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Title

Requiem for Extinction

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Requiem for Extinction: the work's framework

Watching the world increasingly split into opinions of non-reverential indifference and engaged (some might say enraged) activism in relation to several of modern society's most pressing issues, I am occasionally forced by an inner calling to compose pieces which go beyond performance for performance sake. At such times, works involving a singer offer an opportunity to comment more directly than with strictly instrumental writing. In the case of *Requiem for Extinction*, most resoundingly, given Greta Thunberg's direct choice of language aimed at rampant political lethargy amongst adult politicians and citizens alike, aimed at mobilising swathes of people to combat the most existential crisis facing both humankind and the planet's existing ecosystems. Thanks to Greta and other dynamic and unrelenting activists, my personal wish is that the global fight will shift from *against* each other to working *for* each other. There is evidence of that, but the question remains: are we willing and clever enough to shift collectively in time? Environmental ecocide by recent and present-serving world 'leaders' (sic) is rampant, and the outcome remains unclear. As a composer, the least I can do is help the conversation develop, especially in the sanctified chambers of classical music concert venues and festivals that I have long known.

The work *Requiem for Extinction* parallels therefore two universes of consequence, the first being post-apocalyptic (in the form of a requiem seeking answers in hindsight) and the second pre-emptive, advocating action and change as expressed by Greta and forthright campaigners like Extinction Rebellion, Climate Reality, Stop Ecocide, GetUp, SumOfUs and Avaaz amongst others.

The libretto - some of which is my own - has been compiled by me in a combination of Latin with English. Latin as the language of the New Testament and Christian liturgy, used in many examples of requiems in classical music idioms and the language upon which contemporary western society of the last 2 millennia is grounded. It is itself a language close to extinction, which symbolically parallels the human-induced, grand-scale extinctions forced upon Earth's finely-balanced ecosystems.

The three musical references which conclude the work are small snippets from masterpieces of the 20th century - Messiaen's *Quartet for the End of Time* and Vaughan Williams' *The Lark Ascending*, both composed during the ravages of world war and in their own right existentially reflective of humankind's aggressive impacts, and Mahler's *Fourth Symphony* which focuses on the song *Das himmlische Leben* (*A heavenly life*) and the joys of living. The inclusion and juxtaposition of these musical quotes further enforces the following questions for the listener:

- 1) What is the meaning of our interactions, both in localised Earthly forms and on the vast cosmic plain?
- 2) Is fate in our own hands? Do we exist simply to indulge and die, or is collaborative higher consciousness towards greater longevity and societal guidance, a pursuit more worthy for contemporary consideration than pure economics?

In times of crisis - and we are in several simultaneously - such questions are reasonable to ask, at first to individually ponder and then to collectively respond.

Text: written by (in bold) or otherwise compiled by, Peet Morrison, using Christian liturgy and quotes from public speeches by Greta Thunberg, as delivered at Davos 2018 and the UN Climate Summit 2019.

Requiem aeternam

Heed the omens, listen, learn, omens.

**The people; silent, no answer,
nothing declared. No, nothing,
what happened?**

Requiem aeternam

Kyrie eleison

Requiem aeternam

Quod nulla oblivione traditæ

Grant them eternal rest, O Lord

Grant them eternal rest, O Lord

Lord have mercy upon us

Grant them eternal rest, O Lord

They will not be forgotten.

Whose sins are they?

From where did they grow?

Why did we not prepare for it, who knows?

Was there anyone who dared to speak the truth?

Lies and greed, living shadows just showering blame.

To where did they go? I ask you, Where did they go?

**Mournful that day when from the dust shall rise
and guilty shall we be judged!**

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem (sempiternam).*

Domus nostra in Ignis, Our House is on Fire.

Domus nostra in Ignis, Our House is on Fire.

Domus nostra in Ignis, Our House is on Fire.

And I want you to panic!

