

DAVID HO-YI CHAN

Lacrimosa

(2015)

after J. S. Bach's

Fantasia in C minor, BWV 537

For 3-part female chorus (S.S.A.), violin, cello and piano

LACRIMOSA

In choral music history, there have been attempts to add text to absolute music. *Lux æterna* based on *Nimrod* from *Enigma Variations* by Elgar and *Agnus Dei* based on the second movement from the *String Quartet Op.11* by Samuel Barber are the legendary examples.

With reference to attempts and views by ancestry, *Lacrimosa* is composed for three-parts female chorus, violin, cello and piano, after *Fantasia and Fugue in C minor, BWV 537*. Musically, the structure of choral parts is basically transformed from the original lines of the organ work. However, the composer revitalizes the work by writing a chromatic harmonic accompaniment in order to reveal the lamentation, sorrow and tears hidden beneath in another layer.

Commissioned by Apple Tree Music Publishing for the project, BACH 330 Neo-Bach for Children and Youths, the piece will be performed and recorded by Hong Kong Children's Choir in fall, 2015.

David Ho-Yi Chan

Chan Ho-yi David is a young composer, conductor and organist born in Hong Kong. He studied composition under the tutelage of Prof. Chan Wai-kwong Victor, Prof. Lee Wan-ki Wendy and Dr. Lo Hau-man. He also studied organ under the tutelage of Wong Kin-yu. Chan has been received commissions from various organizations and performers. His works has been performed by Hong Kong Children's Choir, Yat Po Singers, Romer (String Quartet), Hong Kong New Music Ensemble, Festive Chamber, Chóru Basilica Cantans (Poland), Jenga - The Hong Kong Percussion Quartet, Hong Kong Virtuoso Choir etc.

Chan graduated from the Chinese University of Hong Kong and obtained a Bachelor of Arts in Music. During his undergraduate studies, Chan has attended various international academic occasions. At the age of 20, he was selected to present academic paper in the 2nd Chinese Composers' Conference (2013). His choral work, *A Retrospect* was selected to be performed in the International Society of Contemporary Music (ISCM) World Music Days in Poland (2014), making him the youngest Hong Kong composer representative ever in this event. In May 2015, his wind-orchestral work, *Reunion*, was also selected to be performed in the 33rd Asian Composer League Festival & Conference.

Besides, he has been a frequent holder of scholarships and awards, including the Ng Tai Kong Memorial Scholarship (2013) and Academic Creativity Award (2013). Besides, Chan was granted the CASH Music Scholarship (2015) and Jebson & Co. Choral Arts Youth Scholarship (2015) to support his overseas postgraduate study. In July 2015, World Youth and Children Choral Artists' Association awards Chan the title, World Youth Choral Artist, on a three-years term.

Since his studies in the secondary school, Chan has focused on choral arts. He is active in both local and international choral scenes, including the World Choir Games, Taipei International Choral Festival, Hong Kong International Youth & Children's Choir Festival and sacred music services. In particular, Chan was invited to conduct the background choir for the internationally known rock & roll band, Rolling Stones during their world tour concerts in Macau (2013). Apart from choral conducting, he is active in the wind-orchestral medium as a conductor, arranger and composer, aiming diversified music development.

Currently, Chan is a member of the Hong Kong Composers' Guild, a member of the Composers and Authors Society of Hong Kong (C.A.S.H.) and the resident artist of Hong Kong Youth Windphilics. In September 2015, he will be pursuing his master's degree in composition at the Royal College of Music under the tutelage of Joseph Horowitz, one of the most eminent British composers, and serving as Director of Music in John Keble Church in London.

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Tearfully (♩ = ca. 54)
pp

Soprano I
La - cri - mo sa di - es il - la, di - es

Soprano II
La - cri - mo - sa di - es il - la,

Alto

3
S. il - la, di - es il - la, la - cri - mo - sa di - es
S. la - cri - mo - sa di - es il - la, di - es
A. *pp* La - cri - mo - sa di - es il - la, di - es il - la,

6
S. il - la, la - cri - - - - - mo - sa
S. il - la, la - cri - - - - - mo - sa
A. *p* di - es il - la la - cri - mo - - - sa

Vln.

