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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

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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 _____

Date of Acceptance by Committee

TABLE OF CONTENTS

	Page
LIST OF TABLES.....	iv
LIST OF MUSICAL EXAMPLES.....	v
CHAPTER	
I. INTRODUCTION	1
II. <i>REQUIEM</i>	9
<i>Introit</i>	10
<i>Kyrie</i>	28
<i>Everlasting Joy</i>	40
<i>Psalm 23</i>	52
<i>In the Father's Dwelling</i>	64
<i>Sanctus</i>	68
<i>Requiem Aeternam</i>	76
<i>A Song to the Lamb</i>	86
<i>Agnus Dei</i>	98
<i>Christ is Risen</i>	106
BIBLIOGRAPHY.....	120
APPENDIX A. TEXT OF THE REQUIEM	122
APPENDIX B. OTHER SERVICE MUSIC	132
<i>Worship the Lord</i>	133
<i>Hymn of Praise</i>	139
<i>Lord Have Mercy</i>	141
<i>Dismissal</i>	143
<i>For All the Saints</i>	145

LIST OF TABLES

	Page
Table 1. List of <i>Requiems</i> and their movements by other composers	2
Table 2. List of movements and sources in <i>Toy Requiem</i>	4
Table 3. Proofreading checklist	8

LIST OF MUSICAL EXAMPLES

	Page
Example 1. Minor 9 th dissonance in <i>Kyrie Eleison</i> , mm. 36, 56, and 79.....	5
Example 2. Major 7 th dissonance in <i>Psalm 23</i> , m. 28.....	6
Example 3. 15/8 meter in <i>Psalm 23</i> , mm. 47-48	6
Example 4. Rhythmic counterpoint in <i>A Song to the Lamb</i> , mm. 33-35	7

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
<i>Requiem</i>	<i>Blessed are they</i>	<i>Requiem Eternum</i>	<i>Requiem</i>
<i>Kyrie</i>	<i>Behold, all flesh is as grass</i>	<i>Kyrie</i>	<i>Kyrie</i>
<i>Dies Irae</i>	<i>Lord, make me to know</i>	<i>Dies Irae</i>	<i>Dies Irae</i>
<i>Quid sum miser</i>	<i>How lovely is Thy dwelling place</i>	<i>Domine Jesu Christe</i>	<i>Domine Jesu</i>
<i>Rex tremendae</i>	<i>Ye now are sorrowful</i>	<i>Sanctus</i>	<i>Hostias</i>
<i>Quaerens me</i>	<i>Here on earth</i>	<i>Agnus Dei</i>	<i>Quam Olim</i>
<i>Lacrimosa</i>	<i>Blessed are the dead</i>	<i>Libera Me</i>	<i>Sanctus</i>
<i>Domine Jesu</i>			<i>Benedictus</i>
<i>Hostias</i>			<i>Agnus Dei</i>
<i>Sanctus</i>			<i>Requiem</i>
<i>Agnus Dei</i>			<i>Cum Sanctis</i>

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

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

² Johannes Brahms, *Ein Deutsches 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
<i>Requiem</i>	<i>Requiem</i>	<i>Requiem</i>	<i>Requiem</i>
<i>Kyrie</i>	<i>Kyrie</i>	<i>Kyrie</i>	<i>Kyrie</i>
<i>In medio mortis</i>	<i>Sanctus</i>	<i>Out of the deep</i>	<i>Dies Irae</i>
<i>Sicut cervus desiderat</i>	<i>Agnus Dei</i>	<i>Pie Jesu</i>	<i>Domine Jesu</i>
<i>Rex gloriae</i>	<i>Lux Aeterna</i>	<i>Sanctus</i>	<i>Sanctus</i>
	<i>In Paradisum</i>	<i>Agnus Dei</i>	<i>Agnus Dei</i>
		<i>Psalm 23</i>	<i>Lux Eterna</i>
		<i>Lux Eterna</i>	<i>Libera Me</i>

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

⁹Johannes Ockeghem, *Requiem für sechsstimmigen gemischten Chor* (Eulenburg: Zurich, ?).

¹⁰Daniel Pinkham, *The Small Requiem* (C.F. Peters: New York, 2000).

¹¹John Rutter, *Requiem* (Oxford University Press: Oxford, 1986).

¹²Giuseppe Verdi, *Requiem to the Memory of Alessandro Manzoni* (G. Schirmer, Inc: New York, 1895).

¹³Clare Toy, *Requiem*, 28.

¹⁴Toy *Requiem*, 68.

¹⁵Toy *Requiem*, 98.

¹⁶Toy *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
<i>Introit</i>	<i>The Book of Common Prayer: Burial Rite Two</i>
<i>Kyrie</i>	<i>The Book of Common Prayer: Holy Eucharist Rite One</i>
<i>Everlasting Joy</i>	Antiphon text by Clare Toy; Verses from Isaiah 25:6-8 of the Holy Bible, New International Version
<i>Psalm 23</i>	Holy Bible, King James Version, as found in <i>The Book of Common Prayer: Burial Rite One</i>
<i>In the Father's Dwelling</i>	Text by Clare Toy; based on the Holy Bible, John 14:1-6
<i>Sanctus</i>	<i>The Book of Common Prayer: Holy Eucharist Rite Two</i>
<i>Requiem Aeternam</i>	<i>The Book of Common Prayer: Burial Rite Two</i>
<i>A Song to the Lamb</i>	<i>The Book of Common Prayer: Morning Prayer Rite Two</i>
<i>Agnus Dei</i>	Traditional, as found in Daniel Pinkham's <i>The Small Requiem</i>
<i>Christ is Risen</i>	<i>The Book of Common Prayer: Burial Rite Two</i>

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

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 unmetred, 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.

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).

The image shows four staves of musical notation. The first two staves are vocal lines with the word "death." written below them. The third staff is a piano accompaniment with the lyrics "Yea, though I walk through the valley of the shadow of" written below it. The fourth staff is a bass line with the lyrics "val - ley of death." written below it. The dissonance is highlighted by a major 7th interval between the vocal line and the bass line.

