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Tracing the Genesis of the English Requiem Through Selected Works

V. Dwight Dockery, Jr.

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TRACING THE GENESIS OF THE ENGLISH REQUIEM THROUGH SELECTED
WORKS

by

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DEDICATION

This is dedicated to the memory of:

Reba Dockery (1921-2016), grandmother

Patte Dockery (1947-2017), stepmother

Marie Maddox (1949-2017), mother-in-law

Raymond Casteel (1924-2017), grandfather

Requiem aeternam, dona eis Domine.

In paradisum deducant te Angeli.

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To Dr. Larry Wyatt, I offer great thanks for scholarship, tutelage, and advice. Additionally, to Dr. Sarah Williams and Dr. Andrew Gowan, I am thankful for input and guidance on this project and beyond. I also thank Dr. Debra Rae Cohen for input regarding source materials. To all of my instructors and colleagues past and present, I am grateful for all the wisdom, knowledge, assistance, and advice that has gotten me to this point.

Finally, to my family, especially my wife Shelley Maddox, I thank you for your love, support, and help in this and all things. I truly could not have done this – or anything – without you.

ABSTRACT

This document investigates the “English Requiem,” coined by the present author as a subgenre of the broader compositional genre of the Requiem. This subgenre demonstrates certain characteristics including grandeur in scale, implementation of non-standard religious text(s), especially the English Burial Service, and/or the utilization of (often secular) English poetry. The subgenre’s genesis is found in English composers’ response to the dead from the First World War (1914-1918), which coincided with the English Musical Renaissance of the late-nineteenth and early-twentieth centuries. The purpose of this document is to provide a clear understanding of the development of the English Requiem within its broader context. Six constituent works are identified and examined as seminal to the genesis, and the continuation of the subgenre into the twenty-first century is briefly discussed at the end of the study. Understanding how the English Requiem was formed and has continued to develop demonstrates the importance of this facet of English music history.

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CHAPTER ONE

INTRODUCTION TO THE STUDY

1.1 NEED FOR THE STUDY

The twentieth-century English Requiem, although diverse among its representative works, is a form that emerged out of tragedy. The common thread between the works being analyzed was an overall rejection of the genre as it was (a sacred Latin work) and an embrace of English texts that could better articulate and represent the composers' purposes. It was not until the twentieth century that English composers' contributions to the genre began to be recognized alongside those of continental composers. The most notable example would undoubtedly be *War Requiem* of 1961 by Benjamin Britten (1913-1976). That work merits its own investigation and is beyond the scope of this study. For the purposes here, antecedent compositions will be examined and the result of this examination will reveal the emergence of a new subgenre within the Requiem: the twentieth-century English Requiem.

The English Requiem will be defined as a composition for voice(s), accompanied or unaccompanied, that relies on text from beyond the Latin Requiem. It must include a reference to "Requiem" in the title of the work, and it must be either written in England or by a British composer. The English Requiem will have at least one of the following characteristics: grandeur in orchestration and/or production; the use of sacred texts outside of the Latin Requiem such as the English Burial Service, often in conjunction with some or all Latin Requiem texts; and the use of English poetry. Especially common

with this subgenre is a connection to the First World War. While this is not necessary for categorization, it is pertinent to the genesis of the subgenre, it informs the composition of many English Requiems, and it continues to be a source of material for composers today, as will be addressed in Chapter Five.

1.1 LIMITATIONS OF THE STUDY

This study is limited to English choral music written in the twentieth and twenty-first centuries and is especially concerned with those pieces written as a response to the First World War. Only works identified by title or subtitle as a “Requiem,” regardless of what text is being set, will be included. Therefore, elegies and memorial works such as *Dona nobis pacem* by Vaughan Williams, *Ode to Death* by Holst, *Spirit of England* by Edward Elgar (1857-1934), and *Morning Heroes* by Arthur Bliss (1891-1975) will be excluded, even though each of these works are choral pieces written as tributes following World War I by English composers. Similarly, Britten’s *Sinfonia da Requiem*, although utilizing the term “Requiem,” is instrumental, and thus it is excluded as well, regardless of its anti-war themes.¹

1.2 LITERATURE REVIEW

Much of the extant research regarding this topic specifically examines an individual piece or a particular composer. Other research is broader, dealing with topics like the role of the Church of England in the post-war era or requiems in the twentieth century. No research is apparent discussing the causes affecting change in (or even the influence of World War I upon) requiems in England.

¹ Mervyn Cooke. *Britten: War Requiem*. Cambridge: New York: University Press, 1996.

Research about the broader genre includes Robert Chase's guide to requiem music, which, although monumentally helpful, is neither exhaustive in its review of settings of the Requiem nor does it pay special attention to English Requiems.² A 1971 dissertation by Susan Chaffins Kovalenko discusses twentieth-century requiems as a developing trend, but its scope is broader and more encompassing, and having been written with more than a quarter of the century remaining, it is not exhaustive of the trend it traces.³ No research yet discovered specifically examines the genre in England in the twentieth and twenty-first centuries, nor is a more up-to-date study about Kovalenko's highlighted trend in requiems available.

The relationship of the Church of England to the citizens of England before, during, and after the First World War merits attention. Decline in interest in the Church's teachings predates the beginning of the Great War. The Church played a major role, however, in the campaign to promote enthusiasm for fighting. On the battlefield and at home, however, clergy, stifled with narrow and limited theological training, could provide little solace or guidance to those seeking religious answers regarding the hardships of war.⁴ They saw the only acceptable outcome to the War to be a victory.⁵ This, in turn, caused further frustration with faith among the English. Two sources are particularly elucidating on this specific topic, though much is written generally about the cultural effects of the Great War on Britons.

² Robert Chase. *Dies Irae: A Guide to Requiem Music*. Lanham, Md: Scarecrow Press, 2003.

³ Susan Chaffins Kovalenko. "The Twentieth-Century Requiem: An Emerging Concept." Ph.D., Washington University in St. Louis, 1971. <https://search-proquest-com.pallas2.tcl.sc.edu/pqdtglobal/docview/302545568/citation/68075C8094FA46E8PQ/1>.

⁴ Alan Wilkinson. *The Church of England and the First World War*. London: SPCK, 1978.

⁵ Albert Marrin. *The Last Crusade: The Church of England in the First World War*. Durham: Duke University Press, 1974.

Literature written about the individual composers and their works often discusses the impetus for the compositions and subsequent reception/criticism (when available). For example, the awkward reception⁶ of Delius's *Requiem* resulted from not only its being anti-war, but also its non-Christian (often read as anti-Christian) text, resulting in its minimized place in the overall oeuvre of the composer.⁷ John Foulds intended to serve in the military during the Great War; however, his service as a musician was deemed a better use of his time. It is therefore unsurprising that his *A World Requiem* is a memorial to the fallen, and the composer went so far as donating all money made on the piece in its first five years to the British Legion.⁸

Davies's *A Short Requiem* features the inscription "In Memory of the Fallen in War," and his concern over the War is well documented in Colles's biography.⁹ His work with the Committee for Music in War Time and establishment of organized music with the Royal Air Force demonstrates his ongoing commitment to aiding in the war effort. It also makes Howells's choice of this requiem as a template for his *Requiem* a more overt statement of Howells's own expression of lament over the War. Although it is not directly tied to the War in extant research, in a biography of the composer, Paul Spicer describes Howells's guilt over not being able to serve,¹⁰ and Byron Adams suggests a

⁶ Anthony Payne. "Delius's Requiem." *Tempo*, no. 76 (Spring 1966): 12–17.

⁷ Ian Walker. "The Delius Requiem: Neglected Masterpiece Or...?" *The Delius Society Journal*, no. 139 (2006): 113–15.

⁸ Malcolm MacDonald. *John Foulds and His Music: An Introduction*. Pro/Am General Music Series, GMS-5. White Plains, NY: Pro/Am Music Resources, 1989.

⁹ H. C. Colles. *Walford Davies: A Biography*. London, New York [etc.]: Oxford university press, 1942.

¹⁰ Paul Spicer. *Herbert Howells*. London: Seren, 1998.

connection to the War as the reason Howells's *Requiem* was shelved for most of the composer's life.¹¹

Julius Harrison's *Requiem of the Archangels for the World* is all but forgotten,¹² but Geoffrey Self's biography identifies the post-war fervor as the impulse for the work.¹³ Finzi's work, written in response to his first composition teacher's death in the War, is mentioned in dissertations and theses such as those of Kathleen Robinson, Jerry McCoy, and George Hansler, but they focus more on use of war poetry, an important aspect of the subgenre.¹⁴ Stephen Banfield's biography discusses the genesis of the piece more at length.¹⁵

Numerous dissertations and theses engage with aspects of this study, especially as it relates to a single composer or piece, but none connects the causes provided here, and none links this particular group of compositions as a unified study. Some authors refer to related categories like Anglican Funeral Music (often referring to the English Burial Service) or Requiems following World War I, but to the knowledge and research of the present author, none specifically links them in this way. Furthermore, the term "English Requiem" is coined in the present study.

¹¹ Byron Adams. "Musical Cenotaph: Howells's *Hymnus Paradisi* and Sites of Mourning." In *The Music of Herbert Howells*, edited by Philip A. Cooke and David Nicholas Maw, 285-308. Rochester, NY: Boydell Press, 2013.

¹² This piece was published but is currently out-of-print and difficult to locate.

¹³ Geoffrey Self. *Julius Harrison and the Unfortunate Muse*. Aldershot, Hants, England: Brookfield, VT: Scolar Press; Ashgate Pub. Co, 1993.

¹⁴ Kathleen Robinson. "A Critical Study of Word/Music Correspondences in the Choral Works of Gerald Finzi." PhD Dissertation, Northwestern University, 1994; Jerry McCoy. "The Choral Music of Gerald Finzi: A Study of Textual/Musical Relationships," 1982; George E Hansler. "Stylistic Characteristics and Trends in the Choral Music of Five Twentieth-Century British Composers: A Study of the Choral Works of Benjamin Britten, Gerald Finzi, Constant Lambert, Michael Tippett, and William Walton." Ph.D., New York University, 1957.
<http://search.proquest.com/pqdtglobal/docview/301960411/citation/6D7B75C918B94F27PQ/1>.

¹⁵ Stephen. Banfield. *Gerald Finzi: An English Composer*. Boston: Faber and Faber, 1998.

