1-Unit Music Extension
Composition B

**NOTE: This composition has been reproduced faithfully.
Blanks were included in original script.**

Libera Me

(Deliver Me)

Requiem for society

Total Time: 3'03"

Preface...

Libera Me is a musical representation of humanity's battle against the machine (industrialisation). It depicts a world where the characteristics of humanity – spirituality, individuality and beauty – have been replaced by a void of indirection, conformity and ugliness. Despite humanity's continued plea for deliverance ('Libera Me'), the machine finally triumphs as humanity is converted into nothing more than a collage of glissandos, hisses and measured dissonant chords.

The work consists of two groups – **humanity** and the **machines**.

Humanity consists of:

- Four soloists:
    - Soprano
    - Alto
    - Tenor
    - Bass
- Piano

The **machines** consist of:

- Three voices (whispered and spoken):
    - Female
    - Male I
    - Male II
- Violin
- Percussion I:
    - Brake Drum
    - Cabassa
    - Claves
    - Mark Tree
    - Ratchet
    - Sizzle Cymbal
    - Snare
    - Tam-tam
    - Triangle
    - Two metronomes – ♩= 120, ♩= 144
- Percussion II:
    - Bass drum
    - 4 toms – different pitches.
- Piano (strings)

The **piano** acts as a representative of both – capable of portraying either characteristic.

Lighting is also used to add tension. The auditorium is completely dark at the start and finish but blazes into hues of red, yellow and orange by bar 40.

The Text...

The text is drawn from parts of the traditional **Requiem** (Mass for the Dead). It is uttered by the voices (machines) to signify the death of humanity. 'Libera Me' (deliver me) is also uttered by the humanity (soloists) as a plea for liberation from the oppressive constraints imposed by the machines. The following translations are provided:

Requiem aeternam dona eis, Domine. Et lux perpetua luceat eis.	*Eternal rest give unto them, O Lord* *And let perpetual light shine upon them.*
Lacrimosa dies illa, Qua resurget ex favilla Judicandus homo reus. Huic ergo parce, Deus: Pie Jesu Domine: Dona eis requiem. Amen	*That day is one of weeping,* *on which shall rise again from the ashes* *the guilty man, to be judged.* *Therefore spare this one, O God,* *merciful Lord Jesus:* *Give them rest. Amen.*
Domine, Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis infernei et de profundo lacu.	*Lord Jesus Christ, king of glory,* *Deliver the souls of all the faithful departed* *from the pains of hell* *and the bottomless pit.*
Libera me, Domine, de morte aeterna in die illa tremenda quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem.	*Deliver me, O Lord, from eternal death* *on that awful day* *when the heaves and earth shall be shaken* *and you shall come to judge the world by fire.*

Performance Notes...

The work begins with a mechanical soundscape. A metronome, representing the entrapment within the constraints of time, ticks away as voices whisper and the violin, piano and percussion interweave in a collage of menacing sounds.

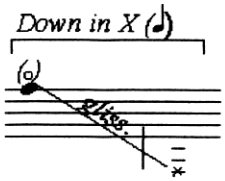
At bar 11, a solo tenor enters beginning humanity's plea for deliverance. The bass and alto enter staggered, and then combine with the soprano in a rich four-part harmony – giving the listener some hope of salvation for the humans. However the reassurance is unfounded as the machines return – faster and more fanatically.

At 23, the soprano sets the tone for the battle by heralding 'libera me' accompanied by a strong crescendo. However, the first attempt is drowned out by adamant machines. At 26 and the second attempt succeeds leading to a harmonious four-part counterpoint at 28. But the victory is short-lived, and at 32, the machines have once again drowned out humanity.

At 36, humanity returns to battle once more but a sense of foreboding is prevalent as machines continue underneath. At 40, humanity makes one last attempt at liberation but furious machines smash through their barrage resulting in cracked humanity of glissandos and hissing. With one final bolt from the machines at 48 and 49, humanity is reduced to being another part of the machine – fading to nothing with measured dissonant chords.

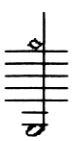
Explanation of symbols...

Soloists



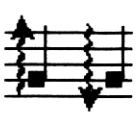
- Glissando from a definite pitch to as low as possible (indefinite pitch).
- *X* refers to the number of crochet beats the glissando must be completed by.
- The vertical line intersecting the glissando line denotes 'cracking' from the head to the chest voice.
- (Where indicate in the tenor part, the small circle above the note denotes falsetto).

Piano



Harmonic – the pianist is instructed to lightly place his/her finger on the string at the required harmonic with the right hand as the left hand plays the lower note. Harmonics should be found before performance and indicated on strings.

String gliss – use the fingernails to scrape *across* the strings. Pitch indicated is approximate and should be used only as an indication to required register.

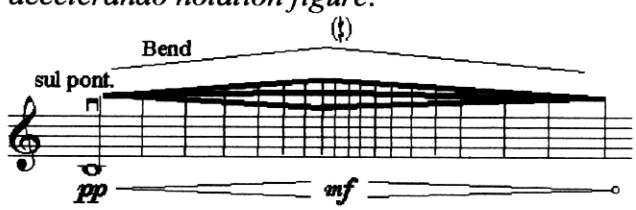


Vertical gliss – use fingernails to scrape *along* one string. On a grand piano, arrows pointing up are scraped away from the player. Arrows pointing down are scraped towards the player.

String roll – use the knuckles to consecutively knock on the strings producing a haze of sound.

Violin

Realisation of this accelerando notation figure:



- Denotes a rapid alteration of up-bow and down-bow; but including getting faster in the middle whilst starting and ending slower. In this example, the faster section is also louder.
- **Bend** – denotes a gradual shift in pitch of less than a semitone (in this case, quarter-sharp). The line shows the direction of the pitch fluctuation.
- **Sul pont.** – **sul ponticello**; play near the bridge.

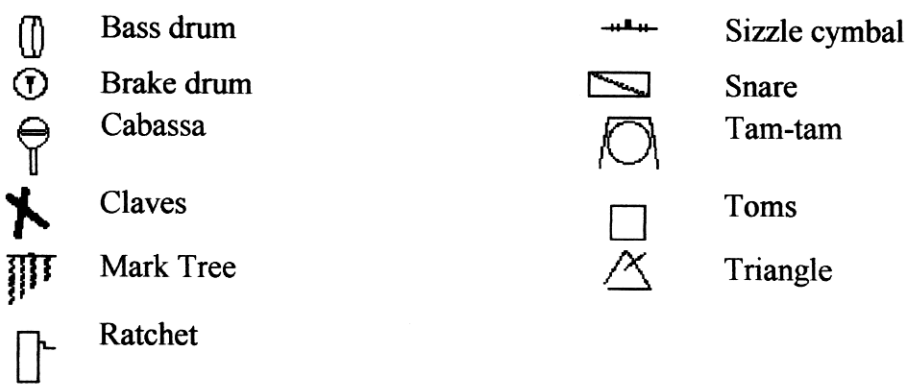
Strings:

- **I, II, III, IV** – **string numbers**: I is the E string, IV is the G string.
- **Sul G** – play on the G string
- **2.** – play in second position.

Bowing and plucking:

- – **strong down-bow**; accent down-bow to give distortion.
- – **snap**; when plucking the string, use the finger to snap the string against the fingerboard.
- **Au tallone** – play at the heel of the bow.

Percussion


Bass drum
Brake drum
Cabassa
Claves
Mark Tree
Ratchet
Sizzle cymbal
Snare
Tam-tam
Toms
Triangle

Libera Me

(Deliver Me)

Requiem for Society

Humanity

Machines

Soprano

Alto

Tenor

Bass

The hall is completely dark except for pit lamps for the musicians. As the music builds, the lighting slowly becomes more intense with hues of reds, yellows and orange - reaching its climax by bar 40. At bar 51, the lighting begins to fade once more to total darkness.

In strict time ♩ = 60, Machine-like

Piano

Piano Strings

Strings: approx. pitch only.

In strict time ♩ = 60, Machine-like

mf *(Harmonic: stopped by R.H., sounds as written)*

(scrape with fingernails - let it vibrate.)

L.H. *gliss.*

sempre con pedal.

Female Voice

Male Voice I

Male Voice II

Violin

The voices are not visible from the audience. Their parts are amplified through a PA system.

In strict time ♩ = 60, Machine-like

pp *(whispered)*

Re - qui - em ae - ter - nam

pp *(whispered)*

Re-qui-em ae-ter-nam do-na e-is, Do-mi-ne.

pp *(whispered)*

Re-qui-em

Percussion I

Percussion II

Metronome I is set to ♩=120. Metronome II is set to ♩=144.

In strict time ♩ = 60, Machine-like

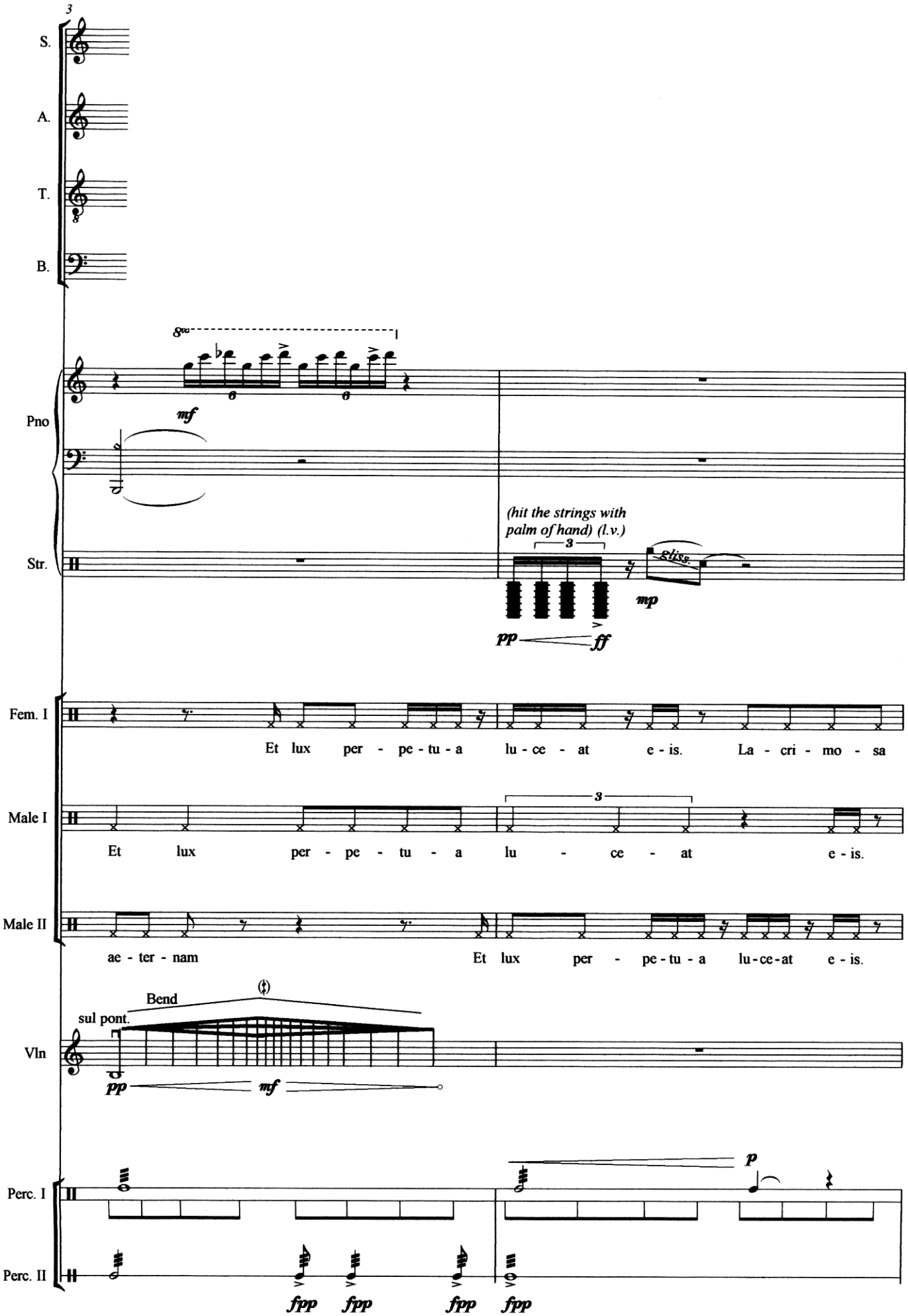
(soft beaters)