*Lamb of God, who removes the sins of the world
Grant them rest, grant them everlasting rest.*

Lux aeterna luceat eis, Domine

libera animas defunctorum

Hosanna in excelsis.

libera animas defunctorum

de poenis inferni

Hosanna in excelsis.

Let light eternal shine on them, O Lord

Deliver the souls of the dead.

Hosanna is the highest.

*Deliver the souls of the dead,
from punishment in the inferno.*

Hosanna is the highest.

I want you to act. I want you to act.

I don't want your hope.

I want you to act.

This is all wrong

Empty words, empty words,

unspoken sufferings, empty words.

People are dying, dying, dying.

How dare you! How dare you continue to look away.

If you choose to fail us we will never forgive you,

Now is the time to speak clearly.

Change is coming whether you like it or not,

Now is the time to speak clearly.

We can still fix this.

I want you to act. I want you to act.

Requiem æternam. A-men.

Requiem for Extinction

An ode to Earth, for soprano, string quintet and percussion. Duration: 19 mins
Dedicated to Greta Thunberg, Extinction Rebellion; Climate Reality and those who dare to care.

Composer: Peet Morrison 2019

Text written &/or compiled by Peet Morrison

Grave ♩ = 42

Soprano

Violin I

Violin II

Viola

Violoncello

Contrabass

Concert Snare Drum

Concert Bass Drum

Triangle

14

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p
Re-qui-em

25

S. Re - qui - em

Vln. I *pp* *p* *mf* *p* *p* *pp* *pp* *mp*

Vln. II *pp* *mf* *mp sub.* *p* *pp* *p* *pp* *mp*

Vla. *p* *mf* *p* *p* *mp*

Vc. *mf* *p sub* *pp* *mp* *pizz*

Cb. *mf* *mp* *p* *pp* *mp*

33

S. Heed the o-mens, Heed the o-mens,

Vln. I *mf* *3* *f* *ff* *sub ff* *sub ff* *sub ff* *sub ff*

Vln. II *mp* *f* *ff* *sub ff* *sub ff* *sub ff* *sub ff*

Vla. *p* *f* *ff* *sub ff* *sub ff* *sub ff* *sub ff*

Vc. *arco* *f* *ff* *sub ff* *sub ff* *sub ff* *sub ff*

Cb. *p* *mp* *f* *ff* *sub ff* *sub ff* *sub ff*

38

S. list - en, learn, o-mens o-mens

Vln. I *fff* *p* *mp*

Vln. II *fff* *p*

Vla. *fff* *p*

Vc. *fff* *p* *mp* *p* *mp* *p*

Cb. *fff* *p* *mp* *mp*

46

Vln. I *p* *ppp*

Vln. II *ppp*

Vla. *pp*

Vc. *mp* *p* *dim.* *ppp*

Cb. *mp* *p* *ppp*

52 **Con moto** ♩ = 64

S. *mf*
The peo - ple, sil - ent,

Vln. I *pp* *p* *mp* *p* *pp*

Vln. II *ppp* *pp* *f* *pp*

Vla. *p* *pp* *f* *p* *pp*

Vc. *p* *3* *f* *p* *p*

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

56

S. no ans - wer, no-thing de - clar - ed. No no - thing, what hap-pened? what hap-pened?

Vln. I *p* *mp* *mf* *sub.p* *f* *mp*

Vln. II *pp* *3* *mf* *sub.p* *f* *mp*

Vla. *mf cresc.* *sf* *sub.p* *f* *mp* *sub. p*

Vc. *mf cresc.* *sf* *sub.p* *f* *mp*

Cb. *mp* *mf cresc.* *sf* *sub.p* *f* *mp*

62 *rall.....*

S. *mp*
Re - qui-em ae - ter - na Re - qui-em ae - ter - na

Vln. I *pp* *pp* *p* 7

Vln. II *pp* *pp* *p* 3

Vla. *pp* *mp sub.* *pp* *p*

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

Cb. *mp sub.* *pp* *mp sub.* *pp* *p*