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).

The image shows a musical score for five parts: Soprano, Alto, Tenor, Bass, and Piano. The score is in 15/8 time. The lyrics are "ev - er. for - ev - er. for - ev - er. for - ev - er. I will dwell in the house of the LORD. I will dwell in the house of the LORD for - ev - er. I will dwell in the house of the LORD for - ev - er. I will dwell in the house of the LORD for - ev - er." The piano part features a complex rhythmic pattern in the right hand and a more straightforward bass line in the left hand. The score is marked with a dynamic of *mf* (mezzo-forte).

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

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 $\frac{3}{4}$ meter (Ex. 4).

The image shows a musical score for three measures (mm. 33-35) in 3/4 time. The top system features a vocal line with lyrics: "blood you have re - deemed for". The vocal line consists of three measures, each containing a triplet of eighth notes. The piano accompaniment in the first system consists of three measures, each containing a duplet of eighth notes. The second system shows the piano accompaniment continuing with three more measures, each containing a duplet of eighth notes.

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 checklist²³

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.

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)

$\text{♩} = 60$

SA

TB

Organ

Gt. *f*

Sw.

5

5

Introit

9 *f*

"I am res - ur-rec - tion.

f

"I am res - ur-rec -

13

I am ___ life." says the Lord, ___

tion, life." says the Lord, ___

13

Introit

17

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

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

Gt.

17

21

shall have life,

shall have life, shall have life.

21

Introit

25

mf

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

mf

25

mf Choir (both)

29

f

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

f

29

Gt.

f

Gt.

Introit

33

— shall not die, — shall not die (for) for -
shall not die for -

Sw.

33

38

ev - er." —
ev - er." —

poco rit.

38

Introit

♩ = 54 Soprano Solo

42 *mf*

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

42 *mf* Gt.

Choir

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

46

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

46

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

Introit

50

Alto solo *mf*

earth. _____ Af - ter my a - wa - king,

50

mf

54

Soprano and alto soloists *f*

he will raise me up; and in my bo - dy I shall see God!

54

f

Introit

58

I my - self shall see, and my eyes be - hold him who is my

58

62

friend and not (and not) a stran - ger.

62

Introit

poco accel.

66 SATB Choir

poco accel.

66 Sw.

Gt.

$\text{♩} = 60$

f

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

f

$\text{♩} = 60$

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

70

Introit

74

says the Lord, ___ says the Lord. ___

says the Lord, ___ says the Lord. ___

74

78

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

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

78
Gt.

Introit

82

e - ven though (he) he
shall have life. e - ven though he

86 *poco rit.*

die."
die." *poco rit.*

Introit

91 $\text{♩} = 54$

Baritone Soloist *mf*

For none of us has life in him-self, _____ and

91 $\text{♩} = 54$

mf Choir (both)

95

none of us be-comes his own mas - ter when he dies. _____ For

95

Introit

99

if we have life, — we are a - live in the Lord, — and if we die — we

99

102

die in the Lord, — so then whe-ther we live — or die, we are the

102

f

Introit

105 *poco accel.*

Lord's. _____

105 *poco accel.*

$\text{♩} = 60$

109

$\text{♩} = 60$

109 Sw.

Gt.

Introit

SATB Choir

113 *f*

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

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

117

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

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

117 Gt.

Introit

122

faith in me — shall have life,
 faith in me — shall have life, shall have life.

122

127

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

127

mf Choir (both)

Introit

131

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

131

Sw.

Gt.

f

135

— shall not die, — shall not

135

Shall not

Introit

139 Soprano divisi

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

die for - ev - er." Shall not die

144 *ff* *rit.*

for - ev - er." er."

for - ev - er." er."

Traditional Greek Text
With English Translation

Kyrie

SATB with Organ

Clare C. Toy (ASCAP)

$\text{♩} = 80$

SA

TB

Organ

mf

Sw.

Gt.

7

7

Kyrie Eleison

12

Basses *mf* Tenors *mf*

Ky - ri - e - - e - le - - i - son. - - - - - Ky -

12 Gt.

18

TB

- ri - e - - e - le - - i - son. Ky - ri - e e -

18

Kyrie Eleison

24 *mf* Ky-ri - e e - le - i - son. Ky-ri - e e -

Ky-ri - e e - le - i - son. Ky-ri - e e -

le - i - son. Ky-ri - e. Ky-ri

29 le - i - son. Ky - ri - e e - le - i - son.

le - i - son. Ky - ri - e e - le - i - son.

29 Ky - ri - e e - lei - i - son. Choir (both)

e.

Kyrie Eleison

Piu mosso
34 *mp*

Lord, have mercy! Have mercy upon us!

Lord, have mercy upon us!

34 *Piu mosso*
mp

37

Lord, have mercy! Have mercy up -

Lord, have mercy up -

37

Kyrie Eleison

40 *Tempo 1*

on _____ us.

on us.

40 *Tempo 1*

Gt.

mf Gt.

44 *mf* Chris - te e le - i - son,

Chris - te e - le - i - son.

mf

Chris - te.

44

Detailed description of the musical score: The score is for a Kyrie Eleison, page 32. It is written in B-flat major and 3/4 time. The piece is marked 'Tempo 1'. The score is divided into three systems. The first system (measures 40-43) shows vocal lines with the lyrics 'on us.' and piano accompaniment. The piano part includes guitar (Gt.) accompaniment. The second system (measures 44-47) shows vocal lines with the lyrics 'Chris - te e le - i - son,' and 'Chris - te e - le - i - son.' and piano accompaniment. The piano part includes guitar (Gt.) accompaniment. The third system (measures 48-51) shows piano accompaniment. The piano part includes guitar (Gt.) accompaniment. The score is written for voice and piano, with guitar accompaniment indicated by 'Gt.' and 'mf' (mezzo-forte) dynamics.

Kyrie Eleison

48 Chris - te e - le - i - son. Chris te e -

Chris - te e - le - i - son. Chris - te e -

Chris - te Chris - te e -

51 le - i - son. le - i - son. le - i - son.

