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## TEXTS

### I. Kyrie eleison I

*Liturgical text from the Catholic Mass*

Kyrie eleison [Lord have mercy]

### II. Nay, Lord, not thus!

by Oscar Wilde (1854–1900). From *Poems* (1882 version).

*Sonnet on hearing the Dies Iræ sung in the Sistine Chapel*

NAY, Lord, not thus! white lilies in the spring,  
 Sad olive-groves, or silver-breasted dove,  
 Teach me more clearly of Thy life and love  
 Than terrors of red flame and thundering.

The hillside vines dear memories of Thee bring:  
 A bird at evening flying to its nest,  
 Tells me of One who had no place of rest:  
 I think it is of Thee the sparrows sing.

Come rather on some autumn afternoon,  
 When red and brown are burnished on the leaves,  
 And the fields echo to the gleaner's song,

Come when the splendid fulness of the moon  
 Looks down upon the rows of golden sheaves,  
 And reap Thy harvest: we have waited long.

### III. Nebeltag

by Frida Schanz (1859-1944)

*Nebeltag*

Der graue Herbst geht um.  
Das Lachen scheint verdorben;  
die Welt liegt heut so stumm,  
als sei sie nachts gestorben.  
Im golden roten Hag  
brauen die Nebeldrachen;  
und schlummernd liegt der Tag.  
Der Tag will nicht erwachen.

*Foggy Day*

[Grey autumn haunts us.  
Laughter seems tainted;  
the world is as silent today  
as though it had died last night.  
In the red-gold hedge  
fog monsters are brewing;  
and the day lies asleep.  
The day will not awaken.]

### IV. Di me non pianger tu

by Petrarch (1304-1374). *Canzone*.

*Canzona no. 279*

Se lamentar augelli, o verdi fronde  
mover soavemente a l'aura estiva,  
o roco mormorar di lucide onde  
s'ode d'una fiorita et fresca riva,

là 'v'io seggia d'amor pensoso et scriva,  
lei che 'l ciel ne mostrò, terra n'asconde,  
veggio, et odo, et intendo ch'anchor viva  
di sí lontano a' sospir' miei risponde.

«Deh, perché inanzi 'l tempo ti consume?  
- mi dice con pietate - a che pur versi  
degli occhi tristi un doloroso fiume?»

Di me non pianger tu, ché' miei dí fersi  
morendo eterni, et ne l'interno lume,  
quando mostrai de chiuder, gli occhi apersi».

[If the birds lament, or the green leaves  
move gently in the summer breeze,  
or soft murmurs of the clear waves  
are heard from a fresh flowering river-bank,

where I sit thinking of love and writing,  
then I see her whom heaven shows, earth hides,  
and I hear and understand that she still lives,  
though far away, responding to my sighs.

‘Ah, why are you so aged before your time?’  
she asks with pity, ‘why does a sad stream  
always flow from your grieving eyes?’

Don't weep for me, my days, in dying,  
became eternal ones, and when the light  
within seemed to darken, my eyes opened.']

**VI. Christe eleison***Liturgical text from the Catholic Mass*

Christe eleison [Christ have mercy]

**VII. Pagtulog na, Nene***Filipino (Visayan) Folk Song*

Pagtulog na, Nene; akon ka ambahan  
 Malinong nga langit masadya ang bulan  
 Nene patamisa imong katulogon  
 Nene lupad sa pakpak sang dalamgunanon

[Go to sleep, child; I'll sing for you  
 The sky is calm, the moon is bright  
 My child, sleep sweetly  
 My child, fly on the wings of dream]

**VIII. Go and Die**

by Jalâluddin Rumi (1207-1273)

*interpolated from several translations by the composer**Ghazal 636*

Go and die, go and die  
 In this Love die  
 Recieve the other side

Be the sky, be the sky  
 Fear no death  
 Soar up high

Break the tie, break the tie  
 Unchain yourself from carnal binds

Break through the walls, break through the walls

Go and die, go and die  
 As clouds pass by  
 A full moon shines

Silence try, silence try  
 Your death arrives  
 Silence do not deny

**IX. Kyrie eleison II***Liturgical text from the Catholic Mass*

Kyrie eleison [Lord have mercy]

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***Ma Vie***

by Henri Michaux

Tu t'en vas sans moi, ma vie.  
 Tu roules.  
 Et moi j'attends encore de faire un pas.  
 Tu portes ailleurs la bataille.  
 Tu me déserter ainsi.  
 Je ne t'ai jamais suivie.

Je ne vois pas clair dans tes offres.  
 Le petit peu que je veux, jamais tu ne l'apportes.  
 A cause de ce manque, j'aspire à tant.  
 A tant de choses, à presque l'infini...  
 A cause de ce peu qui manque, que jamais tu n'apportes.

[You're going someplace without me, my life.  
 You're rolling away.  
 And I'm still waiting to make my move.  
 You've taken the battle somewhere  
 Abandoning me on the way.  
 I never followed, I stay.  
 Where you are leading me,

I can't plainly see.  
 The very little that I want,  
 you never bring to me.  
 Because of this emptiness, I want  
 So many things, almost the infinite...  
 Because of this emptiness, that you never fill.]

(translated by Valerie Smith and James Bushnik; *Ma Vie* is used with permission)

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***Requiem aeternam****from the Catholic Requiem Mass*

Requiem aeternam [Eternal rest]

# NOTES

## PROGRAM NOTES

I wanted to create a requiem for her that explored both sides of death--the grieving process and the act of dying. The texts are taken from various sources: the *Requiem Mass*, a Filipino lullaby, classic and more contemporary poets. Instead of providing a single viewpoint, I chose to show a multiplicity of perspectives on grief and death with these disparate texts. While death universal, it is also very personal and subjective. Everyone approaches death differently, so I wanted to allow each song to speak to many different situations and experiences. My only texts from the Catholic *Requiem Mass* (the Kyrie and words "Requiem aeternam") are used as framing devices--thus helping to delineate the form of the work, separating Part I (Grieving) and II (Dying). These texts are terse, but they carry a lot of weight. They express a fundamental existential cry for mercy and an end to suffering. This work is dedicated to my sister-in-law *Lynda Garcia*, who lives on in our memories.

## PERFORMANCE NOTES

1. Vibrato should be used in lyric passages; sustained notes and harmonies should use vibrato sparingly, as in Baroque practice.
2.  $1/6$  tone flat is indicated by a downward arrow in front of the accidental symbol. These inflections are used to play chordal 7ths in just intonation. In other words, the 7th natural harmonic in the harmonic series.  $1/4$  tones are used to play the 11th harmonic and in other cases to add a *gritty* sound to the chords.  $1/4$  sharp symbols have only one horizontal hash mark and  $1/4$  flat symbols are just backward flat symbol. On occasion there will be conventional flat with a  $1/4$  flat symbol to the left of it--this can also be thought of as a  $3/4$  flat symbol.
3. Vocal vibrato is ad libitum per the soprano. The preferred vocal type will be a lyric soprano with a strong high range, not too heavy of a color, but enough to balance the quartet.
4. Ad libitum notations (boxed notations with repeats) should not be too extreme in tempo, and need to follow the soprano at all times with regard to the alignment of events.