CHAPTER TWO

A BRIEF HISTORY OF THE REQUIEM

The desire to pray for the dead and express lament through music has been part of the Christian tradition since the Church's earliest days. Eucharists for the dead date to the second century and plainchant associated with the texts we now call the *Missa pro defunctis* or *Missa defunctorum* (Mass for the Dead) date to the ninth century.¹⁶ Usually referred to simply as "Requiem" or "Requiem Mass," the *Missa pro defunctis* has a developmental history that reflects many of music's most important advancements.¹⁷

Although the texts had been in use for centuries, musical settings were initially monophonic chants primarily intended for clergy use. These chants were not standardized until the fourteenth century. The complete collection as it is known today, however, was not finalized until the mid-sixteenth century at the Council of Trent, when the *Dies irae* text was added.¹⁸ At this point, the text was as follows: Introit, Kyrie, Sequence (*Dies irae*), Offertory (*Domine Jesu Christe*), Sanctus, Benedictus, Agnus Dei, Communion (*Lux aeterna*), Responsory (*Libera me*), and Antiphon (*In Paradisum*).¹⁹ The complete texts and translations of the Latin Requiem are found in Appendix A. Robert Chase

¹⁶ Theodore Karp, Fabrice Fitch, and Basil Smallman. "Requiem Mass," in *Grove Music Online*, 2001. Accessed 2 May 2018.
<http://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043221>.

¹⁷ The term *Requiem* refers to the first line of text in the mass, "Requiem aeternam dona eis Domine," or "Rest eternal grant them, Lord."

¹⁸ Chase. *Dies Irae*, 2.

¹⁹ Ron Jeffers and Gordon Paine. *Translations and Annotations of Choral Repertoire*. Vol. Volume 1: Sacred Latin Texts. Corvallis, Or: Earthsongs, 1988, 66-85.

includes a few additional texts (also in Appendix A) in his survey of the mass: a Graduale and Tract, which follow the two respective Epistle readings, and musically follow the Kyrie.²⁰ The Graduale begins with the initial text from the Introit (*Requiem aeternam dona eis Domine ... luceat eis*) and continues to part of Psalm 111 [112], with an alternate Graduale text of Psalm 23 used primarily in French settings. The Psalm 23 Graduale was removed during the standardization of the Council of Trent. Similarly, the Tract was standardized as *Absolve, Domine* following the Council, but previously, the first three verses of Psalm 42 (*Sicut cervus*) were used, taken from the English (Sarum Rite) tradition.²¹

2.1 SETTINGS OF THE LATIN REQUIEM

The earliest extant polyphonic setting of the Requiem is by Johannes Ockeghem (c.1410-1497) from approximately 1450, though scholars believe that a lost setting by Guillaume DuFay (1397-1474) predates it.²² Ockeghem's work features the Introit, Kyrie, Graduale (*Si ambulem*), Tract (*Sicut cervus*), and Offertory. If it contained the Sanctus, Communion, Agnus Dei, or any other elements, they are not surviving now. Throughout the Renaissance, the genre flourished and the text was set by the most notable composers of the day such as Pierre de La Rue (c. 1452-1518), Cristóbal de Morales (c. 1500-1553), Francisco Guerrero (1528-1599), Giovanni Pierluigi da Palestrina (c. 1525-1594), Orlandus Lassus (c. 1532-1594), and Tomás Luis de Victoria (1548-1611), as well as numerous other lesser-known composers.

²⁰ Chase. *Dies Irae*, 3-4.

²¹ Chase. *Dies Irae*, 3-4.

²² Theodore Karp, et. al. "Requiem Mass."

The genre saw further developments in the seventeenth, eighteenth, and nineteenth centuries. Opera composers like Giovanni Battista Pergolesi (1710-1736), Johann Hasse (1699-1783), Domenico Cimarosa (1749-1801), and Gaetano Donizetti (1797-1848) added virtuosic solos to their settings, modifying the form into an oratorio-like composition. Others, such as Johann Christian Bach (1735-1782), Johann Michael Haydn (1737-1806), and Wolfgang Amadeus Mozart (1756-1791) concertized the Requiem, with larger orchestration and symphonic elements. Finally, settings by Hector Berlioz (1803-1869), Giuseppe Verdi (1813-1901), Robert Schumann (1810-1856), and Antonín Dvořák (1841-1904) expanded the grandeur of the genre, enlarging the forces and firmly removing it from a liturgical context.

Liturgical settings continued to be written as well, but in smaller numbers. Mainly part of the Cecilian movement, settings were composed with smaller orchestration, organ accompaniment, or completely *a cappella*.²³ These late-nineteenth and early-twentieth century settings include Requiems by Luigi Cherubini (1760-1842), Anton Bruckner (1824-1896), Camille Saint-Saëns (1835-1921), Josef Rheinberger (1839-1901), Gabriel Fauré (1845-1924), and Maurice Duruflé (1902-1986). They often made reference to plainchant and implemented Renaissance-style polyphony. Although they became increasingly less common, Latin Requiem settings continued to be composed in the twentieth century by Ildebrando Pizzetti (1880-1968), Frank Martin (1890-1974), Virgil Thomson (1896-1989), Randall Thompson (1899-1984), and others.

²³ Chase, *Dies Irae*, 243.

2.2 THE GERMAN TRADITION

Outside of the Catholic-Latin Requiem tradition, compositions that seem to refer to the genre began to be composed in the seventeenth century. Although the first so-called “German Requiem,” *Deutsche Sprüche von Leben und Tod* (1606), was composed by Leonhard Lechner (c. 1553-1606), the 1635 *Musikalische Exequien* of Henrich Schütz (1585-1672) is frequently cited as the first.²⁴ Lechner’s work relies on a series of aphorisms that make reference to biblical scripture, such as “Alles auf Erden stets mit Gefahren des Falls, sich wendet, hin und her ländet. (Everything on earth is always in danger of Adam’s fall from grace; here and there, a body is brought forth.)” Conversely, Schütz’s work actually sets Scripture taken from Martin Luther’s German translation of the Bible as well as other sources. Schütz divided his composition into three parts: 1) a German burial service; 2) a motet; and 3) the Canticle of the Blessed Simeon. The sources of the first section come from the Old Testament, the New Testament, and the Apocrypha (Job, Romans, Philippians, Gospel of St. John, 1 John, Isaiah, Wisdom of Solomon, Psalms, Genesis), texts from chorales (by Luther, Ludwig Helmbold, Johann Leon, Johannes Gigas, and Nikolaus Herman), and a translation of the Kyrie used in Lutheran worship services. The motet text (second section) comes from Psalms, and the final section is a text from the Gospel of Luke, Revelation, and Wisdom of Solomon often simply referred to by its Latin name, “Nunc dimittis.” The *Musikalische Exequien* presents an overall comforting libretto, emphasizing redemption through Christ and the promise of heaven. The full text with its translation is included in Appendix A.

²⁴ Chase, *Dies Irae*, 527.

Other important composers like Georg Philipp Telemann (1681-1767),²⁵ Johann Sebastian Bach (1685-1750),²⁶ and Ludwig van Beethoven (1770-1827)²⁷ composed funeral cantatas and motets, and Franz Schubert (1797-1828), who was Catholic, composed a *Deutsche Trauermesse* (German funeral mass)²⁸ that was used for funeral services. However, the model of the German Requiem set forth by Schütz (or even Lechner) never manifested to a notable form itself. In fact, the next important setting of a “German Requiem” was not until Johannes Brahms (1833-1897), whose *Ein deutsches Requiem* was composed over the years 1861 to 1868. This piece, which also utilizes Scripture, including some of the same texts as Schütz’s work, takes a decidedly non-Christian direction through Brahms’s avoidance of referencing Christ or Christian dogma.²⁹ The text comes from the Old Testament, New Testament, and the Apocrypha (Appendix A).

Following Brahms, many other German composers wrote pieces that were either called “Requiem” or “Totenmesse” (death mass), but none reached considerable notoriety. For Catholic Germans, a translation of the component texts of the Latin Requiem was compiled Anselm Schott (1843-1896) in his 1884 publication *Das Meßbuch der heiligen Kirche* (Missal of the Holy Church). Again, while this has

²⁵ *Schwanengesang* (Swansong) in 1733 for Mayor Garlieb Sillem

²⁶ *Gottes Zeit ist die allerbeste Zeit*, (God’s Time is the Best Time), BWV 106 (1707); *Komm du süsse Todesstunde* (Come, Thou Sweet Hour of Death), BWV 161 (1715); *Liebster Gott, wann werd’ ich sterben* (Dear God, when I Die), BWV 8 (1724); *Wer weiss wie nah emir mein Ende* (Who Knows How Near is My End), BWV 27 (1726); motets

²⁷ *Cantata of the Death of Emperor Joseph II*, WoO 87 (1791)

²⁸ This piece, formerly attributed to Franz Schubert’s brother Ferdinand, is textually modeled on the Latin Requiem.

²⁹ Daniel Beller-McKenna. “How ‘Deutsch’ a Requiem? Absolute Music, Universality, and the Reception of Brahms’s ‘Ein Deutsches Requiem,’ Op. 45.” *19th-Century Music* 22, no. 1 (1998): 4.

provided a source for some musical settings, none is of particular note regarding this study.

2.3 THE ENGLISH TRADITION

Prior to the split from the Roman Catholic Church in the sixteenth century, Latin Requiems were composed in England, and a fragment of one such setting from the fifteenth century is currently housed at the University of Oxford's Bodleian Library (MS Add. C. 87).³⁰ Following that split, the English also began a burial service that utilized their own collection of Scriptures. Like the German tradition, it was written in the vernacular language, not in Latin. The appropriate texts for singing are delineated in the 1549 *Book of Common Prayer*, the liturgical guidebook for the Church of England. The Prayer Book was updated in a version, both in language/spelling and in at least one occurrence, scriptural citation.³¹ These texts include (1) "I am the resurrection," (2) "I know that my redeemer liveth," (3) "We brought nothing into this world," (4) "Man that is born of a woman," (5) "In the midst of life," (6) "Thou knowest Lord the secrets of our hearts," and (7) "I heard a voice from heaven."³² The fourth, fifth, and sixth texts were

³⁰ Chase, *Dies Irae*, 650.

³¹ The earlier *Book of Common Prayer* includes a reference to the fourth text coming from Job 9. As it predates the King James Bible (1611), this passage can now be found in Job 14 in modern Bibles. Interestingly, the citation was removed altogether in the 1662 version.

