August Requiem

Vanessa McClintock

August Requiem

In loving memory of
Loren Wright

August 16, 1946
August 14, 1976

"Truly, truly, I say unto you,
unless a grain of wheat falls into the earth
and dies, it remains alone; but if it dies, it bears much
fruit. He who loves his life loses it, and he who
hates his life in this world will keep it
for eternal life."

John 12:24, 25 [RSV]

TEXT

INTROIT	
Requiem aeternam dona eis, Domine: et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam. ad te omnis caro veniet. Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.	**Rest** eternal grant them, O Lord; and let perpetual light shine upon them. A hymn, O God, becometh Thee in Zion and a vow shall be paid to thee in Jerusalem. Hear my prayer: unto Thee all flesh shall come you. Rest eternal grant them, O Lord; and let perpetual light shine upon them.
KYRIE	
Kyrie, eleison. Christe, eleison. Kyrie, eleison.	Lord, have mercy. Christ, have mercy. Lord, have mercy.
GRADUAL	
In memoria aeterna erit iustus, ab auditione mala non timebit.	Men will remember the just man forever: no fear shall he have of evil tidings.
SEQUENCE	
Lacrimosa dies illa. Dies irae, dies illa. Tuba mirum spargens sonum. Mors stupebit et natura. Recordare, Jesu pie. Quaerens me, sedisti, lassus: Redemisti crucem passus: Tantus labor non sit cassus: Inter oves locum praesta, Et ab hoedis me sequestra, Statuens in parte dextra. Dies irae, dies illa. Lacrimosa dies illa.	That day of weeping. Day of wrath, that day. The trumpet, scattering a wondrous sound. Death and nature shall stand amazed. Recall, merciful Jesus. Seeking me, Thou didst sit down weary. Thou didst redeem me, having endured the cross: let not such great pains have been in vain. Give me a place among the sheep, and separate from the goats, placing me on Thy right hand. That day, that day of wrath. That day [is one] of weeping.

OFFERTORY	
Hostias et preces tibi, Domine laudis offerimus tu suscipe pro animabus illis, quarum hodie memoriam facimus. Fac eas, Domine, de morte transire ad vitam. "The light of dawn will beam on us from on high; the light of dawn will shine on those sitting in darkness and in the shadow of death." Luke 1: 78-79 [RBV]	We offer not Thee, O Lord, sacrifices of prayers and praise: do Thou receive Them on behalf of the souls of those whose memory we remember this day, O Lord, to pass from death into life. "The light of dawn will beam on us from on high, the light of dawn will shine on those sitting in darkness and in the shadow of death." Luke 1: 78-79 [RBV]
SANCTUS and BENEDICTUS	
Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt cæli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis. Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt cæli et terra gloria tua. Hosanna in excelsis. Dominus Deus Sabaoth	Holy, Holy, Holy Lord God of Sabaoth. Heaven and earth are full of Thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest. Holy, Holy, Holy Lord God of Sabaoth. Heaven and earth are full of Thy glory. Hosanna in the highest. Lord God of Sabaoth.

AGNUS DEI	
Agnus Dei, qui tollis pecatta mundi dona eis requiem. Agnus Dei, qui tollis pecatta mundi dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam e.	O Lamb of God, that takest away the sins of the world, grant them rest. O Lamb of God, that takest away the sins of the world, grant them rest. O Lamb of God, that takest away the sins of the world, grant them eternal rest.
COMMUNION	
Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis Domine, et lux perpetua luceat eis, quia pius es.	Let everlasting light shine upon them, Lord, with Thy saints forever, for Thou art merciful. Rest eternal grant them, Lord, and let perpetual light shine upon them, for Thou art merciful.
FINALE	
"In Him was Life, and the Life was the Light of men. The Light shines in the darkness, and the darkness did not overcome it." John 1:4,5 [RBV] "Peace I leave with you; my Peace I give to you." John 14:27 [ESV, BSB] "Peace I bequeath to you; My Peace I give to you." John 14:27 [RBV]	
Requiescant in pace. Amen	Rest in peace. Amen.

VOICES

Soprano solo
Solo tenor from within chorus
Mixed Chorus (SATB)
-- with multiple divisi

ORCHESTRA

Flutes I, II, III (double piccolo)	Timpani
Oboes I, II (double English Horn)	Percussion Triangle, Bass Drum, Snare Drum, Suspended Cymbal, Cymbals, Tambourine, Tam-tam, Glockenspiel, Orchestral Bells, Hi/Low Toms
Clarinets I, II in Bb	
Bassoons I, II	
Horns in F (I, III / II, IV)	
Trumpets in Bb I, II, III	Harps I, II
Trombones I, II	Piano / Celesta
Bass Trombone	
Tuba	Strings (multiple divisi)

Soprano must not sound affected nor pronounce English as a European language. Guide: Middle to Northern Californian dialect or more as in an American musical from the 1950s. Not nasal, not country, slightly sophisticated but not aristocratic. Above all: not "affected."

The tenor soloist for the shall stand within and be a part of the tenor section of the chorus.

In Sanctus, Bars 58-64, piccolo III (flute III) may be played by the flute if the flutist so desires, as can piccolo II be played by flute II if desired and capable. (In the piccolo range, of course.)

NOTES

August Requiem is a tribute to a good friend.

Just two days before his 30th birthday, Loren Wright was killed in a freak accident on a high mountain road along Lake Tahoe, in northern California.

Loren had been a good friend and a true friend, even though we were not close friends. But good and true are the best kind of friends, regardless of their depth or longevity.

We met in a music ear training workshop. Although we were the same age, minus just a few months, he was working on his master's degree, and I was just beginning my music studies.

It was in 1970.

In college, I had been in the physical education department, played basketball, and did very little track. But since I was eleven, I had composed music—even though in a very elemental form, and even though our home was not known for its musical atmosphere. Most of my own life had been a bit of turmoil, and basketball had been my escape from life's challenges. Secretly, I also sought expression through music.

In 1969, due to graduate one year late, I flunked my final semester and, in the fall, determined it was a "now or never" scenario to finally study music formally. I had no idea what great depth there was in the world of "classical" music, and quickly immersed myself completely.

The problem was—as it has been throughout my life—I had no specific plan or goal. I simply wanted to learn as much as I could and compose music, whether there was promise for performance or not. In hindsight, I was in a similar cast as Vincent Van Gogh.

Although this work is comprised of nine sections (sections I, II, and III are grouped in part one), and each with its own personality, there are common threads throughout that weave the sections into a united fabric. Melodic themes,

harmonic progressions, chordal sequences, and rhythmic patterns and iterations can be found throughout in sundry variations and alterations.

The work was completed on July 04, 1979, nearly three years after its inception. In essence, the work today is the same except for some modest modifications, primarily minor expansions of a few bars in a few places, some reinforcement of orchestration in a very few places, and a few little tweaks to harmonies and melodies. The expansions were to make the transitions and resolutions of some sections more complete, and the orchestration alterations simply were doublings in a few other places. The tweaks were very minor, but nonetheless effective.

The text I chose was similar to what many composers who set the Roman Catholic "funeral mass" to their own music had used in the concert hall setting since the 19th century, that of the *Missa pro defunctis*, "Mass for the Dead," the "requiem mass." Also known as "Mass of the dead" (Latin: *Missa defunctorum*).

As did my many predecessors, I selected excerpts of the "mass" that suited my needs. Some composers, notably Giuseppe Verdi, placed great emphasis on the "Sequence" portion with text about "the day of wrath"—the famous "Dies irae." In the Verdi, this section is almost the same length as all the other sections combined. The "hellfire and damnation" approach that he took might be considered by some to be contrary to the message of "peace" and "rest." Other composers, such as Fauré and Duruflé, eliminated the "Dies irae" entirely, and their entire works were quiet and comforting: almost to a fault, some might say. Some composers incorporated some text from the burial ceremony, and other parts not of the actual service within the church.

In my case, contrary to the above, and unlike typical requiem masses for the concert hall, ***August Requiem*** does not begin with quiet and comforting declarations or petitions of "peace" or of "rest." It confronts us with a fierceness and an anger. The death of my friend, and my lack of comprehension of that death, spawned a demonstrative statement of anger and questioning.

As the work progresses through its sections, the temperament of the work gradually transforms into one of understanding and, ultimately, acceptance.

Even though ***August Requiem*** has yet to be performed, it did achieve recognition as a top-ten finalist in the world-wide prestigious Rudolf Nissim Prize sponsored through the ASCAP Foundation. I am not able to find the letter announcement from ASCAP, but I remember the date was in the mid-1980s.

Vanessa McClintock
November 2023

Score Statistics

Sections	Page #	# of Pages	Bars	Timings
Introit	001	025	128	6’40”
Kyrie	090			
Gradual	119			
Sequence	026	038	281	12’28”
Offertory	064	004	038	3’23”
Sanctus and Benedictus	069	024	094	7’21”
Agnus Dei	093	009	073	4’36”
Communion	102	015	093	6’26”
Finale	117	032	162	7’31”
Requiescant in pace	136			
TOTALS		**147**	**869**	**48’25”**

Texts from
"Missa pro defunctis"
and "New Testament"

TIME: 6'34"

August Requiem

Introit-Kyrie-Gradual

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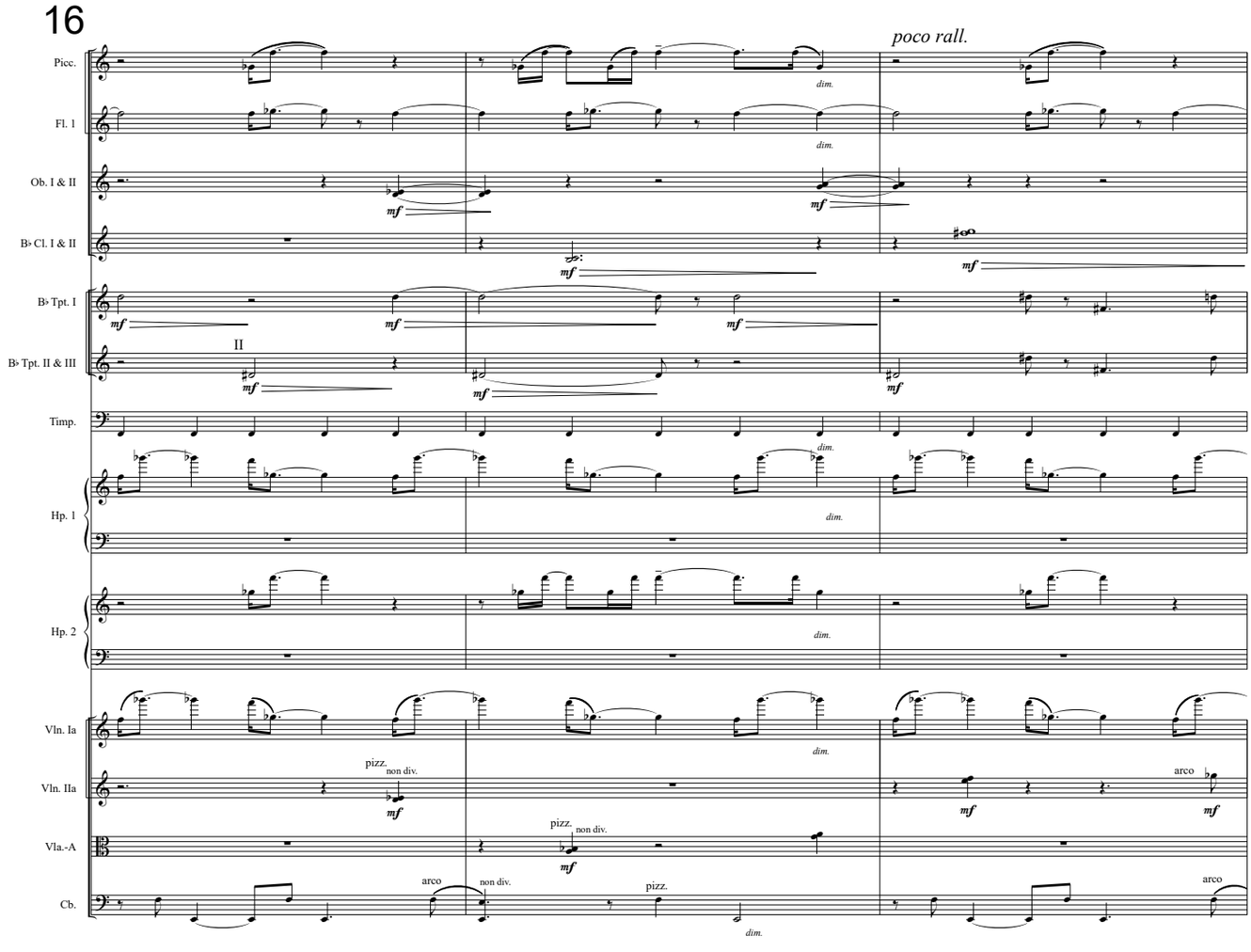

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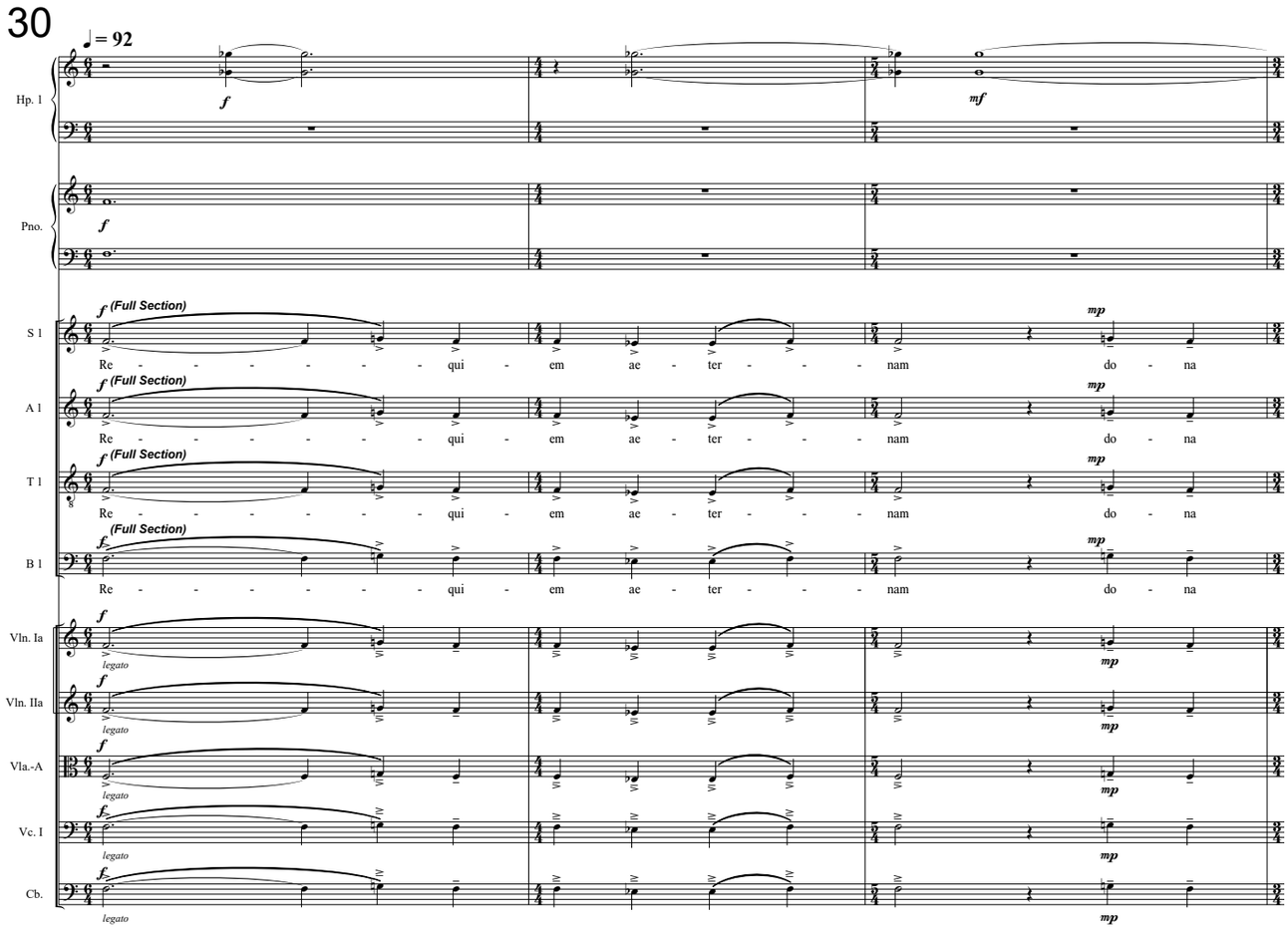

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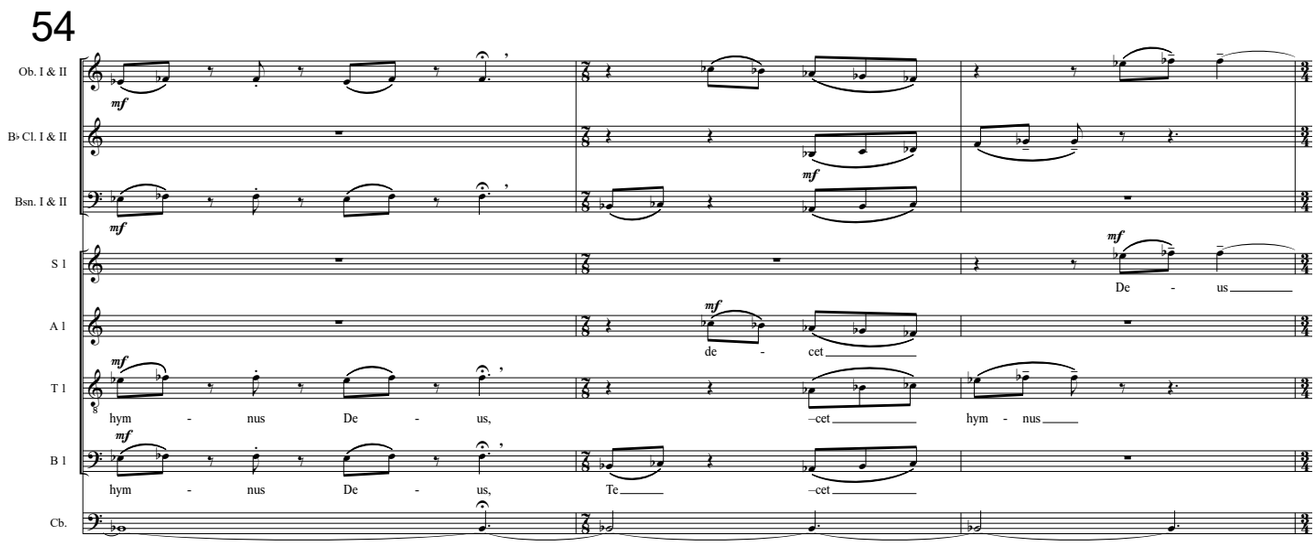

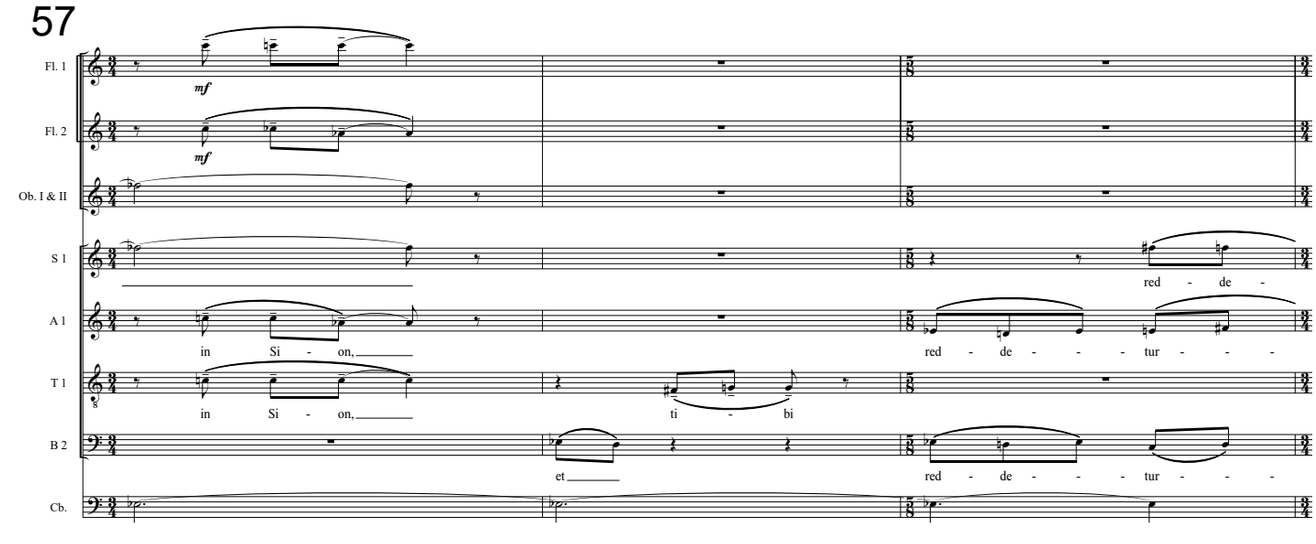

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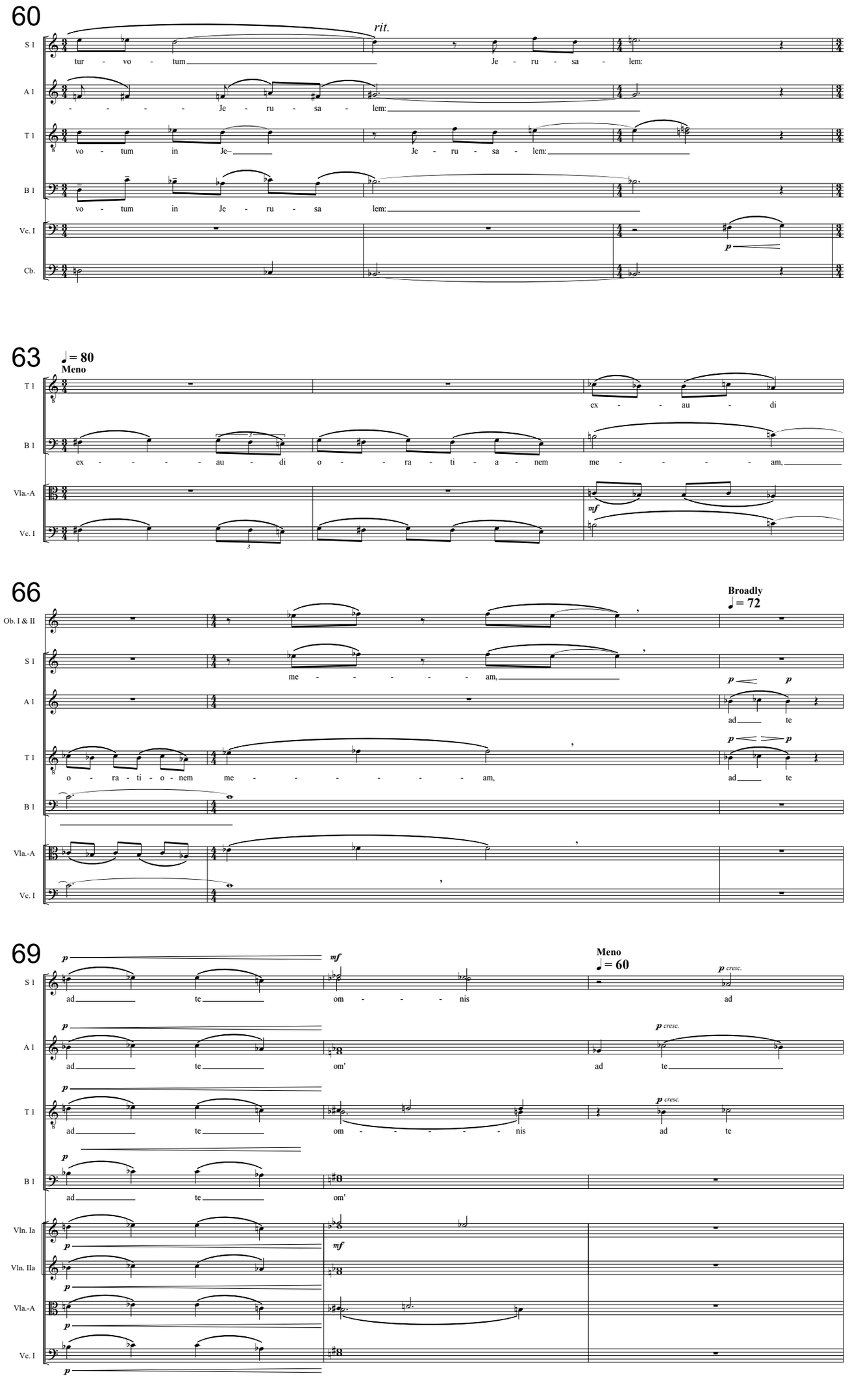

