

Miguel Diniz/
Oscar Wilde

Requiescat
for Choir
and Guitar Quartet

Requiescat
by Oscar Wilde

Thread lightly, she is near
Under the snow,
Speak gently, she can hear
The daisies grow.

All her bright golden hair
Tarnished with rust,
She that was young and fair
Fallen to dust.

Lily-like, white as snow,
She hardly knew
She was a woman, so
Sweetly she grew.

Coffin-board, heavy stone,
Lie on her breast,
I vex my heart alone,
She is at rest.

Peace, peace, she cannot hear
Lyre or sonnet,
All my life's burried here,
Heap earth upon it.

Instrumentation:

4 Sopranos

4 Altos

4 Tenors

4 Basses

4 Guitars

This piece's harmony is based on the guitar tuning E-B-G-D-A-E and in the melodic movements of gregorian chant, using the choir as a living mass that breathes the tragicness of Wilde's poem, as the guitar quartet gives it the detail in an almost visual way.

Performance notes:

- 1) The last chords in measure 25 on guitars 2 and 4 should be muffled immediately before the attack on the following measure.
- 2) The 6th string scratching starting on measure 49 should be continued until the end of measure 52, always maintaining the tremolo, which can be executed by pulling the 6th string up and scratching it with the fingernails from below the string. The performers should feel free to play it differently if there is a more comfortable way of executing the scratching.
- 3) The guitar body tapping on measure 98 should be performed in different parts of the instrument for guitars 1, 2 and 3. The same is to be done with the tapping on the final measure, for guitars 3 and 4. The body part to tap is left at the choice of the performers.

Requiescat

to my dear friend Gonçalo Lourenço

Oscar Wilde

Miguel Diniz

A Lento, misterioso ♩ = 60

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1
Thread light - ly

Tenor 2
Thread light - ly

Bass 1
Thread light - ly

Bass 2
Thread light - ly

Guitar 1
mp dolce <> espressivo

Guitar 2
mp dolce < 3 > espressivo

Guitar 3
mp dolce <> espressivo

Guitar 4
mp dolce espressivo

S. *pp* *p* *pp*
 She is near un - der the snow,

S. *pp* *p* *pp*
 She is near un - der the snow

A. *pp* *p* *pp*
 She is near un - der the snow,

A. *pp* *p* *pp*
 She is near un - der the snow

T. *pp* *p*
 Un - der the snow,

T. *pp*
 Un - der the

B. *pp* *p*

B. *pp* *p*

Gtr. *misterioso* *pp* *mp* *mf*
ord.

Gtr. *p* *mp* *mf*
ord.

Gtr. *misterioso* *pp* *mp* *ppp* *mf*
ord.

Gtr. *misterioso* *mp* *ppp* *ppp* *mf*
ord.

11

S. *niente* *pp*
 /m/ Speak - gent - - - ly

S. *niente* *pp*
 /m/ Speak - gent - - - ly

A. *niente* *pp*
 /m/ Speak gent - ly

A. *niente* *pp*
 /m/ Speak gent - ly

T. *niente*
 /m/

T. *p* *niente*
 snow, /m/

B. *pp* *p* *niente*
 Un - der the snow,

B. *pp* *p* *niente*
 Un - der the snow,

Gtr. *mf* *mp* *p dolce*
 3 3 gently

Gtr. *p* *mp* *p dolce*
 gently 3

Gtr. *mf*

Gtr. *mf* *mp*

16

S. *pp*
 She can hear, the

S. *pp*
 She can hear, the

A. *pp*
 She can hear, the

A. *pp*
 She can hear, the

T. *pp*
 She can

T. *pp*
 She can

B. *pp*

B. *pp*

Gtr. *mp*

Gtr. *mp*

Gtr. *gently p dolce*

Gtr. *gently p dolce*

B molto accel.

20

S. *mf*
dai - - sies grow.

S. *mf*
dai - - sies grow.

A. *mf*
dai - sies grow.

A. *mf*
dai - sies grow.

T. *mf*
hear the dai - sies grow.

T. *mf*
hear the dai - sies grow.

B. *mp* *mf*
Hear the dai - sies grow.

B. *mp* *mf*
Hear the dai - sies grow.

Gtr. *f* *sfz* *sfz* *sfz* *p*
ord. tremolo accel.

Gtr. *f* *sfz* *sfz* *sfz* *p*
ord. tremolo accel.

Gtr. *f* *sfz* *sfz* *sfz* *p*
ord. tremolo accel.

Gtr. *f* *sfz* *sfz* *sfz* *p*
ord. tremolo accel.

Più mosso ♩ = 100

24

S.

