Requiem

William Stevens

2007

for

Treble Choir
SATB Choir
String Quartet
Organ

Requiem

Composer's Note:

In 1997 I wrote *Music for All Saints Day* for Don Armitage and the choir of Augsburg Lutheran Church in Winston-Salem, North Carolina. That year the organ was away for a well-deserved vacation and restoration, so I scored the music for guitar and flute accompaniment. Back then our All Saints service was a Vespers service, but in more recent years the service has been a Communion service, so I decided to revise, rescore, and rewrite the music from 1997 so it more closely follows the liturgy of the Communion service, and specifically the shape of the service we do on All Saints Evening.

✠

I. Requiem/Kyrie (7:30) – The Requiem is from the 1997 version, the Kyrie is new.

Requiem aeternam dona eis, Domine,	*Grant them eternal rest, Lord,*
et lux perpetua luceat eis.	*and may perpetual light shine on them.*
Exaudi orationem meam,	*Hear my prayer;*
audi me, O Domine.	*hear me, O Lord.*
Requiem aeternam…	*Grant them eternal rest…*
Kyrie eleison.	*Lord, have mercy.*
Christe eleison.	*Christ, have mercy.*
Kyrie eleison.	*Lord, have mercy.*
Requiem aeternam…	*Grant them eternal rest…*

II. Offertory (6:30) – This movement is new, and also appears in my string quartet, *Small Towns.* The hymn tune KINGSLYNN is used, with words by Herman Stuempfle. The movement is meant for the offering of the elements of Communion, not a monetary offering.

O God, whose healing power is present everywhere,
pervading all creation with your eternal care;
look now in your compassion upon this world of pain,
and lives now bound and broken make free and whole again.

III. Sanctus (2:00) – This brief and raucous movement is new.

Sanctus, sanctus, sanctus Dominus;	*Holy, holy, holy Lord;*
pleni sunt coeli et terra gloria tua.	*heaven and earth are full of your glory.*
Hosanna in excelsis.	*Hosanna in the highest.*
Benedictus qui venit in nomine Domini.	*Blessed is he who comes in the name of the Lord.*
Hosanna in excelsis.	*Hosanna in the highest.*

IV. Lord's Prayer (1:30) – This movement is new. I chose to set the words in chant-like speech rhythms rather than making the music broad and lyrical.

V. Agnus Dei (5:45) – This is a revision of the final movement of the 1997 piece. The hymn in the middle, "If you but trust in God to guide you," is my melody with words by Georg Neumark, 1657, on Psalm 55:22.

Agnus Dei qui tollis peccata mundi,
miserere nobis.
Agnus Dei qui tollis peccata mundi,
miserere nobis.
Agnus Dei qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, who take away the sins of the world,
Have mercy on us.
Lamb of God, who take away the sins of the world,
Have mercy on us.
Lamb of God, who take away the sins of the world,
Grant us peace.

If you but trust in God to guide you
And place your confidence in Him,
You'll find him always there beside you,
To give you hope and strength within.
For those who trust God's changeless love
Build on a rock that will not move.

Sing, pray, and keep his ways unswerving,
Offer your service faithfully,
And trust his word; though undeserving,
You'll find his promise true to be.
God never will forsake in need
The soul that trusts in him indeed.

Dona nobis pacem.

Grant us peace

VI. Valediction (3:00) – This is a rewriting of "God Be in my Head" from the 1997 version. These words, much beloved by composers and singers alike, are from the *Sarum Primer*, 1514. This movement is meant to be sung after the reading of the names of those who have died in the past year.

God be in my head and in my understanding.
God be in my eyes and in my looking.
God be in my mouth and in my speaking.
God be in my heart and in my thinking.
God be at my end and my departing.

VII. Benediction (2:00) – These words are Michael Morgan's lyrical setting of *Nunc Dimittis*, the Song of Simeon, Luke 2:29-32. This was originally written in 2000 for my setting of Compline, the final service of the day, which we used interchangeably with Vespers for a while at Augsburg.

Now in peace and calm assurance,
Let your servant go, O Lord,
For my eyes have seen your glory,
Ever promised in your Word.