³² Church of England, "The Booke of the Common Praier and Administratio[n] of the Sacramentes and Other Rytes and Ceremonies of the Church, after the vse of the Church of Englande." (Wigorniae: In officina Ioannis Oswaeni cum priuilegio ad imprimendum solum, ANNO Do. 1549. Mense Maii, 1549), http://gateway.proquest.com/openurl?ctx_ver=Z39.88-2003&res_id=xri:eebo&res_dat=xri:pqi:res_ver=0.2&rft_id=xri:eebo:citation:99843916; Church of England, "The Book of Common Prayer and Administration of the Sacraments and Other Rites and Ceremonies of the Church According to the Use of the Church of England: Together with the Psalter, or Psalms of David, Pointed as They Are to Be Sung or Said in Churches." (London: Printed by John Bill and Christopher Barker, 1662), http://gateway.proquest.com/openurl?ctx_ver=Z39.88-2003&res_id=xri:eebo&res_dat=xri:pqi:res_ver=0.2&rft_id=xri:eebo:citation:15261173; Charles Wohlers. "The 1549 Book of Common Prayer." Accessed November 6, 2018. http://justus.anglican.org/resources/bcp/1549/BCP_1549.htm.

combined into one in the *Book of Common Prayer*. The full text and images from the originals appear in Appendix A.

As early as John Merbecke (c. 1510-c. 1585) and Thomas Morley (c. 1557-1602), there is evidence of the English Burial Service texts being set to music. Although the Burial Service was not standardized into the seven previously defined texts until the 1662 *Book of Common Prayer*, scholarship identifies at least seven complete musical settings prior to that date. Including those by Merbecke and Morley, complete services were composed by John Alcock (fl. Before 1660), John Ferrabosco (1626-1682), and John Parsons (1563-1623).³³ Composers who set only parts of the Service prior to 1662 include important English Renaissance composers such as Thomas Tompkins (1572-1656), Orlando Gibbons (1583-1625), and at least one anonymous setting, which can be found in the “Wanley” manuscript.³⁴ Other than a few exceptions such as that of Henry Purcell (1659-1695), honoring of Queen Mary’s death (*Funeral Music for Queen Mary*, 1695), the English Burial Service is not widely celebrated as a musical genre.³⁵

A motet from 1823 by John Goss (1800-1880), “Requiem Aeternam,” was initially composed and dedicated to the memory of the Duke of York, but Goss’s pupil Frederick Bridge (1824-1924) rearranged it in 1910, pairing Goss’s music with English text from the Book of Wisdom for a memorial service in memory of King Edward VII.³⁶

³³ John Morehen, John, ACLS Humanities E-Book (Organization), and American Council of Learned Societies, eds. *English Choral Practice, 1400-1650*. Cambridge Studies in Performance Practice 5. Cambridge, UK: Cambridge University Press, 1995. <http://delphi.tcl.sc.edu/library/catalog/offcampus.html?url=http://hdl.handle.net/2027/heb.07601>, 215-216.

³⁴ John Morehen, *English Choral Practice*, 215-216.

³⁵ Although “Burial of the Dead” is listed in other previous versions of the Book of Common Prayer, the 1662 version is the earliest one after the King James Bible translation was completed in 1611.

³⁶ John Goss and Iain Quinn. *Complete Anthems*. Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries 66. Middleton, Wisconsin: A-R Editions, Inc, 2015, 468.

The contrafactum motet, which took the six-voice texture to four voices (both settings include organ accompaniment), uses the text “The souls of the righteous.”

The first notable Requiem by an English composer occurs in the final years of the nineteenth century, when Charles Villiers Stanford (1852-1924) composed a setting of the traditional Latin service in 1897.³⁷ Written in memory of his friend, painter Baron Frederick Leighton (1830-1896), the piece was premiered at the Birmingham Triennial Festival, but this *Requiem* is not widely known, regardless of its high quality.³⁸ The gap in history between Purcell’s *Funeral Music for Queen Mary* and Stanford’s *Requiem* represents the drought of notable English music that was quenched in the late-nineteenth and early-twentieth centuries with the so-called second English Music Renaissance.³⁹ Stanford’s impact on this renaissance could not be overstated.⁴⁰ The teacher of other important composers such as Ralph Vaughan Williams (1872-1958), Gustav Holst (1874-1934), John Ireland (1879-1962), and Herbert Howells (1892-1983), Stanford’s influence over what came to be known as the “English pastoral school” is crucial. Although Stanford is important as a composer, his *Requiem* only has notoriety in its position as the first important setting of that text by a composer in England.

In the twentieth century, the English music renaissance was gaining momentum as World War I began tearing through Europe. The intersection of the two yielded notable

³⁷ Stanford was born in Ireland, but his music is almost always associated with England.

³⁸ Chase. *Dies Irae*, 295.

³⁹ As will be discussed more in the following chapter, music continued to be composed in England during the intervening years between Purcell and Stanford. For the purposes of this study, however, the limited number of notable compositions relating to funeral or burial is notable. Please see Appendix C to find a complete list of such works.

⁴⁰ Jeremy Dibble. “Stanford, Sir Charles Villiers,” in *Grove Music Online*, 2001. Accessed May 2, 2018. <http://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026549>.

Requiem settings by English composers during the period between 1915 and 1932: *Requiem* (1916) by Frederick Delius (1862-1935), *A World Requiem* (1919-21) by John Foulds (1880-1939), *Requiem da Camera* (1923) by Gerald Finzi (1901-1956), *Requiem of the Archangels for the World* (1920) by Julius Harrison (1885-1963), *A Short Requiem* (1915) by Walford Davies (1869-1941), and Herbert Howells's *Requiem* (1932), which mimics Davies's in style. Coming in the immediate aftermath of the First World War, each finds some reference to the war in its origination. Although similar in purpose, geographical centralization/nationality, and time period, the works are remarkably diverse, representing varying compositional styles, voicings/accompaniments, texts, and even levels of religiosity. A close examination of these works reveals a clear picture of the effect of World War I on the English composers who wrote Requiems in response to it. A review of subsequent contributions to the form makes it clear that this was the foundation of a compositional trend in Twentieth-century England.

CHAPTER THREE

CULTURAL FORCES LEADING TO THE ENGLISH REQUIEM SUBGENRE

3.1 ENGLISH MUSICAL RENAISSANCE

One of the primary contributing factors to the emergence of the English Requiem was the concurrent English Musical Renaissance. Understanding the emergence of this Renaissance illuminates some of the most crucial conditions leading to the establishment of the subgenre. Despite the name of this movement, which might conjure images of the sixteenth century, the approximate date range of the English Musical Renaissance is 1840 to 1940.⁴¹

In order to understand the English Musical Renaissance, one must understand the English musical past. Following the death of Henry Purcell (1659-1695), a perceived drought of prominent, native-English composers persisted for the next 150 years. Of course, there were English composers between Purcell and the advent of the English Musical Renaissance. In fact, some scholars argue that the idea of such a drought of English music has been applied retroactively. Peter Holman says that the prevalence of thought valuing German music more than English is a product of musicology's origins. His scholarship reveals that a lack in quality of English composers was created in

⁴¹ Meirion Hughes and Robert Stradling, *The English Musical Renaissance, 1840-1940*, 2nd edition (Manchester; New York: Manchester University Press, 2001).

English-language musicology “because many of the founding fathers of American musicology were German, and they were joined in American universities by successive waves of immigration, culminating in the exodus of Jewish musicologists from Nazi Germany before the Second World War.”⁴² Some of the most recognizable composers in the post-Purcell era include William Boyce (1711-1779), Samuel Webbe (1740-1816), John Goss (1800-1880), and Samuel Sebastian Wesley (1810-1876). Whether perceived as such during their time, their music has been greatly overshadowed in history by Haydn, Mendelssohn, and especially Handel.

As the country moved from the Restoration era (1660-1715) and entered the Georgian era (1715-1837), England’s political leaders were of Hanoverian birth, and the music seemed to reflect these German sensibilities. The most notable composers in England during this period were not English by birth. German and Austrian composers George Frideric Handel (1685-1759), Joseph Haydn (1732-1809), Johann Christian Bach (1735-1782), and Felix Mendelssohn (1809-1847) wrote the music most associated with England during the eighteenth and early nineteenth centuries. In one of the earliest accounts of the state of English music’s deficiency, Rev. Hugh Reginald Haweis (1839-1901) described German music as “essentially moral” in his 1871 *Music and Morals*.⁴³ He also indicated that what is often referred to as the pinnacle of earlier English composition, namely Thomas Tallis (c.1505-1585), William Byrd (c.1538-1623), and Henry Purcell, neither resonated with the English people (for whom he contends that it was not written) nor reflected an English sound. He went as far as calling Purcell, in

⁴² Peter Holman, “Eighteenth-Century English Music: Past, Present, Future,” in *Music in Eighteenth-Century Britain*, ed. David Wyn Jones (London: Routledge, 2017), 3.

⁴³ H. R. Haweis, *Music and Morals*, New ed., rev. and enl (New York, London: Harper & brothers, 1897), 61.

particular, a “largely French” composer.⁴⁴ He countered that the music of England could only be found in ballads and folk music, but in order for England to be considered truly musical, it had to also produce serious composers.⁴⁵ Haweis ended his book on a more hopeful note, commenting on the musical ability of the English people and saying, “we must aim at forming a real national school, with a tone and temper as expressive of, and as appropriate to England, as French music is to France, Italian to Italy, and German to Germany.”⁴⁶

Efforts to cultivate English composition were bolstered with the opening of the Royal Academy of Music (RAM) in 1822, and around the same time English part songs known as catches and glees began being mass-produced. The prominent music publishers Vincent (1781-1861) and Joseph Novello (1810-1896) produced books of these songs for the singing societies that sprung up around the country. English composers’ contributions were quickly overshadowed, however, when Novello & Co. invited continental composers to write these works, as in the 1836 publication *Orpheus, A Collection of Glees by the Most Admired German Composers with English Poetry*, which included pieces by Louis Spohr (1784-1859), Carl Maria von Weber (1786-1826), and Mendelssohn.⁴⁷ Germany delivered another significant blow to the English musical psyche in the form of an essay by critic Oscar Adolf Schmitz entitled *Das Land ohne Musik* (The Land without Music) in 1904. Although the essay is now considered to be a piece of war propaganda, having been reissued in 1914, the moniker haunted the English

⁴⁴ Haweis, *Music and Morals*, 410.

⁴⁵ Haweis, *Music and Morals*, 409-410.

⁴⁶ Haweis, *Music and Morals*, 475.

⁴⁷ Chester Lee Alwes, *A History of Western Choral Music*, vol. 2, 2 vols. (New York: Oxford University Press, 2014), 57.

musicians for years.⁴⁸ Furthermore, this was not a unique perspective regarding the musical landscape of England at the time. The famous poet Heinrich Heine (1797-1856) is quoted in an 1840 French newspaper, “These people [the English] have no ear, either for rhythm or music.... Nothing on earth is more terrible than English music, save English painting.”⁴⁹

The Victorian era (1837-1901) saw the beginnings of the English Musical Renaissance, initiated by C. Hubert H. Parry (1848-1918) and Charles Villiers Stanford (1852-1924). These two, along with George Grove (1820-1900) and Alexander Mackenzie (1847-1935) are considered to be the founders of the movement.⁵⁰ Edward Elgar (1857-1934) and Charles Wood (1866-1926) are also associated with the beginning of the Renaissance, even though they are often omitted as founding members. The Renaissance was centralized around the establishment of the Royal College of Music (RCM) in 1882. This was largely due to their dissatisfaction with the training provided by the RAM.⁵¹ The RCM became the training ground for many of the most important English musicians of the following generations. Simultaneously, Grove, who later served as Director of the RCM, published the first edition of his *Dictionary of Music and*

⁴⁸ Hughes and Stradling, *The English Musical Renaissance, 1840-1940*, 83.

