TOY, CLARE C., M. M. Requiem. (2010)
Directed by Dr. Mark A. Engebretson. 151 pp.

The Requiem which is the centerpiece of this document is a musical composition
for mixed choir and organ, written in partial fulfillment of the requirements for the M.M.
in Music Composition. Additional instrumentation includes harp accompaniment for the
setting of Psalm 23, and a handbell part for two of the anthems.

This work is based on the text for Burial of the Dead (Rite Two) in the Book of
Common Prayer of the Episcopal Church, which is in the Public Domain. It also
incorporates several Scripture texts, including Isaiah 25:6-9 (New International Version)
and Psalm 23 (King James Version) and an anthem based on John 14:1-6. The full text
may be found in Appendix A.

An introductory chapter describes the process of researching other Requiems,
deciding on a text, choosing the musical settings for each text, and bringing the work to
completion. Musical examples highlight the use of creative dissonance, rhythmic and
metric diversity and textural variation within the work.

The Requiem will be performed at the morning services of First Presbyterian
Church of Greensboro on November 7, 2010, which is All Saints Sunday. In addition to
the Requiem, other pieces were composed for those worship services, including an organ
prelude and postlude, an opening hymn (text and music) and two responses for choir and
congregation.   These are included in Appendix B.

REQUIEM

by

Clare C. Toy

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Music

Greensboro

2010

Approved by

_____
Committee Chair

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of The

Graduate School at the University of North Carolina at Greensboro.

Committee Chair _____

Committee Members _____

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_____
Date of Acceptance by Committee

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CHAPTER I

INTRODUCTION

Prior to pursuing undergraduate and graduate degrees in music composition, I served for over forty years as a church musician. This included being a church pianist, directing church choirs and, ultimately, composing music for church choirs and congregations. My sole purpose in getting a graduate degree in composition was to improve my skills toward this end—writing music for worship.

As I began to ponder my Master's composition project, the idea of writing a Requiem rose to the top of my list of possibilities. I approached Dr. Robert Wells, Associate Professor of Voice at UNCG, and also Director of Music Ministry at the First Presbyterian Church of Greensboro, about the possibility of partnering with First Presbyterian on this project. His response was an enthusiastic "yes!" Dr. Wells told me that their choir typically sings a Requiem on All Saints Sunday (the first Sunday after All Saints Day) and suggested that they might present my Requiem on November 7, 2010. This conversation took place in early September, 2009, giving me a full year in which to complete the work.

The first challenge was deciding on a text. As a starting point, I perused numerous Requiems, widely ranging in date, length and content (Table 1).

Berlioz (1837)[1]	Brahms (1868)[2]	Britten (1962)[3]	Bruckner (1849)[4]
Requiem	*Blessed are they*	*Requiem Eternum*	*Requiem*
Kyrie	*Behold, all flesh is as grass*	*Kyrie*	*Kyrie*
Dies Irae	*Lord, make me to know*	*Dies Irae*	*Dies Irae*
Quid sum miser	*How lovely is Thy dwelling place*	*Domine Jesu Christe*	*Domine Jesu*
Rex tremendae	*Ye now are sorrowful*	*Sanctus*	*Hostias*
Quaerens me	*Here on earth*	*Agnus Dei*	*Quam Olim*
Lacrimosa	*Blessed are the dead*	*Libera Me*	*Sanctus*
Domine Jesu			*Benedictus*
Hostias			*Agnus Dei*
Sanctus			*Requiem*
Agnus Dei			*Cum Sanctis*

Cherubini (1816)[5]	Durufle (1947)[6]	Faure (1888)[7]	Mozart (1791)[8]
Requiem	*Requiem*	*Requiem*	*Requiem*
Kyrie	*Kyrie*	*Kyrie*	*Kyrie*
Requiem aeternam	*Domine Jesu*	*Domine Jesu*	*Dies Irae*
Dies Irae	*Sanctus*	*Sanctus*	*Tuba Mirum*
Domine Jesu	*Pie Jesu*	*Pie Jesu*	*Rex Tremendae*
Sanctus	*Agnus Dei*	*Agnus Dei*	*Recordare*
Pie Jesu	*Lux aeterna*	*Libera me*	*Confutatis*
	Libera me	*In Paradisum*	*Domine Jesu*
	In Paradisium		*Hostias*
			Lacrimosa
			Sanctus
			Benedictus
			Agnus Dei

[1] Hector Berlioz, *Grandmesse des morts: Requiem* (Bärenreiter-Verlag: New York, 1992).

[2] Johannes Brahms, *Ein Deutches Requiem* (Kalmus: New York, 1900).

