

FOR US
the LIVING

•

A REQUIEM

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ALFRED V. FEDAK

in MEMORY *of*
WILLIAM
and
ETHEL LAMERE

FOR US THE LIVING: A REQUIEM

Alfred V. Fedak

In Memory of William and Ethel Lamere

I. SENTENCE: All We Go Down to the Dust

All we go down to the dust,
yet even at the grave we make our song:
Alleluia, Alleluia, Alleluia!
—Orthodox *Kontakion for the Departed*

II. INTROIT: Requiem æternam

Requiem æternam dona eis Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi redetur votum in Jerusalem.
Exaudi orationem meam:
ad te omnis caro veniet.

Eternal rest grant unto them, O Lord,
and may perpetual light shine upon them.
Hymns will be sung to you, O God in Zion,
and to you will homage be paid in Jerusalem.
Hear my prayer:
to you shall all flesh come.

III. KYRIE ELEISON

Kyrie eleison. Christe Eleison. Kyrie eleison.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

IV. THE LORD IS MY SHEPHERD

The Lord is my Shepherd; I shall not be in want.
He makes me lie down in green pastures and leads me beside still waters.
He restores my soul and guides me along right pathways
for his Name's sake.
Though I walk through the valley of the shadow of death,
I shall fear no evil, for you are with me,
Your rod and your staff, they comfort me.
You spread a table before me in the presence of those who trouble me.
You have anointed my head with oil, my cup overflows.
Surely your goodness and mercy shall follow me all the days of my life,
and I shall dwell in the house of the Lord for ever.
—Translation from the *Book of Common Prayer* (1979)

V. SANCTUS *and* BENEDICTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni sunt caeli et terra Gloria tua.
Hosanna in excelsis!
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis!

Holy, Holy, Holy,
Lord God of Hosts!
Heaven and earth are full of your glory.
Hosanna in the highest!
Blessed is He who comes
in the Name of the Lord.
Hosanna in the highest!

VI. PIE JESU (soprano solo)

Pie Jesu Domine, dona eis requiem.
Dona eis sempiternam requiem.

Gentle Lord Jesus, grant them rest.
Grant them eternal rest.

VII. AGNUS DEI (Chaconne)

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona eis requiem.
Dona nobis requiem.

Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, grant them rest.
Grant us rest.

VIII. VALEDICTION

The souls of the righteous are in the hand of God,
and there no torment shall touch them.
In the sight of the unwise they seemed to die, but they are at peace.
Come then, be joyful for the righteous,
for they shall be gathered together,
And shall praise the eternal God forever. Amen.
—Wisdom 3:1-4, Tobit 13:13

FROM THE COMPOSER

Alfred V. Fedak

For Us the Living was commissioned by Clifford Lamere of Albany, New York, to honor the memory of his parents, William and Ethel Lamere. But while the work was intended as a memorial to two specific individuals, its message is universal. For although it fully acknowledges the twin realities of death and grief, *For Us the Living* is meant to serve as a grateful affirmation of the gift of life, and as an expression of comfort, consolation, hope, and encouragement to all who have suffered loss. It is, quite literally, a requiem for us, the living.

The title, of course, is drawn from Abraham Lincoln's *Gettysburg Address*, which (to paraphrase) admits that there is, in truth, very little which we the living can do to honor our departed loved ones, except to commit ourselves to the noblest principles by which they lived, and to complete the work which they left unfinished. Simply put, we best honor our dead by the way we live.

The work's opening movement quotes the Eastern Orthodox *Kontakion for the Departed*: "All we go down to the dust, yet even at the grave we make our song: Alleluia, Alleluia, Alleluia." While this opening sentence is, in reality, a death sentence, at its heart lies a heroic existentialism: there is something persistently and joyfully defiant about singing Alleluias at one's own grave, or for that matter, at the start of a choral requiem.