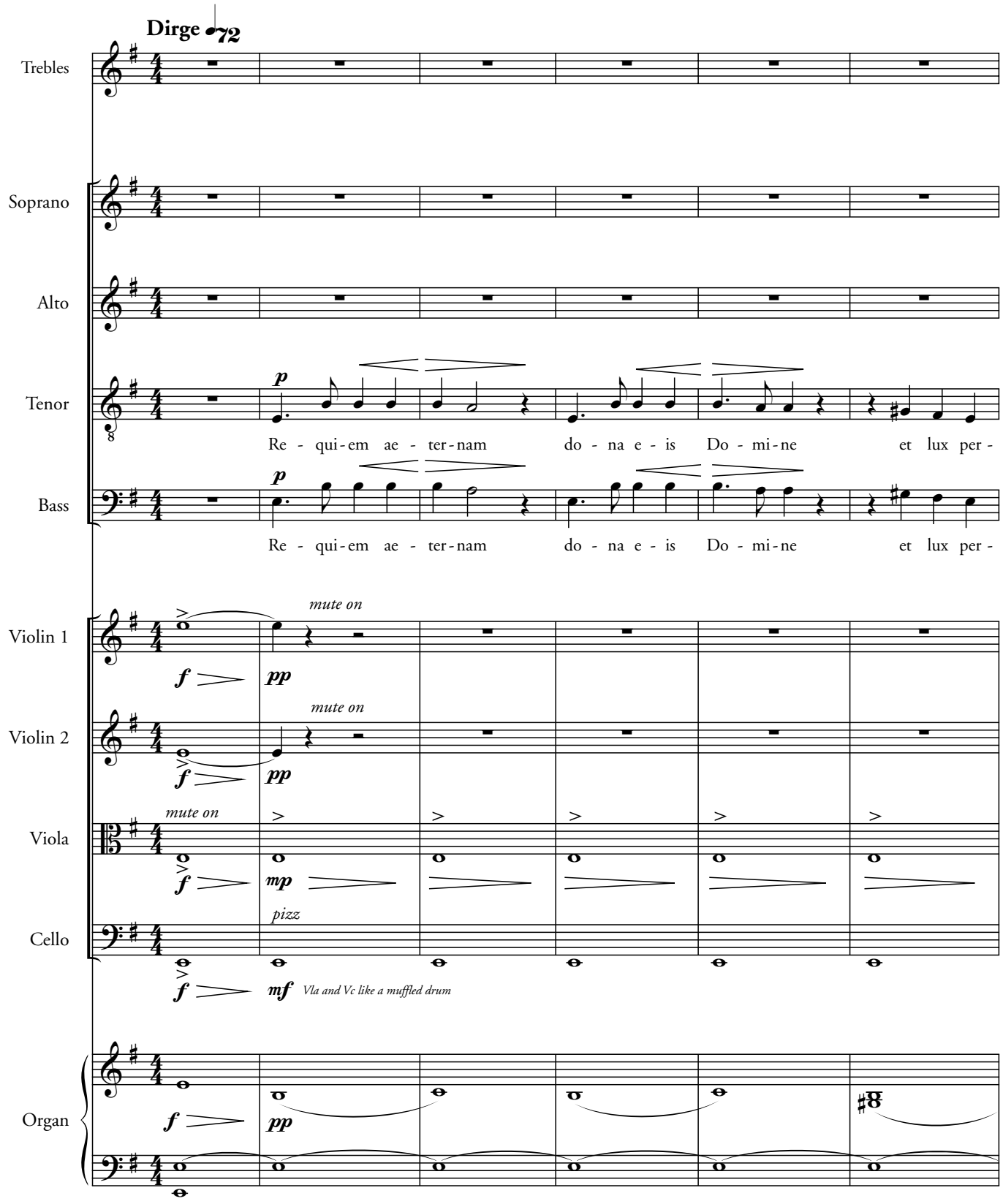
Light to all who sit in darkness,
God as flesh, with flesh to dwell,
Eyes of faith now see salvation
In your gift, Immanuel.

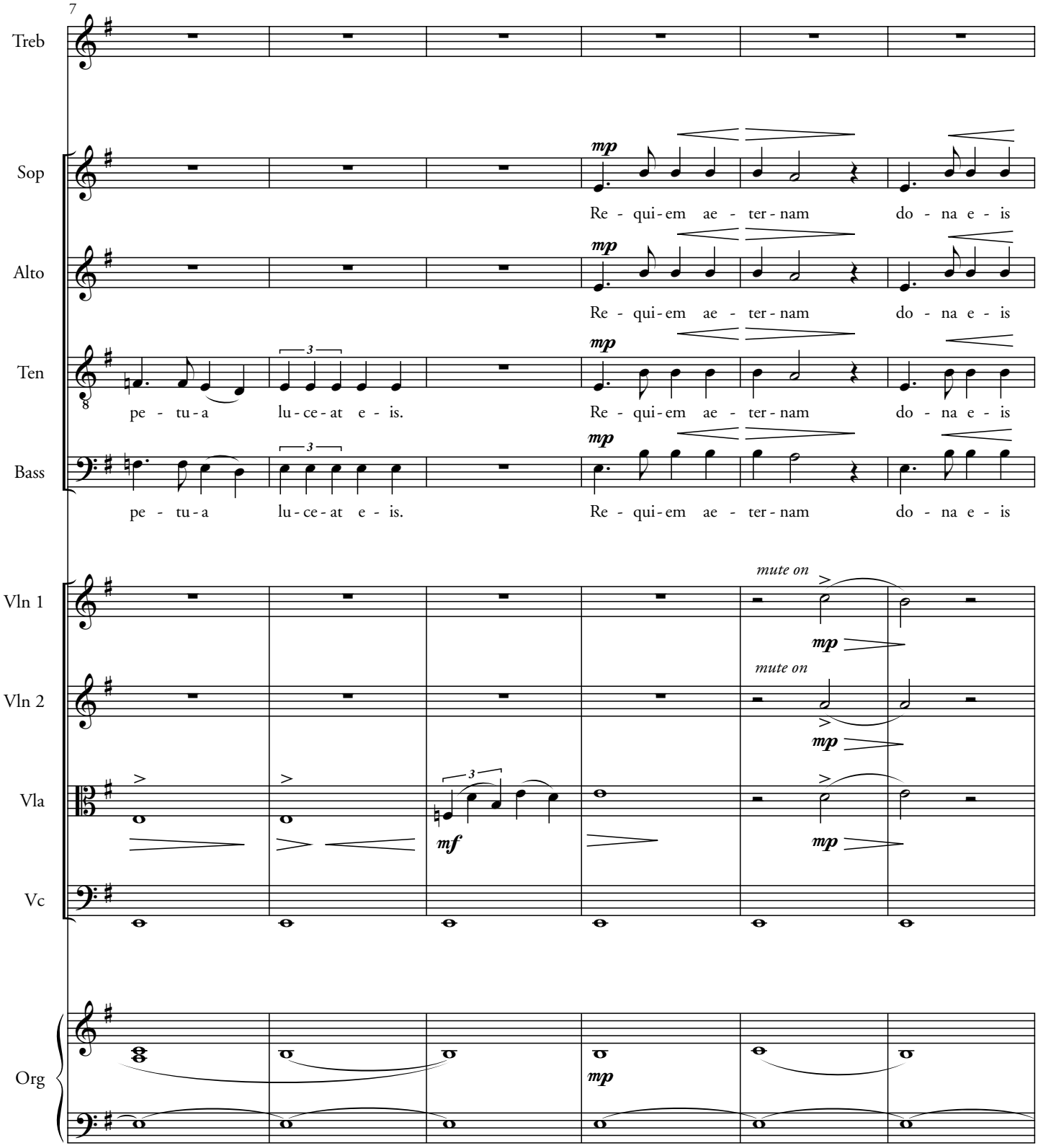
The Requiem was first sung on November 4, 2007, at Augsburg Lutheran Church, with Don Armitage conducting, for the All Saints Memorial Eucharist. The string players were Corine Brouwer and Angela Michelle Story, violins; Louise Campbell, viola; Jennifer Alexandra Johnston, cello; and William Osborne, organ.