[3] Benjamin Britten, *War Requiem* (Boosey and Hawkes: New York, 1997).

[4] Anton Bruckner, *Requiem D-Moll* (Bruckner Gesellschaft: Vienna, 1998).

[5] Maria Luigi Cherubini, *Requiem in D Minor* (Sernissima Music/Kalmus: Boca Raton, FL, 2006).

[6] Maurice Durufle, *Requiem* (Durand & C: Paris, 1950).

[7] Gabriel Fauré, *Requiem* (J. Hamelle & C: Paris, 1998).

[8] Wolfgang Amadeus Mozart, *Requiem* (C. F. Peters: New York).

Ockeghem (1480-90)[9]	Pinkham (1992)[10]	Rutter (1986)[11]	Verdi (1874)[12]
Requiem	*Requiem*	*Requiem*	*Requiem*
Kyrie	*Kyrie*	*Kyrie*	*Kyrie*
In medio mortis	*Sanctus*	*Out of the deep*	*Dies Irae*
Sicut cervus desiderat	*Agnus Dei*	*Pie Jesu*	*Domine Jesu*
Rex gloriae	*Lux Aeterna*	*Sanctus*	*Sanctus*
	In Paradisum	*Agnus Dei*	*Agnus Dei*
		Psalm 23	*Lux Eterna*
		Lux Eterna	*Libera Me*

Table 1. List of Requiems and their movements by other composers.
(Alphabetical by composer)

With the exception of the Brahms *German Requiem,* all of these Requiems are derived in some way from the liturgy of the Requiem Mass of the Roman Catholic Church. Hence, there are certain movements, the *Kyrie*,[13] the *Sanctus*,[14] and the *Agnus Dei*,[15] which are common to most, because they are a standard part of every Mass. I started my compositional efforts with these three, because I was still in the process of deciding on the full text of the Requiem. In an effort to make the text understandable to all, I included the English translation as well as the Greek and Latin texts in all three of these pieces, and in the later-written *Requiem Aeternam.*[16]

When I served on the staff of an Episcopal Church, I became familiar with the two Burial Rites in the *Book of Common Prayer*, and always admired the beauty of the texts. Rite One employs the more traditional language, and Rite Two the more

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[9]Johannes Ockeghem, *Requiem für sechsstimmigen gemischten Chor* (Eulenburg: Zurich, ?).
[10]Daniel Pinkham, *The Small Requiem* (C.F. Peters: New York, 2000).
[11] John Rutter, *Requiem* (Oxford University Press: Oxford, 1986).
[12] Giuseppe Verdi, *Requiem to the Memory of Alessandro Manzoni (*G. Schirmer, Inc: New York, 1895).
[13] Clare Toy, *Requiem,* 28.
[14] Toy *Requiem,* 68.
[15] Toy *Requiem,* 98.
[16] Toy *Requiem,* 76.

contemporary. It should be noted that these texts are in the public domain, and therefore could be used without seeking permission from the copyright owner. Ultimately *The Burial of the Dead: Rite Two*[17] was the source that I proposed (Table 2). There was a broad selection of Scriptures, in addition to the written liturgy. I chose an Old Testament lesson (Isaiah 25:6-9), a Psalm (23), and a New Testament lesson (John 14:1-6). The first two were set to music, and the latter was the basis for the text of *In the Father's Dwelling,* the anthem that precedes the *Sanctus* (Appendix A.)

The presence of a beautiful pipe organ at First Presbyterian motivated me to write organ accompaniment for most of the anthems. *Psalm 23* was scored for choir and harp.[18] A friend of mine is an excellent harpist, and gave me excellent pointers on writing for the harp. I wrote a handbell part for *In the Father's Dwelling* and *Sanctus*.[19]

Title	Source
Introit	*The Book of Common Prayer: Burial Rite Two*
Kyrie	*The Book of Common Prayer: Holy Eucharist Rite One*
Everlasting Joy	Antiphon text by Clare Toy; Verses from Isaiah 25:6-8 of the Holy Bible, New International Version
Psalm 23	Holy Bible, King James Version, as found in *The Book of Common Prayer: Burial Rite One*
In the Father's Dwelling	Text by Clare Toy; based on the Holy Bible, John 14:1-6
Sanctus	*The Book of Common Prayer: Holy Eucharist Rite Two*
Requiem Aeternam	*The Book of Common Prayer: Burial Rite Two*
A Song to the Lamb	*The Book of Common Prayer: Morning Prayer Rite Two*
Agnus Dei	Traditional, as found in Daniel Pinkham's *The Small Requiem*
Christ is Risen	*The Book of Common Prayer: Burial Rite Two*

Table 2. List of movements and sources in Toy *Requiem*

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[17] *The Book of Common Prayer* (The Seabury Press: New York, 1979), 491.
[18] Toy *Requiem*, 52-63.
[19] Toy *Requiem*, 64-75.

