

TITANIC REQUIEM

Poem - ©Wolfgang Kater
Music - ©Donald Patriquin

F U L L S C O R E

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N.B. IMPORTANT PERFORMANCE NOTES ARE FOUND ON THE REAR COVER

From the program notes for the performance of the Titanic Requiem conducted by Donald Patriquin in 1996 at McGill University. This performance is that on the YouTube excerpt and on the Titanic Requiem CD:

"The Titanic Requiem was written for Project Renaissance in 1992, on the occasion of the 80th. anniversary of the sinking of the Titanic in which over 1500 lives were lost. It centers on a five-verse text framed by the traditional Latin introit for the dead - 'Requiem aeternam' - which also provides the text for the chants heard over the instrumental passages between the five verses. These passages are improvised by the instrumentalists in sympathy with the hastily improvised rescue procedures carried out that fateful night.

"By sheer coincidence (or was it?) the instruments chosen for the Titanic Requiem turned out to be exactly those that were performing on the Titanic's doomed maiden voyage. The very low notes emitted by the double bases (or synthesizer, or organ or second piano) are at once the hum of the Titanic's mighty engines as she travels to her destiny, and the 'pedal' support for the opening and closing prayer and the inter-verse improvisations.

"Much has been written about the brave contribution of the musicians during the sinking. Whether they actually played until the bitter end is not documented; it can not be. However, that none survived and that their music was heard by many as they left the great listing vessel is alone significant. The work ends with a tribute- a fragment of "Autumn", a hymn reportedly played in the final moments of the Titanic's demise."

Wolfgang Kater, musician, inventor, machinist, boiler-maker, poet and instrument builder is McGill University's sole graduate in organology- the study of old instruments. Equally at home with a flute or blowtorch in his hands, when he is not making custom Ferrari fenders Mr. Kater is likely to be further delving into the demise of the Titanic, a subject which has consumed him for most of his life. Prior to his arrival at McGill, Mr. Kater studied architecture at the University of Toronto and started making scale models of the Titanic in an effort to find out just what caused the great ship to run into an iceberg and then sink so quickly. Many of his theories have been corroborated by recent discoveries.

His text is an eloquent expression of sorrow mixed with warning that we must not blindly repeat our magnificent mistakes.

Note that READINGS may be used between SOLO verses and the CHORAL mass section as noted in the score (See 'READINGS' on rear cover)

*SCORES: PRICING 2011 (When DIRECT from A Tempo: DonaldPatriquin@gmail.com)
Regular POSTAGE and TAXES are included)

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Please contact Donald Patriquin at donaldpatriquin@gmail.com for further information**

Molto espressivo, rubato, somewhat mournful ♩ = 60

c. 15"

Pedal instruments: *senza vibrato* simile... to m49

P
Cb

ppp *mp*

"PEDAL" (P)=Titanic- low engine "rumble" The ensemble cello may join in (cb part) when not otherwise playing, if desired):

Cello. Normal tuning

Double bass: (This will sound an octave below) Tune CGCG Always play without vibrato

Piano: Should be played (i.e. sounded) an octave below if played by piano/keyboard/synth. Keep pedal down. Fast, muffled tremolo throughout.

Organ: Lowest C-C octave on pedals. Use 16', 32' stops. Low rumble. A C# may be added at the discretion of the conductor to increase the 'rumble'.

Pipe organ: May start with motor off. Turn on to begin, with pedals held down. (non tremolo)

Synth: Emulate low engine 'rumble'. Follow CD 'line', dynamics etc. as much as possible.

c. 22" c. 7"

P
Cb

p *mp*

Enter on cue
12 *Pensivo, molto rubato, dolce*

So
Vc

p *mf* *mf*

P
Cb

16

So
Vc

mf *p* *mf*

P
Cb

20 *piu mosso* *a tempo*

Double bass: (This will sound an octave below)
Piano: Should be played (i.e. sounded) an octave below
Organ: Play on lowest notes of the keyboard . Use some 16'
Synth: Emulate whichever is most effective/possible.

24 *dramatico fast* *"echo" lento* *a tempo*

f When there are two or more basses,
 1/2 will play the upper line, 1/2 an octave below.