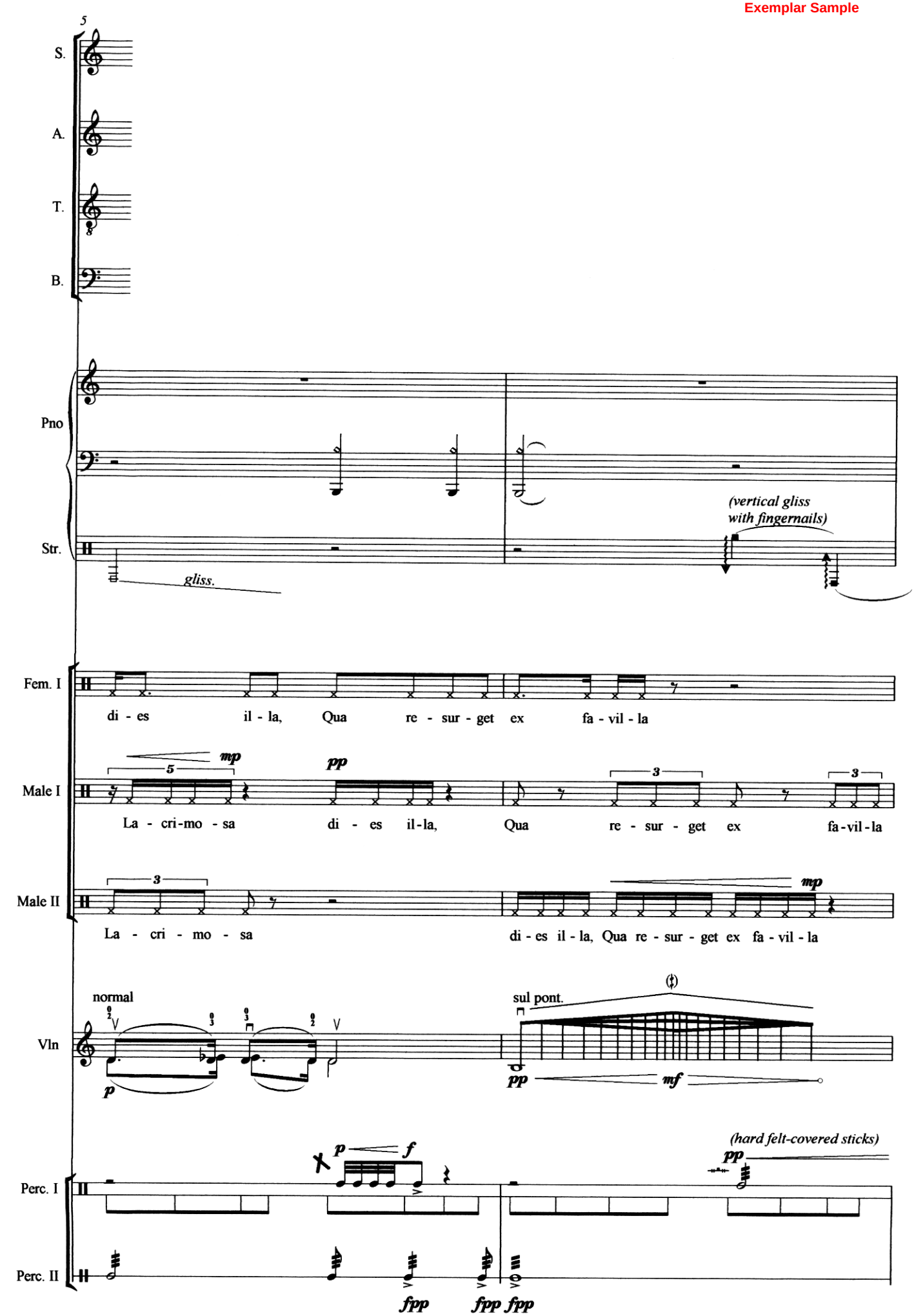
ppp

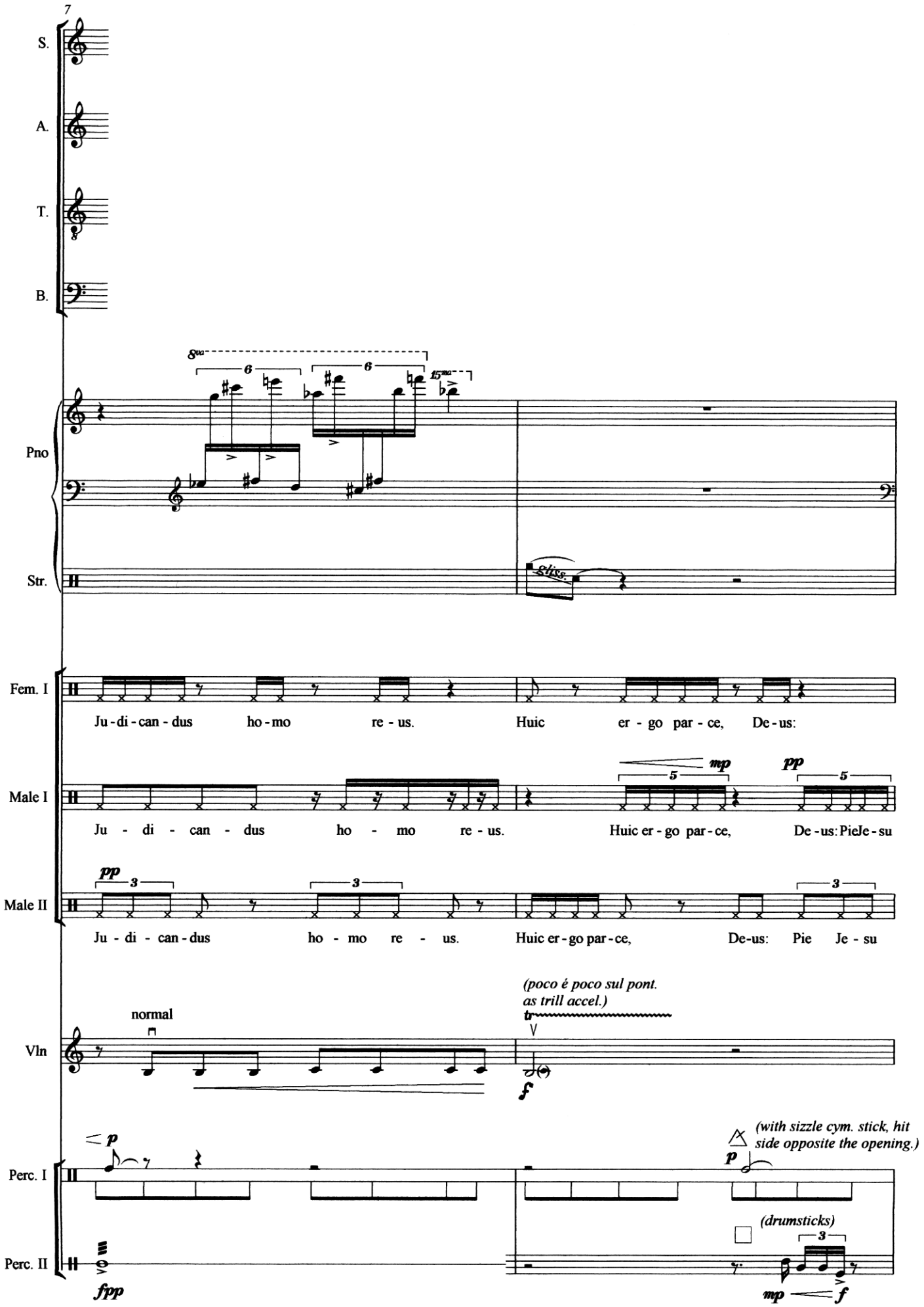
start metronome: ♩=120

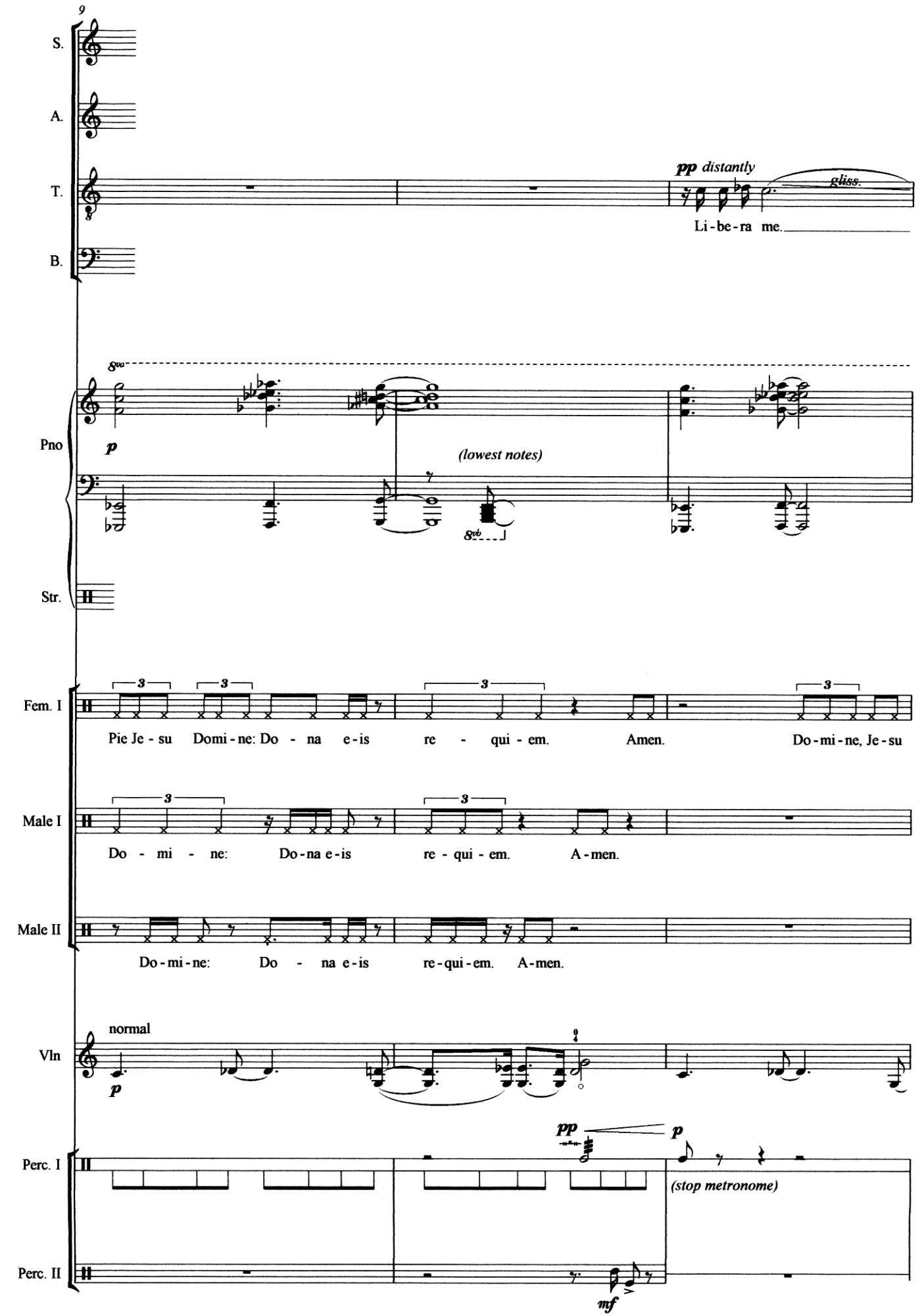
(large beaters)