In addition to the Requiem itself, I was to compose all of the other music for All Saints Sunday, including a prelude, an opening hymn, several short congregational responses, and a postlude (Appendix B). I decided to invite congregational participation during the Requiem itself by including several anthems with antiphons to be sung by choir and congregation. The greatest challenge that I faced was setting texts that are mostly non-metrical to music. My previous experience in setting the Psalms to music was helpful in this regard. I determined the natural rhythm of each text, and then adapted a melody to that rhythm. The only departure from this was the use of Simplified Anglican Chant for *Everlasting Joy*, which is to be sung unmetered, like spoken text.[20] I wrote a metrical antiphon in the same piece for choir and congregation to sing, which is based on a parallel passage in Isaiah.[21] My compositional order for all the pieces was melody first (based on the text), then vocal arrangement, then accompaniment, dynamics, and articulations. I sought to be creative in my harmonization, to include metric and rhythmic diversity in the work, and to vary the textures and voicing.

I employed dissonant harmonies at appropriate points to add interest and to reinforce the text. The *Kyrie* contains one example of this (Ex. 1).

Example 1. Minor 9th dissonance in *Kyrie Eleison*, mm. 36, 56, and 79.

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[20] Toy *Requiem*, 43-46.
[21] Toy *Requiem*, 40-42, 47-51.

Another example of dissonance which directly relates to the text is the major 7th above the bass in m. 28 of *Psalm 23*, on the word "death" (Ex. 2).

Example 2. Major 7th dissonance in *Psalm 23*, m. 28.

The unusual meter of 5/4 is used in both *In the Father's Dwelling* and *Sanctus,* divided into a 3 + 2 pattern.[22] *Psalm 23* employs varied compound meters ranging from 9/8 to 12/8, with a 15/8 meter in m. 47 (Ex. 3).

Example 3. 15/8 meter in *Psalm 23,* mm. 47-48.

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[22] Toy Requiem, 64-75.

Rhythmic interest was added in the same piece by the use of duplets against triplets, and in *A Song to the Lamb* by juxtaposing two dotted quarters and three quarter notes in the ¾ meter (Ex. 4).

Example 4. Rhythmic counterpoint in *A Song to the Lamb,* mm. 33-35.

Examples of varied texture and voicing in the work include the use of a soprano solo in mm. 42-51 of the *Introit*, followed by an alto solo in mm. 52-55, then a soprano/alto duet in mm. 56-65, and lastly a baritone solo in mm. 91-106 of the same piece; a passage for unison basses and then unison tenors in mm. 12-20 of the *Kyrie;* and sections for SATB voices with only the organ pedal in accompaniment in mm. 1-8, 20-28, and 61-68 of *Requiem Aeternam*.

In June of 2010, I attended the annual Composer's Symposium in Decatur, Georgia, sponsored by Pine Lake Music Company and the Joseph Martin Institute. At this symposium, which I have attended since its inception in 2005, I had lessons with Joel Raney, Mary McDonald, and Jane Holstein, all of whom are organists and published

composers. They gave me many excellent suggestions about the organ part as well as the choral score. Since I am a pianist, these were particularly helpful.

One of the extremely helpful ideas I took away from the Composer's Symposium was the use of a proofreading checklist, which I used in editing the Requiem (Table 3).

Title	Measure #'s	Articulations
Subtitle	Brackets etc.	Lyrics
Composer	Repeats/Endings	Slurs/Ties/Exts
Source	Time Signatures	Stems/Beams
Metronome	Key Signatures	Accidentals
Group names	Clefs	Organ Markings
Copyright	Tempo changes	Margins
Page #'s	Dynamics	Page Titles

Table 3. Proofreading checklist[23]

My purpose in gaining a graduate degree in Music Composition was first and foremost to improve my writing skills. During the summer of 2010 I learned that Shawnee Press will be publishing one of my anthems—my first to be published. My graduate study has added many colors to my compositional palette, in terms of broader harmonic possibilities, rhythmic and metric diversity, and textural variety. The process of writing this Requiem has challenged me to employ these colors in imaginative ways, inspired by the masters of the past and of the present.

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[23] Adapted from the Anthem checklist used by Lorenz Publishing Company, presented at the 2010 Composer's Symposium at Pine Lake Music Company, June 14-27, 2010.

CHAPTER II

REQUIEM

For SATB Choir and Organ

Introit

Book of Common Prayer

SATB with organ

Clare C. Toy (ASCAP)

Introit

Introit

says the Lord._____ "Who - ev - er has faith in me_____

says the Lord._____ "Who - ev - er has faith in me_____

Gt.

shall have life,

shall have life, shall have life.