⁴⁹ Heinrich Heine, *Lutèce: lettres sur la vie politique, artistique et sociale de la France*, 1855, 71 translated from French and quoted in Peter Holman, “Eighteenth-Century English Music: Past, Present, Future,” in *Music in Eighteenth-Century Britain*, ed. David Wyn Jones (London: Routledge, 2017), 1.

⁵⁰ Michael Trend, *The Music Makers: Heirs and Rebels of the English Musical Renaissance, Edward Elgar to Benjamin Britten* (London: Weidenfeld & Nicolson, 1985), 17. And Hughes and Stradling, *The English Musical Renaissance, 1840-1940*, 38-39.

⁵¹ Tim Rayborn, *A New English Music: Composers and Folk Traditions in England's Musical Renaissance from the Late 19th to the Mid-20th Century* (Jefferson, North Carolina: McFarland & Company, Inc., Publishers, 2016), 16.

Musicians, which, although attempting to present a comprehensive and broad guide to its subject, showed strong partiality to English music.⁵²

Nationalism spread to many countries in the late nineteenth century, and England was not immune. As it did elsewhere, it musically manifested itself in the British Isles through the collection of folk song, pioneered by Cecil Sharp (1859-1924). Although Sharp's ethnomusicological survey was centered in Britain, it also ventured to the United States, especially Appalachia. Further, although he collected primarily songs and tunes, he was also interested in folk dances that often accompanied the folk tunes. As a result of his work, the English Folk Song Society was formed in 1898 and the Folk Dance Society in 1911. The two were merged to the English Folk Dance and Song Society (EFDSS) in 1932.⁵³

Arrangement of English folk songs was central to the work of the next generation of English Musical Renaissance composers, all of whom attended the RCM. Ralph Vaughan Williams (1872-1958) and Gustav Holst (1874-1934) utilized these tunes not only in art song and choral arrangements but also and possibly more importantly in their editing and reorganizing the *English Hymnal* in 1906.⁵⁴ Now-familiar hymn tunes such as Kingsfold, Llangloffan, and Forest Green were preexisting folk tunes inserted into the hymnal by Vaughan Williams and Holst.⁵⁵ The voice-and-piano arrangements of folk songs by John Ireland (1879-1962) are perhaps more strongly associated with folk music though, since the hymn tunes have become more closely tied to their religious

⁵² Hughes and Stradling, *The English Musical Renaissance, 1840-1940*, 26.

⁵³ Hughes and Stradling, *The English Musical Renaissance, 1840-1940*, 199.

⁵⁴ Rayborn, *A New English Music*, 68-69

⁵⁵ "Ralph Vaughan Williams › Tunes | Hymnary.Org," accessed December 10, 2018, http://hymnary.org/VaughanWilliams_Ralph/.

connotations and their alternate texts. All three of these composers embodied the Renaissance in ways beyond the use of folk music. Ireland's art songs and shorter pieces for piano reflect the pastoralism that became emblematic of the English sound. Holst reflected a more forward-looking English sound, with more experimentalism and eastern influence in his works, such as *Hymn of Jesus* and *Choral Hymns from the Rig-Veda*.⁵⁶ However, the main theme of "Jupiter, the Bringer of Jollity" in his most significant work, *The Planets*, was paired with the text "I Vow to Thee, My Country" and has been closely associated with English patriotism ever since.⁵⁷ Vaughan Williams was the most important composer in this group. His work reflected Englishness in all ways. He utilized folk melodies as previously mentioned, but his use of Tudor melodies, most popularly in his *Fantasia on a Theme by Thomas Tallis*, and his use of old English literary sources like Shakespeare for song texts helped to create a stronger tie to a past "golden age," whether real or created. Perhaps most importantly, his is the music most frequently cited as embodying English pastoralism.⁵⁸

While the English Musical Renaissance was in its infancy, two other important composers added significantly to the movement although they are less associated with it because they were not part of the RCM. Frederick Delius (1862-1934) and Edward Elgar were two of the most notable composers in England, although they were largely considered outsiders. Beyond being outside the RCM, Delius's German heritage (though born in England, his parents were Dutch and German) and ardent atheism prevented him from full admission into the brotherhood of the Renaissance. This was reciprocated by

⁵⁶ Frank Howes, *The English Musical Renaissance* (New York: Stein and Day, 1966), 240-241.

⁵⁷ Raymond Head, "Holst - Astrology and Modernism in 'The Planets,'" *Tempo*, no. 187 (1993): 15-22, 20.

⁵⁸ Hughes and Stradling, *The English Musical Renaissance, 1840-1940*, 166.

Delius, who viewed himself as a cosmopolitan European rather than a provincial Englishman.⁵⁹ Similarly, although more closely tied to the movement than Delius, Elgar's Roman Catholicism caused him to be viewed as an outsider. In fact, his most important choral composition, *Dream of Gerontius* was banned or textually altered in English cathedrals due to its perceived Catholic subject matter.⁶⁰ His 1899 *Variations on an Original Theme, op. 36* ("*Enigma Variations*") has become a staple of orchestral repertoire, and it is often cited as the first English masterpiece of the modern age.⁶¹

The next generation of English Musical Renaissance composers centered around two individuals who sought to further the trend seen in Vaughan Williams's music so much that they actually referred to him as "Uncle Ralph."⁶² Herbert Howells (1892-1983) and Gerald Finzi (1901-1956) manifested Vaughan Williams's style in different ways. Howells's music is decidedly pastoral; he saw his music as continuing a trend from Vaughan Williams in which melodic contour mimics the peaks of the Malvern mountains in the Gloucestershire region.⁶³ His reliance on modality reflects an interest in Tudor music, and his frequent setting of English service music tied him to Englishness in a demonstrable way. Finzi, on the other hand, was both agnostic and of Ashkenazi Jewish descent, creating outsider status like that of Delius and Elgar. Regardless, he wrote many choral and solo voice works that utilized Christian texts. His Englishness shone through in modal writing, long pastoral melodies, and use of texts by great English poets.

⁵⁹ Trend, *The Music Makers*, 42-43.

⁶⁰ "Festival Of The Three Choirs," *The Times*, September 13, 1905, Accessed December 10, 2018, The Times Digital Archive.

⁶¹ Trend, *The Music Makers*, 18.

⁶² Rayborn, *A New English Music*, 60.

⁶³ Fabian Huss, "Style and Structure in the Oboe Sonata and Clarinet Sonata," in *The Music of Herbert Howells*, ed. Phillip A. Cooke and David Nicholas Maw (Woodbridge, Suffolk, UK; Rochester, NY: Boydell Press, 2013), 153-68, 163-165.

Following Howells and Finzi was the final generation of English Musical Renaissance composers. Michael Tippett (1905-1998) and Benjamin Britten (1913-1976) represent the fulfilment of the movement started well before they were born. Both studied at the RCM. Although Tippett is often cited as an important English composer, his music is not as well known as that of Britten, who is possibly the most famous English composer of the twentieth century. Tippett's most famous works include the oratorio *A Child of Our Time* and the opera *A Midsummer Marriage*, though their subject matter (the German *Krystallnacht* and a parody of Mozart's *Magic Flute* respectively) do not emphasize Englishness. The use of African-American spirituals in *A Child of Our Time* furthers this de-emphasis. On the other hand, Britten's music makes more direct reference to Englishness, but often it does so through a critical lens or from the perspective of outsider, reflecting Britten's pacifism and homosexuality that caused him to be rejected by English society.⁶⁴ His music is primarily vocal, and he is one of the only significant opera composers of the twentieth century to substantially add to the canon. His works utilize texts by important British literary figures and often deal with particularly English topics like the sea/fishing and English society.

The English Musical Renaissance represents a pivotal part of English music history, but it was also the seed bed for the English Requiem. It provided momentum as well as a framework of nationalism that sought the creation of a past, an emphasis on Englishness, and a rejection of foreign or extra-English properties (e.g., Roman Catholic mass settings). However, other factors must be considered as well. For example, each of

⁶⁴ Stephen McClatchie, "Benjamin Britten, 'Owen Wingrave' and the Politics of the Closet; Or, 'He Shall Be Straightened out at Paramore,'" *Cambridge Opera Journal* 8, no. 1 (1996): 59–75.

the pieces early in the subgenre's history make reference to the Great War. The effect of the war on the British psyche was crucial to the development of the English Requiem.

3.2 WORLD WAR I

The First World War had a tremendous impact on England in nearly every conceivable way. Many volumes from various perspectives have been dedicated to the effects of the War. For the purposes of this study, however, it will be most salient to consider the War from two particular angles: the evolving role of the Church of England and the response to the war dead. This investigation will further reveal the background from which the English Requiem was brought forth.

The Church of England was largely responsible for rousing support for the War from the general population. Clergy recommended congregants do their part, including recruiting young men to enlist, despite Archbishop of Canterbury Randall Davidson's refusal to ask ministers to make such appeals.⁶⁵ Clergy wrestled with the opposing ideals of duty to the country versus encouraging war in the name of religion, and individual pastors varied in their response to this conundrum. Clerical calls to enlist invoked service and obedience to Christ, even referencing the Scripture "If ye love Me, keep My commandments."⁶⁶ Ultimately, the Church was a major agent of propaganda in the War, treating the conflict as a holy war with Germany, which was paralleled to Babylon.⁶⁷ Pulpit rhetoric went as far as falsely warning congregants of the potential of an invasion by Germans who intended to "destroy every male child," a likely Herodian reference.⁶⁸

⁶⁵ Wilkinson, *The Church of England and the First World War*, 32-33.

⁶⁶ Wilkinson, *The Church of England and the First World War*, 36.

⁶⁷ George Robb, *British Culture and the First World War*, Social History in Perspective (New York: Palgrave, 2002), 114.

⁶⁸ Trevor Wilson, *The Myriad Faces of War: Britain and the Great War, 1914-1918* (Cambridge [Cambridgeshire]: Oxford; New York, NY, USA: Polity Press ; B. Blackwell, 1986), 739-740.