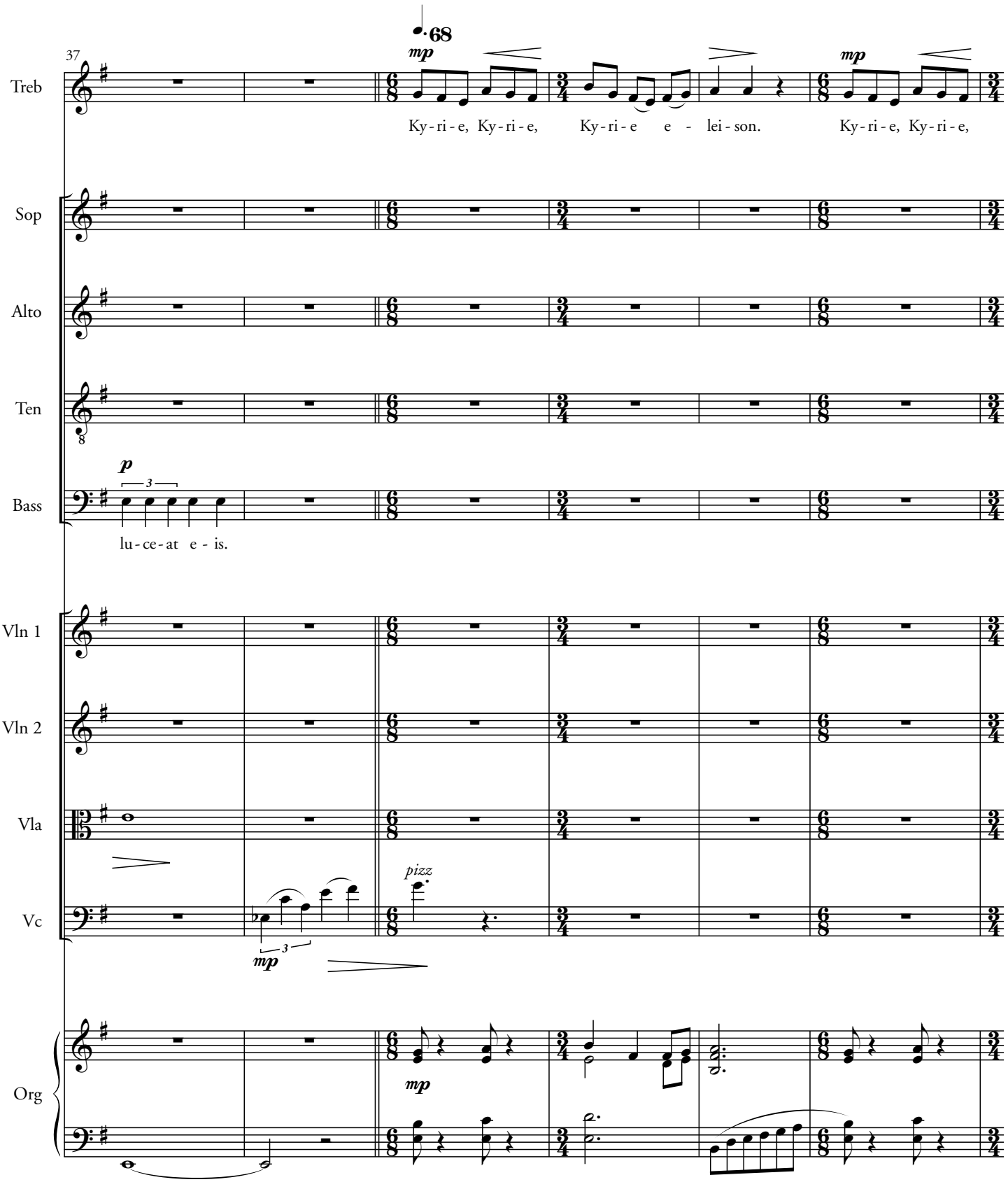
Translations of the Latin are by Robert Ulery.

