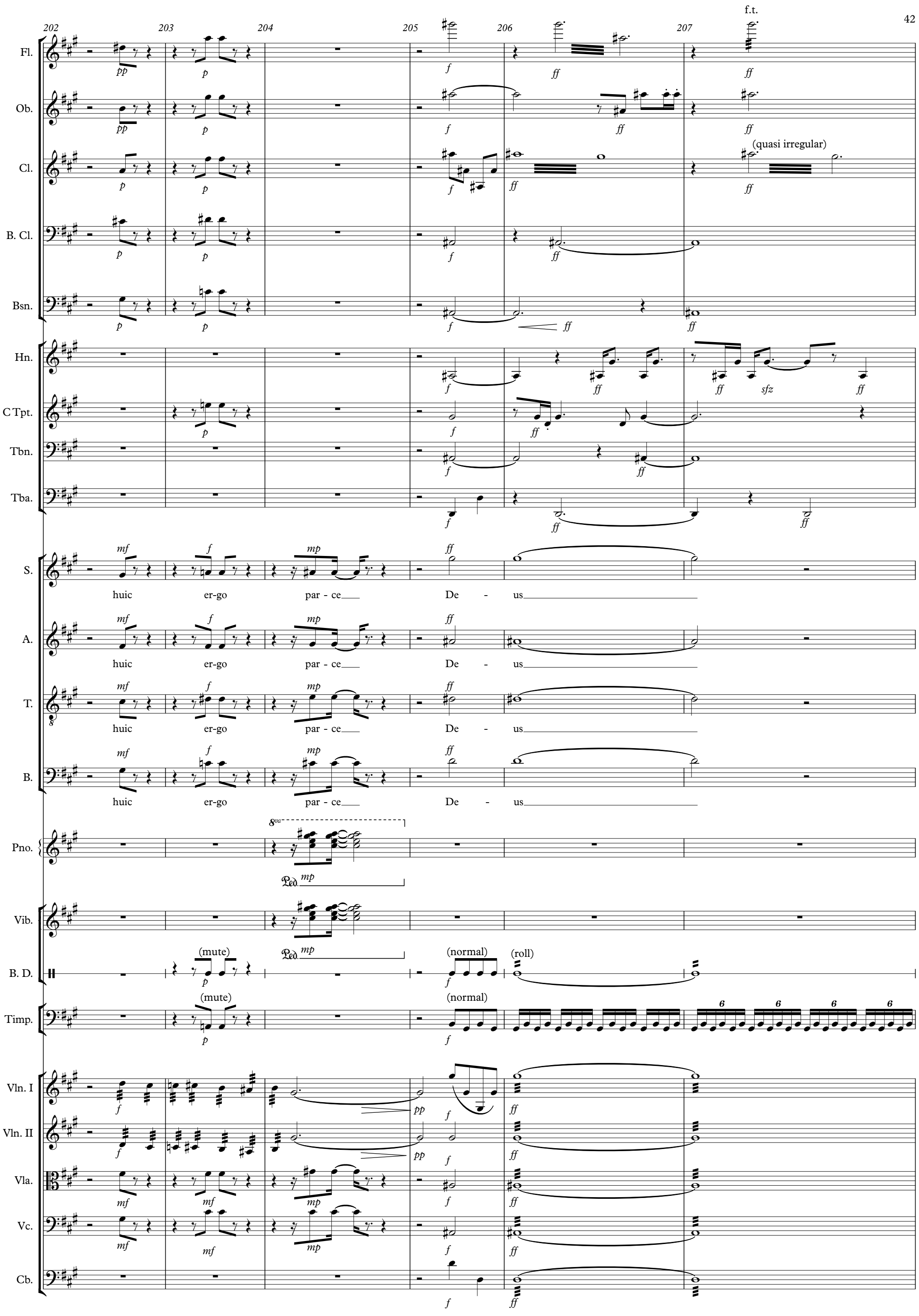

176
177
178
8va
Fl.
Ob.
Cl.
B. Cl.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Pno.
Vib.
B. D.
Crot.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
p
mp
con-fu-ta-tis mal-e-dic-tis con-fu-ta-tis mal-e-dic-tis
flam - mis ac-ri-bus
con-fu-ta-tis mal-e-dic-tis con-fu-ta-tis mal-e-dic-tis con-fu-ta-tis mal-e-dic-tis
flam - mis ac - ri - bus
ad-dic-tis
con-fu-ta-tis mal-e-dic-tis con-fu-ta-tis mal-e-dic-tis con-fu-ta-tis mal-e-dic-tis
con-fu-ta-tis mal-e-dic-tis con-fu-ta-tis mal-e-dic-tis con-fu-ta-tis mal-e-dic-tis
Ped.
5
(arco)
(pizz)

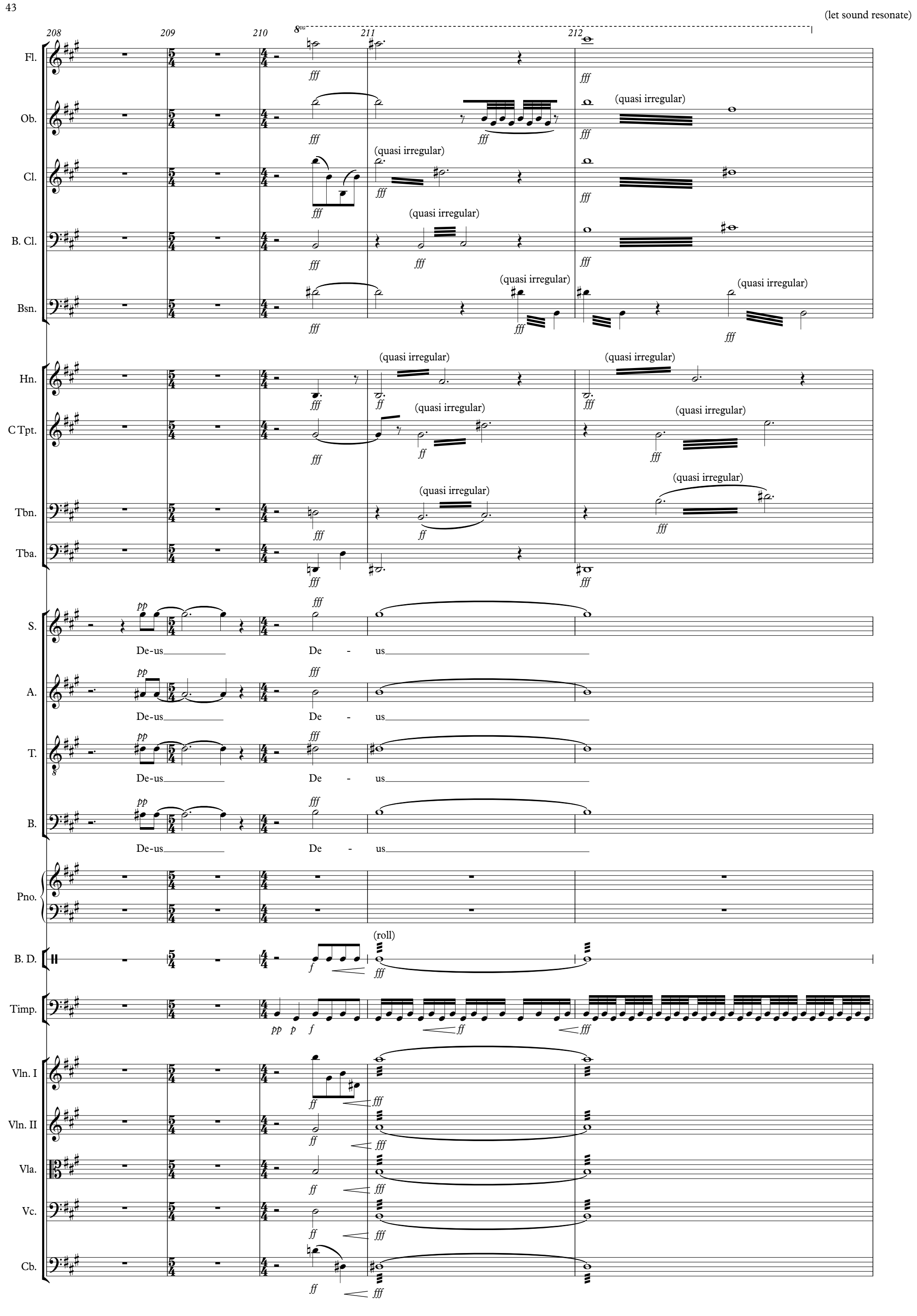

179
180
181
182
183
184
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
con-fu-ta-tis mal-e-dic-tis con-fu-ta-tis
vo - ca - me
cum ben - e - dic - tis
A.
mal-e-dic-tis ad-dic-tis
mal-e-dic-tis
ben - e - dic - tis
T.
flam - mis ac - ri - bus
flam - mis ac-ri-bus ad-dic-tis
B.
flam - mis ac-ri-bus
ad-dic-tis
flam-mis ac-ri-bus
ad-dic-tis
B. D.
Tub. B.
Vln. I
(arco)
Vln. II
(arco)
Vla.
Vc.
Cb.

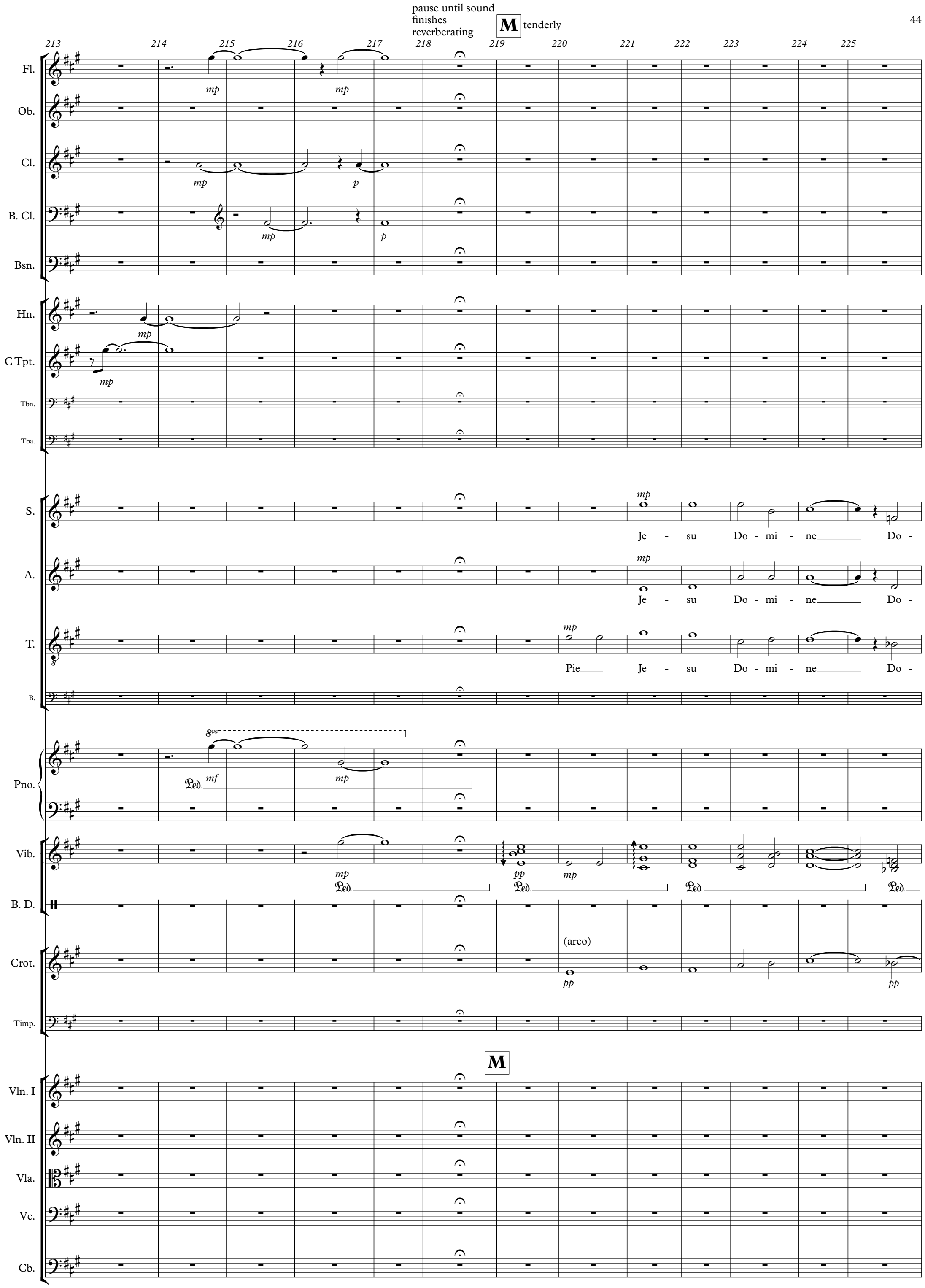

L
meditative, slow, ponderous
♩ = 54
185
186
187
188
189
190
191
192
193
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
soprano solo
(all sopranos)
S.
La - cri-mo - sa La - cri - mo sa
qua-re - sur-get
A.
La - cri-mo - sa La - cri - mo-sa
T.
di - es il - la di - es - il - la
B.
qua-re - sur-get qua-re - sur - get
Pno.
Ped.
Tub. B.
L ♩ = 54
(arco)
Vln. I
Vln. II
Vla.
Vc.
p
mp
mf
pp

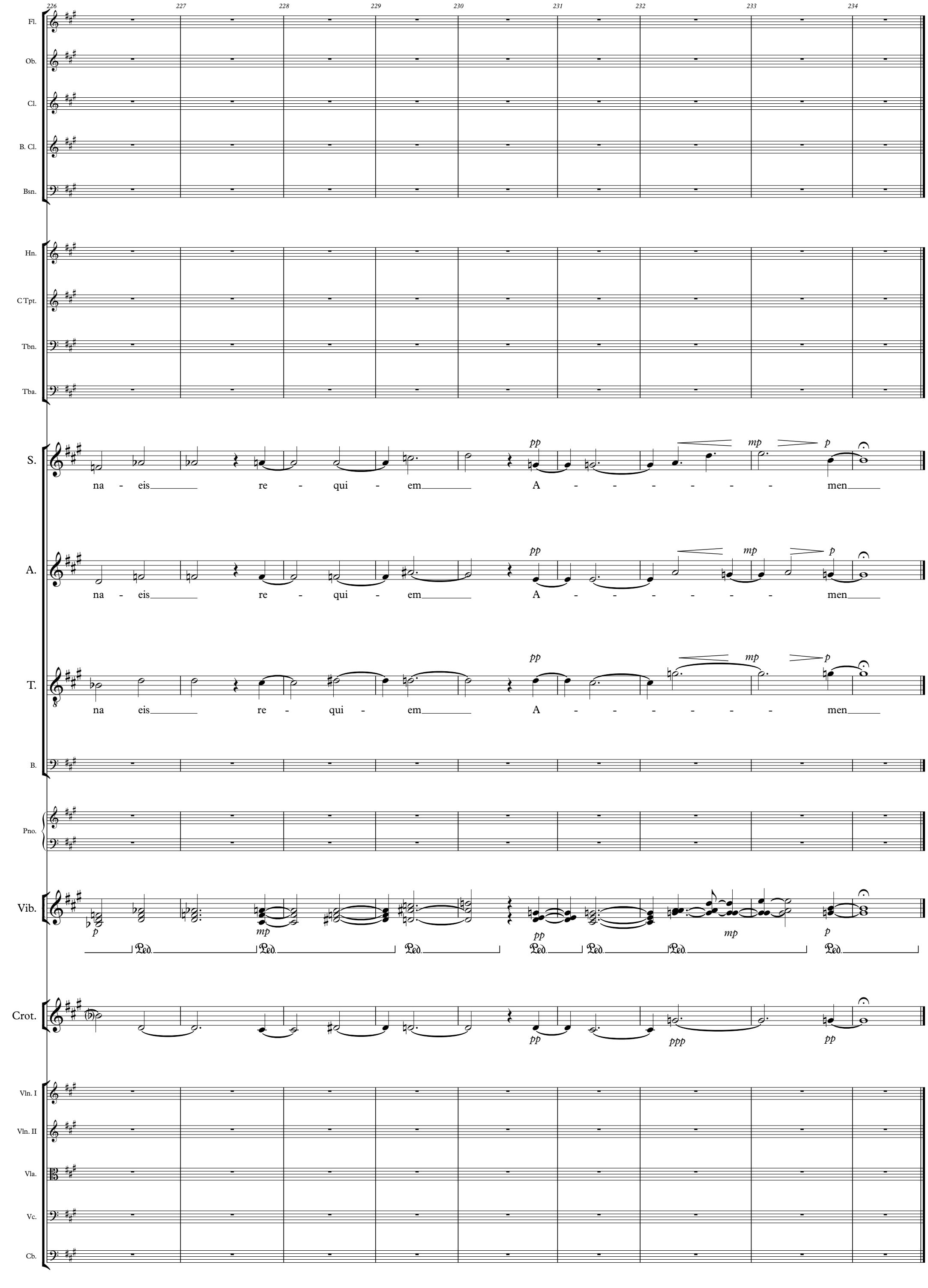

♩ = 72
194
195
196
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
p
S.
A.
pp
ju - di - can - dus ho - mo re - us ju - di - can - dus
T.
pp
ju - di - can - dus ho - mo re - us ju - di - can - dus ho - mo re - us
mf
ju - di - can - dus ho - mo re - us ju - di - can - dus
B.
pp
ju - di - can - dus ho - mo re - us ju - di - can - dus ho - mo re - us
ju - di - can - dus ho - mo re - us ju - di - can - dus ho - mo re - us
mf
ju - di - can - dus ho - mo re - us ju - di - can - dus
Pno.
Vib.
Tub. B.
Timp.
♩ = 72
Vln. I
Vln. II
Vla.
Vc.
Cb.


197
198
199
200
201
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Roto-t.
B. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
mp
f
ho-mo-re-us ho-mo re-us ju-di-can-dus ho-mo re-us
ju-di-can-dus ho-mo re-us
ju - di-can-dus
ho-mo re-us
ho-mo re-us
ho-mo
re-us
(mute)
pp
(arco)


202
203
204
205
206
207
f.t.
Fl.
Ob.
Cl.
(quasi irregular)
B. Cl.
Bsn.
Hn.
sfz
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
huic
er-go
par - ce
De - us
Pno.
8va
Ped. mp
Vib.
Ped. mp
B. D.
(mute)
(normal)
(roll)
Timp.
(mute)
(normal)
6
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p
mf
f
mp
ff


(let sound resonate)
208
209
210
211
212
8va
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Pno.
B. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(quasi irregular)
(roll)
pp
p
f
ff
fff
De-us
De - us


pause until sound finishes reverberating
M
tenderly
213
214
215
216
217
218
219
220
221
222
223
224
225
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Pno.
Vib.
B. D.
Crot.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
p
pp
8va
(arco)
Je - su Do - mi - ne Do -
Pie
M


226
227
228
229
230
231
232
233
234
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Pno.
Vib.
Crot.
Vln. I
Vln. II
Vla.
Vc.
Cb.
na - eis re - qui - em A - - - - - - - men
na - eis re - qui - em A - - - - - - - men
na eis re - qui - em A - - - - - - - men
pp
mp
p
ppp
Ped.

Joshua Spitsbergen

Movement III-Things to Live By (Alleluia)

Text:

Alleluia

Let floods of love wash over me
let compassion lead me
that I fall not short

Let me show mercy and do justly all my days
that I leave no disgrace

May I live remembering what is truly important
May I realize, one day I will breathe out my last breath
and leave this Earth

Alleluia

Let my spirit rise
and soar into glory
in your presence
eternally forever

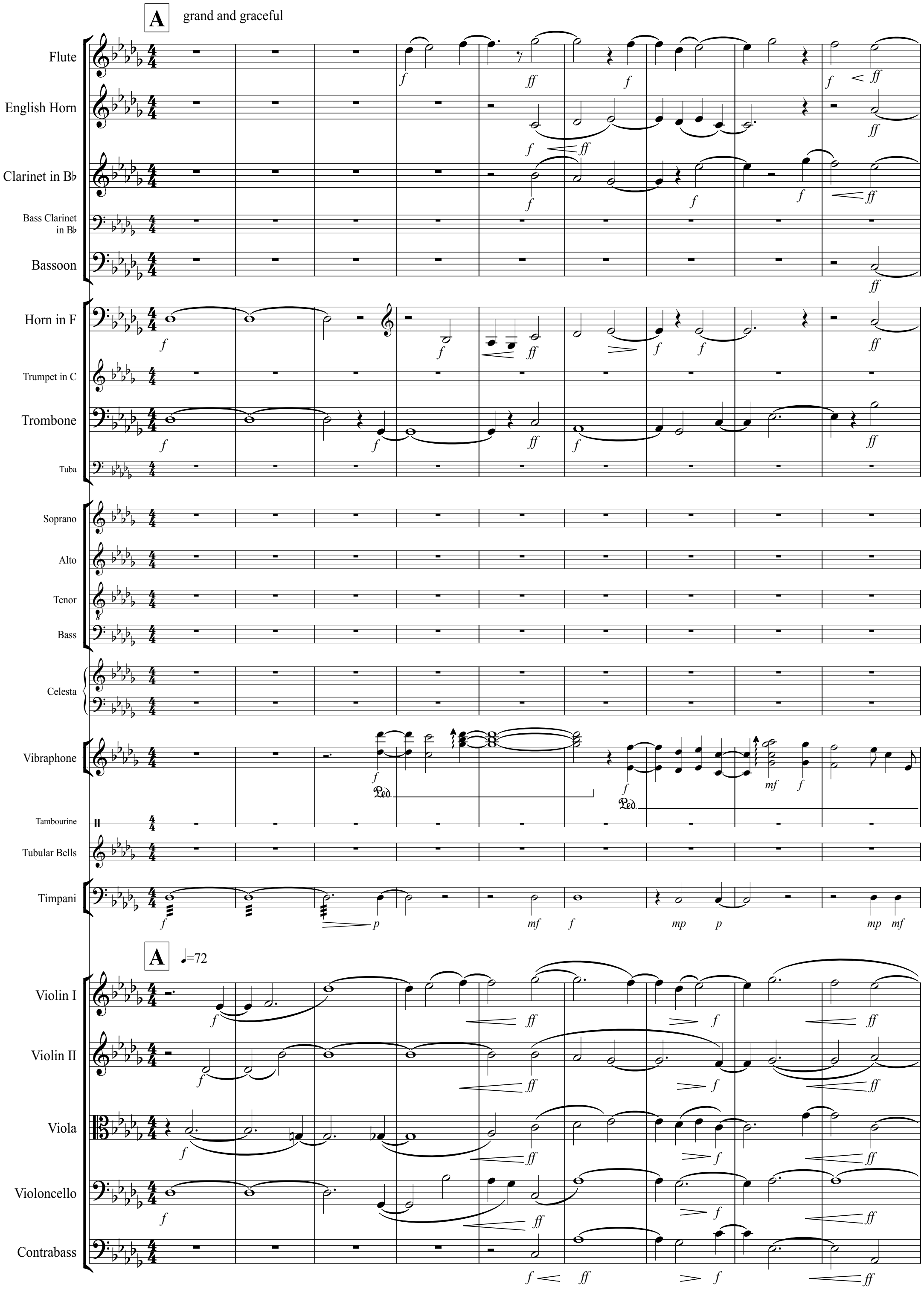
No more tears, no more pain, no more suffering,
only paradise

Alleluia

Score in C

III. Things to Live By (Alleluia)

Joshua Spitsbergen



♩=72
A
grand and graceful
Flute
English Horn
Clarinet in B♭
Bass Clarinet in B♭
Bassoon
Horn in F
Trumpet in C
Trombone
Tuba
Soprano
Alto
Tenor
Bass
Celesta
Vibraphone
Tambourine
Tubular Bells
Timpani
A
♩=72
Violin I
Violin II
Viola
Violoncello
Contrabass
f
ff
mf
mp
p
Ped.

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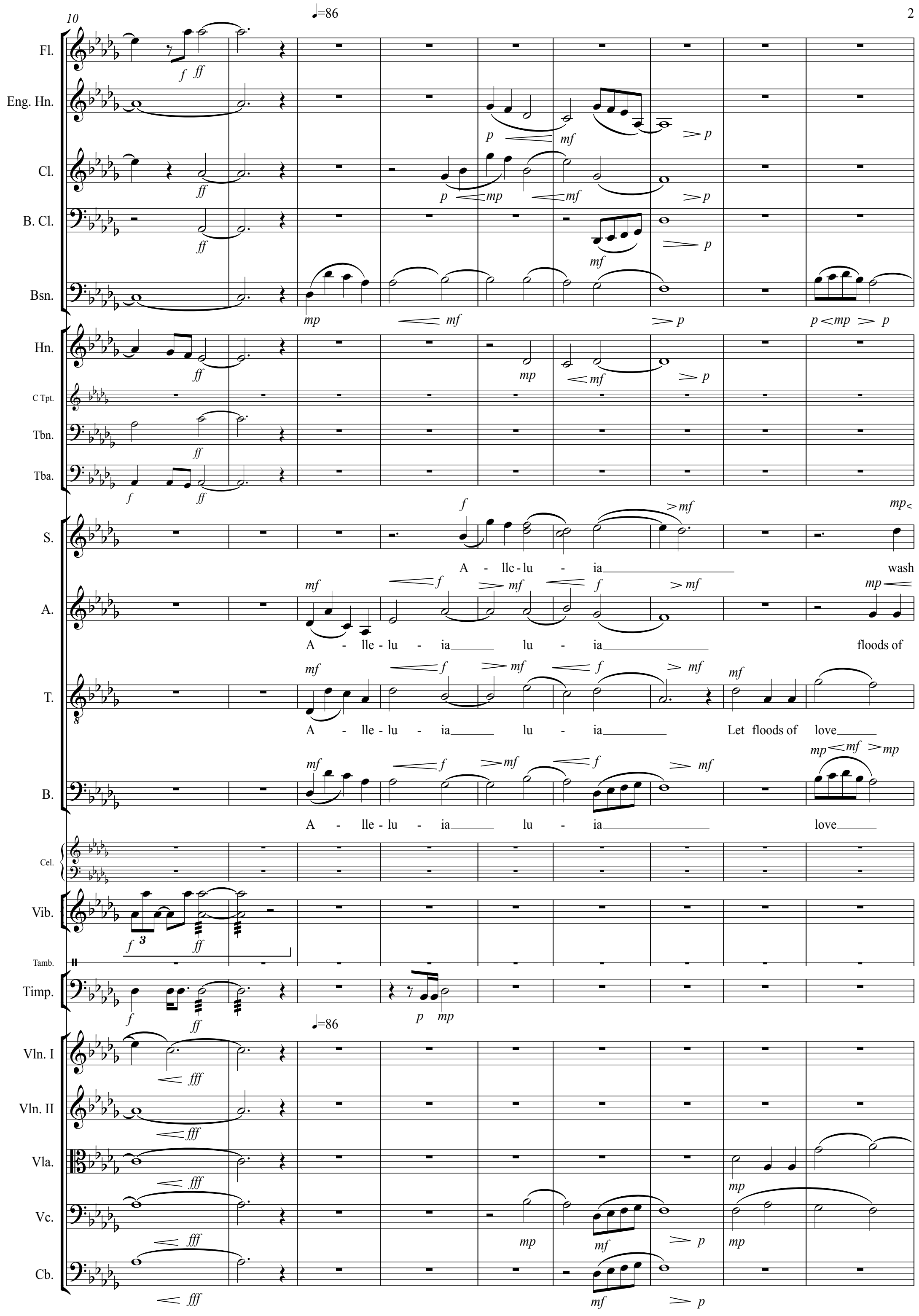
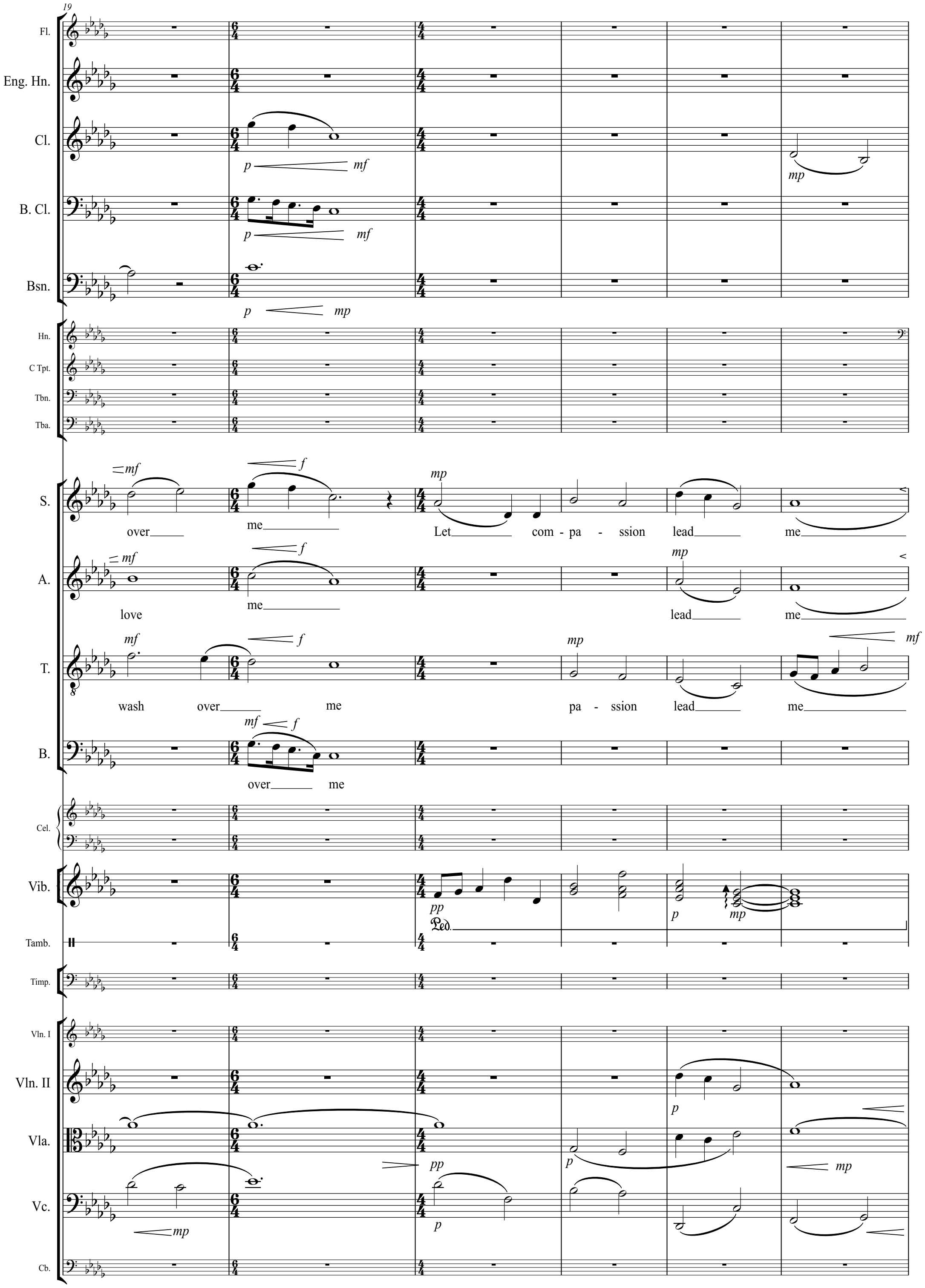
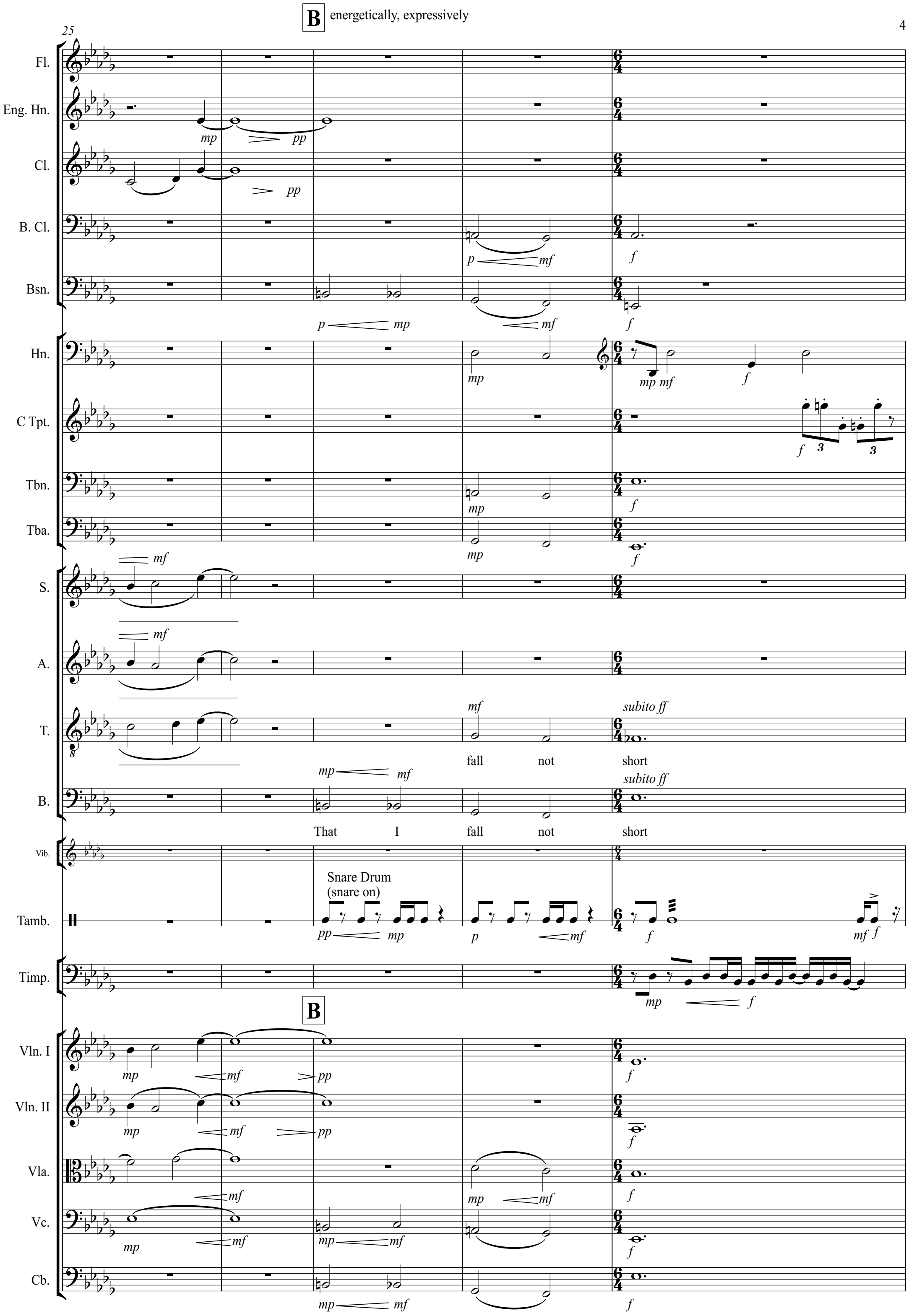
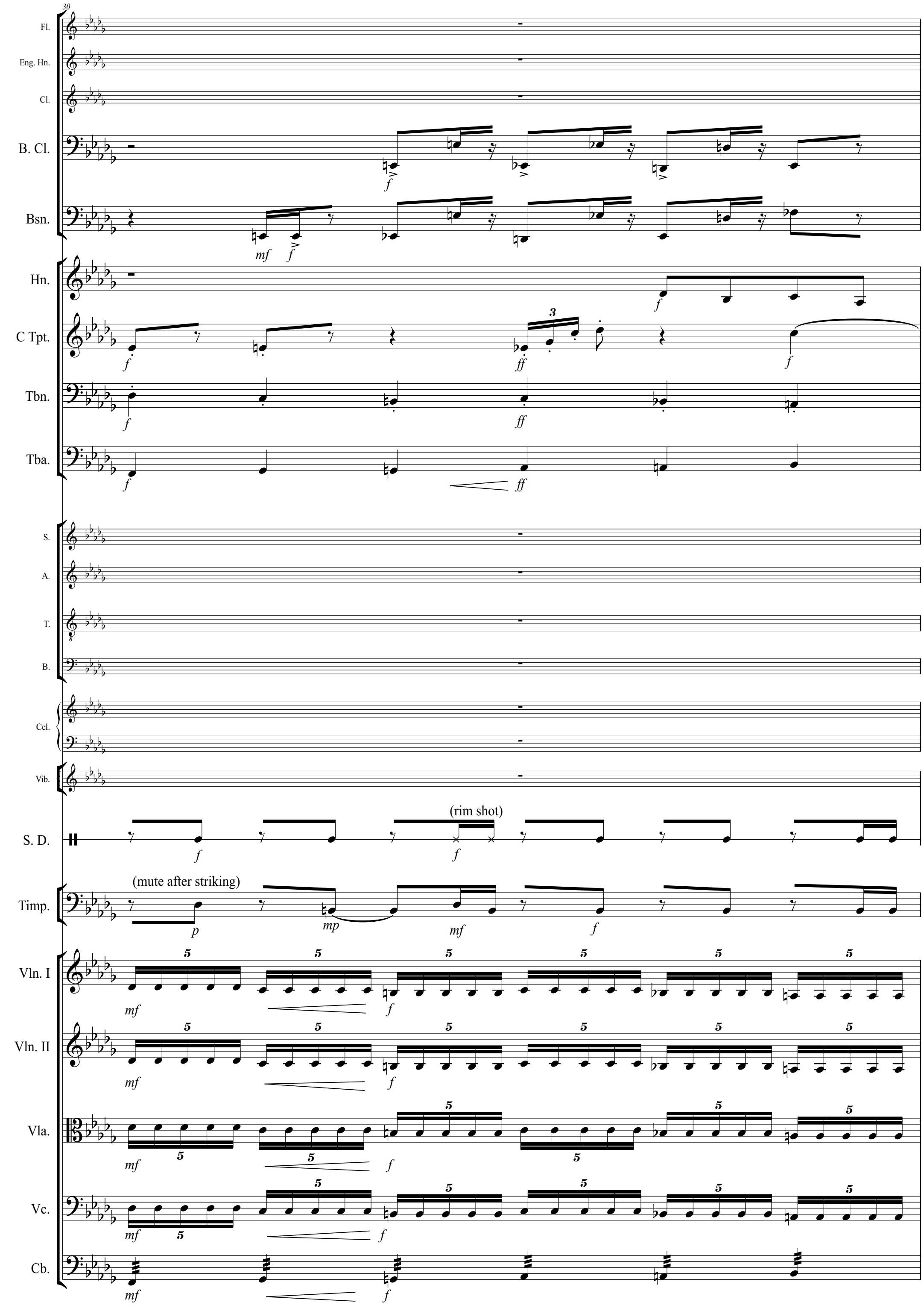
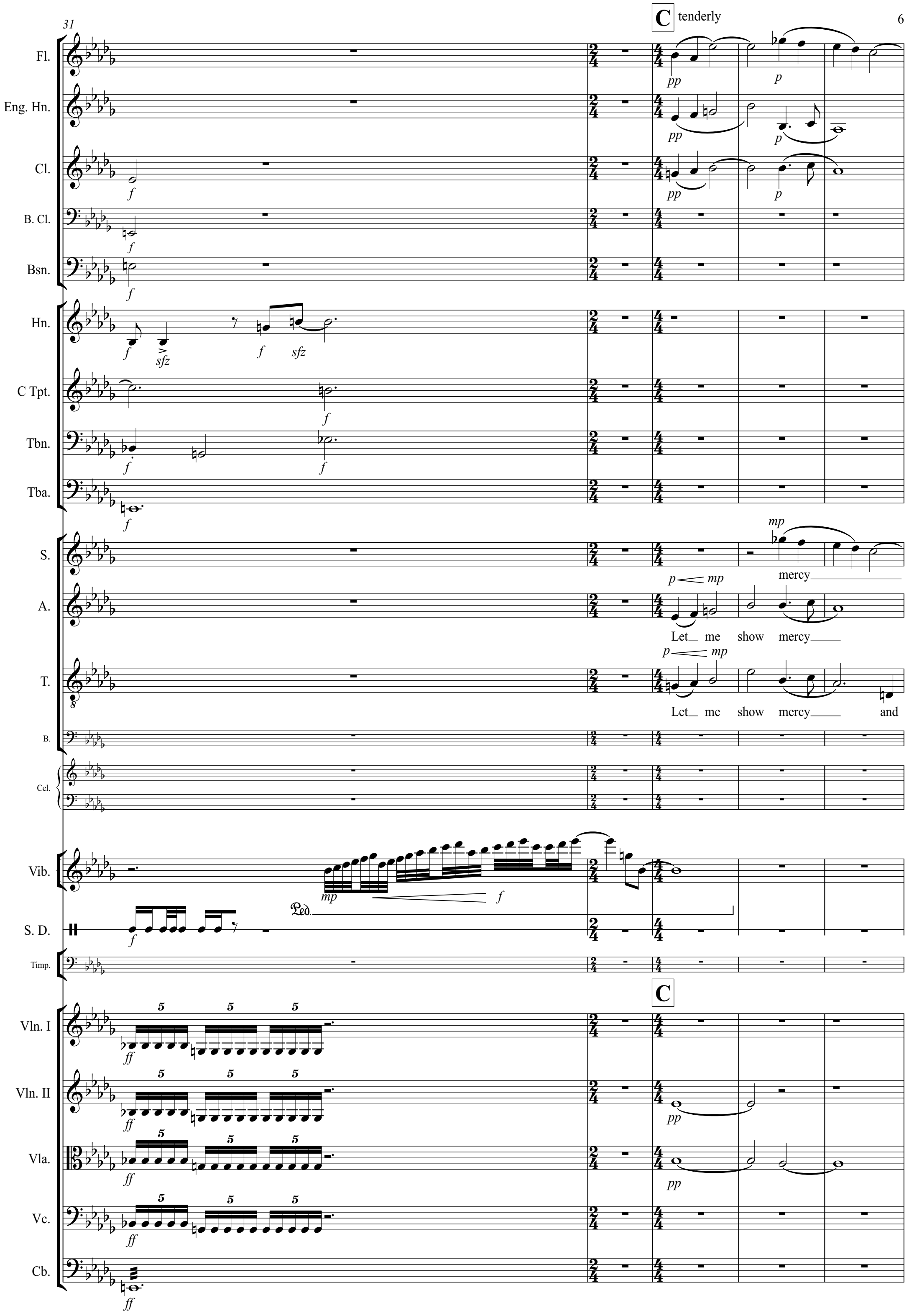
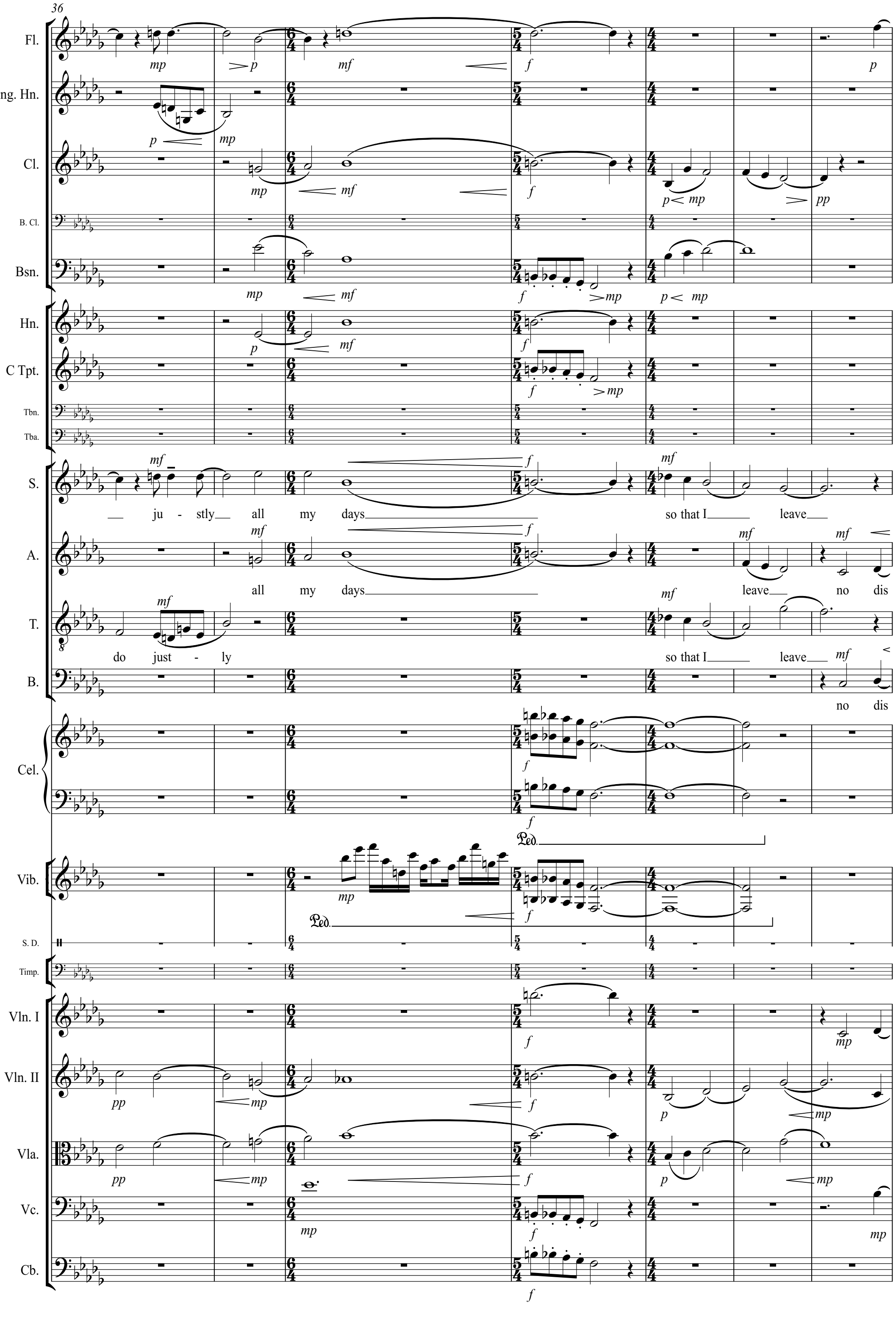

10
♩=86
Fl.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A - lle - lu - ia
wash
A.
A - lle - lu - ia lu - ia
floods of
T.
A - lle - lu - ia lu - ia
Let floods of love
B.
A - lle - lu - ia lu - ia
love
Cel.
Vib.
Tamb.
Timp.
♩=86
Vln. I
Vln. II
Vla.
Vc.
Cb.

