

**Gabriel De Guzman**

*At the Hour of Our Death*

**For String Quartet**

**2024**

Commissioned and performed by the Hausmann Quartet for their February 6th concert.

Please contact the composer if interested in purchasing or performing this work:

Gabriel De Guzman  
gabedeguzmanmusic@gmail.com  
gabedeguzmanmusic.com

For business inquiries regarding commissions or promotions please contact:

Kinsey Claudino  
kpgoldino@gmail.com

# Instrumentation

(Full Score: All instruments are notated in their written pitch)

Violin I

Violin II

Viola

Violoncello

Perusal Use Only

## Program Notes

As a child, I was raised as a devoted Roman Catholic, often attending Sunday Mass, Bible study and Youth Group. Being raised Roman Catholic as a Filipino meant a large portion of my childhood was heavily religious and often included the Faith as a portion of daily life. Attending Sunday Mass, Bible study and youth group events included many long hours of memorizing prayers, understanding the Bible and the stories within, and learning the ways of devotion. An important aspect of the Catholic Faith was a devotion to Mary, the Mother of Jesus Christ, who had her own prayer that I still have memorized to this day. The prayer to Mary includes a specific line towards the end of the prayer. The phrase, “Now and at the Hour of Our Death,” was the last portion of the prayer spoken before the concluding word of “Amen.”

On December 24th, 2023, I attended a Christmas Eve party with my family in Las Vegas with most of the family on my Dad’s side. After the dinner and greetings, we gathered around the living room to pray for a recently deceased family member. Ever since my childhood, it has been a long time since I have prayed or done anything religious. This was the first time in years that I have participated in the prayer of the Rosary. For those unfamiliar with the Rosary, the purpose of the prayer is to connect to Mary and enter the mysteries of Jesus Christ. We prayed the Five Glorious Mysteries and honored the death of our recently deceased family member.

During this time, I realized that I still had the words to each and every prayer memorized. A large aspect of the Rosary prayer is the prayer for Mary. The Prayer to Mary is repeated and recited many times throughout the entire Rosary prayer. Because of the repetition of the phrase “Now and at the Hour of Our Death,” this piece found its inspiration and theme.

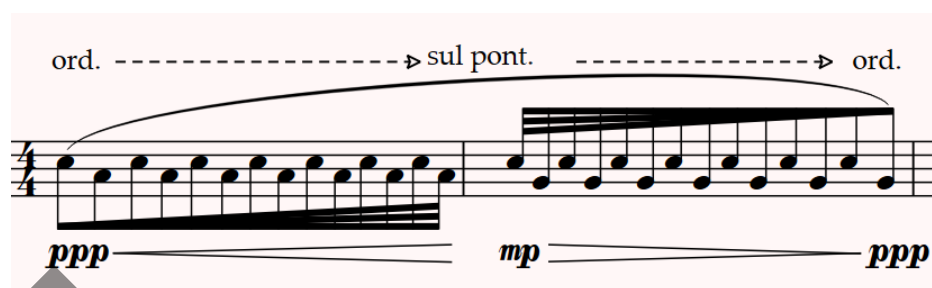
“At the Hour of Our Death” deals with the painful loss of death, the feelings of mourning and remembering those who have passed. Within the Catholic faith, the familiar prayer reminds each and every one of us that one day we will face death. Prayers for death have been a large aspect of religious faith, with Catholicism speaking for a forgiveness of sin, spirituality and strength. In this piece, there is a beginning of solemn thought, reflection and forgiveness. A middle of hymn, emotions and the celebration of life. And an ending of a loss, hope and a final goodbye.

Franz Schubert’s “Ave Maria” is referenced with the purpose of a token for the religious worship songs for funeral masses.

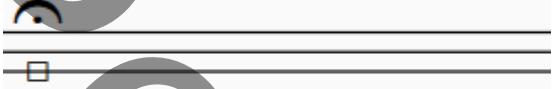
May all those who have passed and all those who have lost loved ones, friends, mentors, pets and family see each other again in the afterlife. Regardless of religion, race, color, sex, disability, genetics or age, everyone should be allowed to mourn, honor and respect the death of anyone close to them.