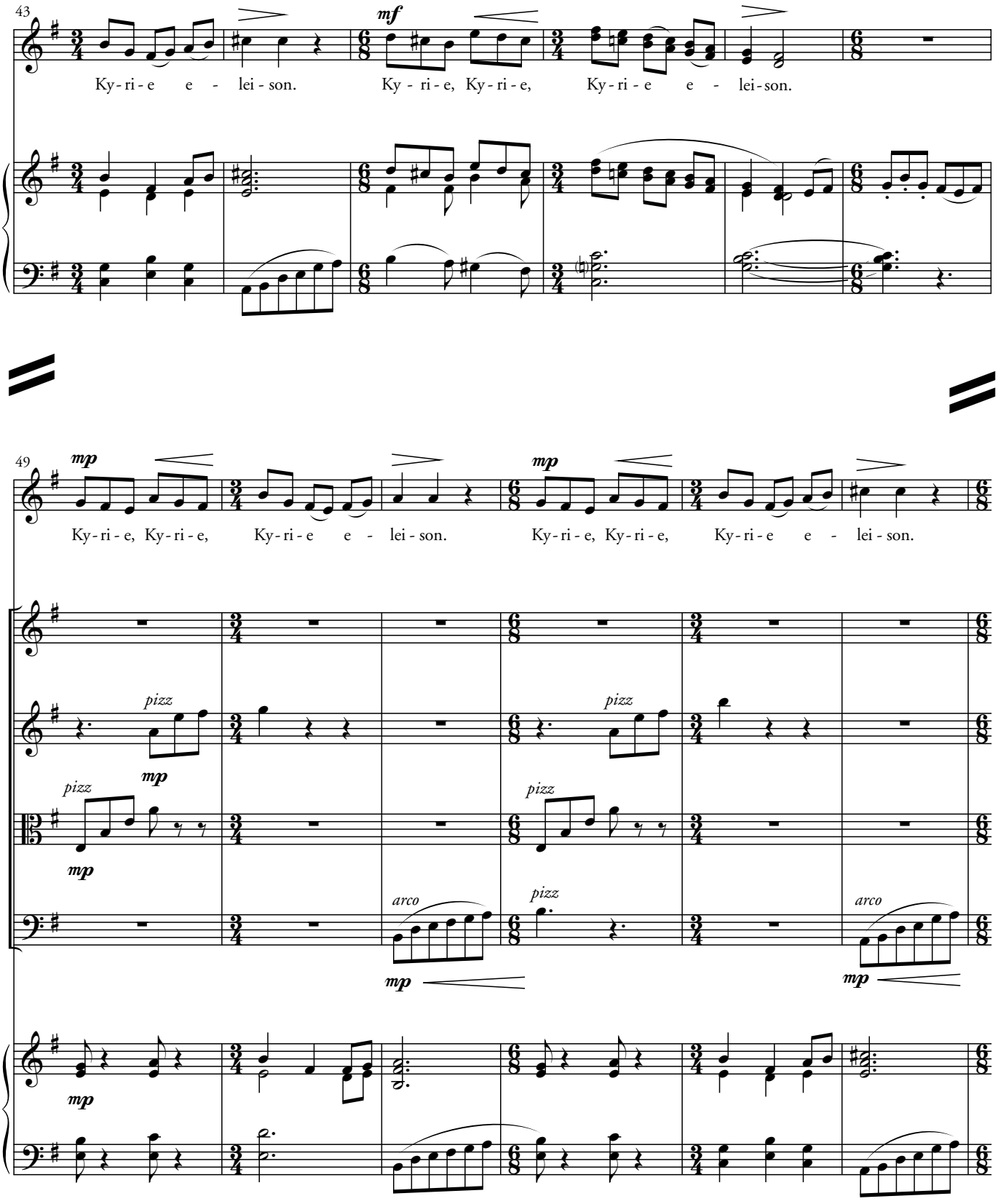
William Stevens
Winston-Salem , NC
2007

I. Requiem / Kyrie

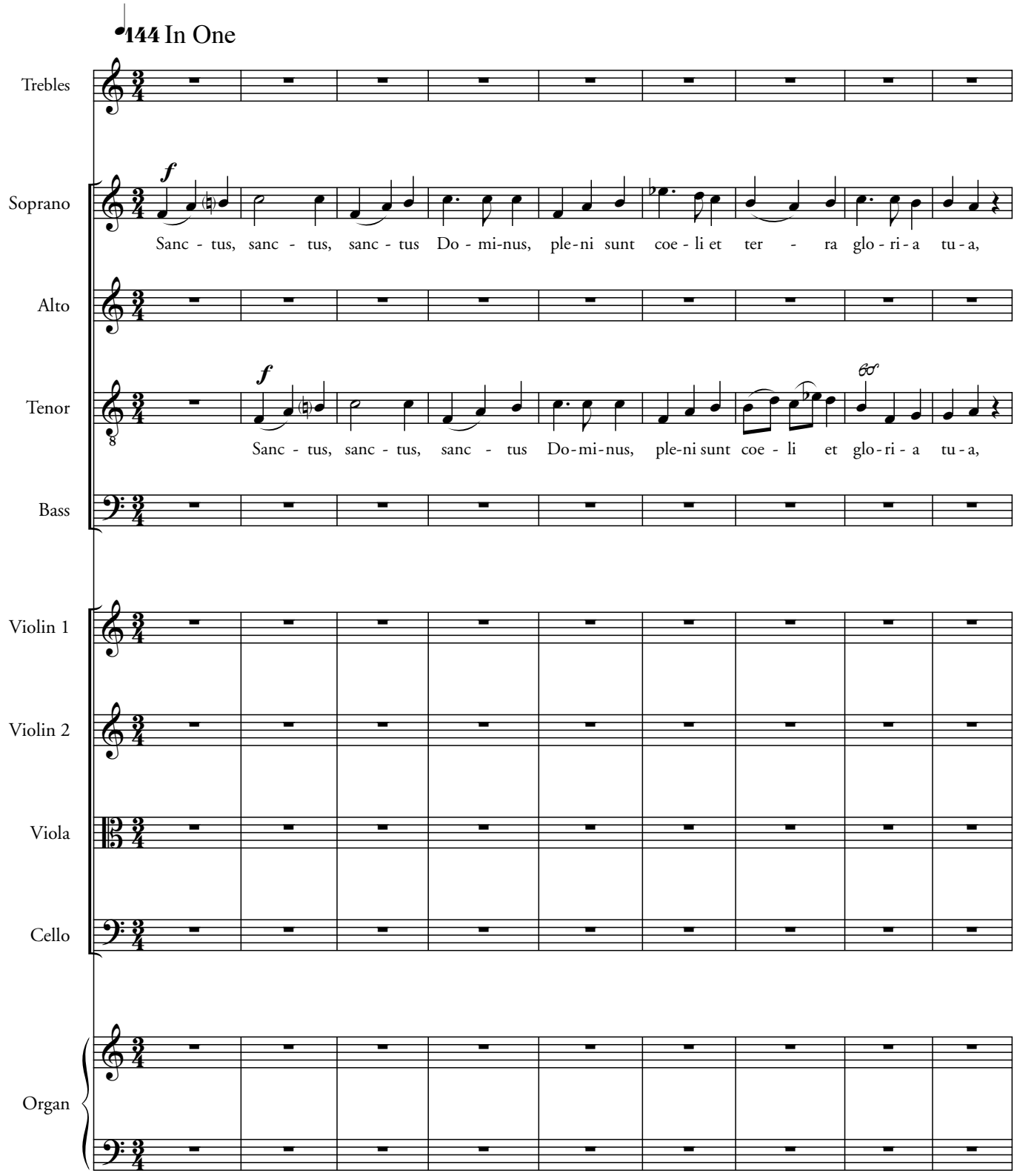