The language was not simply defensive, though. Offensive declarations by clergy leadership included, “To kill Germans is a divine service in the fullest acceptance of the term.”⁶⁹

Actual objection to the War was rare among clergy, and pacifism was essentially nonexistent.⁷⁰ In fact, pacifism to any degree was treated with hostility among many in England.⁷¹ Religious leaders felt similarly, though they tempered their feelings toward the few who had objections based on religious grounds. The Bishop of Exeter wrote a letter published in *The Times* in which he referred to political “Conchys” (slang for conscientious objectors) as “enemies to our commonwealth” and advocated for “the dropping of a bomb near the ‘Conchys....’” His attitude toward religious objectors was far more tepid, saying those within this group “should be treated as a good citizen with fanatic views.”⁷² Regardless, the anti-pacifist feeling rampant among Anglicans was reflected in the breakdown of total conscientious objectors by religious affiliation, seven percent of which identified as Anglican, but twelve percent of which identified as atheist (a much smaller pool of the general population). The other eighty-one percent of objectors was comprised of other religious denominations such as Quaker, Methodist, Jehovah’s Witnesses, and others.⁷³

As the conflict began, most believed that it would be over in a matter of a few months, and no one foresaw the carnage that would result. In fact, a common refrain was that the War, which had been officially entered by Britain’s King George V on August 4,

⁶⁹ Robb, *British Culture and the First World War*, 116.

⁷⁰ Marrin, *The Last Crusade*, 147.

⁷¹ Gerard J. DeGroot, *Blighty: British Society in the Era of the Great War* (London; New York: Longman, 1996), 147.

⁷² W. Exon, “Anarchic Dartmoor,” *The Times*, October 8, 1917, Accessed December 12, 2018, The Times Digital Archive.

⁷³ Wilkinson, *The Church of England and the First World War*, 47.

1914, would be over by Christmas.⁷⁴ As the death toll increased, people turned to religion for answers. The clergy, though often well educated at schools like Oxford and Cambridge, were ill-equipped to handle such questions due to scant theological training. Instead, it became evident that priests were ordained more on social class criteria than religious understanding.⁷⁵ As a result, a pattern of increasing disillusionment with and rejection of the Church grew quickly, eventually resulting in broad reforms of the Church of England.⁷⁶ Moreover, while the nineteenth century had seen a climb in anti-Roman Catholicism in England, that denomination gained more positive feelings during wartime.⁷⁷

Active soldiers' opinion of clergy was not significantly better. Anglican clerics tried to offer comfort to soldiers, comparing sacrifice of comrades to that of Christ on the cross and suggesting that, "...if I am called to die for others I shall be only following Him..." but this was largely part of the propaganda effort to further their portrayal of the war as holy.⁷⁸ On the battlefield, the chaplains' ministry left much to be desired, as well, and many turned to Roman Catholicism for greater spiritual substance.⁷⁹ Wilfred Owen (1893-1918), the soldier-poet whose verse was poignantly utilized in Benjamin Britten's *War Requiem*, had intended to become an Anglican priest early in life, but even he was dismayed at the state of the theology of the Church of England (and organized religion in general). Writing in a letter to his mother, he simultaneously insulted Anglicanism and Catholicism, saying, "It is Easter Sunday morning, and we have just come back from

⁷⁴ Wilson, *The Myriad Faces of War*, 24.

⁷⁵ Wilkinson, *The Church of England and the First World War*, 65.

⁷⁶ Wilkinson, *The Church of England and the First World War*, 80.

⁷⁷ Marrin, *The Last Crusade*, 225-226.

⁷⁸ Robb, *British Culture and the First World War*, 116.

⁷⁹ Wilkinson, *The Church of England and the First World War*, 110.

High [Catholic] Mass: real, genuine Mass, with candle, with book, and with bell, and all like abominations of desolation: none of your anglican [*sic*] simulacrum.”⁸⁰ The negative image of Anglican priests’ perceived ineptness is also reflected in the autobiographical novels of Owen’s friend and mentor, Siegfried Sassoon (1886-1967), which, although fiction, are considered to be true accounts of soldiers, including himself.⁸¹ One of the causes beyond lack of theological training that led to Anglican chaplains being seen as useless, or at least disconnected from the common soldiers who were dying, stems from the social status of the clergy, which matched the officers’ higher social ranking. Furthermore, according to accounts, Roman Catholic chaplains were more likely to put themselves in harm’s way, possibly due to their not being married and thus being more committed to the regiment.⁸²

Memorializing the dead became an important part of the response to the War. The feelings of average citizens were a complicated mixture of patriotism, fatigue over the longevity of the conflict, and guilt from sending the boys to fight in the first place.⁸³ Physical memorials became quite common; from small plaques to large obelisks, a move to create some commemoration in each town spread across the nation.⁸⁴ Most listed the names of all the war dead from that particular locality, and they reflected a perceived virtue in the soldiers’ fight, but others sought to criticize the war through structures that promoted peace or noted the blood that was shed.⁸⁵ Regardless, once the war had

⁸⁰ Wilfred Owen, *Selected Letters*, ed. John Bell, 2nd ed (Oxford; New York: Oxford University Press, 1998), 147.

⁸¹ Wilkinson, *The Church of England and the First World War*, 111-112.

⁸² Wilkinson, *The Church of England and the First World War*, 118.

⁸³ DeGroot, *Blighty*, 275-276.

⁸⁴ Malcolm Smith, “The War and British Culture,” in *The First World War in British History*, ed. Stephen Constantine, Maurice W. Kirby, and Mary B. Rose (London; New York: Edward Arnold, 1995), 168–183, 171.

⁸⁵ Robb, *British Culture and the First World War*, 215.

concluded, a push to memorialize was part of a national mourning that had been put off earlier. During the Great War, traditional black clothes that indicated bereavement were strongly discouraged in an effort to improve morale.⁸⁶ It is unsurprising that efforts were made to boost morale, though, given that the estimated 725,000 British war deaths represented a close family member of approximately 3,000,000 British citizens.⁸⁷ Beyond the high numbers of deaths and affected families, the bereaved had no body to bury, since early on, a decision was made by military leadership that none would be returned. The large numbers of corpses, as well as bodies were never found, unidentifiable, or not in a condition suitable for return resulted in logistical difficulties.⁸⁸ The memorialization process, then, largely served to make tangible what was lost.⁸⁹ Although initially buried where they died, with soldiers piled into mass graves, a postwar effort, the Imperial War Graves Commission, disinterred the bodies and gave each soldier (whether a body was found or not) a headstone in a cemetery.⁹⁰ These cemeteries, mostly in France and Belgium, became sites of pilgrimage for Britons in the coming years (and to this day), a combination of holy site, mourning, and historical tourism.⁹¹

Religion and spirituality's role in the remembrance was significant and changing. Due to Anglicanism's weaker history of sacramental elegy, many turned to Roman Catholicism's ceremonial rites and prayers for comfort, though this incensed some within the Anglican church.⁹² The Victorian evangelical tradition of belief in death being a

⁸⁶ Wilkinson, *The Church of England and the First World War*, 173.

⁸⁷ DeGroot, *Blighty*, 273 and 281.

⁸⁸ Robb, *British Culture and the First World War*, 210-211.

⁸⁹ Dan Todman, "Remembrance," in *A Part of History: Aspects of the British Experience of the First World War*, ed. Michael Howard (London; New York: Continuum, 2008), 209-16, 210.

⁹⁰ DeGroot, *Blighty*, 285.

⁹¹ Robb, *British Culture and the First World War*, 212-213.

⁹² Robb, *British Culture and the First World War*, 210.

moment of judgment and resurrection of the body (which, in many cases had been mutilated) was also being usurped by Catholic thought, which emphasized praying for the souls of the departed.⁹³ A turn from evangelical Anglicanism can also be seen in the Imperial War Graves Commission's desire to create a more nondenominational or even secular inscriptions on the headstones. The Church fought this, but the inscriptions, which were composed by Rudyard Kipling (1865-1936), whose own son went missing in the War, read, "Their Name Liveth for Evermore," "A Soldier of the Great War/ Known unto God," or "Their Glory Shall Not Be Blotted Out" depending on whether the soldier's body was recovered and known, the body was recovered but the identity was unknown, or the body was never recovered, respectively.⁹⁴ The deepening erosion of Protestantism in England even made its way to some clergy within the Church of England, many of whom found their tradition unhelpful to mourners, favoring a "more definite doctrine of the Communion of Saints."⁹⁵ This shift toward Catholicism even manifested itself through the use of Requiems, which had been in practice with Anglo-Catholic worshiping communities, but were new to more evangelical congregations.⁹⁶ Spiritual practices altogether outside of typical Christian practice also became common as mourners looked for more substance. Seances became quite common in the immediate postwar era.⁹⁷ Literature reflects this, with spiritual mediums figuring prominently in physicist Sir Oliver Lodge's (1851-1940) memoir *Raymond* (1916), about his son, and in

⁹³ Wilkinson, *The Church of England and the First World War*, 173-174.

⁹⁴ Robb, *British Culture and the First World War*, 212.

⁹⁵ Wilkinson, *The Church of England and the First World War*, 175.

⁹⁶ Wilkinson, *The Church of England and the First World War*, 177.

⁹⁷ DeGroot, *Blighty*, 284.

New Revelation (1918) by writer Sir Arthur Conan Doyle (1859-1930), who also lost a son and was a strong proponent for such spiritual practices.⁹⁸

The arts figured prominently in memorialization efforts. Most recognizable was the Cenotaph of Sir Edwin Lutyens (1869-1944), a sculpture that drew more than 400,000 people within three days of its reveal.⁹⁹ Its significance was found in its accessibility by commoners and elites alike, transcending the simple, classical design.¹⁰⁰ Painting served a central role in corporate mourning, as well. “The Great Sacrifice” by James Clark (1858-1943) appeared in the Christmas 1914 edition of *Graphic*. The image, a dead soldier on the battlefield seemingly being looked at by Christ on the cross, was widely disseminated through churches and in homes.¹⁰¹ Such populist reactions, while serving a function of unity, were not the only significant artistic expressions following the War. Some memorials, such as that by Eric Gill (1882-1940) and commissioned by Michael Sadler (1861-1943), featured more modernist elements like clean lines, abstract images, and overall simplicity.¹⁰² However, modernism was seen as an outsider venture, and traditionalism still reigned supreme; this was especially true in literature.¹⁰³ Some scholars even believe that the rejection of modern art was a direct response to the harshness of modern warfare, and artistic expression actually looked backward in history to images of “chivalric knights” in order to elevate soldiers’ service.¹⁰⁴ This mimics the

⁹⁸ Robb, *British Culture and the First World War*, 210-211.

⁹⁹ DeGroot, *Blighty*, 288.

¹⁰⁰ Smith, “The War and British Culture,” 171.

¹⁰¹ Wilkinson, *The Church of England and the First World War*, 191.

