

Requiem for America

for Quadre
horn quartet

by

Joe L. Alexander

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for Quadre

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Program Notes

Requiem for America was composed for the 2021 Quadre International Composition Contest. The piece was written as my mournful response to changes and events which occurred during President Trump's time in office. This is why I chose to write a requiem.

The piece opens with a Coplandesque sound which represented our country before President Trump took office. The piece quickly evolves into dissonance, representing the disagreeable changes made during his time in office. Inserted into the dissonance are fragments of the Latin sequence, ***Dies Irae***. The final section brings back a more sophisticated return of the opening musical idea which represents my new hope for our great country which came with the election of President Biden.

The composer would like to thank Dr. Juli Buxbaum, horn teacher at Arkansas State University and Dr. Alan Goldspiel, University of Montevallo for their invaluable help with this piece. Thank you!

Performance Notes:

Accidentals only apply to the line or space on which they are written on and only last for the measure, or changed by another accidental. They do not apply to octaves.

Duration c. 3:52

Requiem for America

Joe L. Alexander

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$\text{♩} = 72$

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

mf

mp

mf

mf

mp

mf

f

mf

5

1

2

3

4

p

p

p

p

mf

A

Musical score for section A, measures 1-4. The score is written for four staves (1-4). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The dynamics are marked *mf* (mezzo-forte) and *f* (forte). The first staff (1) has a *mf* dynamic at the start, followed by a *f* dynamic, and then a *mf* dynamic with a crescendo hairpin. The second staff (2) has a *mf* dynamic at the start, followed by a *f* dynamic, and then a *mf* dynamic with a crescendo hairpin. The third staff (3) has a *mf* dynamic at the start, followed by a *f* dynamic, and then a *mf* dynamic with a crescendo hairpin. The fourth staff (4) has a *f* dynamic at the start, followed by a *mf* dynamic with a crescendo hairpin.

14

Musical score for section A, measures 14-17. The score is written for four staves (1-4). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The dynamics are marked *mf* (mezzo-forte) and *f* (forte). The first staff (1) has a *mf* dynamic at the start, followed by a *f* dynamic, and then a *mf* dynamic with a crescendo hairpin. The second staff (2) has a *mf* dynamic at the start, followed by a *f* dynamic, and then a *mf* dynamic with a crescendo hairpin. The third staff (3) has a *mf* dynamic at the start, followed by a *f* dynamic, and then a *mf* dynamic with a crescendo hairpin. The fourth staff (4) has a *f* dynamic at the start, followed by a *mf* dynamic with a crescendo hairpin.

B

Musical score for section B, measures 1-4. The score is written for four staves (1-4). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The dynamics are marked *f* (forte) and *mf* (mezzo-forte). The first staff (1) has a *f* dynamic at the start, followed by a *mf* dynamic with a crescendo hairpin. The second staff (2) has a *f* dynamic at the start, followed by a *mf* dynamic with a crescendo hairpin. The third staff (3) has a *f* dynamic at the start, followed by a *mf* dynamic with a crescendo hairpin. The fourth staff (4) has a *f* dynamic at the start, followed by a *mf* dynamic with a crescendo hairpin.

24

1 *mf*

2 *mp*

3 *mp*

4 *p* *mf*

C

28

1 *mp* *f*

2 *f*

3 *f*

4 *f*

31

1 *f* *mf*

2 *f*

3 *f*

4 *f*

Requiem for America

34

1 *mp* 3 *p* 3

2 *p* 3 3

3

4 *mp* 3 3

Detailed description: This system contains measures 34, 35, and 36. Measure 34 has a treble staff with a half note G#4 and a whole note F#4, and a bass staff with a half note G#3 and a whole note F#3. Measure 35 has a treble staff with a half note G#4, a quarter rest, and a triplet eighth-note figure (F#4, E#4, D#4), and a bass staff with a half note G#3, a quarter rest, and a triplet eighth-note figure (F#3, E#3, D#3). Measure 36 has a treble staff with a half note G#4, a quarter rest, and a triplet eighth-note figure (F#4, E#4, D#4), and a bass staff with a half note G#3, a quarter rest, and a triplet eighth-note figure (F#3, E#3, D#3). Dynamics include *mp* and *p*. There are crescendo and decrescendo hairpins.