28

31 *doloroso...to m35*

35

So Vc

mp

5

sul ponticello

f

mp

P Cb

39

V1

on cue

fp

simile...

mp

mf

sim. sim. sim.

Tempo stricto

V2

on cue

fp

simile...

mp

mf

sim. sim. sim.

Tempo stricto

Va

on cue

fp

simile...

mp

mf

sim. sim. sim.

Tempo stricto

Vc

on cue

fp

simile...

mp

mf

sim. sim. sim.

Tempo stricto

So Vc

Tempo stricto

P Cb

42 *unmeasured trills...* *poco rall.*

V1 *f* tremolo... *mf* *poco rall.*

V2 *f* *unmeasured trills...* *mf* *poco rall.*

Va *f* *unmeasured trills...* *mf* *poco rall.*

Vc *f* *unmeasured trills...* *mf* *poco rall.*

So Vc *poco rall.*

P Cb *poco rall.*

47 *piu mosso* ♩ = 69
(trills performed as written)

V1 *f*

V2 *f*

Va *f*

Vc *f* pizz. arco

So Vc *f* pizz. arco

P Cb *f*

52

So

S

A

T

B

molto legato e sostenuto

mp

mf diminuendo

rall.

52 (legato)

mp poco cresc,

mf

dim. dim.

rall.

52 (legato)

mp poco cresc,

mf

dim. dim.

rall.

52 (legato)

mp poco cresc,

mf

dim. dim.

rall.

52 (legato)

mp poco cresc,

mf

dim. dim.

rall.

So

Vc

mp

rall.

P

Cb

mp

rall.

a tempo

molto sostenuto ♩ = 66

58

So

mp *molto sostenuto* NB: Vocal dynamics apply to both systems unless otherwise indicated *mf*

S
A
(S + A)
mp Re - qui - em, _____ (mm) re - qui - em _____ (mm) ae-

T
B
(T + B)

NB: In general, piano dynamics are those of the voices except where indicated otherwise.

molto sostenuto *mf*

58

V1 *dolce* *mp* *mf* *mf*

V2 *mp* *molto sostenuto* *mf*

Va *mp* *molto sostenuto* *mf*

Vc *pizz.* *mp* *molto sostenuto* *arco* *mf*

Solo VC & Cb (P) Your dynamics should be such that you are always 'present' but never obtrusive.

So
Vc *mf*

Solo VC & Cb (P) Your dynamics should be such that you are always 'present' but never obtrusive.

P
Cb *mf*

65

So

S
A

ter - nam (mm) do - na e - is,

T
B

sempre molto legato

f

65

V1

crescendo *f*

V2

crescendo *f*

Va

crescendo *f*

Vc

crescendo *f*

So
Vc

crescendo *f*

P
Cb

crescendo *f*

72

So

S
A

T
B

ff

mf *mp* *pp*

Do - mi - ne, Do - mi - ne;

mf *mp* *pppp*

rallentando

72

V1

V2

Va

Vc

So
Vc

P
Cb

ff *mf* *mp* *pppp*

rallentando *morendo*

rallentando *morendo*

rallentando *morendo*

rallentando *pizz. l.v.*

rallentando *pizz. l.v.*

mf

78 **Brightly** ♩ = 116-120

So *mf* 1. O-lym - pi-ans, they

Brightly ♩ = 116-120

mp *mf* simile... *mf*

con pedale

78 **Brightly** ♩ = 116-120 (solo)

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

Vc *mf*

P Cb

morendo

85

So called you, born of A-bra-ham's plains, Peened, forged and cast by Ul - ster's

85

Vl *f*

Vc

90

So
pride. You, mid - dle child, blessed with be - lov - ed grace,

simile...

f

90

V1

Vc

f *mf* *mf* *f*

96

So
— Up-held your char - ges on smooth, — glas - sy seas To

crescendo poco a poco

mf *crescendo poco a poco*

96

V1

Vc

mf *mp* *mf*

pizz. *mf* *crescendo poco a poco*

TITANIC REQUIEM
rallentando

102 *f*

So steam for - sak - en in - to that star - lit night.

f *rallentando*

Vl *f* *arco* *rallentando*

Vc *f* *rallentando*

So Vc *rallentando*

P Cb *rallentando* *mp* *mf*

107 (R.H.) "Starry night...."

mp (improvise...)

con pedale (L.H.)