Choir (both)

Kyrie Eleison

54 *Piu mosso* **mp**

Christ, have mercy! Have mercy upon us!

54 *Piu mosso* **mp**

57 **mf**

Christ, have mercy! Have mercy upon us!

57 **mf**

Kyrie Eleison

60 *Tempo 1* **f** Chris - te e - lei - son.

on _____ us. Chris - te e - lei - son.
Chris - te e - lei - son.

60 *Tempo 1* **f**

Gt. **f** Gt.

64 Chris - te e - lei - son. Chris - te e - le - i - son. _____

Chris - te e - lei - son. Chris - te e - le - i - son. _____
Chris - te e - lei - son. Chris - te e - le - i - son. _____

64

Kyrie Eleison

70

70

Choir

Choir

76

Piu mosso *mp*

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

mp

76

Piu mosso *mp*

Lord, _ have _ mer - cy up -

Kyrie Eleison

79

on us! Lord, have mercy!

on us! Lord, have

79

82

Have mercy upon us.

mer - cy up - on us.

82

Gt.

Kyrie Eleison

Tempo 1

mf 85 Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.

Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.

Tempo 1

mf Gt.

89 Ky - ri - e e - le - i - son.

Ky - ri - e e - le - i - son. *mf* Ky - ri - e e - le - i - son.

Ky - ri - e e - le - i - son.

89

Kyrie Eleison

93

f

Ky - ri - e e - le - i - son. Ky - ri - e. *f*

Ky - ri - e e - le - i - son. Ky - ri - e.

93 Sw. *f*

97 *rit.*

Ky - ri - e e - le - i - son.

Ky - ri - e e - le - i son.

97 *rit.*

Everlasting Joy

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

SATB with Organ

Clare C. Toy (ASCAP)

♩ = 54 Gt.

Organ

f

Sw.

Antiphon: Choir and Congregation

4

SA *f*

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

Music © 2010 by Clare C. Toy

Scripture taken from the HOLY BIBLE, NEW INTERNATIONAL VERSION.

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Everlasting Joy

7

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

7

10

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

10

Everlasting Joy

13

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

13

17

Second Time To Coda

ev-er-last-ing joy.

17

Isaiah 25 verses: Choir
 Unmetered: like spoken text

Everlasting Joy

21 *mf*

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

21 *mf* Choir (both)

23

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

23

Everlasting Joy

25

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

25

27

D.C. after second time, then to CODA

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

27

D.C. after second time, then to CODA

Detailed description: The image shows a page of sheet music for the hymn 'Everlasting Joy'. The page is numbered 44 in the top right corner. The title 'Everlasting Joy' is centered at the top. The music begins at measure 25. The first system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line has lyrics: 'a banquet of a-----ged wine-----, the sheet that covers all na-----tions;'. The piano accompaniment features a simple harmonic accompaniment. The second system, starting at measure 25, shows a grand staff with three staves: a treble clef staff for the right hand, a bass clef staff for the left hand, and a middle staff. The piano accompaniment continues. The third system, starting at measure 27, includes the vocal line with lyrics: 'the best of meats and the finest of wines. he will swallow up death for- ever.'. The piano accompaniment continues. The system concludes with a double bar line and repeat dots, with the instruction '*D.C. after second time, then to CODA*'. The fourth system, also starting at measure 27, shows the grand staff piano accompaniment with the same instruction '*D.C. after second time, then to CODA*'.

Isaiah 25 verses: Choir
Unmetered: like spoken text

Everlasting Joy

⊕ CODA

29 *mf*

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

29 *mf* Choir (both)

31

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

31

Everlasting Joy

33

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

Detailed description: This system contains measures 33 and 34. The vocal line is in a soprano or alto clef, with lyrics: "From all the earth." on the first line and "This is the LORD, we trusted in Him;" on the second line. The piano accompaniment consists of two staves: the right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The key signature has two flats (B-flat and E-flat).

33

Detailed description: This system contains measures 33 and 34 of the piano accompaniment. It consists of three staves: the top two are the right hand (treble clef) and the bottom is the left hand (bass clef). The right hand plays chords, and the left hand plays a simple bass line. The key signature has two flats.

35

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

Detailed description: This system contains measures 35 and 36. The vocal line is in a soprano or alto clef, with lyrics: "The LORD has spoken." on the first line and "Let us rejoice and be glad in his sal-
vation." on the second line. The piano accompaniment consists of two staves: the right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The key signature has two flats.

35

Detailed description: This system contains measures 35 and 36 of the piano accompaniment. It consists of three staves: the top two are the right hand (treble clef) and the bottom is the left hand (bass clef). The right hand plays chords, and the left hand plays a simple bass line. The key signature has two flats.

Everlasting Joy

$\text{♩} = 54$

37

$\text{♩} = 54$

37 Gt.

f

Sw.

Antiphon: Choir and Congregation

40 *f*

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

40

Everlasting Joy

43

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

43

46

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

46

Everlasting Joy

49

sad - ness. The ran - somed of the

49

52

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

52

Everlasting Joy

55

Choir only (no congregation)

joy; crowned with ev - er -

58

last - ing joy; crowned with

Everlasting Joy

61

ev - er - - last - - - - ing

Bass div.

61

This block contains the first system of music, measures 61-63. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line has lyrics: "ev - er - - last - - - - ing". The piano accompaniment includes a "Bass div." section. The key signature has two flats, and the time signature is 4/4. The piano part consists of a treble and bass clef staff. The bass clef staff has a long note in measure 62.

64

ff

ff joy.

64

ff

This block contains the second system of music, measures 64-66. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line has lyrics: "joy.". The piano accompaniment includes a "ff" section. The key signature has two flats, and the time signature is 4/4. The piano part consists of a treble and bass clef staff. The bass clef staff has a long note in measure 65.