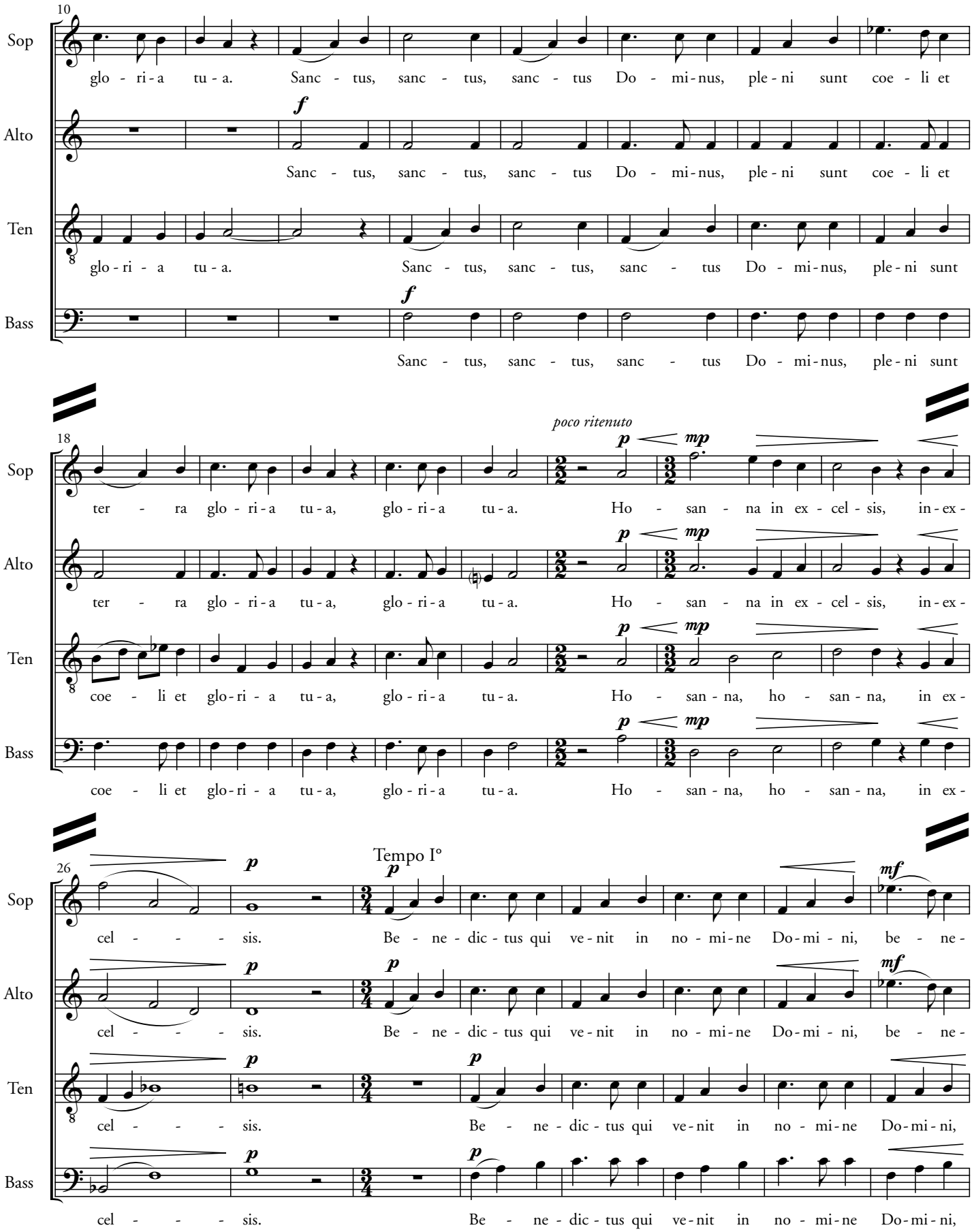

7
Treb
Sop
Alto
Ten
Bass
Vln 1
Vln 2
Vla
Vc
Org
mp
Re - qui - em ae - ter - nam do - na e - is
pe - tu - a lu - ce - at e - is.
3
8
mute on
mf