67 **Moderato** ♩ = 50

S. *mp*
Ky - ri-e e-le-i-son Ky - ri - e

Vln. I *sub.mf* *pp* *mp*

Vln. II *p* *f* *mp sub.*

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

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

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

73

S. *p* *mp*
Ky - ri - e e - le - i - son ky-ri-e ky-ri-e e - lei - so - n e -

Vln. I *p* *p*

Vln. II *p*

Vla. *mp* *p*

Vc. *mp*

Cb. *p* *mf*

79

S. lei - so - n e - lei - son, - e - le - i - son *f* sub. *pp* *mf* sub. sub. *pp* Ky - ri - e e - le - i - son Ky - ri - e

Vln. I *mp* *f* *pp* *mf* sub. *pp* sub.

Vln. II *mp* *f* *pp* *mf* sub. *pp*

Vla. *mp* *f* *pp* *mf* sub. *pp*

Vc. *mp* sub. *f* *mf* *pp*

Cb. *f* *pp* *mf* sub. *pp* sub.

85

S. *ppp* Ky - ri - e *mp* Ky - ri - e Ky - ri - e Ky - ri - e sub. *f* e - le - i -

Vln. I *ppp* *p* *ppp* *f* sub.

Vln. II *ppp* *pp* *p* *pp* *mf* sub.

Vla. *ppp* *p* *p* *ppp* *mf* sub.

Vc. *ppp* *p* *p* *dolce* *mf*

Cb. *ppp* *p* *p* *mf* sub.

91

S. son *p* re - qui - em ae - ter - nam *pp* re - qui - em ae - ter - nam

Vln. I sub. *mf* *pp* *pp* *p*

Vln. II *sfp* *pp* *ppp* *pizz.* *arco.*

Vla. *p* *pp* *(arco)* *pp*

Vc. *sfp* *pp* *pizz.* *arco.* *p* *pp*

Cb. *sfp* *p* *pizz.* *arco.*

97 *accel.....* *più allegro* $\text{♩} = 70$

S. *mf* *3* *4* *3*

æ - ter-nam æ - ter-nam Quod nul - la ob - li - vi - on - e tra - di - - - - - tæ

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

Vln. II *mf* *sf* *3* *pp*

Vla. *p* *mf* *3* *mf* *mp* *pp*

Vc. *sub. mf* *pp*

Cb. *mp* *sub. mf* *3* *mf* *pp*

100 *3*

S. Whose sins are they? From where did they grow? *3* Why did we not pre-pare for it, who knows? Was there an - y - one who dared to

Vln. I

Vln. II

Vla.

Vc.

Cb. *3* *mp*

109 *rit.....* *a tempo*

S. *mf* *mp*

Speak the truth? Lies! and greed, liv - ing sha-dows just show-er-ing blame. To where did they go? I

Vln. I *mf* *rf* *f* *dim.* *p*

Vln. II *mf* *rf* *f* *dim.* *p*

Vla. *mf* *rf* *f* *p*

Vc. *mf* *f* *p*

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

117 *rall.....* **meno mosso** ♩ = 56

S. ask you, where did they go? Mourn-ful that day when from the dust shall rise. mourn-ful that day when from the

Vln. I *p* *mp sub.*

Vln. II *p* *p*

Vla. *p* *mp sub.* *cresc.....*

Vc. *p* *mp sub.* *cresc.....*

Cb. *p* *mp sub.* *cresc.....*

122 *mf* 3

S. dust shall rise. mourn-ful that day and guil - ty shall we be

Vln. I *mf*

Vln. II *mf*

Vla. *f* *mf* 3

Vc. *f* 6 *mf* 3 *mp* *mf* *f*

Cb. *f* *mf*

125 *f* judged! **G.P.** **meno mosso** ♩ = 50

S. Ag-nus De - i Ag-nus De - i

Vln. I *f* 3 *ff* 7

Vln. II *f* 8 *ff* 8

Vla. *f* *più f* 5 6

Vc. *f* 6

Cb. *f* *ff*

131 **più meno** ♩ = 40 *rall. et dimin.....* **ad libertum** (Sprechstimme; registro profondo)

S. *p* qui toll-is pec-ca-tamun-di *pp* do-na eis re-qui-em do-na eis re-qui-em sem - pi - ter - nam. *mf* Do-musnos-tra in Ig-nis, ourHouse is on Fire.