Psalm 23

SATB with Harp

King James Version

Clare C. Toy (ASCAP)

$\text{♩} = 50$

mp

Soprano
The Lord is my sheph-erd I shall not

mp

Alto
The Lord is my sheph-erd I shall not

mp

Tenor
The Lord is my sheph-erd I shall not

mp

Bass
The Lord is my sheph-erd I shall not

mp

Harp

Psalm 23

3 *mf* *piu mosso*

want. _____ He ma - keth me _____ to lie down in green

want. _____ He ma - keth me _____ to lie down in green

8 want. _____ He mak - eth me to lie down in green

want. _____ He ma - keth me _____ to lie down in green

3 *mf* *piu mosso*

5

pas - tures. _____ He lead - eth me _____ be - side the still

pas - tures. _____ He lead - eth me be - side still

8 pas - tures. _____ He

pas - tures. _____ He

5

Psalm 23

7

wa - ters. He lead - eth me be - side the still

wa - ters. He lead - eth me be - side still

8 lead - eth me be - side the still wa - ters, be - side still

lead - eth me be - side still wa - ters, be - side still

9 *mp*

wa - ters. He re - stor - eth my soul. He re -

wa - ters. He re - stor - eth my soul.

8 wa - ters. He re - stor - eth my soul.

wa - ters. He re - stor - eth my soul.

9 *mp*

wa - ters. He re - stor - eth my soul.

Psalm 23

11

stor-eth my soul; He re - stor - eth my

mf He re - stor - eth my soul; *f* He re - stor - eth my soul, re - stor - eth my

8 *mf* He re - stor - eth my soul; *f* He re - stor - eth my

mf He re - stor - eth my soul; *f* My

11

13

soul. soul. soul. soul.

13

Psalm 23

16 *mf*

He leads me in the paths of

mf

He

mf

He leads me in the

mf

He leads me in the

19

right-eous-ness, for His Name's

leads me in the paths of right-eous-ness, right-eous-ness,

paths of right-eous-ness, right-eous-ness,

paths for His Name's

19

Psalm 23

21

sake. He leads me in the paths of right-eous-ness. He for His Name's sake, in the sake. He leads me in the

23

right-eous - ness. for His Name's leads me in the paths of right-eous-ness, right-eous-ness, paths of right-eous-ness, right-eous-ness, paths of right - eous -

Psalm 23

25

sake.

right - eous - ness.

right - eous - ness.

ness, right - eous - ness.

25

27

Yea, though I walk through the val-ley of the sha - dow of death,

Yea, though I walk through the val-ley of the sha-dow of death,

Yea, though I walk through the val-ley of the sha-dow of death,

Though I walk through the val - ley of death,

27

Psalm 23

29

f

I will fear no e - vil

f

I will fear no e - vil.

8 death, I will fear no

I will fear, I will fear no

29

31

For thou art with me, thy rod and thy staff, they com - fort me.

For thou art with me, thy rod and thy staff, they com - fort me.

f

8 e - vil. Thou art with me, thy rod and staff, they com - fort me.

f

31 e - vil. Thou art with me, thy rod and staff, they com - fort me.

31

Psalm 23

33 *mf* Thou pre -

33 *mf* Thou pre -

37 par - est a ta - ble be - fore me — in the pre - sence of my e - ne-mies. Thou a -

37 par - est a ta - ble be - fore me — in the pre - sence of my e - ne-mies. Thou a -

mf In the pre - sence of my e - ne-mies.

mf In the pre - sence of my e - ne-mies.

37 *mf*

Psalm 23

39 *f*
 noint - est my head ___ with oil! _____ My

f
 noint - est my head ___ with oil! _____ My

f
 My cup run - neth o - ver; _____

f
 My cup run - neth o - ver; _____

39

41
 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

41

Psalm 23

43

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

45

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

47 *div.* *mf*

ev - er for - ev - er for -
I will dwell in the house of the LORD; I will dwell in the house of the LORD for -
I will dwell in the house of the LORD; I will dwell in the house of the LORD for -
ev - er, for - ev - er, for -

49 *mp* *rit.* *p*

ev - er. er. er. er.
ev - er. er. er. er.
ev - er. er. er. er.
ev - er. er. er. er.

In the Father's Dwelling

Based on John 14:1-6

SATB with Organ and Handbells

Clare C. Toy (ASCAP)

The musical score is written for Handbells, Organ, and Gt. in 5/4 time. The tempo is marked as $\text{♩} = 152$ and the dynamic is f . The score is divided into three systems, each with four staves. The first system includes labels for Handbells, Sw. (Swells), Organ, and Gt. (Guitar). The second system starts at measure 5, and the third system starts at measure 8. The music features a steady eighth-note bass line in the Gt. and Handbells, with the Organ providing harmonic support through chords and swells.

In the Father's Dwelling

mf

11

Unison women

mf

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

mf

15

Sopranos

Altos

mf Unison men

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

Gt.

Sw.

In the Father's Dwelling

19

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

24

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

27 *mp* *mf* *f*

mp *mf* *f*

In the Fa-ther's dwell-ing, saints and an-gels sing prai - ses to the

mp *f*

Divisi In the Fa-ther's dwell-ing, an-gels sing prai - ses to the

mp *mf* *f*

In the Fa-ther's dwell-ing, saints and an-gels sing prai - ses to the

Sw.

mp *mf* *f*

Gt.

32 *mf* *f* *mf* *f*

Seque to Sanctus

Divisi

Seque to Sanctus

God of glo - ry, as the hea - vens ring. Seque to Sanctus

God of glo - ry, as the hea - vens ring. Seque to Sanctus

God of glo - ry, as the hea - vens ring. Seque to Sanctus

God of glo - ry, as the hea - vens ring. Seque to Sanctus

Sanctus

SATB with Organ and Handbells

Book of Common Prayer

Clare C. Toy (ASCAP)

$\text{♩} = 152$

f

Handbells

SA

f

Ho - ly, ho - ly, — ho - ly Lord,

TB

Sw.

Organ

Gt. *f*

Sanctus

5

div.

God of pow'r and might. *f*

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

Gt.

Sw.

9

mf

div.