Improvise, using the motor rhythm and note-sets shown

107 (Vl) *mp* "Starry night...."

Improvise, slowly - alternating these sets - in various octaves. "Starry night": high, dolce, legato...

107 (Vc) *mp* "Starry night...."

Improvise, slowly - alternating these sets - in various octaves

So Vc

P Cb

TITANIC REQUIEM

♩ = c. 72

113 1'x - Women *p*

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

2'x - All *pp*

NB: The length of empty measures at the end of all 'chants' is flexible

NB: All chants may be sung in UNISON or HARMONY and should be sung in 'speech rhythm'.

113

Vl

Vc

So Vc

P Cb

113

Vl

Vc

So Vc

P Cb

113

Vl

Vc

So Vc

P Cb

121 Cheerfully ♩ = 116-120 (like v.1) *mf*

So 2. The snow of Mo - ses, pressed to

legato *mp* simile... *mf* simile...

Vl

Vc

So Vc

P Cb

121

Vl

Vc

So Vc

P Cb

121

Vl

Vc

So Vc

P Cb

121

Vl

Vc

So Vc

P Cb

128

So
stone, _____ Gent - ly ca - ressed your star - board

simile...

VI

Vc
mp

132

So
flank, _____ Pas - sing the bit - ter sponge to your lips, Your clock-work

poco rit. *f* *slightly slower*

slightly slower *f*

VI
arco *mp* *f* *slightly slower*

Vc
f *slightly slower* *mp* *f*

136 *ritardando* **ff**

So Cal-va-ry commenc - ing,

ritardando **ff** **f** **mf** **mf** **f**

136 *ritardando*

VI **f** **mp** **mf** **f**

Vc **f** **mf** **f**

143 **f** *ritenuto* (gliss to lowest note possible)

So As you sank shriek - ing to the black a - byss.

ritenuto con pedale

143 *ritenuto* **ritenuto** **ritenuto**

VI **ritenuto**

Vc **ritenuto**

P Cb **ritenuto** **pp**

TITANIC REQUIEM

Prophetic, not fast
mp

149

T B

Improvise...
Slower- moving to next tempo ("te decet...")

8va

8va

(Wholetone scale)

mp

3

TB: Te de - cet hym - nus De - us in Si - on

149

Vn 1 & cello improvise slow melodic line (whole tone)
Slower- moving to next tempo ("te decet...")

8va

modo ordinario

Vn 1 & cello improvise slow melodic line (whole tone)
Slower- moving to next tempo ("te decet...")

mp

pp

mp

So Vc

P Cb

mp

155

S A

3

3

SA: Te

et ti - bi re - de - tur vo - tum in Je - ru - sa - lem (mm):

155

Vn 1

Vc

So Vc

P Cb

TITANIC REQUIEM

1861

Soprano (S) and Alto (A) vocal parts with lyrics: *de-cet hym-nus De-us in Si-on et ti-bi re de-tur vo-tum in Je-ru-sa-lem*

Tenor (T) and Bass (B) vocal parts

Piano accompaniment (P) and Contrabass (Cb) part featuring a whole-tone scale.

(Wholetone scale)

Violin I (VI), Violin Cello (Vc), Soprano Violoncello (So Vc), and Piano Contrabass (P Cb) parts.

167 *Slightly slower* ♩ = 96 *mp*

Soprano (So) vocal part with lyrics: *3. Fa - thom for soul you spi-raled down, _____*

Slightly slower ♩ = 96 *legato e sostenuto*

167 *Slightly slower* ♩ = 96 *consordine senza vibrato*

Violin I (VI) and Violin Cello (Vc) parts.

Slightly slower ♩ = 96 *pp*

Slightly slower ♩ = 96 *mp*

Soprano Violoncello (So Vc) part with *morendo* marking.

Slightly slower ♩ = 96

Piano Contrabass (P Cb) part with *morendo* marking.