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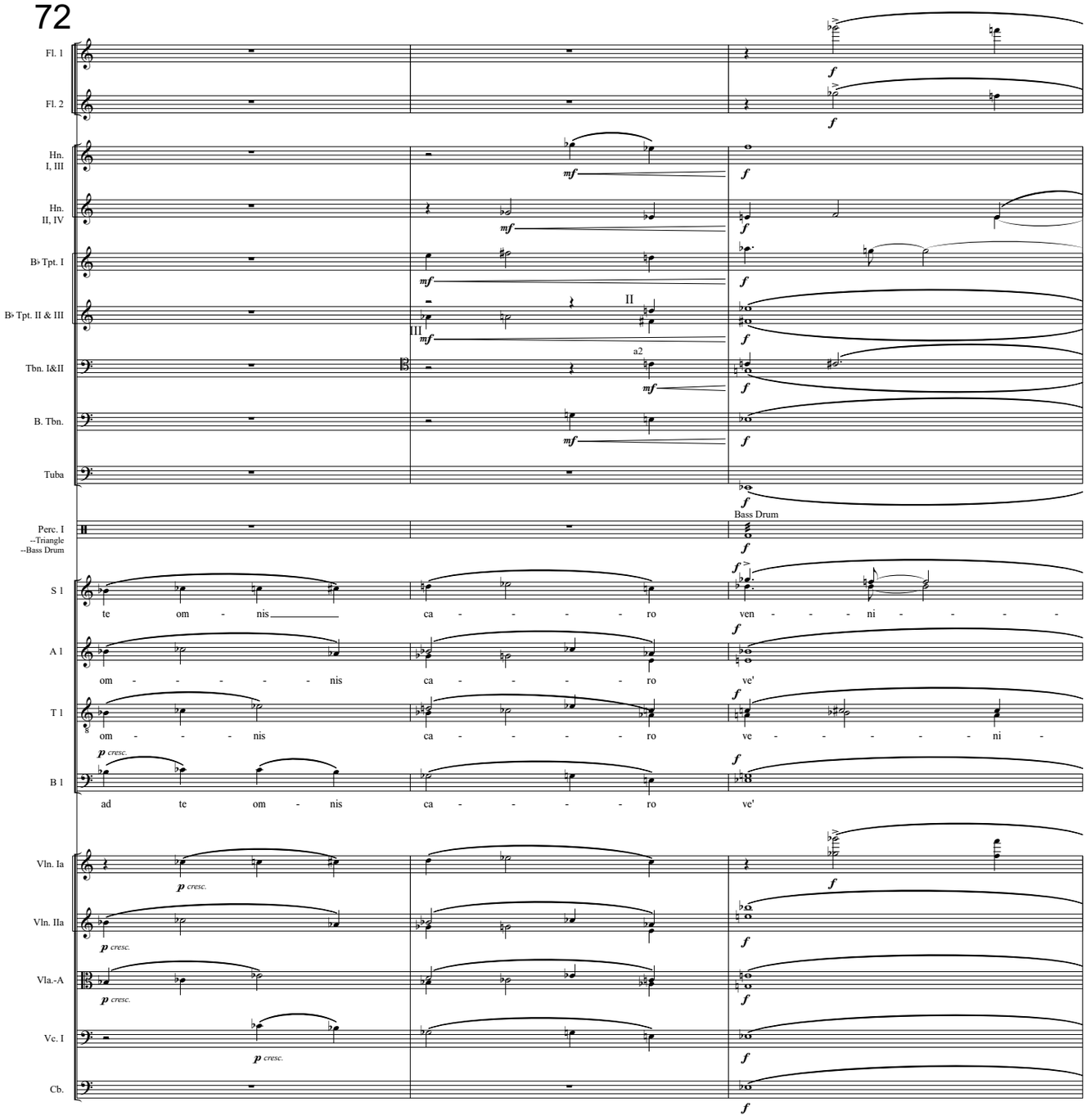

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78

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81

♩ = 80
più mosso

Fl. 1
B♭ Cl. I & II
Hn. I, III
B. Tbn.
Tuba
Timp.
Hp. 1
Pno.
S 1
A 1
T 1
B 1
Vc. I
Cb.

p
mp
arco

Re - - - - - qui - em ae - ter - - - - nam do - na

84

B. Tbn.
Tuba
Timp.
Hp. 1
Pno.
S 1
A 1
T 1
B 1
Vc. I
Cb.

e - is Do - - - - mi - ne: et lux per - pe - tu - a

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100

103

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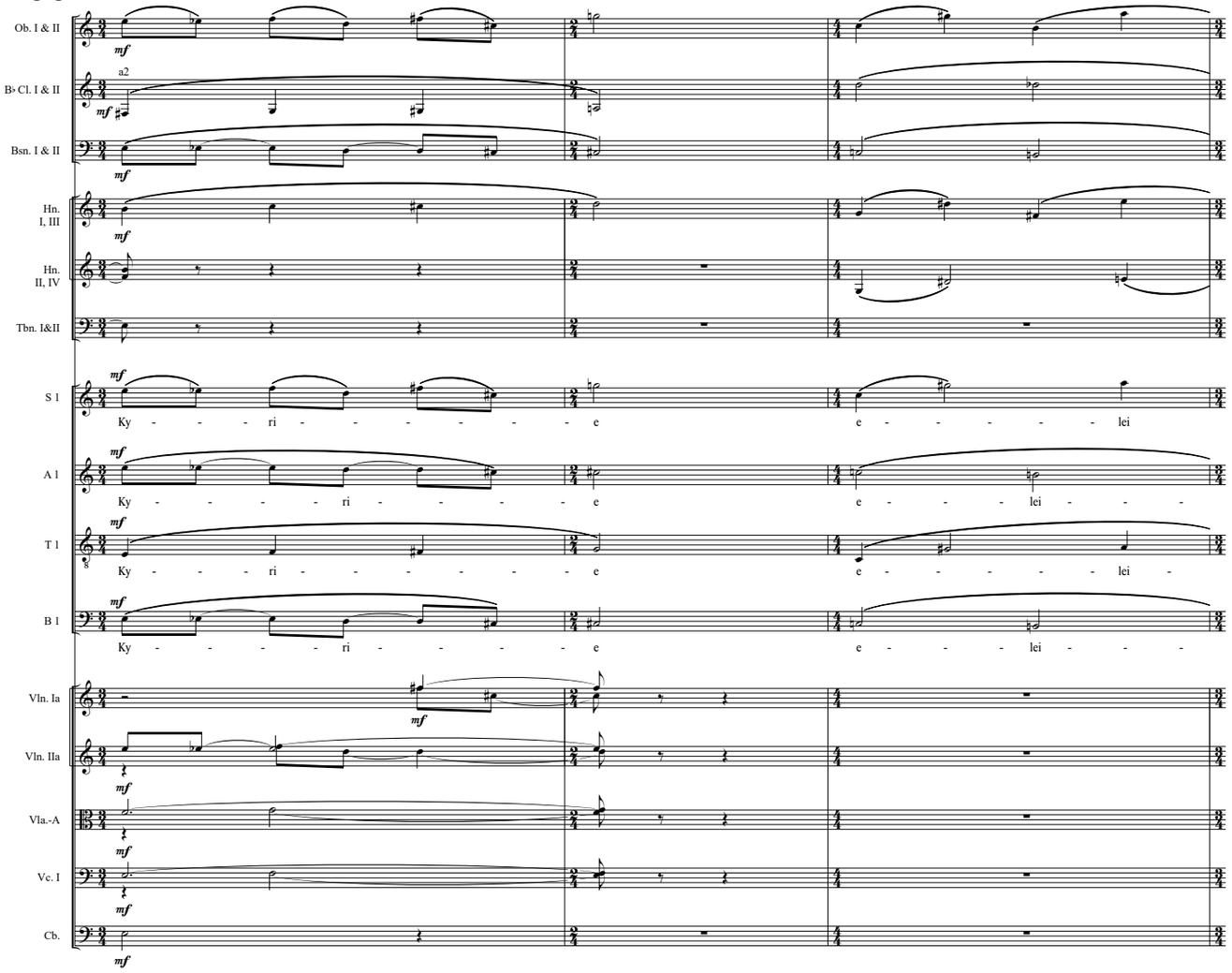

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Texts from
"Missa pro defunctis"
and "New Testament"

Time: 12'20"

August Requiem

Sequence

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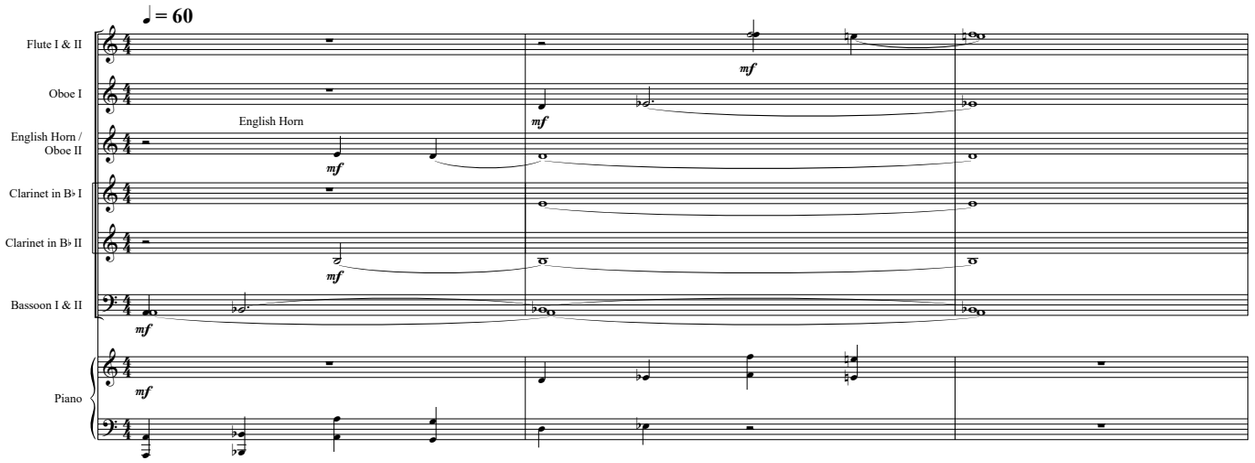

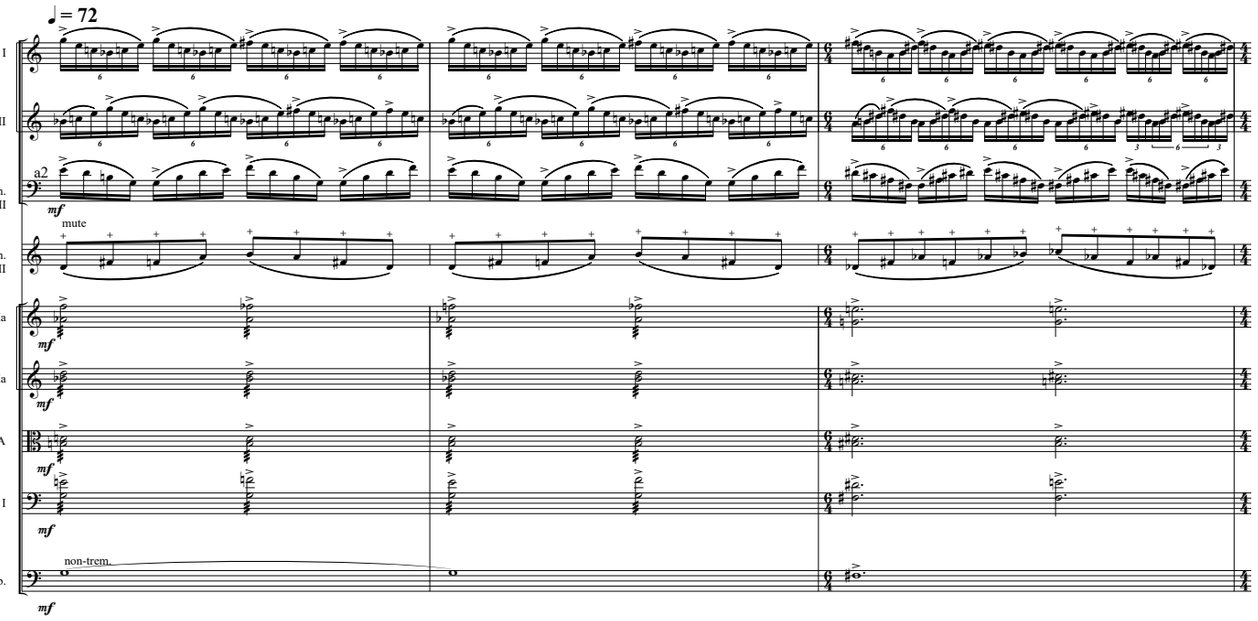

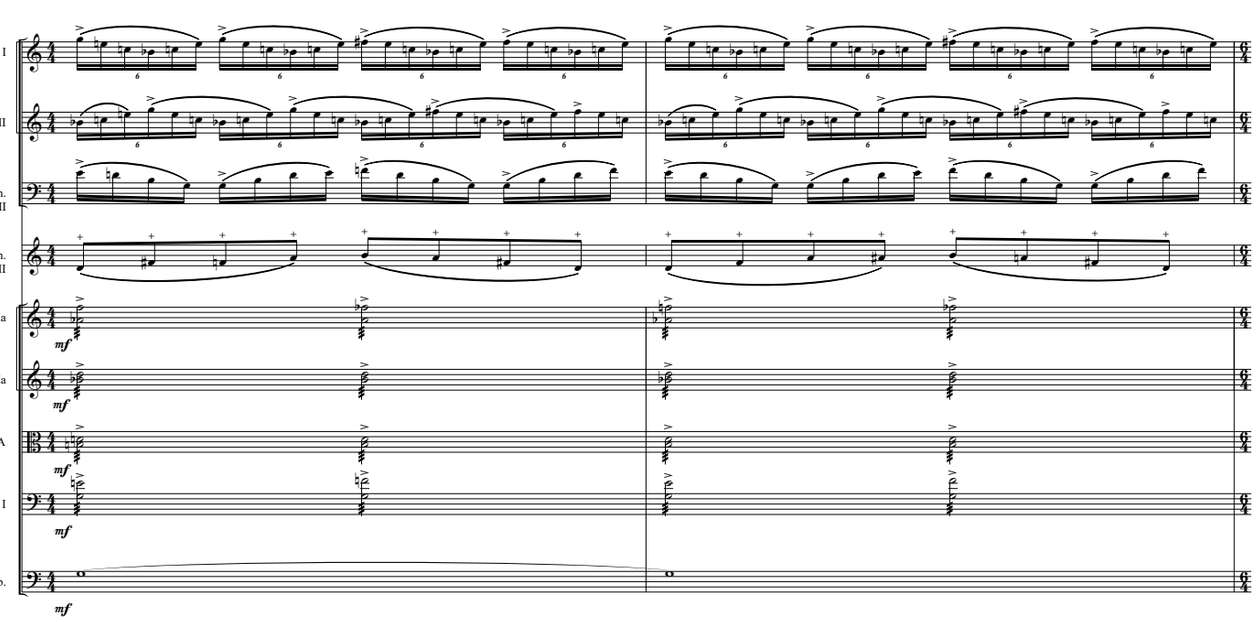

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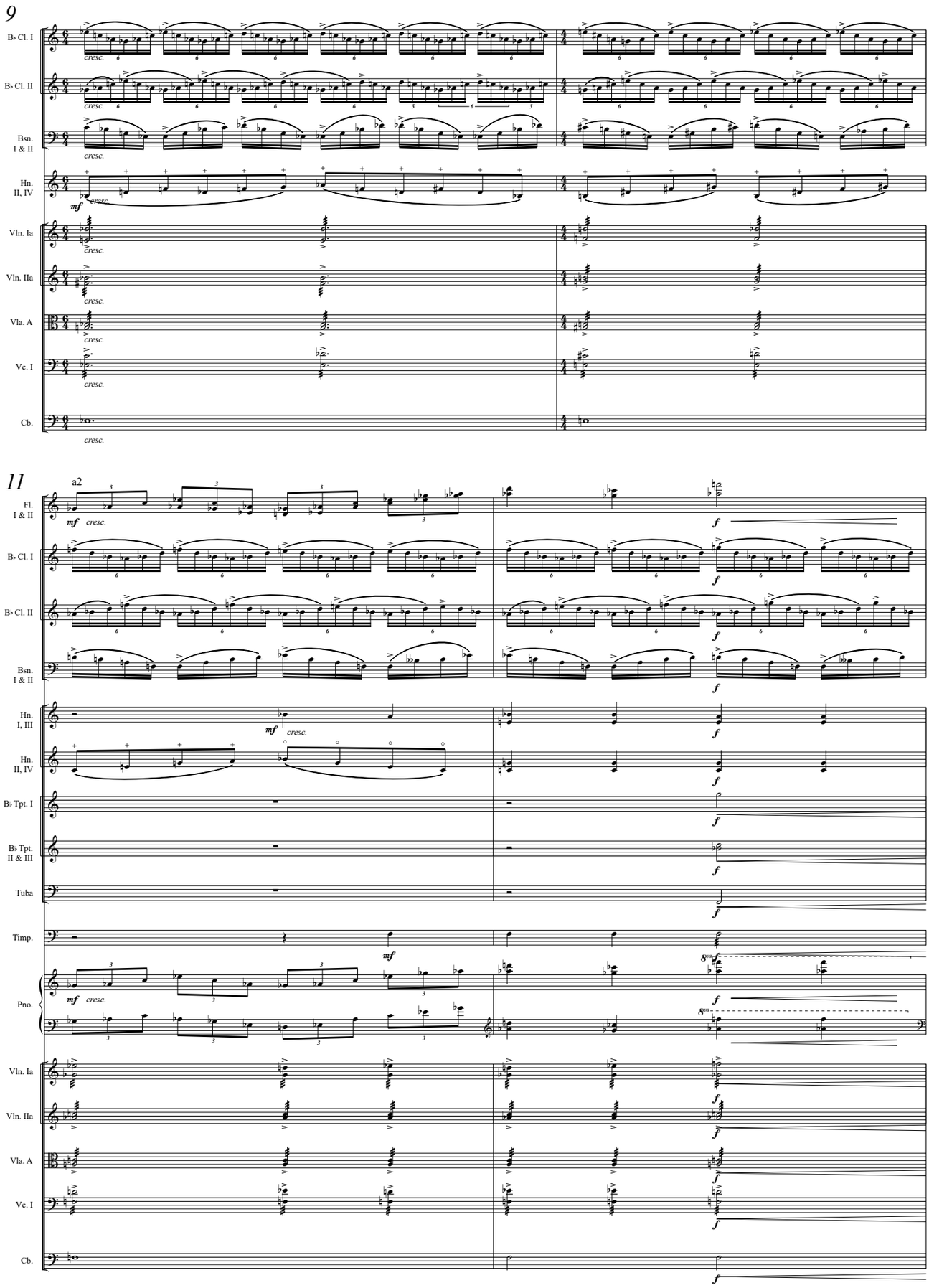