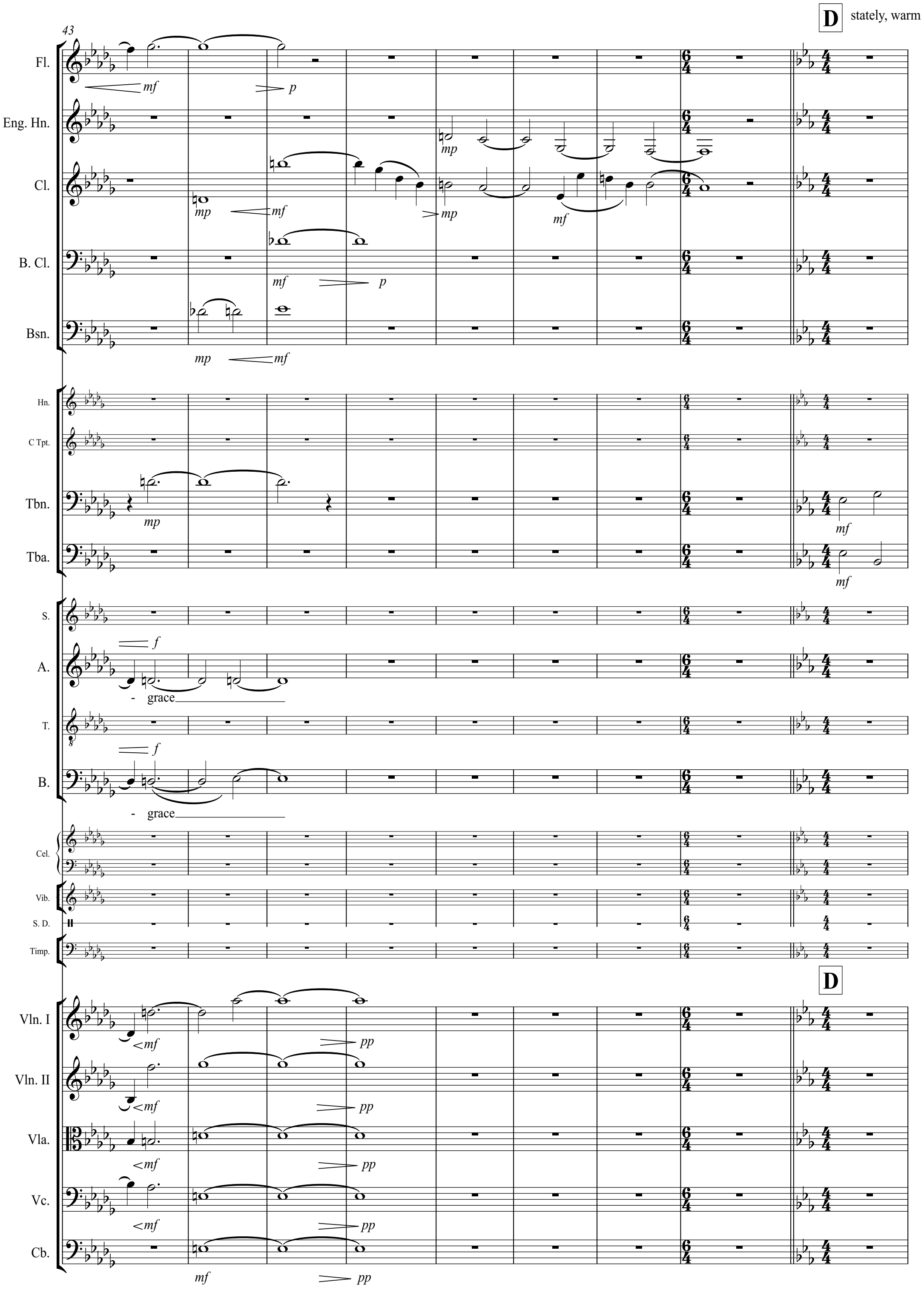

19
Fl.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
Tamb.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
over me Let com - pa - ssion lead me
love me lead me
wash over me pa - ssion lead me
over me
p mf mp f pp
Ped.

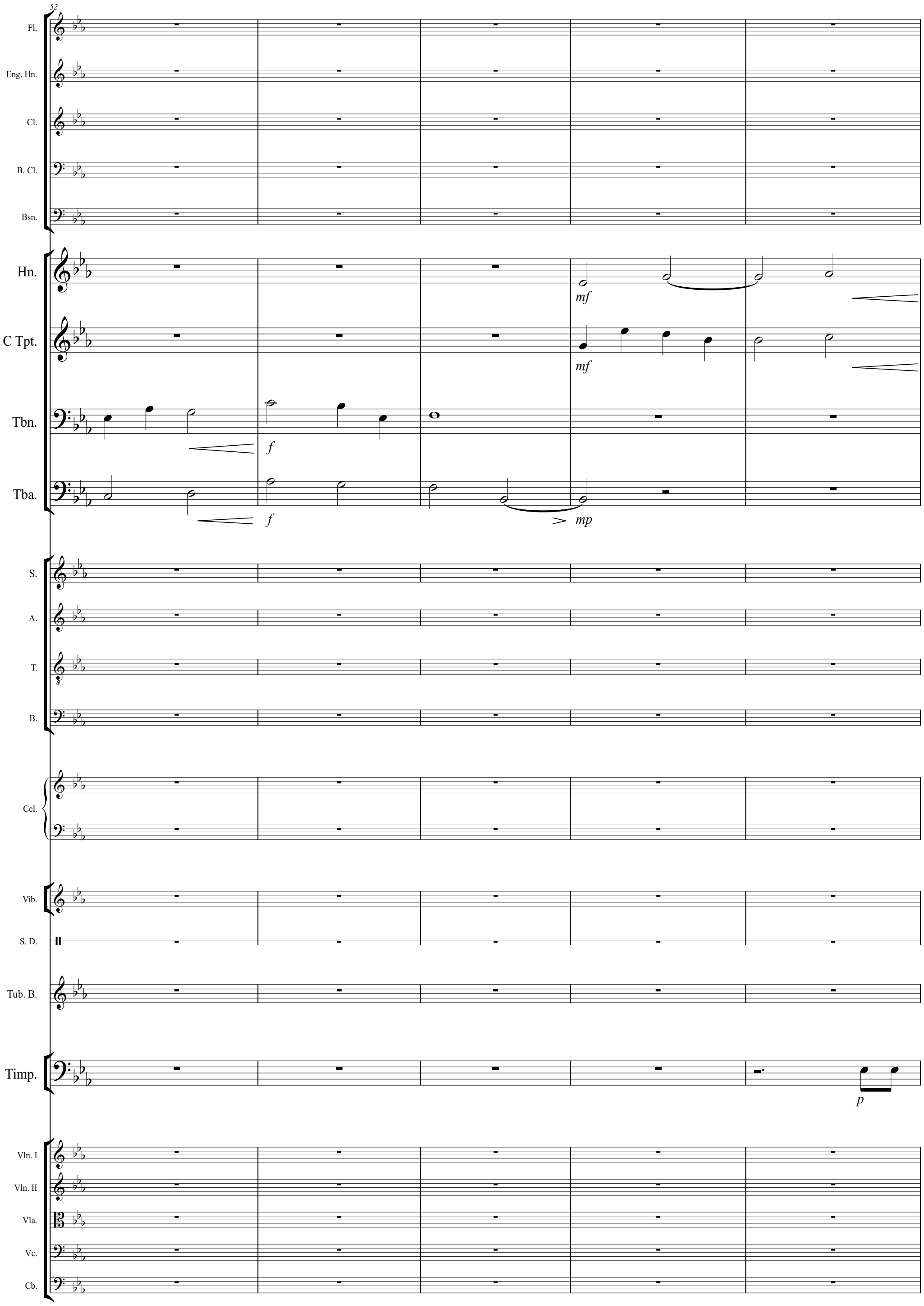

B
energetically, expressively
25
Fl.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Vib.
Tamb.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
pp
p
mf
f
subito ff
fall not short
That I fall not short
Snare Drum
(snare on)
3

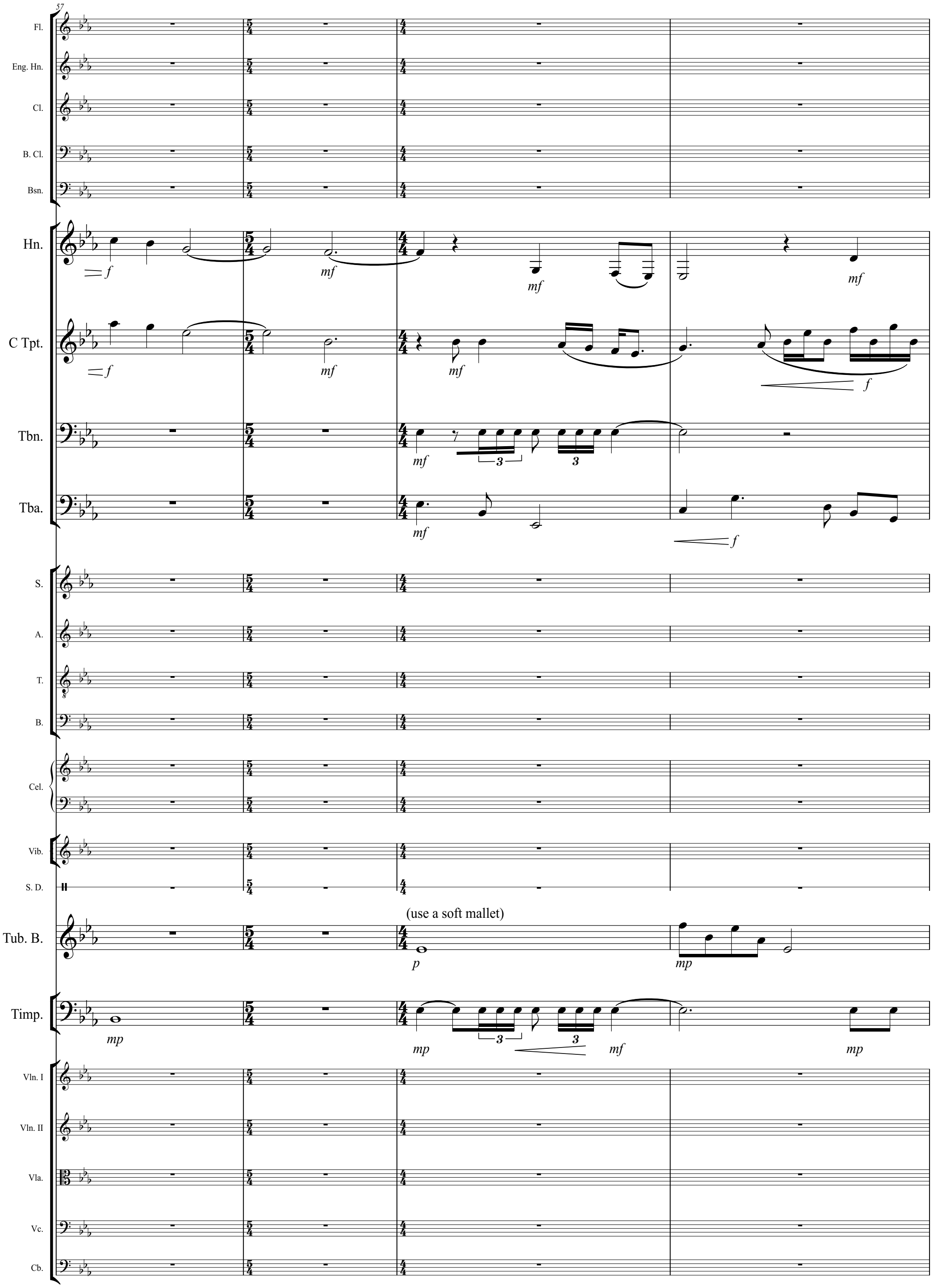

30
Fl.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
S. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(rim shot)
(mute after striking)
mf
f
ff
p
mp
3
5

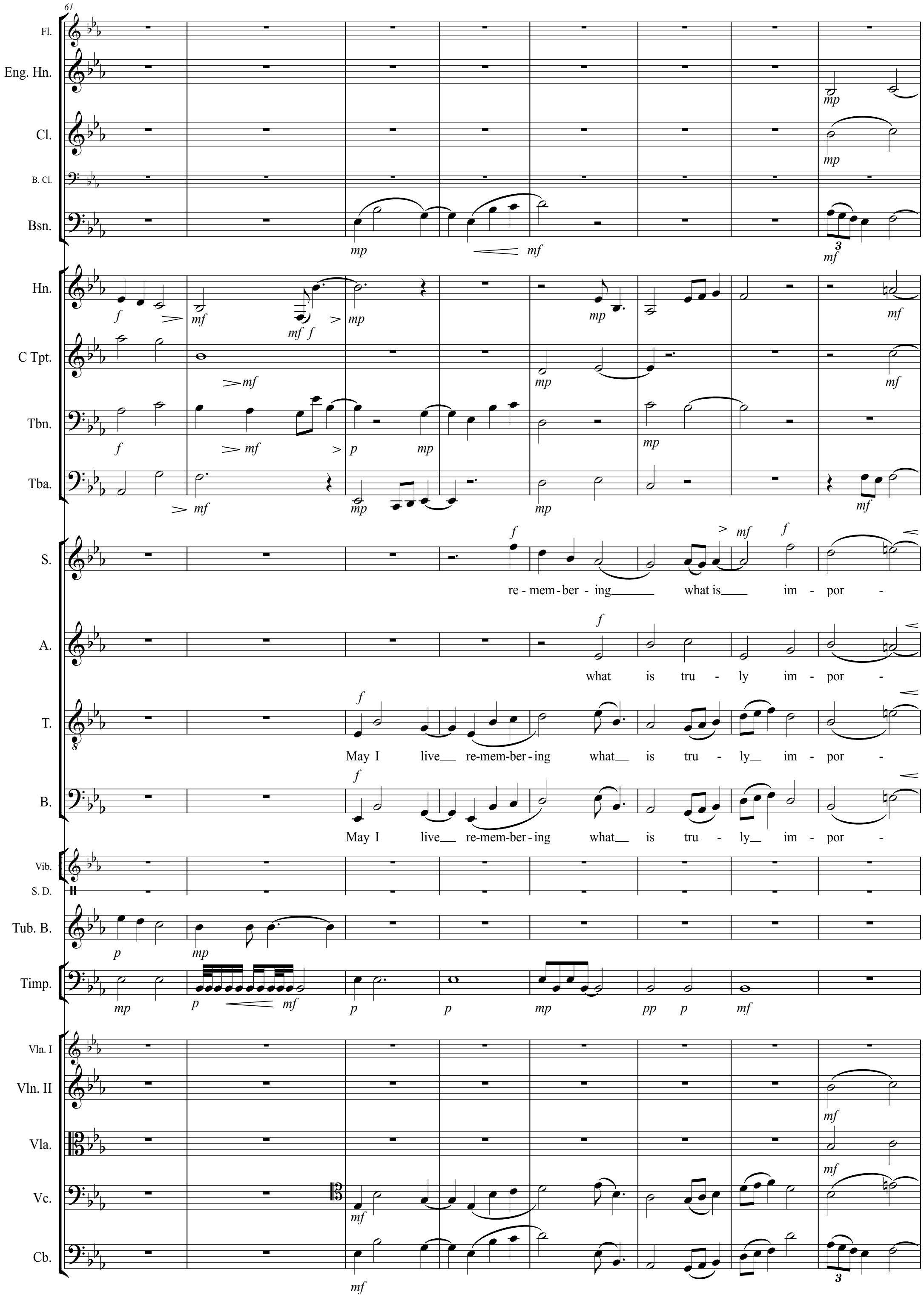

31
C
tenderly
6
Fl.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
S. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p
f
sfz
mp
ff
Ped.
mercy
Let_ me show mercy
Let_ me show mercy and
5

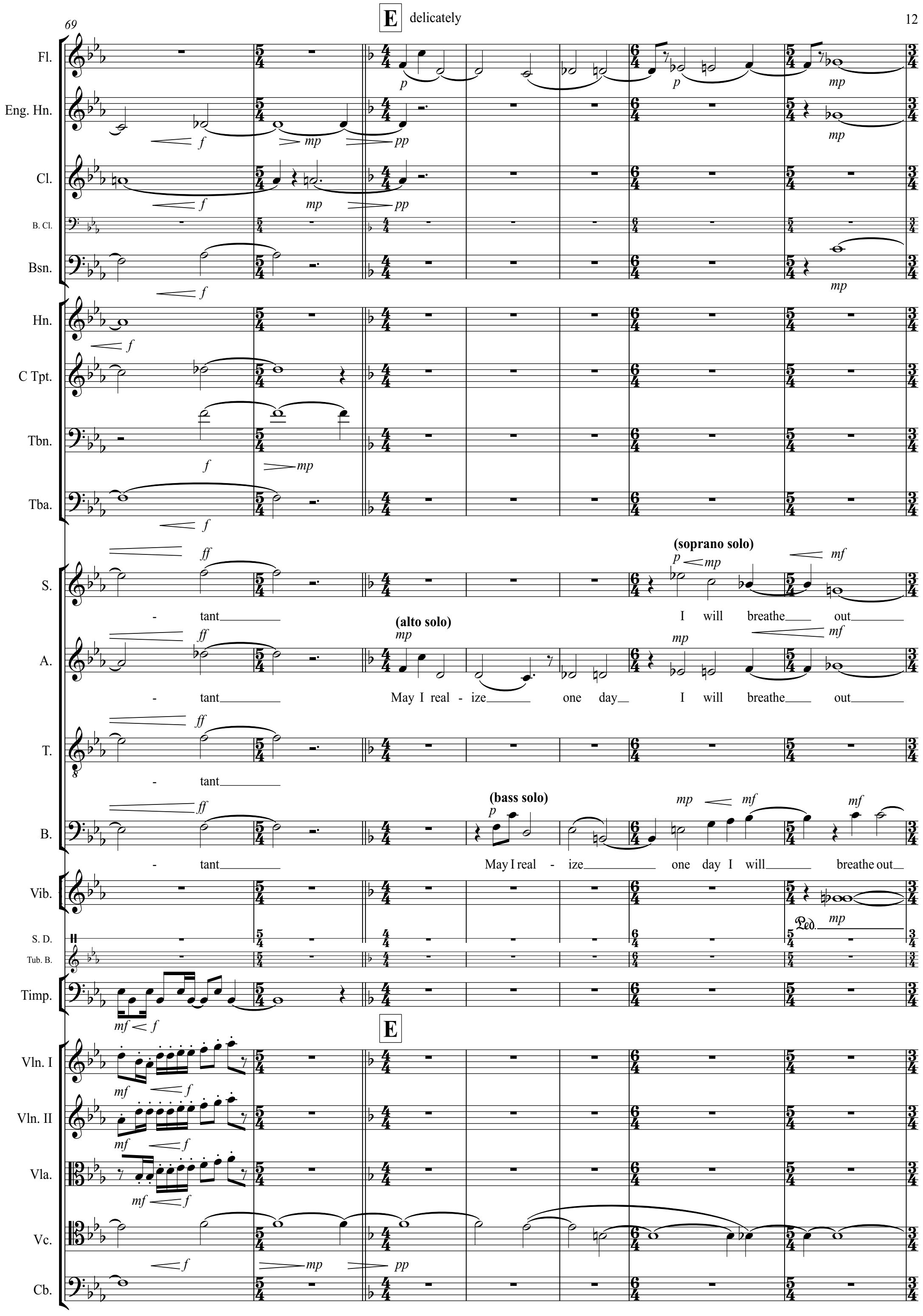

36
Fl.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
— ju - stly — all my days — so that I — leave —
A.
all my days — leave — no dis
T.
do just - ly so that I — leave —
B.
no dis
Cel.
Vib.
S. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

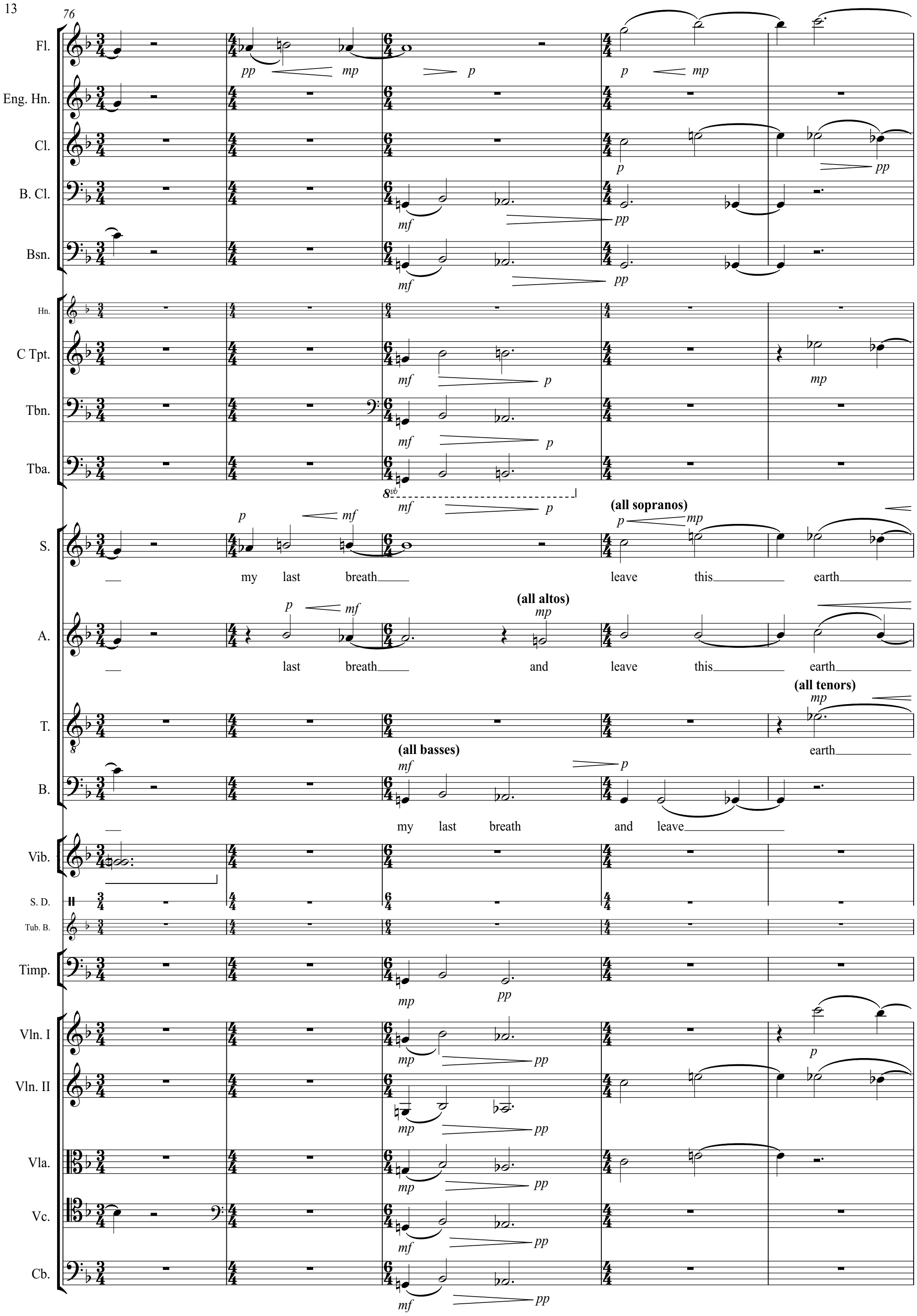

D
stately, warm
43
Fl.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
S. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
mp
mf
mp
mf
mp
mf
mf
p
mp
mf
mp
mf
mf
f
- grace
f
- grace
mf
pp
mf
pp
mf
pp
mf
pp
mf
pp

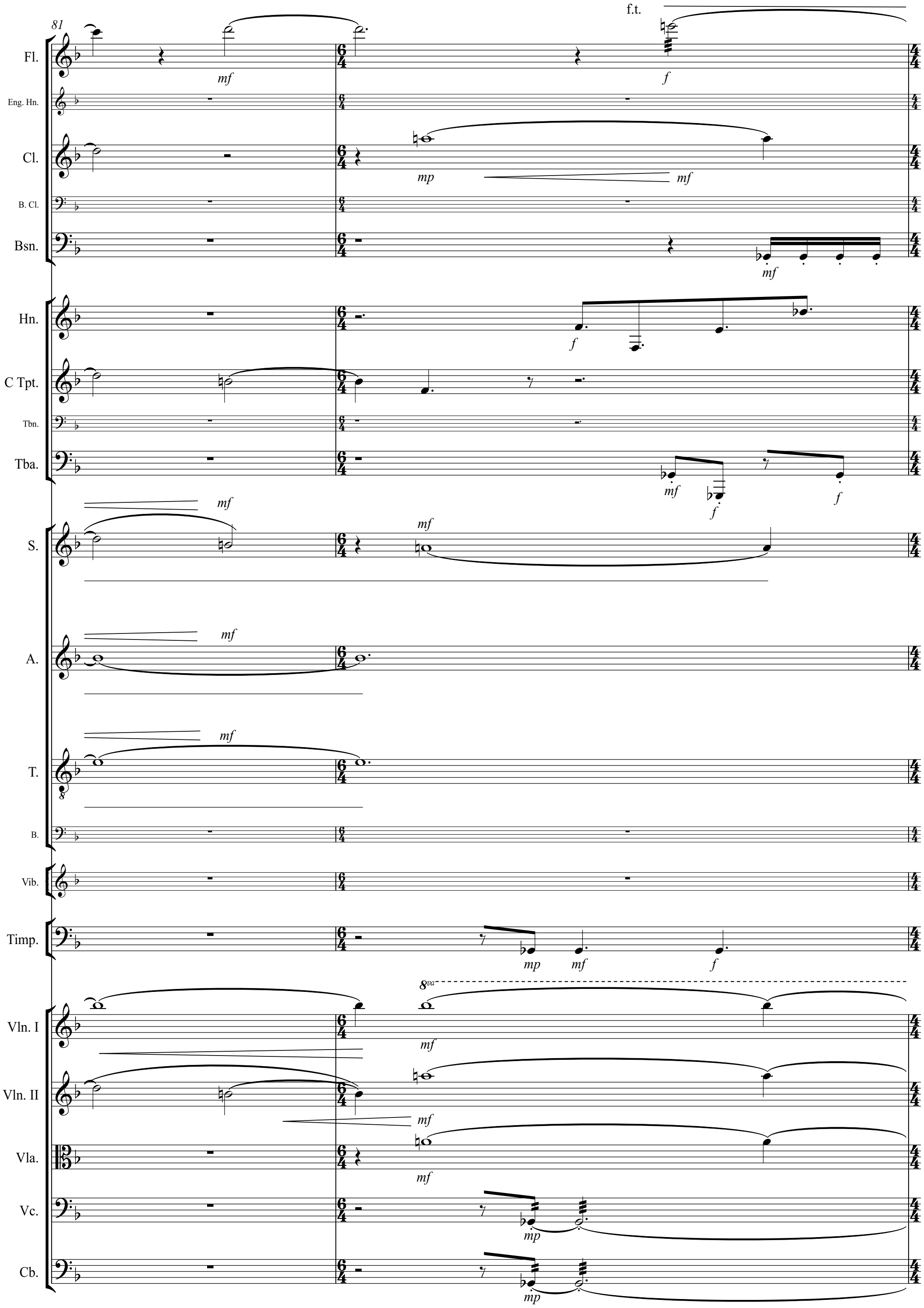

52
Fl.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
mf
C Tpt.
mf
Tbn.
f
Tba.
f
mp
S.
A.
T.
B.
Cel.
Vib.
S. D.
Tub. B.
Timp.
p
Vln. I
Vln. II
Vla.
Vc.
Cb.

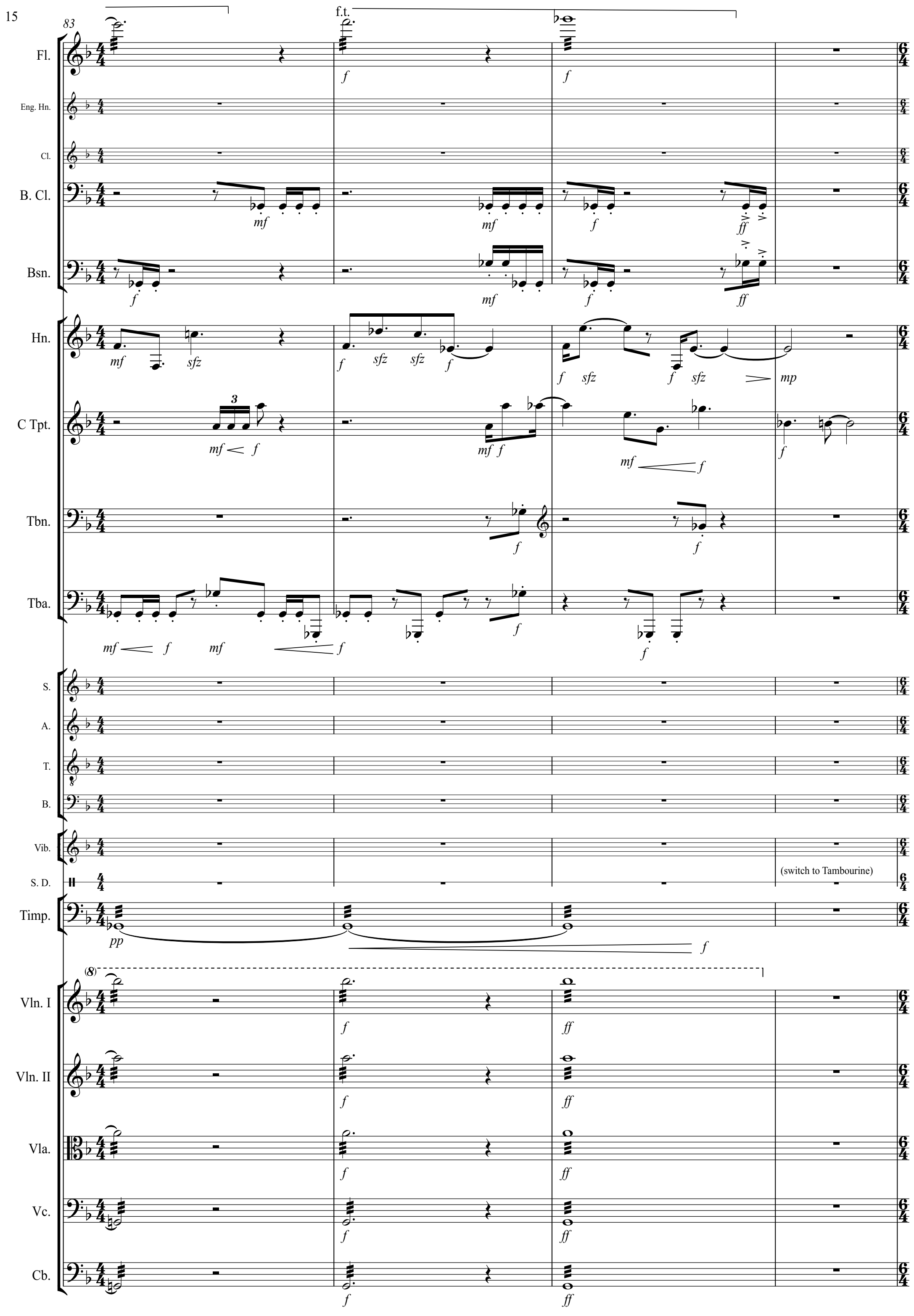

37
Fl.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
S. D.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
mp
p
(use a soft mallet)
3

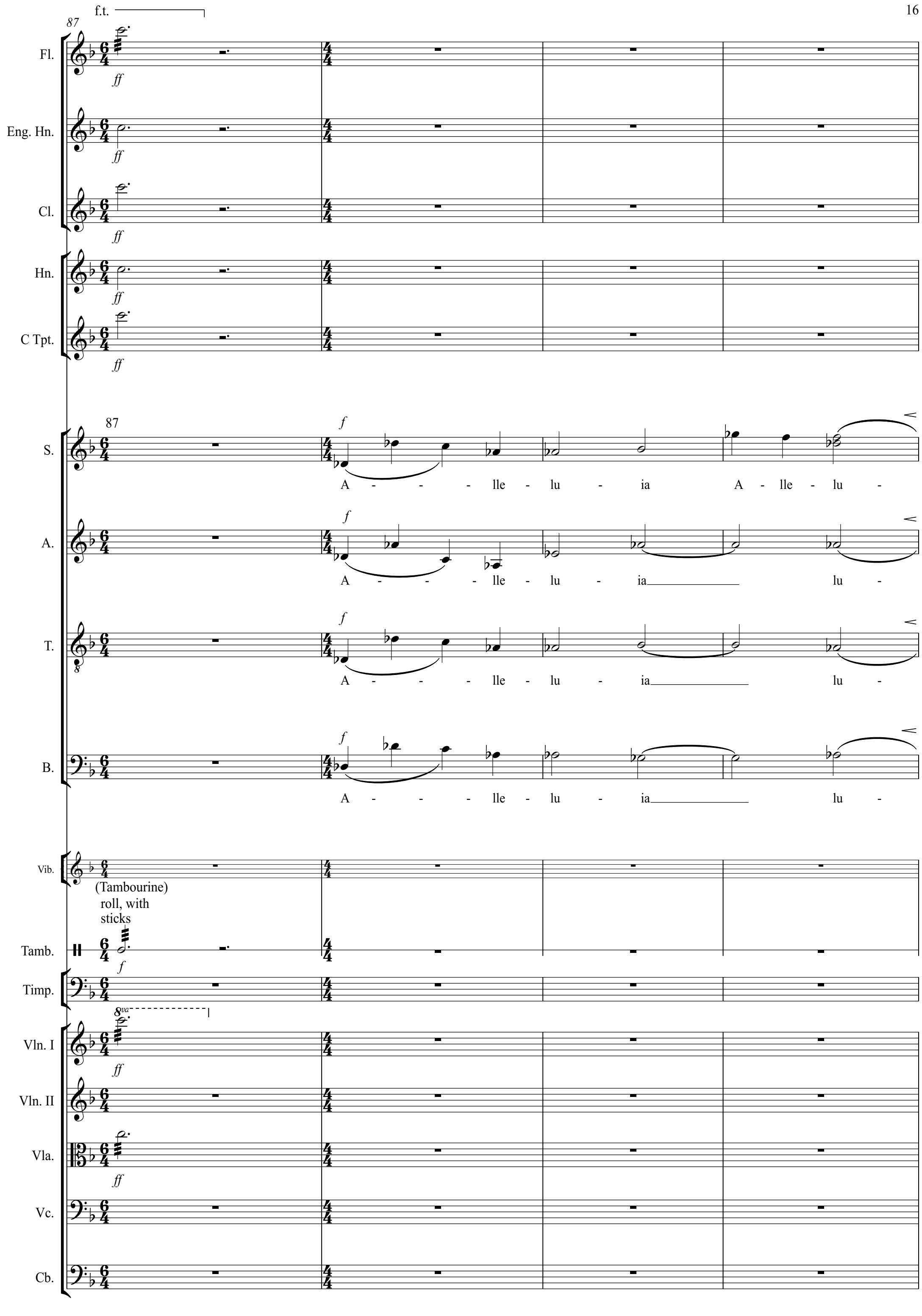

61
Fl.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
re - mem-ber - ing what is im - por -
A.
what is tru - ly im - por -
T.
May I live re-mem-ber-ing what is tru - ly im - por -
B.
May I live re-mem-ber-ing what is tru - ly im - por -
Vib.
S. D.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

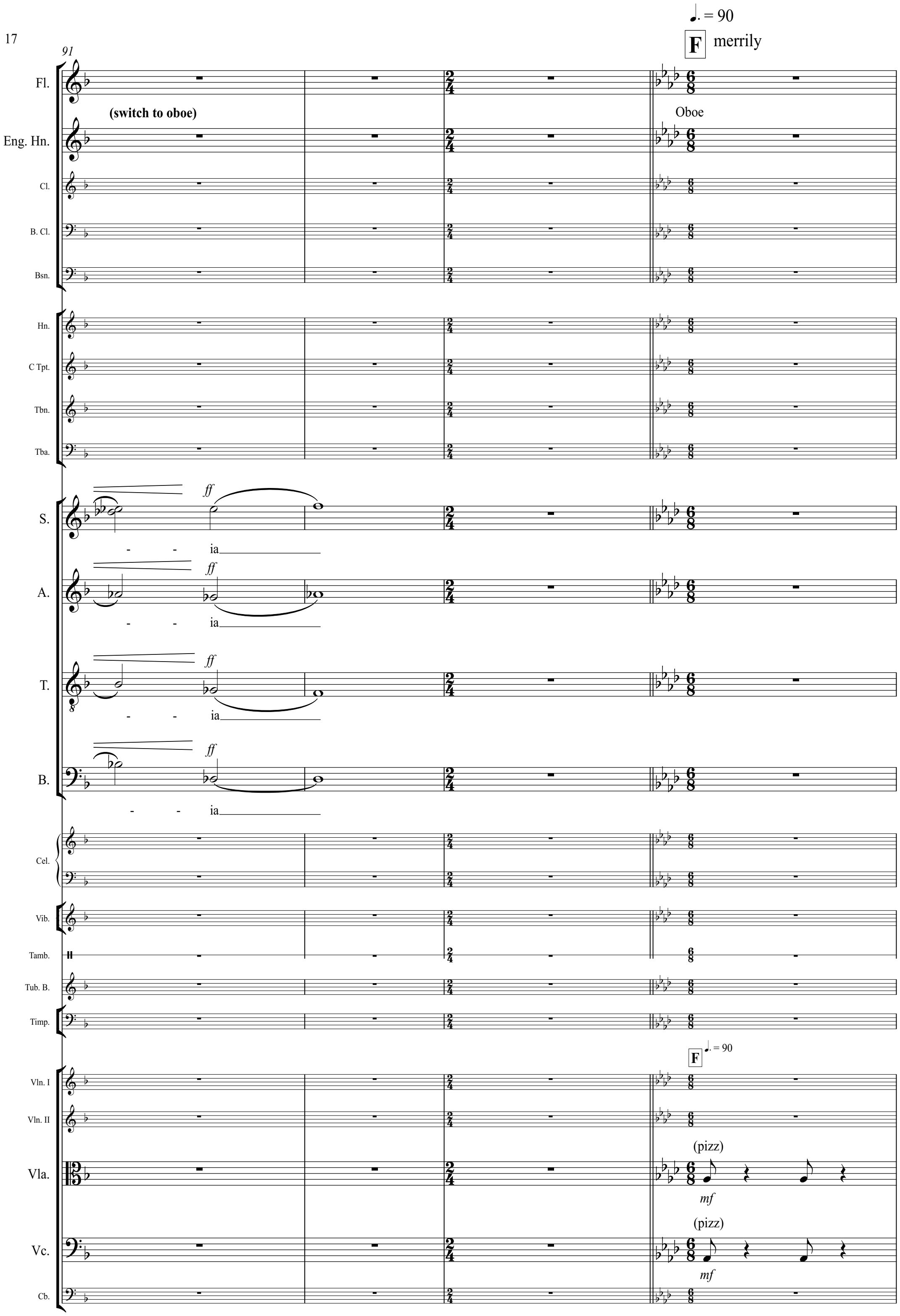

69
E
delicately
Fl.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
(soprano solo)
S.
- tant
I will breathe out
(alto solo)
A.
- tant
May I real - ize one day I will breathe out
T.
- tant
(bass solo)
B.
- tant
May I real - ize one day I will breathe out
Vib.
S. D.
Tub. B.
Timp.
E
Vln. I
Vln. II
Vla.
Vc.
Cb.

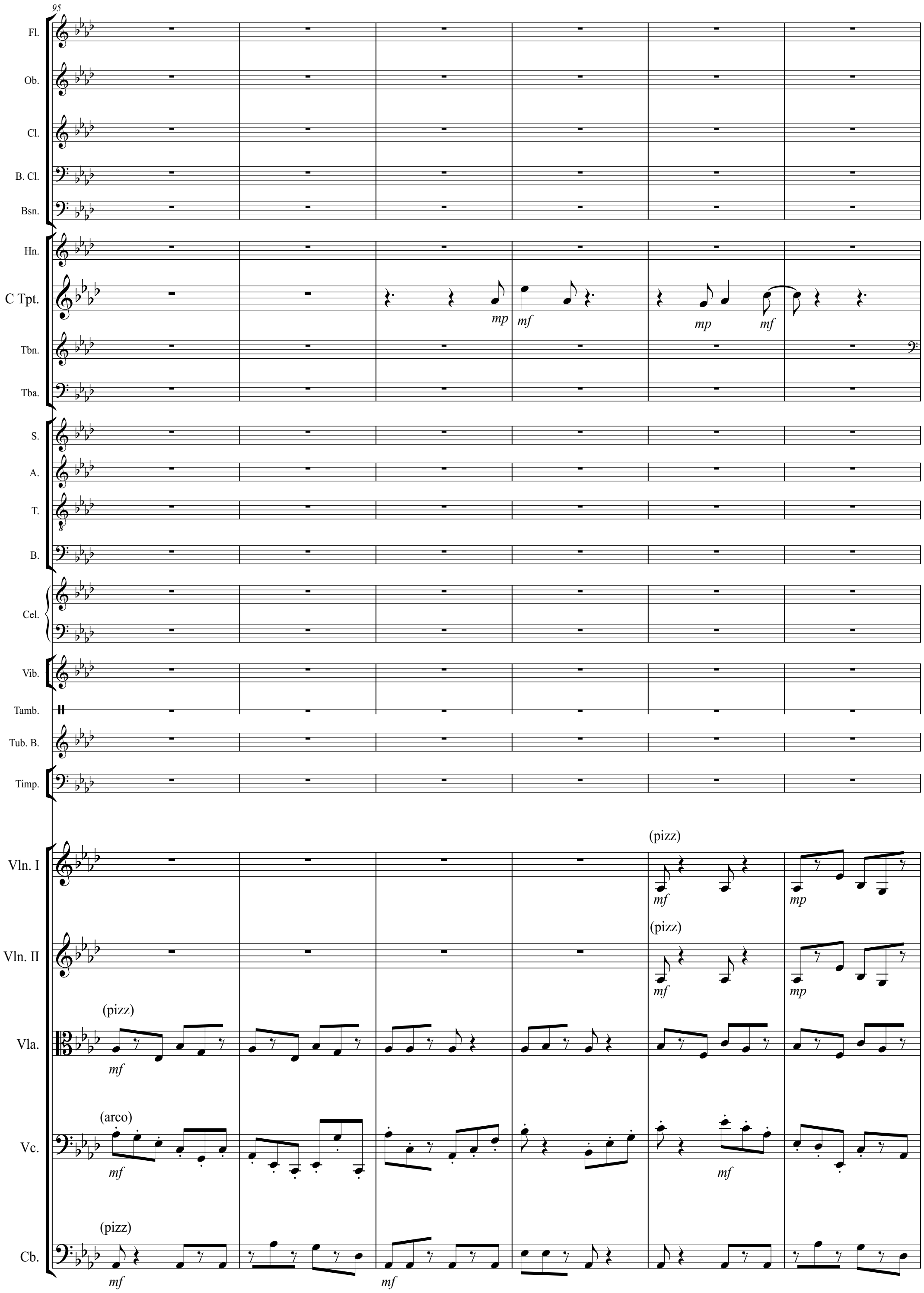

76
Fl.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Vib.
S. D.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(all sopranos)
(all altos)
(all tenors)
(all basses)
my last breath
leave this earth
last breath and leave this earth
earth
my last breath and leave
pp mp p mf pp
8vb

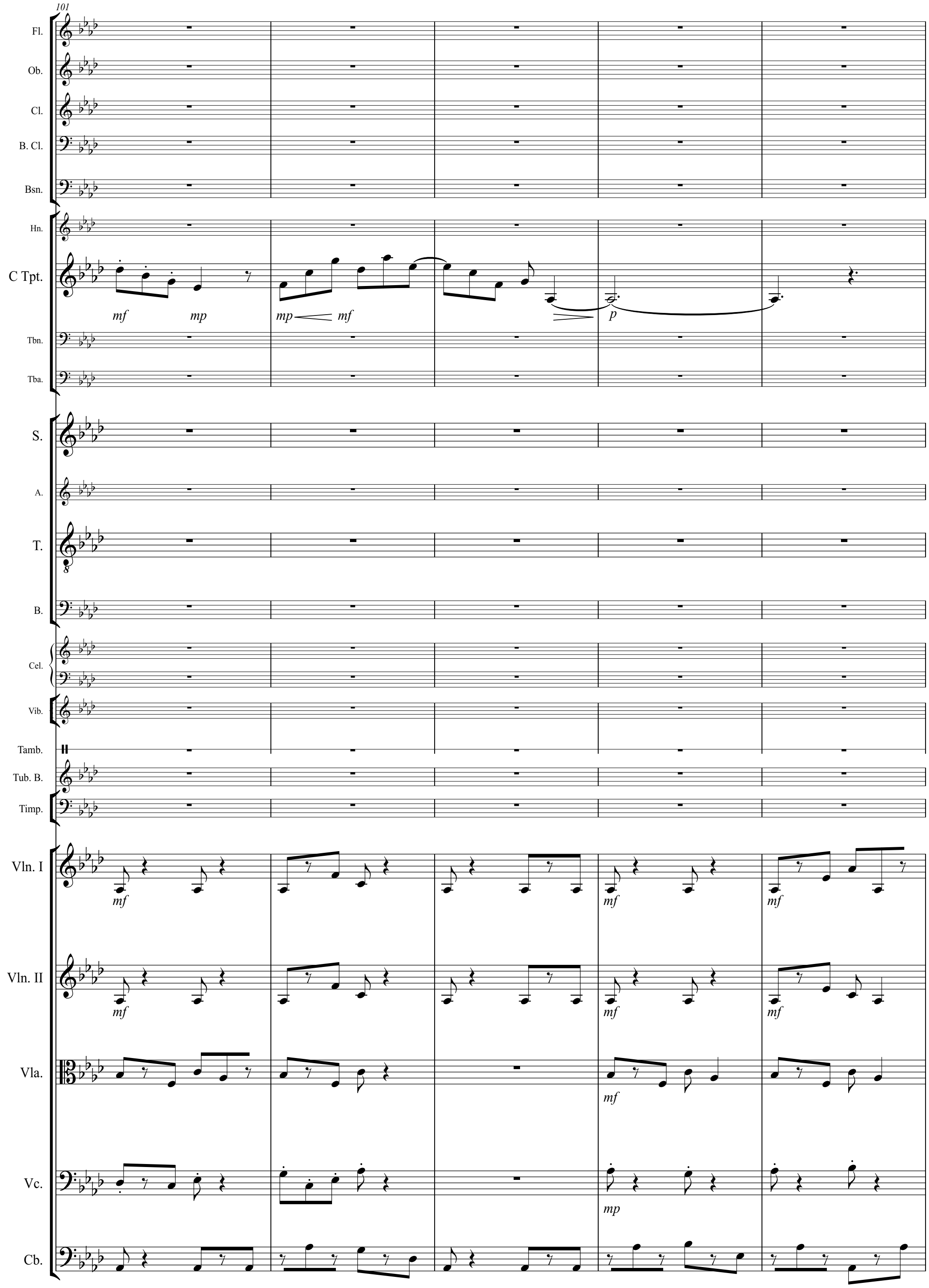

81
f.t.
Fl.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Vib.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
mp
8va

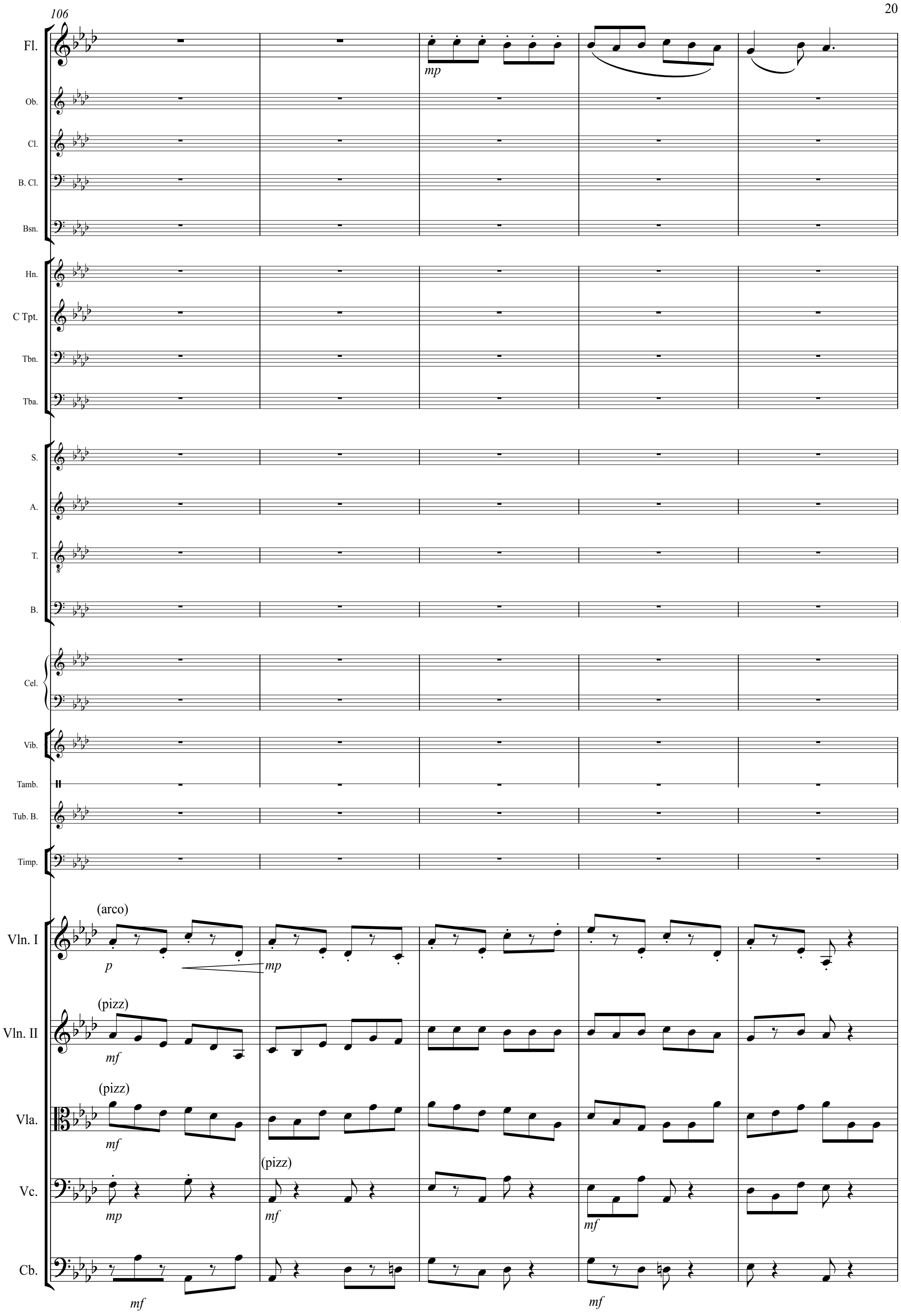

15
83
f.t.
Fl.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Vib.
S. D.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
ff
sfz
mp
pp
3
(8)
(switch to Tambourine)

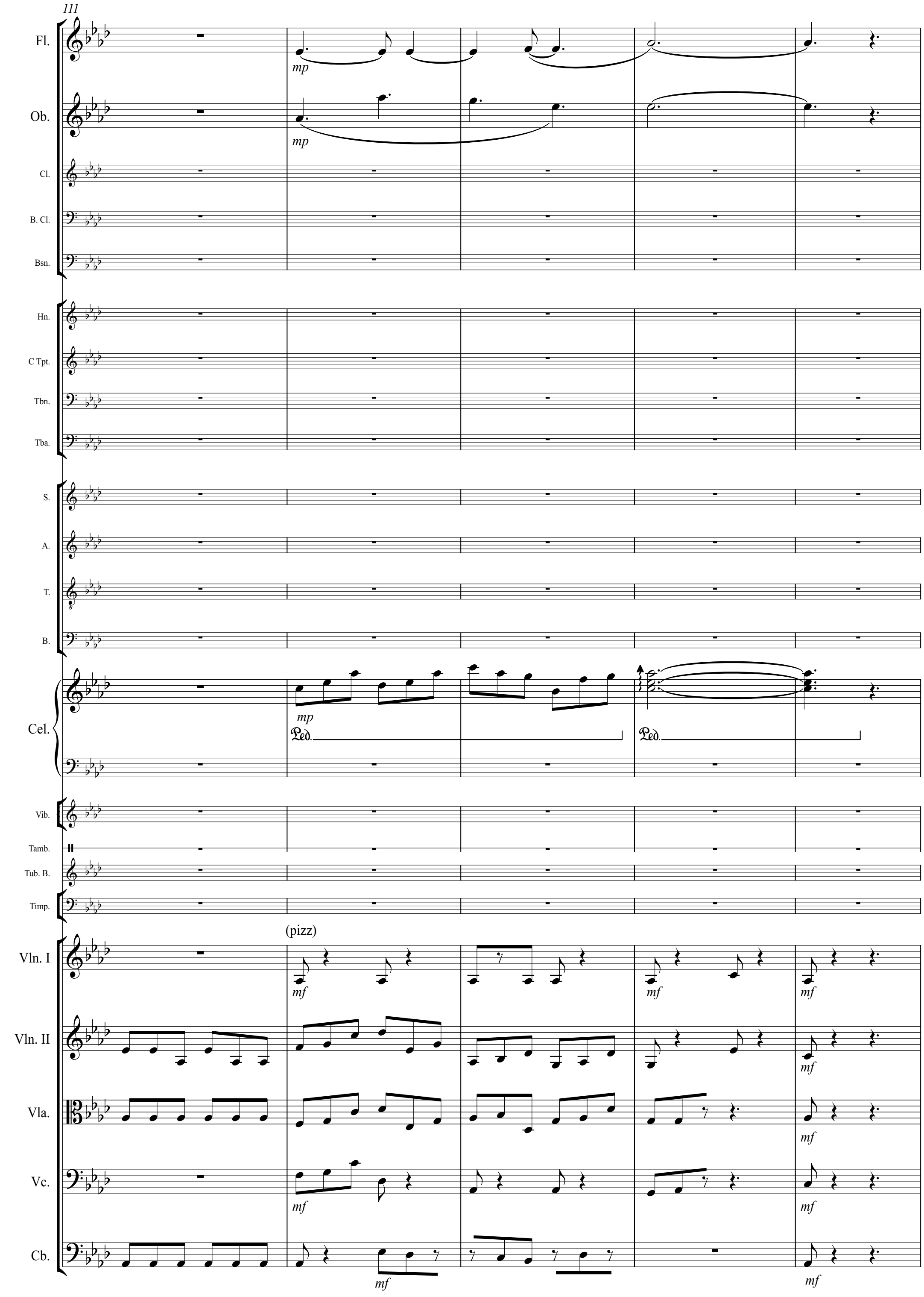

f.t.
87
Fl.
Eng. Hn.
Cl.
Hn.
C Tpt.
ff
87
S.
A.
T.
B.
f
A - - - lle - lu - ia A - lle - lu -
A - - - lle - lu - ia lu -
A - - - lle - lu - ia lu -
A - - - lle - lu - ia lu -
Vib.
(Tambourine) roll, with sticks
Tamb.
Timp.
8va
Vln. I
Vln. II
Vla.
Vc.
Cb.