¹⁰² Alex King, *Memorials of the Great War in Britain: The Symbolism and Politics of Remembrance*, The Legacy of the Great War (Oxford ; New York: Berg, 1998), <http://ebookcentral.proquest.com/lib/usca/detail.action?docID=1609928>, 128-129.

¹⁰³ Smith, “The War and British Culture,” 173.

¹⁰⁴ Todman, “Remembrance,” 213.

retroflex approach of the English Musical Renaissance in its utilization and celebration of older composers, especially Tudors Tallis and Byrd.

Beyond the English Requiems discussed later in this document, several important elegiac works in response to the Great War deserve mention. Elgar's *Spirit of England* (1915-17) is chief among this list, and some scholars argue that despite its secular text, through understanding his more popular *Dream of Gerontius* (with which it was frequently paired for performance), the piece may be construed as a religious statement of mourning.¹⁰⁵ The text is taken from *The Winnowing-Fan: Poems on the Great War*, a collection of war poetry by Laurence Binyon (1869-1943), and Elgar's work includes the dedication, "My portion of the work I humbly dedicate to the memory of our glorious men, with a special thought for the Worcesters."¹⁰⁶ In *Ode to Death* (1919), Holst turned to the verse American poet Walt Whitman (1819-1892) wrote for the death of Abraham Lincoln (1809-1865), "When lilacs last in the dooryard bloom'd." Ralph Vaughan Williams wrote favorably about Holst's piece, placing it alongside "Hymn to Jesus" and *The Planets* as one of the most sophisticated of Holst's works.¹⁰⁷ *Morning Heroes* (1930) of Arthur Bliss (1891-1975) seeks a more universal tone, utilizing a variety of texts including Whitman, Wilfred Owen, Robert Nichols, Chinese poet Li-Tai-Po, and extracts from the *Iliad*.¹⁰⁸ All of these works have in common their secular text sources and direct response to the Great War. In 1936, Vaughan Williams contributed to the body of elegiac

¹⁰⁵ Rachel Cowgill, "Elgar's War Requiem," in *Edward Elgar and His World*, ed. Byron Adams (Princeton, N.J. ; Woodstock: Princeton University Press, 2007), 352-400, <http://delphi.tcl.sc.edu/library/catalog/off-campus.html?url=https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=407318>, 352-353.

¹⁰⁶ Cowgill, "Elgar's War Requiem," 359.

¹⁰⁷ Ralph Vaughan Williams, "Gustav Holst," *Music & Letters* 1, no. 4 (1920): 305-17, 312.

¹⁰⁸ Alec Robertson, *Requiem: Music of Mourning and Consolation* (New York, Washington: Frederick A. Praeger, 1967), 261.

war pieces with his *Dona Nobis Pacem*. Unlike the others, this utilizes text from the Latin mass as well as Scripture, a political speech by John Bright, and, like other works, the poetry of Whitman.¹⁰⁹ This piece, with its later composition date, presages the coming of another war as much as it laments the previous one. Scholars include other works by Vaughan Williams, such as *A Pastoral Symphony* (1921) and *Sancta Civitas* (1923-25), as responses to the war, but none was so overt as *Dona Nobis Pacem*.¹¹⁰ Interestingly, *Sancta Civitas* utilizes many of the texts included in the English Burial Service (as well as other texts), even though the title of the work (translated as “Holy City”) does not refer to that genre.

In summary, the Great War affected composers deeply as it did the rest of the country. Artists of all types looked for a way to express the massive national agony and mourning over the deaths of so many young soldiers. For composers, the War’s convergence with the English Musical Renaissance yielded an especially important moment in time for Englishness to be expressed. As will be evident in the following chapter, beyond the political pieces that have been described in the preceding pages, expressing lament found particular relevance in the religious genre of Requiems. Distaste with organized religion combined with patriotic fervor to create a new subgenre, the English Requiem. Utilizing the term “requiem” in these works reflects the more positive view of Roman Catholicism described earlier. However, the English Requiem is not a necessarily religious work; it does not always utilize the Latin Requiem text, but it

¹⁰⁹ A. V. Butcher, “Walt Whitman and the English Composer,” *Music & Letters* 28, no. 2 (1947): 154–67, 158-159.

¹¹⁰ Kate Kennedy, “Silence Recalled in Sound: British Classical Music and the Armistice,” in *The Silent Morning*, ed. Trudi Tate and Kate Kennedy, Culture and Memory after the Armistice (Manchester University Press, 2013), 211–34, <http://www.jstor.org/stable/j.ctt18mbfnb.15>, 213-217.

always includes English text. Typically, these works seek a more targeted, personal text choice, sometimes in combination with the Latin, to express lament. Furthermore, some composers like Davies and Howells tie into the English musical past by utilizing English Burial Service texts. Regardless of text, the earliest examples of this subgenre all connect to the War in some direct or indirect way.

CHAPTER FOUR

EXPLORATION OF CONSTITUENT REPERTOIRE

3.1 ENGLISH MUSICAL RENAISSANCE

Six works are identified here as representative of the English Requiem. While disparate in comparison to one another, each meets the criteria of utilizing English text and, in the case of all six of these works, there is a connection to the Great War. Though subsequent English Requiems did not necessarily meet the criterion of connecting to the War, it is a hallmark of these early examples of the subgenre. Evident in these works is a reaction to the cultural and religious changes outlined in Chapter Three, specifically a shifting relationship with the Church of England.

The present investigation will not exhaustively examine each of these works. Rather, each work will be reviewed on the grounds of text (see Appendix B for complete texts of all of these works), musical language, and relevant biographical information about the composer. A more thorough examination of these pieces would certainly yield valuable information if preparing them for performance. However, for the purposes of understanding their relationship to the subgenre, this targeted understanding will prove more useful.

The six works can be divided into three pairings based on their overall scope and text source, each demonstrating a particular aspect of the English Requiem subgenre. The English Requiems of Frederick Delius and John Foulds, the first pair of works, feature

grand works for large choir and orchestra. Works by Henry Walford Davies and Herbert Howells, the second pair of English Requiems, are intimate in scope and include sacred text. Howells's work also appears to have used Davies's as a model, and the text source makes clear reference to both the Latin Requiem and the English Burial Service text. The English Requiems by Gerald Finzi and Julius Harrison, the final pair of works, features intimate works with secular texts by British poets.

4.1 FREDERICK DELIUS: *REQUIEM*

Frederick Delius, born in Bradford, Yorkshire, England to German parents, had a cosmopolitan education and background. His immigrant parents built a wool factory, and they intended for Delius to continue in that tradition. Although he was sent around England and to Paris studying business, he had a constant desire to become a professional musician.¹¹¹ In his early twenties, he decided that orange growing in Florida would suit him, so he was sent to an orange plantation near Jacksonville, Florida. Instead of developing a stronger sense of business, Delius found the romantic natural environment to be intoxicating, and he was soon more interested in music than in oranges.¹¹² He studied music with a local organist, and he relished the chance to learn about the African-American musical tradition, bolstering his musical vocabulary.¹¹³ Eventually, without his parents' permission, he decided to study music in Germany, which he saw as the epicenter of musical thought.¹¹⁴ Following a short time teaching music in Danville, Virginia, he enrolled in the Leipzig *Konstervatorium*.¹¹⁵ Though he enjoyed being

¹¹¹ Peter Warlock, *Frederick Delius*, Rev. ed (London: The Bodley Head, 1952), 34-36.

¹¹² Thomas Beecham, *Frederick Delius* (London: Hutchinson, 1959), 25-27.

¹¹³ Warlock, *Frederick Delius*, 42.

¹¹⁴ Beecham, *Frederick Delius* 44-45.

¹¹⁵ Warlock, *Frederick Delius*, 44-45.

immersed in music and hearing Wagner conducted by Mahler, his time there was not as positive as he had hoped it would be.¹¹⁶ This was due to being forced to obey strict rules of harmony and counterpoint that contradicted his innate sensibilities. After gaining the support of his uncle, he soon left Leipzig for Paris, where his musical style was much more accepted. It was in Paris that he met his wife Jelka Rosen, a painter, and it was here that he also started to be more recognized for his work as a composer.¹¹⁷ They made their home in Grez-sur-Loing, France (southeast of Paris).¹¹⁸ Although he died there, his wish to be buried in “quiet country churchyard in a south of England churchyard” (despite his ardent atheism) was honored.¹¹⁹

Stylistically, Delius’s music does not reflect the aesthetics of his contemporaries. Born five years after Elgar and a decade before Vaughan Williams, one might expect his music to fit squarely within the pastoralism movement. In fact, his music is much more closely aligned with French impressionism. In a 1908 French newspaper, Delius’s music is described not simply as impressionistic, but actually as fulfilling what Debussy started: “What Wagner was to Weber, Mr. Delius is to Mr. Debussy. More complete, more organic, stronger, he is both subtle and sensitive to nuance. Like him, he appears dressed in a diluted rainbow; a continual swooning of delicately shaded chords arouses us deliciously....”¹²⁰ Such high praise is impressive for anyone, but it is especially remarkable for a non-French composer. Perhaps for this reason, his music was more popular on the continent than it was in England. Early on, the perception of his music in

¹¹⁶ Warlock, *Frederick Delius*, 45-46.

¹¹⁷ Warlock, *Frederick Delius*, 48.

¹¹⁸ Warlock, *Frederick Delius*, 71.

¹¹⁹ Beecham, *Frederick Delius* 211-212.

¹²⁰ William Ritter. “n.t.” *Lugdunum*. July 1908, translated and quoted in Donald Graham Caldwell, “The Choral Music of Frederick Delius” (DMA thesis, University of Illinois at Urbana-Champaign, 1975), v.

England was mixed, with unfavorable reviews describing it quite negatively as “bizarre and cacophonous” and “discordant to my ears, harsh, uninviting, and ugly.”¹²¹ With the support of his friend, conductor Sir Thomas Beecham (1879-1961), Delius’s music eventually gained wide performance and recognition in England.¹²²

Requiem is a large-scale piece for mixed choir (*divisi*, often utilized as double choir), soprano and baritone soloists, and large orchestra in five movements. A typical performance runs approximately thirty minutes. The libretto is now attributed to German writer and musician Heinrich Simon (1880-1941), but for many years, it was unknown who assembled it, so it was attributed to Delius himself.¹²³ There are conflicting opinions about the actual source of the text, but most agree that it is based on the philosophies of Friedrich Nietzsche (1844-1900). Similarly, the love song sung by the baritone seems to reference Song of Solomon, though it does not actually quote it. Although the text was first created in German, it was translated to English for the premiere by Philip Heseltine (Peter Warlock).¹²⁴ The piece was composed between 1914 and 1916, but the premiere did not take place until 1922. Following its premiere, it was shelved for many years, not being performed again until the 1960s.¹²⁵

Although Beecham programmed and promoted Delius’s music frequently, he did not think favorably of the *Requiem*. In his biography of the composer, Beecham said this of the piece:

Let confession be made at once that here we are confronted with the most curious flight of futility that ever misled the intelligence and deceived the instincts of a

¹²¹ Warlock, *Frederick Delius*, 58-61.