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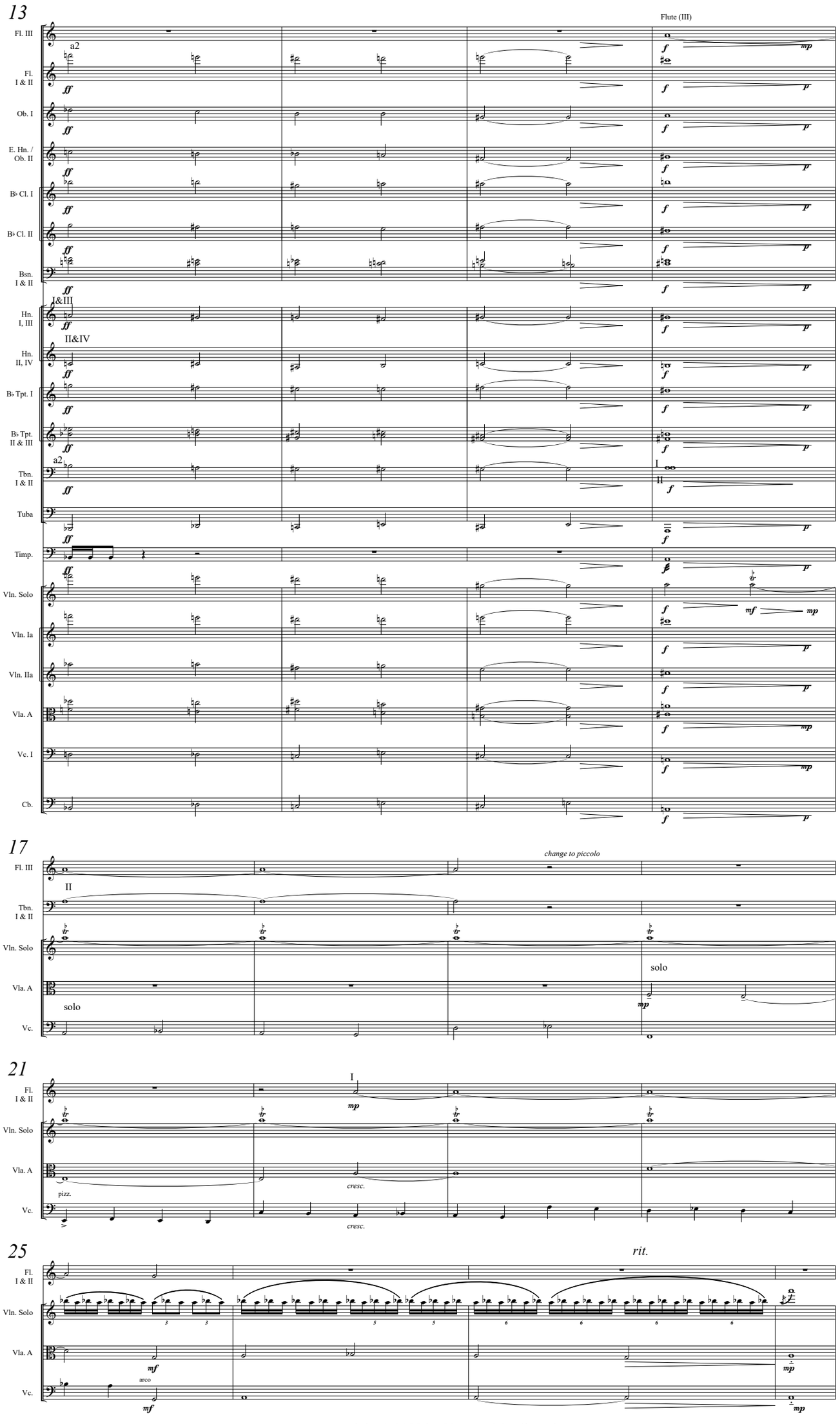

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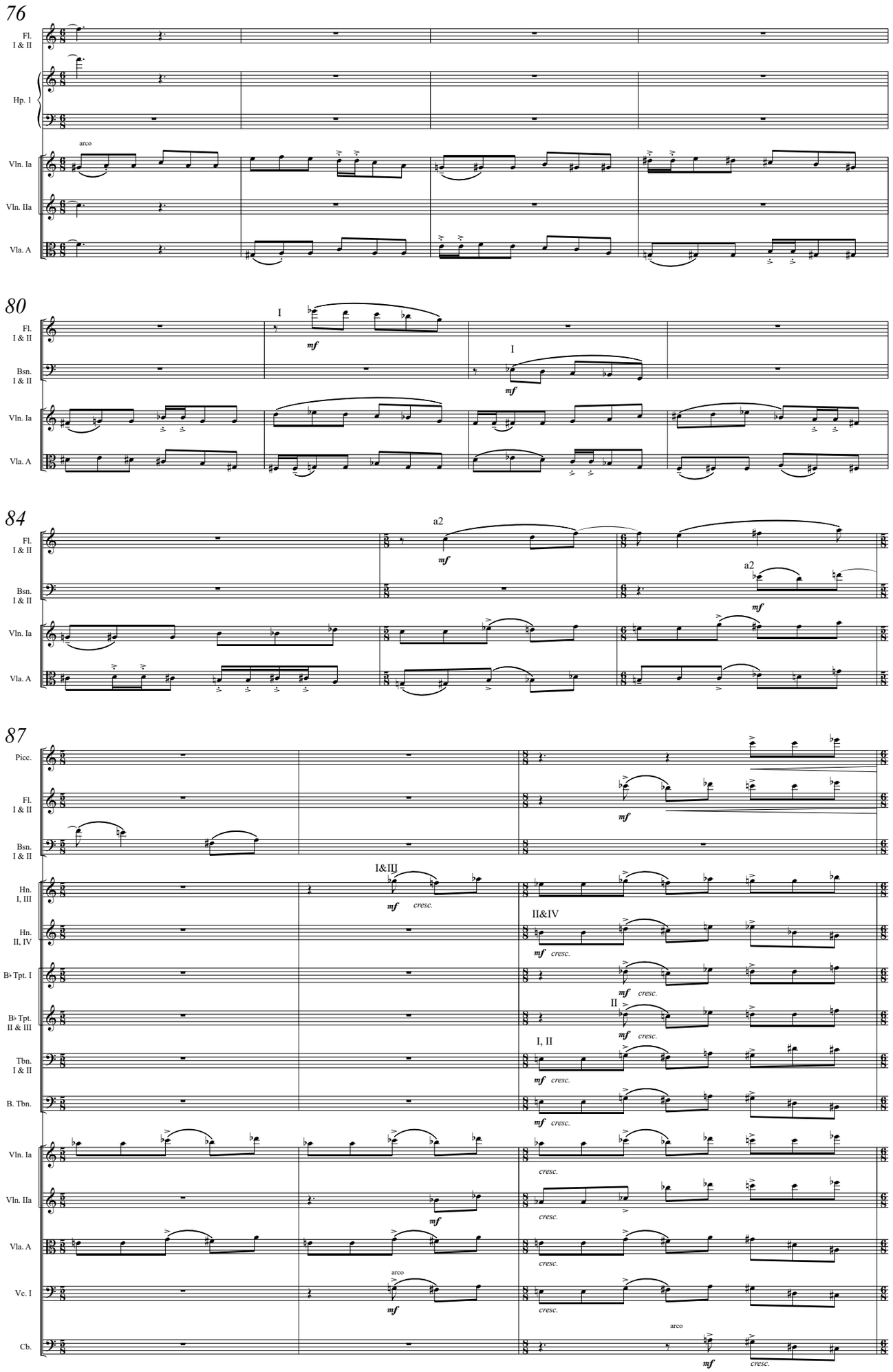

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Piu mosso ♩. = 104

90

Picc.

Fl. I & II

Hn. I, III

Hn. II, IV

B♭ Tpt. I

B♭ Tpt. II & III

Tbn. I & II

B. Tbn.

Timp.

Perc. I --S.D. --B.D.

snare drum

Vln. Ia

Vln. IIa

Vla. A

Vc. I

Cb.

pizz.

94

Fl. I & II

Ob. I

E. Hn. / Ob. II

B♭ Cl. I

B♭ Cl. II

Bsn. I & II

B♭ Tpt. I

Perc. I --S.D. --B.D.

Vln. Ia

Vln. IIa

Vla. A

Vc. I

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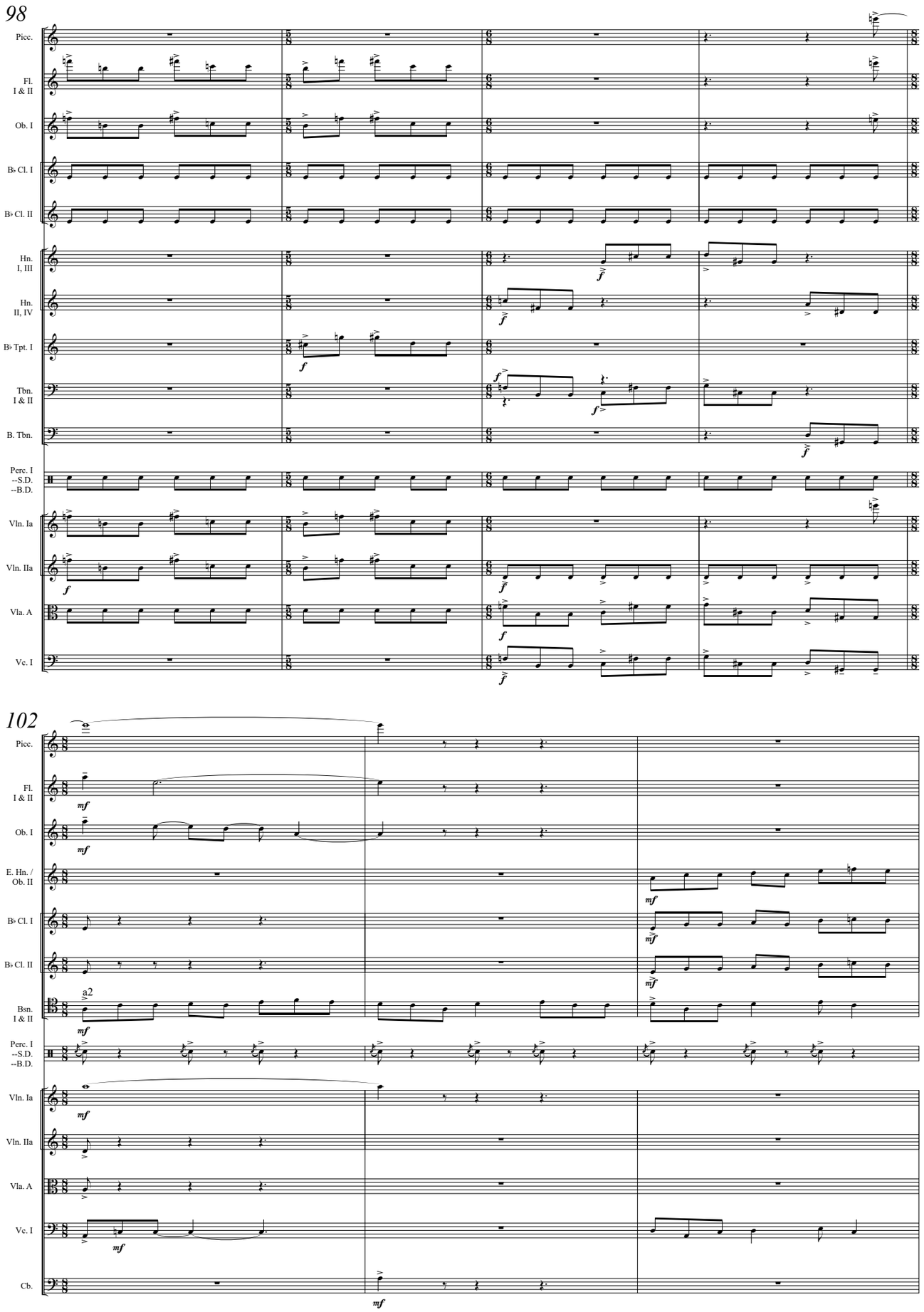

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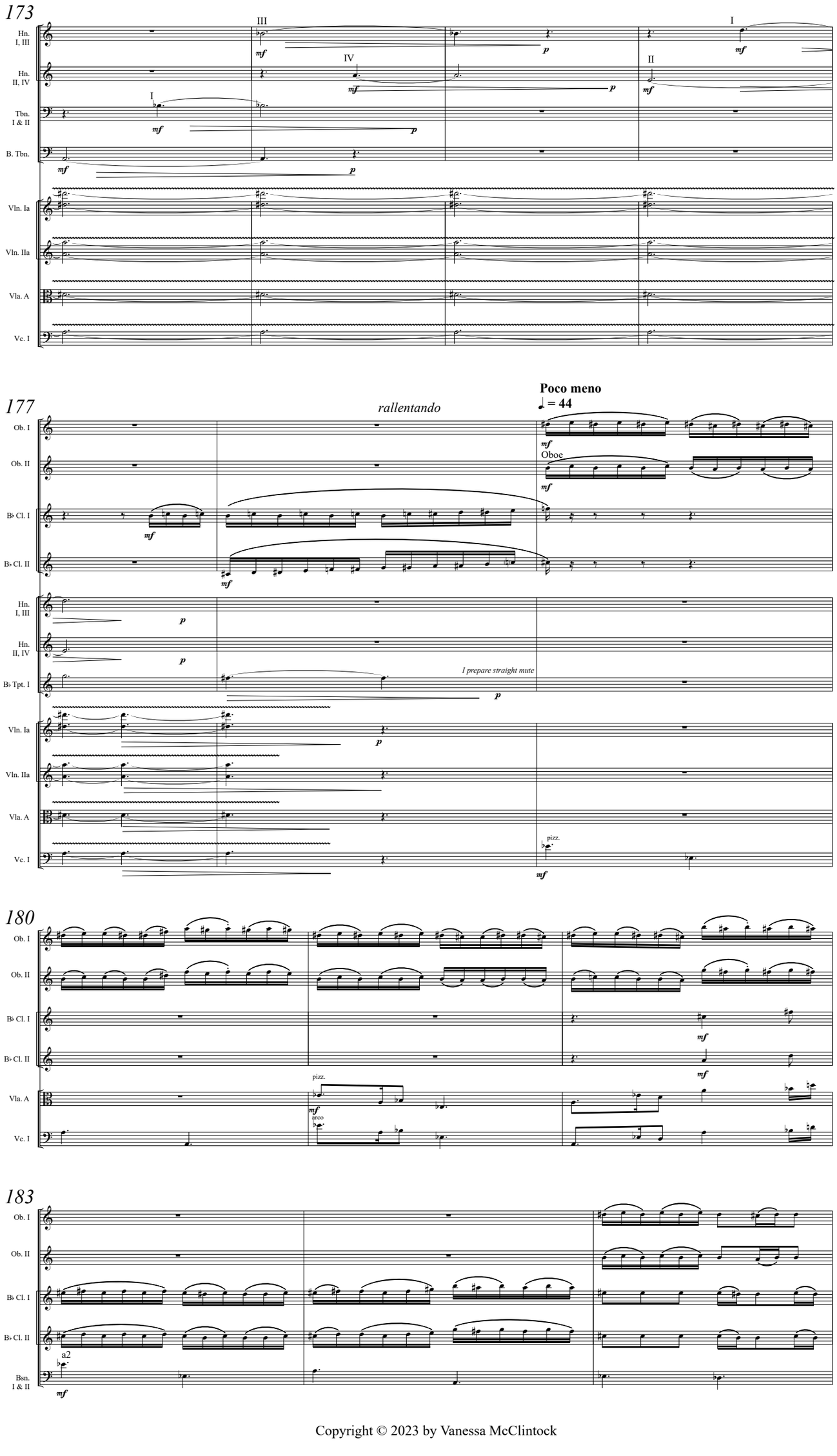

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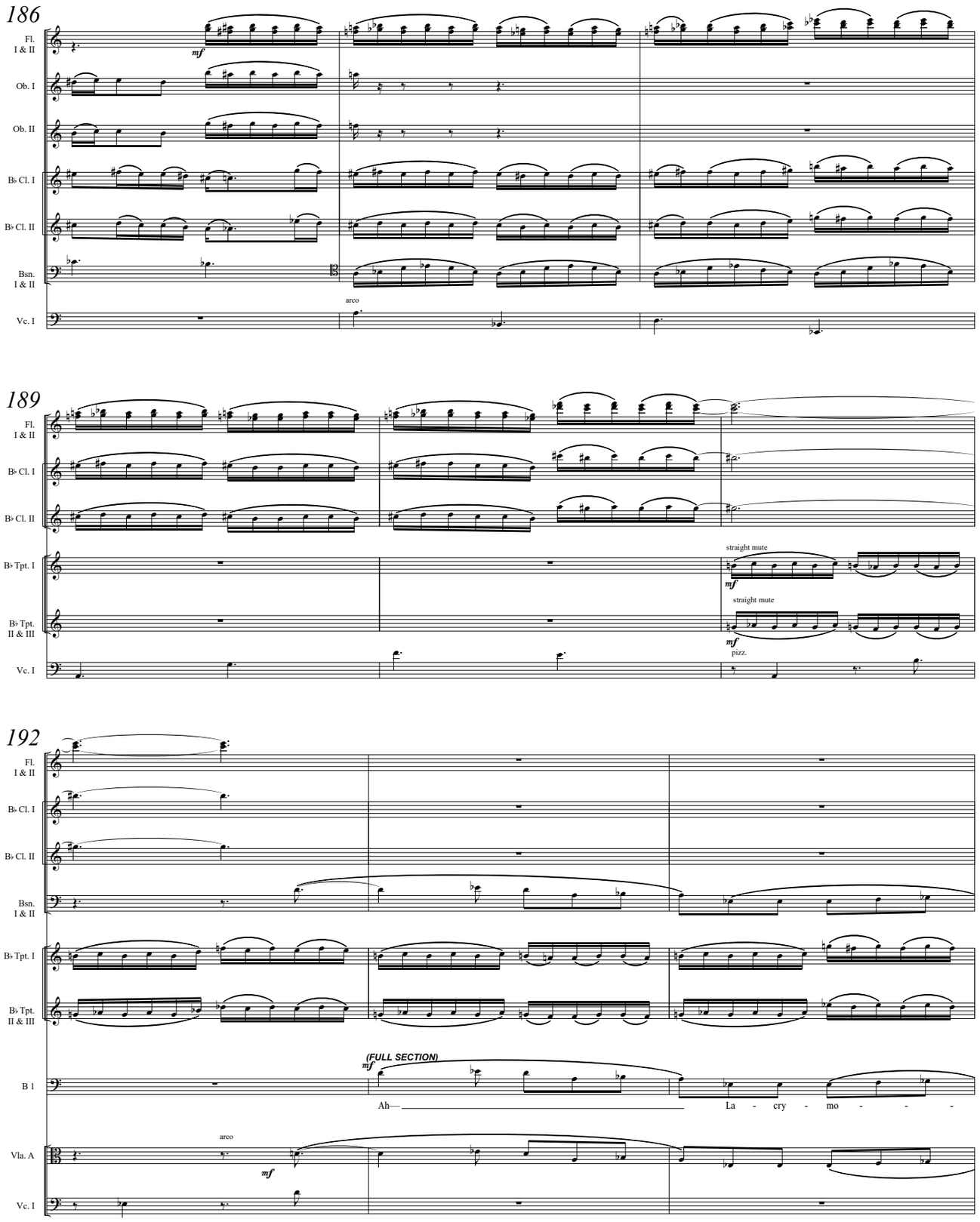

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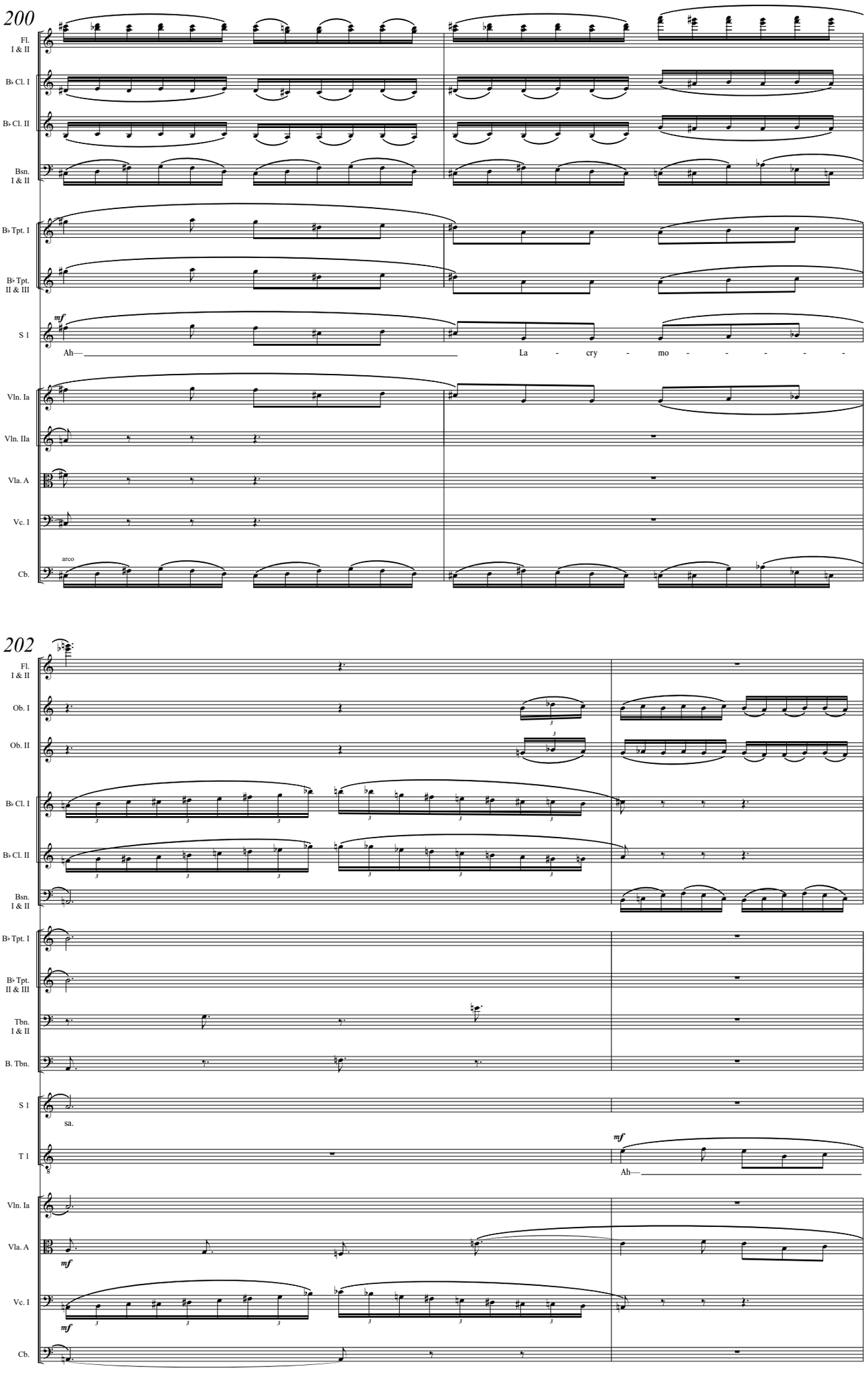

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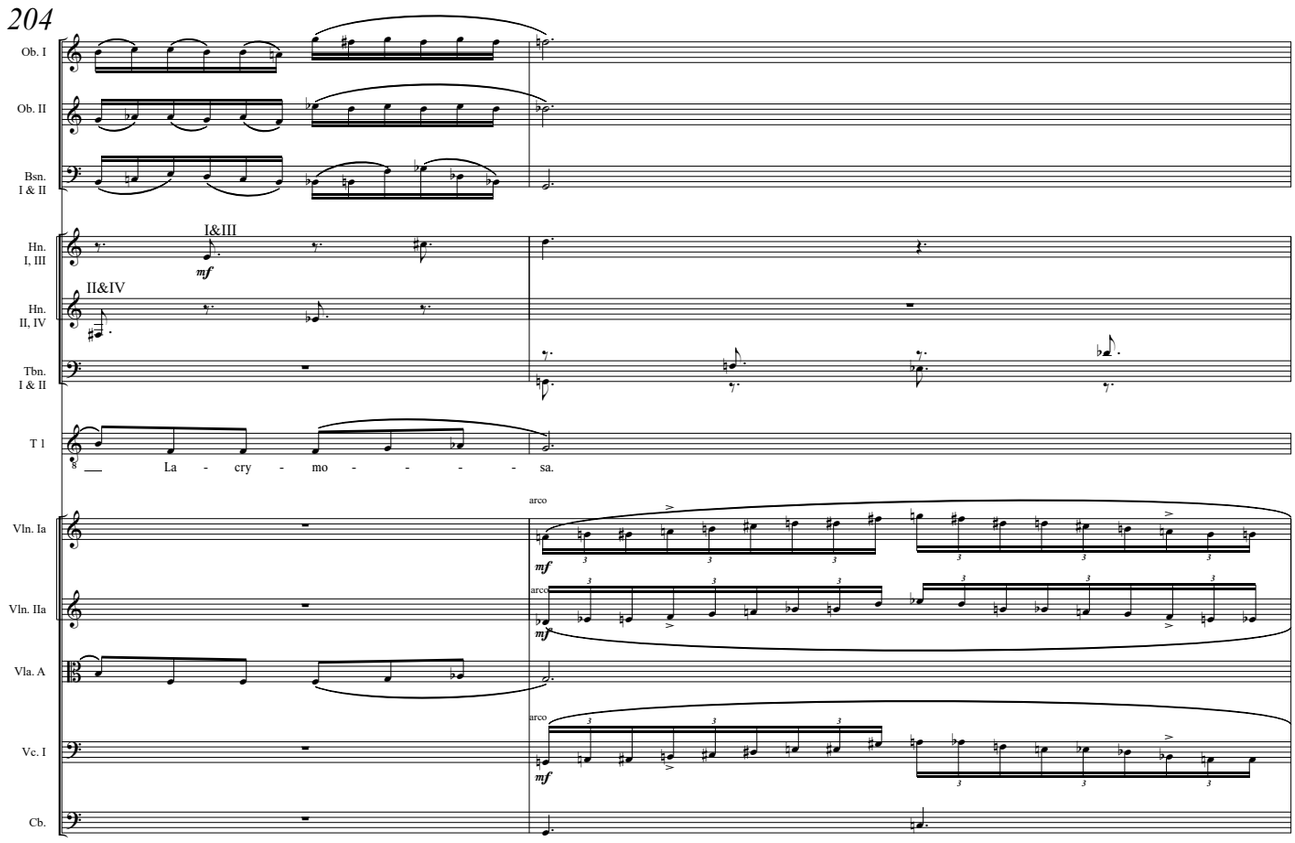

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209

Piu mosso

♩ = 92

Fl. I & II

Ob. I

Ob. II

B♭ Cl. I

B♭ Cl. II

Bsn. I & II

mf

I&III

Hn. I, III

mp

II&IV

Hn. II, IV

mp

cresc.