174

So

To thun - der soft - ly in - to pri - mor - dial mud,

Vl

Vc

181

So

For Chal - len gers and all who've fal -

Vl

Vc

187

So - - len - - - - - Out of sea or - - - - - sky, - - - - - for - ev - er - more,

dolce

187

VI *con vibrato*

dolce

Vc

193

So - - - - - Your shat - tered hull - - - - - still shows the way. - - - - -

193

VI

Vc

TITANIC REQUIEM

198

(R.H.)
Improvise...

(L.H.)

198

improvise slowly "primordial mud",
using the open fifths of the
previous two measures.

pp *mp*

pp *mp*

CANON entries as shown* (T&B sing from S/A staff)
(Women divisi à 3) The Canon is performed 6X:
SUNG 3X (*p, mp, p*) then WHISPERED 3X (*p, p, p*)

NB: There is no break between the SUNG and the WHISPERED canons;
i.e. the WHISPERED canon 'dovetails' with the SUNG.

205

p S SA A T B *mp*

* * * 3 * * * 3

ST
AB

SING: *Ex-au-di o-ra-ti-o-nem me-am, Ex-au-di o-ra-ti-o-nem me-am, Ex-au-di o-ra-ti-o-nem me-am,*

(R.H.)
Improvise...

(L.H.)

205

p *p*

pp *mp*

208 *p* S * SA * A 3* T * B * *p* 3 3 *morendo*

ST
AB

WHISPER:
Ex-au-di o-ra-ti-o-nem me-am, Ex-au-di o-ra-ti-o-nem me-am, Ex au-di o-ra-ti-o-nem me-am,

(R.H.)

(L.H.)

V1

Vc

So
Vc

P
Cb

212 *Adagio; dolce e romantico*

sempre molto legato
mp

212 *Adagio; dolce e romantico*

senza sordine
dolce
mp molto sostenuto

So
Vc

P
Cb

morendo

morendo

217 *mp*

So 4. Rest in peace, oh my be - lov - - - - ed;

217

V1

Vc *mp*

223 *mf* *f*

So Rest in peace, ——— oh my be - lov - ed,

S *mf* *f* *>*

A Rest in peace, ——— oh my be - lov - - - ed, Ah!

> mf *f*

223

V1 *mf*

Vc *mf*

227 *mf* Your still-born sis - ter will com - fort you, ——— *mp* On her side ——— half a

S
A On her side ——— half a

227

Vl

Vc pizz. arco pizz.

mf

232 *f* world a-way, ———

S
A *f* world a-way, ———

232

Vl *dolce*

Vc *mf* arco *subito p*

237 *accelerando* *faster, forcefully* *mf* *crescendo poco a poco*

So While O - lym - pic brave-

T B (Tenors only) brave-

accelerando *faster, forcefully* *crescendo poco a poco*

237 *accelerando* *faster, forcefully*

V1 *mp*

Vc *accelerando* *faster, forcefully* *pizz.* *mf* *crescendo poco a poco*

241 *ff*

So - - ly sol - diers on, To die dis - man - - -

T B - - ly sol - diers on, TB: To die dis - man - - -

crescendo poco a poco

241 *mf* *ff* *arco*

V1

Vc *f*

TITANIC REQUIEM

26
244

poco dim. rallentando

So
 tled on Scot - land's shore. *poco dim.*

T
 B
 tled on Scot - land's shore.

Piano accompaniment for measures 244-247, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

244

V1
risoluto

Vc
p

P
 Cb

248

mf

con pedale...

(R.H.)

improvise "Rest in peace..."
 Mainly RH & LH arpeggios

(L.H.)

248

V1
improvise "Rest in peace..."
 Mainly but not exclusively arpeggios

Vc
improvise "Rest in peace..."
 Mainly but not exclusively arpeggios

So
 Vc

P
 Cb
pp

TITANIC REQUIEM

(in dynamic 'waves')

252

S
A

T
B

1^x (tutti) mf Ad te om - nis ca - ro ve - ni -

2^x (tutti) pp

gl.

gl.

gl.

gl.

gl.

gl.