Vln. I *ppp poco vib*

Vln. II *pp* *ppp poco vib.*

Vla. *pp* *ppp poco vib.*

Vc. *col legno battuto (secco)* *p* *arco ord.* *ppp poco vib.*

Cb. *pizz (secco).* *mp* *arco (poco vib.)* *ppp*

Trgl. *pp*

135 *più* **f** Do-musnos-tra in Ig-nis, ourHouse is on Fire. **ff** Do-musnos-tra in Ig-nis, OurHouse is on FIRE! *fff* and I want you to pan-ic! *f* *ord, con intento serio* *sf*

Vln. I *ord.vib.* *molto vib.*

Vln. II *cresc. ord.vib.* *f* *molto vib.* **ff**

Vla. *cresc. ord.vib.* *f* *molto vib.* **ff**

Vc. *cresc. ord.vib.* *f* *molto vib.* **ff**

Cb. *cresc. ord.vib.* *f* *molto vib.* **ff**

Trgl. *cresc.* *f* **ff**

138 **Adagio** ♩ = 90 **con sord.**

S. *p* Lux æ-ter-na lu-ce-at eis Lux æ-ter-na lu-ce-at eis

Vln. I *p* *mf* *p* *sim.* *p*

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

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

148

S. *f* Do - mi - ne *mp dolce* Lux æ - ter - na lu - ce - at eis Lux æ - ter - na

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

Vln. II *mf* *p* *mp*

Vla. *f* *p* *f* *p*

Vc. *f* *mp* *fp* *f* *mp*

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

156 *poco accel.* *poco piu mosso* ♩ = 50

S. *mf* lu - ce - at eis *mp* Do - mi - ne Do - mi - ne

Vln. I *p sub.* *mf sost.* *p* *mf* *p*

Vln. II *p* *mf sost.* *mf* *pp*

Vla. *p* *mf sost.* *p sub.* *mp* *mf sub.* *pp*

Vc. *mp* *p* *mf sost.* *pp sub.* *sub. mf* *pp*

Cb. *mp* *mf sost.* *p* *mf* *p* *mp*

164

S. *p* li - be - ra an - i - mas de - func - tor - um. Ho - san - na in ex - cel - sis, li - be - ra an - i - mas de - func -

Vln. I *mp* *pp* *pp* *p sub.*

Vln. II *mp* *pp* *p*

Vla. *pp*

Vc. *p*

Cb. *pp* *p*

171

S. *mp*
tor - um, de po - en - is in - fer - ni, de po - en - is. de po - en - is, de po - en - is,

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* < *mp*

Cb. *pp*

176

S. *p* *con moto* *poco a poco accel et cresc.....*
Ho - san-na in ex - cel-sis. ex - cel-sis. ex - cel-sis.

Vln. I *ppp* niente *poco vib.* *p* *senza sord.* *mp* *poco vib.* *mf*

Vln. II *ppp* niente *poco vib.* *p* *senza sord.* *mp* *poco vib.* *mf*

Vla. *ppp* niente *senza sord.* *p* *s. vib.* *mp* *poco vib.* *mf*

Vc. *ppp* niente *senza vib.* *p* *sub. s. vib.* *mp* *poco vib.* *mf*

Cb. *ppp* niente *senza sord.* *p* *sub.* *mp* *sub.* *mf*

186

Vln. I

Vln. II

Vla.