- Gabriel De Guzman

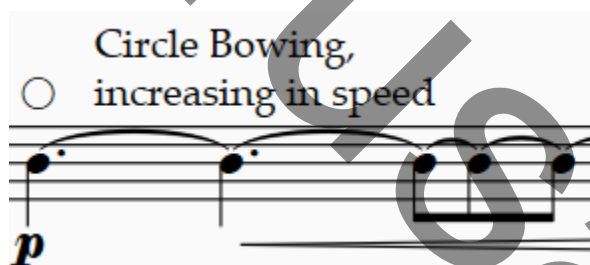
## Performance Notes



bow on bouts



white noise



Blow into F - hole  
Wind-like effect



- Bow the marked figure with ordinary bowing and shifting to a sul ponticello. Let the harmonics speak and come out and shift back to ordinary bowing.

- Bow on the bouts of the instrument. This should create a white noise effect. This is done at the performer's discretion.

- Circular bowing on the string. Speed is determined by the rhythmic value.

- Performers are to blow air into the F-hole of the instrument. This will create a wind-like effect with a wooden timbre.

If any questions arise, please contact the composer at the email address below.

[gabedeguzmano3@gmail.com](mailto:gabedeguzmano3@gmail.com)

Hail, Mary, full of grace,  
the Lord is with thee.  
Blessed art thou amongst women  
and blessed is the fruit of thy womb, Jesus.  
Holy Mary, Mother of God,  
pray for us sinners,  
now and at the hour of our death.  
Amen.

Book of Isaiah 49:15-16

“Can a mother forget the baby at her breast and have no compassion on the child she has borne?  
Though she may forget, I will not forget you! See, I have engraved you on the palms of my hands;  
your walls are ever before me”

Ecclesiastes 3:1-2a:

“For everything there is a season, and a time for every matter under heaven: a time to be born,  
and a time to die...”

*Dedicated to all those who have passed on.  
All those who are currently or have mourned the loss of a loved one.  
Those who have sacrificed their life for others.  
And those who passed on too early.  
May you all rest in eternal peace.*

# At the Hour of Our Death

I. Painful, yet at peace

Free Time -  
about 3 seconds per measure

Gabriel De Guzman (b. 2003)

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-6. The score is in G major (one sharp) and 3/4 time. The tempo is 'Free Time - about 3 seconds per measure'. The dynamics are *ppp* (pianissimo) and *mp* (mezzo-piano). The Violin I part features a melodic line with a glissando effect. The Violin II, Viola, and Violoncello parts provide a rhythmic accompaniment with a steady eighth-note pattern. The score is marked with a large 'Copyright' watermark.

**A** Still Free -  
Violin I should follow ensemble

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 7-11. The score is in G major (one sharp) and 3/4 time. The tempo is 'Still Free - Violin I should follow ensemble'. The dynamics are *p* (piano), *mp* (mezzo-piano), and *ppp* (pianissimo). The Violin I part features a melodic line with a glissando effect. The Violin II, Viola, and Violoncello parts provide a rhythmic accompaniment with a steady eighth-note pattern. The score is marked with a large 'Copyright' watermark.



17

gliss. *mp* *ppp* *p* *mp* *ppp* *p*

*mp* *ppp* *ppp* *mp* *ppp* *ppp*

*mp* *ppp* *ppp* *mp* *ppp* *ppp*

*mp* *ppp* *ppp* *mp* *ppp* *ppp*

**B** In time ♩ = 78

23

ord. → sul pont. → ord. simile

*mp* *ppp* *ppp* *mp* *ppp* *mp*

ord. → sul pont. → ord. simile

*mp* *ppp* *ppp* *mp* *ppp* *mp*

ord. → sul pont. → ord. simile

*mp* *ppp* *ppp* *mp* *ppp* *mp*

ord. → sul pont. → ord. simile

*mp* *ppp* *ppp* *mp* *ppp* *mp*

29

*ppp* *mf* *ppp* *mp* *f*

*ppp* *mf* *ppp* *mp* *f*

*ppp* *mf* *ppp* *mp* *f*

*ppp* *mf* *ppp* *mp* *f*

poco rall.