B♭ Tpt. I

B♭ Tpt. II & III

Tbn. I & II

B. Tbn.

Timp.

S 1

la - cry - mo - sa di - es il - la. Di - es, di - es i - rae, di - es, di - es i - rae.

S 2

S 3

A 1

la - cry - mo - sa di - es il - la. Di - es, di - es i - rae, di - es, di - es i - rae.

A 2

A 3

T 1

mp

La - cry - mo - sa di - es il - la. Di - es, di - es i - rae, di - es, di - es i - rae.

cresc.

Tu - ba mi - rum spar - gens so - num.

T 2

T 3

B 1

Di - es i - rae, di - es i - rae. Di - es i - rae, di - es i - rae, di - es

Randomly chant "Dies irae, dies illa"

B 2

B 3

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. A

Vla. B

Vc. I

Vc. II

arco

Cb.

p

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230

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232

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236

Poco meno ♩= 120

Ob. I

Ob. II

B♭ Cl. I

B♭ Cl. II

a2

Bsn. I & II

Tbn. I & II

B. Tbn.

Tuba

Perc. I --S.D. --B.D.

Perc. II --Tamb. --Sus.Cym.

Hp. 1

Hp. 2

ord.

Pno.

S 1

A 1

T 1

B 1

Vln. Ia

Vln. IIa

Vla. A

Vc. I

Cb.

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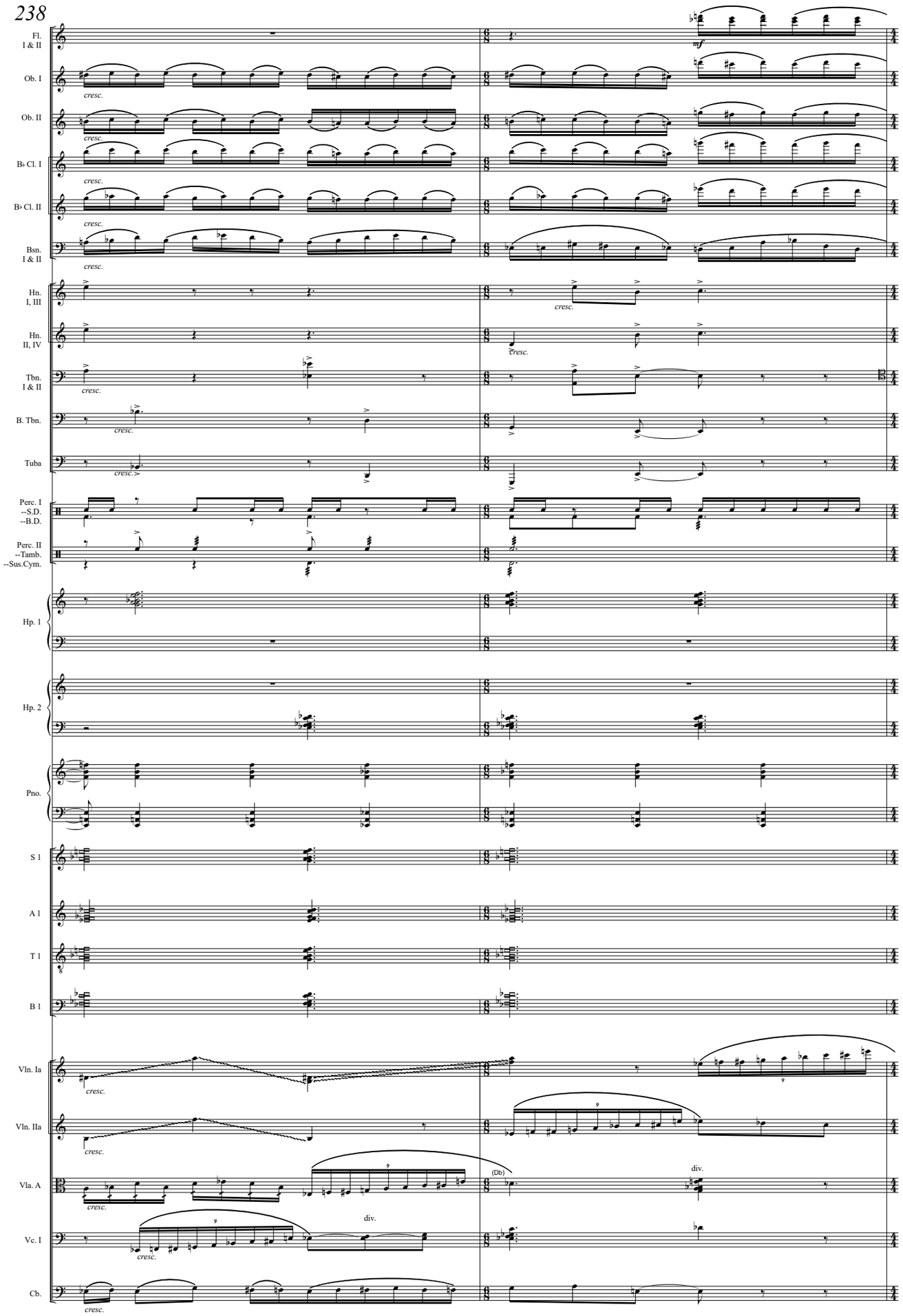

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240

Meno ♩ = 92

Picc.

Fl. I & II

Ob. I

Ob. II

B♭ Cl. I

B♭ Cl. II

Bsn. I & II

Hn. I, III

(G/F)

Hn. II, IV

B♭ Tpt. I

B♭ Tpt. II & III

Tbn. I & II

B. Tbn.

Timp.

Perc. I --S.D. --B.D.

Perc. II --Tamb. --Sus.Cym.

Glk.

Glockenspiel

Hp. 1

Hp. 2

Pno.

S 1

A 1

T 1

B 1

mf Each voice part to converge to higher note, as indicated by deletions, until reaching four note chord by full choir.

Di - es il - la, di - es i - rae, di - es il - la, di - es i - rae.

Vln. Ia

Vln. IIa

Vla. A

Vc. I

Cb.

pizz.

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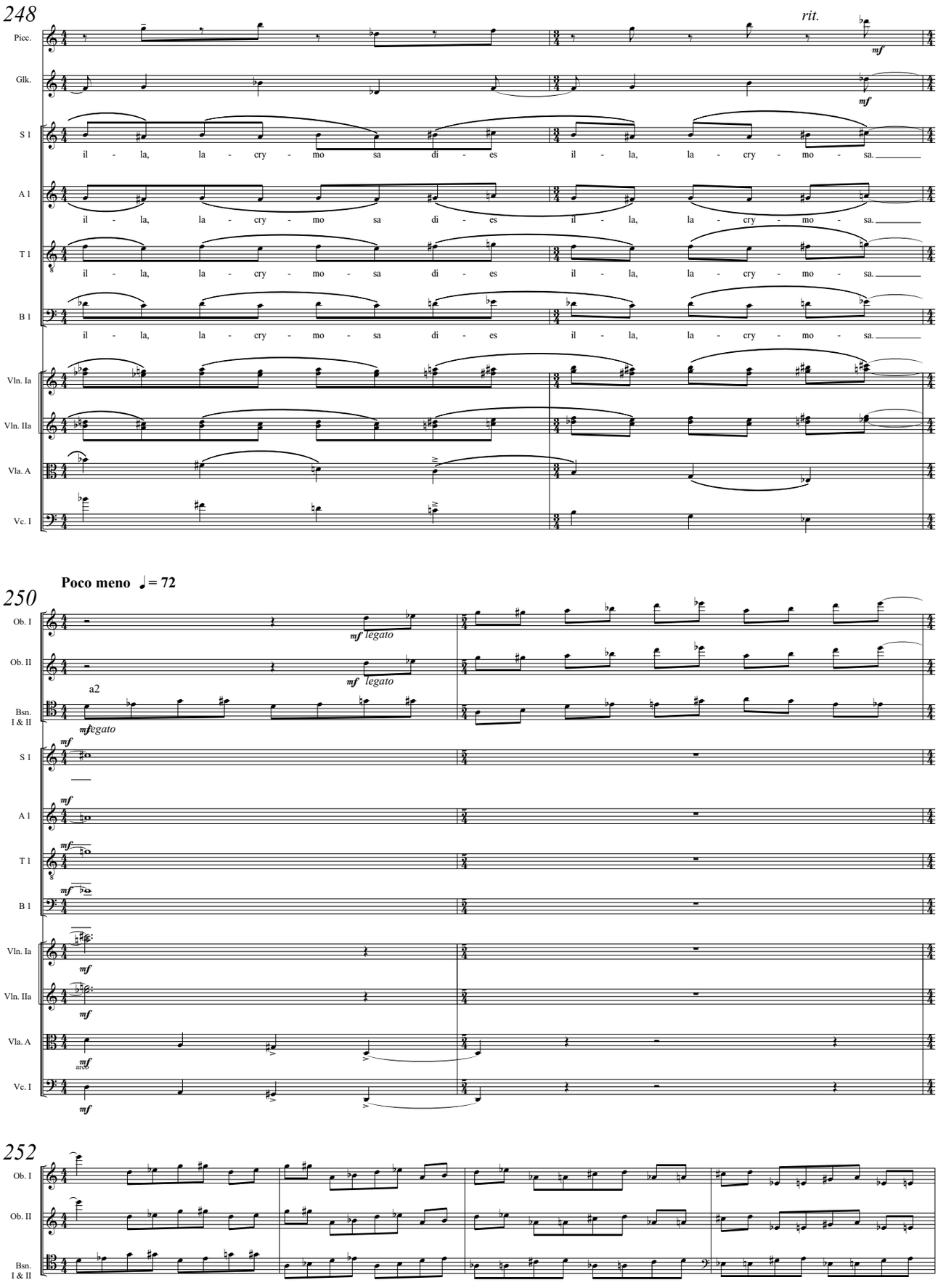

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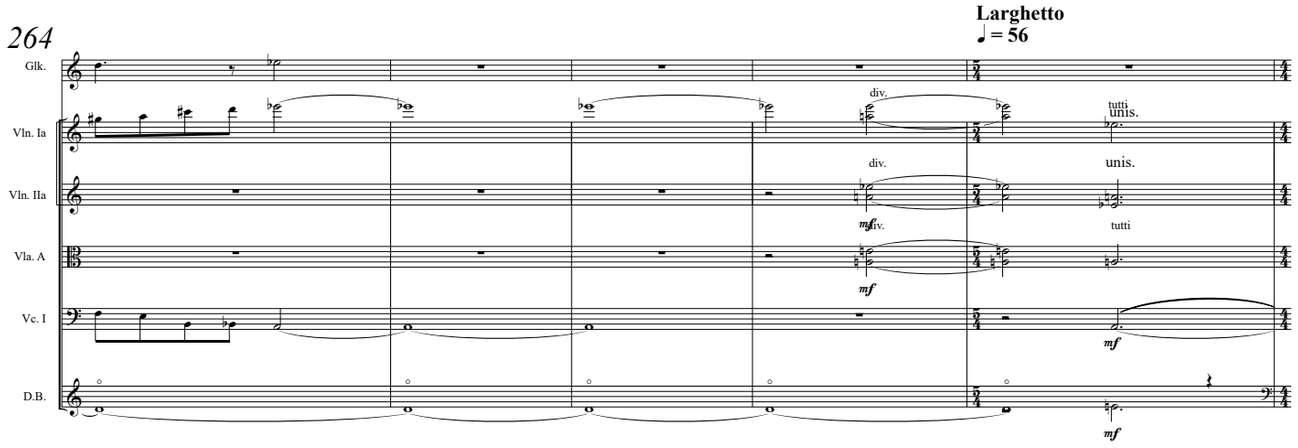

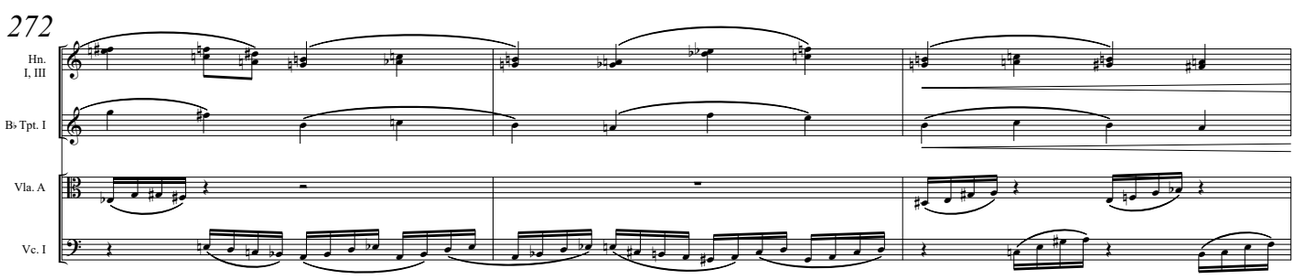

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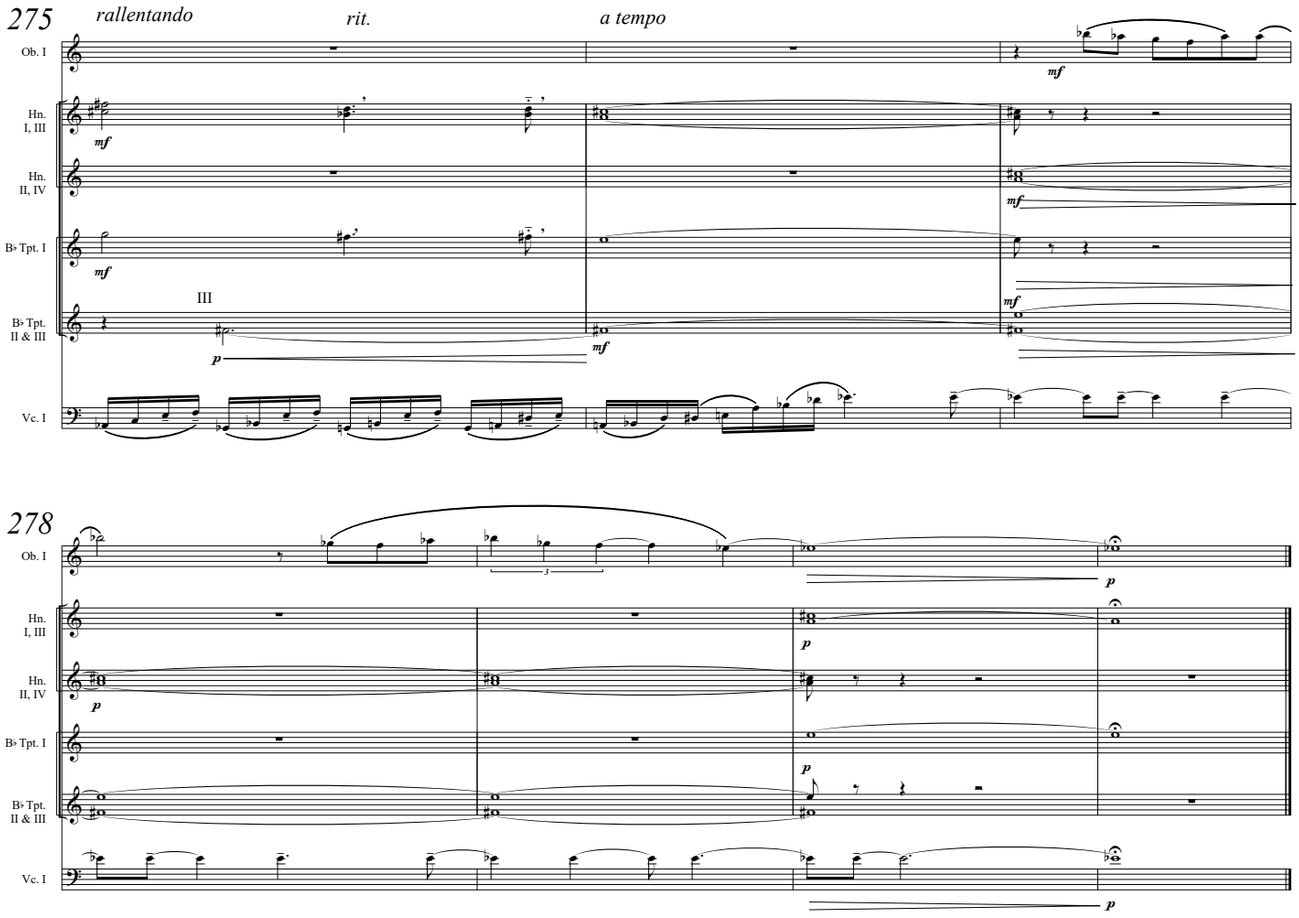

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Texts from
"Missa pro defunctis"
and "New Testament"

TIME: 3'22"

August Requiem

Offertory

Hostias

Vanessa McClintock

Larghetto ♩ = 60

Violin I Solo
Violin II Solo
Viola Solo

solo
rall.
rit.

Largo ♩ = 46

4

Vln. I Solo
Vln. II Solo
Vla. Solo
Vla.
Vc.

join section
div.

7

A

Ho - sti - as et pre - ces ti - bi Do - mi - ne lau - dis of - fe - ri -

Vln. II Solo
Vla.
Vc.

10

Hn. I

lontano

S
A

tu sus-ci - pi - pro a - ni - ma - bus il - lis, qua-tum ho - di - e me - mo - ri - am fa - ci -

mus:

Vln. I
Vln. II
Vla.
Vc.

tutti div.

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Texts from
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TIME: 7'24"

August Requiem

Sanctus and Benedictus

Vanessa McClintock

Allegretto alla marcia
♩ = 92 (♪ = ♪)

Trumpet in B♭ I
Trumpet in B♭ II, III
Trombone II
B. Trombone

(B.Tb)

6

rallentando *rit.*

B♭ Tpt. I
B♭ Tpt. II, III
Tbn. I

9

a tempo

Bsn. I, II
Hn. I, III
Hn. II, IV
B♭ Tpt. I
B♭ Tpt. II, III
Tbn. I
Tbn. II
B. Tbn.
Tuba
Timp.

12

(A)
(G)

16

♩ = 92 ♪. = 184 *rit.*

a tempo

rit.

Vla. I
Vc.