¹²² Warlock, *Frederick Delius*, 63-65.

¹²³ Mark Elder, “1911–1914: Inspiration Unabated,” in *Delius and His Music*, ed. Martin Lee-Browne and Paul Guinery, NED-New edition (Boydell and Brewer, 2014), 292–348, <http://www.jstor.org/stable/10.7722/j.ctt6wpbjb.12>. 329.

¹²⁴ Elder, “1911–1914: Inspiration Unabated,” 338.

¹²⁵ Payne, “Delius’s Requiem,” 12.

great artist. At no point is the invention equal to that of any preceding work of similar dimensions, and for this reason alone, it is not surprising that it has failed to hold an established position in the Delian repertoire. But equally disconcerting was the ill-timed appearance of it, suggesting a strange psychological miscalculation on the part of its author. Ostensibly a lament for the youth of all nations, fallen and still falling in Europe's greatest tribal war, it is in reality a polemical attack upon Christian doctrine and the generally accepted Christian way of life. That Frederick was not a Christian was generally known, and it cannot be counted seriously against him that he failed to share beliefs rejected by the greater number of the inhabitants on this planet. But during the early days of the war there appeared in England, certainly for a time, a strong revival of religious emotion, largely inspired by a conviction that the contest was between one side that was upholding certain principles of supreme value, and another which was shamefully abandoning them.¹²⁶

He goes on to describe this affront to the religious sensibilities of the English as

“egoism.”¹²⁷ Similarly, another of Delius's close friends, Peter Warlock (Philip

Heseltine), penned a scathing account of the *Requiem* despite an otherwise favorable

account of Delius's work. His criticism, however, utilizes comparison to *A Mass of Life*

in order to make his point. He writes:

From *A Mass of Life* to the *Requiem* is indeed a far cry: it is a transition from the truly sublime to something very near the ridiculous. The text of the *Requiem* is purely negative and strikes one at first sight as being a direct denial of the spirit which all of Delius' music asserts and proclaims, the living spirit which has found such noble utterance particularly in *A Mass of Life*. With as much dogmatic self-assurance as the most bigoted Christian ever mustered to proclaim the terrors of a material Hell, the anonymous librettist denies the immortality of the soul and survival of human consciousness as though there were something immoral and offensive in the very possibility. One sees clearly enough that he has only aimed at denying the eschatology of the Christian Churches—an occupation which many people would compare to the flogging of a dead horse. But the result is a sadly unphilosophical and inconsistent medley of conflicting ideas; and like so much 'rationalist' propaganda it is largely composed of quotations from the Bible. It is the creed of the atheist as opposed to the open-mindedness of the agnostic.

¹²⁶ Beecham, *Frederick Delius*, 172.

¹²⁷ Beecham, *Frederick Delius*, 172-173.

Regardless of such vitriolic reception among Delius's musical comrades, the piece eventually garnered some positive reception in reviews from the piece's 1922 premiere. For example, one reviewer wrote, "Mr. Delius gains much of his effect by a use of subtle and beautiful harmonies; but a Requiem imbued with the doctrine of pessimism calls as much for nobility of melodic outline as does that based on more conventional ideas. The second section especially contained some beautiful music..."¹²⁸ Furthermore, Delius said to Philip Heseltine (Peter Warlock) of the work, "I do not think I have ever done better than this."¹²⁹

It is clear from this reception that the Nietzschean philosophical context, perceived as un- or even anti-Christian, formed the greatest opposition to the work.¹³⁰ In fact, Delius referred to the work himself as the "Pagan Requiem" in letters from 1919 to Ernest Newman and Percy Grainger.¹³¹ In an earlier letter (1913) to Newman, Delius asks for advice regarding how "to characterise the 4 principal religions in music," furthering this by asking "what themes do you consider would characterise the best the Christian – Mahomedian [*sic*] – Jewish & Boodhist religions?"¹³² This seems to have manifested in the second movement's juxtaposition of "Hallelujah" and "La il Allah," which has been referred to as "a multicultural Tower of Babel," referencing the idea that Christians and Muslims cry out to their own conception of God in futility.¹³³ This intention is made clearer when the baritone soloist interrupts this polychoral crying with text about "the highways of earth...full of cries, the ways of the earth bring forth gods and idols." It goes

¹²⁸ Elder, "1911–1914: Inspiration Unabated," 339.

¹²⁹ Beecham, *Frederick Delius*, 173.

¹³⁰ Elder, "1911–1914: Inspiration Unabated," 338–340.

¹³¹ Frederick Delius and Lionel Carley, *Delius, a Life in Letters* (London: Scolar Press, 1983), 213 and 224.

¹³² Delius and Carley, *Delius, a Life in Letters*, 111.

¹³³ Elder, "1911–1914: Inspiration Unabated," 331.

on to indicate that, while humans know that death is coming, when it arrives, “we lose knowledge of all things.” In the final movements, the text also makes reference to a soul ascending to a mountaintop and joining nature.

Other than the inscription, “To the memory of all young Artists fallen in the war,” the only other reference to the war (or the war dead) in the libretto is the soprano’s declaration at the beginning of the fourth movement, “I honour the man who can love life, yet without base fear can die. He has attained the heights and won the crown of life.” The full text is provided in Appendix B. After Delius composed *Requiem*, his nephew died in the War, and it is possible that the inscription was only added at this point.¹³⁴ It is clear, however, that whether he initially conceived of the work as a war response, its completion and premiere was tied to the War.¹³⁵

Musically, the work has received far less attention. Remarking on the highly chromatic harmonic language, Anthony Payne notes the work’s “quasi-improvisatory” style, in which he says the construction of harmonies has “much in common with the free atonalists,...their juxtaposition has nothing to do with tonality as a guiding formal principle.”¹³⁶ The lack of tonal centers is reflected in the omission of key signatures (though the full score reveals that this is treated more as a C-major key signature rather than no key signature). Formally, the movements do not follow recognizable structures. One analysis labels the movements thus: Movement One: ABCA’; Movement Two: ABCDC’; Movement Five: ABCDE (formal division for Movements Three and Four are

¹³⁴ Walker, “The Delius Requiem: Neglected Masterpiece Or...?,” 114.

¹³⁵ Robertson, *Requiem*, 262.

¹³⁶ Payne, “Delius’s Requiem,” 13-14

not given). The final movement also contains motivic reference to previous movements.¹³⁷

4.2 JOHN FOULDS: *A WORLD REQUIEM*

John Foulds, little more than a footnote in most music history textbooks today, was born in Manchester to a poor but musical family. His father, Fred, made his living playing bassoon in the Hallé Orchestra, and the younger Foulds learned music early on as a result.¹³⁸ Although few details of his childhood are clear, he states that he saw Bruckner rehearse in Vienna (which would have happened in 1896 at the latest).¹³⁹ Having learned piano and cello at home and experimenting with composing, the composer joined the Hallé Orchestra in 1900 in the cello section, playing under the famous conductor Hans Richter.¹⁴⁰ He was encouraged as a conductor, and eventually studied with Mahler.¹⁴¹ Despite studying with these monumentally influential conductors and working as a professional musician, Foulds never acquired a formal education.¹⁴² Likewise, his work as a composer dates from around the turn of the twentieth century, with *Rhapsodie nach Heine* for violin and piano receiving a public performance in 1897. He de-Germanized the title during World War I to *Caprice Pompadour*, though subsequent writings reveal that he still associated the piece with Heinrich Heine.¹⁴³ Around this time, Foulds began experimenting with quarter tones in a string quartet first performed in 1898, though he

¹³⁷ Donald Graham Caldwell, "The Choral Music of Frederick Delius" (DMA thesis, University of Illinois at Urbana-Champaign, 1975), 195-216.

¹³⁸ MacDonald, *John Foulds and His Music*, 1.

¹³⁹ John Foulds, *Music To-Day: Its Heritage from the Past, and Legacy to the Future* (Binsted, Hampshire: Noverre Press, 2010), 64-65.

¹⁴⁰ MacDonald, *John Foulds and His Music*, 1-2.

¹⁴¹ Malcolm MacDonald, "Foulds, John," in *Grove Music Online*, 2001, <http://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010048>.

¹⁴² MacDonald, *John Foulds and His Music*, 2.

¹⁴³ MacDonald, *John Foulds and His Music*, 3.

indicates that he did not return to this tuning until 1912.¹⁴⁴ Still, his biographer points out that if the work was, indeed, written in 1896, as the composer dates it, Foulds would be the first European and contemporaneous with the first composer to utilize intervals smaller than a semitone.¹⁴⁵ Furthermore, other pieces utilizing quarter tones from before 1912 are cited in the composer's oeuvre.¹⁴⁶ Foulds left his position at Hallé in 1910 to pursue composition and conducting as a full-time occupation. Just prior to this change, in 1908, he composed a large-scale choral orchestral work, *The Vision of Dante*. Perhaps due to the grandiose forces involved in this piece, it proved impossible to secure a premiere.¹⁴⁷ As of 2006, records show that the piece had still never been performed.¹⁴⁸ For financial security, Foulds began composing less serious music, often for pops programs, theater, and film, and his greatest commercial success came in the *Keltic Suite* of 1911 and the incidental music for George Bernard Shaw's 1924 *Saint Joan* (recast into a concert suite).¹⁴⁹ This turn toward lighter music, which frustrated Foulds greatly, is underscored in a 1933 letter to conductor Adrian Boult, in which Foulds writes:

Within the last two years I have submitted four works to the B.B.C. These in my opinion, contained some of my most valuable work. In each case they were rejected by your Selection Committee. The position, therefore, is that while my principal serious works have received the approval of some of the greatest names in the musical world, and also of practical conductors it would appear, judging from past experience, that any serious work of mine has a poor chance of winning approval of the B.B.C Selection Committee.

In the meantime my light works are continually broadcast These light works number a dozen or so, as compared with the total of 50 of my serious

¹⁴⁴ Foulds, *Music To-Day*, 59.

¹⁴⁵ MacDonald, *John Foulds and His Music*, 4.

¹⁴⁶ MacDonald, *John Foulds and His Music*, 10.

¹⁴⁷ MacDonald, *John Foulds and His Music*, 14.

¹⁴⁸ Sakari Oramo, "The Forgotten Man: Sakari Oramo on Conductor John Foulds," *The Guardian*, April 27, 2006, sec. Music, <https://www.theguardian.com/music/2006/apr/28/classicalmusicandopera1>.