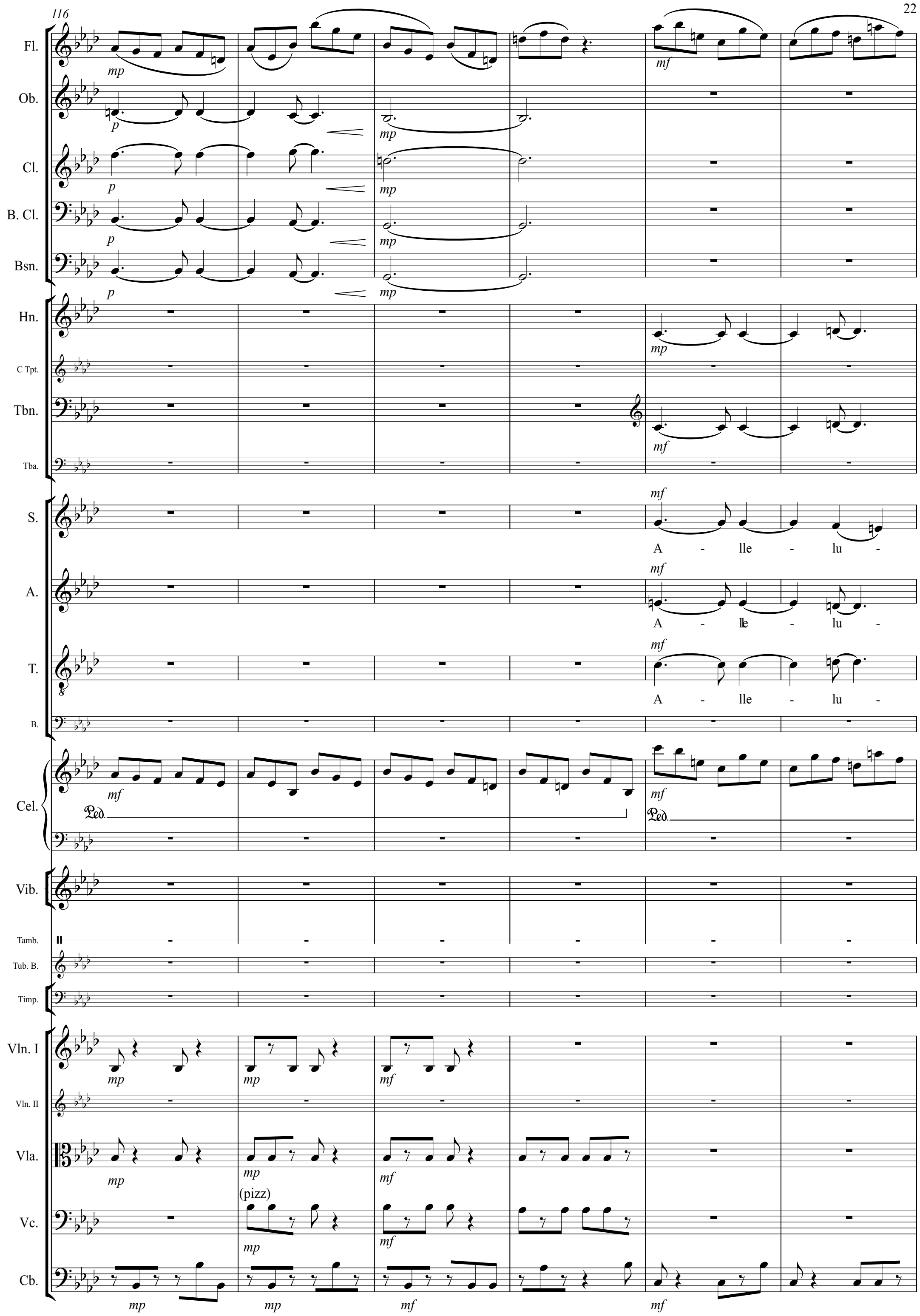

91
♩. = 90
F
merrily
Fl.
(switch to oboe)
Eng. Hn.
Oboe
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
ff
- - ia
A.
ff
- - ia
T.
ff
- - ia
B.
ff
- - ia
Cel.
Vib.
Tamb.
Tub. B.
Timp.
F ♩. = 90
Vln. I
Vln. II
Vla.
(pizz)
mf
Vc.
(pizz)
mf
Cb.

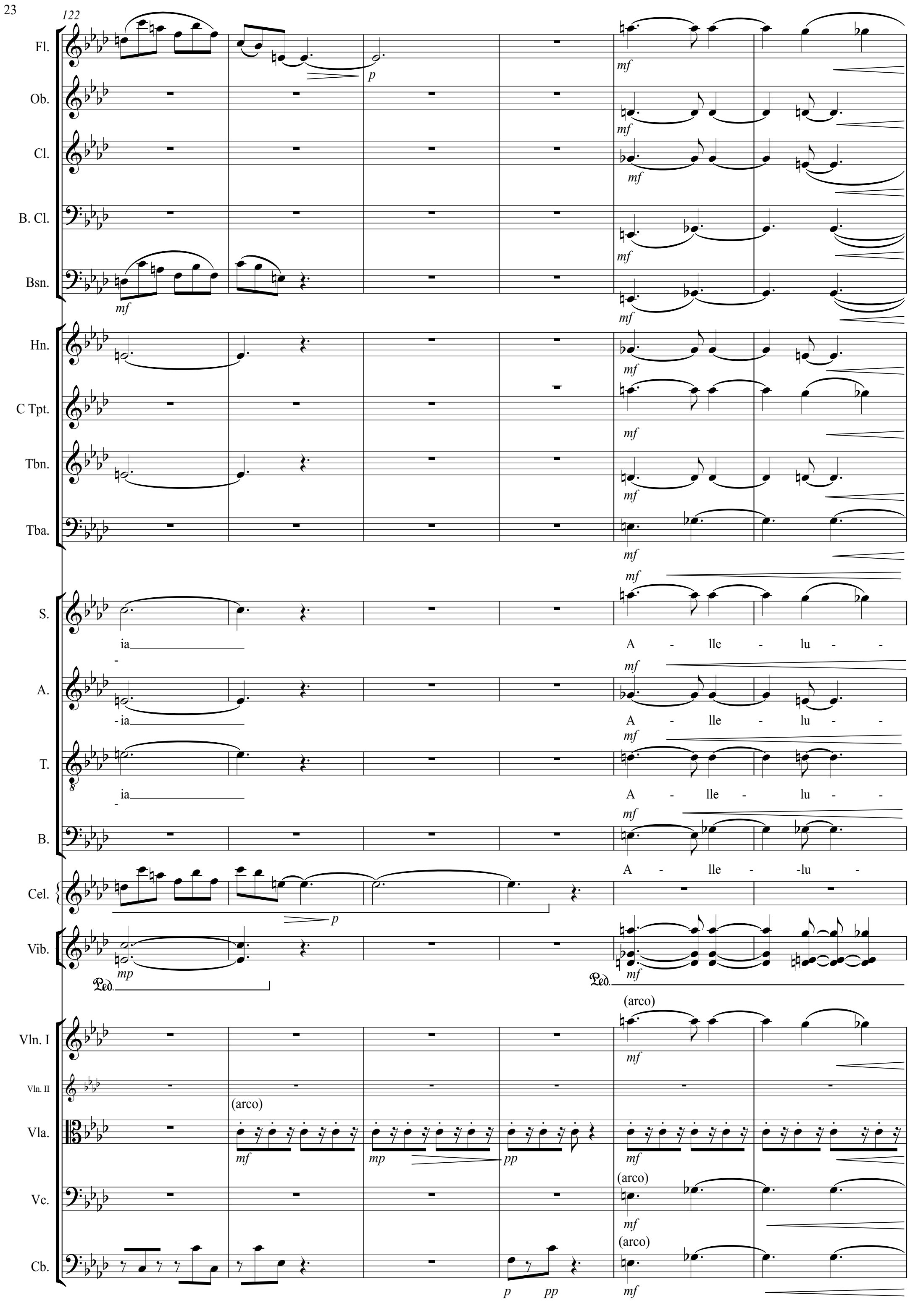

95
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
mp
mf
mp
mf
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
Tamb.
Tub. B.
Timp.
Vln. I
(pizz)
mf
mp
Vln. II
(pizz)
mf
mp
Vla.
(pizz)
mf
Vc.
(arco)
mf
mf
Cb.
(pizz)
mf
mf

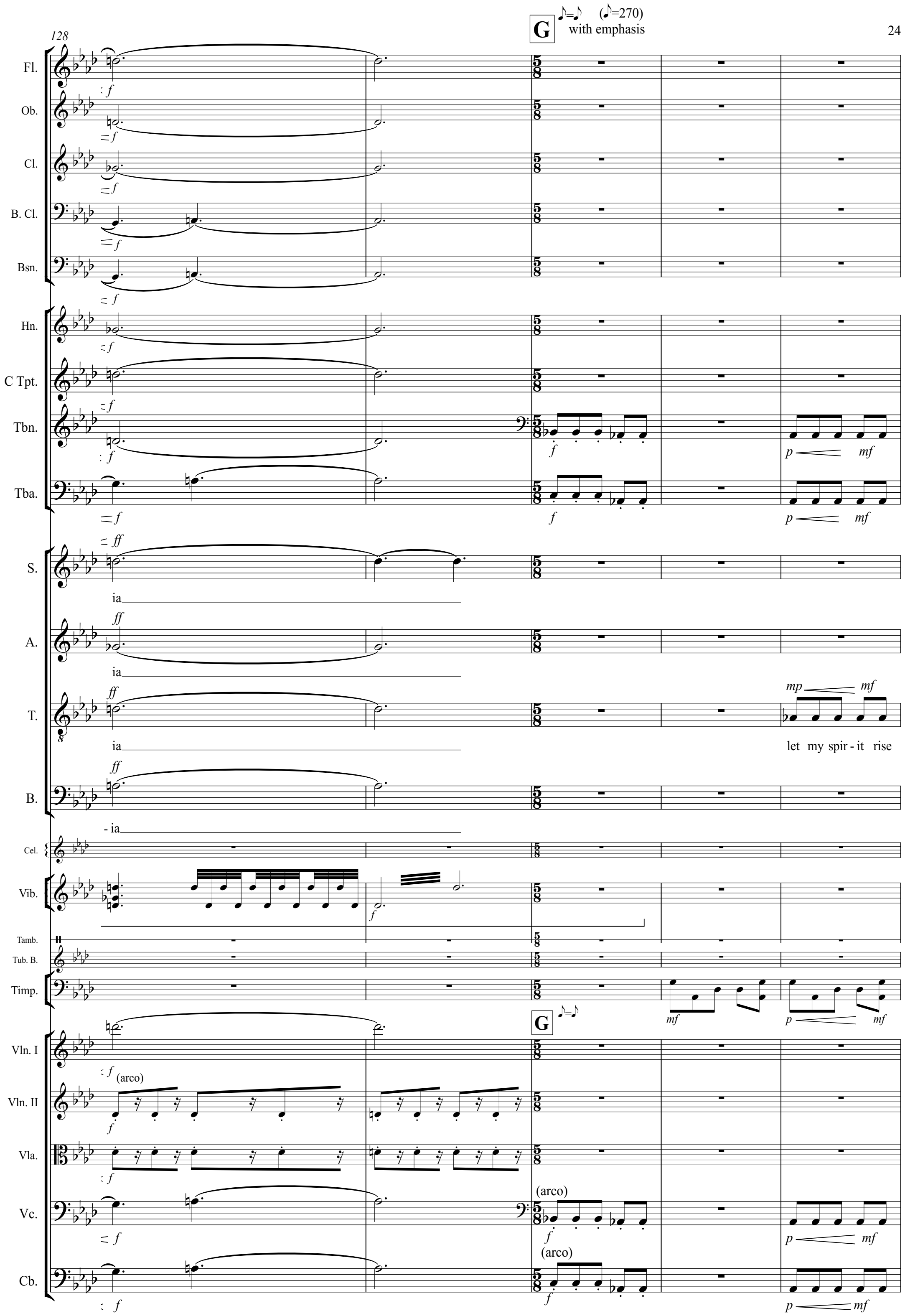

101
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
mf
mp
mp
mf
p
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
Tamb.
Tub. B.
Timp.
Vln. I
mf
mf
mf
Vln. II
mf
mf
mf
Vla.
mf
Vc.
mp
Cb.

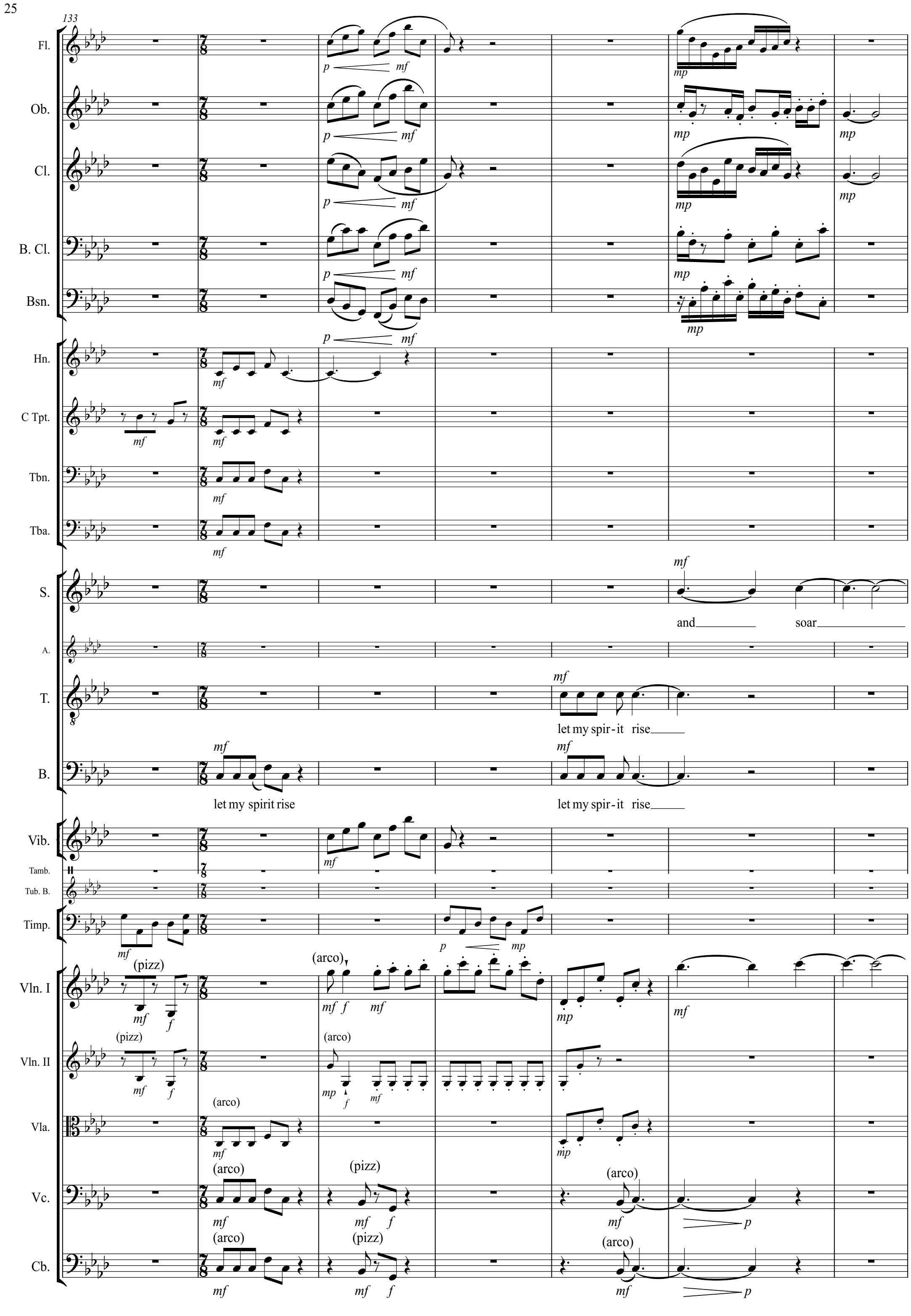

106
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
Tamb.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
(arco)
p
mp
(pizz)
mf
(pizz)
mf
(pizz)
mp
mf
mf
mf
mf

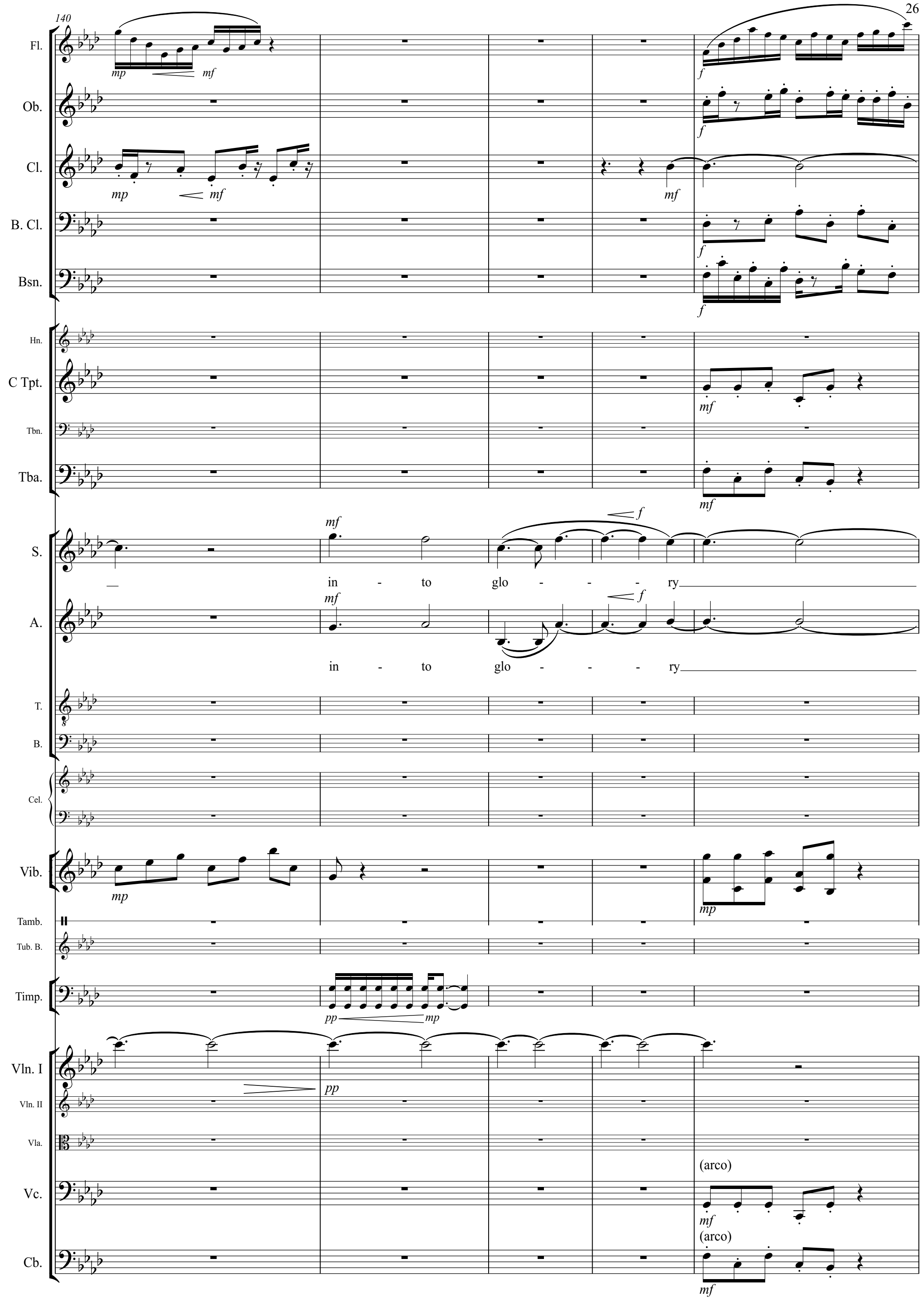

111
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
Tamb.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mp
mp
Ped.
Ped.
(pizz)
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

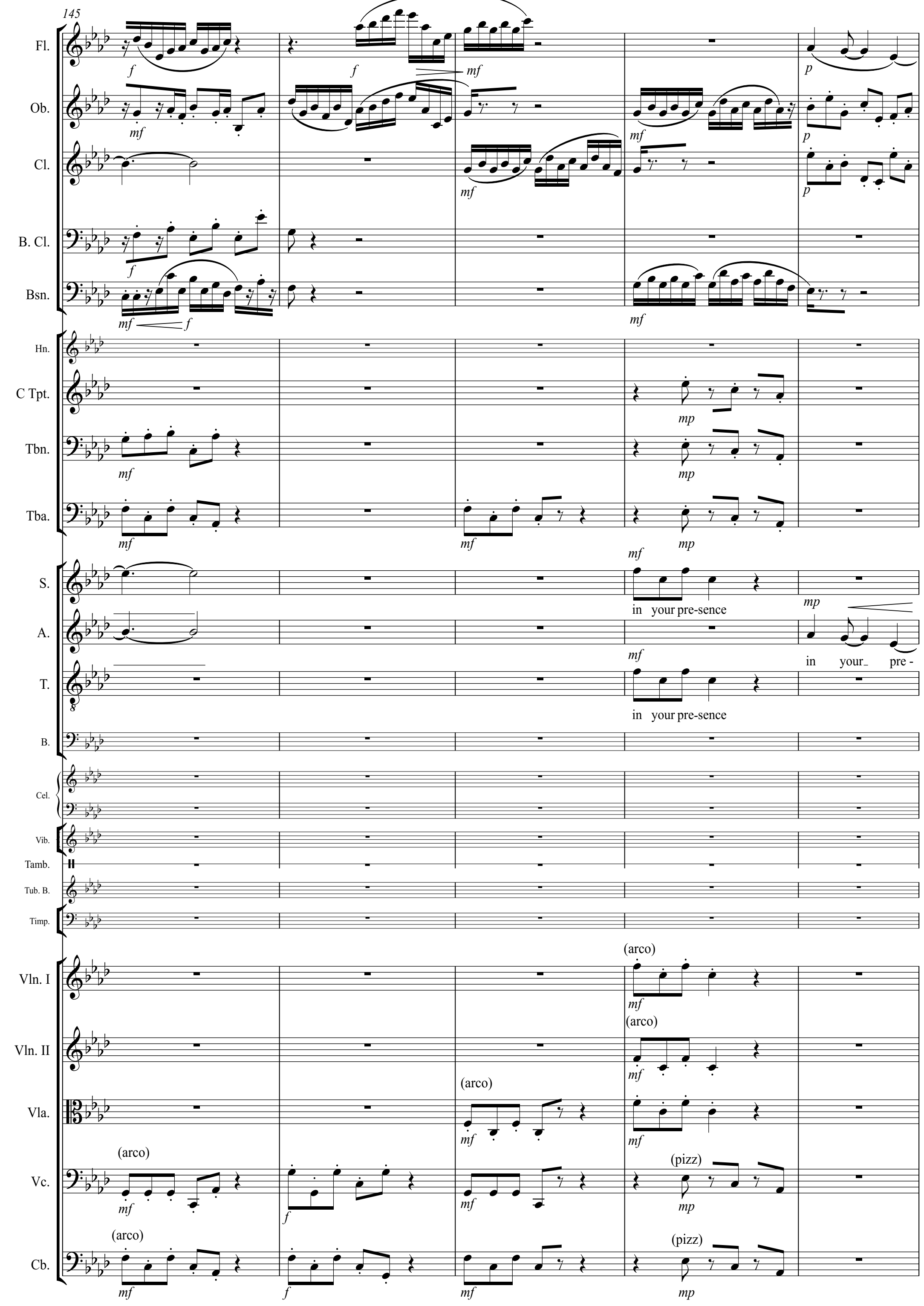

116
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
Tamb.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
mf
A - lle - lu -
(pizz)

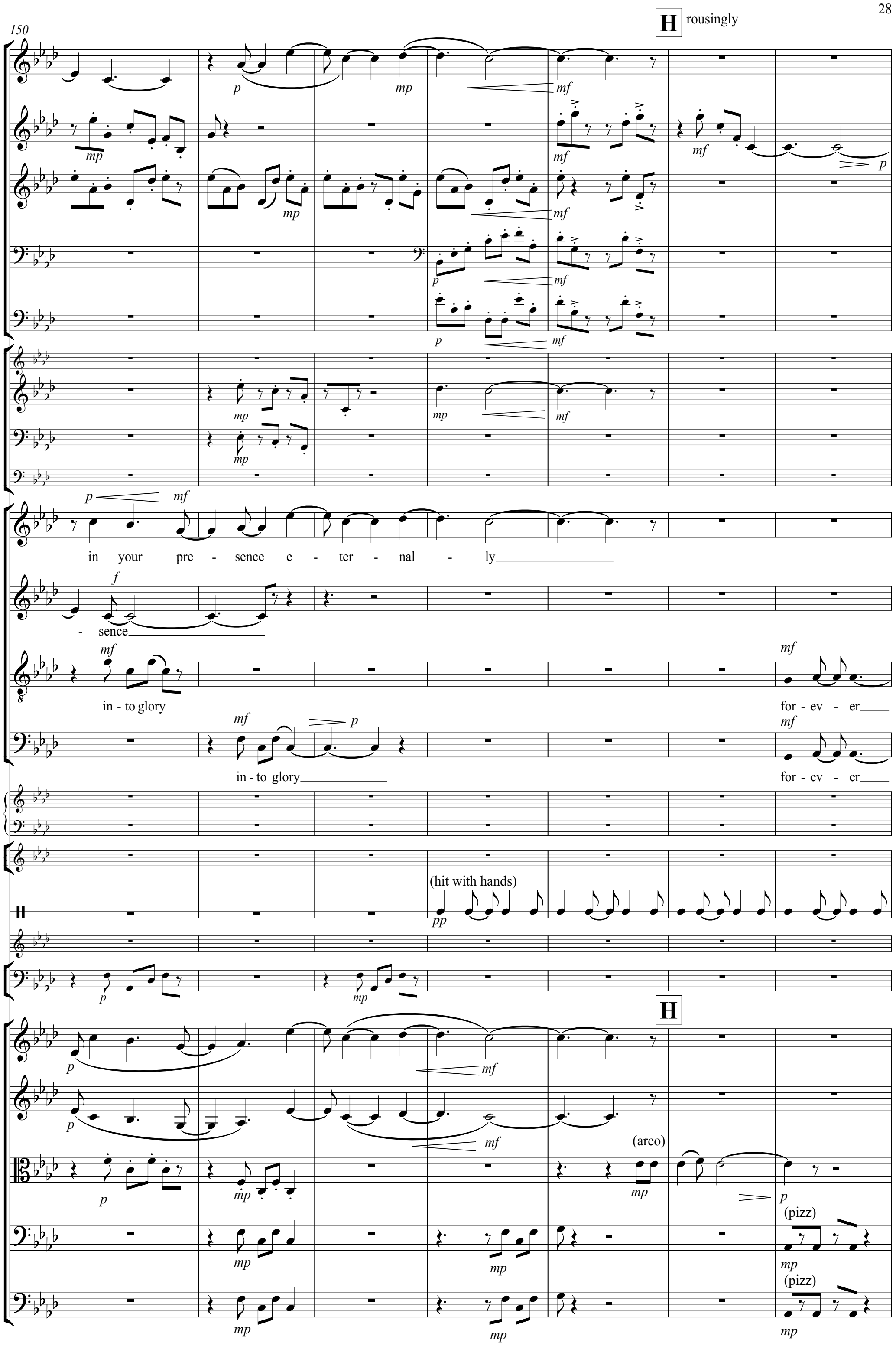

23
122
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ia
A - lle - lu -
(arco)
mf
mp
p
pp

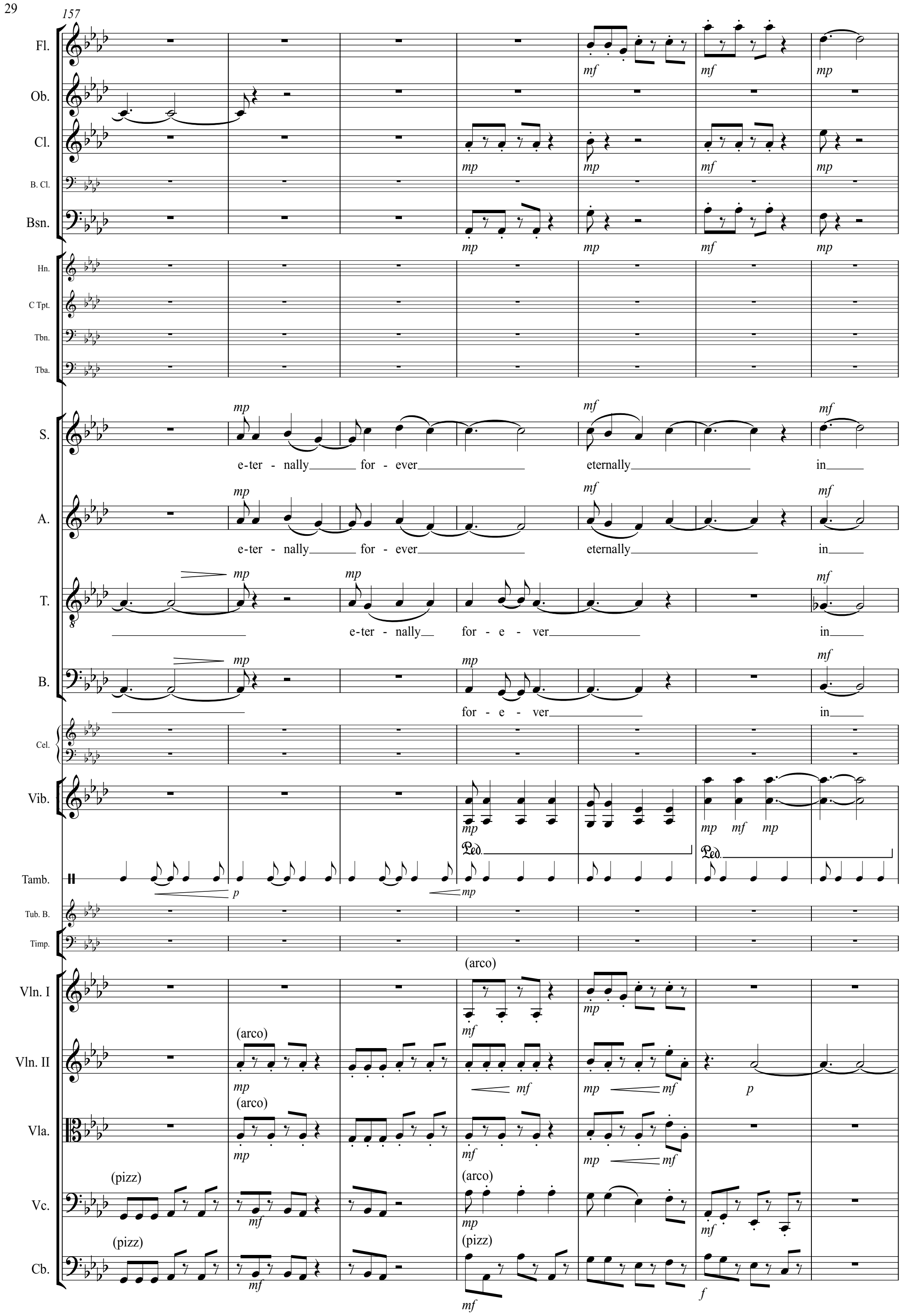

G
♪=♪ (♪=270)
with emphasis
128
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
Tamb.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
ff
p
mp
mf
ia
- ia
let my spir - it rise
(arco)
G
♪=♪

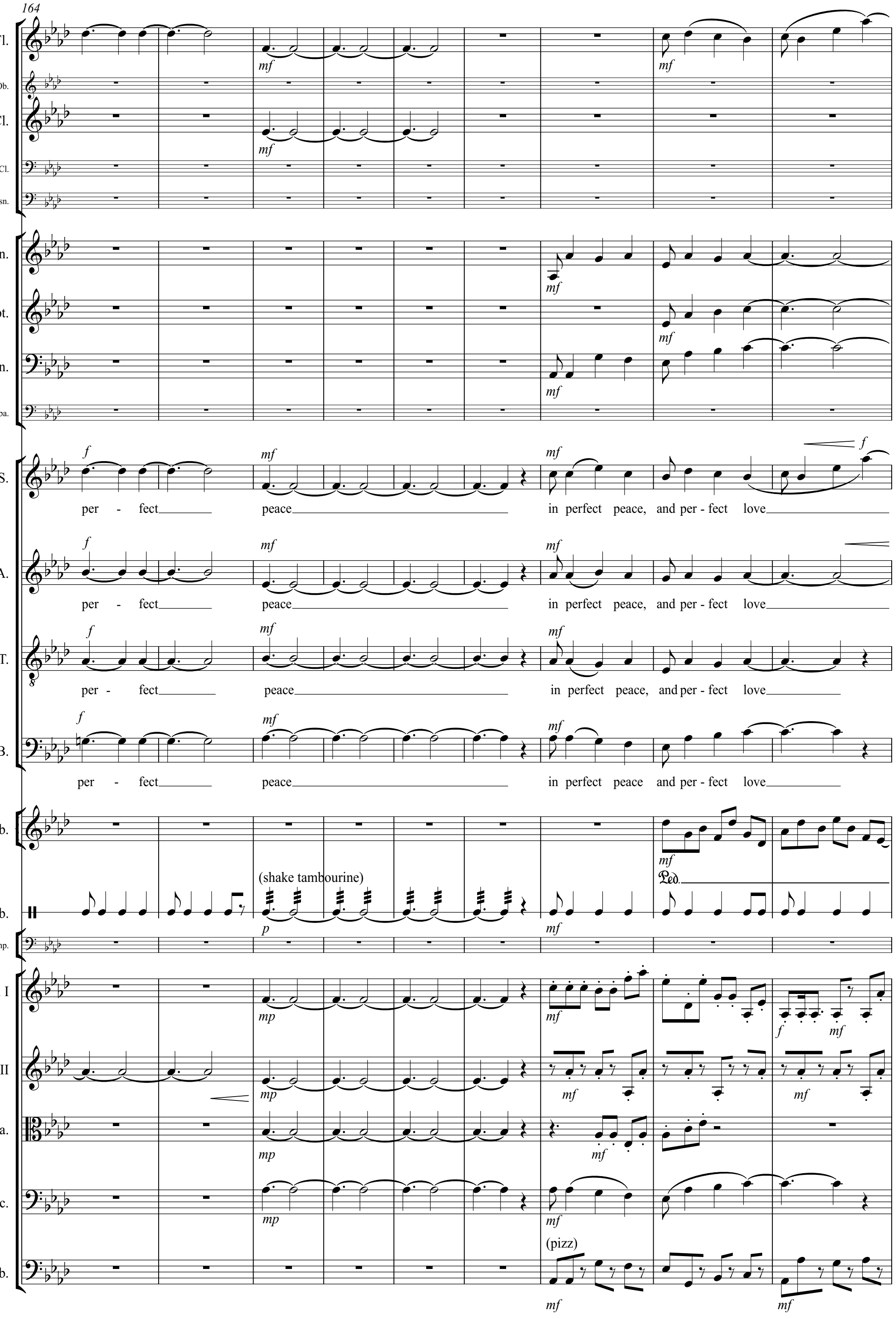

133
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Vib.
Tamb.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
mp
f
(pizz)
(arco)
and
soar
let my spir - it rise
let my spirit rise
let my spir - it rise

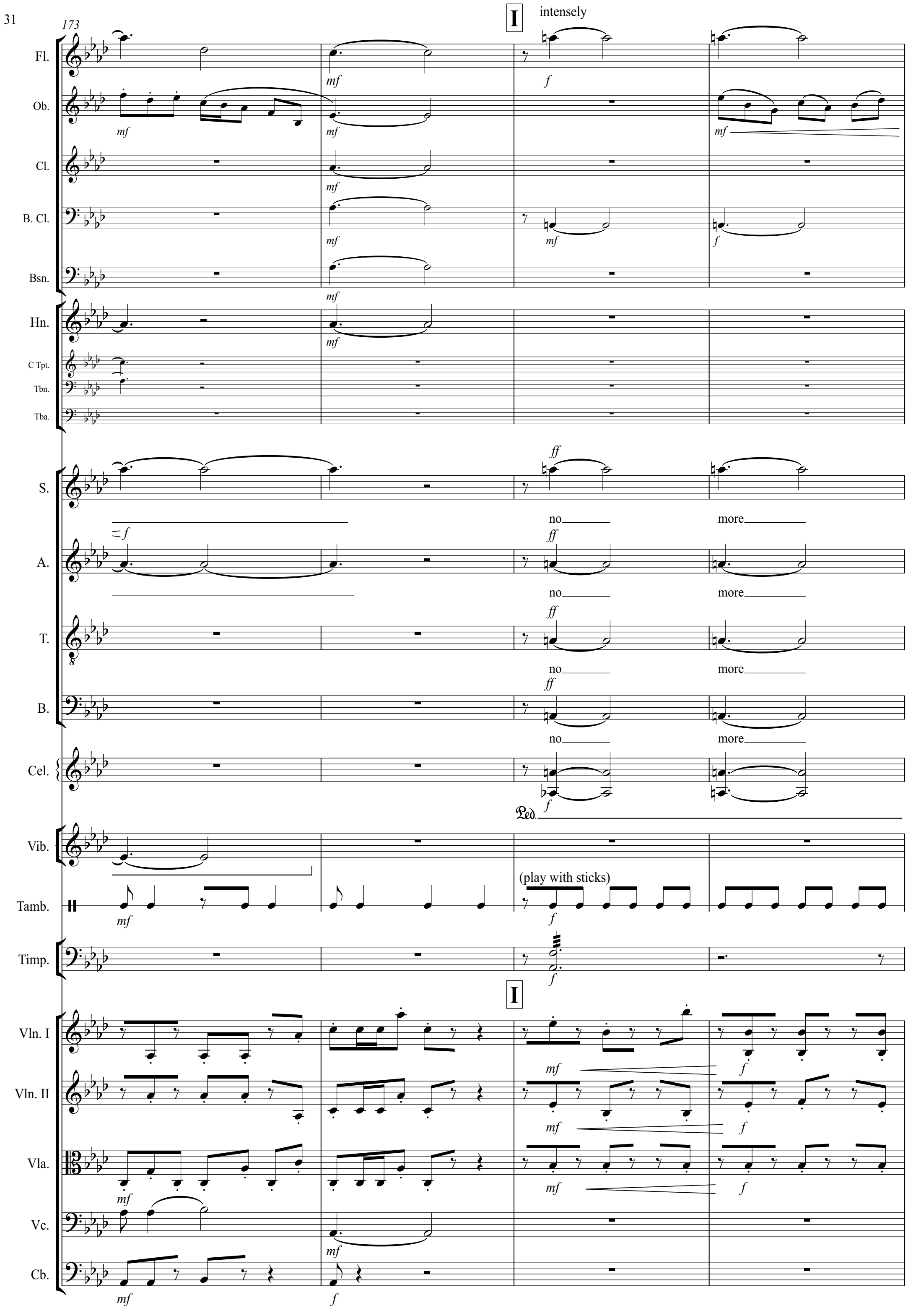

140
26
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
Tamb.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
f
pp
in - to glo - - - ry
(arco)

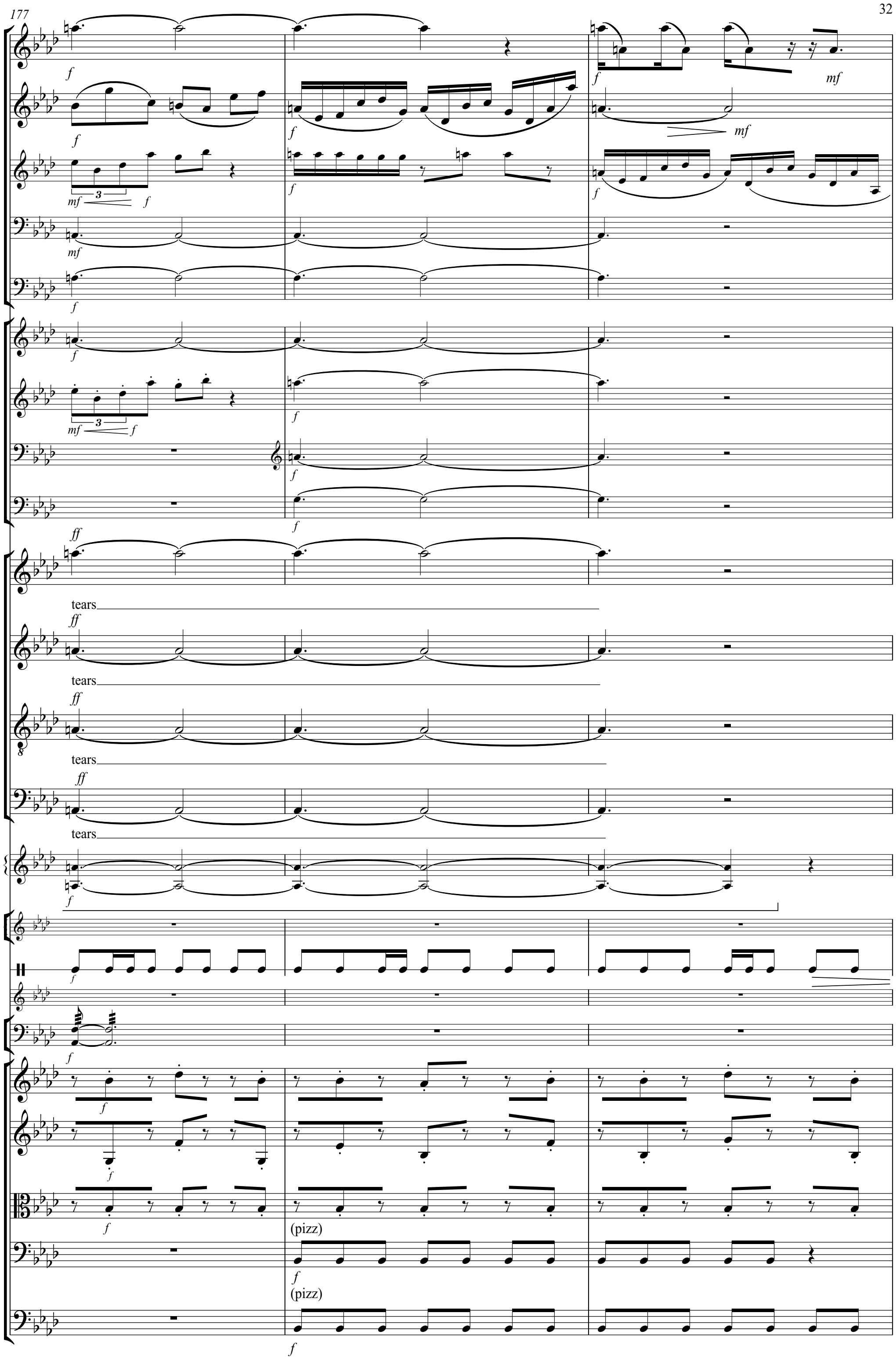

145
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
Tamb.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
mp
p
in your pre-sence
in your pre -
(arco)
(pizz)