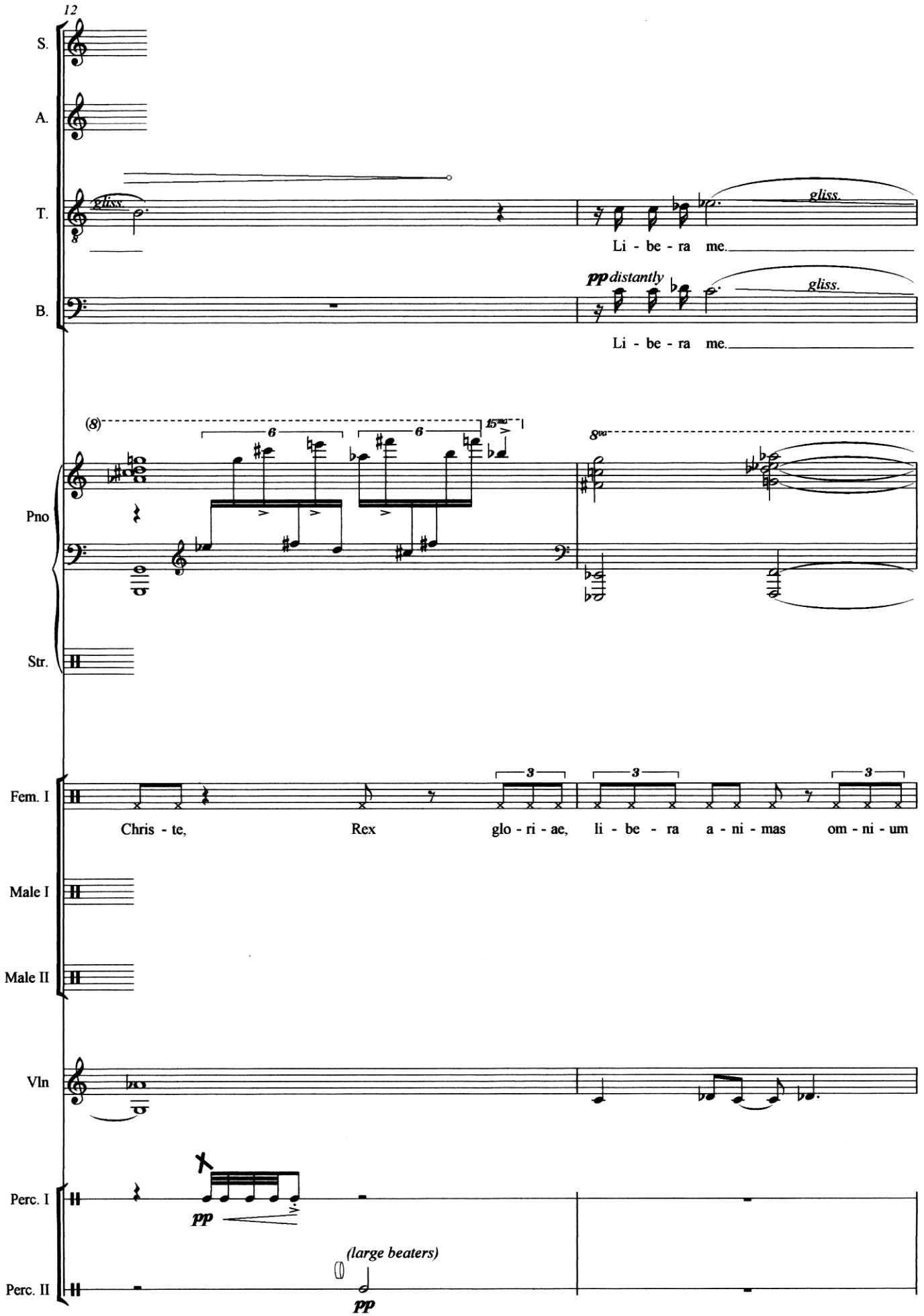
sfpp

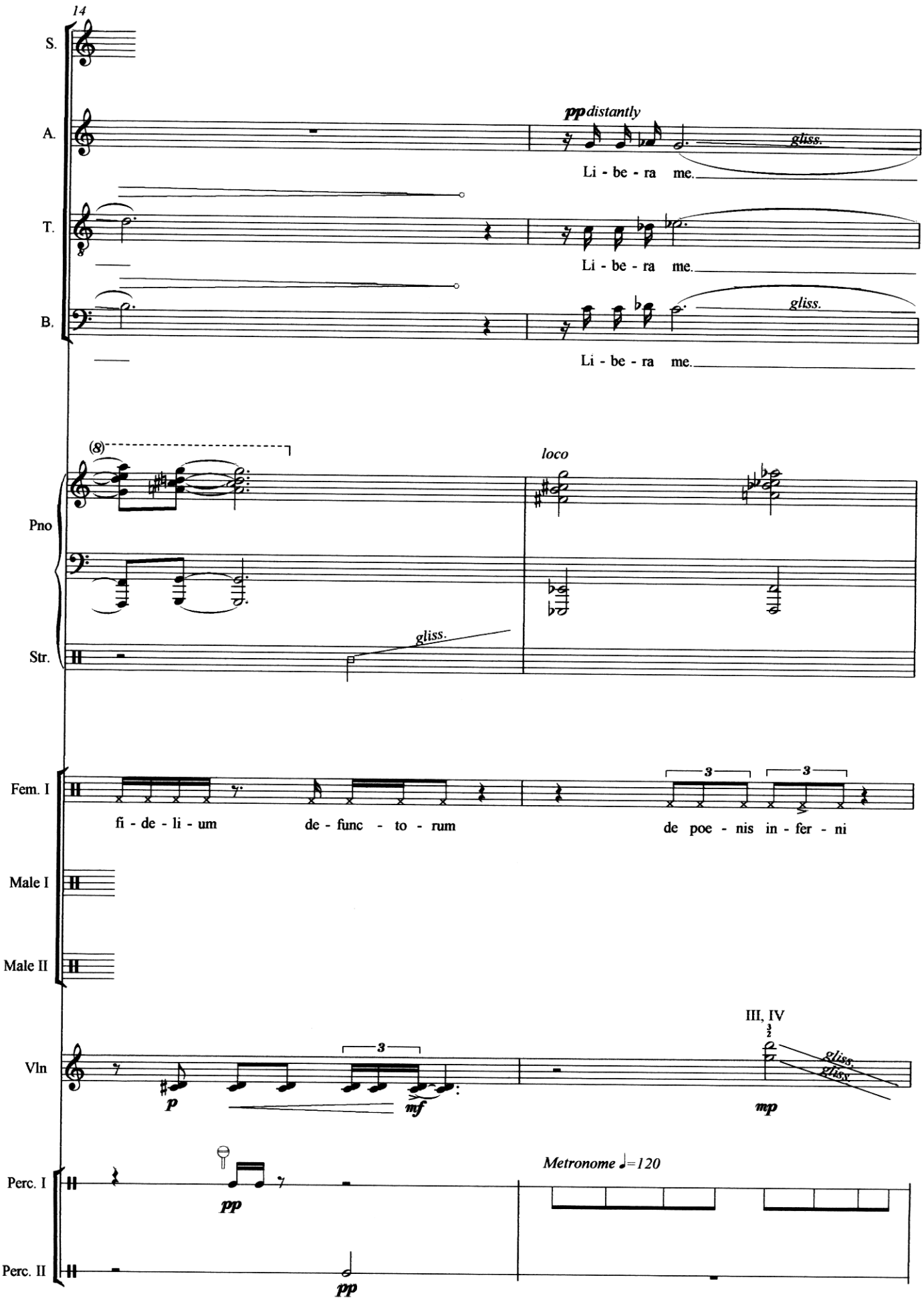

3
S.
A.
T.
B.
8va
mf
Pno
(hit the strings with
palm of hand) (l.v.)
3
gliss.
mp
Str.
pp
ff
Fem. I
Et lux per - pe - tu - a lu - ce - at e - is. La - cri - mo - sa
Male I
3
Et lux per - pe - tu - a lu - ce - at e - is.
Male II
ae - ter - nam Et lux per - pe - tu - a lu - ce - at e - is.
Bend
sul pont.
Vln
pp
mf
Perc. I
p
Perc. II
fpp fpp fpp fpp

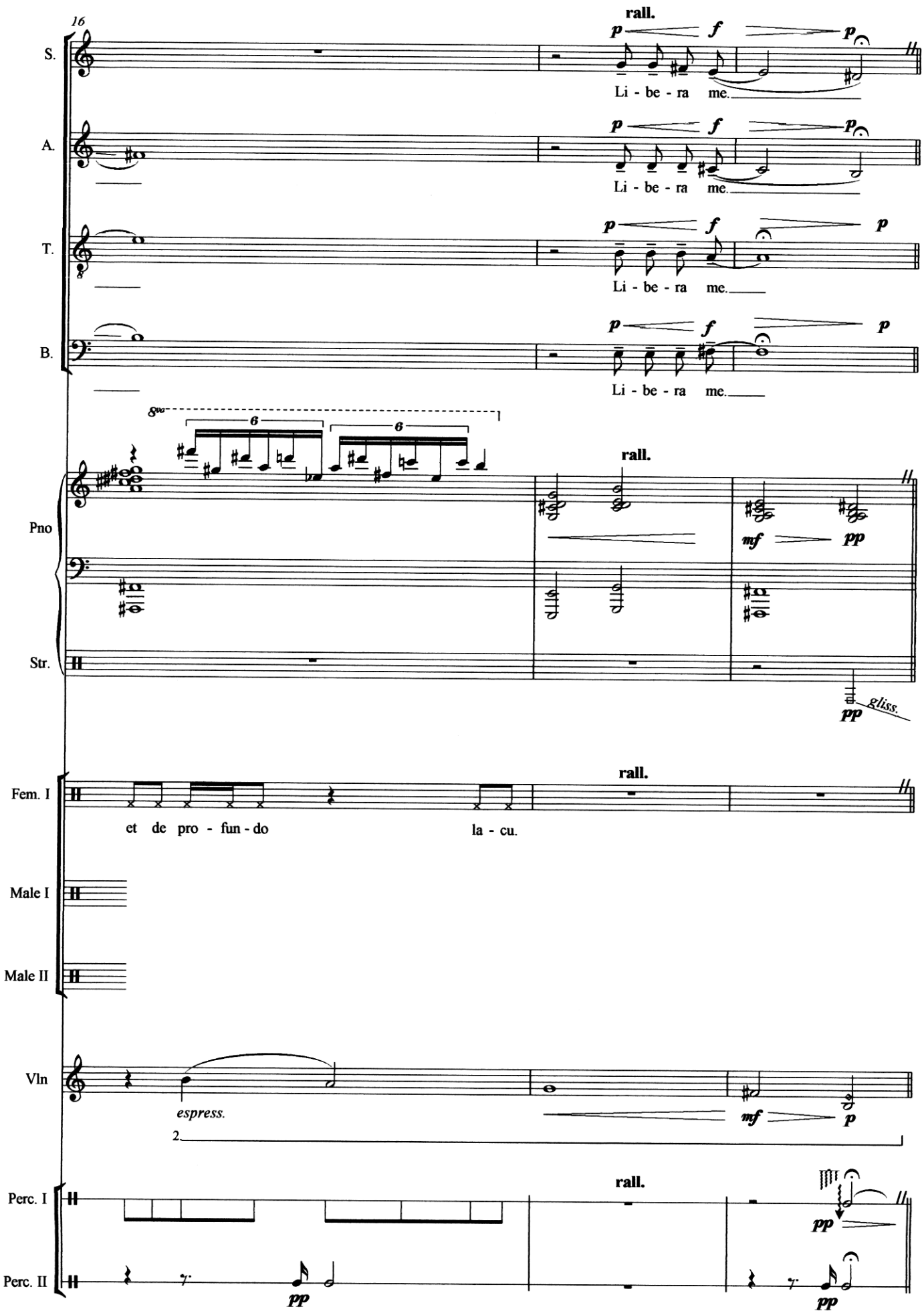

5
S.
A.
T.
B.
Pno
Str.
gliss.
(vertical gliss
with fingernails)
Fem. I
di - es il - la, Qua re - sur - get ex fa - vil - la
Male I
mp
pp
La - cri-mo - sa di - es il-la, Qua re - sur - get ex fa-vil-la
Male II
mp
La - cri - mo - sa di - es il - la, Qua re - sur - get ex fa - vil - la
normal
sul pont.
Vln
p
pp
mf
(hard felt-covered sticks)
Perc. I
p
f
pp
Perc. II
fpp
fpp fpp