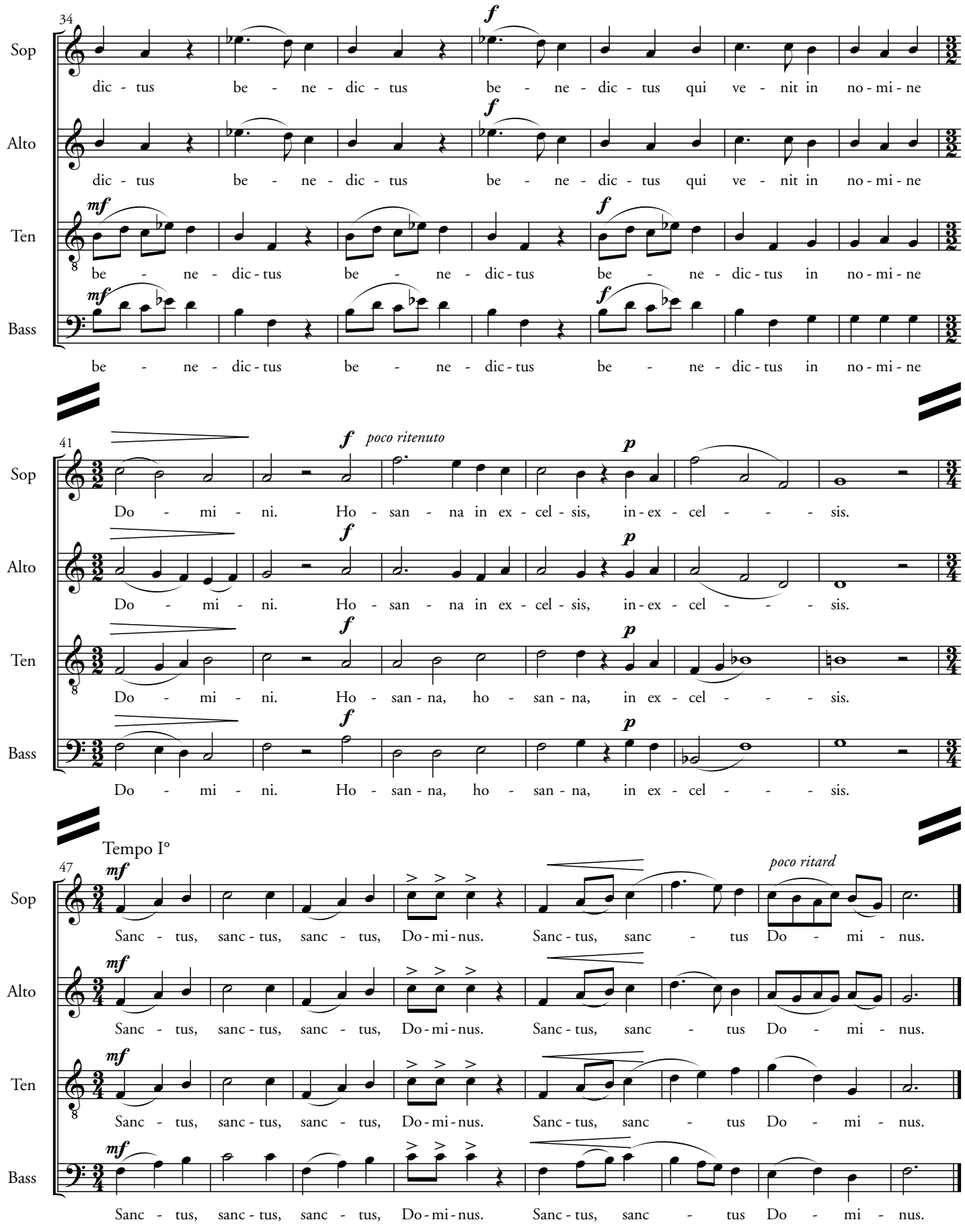

37
68
Treb
mp
Ky-ri-e, Ky-ri-e, Ky-ri-e e - lei-son. Ky-ri-e, Ky-ri-e,
Sop
Alto
Ten
Bass
p
lu-ce-at e - is.
Vln 1
Vln 2
Vla
Vc
pizz
mp
Org
mp


43
Treb
Org.
Ky - ri - e e - lei - son.
Ky - ri - e, Ky - ri - e,
Ky - ri - e e - lei - son.
mf
49
mp
Treb
Ky - ri - e, Ky - ri - e,
Ky - ri - e e - lei - son.
Ky - ri - e, Ky - ri - e,
Ky - ri - e e - lei - son.
Vln 1
Vln 2
Vla
Vc
Org.
pizz
arco
mp