38

1 *mp* *p*

2 *mf*

3

4

Detailed description: This system contains measures 38, 39, and 40. Measure 38 has a treble staff with a half note G#4, a quarter rest, and a triplet eighth-note figure (F#4, E#4, D#4), and a bass staff with a half note G#3, a quarter rest, and a triplet eighth-note figure (F#3, E#3, D#3). Measure 39 has a treble staff with a half note G#4, a quarter rest, and a triplet eighth-note figure (F#4, E#4, D#4), and a bass staff with a half note G#3, a quarter rest, and a triplet eighth-note figure (F#3, E#3, D#3). Measure 40 has a treble staff with a half note G#4, a quarter rest, and a triplet eighth-note figure (F#4, E#4, D#4), and a bass staff with a half note G#3, a quarter rest, and a triplet eighth-note figure (F#3, E#3, D#3). Dynamics include *mp*, *p*, and *mf*. There are crescendo and decrescendo hairpins.

D

1 *f*

2 *f* 3 3

3 *mf*

4 *f* 3

Detailed description: This system contains measures 42, 43, and 44. Measure 42 has a treble staff with a half note G#4, a quarter rest, and a triplet eighth-note figure (F#4, E#4, D#4), and a bass staff with a half note G#3, a quarter rest, and a triplet eighth-note figure (F#3, E#3, D#3). Measure 43 has a treble staff with a half note G#4, a quarter rest, and a triplet eighth-note figure (F#4, E#4, D#4), and a bass staff with a half note G#3, a quarter rest, and a triplet eighth-note figure (F#3, E#3, D#3). Measure 44 has a treble staff with a half note G#4, a quarter rest, and a triplet eighth-note figure (F#4, E#4, D#4), and a bass staff with a half note G#3, a quarter rest, and a triplet eighth-note figure (F#3, E#3, D#3). Dynamics include *f* and *mf*. There are crescendo and decrescendo hairpins.

Requiem for America

5

E

44

1

2

3

4

mp

mp

48

1

2

3

4

mf

f

mf

mf

mf

p

F

52

1

2

3

4

p

mf

p

p

p

mf

f

f

mf

57

1

2

3

4

mf

3

f

60

1

2

3

4

mf

mf

mf

64

1

2

3

4

mf

f

mf

f

Requiem for America

7

G

68

1

2

3

4

mp

mp

72

1

2

3

4

mf

f

mf

f

mf

mf

H

76

1

2

3

4

f

f

mp

mp

81

1 *mp* 3 *mf* 3

2 *mf* 3

3 *mp* *mf* 3

4 *mf* 3

86 rit.

1 *mp*

2 *mp* 3

3 *mp* 3

4 *mf* 3

The composer welcomes any questions concerning ***Requiem for America*** and would greatly appreciate hearing about performances. Inquires and programs should be sent to:

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$\text{♩} = 72$

6

12

17

22

26

34

A

B

C

mf

f

p

mf

f

mf

mp

f

mp

p

mf

f

mp

p

39 **D**

p *f*

44 **E**

mf

49 **F**

f *p* *p*

55 *f*

60 *mf* *f*

66 **G**

72 *mf* *f*

78 **H**

mp *mf*

84 *rit.* *mp*

Requiem for America

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♩ = 72

mp *mf* **A**

6 *p* *mf*

11 *f* *mf* **B**

16 *f*

21 *mf*

25 *mp*

C *f* 3 3

34 *p* 3 3 *mp*

39 **D**

44 **E**

49 **F**

54 **G**

59 **H**

64

69

75

85

f

mp

p

mf

f

rit.

mf

mp

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$\text{♩} = 72$

The musical score is written for Horn in F 3 in 4/4 time, with a tempo of 72 beats per minute. The key signature has one flat (B-flat). The score consists of eight staves of music, with measures numbered 1, 7, 13, 18, 23, 28, 32, and 38. The music features various dynamics including *mf* (mezzo-forte), *p* (piano), and *f* (forte). There are several slurs and accents throughout. Section markers A, B, C, and D are placed in boxes below the staves. Measure 32 includes a double bar line and a '2' indicating a second ending. The score ends with a final measure at measure 40.

Measures 1-6: *mf* (mezzo-forte), Section A.

Measures 7-12: *p* (piano), *mf*, *f* (forte).

Measures 13-17: *mf*, Section B.

