

I. Introit

Requiem for Judas and Mary M.

Words and Music by Trish Causey

Orchestrations by Trish Causey

WORK-IN-PROGRESS

My Requiem for Judas and Mary M. is part exploration and part elegy for two of the most maligned characters in all of Christian mythos. With the discoveries of the Gospel of Judas and the Gospel of Mary Magdalene, the Christian world was turned upside down.

Mary Magdalene was wrongfully labeled a prostitute by early European Christian leaders to dissuade her followers and coax them into the patriarchal church. Mary's gospel says that Jesus "often kissed her on the" – but kissed her where is a mystery as that part of the parchment is degraded. This physically, perhaps sexually, intimate side of Jesus shocked many Christians who cannot fathom that Jesus' humanity might have included marriage and sex.

The Gospel of Judas is even more inflammatory to the accepted mythos because it implies that Jesus *asked* Judas to "betray" him, which Judas did not want to do. After all, the only way Jesus could become the "saviour" was through his death. This plot twist makes Judas the most important part of Jesus' storyline because Jesus needed Judas to notify the Roman guards so Jesus could be captured, tried, and executed. This "betrayal" led to the "sacrifice" of Jesus to create his saviour myth and inspire those in his community to rebel against the Romans. So, is Judas really the villain, or the hero? Is Jesus the selfless, sacrificial lamb or a megalomaniacal narcissist?

Most requiems have a Biblical focus and are composed in a European, classical-music style, even though the characters in Judeo-Christian literature are Middle Eastern, not European. For my *Requiem*, I wanted the music to be firmly set in the environment of the Middle East: rhythms, instruments, vocal stylings; while still satisfying the modern ear's preference for familiar vocal delivery and big sound.

This Requiem is in my particular style that I call Broadpera: a mix of Broadway and operatic vocal treatments, backed by a symphonic-rock style that conjures a musical journey that is simultaneously modern, classical, and cinematic for the listener.

INSTRUMENTATION:

The qanun is a dulcimer-like instrument played with tortoise-shell picks (or the player's fingernails) often found in the Arabic design or the Turkish. As with many Middle Eastern instruments, the qanun employs half-tones, quarter-tones, and even microtones to achieve the pitch-bend effect that is a signature sound in Middle Eastern music. If a qanun player is not available, a banjo player can be substituted because the metal finger-picks common in banjo-playing will help give the effect of the qanun's tones.

The instrumentation includes finger cymbals (zills) and ethnic drums. Best case scenario, hire 8 drummers who can play various sizes of Middle Eastern drums, to sit on carpets on the floor, and let them do their own thing, as in a hafla or drum circle.

Violin I & Violin II are on the same staff to conserve space in this page size (8.5" x 11"). Parts will be separated.

The lyrics will be a mix of English, Aramaic, and Latin. Other sections of this *Requiem* are in progress.

INFO:

The Introit begins with Mary Magdalene singing a *Kaddish* (Qaddish), a traditional Jewish lament for the dead, usually sung by a women (similar to the Irish *caoineadh*). The Introit backtracks over the events of Jesus' death, using various vocal/choral techniques including call and response, question and answer, and presents the story concepts of Mary being Jesus' lover (or wife) and his chosen leader for his church (not Peter) and Judas' newly discovered, integral role in helping to start Christianity.

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A

Flute

Oboe I & II

Clarinet in B-flat I & II

Bassoon I & II

Horn in F I & II

Trumpet in C I & II

Trombone I & II

Tuba I & II

Trumpet

Percussion/Cymbals

Tambourine

Ethnic Drums

Organ

Mary M.
mp Ah. *mf* Ah. *f*

Mezzo

Alto

Tenor

Bass

Soprano I & II

Alto I & II

Tenor I & II

Bass I & II

Violin

Cello

Violin I & II

Viola

Cello I & II

Contrabass

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9 *mf* *f* *mp*
soprano Ah. Ah.



