

REQUIEM

The Lady of Permutations

(1987)

for mezzo-soprano and 4 'celli

by

PETER GOLUB

Requiem; The Lady of Permutations

text by Charles Ludlam, from the play *Turds in Hell*

O credulous mankind,
Is there one error that has woo'd and lost you?
Now listen, and strike error from your mind.
The king, whose perfect wisdom transcends all,
made the heavens and posted angels on them
to guide the eternal light
that it may fall from every sphere to every sphere to same.

He made earth's splendors by a like degree
and posted as his minister
this dame, The Lady of Permutations

All earth's gear she changes from nation to nation
in changeless change through every turning year.
No mortal power can stay her spinning wheel.
None may foresee where she may set her heel.

She pauses and things pass.
Man's mortal reason cannot encompass her.

She rules her sphere as other Gods rule theirs.
Season by season her changes change her changes endlessly.
Those whose time has come press her so.
She must be swift by hard necessity.

For this is she so railed at and reviled
that even her debtors in the joys of time blaspheme her name.
Her oaths are bitter and wild.

But she, in her beatitude, does not hear.
Among the primal beings of God's joy
she breathes her blessedness and wheels and wheels her sphere.

for Charles

REQUIEM; The Lady of Permutations

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Slowly ♩ = 56

The musical score is presented in three systems. The first system (measures 1-4) features a Soprano part with a whole rest, and three Violoncello parts (labeled 1, 2, and 3) in 4/4 time. The cellos play a melodic line starting on a low G, moving up stepwise to a B, then down to a G. Dynamics range from *mf* to *p*. The second system (measures 5-8) includes a Soprano vocal line with lyrics: "O, Cre-du-lous man-kind Is there one". The vocal line has a 3-measure rest before the first note. The instrumental parts continue, with the cellos playing a more active line featuring triplets. Dynamics include *pp*. The third system (measures 9-12) continues the vocal line with lyrics: "er-ror that has woo'd and lost you? Now lis-ten and strike er-ror from your mind." The instrumental parts provide accompaniment, with the cellos playing a melodic line. Dynamics include *pp*.

* tenor 'cello is a smaller instrument, played as a 'cell, tuned a fifth higher. (The part may also be played on viola.)

13 **Faster** ♩ = 66

S.
 The King whose per-fect wis - dom
 pizz.

Tc.
 pizz.

Vc.1
 mf *p* *p* *pizz.*

Vc.2
 p *p*

Vc.3
 mf *p* *p*

17
 tran-scends all made the heav'ns and post-ed an-gels on them to guide the e-ter-nal
 arco *pizz.*

Tc.
 arco *pizz.*

Vc.1
 arco *pizz.*

Vc.2
 pizz.

Vc.3
 pizz.

21
 light that it might fall from ev-'ry sphere to ev-'ry sphere the same.
 arco *f* *f* *f*

Tc.
 arco *f*

Vc.1
 arco *f*

Vc.2
 f

Vc.3
 f

25

S. He made earth's splen-dors by a like de-gree and post-ed as his

Tc. *mf* *p* *pp*

Vc.1 *mf* *p* *pp*

Vc.2 *mf* *p* *pp*

Vc.3 *mf* *p* *pp*

29 **rit.** **Faster** ♩ = c.72 **Maestoso**

S. min-is-ter this dame, THE LA-DY OF PER-MU-TA-TIONS

Tc. *pizz.* *arco* *f*

Vc.1 *pizz.* *arco* *f*

Vc.2 *pizz.* *arco* *f*

Vc.3 *pizz.* *arco* *f*

33

S. All earth's gear She chang-es from na-tion to na-tion in change-less change, through

Tc. *mf* *p*

Vc.1 *mf* *p*

Vc.2 *mf* *p*

Vc.3 *mf* *p*

37 **slightly faster**

S. ev-'ry turn-ing gear No mor-tal pow'r can stay her spin - ning

Tc.

Vc.1

Vc.2

Vc.3

f *mf* *pp*

f *mf* *pp*

f *mf* *pp*

f *mf* *pp*

41

S. wheel. None may fore-see where she_ may_ set her_ heel

Tc.

Vc.1

Vc.2

Vc.3

f

45 (ad-lib) (ad-lib)

S. She paus - es and things pass.

Tc.

Vc.1

Vc.2

Vc.3

f p *f* *p* *mf*

f *p* *pizz.* *mf*

f *p* *pizz.* *mf*

f *p* *pizz.* *mf*

50

S. Man's mor-tal rea-son can-not en-com-pass her

Tc. *f* *mf* *f*

Vc.1 *f* *mf* *f*

Vc.2 *f* *mf* *f*
arco

Vc.3 *f* *mf* *f*

54

S. She rules her sphere as oth-er Gods rule theirs.

Tc. *p*

Vc.1 *p*

Vc.2 *p*

Vc.3 *p*

57

Tempo rubato

S. Sea-son by sea-son her chang-es change her chang-es end less-ly

Tc. *f*

Vc.1 *f*

Vc.2 *fp*

Vc.3 *fp*

REQUIEM; The Lady of Permutations - Full Score

60

S. *p* *mf* *p*
Those whose time has come— press her so.

Tc. *p* *mf* *p*

Vc.1 *p* *mf* *p*

Vc.2 *p* *mf* *p*

Vc.3 *p* *mf* *p*

64 **poco rit.**

S. *mp* *norm.* *f*
She must be swift by hard ne-cess-i-ty. For this is she so railed at and re - viled That

Tc. *mp* *norm.* *f*

Vc.1 *col legno* *mp* *norm.* *f*

Vc.2 *col legno* *mp* *norm.* *f*

Vc.3 *col legno* *mp* *norm.* *f*

68

S. *p* *mf*
e-ven her debt ors in— the joys of time blas-pheme her name

Tc. *p* *mf*

Vc.1 *p* *mf*

Vc.2 *p* *mf*

Vc.3 *p* *mf*

71

S. Her oaths are bit-ter and wild

Tc. *f* *ff* *pp*

Vc.1 *f* *ff* *pp* *gliss.*

Vc.2 *f* *ff* *pp*

Vc.3 *f* *ff* *pp* 3 3 3

75

S. But she in her be - a - ti-tude does not hear

Tc. *p* 3 3

Vc.1 *p*

Vc.2 *p*

Vc.3 *p*

80

S. A - mong the pri-mal be-ings_ of_ God's_ joy, She

Tc. *f*

Vc.1 *f*

Vc.2 *f*

Vc.3 *f*

85 **molto rit.** **Slower, tranquillo** ♩ = c.56

S. breathes her bless - ed - ness And

Tc. *p*

Vc.1 *p*

Vc.2 *p*

Vc.3 *p*

89

S. wheels and wheels her sphere

Tc. *p*

Vc.1 *p*

Vc.2 *p*

Vc.3 *p*

93

S. oo - oo mm - mm

Tc. *non vib.*

Vc.1 *non vib.*

Vc.2 *non vib.*

Vc.3 *non vib.*