For Us the Living was conceived as a concert work, but none of its words would seem out of place at a church funeral or memorial service. To the traditional liturgical texts (*Introit, Kyrie, Sanctus and Benedictus, Pie Jesu, and Agnus Dei*) I have added, besides the Orthodox verse quoted above, a setting of Psalm 23, and a final section called "Valediction" (meaning a leave-taking or farewell), which includes two passages from the Apocrypha: the well-known *Iustorum animae* ("The Souls of the Righteous") from the Book of Wisdom, and a verse from the book of Tobit. The closing measures of the *Agnus Dei* further underscore the work's real intent: the prayer's final petition, "*Dona eis requiem*" (grant them rest) becomes "*Dona nobis requiem*" – grant us rest.

For Us the Living was first performed on April 22, 2007, by the Burnt Hills Oratorio Society and Orchestra, Rand Reeves, Director, in Memorial Chapel, Union College, Schenectady, New York. The soprano soloist was Gene Marie Callahan Kern.

ORCHESTRATION

S.A.T.B. choir and organ

or

2 Flutes
2 Oboes
1 English Horn
2 Bassoons
2 Horns
Harp
S.A.T.B. choir
2 Violin I
2 Violin II
2 Viola
2 Cello
1 Contrabass
Organ

Available on rental or for purchase

I. Sentence: All We Go Down to the Dust

With great sadness and nobility, but not too slowly ($\text{♩}=69$)

Alfred V. Fedak

The musical score is divided into four systems. The first system (measures 1-5) features a piano introduction with a *p* dynamic and *legato* marking. The second system (measures 6-9) continues the piano accompaniment with a *mf* dynamic. The third system (measures 10-14) shows the piano accompaniment with various articulations. The fourth system (measures 15-19) includes vocal parts for Tenors and Basses, both marked *p*, and piano accompaniment. The vocal parts enter with the lyrics "All we go". The piano accompaniment in the fourth system includes a *dim.* marking and a $\text{♩}=\text{♩}$ tempo change.

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20 *mf*
 down to the dust, All we go down to the—
mf

25 *mp*
 dust, go down to the dust, down to the dust, 9:
mp

31 *p* *poco a poco accelerando*
 S.A. Yet e - ven at the grave, _____
 T.B. *p* Yet e - ven at the grave, e - ven *cresc.*
poco a poco accelerando
poco cresc. *mp* *cresc.*

37 *cresc.* *f*

e - ven at the grave, at the grave we make our song,

at the grave, e - ven at the grave

44 *Emphatically* *Relaxing dim.*

we make our song.

dim.

Relaxing

mf *dim.* *p*

(with transparent purity)

53 *p a tempo primo*

Al - le - lu - ia, Al - le - lu - ia, Al - - - le -

II. Introit: Requiem æternam

Alfred V. Fedak

warmly (♩ = ♩. of the preceding)

p unis.
Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne, et lux per -

p unis.

p

6 *div. mp*
pe - tu - a lu - ce - at e - is. Re - qui - em æ - ter - nam

div. mp

mp

11 *lu - ce - at*
do - na e - is, Do - mi - ne, et lux per - pe - tu - a lu - ce - at

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features three systems of music. Each system includes a vocal line (Soprano and Bass clefs) and a piano accompaniment (Grand staff). The first system (measures 1-5) begins with a piano (*p unis.*) dynamic. The second system (measures 6-10) includes a *div. mp* (divisi mezzo-piano) marking for the vocal line. The third system (measures 11-15) continues the vocal line and piano accompaniment. The lyrics are: "Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne, et lux per - pe - tu - a lu - ce - at".

16 *mf*

e - is. Te de - cet hym - nus, De - us in Si - on, et

mf

De - - us in Si - on,

21

ti - bi re - de - tur vo - tum in Je - ru - sa - lem.