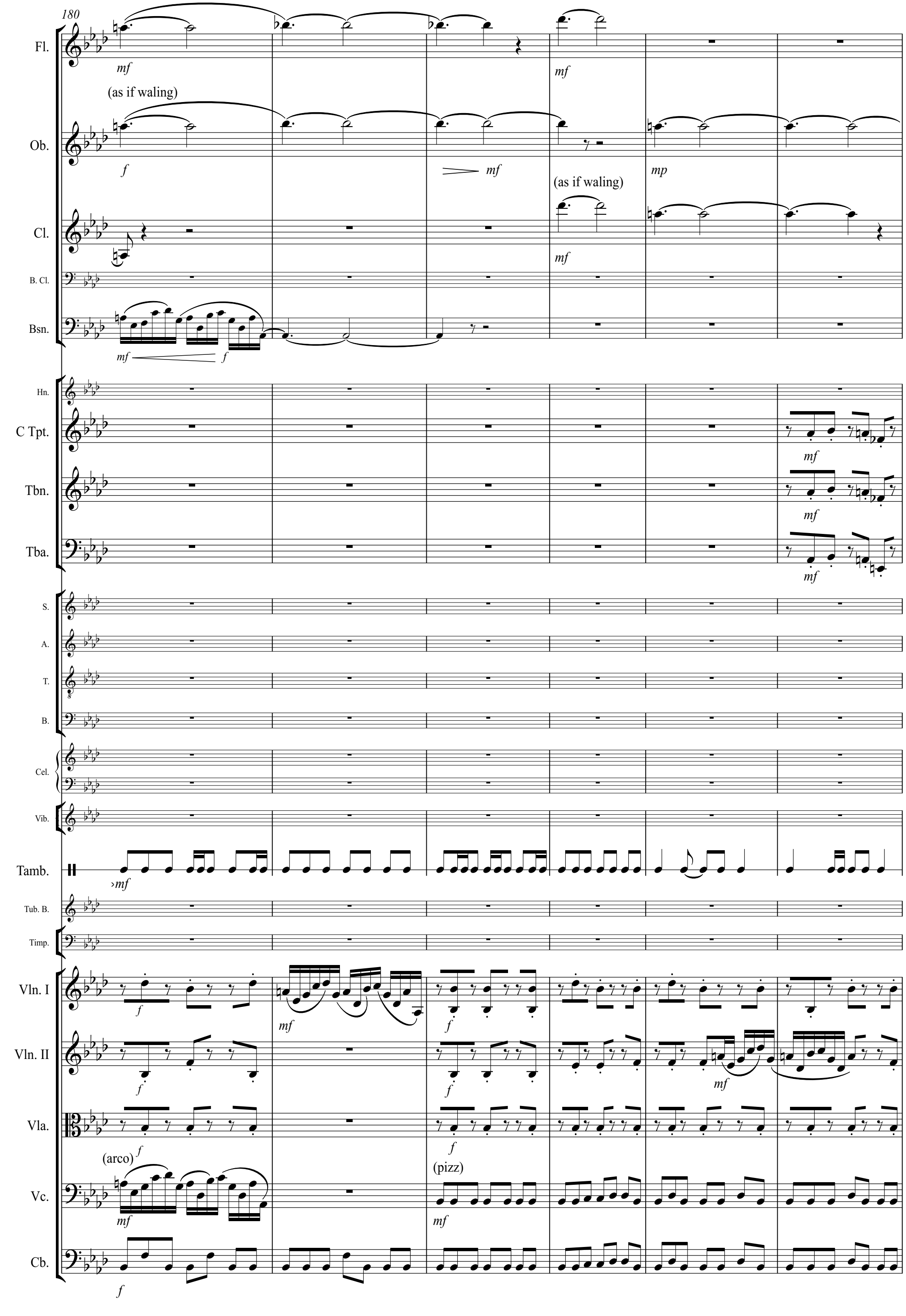

150
H
rousingly
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
in your pre - sence e - ter - nal - ly
A.
- sence
T.
in - to glory
for - ev - er
B.
in - to glory
for - ev - er
Cel.
Vib.
(hit with hands)
Tamb.
Tub. B.
Timp.
H
Vln. I
Vln. II
Vla.
(arco)
Vc.
(pizz)
Cb.
(pizz)
p
mp
mf
f
pp


157
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
Tamb.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
e-ter - nally for - ever eternally in
e-ter - nally for - ever eternally in
e-ter - nally for - e - ver in
for - e - ver in
mp
mf
p
f
Ped.
(arco)
(pizz)


164
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Vib.
Tamb.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
mp
p
per - fect peace in perfect peace, and per - fect love
per - fect peace in perfect peace and per - fect love
(shake tambourine)
Ped.
(pizz)


173
I
intensely
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
Tamb.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
ff
no
more
Ped.
(play with sticks)


177
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
Tamb.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
ff
tears
(pizz)
3


180
Fl.
mf
mf
(as if waling)
Ob.
f
mf
(as if waling)
mp
Cl.
mf
B. Cl.
Bsn.
mf
f
Hn.
C Tpt.
mf
Tbn.
mf
Tba.
mf
S.
A.
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B.
Cel.
Vib.
Tamb.
mf
Tub. B.
Timp.
Vln. I
f
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f
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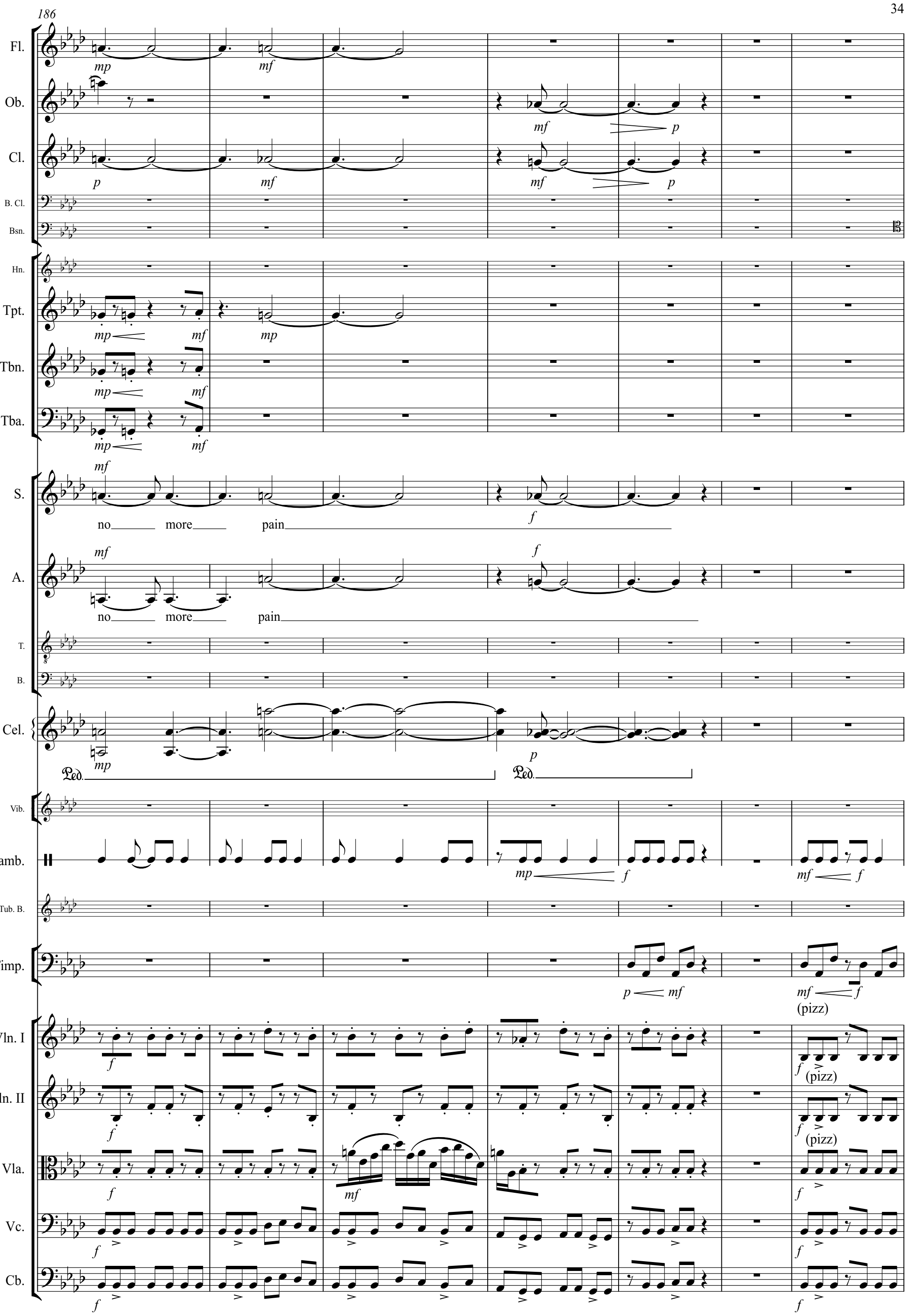
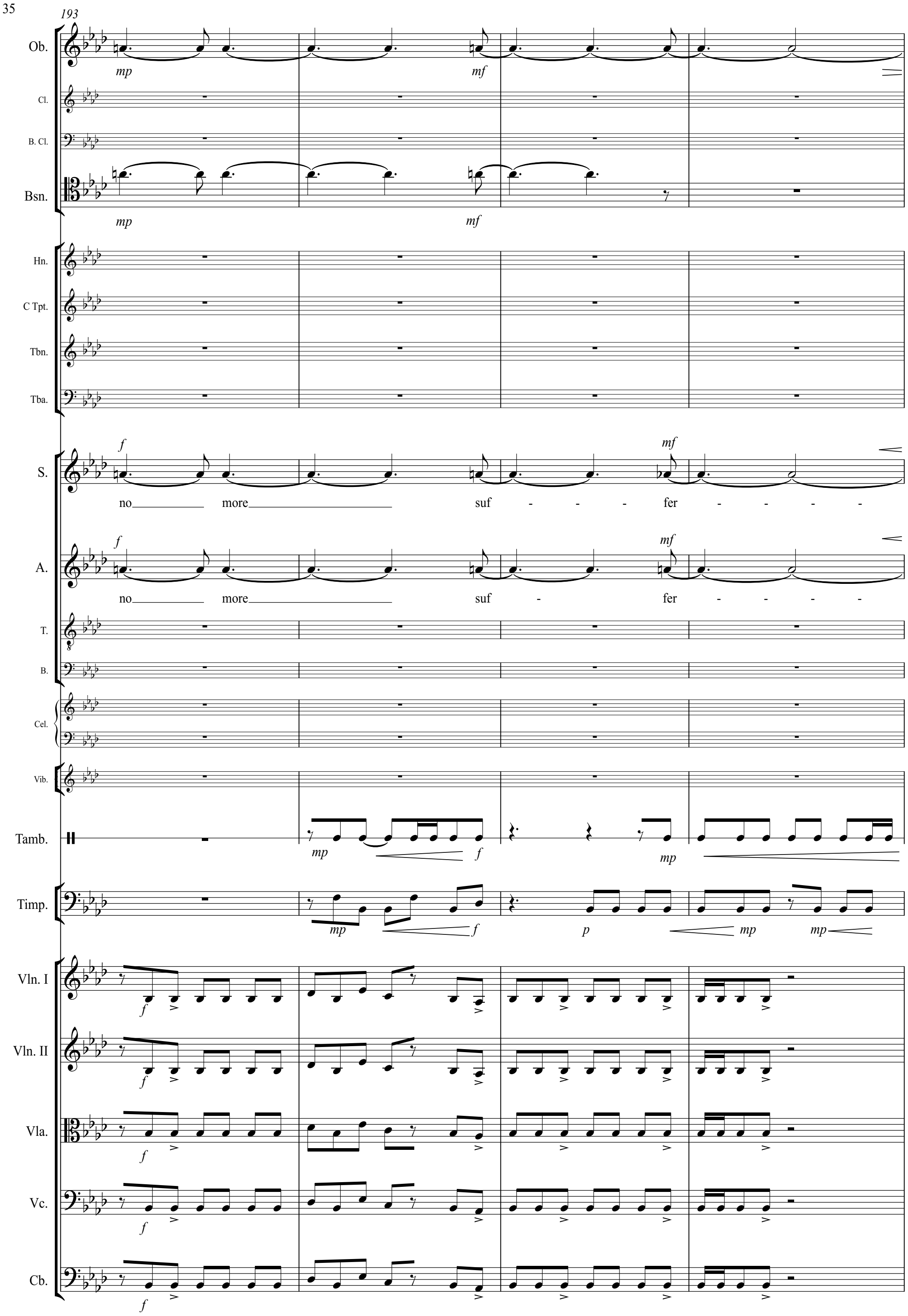
Vla.
f
f
(arco)
(pizz)
Vc.
mf
mf
Cb.
f


186
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Vib.
Tamb.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
p
f
no more pain
Ped.
(pizz)


193
Ob.
mp
mf
Cl.
B. Cl.
Bsn.
mp
mf
Hn.
C Tpt.
Tbn.
Tba.
S.
f
mf
no
more
suf
fer
A.
f
mf
no
more
suf
fer
T.
B.
Cel.
Vib.
Tamb.
mp
f
mp
Timp.
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Vln. I
f
Vln. II
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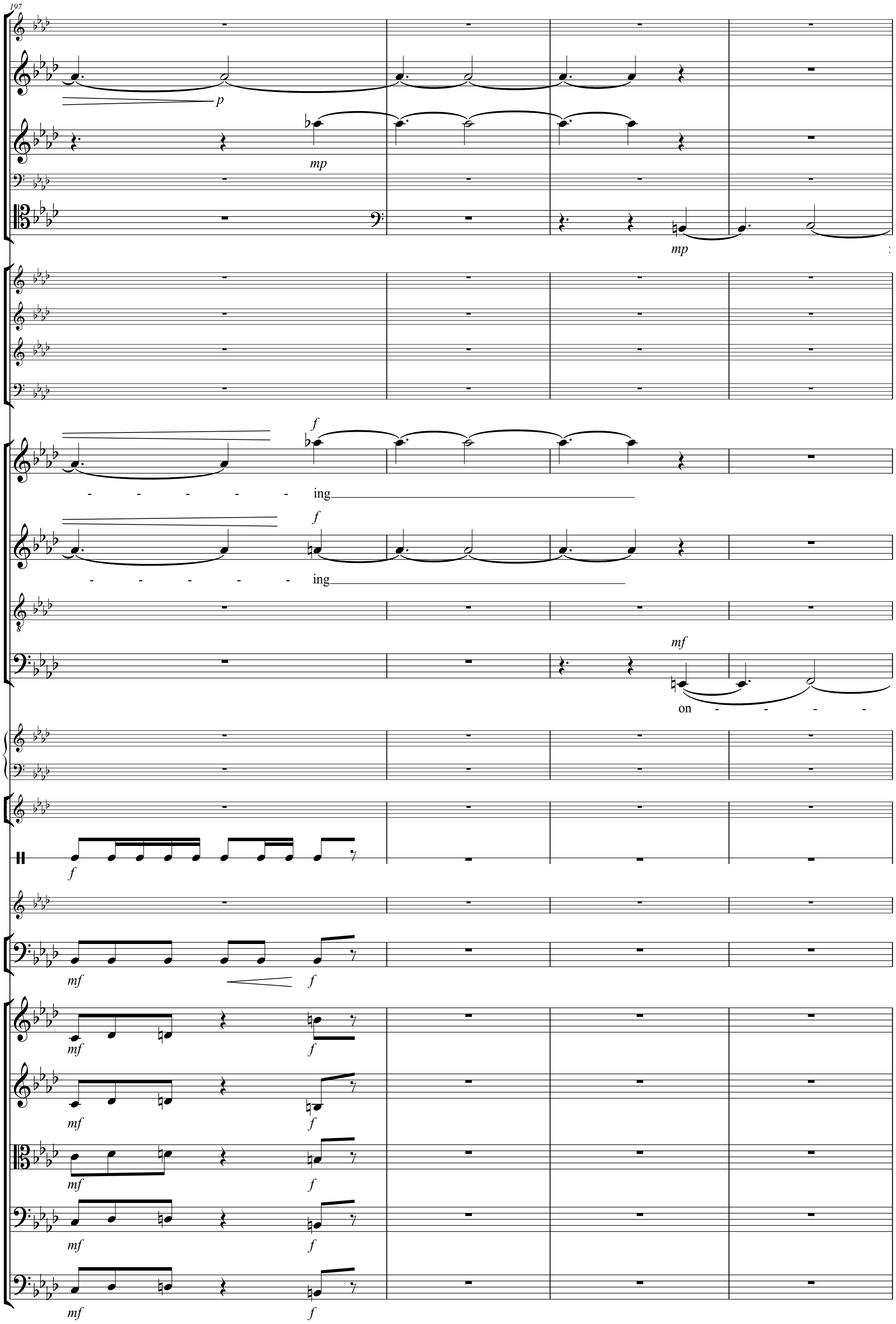
Vla.
f
Vc.
f
Cb.
f


197
Fl.
Ob.
p
Cl.
mp
B. Cl.
Bsn.
mp
Hn.
C Tpt.
Tbn.
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S.
f
- - - - - - ing
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f
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B.
mf
on - - - -
Cel.
Vib.
Tamb.
f
Tub. B.
Timp.
mf
f
Vln. I
mf
f
Vln. II
mf
f
Vla.
mf
f
Vc.
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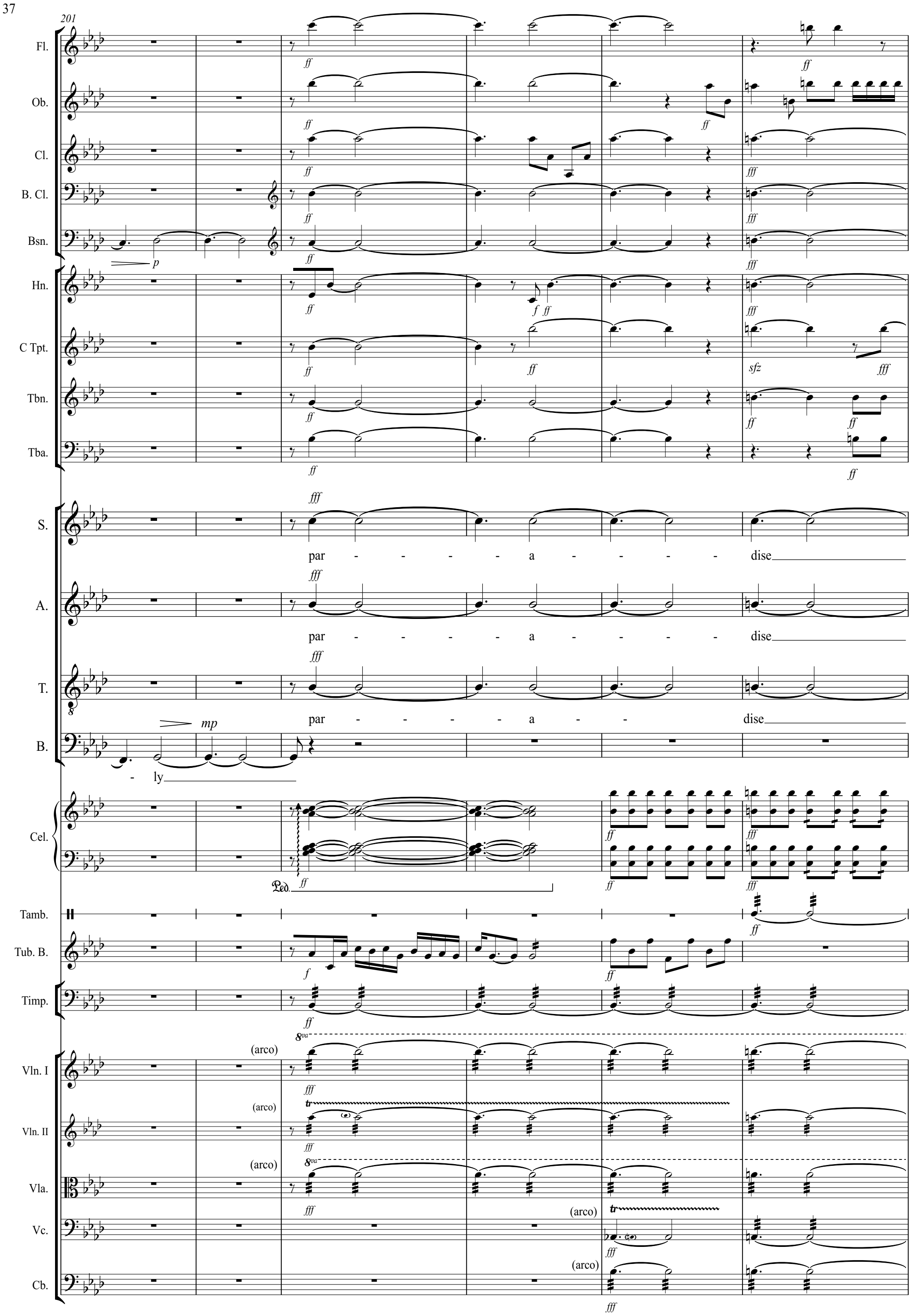
f
Cb.
mf
f


201
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
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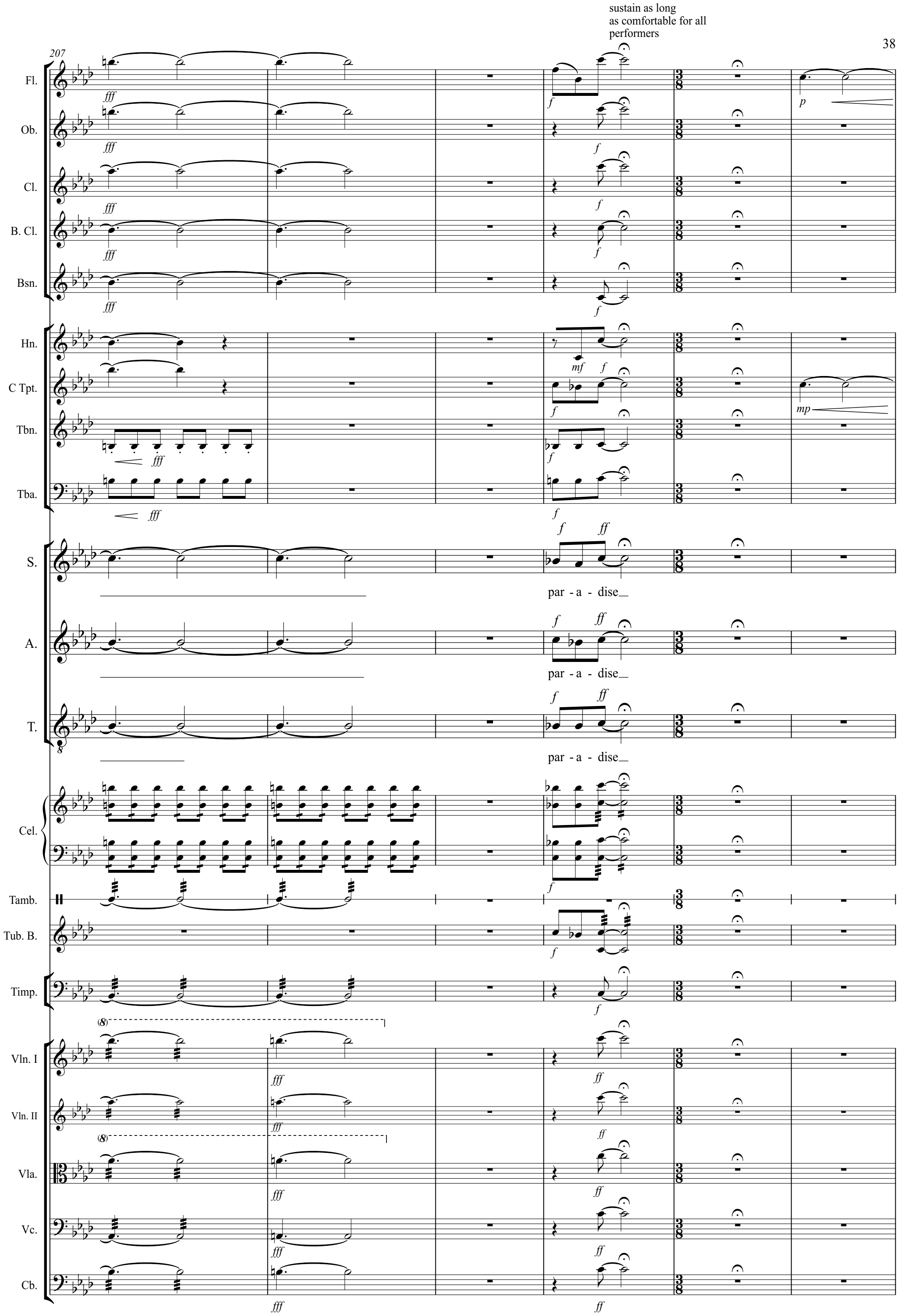
B.
Cel.
Tamb.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
ff
fff
f
sfz
mp
par - - - - - a - - - - - dise
par - - - - - a - - - - - dise
par - - - - - a - - dise
- ly
Ped.
(arco)
(arco)
(arco)
(arco)
(arco)
8va
tr


sustain as long as comfortable for all performers
38
207
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
Cel.
Tamb.
Tub. B.
Timp.
Vln. I
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Vla.
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par - a - dise
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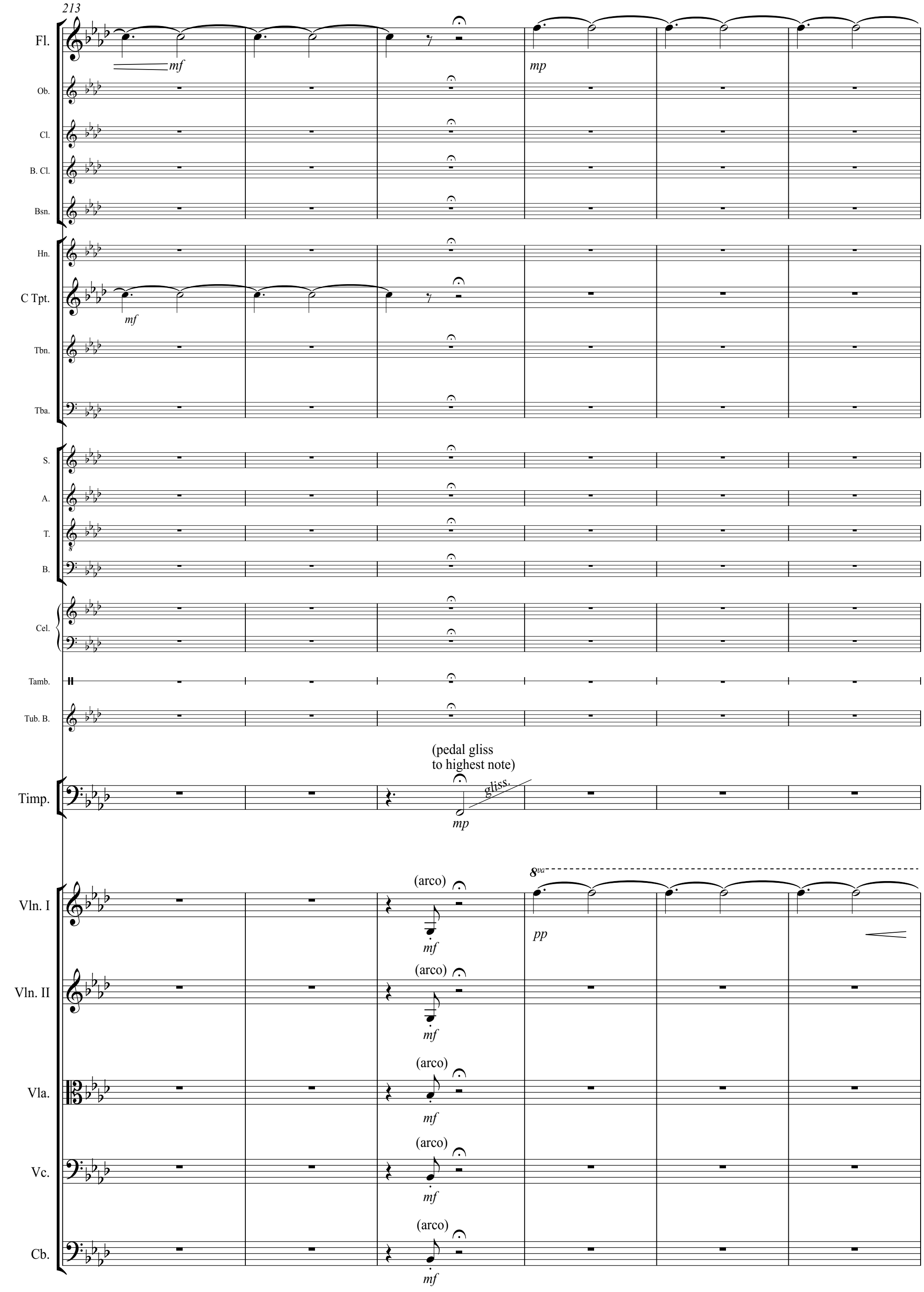
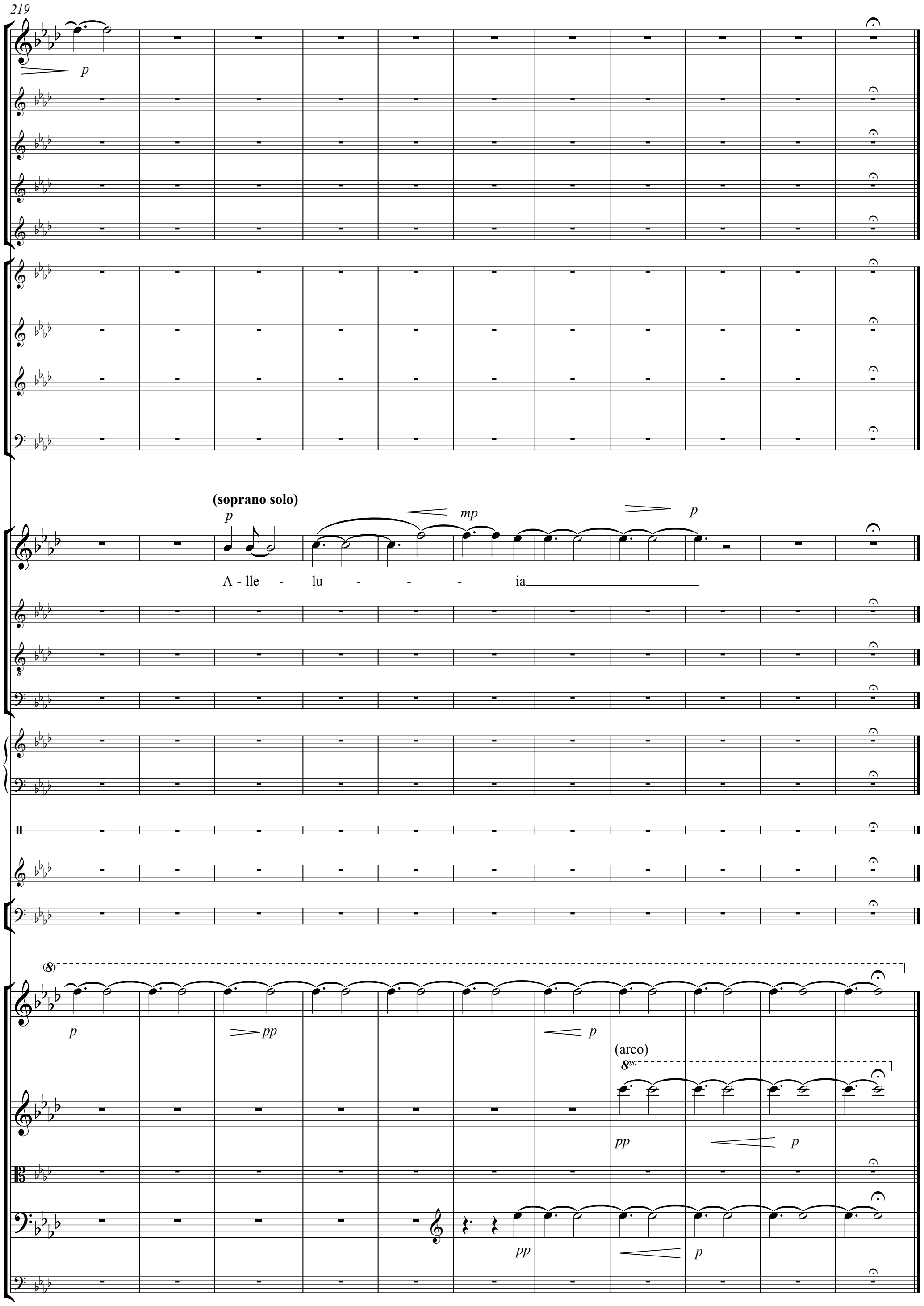

213
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
S.
A.
T.
B.
Cel.
Tamb.
Tub. B.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
(pedal gliss
to highest note)
gliss.
(arco)
8va
pp


219
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
(soprano solo)
S.
A - lle - lu - - - ia
A.
T.
B.
Cel.
Tamb.
Tub. B.
Timp.
Vln. I
(arco)
Vln. II
Vla.
Vc.
Cb.
p
mp
pp

PART 2: ESSAY

The Requiem: the *Dies Irae* as a Motif and Compositional Resource in *Farewell For Now* (2017), For Chorus and Chamber Orchestra

Introduction

Farewell for Now (2017) for chamber orchestra and choir is informed by my studies of the Requiem Mass, principally the requiems of Mozart, Berlioz, Verdi, and Britten. The composition is further influenced by research and analysis of works by György Ligeti, Krzysztof Penderecki, Morten Lauridsen, and Witold Lutoslawski during my study of composition at the University of California, Santa Cruz.[1] I consider requiems to be enthralling types of choral works, for they engage an emotional subject which puzzles and perplexes: death. Some believe death is the end of one's existence, while to others it marks a transition to a new chapter of life elsewhere. Ceremonies both formal and informal have taken place for thousands of years to commemorate the passing of a family member, friend, dignitary, or acquaintance. It is the universal experience of loss that makes meaningful the content of the proceeding.

The plea for eternal rest (in Latin: requiem aeternam) and for perpetual light to shine upon the departed (et lux perpetua luceat eis) are recurrent themes repeated throughout the texts comprising the Requiem Mass. These passages echo, if not directly put into words the emotions and supplications of many who are bereaved, as they seek comfort after the decease of a loved one. One of the most tragic events I encountered was the Sandy Hook Elementary School shootings which occurred on December 14, 2012, where twenty innocent children between the ages of six and seven years old were shot and killed. Having two children close to this age, I cannot imagine the horror and emotional dismay the parents must have suffered. It was the Sandy Hook shootings, along with the recent deaths of a few family members, and friends which prompted me to undertake the challenge of writing a requiem.

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[1] The following lists a few of the pieces studied during this time: Ligeti's *Chamber Concerto for 13 Instrumentalists*, and *Lontano;* Penderecki's *Credo*, and *Polish Requiem*; Lauridsen's *O Magnum Mysterium,* and *Lux Aeterna;* Lutoslawski's *Second Symphony*, and *Livre pour orchestra*.

In the following I discuss prominent aspects of the Requiem Mass, as well as a few composers whose works have been exemplary. In chapter one, I briefly reference the historical origins and evolution of the Requiem Mass. In chapter two, I introduce the *Dies Irae*, a text which constitutes the largest portion of the requiem, and whose provocative poetry has been capitalized on by numerous composers. In chapter three, I discuss salient structural features of the three movements of the dissertation composition. In chapter four, I present the Dies Irae theme of *Farewell For Now*, and connect it to inspirational passages from selected requiems by Mozart, Verdi, and Britten. In chapter five, I present some correlations to Irish Traditional Dance music contained in the work. In chapter six, I touch on a harmonic technique of Lutoslawski influential to my writing, and demonstrate its relevance to *Farewell For Now*.

Chapter One: A Brief Historical Overview of the Origins and Evolution of the Requiem Mass

Requiem music has an immense history, and a brisk introduction will remind or acquaint the reader with its genealogy. I in no way intend to describe in detail its vast historical evolution as several authors and resources do so eloquently, such as the remarkable work of Robert Chase.[2] Rather, it is my intention that by highlighting important moments of its evolution, its heritage and importance in music history will be apparent, as well as the significance of the passages presented in the ensuing, and perhaps make more meaningful the dissertation composition.

The Requiem Mass has its origins as a liturgical piece accompanying a funeral, and is "an intercessory prayer on behalf of the deceased person."[3] Its name is derived from the opening words of the Introit, "*Requiem aeternam,"* which mean "eternal rest." Some of the earliest records document scores as early as the fifteenth century, and "many polyphonic settings began to emerge in the 16th century."[4] Prior to this, requiems were performed in the style of monophonic Gregorian chant.[5] Robert Chase describes the progress of polyphonic development in the following statement:

> the first polyphonic requiems began to appear in the Lowlands (Scottish Lowlands) during the fifteenth century. What had begun as a rather modest compositional trickle in the early years of the Renaissance with either Guillaume Dufay or Johannes Ockeghem had eventually broadened into a stream of some fifty works during the sixteenth century, and still a greater abundance of settings, several hundred, in fact, throughout the Roman Catholic world after 1615.[6]

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[2] Robert Chase *'Dies Irae': A Guide to Requiem Music* (Lanham, MD: The Scarecrow Press, 2003).

[3] Chase, '*Dies Irae': A Guide to Requiem Music*, 1.

[4] Fabrice Fitch, "Requiem Mass." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed September 8, 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/43221.

[5] Chase, '*Dies Irae': A Guide to Requiem Music*, xvi.

[6] Ibid, xvi.

What this statement affirms is the expansion and proliferation of the number of requiems written after 1615, which conceivably reflects a greater interest by composers due not only to the ubiquitous nature of the subject matter, permitting the possibility for performance opportunities, but the broadening of style in the use of polyphony. This created the opportunity for new musical settings, and the potential for extended melodic and harmonic treatments of sacred texts.

The structure of the requiem has transformed over many centuries, and is variable even today.[7] It is usually comprised of the following twelve sections: the Introit, Kyrie, Graduale, Tract, Sequence Hymn (or Dies Irae), Offertory, Sanctus, Agnus Dei, Communion, Responsory: Libera Me, Pie Jesu, and In Paradisum. The Pie Jesu set as a distinct section is a "peculiarity of the French liturgy;" however its usage as a separate musical movement is evident in several requiems.[8] Furthermore, it is the *Dies irae* which has been the most controversial portion of the requiem.

Chapter Two: The *Dies Irae*; The Agony of the Text and the Ecstasy of the Composer

The *Dies irae* is a Latin poem based on the biblical theme of one being brought into account for the deeds of their life on Judgment Day.[9] It is a time of grave importance in Christian theology, for it is the moment one's entire life is evaluated and judged, with the consequence of being eternally sentenced to the damnation of

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[7] Chase, '*Dies Irae': A Guide to Requiem Music*, 2.
[8] Ibid, 192.
[9] Also referred to as the Day of Judgment or Last Judgment.

Hell, or the pleasures of an everlasting life in Heaven. The text is "commonly ascribed to the Franciscan monk, Thomas of Celano (d.c.1250)."[10] However, his authorship has been called into question by the discovery of "an earlier twelfth-century version of the poem."[11] It is the potential wonder, fright, fear, and excitement elicited by the text announcing God's wrath which has been pivotal in maintaining its potency. A representative passage which illustrates a crucial moment of tension by means of an allegory is enunciated by the fifteenth stanza of the poem, with the Latin phrase: "inter oves locum praesta," meaning "place me amongst the sheep."[12] It is a moment of truth, an intense dichotomy, a plea for the final confirmation of absolution, for the sheep are to be preserved while the goats condemned.

The *Dies irae* was "first introduced into the Roman funeral liturgy during the fourteenth century, but not into the French liturgy until the fifteenth century,"[13] possibly for its direct, controversial tone and the intense message it conveys.[14] The first recorded polyphonic version of the text was published by Antoine Brumel in 1516.[15] Furthermore, there is an inherent symmetry among the nineteen stanzas which comprise its content. Each consists of three text lines, containing eight syllables; the only exception is the eighteenth paragraph.

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[10] Chase, '*Dies Irae': A Guide to Requiem Music*, 509.
[11] Ibid, 509.
[12] Other references to the Day of Wrath appear in the following passages of the Bible: 2 Peter 2:6, 2 Peter 3:10, Acts 17:31, Acts 2:20, Ezekiel 18:23, Ezekiel 7:19, Hebrews 10:30, Isaiah 13:6, Job 21:30, Psalms 110:5, Psalms 76:7, Psalms 78:31, Romans 2:5, Zephaniah 1:15, Nahum 1:2-3.
[13] Chase, '*Dies Irae': A Guide to Requiem Music*, 510.
[14] Ibid, 4.
[15] Ibid, 510.

Several composers have employed the dramatic nature of the poem for its potential to arouse an emotional maelstrom of terror and mystery associated with deaths' unknowns. A plea for mercy and pardon permeate the poetry. One passage which exemplifies this is the sixteenth paragraph, the "confutatis maledictis" stanza. This excerpt is translated: "when the accursed have been confounded and given over to the bitter flames, call me with the blessed."[16] This paints a picture ripe with lamentation, and bittersweet hope. The vast potential for the text to be a composers' playground because of its dramatic and illustrative content is apparent. Chase posits: "the earliest group of composers to recognize the musico-dramatic possibilities of the *Dies irae* text were the leading luminaries of the French baroque, Jean-Baptiste Lully, Marc Antoine Charpentier, and Michel-Richard De Lalande," and through their "innovative contributions, interest…grew and expanded."[17]

Chase asserts that conceivably the most familiar Gregorian chant melody is the Dies irae tune.[18] The exact author, as well as the specific dates of its origin remain unknown. It is possibly from "the time period (if not the pen) of Adam *Praecentor* (cantor) of Notre Dame," also known as Adam of St. Victor. If this is the case, it would more than likely have been written around the 12th century.[19] The theme (see Figure 1) has been quoted or paraphrased by many composers,[20] and "appears to have had only one melody," as alternative tunes were rare.[21] It sounds unreservedly in the fifth movement of Berlioz's *Symphonie Fantastique* (1830), and Malcolm Boyd cites

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[16] Chase, '*Dies Irae': A Guide to Requiem Music*, 6.
[17] Ibid, 511.
[18] Ibid, 5.
[19] Ibid, 509.
[20] Ibid, 509, 511.

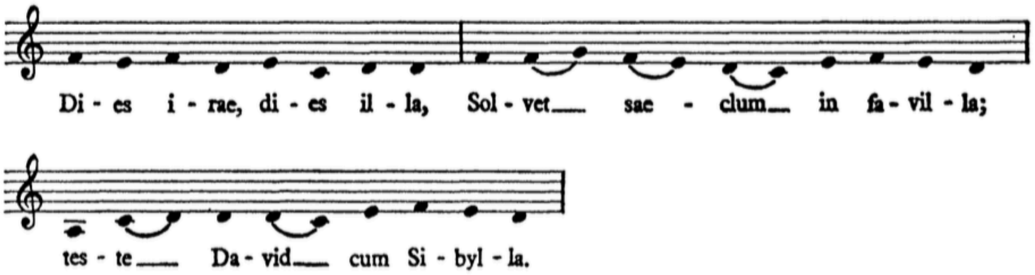
Di - es i - rae, di - es il - la, Sol - vet sae - clum in fa - vil - la;
tes - te Da - vid cum Si - byl - la.

Figure 1: The Dies irae chant melody[22]

Berlioz as being immensely responsible for its proliferation in in secular use.[23] Boyd further posits that sounding four notes of the melody are sufficient for the connection to be made to the theme, due to its familiarity.[24] Some contemporary examples include: Sergei Rachmaninoff's *Isle of the* Dead (1909) and *Rhapsody on a Theme of Paganini* (1939); Igor Stravinski's *Requiem Canticles* (1966); Arvo Pärt's setting of *Miserere* (1989); and George Crumb quotes fragments of the chant in *Black Angels: Thirteen Images from the Dark Land* (1970).[25]

It is the striking content of the *Dies irae* which motivated taking on the task of including it in my own requiem, and one of the challenges in engaging the text was how to navigate the drama of its content. In this regard, one can understand why composers such as Gabriel Fauré, Marc-Antoine Charpentier, and Maurice Duruflé chose to omit the *Dies irae* completely from their requiems, thereby avoiding the potentially terrifying message it connotes. Moreover, musical settings of the poem prior to Giuseppe Verdi divided the poetry into multiple movements.[26] Verdi is historically documented as the first composer to undertake the challenge of setting the entirety of *Dies irae* to single a movement (the Second Movement of his *Messa da Requiem,* 1874).

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[21] Chase, '*Dies Irae': A Guide to Requiem Music*, 510.
[22] Ibid, 347.
[23] Malcom Boyd, "'Dies Irae": Some Recent Manifestations," *Music & Letters* 49/4 (October 1968): 347.
[24] Ibid, 347.
[25] Chase, '*Dies Irae': A Guide to Requiem Music*, 509, 512-513.

In devoting a chapter to the *Dies Irae*, my aim has been to highlight it as one of the most well-known portions of the requiem. It is one of significant dramatic substance, whose tune has had a remarkable lifespan by its repeated quotation and reference. The proliferation of its use possibly reflects the immense fascination and quandary in dealing with one of life's biggest challenges and mysteries: death. Moreover, I briefly quote the Dies Irae chant melody in my own work, to pay tribute to it. Further discussion on the influences of the *Dies irae* in relation to my composition will be presented in chapter four.

Chapter Three: Examining Salient Structural Features of *Farewell for Now*

One of the initial decisions to be made when composing a requiem is the amount of traditional text to include. There are also choices of which sections and stanzas of narrative to incorporate or omit, along with the intricacies of organization, such as the decision to employ consecutive or mixed settings of the text, or cite multiple texts; whether to repeat or reiterate entire text phrases, or focus on snippets of content. My strategy was to compose three movements. The first two movements are comprised of the three traditional sections of the Requiem Mass I felt essential to include, and the final movement features an original text. Each of these movements generally sets the text consecutively. However, moments of repetition and reiteration occur. The three movements generally showcase the current compositional methodologies and procedures I draw from including: tonal counterpoint, melodic themes and patterns, and aggregate pitch arrangements. Structural features of each movement are discussed in the following.

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[26] Gordon Johnson, "An Harmonic Analysis of the Requiem by Giuseppi Verdi," M.M. thesis, Eastman School of Music of the University of Rochester, 1954, 3.

The First Movement, Requiem Aeternam, only incorporates the first sentence of the *Introit.* The remaining text is omitted because of its lengthiness, and to focus entirely on the plea presented by the Latin text "grant them eternal rest, Oh Lord." My goal is to establish a meditative and tranquil mood by the predominant slow-paced tempo marking of a quarter note equal to 52bpm, accompanied by general harmonic simplicity and tonal counterpoint. At the same time, whispered and spoken text phrases are dispersed throughout the sections of this opening movement, intended to connote a mysterious quality by their distinct timbre, and unpitched content. Whispered words are vaguer than spoken or sung text, and provide an additional musical component that highlights rhythm and percussiveness by accenting voiceless plosive speech sounds such as "t" and "k," the voiceless uvular plosive "q," and the voiceless velar fricative "x." Moreover, the bulk of this opening movement is allocated to uttering, and many times repeating, the words "requiem" (rest), “aeternam” (eternal), “Domine” (God), and “lux perpetua” (perpetual light). Counterpoint and hints of harmonic coloring by the inclusion of nonharmonic tones and closely spaced tone clusters allocated to the upper (often soprano) voices, such as the sonority of m.9, are the pillars of this movement (see Figure 2).