III. Sanctus

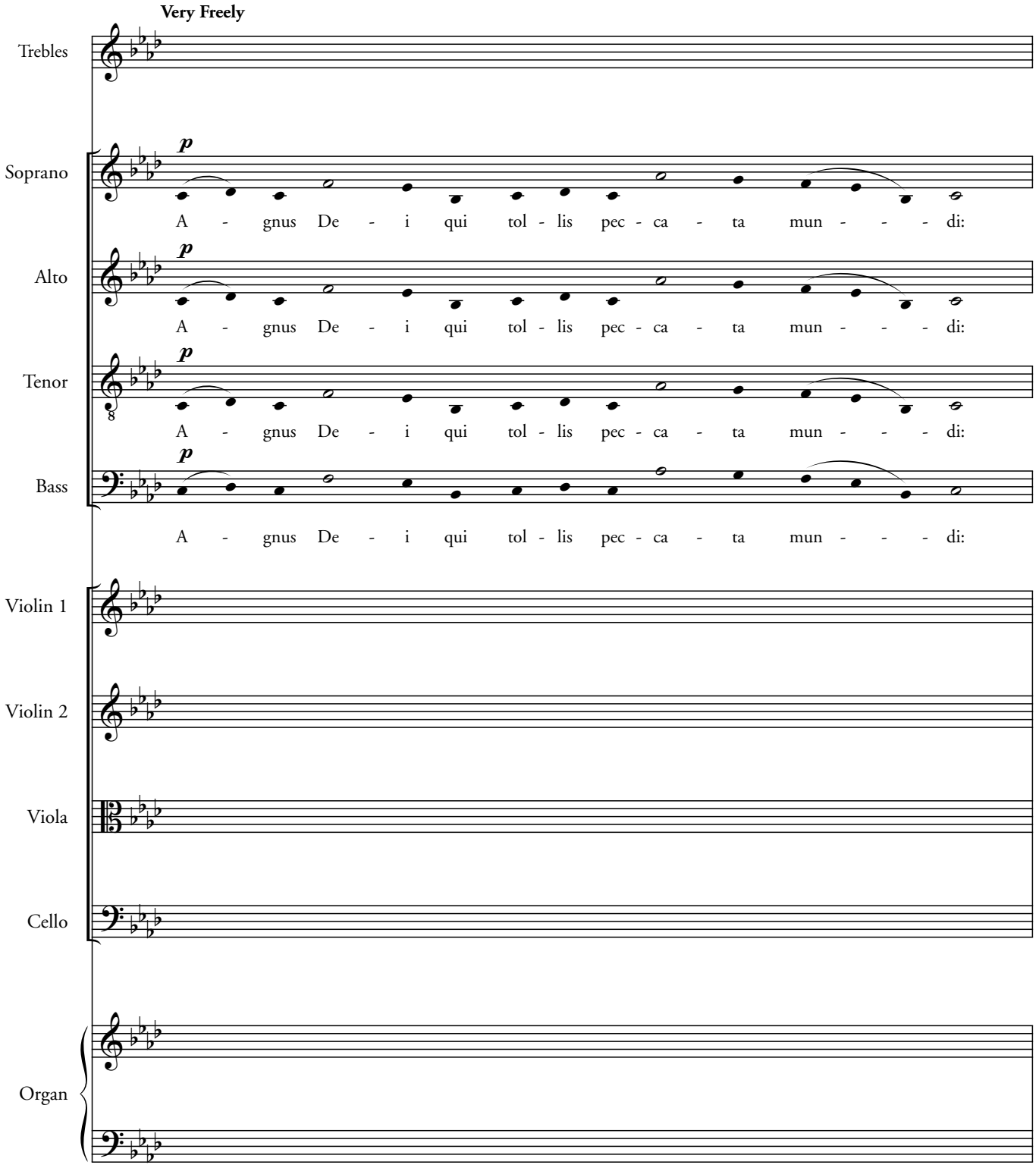

144 In One
Trebles
Soprano
f
Sanc - tus, sanc - tus, sanc - tus Do - mi-nus, ple-ni sunt coe - li et ter - ra glo - ri - a tu - a,
Alto
Tenor
f
Sanc - tus, sanc - tus, sanc - tus Do-mi-nus, ple-ni sunt coe - li et glo-ri - a tu - a,
Bass
Violin 1
Violin 2
Viola
Cello
Organ

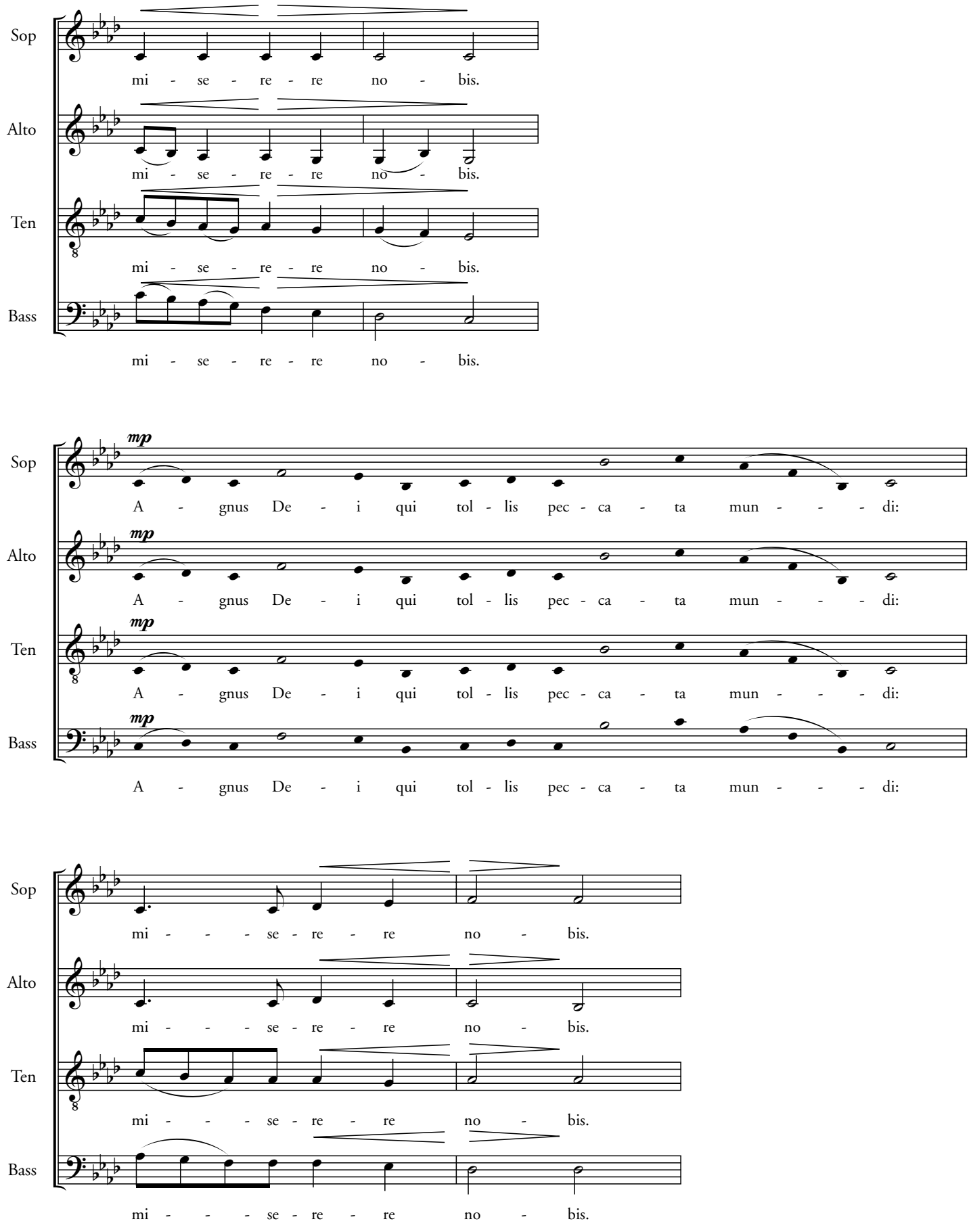

10
Sop
Alto
Ten
Bass
glo - ri - a tu - a. Sanc - tus, sanc - tus, sanc - tus Do - mi - nus, ple - ni sunt coe - li et
Sanc - tus, sanc - tus, sanc - tus Do - mi - nus, ple - ni sunt coe - li et
glo - ri - a tu - a. Sanc - tus, sanc - tus, sanc - tus Do - mi - nus, ple - ni sunt
Sanc - tus, sanc - tus, sanc - tus Do - mi - nus, ple - ni sunt
18
poco ritenuto
ter - ra glo - ri - a tu - a, glo - ri - a tu - a. Ho - san - na in ex - cel - sis, in - ex -
ter - ra glo - ri - a tu - a, glo - ri - a tu - a. Ho - san - na in ex - cel - sis, in - ex -
coe - li et glo - ri - a tu - a, glo - ri - a tu - a. Ho - san - na, ho - san - na, in ex -
coe - li et glo - ri - a tu - a, glo - ri - a tu - a. Ho - san - na, ho - san - na, in ex -
26
Tempo I°
cel - - - - sis. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, be - ne -
cel - - - - sis. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, be - ne -
cel - - - - sis. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni,
cel - - - - sis. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni,