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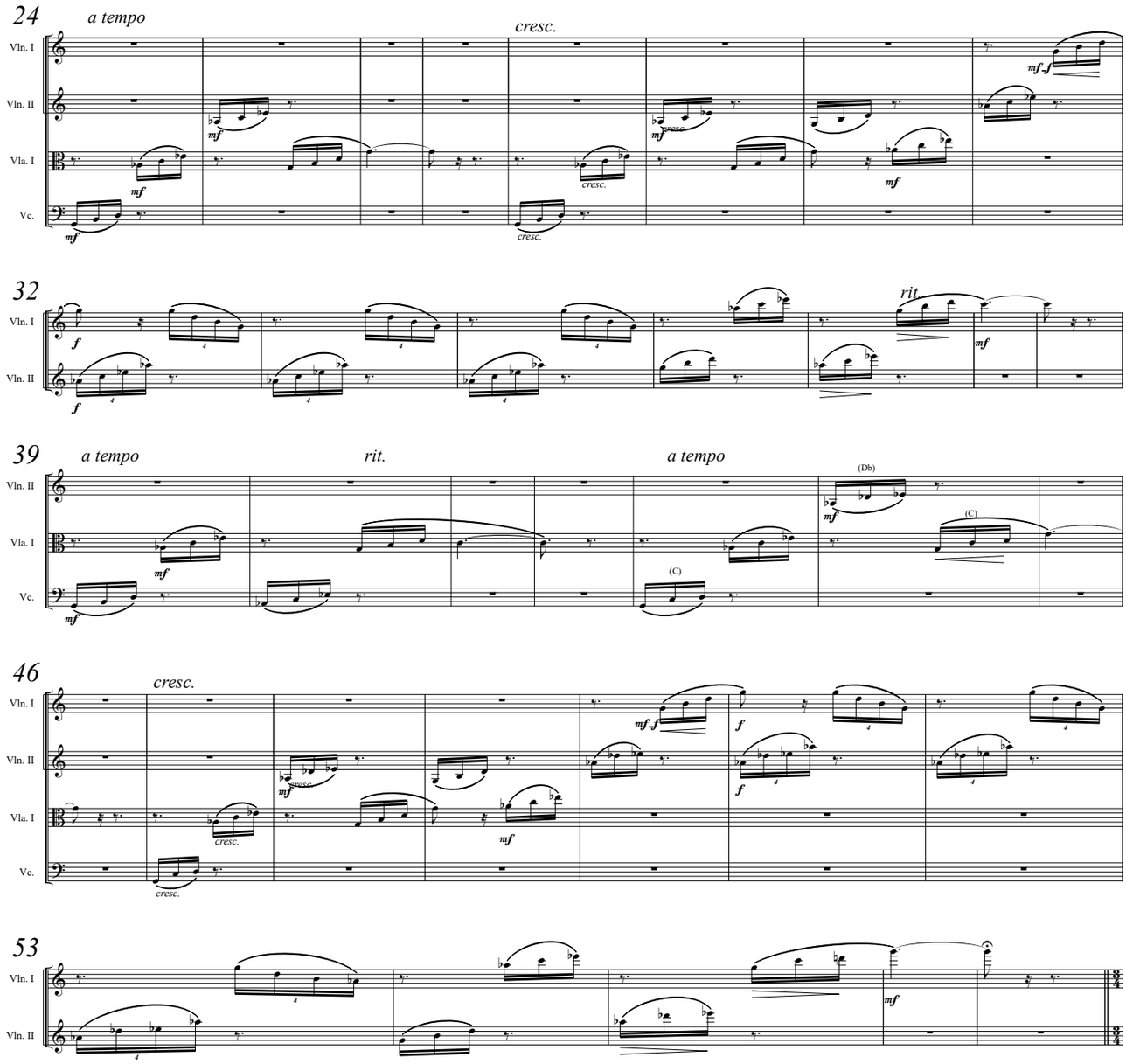

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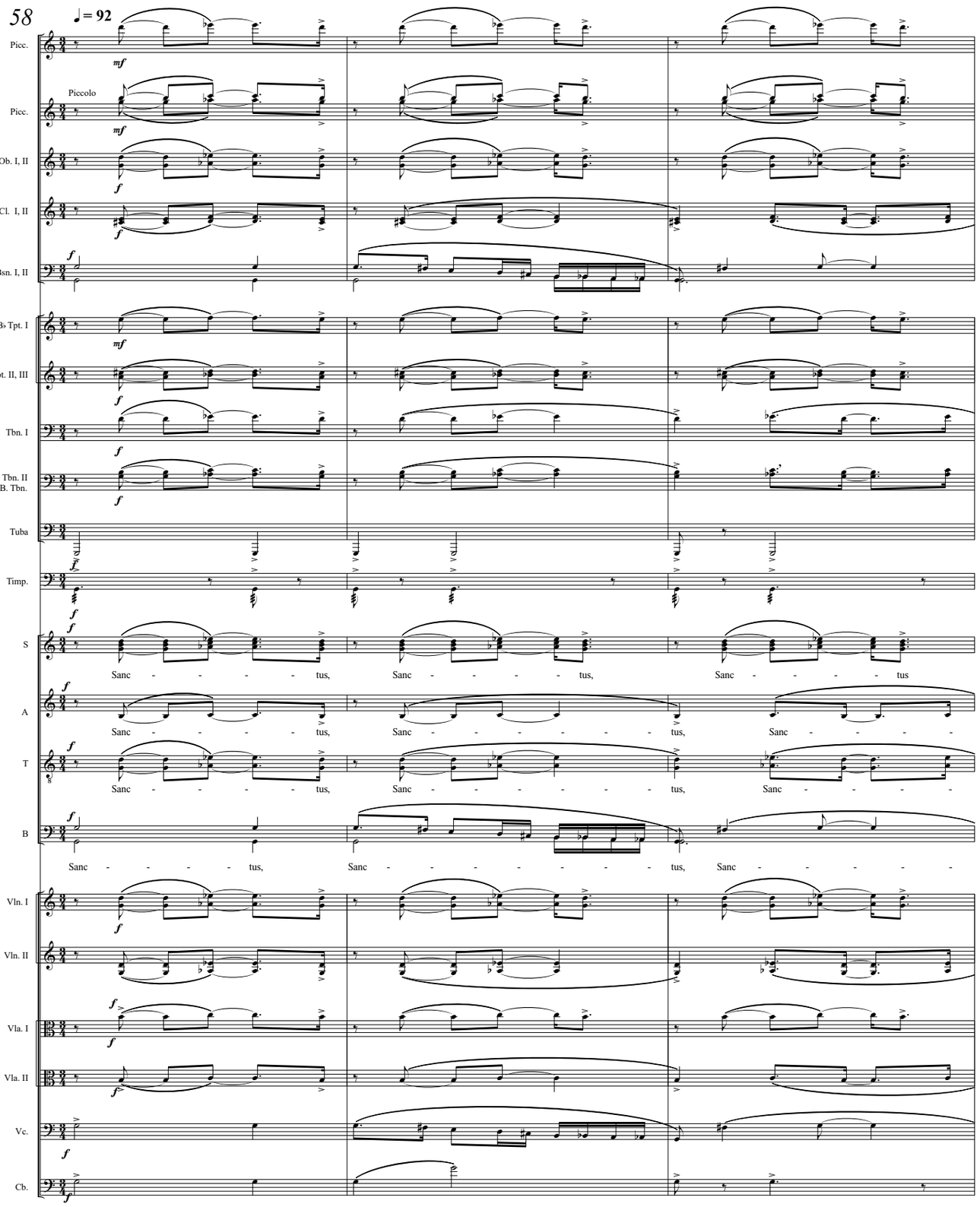

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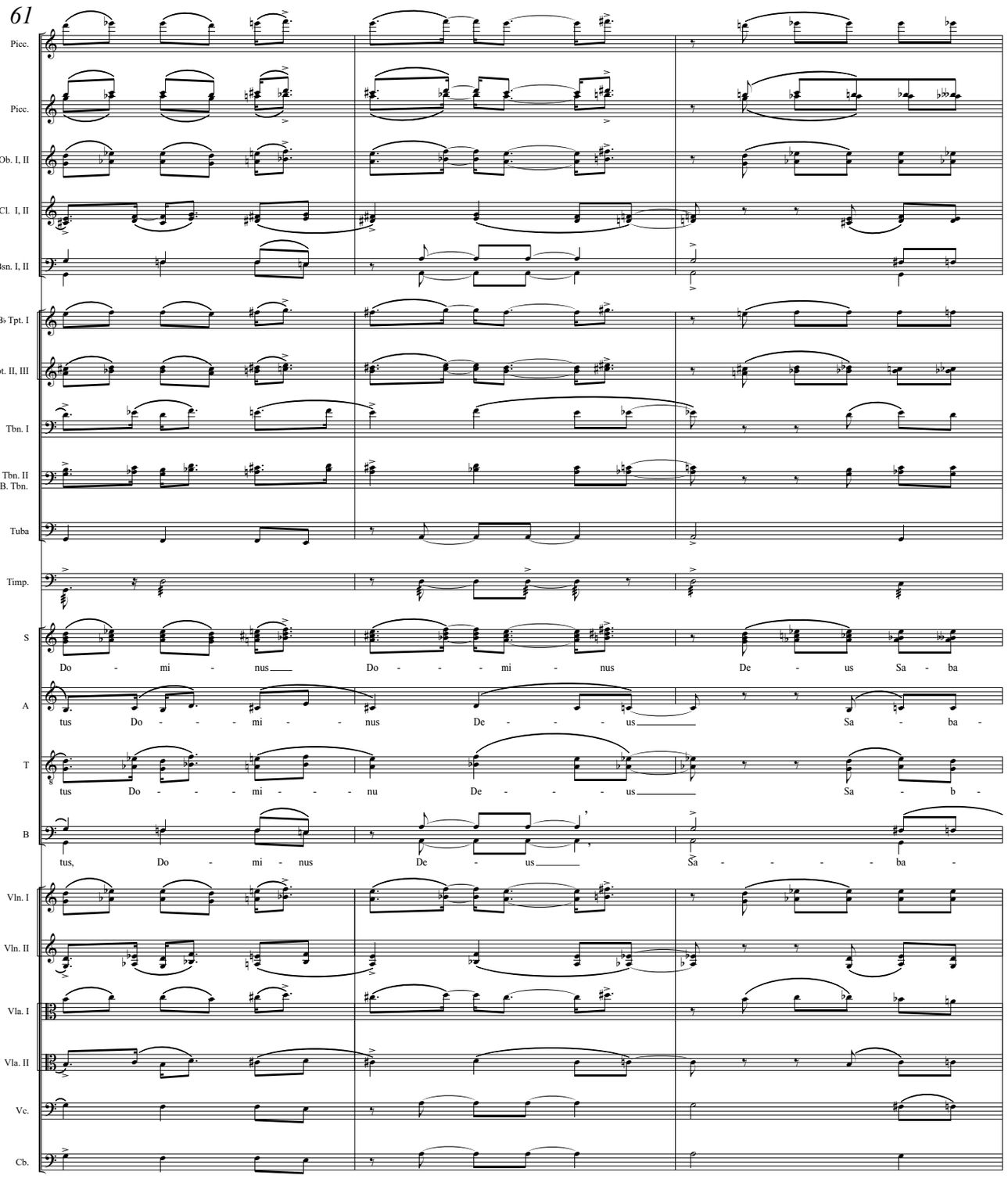

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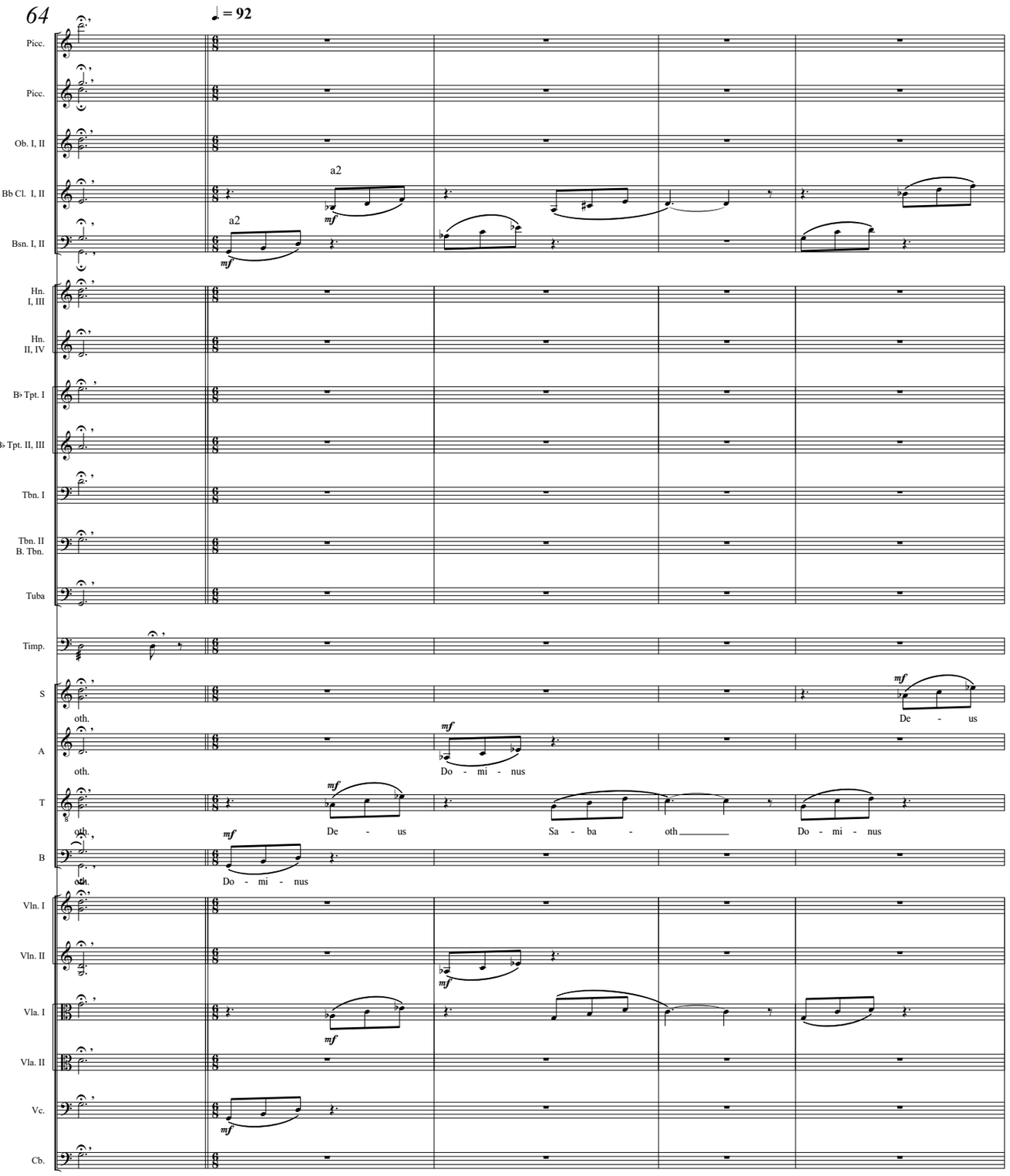

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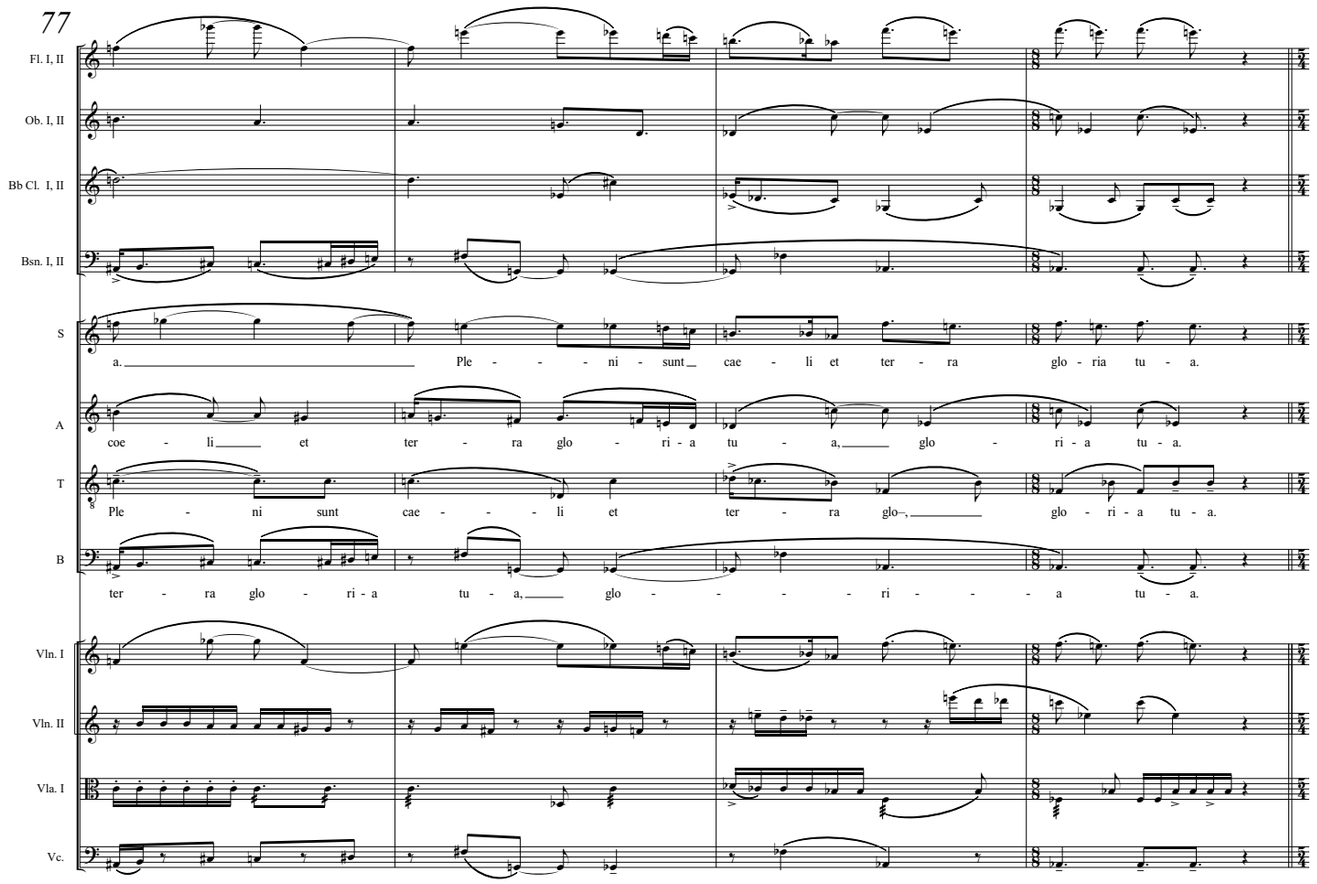

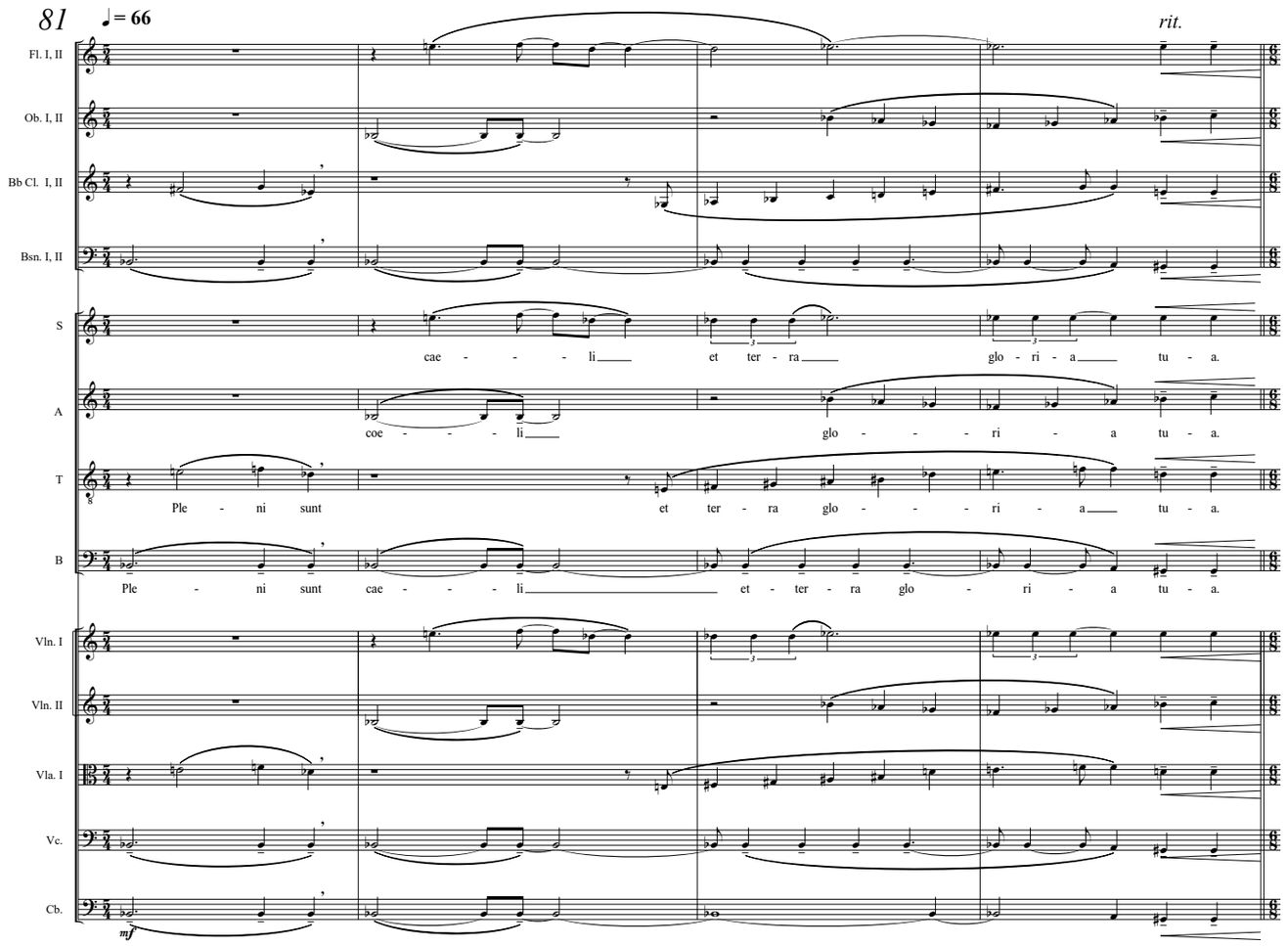

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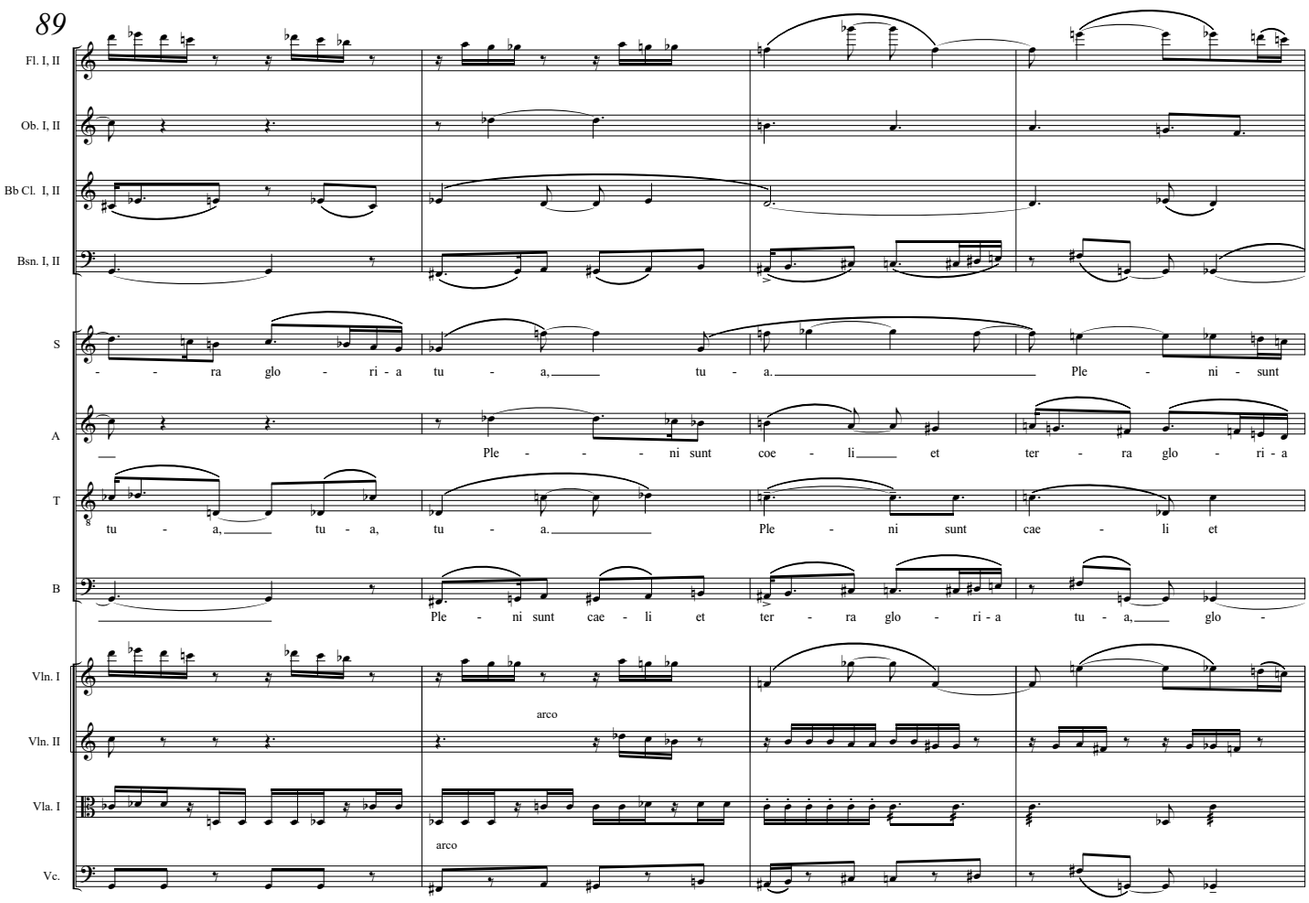