Introit

e - ven though he die._____ And ev' - ry one who has life, and has com-

mit - ted them-selves to me in faith shall not die, __

Introit

Introit

Soprano Solo

As for — me, I know that my Re-deem-er

lives and that at the last He will stand u-pon the

Introit

Introit

I my-self shall see, and my eyes be - hold him who is my friend and not (and not) a stran - ger.

Introt

SATB Choir

poco accel.

poco accel.

Sw.

Gt.

♩ = 60

f

"I am res - ur - rec - tion. I am___ life."

f

"I am res - ur - rec - tion, life."

♩ = 60

Introit

says the Lord,_____ says the Lord._____

says the Lord,_____ says the Lord._____

"Who - ev - er has faith in me_____ shall have life,

"Who - ev - er has faith in me_____ shall have life,

Gt.

Introit

Introit

Baritone Soloist

For none of us has life in him-self,_____ and none of us be-comes his own mas - ter when he dies._____ For

Introit

if we have life,____ we are a - live in the Lord,____ and if we die____ we

die in the Lord,____ so then whe-ther we live____ or die, we are the

Introit

Introit

SATB Choir

"I am res - ur-rec - tion. I am___ life."

"I am re - sur-rec - tion, life."

says the Lord,___ says the Lord.___ "Who - ev - er has

says the Lord,___ says the Lord.___ "Who - ev - er has

Gt.

Introit

faith in me_____ shall have life,

faith in me_____ shall have life, shall have life.

E - ven though he die. And ev' - ry one who has life, and has com-

Choir (both)

Introit

mit - ted them-selves to me in faith shall not die, ___

___ shall not die, ___ shall not

Shall not

Introit

Soprano divisi

die (for) for - ev - er." _____ Shall not die

die for - ev - er. _____ Shall not die

ff   *rit.*

for - ev - - - er." _____

for - ev - - - er." _____

rit.

ff

Kyrie

Traditional Greek Text
With English Translation

SATB with Organ

Clare C. Toy (ASCAP)

Kyrie Eleison

Kyrie Eleison

Kyrie Eleison

Piu mosso

Lord,— have— mer - cy! Have mer - cy up - on us!—

Lord,— have— mer - cy up - on us!—

Piu mosso

Lord,— have— mer - cy! Have mer - cy up -

Lord,— have— mer - cy up -

Kyrie Eleison

Kyrie Eleison

Kyrie Eleison

Kyrie Eleison

Kyrie Eleison

Lord,__ have__ mer - cy! Have mer - cy up-

Lord,__ have__ mer - cy up -

Kyrie Eleison

on us!_____ Lord,__ have__ mer - cy!

on us!_____ Lord,__ have__

Have mer - cy up - on_____ us.

mer - cy up - on_____ us.

Gt.

Kyrie Eleison

Kyrie Eleison

Everlasting Joy

Isaiah 35:10 paraphrase
Isaiah 25:6-9 (NIV)

SATB with Organ

Clare C. Toy (ASCAP)

Everlasting Joy

up in - to Zi - on with sing - ing._____ They will

sing with joy and glad-ness, gone for - ev - er grief and

Everlasting Joy

sad - ness. _____ The ran - somed of the Lord shall re-turn, crowned with

Second Time To Coda

ev - er - last - ing joy.

Isaiah 25 verses: Choir
Unmetered: like spoken text

Everlasting Joy

v.6: On this mountain the LORD Almighty   will pre--------------pare
v.7: On this mountain he   will de--------------stroy

Choir (both)

a feast of rich foods   for all   peoples,
the shroud that enfolds   all   peoples,

Everlasting Joy

a banquet of a--------------------ged wine-----------,
the sheet that covers all na---------tions;

the best of meats and the finest of wines.
he will swallow up death for- ever.

D.C. after second time, then to CODA

Isaiah 25 verses: Choir
Unmetered: like spoken text

Everlasting Joy

CODA

v. 8: The Sovereign Lord will wipe away the tears from all faces;
v. 9: In that day they will say, "Surely this is our God;

mf Choir (both)

He will remove the dis-------------grace of his people
We trusted in him, and he saved us.

Everlasting Joy

From all   the   earth.------------------
This is the LORD, we   trusted in   Him;------------------

The LORD   has   spoken.
Let us rejoice and be glad in   his sal-----------vation."

Everlasting Joy

The ran - somed of the Lord shall re - turn, com - ing

Everlasting Joy

up in - to Zi - on with sing - ing._____ They will

sing with joy and glad-ness, gone for - ev - er grief and

Everlasting Joy

sad - ness.