Gtr.

This musical score page features eight staves. The top four staves are for vocalists: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom four staves are for guitarists (Gtr.). The vocal parts are currently silent, indicated by horizontal lines with dashes. The guitar parts are active, with the first staff featuring a melodic line with slurs and ties. The second and third guitar staves contain rhythmic accompaniment with slurs. The fourth guitar staff shows a bass line with dynamic markings: *sfz* (sforzando) and *mp* (mezzo-piano). The score includes two key signatures: one with one flat (B-flat major/D minor) and another with two flats (B-flat major/D minor). The time signature is 7/8.

rall.

34

S.

S.

A.

A.

T.

T.

B.

B.

Gtr. *gradually brighter*
mf *f*

Gtr. *gradually brighter*
mf *f*

Gtr. *gradually brighter*
mf *f*

Gtr. *gradually brighter*
mf *f*

The musical score consists of the following parts:

- Vocal Staves:**
 - Soprano (S.):** Two staves. The first staff has a whole note chord in 4/4 time, marked *p* and *All*. The second staff has a whole note chord in 4/4 time, marked *p* and *All*, followed by a long note with the lyric "her" underneath.
 - Alto (A.):** Two staves. Both staves have a whole rest in 4/4 time, followed by a quarter note marked *p* and *All*.
 - Tenor (T.):** Two staves. Both staves have a whole rest in 4/4 time.
- Bass Staves:** Two staves (B.), both containing whole rests in 4/4 time.
- Guitar Staves:** Four staves (Gtr.) in 7/8 time.
 - Staff 1: *mf* dynamic. Features a melodic line with slurs and a key signature change to one flat.
 - Staff 2: *mf* dynamic. Features a melodic line with slurs and a key signature change to one flat.
 - Staff 3: *mf* dynamic. Features a melodic line with slurs and a key signature change to one flat.
 - Staff 4: *mf* dynamic. Features a rhythmic accompaniment of eighth notes with slurs and a key signature change to one flat.

The score concludes with a time signature change to 4/4 time.

42

S. *mf*
 her gol - den hair
 S. *mf*
 gol - den hair
 A. *mf*
 her gol - - - den hair
 A. *mf*
 her gol - - - den hair
 T. *p*
 All
 T.
 B.
 B.
 Gtr.
 Gtr.
 Gtr. 3 3
 Gtr. 3 3

45

S. *pp* *mp*
All her gol - den

S. *pp* *mp*
All her gol - den

A. *pp* *mp*
All her gol - den her gol - den

A. *pp* *mp*
All her gol - - - den

T. *mp*
her gol - den

T. *p* *mp* *mf*
All her gol - den hair

B. *p* *mp*
All her gol - den

B. *p* *mp*
All her gol - - - - - den

Gtr. *obcessive* *tr*
p

Gtr. *obcessive*
p

Gtr. *obcessive*
p

Gtr. *obcessive*
p

poco rall.

Meno mosso $\text{♩} = 70$

48

The musical score consists of the following parts:

- Vocal Parts:** Four vocal staves (Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Bass 2) with lyrics: "hair", "tar - nished with", "ru - - - st". Dynamics range from *mf* to *sfz*. The Tenor and Bass parts include triplet markings.
- Guitar Parts:** Four guitar staves. The top staff includes a trill (*tr*) and a glissando (*gliss*) instruction. The instruction "scratch with fingernails on 6th string in tremolo until ord." points to the glissando. Dynamics range from *f* to *mf*.

50 *sfz* *whispered mp*

S. nished with ru - - st Ru - whispered *mp*

S. nished with ru - - st Ru - whispered *mp*

A. ru - - - - - st Ru - whispered *mp*

A. *sfz* ru - st Ru - whispered *mp*

T. *sfz* - - - - - st Ru - whispered *mp*

T. *sfz* - - - - - st Ru - whispered *mp*

B. Ru - whispered *mp*

B. *sfz* - - - - - st Ru -

Gtr. *f* *gliss.* scratch with fingernails on 6th string in tremolo until ord.

Gtr. *f* *gliss.* scratch with fingernails on 6th string in tremolo until ord.

Gtr. *f* 3 3 3 *gliss.* scratch with fingernails on 6th string in tremolo until ord.

Gtr. 3 *pp*

D

53

S. *pp*
st She that was

S. *pp*
st She that was

A. *pp*
st She that was

A. *pp*
st She that was

T. *pp*
st She that

T. *pp*
st She that

B. *pp*
st She that

B. *pp*
st She that

Gtr. ord.
sfz *p* *mp dolce* *simile*

Gtr. ord.
p *mf* *mf dolce* *simile*

Gtr. ord.
mp *mf* *mp dolce* *mf* *simile*

Gtr. *sfz* *mp dolce* *simile*

56

The musical score is arranged in a system with eight staves. The top four staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom four staves are for guitar (Gtr.).