Heav'n and earth are full, full of your glo - ry. *mf*

Ho -

Sanctus

13 *f*

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

17 *mp*

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

Gt. *mp*
Choir

Sanctus

21 *mf*

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

mf Gt.

25

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

Sanctus

29 *f*

Bles - - - - sed is He - - - - who comes. - - - -

f

32

— Ho - ly, ho - ly, — ho - ly Lord,

Sanc - - - - tus! —

Sw.

Sanctus

35

God of pow'r and might. Sanctus. Holy, ho - ly, —

Gt.
Sw.

38

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

Sanctus

41

tus! Ho - san - na in the glo - ry.

Gt.

44

high - est. Ho -

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

Sanctus

47

san - na in the high - est.

Altos div.

san - na in the high - est.

50

san - na in the high - est.

Requiem Aeternam

SATB with Organ

Book of Common Prayer

Clare C. Toy (ASCAP)

SA *mp* *Soprano div.*

Re - qui - em ae - ter - - nam.

TB *mp*

(Re - qui - em) —

Organ

mp

5

Re - qui - em ae - ter - -

5

Requiem Aeternam

9 *mf*

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

mf

Give rest, O Christ, to your

9 Gt.

mf

Sw.

13

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.

13

Gt.

Requiem Aeternam

17 *mp* *Soprano div.*

life e - ver - last - ing. Re - qui -

17 *mp*

(Re - qui - em) —

21 *mp*

- em ae - ter - - nam. Re - qui -

(Re - qui - em) —

21

(Re - qui - em) —

Requiem Aeternam

25 Sopranos only *mf*

em ae - ter - nam. You

25 Gt. (both) *mf*

em ae - ter - nam. You

30 SATB *mf*

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

Tenors only *mf*

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

30

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

Requiem Aeternam

33

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

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

33

37

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

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

37

Requiem Aeternam

41

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

45

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

Requiem Aeternam

49

down to dust. Yet e - ven at the

mp

mp

Yet

53

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

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

53

Requiem Aeternam

57 *f* *Soprano div.*

grave we make our song.

grave we make our song.

57

61 *subito p*

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

(Al - le - lu - ia)

61

61 *subito p*

Requiem Aeternam

65 *mp* *Soprano div.*

Al - le - - - lu - ia, Al - le - lu -

65

mp

68 *Soprano div.* *mf*

ia. (Al - le - lu - ia.) *mf* Al - le - - - lu - ia.

68 Gt. (both) *mf*

Detailed description: This page of a musical score for 'Requiem Aeternam' contains three systems of music. The first system (measures 65-67) features a Soprano line with lyrics 'Al - le - - - lu - ia, Al - le - lu -' and a Piano accompaniment. The second system (measures 68-70) continues the Soprano line with lyrics 'ia. (Al - le - lu - ia.) Al - le - - - lu - ia.' and includes a guitar part for both hands. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score is in a key with one flat and a common time signature.

Requiem Aeternam

71

Al - le - lu - ia. *f* Al - le - lu - ia. *f*

(Al - le - lu - ia)

71

75

Al - le - lu - ia! *rit.*

75

A Song to the Lamb

SATB with Organ

Book of Common Prayer

Clare C. Toy (ASCAP)

$\text{♩} = 120$

SA

TB

Organ

Sw.

mf

Gt.

5

A Song to the Lamb

Antiphon (choir and congregation)

9 *mf*

Splendor and honor and king - ly power are yours by

9

13

1)

right, O Lord our God.

13

A Song to the Lamb

Verse One (Choir)

17 2) Lord our God.

For you cre - a - ted

Gt. (both)

21 ev - 'ry - thing — that is. and by your will they were cre -

A Song to the Lamb

25

And yours by
a - ted and have their be - ing;

25

29

right, O Lamb that was slain, for with your

29

A Song to the Lamb

33

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

This system contains measures 33 through 36. The vocal line (treble clef) has lyrics: "blood you have re - deemed for God, From ev - 'ry". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

37

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

This system contains measures 37 through 40. The vocal line (treble clef) has lyrics: "fam - i - ly, lan - guage, peo - ple, and na - tion,". The piano accompaniment (grand staff) continues with a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

A Song to the Lamb

41

— a king - dom of priests — to serve — our

41

46 *f*

f God.

46 *f* Sw.

Gt.

Detailed description: The page contains three systems of musical notation. The first system (measures 41-45) includes a vocal line with lyrics, a piano accompaniment, and a separate bass line. The second system (measures 46-49) features a piano accompaniment and a guitar part. The piano part has a dynamic marking of *f* and includes a fermata over the first measure. The guitar part is marked 'Gt.' and includes a dynamic marking of *f* and a 'Sw.' (swell) marking. The bass line continues from the first system.

A Song to the Lamb

50 Antiphon (choir and congregation)

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

50

54 1) right, O Lord our God.

54

The image shows a musical score for 'A Song to the Lamb'. It consists of three systems of music. The first system (measures 50-53) is an antiphon for choir and congregation, featuring a vocal line with lyrics and a piano accompaniment. The second system (measures 50-53) is a piano accompaniment for the first system. The third system (measures 54-57) continues the antiphon with lyrics and piano accompaniment. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line uses a soprano clef, and the piano accompaniment uses a grand staff (treble and bass clefs). The lyrics are: 'Splen - dor and ho - nor and king - ly power are yours by' (measures 50-53) and 'right, O Lord our God.' (measures 54-57). There is a first ending bracket over measures 54-57.

A Song to the Lamb

58 2) Verse Two (Choir) *mf*

Lord our God. And so, to

58 Gt. (both) *mf*

62

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

62

A Song to the Lamb

66

Lamb, be wor-ship and praise, do-mi-nion and

mf

66

71

splen-dor, for-ev-er and for-ev-er

71

A Song to the Lamb

76 *f*

more, for - ev - - er and for - ev - - -

80

- - er - more.

A Song to the Lamb

Antiphon (choir and congregation)

85

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

85

89

1)

right, O Lord our God.