33 **C** Solemn ♩ = 78

*p* expressive  
sul pont. -----> ord. -----> sul pont. ----->

*n* ----- *pp* ----- *mf* ----- *pp* ----- *n* -----

sul pont. -----> ord. -----> sul pont. ----->

*n* ----- *pp* ----- *mf* ----- *pp* ----- *n* -----

*mp*

40

ord. -----> sul pont. -----> ord. ----->

*pp* ----- *mf* ----- *pp* ----- *n* ----- *pp* ----- *mf* -----

ord. -----> sul pont. -----> ord. ----->

*pp* ----- *mf* ----- *pp* ----- *n* ----- *pp* ----- *mf* -----

46 **D**

-----> sul pont. -----> ord. -----> sul pont. ----->

*pp* ----- *n* ----- *pp* ----- *mf* ----- *p* -----

-----> sul pont. -----> ord. -----> sul pont. ----->

*pp* ----- *n* ----- *pp* ----- *mf* ----- *p* -----

51 **E**

*fp* *mf* *p* *mf* *p* *mf*

ord. *fp* *mf* *p* *mf* *p* *mf*

ord. *fp* *mf* *p* *mf* *p* *mf*

*f* beautiful

57 **F** ♩ = ♩

*p* *mf* *p* *pp* warm, with emotion

*p* *mf* *p* *p* warm, with emotion

*p* *mf* *p* *mp* warm, with emotion

*p* warm, with emotion

61

*mf*

*mp*

*mf*

*mf*

A long pause..

Free Time -  
about 3 seconds per measure

67

ppp n ppp f ppp

ppp n ppp f ppp

ppp n ppp f ppp

ppp n ppp f ppp

75

ppp f ppp ppp

ppp f ppp ppp

ppp f ppp ppp

ppp f ppp ppp

79

f ppp ppp mp ppp

f ppp ppp mp ppp

f ppp ppp mp ppp

f ppp ppp mp ppp

84 **H**

ppp mp ppp ppp mp ppp ppp mp ppp ppp mp ppp

90

ppp p ppp ppp p ppp ppp p ppp ppp p ppp

96

ppp p ppp ppp p ppp ppp p ppp

sul tasto non-vib.  
sul tasto non-vib.  
sul tasto non-vib.  
sul tasto non-vib.

100

n mp n p n ppp pizz. pp pizz.

n mp n p n pp

Perusal Use Only

# II. In Remembrance

Freely, but very slow

1

bow on bouts

white noise

bow on bouts

white noise

bow on bouts

white noise

arco.

gliss as smooth as possible

gliss.

gliss.

*pp*

6

**A** Reflective ♩ = 68

*mp*

arco.

*mf*

11

pizz.

*mf*

*p*

*mf*

pizz.

*mf*

*p*

*mf*

14

*mf*

**B**

arco.

17

**C**

arco.