Vocal Parts:

- Soprano (S.):** Melody line with lyrics "young and fair".
- Alto (A.):** Melody line with lyrics "young and fair".
- Tenor (T.):** Melody line with lyrics "was young and".
- Bass (B.):** Bass line with lyrics "was young and".

Guitar (Gtr.) Parts:

- Staff 1:** Treble clef, key signature of one sharp (F#). Features a melodic line with triplets and slurs.
- Staff 2:** Treble clef, key signature of one sharp (F#). Features a melodic line with triplets and slurs.
- Staff 3:** Treble clef, key signature of one sharp (F#). Features a melodic line with slurs.
- Staff 4:** Treble clef, key signature of one sharp (F#). Features a bass line with triplets and sixteenth-note patterns.

58

rall.

S. *mf* *gliss.* *p* *sfz* whispered loudly
 fal - len to dust.

S. *mf* *gliss.* *p* *sfz* whispered loudly
 fal - len to dust.

A. *mf* *gliss.* *p* *sfz* whispered loudly
 fal - len to dust.

A. *mf* *gliss.* *p* *sfz* whispered loudly
 fal - len to dust.

T. *mf* *gliss.* *p* *sfz* whispered loudly
 fair /m/ fal - len to dust.

T. *mf* *gliss.* *p* *sfz* whispered loudly
 fair /m/ fal - len to dust.

B. *mf* *gliss.* *p* *sfz* whispered loudly
 fair /m/ fal - len to dust.

B. *mf* *gliss.* *p* *sfz* whispered loudly
 fair /m/ fal - len to dust.

Gtr. *mf* *sfz* *pp*
 ord. trem.

Gtr. *mf* *sfz* *pp*
 ord. trem.

Gtr. *sfz* *mf* *pp*
 ord. trem.

Gtr. *mf* *sfz* *pp*
 ord. trem.

S. *p* Li - ly like

S. *pp* Li - ly

A. *mp* Li - ly

A. *pp* Li - ly

T. *p* Li - ly like

T. *p* Li - ly

B.

B.

Gtr. *espressivo* *p dolce* *mp* *mf* *mf* *simile* ord.

Gtr. *mf dolce* *simile* *p* *rfz* *simile, always rfz the note with the accent* ord.

Gtr. *mp dolce* *p* *simile* ord.

Gtr. *p dolce* *mf* ord.

65

S. *mf*
 li - ly like li - ly like, white as

S. *p* *mp* *mf*
 like li - ly like li - ly like, white

A. *mf* *p* *mf*
 like li - ly like li - ly like, white

A. *p* *mf*
 like li - ly like li - ly like, white as

T. *mf* *p*
 li - ly like, white as

T. *mf*
 like li - ly like li - ly like, white

B. *p* *mf*
 Li - ly like, white

B. *p* *mf*
 Li - ly like, white

Gtr. 3 3 3 3 3 3 3 3 3

Gtr. 3 3 3

Gtr.

Gtr. *mf*

69

S. *f* niente *p*
snow She har - dly

S. *f* niente *p*
as snow She har - dly

A. *f* niente *p*
as snow She

A. *f* niente *p*
snow She har - dly

T. *f* niente *p*
snow She har - dly

T. *f* niente *p*
as snow She

B. *f* niente *p*
as snow She

B. *f* niente *p*
as snow She

Gtr. *f* *mf* *p* *mp* *mf* *p*

Gtr. *f* *mp* *pp* *mp*

Gtr. *mf* *f* *p* *p* *mf*

Gtr. *f* *mp* *mf simile*

72

rall. *p* *dolcissimo*

S. *mf* *p* *dolcissimo*
 knew she was a wo - - - - man so

S. *mf*
 knew she was a wo - man so

A. *mf*
 har - dly knew she was a wo - - - - man

A. *mf*
 knew she was a wo - - - - man

T. *mf*
 knew she was a wo - - - - man

T. *mf*
 har - dly knew she was a wo - - - - man

B. *mf*
 har - dly knew she was a wo - man

B. *mf*
 har - dly knew she was a wo - - - - man

Gtr. *mp* *mf* *p*

Gtr. *mf* *p*

Gtr. *p* *mf* *mf* *mp*

Gtr. *mf* *mp*

A Tempo ♩ = 56

E

molto rall. Poco più mosso ♩ = 60

75

S. *p dolcissimo* sweet - - ly she grew. *pp*

S. *p dolcissimo* sweet - - ly she grew. *pp*

A. *p dolcissimo* so sweet - ly she grew. *pp*

A. *p dolcissimo* so sweet - ly she grew. *pp*

T. *p dolcissimo* so sweet - ly she grew. *pp*

T. *p dolcissimo* so sweet - - ly she grew. *pp*

B. *p dolcissimo* so sweet - ly she grew. *pp*

B. *p dolcissimo* so sweet - - ly she grew. *pp*

Gtr. *mp dolce* *mf* *rfz* ord.