89

A Song to the Lamb

2)

93

Lord, our God,

93

97

rit.

Agnus Dei

Traditional Latin Text
With English Translation

SATB with Organ

Clare C. Toy (ASCAP)

♩ = 63 *mp*

SA

TB

Organ

Choir

mp

4

tol - lis pec - ca - ta, pe - ca - ta mun-di, do - na e - is re - qui -

Gt.

Agnus Dei

7

em.

mp

A - gnus De - i, qui tol - lis pec - ca - ta, pe - ca - ta mun - di,

10

Lamb of God, who takes a - way the

do - na e - is re - qui - em.

Agnus Dei

13 *mf*

sin of the world, — grant — them — rest.

13 *mf*

mf

16

16

mf

Agnus Dei

19 *mf*

mf A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di, ___

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

19

22

do - na e - is re - qui - em. Lamb of God, who takes a - way the

A - gnus De - i, qui tol - lis pec - ca - ta, pec -

22

Agnus Dei

25

sin of the world, grant them rest.

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

Gt. (both)

Detailed description: This system contains measures 25, 26, and 27. The top two staves are for vocal parts. The first staff has lyrics: "sin of the world, grant them rest." The second staff has lyrics: "ca - ta mun - di, do - na e - is re - qui - em." The piano accompaniment consists of a grand staff (treble and bass clefs) and a separate bass line. The piano part includes chords and melodic lines in both hands. The bass line is a simple eighth-note accompaniment.

28

Detailed description: This system contains measures 28, 29, and 30. The vocal staves are empty. The piano accompaniment continues with a grand staff and a bass line. The piano part features a more active melodic line in the right hand, while the left hand provides harmonic support with sustained chords. The bass line continues with eighth notes.

Agnus Dei

31 *f*

Lamb of God, who

31

34

takes a - way the sin of the world, grant us thy

Agnus Dei

37

peace.

f

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

37

40

Grant us thy peace.

Grant

grant us thy peace.

Grant

40

Agnus Dei

43

us thy peace.

us thy peace.

Choir

Gt.

47

Grant us thy peace.

Grant us thy peace.

rit.

rit.

Christ is Risen

Book of Common Prayer

SATB with Organ

Clare C. Toy (ASCAP)

$\text{♩} = 60$

SA

TB

Gt. (both)

Organ

f

5

f

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

Sw.

Gt.

Christ is Risen!

9

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

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The music is in 4/4 time. The vocal line starts with a quarter note 'Christ', followed by eighth notes 'is ri - sen', quarter notes 'from the dead,', eighth notes 'giv - ing life,', and quarter notes 'giv - ing life,'. The piano accompaniment provides harmonic support with chords and moving lines.

9

This system shows the piano accompaniment for the first system. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The piano part features chords and melodic lines that complement the vocal line.

13

giv - ing life to those in the tomb.

This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The music is in 4/4 time. The vocal line starts with a quarter note 'giv - ing life', followed by quarter notes 'to those', quarter notes 'in the', and a half note 'tomb.'. The piano accompaniment provides harmonic support with chords and moving lines.

13

This system shows the piano accompaniment for the second system. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The piano part features chords and melodic lines that complement the vocal line.

Christ is Risen!

17 *mf*

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

mf

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

17 Choir (both)

mf

21

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

21

mf

Christ is Risen!

25

death. The Lord will

death.

25

30

guide our feet in - to the way of peace.

The Lord wil guide our feet to peace.

30

Christ is Risen!

34

hav-ing ta-ken a-way the sin of the world.

34

hav-ing ta-ken a-way the sin of the world.

39

39

Gt. (both)

f

Christ is Risen!

44 *f*

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

44 Sw.

Gt.

48

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

48

Christ is Risen!

52 *mf*

giv - ing life to those in the tomb. *mf*

52 *mf*

52 *mf*

57

Christ will op - en the king - dom of hea - ven to all who be - lieve in his

57 Gt. (both) *mf*

Christ will op - en the king - dom of hea - ven to

Christ is Risen!

60

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

60

63

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

63

Bass div.

Christ is Risen!

66

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

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

69

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

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

Christ is Risen!

72 *f*

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

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

72 *f*

Je - - - ru - sa - lem.

75

(Je) Je - ru - sa - lem.

Je - - - ru - sa - lem.

75

Christ is Risen!

79

79

f

83

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

83 Sw.

Gt.

Detailed description: The page contains three systems of musical notation. The first system (measures 79-82) shows a vocal line with rests and a piano accompaniment with chords and a bass line. The second system (measures 83-86) features a vocal line with the lyrics 'Christ is ri-sen from the dead, tramp-ling down death by death.' and a piano accompaniment with chords and a bass line. The third system (measures 83-86) shows a guitar part with a 'Sw.' (Swell) marking and a piano accompaniment with chords and a bass line.

Christ is Risen!

87

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

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4.

87

This system contains the piano accompaniment for the second system, consisting of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the upper staves and a steady bass line in the lower staff.

91

giv - ing life to those in the tomb.

This system contains the third system of music. The top staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature remains two flats. The music continues with a half note G4, then a half note A4, and a half note B4. The piano accompaniment features a half note G3, followed by quarter notes A3, B3, and C4.

91

Gt. (both)

This system contains the piano accompaniment and guitar part for the fourth system, consisting of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The guitar part, labeled "Gt. (both)", is written in the top staff and features a melodic line with eighth and sixteenth notes.

Christ is Risen!

95

giv - ing life, giv - ing life,

95

99

Soprano div.

giv - ing life to those in the tomb.

99

Christ is Risen!

103 Sopranos

Christ is ri sen!_____

Tenors

Christ is

103

108 Altos All voices *rit.*

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

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

108

rit.

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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.

²In 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.

³And 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.

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

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

so how can we know the way?"