Perform 3 or 4 times

252

Vl

Vc

So
Vc

P
Cb

mp

258

S
A

T
B

et

(T sing C# 2^x only)

warmly

pp

258

Vl

Vc

So
Vc

P
Cb

morendo

morendo

264

So

V1

Vc

ppp \longleftarrow *mp*

270

So

crescendo poco a poco *f*

5. Are we con-

mf *crescendo poco a poco* *f*

270

V1

mf *crescendo poco a poco* *f*

Vc

mf *crescendo poco a poco* *f*

275

So demn-ed on our mar - - - bled globe? The warn-ings ring out crys - tal

280

So clear. Ice - fields loom large *ritardando* *ff* *Broadly, yet relentless* *piu lento*

SA Ice - fields loom large *ritardando* *ff*

TB

280

V1 *ritardando* *ff*

V2 *ff*

Va *ff*

Vc *ritardando* *ff*

So Vc *ff*

P Cb *ff*

283

So in our dark night, Yet we press

S in our dark night, Yet we press

A in our dark night, Yet we press

T in our dark night, Yet we press

B in our dark night, Yet we press

283

V1

V2

Va

Vc

So

Vc

P

Cb

286

So on. Full Steam A - head!

S on. Full Steam A - head! (Alto: Ab=G#)

A

T on. Full Steam A - head!

B

286

V1

V2

Va

Vc

So

Vc

P

Cb

289

So To meet our fate in that cold pink

S To meet our fate in that cold pink (Alto: A#=Bb)

T To meet our fate in that cold pink

V1 *ff*

V2 *ff*

Va *ff*

Vc *ff*

So

Vc

P Cb

294 "like the dawn"

So
S
A
T
B

dawn. _____
"like the dawn"

pp < *mp* < *mf*

294

V1
V2
Va
Vc

pp < *mp* < *mf* < *p*

pp < *mp* < *mf* < *p* < *f* < *mp* < *p*

pp < *mp*

The SOLO cello may hold the low C for the entire section or may improvise on the pitches shown. (harmonics, glissandi, tremolo, etc.)

So
Vc

pp < *mp*

P
Cb

pp < *mp*

298 *rall.* *a tempo* ♩ = 60 (a little slower than the first time)
mp molto sostenuto

So Re - qui - em,

S A Re - qui - em,

T B

mf diminuendo *rall.* *molto sostenuto* *mp*

298 *mf* *rall.* *molto sostenuto dolce*
dim. *dim.* *mp*

V1 *mf* *rall.* *molto sostenuto*
dim. *dim.* *mp*

V2 *mf* *rall.* *molto sostenuto*
dim. *dim.* *mp*

Va *mf* *rall.* *molto sostenuto*
dim. *dim.* *mp*

Vc *mf* *rall.* *pizz. molto sostenuto*
dim. *dim.* *mp*

So Vc *rall.*

P Cb *rall.*

302 *mf*

So (mm) re - - - qui - em

S (mm) re - - - qui - em

A (mm) re - - - qui - em

T re - - - qui - em

B re - - - qui - em

mf

302 *mf*

V1 *mf* *mf*

V2 *mf*

Va *mf*

Vc *mf*

So Vc *mf*

P Cb *mf*

306

So
(mm) ae - ter - nam (mm)

S
(mm) ae - ter - nam

T
B

p

306

V1
crescendo *mf*

V2
crescendo *mf*

Va
crescendo *mf*

Vc
arco
crescendo *mf*

So
Vc
crescendo

P
Cb
crescendo

310 *f* do - - - na e - - - is,

S
A *f* do - - - na e - - - is,

T
B

mp *sempre molto legato* *f* *tr*

310 *mp* *f*

V1 *mp* *f*

V2 *mp* *f* *tr*

Va *mp* *f*

Vc *mp* *f*

So
Vc *f*

P
Cb *f*

314 *ff* *mf* *mp*

So Do - - - - mi - ne, Do - - - - mi-

S Do - - - - mi - ne, Do - - - - mi-

A

T

B

ff *mf*

314 *ff* *mf*

V1 *ff* *mf*

V2 *ff* *mf*

Va *ff* *mf*

Vc *ff* *mf*

So

Vc *mf*

P

Cb

317 *pp* *rall.* *ppp*

So ne; DO - - - MI - NE.

