

**FREDERIC RZEWSKI:  
REQUIEM**

FOR:  
MALE SPEAKER  
BASS CHOIR  
PIANO  
TUBULAR CHIMES  
WOOD BLOCK  
FOUR DRONES

1 UNIT = M.M. 100 ~ 160

8 5 13

\* EACH FRAGMENT OF TEXT SHOULD BE RECITED IN APPROXIMATELY ONE-THIRD THE DURATION OF WHICH IT APPEARS.

\* SPEAKER: DIXIT DAVID

AD MA-  
THAN:

PECCAVI DOMINO.

PIANO: *pp*

(TRILLED, AS IN ITALIAN)

IN  
MEMORIAM  
PARVULI.

8 5 13

DIXITQUE  
NATHAN

AD  
DAVID:

QUOQUE  
TRANSIBIT

PECCA-  
TUM  
TUUM;

NON MORIERIS;

*pp*

*p* *mf* *p*

*p*

WOOD-BLOCK:

(Hard rubber or wood sticks)

STEADY SOUND.

*p sempre*

(LOW)

DRONE 1:

DRONE 3:

*ppp sempre*

SPOKEN TEXT: VULGATE BIBLE, II SAMUEL 12: 13-25. THE TEXT SHOULD BE RECITED SIMPLY AND FORCEFULLY, WITHOUT ANY ATTEMPT TO CREATE MUSICAL FINERIES. ADJUST THE TEMPO OF SPEECH TO SUIT THE DURATION ALLOTTED FOR EACH FRAGMENT. CLARITY AT ALL COSTS. IF THE MUSIC IS LOUD, SPEAK LOUDLY. IF IT IS SOFT, SPEAK LOUDLY OR SOFTLY, AS THE SITUATION DEMANDS.

CHOIR: AT LEAST FOUR BASS VOICES MUST BE USED. THE SOUND SHOULD BE AS STEADY AS POSSIBLE.

PIANO: THE PIANO MAY BE PREPARED, IF SO DESIRED. THE NATURE OF THE PREPARATIONS IS LEFT TO THE PERFORMER.

CHIMES: USE MALLETS WITH COVERS OF LEATHER OR HARD RUBBER.

WOOD BLOCK: MAKE RITARDANDI, ACCELERANDI, CRESCENDI, OR DIMINUENDI, AS INDICATED BY THE GRAPHIC NOTATION. THE DYNAMIC RANGE IS ALWAYS FROM AS SOFT AS POSSIBLE TO AS LOUD AS POSSIBLE.

DRONES: FOUR DIFFERENT LAYERS OF SOUND, ALL MORE OR LESS CONSTANT, AND EACH WITH ITS OWN DISTINGUISHING CHARACTERISTIC, WHICH REMAINS THE SAME THROUGHOUT. THE EXACT NATURE OF EACH DRONE IS LEFT UNDETERMINED. THE SOUNDS MAY BE INSTRUMENTAL, VOCAL, ELECTRONIC, OR OTHER. DRONE 1 SHOULD BE: COMPLEX; PERIODIC; FLUCTUATING. DRONE 2 SHOULD BE PERIODIC, VERY RAPID (E.G. 10 CYCLES PER SECOND) AND RISING AND FALLING. EITHER IN PITCH OR IN INTENSITY, IN SLOW WAVES (E.G. ONE EVERY 5-10 SECONDS). DRONE 3 IS A STEADY, UNCHANGING SOUND. DRONE 4 IS PERIODIC (1 TO 5 CYCLES); PERCUSSIVE; RESONANT.\*

MOVEMENT OF SOUND IN SPACE IS SUGGESTED AS A MEANS OF ISOLATING THE FOUR LAYERS FROM ONE ANOTHER.

\* DRONES USED IN THE FIRST PERFORMANCE AT ST. PAUL'S AMERICAN CHURCH, MARCH 1ST, 1967: (1) SHORT-WAVE RADIO; (2) BULL-ROARER; (3) ORGAN; (4) JEW'S HARP.

②

11

BLASPHEMARE FECISTI  
INIMICOS DOMINI.

29

12

PROPTER  
VERBUM HOC

13

FILIUS  
QUINATUS  
EST TIBI

14

MORTE  
MORITUR.

8

15

ET REVERSUS  
EST NATHAN

13

16

IN DOMUM  
SUAM.

8

17

PER-  
CISIT  
MORQUE

5

18

DO  
MI-  
NIUS

3

PIANO:

BASSES:

WOOD-BLOCK:

mf: MAKE SUDDEN, SHARP  
ACCENTS GRADUALLY

DRONE 1:

DRONE 2:

VERY GRADUALLY CRESCENDO

DRONE 3:

19 20 21 22 23 24 25 26 27 28 29 30 31

③

PARVULUM  
QUEM  
PEPERERAT

UXOR  
URIAE

DA-  
VID  
ET  
DESE-  
RATUS  
EST.