17 **B**
F. Cym.
Tamb.
E. Drums
MM.
S 1&2
A 1&2



25
F. Cym.
Tamb.
E. Drums
MM.
S 1&2
A 1&2
T 1&2
B.B.

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4

C

This musical score page contains measures 32 through 39. The instruments and parts are as follows:

- F. Cym.**: Features a rhythmic pattern of eighth notes with accents and triplets.
- Tamb.**: Accompanies the F. Cym. with a similar rhythmic pattern.
- E. Drums**: Provides a steady accompaniment.
- O.**: Solo part with a melodic line, starting with a forte (*f*) dynamic.
- MM**: Solo part with a rhythmic accompaniment.
- S. I&2, A. I&2, T. I&2, B.B.**: String quartet parts providing harmonic support.
- Vln. III, Vla, Vcl. III**: Violin, Viola, and Violoncello parts, marked *pizz.* (pizzicato) and *mf*.

Measures 39-40 are marked with double slashes (//) at both ends, indicating a section break. The score continues with measures 39 through 46, where the string quartet and woodwinds play a more active role, and the strings are marked *arco* and *f*.

48 D

Musical score for measures 48-56. The score includes parts for Q, S 1&2, A 1&2, T 1&2, B.B., Vln. I/II, Vla., Vc. I/II, and Cs. A dynamic marking of *mf* is present. A rehearsal mark D is located above measure 48.

Musical score for measures 57-64. The score includes parts for Fl., Ob. III, Bsn. III, Hrn. III, Tuba III, Q, MM, S 1&2, A 1&2, T 1&2, B.B., Vln. I/II, Vla., Vc. I/II, and Cs. Dynamic markings include *mf*, *f*, and *pizz.* Large double bar lines are present at the beginning and end of this section.

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6

Musical score for measures 66-71. The score includes parts for Flute (Fl.), Bassoon I & II (Bsn. I/II), Horn I & II (Hr. I/II), Trombone I & II (Tuba I/II), Trumpet (Q.), Maracas (MM), Soprano (S I&2), Alto (A I&2), Tenor (T I&2), Bassoon (B.B.), Violin I & II (Vln. I/II), Viola (Vla.), Violoncello (Vc. II), and Contrabass (Cb.). The music features a rhythmic pattern of eighth notes in the woodwinds and strings, with a melodic line in the Flute and Maracas. Dynamics include *ff* (fortissimo) and *f* (forte). The score ends with a double bar line and repeat signs.

Musical score for measures 72-76. The score includes parts for Bassoon I & II (Bsn. I/II), Trombone I & II (Tuba I/II), Trumpet (Q.), Maracas (MM), Bassoon (B.B.), Violoncello (Vc. II), and Contrabass (Cb.). The music features a melodic line in the Trumpet and Maracas, with a rhythmic pattern in the Bassoon and Trombone. Dynamics include *f* (forte). The score ends with a double bar line and repeat signs.

Musical score for measures 80-87. The score includes parts for Bass I & II, Tubas I & II, Timpani, Snare Drum (S 1&2), Alto Drum (A 1&2), Tom Drum (T 1&2), Bass Drum (B.B.), Violins I & II, and Cello. The music features a rhythmic pattern of eighth notes in the brass and woodwinds, and a steady eighth-note accompaniment in the strings. Dynamic markings include *mf* (mezzo-forte) and accents.



Musical score for measures 88-95. The score includes parts for Bass I & II, Tubas I & II, Timpani, Snare Drum (S 1&2), Alto Drum (A 1&2), Tom Drum (T 1&2), Bass Drum (B.B.), Violins I & II, and Cello. The music continues with the rhythmic patterns from the previous section, featuring a crescendo in the brass and woodwinds. Dynamic markings include *mf* (mezzo-forte) and *f* (forte), along with accents.