Gtr. *p dolce* *mp dolce* *mf dolce* *mf* *rfz* ord.

Gtr. *mf* *mp dolce* *mf* *rfz* ord.

Gtr. *mf* *mf* *mf* *rfz*

80

molto accel.

S.
S.
A.
A.
T.
T.
B.
B.

Gtr. *suddenly realizing a painful truth*
p delicate but furious

Gtr. *suddenly realizing a painful truth*
p delicate but furious

Gtr. *tr*
ppp

Gtr. *mp*
p < mp
p < mp *mf*

S.
S.
A.
A.
T.
T.
B.
B.

Gtr. *agitated* *mf* *3* *3* *3* *3*

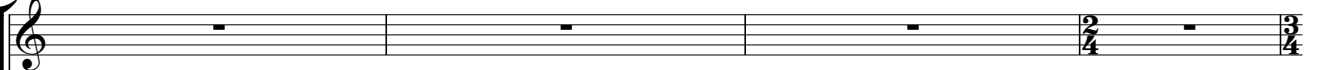
Gtr. *mf*

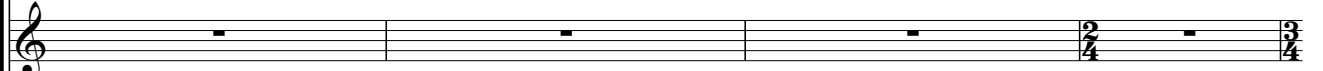
Gtr. *tr* *ppp* *mf* *mp* *mf*

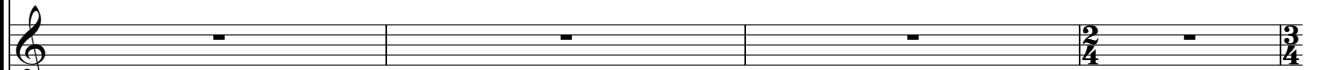
Gtr. *p* *mp* *mf* *p* *mp* *mf*

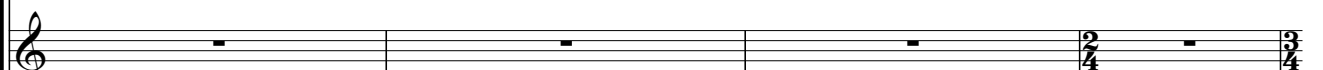
91 -

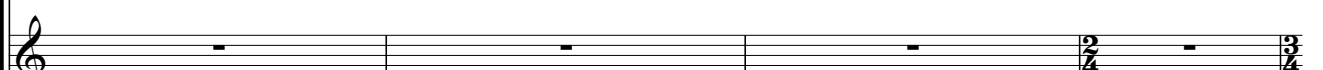
The musical score consists of several staves. The top seven staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), with two parts for each. All voice staves are currently empty, showing only the 4/4 time signature. The guitar part is divided into four staves. The first two staves feature complex rhythmic patterns with triplets and slurs, with dynamic markings *mp*, *mf*, and *simile*. The third staff has the instruction *as a prediction* above it and a dynamic marking *f* below it. The fourth staff shows a rhythmic accompaniment with slurs and accents.


S. 

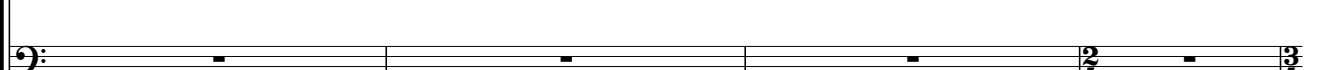
S. 


A. 

A. 

T. 

T. 

B. 

B. 

Gtr. 

Gtr. 

Gtr. 

Gtr. 