S *pp* *rall.* *ppp*

A ne; DO - - - MI - NE.

T *ppp*

B

mp *pp* *pppp*

317 *rall.* *morendo*

V1

rall. *morendo*

V2

rall. *morendo*

Va *rall.* *morendo*

Vc *rall. pizz. l.v.*

So *rall.* *pizz. laisser vibrer* *arco* *f* *mp*

Vc *rall.*

P

Cb

(Dynamics: stay just 'under' the solo cello)

321 Voices: *Doloroso*

CHORAL improvisations begin. (see NOTES) SOLOIST may participate
Slow rhythms; emphasize E & Bb. Vary dynamics and vowel sounds (Ah, oh, ooo, ee)

The choir may rehearse these pitches by singing the octatonic scale shown.
These are the 'AIMED FOR' pitches of the improvisation, but accuracy is not important.
It is only important that singers *aim* for these notes. **Do not over-rehearse the precise pitches...**
Some will end up in a life boat, others will not. That's what happened...

Molto espressivo, rubato, somewhat mournful ♩ = 60

f < > *p* < > *fp* < > *mf* < > *f* < > *f*

327

improvisations morendo

improvisations morendo

improvisations morendo

accelerando *rall.* *molto rall...*

p < > *mp* < > *p*

OPTIONAL: Between m.333 & 335 the choir may enter very softly on as low a "C" as they can, on an 'nn',
staggering their breathing, ending and then entering imperceptibly.
Continue until the 'gulls' enter in m.355 at which point the voices cease one by one very quickly, though again imperceptibly.

333

accelerando *rallentando* *ritardando*

pp < > *ff* < > *mf* *poco dim.*

335

336 *piu mosso- 'tentitively'* *poco rall.* *molto rall.* *rall.* *port.*

So Vc *mp* *mf* *mp* *p* *pp* *mp* *mf*

P Cb

(Measured tempo) *Pensivo* ♩ = 66

341

(Measured tempo) *Pensivo* ♩ = 66

341

V1 *mp* *mf*

(Measured tempo) *mp* *Pensivo* ♩ = 66

V2 *mp* *mf*

(Measured tempo) *mp* *Pensivo* ♩ = 66

Va *mp* *mf*

(Measured tempo) *mp* *Pensivo* ♩ = 66

Vc *mp* *mf*

(Measured tempo) *mp* *Pensivo* ♩ = 66

So Vc *mp* *mp col quartet* *mf*

(Measured tempo) *Pensivo* ♩ = 66

P Cb

*slightly slower,
emphatically*

346

346

V1 *mf* *mp* *ff*

V2 *mf* *mp* *ff*

Va *mf* *mp* *ff*

Vc *f* *mp* *ff*

So Vc *mf* *mp* *ff*

P Cb

Detailed description: This page of a musical score for 'Titanic Requiem' covers measures 346 to 350. It features a piano part at the top and a string quartet (Violin I, Violin II, Viola, and Violoncello) below. The piano part begins with rests in measures 346-348, then enters in measure 349 with a melodic line in the right hand and a supporting bass line in the left hand, marked *ff*. The string quartet parts enter in measure 346 with a melodic line marked *mf*. All string parts follow a similar dynamic contour: *mf* in measure 346, *mp* in measure 349, and *ff* in measure 350. The Violoncello part starts with a dynamic marking of *f* in measure 346. The woodwind parts (Soprano and Alto Saxophone) enter in measure 346 with a melodic line marked *mf*. The Percussion and Contrabass parts play a simple rhythmic pattern of dotted half notes in the bass clef throughout the measures.

If the choir has been humming (see note m.333) - individual voices should cease randomly between measures 353 & 356

351 *ritardando* (*morendo.....*)

So *(morendo.....)*

S *(morendo.....)*

A *(morendo.....)*

T *(morendo.....)*

B

mf mp

351 *ritardando*

V1 *mf mp p*

V2 *mf mp*

Va *mf mp p*

Vc *mf*

So *ritardando* *angushed*

Vc *mf mp mf mp*

P *ritardando*

Cb

INSTRUMENTAL IMPROVISATIONS

String performers and pianist are asked to improvise at the end of each of the four verses.