The ran - somed of the

Lord shall re - turn, crowned with ev - er - last - ing

Everlasting Joy

Choir only (no congregation)

joy; crowned with ev - er -

last - ing joy; crowned with

Everlasting Joy

Psalm 23

SATB with Harp

King James Version

Clare C. Toy (ASCAP)

Psalm 23

Psalm 23

Psalm 23

Psalm 23

Psalm 23

Psalm 23

Psalm 23

Psalm 23

Psalm 23

noint - est my head___ with oil!_____ My

noint - est my head___ with oil!_____ My

My cup run - neth o - ver;___

My cup run - neth o - ver;___

cup run - neth o - ver;___ my cup run - neth

cup run - neth o - ver,___ my cup run - neth

my cup run - neth

my cup run - neth

Psalm 23

o - ver. Sure - ly good - ness will fol - low me____

o - ver. Sure - ly good - ness will fol - low me____

o - ver. Sure - ly good - ness will fol - low me____

o - ver. Sure - ly good - ness will fol - low me, fol - low me

all the days of my life, and I will dwell in the house of the LORD for -

all the days of my life, and I will dwell in the house of the LORD;

all the days of my life, and I will dwell in the house of the LORD;

all the days of my life, and I will dwell in the house of the LORD for -

Psalm 23

In the Father's Dwelling

Based on John 14:1-6 SATB with Organ and Handbells Clare C. Toy (ASCAP)

In the Father's Dwelling

Unison women

In the Fa - ther's dwel - ling,_____ loved ones are se - cure.

Sopranos

Altos

Unison men

Free from pain and grief there;_____ love and peace en - dure.

In the Father's Dwelling

To the Fa-ther's dwel-ling _____ Je - sus led the way. There He wel-comes

To the Fa-ther's dwel-ling Je - sus led the way. He wel-comes

To the Fa-ther's dwel-ling _____ Je - sus led the way. There He wel-comes

ev – – 'ry saint to heav'n's e - ter - nal day.

ev – – 'ry saint to heav'n's e - ter - nal day.

ev – – 'ry saint to heav'n's e - ter - nal day.

In the Father's Dwelling

In the Fa-ther's dwel-ling, saints and an-gels sing_____ prai - ses to the

In the Fa-ther's dwel-ling, an-gels sing_____ prai - ses to the

In the Fa-ther's dwel-ling, saints and an-gels sing_____ prai - ses to the

God of glo - ry, as the hea - vens ring._____

God of glo - ry, as the hea - vens ring._____

God of glo - ry, as the hea - vens ring._____

Sanctus

SATB with Organ and Handbells

Book of Common Prayer

Clare C. Toy (ASCAP)

Ho - ly, ho - ly, — ho - ly Lord,

Sanctus

Sanctus

san - na in the high-est. Ho - san - na in the high-est.

Ho - ly, ho - ly,— ho - ly Lord, God of pow'r and

Gt.

Choir

Sanctus

might. Ho - ly, ho - ly,_ ho - ly Lord, Bles - sed is He who

comes. Bles - sed is He who comes in the name of the Lord._

Sanctus

Bles - - - - sed is He_____ who_____ comes._____

Ho - ly, ho - ly,__ ho - ly Lord,

Sanc - - - - tus!_____

Sw.

Sanctus

God of pow'r and might. Sanc - - - - -

Sanc - - - - - tus. Ho - ly, ho - ly, ___

Gt.

Sw.

tus! _____ Sanc - - - - - - - - - -

ho - ly Lord, Heav'n and earth are full, full of your

Sanctus

tus!_____ Ho - san - na in the

glo - ry._____

Gt.

high - est. Ho -

Ho - san - na in the high - est. Ho -

Sanctus

san - na_____ in the_____ high - est._____

san - na_____ in the_____ high - est._____

Requiem Aeternam

SATB with Organ

Book of Common Prayer

Clare C. Toy (ASCAP)

Requiem Aeternam

nam.   Give rest, O Christ, to your ser-vants with your saints,   where

Give   rest,   O   Christ,   to your

sor - row and pain are no more._____ Nei-ther sigh-ing, but__

ser-vants with your saints, where   sor-row and pain are no more.

Requiem Aeternam

Requiem Aeternam

- em ae - ter - - - nam. _____ You

Sopranos only *mf*

Gt. (both)

- ly are im - mor - tal, _____ cre - a - tor and ma - ker of man -

SATB

Tenors only *mf*

You on - ly are im - mor - tal, cre - a - tor and ma - ker of man -

Requiem Aeternam

kind. And we (and we) are mor - tal, formed (formed) of the

kind. And we (and we) are mor - tal, formed (formed) of the

earth, and to earth (to earth) we shall re - turn. (We shall re -

earth, and to earth (to earth) we shall re - turn.