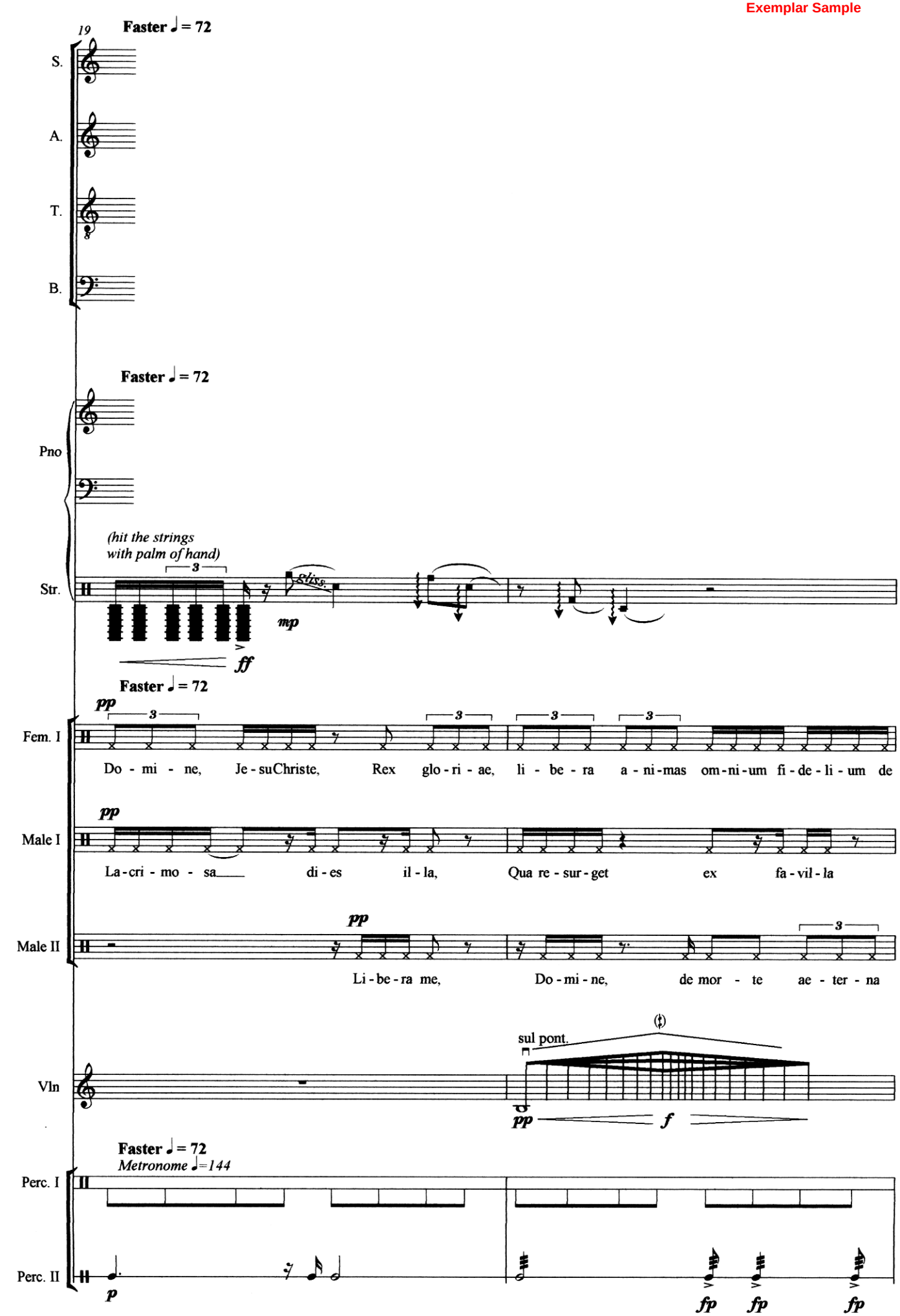

7
S.
A.
T.
B.
Pno
Str.
8va
15ma
6
6
Gliss.
Fem. I
Ju - di - can - dus ho - mo re - us. Huic er - go par - ce, De - us:
Male I
mp
pp
5
5
Ju - di - can - dus ho - mo re - us. Huic er - go par - ce, De - us: Pie Je - su
Male II
pp
3
3
3
Ju - di - can - dus ho - mo re - us. Huic er - go par - ce, De - us: Pie Je - su
Vln
normal
(poco é poco sul pont.
as trill accel.)
tr
f
Perc. I
p
(with sizzle cym. stick, hit
side opposite the opening.)
p
Perc. II
(drumsticks)
3
fpp
mp
f

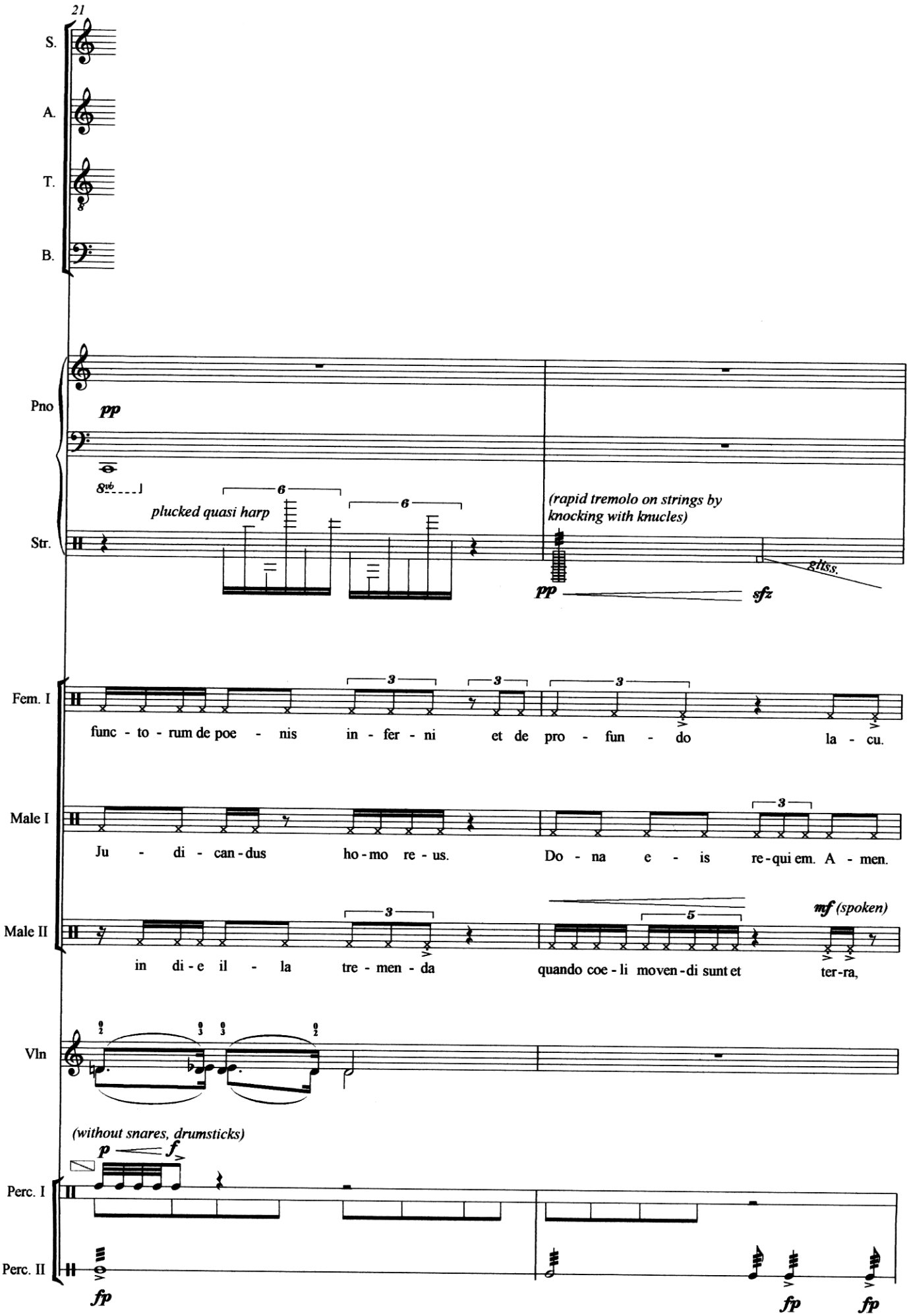

9
S.
A.
T.
B.
pp distantly
gliss.
Li-be-ra me.
8va
Pno
p
(lowest notes)
8vb
Str.
Fem. I
Pie Je-su Domi-ne: Do-na e-is re-qui-em. Amen. Do-mi-ne, Je-su
Male I
Do-mi-ne: Do-na e-is re-qui-em. A-men.
Male II
Do-mi-ne: Do-na e-is re-qui-em. A-men.
Vln
normal
p
Perc. I
pp
p
(stop metronome)
Perc. II
mf

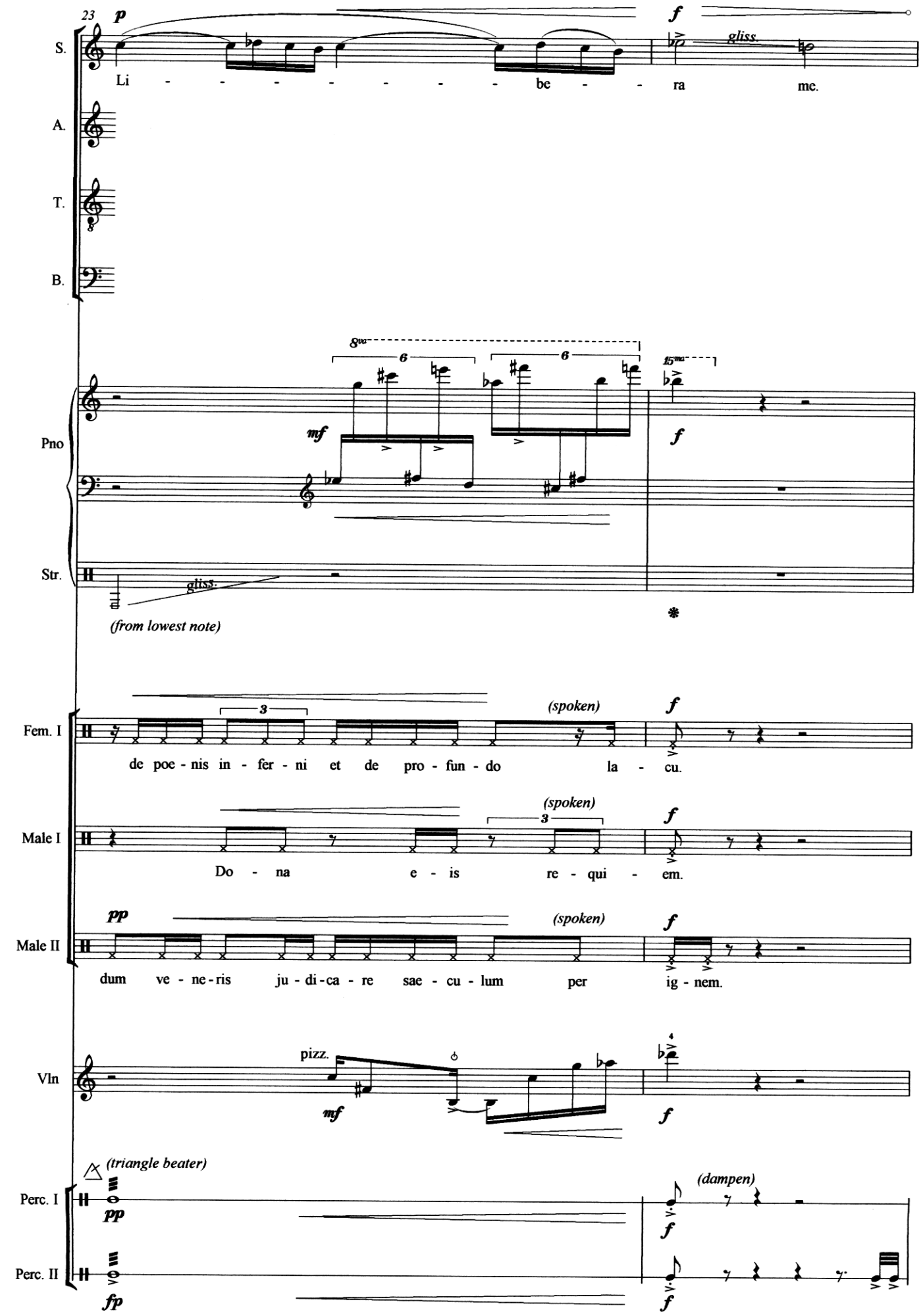

12
S.
A.
T.
gliss.
Li - be - ra me.
gliss.
B.
pp distantly
gliss.
Li - be - ra me.
Pno
(8)
15ma
8va
Str.
Fem. I
Chris - te, Rex glo - ri - ae, li - be - ra a - ni - mas om - ni - um
Male I
Male II
Vln
Perc. I
pp
Perc. II
(large beaters)
pp