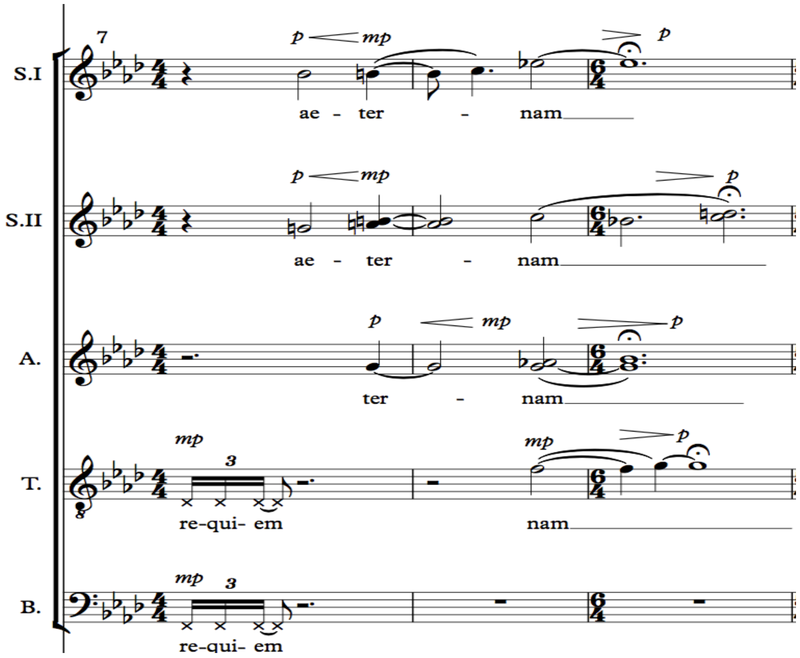

Figure 2: mm.7-9 of the First Movement of *Farewell For Now*

The instrumentation of Movement One is: flute, oboe, clarinet, horn, trumpet, vibraphone, SSATB choir, and string quartet (two violins, viola, and cello). The voices, vibraphone, and strings are used most frequently, while the horn, trumpet, and oboe are called upon sparingly, reserved for the subsequent movements. This ensemble choice allocates the harmony of the orchestra generally within the middle to upper pitch registers, without the weight of low register tones. Additionally, the bass voice mostly operates in its upper register, often employed to sound whispered phrases rather than pitches. Furthermore, I designate two groups of sopranos (Soprano I and Soprano II) in order to have four, five, and six-voice polyphony sound in vocal registers idiomatic to the soprano and alto voices (see Figures 2 and 2.1).

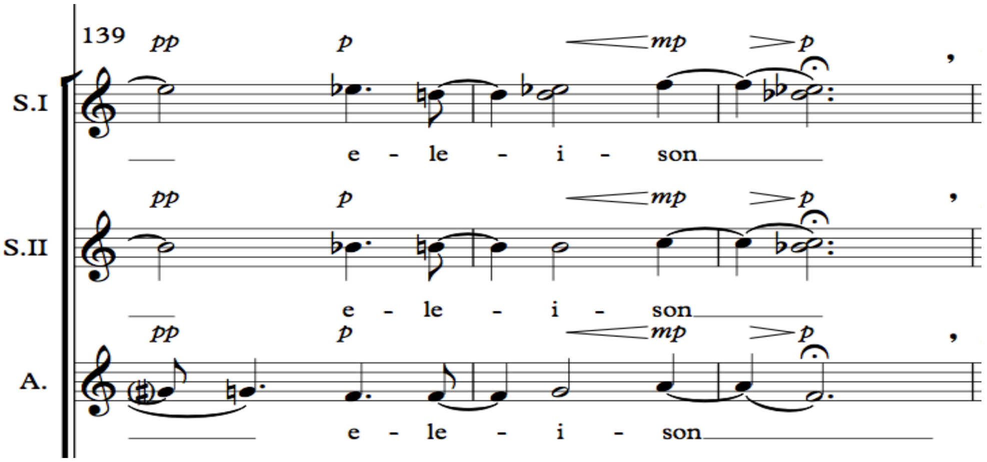

Figure 2.1: mm.139-140 of Movement One

Five-voice polyphony is important to this movement, and the text is mostly set in this manner. Individual thematic material is not the focus, rather the sounding of phrases together as a harmonic unit. Moreover, this is the only movement which divides the sopranos into two specific groups, and moments of choral divisi are rare in the subsequent movements.

In comparison to the other movements, the First Movement presents the smallest instrument group moving at the slowest tempo, gradually growing from an acapella vocal texture to the inclusion of vibraphone at m.9. It is not until rehearsal C, m.20, that other instruments are included, and this section is gently introduced by a horn and flute duo before including a larger ensemble (see Figure 3). Additionally, it is the contrasting texture generated by the whispered words which distinguish this movement from the others. Whispers are present in each section of this movement and are a unifying structural element. They are given prominence during rehearsal B (m.13), accompanied only by the vibraphone to break up the otherwise binary relationship between rehearsals A and C. Binary correlations are present throughout the work, by means of the basic structuring of this movement. For example, the correspondence of the material between rehearsal markers D and E is evident, as well as the connection between rehearsal markers F and G which convey the *Kyrie eleison.*

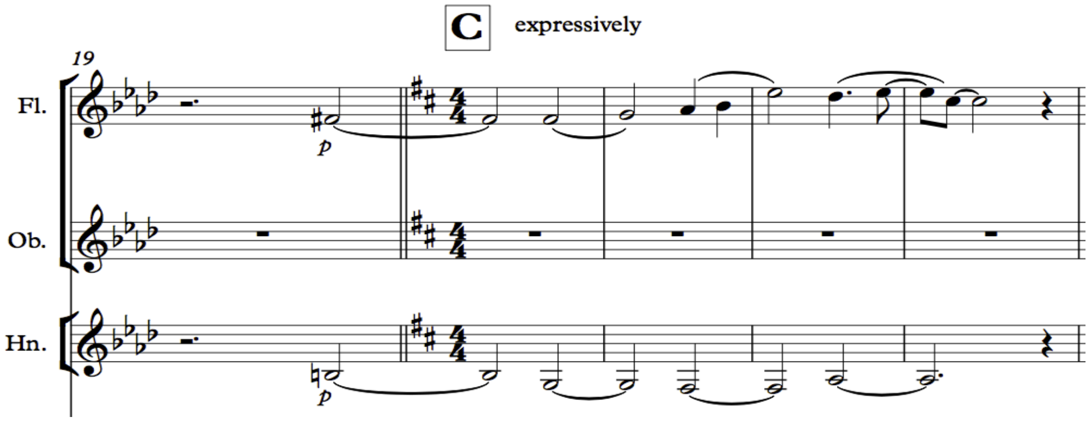

Figure 3: The entrance of the horn and flute duo at m.19 of the First Movement

At rehearsal C (m.24) English text is introduced, and is intended to keep the piece perceptually growing by providing a fresh textual element (see Figure 4). It is also a precursor to the entirely English text of the final Movement. This section marks the first instance where the cello and bass voice sound pitches in their lower registers to establish a rooted, and expanded pitch range. It sounds a short passage petitioning "rest," and includes the word "forever" which I added because it is a synonym of "eternal." It embarks demarcated by the broadened timbre elicited by the inclusion of horn and flute sounding together (see Figure 3). Brief instances of Latin and English sounding concurrently appear in mm.28-29, mm.132-133, and mm.136-139.

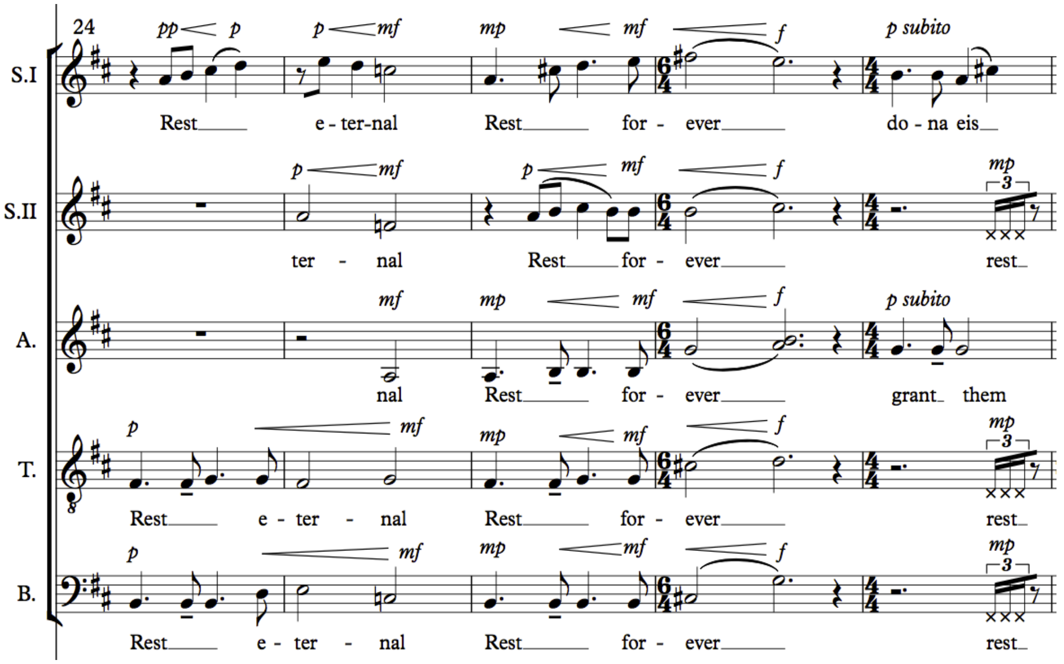
24
S.I
pp p p mf mp mf f p subito
Rest e - ter-nal Rest for - ever do - na eis
S.II
p mf p mf f mp
ter - nal Rest for - ever rest
A.
mf mp mf f p subito
nal Rest for - ever grant them
T.
p mf mp mf f mp
Rest e - ter - nal Rest for - ever rest
B.
p mf mp mf f mp
Rest e - ter - nal Rest for - ever rest
3
6 4
4 4

Figure 4: English text first introduced at m. 24 of Movement One

At rehearsal D (m.36), the second theme contained in the *Introit* begins to be revealed. This section represents a moment which I construct and describe as the imagery of an encounter with light breaking through dark, stormy clouds. It is a shift of focus; a change in texture, which slowly leads into the entire petition of the “et lux perpetua luceat eis” sentence sounding within rehearsal marker E (m.122). The rhythm of this section manifests change by moving at a quicker pace governed by the compound metric structure of six-eight, with a dotted quarter equal to 104bpm. It is a doubling of the previous 52bpm tempo (see Figure 5). Harmonic change is exhibited as well by a contrasting pitch organization process, where chordal evolution of predominantly tetrachord pitch cells govern the harmonic and melodic content commenced at m.36. It ascends from a single pitch: C_4, and grows to include harmonic constellations of closely spaced tones (see Figure 5.1).

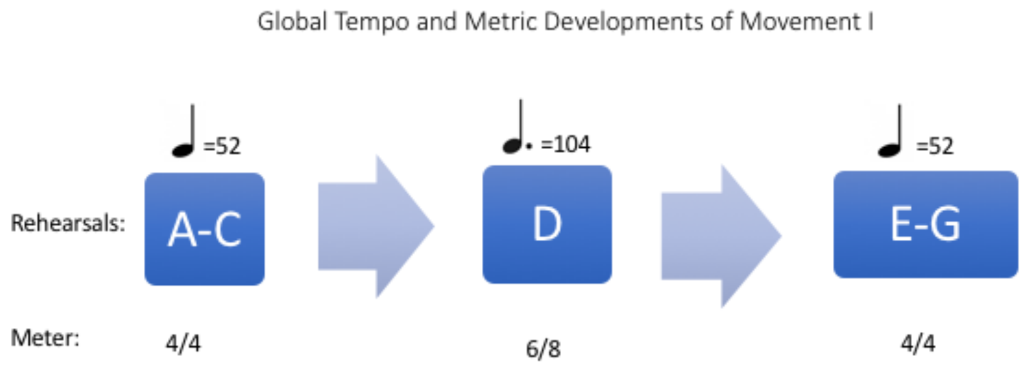

Figure 5: Global tempo comparison of Movement One

Rehearsal D represents what I imagine as the depiction of sharp incessant light suddenly beaming and bursting forth with stabbing sharpness that is succeeded by a more subdued, soft presentation of luminosity at rehearsal E. The sharp portrayal of light is exhibited by the syllabic repetition of the word “lux” constantly repeated within rehearsal D, included to further accent the distinction of this middle section. The repetition of the word “lux” I correlate to rays of light unabashedly enforcing their dominion, similar to an experience one would encounter while driving a car in the morning while the sun is first rising: it is difficult to see, for one is relentlessly confronted with bright beams radiating from the sun. The reiteration is also directly connected to the meaning of the word "lux perpetua" and the concept of "perpetual light." Each incessant "lu" utterance commences, is rearticulated, and rarely concludes. The choice to repeat "lu" instead of "lux" is because of the freedom exhibited by sounding the vowel portion of the word, rather than the clear cadence and percussiveness exhibited by the voiceless velar fricative "x." However, the "x" is also included as a percussive effect, predominantly uttered by the bass voice to keep the text attached to its origin: "lux" is the meaning of this passage, and not "lu."

The harmonic evolution of rehearsal D is important to highlight because it functions distinctly in its harmonic process from the surrounding sections. It quickly grows to a predominantly four-voice texture, experiencing a general rise in pitch over the course of this section (see Figure 5.1). It is a progression that initiates from a single-pitch C and culminates to a sonority at m.109 also rooted on C. The majority of these clusters are tetrachords consisting of closely spaced tones related to a harmonic technique evident throughout the movement, such as at m.9, m.12, mm.34 and 35, m.143, and m.147. Also worth mentioning is the choice to sound the first instance of "lux" on C, and its correlation with the climax of the Third Movement arriving to a single C pitch-class on the word "paradise." It is a unifying structural connection, related by the theological correspondence between "perpetual light" and "paradise."[27]

A contrasting softer display of "light" is demonstrated at rehearsal E by the return to slower paced initial tempo of a quarter note equal to 52bpm, accompanied

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[27] Both are metaphors for Heaven.

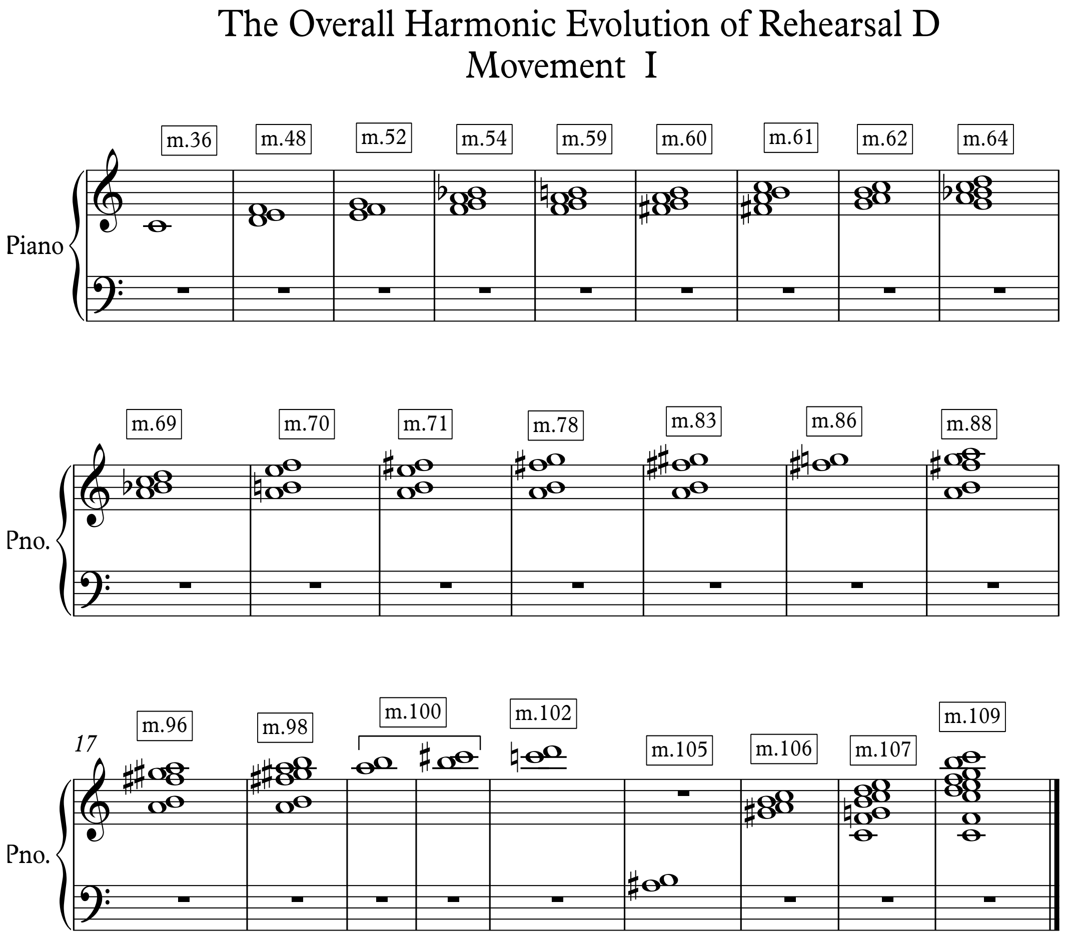
The Overall Harmonic Evolution of Rehearsal D
Movement I
m.36
m.48
m.52
m.54
m.59
m.60
m.61
m.62
m.64
Piano
m.69
m.70
m.71
m.78
m.83
m.86
m.88
Pno.
17
m.96
m.98
m.100
m.102
m.105
m.106
m.107
m.109
Pno.

Figure 5.1: The Overall Harmonic Evolution of Rehearsal D of Movement One

by generally flowing stepwise melodic passages governed by the counterpoint, which sound initially in A-major. This smoother polyphonic texture comprised of legato melodic lines contrasts with the previous double time tempo and jarring repetitive texture of rehearsal D. Additionally, the *Kyrie* text is presented at Letter F (m.140) and acts as a coda to bring the First Movement to a close in a mostly reserved a cappella manner reflecting an intimate plea and prayer.

Prominent rhythmic figures of Movement One are the dotted quarter note, and triplet eighth notes articulated mostly by whispering voices. Dotted quarter note rhythms are introduced at m.2, and are present within each of the subsequent sections as a governing rhythmic force (see Figures 4, 6-6.1). They add syncopation to the predominantly simple four-four metric structure, and accent the text. The triplets transform into a six-eight meter at rehearsal D (m.36), and there is a global rhythmic connection between them. It is a development and extension of the rhythm, an expansion of a pattern first presented at m.6 that expands during the middle of the movement, and returns to a similar structure as the opening from rehearsals E through

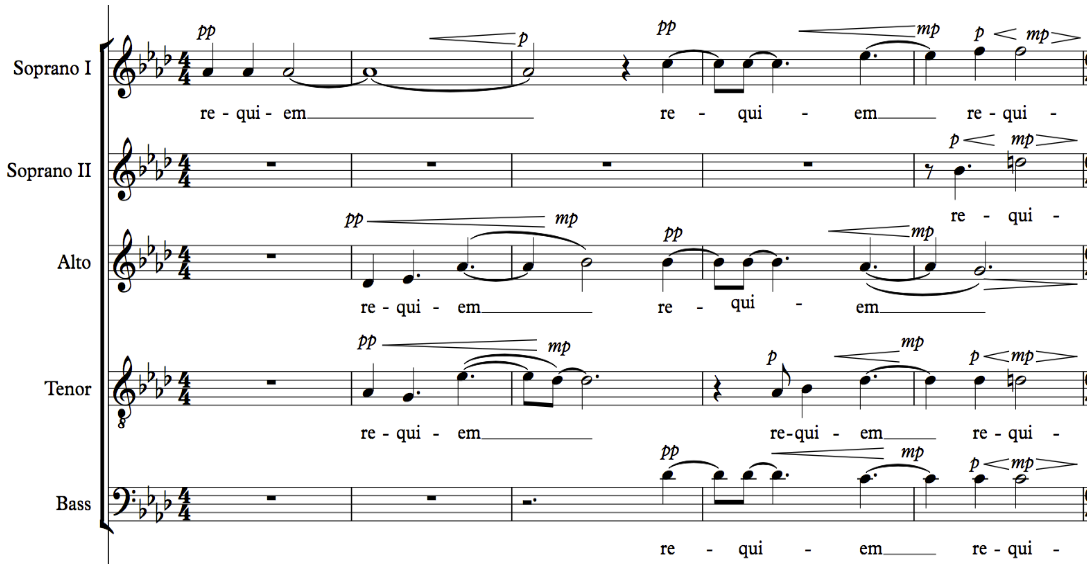

Figure 6: The prominence of dotted quarter notes displayed from mm.1-5 of Movement One

G. It was instituted to connect and capitalize on the tripartite syllable structures of the words “requiem” and “aeternam” with the rhythmic arrangement of the music, and

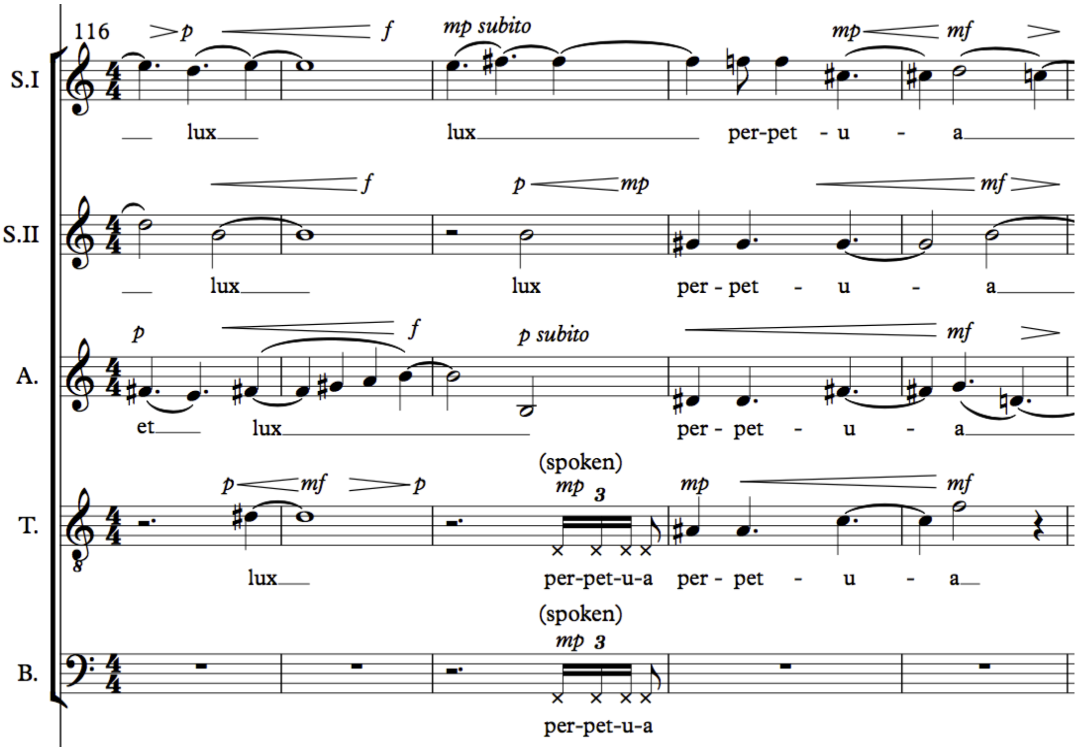

Figure 6.1: The prominence of doted quarter notes displayed from mm.116-120 of Movement One

the inclusion of dotted quarter notes play a role in this design as well. Globally, the First Movement is similar to ternary form, where the material of rehearsals A and C, and E through G function as the "A," and rehearsal D is the "B-section," distinct by means of the harmonic approach and the textual content of this section being a single word: "lux" (see Figure 5-5.1).

Movement One begins in A-flat major at rehearsal A, but diverges away from this initial tonal center as the piece progresses. Rehearsal B is predominantly whispered, allowing for the possibility of varying high-low pitch articulations, but is accompanied by the vibraphone which emphasizes the dominant of A-flat major, an E-flat major chord. Rehearsal C operates within the tonal territory of B-minor, an altered supertonic (#ii) in relationship to the opening key, and presents the entire "requiem aeternam dona eis, Domine" phrase. Rehearsal D initiates in C-major, a chromatic mediant relationship (major III) to A-flat major, but the pitch structure within this section is unique (see Figure 5.1). Rehearsal E functions in A major, commencing a trend of quicker chord cycles maintained until the end of the movement. In rehearsals F and G, several chords appear which are ambiguous by their trichord and tetrachord design, such as the harmony of m.136 (see Figure 6.2). This is related to a harmonic technique exhibited over the course of the piece: clusters of closely spaced tones. The final chord of Movement One is an E-flat major-seventh chord which prepares for the opening "D" pitch of the Second Movement, because the root of the chord is related by the interval of a semitone.

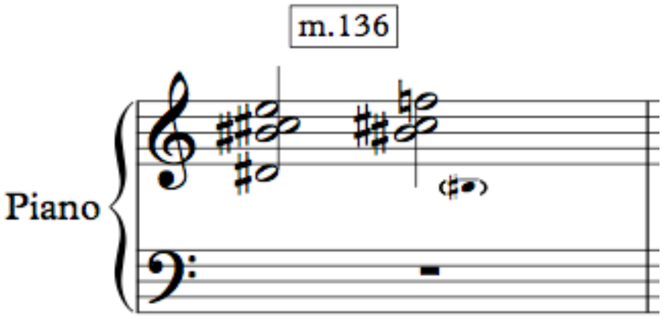

Figure 6.2: An example of ambiguous tetrachord and trichord harmony at m.136 of the First Movement

The Second Movement consists of twelve of the nineteen *Dies irae* stanzas. The seventh, tenth, eleventh, twelfth, thirteenth, fourteenth, and seventeenth were omitted to condense the text. I structured the progression of included stanzas to maintain a fluid transition between ideas and content. For example, the ninth paragraph, the *Recordare* (“remember me merciful Jesus”) is followed by the fifteenth paragraph, the *Inter oves* (“grant me a place among the sheep”). The pivotal moments of the narrative were conserved, connected by the plea for mercy and exoneration present in both paragraphs. Furthermore, Movement Two exhibits a harmonic language inspired by Lutoslawski’s vertical sonorities, where the harmonic content of the orchestra is controlled by assigned aggregates which govern the chordal sonorities of each of the twelve stanzas (see Figures 8, 8.4-8.5, and 8.7-8.9). Overall, there is an expansion, contraction, and development of aggregates within each stanza delineated by rehearsal markers. The vertical sonorities of the orchestra grow within the movement, providing harmonic contrast and distinction between sections, furthered by the progression and correlations of similar rhythmic units which serve to structurally unify the Second Movement (see Figures 7 and 7.1).

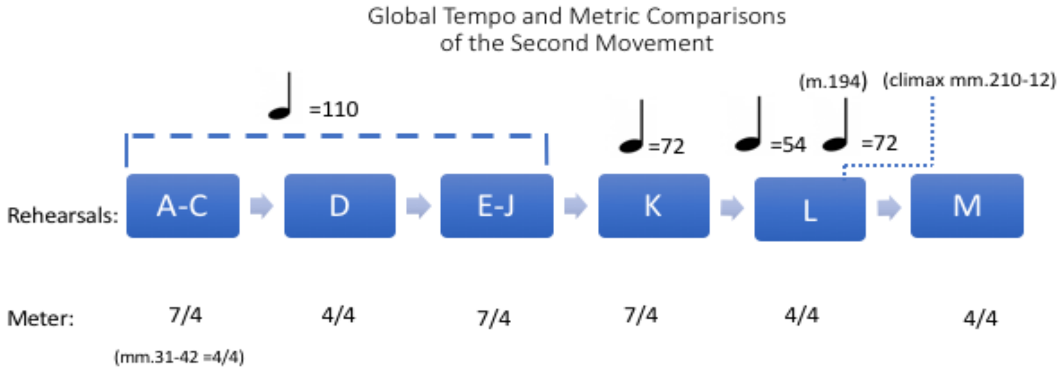
Global Tempo and Metric Comparisons
of the Second Movement
=110
=72
=54
=72
(m.194)
(climax mm.210-12)
Rehearsals:
A-C
D
E-J
K
L
M
Meter:
7/4
4/4
7/4
7/4
4/4
4/4
(mm.31-42 =4/4)

Figure 7: Global Tempo and Metric Comparisons of the Second Movement

The harmonic evolution of the Second Movement is outlined by the included pitch map. It presents a visually simple means of identifying and organizing the harmonic content governing each stanza (see Figures 8, 8.4-8.5, and 8.7-8.9). It draws from set theory's interval class notation as a means of grouping inversionally equivalent intervals within the six possible interval classifications (interval classes 0-6). The numbers in brackets correspond to the interval class type. For example [1+5] indicates a simple symmetrical interval class pair of semitones (ic 1) distanced by either a perfect fourth or perfect fifth (ic 5). Lutoslawski often incorporates symmetrical types of interval class pairs into his harmonic creations, and this inspired my outlining the pitch content while composing the piece in this manner. In the included pitch map I often indicate the interval class type followed by a parenthesis to identify the specific semi-tone distance between pitches. For example, both perfect fourths and perfect fifths are categorized as interval class 5, so I indicate 5(7) to distinguish a perfect fifth from a perfect fourth. More complex chord types which include auxiliary pitches added to the aggregate are present as well. While further descriptions using Allen Forte's pitch-class set systems such as interval vectors could be useful in identifying the total number of appearances of each interval class, my primary purpose is to graphically exhibit the structural relationships existing between each rehearsal section as the piece evolves. To quote Charles Bodman Rae, my intention is to "represent… the musical reality as opposed to the abstract."[28]

Rehearsal A commences the opening stanza of the *Dies irae*. It begins with the tempo marking of a quarter note equal to 110bpm, which is twice as fast as the previous movement. Seven-four meter is draw upon extensively throughout the movement, and rhythms of rehearsal A mostly avoid articulating the downbeat to further the syncopation inherent to the asymmetric seven-four meter. Rehearsal A

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[28] Charles Bodman Rae, "Pitch Organisation in the Music of Witold Lutoslawski Since 1979," 66.

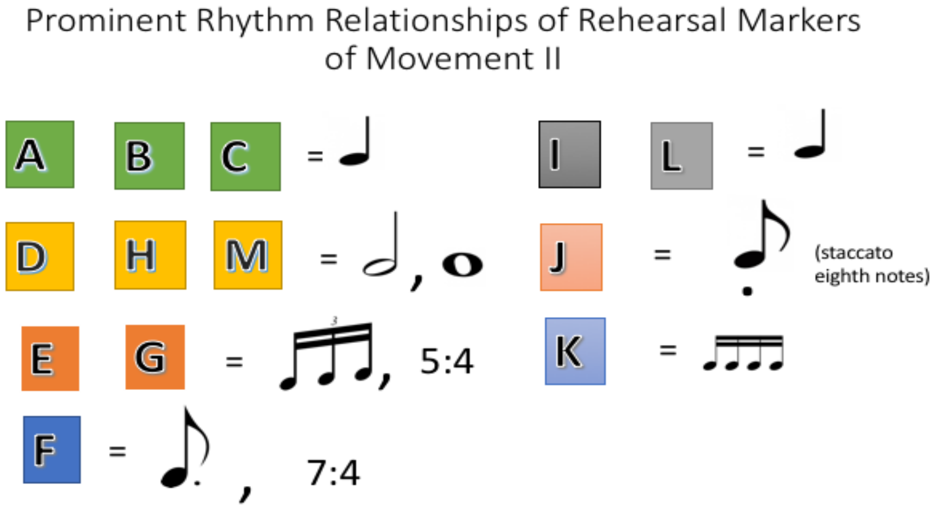
Prominent Rhythm Relationships of Rehearsal Markers of Movement II
A
B
C
=
I
L
=
D
H
M
=
J
=
(staccato eighth notes)
E
G
=
5:4
K
=
F
=
7:4

Figure 7.1: Prominent rhythm relationships of rehearsal markers of Movement Two.

is governed predominantly by sonorities comprised of minor-second intervals. The most prominent aggregates presented in this section are [1+5] interval-class pairs (see Figure 8). The contour follows a general sequence of ascension from the fundamental pitch, and outlines an octatonic scale which commences forcefully from m.14 articulated by the punctuations of the strings, functioning with the pivotal announcement of the Dies irae theme by the choir. The initial presentation of my Dies irae theme is sounded by the strings at m.4 (see Figure 11.1), and detailed discussion of this theme is presented in chapter four. At m.17, the bass clarinet and bassoon utter a quotation of the Dies irae chant melody traceable to Thomas of Celano. The chant melody is also present in its retrograde form at m.19 by the bass clarinet operating contrapuntally against the bassoon which expresses the original melody. By m.24, the orchestra dwindles to a single pitch-class (A), a paring down of harmonic complexity to the accord of an octave, which sounds in the middle-upper register from A_4-A_5 to prepare for the presentation of the final word of the first stanza "Sibylla." At m.25, "Sibylla" is highlighted with an aggregate made up of [1+5] and [2+5] interval class pairs, to bring a summation to the general harmonic territory covered during the duration of this section (see Figure 8). This moment is also influenced by Lutoslawski's technique of using simple types of aggregates to highlight a climactic section. In this instance it is not a climax, but a moment that is given emphasis because it brings the first stanza of *Dies irae* to a close.

At rehearsal B, m.26, the harmony is characterized by [6+1] interval-class pairs (see Figure 8.4). The opening tritone ascends from an E-flat pitch, which commences a semitone above the initial pitch of the previous paragraph. This section acts as a rhythmic counterpart to A, because it commences on the downbeat at m.26 (see Figure 8.1), which was mostly avoided in the previous section. This is emphasized with the introduction of the "cuncta stricte" theme (see Figure 8.2), which repetitively accents each beat from mm.31 to 32, but develops into a syncopated rhythm with the tenor and soprano accenting the "and" of the fourth beat at m.32. Additionally, the woodwind sixteenth note flutters which contrapuntally outline tritones are introduced at m.26 and are articulated extensively in this section (see Figure 8.1). For example, the phrase which sounds in the winds at m.28 is the

Dies irae- Pitch Map of Orchestra

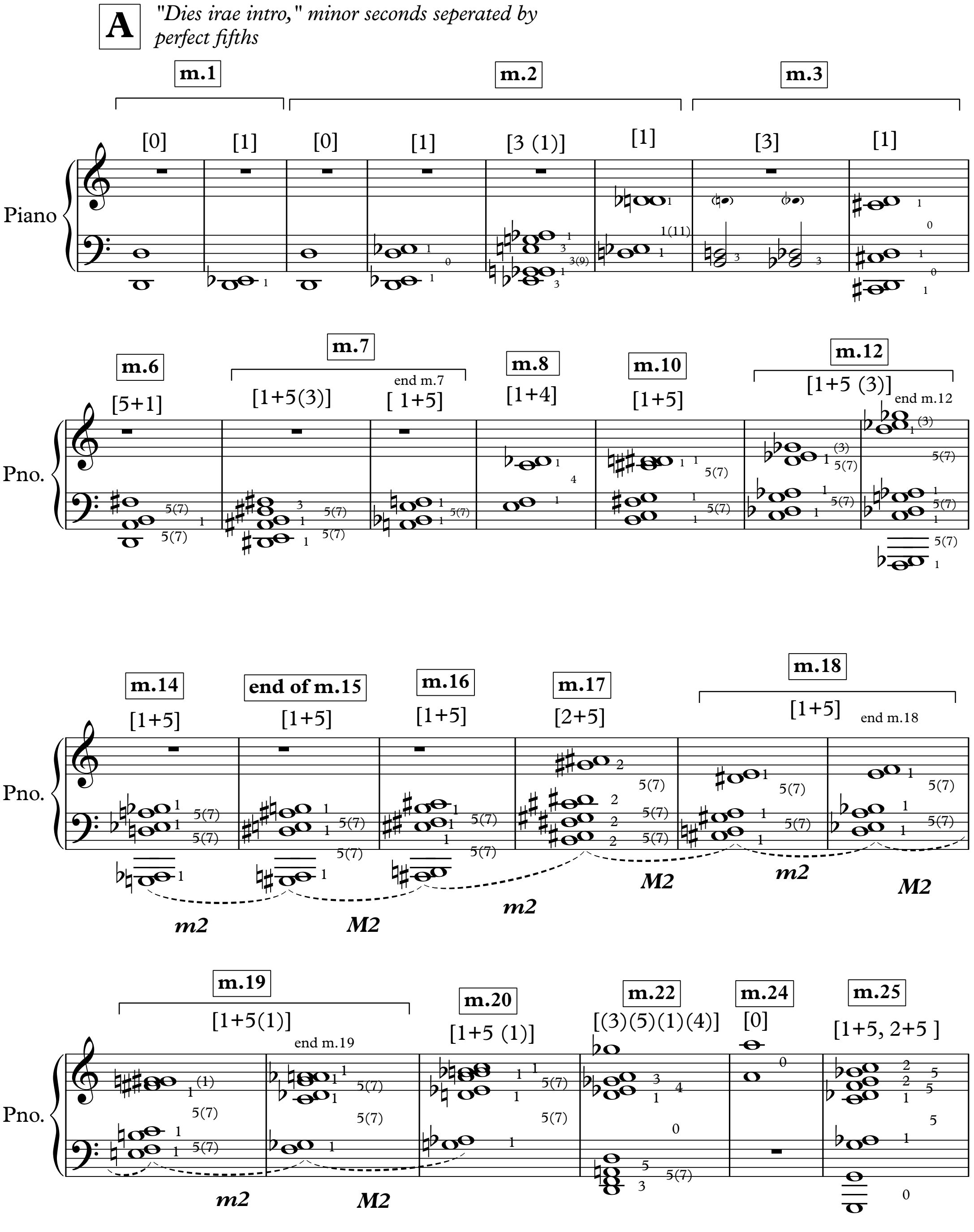
A
"Dies irae intro," minor seconds seperated by perfect fifths
m.1
m.2
m.3
[0]
[1]
[0]
[1]
[3 (1)]
[1]
[3]
[1]
Piano
m.6
m.7
m.8
m.10
m.12
[5+1]
[1+5(3)]
end m.7
[1+5]
[1+4]
[1+5]
[1+5 (3)]
end m.12
Pno.
m.14
end of m.15
m.16
m.17
m.18
[1+5]
[1+5]
[1+5]
[2+5]
[1+5]
end m.18
m2
M2
m2
M2
m2
M2
m.19
m.20
m.22
m.24
m.25
[1+5(1)]
end m.19
[1+5 (1)]
[(3)(5)(1)(4)]
[0]
[1+5, 2+5]
m2
M2

Figure 8: Aggregate Evolution of the Second Movement of *Farewell For Now*, Rehearsal A

inversion of the same melodic passage heard at m.26. These woodwind sixteenth note passages not only provide a complimentary rhythmic phrase to the surrounding musical material, but maintain and reference the prevalent harmonic identity which governs this section, the tritone.

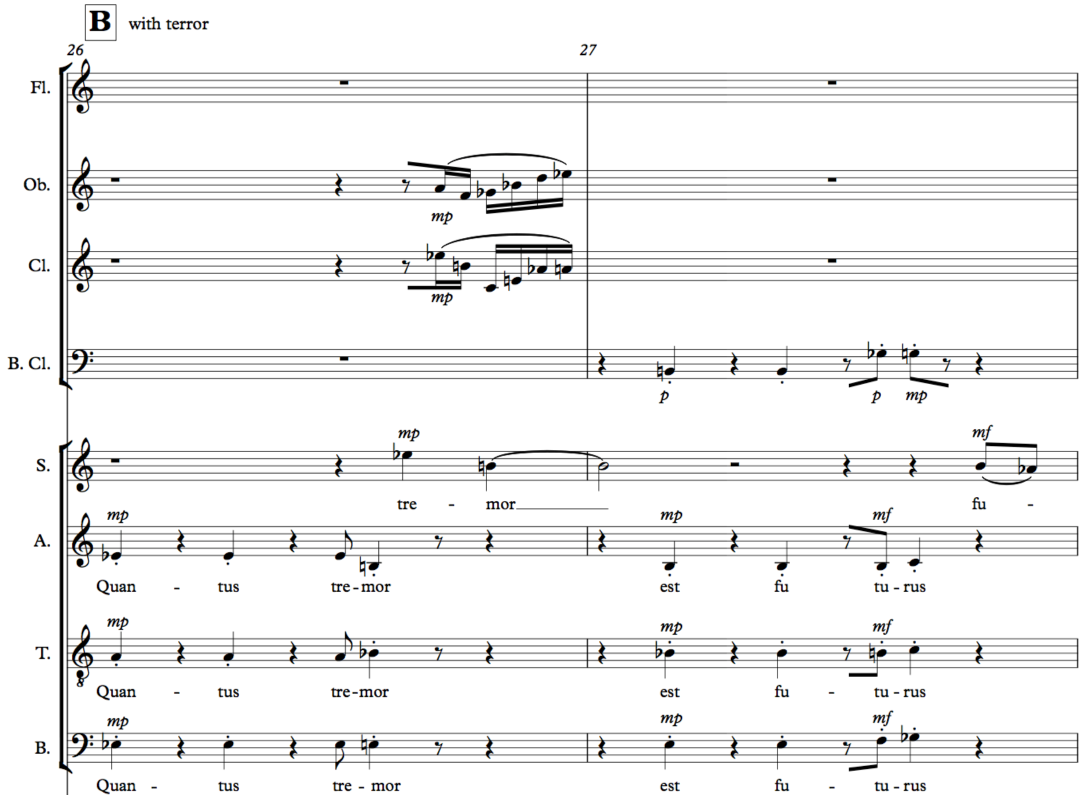
B
with terror
26
27
Fl.
Ob.
Cl.
B. Cl.
S.
A.
T.
B.
mp
p
mf
tre - mor
fu -
Quan - tus tre - mor
est fu tu - rus
Quan - tus tre - mor
est fu - tu - rus
Quan - tus tre - mor
est fu - tu - rus

Figure 8.1: Rehearsal B, mm.26-27 of the Second Movement

Furthermore, the soprano line which sounds the word "tremor" at m.26 sets in relief the other vocal lines because it is the only melodic utterance which is not conforming to the tritone governance, offering additional harmonic coloring by intervallic variation. At m.31, the "cuncta stricte" descending chromatic motif appears (see Figure 8.2). This chromatic passage is a means to deviate from the

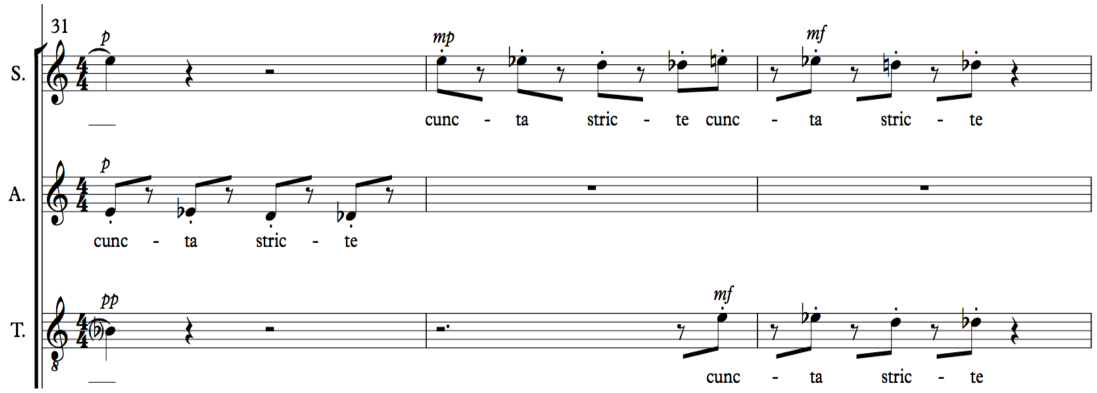

Figure 8.2: The *Cuncta stricte* theme of rehearsal B from the Second Movement

predominant tritone structure, and is designed to contain a close association with the Dies irae melodic motif while keeping consistent to the interval-class structure present from the onset of this section by maintaining and highlighting the (ic 1) identity. Additionally, this motif tone paints the idea announced by the Latin text of investigating the details strictly by the minute, punctuated descent of semitone intervals, representative of judging and examining all things strictly.

Rehearsal C initiates at m.43 rooted on the pitch “E,” consistent with the structure of commencing a new stanza with a sonority whose fundamental tone is related by semitone to the opening of the previous rehearsal section (see Figures 8, 8.4). This structural design dissipates after r.C, although similarities of correspondence between rehearsal sections exist, such as the initial D-major tonality of r.H, and the E-flat major of r.I. Rehearsal C is harmonically organized in a contrasting consonant structure in comparison to the two previous stanzas, formulated by [2+5] interval-class pairs (see Figure 8.4). The initial brass interlude is featured from m.45-48 to tone paint the “spargens sonum” text, meaning “wondrous sound.” Moreover, the brass interlude from mm.51-54 is significant because of its distinct timbre and repeated rhythm (see Figure 8.3). This motif is used to signify change, and is recalled again from mm.104-106 to signal the harmonic and rhythmic shift that occurs at r.H, related to and foreshadowed by the change of character presented at r.D (m.55). Here, the voices and piano enter softly and outline a B-major tonality accompanying the closing “coget omnes” sentence of the stanza presented in rehearsal C.

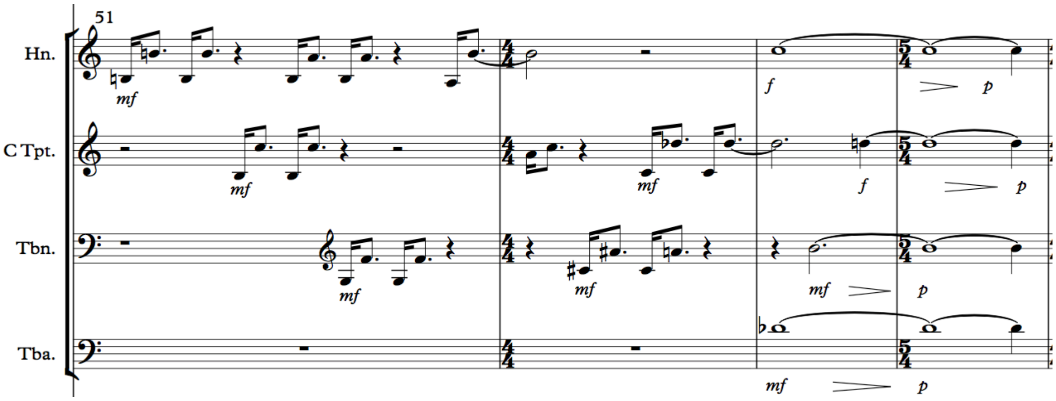

Figure 8.3: Brass interlude from mm.51-54 of the Second Movement

Rehearsal E contains distinct, dissonant, and brash aggregate manifestations, as the Latin word “mors,” meaning “death” are annunciated. It contrasts with the soft, meditative texture of the previous rehearsal marker conveyed by the slow-paced half note rhythmic figures. Rehearsal E is a rhythmic shift demarcated by the entrance of the triplet eighth note figures articulated by trumpet, timpani and snare drum. The snare drum further adds to the timbral distinction of this section with connotations of war often implied by its use. Although the rhythm of this section stands out as distinct, one can find a similar rhythm presented by the timpani from the first measure of the movement. At r.E, (m.62) this rhythm is elaborated and serves as the primary rhythmic motif of this section. Harmonically, r.E is structured solely by aggregates comprised of minor second intervals (ic 1). Microtones are also included in this section, intended to elongate the interval of a semitone and possibly compound the dissonance associated with the Latin text "mors studepit," meaning "death and nature will marvel." A portion of my Dies irae theme is recalled by the vibraphone at m.70, and the melodic portion of "creatura judicanti responsura" commencing at the end of m.66 is very closely related in pitch structure to this theme as well (see Figure 8.6). It begins directionally opposite to the Dies irae theme by ascending chromatically. This theme is also articulated with increased syncopation by the inclusion of 5:4 quarter notes against off-beat eighth notes and triplet eighth notes (see Figure 8.6). As it progresses it takes on more of a descending chromatic character much like the Dies irae theme. A correlation to the "cuncta stricte" theme (see Figure 8.2) is apparent as well, connecting the musical material contained within r.B, to r.E.