Requiem Aeternam

turn) For so did you or-dain when you cre - a - ted me, say-ing, "You are

dust, and to dust you shall re - turn." All of us go

Requiem Aeternam

down   to   dust._____   Yet   e - ven at the

Yet

grave,   e - ven at the   grave,   e - ven at the

e - ven at   the   grave,   E - ven at   the   grave,   at the

Requiem Aeternam

grave we make our song.

grave we make our song.

Soprano div.

Al - le - lu - ia, al - le - lu - ia.

(Al - le - lu - ia)

*subito **p***

Requiem Aeternam

Requiem Aeternam

A Song to the Lamb

SATB with Organ

Book of Common Prayer

Clare C. Toy (ASCAP)

A Song to the Lamb

Antiphon (choir and congregation)

Splen - dor and ho - nor and king - ly power are yours by

1)

right, O Lord our God.

A Song to the Lamb

2)

Verse One (Choir)

Lord   our   God.

For you cre - a - ted

Gt. (both)

ev - 'ry - thing___ that is.   and by your will   they were cre -

A Song to the Lamb

a - ted and have their be - ing;

And yours by

right, O Lamb that was slain, for with your

A Song to the Lamb

blood you have re - deemed for God, From ev - 'ry

fam - i - ly, lan - guage, peo - ple, and na - tion,_____

A Song to the Lamb

A Song to the Lamb

Splen - dor and ho - nor and king - ly power are yours by

right, O Lord our God.

A Song to the Lamb

Lord our God. And so, to

him who sits u - pon the throne, and to Christ the

A Song to the Lamb

Lamb, be wor - ship and__ praise,_____ do - mi - nion and__

splen - dor,_____ for - ev - er and__ for - ev - er -

A Song to the Lamb

more, for - ev - - er and___ for - ev - - -

- - er - more.

A Song to the Lamb

Antiphon (choir and congregation)

Splen - dor and ho - nor and king - ly power are yours by

right, O Lord our God.

A Song to the Lamb

Lord,   our   God,

Agnus Dei

SATB with Organ

Traditional Latin Text
With English Translation

Clare C. Toy (ASCAP)

Lyrics (SA): A - gnus De - i, qui tol - lis pec - ca - ta, pe - ca - ta mun - di, do - na e - is re - qui -

Agnus Dei

Agnus Dei

sin   of the world,____   grant_____ them ____ rest.

Agnus Dei

Agnus Dei

sin of the world, grant them rest.

ca - ta mun - di, do - na e - is re - qui - em.

Gt. (both)

Agnus Dei

Lamb of God, who takes a - way the sin of the world,_____ grant us thy

Agnus Dei

peace.

Lamb of God, who takes a - way the sin of the world,_____

Grant   us   thy   peace.   Grant

grant   us   thy   peace.   Grant_____

Agnus Dei

Christ is Risen

SATB with Organ

Book of Common Prayer

Clare C. Toy (ASCAP)

♩ = 60

SA

TB

Organ

Gt. (both)

f

f

Christ   is   ri - sen   from   the   dead,   tramp-ling   down   death   by   death.

Sw.

Gt.

Christic is Risen!

Christ is ri - sen from the dead, giv - ing life, giv - ing life,

giv - ing life to those in the tomb.

Christic is Risen!

The Sun of right-eous-ness is glo-rious-ly ri - sen,

The Sun of right-eous-ness is glo-rious-ly

Choir (both)

giv-ing light to those who sat in dark-ness and in the sha - dow of

ri - sen, light to those, to those who sat in the sha - dow of

Christ is Risen!

death.

The Lord will

death.

guide our feet in - to the way of peace.

The Lord wil guide our feet to peace.

Christt is Risen!

having ta-ken a-way the sin of the world._____

having ta-ken a-way the sin of the world._____

Gt. (both)

f

Christ is Risen!

Christ is ri - sen from the dead, tramp-ling down death by death.

Christ is ri - sen from the dead, giv - ing life, giv - ing life,

Christmas is Risen!

Christt is Risen!

Name, say - ing "Come, O bles - sed of my

all who be - lieve in him. "Come, O bles - sed of my

Fa - - - - ther." In - - to

Fa - - - - ther." In - - to

Bass div.

Christ is Risen!

par - a - dise   may   the an - gels   lead ——— you.

par - a - dise   may   the an - gels   lead   you.

