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## COMPOSER'S NOTES

*Requiem Songs* was commissioned by the American Music Research Center, Boulder, Colorado, Thomas Riis, director, in loving memory of Don Campbell (1946–2012). The work received its premiere performance at l'Église de la Sainte-Trinité, Paris, on October 24, 2013 by Alexis Galpérine, violin, Magali Léger, soprano, Saori Kikuchi, harp, and Carolyn Shuster Fournier, organist. In 2016, I created a new version of these songs, replacing the organ with string orchestra. This version was recorded on February 26, 2017, at the San Francisco Conservatory of Music, with soprano Ann Moss, solo violinist Kay Stern, harpist Douglas Rieth, and the San Francisco Conservatory String Orchestra, conducted by Eric Dudley.

The creation of *Requiem Songs* represents many cherished connections. The invitation to compose a work in memory of my dear friend Don Campbell came soon after his death in 2012. I first met Don at a convention of the American Guild of Organists in 1998 through an introduction from Thomas Riis, another dear friend with whom I had taught at the National Music Camp in Interlochen, Michigan in 1980. I had long known of his work, especially his ground-breaking book *The Mozart Effect*, and *Master Teacher: Nadia Boulanger*. Don and I shared a deep love and eternal gratitude for Mademoiselle Boulanger, with whom both of us had studied. I was honored to help Don in the planning of the Symposium on Nadia Boulanger held at the University of Colorado, Boulder, in 2004. It was through Don that I met Carolyn Shuster Fournier, who performed and recorded my *Prelude and Fugue: In Memoriam Nadia Boulanger*, which had been commissioned by Don for the national convention of the American Guild of Organists, held in Los Angeles in 2004. Carolyn and I have worked together frequently ever since, and it was her idea to acknowledge Don with the commissioning of the *Requiem Songs*, and to design a memorial concert for its premiere at l'Église de la Sainte-Trinité in Paris, Mademoiselle Boulanger's home church. I have vivid memories of attending the yearly memorial services for Lili Boulanger during my student years in Paris, 1976 through 1978.

To honor Don's memory I decided to choose three Latin texts from the Requiem Mass. The first, *Exaudi*, is in "Larghetto" tempo and serves as a prelude. The entire composition is based on a plaintive, three-note descending motive first stated in the strings and taken up by the singer and violin. The mood begins in the dark and questioning key of C-sharp minor, and only after much dissonance and tension resolves quietly in the key of E major; the supplicant's voice has been heard. *Dies Irae*, marked "Allegro agitato," is an intense and dark scherzo in D minor with chromatic runs in the strings and solo violin which accompany the soprano, whose line is disjunct and dramatic. A central, more lyrical section follows based on the "Lacrymosa" text in a slower tempo, leading to the song's only serene moment: "Pie Jesu Domine." The "Dies Irae" music returns, and the song ends violently and decisively. The third song, *In Paradisum*, introduces the harp. The soprano melody is modeled very closely on the Gregorian chant based on this text. This song is consciously inspired in part by Fauré's setting of the same text and also the *Lux aeternam* of Nadia Boulanger (a work always played at the annual Lili Boulanger memorial service at La Trinité). The song is in the radiant and serene key of F-sharp major (a favorite key of Olivier Messiaen, long-time organist at La Trinité), and almost completely diatonic. A gentle climax occurs on the text "habeas eternam," and the song slowly winds down to its end, having laid to rest life's struggles in the eternity of heaven.

—David Conte

\* *In paradisum* may optionally be performed with treble chorus instead of soprano solo.

# Requiem Songs

for Soprano Solo, \* Violin, Harp, and Organ or String Orchestra

Traditional Latin texts

Swell: Bourdon 8'; Gamba 8'

Great: Flute 8'; Sw. -Gt.

Pedal: Bourdon 16'; Bourdon 8'; Sw. -Ped.

## I. Exaudi

David Conte

Suggested registration by  
Carolyn Shuster Fournier

**Larghetto** ♩ = 60

Violin

Soprano Solo

Organ

Pedal

Gt.

Sw. *p*

*p*

**Faster, freely** ♩ = 104

Vln.

Org.

Ped.

*rit.*

*mp molto espress.*

*rit.*

*p*

**Faster, freely** ♩ = 104

Sw.