⁶Jesus 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

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

APPENDIX B
OTHER SERVICE MUSIC

TABLE OF CONTENTS

Prelude: <i>Worship the Lord</i>	133
Opening Hymn: <i>Hymn of Praise</i>	139
Congregational Response: <i>Lord, Have Mercy</i>	141
Congregational Response: <i>Dismissal</i>	143
Postlude: <i>For All the Saints</i>	145

Worship the Lord

$\text{♩} = 70$ Reverently

Clare C. Toy (ASCAP)

Organ

Gt. (both)

mf

Musical score for Organ and Gt. (both). The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as 70 beats per minute and the mood is Reverently. The organ part is marked *mf*. The guitar part consists of two staves, both playing the same line. The organ part features a melody in the right hand and a bass line in the left hand. The guitar part features a melody in the right hand and a bass line in the left hand.

5 Gt.

Solo I

Musical score for Gt. Solo I. The score is in 3/4 time with a key signature of one sharp (F#). The guitar part consists of two staves, both playing the same line. The solo is marked with a fermata over the first measure. The guitar part features a melody in the right hand and a bass line in the left hand.

9

Musical score for Gt. Solo I continuation. The score is in 3/4 time with a key signature of one sharp (F#). The guitar part consists of two staves, both playing the same line. The solo is marked with a fermata over the first measure. The guitar part features a melody in the right hand and a bass line in the left hand.

Worship the Lord

13 Solo II

Gt.

17

(Add)
Gt. (both)

21

f

Worship the Lord

25

Musical score for measures 25-28. The system consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). It contains a melody of eighth and quarter notes. The middle staff is a grand staff with a bass clef and a key signature of one sharp (F#). It contains a bass line with eighth and quarter notes. The bottom staff is a single bass clef staff with a key signature of one sharp (F#), containing a simple bass line with quarter notes.

29

Musical score for measures 29-32. The system consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). It contains a melody of eighth and quarter notes. The middle staff is a grand staff with a bass clef and a key signature of one sharp (F#). It contains a bass line with eighth and quarter notes. The bottom staff is a single bass clef staff with a key signature of one sharp (F#), containing a simple bass line with quarter notes.

33

Musical score for measures 33-36. The system consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). It contains a melody of eighth and quarter notes. The middle staff is a grand staff with a bass clef and a key signature of one sharp (F#). It contains a bass line with eighth and quarter notes. The bottom staff is a single bass clef staff with a key signature of one sharp (F#), containing a simple bass line with quarter notes.

Worship the Lord

37

Musical score for measures 37-40. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a melody of eighth notes. The middle staff is a bass clef with a key signature of one sharp (F#) and a bass line of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a bass line of eighth notes. The music is in 4/4 time.

41

Gt.

mf

Solo I

Musical score for measures 41-44. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a melody of eighth notes. The middle staff is a bass clef with a key signature of one sharp (F#) and a bass line of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a bass line of eighth notes. The music is in 4/4 time. A guitar solo is indicated by the label "Gt." above the top staff and "Solo I" above the middle staff. The dynamic marking *mf* is present in the middle staff.

45

Musical score for measures 45-48. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a melody of eighth notes. The middle staff is a bass clef with a key signature of one sharp (F#) and a bass line of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a bass line of eighth notes. The music is in 4/4 time.

Worship the Lord

48

Musical score for measures 48-50. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a melodic line with eighth and quarter notes. The middle staff is a bass clef with a key signature of one sharp (F#) and a 7/8 time signature, containing a bass line with quarter and eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 7/8 time signature, containing a bass line with quarter notes. The music concludes with a fermata over the final note.

51 Solo II

Gt.

Musical score for measures 51-53. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature, featuring a guitar solo with a long, sustained note and a melodic line. The middle staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature, containing a guitar accompaniment with eighth and quarter notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 7/8 time signature, containing a bass line with quarter notes. The music concludes with a fermata over the final note.

54

Musical score for measures 54-56. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature, featuring a guitar solo with a long, sustained note and a melodic line. The middle staff is a treble clef with a key signature of one sharp (F#) and a 7/8 time signature, containing a guitar accompaniment with eighth and quarter notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 7/8 time signature, containing a bass line with quarter notes. The music concludes with a fermata over the final note.

Worship the Lord

57

Musical score for measures 57-59. The piece is in G major (one sharp) and 4/4 time. Measure 57 features a piano (*p*) dynamic. Measure 58 features a forte (*f*) dynamic. Measure 59 features a piano (*p*) dynamic. The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff.

60

Musical score for measures 60-62. The piece is in G major (one sharp) and 4/4 time. Measure 60 features a piano (*p*) dynamic. Measure 61 features a piano (*p*) dynamic. Measure 62 features a piano (*p*) dynamic. The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff.

63

Musical score for measures 63-65. The piece is in G major (one sharp) and 4/4 time. Measure 63 features a piano (*p*) dynamic. Measure 64 features a piano (*p*) dynamic. Measure 65 features a piano (*p*) dynamic. The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff.

Hymn of Praise

Words and Music by
Clare C. Toy (ASCAP)

$\text{♩} = 72$

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

4

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

8 *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

Hymn of Praise

11

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

14

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)

The musical score is arranged in three systems. The first system includes a staff for 'Choir/Cong.' with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The organ part is written in grand staff notation (treble and bass clefs) with the same key signature and time signature. The second system begins with a measure number '5' above the first staff. The organ part continues with more complex rhythmic patterns, including eighth and sixteenth notes. The third system also begins with a measure number '5' above the first staff and concludes with a final cadence in the organ part.

Lord, Have Mercy

9 *mf*

Lord, _____ have mer - cy. Christ _____ have mer - cy.

13

Lord _____ have mer - - - - cy. _____

Dismissal

Unison Choir and Congregation with Organ

Book of Common Prayer

Clare C. Toy (ASCAP)

$\text{♩} = 70$

Choir & Congregation

Organ

Sw.

f Gt.

5

The musical score is written in G major (one sharp) and common time. It features four staves: a staff for Choir & Congregation, a grand staff for Organ (treble and bass clefs), and a solo line. The tempo is marked as quarter note = 70. The Organ part includes a 'Sw.' (Swell) marking and a dynamic of 'f' (forte). The solo line starts at measure 5. The score consists of two systems of staves.