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8

96 F

Fl. *f* *mp*

Ob. III *mf*

B♭ Cl. I/II *f* *mp*

Bsn. III *f*

Hr. III *mp*

C. Ang. III *mp*

Tbn. III *f* *mp*

Tuba II *f*

Timp. *f* *fff* *f*

F. Cym. *mf*

Tamb. *mf*

E. Drum *f*

Trp. *ff*

Sax. I & II

Alto Sax.

Ten. Sax.

Bsn.

Vla. III *f* *pizz.*

Vla. *f* *pizz.*

Viol. II *f* *pizz.*

Cel. *f* *pizz.*

102

Fl. *f*

Ob. III *f*

B♭ Cl. I/II *f*

Bsn. III *f*

102

Hr. III *f*

C Trp. III *f*

Tbn. III *f*

Tuba III *f*

102

Temp. *ff*

102

E. Cym. *f*

Tamb. *f*

102

E. Dmns. *ff*

102

Q. *ff*

S. 1&2 *ff*

A. 1&2 *ff*

T. 1&2 *ff*

B. B. *ff*

102

Vln. III *f* arco

Vln. *f* arco

Vcl. III *f* arco

Cb. *f* arco

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10

106

Fl.

Ob. III

B♭ Cl. I/II

Bsn. III

Hr. III

C Trp. III

Tbn. III

Tuba III

106

Timp.

106

F. Cym.

Tamb.

106

E. Drum

106

Org.

106

S. I&II *ff*

A. I&II *ff*

T. I&II *ff*

B. D. *ff*

Vla. III

Vla.

Vcl. III

Cb.

110

Fl.

Ob. II

B♭-Cl. I/II

Bsn. II

110

Hr. III

C Trp. III

Tbn. III

110

Trbn. II

110

Timp.

110

F. Cym.

Tamb.

110

E. Drum

110

G.

S. Sax.

A. Sax.

T. Sax.

B♭

110

Vln. III

Vla.

Vcl. III

110

Cb.

"Introit" from Requiem for Judas and Mary M. by Trish Causey

12

Fl.

Ob. III

Bs. Cl. I/II

Bs. III

Hr. III

C. Trp. III

Tbn. III

Tuba II

Timp.

F. Cym.

Tamb.

E. Drum

O.

S I&II

A I&II

T I&II

Bs.

Vln. III

Vla.

Vcl. III

Cb.

This page of the musical score, page 13, covers measures 118 to 120. The instrumentation includes:

- Flute (Fl.):** Rests in all measures.
- Oboe (Ob.):** Sustained chords in measures 118-119, then rests in measure 120.
- Clarinet (Cl.):** Sustained chords in measures 118-119, then rests in measure 120.
- Bassoon (Bsn.):** Active eighth-note patterns in measures 118-119, then rests in measure 120.
- Horn (Hr.):** Sustained chords in measures 118-119, then rests in measure 120.
- Trumpet (Tpt.):** Sustained chords in measures 118-119, then rests in measure 120.
- Trombone (Tbn.):** Sustained chords in measures 118-119, then rests in measure 120.
- Tuba (Tuba):** Active eighth-note patterns in measures 118-119, then rests in measure 120.
- Timpani (Timp.):** Active eighth-note patterns in measures 118-119, then rests in measure 120.
- Cymbal (Cym.):** Triplet patterns in measures 118-119, then rests in measure 120.
- Snare Drum (Tamb.):** Triplet patterns in measures 118-119, then rests in measure 120.
- Double Bass (E. Dms.):** Active eighth-note patterns in measures 118-119, then rests in measure 120.
- Violin (Vln.):** Sustained chords in measures 118-119, then rests in measure 120.
- Viola (Vla.):** Sustained chords in measures 118-119, then rests in measure 120.
- Violoncello (Vc.):** Sustained chords in measures 118-119, then rests in measure 120.
- Contrabass (Cb.):** Active eighth-note patterns in measures 118-119, then rests in measure 120.

Dynamic markings of *ff* (fortissimo) are present at the beginning of measure 120 for several instruments.