At   your   com - ing may   the   mar - tyrs   re -

At   your   com - ing may   the   mar - tyrs   re -

Christ is Risen!

ceive   you   and   bring   you   to   the   ho - ly ci - ty,

ceive   you   and   bring   you   to   the   ho - ly ci - ty,

Je - - ru - sa - lem._____

(Je) Je - ru - sa - lem._____

Je - - ru - sa - lem._____

Christ is Risen!

Christ is ri-sen from the dead, tramp-ling down death by death.

Christ is Risen!

Christ is ri - sen from the dead, giv - ing life, giv - ing life,

giv - inglife to those in the tomb.

Gt. (both)

Christ is Risen!

giv - ing   life,   giv - ing   life,

giv - ing life   to   those   in   the   tomb.

Soprano div.

Christ is Risen!

Sopranos

Christ is ri sen!_____

Tenors

Christ is

Altos   All voices   *rit.*

Christ is ri - sen. Christ is ri - - - sen._____

ri - sen   Christ is ri - - - sen._____

rit.

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        New York, 1895. [Musical Score]

APPENDIX A

TEXT OF THE REQUIEM

Introit

"I am Resurrection; I am Life," says the Lord.

"Whoever has faith in me shall have life,

even though he die.

And everyone who has life,

and has committed himself to me in faith,

shall not die for ever."

As for me, I know that my Redeemer lives

and that at the last He will stand upon the earth.

After my awaking, he will raise me up;

and in my body I shall see God.

I myself shall see, and my eyes behold him

who is my friend and not a stranger.

For none of us has life in himself,

and none becomes his own master when he dies.

For if we have life, we are alive in the Lord,

and if we die, we die in the Lord.

So, then, whether we live or die,

we are the Lord's.[1]

---

[1] *The Book of Common Prayer*, Burial of the Dead: Rite Two (The Seabury Press: New York, 1979), 491.

Kyrie

Kyrie eleison. Lord, have mercy! Have mercy upon us!

Christe eleison. Christ, have mercy! Have mercy upon us!

Kyrie eleison. Lord have mercy! Have mercy upon us![2]

Everlasting Joy

Antiphon (*Choir and Congregation*)

The ransomed of the Lord shall return
Coming up into Zion with singing
They will sing with joy and gladness
Gone forever grief and sadness
The ransomed of the Lord shall return
Crowned with everlasting joy.[3]

Choir:

[6] On this mountain the LORD Almighty will prepare
a feast of rich food for all peoples,
a banquet of aged wine—
the best of meats and the finest of wines.
[7] On this mountain he will destroy
the shroud that enfolds all peoples,
the sheet that covers all nations;
[8] he will swallow up death forever.

(Antiphon)

Choir:

The Sovereign LORD will wipe away the tears
from all faces;
he will remove the disgrace of his people
from all the earth.
The LORD has spoken.

---

[2] *The Book of Common Prayer*, Holy Eucharist: Rite One, 324.
[3] Text for Antiphon by Clare C. Toy, adapted from Isaiah 35:10.

[9] In that day they will say,
"Surely this is our God;
we trusted in him, and he saved us.
This is the LORD, we trusted in him;
let us rejoice and be glad in his salvation." [4]

(Antiphon)

Psalm 23 (sung)

The LORD is my shepherd**;** I shall not want.

He maketh me to lie down in green pastures;

He leadeth me beside the still waters. He restoreth my soul;

He leads me in the paths of righteousness for his Name's sake.

Yea, though I walk through the valley of the shadow of death,

I will fear no evil; for thou art with me;

Thy rod and thy staff, they comfort me.

Thou preparest a table before me in the presence of mine enemies;

Thou annointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life,

and I will dwell in the house of the LORD forever.[5]

---

[4] Bible Gateway website: Isaiah 25:6-9, New International Version. <http://www.biblegateway.com/> Used by permission of Zondervan, per website instructions. (Accessed September 15, 2009)
[5] *Bible Gateway* website: Psalm 23, King James Version. <http://www.biblegateway.com/> Used by permission of Zondervan, per website instructions. (Accessed September 15, 2009)

John 14:1-6 (read)

[1]"Do not let your hearts be troubled.

Trust in God; trust also in me.

[2]In my Father's house are many rooms;

if it were not so, I would have told you.

I am going there to prepare a place for you.

[3]And if I go and prepare a place for you,

I will come back and take you to be with me that you also may be where I am.

[4]You know the way to the place where I am going."

[5]Thomas said to him, "Lord, we don't know where you are going,

so how can we know the way?"

[6]Jesus answered, "I am the way and the truth and the life.

No one comes to the Father except through me.[6]

---

[6] *Bible Gateway* website: John 14:1-6, New International Version. <http://www.biblegateway.com/> Used by permission of Zondervan, per website instructions. (Accessed September 15, 2009)

In the Father's Dwelling

In the Father's dwelling loved ones are secure.