\* Unison treble chorus may be substituted for soprano solo in the third movement.  
That movement is available for sale separately (8103)

12

Vln. *Slower, more deliberate* ♩ = 92  
*mf*

Org. *Slower, more deliberate* ♩ = 92  
*mp*

Ped.

17

Vln. *allarg.*  
*f*

Org. *allarg.*  
*mf*

Ped. +Gt. -Ped.

**B** *Tempo primo* ♩ = 60

20

Vln. *p* *mp*

Sop. *mf*  
Ex - au - di, ——— ex - au - di ———

Org. *p*  
Gt. Sw.

Ped.

25 *moving forward*  
*cresc. poco a poco*  
*moving forward*  
*cresc. poco a poco* Gt.  
 Vln. *moving forward*  
 Sop. *cresc. poco a poco*  
 Org. *moving forward*  
 Ped. *cresc. poco a poco*

o - ra - ti - o - nem me - - - am, o - ra - ti -

30 *allarg.* **C** In tempo ♩ = 60 *molto espress.*  
*f*  
*f*  
 Vln. *allarg.*  
 Sop. *f*  
 Org. *f* + Great Salicional 8'  
 Ped. *f*

- o - nem, o - ra - ti - o - nem me - am.

35 *rit.* **D** Faster, intense ♩ = 108  
*mf* *mf*  
 Vln. *rit.*  
 Sop. *mf*  
 Org. *mf* + Great Principal 8', +Gt. -Ped. *Ad*  
 Ped. *mf*

75

Vln. *pp*

Sop. *pp*

Org. *pp* -Sw. Flute 4'

Ped.



II. Dies iræ

Swell: Foundations 8', 4'; Reeds 8'  
 Great: Foundations 8', 4'; Sw. -Gt.  
 Pedal: Foundations 16', 8', Bassoon 16';  
 Gt. -Ped., Sw. -Ped.

**Allegro agitato** ♩ = 132

Violin *f*

Soprano Solo

**Allegro agitato** ♩ = 132

Organ *f* Gt.

Pedal

4

Vln.

Org.

Ped.

8

Vln.

Org.

Ped.

11

Vln.

Org.

Ped.

-Gt. Principal 8', Salicional 8'



13

Vln.

Org.

Ped.

+ Gt. Principal 8', Salicional 8'

15

Vln.

Sop.

Org.

Ped.

*p* *ff* *ff*

Di - es i - ræ! Di - es il - la

-Gt. Principal 8', Salicional 8'

19

Vln.

Sop.

Org.

Ped.

*p ma intenso* *f*

sol - vet sæ - clum in fa - vil - la:

22

Vln.

Sop.

Org.

Ped.

tes - te Da - vid cum Si - byl - la!

25

Vln.

Org.

Ped.

*f*

*mf*

+ Gt. Principal 8', Salicional 8'

+Gt. Bourdon 16', +Mixture

27

Vln.

Sop.

Org.

Ped.

*ff*

*ff*

Di - es i - ræ!

Di - es i - ræ!

31

Vln. *f*

Org. *f*

Ped.

-Sw. Reeds, -Gt. Bourdon 16', 4' Foundations & Mixture, -Ped. Bassoon 16'

33

Vln.

Org.

Ped.

*dim.*

-Gt. Principal 8', Salicional 8'

*dim.* Sw.

36

Vln. *molto rit.* **C** **Largo serio** ♩ = 52

Org. *molto rit.* **C** **Gt. Largo serio** ♩ = 52

*mp* *pp*

*mp* Sw.

Ped.

40

Vln. *mf* *mf* *mf*

Sop. *mf*  
La - cri - mo - sa \_\_\_\_\_ di - es il - la, \_\_\_\_\_

Org. *p*

Ped.

44 **Poco piu mosso** ♩ = 60 *rit.* **D** **Previous tempo** ♩ = 52

Vln. *f* *f*

Sop. *f*  
qua re - sur - get ex fa - vil - la \_\_\_\_\_ ju - di - can - dus ho - mo re - us. \_\_\_\_\_

Org. *f*

Ped.

48 **Poco piu mosso** ♩ = 60

Vln. *p* *mf* *mf* 7

Sop. *mf*  
Hu - ic er - go \_\_\_\_\_ par -

Org. *mp*

Ped. **Poco piu mosso** ♩ = 60  
Gt.