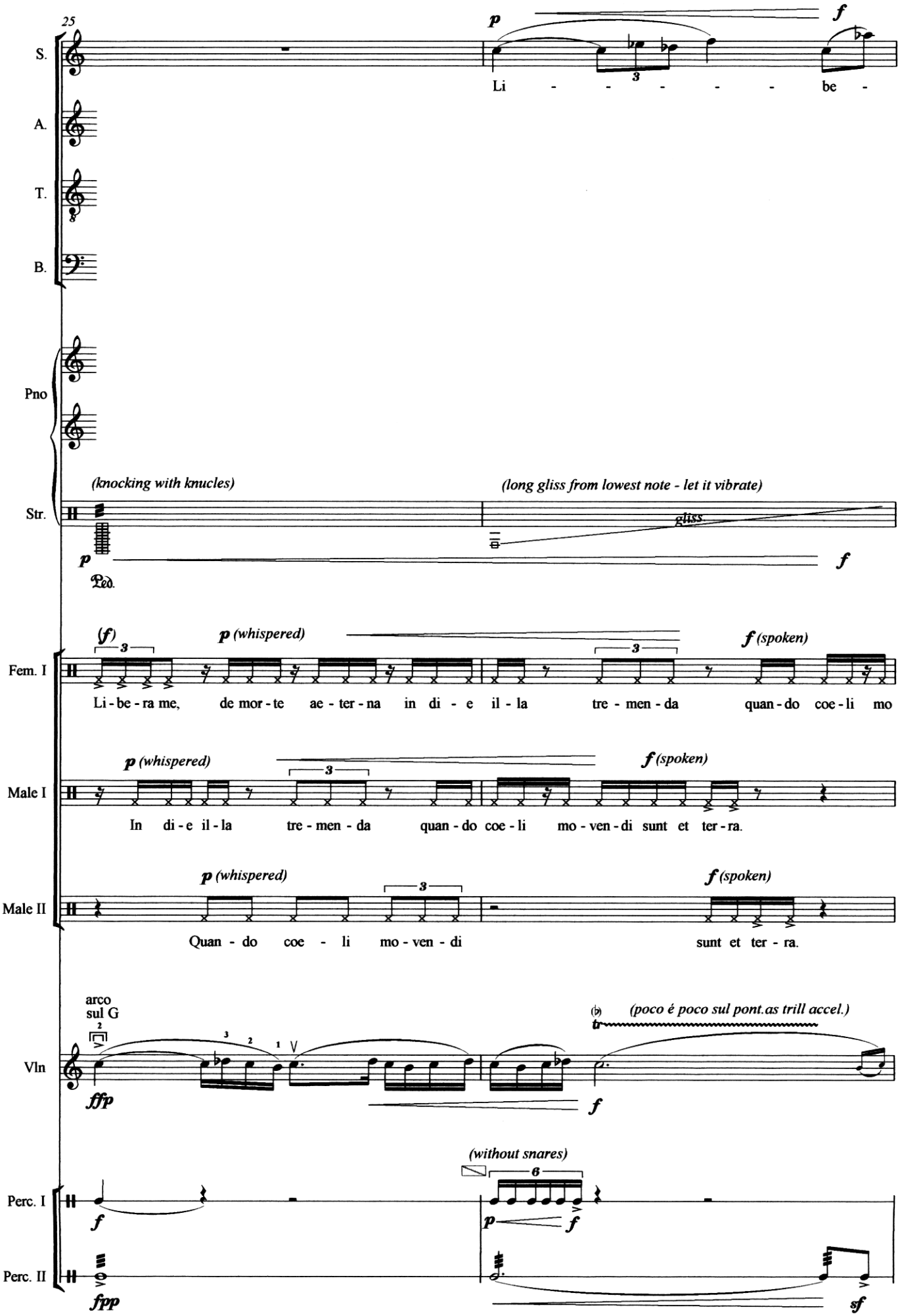

14
S.
A.
pp distantly
gliss.
Li - be - ra me.
T.
Li - be - ra me.
B.
gliss.
Li - be - ra me.
(8)
loco
Pno
Str.
gliss.
Fem. I
3
3
fi - de - li - um
de - func - to - rum
de poe - nis in - fer - ni
Male I
Male II
III, IV
Vln
3
p
mf
mp
gliss.
gliss.
Perc. I
Metronome ♩=120
pp
Perc. II
pp

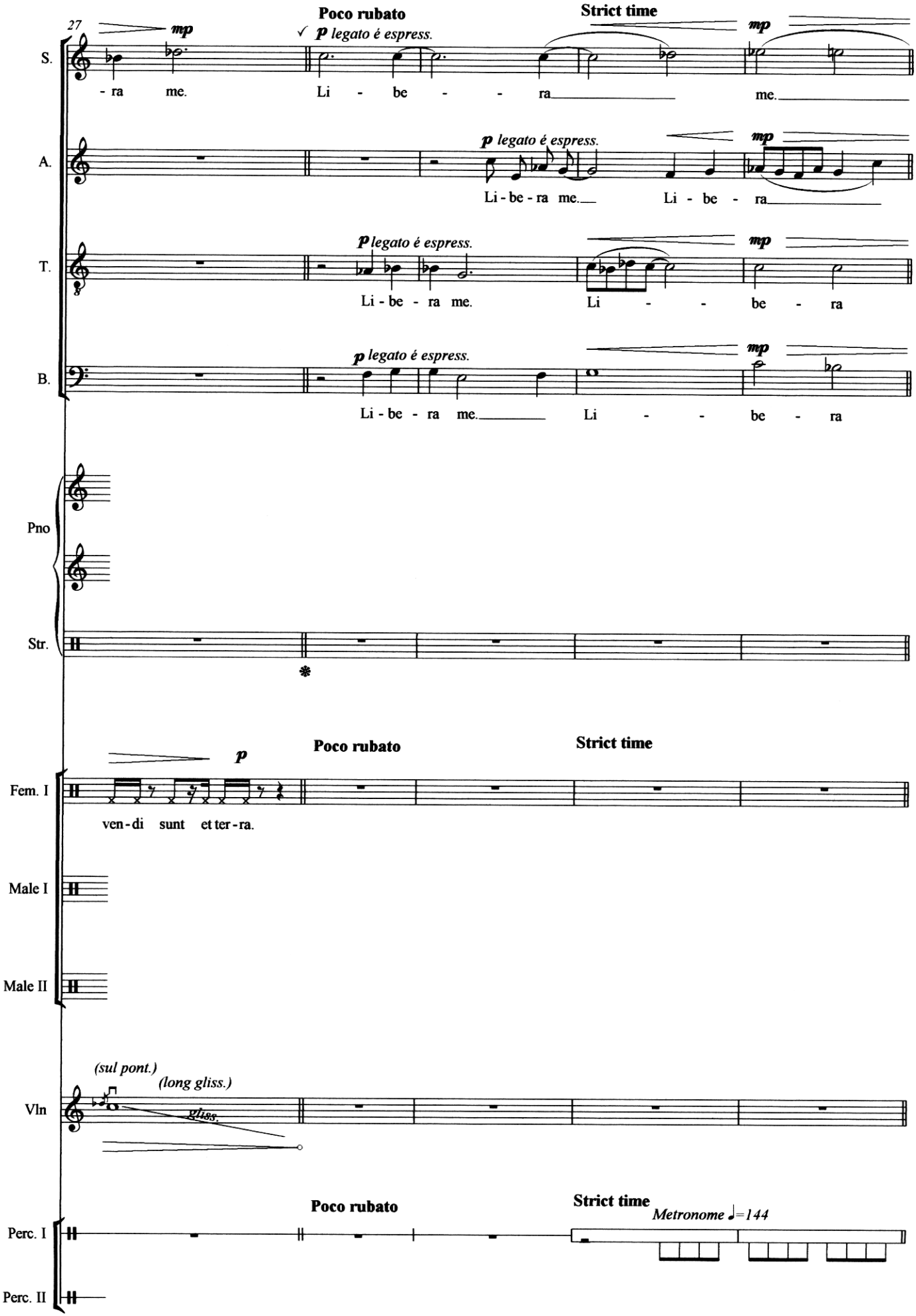

16
rall.
S.
A.
T.
B.
Li - be - ra me.
8va
6
6
Pno
Str.
gliss.
Fem. I
et de pro - fun - do
la - cu.
Male I
Male II
Vln
espress.
2
Perc. I
Perc. II

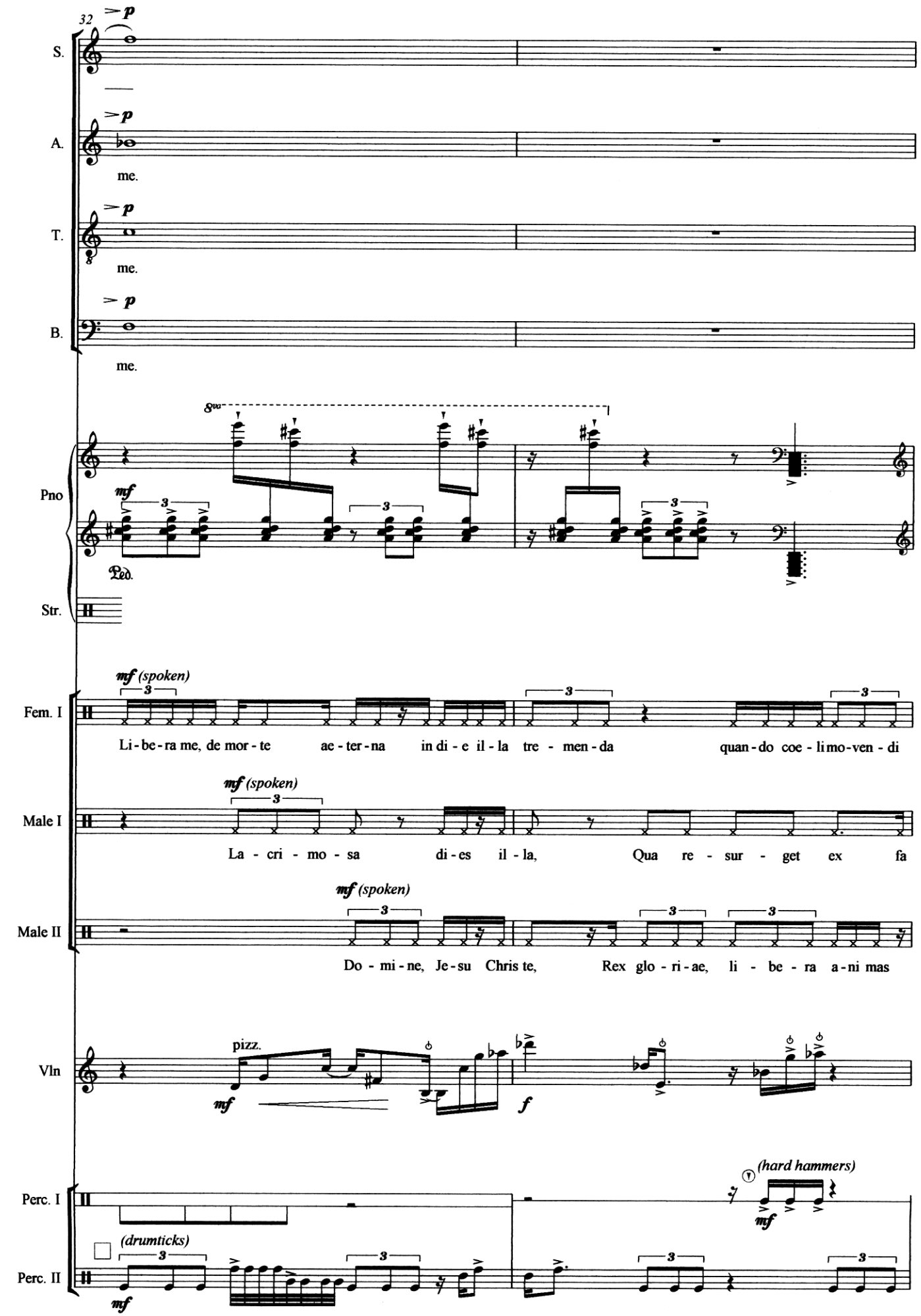

19
Faster ♩= 72
S.
A.
T.
B.
Faster ♩= 72
Pno
(hit the strings
with palm of hand)
Str.
3
Gliss.
mp
ff
Faster ♩= 72
pp
Fem. I
Do - mi - ne, Je - suChriste, Rex glo - ri - ae, li - be - ra a - ni-mas om-ni-um fi - de - li - um de
pp
Male I
La-cri - mo - sa di - es il - la, Qua re - sur - get ex fa - vil - la
pp
Male II
Li - be - ra me, Do - mi - ne, de mor - te ae - ter - na
sul pont.
Vln
pp
f
Faster ♩= 72
Metronome ♩=144
Perc. I
Perc. II
p
fp
fp
fp