26 *poco rit. unis. p a tempo*

T.B. Re - qui - em æ - ter - nam do - na e - is,

p

III. Kyrie Eleison

Alfred V. Fedak

Gently (♩=66)
mp

T.B. *mp* Full choir *mp*

Ky - - ri - e - - - - le - i - son. Ky - - - ri -

6 *mp* Treble voices

e - - - - le - i - son. Chri - - - - ste - -

11 Full choir *mf*

- - le - i - son. Chri - - - - ste - - - - le - i -

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IV. The Lord Is My Shepherd

Psalm 23

Alfred V. Fedak

Languidly (♩=ca. 48)

Sopranos *mp*

The Lord _____ is my
Man.

p

Ped.

Detailed description: This block contains the first three measures of the musical score. The soprano part begins with a rest in the first measure, followed by a melodic line starting on the second measure with the lyrics 'The Lord' and continuing through the third measure with 'is my Man.'. The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A 'Ped.' (pedal) marking is present under the piano accompaniment in the second measure.

Shep - herd _____
I shall not be in want.

Ped.

Detailed description: This block contains measures 4 through 6. The soprano part continues with the lyrics 'Shep - herd' in measure 4 and 'I shall not be in want.' in measure 5. The piano accompaniment continues with the same accompaniment pattern. A 'Ped.' marking is present under the piano accompaniment in measure 4.

He makes me lie down in green pas - tures
and leads _____ me be - side still

mp

Detailed description: This block contains measures 7 through 9. The alto part begins with the lyrics 'He makes me lie down in green pas - tures' in measure 7 and 'and leads _____ me be - side still' in measure 8. The piano accompaniment continues with the same accompaniment pattern. A dynamic marking of *mp* is present above the alto part in measure 7.

10

wa - ters.

Tenors & Basses unis. *mf*

He re - stores _____ my

13

soul

and guides — me a - long right path - ways _____ for his Name's —

16

S.A. unis. *p*

Though I walk through the val - ley of the

T.B. unis. *p*

sake.

mf

19 *mp* *poco a poco accelerando*

shad - ow of death I shall fear no e - vil for you are with me, your

mp *poco a poco accelerando*

22 *mf* *f* *dim. e rit.*

rod and your staff, they com - fort me, they com - - - fort

mf *f* *dim. e rit.*

mf *f* *poco a poco rit.*

V. Sanctus

With joyful energy and drive (♩=ca. 160)

Alfred V. Fedak

Measures 1-5 of the piano introduction. The music is in 3/4 time with a key signature of three flats. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and sustained notes. A dynamic marking of *f* is present at the beginning.

Measures 6-9 of the piano introduction. The right hand continues with the rhythmic pattern, and the left hand features a prominent sustained chord in the bass. A dynamic marking of *f* is present.

Measures 10-13 of the piano introduction. The right hand continues with the rhythmic pattern, and the left hand features a prominent sustained chord in the bass. A dynamic marking of *ff* is present.

Measures 14-17 of the vocal entry. The Soprano (S.A.) and Tenor (T.B.) parts enter with a sustained note. The lyrics "Sanc - tus, Sanc - tus," are written below the Tenor line. A dynamic marking of *f* is present.

Measures 18-21 of the piano accompaniment. The right hand continues with the rhythmic pattern, and the left hand features a prominent sustained chord in the bass. A dynamic marking of *f* is present.

19

Sanc - tus, Sanc - tus Do - mi - nus De - us,

24

Do - mi - nus De - us Sa - ba - oth!

29

35

mf

Ple - ni sunt cœ - li et ter - ra, Ple - ni sunt cœ - li et

unis. *mf*

Ple - ni sunt cœ - li et ter - ra, Ple - ni sunt cœ - li et

mf

41

ter - ra, Ple - ni sunt cœ - li et ter - ra

Ple - ni sunt cœ - li et ter - ra, ter - ra

46

f

glo - ri - a tu - a. Ho - san - na

glo - ri - a tu - a.

f

52

in — ex - cel - sis — Ho - san - na in — ex -

f

Ho - san - na in — ex - cel - sis, Ho -

57

cel - sis, — Ho - san - na, — Ho - san - na, —

san - na in — ex - cel - sis, in — ex - cel - sis. —

62

— Ho - san - - - na. — *segue*

— Ho - san - na! — *ff* *segue*

Reverently; hymn-like, but not too slow (♩=84)

67 B. *mf*

Be - ne - dic - tus, be - ne - dic - tus qui ve - nit, qui ve - nit in

73 *mf*

no - mi - ne Do - mi - ni. *T.B. mf* Be - - ne - dic - tus, be - - ne -

78

dic - tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni.