The harmonic and melodic material exhibited at rehearsal F, m.76, is governed by an octatonic scale which contains the pitch collection: [C, Db, Eb, E, Gb, G, A]. It correlates to a similar octatonic pattern outlined by the root of the sonorities presented from mm.14 to 20 by incorporating the same octatonic pattern of half-step/ whole step. Rhythmically this section begins to incorporate increased tempi dissonance by incorporating tuplets moving at slightly varying speeds: 7:4, 6:4, 5:4

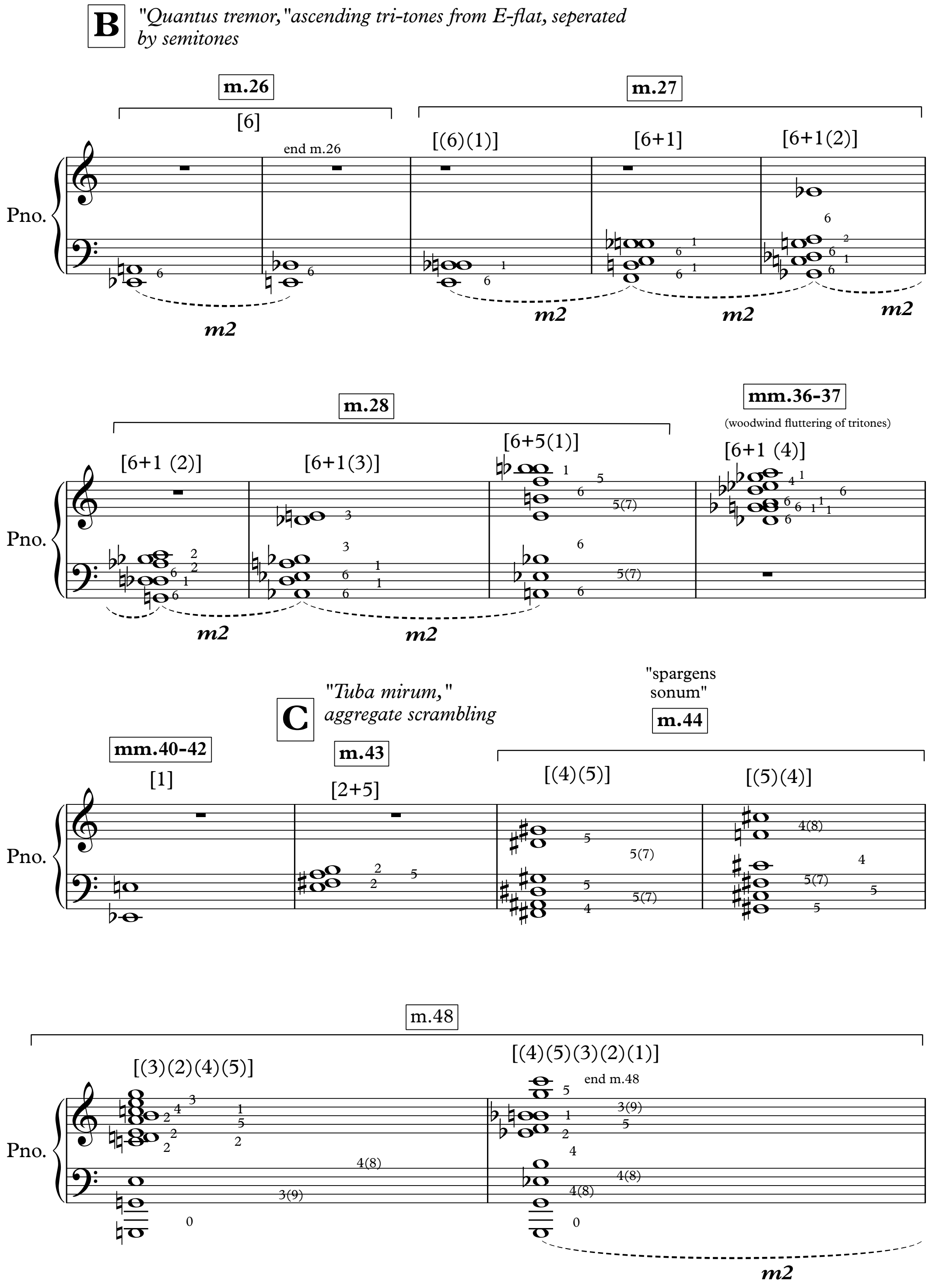
B
"Quantus tremor,"ascending tri-tones from E-flat, seperated by semitones
m.26
m.27
[6]
end m.26
[(6)(1)]
[6+1]
[6+1(2)]
Pno.
m2
m.28
mm.36-37
(woodwind fluttering of tritones)
[6+1 (2)]
[6+1(3)]
[6+5(1)]
[6+1 (4)]
C
"Tuba mirum," aggregate scrambling
"spargens sonum"
m.44
mm.40-42
m.43
[1]
[2+5]
[(4)(5)]
[(5)(4)]
m.48
[(3)(2)(4)(5)]
[(4)(5)(3)(2)(1)]
end m.48

Figure 8.4: Aggregate Evolution of the Second Movement of *Farewell For Now*, Rehearsals B-C

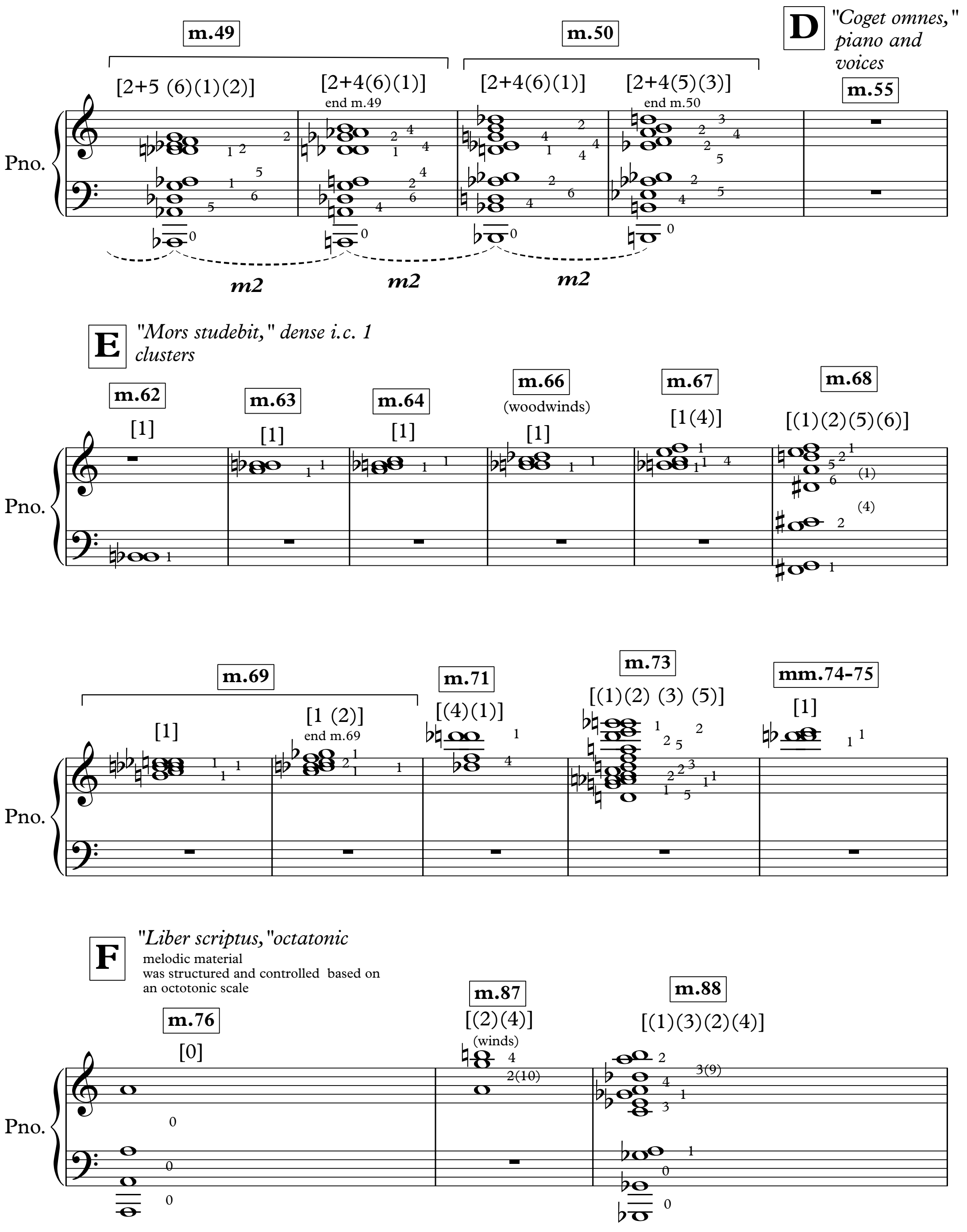
m.49
m.50
D
"Coget omnes," piano and voices
[2+5 (6)(1)(2)]
[2+4(6)(1)]
end m.49
[2+4(6)(1)]
[2+4(5)(3)]
end m.50
m.55
Pno.
m2
m2
m2
E
"Mors studebit," dense i.c. 1 clusters
m.62
[1]
m.63
[1]
m.64
[1]
m.66
(woodwinds)
[1]
m.67
[1(4)]
m.68
[(1)(2)(5)(6)]
Pno.
m.69
[1]
[1 (2)]
end m.69
m.71
[(4)(1)]
m.73
[(1)(2) (3) (5)]
mm.74-75
[1]
Pno.
F
"Liber scriptus," octatonic
melodic material
was structured and controlled based on
an octotonic scale
m.76
[0]
m.87
[(2)(4)]
(winds)
m.88
[(1)(3)(2)(4)]
Pno.

Figure 8.5: Aggregate Evolution of the Second Movement of *Farewell For Now*, Rehearsals D-F

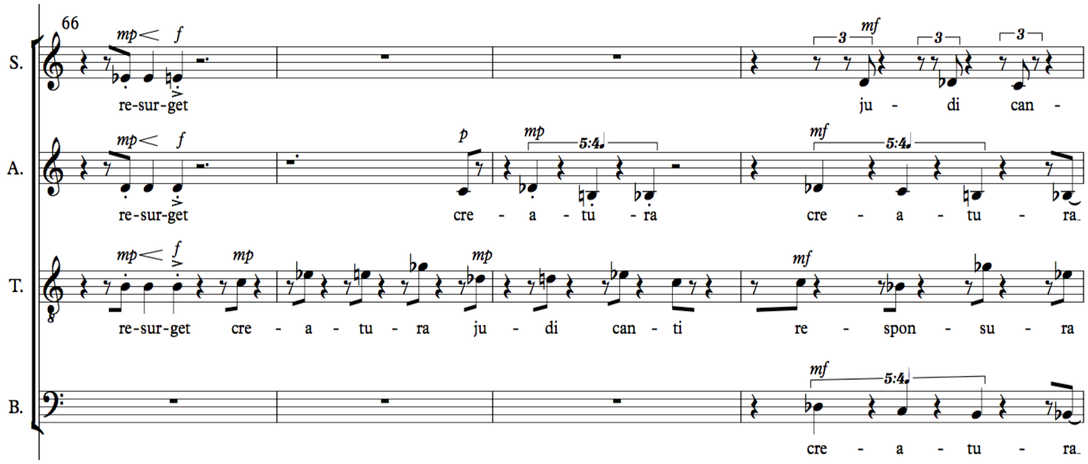
66
S.
A.
T.
B.
mp
f
mf
p
3
5:4♩
re-sur-get
ju - di can -
cre - a - tu - ra
cre - a - tu - ra.
re-sur-get cre - a - tu - ra ju - di can - ti
re - spon - su - ra
cre - a - tu - ra.

Figure 8.6: The *Creatura judicanti responsura* motif

evidenced by the percussion and woodwinds. The clarinets dotted rhythms at m.77 correlate directly to the brass interlude at the end of r.C. (see Figures 8.3, and 8.61). Both articulate dotted rhythms and often outline octaves and ninths. Rehearsal G, m.89 draws upon a hexatonic scale to govern the vertical sonorities and melodic material (see Figure 8.7). Each chord expressed by the strings sounds a transposed version of this sonority, as it ascends by minor-thirds from m.89-91, undergirding the spoken text. The meaning of the stanza presented here is “when the Judge is seated,

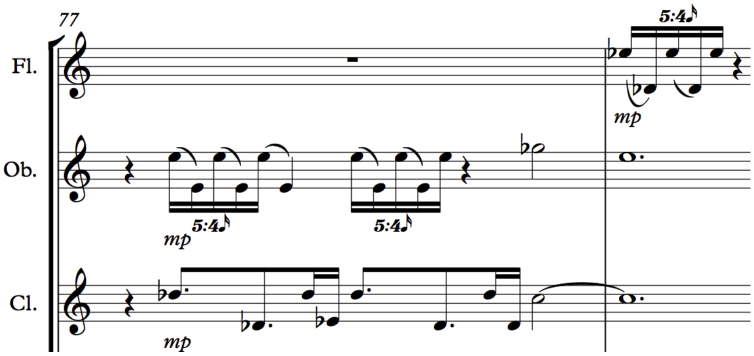
77
Fl.
Ob.
Cl.
5:4♪
mp

Figure 8.61: The correspondence of the clarinet at m.77 of r.F to the brass interlude at the end of r.C

whatever is hidden will reveal itself. Nothing will remain unavenged."[29] Spoken text is the principal constituent of the vocalizations demonstrated in this section, and unmetered chanting is included as well to convey a differing vocal texture. Rhythmically r.G relates to r.H as an expansion of the triplet sixteenth notes articulated by the piano from mm.89 to 92.

Rehearsal H, m.107, exhibits a simpler, generally more consonant structure when compared to the previous stanzas as the text "Rex tremendae" meaning "King of majesty" sounds. It is colored by the inclusion of several interval-class types, but the dominant ones are [2+5] and [2+4] interval-class pairs, and tripartite tone structures such as those present from mm.126-129 (see Figure 8.7). This section presents a change of mood, not only by the differences in harmonic structure, but by means of mostly slow-paced whole note, half note, and dotted half note rhythms. It is a shift of focus to "Rex tremendae" and moment of repose. A similar musical texture was only briefly alluded to at r.D. Furthermore, r.H marks the inception of perceivable triadic harmony, and melodic themes operating tonally are assigned to each subsequent stanza, evident from rehearsals I through M.

Rehearsal I, m.130, presents the *Recordare* theme. It is characterized by mostly stepwise diatonic melodic motion in E-flat major, and predominantly adheres to the triadic tonal structure of E-flat major (see Figure 9). It develops into B-flat minor at m.142 coupled with the "ne me perdas illa die" passage, meaning "forsake me not on that day." This section reaches an apex by means of a tetrachord cluster

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[29] Chase, '*Dies Irae': A Guide to Requiem Music*, 5.

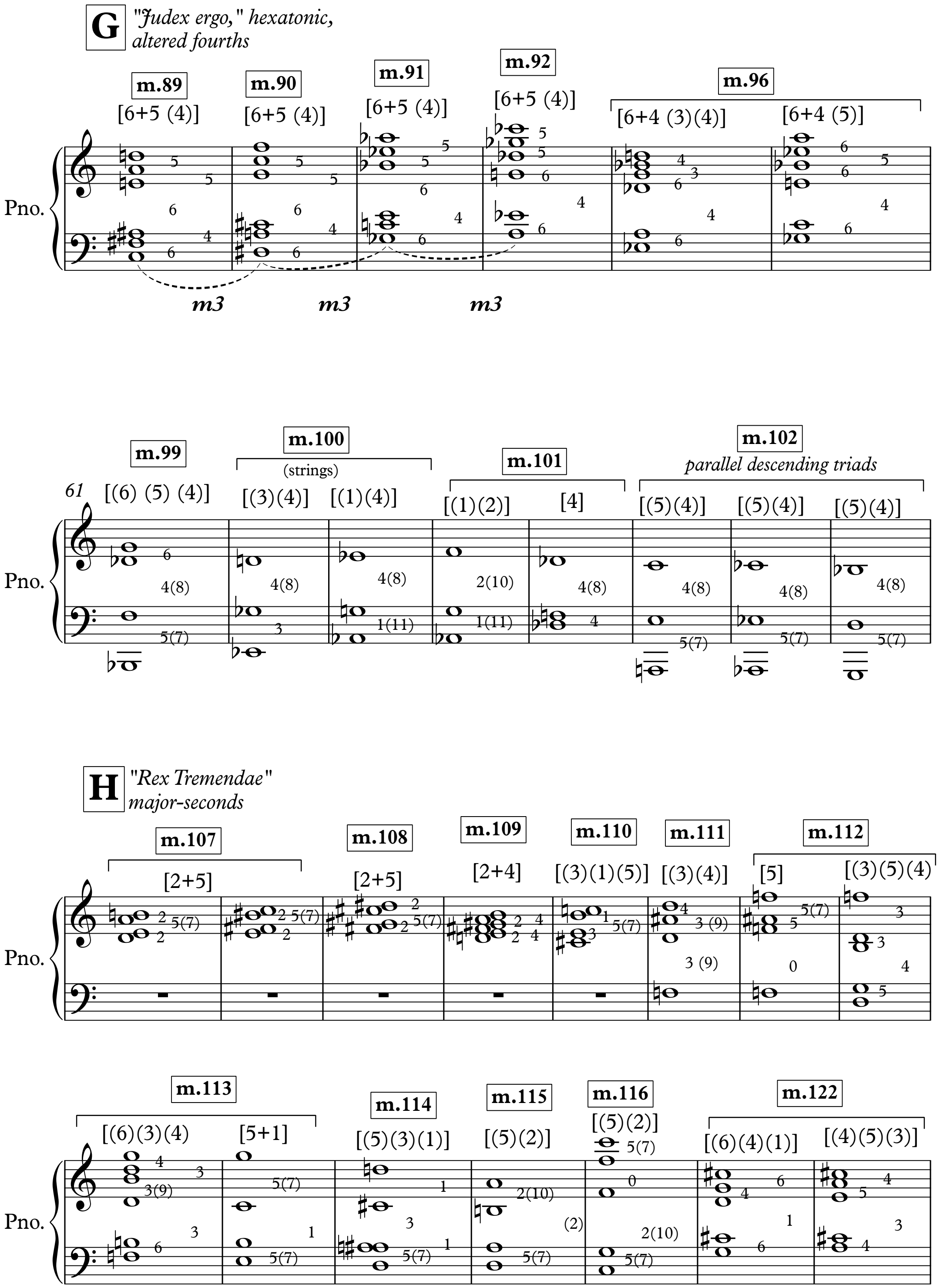
G
"Judex ergo," hexatonic, altered fourths
m.89
[6+5 (4)]
m.90
[6+5 (4)]
m.91
[6+5 (4)]
m.92
[6+5 (4)]
m.96
[6+4 (3)(4)]
[6+4 (5)]
Pno.
m3
m3
m3
m.99
61
[(6) (5) (4)]
m.100
(strings)
[(3)(4)]
[(1)(4)]
m.101
[(1)(2)]
[4]
m.102
parallel descending triads
[(5)(4)]
[(5)(4)]
[(5)(4)]
H
"Rex Tremendae" major-seconds
m.107
[2+5]
m.108
[2+5]
m.109
[2+4]
m.110
[(3)(1)(5)]
m.111
[(3)(4)]
m.112
[5]
[(3)(5)(4)]
m.113
[(6)(3)(4)]
[5+1]
m.114
[(5)(3)(1)]
m.115
[(5)(2)]
m.116
[(5)(2)]
m.122
[(6)(4)(1)]
[(4)(5)(3)]

Figure 8.7: Aggregate Evolution of the Second Movement of *Farewell For Now*, Rehearsals G-H

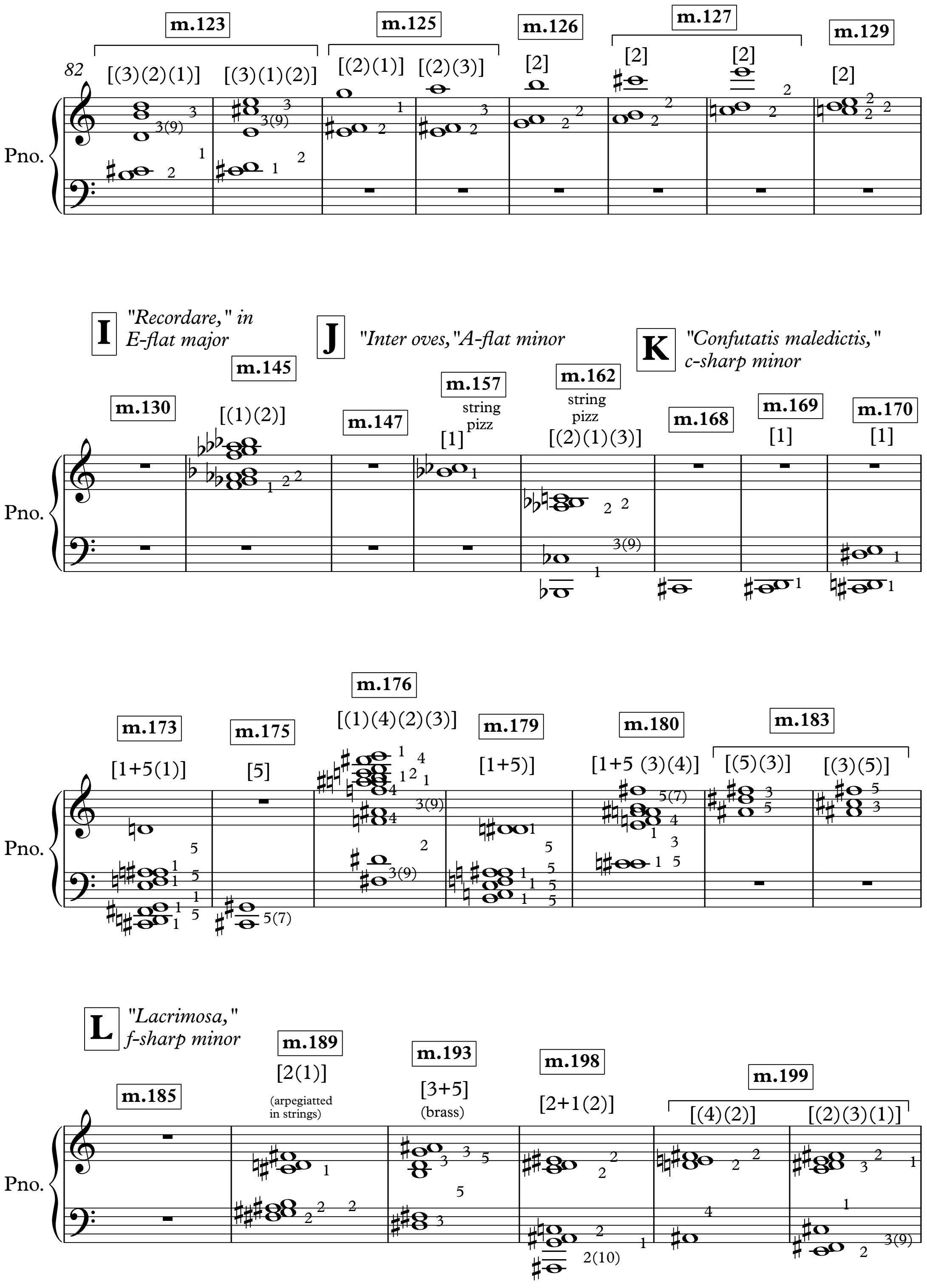
m.123
m.125
m.126
m.127
m.129
82
[(3)(2)(1)]
[(3)(1)(2)]
[(2)(1)]
[(2)(3)]
[2]
[2]
[2]
[2]
Pno.
I
"Recordare," in E-flat major
J
"Inter oves," A-flat minor
K
"Confutatis maledictis," c-sharp minor
m.130
m.145
[(1)(2)]
m.147
m.157
string pizz
[1]
m.162
string pizz
[(2)(1)(3)]
m.168
m.169
[1]
m.170
[1]
Pno.
m.176
[(1)(4)(2)(3)]
m.173
[1+5(1)]
m.175
[5]
m.179
[1+5)]
m.180
[1+5 (3)(4)]
m.183
[(5)(3)]
[(3)(5)]
Pno.
L
"Lacrimosa," f-sharp minor
m.185
m.189
[2(1)]
(arpegiatted in strings)
m.193
[3+5]
(brass)
m.198
[2+1(2)]
m.199
[(4)(2)]
[(2)(3)(1)]
Pno.

Figure 8.8: Aggregate Evolution of the Second Movement of *Farewell For Now*, Rehearsals H-L

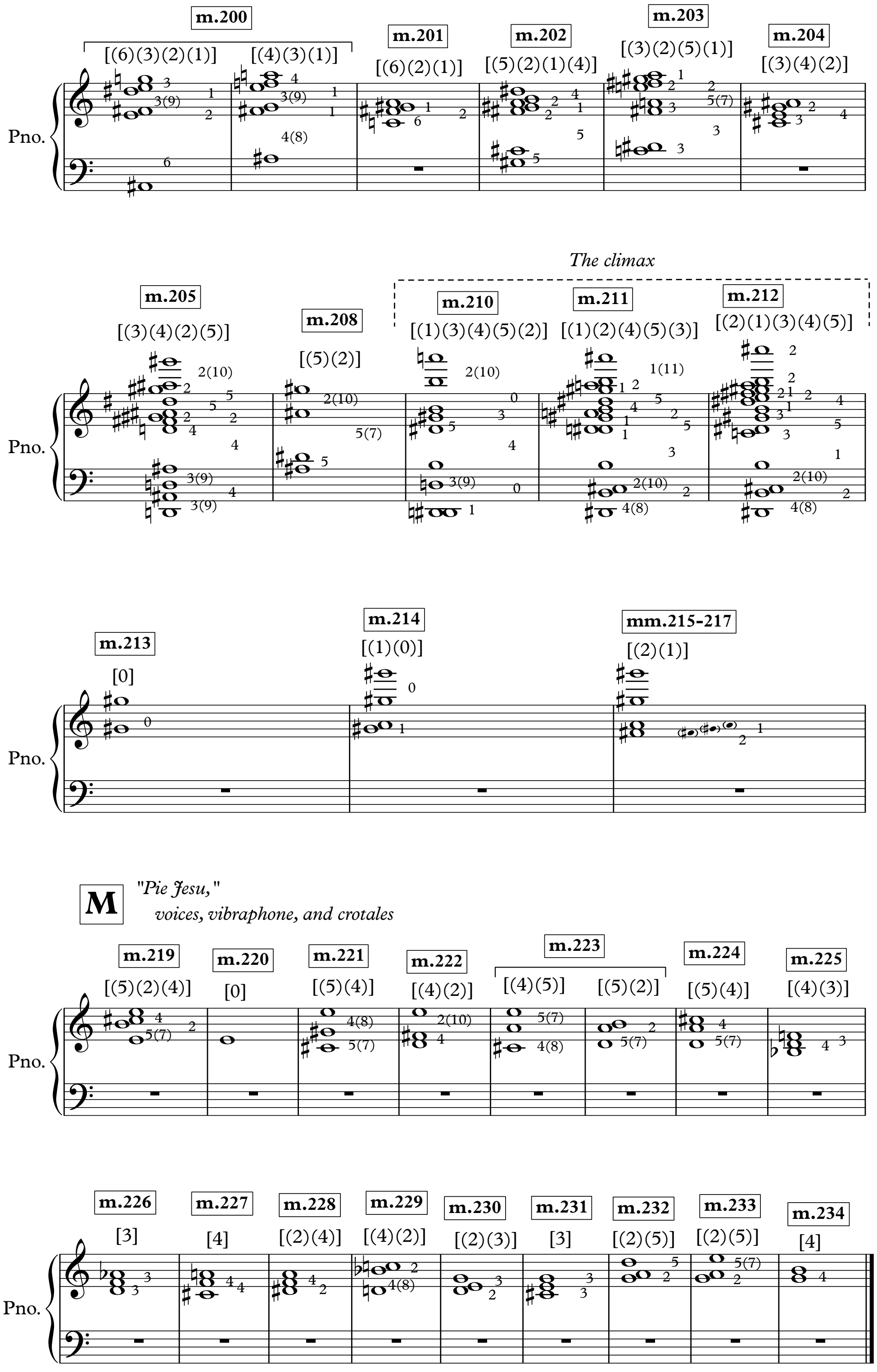
m.200
[(6)(3)(2)(1)]
[(4)(3)(1)]
m.201
[(6)(2)(1)]
m.202
[(5)(2)(1)(4)]
m.203
[(3)(2)(5)(1)]
m.204
[(3)(4)(2)]
Pno.
The climax
m.205
[(3)(4)(2)(5)]
m.208
[(5)(2)]
m.210
[(1)(3)(4)(5)(2)]
m.211
[(1)(2)(4)(5)(3)]
m.212
[(2)(1)(3)(4)(5)]
m.213
[0]
m.214
[(1)(0)]
mm.215-217
[(2)(1)]
M
"Pie Jesu,"
voices, vibraphone, and crotales
m.219
[(5)(2)(4)]
m.220
[0]
m.221
[(5)(4)]
m.222
[(4)(2)]
m.223
[(4)(5)]
[(5)(2)]
m.224
[(5)(4)]
m.225
[(4)(3)]
m.226
[3]
m.227
[4]
m.228
[(2)(4)]
m.229
[(4)(2)]
m.230
[(2)(3)]
m.231
[3]
m.232
[(2)(5)]
m.233
[(2)(5)]
m.234
[4]

Figure 8.9: Aggregate Evolution of the Second Movement of *Farewell For Now*, Rehearsals L-M

comprised of interval-classes 1 and 2, which sound in two octaves at a forte dynamic from mm.145-146 (see Figure 8.8). At rehearsal J, the *Inter oves* theme sounds in A-flat minor (see Figure 9.1). The only choral voices heard during this section are the sopranos. This is meant to represent the plea of the soul, by means of only the upper register and texture produced idiomatically by a soprano voice. It is a petition to be placed among the sheep, and not suffer the condemnation of the goats. It is accompanied by the distinct timbre of the contrabass and cello performing a staccato ostinato passage. At rehearsal K, m.168, the *Confutatis maledictis* portion is initiated by the sounding of a tam-tam. In no previous instance has this instrument sounded,

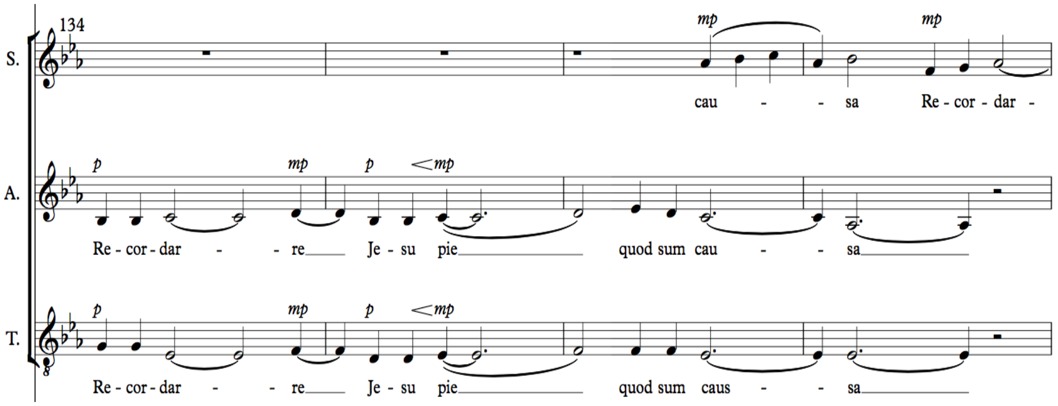
134
S.
A.
T.
mp
mp
cau - - sa Re - cor - dar -
p
mp
p
mp
Re - cor - dar - - re Je - su pie quod sum cau - - sa
p
mp
p
mp
Re - cor - dar - - re Je - su pie quod sum caus - - sa

Figure 9: The *Recordare* theme of *Farewell For Now*, initiated at m.134 of the Second Movement

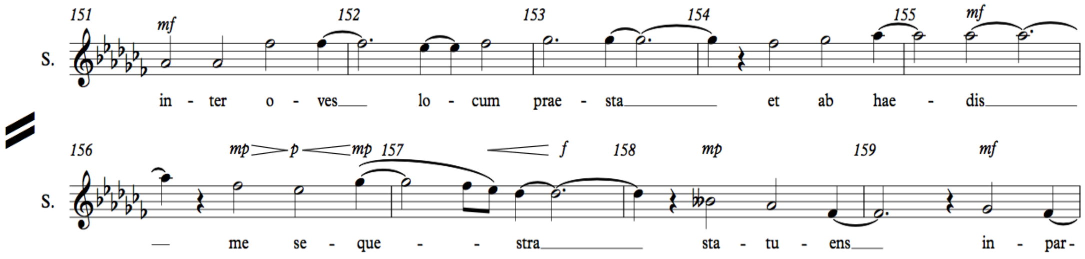
151
mf
152
153
154
155
mf
S.
in - ter o - ves lo - cum prae - sta et ab hae - dis
156
mp
p
mp
157
f
158
mp
159
mf
S.
me se - que - - stra sta - tu - ens in - par-

Figure 9.1: The *Inter oves* theme of the Second Movement, m.151

and it is reserved solely for this section to timbrally distinguish this moment. The tempo becomes approximately one-third slower, with the metronome marking of a quarter note equal to 72bpm. This is intended to emphasize the incessant sixteenth note syllabic setting of the text (see Figure 14.1). My *Confutatis* theme is addressed in detail in the following chapter. Chordal sonorities consisting of (ic 1) are characteristic of this section to echo the tension and terror of the accursed being confounded (see figure 8.8). It opens with roto-toms, another instrumental distinction of this section, accompanied by the drawn out low register tones of the tuba, horn and trombone, cello and contrabass. These grow to include the other members of the string family, and include stacatto and long-tone alternating punctuations by the woodwinds, beginning at m.173. Furthermore, I concurrently set the "voca me benedictus" portion with the *Confutatis* theme, unlike Mozart in his *Requiem in D-minor* (see Figure 14.4). I do so to express the bifurcation and duality of the circumstances expressed by the text. In this moment some are being sentenced to damnation, while others eternally rewarded.

At Letter L, m.185, I set the *Lacrimosa* in the key of F-sharp minor and the theme operates tonally (see Figure 9.2). It is my feeling that the key of F-sharp minor conveys a meditative, ponderous mood. The slower paced setting is somber and sullen to reflect the "day of tears" text. It moves at a rate of a quarter note equal to 54bpm, the slowest tempo of all the sections, and is twice as slow as the opening (see Figure 7). Within this segment a solo soprano voice utters the first word "lacrimosa," and it grows to include the rest of the choir. At m.194, the previous tempo of a quarter note equal to 72 bpm resumes. The faster pace aids in the emphasis of the repeated "guilty man to be judged" text which I implement to build towards the climax. The Dies irae motif returns at m.202, articulated by the violins, and its function is to recall the opening passages before the climactic moment of the movement.

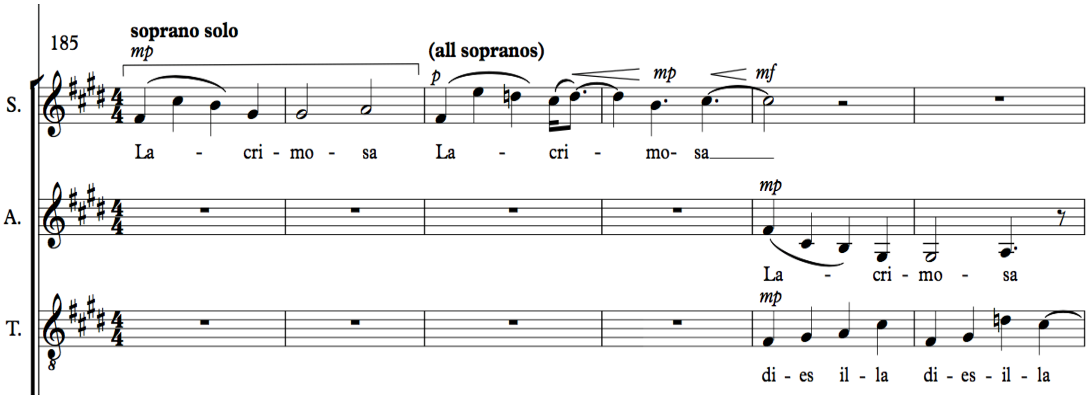
185
soprano solo
mp
(all sopranos)
p
mp
mf
S.
A.
T.
La - cri - mo - sa La - cri - mo- sa
mp
La - cri - mo - sa
mp
di - es il - la di - es - il - la

Figure 9.2: The *Lacrimosa* theme of the Second Movement commencing at m.185

The climax reaches its apex from mm.210 to 212, as the final cry and summation of the requiem plea "spare him therefore God" sounds. The high level of activity during the climax stems from the inspirations of passages from some of Lutoslawski's works, such as the *Second Symphony* and *Livre,* where there is immense activity presented in the climax, followed by resolving, slower paced movement. After this climactic moment, the harmony corresponds to the opening: a single pitch class sounds within an octave at m.213. It is followed by the paring of interval classes 1 and 0 at m.214, and comes to completion with a trichord sounding the pitches [F-sharp, G-sharp, and A] from mm.215 to 217, which are fundamentally an interval class 2 and 1 pair orchestrated over two octaves (see Figure 8.9). The final moment of the piece is revealed at rehearsal M, m.219, and manifests the *Pie Jesu.* It closes the movement in a tender and delicate manner, accomplished by the lighter and thinner texture of the crotales, vibraphone, and soprano, alto, and tenor voices. This is the only instance in the entire work where the crotales are bowed to yield a distinct, ringing, icy timbre. This section functions as a resolution to the previous climactic material, as the final phrase “Merciful Jesus, Lord grant them rest”[30] is pronounced by the choir, governed by triadic harmony, and excludes the dissonances of interval-classes 1 and 6 to convey an arrival to “final rest.”

Over the course of the Second Movement there is a general trajectory of aggregates containing more consonant interval pairings and harmonic qualities as the piece progresses. For instance, the character of the aggregates presented at Letter C, m.43, are more consonant in quality when compared to those contained within the previous rehearsal markers A and B (see Figures 8.1 and 8.4). Chordal sonorities comprised of interval-classes 4 and 5 (made up of major thirds, perfect fourths, perfect fifths and minor sixth intervals) will sound more consonant than those consisting of semitones, and tritones. Moreover, the aggregates expand, develop, and change in type and quality over the course of the work (see Figures 8, 8.4-8.5, 8.7-8.9). There are oscillations of thin and thick textures and densities by means of the number and types of instruments sounding either complex or simple chordal sonorities. There are fluctuations of aggregate characters by means of the difference in interval-class pairs they contain, the sonority of which is determined by the amount of consonant or dissonant interval groupings and tones which constitute the chord.

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[30] Chase, ‘*Dies Irae’: A Guide to Requiem Music*, 6.

Additionally, there are the divergences of aggregate presentations by means of orchestration choices, such as instrument type. Timbral color distinctions and differences result from the allocation of a tone to an instrument, and contrasting combinations of instrumental groupings. The respective registers in which instruments sound their assigned tone shape the resultant sonority differently. Furthermore, the dynamic each instrument sounds their pitch at will further affect the character of the aggregate gestalt. To sum up, the overall design of the Second Movement is an arch which develops towards an inclusion of generally more consonant harmonic structures, and melodic patterns containing more frequent appearances of interval-classes 2,4, and 5 as the piece progresses. Rehearsal H marks a moment of shift into perceivable tonal structures championed by the choir, and melodic passages which function diatonically are present in the choral content of the subsequent I, J, L, and M sections. It was alluded to by r.D, and both instances are preceded by an identical brass interlude (see Figure 8.3).

The Third Movement incorporates the word "Alleluia," a text not present in the traditional Requiem Mass, but in the liturgical mass. Other than the word "Alleluia" the entire narrative in this movement is my own. The text aligns with the Requiem Mass by being a plea, and essentially a prayer, but with the additions of ideas not expressed in the traditional text but connected to the same theological framework of the requiem as a whole. This movement is intended to be the finale, and an anthem to live by. It summons the connotations of the soul rising into eternity, into the presence of an Almighty God, to encounter and be blissfully swept away by the realm of

Heaven. The soul no longer suffers the ravages of death, agony, torment, pain, suffering, and loss, but rather reaches and relishes in a state of paradise.

The work is organized by rehearsal markers corresponding to an idea presented by each text phrase. Generally, each iteration contained within a rehearsal marker functions tonally with a relationship to the opening D-flat major key, and most of the melodic phrases function diatonically. Rehearsal A establishes D-flat major. Rehearsal B sounds a B-minor and B-flat minor sonority, an altered submediant tonal relationship (#vi and vi of D-flat) and recalls the Dies irae theme of the Second Movement. Rehearsals C and D operate within E-flat major, an altered supertonic tonality (major II chord of D-flat major). Rehearsal E functions in F major, an altered mediant chord (III of D-flat major). Rehearsal F presents an A-flat major key, the dominant of D-flat major, and alludes harmonically to the tonal territory presented in the First Movement. Rehearsals G, H, and I operate in a quasi A-flat tonality. Each of these will be discussed in more detail in the ensuing.

Rehearsal A commences the work in D-flat, and presents an introductory instrumental theme from mm.1-11 prior to the entrance of the main Alleluia theme. The Alleluia theme presented at m.12 (see Figure 10) is one of the principal melodic structures of this movement. It is directly quoted and alluded to by melodies that are variations of it as the piece progresses. The prominent major-seventh interval inherent to the theme is recalled throughout the piece as well. One example of the Alleluia theme reemerging occurs at m.48 in the clarinet (see Figure 10.1). Here the theme is transposed up a major second to correspond to the E-flat major tonality governing this section, and is intended to establish a clear connection to the opening musical material, as well as provide a cadence and moment of repose before the subsequent musical material of rehearsal D sounds. Further examples of this theme's appearance are: the soprano line of m.40; the trumpet passage from mm. 55 to 56; the soprano at

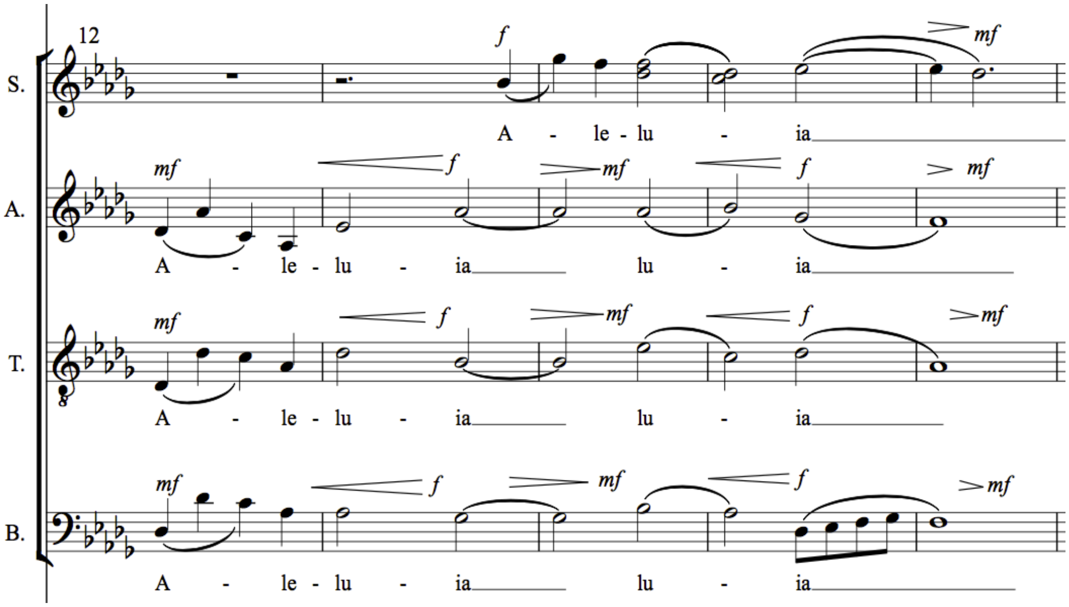

Figure 10: The Alleluia theme of the Third Movement, mm.12-16

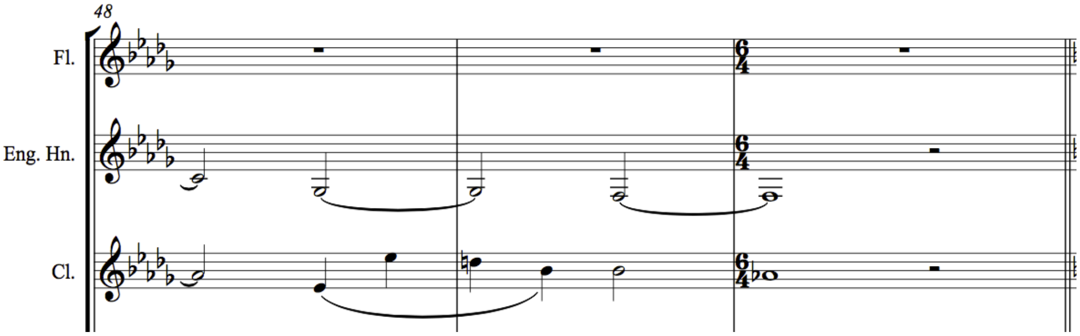

Figure 10.1: The transposed Alleluia theme presented by the clarinet at m.48-50 of the Third Movement

m.105; and the oboe at m.112. At m.88 the Alleluia theme returns homophonically in D-flat major, and serves as a point of demarcation at the end of rehearsal E to signify the close of the first verse, before the introduction of the second (see Figure 10.2).[31] Here the counterpoint has been modified slightly to reflect a sense of progression, but most of the content is identical to the opening theme of m.12. The division marked by the reiteration of the Alleluia theme is also meant to convey that the soul has left Earth, and journeys to another dimension (Heaven), reflected by the stylistic metric change and extended instrumental interlude of rehearsal F (see Figure 10.3). This is further reflected by the arrival to a single pitch class C, sounded over three octaves from C_5 to C_7 in m.87. This is also structurally important to the movement because the climax of the work at m.210 also presents an arrival to a single pitch class C.

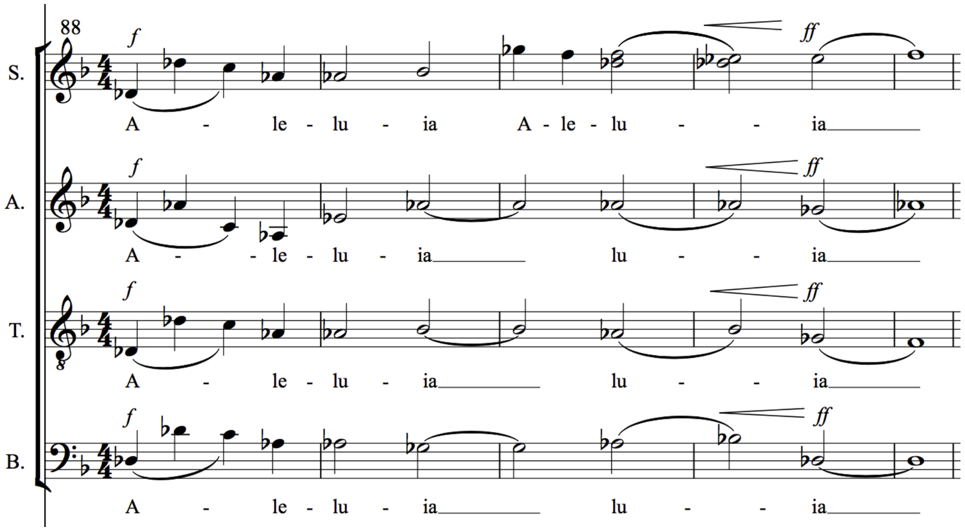
88
S.
A.
T.
B.
f
ff
A - le - lu - ia A - le - lu - - ia
A - - le - lu - ia lu - - ia
A - le - lu - ia lu - - ia
A - le - lu - ia lu - - ia

Figure 10.2: The return of the Alleluia theme at mm.88-92 of the Third Movement

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[31] Globally, I designed my original text to function as a two-part structure comprised of two verses.