Vc.

Cb.

195

S. *f* I want you to act I want you to act

Vln. I *f*

Vln. II *f*

Vla. *f* *mf* *f*

Vc. *f*

Cb. *f*

200

S. *mf* I - - want you, *f* I want you to ac - t

Vln. I *mp* *sf* *mf*

Vln. II *p* *sf* *mf*

Vla. *mp* *sf* *mf*

Vc. *mp* *sf* *mf*

Cb. *mp* *sf* *mf* *ff*

205

S. *ff* I don't want your ho - pe *mf* I want you to act act *f* I want you to act act act act This is all

Vln. I *ff* *mf* *f* *ff sost.*

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

Vla. *ff* *mf* *f* *ff sost.*

Vc. *ff* *mf* *mp* *f* *ff sost.*

Cb. *mf* *mp* *f* *ff sost.*

212 **l'istesso tempo ma agitato ♩ = 138**

S. *ff* *sost.* wrong, *sub.mf* this is all wro - ng *mp* emp - ty words emp - ty words emp - ty words

Vln. I *sub.f* *fp* *p*

Vln. II *fp*

Vla. *sub.f* *mf* *fp*

Vc. *sub.f* *mf* *fp* *p*

Cb. *sub.f* *mf* *fp*

Con. Sn. *pp*

220

S. *f* Un - spok - en suf - fer - ings *mp* emp - ty words emp - ty

Vln. I *mf* *p* *mp*

Vln. II *mf* *p* *mp*

Vla. *mf* *mp*

Vc. *mf* *p* *mp*

Cb. *mf* *p* *mp*

Con. Sn. *mf* *pp* *p*

223

S. *f* emp - ty words *piú f* Peo - ple are dy - ing, *ff* dy - ing *ff* Peo - ple are

Vln. I *piú f* *ff*

Vln. II *mf* *piú f* *ff*

Vla. *mf* *piú f* *ff*

Vc. *mf* *piú f* *ff*

Cb. *mf* *piú f* *ff*

Con. Sn. *mf* *f* *ff*

226

S. dy - ing, dy - ing, dy - ing, dy - ing, Peo-ple are dy - ing, dy - ing, dy-ing, dy - ing dy - ing, dy - ing, Peo-ple are dy - ing, dy - ing,

Vln. I *f* *mf* *f*

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

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf* *f*

Con. Sn. *f* *mf* *f*

234

meno mosso ♩ = 118

S. dy - ing, dy - ing, *f* How dare you! *mf* How dare you con - tin-ue to *ff* look a-way?

Vln. I *sfz* *mesurato* *trem.* *ff* brutto. Poco pont. *sim.*

Vln. II *sfz* *mesurato* *trem.* *ff* brutto. Poco pont. *sim.*

Vla. *sfz* *mesurato* *trem.* *ff* brutto. Poco pont. *sim.*

Vc. *sfz* *mesurato* *trem.* *ff* brutto. Poco pont. *sim.*

Cb. *sfz* *mesurato* *trem.* *ff* brutto. Poco pont. *sim.*

Con. Sn. *sfz* *ppp* *ff* brutto. Poco pont.

Con. BD *secco* *f*

246 *sprechstimme, ad. libitum, con forza* **G.P.** **Andante ♩ = 86** **Solenne, ord.**

S. *f cresc* *sf* *sf* *mp*
How Dare You! If you choose to

Vln. I *mp* *p*

Vln. II *pp*

Vla. *p* *pp*

Vc. *pizz* *arco* *pp*

Cb. *sf* *pizz* *p*

Con. Sn. *ff*

Con. BD

252 *mf* *sf*
fail us we will ne - ver for - give you. If you choose to fail us we will ne - ver ne - ver,