Dismissal

9 *f* Unison Choir and Congregation

Let us go forth in the name of Christ! Al - le -

13

lu - ia, al - le - lu - ia!

For All the Saints

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

$\text{♩} = 60$
Gt. (both) 8^{va} -----

Organ

6

11

For All the Saints

16

Musical score for measures 16-20. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a treble clef on the left. The middle staff is a grand staff with a bass clef on the left. The bottom staff is a single bass clef. The music features complex chordal textures in the upper staves and a more rhythmic bass line.

21

Musical score for measures 21-25. The system consists of three staves. The top staff is a grand staff with a treble clef on the left. The middle staff is a grand staff with a bass clef on the left. The bottom staff is a single bass clef. The music continues with similar textures, including some sustained chords in the upper staves.

26

Musical score for measures 26-30. The system consists of three staves. The top staff is a grand staff with a treble clef on the left. The middle staff is a grand staff with a treble clef on the left. The bottom staff is a single bass clef. The music features a prominent melodic line in the middle staff and sustained chords in the top staff.

For All the Saints

31 Sw.

Solo I

35

39

For All the Saints

43

Musical score for measures 43-46. The system consists of three staves: Treble, Middle, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. Measure 43: Treble staff has a series of eighth-note chords (F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5); Middle staff has a whole note chord (F4-A4-C5); Bass staff has a dotted quarter note (F3), an eighth rest, a dotted quarter note (B2), an eighth rest, a whole note (F3). Measure 44: Treble staff has a series of eighth-note chords (F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5); Middle staff has a whole note chord (F4-A4-C5); Bass staff has a dotted quarter note (F3), an eighth rest, a dotted quarter note (B2), an eighth rest, a whole note (F3). Measure 45: Treble staff has a series of eighth-note chords (F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5); Middle staff has a whole note chord (F4-A4-C5); Bass staff has a dotted quarter note (F3), an eighth rest, a dotted quarter note (B2), an eighth rest, a whole note (F3). Measure 46: Treble staff has a series of eighth-note chords (F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5); Middle staff has a whole note chord (F4-A4-C5); Bass staff has a whole note (F3).

47

Solo II

Sw.

Musical score for measures 47-50. The system consists of three staves: Treble, Middle, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. Measure 47: Treble staff has a series of eighth-note chords (F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5); Middle staff has a whole note chord (F4-A4-C5); Bass staff has a whole note (F3). Measure 48: Treble staff has a series of eighth-note chords (F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5); Middle staff has a whole note chord (F4-A4-C5); Bass staff has a dotted quarter note (F3), an eighth rest, a dotted quarter note (B2), an eighth rest, a whole note (F3). Measure 49: Treble staff has a series of eighth-note chords (F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5); Middle staff has a whole note chord (F4-A4-C5); Bass staff has a dotted quarter note (F3), an eighth rest, a dotted quarter note (B2), an eighth rest, a whole note (F3). Measure 50: Treble staff has a series of eighth-note chords (F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5); Middle staff has a whole note chord (F4-A4-C5); Bass staff has a dotted quarter note (F3), an eighth rest, a dotted quarter note (B2), an eighth rest, a whole note (F3). The label "Solo II" is placed above the Treble staff in measure 49, and "Sw." is placed above the Middle staff in measure 49.

51

Musical score for measures 51-54. The system consists of three staves: Treble, Middle, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. Measure 51: Treble staff has a series of eighth-note chords (F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5); Middle staff has a whole note chord (F4-A4-C5); Bass staff has a dotted quarter note (F3), an eighth rest, a dotted quarter note (B2), an eighth rest, a whole note (F3). Measure 52: Treble staff has a series of eighth-note chords (F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5); Middle staff has a whole note chord (F4-A4-C5); Bass staff has a dotted quarter note (F3), an eighth rest, a dotted quarter note (B2), an eighth rest, a whole note (F3). Measure 53: Treble staff has a series of eighth-note chords (F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5); Middle staff has a whole note chord (F4-A4-C5); Bass staff has a dotted quarter note (F3), an eighth rest, a dotted quarter note (B2), an eighth rest, a whole note (F3). Measure 54: Treble staff has a series of eighth-note chords (F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5); Middle staff has a whole note chord (F4-A4-C5); Bass staff has a dotted quarter note (F3), an eighth rest, a dotted quarter note (B2), an eighth rest, a whole note (F3).

For All the Saints

55

Gt.

mf

59

Choir

63

For All the Saints

67

Musical score for measures 67-69. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The score consists of three staves: a treble staff with a melodic line of eighth and quarter notes, a middle staff with chords and some melodic fragments, and a bass staff with a simple bass line of quarter notes.

70

Musical score for measures 70-72. The piece continues in 3/4 time with two flats. The treble staff features a melodic line with some rests and slurs. The middle staff has a more active line with eighth notes and slurs. The bass staff continues with a steady quarter-note bass line.

73

Gt. (both)

Musical score for measures 73-75. The piece continues in 3/4 time with two flats. At measure 73, the time signature changes to 12/8. The score includes a guitar part for both hands, indicated by "Gt. (both)". The guitar part starts with a melodic line in the treble staff and a bass line in the bass staff. A dynamic marking of *f* (forte) is present. The score concludes with a final chord in the middle staff.

For All the Saints

77

Musical score for measures 77-79. The score is in 3/4 time and B-flat major. It features a treble and bass clef for the piano accompaniment. Measure 77 has a treble line with eighth notes and a bass line with chords. Measure 78 has a treble line with eighth notes and a bass line with chords. Measure 79 has a treble line with eighth notes and a bass line with chords. A double bar line is at the end of measure 79.

80

rit.

Musical score for measures 80-82. The score is in 3/4 time and B-flat major. It features a treble and bass clef for the piano accompaniment. Measure 80 has a treble line with chords and a bass line with a half note. Measure 81 has a treble line with chords and a bass line with a half note. Measure 82 has a treble line with chords and a bass line with a half note. A double bar line is at the end of measure 82.