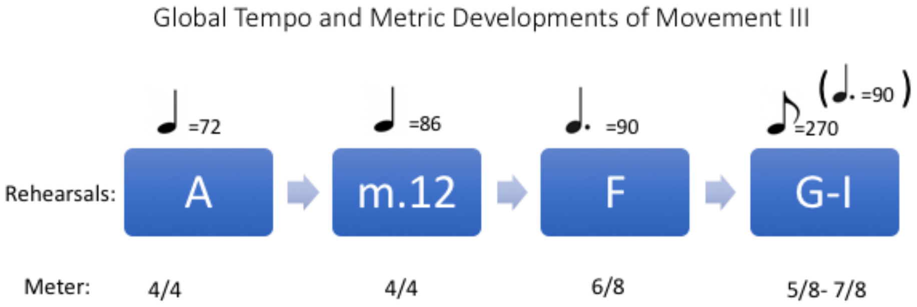

Figure 10.3: Global Tempo and Metric Developments of the Third Movement

Near the end of rehearsal B (m.31), the Dies irae motif from the Second Movement is reintroduced. This time it commences from the pitch D-flat expressed furiously by the strings after the words "fall short" are verbalized, and it is further ornamented by the brass, bass clarinet, bassoon, and timpani. This musical moment reminds the listener of the dread associated with the previous Dies irae movement, reflecting the potential panic elicited by the implications of "falling short," or of one experiencing shame or disgrace. The general writing style of much of the melodic material comprising this movement is one that draws upon diatonic contours to maintain simplicity of singability, expression, and comprehension. Rehearsal D is intended to have a royal aura to it, presented by the brass fanfares, and the text material is meant to be anthemic as it announces "may I live remembering what is truly important." Rehearsal E, m.71, marks the concluding passage of the first text section. As alluded to by the narrative, this segment represents the departure of the soul, the struggle of leaving earth after one has breathed out their last breath. The major-seventh interval is given prominence by the horn's melody line from mm.82 to

86, and the melodic content corresponds to the Alleluia theme by presenting variations of it in m. 86.

Rehearsal F (m.94) presents an instrumental interlude that connotes celebration by means of its metric organization and ionian mode. It initiates the first of four stages delineated by rehearsal markers (F-I) which lead towards a climax. The first presentation at Letter F is one meant to be smoothe, blissful, elegant, exuberant and exhibit a dance-like quality with inclusion of six-eight meter rooted in my studies of Irish Traditional dance music. The celesta appears within this section, after making only a brief appearance previously at m.39. The second iteration at rehearsal G (m.125) is supposed to be more forward and abrupt because of the initiation of the five-eight and seven eight meter as the text “let my spirit rise” sounds. The Alleluia theme also functions within this section as the instrumental themes are often intervallically related to it. For instance, the melody is directly recalled by the flute line at m.168 which outlines the exact same melodic contour transposed up a perfect fifth.

The third stage occurs at Letter H (m.155), and is intended to be the building up of energy achieved through rhythmic drive underscored by the tambourines accentuations. The tambourine is introduced in m.153 and is intended to keep the pulse in the foreground. Letter I (m.175) reveals the fourth and final phase towards climax and is intended to be intense and climactic. At the commencement of m.173, the music reflects the most vehement moments as the text “no more tears, no more pain, no more suffering” sounds. This is perpetuated by the voices sounding the single pitch-class A-natural over a span of four octaves, a pitch outside the previous A-flat major tonal territory. This establishes a sense of propulsion beyond the tonality previously covered, generating tension. Moreover, it is the most complex section of the movement by means of the enhanced syncopation of the seven-eight meter accented by the strings staccato and pizzicato punctuations to prepare for the climax.

The climax of this movement occurs from mm.203-210. At m.203 a tetrachord containing the pitches [G, A-flat, B-flat, C] is the fundamental pitch structure orchestrated on the first syllable of the word "paradise" (see Figure 10.4). At the pronouncement of the second syllable of "paradise" at m.206, a tri-chord consisting of the pitches [A-natural, B-natural, and C] sounds. This reaches the focal point and apex of the climax at m.210 with the reiteration of the entire word "paradise" and the arrival to a singular pitch-class: "C."[32] Following this climactic moment is a short coda and conclusion as a solo soprano voice annunciates the final pronouncement of the word "Alleluia," accompanied by the violins sounding stratospherically the pitches F_6 and C_7, and the cello doubling the E-flat$_5$ pitch of the soprano. It alludes to an ambiguous harmony by means of its orchestration spanning three octaves, avoiding a sense of resolution that would otherwise be expressed if a triad was articulated.

Each movement presents a differing mood. Movement One is designed to be mostly meditative and tranquil, to reflect "eternal rest," and is accompanied by enigmatic whispered words. It presents the slowest tempo of all three movements, and

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[32] Each of the three pitch iterations from mm.203-206 are moving towards the C pitch- class.

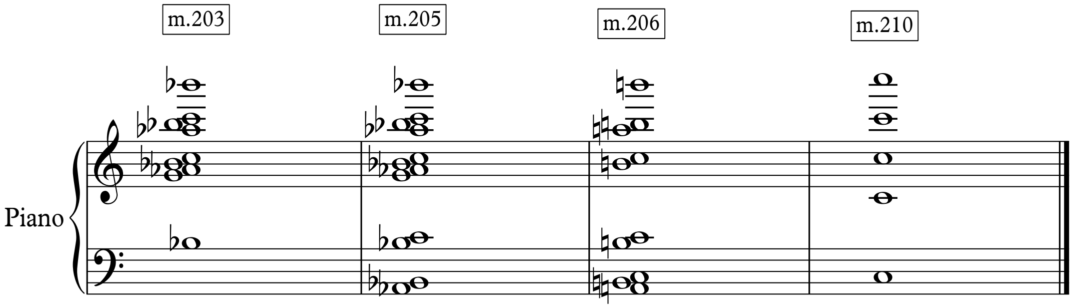
m.203
m.205
m.206
m.210
Piano

Figure 10.4: The pitch structure of the climax of Movement III, mm.203-210.

a contrasting pitch range by avoiding low tones and bass instruments. Movement Two exhibits a dramatic and complex character by means of the aggregate structures, mostly double-time tempo, and allows for the singers to present dramatic elements, such as the opening "dies irae" text where the singers are to sound the words in a terrified manner (see Figure 10.5). Often the orchestra and the choir function as separate entities, and Movement Two is the only movement which operates in this manner.

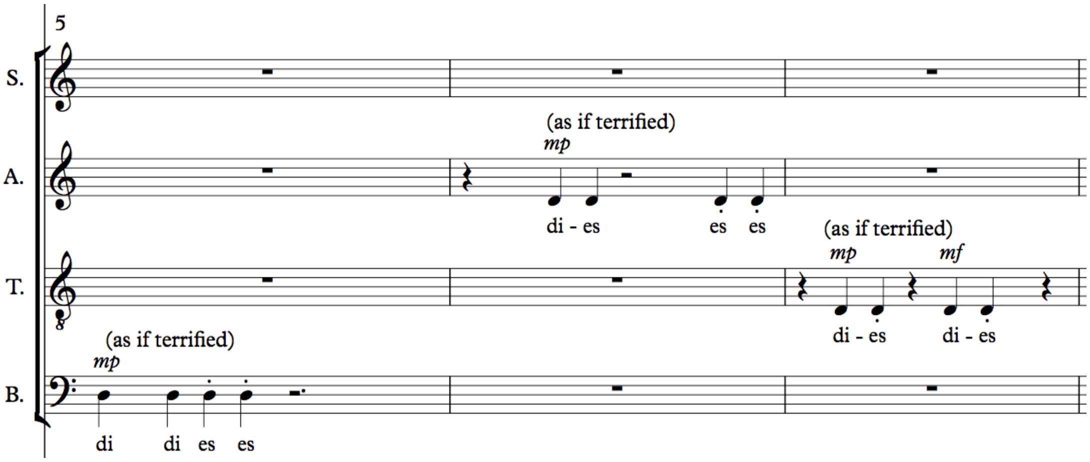
5
S.
A.
T.
B.
(as if terrified)
mp
di - es
es
es
(as if terrified)
mp
mf
di - es
di - es
(as if terrified)
mp
di
di
es
es

Figure 10.5: The opening "dies irae" phrase at m.5 of the Second Movement of *Farewell For Now*

Movement Three is anthemic, and contrasts with the other movements by establishing a clear pulse that diverges into complex meter, related to the metric organization of Irish traditional dance music. Further details of this are discussed in chapter five.

The strongest structural correlations exist between the overall contrapuntal design of Movements One and Three. Movement One functions polyphonically, where individual themes are not the emphasis, rather the presentation of the entire chordal gestalt of the predominantly five-voice texture. Movement Three incorporates counterpoint in a differing way by highlighting melodic motifs such as the Alleluia theme. Furthermore, it incorporates simpler chords, and chord progressions when compared to Movement One. For instance, Movement One includes several diminished and major-seventh chords, as well chords which include nonharmonic tones and pitch clusters. The harmony of Movement Three generally is simpler. The Second Movement functions as the most contrasting entity, distinct from the others by its harmonic organization, extensive sectional stanza presentations, and longer length.

Chapter Four: Analysis of the Dies Irae Theme in *Farewell For Now*: Connections to Inspirational Passages of Selected Works from the Requiem Canon

The *Dies irae* settings of Mozart, Verdi, and Britten were prodigious influences on the creation of *Farewell for Now.* My original Dies Irae theme is presented in the Second Movement. It is announced by the bass and tenor voices on the last beat of m.13, and commences from the pitch D (see Figure 11). It sounds

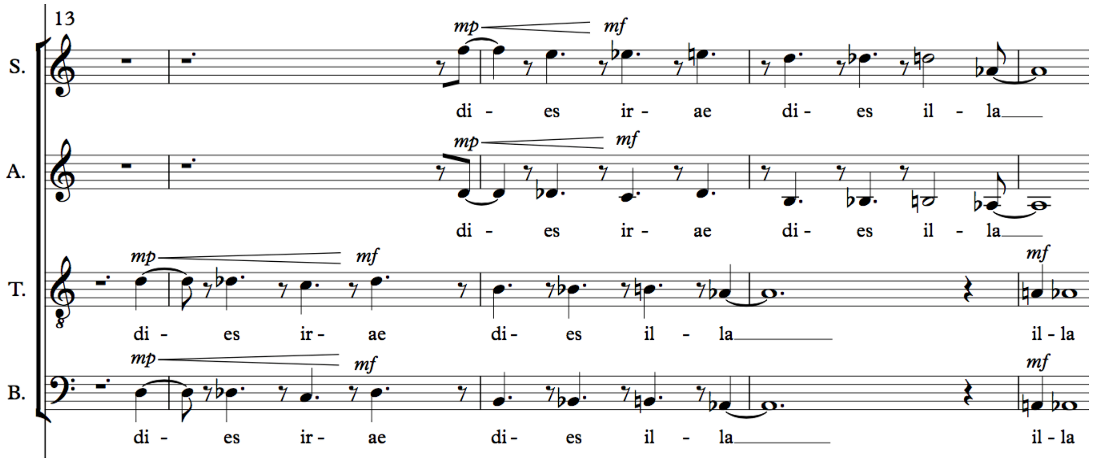
13
S.
mp
mf
di - es ir - ae di - es il - la
A.
mp
mf
di - es ir - ae di - es il - la
T.
mp
mf
di - es ir - ae di - es il - la
mf
il - la
B.
mp
mf
di - es ir - ae di - es il - la
mf
il - la

Figure 11: The Dies Irae theme of *Farewell For Now*, introduced in m.13 of the Second Movement.

three consecutive chromatic tones before changing direction, and this pattern is preserved consistently. The theme is articulated by dotted quarter notes and is further accented by the inclusion of rests to stress the text syllabically against the asymmetric seven-four meter. Each time the theme is presented by the choir it operates in this manner; it is only when it is expressed instrumentally that it is altered by the exclusion of rests and sounded with a shorter quarter-note duration. The theme is first introduced by the violins at m.4, and recalled at m.199 before the climax. In both instances of the instrumental presentation of the melody, it is expressed continuously without rests. The reason for this is to present a variation of the theme when expressed instrumentally, in contrast to its rhythmically accented presentation by the choir. An example of the theme being modified is presented at m.15 by the soprano which sounds the theme transposed up a minor third, except for the last syllable (see Figure 11.1). The resultant harmony is a series of parallel minor thirds intended to perpetuate the peril presented by the text. The theme is recalled again similarly by the soprano at m.18, transposed down an octave.

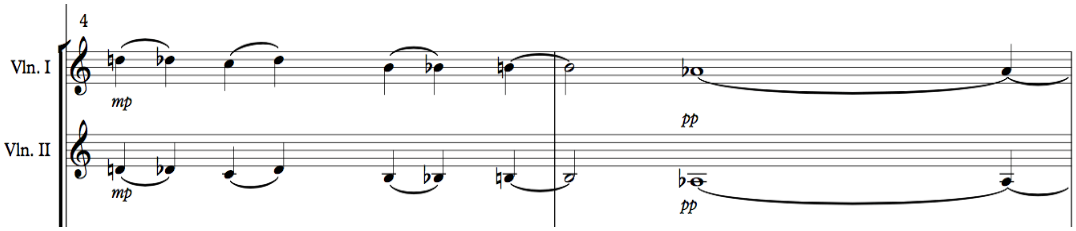

Figure 11.1: The instrumental introduction of the Dies irae theme at m.4 of the Second Movement of *Farewell For Now*

My original Dies Irae theme is most closely related to Verdi's presented in the *Messa da Requiem*, written in 1874. Verdi's Dies irae theme[33] initiates at m.5 (see Figure 12). His is a continuous, generally descending chromatic line uninterrupted by rests which undergoes an accelerando by the inclusion of triplet quarter notes. The theme is revealed homorhythmically, voiced by half of the divisi soprano, alto, and tenor voices, commencing near the upper limits of the vocal range. This gesture is further accompanied by the sustained pitch G, articulated by the remaining divisi voices, acting as a backdrop and pedal tone against the sounding of the descending chromatic Dies irae theme.[34] This motif's sheer power and anthemic quality is the result of the fortissimo dynamic and the orchestrational doublings. Essentially, there are two musical elements occurring; all the instruments participate in one of two roles. The first role is supporting the descending chromatic line of the soprano, alto and tenor voices at measure 5.[35] The second role is a fluctuation of pitch between G and F-sharp, akin to a trill which shimmers dully in the background to support the chromatic descending melodic line heralded by the voices.[36] Additionally, the triplet quarter note figures which emerge in m.7 further propel the musical line forward, underscoring its emphasis and adding to the melismatic potency of this Dies irae theme.[37]

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[33] In my analysis, I label the first sounding of the Dies irae text, as the initial Dies irae theme. There are clearly two Dies irae themes presented in the work, and the Second Dies irae theme appears at rehearsal 9 (m.29), and rehearsal 10 (m.46).

[34] The tenor and alto voices double the pitch G4, while the soprano sounds the note G5.

It is important to highlight the pitch choice "D" my Dies irae theme commences from because of its connection to other requiems (see Figure 11). This choice is meant to allude to the prevalent influence of Mozart's *Requiem in D-Minor* (K.626), written in 1791. Furthermore, it is meaningful to point out Mozart's D-minor key choice, because of the influence it has had on other requiems. For instance, Benjamin Britten chose to set his Second Movement (the Dies Irae) of the *War Requiem* in D-minor; Cherubinni employs this same key in his *Requiem in D minor* (1836); as well as Franz von Suppé in his *Requiem in D Minor* (1855). Many historians attest to the significance of Mozart's setting of the Requiem Mass. Basil Smallman,[38] an author and music historian, cites it as "the most important of the 18th

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[35] The horns in C and Eb, and trombones, as well as some of the oboes, clarinets and bassoons double the vocal lines of the soprano, alto, and tenor voices.

[36] The flutes, strings, and trumpets are the only instruments assigned to participate solely in this role.

[37] This exact same figure repeats at rehearsal 8 (m.15).

[38] Basil Smallman was a Professor of Music at the University of Liverpool from 1965 to 1985, as well as a notable author of several books on music.

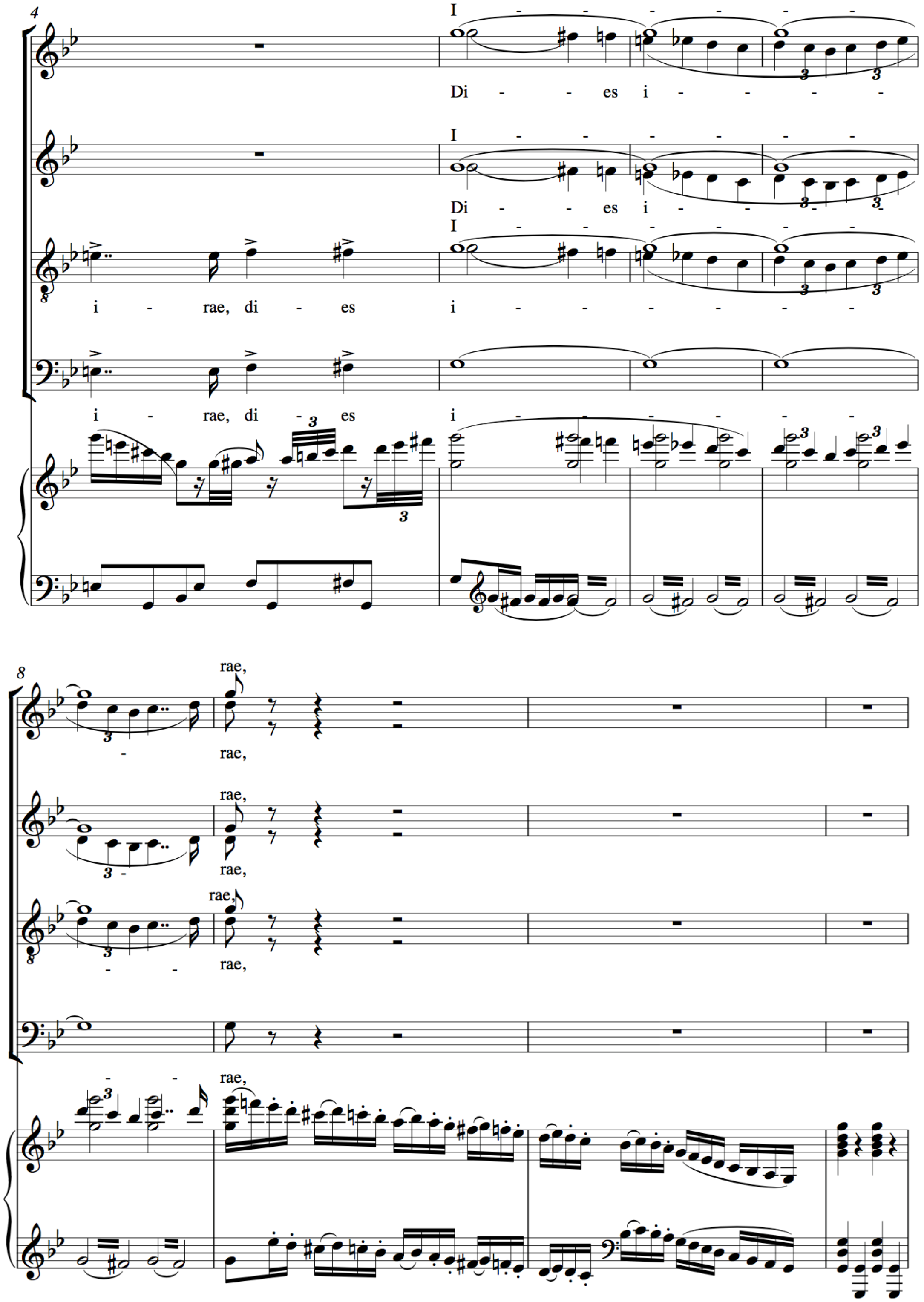
4
I
Di - - es i - - - - -
i - rae, di - es i - - - - - - -
8
rae,
rae,
- - rae,

Figure 12: Verdi’s operatic Dies irae theme presented at m.5 of *Messa da Requiem*

Century."[39]

Mozart's setting of the *Dies irae* is one which captures the urgency, insistence, and intensity presented by the text. He conveys this musical quality by means of syllabic text setting,[40] the allegro assai tempo, and the punctuations of the brass, bassoons, and strings accompanying, surrounding, and further highlighting the vocal lines. Mozart's Dies irae initiates in the key of D-minor, with the SATB choir sounding tutti (see Figure 13.1). There is no instrumental introduction or preparation. It begins suddenly, sweeping the listener into his musical presentation of the "day of wrath." The Dies irae theme is consistently presented as a long-long, short-short rhythmic pattern, evidenced in mm. 1-2, comprised of two half-notes, followed by two quarter notes: ⌈𝅗𝅥 + 𝅗𝅥⌉ + ⌈♩ + ♩ + 𝄽 + 𝄽⌉. What is consequential about this motif is it can be traced in other works as well, such as the Dies irae from Cherubbini's *Requiem in C-minor,*[41] and Britten's Dies irae setting of the *War Requiem,* further attesting to Mozart's influence and contribution to requiem music.

I employ this same rhythmic motif as a structural feature as well. It appears during rehearsal markers A, B, and C of the Second Movement of *Farewell For Now*. It is first directly articulated by the bass and tenor voices at m.18 as an auxiliary Dies irae passage which sounds concurrently with fragments of my original Dies irae

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[39] Basil Smallman, "Requiem Mass." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed September 8, 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/43221.

[40] The only exceptions where the syllabic style is broken occur at: m.33, m.36, the alto voice in m.37, m.41, m.45, m.49, and m.51.

[41] In Cherubinni's third movement, it appears rhythmically identical.

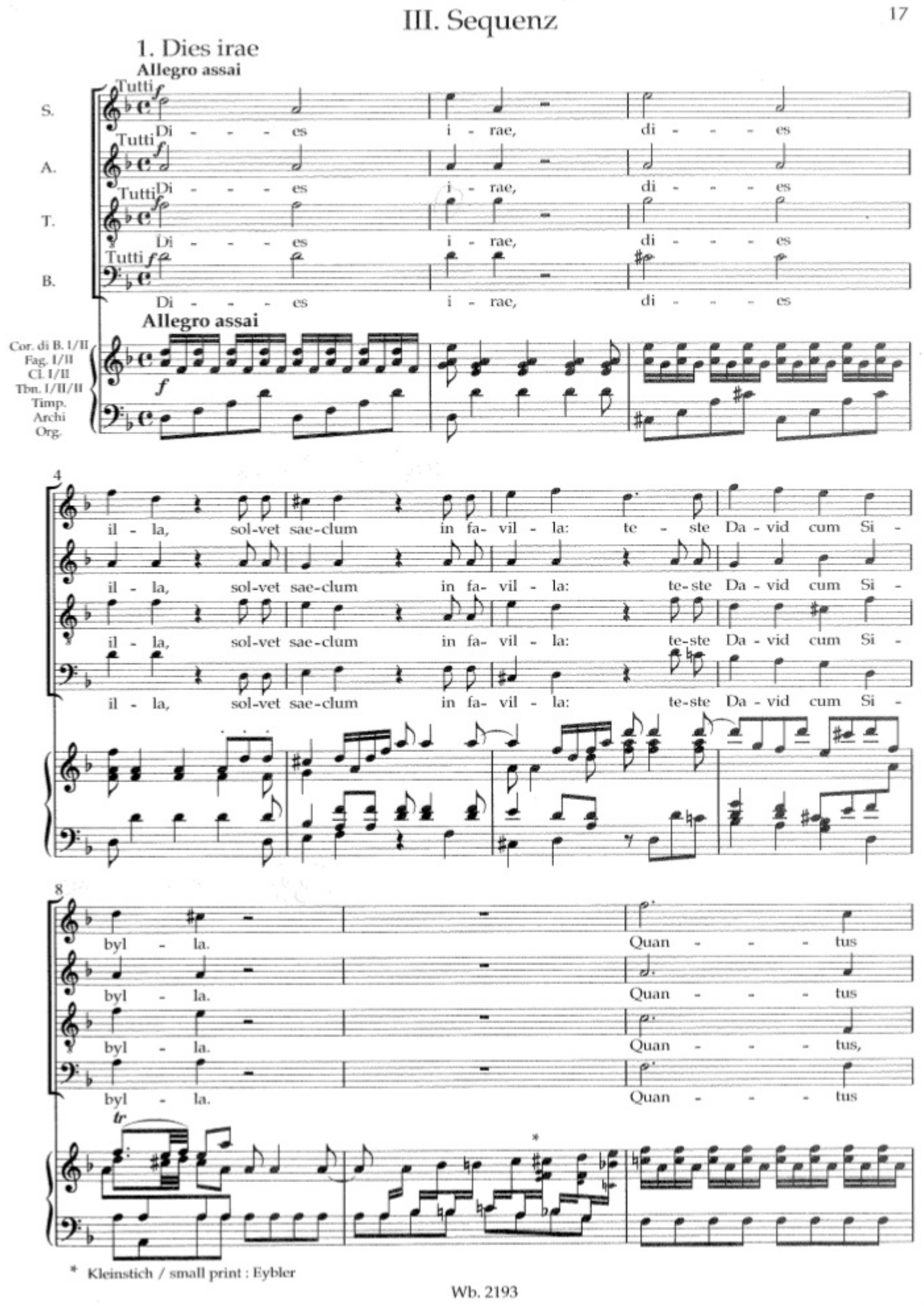
III. Sequenz
17
1. Dies irae
Allegro assai
Tutti
S.
A.
T.
B.
Di - - - es i - rae, di - - - es
Cor. di B. I/II
Fag. I/II
Cl. I/II
Tbn. I/II/III
Timp.
Archi
Org.
4
il - la, solvet saeclum in favilla: teste David cum Si -
8
byl - la.
Quan - - - tus
tr
* Kleinstich / small print : Eybler
Wb. 2193

Figure 13.1: The opening of Mozart's Dies irae movement from the *Requiem in D-minor*

theme voiced by the sopranos and altos (see Figure 13.2 and Figure 13.3). Furthermore, the string punctuations presented from mm.1-28 of rehearsal marker A were composed with this motif in mind.

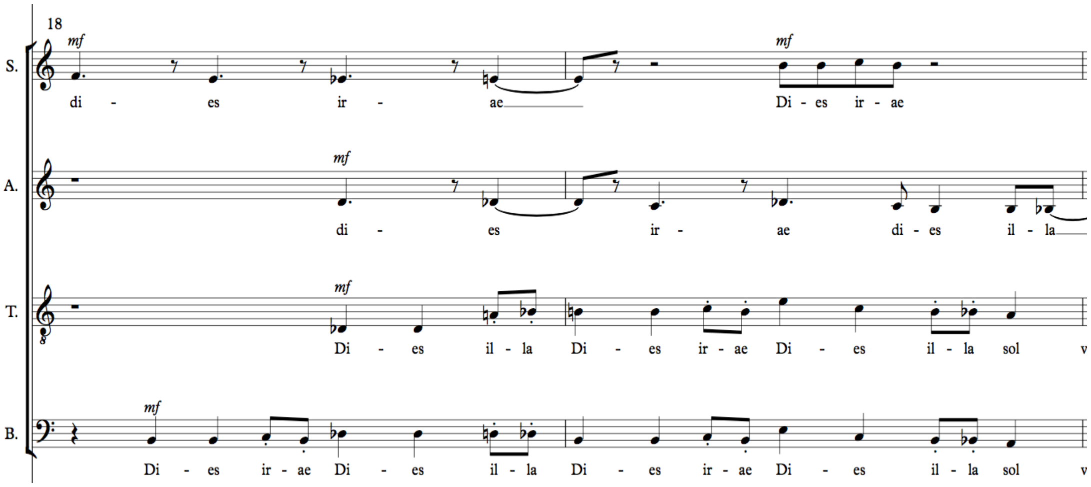
18
mf
S.
di - es ir - ae
Di - es ir - ae
A.
di - es ir - ae di - es il - la
T.
Di - es il - la Di - es ir - ae Di - es il - la sol v
B.
Di - es ir - ae Di - es il - la Di - es ir - ae Di - es il - la sol v

Figure 13.2: The long-long, short-short rhythmic pattern traceable to Mozart's Dies Irae setting, exhibited by the bass and tenor voices from mm.18-19 of the Second Movement of *Farewell for Now*

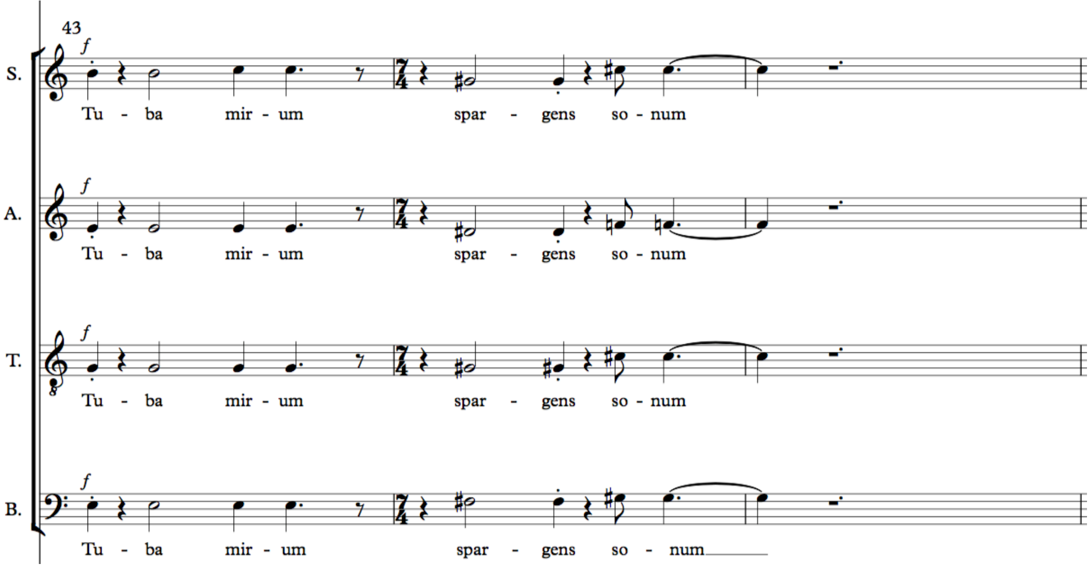
43
f
S.
Tu - ba mir - um spar - gens so - num
A.
Tu - ba mir - um spar - gens so - num
T.
Tu - ba mir - um spar - gens so - num
B.
Tu - ba mir - um spar - gens so - num

Figure 13.3: Further evidence of derivations of the long-long, short-short rhythmic pattern appearing at rehearsal C, m.43, sounded by the choir and strings in *Farewell for Now*

The *Confutatits maledictis* portion of the Second Movement of *Farewell For Now,* was inspired by Mozart's Confutatis movement of the *Requiem in D-minor*. My *Confutatis* theme is located at rehearsal K, and commences at m.171 (see Figure 14.1). The theme relentlessly drives forward by means of constantly reiterated sixteenth notes, a correlation to the ostinato string passages, and vocal lines of the bass and tenor voices sounded in Mozart's Requiem. In Mozart's setting, the text maintains momentum by transferring the motif between the bass and tenor voices. Although the bass and tenor voices each perform a quarter note rest as part of their individual themes, the line as a whole is experienced by the listener as a continuous phrase, rendering an unbroken melodic idea (see Figure 14.2).

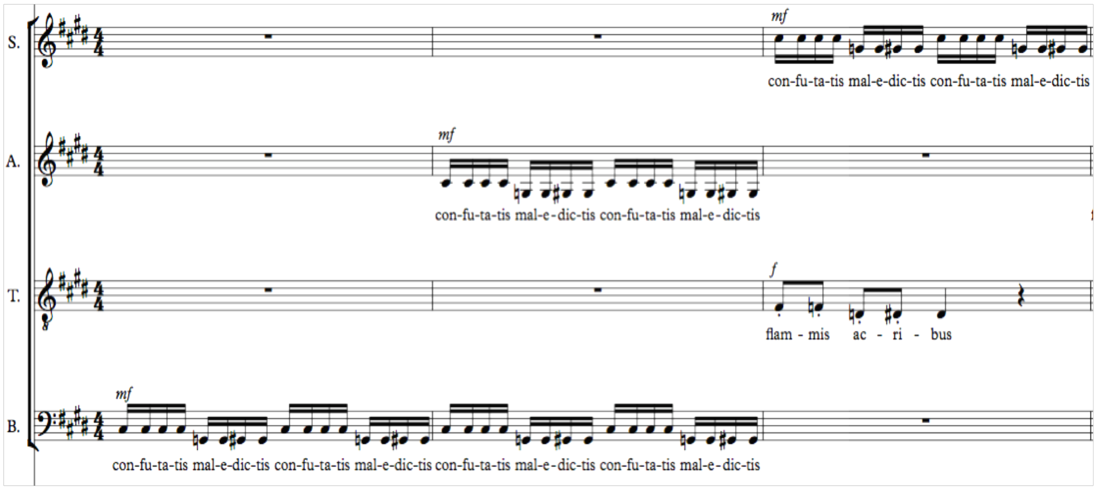

Figure 14.1: The *Confutatis* theme commenced at m.171 of the Second Movement of *Farewell For Now*

Likewise, my theme drives forward with uninterrupted sixteenth note articulations. Mozart's Confuatis theme evokes a sense of fervor and tension by means of the gradually rising A-minor ostinato sounded by the cello, contrabass, organ, being accompanied by the unison string gesture of the two violins and violas (see Figure 14.2). It relents only during the sounding of the "voca me passage" (see Figure 14.3).

Mozart contrasts the opening Confutatis theme with the simple and light texture provided by the soprano and alto voices at m.7, as they softly sing in a *sotto voce* dynamic and voice a consonant major third interval rooted on C, reinforcing a distinctive C-major triad from measures seven to ten (see Figures 14.2 and 14.3). At the initiation of this delicate moment in m.7, the voices are accompanied by the much slower moving unison arpeggiations of violins I and II further accentuating the C-major triad, while the soprano and alto voices utter the passage: "voca me cum benedictus," meaning "call me among the blessed." The smooth and dulcet sounds produced by the pairing of the female voices with the accompaniment of the unison violins are much thinner orchestrationally, and are in contradistinction with the booming, weighty, and powerful sonority of the tenor and bass voices, accompanied by the larger brass and unison string textures, as they emphasize a relentless A-minor ostinato. A divergence of musical texture is highlighted by the differences of weight and density of the vocal types and instrumentation to further emphasize the polarity of the condemnation of those accursed, in opposition to the reprieve of the blessed.

A similar compositional design can be found in both Verdi's and Britten's scores, and possibly evince the influence of Mozart's Requiem. I follow suit in my presentation of the "voca me" passage by assigning this portion of text to the sopranos and altos, which articulate with much slower rhythmic figures in comparison to the *Confutatis* theme (see Figure 14.4). In contradistinction with

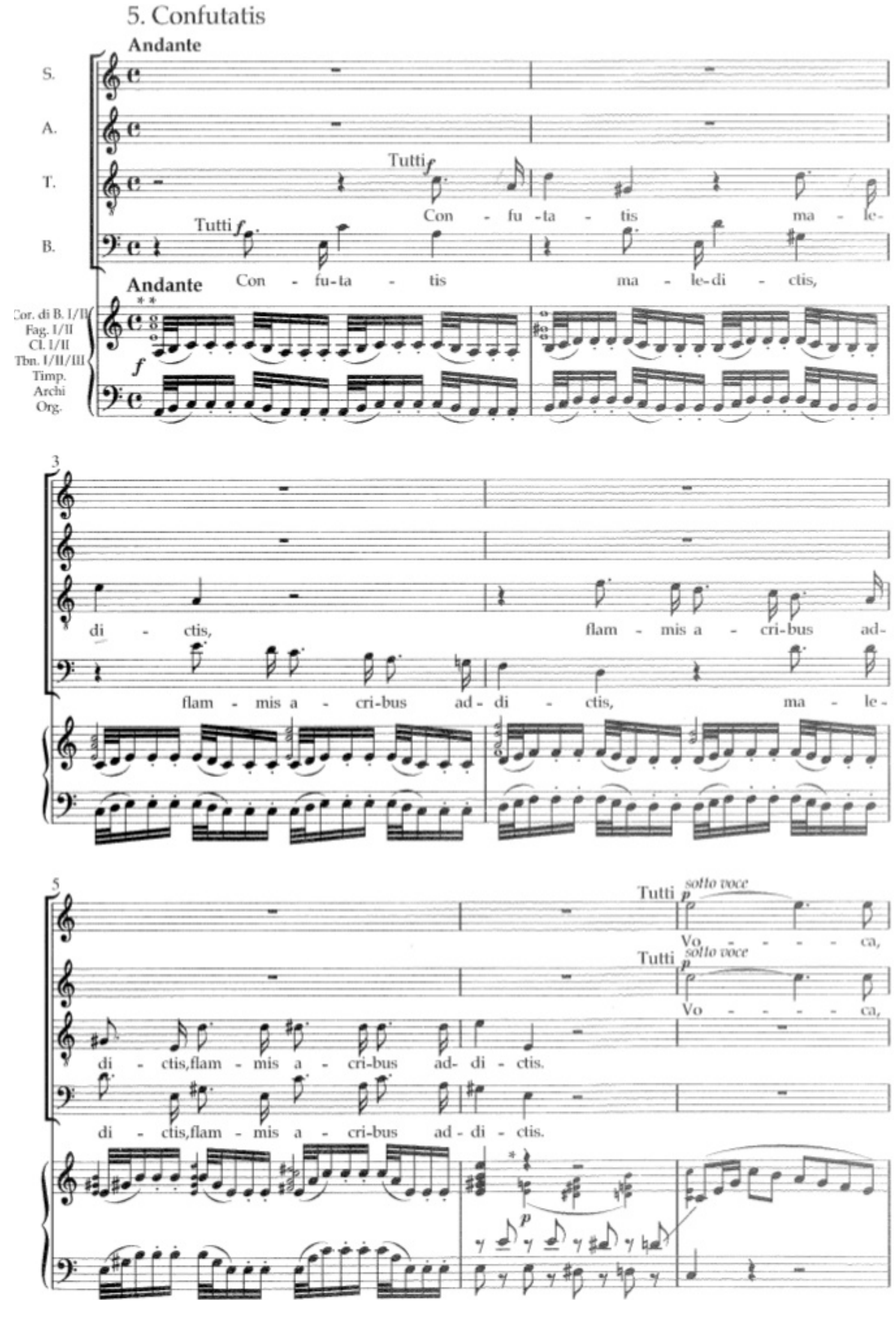
5. Confutatis
Andante
S.
A.
T.
B.
Tutti f
Con - fu - ta - tis ma - le-
Con - fu-ta - tis ma - le-di - ctis,
Andante
Cor. di B. I/II
Fag. I/II
Cl. I/II
Tbn. I/II/III
Timp.
Archi
Org.
f
3
di - ctis,
flam - mis a - cri-bus ad-
flam - mis a - cri-bus ad - di - ctis, ma - le-
5
Tutti p sotto voce
Vo - - - - ca,
di - ctis,flam - mis a - cri-bus ad- di - ctis.
p

Figure 14.2: The opening of the Confutatis movement, mm.1-7 of Mozart’s *Requiem in D-minor*

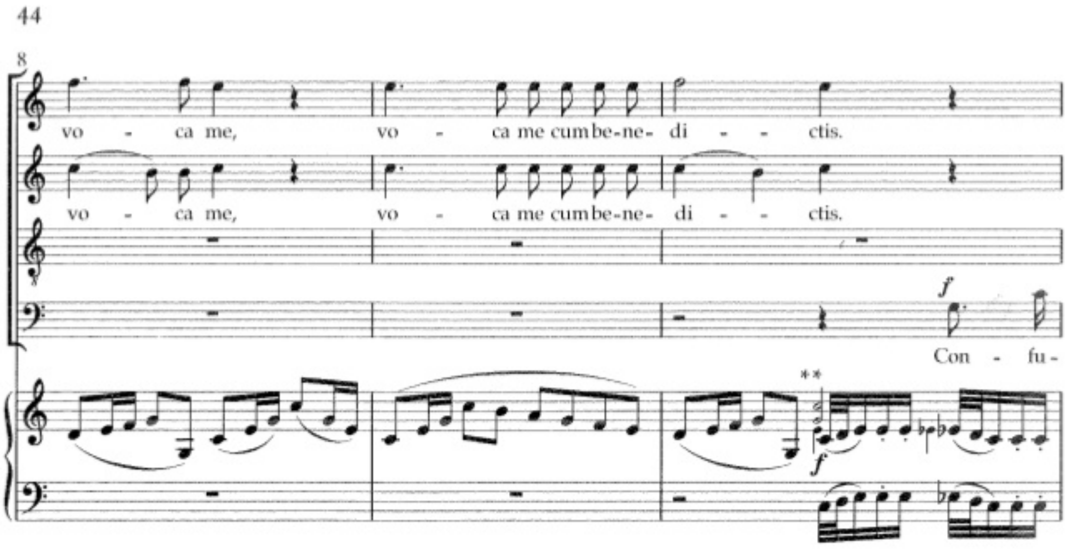
44
8
vo - ca me, vo - ca me cum be-ne- di - - ctis.
vo - ca me, vo - ca me cum be-ne- di - - ctis.
f
Con - fu-
**
f

Figure 14.3: Continuation of the “Voca me benedictus” line sounded by the soprano and alto voices, mm.8-10 from Mozart’s *Requiem in D-minor*

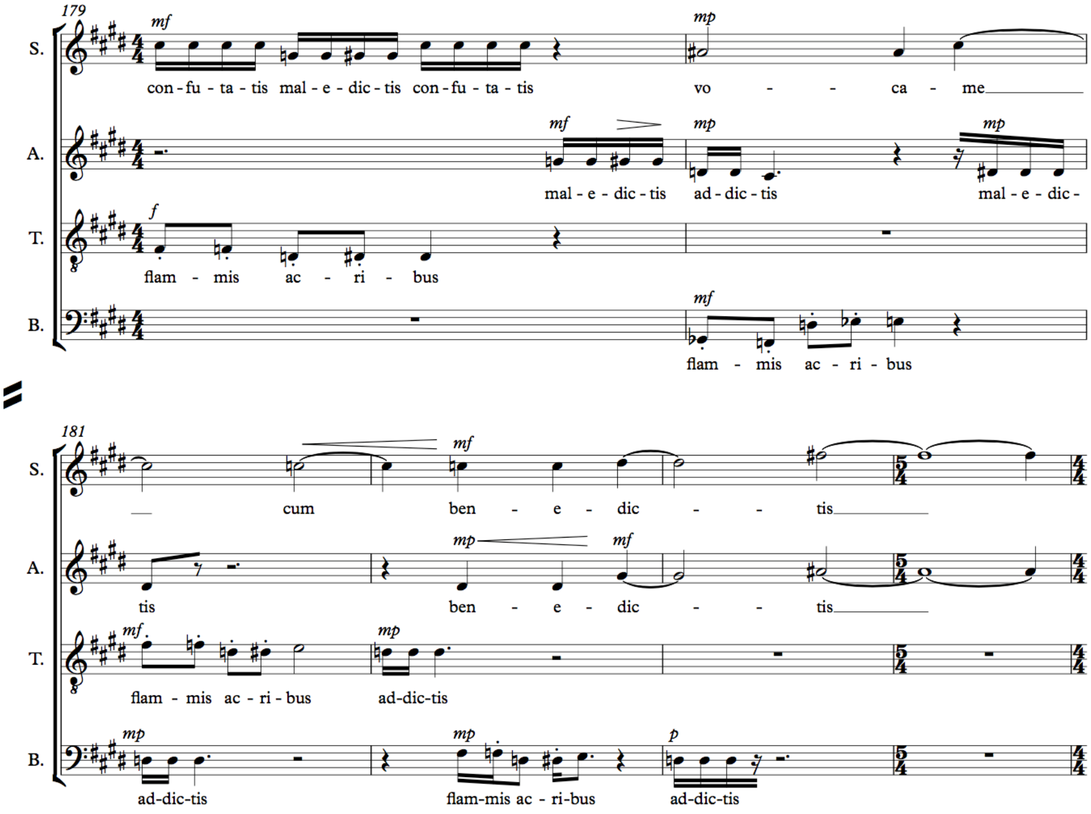
179
S.
A.
T.
B.
mf
con-fu-ta-tis mal-e-dic-tis con-fu-ta-tis
mp
vo - - ca - me
mf
mal-e-dic-tis
mp
ad-dic-tis
mp
mal-e-dic-
f
flam - mis ac - ri - bus
mf
flam - mis ac - ri - bus
181
cum
mf
ben - e - dic - - tis
tis
mp
mf
ben - e - dic - - tis
mf
flam - mis ac - ri - bus
mp
ad-dic-tis
mp
ad-dic-tis
mp
flam-mis ac - ri-bus
p
ad-dic-tis

Figure 14.4: “Voca me” passage of *Farewell for Now*, introduced at m.180

Mozart, my “voca me” passage sounds concurrently with my *Confutatis* theme; there is no separation between the two in the manner exhibited by Mozart’s setting.

Another monumental setting and influence is Benjamin Britten’s *War Requiem* (Op.66), written 1961-1962.[42] The work incorporates selections of poetry by Wilfred Owen interspersed between the normative flow of sections comprising the mass, which create contrast and commentary by passages in English interjecting those of the Latin texts.[43] Britten also uses macaronic arrangement of having both Latin and English texts sound simultaneously, taking the innovations of Verdi further.[44] It was Britten’s choice to include additional texts which prompted my writing of an original text, which I present in the Third Movement of *Farewell for Now*. Much debate went into what texts to include, and ultimately, I decided to write something that was my own to further individualize my setting of the requiem.

Britten’s opening Dies irae theme from the Second Movement of the *War Requiem*, contains elements traceable and indebted to Mozart’s and Verdi’s requiems, and influenced my own by its metric organization. His theme commences one measure after rehearsal seventeen (see figure 15). By separating each syllable of the *Dies irae* text by inserting rests, Britten creates rhythmic accentuation that stresses and punctuates the text, similar to the opening of Verdi’s requiem. This is furthered by the seven-four meter setting of the text, which adds to this emphasis because of its inherent asymmetry. Moreover, during the brief moments of vocal rest generated by breaking up the text within this section (mostly on beats two, four, and seven), literal orchestral accentuation by means of marcato further highlight the displacement of the text. This conjures a sense of terror reflected by the theme of the text concerning the Day of Wrath, which results from the immensely syllabic stress. The seven-four meter is the prominent metric division employed throughout the Second Movement of *Farewell for Now,* and is inspired by the *War Requiem*. Additionally, the long-long, short-short Dies irae motif established by Mozart in the Dies irae movement of the *Requiem in D-minor* can be discerned.

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[42] Britten wrote an instrumental requiem almost twenty years prior (*Sinfonia da Requiem,* Op.20), which incorporated only Latin titles to distinguish each movement of the work.

[43] Edward Joseph Lundergan, “Benjamin Britten’s *War Requiem:* Stylistic and Technical Sources, D.M.A. dissertation (The University of Texas at Austin 1991), 25.

[44] Ibid, 27.