Vln. I *mp* *mp sub.* *p* *sf* *p* *3*

Vln. II *mp* *p* *sf* *p*

Vla. *mp* *sf* *mp*

Vc. *mp* *sub. sf*

Cb. *arco* *mp* *sf* *sf* *mp*

257 **sub. poco più mosso ♩ = 90**
mf *mf*
ne - ver for - give you, for-give you. Now is the time to speak clear - ly Now is the time to

Vln. I *sub. mf sost.*

Vln. II *mf* *mp*

Vla. *mf*

Vc. *sub. mf*

Cb. *sub. mf*

262 *sub. poco più mosso* ♩ = 92

S. speak clear - ly. clear-ly *sub. f* Change is com-ing, change is com - ing whe-ther you like it or not, like it or not,

Vln. I *mf* *mf*

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

Vla. *f* *mf* *mf*

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

Cb. *f* *mf* *f*

267 *sub. f* *meno f*

S. Change is com-ing, change is com - ing whe-ther you like it or not, like it or not, Change is com-ing, change is com-ing

Vln. I *sub. f* *mf* *sf* *mf*

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

Vla. *sub. f* *mf* *sf* *mp*

Vc. *f* *mf* *mf*

Cb. *arco* *sub. f* *pizz.* *arco* *pizz.* *arco* *mf*

272 *rit.* *poco meno* ♩ = 88

S. whe-ther you like it or not, like it or not, or not, *meno f* Change is com-ing, change is com-ing whe-ther you like it or not,

Vln. I *p* *mp*

Vln. II *mp* *mp*

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

Vc. *meno f*

Cb. *sf* *mf poco pesante*

278 *rit.*..... **poco meno** ♩ = 86

S. *mf espressivo* like it or not, Now is the time to speak clear - ly Now is the time to speak clear - ly. We can still fix this, we can still fix this. *mp mp*

Vln. I *mp* *più p* *p* *mp < f*

Vln. II *più p* *p* *mp < f*

Vla. *più p* *p* *mp < f*

Vc. *sf* *più p* *p* *mp < f*

Cb. *sf* *p sub.* *mp < f*

284 *più p* We can still fix this, we can still fix this. *p* I want you to ac - t, I want you to ac - t, act, act, act, act, act, *dim.*..... *pp* *rall.*.....

Vln. I *pp* *< mf >*

Vln. II *pp* *< mf >*

Vla. *pp* *< mf >* *p* 3 *p* 3 *dim.*.....

Vc. *pp* *p* 3 *< mf >* *p* *sub.* *dim.*.....

Cb. *< mf >* *p* *p sub.* *pp* *dim.*..... *sf*

297 **Lento** ♩ = 38 $\text{♩} = \text{♩} (\text{♩} = 28)$ **poco andante** ♩ = 42

S. Re - qui - em, Re - qui - em, *pp* *ord. vib* *ad. lib.* *pp sul tasto*

Vln. I *senza vib* *molto vib* *ppp* *ord. vib* *poco vib* *pp* *ad. lib.* *pp sul tasto*

Vln. II *senza vib* *poco a poco vib* *ppp* *ord. vib* *poco vib* *pp* *ad. lib.* *pp sul tasto*

Vla. *con vib (ord.)* *ppp* *ord. vib* *poco vib* *pp* *ad. lib.* *pp sul tasto*

Vc. *pp molto calmo* *ppp* *ord. vib* *poco vib* *pp* *ad. lib.* *pp sul tasto*

Cb. *senza vib* *ppp* *con vib* *pp* *ad. lib.* *pp sul tasto*

305

S. *come prima, un poco largamente* *rall.....* *a tempo*

mp
re - qui - em ae - ter - nam

Vln. I *rit.....* *a tempo*

Vln. II

Vla. *con vib*

Vc. *con vib* *pp calmo*

Cb. *senza vib*

sub. pp *pp* *poco vib* *sub. pp* *poco vib* *ppp* *ppp*

310

S. *pp* A - men *pp* A - men *pp* A - men

Vln. I *ppp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

Vc. *3* *3* *3*

Cb.