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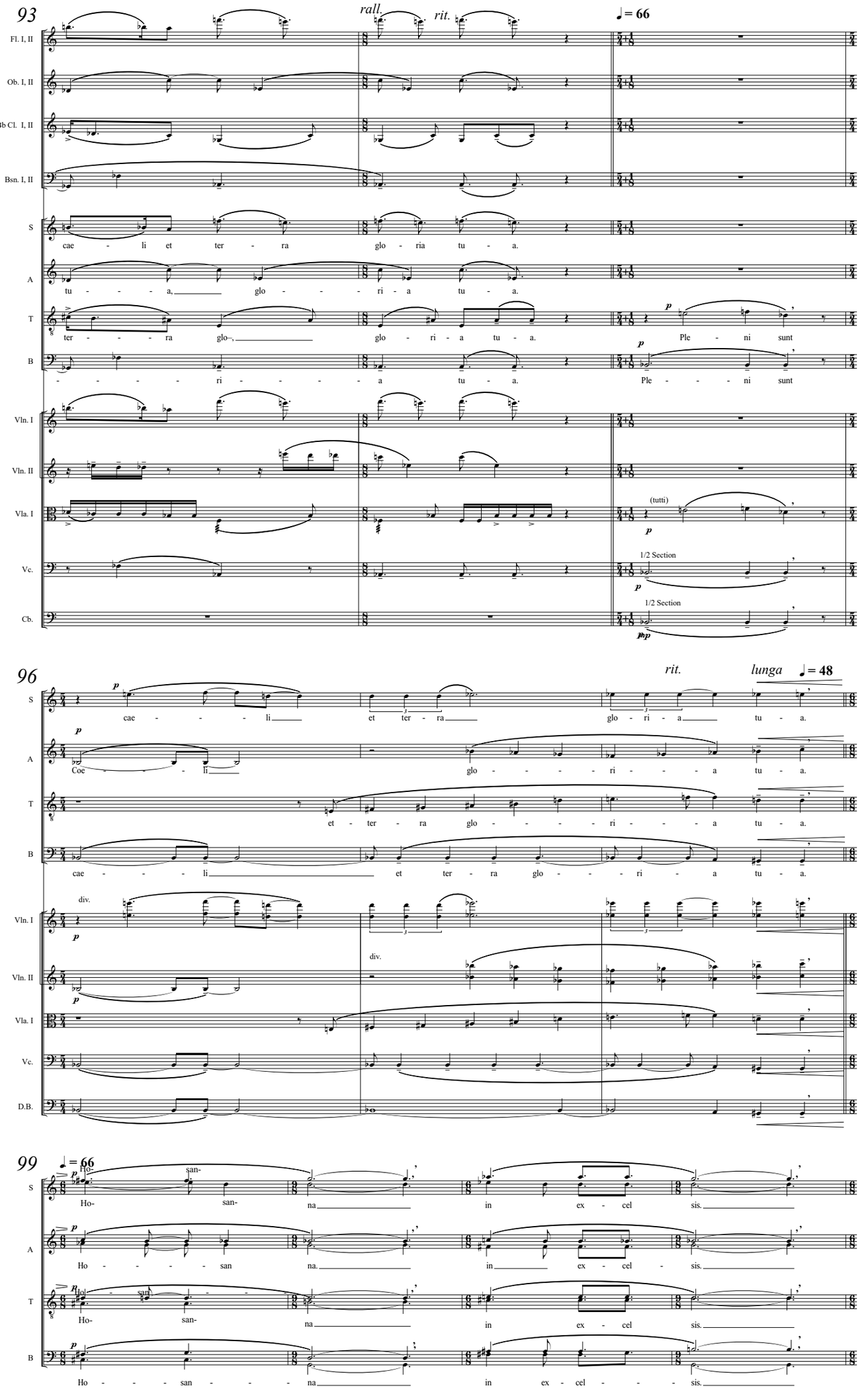

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150

Ob. I, II
Bb Cl. I, II
Bsn. I, II
Perc. II
--Tri.
--Tamb.

154

Ob. I, II
Bb Cl. I, II
Bsn. I, II
Perc. II
--Tri.
--Tamb.

158

Ob. I, II
Bb Cl. I, II
Bsn. I, II
Perc. II
--Tri.
--Tamb.

162

Ob. I, II
Bb Cl. I, II
Bsn. I, II
Hn.
II, IV
Perc. II
--Tri.
--Tamb.
Vc.

166 ♩ = 76 (𝅗𝅥 = 114)

Fl. I, II
Ob. I, II
Bb Cl. I, II
Hn.
I, III
Hn.
II, IV
B♭ Tpt. I
B♭ Tpt. II, III
Tbn. I
Vln. I
Vln. II
Vc.
Cb.

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178

Ob. I, II

Bsn. I, II

Perc. I
--S.D.
--B.D.

Perc. II
--Tri.
--Tamb.

1

mf

182

Ob. I, II

Bsn. I, II

Perc. I
--S.D.
--B.D.

Perc. II
--Tri.
--Tamb.

186

Ob. I, II

Bb Cl. I, II

Bsn. I, II

Perc. I
--S.D.
--B.D.

Perc. II
--Tri.
--Tamb.

190

Ob. I, II

Bb Cl. I, II

Bsn. I, II

Perc. I
--S.D.
--B.D.

Perc. II
--Tri.
--Tamb.

194

Ob. I, II

Bb Cl. I, II

Bsn. I, II

Perc. I
--S.D.
--B.D.

Perc. II
--Tri.
--Tamb.

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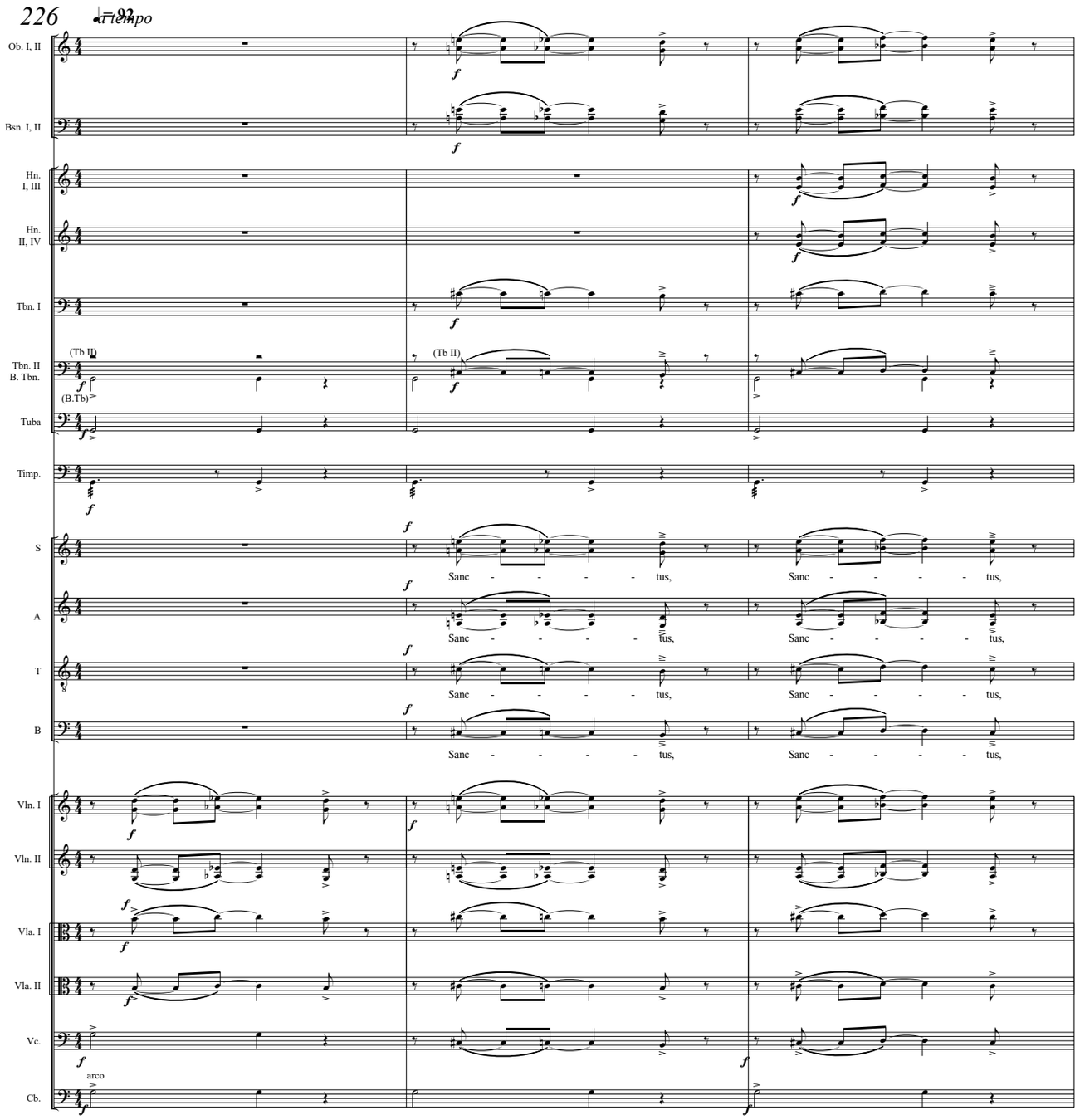

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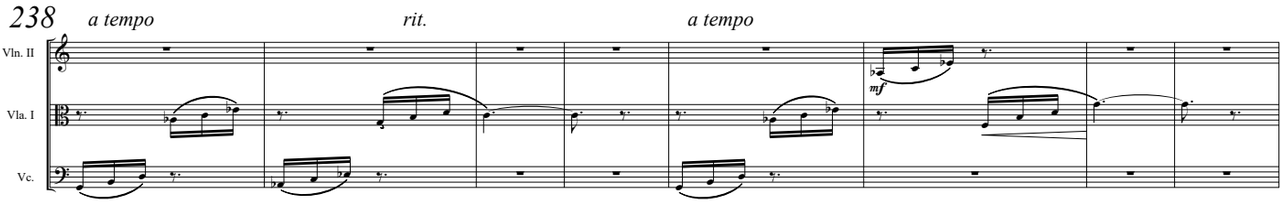

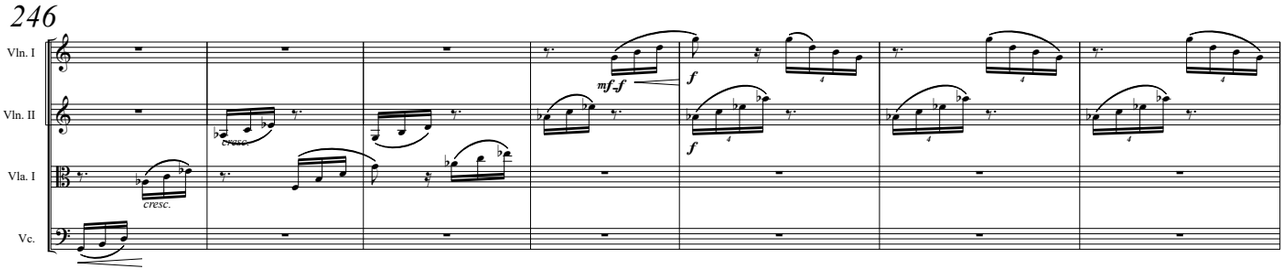

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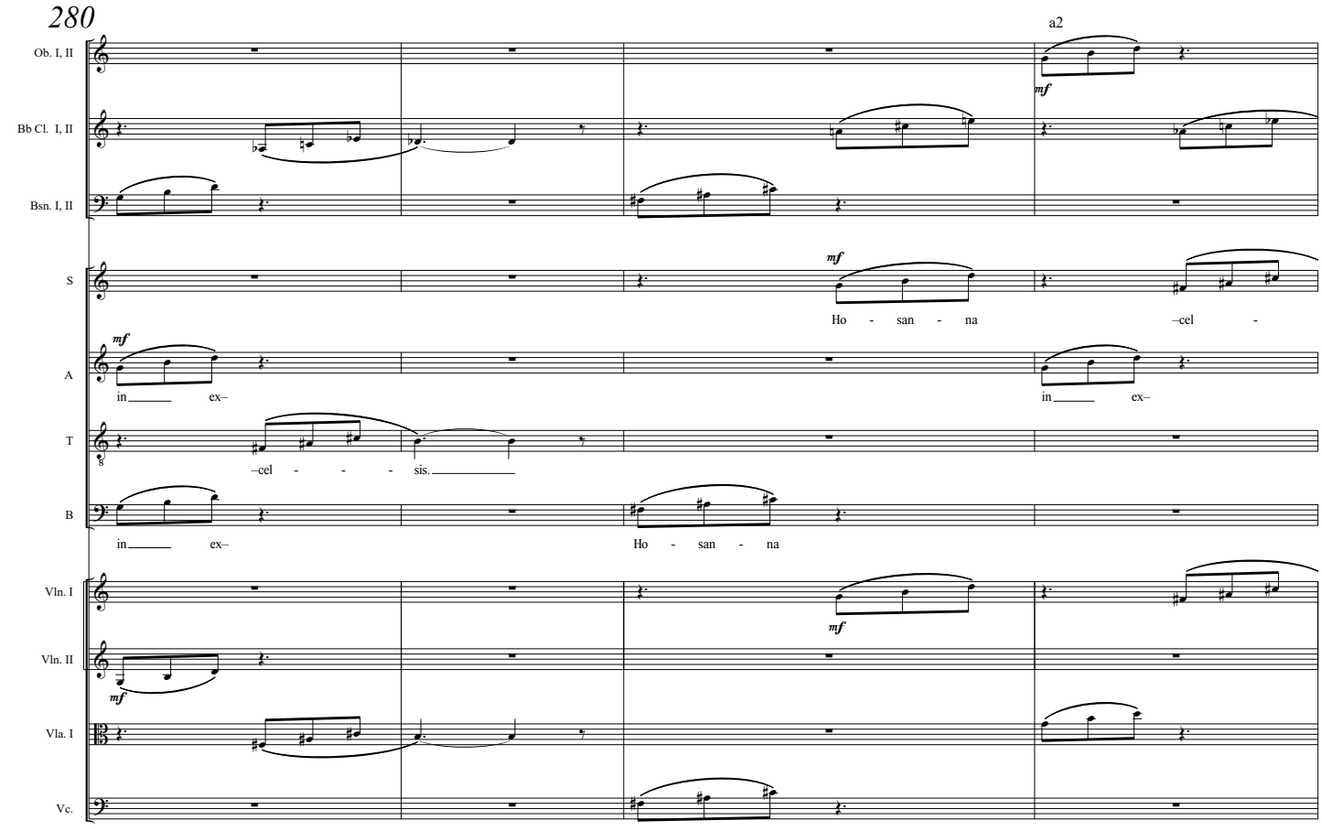

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Texts from
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TIME: 4'36"

August Requiem

Agnus Dei

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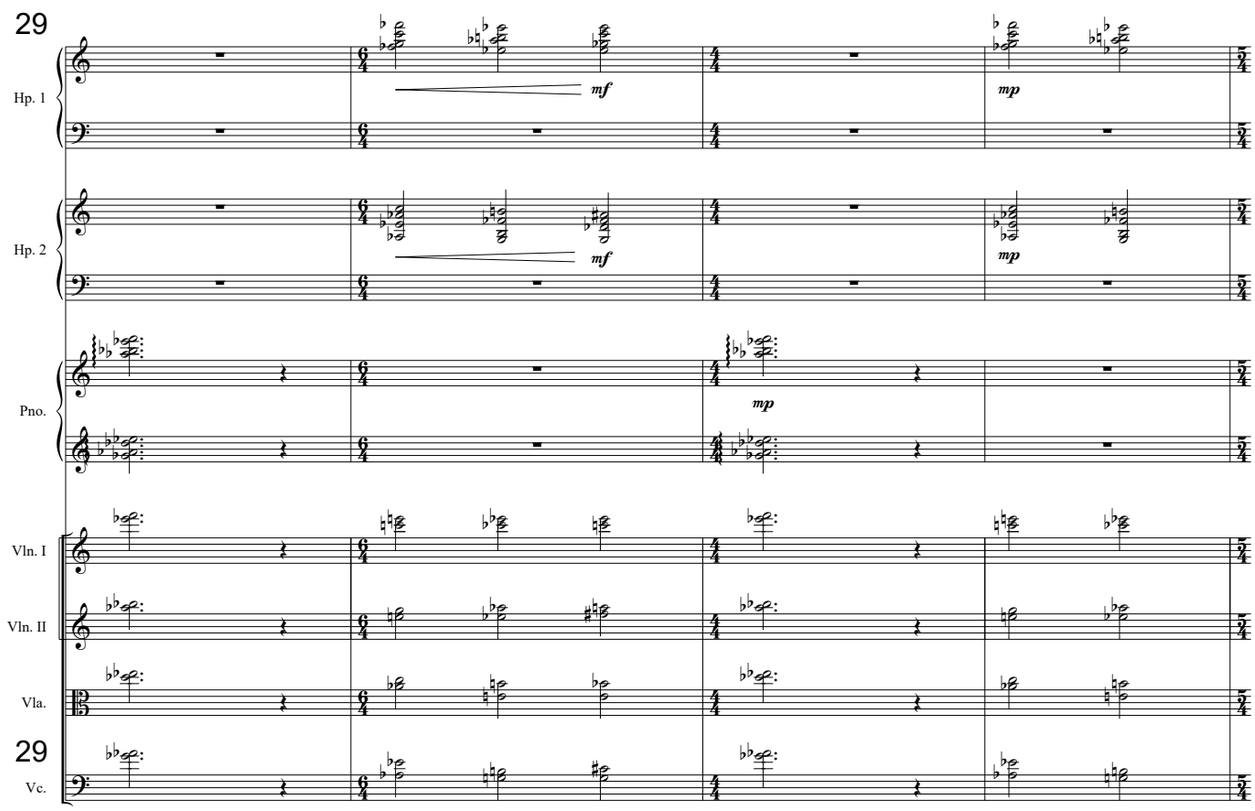

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Texts from
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TIME: 6'26"

August Requiem

Communion

Lux aeterna

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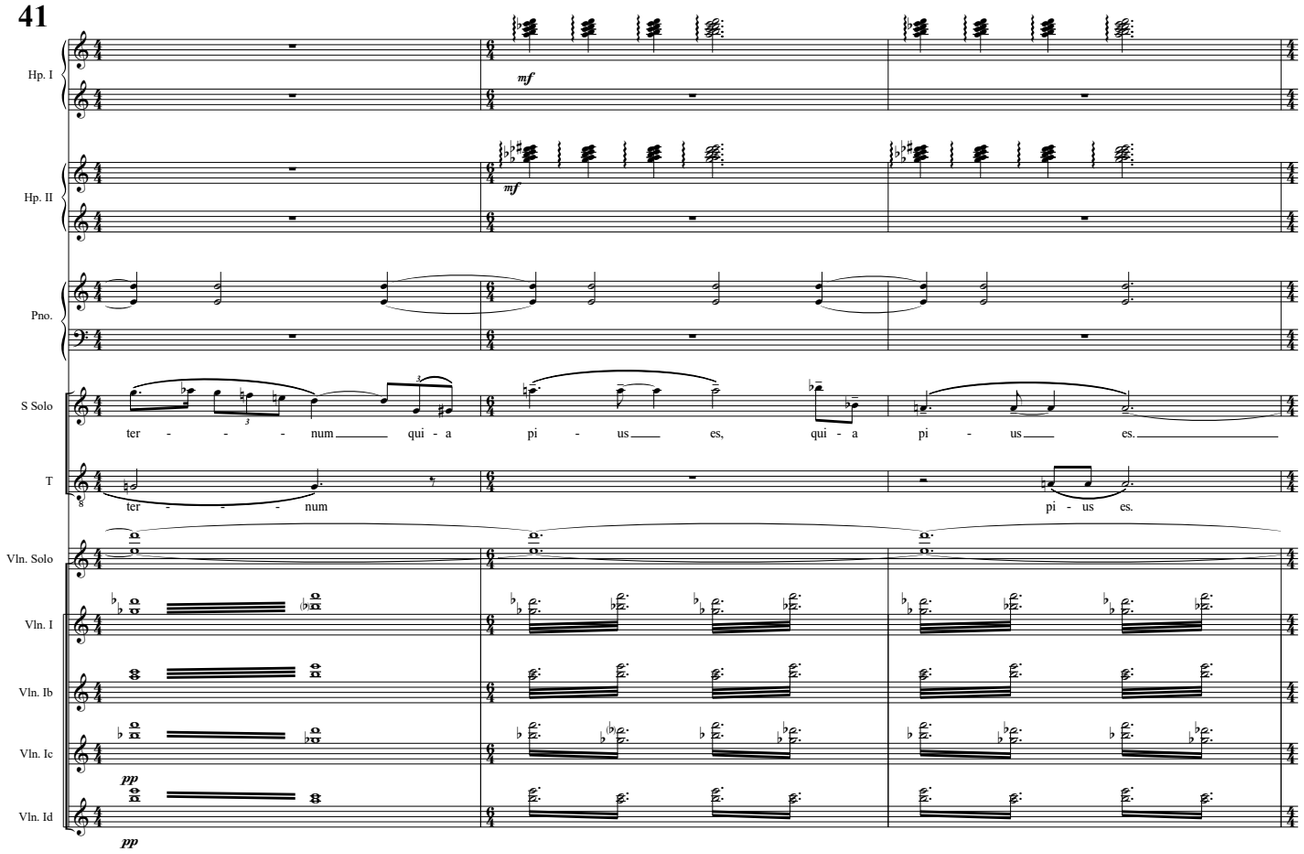