DEPRECA-  
TUSQUE

EST  
DAVID

DOMINUM  
PRO PARVULO,

ET  
JETUNAVIT

DAVID

JEU-  
NO,

ET  
INGRESSUS  
SEORSUM

PIANO:

BASSES:

TUBULAR  
CHIMES:

WOOD-BLOCK:

1: **RITARDANDO**

DIMINISHING IN INTENSITY, BECOMING GENTLE SWELLS

2:

(pp) CRESCENDO

3:

(mp)

(→)

(→)

④

JACUIT  
SUPER  
TERRAM.

PIANO:  $pp < f > pp$

VENERUNT  
AUTEM  
SENIORES

BASSES:  $mf$

DOMUS  
EJUS.

COGENTES EUM UT  
SURGERET DE TERRA;

QUI NOLUIT,  
NEC COMEDIT

CUM EIS  
CIBUM.

ACCIDIT

WOOD-  
BLOCK: | |

DRONE 1:

DRONE 2:

DRONE 3:

(→)

P; GRADUAL AND STEADY CRESCENDO

(→)

21

44

LOQUEBAMUR ADEUM,  
ET NON AUDIEBAT

PIANO:

13

45

VOCEM NOSTRAM,

BASSES:

8

46

QUANTO  
MAGIS,

PIANO:

21

47

SI DIXERIMUS:  
MORTUUS EST PUER,

PIANO:

13

48

SE AFFLIGET!

PIANO:

WOOD-BLOCK:



5

34

DIXERUNT ENIM: ECCE CUM PARVULUS ADHUC VIVERET, (F)

43

13

QUOD MORTUUS  
ESSET PARVULUS,

42

ff pass.

21

TIMUERUNTQUE SERVI  
DAVID NUNTIARE EI

41

8

UT MORE-  
RETUR  
INFANS.

ff > ppp

BASSES: #

E

40

PIANO:

Accelerando

13

AUTEM  
DIE SEPTIMA

39

sfz

f



Don't TURN

49

8

50

5

51

13

52

8

53

5

54

3

55

8

56

5

57

5

57A

8

58

3

58A

5

CUM ERGO

DAVID

VIDISSET  
SERVOS SUOS

MUSSITANTES,

INTELLEXIT

QUOD

MORTUOS  
ESSET

INFANTULUS;

DIXITQUE AD  
SERVOS SUOS:

NUM

PIANO:

Musical score for piano, featuring lyrics and musical notation. The score is divided into systems corresponding to the lyrics. The lyrics are: CUM ERGO DAVID VIDISSET SERVOS SUOS MUSSITANTES, INTELLEXIT QUOD MORTUOS ESSET INFANTULUS; DIXITQUE AD SERVOS SUOS: NUM. The musical notation includes treble and bass clefs, a key signature of one sharp (F#), and various dynamics such as *pp*, *f*, and *ff*. There are also performance instructions like *PIANO:* and *(DIVISI)*. The score ends with a fermata over the final notes.

WOOD-BLOCK:

P: CRESCENDO + ACCELERANDO: ALTERNATING PERIODS OF LOUD AND SOFT SOUND

Wood block performance notation, consisting of a series of vertical lines representing rhythmic patterns. The notation is dense and rhythmic, corresponding to the tempo and dynamics changes indicated in the text above.

Large rhythmic notation at the bottom of the page, consisting of a series of horizontal lines with various rhythmic markings, including dots and vertical lines, indicating a complex rhythmic pattern. An arrow points to the right at the end of the notation.

21

8

59

MORTUUS EST

60

PUER?

61

QUI RESPON-  
DERUNT

62

E I:

63

MORTUUS

64

EST.

65

SURREXIT  
ERGO

66

DAVID

PIANO:

BASSES:

TUBULAR  
CHIMES:

WOOD-BLOCK:

DRONE 1:

DRONE 2:

DRONE 3:

DRONE 4:

mf; GRADUAL DIMINUE

f (HIGH)





8 5 3 2 5 8 13 8 5 3 8 8

9

DE TERRA, ET LOTUS  
 UINCTUS-QUE  
 EST;  
 CUM-QUE MUTASSET  
 VES-TEM,  
 INGRESSUS EST  
 DOMUM DOMINI,  
 ET ADORAVIT.  
 ET VENIT  
 IN DOMUM SUAM,  
 PETI- VIT- QUE  
 UT PONE- RENT EI PANEM,

VERY GRADUALLY DIMINUENDO

VERY GRADUALLY DIMINUENDO

WOOD-BLOCK: ..... | | | | | | | | | |



10

80

ET CO-  
MENTI.