They should employ largely (though not exclusively) the pitches comprising the two central sonorities of the Requiem, These are, in fact, the notes of two dominant seventh chords, one on C (C E G Bb) and one of F# (F# A# C# E). The two sonorities share two pitch classes in common which may be used as points of emphasis, e.g. cadences. In general, the improvisations use the melodic shapes and rhythms of the music preceding the improvisations.



As the improvisations begin, the conductor should gradually establish the tempo and meter of the short passages of 'chant' which follow any given instrumental improvisation.

The pianist should reinforce the meter but the strings should NOT play in the same meter as the piano.

THE NATURE OF THE IMPROVISATIONS WILL BE GUIDED BY THE CONDUCTOR SO THAT THEY SUIT THE INTENTION OF THE TEXT AND MUSIC. It may be useful to listen to the recording of the Titanic Requiem CD, which was conducted by the composer. This could serve as a general indication, but all should feel free to interpret!

VOCAL IMPROVISATIONS

The chorus is asked to improvise for a brief passage at the beginning of the cadenza at m.321. This should be largely lyrical, reflective, and perhaps employing ideas taken from the vocal lines which they have just finished singing. They should be slightly under the cello line, never predominating. They may be imitative or independent, at the discretion of the conductor. and attempt to use the pitch-class collection used by the cello, moving off strong dissonances quickly but 'naturally' when they land on them. This is all done in empathy with those who struggled to make sense of the somber but terrifying events all around them in the middle of the ocean on that fateful dark night in April, 2012.

READINGS may be done after the 'chants', with the instrumental 'pedal' continuing. They may also be done between the initial statement of any given chant and its repetition(s).

They may also be done effectively over the instrumental improvisations prior to the chants, in which case the improvisations should continue quietly under the readings.

DONALD PATRIQUIN, a native of Lennoxville, Quebec, started composing at age eleven. He has always been involved with music as composer, performer, teacher, accompanist, organist and conductor.

Following graduation in Biology/Chemistry from Bishop's University, he attended McGill and Toronto Universities studying with István Anhalt - a pupil of Bartok and Kodaly - and John Weinzweig. As professor at McGill's Faculty of Music he taught theory, musicianship and arranging, and directed a variety of ensembles. He now free-lances from his home in Quebec's Eastern Townships.

His choral works include *Mass for the Caribbean*, *Reflections on Walden Pond* (Cantate Carlisle), *Psalms & Canticles of Prayer, Praise and Peace*, and *Antiphon and the Child of Mary*, awarded first prize in New York's Melodious Accord competition for new choral music. His commissioned works include *Cycles*- a song setting of Frank Scott's poetry; music for Tom Barnett's psalm translations *Songs for the Holy One*, large-scale compositions such as *Earthpeace One* and *Earthpeace Two*, *Celebration for the Planet Earth*, and *Hangman's Reel*, a ballet score commissioned by Les Grandes Ballets Canadiens based on the repertoire of Quebec's premier fiddler, Jean Carignan,

Choral arrangement commissions include *World Music Suites One, Two and Three*, *Three Love Songs from the British Isles* (Ottawa Children's Choir) and the recent *Two Songs of the Outaouais* (Choeur classique de l'Outaouais). His *Scottish Contrasts* took first place in the 2010 composition competition of the Association of Canadian Choral Communities.

Donald was composer for *Louisa*, an historical musical, and recently wrote the music for *Love and Larceny*, a musical comedy set in the American Civil War, with a intriguing Canadian connection. Both are for large-cast community theatre. He is currently working on a six-person musical, *Homo Erectus*,

Recently recognized through his inclusion in *Who Is Who In Choral Music*, Donald's music is heard the world over; live, via broadcasts and CD. He is a member of the Canadian Music Centre, Canadian League of Composers, SOCAN, and Association of Canadian Choral Communities.

When not composing or gardening, Donald enjoys playing chamber music, and works with an ensemble that improvises and performs on instruments ranging from dulcimers to djembes. He enjoys writing music for healing with his wife Louise. and visiting their five children and ten grandchildren scattered across the continent.