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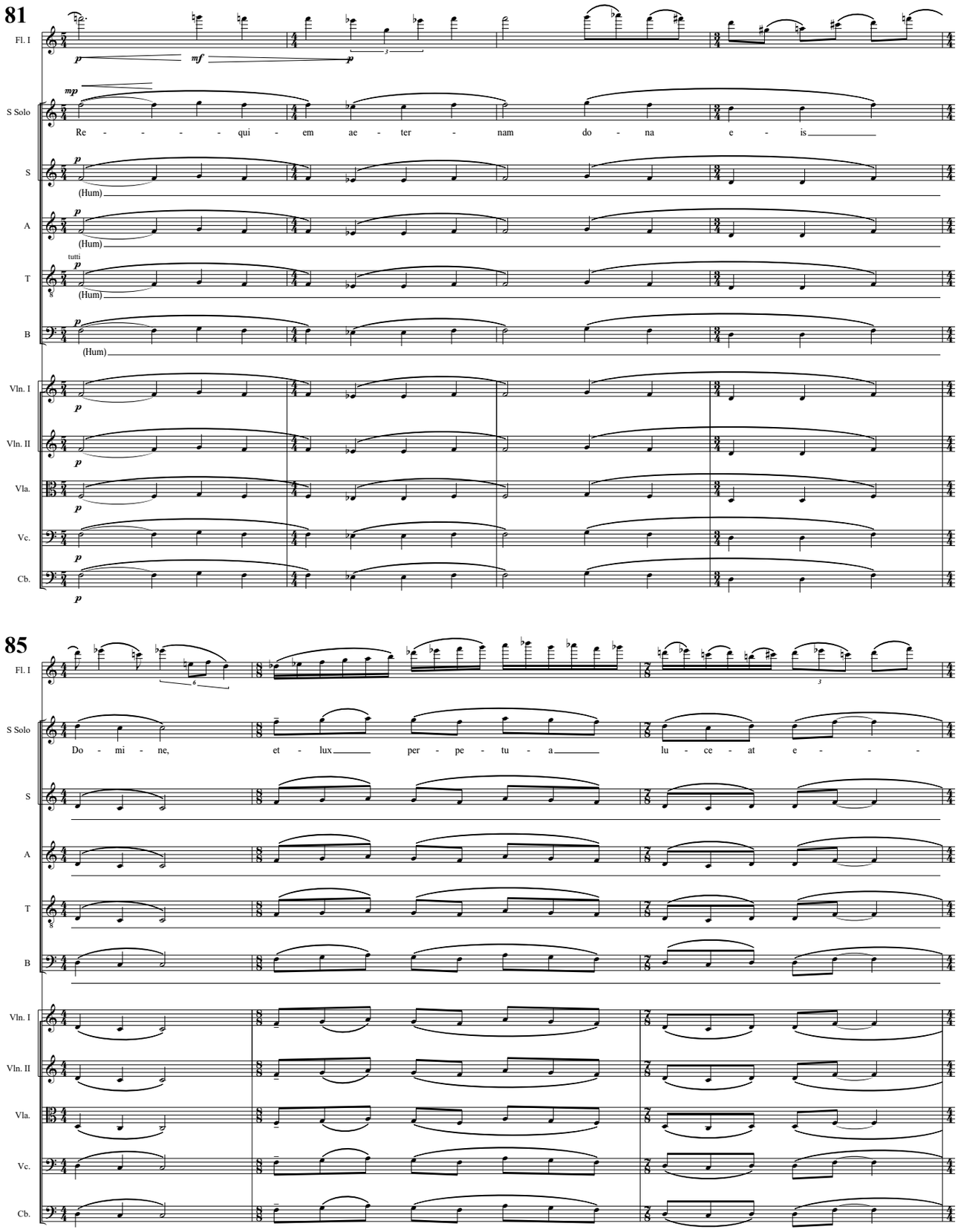

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Texts from
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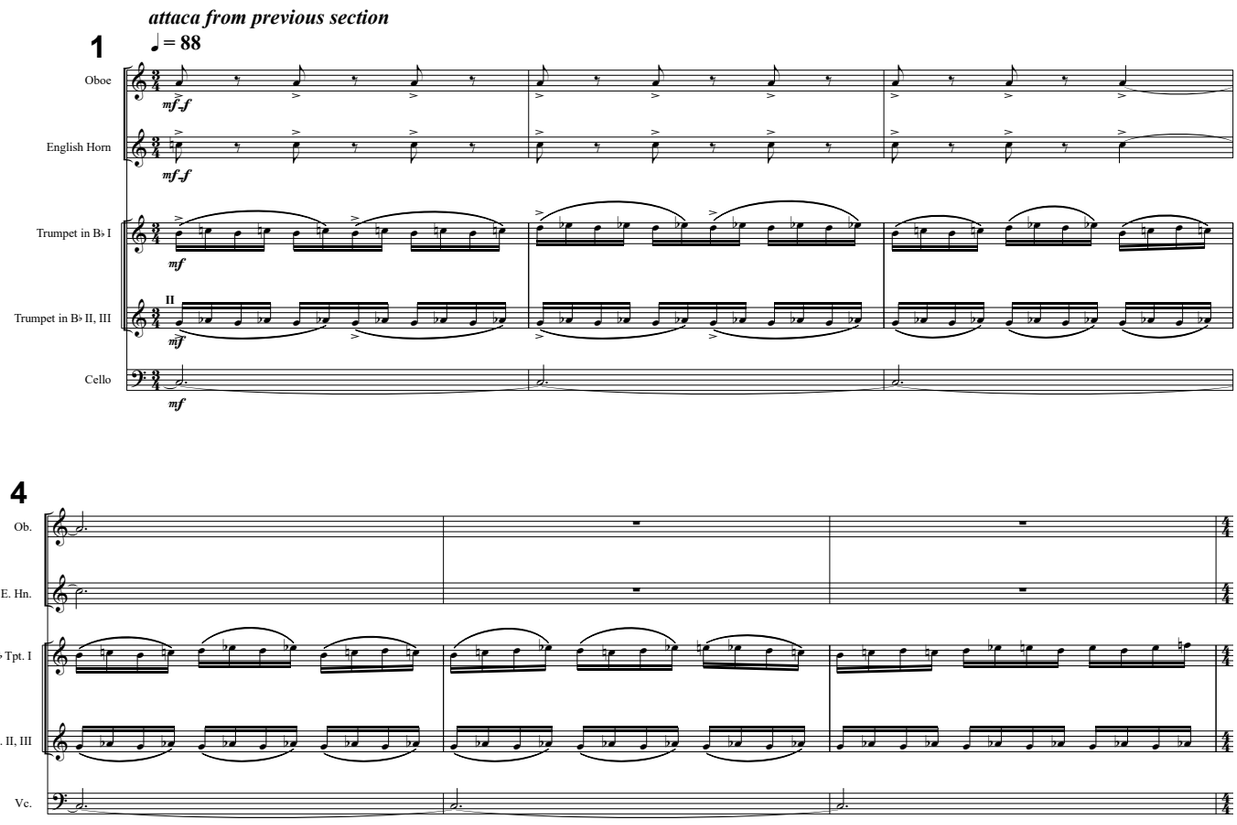
TIME: 7'27"

August Requiem

Finale

Vanessa McClintock

"In Him was life" / Requiescant in pace. Amen



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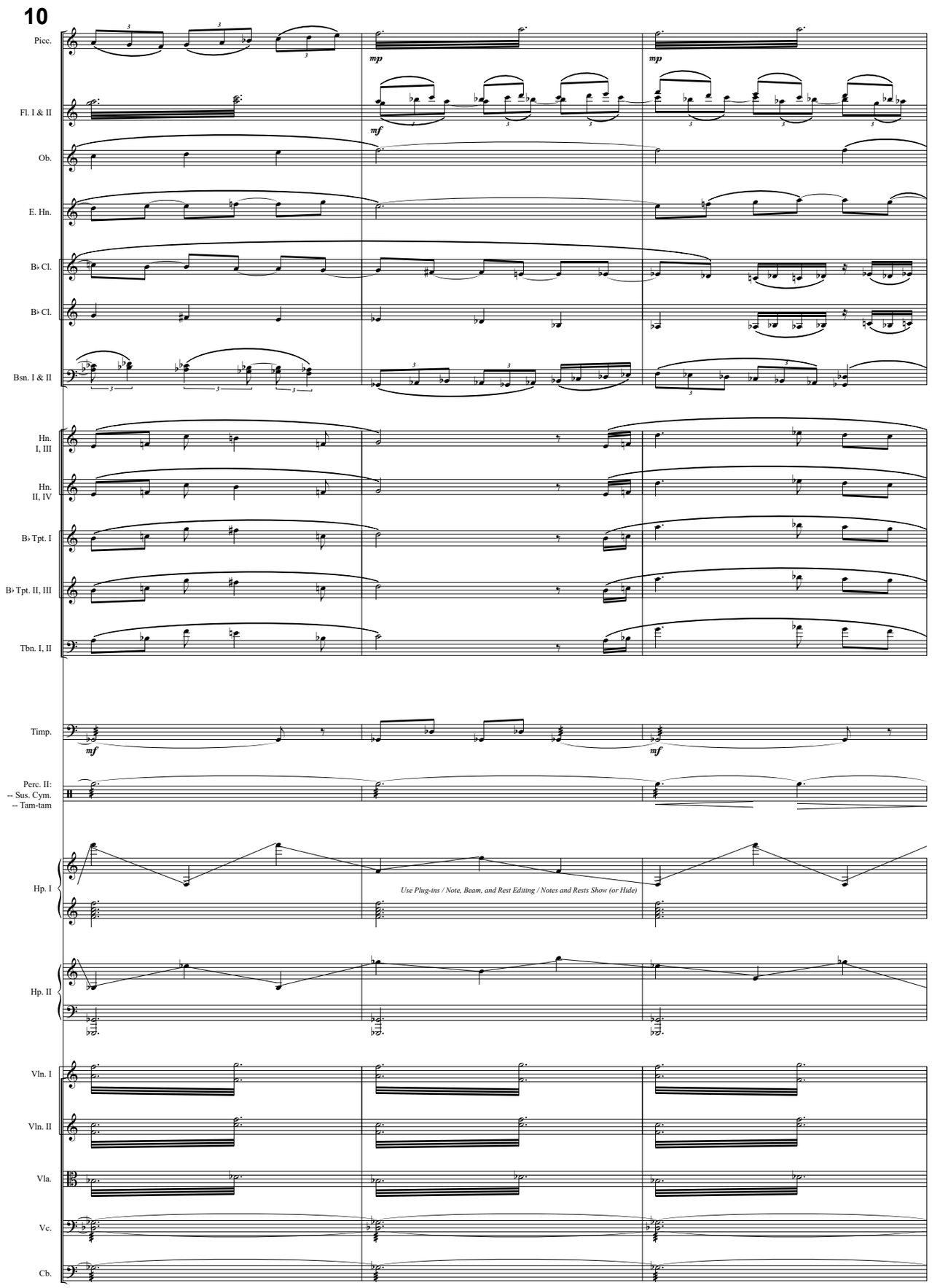

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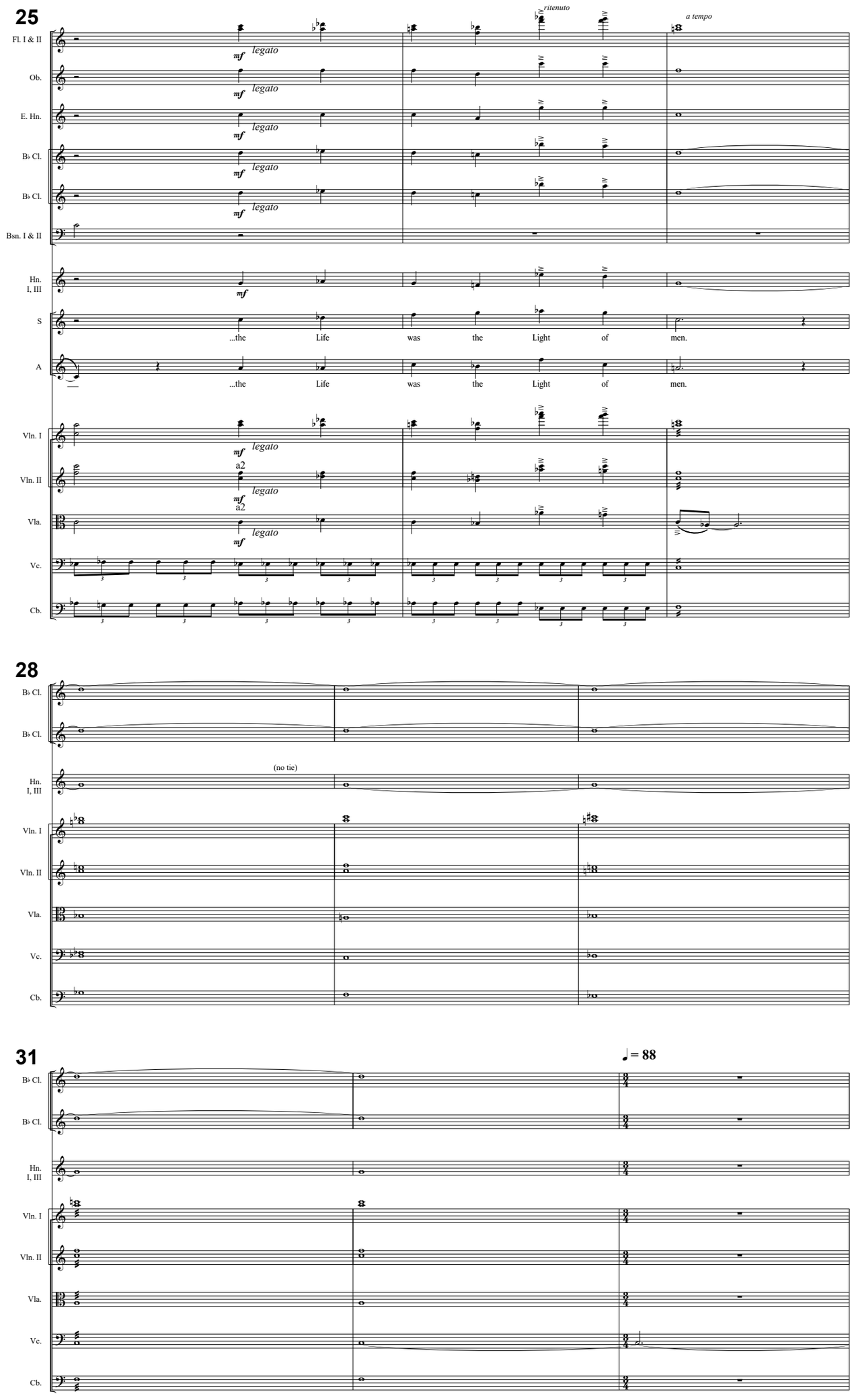

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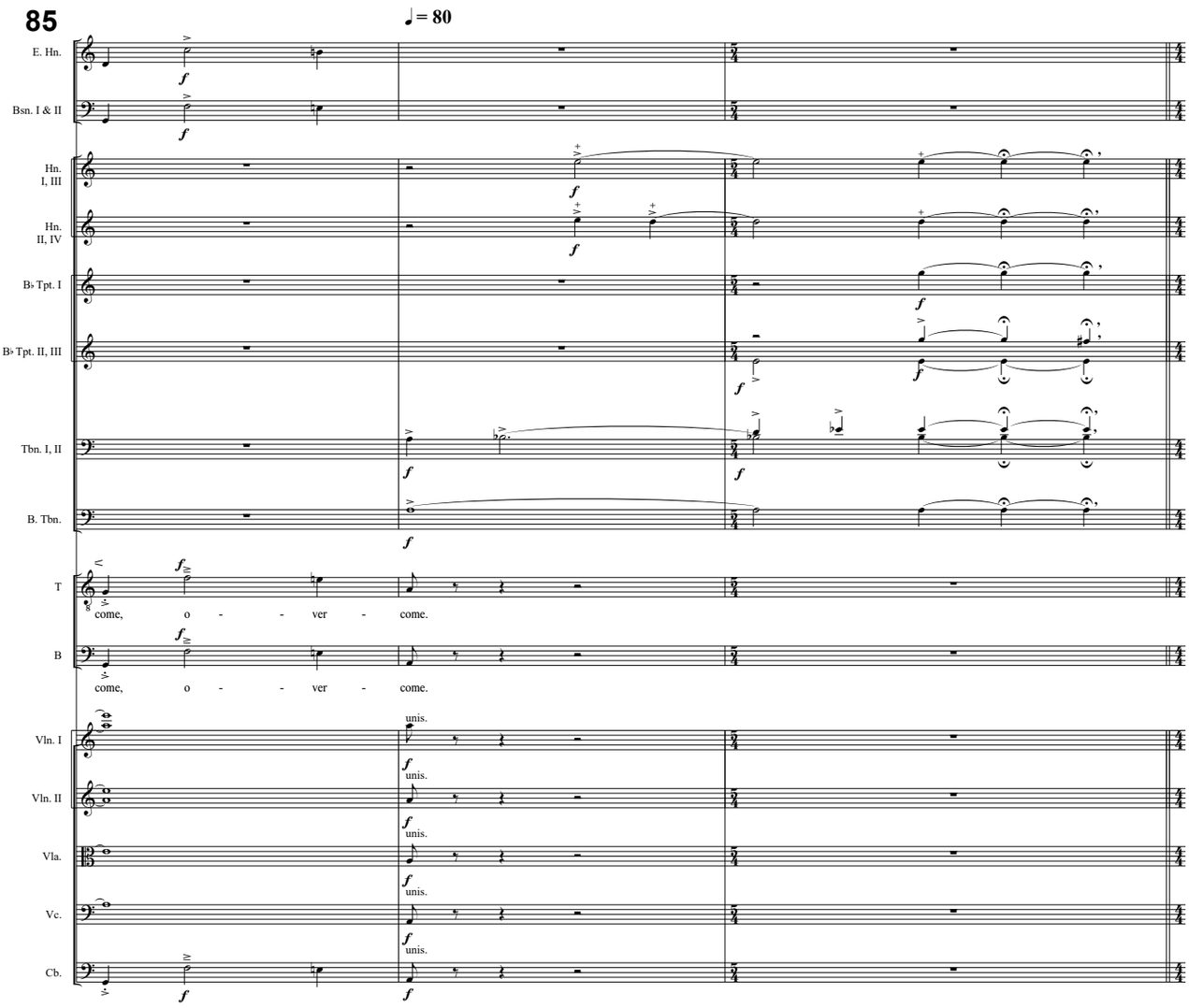