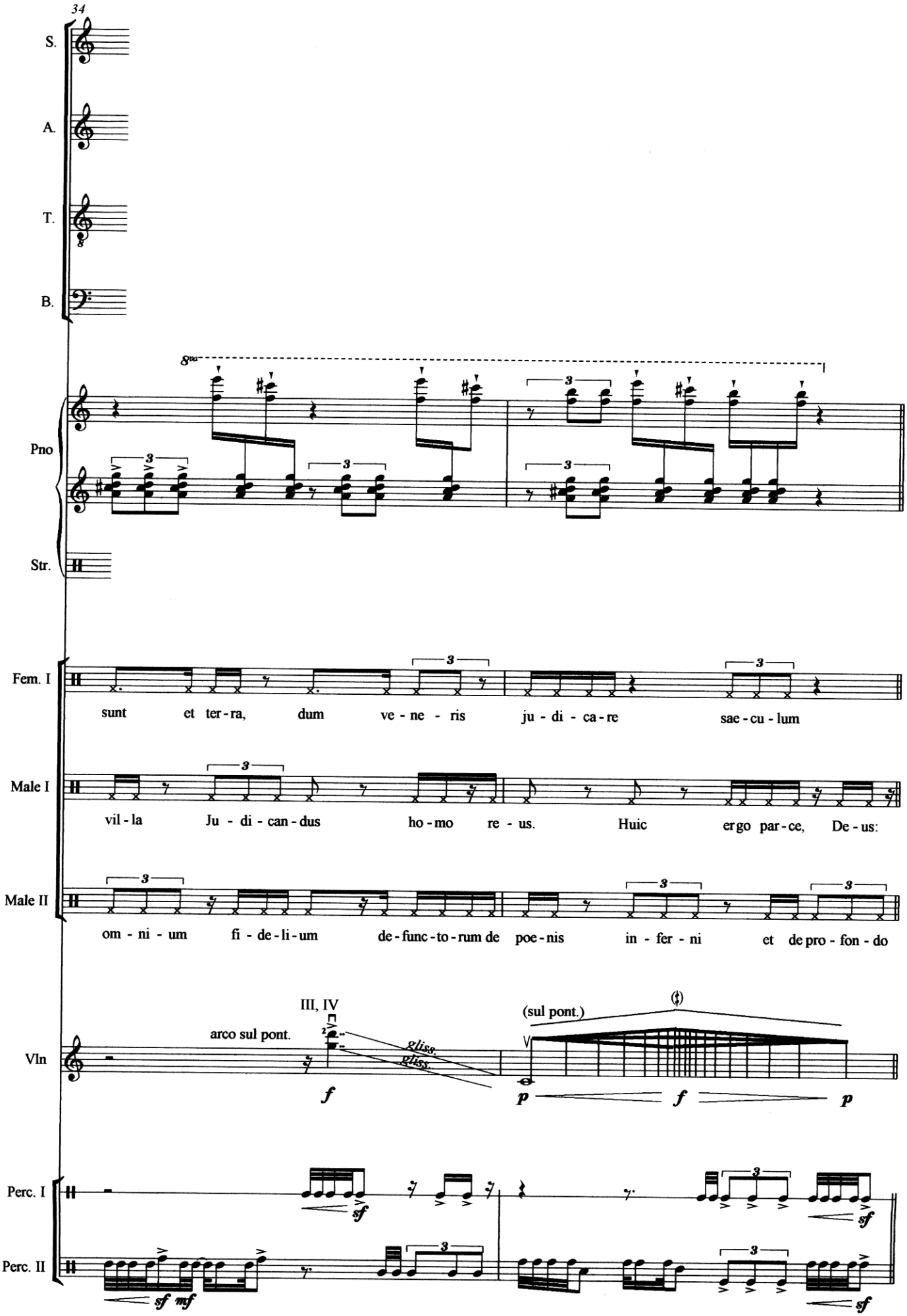

21
S.
A.
T.
B.
Pno
pp
8vb
plucked quasi harp
6
6
(rapid tremolo on strings by knocking with knucles)
Str.
pp
sfz
gliss.
Fem. I
3
3
3
func - to - rum de poe - nis in - fer - ni et de pro - fun - do la - cu.
Male I
3
Ju - di - can - dus ho - mo re - us. Do - na e - is re - qui em. A - men.
Male II
3
5
mf (spoken)
in di - e il - la tre - men - da quando coe - li moven - di sunt et ter - ra,
Vln
(without snares, drumsticks)
p
f
Perc. I
Perc. II
fp
fp
fp

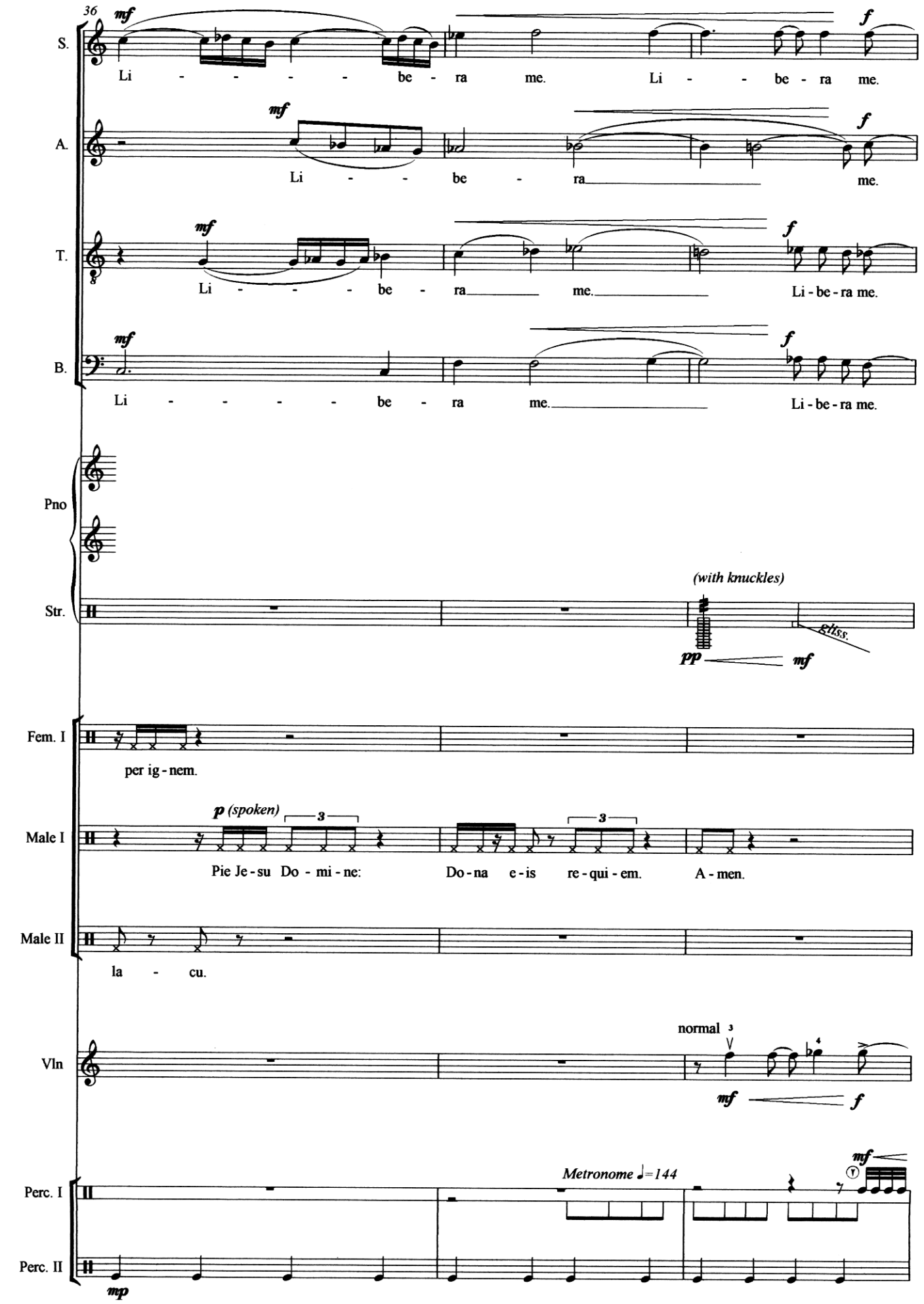

23
S.
A.
T.
B.
Pno
Str.
Fem. I
Male I
Male II
Vln
Perc. I
Perc. II
Li - - - - - - - - be - - ra me.
gliss.
gliss.
(from lowest note)
de poe - nis in - fer - ni et de pro - fun - do la - cu.
Do - na e - is re - qui - em.
dum ve - ne - ris ju - di - ca - re sae - cu - lum per ig - nem.
(spoken)
pizz.
(triangle beater)
(dampen)


25
S.
A.
T.
B.
Pno
Str.
Fem. I
Male I
Male II
Vln
Perc. I
Perc. II
p
f
Li - - - - - - be -
(knocking with knucles)
(long gliss from lowest note - let it vibrate)
gliss
Led.
(f)
p (whispered)
f (spoken)
Li - be - ra me, de mor - te ae - ter - na in di - e il - la tre - men - da quan - do coe - li mo
In di - e il - la tre - men - da quan - do coe - li mo - ven - di sunt et ter - ra.
Quan - do coe - li mo - ven - di sunt et ter - ra.
arco
sul G
ffp
(poco é poco sul pont.as trill accel.)
(without snares)
fpp
sf

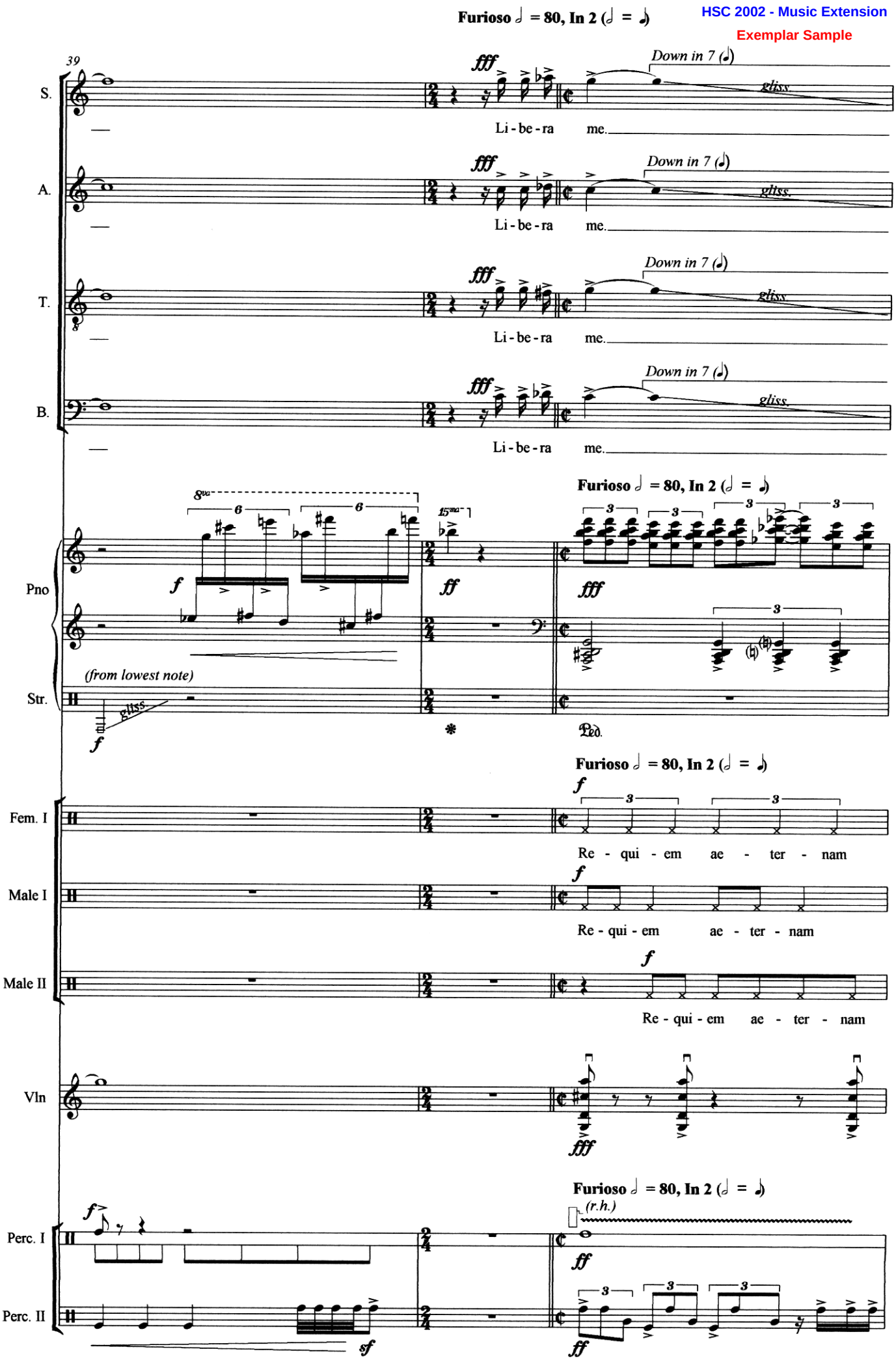

27
Poco rubato
Strict time
S.
A.
T.
B.
mp
p legato é espress.
- ra me.
Li - be - - ra
me.
Li - be - ra me.
Li - be - ra
Li - be - ra me.
Li - - be - ra
Li - be - ra me.
Li - - be - ra
Pno
Str.
Fem. I
Male I
Male II
ven - di sunt et ter - ra.
(sul pont.)
(long gliss.)
gliss.
Vln
Perc. I
Perc. II
Metronome ♩=144