21

25

*mp*

gradual increase of tremelo

*p* — *mf* — *p*

gradual increase of tremelo

*p* — *mf* — *p*

Circle Bowing, increasing in speed

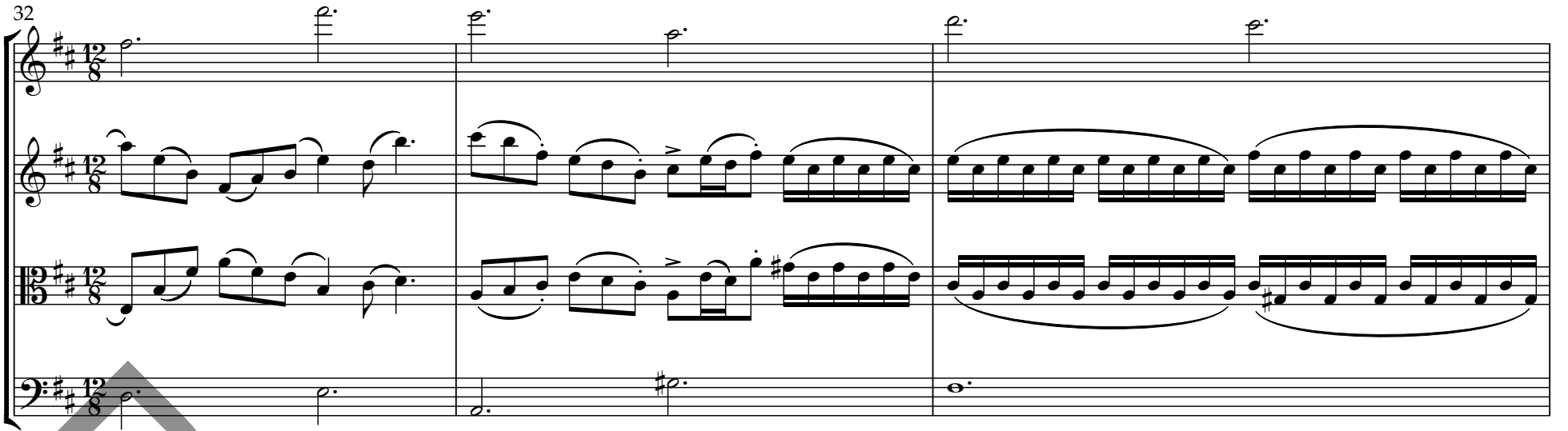
**D**

29

*f*



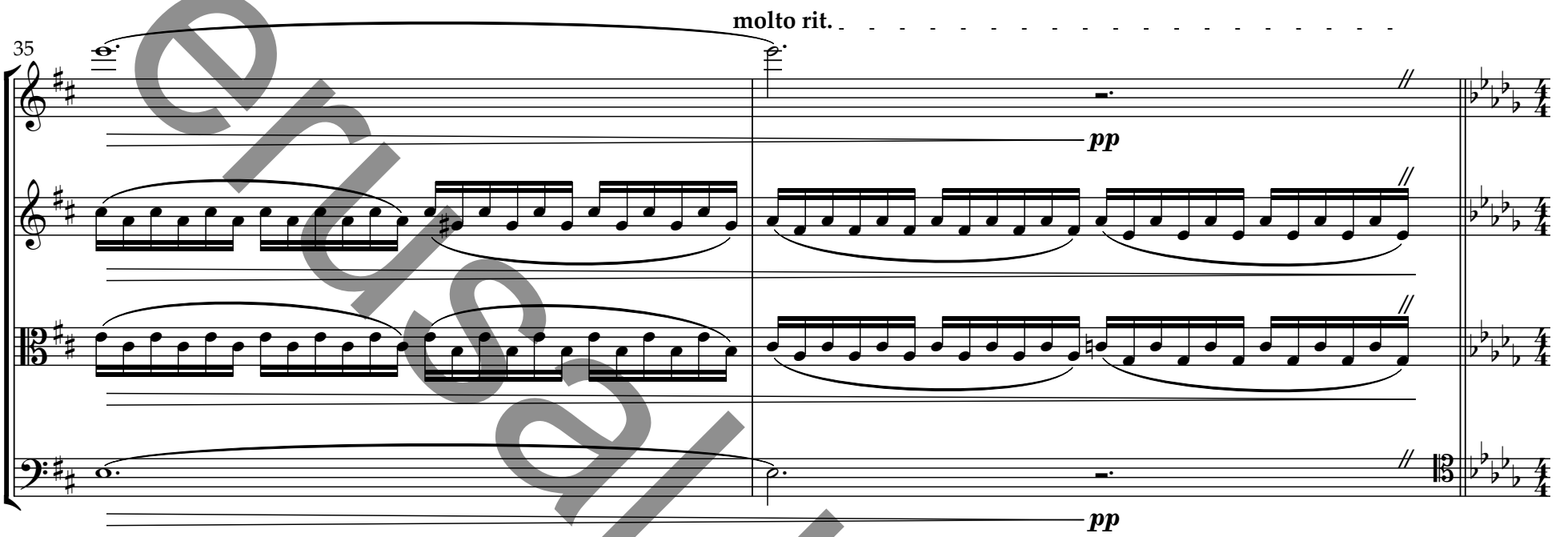
32



35

*molto rit.*

*pp*

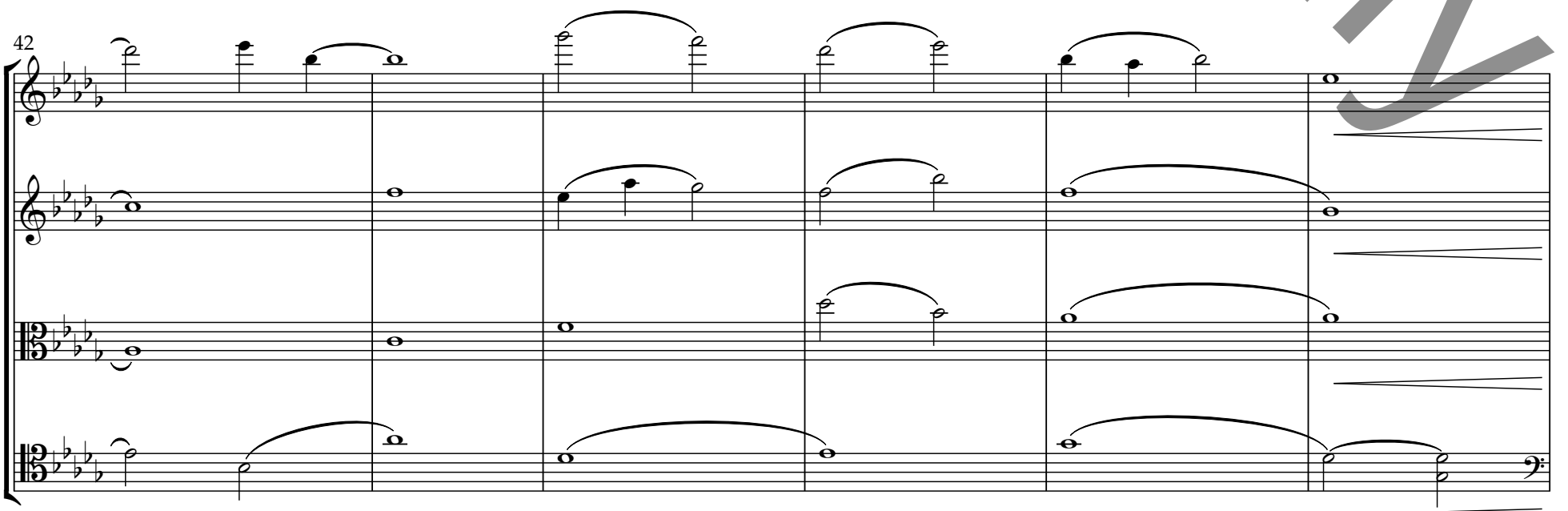


**E** With emotion ♩ = 72

*pp*  
sul tasto



42



48 **F**

*mp* ord. *f*  
*mf* ord. *f*  
*mp* ord. *f*  
*mp* *f*

54

*mp* *f*  
*mf* *f*  
*mp* *f*  
*mp* *f*

Slower ♩ = 64

59 **G**

*ppp* *p* *pp* *p*  
*ppp* *p* *pp* *p*  
*mp* *mf*  
*pp* *mp*

65

*mp* *mf*  
*mp* *mf*  
*mp* *mf*  
*mp* *mf*

70 **H**

74 **Very long pause...**

81 **Free Time -**  
**I** about 3 seconds per measure

85 **bow on bouts**

90

ppp mp ppp ppp mp ppp

96

Blow into F - hole  
Wind-like effect

Blow into F - hole  
Wind-like effect

Blow into F - hole  
Wind-like effect

ppp mp ppp ppp

100

J

sul tasto

mp ppp mp pp

106

Let the pitch  
go flat

ppp