5 3 2 5

81

DI-  
XE-  
RONT

5 3 2 5 3

82

EI  
AU-  
SERVI-  
TEM SUI.

5 3 2 5 3

83

QUIS  
EST

5 3 2 5 3

84

SER-  
MO

5 3 2 5 3

85

Q  
E  
FECI-

5 3 2 5 3

86

INFAN-  
TEM CUM  
ADHUC

5 3 2 5 3

87

PRO-  
TER

5 3 2 5 3

88

VIVE  
REI.

5 3 2 5 3

89

JEJUNASTI  
ET FLEBAS;

5 3 2 5 3

90

MORTUO  
AUTEM

5 3 2 5 3

91

PUE-  
RO,

5 3 2 5 3

92

SUR-  
RE XI-  
SI

5 3 2 5 3

93

ET COME-  
DISTI

5 3 2 5 3

94

PA-  
NEM

5 3 2 5 3

95

QUI AIT:

5 3 2 5 3

96

PRO-  
TER  
INFAN-  
TEM;

5 3 2 5 3

97

PRO-  
TER  
INFAN-  
TEM;

5 3 2 5 3

98

LU

WOOD-  
BLOCK:

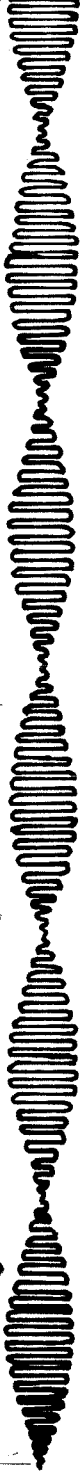


f: MUCH VARIATION.

DRONE 1:



DRONE 2:

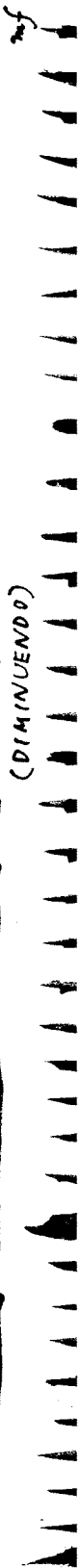


DRONE 3:



(DIMINUENDO)

DRONE 4:



(DIMINUENDO)

SEMPRE mf; STEADY SOUND.



(↑)

13

8

5

8

5

13

8

21

2

4

3

2

2

6

3

2

4

DUM ADRIK VIVE  
RET, JEJUNAVI  
ET FLEVIS.

DICEBAM  
ENIM:

QUIS  
SCIS?

FOR-  
TE

NONET  
EUM MIHI  
DOMINUS,

ET  
VIVAT  
INFANS?

NUNC AUTEM ADIA  
MORTUUS EST.

QUARE  
JEJUNEM?

NUMQUID POTERO  
REVOCARÉ EUM AMPLIUS?

Musical score for voices and instruments. The score is written on ten staves. The top four staves are for voices, and the bottom six are for instruments. The lyrics are written in Latin. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *p*, and *pp*.

BASSES:

WOOD-BLCK:



(SEMPRE DIMINUENDO) *mp*

Large blacked-out redaction covering the right side of the page.

(12)

108

**PIANO:**

3 2 2 4 4 3 3 4 4

**EGO VADAM  
MAGIS AD EUM;**

109

4 4 4

**ILLE**

110

4 3 2 2

**VERO**

111

2 2

**NON  
REVERTETUR**

112

4 2

**AD ME.**

113

4 4 11

**ET CON-  
SOLA-  
TUS EST**

114

5 3 8

**DA-  
VID**

115

116

**BETHSABEE  
UXOREM  
SUAM.**

116

**INGRES-  
SUSQUE  
AD EAM**

**BASSES:**

f p f

**WOOD-BLOCK:**

.....

**SEMPE P, BUT CONSTANTLY FLUCTUATING;  
MUCH VARIATION OF MATERIAL. (→)**

**DRONE 1:**

**DRONE 2:**

**DRONE 2:**

(SEMPE DIMINUENDO)

**P**

**DRONE 4:**

117

QUI-  
MI-  
VIT

CU-  
EA-

QUAE  
GENUIT  
FILIIUM,

ET  
VO-  
CA-

VIT  
NOMEN  
EJUS  
SALOMON.

120

121

122

ET DO-  
MINUS

DILEXIT EUM;  
MISITQUE IN  
MANU NATHAN  
PROPHETAE.

123

124

ET VOCA-  
VIT NOMEN  
EJUS:

AMABI-  
LIS DO-  
MINO,

125

126

EO

QUOD DILI-  
GERET EUM

128

DOMI-  
NUS.

129

3253

8

5

13

8

8

538

8

5

13

pp

(SEMPRE DIMINUENDO)

ppp