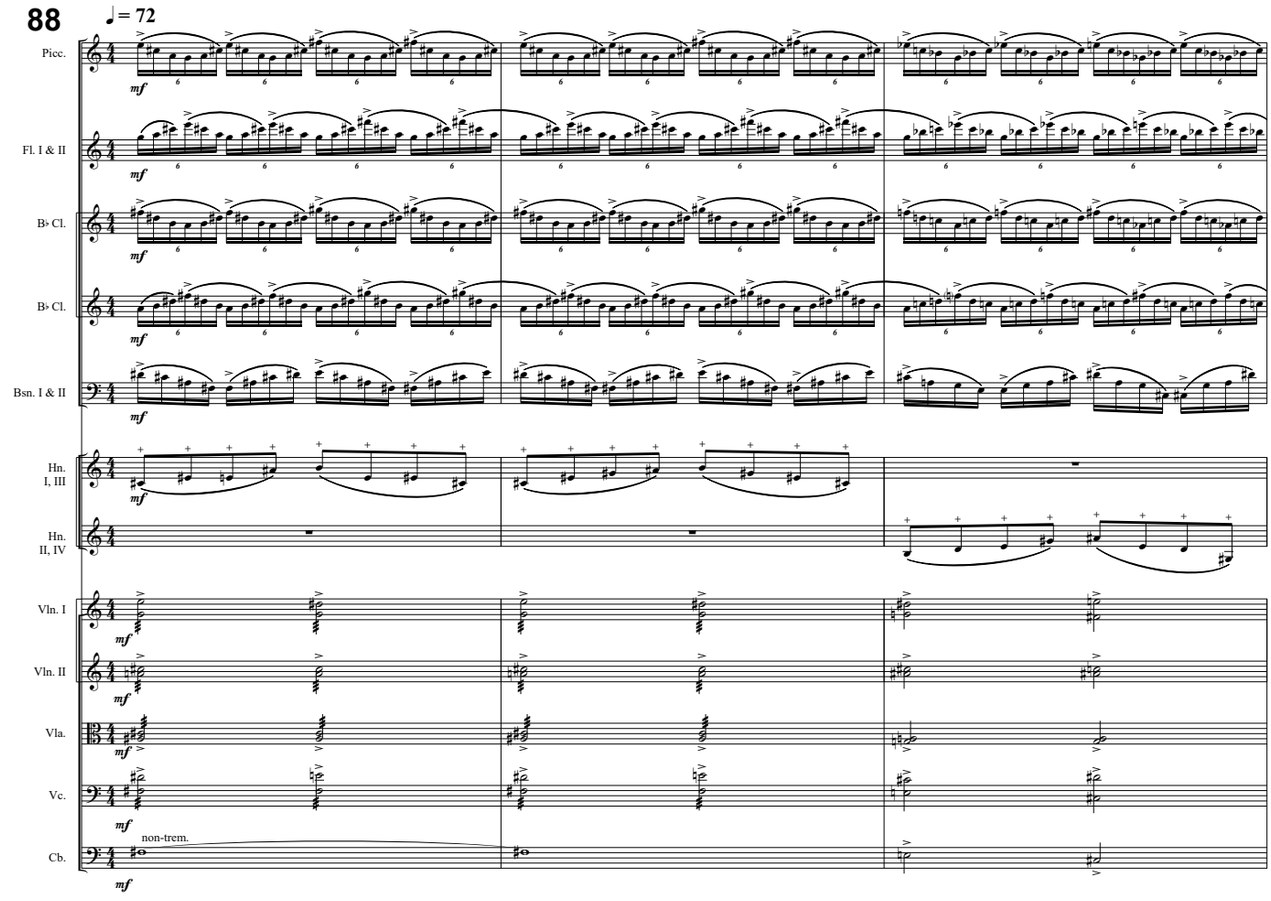

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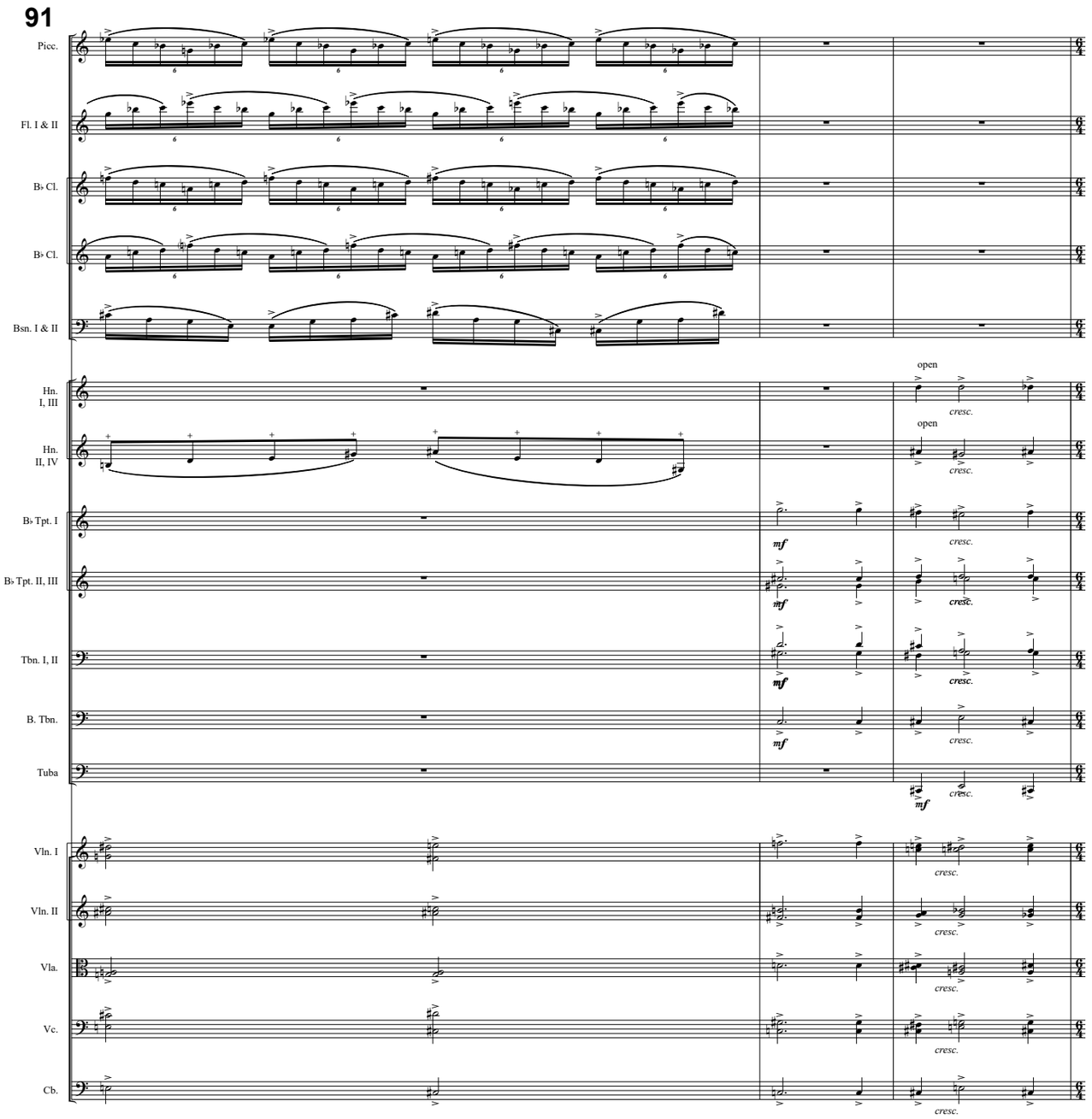

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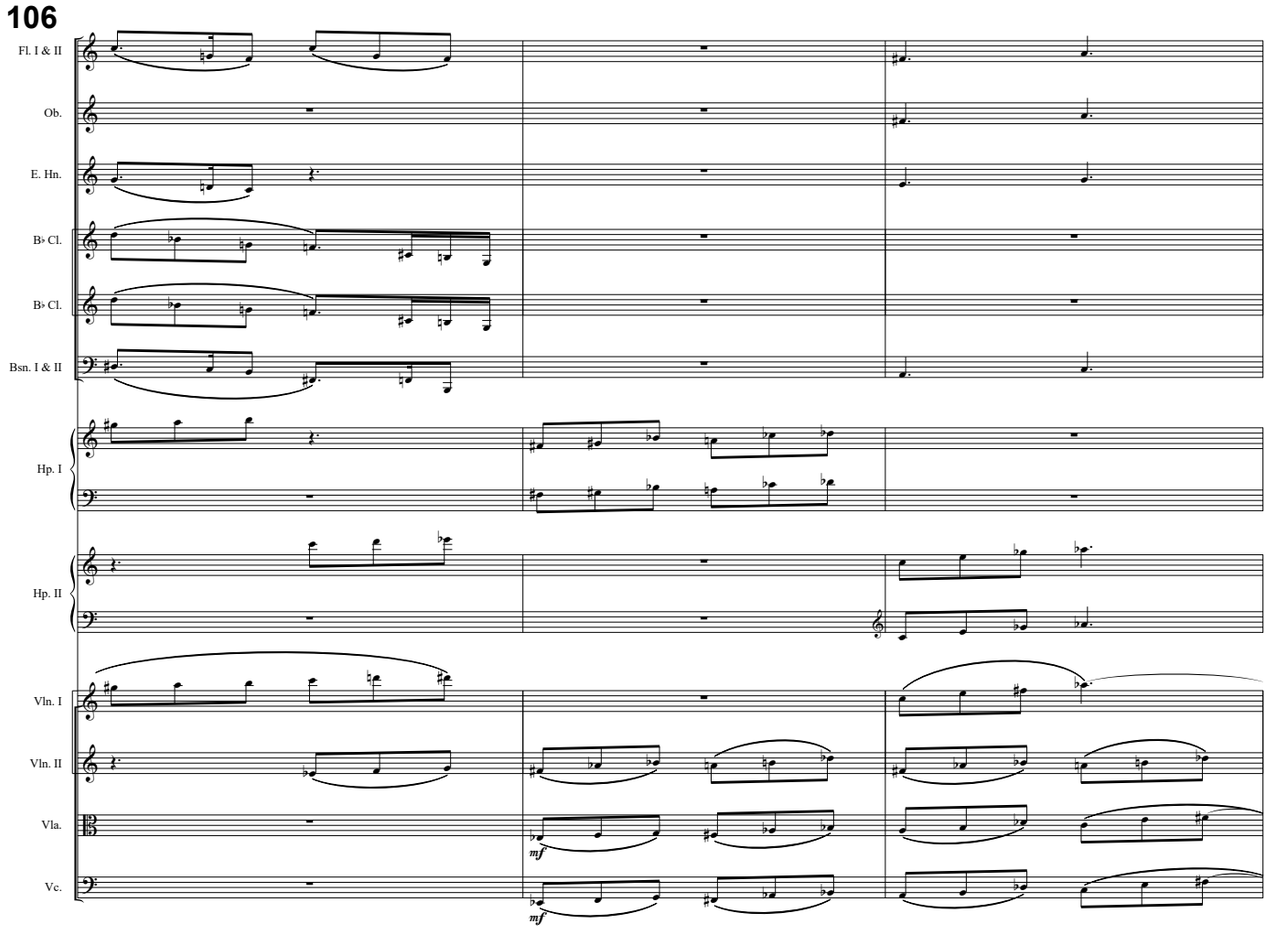

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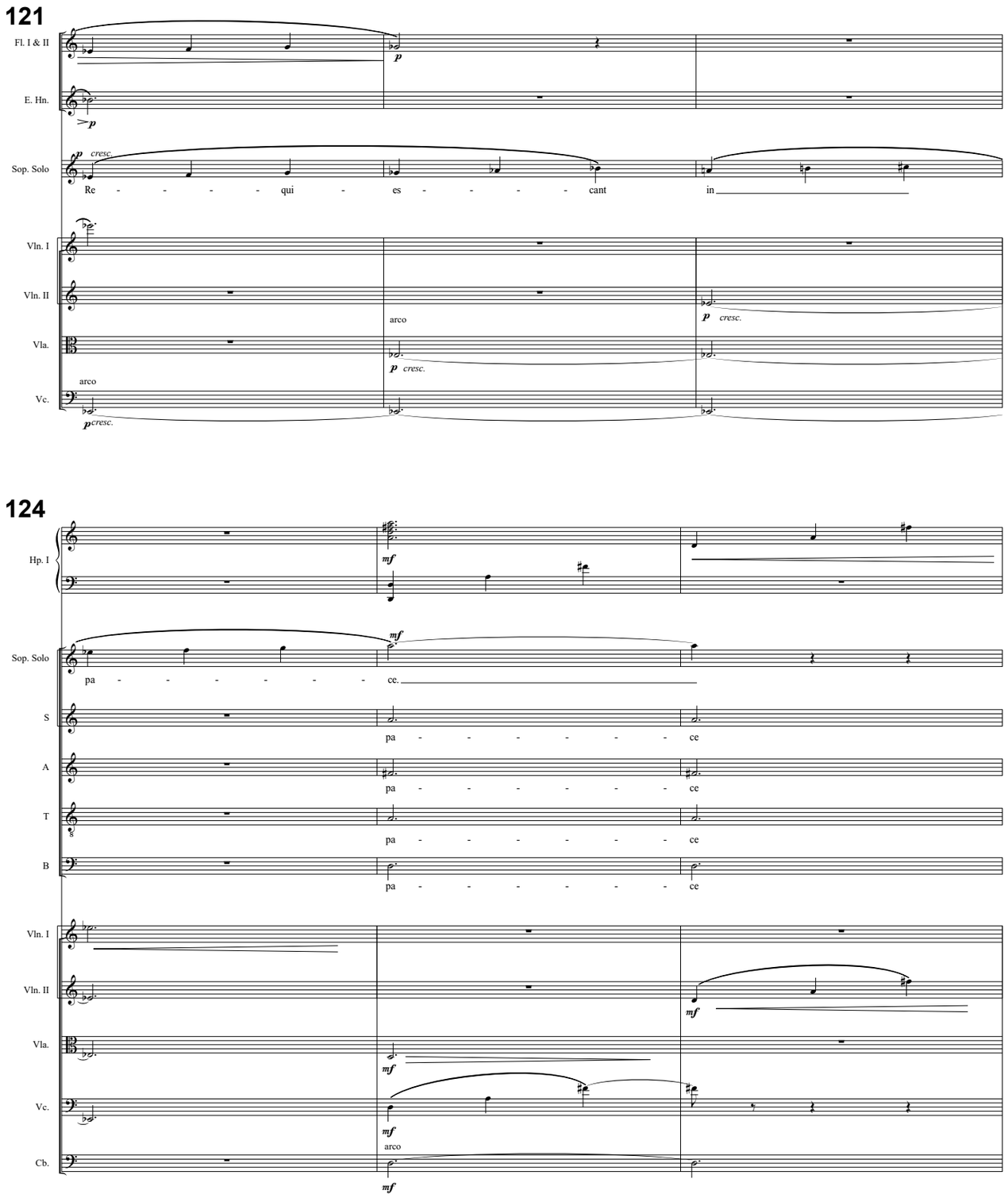

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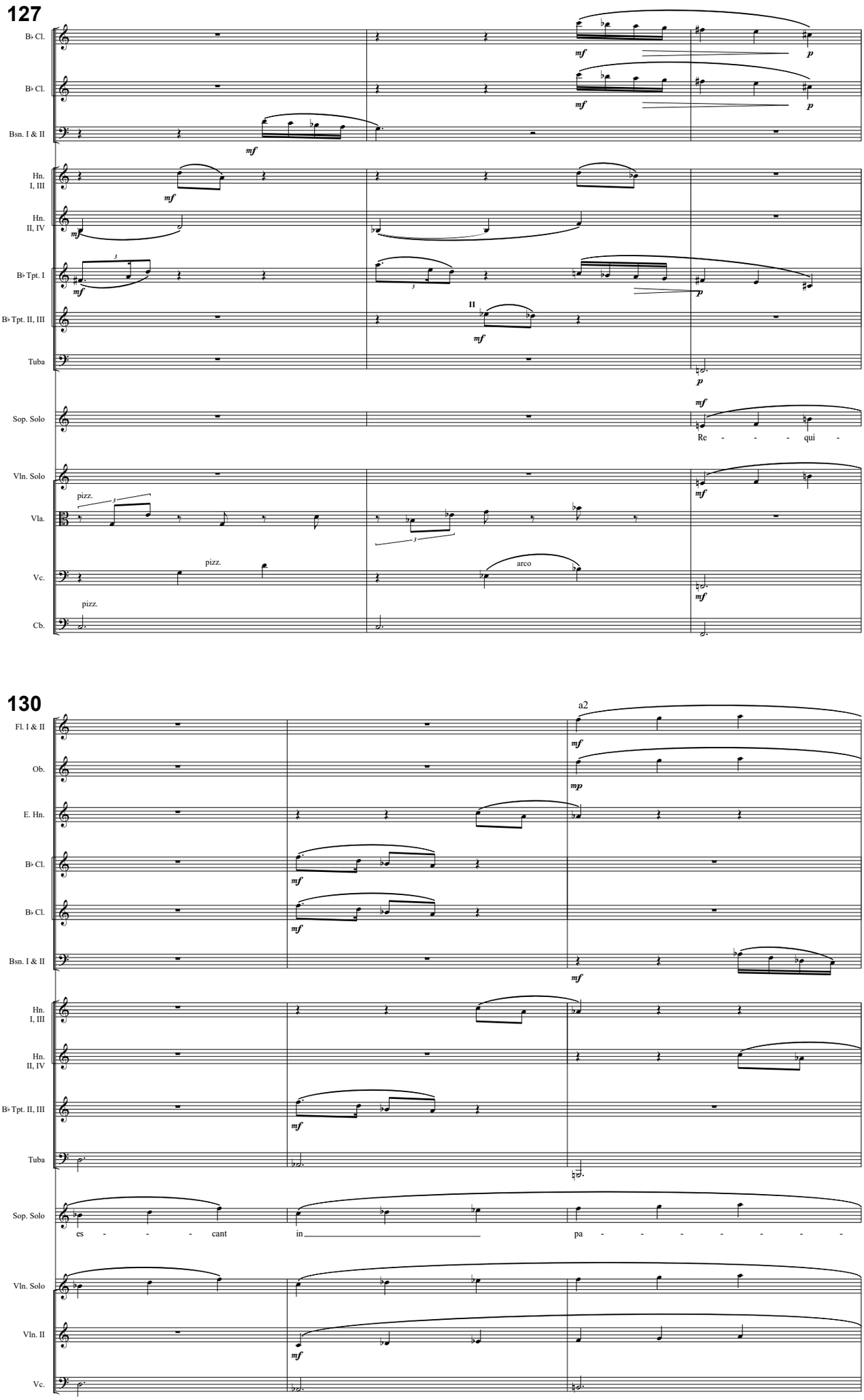

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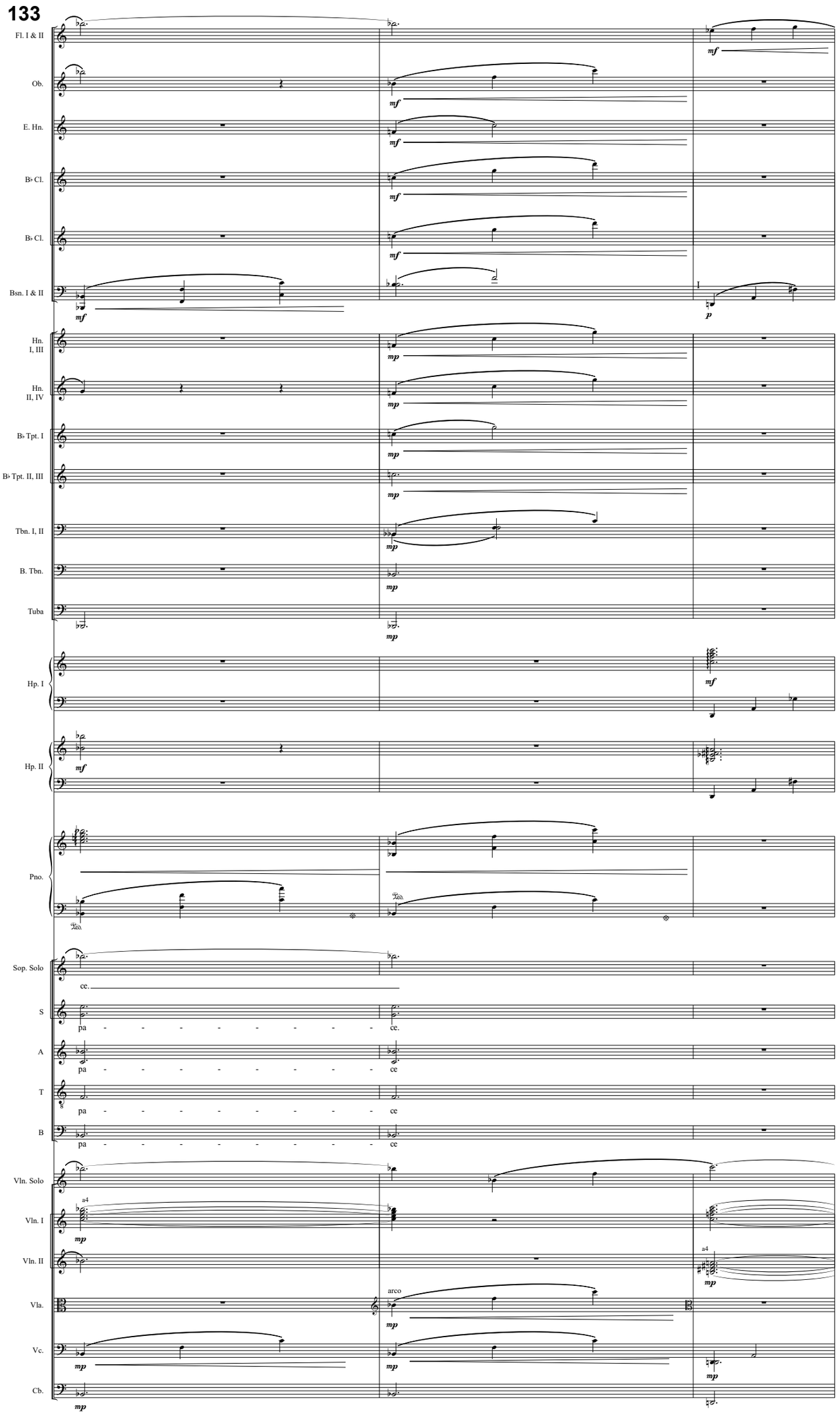

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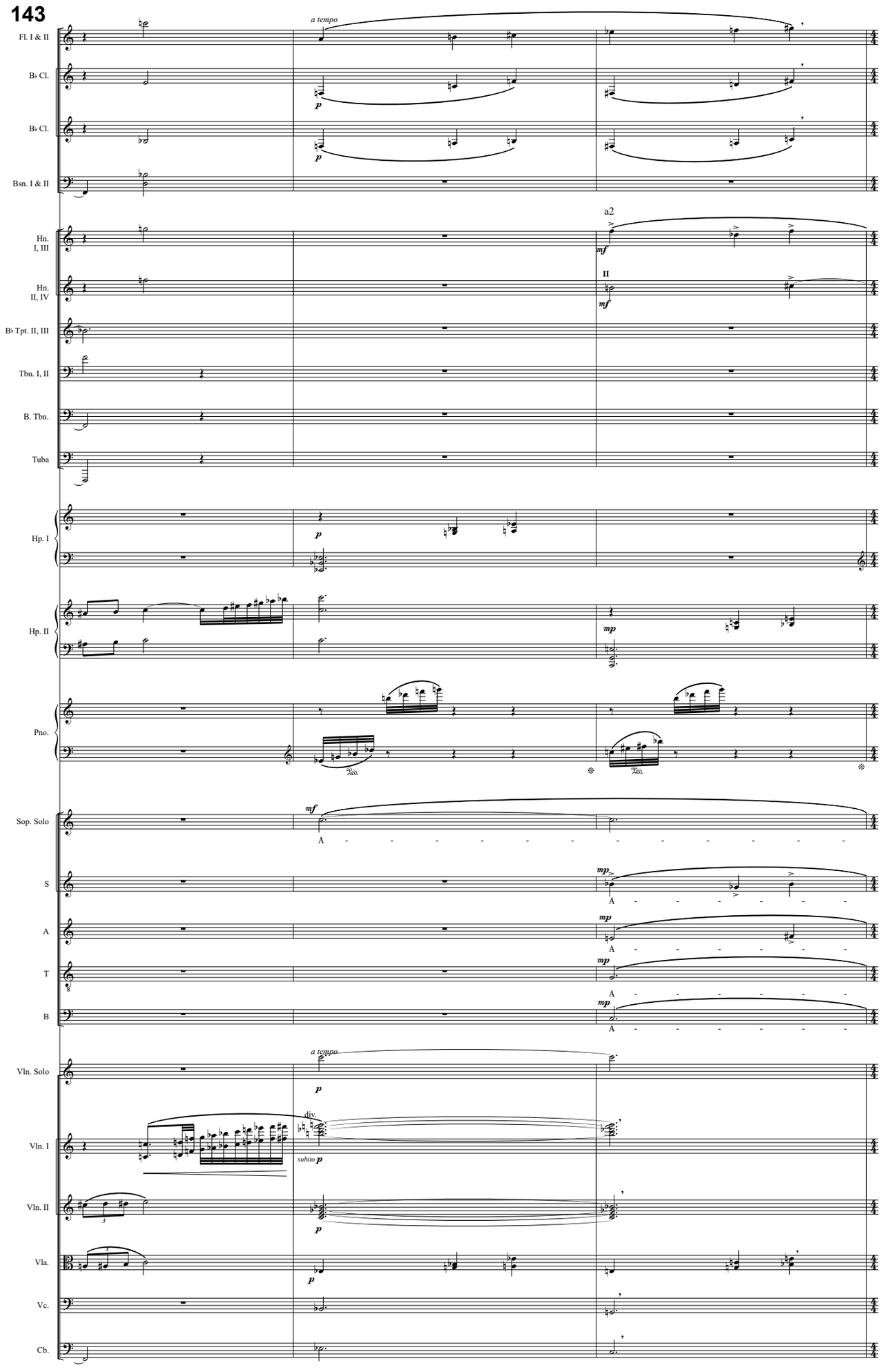

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159

a tempo

Picc.

Fl. I & II

Ob.

E. Hn.

B♭ Cl.

B♭ Cl.

Bsn. I & II

Hn. I, III

Hn. II, IV

B♭ Tpt. I

Tbn. I, II

B. Tbn.

Tuba

Timp.

Pno.

Sop. Solo

S

A

T

B

a tempo

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

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