Vc. *mp*

Pno. *p*

8

S. di - - - es_ il - - - la, Ah

S. di - - - es_ il la, Ah

A. di - - - es il - - - la, Mm

Vln.

Vc.

Pno.

10

S. *mp* Qua *pp* re- sur - get_ ex fa - vil - la

S. *mp* Qua *pp*

A. *mp* Qua *pp*

Vln.

Vc. *mp*

Pno. *pp*

12

S. Ju - - - di can- dus ho - mo re - us, ju - - -

S. *mp* re - sur - get_ ex fa- vil- la Ju - di can- dus ho - mo re - us

A. *mp* re-sur - get_ ex fa- vil - la

Vln. *mp*

Vc.

Pno. *p* *mp*

15

S. - di- can - dus_ ho - mo re - us, qua re - *mf*

S. qua re - sur - get_ ex fa- vil - la,

A. qua re - sur - get_ ex fa- vil - la,

Vln.

Vc. *mf*

Pno.

8^{vb}

17

S. *f* sur - get_ ex_ fa - vil - la, Ju - di - can dus ho - mo_ re - us,

S. *mf* ex fa - vil - la, *f* Ju - di - can - - dus

A. *mf* ex fa - vil - la, *f* Ju - di - can - - dus

Vln. *mf* *f*

Vc. *f*

Pno. *mf* *f*

19 *p subito* rit. . . . A tempo

S. *p subito* Hu-ic er-go par - ce De - us.

S. *p subito* Hu-ic er-go par - ce De - us

A. *p subito* Hu-ic er-go par - ce De - us

Vln. *p subito* *pp espress.*

Vc. *p subito* *pp espress.*

Pno. *p subito* rit. . . . A tempo *morendo* (tacet)

23

S. *pp*
La - cri - mo sa _____ di - es_ il - la, _____

S. *pp* *mp* *p*
La - cri - mo sa _____ di - es il - la, di - es_ il - la,

A. *pp* *mp* *p*
La - cri - mo - sa _____ di - es il - la, _____ di - es_

Vln. *p*

Vc. *p*

26

S. *mp*
la - - - cri - mo - - - sa

S. *poco cresc.* *mp*
di - es_ il - la, _____ la - - - cri - mo - - - sa

A. *poco cresc.* *mp*
il - - - la, la - cri - - - - - mo - sa

Vln. *mp*

Vc. *mp*

Pno. *mp*

28

S. *poco cresc.*
di - - es il - la

S. *poco cresc.*
di - es il - - la

A. *poco cresc.*
di - - es il - - la

Vln.

Vc.

Pno.

30

S. *mfp* *p*
Mm Pi - e_ Je - su, Do - mi - ne, Do -

S. *mfp*
Pi - e_ Je - su, Pi - e_ Je - su, Do - mi - ne,

A. *mfp*
Pi - e_ Je - su, Pi - e_ Je - su, Do - min - ne,

Vln.

Vc. *p*

Pno. *mfp*

33

S. - mi - - ne, Pi - - e Je - - su, Pi -

S. Do-mi - ne, Pi - e Je - su, Je - su Do - mi - ne,

A. Pi - e Je - su, Je - su, Do mi - ne Pi - e Je - su,

Vln. *p*

Vc.

Pno.

36

S. - e Je - - su, Do - mi - ne, *mp*

S. Pi - e Je - su Do - mi - ne, *mp* Do - mi - ne, Do - mi - ne,

A. Pi - e Je - su, Pi - e Je - su, Do - mi - ne *mp*

Vln.

Vc. *mp stringendo*

Pno. *mp*

8^{vb}

39 *mp*

S. Je - - su, Pi - - e Je - - su,

S. Pi - - e Je - su, Pi - - e Je - - su,

A. Pi - e Je - - su, Pi - - e Je - su,

Vln.

