

# TITANIC REQUIEM

Newly written Text - ©Wolfgang Kater

Music - ©Donald Patriquin

*From the program notes for the performance of the Titanic Requiem conducted by Donald Patriquin in 1996 at McGill University. This performance is that which is heard on the YouTube excerpt as well as 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 Jewish 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 on that fateful night.

By sheer coincidence (or was it?) the instruments chosen for the Titanic Requiem tuned out to be exactly those instruments chosen to perform 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.

**The YouTube excerpt begins at approximately m. 53 and shortly afterwards reaches the opening "Requiem aeternam in m.58. The ending includes "Autumn".**

**Wolfgang Kater**, musician, inventor, machinist, boiler-maker, poet and instrument builder is McGill's sole graduate in organology - the study of old instruments. Equally at home with a flute or a 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. Mr. Kater's poetry is an eloquent expression of sorrow mixed with the warning that we should not blindly repeat our magnificent mistakes

**The TITANIC REQUIEM is available for \$20 (US/Cdn), which includes taxes and postage.**

The \$20 cost of the CD will be credited to you if \$100 worth of **any** A Tempo music (pdf or hard copy) is ordered DIRECT from A Tempo before September 1, 2010, or when \$200 worth of any A Tempo hard copies are purchased via book sellers before September 1, 2010.

In the latter case please email A Tempo, referring to your specific music order (bookseller name/titles ordered/date of purchase) and request a free copy of TITANIC REQUIEM.

**Please contact Donald Patriquin directly at [donaldpatriquin@gmail.com](mailto:donaldpatriquin@gmail.com) for further information**

# TITANIC REQUIEM

New Text - Wolfgang Kater  
 Music - Donald Patriquin

*Molto espressivo, rubato, somewhat mournful* ♩ = 60

c. 15"

simile... to m49

**"PEDAL" (P)**

**Titanic- low engine 'rumble':** (The ensemble cello can join in (cb part)if desired)

**Double bass:** (This will sound an octave below) Tune CGCG Play 'ordinario'; i.e. not tremolo

**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.

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

**Synth:** Emulate whichever is most effective/possible.

4

c. 22"

c. 7"

12

12

Vc

P.

16

16

Vc

P.

# TITANIC REQUIEM

20 *piu mosso* *a tempo*

Vc

P.

chromatic gliss.

**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* *lento* *a tempo*

Vc

P.

*f* *p* *sf*

28

Vc

P.

*ff* *mp* *f*

31 *doloroso...to m35*

Vc

P.

port. *mf* port. *mp* port. *mf*

TITANIC REQUIEM

35

Vc

*mp*

*f* *ponticello* *mp*

P.

39

V1

on cue *fp* *simile...* *mp* *mf* *sim.* *sim.* *sim.*

*Tempo stricto*

39

V2

on cue *fp* *simile...* *mp* *mf* *sim.* *sim.* *sim.*

39

Va

on cue *fp* *simile...* *mp* *mf* *sim.* *sim.* *sim.*

39

Vc

on cue *fp* *simile...* *mp* *mf* *sim.* *sim.* *sim.*

39

Vc

39

P.

TITANIC REQUIEM

unmeasured tremolo...

V1 *f*

V2 *f*

Va *f* *mf*

Vc *f*

Vc

P.

(perform as written)

V1 *mf* *f*

V2 *mf*

Va *f*

Vc *mf* *f* pizz. arco

Vc *f* pizz. arco pizz. arco

P. *f*

50

So

SA

50

TB

50

B

*molto legato e sostenuto*

*mp*

*con pedale...*

50

V1

*tr*

*poco cresc,*

*mp*

50

V2

*poco cresc,*

*mp*

50

Va

*poco cresc,*

*mp*

50

Vc

*poco cresc,*

*mp*

50

Vc

3

*mp*

50

P.

*mp*

TITANIC REQUIEM

54 *rall.*

So

S  
A

54

T  
B

54 *rall.*

*mf* *diminuendo*

54

V1 *mf* *dim.* *dim.* *rall.*

54 *mf* *dim.* *dim.* *rall.*

54 *mf* *dim.* *dim.* *rall.*

54 *mf* *dim.* *dim.* *rall.*

54 *mf* *dim.* *dim.* *rall.*

Vc

54 *rall.*

54 *rall.*

P.

58 *a tempo*  
*mp sostenuto*

So

58 *a tempo*  
*mp sostenuto* *mf*

S  
A

Re - qui - em, re - qui -

58 *a tempo*  
*molto sostenuto* *mp* *mf*

T  
B

58 *a tempo*  
*sostenuto* *dolce* *mp* *mf*

V1

58 *a tempo*  
*sostenuto* *mp* *mf* *mf*

V2

58 *a tempo*  
*sostenuto* *mp* *mf*

Va

58 *a tempo*  
*sostenuto* *mp* *mf*

Vc

58 *pizz. sostenuto* *mp* *mf*

58 *a tempo*

Vc

58 *a tempo*

P.

*mp* *mf*







TITANIC REQUIEM

73 *rall.*

So

S A *mf* *mp* *rall.*

ne, Do - mi - ne;

T B

73 *rall.*

73 *mf* *mp* *pppp*

73 *mf* *rall.* *morendo*

V1

73 *mf* *rall.* *morendo*

V2

73 *mf* *rall.* *morendo*

Va

73 *mf* *rall.* *morendo*

Vc *rall.* *pizz. l.v.*

73 *mf* *rall.* *pizz. l.v.*

Vc

73 *mf* *rall.*

P.

78 **Brightly** ♩ = 116-120

So

78 **Brightly** ♩ = 116-120

*mp* *mf*

78 *con pedale* simile...

78 **Brightly** ♩ = 116-120 (solo) *mf* *mp* *mf*

P. *morendo*

82

So

*mf* 1. O - lym - pians, they called you,

82

82

V1 *mp* *mf* *f*

Vc *mf* *f*

86

So  
born of Abraham's plains,  
Peened, forged and cast by Ul - ster's

86

86

V1

Vc

90

So  
pride.  
You, mid - dle child,

90

90

V1

Vc

*f* *mf*

simile...

94

So blessed with be - lov - ed grace, Up - held your

94 *f* *mf*

94

V1 *mf* *f* *mf*

Vc 94 pizz. *mf*

98

So char - ges on smooth, glas - sy seas To

98 *crescendo poco a poco*

98 *crescendo poco a poco*

98 *crescendo poco a poco*

98

V1 *mp* *mf*

Vc 98 *crescendo poco a poco*

102 *f* *rallentando*

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

102 *f* *rallentando*

102 *f* *rallentando*

V1 *f* *arco* *rallentando*

Vc *f* *rallentando*

P. *mp*

106 (R.H.) *mp* (improvise..) *con pedale* (L.H.)

106 *mp* *mp* *mp*

106 *mp* *mp*

P. *mf*

Improvise, using the motor rhythm and note-sets shown

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

Improvise, slowly - alternating these sets - in various octaves

III

So

1'x: sopranos & altos only; 2'x: tutti; the lines may be sung UNISON.

S  
A

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

III

T  
B

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

III (L.H.)

III "Starry night....."

V1

III

V2

III

Va

III "Starry night....."

Vc

III

Vc

III

P.