98

S. *f doloroso* *mf*
 Cof - fin board, hea - vy stone,

S. *f doloroso* *mf*
 Cof - fin board, hea - vy stone

A. *f doloroso* *mf*
 Cof - fin board, hea - vy stone

A. *f doloroso* *mf*
 Cof - fin board, hea - vy stone

T. *f doloroso* *mf*
 Cof - fin board, hea - vy stone

T. *f doloroso* *mf*
 Cof - fin board, hea - vy stone

B. *f doloroso* *mf*
 Cof - fin board, hea - vy stone

B. *f doloroso* *mf*
 Cof - fin board, hea - vy stone

Gtr. Tap guitar body
sfz f *f*

Gtr. Tap guitar body
sfz f *f*

Gtr. Tap guitar body
sfz f *f*

Gtr. *ff*

S. *mf* lie on her breast,
 S. *mf* lie on her breast,
 A. *mf* lie on her breast,
 A. *mf* lie on her breast,
 T. *mf* lie on her breast,
 T. *mf* lie on her breast,
 B. *mf* lie on her breast,
 B. *mf* lie on her breast,
 Gtr. *ff* *f* *simile*
 Gtr. *ff* *f*
 Gtr. *ff* *f* *mf* *f*
 Gtr. *f*

106

S.

S.

A.

A.

T.

T.

B.

B.

Gtr.

Gtr.

Gtr.

Gtr.

110

S. *p* *mp*
I vex my

S. *p* *mp*
I vex my

A. *pp* *mp*
I vex my heart

A. *pp* *mp*
I vex my heart

T. *mp*
heart a - lone, /oh/

T. *mp*
heart a - lone, /oh/

B. *mp* *mf*
heart a - lone, /oh/ a -

B. *mp*
heart a - lone, /oh/

Gtr. *mf* *f* *mf* *f dolce*

Gtr. *mf* *f* *mf* *f dolce*

Gtr. *mf* *mf* *f dolce*

Gtr. *mf* *sfz* *mf* *mf*

S. *mf* heart a - lone, *pp* She is at res - t.

S. *mf* heart a - lone, *pp* She is at res - t.

A. *mf* a - lone, *pp* She is at res - t.

A. *mf* a - lone, *pp* She is at res - t.

T. *mf* a - lone, *pp* She is at res - t.

T. *mf* a - lone, *pp* She is at res - t.

B. lone, *pp* res - t.

B. a - lone, *pp* res - t.

Gtr. *mf* ord. 3 *mp* shake guitar

Gtr. *mf* ord. 3 *mp* shake guitar

Gtr. *mf* ord. 3 *p* shake guitar

Gtr. *f* ord. 3

H

whispered

p

pp

p

S. *Pea - ce, pea - ce, she can - not hear*

S. *Pea - ce, pea - ce, she can - not hear*

A. *Pea - ce, pea - ce, she can - not hear*

A. *Pea - ce, pea - ce, she can - not hear*

T. *Pea - ce, pea - ce, she can - not hear*

T. *Pea - ce, pea - ce, she can - not hear*

B. *Pea - ce, pea - ce, she can - not*

B. *Pea - ce, pea - ce, she can - not*

Gtr. *peacefully mp dolce p*

Gtr. *peacefully mp dolce p dolcissimo*

Gtr. *p dolce mp peacefully*

Gtr. *misterioso mp simile*

accel.

A Tempo ♩ = 60

35

125

S. *mf* lyre or son - net *p* All my

S. *mf* lyre or son - net *p* All my

A. *mf* lyre or son - net *pp* All my life's

A. *mf* lyre or son - net *pp* All my life's

T. *mf* lyre or son - net *pp* All my life's

T. *mf* lyre or son - net *pp* All my life's

B. *p* hear lyre or son - net *mf* *pp* All my life's

B. *p* hear lyre or son - net *mf* *pp* All my life's

Gtr. *mp* *f* *mp* *p*

Gtr. ord. *mp* *f* *p*

Gtr. ord. *f* *p*

Gtr. *mf* *mp*

130

mf < *f* *p* *ff*

S. life's bur - ried here, heap earth u - pon it.

mf < *f* *p* *ff*

S. life's bur - ried here, heap earth u - pon it.

f *p* *ff*

A. bur - ried here, heap earth u - pon it.

f *p* *ff*

A. bur - ried here, heap earth u - pon it.

f *mp* *p* *ff*

T. bur - ried here, heap earth u - pon it.

f *p* *ff*

T. bur ried here, heap earth u - pon it.

f *p* *ff*

B. bur - ried here, heap earth u - pon it.

f *p* *ff*

B. bur - ried here, heap earth u - pon it.

Gtr. *mp* *mf* *mf dolce* *ff* *metallic*

Gtr. *mp* *mf* *mf dolce* *ff* *metallic*

Gtr. *mp* *mf* *mf dolce* *ff* Tap guitar body

Gtr. *f* *mp* *mf* *ff* Tap guitar body