Vc.

Pno.

41 *poco cresc.*

S. Do - - na e - - is re - qui - em, Do - na

S. Do - - na e - - is re - qui - em, Do - na *poco cresc.*

A. Do - - na e - - is, Do - - na

Vln. *mp*

Vc.

Pno. *8va*

43

S. *mf*
e - - - is, Do - na - - - qui -

S. *mf*
e - - is, Do - - na re - - qui - em, re - -

A. *poco cresc.* *mf*
e - - is, Do - - na re - - qui - em, re - -

Vln. *poco cresc.* *mf*

Vc. *poco cresc.* *mf*

Pno. *mf*

45

S. *mp subito* *rit.* *A tempo* *p*
em, re - qui - em. A - men, A -

S. *mp subito* *p subito*
- - qui - em, re - qui - em. A - - men, A -

A. *mp subito* *p*
- - qui - em, re - qui - em. A - - men,

Vln. *mp subito* *p*

Vc. *mp subito* *p*

Pno. *mp subito* *p subito* *rit.* *A tempo*

47 *molto rall.* *pp* *morendo*

S. men, A men. (Opt. div.) *pp* *morendo*

S. men, A men. *pp* *morendo*

A. A men. *pp* *morendo*

Vln. *pp* *morendo*

Vc. *pp* *morendo*

Pno. *molto rall.* *pp* *ppp possible*

Violin

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12

mp

15

mf

18

f

p subito

rit. *trill*

20

A tempo

pp espress.

24

p

mp

28

p

3

35

p

3

41

mp

poco cresc.

44

mf

mp subito

p

rit. . . . A tempo

47

molto rall. . . .

pp

morendo

Violoncello

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6

mp

Detailed description: This block contains the first staff of music, measures 6 through 9. It begins with a 6/4 time signature and a key signature of two flats. Measure 6 has a whole rest. Measures 7-9 contain a melodic line starting on G2, moving stepwise up to B2, with a half note on C3 in measure 9. The dynamic is marked *mp*.

10

mp

Detailed description: This block contains the second staff of music, measures 10 through 14. It features a rhythmic pattern of eighth notes in the left hand and a melodic line in the right hand. The dynamic is marked *mp*.

15

mf f p subito rit.

Detailed description: This block contains the third staff of music, measures 15 through 19. It shows a melodic line with a crescendo from *mf* to *f* in measure 18, followed by a sudden change to *p subito* in measure 19. The tempo marking *rit.* is placed at the end of the staff.

20

A tempo

pp espress.

Detailed description: This block contains the fourth staff of music, measures 20 through 23. It features a fast, rhythmic eighth-note pattern. The dynamic is marked *pp espress.* and the tempo is marked *A tempo*.

24

p mp

Detailed description: This block contains the fifth staff of music, measures 24 through 28. It features a fast eighth-note pattern that gradually decrescendos from *p* to *mp*.

29

p

Detailed description: This block contains the sixth staff of music, measures 29 through 33. It features a melodic line starting on G2, moving stepwise up to B2, with a half note on C3 in measure 33. The dynamic is marked *p*.

34

mp stringendo

Detailed description: This block contains the seventh staff of music, measures 34 through 38. It features a melodic line with a half note on C3 in measure 38, followed by a rhythmic eighth-note pattern. The dynamic is marked *mp stringendo*.

39

Detailed description: This block contains the eighth staff of music, measures 39 through 42. It features a melodic line with a half note on C3 in measure 42.

43

poco cresc. mf

Detailed description: This block contains the ninth staff of music, measures 43 and 44. It features a fast eighth-note pattern that gradually crescendos from *poco cresc.* to *mf*.

45

mp subito rit. A tempo molto rall. pp > morendo

Detailed description: This block contains the tenth staff of music, measures 45 through 48. It features a fast eighth-note pattern that decrescendos from *mp subito* to *p* in measure 46, then continues with a melodic line. The tempo markings *rit.*, *A tempo*, and *molto rall.* are present. The dynamic ends with *pp > morendo*.