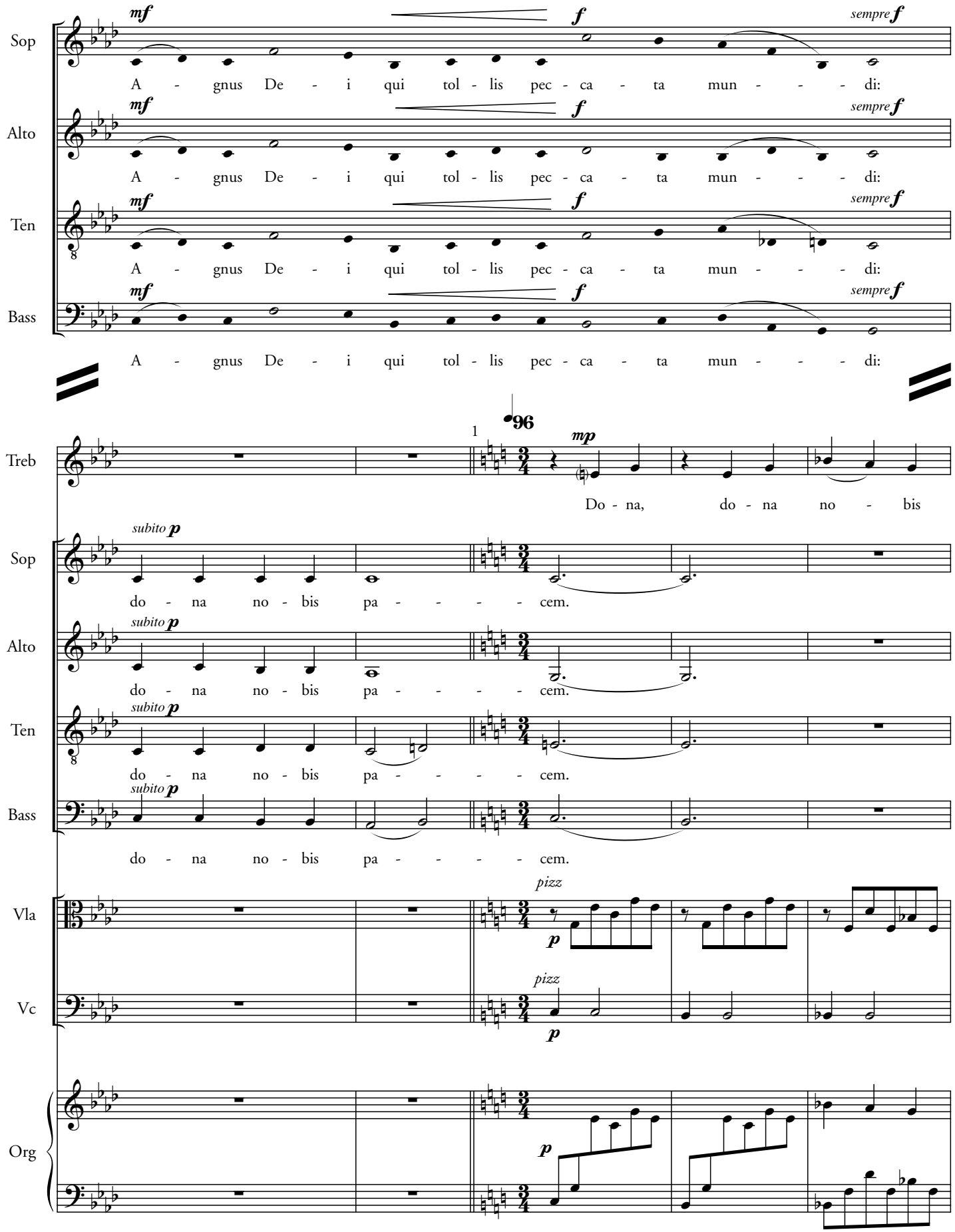

34
Sop
Alto
Ten
Bass
dic - tus be - ne - dic - tus be - ne - dic - tus qui ve - nit in no - mi - ne
be - ne - dic - tus be - ne - dic - tus be - ne - dic - tus in no - mi - ne
41
poco ritenuto
Do - mi - ni. Ho - san - na in ex - cel - sis, in - ex - cel - - - - sis.
Do - mi - ni. Ho - san - na, ho - san - na, in ex - cel - - - - sis.
Tempo I°
47
poco ritard
Sanc - tus, sanc - tus, sanc - tus, Do - mi - nus. Sanc - tus, sanc - tus Do - mi - nus.

V. Agnus Dei

hymn tune words by
Georg Neumark, 1657
on Psalm 55:22




Sop
mi - se - re - re no - bis.
Alto
mi - se - re - re no - bis.
Ten
mi - se - re - re no - bis.
Bass
mi - se - re - re no - bis.
mp
A - gnus De - i qui tol - lis pec - ca - ta mun - - - di:
mp
A - gnus De - i qui tol - lis pec - ca - ta mun - - - di:
mp
A - gnus De - i qui tol - lis pec - ca - ta mun - - - di:
mp
A - gnus De - i qui tol - lis pec - ca - ta mun - - - di:
mi - - - se - re - re no - bis.
mi - - - se - re - re no - bis.
mi - - - se - re - re no - bis.
mi - - - se - re - re no - bis.


Sop
Alto
Ten
Bass
mf
f
sempre f
A - gnus De - i qui tol - lis pec - ca - ta mun - - - di:
96
1
mp
Treb
Do - na, do - na no - bis
subito p
do - na no - bis pa - - - - cem.
pizz
p
Vla
Vc
Org