Free from pain and grief there, love and peace endure.

To the Father's dwelling Jesus led the way

There he welcomes every saint to God's eternal day.

In the Father's dwelling saints and angels sing

Praises to the God of glory as the heavens ring.[7]

Sanctus

Holy, Holy, Holy Lord, God of power and might,

heaven and earth are full of your glory.

Hosanna in the highest.

Blessed is he who comes in the name of the Lord.[8]

---

[7] Text by Clare C. Toy, based on John 14:1-6.
[8] *The Book of Common Prayer*, Holy Eucharist: Rite Two, 362.

Requiem Aeternam

Requiem Aeternam. Requiem Aeternam.

Give rest, O Christ, to your servants with your saints,

where sorrow and pain are no more,

neither sighing, but life everlasting.

Requiem Aeternam. Requiem Aeternam.

You only are immortal, creator and maker of mankind;

and we are mortal, formed of the earth, and to earth we shall

return. For so did you ordain when you created me, saying,

"You are dust, and to dust you shall return." All of us go down

to the dust; yet even at the grave we make our song:

Alleluia. Alleluia. Alleluia.[9]

---

[9] *The Book of Common Prayer*, Burial of the Dead: Rite Two, 499.

A Song to the Lamb

Antiphon (Choir and Congregation)

Splendor and honor and kingly power

are yours by right, O Lord our God.

Choir:

For you created everything that is,

and by your will they were created and have their being;

And yours by right, O Lamb that was slain,

for with your blood you have redeemed for God,

From every family, language, people, and nation,

a kingdom of priests to serve our God.

Antiphon

Choir:

And so, to him who sits upon the throne,

and to Christ the Lamb,

Be worship and praise, dominion and splendor,

for ever and for evermore.[10]

---

[10]*The Book of Common Prayer*. Canticle 18, Morning Prayer Rite Two, 93-94.

Agnus Dei

Agnus Dei, qui tollis peccata, peccata mundi, dona eis requiem.

O Lamb of God, who takes away the sins of the world, grant them rest.

O Lamb of God, who takes away the sins of the world, grant them rest.

O Lamb of God, who takes away the sins of the world, grant us thy peace.[11]

---

[11] Daniel Pinkham, *The Small Requiem* (C.F. Peters: New York, 2000.), Texts and translations page. [Musical Score]

Christ is Risen

Christ is risen from the dead, trampling down death by death,

giving life to those in the tomb.

The Sun of Righteousness is gloriously risen, giving light to

those who sat in darkness and in the shadow of death.

The Lord will guide our feet into the way of peace, having

taken away the sin of the world.

Christ will open the kingdom of heaven to all who believe in

his Name, saying, Come, O blessed of my Father;

Into paradise may the angels lead you.

At your coming may the martyrs receive you,

and bring you into the holy city Jerusalem.[12]

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[12] *The Book of Common Prayer*, Burial of the Dead: Rite Two, 500.

APPENDIX B

OTHER SERVICE MUSIC

TABLE OF CONTENTS

Worship the Lord

Clare C. Toy (ASCAP)

Worship the Lord

Worship the Lord

Worship the Lord

Worship the Lord

Worship the Lord

Hymn of Praise

♩ = 72

Gra-cious Lord, we give you thanks and praise For all that you have

done; For your strong yet gen-tle care of us From sun to set - ting

Fine

sun.

For the morn - ing's frag - ile beau - ty, and the
For your great, cre - a - tive pow - er, giv - ing
For the saints that through the a - ges sang the
For your Son who came to save us, stoop-ing

Gratitude

Hymn of Praise

eve - ning's ro - sy skies. As we come to this day's
life to large and small. For your love___ which sus -
glo - ry of your Name. For the saints we know and
down to fal - len earth. For the Spir - it that He

Repeat refrain after last verse

wor - ship, we let our prai - ses rise!
tains us, we praise You, Lord of all!
cher - ish who serve you with - out shame.
sent us, em - pow - 'ring us to serve.

Lord Have Mercy

Unison Choir and Congregation with Organ

Traditional

Clare Toy (ASCAP)

Lord, Have Mercy

Dismissal

Unison Choir and Congregation with Organ

Book of Common Prayer

Clare C. Toy (ASCAP)

♩ = 70

Choir & Congregation

Organ

Sw.

f

Gt.

5

Dismissal

For All the Saints

Ralph Vaughan Williams
Arr. by Clare C. Toy (ASCAP)

For All the Saints

For All the Saints

For All the Saints

For All the Saints

For All the Saints

For All the Saints