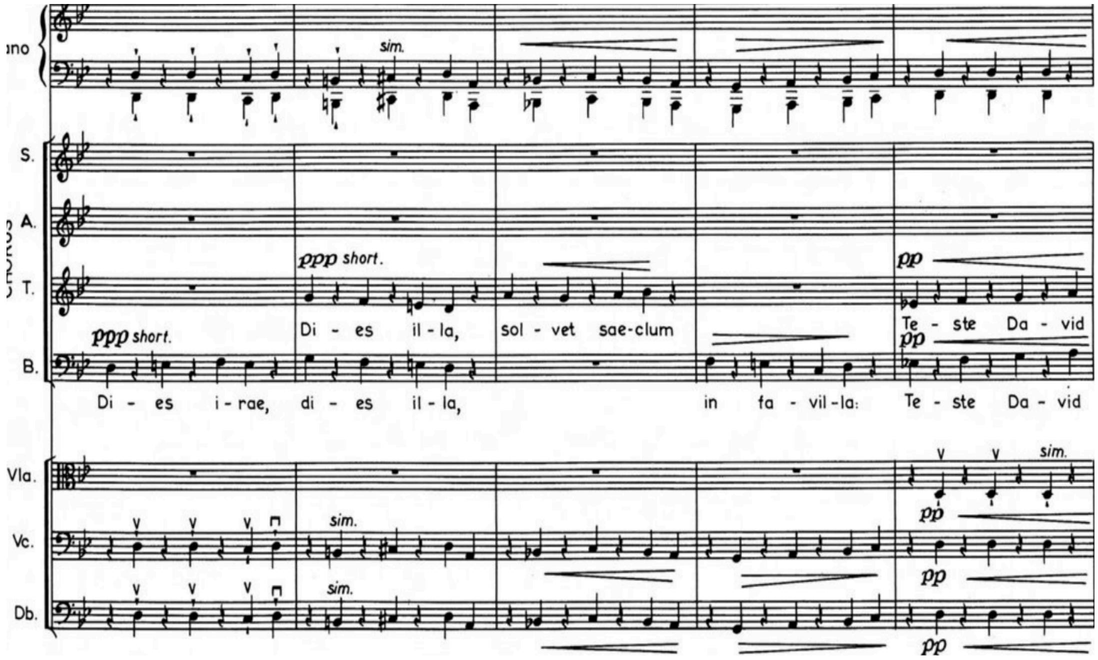
no
sim.
S.
A.
T.
B.
ppp short.
Di - es il - la, sol - vet sae-clum
pp
Te - ste Da - vid
ppp short.
Di - es i - rae, di - es il - la, in fa - vil - la: Te - ste Da - vid
pp
Vla.
sim.
pp
Vc.
sim.
pp
Db.
sim.
pp

Figure 15: The opening vocal lines of the Second Movement of the *War Requiem,* one measure after r.17

Britten also colors and gradually enlivens the text of his Dies irae theme by having the initial vocal line sound at a pianississimo dynamic (*ppp).* It is a delicate texture, and Britten's instructions to have it sound "short" contribute to the enigmatic nature of the opening text, by means of timbral and dynamic contrast. It is possible this idea was inspired by the *sotto voce* sections of Mozart's requiem. It is Britten's choice of a soft dynamic to introduce the Dies irae theme which corresponds directly to my own: like Britten's, my Dies irae theme gradually grows from a soft dynamic to a progressively louder one, distinct from Mozart's and Verdi's which initiated homophonically with loud dynamics. My Dies irae theme combines a primarily chromatically descending motif that doesn't flow in uninterrupted presentation as Verdi's does, but includes accentuations produced by rests between the sounding of each syllable similar to Britten's setting (see Figure 11).

Chapter Five: Irish Traditional Dance Music Influences and Correlations

Music for dancing, and communal celebration are inspirational folk musics. The music necessitates pulse, rhythmic regularity, and the dance type is determined by the division of metric accents. In Irish Traditional Dance music the two most common types are jigs or reels. The jig[45] is in six-eight, the slip jig in nine-eight, and the reel is in four-four time. Melodic variation is an expected norm within the dance music tradition, and is a feature which keeps the simple binary structures comprising the music interesting and engaging. Breandán Breathnach further emphasizes the importance of melodic variation in traditional dance music, emphasizing that it is: "undoubtedly the most important characteristic of Irish dance music…(and) occurs throughout a performance. It is this that makes listening to a piece played four, five or more times over an enjoyable rather than boring experience."[46]

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[45] Also known as the double jig.

A brief discussion of Irish Traditional dance music is necessary because one of the intentions of *Farewell For Now* was to allow for moments which connote celebration and musical dancing to offset the generally somber subject matter, instances that would point towards the remembrance of life in a positive manner. My solution was to incorporate the traditional dance tune metric structure of the jig into the work, and it appears most prominently in the Third Movement of *Farewell for Now.* A traditional dance tune which is exemplary of the jig is *Maid on the Green* (see Figure 16). It consists of two distinct sections (A and B) consisting of eight bars each, which demonstrate the binary tune structure. Each phrase is repeated, yielding an AABB form. The same metric organization is presented at rehearsal F (m.94) of the Third Movement.

At m.94 of movement three, metric accents by means of the pizzicato string articulations of the violins and viola accompany the melody of the cello line, and accent the strong beats of the meter,[47] similar to the dance form of a jig. Furthermore, the cello introduces eight bars of a jig like melody beginning at m. 95 (see Figure

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[46] Eliot Grasso, "Melodic Variation in the Instrumental Dance Music Tradition of Ireland," 195.

[47] Mícheál Ó Súilleabháin refers to these as set tones; downbeat rhythmic positions which remain unaltered.

17.1), which correlates directly to the Irish dance tune tradition of a “tune” and a “turn” sounding in symmetrical eight bar phrases (phrases A and B). This structure is also evident in *Maid on the Green* (see Figure 16).

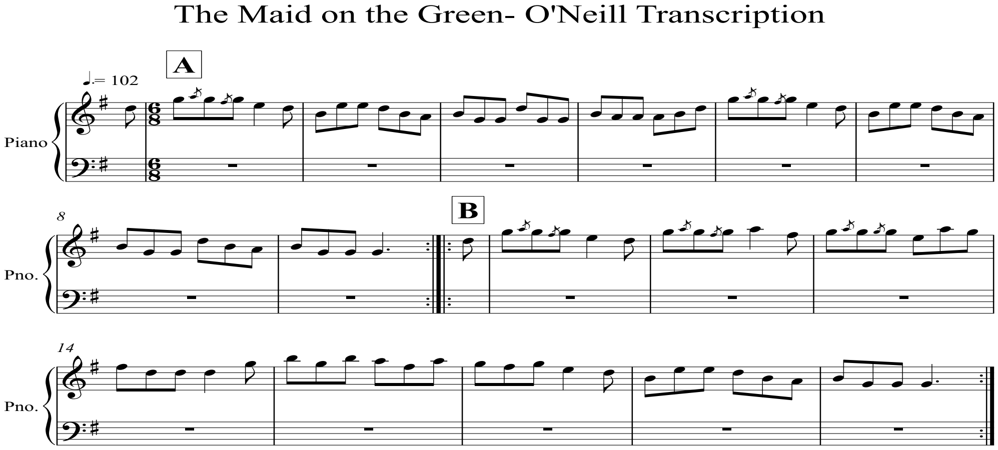

Figure 16: The Traditional Irish Dance Tune *Maid on the Green,* transcribed by Francis O’Neil[48]

Further embellishing the melodic utterances of the cello are the articulations of the trumpet, an instrument foreign to the dance music tradition, but closely associated to the requiem tradition. The melodic phrases themselves sounded within this section, such as the flute and oboe lines from mm.112 to 115, are supposed to connote swaying associated with dancing. Additionally, a pizzicato dance tune melody sounded by violin II and the viola appears from mm.106 to 110 (see Figure 17.2).

In the tradition, tunes of similar structure and rhythm are strung together- usually three tunes sound consecutively. Rehearsals G, H, and I of the Third Movement mark a point of elaborating the initial six-eight meter. It is an extension of

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[48] Francis O’Neill, *Irish Folk Music,* (Norwood Editions, 1973).

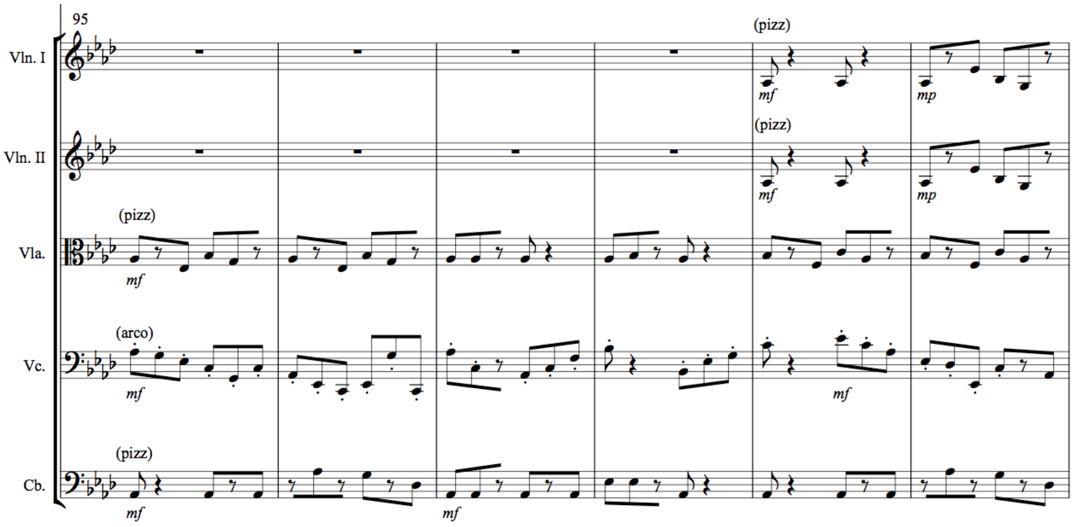
95
Vln. I
Vln. II
Vla.
Vc.
Cb.
(pizz)
(arco)
mf
mp

Figure 17.1: Jig melody of the cello in the Third Movement of *Farwell For Now*, mm.95-100

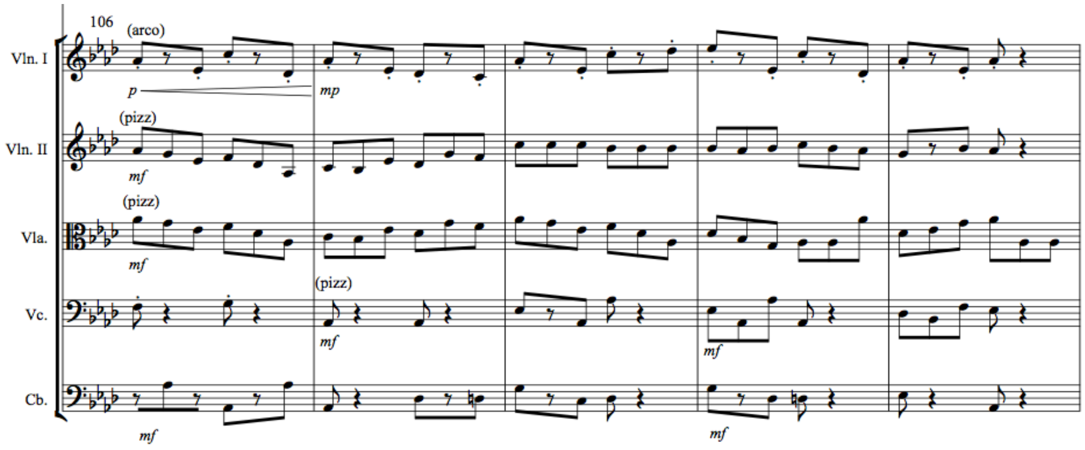
106
Vln. I
Vln. II
Vla.
Vc.
Cb.
(arco)
(pizz)
p
mp
mf

Figure 17.2: Dance melody sounded by Violin II and the Viola at m.106 of the Third Movement of *Farewell For Now*

an idea to broaden the traditional dance tune structure by combining it with a differing meter in a non-traditional manner, allowing for increased rhythmic variety. Although there are not direct quotations of traditional tunes, it was this premise and principal of metric development which was the motivating factor behind incorporating five-eight and seven-eight time in the ensuing sections. This metric divergence is not intended to be a break in the pulse, rather an expansion and development of it by the inclusion of a differing meter, an elaboration of the six-eight jig form.

Chapter Six: The Importance of Lutoslawski's Pitch Aggregates

In much music from the 20th century, the use and treatment of pitch and harmony have expanded beyond the boundaries of traditional harmonic systems, where chords and scalar passages serve standard tonal function developed in the Common Practice Period. This allows for a broadening of technique and diversification in the way a composer can craft counterpoint, sequences of notes, and harmonic aggregates in non-traditional ways. Innovations of post-tonality by composers such as Schoenberg have paved the way for many modern ideas about structuring music, such as dodecaphonic techniques. Witold Lutoslawski directly mentions the innovations of Debussy's "scope of impenetrable and unexplored possibilities that were concealed in the 12[-]tone scale of equal temperament," as an enormous innovation in thinking of how chords or vertical moments of sounds could present themselves, and greatly influenced Lutoslawski's work.[49] Catherine Pelligrino further comments on a potential modern dilemma some composers may find themselves in:

> composers of post-tonal music have essentially two options with regard to creating contextuality. They do as Babbit has done, and create their own

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[49] Nicholas Reyland, "'Akcja' and Narrativity in the Music of Witold Lutoslawski," Ph.D dissertation (Cardiff University of Wales, 2005), 66.

> consistent systems of musical syntax, grammar, and structure, which they then work out in individual compositions…alternatively, composers may choose a different method of creating contextuality in their works, one that places less emphasis on an entirely constructed system, and instead builds a context out of elements that are already familiar to listeners.[50]

Lutoslawski has been a colossal influence on how I contemplate and structure music that functions beyond the scope of tonal harmony.[51] His harmonic language, exemplified in the *Second Symphony* and *Livre pour orchestre,* is essentially one of creating vertical sonorities comprised of at least two different types of interval-class pairs to govern the harmony of passages of music. He crafts his own unique pitch syntaxes, which contain distinguishable musical attributes recognizably his own.[52] He creates contrasts of character by altering the type of interval pairs within subsequent aggregate presentations and the manner in which they are orchestrated and modified (see Figure 18.1). Lutoslawski states regarding his harmonic approach: "The basic element of pitch in my symphony is the twelve-tone chord, or the simultaneity of twelve different tones, hence a harmonic creation."[53] While Lutoslawski designates moments where aggregates containing all twelve musical pitches sound, he often calls upon chords constituted of fewer numbers, such as those containing eight to ten notes, reserving the simultaneous sounding of all twelve tones for prominent musical moments.

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[50] Catherine Ann Pellegrino, "Formalist Analysis in the Context of Postmodern Aesthetics: The Music of John Adams as a Case Study," Ph.D. dissertation, (Yale University, 1999), 266-277.

[51] I am referring generally to the harmonic style of music from 1650-1900.
[52] Charles Bodman Rae. "Pitch Organisation in the Music of Witold Lutoslawski Since 1979," Ph.D. dissertation, University of Leeds, 1992, 15.

[53] Zbigniew Skowron, *Lutoslawski on Music* (Scarecrow Press, 2007), 145.

What is important to emphasize about this physiognomic[54] approach to harmony is Lutoslawski considers each of these aggregate types to have distinguishable harmonic qualities, colors, and features.[55] Although a composer like Elliot Carter used similar harmonic structures demonstrative of a "rigorous manipulation of pitch sets,"[56] which Paul Nauert describes as "pitch fields,"[57] Carter's complex entities seem to operate in the background, in an auxiliary manner; and give the impression that the compositional intention in this approach is less focused on distinguishable vertical sonorities, at least not in the same manner Lutoslawski described his harmonic method to operate in.[58] Charles Bodman Rae further comments on this, stating:

> One of Lutoslawski's reasons for using twelve-note chord-aggregates that subdivide the chromatic whole into complementary harmonic strands, is that he is able to establish what he calls 'local harmony' in each register. These local harmonies are often associated with a distinctive tone-colour. This is one of the most telling aspects of Lutoslawski's orchestral writing, and contributes

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[54] Physiognomy is Lutoslawski's term for describing the character of the chords he creates, the features of which are dependent upon the interval types he pairs together.

[55] Lutoslawski claimed to be able to hear and discern these differences, and his system is based on this concept of aggregate distinction.

[56] Charles Bodman Rae. "Pitch Organisation in the Music of Witold Lutoslawski Since 1979," 15.

[57] Paul Nauert, "A Study of Fixed-Pitch Formations," *Perspectives of New Music* 41/1 (2003): 188.

[58] Ibid, 188.

> to his success in achieving clear, characteristic sonorities, while maintaining a high level of chromatic density. [59]

Furthermore, Lutoslawski often orchestrates "local" harmonies by pairing them with specific instrument groups, such as assigning portions of the aggregate to brass, strings, or woodwinds, to yield "distinctive tone-colors." Lutoslawski's system of harmonic aggregates are classified by Rae as being either simple or complex chord types.[60] The simple aggregates consists of two interval-class (also referenced as ic) pairs that yield a vertically symmetrical chord. For example, four tritones (ic 6) can each be separated the distance of a minor-second interval (ic 1), as is the case at r.424 of *Livre pour Orchestre* (see Figure 18.2). Rae refers to this as "vertical interval-pairing"[61] and it is also exemplified at r.124, and r.153 of the Second Movement of the *Second Symphony* (see Figure 18.1). The complex chord type is generated by having three or more interval-class pairs present in an aggregate, such as the one presented at r.106 of the *Second Symphony* (see Figure 18.1), comprised of whole-tones (ic 2), a minor-third (ic 3), and a minor-second interval (ic 1).

The process of Lutoslawski's pitch transformation and harmonic language is evidenced in my analysis of selected aggregates from the Second Movement of the *Second Symphony* (see Figure 18.1). These aggregates typify the consistence of Lutoslawski's technique during each sonic partition, delineated by rehearsal markers,

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[59] Charles Bodman Rae, *The Music of Lutoslawski* (London, 1994), 57.
[60] Ibid*,* 50.
[61] Charles Bodman Rae. "Pitch Organisation in the Music of Witold Lutoslawski Since 1979," 55.

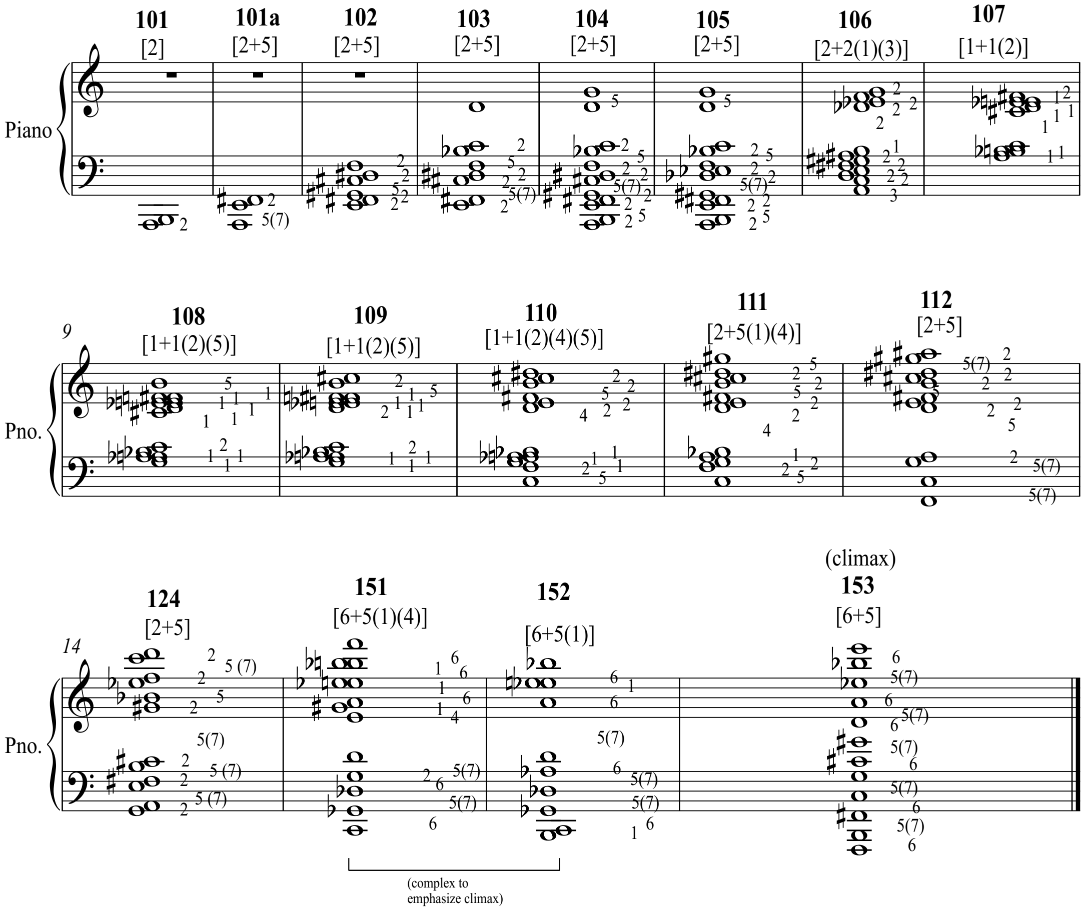
101
[2]
101a
[2+5]
102
[2+5]
103
[2+5]
104
[2+5]
105
[2+5]
106
[2+2(1)(3)]
107
[1+1(2)]
Piano
9
108
[1+1(2)(5)]
109
[1+1(2)(5)]
110
[1+1(2)(4)(5)]
111
[2+5(1)(4)]
112
[2+5]
Pno.
14
124
[2+5]
151
[6+5(1)(4)]
152
[6+5(1)]
(climax)
153
[6+5]
Pno.
(complex to emphasize climax)

Figure 18.1: Selected Aggregate Analysis from the Second Movement of Lutoslawski's *Second Symphony*[62]

as well as demonstrate the closely related features of the harmonic evolution process. For example, at r.101 the aggregate initiates from a dyad revealing a major-second sonority (ic 2), which is subsequently elaborated in r.101a by incorporating (ic 5). It grows increasingly in the number of notes it possesses in the proceeding up to r.105, while maintaining the same interval class pair sonority established from the beginning. Furthermore, this same opening harmonic structure presents itself at r.112, and r.124, reiterating an aggregate constructed of interval-class pairs [2+5]. Moreover, closely connected harmonic qualities can be identified from the onset of the contrasting sonority presented at r.107, which is primarily composed of minor-seconds (ic 1). The (ic 1) element which primarily composes the substance of r.107 predominantly occupies the proceeding harmonic properties, up until r.111. At the onset of r.111, a complex chord type rooted in interval class [2+5] is presented, and reminds of the opening harmonic structure, for it is only colored by the ever so faint additions of (ic 1) and (ic 4), (see figure 18.1).

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[62] This graphic draws from the analysis by Steven Stucky presented in *Lutoslawski and his music,* on p.63. However, my chart expresses greater detail of aggregates by identifying several excluded by Stucky.

Several harmonic relationships are readily discernable when analyzed in this manner, such as those presented in Figure 18.1. Furthermore, it is necessary to include a discussion of climax in Lutoslawski's works, because his consistent use of large scale closed-form[63] exhibits an "inevitable drive towards, and an arrival at a decisive overall climax"[64] apparent in both the *Second Symphony* and *Livre.* Figures 18.1-18.3 map the general evolution of aggregate harmony in these pieces, and label the climax. Additionally, one must also take into account that these harmonic sonorities are often articulated by Lutoslawski's technique of aleatoric counterpoint,[65] a unique way of animating aggregates by orchestrational assignments between instruments. It is a means of sounding the harmony assigned to a partition in a manner where it is defined within certain rhythmic constraints, but allows for slight freedom in which these passages can sound, “loosening the temporal relations among the sounds.”[66] This technique operates in both the *Second Symphony* and Final Chapter of *Livre*. In the *Second Symphony*, metric coordination only appears in the Second Movement at r.133, and lasts up until r.153. In *Livre*, almost the entire Final Chapter is synchronized by this aleatoric technique, with the exception of metric coordination implemented at r.439 to prepare for the climax.[67]

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[63] Lutoslawski uses this term to describe "an arrangement of specific kinds of musical material within the period of time which the composer has designed for his composition," in Chapter Three of *Lutoslawski on Music*.

[64] Charles Bodman Rae. "Pitch Organisation in the Music of Witold Lutoslawski Since 1979," 32.

[65] Aleatory counterpoint is Lutoslawski's own term for this compositional technique.

Lutoslawski, in the fourth chapter of *Livre,* organizes the harmony by expanding from a dyad comprised of a minor-second interval (ic 1) voiced by the strings at r.404, and leads the listener through a series of related and non-related aggregate structures to develop, shape, and set up for the climax at r.445 (see Figure 18.3). Lutoslawski quickly expands the sonority presented in the opening to one that grows to an entity constituted primarily of major-seconds (ic 2) at r.405. From here, the aggregate increases in the number of notes which constitute the whole, while maintaining an identity firmly rooted in the (ic 2) type from rr.405-409, where it intensifies to a twelve-note aggregate at r.409 comprised of interval-classes 2 and 3 (see Figure 18.2). What is important to notice in Figures 18.2 and 18.3 is the relationship and development of aggregate types Lutoslawski incorporates as part of his harmonic language.

In general, Lutoslawski creates contrast between aggregates by distinguishing between interval pair types. For instance, the aggregates sounded by the strings from

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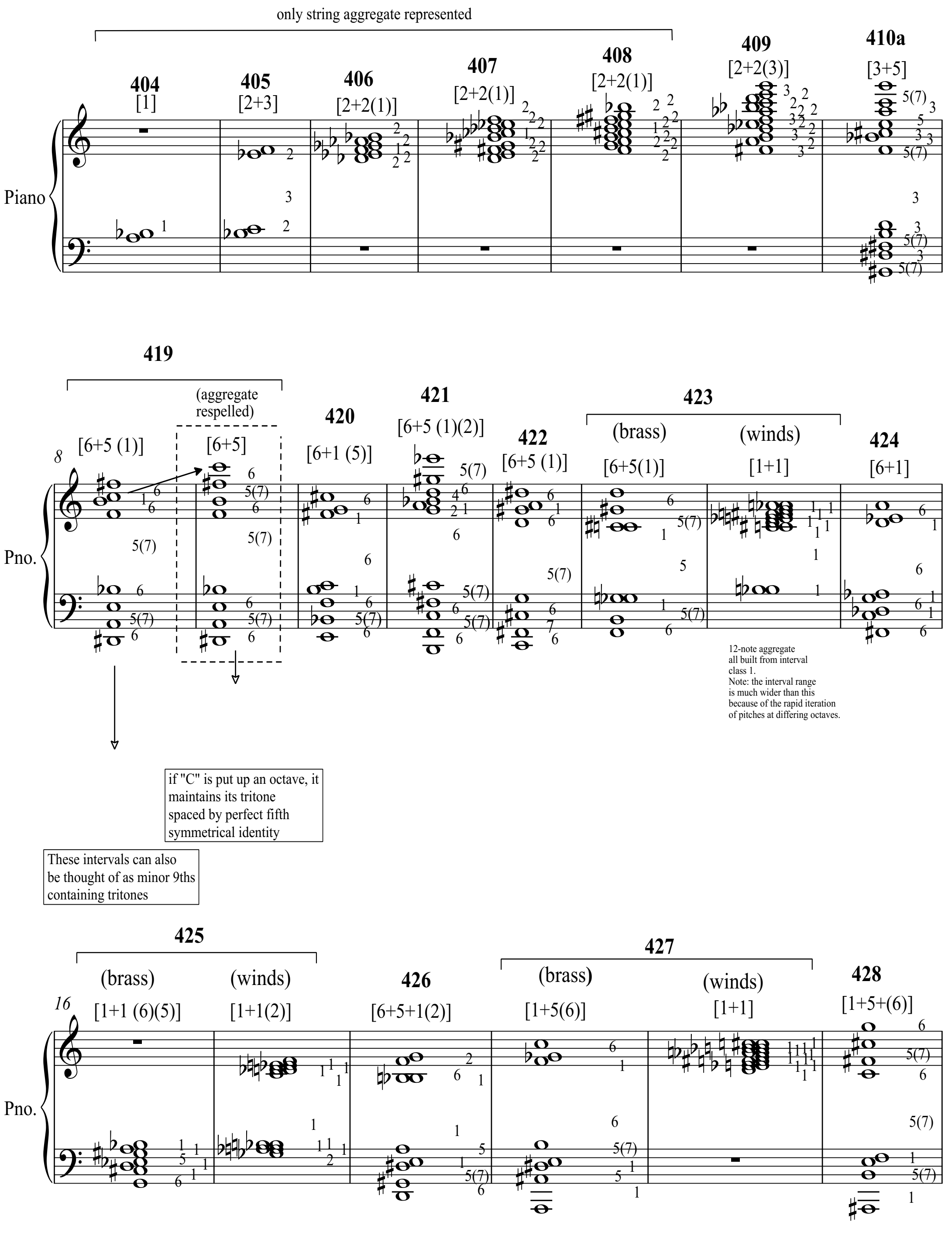
[66] Bogdan Gieraczyński and Witold Lutoslawsk,”Witold Lutoslawski in Interview,”*Tempo* no.170 (Sep. 1989):8.
[67] The preceding movements of *Livre*, Chapters One through Three, are metrically coordinated.


only string aggregate represented
404
[1]
405
[2+3]
406
[2+2(1)]
407
[2+2(1)]
408
[2+2(1)]
409
[2+2(3)]
410a
[3+5]
Piano
419
(aggregate respelled)
[6+5 (1)]
[6+5]
420
[6+1 (5)]
421
[6+5 (1)(2)]
422
[6+5 (1)]
423
(brass)
(winds)
[6+5(1)]
[1+1]
424
[6+1]
Pno.
425
(brass)
(winds)
[1+1 (6)(5)]
[1+1(2)]
426
[6+5+1(2)]
427
(brass)
(winds)
[1+5(6)]
[1+1]
428
[1+5+(6)]
Pno.

12-note aggregate all built from interval class 1. Note: the interval range is much wider than this because of the rapid iteration of pitches at differing octaves.

if "C" is put up an octave, it maintains its tritone spaced by perfect fifth symmetrical identity

These intervals can also be thought of as minor 9ths containing tritones

Figure 18.2: The generally growing harmonic complexity of aggregates in the Final Chapter of Lutoslawski's *Livre* (rr.404-428)[68]

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[68] My analysis stems from Steven Stucky's research presented on p.170-171 of *Lutoslawski and his music*, however mine presents greater detail, including portions omitted by Stucky.

404-409 are made up predominantly of interval-class 2 pitches, while the harmony presented from r.419 to the climax at r.445 consists primarily of interval-classes 1, 5, and 6 (see Figures 18.2 and 18.3). This divergence of harmony is evidenced by the sonority produced by the differences in type of interval pairings among aggregates. There are also elements of rhythmic coordination that contribute to distinctions of aggregate perception. These differences in perception are dependent upon whether the aggregate is voiced rapidly with horizontal motion (what occurs at r.421) or whether a more static texture is presented, as is the case at r.410. This contrast is further exemplified in the passages that lead up to the climax from rr.425-432, where a series of textural alternations begin between fast frantic passages and slow static ones (see figure 18.4). Steven Stuckey points out that the horizontal presentation of the outer voices sound with a melodic consistency that reflects the domain prescribed by the governing interval classes presented vertically.[69] This makes possible an argument that both the vertical, and the majority of horizontal pitch lines are governed by the interval classes determined by Lutoslawski, within each aggregates domain.

Generally, Lutoslawski's *Second Symphony* and *Livre* operate in a manner akin to the way chords function in tonal harmony, where each musical moment is controlled by a system of interval pairs that comprise an aggregate, governing the partitioned sonority. These aggregates range from entities composed of four to twelve notes, where those containing fewer pitch collections usually appear in the beginning of a movement. Often Lutoslawski's music grows from one characteristic type of

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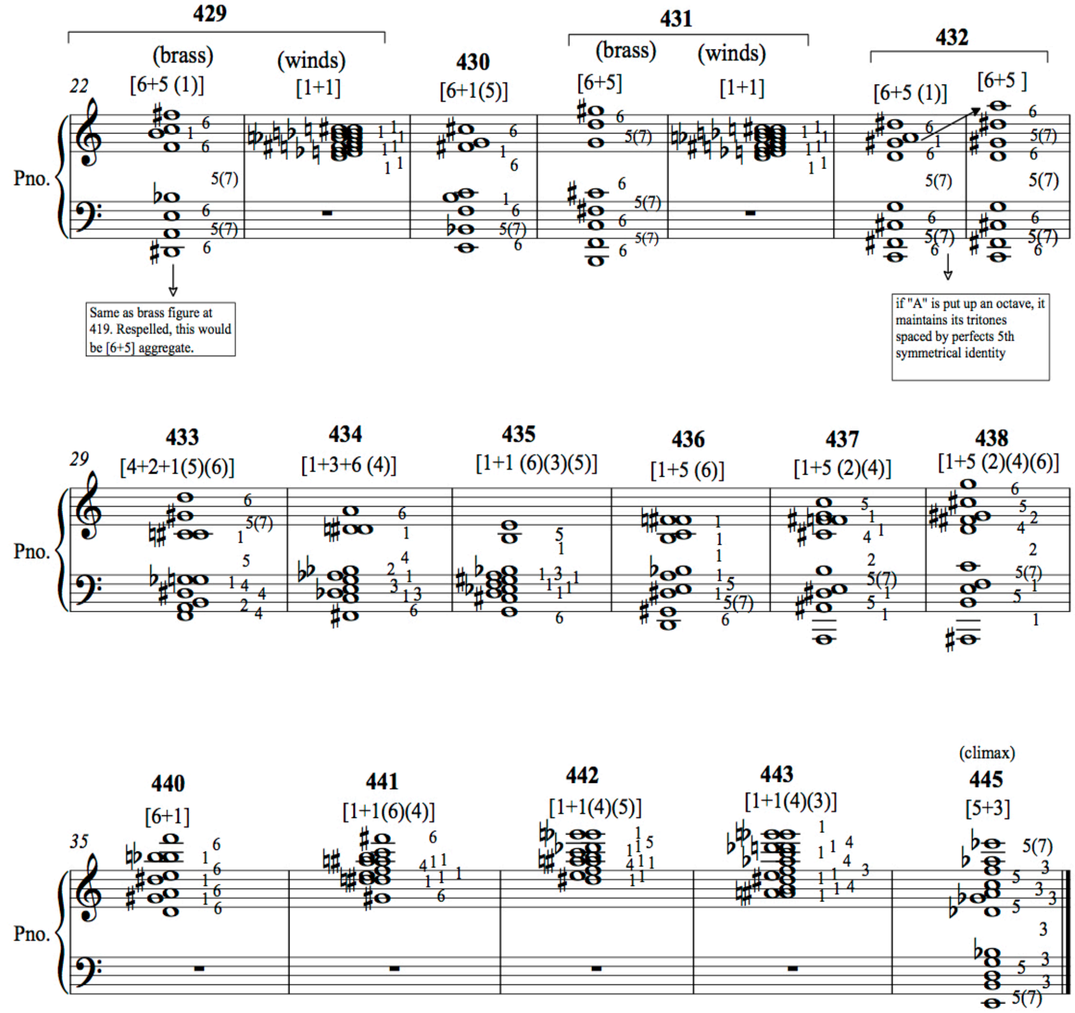
[69] Stucky, *Lutoslawski and his music,* 171.


429
(brass)
(winds)
22
[6+5 (1)]
[1+1]
430
[6+1(5)]
431
(brass)
(winds)
[6+5]
[1+1]
432
[6+5 (1)]
[6+5]
Pno.
29
433
[4+2+1(5)(6)]
434
[1+3+6 (4)]
435
[1+1 (6)(3)(5)]
436
[1+5 (6)]
437
[1+5 (2)(4)]
438
[1+5 (2)(4)(6)]
Pno.
35
440
[6+1]
441
[1+1(6)(4)]
442
[1+1(4)(5)]
443
[1+1(4)(3)]
(climax)
445
[5+3]
Pno.

Same as brass figure at 419. Respelled, this would be [6+5] aggregate.

if "A" is put up an octave, it maintains its tritones spaced by perfects 5th symmetrical identity

Figure 18.3: The trajectory of aggregates harmonically towards a climax (rr. 429-445) of the Final Chapter of *Livre*[70]

aggregate, and then he presents a differing one to create contrast, while he reserves "simple" chord types for moments of climax, such as r.445 (see Figure 18.3). Furthermore, in both the *Second Symphony* and *Livre*, Lutoslawski reveals climaxes composed of the simple aggregate type. In the *Second Symphony,* the climax at r.153 is comprised solely of [6+5] interval-class pairs. In *Livre,* the climax is presented with an aggregate built on [5+3] interval-class pairs at r.445, after a series of predominantly complex chord types comprised of (ic 1) have sounded.

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[70] This portion of analysis is my own, but is indebted to Charles Bodman Rae's aggregate classification system.

Lutoslawski's harmonic approach is essentially chordal sonorities, where a sonority sounds within each partition, designated by rehearsal numbers. Fundamentally what one hears in the *Second Symphony* and *Livre* is a difference of the textural presentations. One is likely unable to parse all the individual harmonic elements which constitute the physiognomy of the chord, especially within some of the dense aleatoric passages presented in the Second Movement of *the Second Symphony* or the fourth chapter of *Livre*. What contributes to the distinctions the average listener hears is the register in which aggregates are orchestrated, the way it is presented in both type and number of instruments, whether it is sparse or dense by means of the relative position of notes to each other, the variance between how the individual pitches are articulated, and the dynamic (or multiple dynamics) in which they sound. For instance, if the aggregate contains repeated notes, a more constrained feeling of stasis can be distinguished, versus moments of immense melodic motion which generate a more frantic texture.

Fundamentally, what I consider to be the most salient feature of Lutoslawski's harmonic language is the consistency with which he systematically structures and categorically defines and implements his compositional method. He does so towards a trajectory of climax, which essentially reveals a summation, or at the very least a significant manifestation of the processes he employs throughout the work, establishing a traceable rhetoric and form. At the same time, he generates elaborate

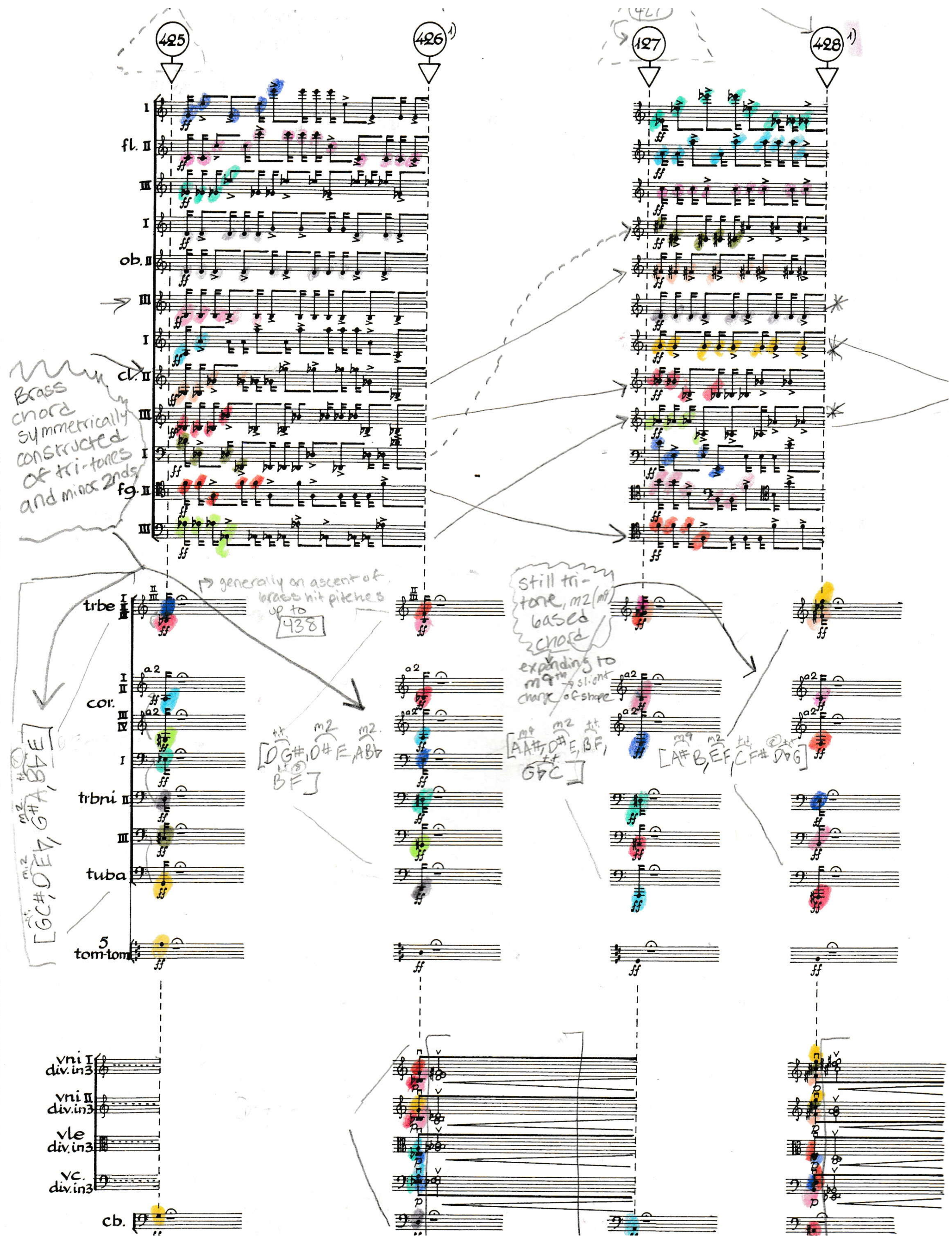
425
426 1)
427
428 1)
fl. I II III
ob. I II III
cl. I II III
fg. I II III
trbe I II III
cor. I II III IV
trbni I II III
tuba
5 tom-tom
vni I div. in 3
vni II div. in 3
vle div. in 3
vc. div. in 3
cb.
ff
p
a2
Brass chord symmetrically constructed of tri-tones and minor 2nds
generally on ascent of brass hit pitches up to 438
still tri-tone, m2 (m9) based chord expanding to m9th slight change of shape
[GC#, D#E♮, G#A, B♭E]
[DG#, D#E, AB♭, BF]
[AA#, D#E, BF, G♭C]
[A#B, EF, CF#, D♭G]
tt
m2
m9

Figure 18.4: Exemplary moment of harmonic and textural contrasts (rr.425-428 of *Livre)*

avenues of divergent textures which lead up to the pinnacle moment. This provides his pieces' with dynamic divergences, illustrating his compositional craftsmanship.

Lutoslawski crafts his aggregates in a manner similar to tonal harmony in their function. Specifically, one experiences a progression of aggregates which functions sonority by sonority within subsequent partitions, or blocks of sound where a chordal character is revealed. It is a moment-by-moment treatment of harmony, one that many times presents sudden harmonic change (i.e. from rehearsal 419 to 420 in the final chapter of *Livre*), and sometimes reveals a sonority which sounds comparable to traditional tonality, such as rr.404-409 of *Livre*. As Stucky affirms, the compositional process and harmonic language of Lutoslawski is a "painstaking construction" yielding an "astonishingly rich and elegant aural result."[71] It is this sectional approach to harmony that influenced the structure of the Second Movement of *Farewell For Now*. Each stanza of the *Dies irae* presented in the Second Movement is governed by the general harmonic territory of an assigned aggregate. Sonorities which are my own extensions and developments of concepts related to Lutoslawski's pitch process also exist in the First Movement with several chords comprised of clusters of consecutive pitches, exhibiting tone and semitone relationships (see Figure 5.1).

Conclusion

Edward Lundergan condenses a complication of writing a requiem in the following statement: "any twentieth-century composer who ventures to write a large-scale choral-orchestral setting of the Requiem must reckon with the ghosts of Mozart, Berlioz, and Verdi."[72] This statement is significant because it alludes to issues associated with the established tradition of existing requiems, and since several great works exist in an established canon, what is it a composer could add or contribute to this collection? There is also the matter of possible, yet subjective, expectations and assumptions a listener likely has because of the vastness of the existing repertoire. Perhaps this gives the composer latitude to shock, alter, or intrigue the audience by breaking potential expectations, or tantalize the listener by choosing to include quotations of familiar melodic or harmonic components, or by following established forms or customary structures.

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[71] Stucky, *Lutoslawski and his music,* 125.

Farewell for Now was motivated by tragedy, and textually emphasizes the inevitability of death while underscoring the importance of hope. It is my aim that by presenting selected passages of Mozart, Verdi and Britten's requiems, the correlation between *Farewell for Now* and these works is apparent. I feel acknowledging a few aspects of these venerated pieces from the requiem canon is important in demonstrating my indebtedness to the heritage of the requiem tradition. Essentially, the work is a synthesis of several ideas from a few master works. For example, I highlighted the long-long, short-short rhythmic pattern established by Mozart in the Dies irae movement of his *Requiem in D-minor*, and identified its influence and extension as a structural feature in my own work. Furthermore, the seven-four metric structure of the Second Movement of *Farewell to Now* was inspired by Britten's

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[72] Lundergan, "Benjamin Britten's *War Requiem:* Stylistic and Technical Sources, 13.

Second Movement of the *War Requiem,* and I have pointed out the correlation between Verdi's operatic Dies irae theme, coupled with the rhythmic stress of Britten's seven-four metric structure, to demonstrate the correspondence with my own Dies irae theme. It is my original Dies irae theme referenced throughout the work, along with the original text presented in the Third Movement that are notable individual contributions to the requiem genre.

Globally, each movement presents a differing musical structure. Movement One is the slowest, and initiates the plea for "rest." Macroscopically, it progresses rhythmically and harmonically in a rounded binary form, where it leaves the initial quarter note sounding at 52 bpm from rehearsal A to approximately doubling to a dotted quarter-note equal to 104bpm at rehearsal D, before returning to the initial tempo from rehearsal E to the end (see Figure 5). Rehearsal D is the center of the movement and focuses entirely on the word "lux." The change at r.D is also manifested by a differing harmonic development which governs the sonorities of this section. The pitch process expands from a single pitch-class "C" to constellations of closely spaced tones (see Figure 5.1). Movement One is mostly a polyphonic setting of the text. It is intended to convey a meditative and tranquil mood perpetuated by slow-paced rhythm, a small group of instruments, and contrapuntal design.

Movement two is complex by means of its harmonic organization, extensiveness of the text material, and the trajectory of rhythmic development. Assigned chordal sonorities control the harmony of each section, but as the piece progresses melodic themes are presented with greater frequency. Pitch cells (aggregates) generally punctuate and accent the musical material presented by the voices. Often the orchestra operates independently of the choir, especially from rehearsals A through G. From rehearsal H to the end of the piece, the orchestra generally supports the musical material presented by the choir. Movement Two exhibits sectional features, but what prominently unifies this movement is the correlation and development of similar rhythmic structures, and instrumental groupings. It functions as the middle movement, and is the most contrasting. It is extensive, analogous to the substantial *Dies irae* poetry.

Movement Three is the finale of the work. Harmonically it is the simplest and is structured to emphasize the original text. The Alleluia theme is important to unifying the entire movement (see Figure 10). Moments referring to the previous movements manifest, such as the return of the Dies theme at m.30, and the harmonic construction of the climax. Moreover, there are moments where hints of Irish Traditional dance music influences are perceptible in the latter half of this movement. The intention is to connote a celebration of life, and remembering one's positive impact and contributions. Essentially, the goal of the original text incorporated in the Third Movement is to convey a message of remembrance. Specifically, how one is remembered reflects the choices one makes over the course of their life. It is a reminder, a petition, a goal.

Selected passages of the Requiem Mass have been set in the work which have had an enormous lifespan of several centuries, and will possibly be preserved for many more centuries. Polyphony, counterpoint, simple and complex chord types and rhythms, and melodic themes are compositional techniques implemented in setting the selected texts. Each movement presents at least one segment which alludes to the influence of Lutoslawski's harmonic organization, but is my own adaptation distinct in design (see Figures 5.1, 8, 8.4-8.5, 8.7-8, and 10.4). I prescribe specific rhythms and add auxiliary pitches at will. Pitch cells (aggregates) are a way of maintaining coherence and connectedness between musical material by means of interval relationships, while embellishing single and contrapuntal lines.

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