VI. Pie Jesu

Alfred V. Fedak

With gentle expression; like a lullaby (♩=58)

Solo Soprano

p

Musical score for the first system. It features a Soprano line and a piano accompaniment. The Soprano line begins with a rest, followed by the lyrics "Pi - e Je - su Do - mi - ne,". The piano accompaniment consists of a steady eighth-note pattern in both hands. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Musical score for the second system. The Soprano line continues with the lyrics "Pi - e Je - su Do - mi - ne, Do - na e - is — re - qui - em,". The piano accompaniment continues with the eighth-note pattern, ending with a chordal cadence. The key signature and time signature remain the same.

Musical score for the third system. It includes a violin part and a piano accompaniment. The violin part begins with a rest, followed by the lyrics "Do - na e - is — re - qui - em." and is marked *mp*. The piano accompaniment is marked *poco rit.* and *a tempo*. The key signature and time signature remain the same.

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VII. Agnus Dei

(Chaconne)

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Mistico (♩=69)

pp

Measures 1-8 of the piano introduction in D major, 3/4 time. The music is marked *pp* and *Mistico* with a tempo of ♩=69. It features a simple harmonic accompaniment with a steady bass line and a more active treble line.

p

Measures 9-16 of the piano introduction. The music continues with a similar harmonic texture, marked *p*.

17 T.B. unison *mp*

Ag - nus De - i, qui tol - lis, qui tol - lis, qui - tol - lis pec - ca - ta

Measures 17-21. The T.B. unison part (marked *mp*) begins with the lyrics "Ag - nus De - i, qui tol - lis, qui tol - lis, qui - tol - lis pec - ca - ta". The piano accompaniment continues with a steady harmonic accompaniment.

22 S.A. unison *p* *mp*

mi - se - re - re no - bis. ——— Ag - nus De - i, qui

T.B. mun - di,

Measures 22-26. The S.A. unison part (marked *p*) begins with the lyrics "mi - se - re - re no - bis. ——— Ag - nus De - i, qui". The T.B. part (marked *mp*) begins with the lyrics "mun - di,". The piano accompaniment continues with a steady harmonic accompaniment.

27

tol - lis, qui tol - lis, qui tol - lis pec-ca - ta mun - di,

p mi - se - re - re no - bis.

33

mp

37

41

mp S.A. unison

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di mi - se - re - re no -

mp T.B. unison

46 *poco rit.* *a tempo*
mf
 bis. Ag - nus De - i,

51
 qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis,
 mun - di, mi - se - re - re

55 *cresc.* *Maestoso*
un. f
 mi - se - re - re no - bis. Ag - nus De - i, qui tol - lis, qui
 no - bis, no - bis.

VIII. Valediction

Wisdom 3:1-4; Tobit 13:13

Alfred V. Fedak

With quiet confidence (♩=80)

mf

ten.

ten.

warmly *mf*

The souls of the righteous are

mf

in the hand of God, and there, and there, no torment shall touch them.

mf

22 *mf*

In the sight _____ of the un - wise, in the

mf

In the sight _____ of the un-wise,

26

sight _____ of the un - wise, in the sight of the un -

in the sight _____ of the un - wise,

29 *(poco)* *molto rit.*

wise they seemed to die,

(poco) *molto rit.*

legato

34 *p*

but they are at peace, _____

p

they are at

a tempo

p

39 *p* *poco rit.*

they are at peace, at peace. _____

peace, _____ at peace, at peace. _____

poco rit.

44 *poco meno mosso* *p* *cresc.* *poco rit.*