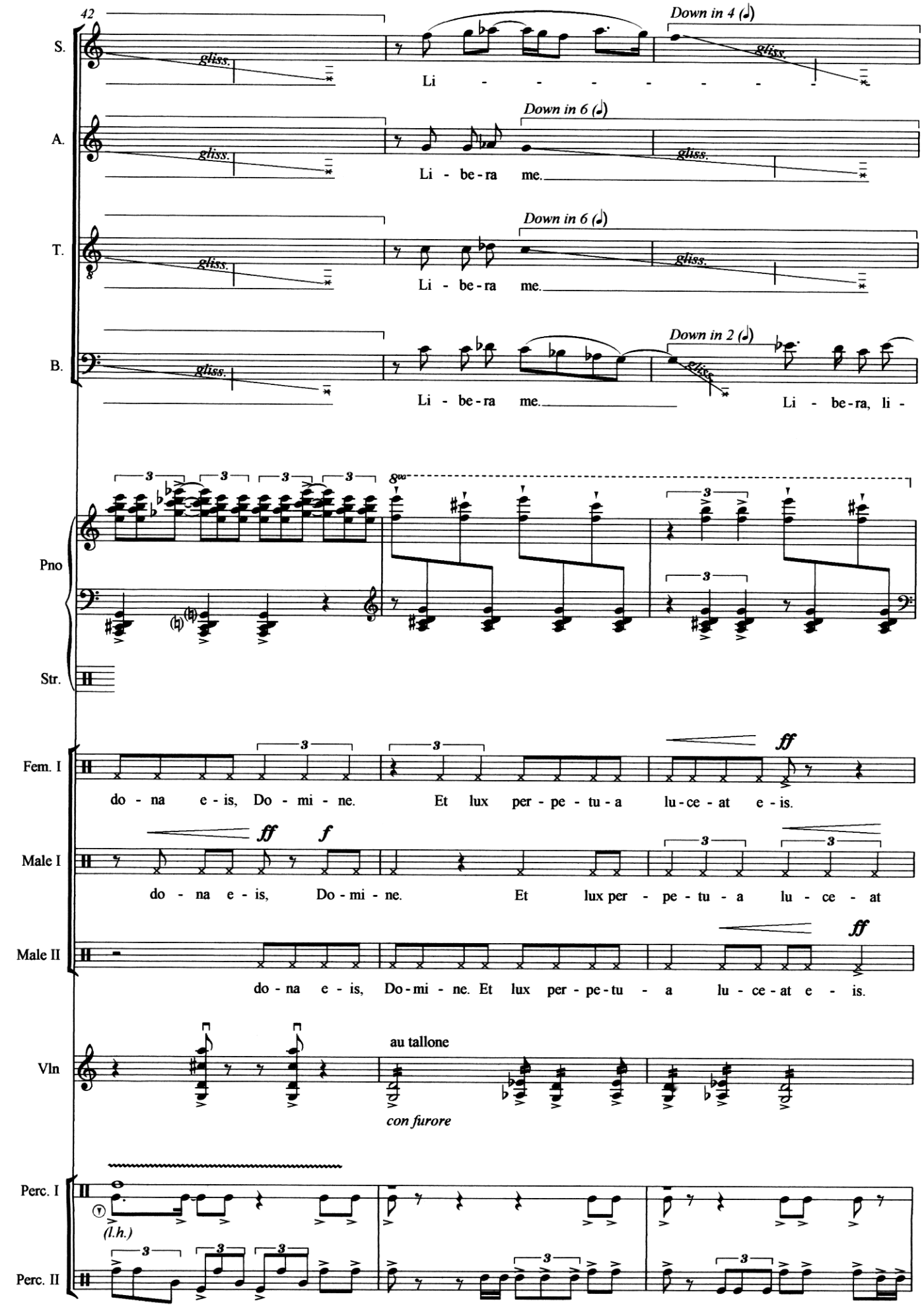

32
S.
A.
me.
T.
me.
B.
me.
Pno
Ped.
Str.
Fem. I
Li-be-ra me, de mor-te ae-ter-na in di-e il-la tre-men-da quan-do coe-li mo-ven-di
Male I
La-cri-mo-sa di-es il-la, Qua re-sur-get ex fa
Male II
Do-mi-ne, Je-su Chris te, Rex glo-ri-ae, li-be-ra a-ni mas
Vln
pizz.
Perc. I
(hard hammers)
Perc. II
(drumticks)

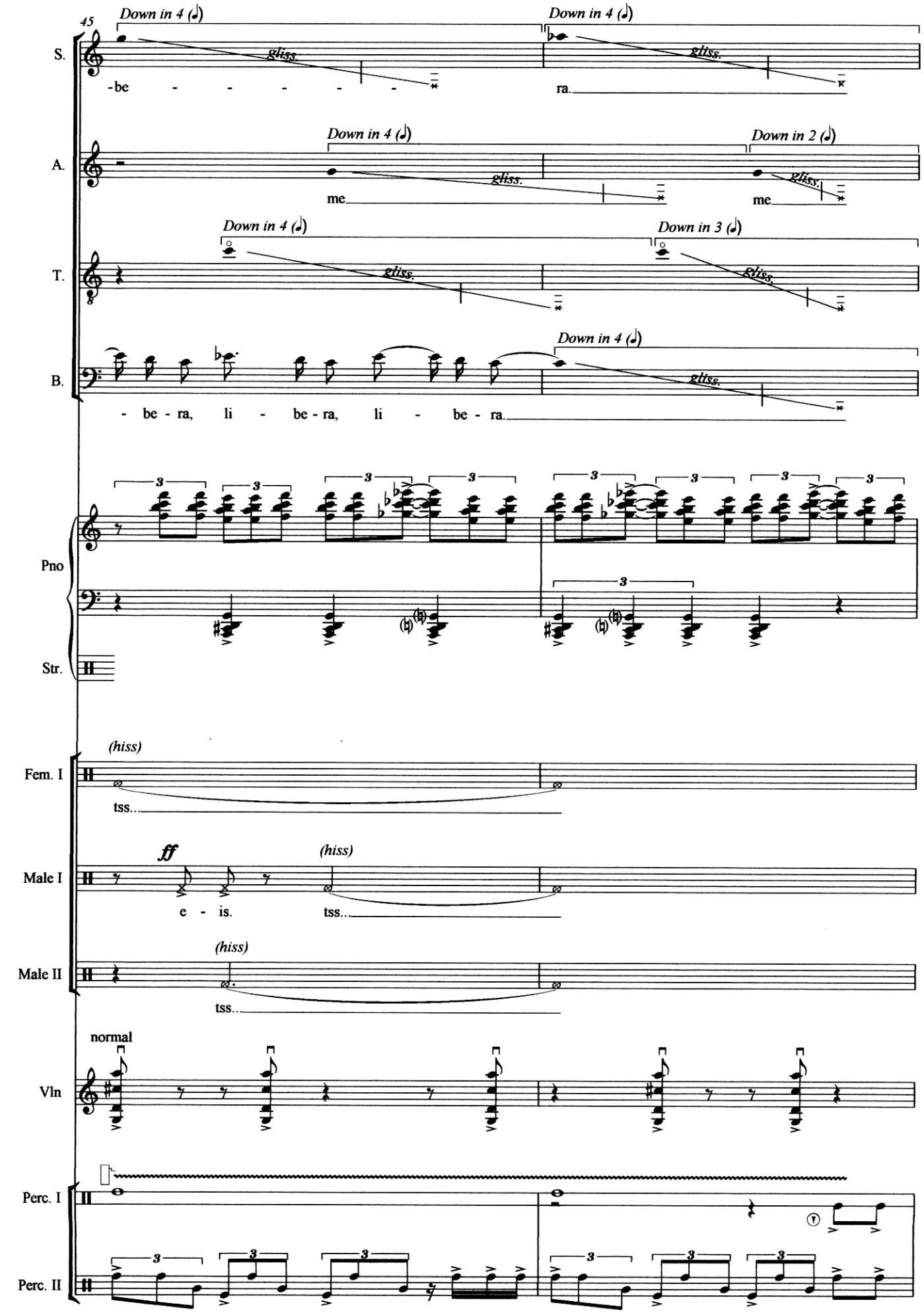

34
S.
A.
T.
B.
8va
Pno
Str.
Fem. I
sunt et ter-ra, dum ve-ne-ris ju-di-ca-re sae-cu-lum
Male I
vil-la Ju-di-can-dus ho-mo re-us. Huic ergo par-ce, De-us:
Male II
om-ni-um fi-de-li-um de-func-to-rum de poe-nis in-fer-ni et de pro-fon-do
Vln
III, IV
arco sul pont.
gliss.
gliss.
(sul pont.)
Perc. I
Perc. II