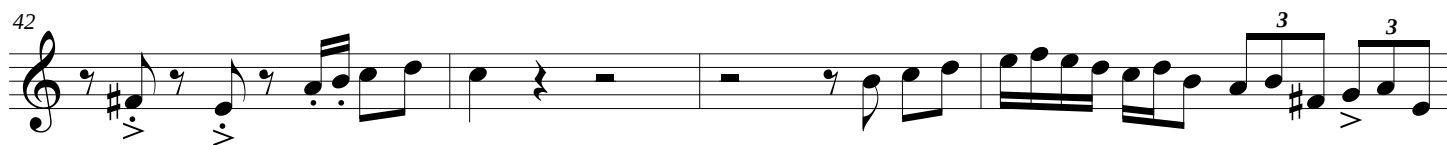
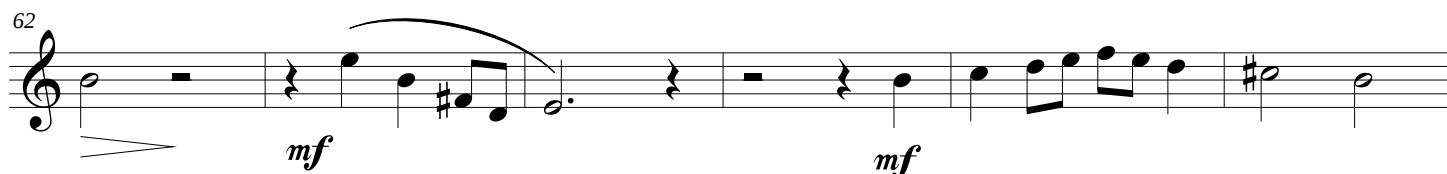
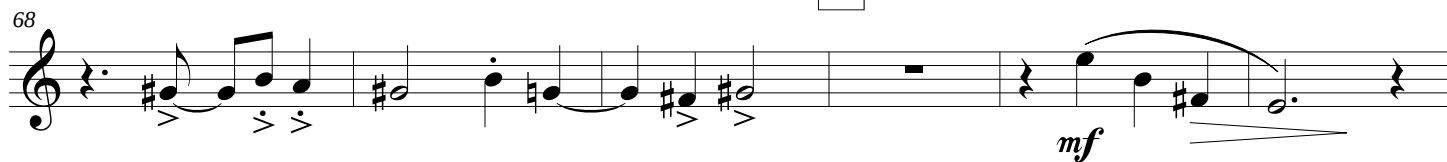
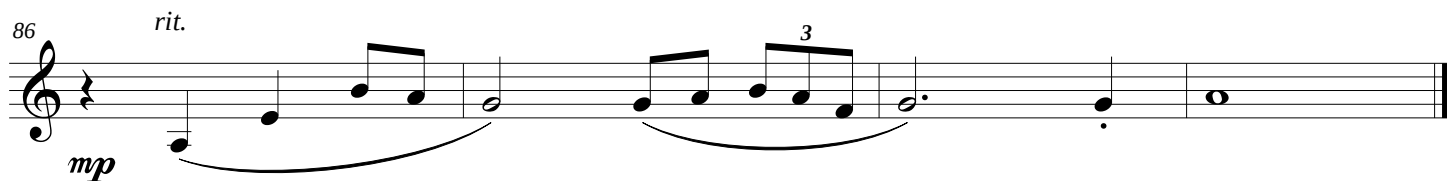
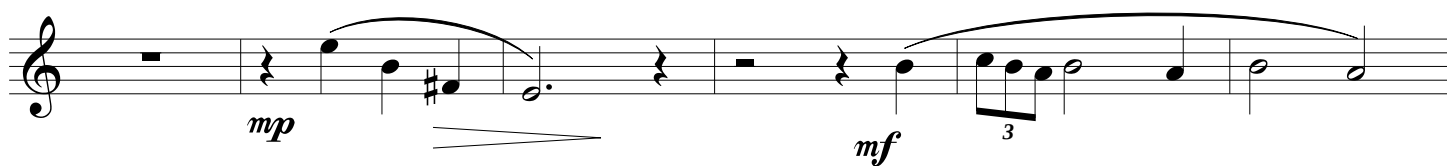
Measures 18-22: *f*, Section C.

Measures 23-27: *mf*, Section D.

Measures 28-31: *f*.

Measures 32-37: *f*, Section D.

Measures 38-40: *mf*.

**E****F****G****H**

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mp *mf*

6 *p* *mf* *f* **A**

12 *mf*

17 *f* *f* **B**

23 *mf* *p* *mf*

29 *f* **C**

34 *mp* *f* **D**

3

2

3

E