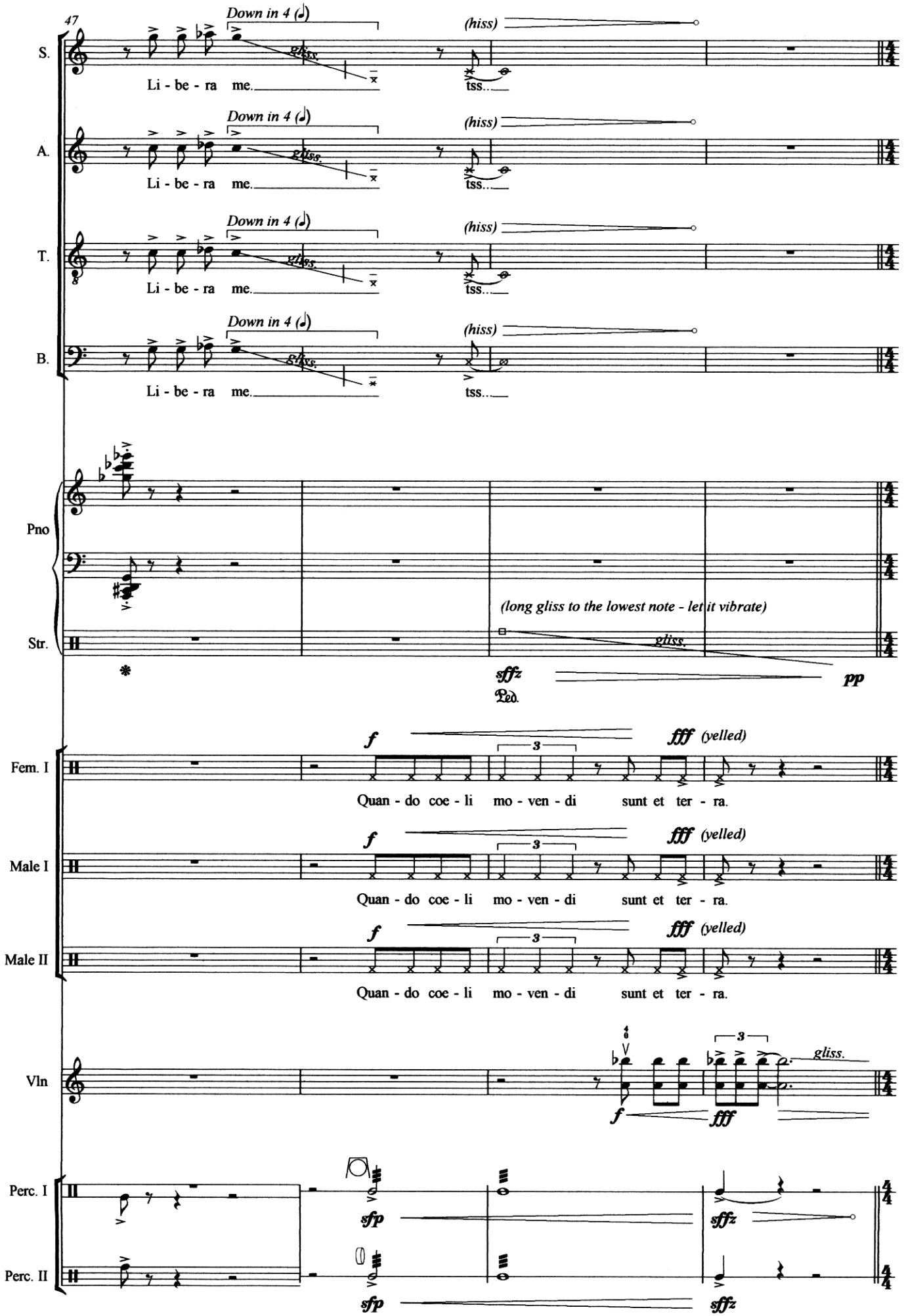

36
S.
mf
Li - - - - - be - ra me.
f
Li - - be - ra me.
A.
mf
Li - - be - ra
f
me.
T.
mf
Li - - - - be - ra me.
f
Li - be - ra me.
B.
mf
Li - - - - - be - ra me.
f
Li - be - ra me.
Pno
Str.
(with knuckles)
pp
mf
gliss.
Fem. I
per ig - nem.
Male I
p (spoken)
3
Pie Je - su Do - mi - ne:
3
Do - na e - is re - qui - em. A - men.
Male II
la - cu.
Vln
normal
mf
f
Perc. I
Metronome ♩=144
mf
Perc. II
mp

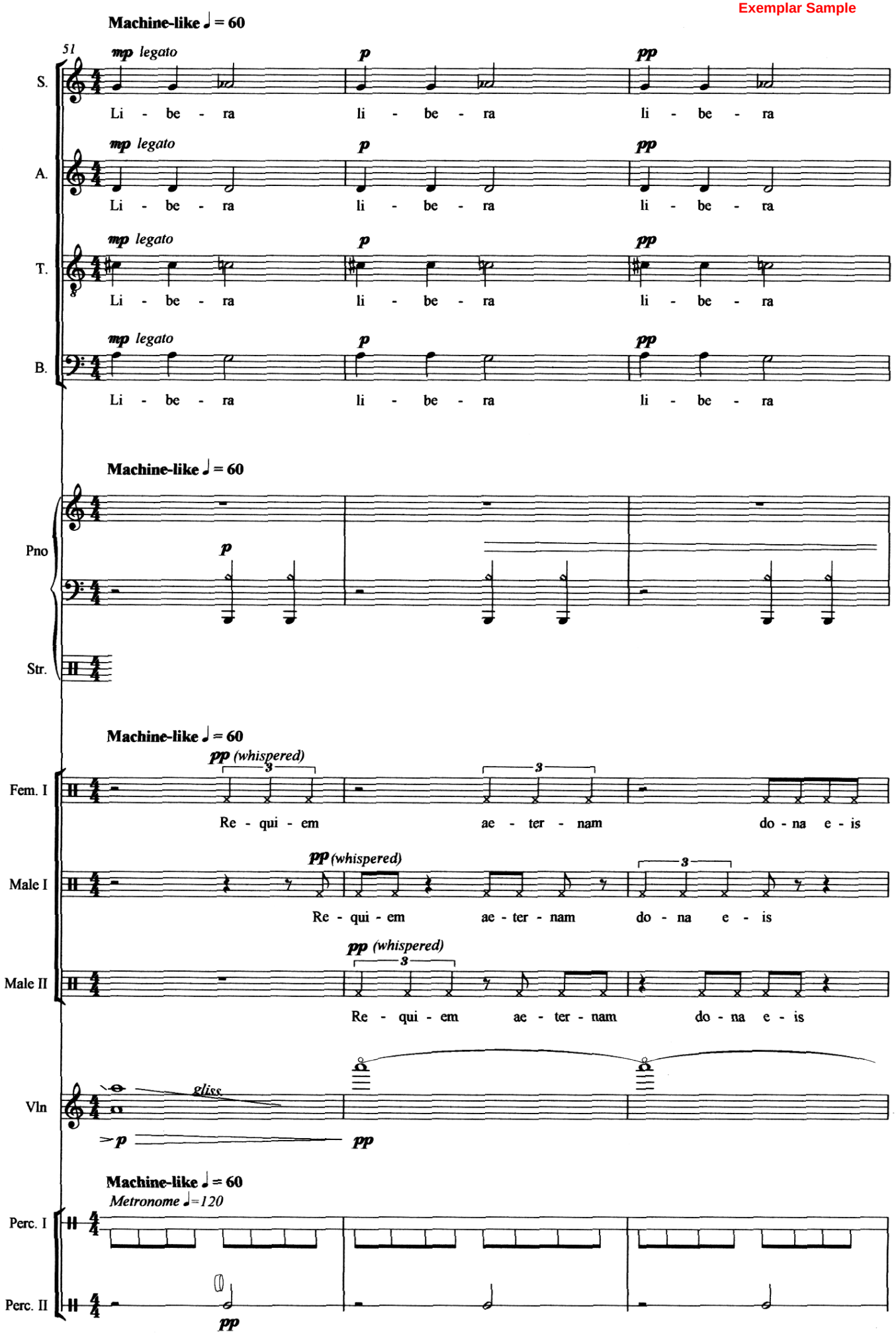
HSC 2002 - Music Extension
Exemplar Sample

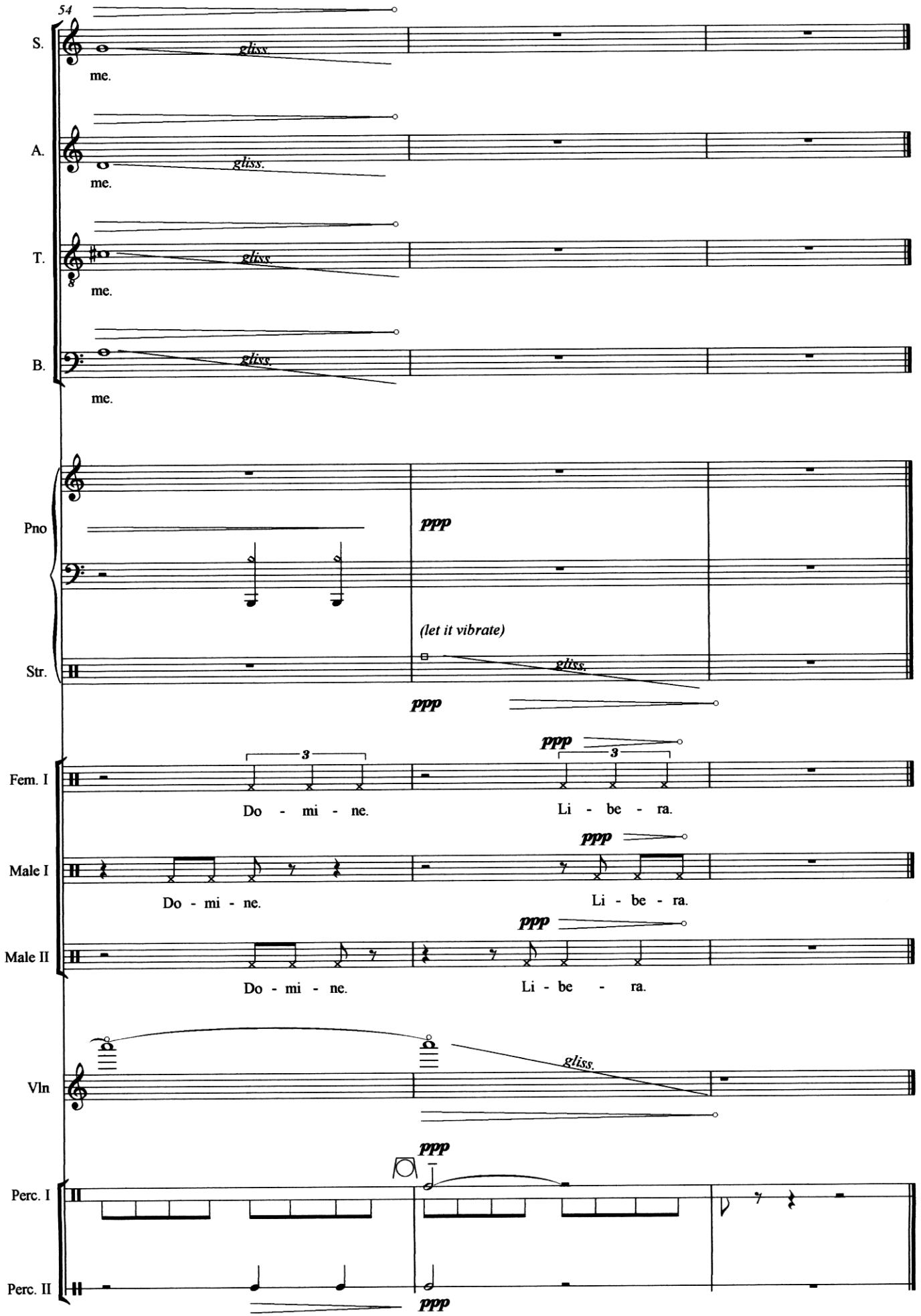



42
S.
A.
T.
B.
Down in 4 (𝅗𝅥)
Down in 6 (𝅗𝅥)
Down in 6 (𝅗𝅥)
Down in 2 (𝅗𝅥)
gliss.
Li - - - - - - - -
Li - be - ra me.
Li - be - ra me.
Li - be - ra me.
Li - be - ra, li -
Pno
Str.
Fem. I
Male I
Male II
do - na e - is, Do - mi - ne. Et lux per - pe - tu - a lu - ce - at e - is.
ff
f
Vln
au tallone
con furore
Perc. I
Perc. II
(l.h.)


45
S.
Down in 4
gliss.
-be - - - - -
Down in 4
gliss.
ra.
A.
Down in 4
gliss.
me
Down in 2
gliss.
me
T.
Down in 4
gliss.
Down in 3
gliss.
B.
Down in 4
gliss.
- be - ra, li - be - ra, li - be - ra.
Pno
Str.
Fem. I
(hiss)
tss...
Male I
ff
e - is.
(hiss)
tss...
Male II
(hiss)
tss...
Vln
normal
Perc. I
Perc. II


47
S.
A.
T.
B.
Down in 4
(hiss)
gliss.
Li - be - ra me.
tss...
Pno
Str.
(long gliss to the lowest note - let it vibrate)
gliss.
sffz
Ped.
pp
Fem. I
Male I
Male II
f
fff (yelled)
3
Quan - do coe - li mo - ven - di sunt et ter - ra.
Vln
gliss.
Perc. I
Perc. II
sfp
sffz


Machine-like ♩ = 60
51
S.
A.
T.
B.
mp legato
p
pp
Li - be - ra
li - be - ra
Machine-like ♩ = 60
Pno
Str.
Machine-like ♩ = 60
Fem. I
Male I
Male II
pp (whispered)
3
Re - qui - em
ae - ter - nam
do - na e - is
Vln
gliss.
Machine-like ♩ = 60
Metronome ♩=120
Perc. I
Perc. II


54
S.
gliss.
me.
A.
gliss.
me.
T.
gliss.
me.
B.
gliss.
me.
Pno
ppp
(let it vibrate)
Str.
gliss.
ppp
Fem. I
3
Do - mi - ne.
ppp
3
Li - be - ra.
Male I
Do - mi - ne.
ppp
Li - be - ra.
Male II
Do - mi - ne.
ppp
Li - be - ra.
Vln
gliss.
Perc. I
ppp
Perc. II
ppp