¹⁴⁹ MacDonald, *John Foulds and His Music*, 15-16, 38.

works. This state of affairs, I think you will agree, is a rather galling one for a serious artist.¹⁵⁰

Foulds met Maud MacCarthy (1882-1967) in 1915, when both were married. They divorced their respective spouses in order to be together.¹⁵¹ A violinist and singer, MacCarthy was also an important early ethnomusicologist of Indian music. Her ethnomusicological lectures were seminal to the interest of Indian music for Gustav Holst.¹⁵² The two were both interested in Theosophy, and their union intensified that spiritual curiosity.¹⁵³ During the Great War, both composed music for the troops. While Foulds did so in an official capacity, MacCarthy also wrote patriotic songs for the war effort.¹⁵⁴ MacCarthy had a profound impact on Foulds's output, both collaborating with him and steering him further toward eastern musical influences.¹⁵⁵ MacCarthy claimed that as Foulds would compose, she would "clairaudiently" hear the music in another room. When she would find him, the music she heard would be the music he had written.¹⁵⁶ Following the success of *A World Requiem* in the 1920s, the two left England for Paris, then on to India in 1935, where Foulds contracted cholera and died in 1939.¹⁵⁷

Foulds's *A World Requiem* seems to have the opposite reception history of Delius's *Requiem*. Whereas the Delius work is considered his weakest large work, was not well received initially, and has gained greater favor over the years, Foulds's *Requiem*

¹⁵⁰ Lewis Foreman, *From Parry to Britten: British Music in Letters, 1900-1945* (Portland, Or: Amadeus, 1987), 167.

¹⁵¹ MacDonald, *John Foulds and His Music*, 21.

¹⁵² Nalini Ghuman, "MacCarthy, Maud," in *Grove Music Online*, 2001 September 28, 2018, <http://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-3000000145>.

¹⁵³ MacDonald, *John Foulds and His Music*, 21-22.

¹⁵⁴ MacDonald, *John Foulds and His Music*, 21-22.

¹⁵⁵ Ghuman, "MacCarthy, Maud."

¹⁵⁶ MacDonald, *John Foulds and His Music*, 22.

¹⁵⁷ MacDonald, "Foulds, John."

is considered his strongest and most important large work, was very well received initially, but enjoyed relevance and favor only temporally.¹⁵⁸ Foulds composed the Requiem between 1919 and 1921, and it became a frequently performed memorial to the War in the first years following the Armistice. It was first performed at Royal Albert Hall on Armistice Day (November 11) 1923, and annual performances at the same venue continued through 1926.¹⁵⁹ The popular reception was strong, selling out the Royal Albert Hall in each of these performances.¹⁶⁰

Despite its apparent popularity, the critical reception of the piece was mixed, though Malcolm MacDonald writes, “its failure with the critics was almost total.”¹⁶¹ A lukewarm *Musical Times* review of the premiere concludes, “There is not a note of the music but does reverence to its subject. In listening to it we can easily imagine that the composer was possessed by the greatness of the function he was filling, so much so that he was ready—too ready—to accept musical ideas that came to him under such auspices. ...to us it was as if a preacher had taken some simple text such as ‘Worship God,’ and was unable to enlarge upon it.”¹⁶² Donald Tovey, on the other hand, was quite effusive in his reading of the piece, responding, “It must and shall make its mark. I shall not be surprised if it makes an immediate impression of a more popular kind than is usual with work of such calibre....”¹⁶³ Later perception was not positive, with Peter Pirie giving Foulds (and the Requiem) only one paragraph in his 1979 survey of the English Musical Renaissance, treating the work with contempt.¹⁶⁴ Alec Robertson similarly states, “I can

¹⁵⁸ Oramo, “The Forgotten Man: Sakari Oramo on Conductor John Foulds.”

¹⁵⁹ MacDonald, “Foulds, John.”

¹⁶⁰ MacDonald, *John Foulds and His Music*, 33.

¹⁶¹ MacDonald, *John Foulds and His Music*, 35.

¹⁶² M, “London Concerts,” *The Musical Times* 64, no. 970 (1923): 864–67, 864.

¹⁶³ MacDonald, *John Foulds and His Music*, 31.

¹⁶⁴ Peter J. Pirie, *The English Musical Renaissance* (New York: St. Martin’s Press, 1979), 112.

see that this sincerely conceived work, offered as ‘a tribute to the memory of the Dead—a message of consolation to the bereaved of all countries’, would be bound to make a great impression on the unsophisticated members of the audiences who heard it.”¹⁶⁵ The piece was not performed for more than eighty years after 1926, and when it was, critical reception was still chilly. One reviewer remarks, “Most of the unwieldy and sometimes banal score lacks even the moments of originality that make some of Foulds’s orchestral music intriguing.” He later concludes of the first performance following the eighty-year hiatus, “Altogether, it’s a definitive account of a disappointingly ordinary work.”¹⁶⁶

Part of the difficulty with this piece is the sprawling text. Compiled by Foulds and MacCarthy, the libretto utilizes Scripture, paraphrased Scripture, text by John Bunyan (1628-1688), and poetry by Kabir, a fifteenth or sixteenth-century Hindu writer.¹⁶⁷ It avoids a single religious tradition, and its attempt to memorialize the entire world’s war dead results in a work that cannot be classified as patriotic. Furthermore, the titles of the twenty movements (ten each in two large sections) are given in Latin, despite the entire text being in English other than “Requiem aeternam,” which is followed by “Grant them rest eternal,” a translation of the Latin. Alec Robertson calls this “pretentious” though the use of Latin titles for movements would be seen again in other English Requiems from this time. One of the most remarked upon parts of text is the fifth movement, *Audite*, in which the baritone soloist calls for peace among the various nations and peoples of the world. It calls to north, south, east, and west, naming groups of people in each direction (e.g., “Ye people of North- You Greenlander, Kamschatkan, Laplander... Let the peace

¹⁶⁵ Robertson, *Requiem*, 260-261.

¹⁶⁶ Andrew Clements, “Foulds: A World Requiem,” *The Guardian*, January 4, 2008, sec. Music, <https://www.theguardian.com/music/2008/jan/04/classicalmusicandopera.shopping>.

¹⁶⁷ MacDonald, *John Foulds and His Music*, 28.

of God rest in your hearts.”). This roll call, as it is sometimes referred, very conspicuously omits the Central Powers against which the Allies fought.¹⁶⁸

The forces required for the work are vast. Like Berlioz’s *Requiem*, the composer specifies the number of singers/players for each part: Soprano, Contralto, Tenor, and Baritone soloists, about eight boys and eight youths (which can be substituted by women and tenors respectively), at least one hundred sopranos, one hundred contraltos, eighty tenors, and eighty basses, and an orchestra of at least ninety, including two harps and organ. Furthermore, the percussion demands include “3 Kettledrums, Bass Drum, Cymbals, Triangle, Gong, Tubular Bells in E-flat (octave), large Bell in A, Sistrum, Celeste” The premiere and subsequent performances in the 1920s included over 1,200 performers.¹⁶⁹ Despite these numerous forces, the composer also notes in the score that “A condensed version of the orchestral score is available, making possible a performance with a Small Orchestra an Organ.” Foulds also later wrote that it could even be performed by a choir of twenty with organ accompaniment.¹⁷⁰

This Requiem reflects Foulds’s experimentalism as a composer. It utilizes quarter-tones, so-called “counterpoint of timbres” (which MacDonald explains as an orchestrational technique involving chords that gradually change through timbral shifts), pan-diatonic chromaticism, and “proto-Minimalism.”¹⁷¹ Formally, the piece seems conceived around setting the meandering text, so it does not follow identifiable forms.

The piece was clearly tied to the War, as Foulds wrote it as a direct response. The inscription makes reference to the War: “A tribute to the memory of the Dead— a

¹⁶⁸ Robertson, *Requiem: Music of Mourning and Consolation*, 260.

¹⁶⁹ MacDonald, *John Foulds and His Music*, 33.

¹⁷⁰ MacDonald, *John Foulds and His Music*, 28.

¹⁷¹ MacDonald, *John Foulds and His Music*, 29-30.

message of consolation to the bereaved of all countries,” and the Armistice/Remembrance Day (November 11th) performance date solidifies this reference. The piece also benefited the British Legion, and Foulds took no royalties on the piece for five years after it was premiered, and this resulted in his making no money on this, his most recognizable work.¹⁷²

4.3 H. WALFORD DAVIES: *A SHORT REQUIEM*

Sir Henry Walford Davies was born in Oswestry, near the Welsh border, to a musical family. His father was a church musician and the founder of the local choral society.¹⁷³ Davies’s music education started in 1882 at St. George’s Chapel, Windsor, where he sang under George Elvey (1816-1893). Walter Parratt (1841-1924) succeeded Elvey before being appointed the first organ professor at newfound Royal College of Music (RCM).¹⁷⁴ When Davies’s voice changed in 1885, he was sent home, serendipitously days before his father died. Returning to Windsor, he served as assistant organist to Parratt and secretary to the dean.¹⁷⁵ Davies acquired his own organ position in 1886 at the Royal Chapel of All Saints, Windsor Great Park, though it paid very little; this was supplemented by his secretarial salary.¹⁷⁶ Eventually, he worked toward a correspondence music degree from Cambridge. Although he failed to pass the exams for the Mus.Bac. degree, he caught the eye of a tester, Charles Villiers Stanford, who encouraged him.¹⁷⁷ He subsequently enrolled at the RCM on scholarship, leaving behind Windsor.¹⁷⁸ Instead of organ, he studied composition at RCM with Stanford and Hubert

¹⁷² MacDonald, *John Foulds and His Music*, 37.

¹⁷³ Colles, *Walford Davies*, 11.

¹⁷⁴ Colles, *Walford Davies*, 15.

¹⁷⁵ Colles, *Walford Davies*, 16-17.

¹⁷⁶ Colles, *Walford Davies*, 18.

¹⁷⁷ Colles, *Walford Davies*, 21-22.

¹⁷⁸ Colles, *Walford Davies*, 23.

Parry as well as violin and piano.¹⁷⁹ Following his graduation and due to the increasing enrollment at RCM, Davies was offered a position teaching counterpoint. He tried to earn a doctorate from Cambridge, but ironically failed the counterpoint exam; upon a subsequent attempt, he successfully passed the exam and earned the doctorate.¹⁸⁰ Soon after, in 1898, he received his first major church position at Temple Church in London, an appointment he held for more almost twenty-five years.¹⁸¹ He taught organ students while at Temple Church, the most famous (though not for his organ skills) being conductor Leopold Stokowski (1882-1977). During this time, he also served as conductor of the London Bach Choir (1902-1905), succeeding Stanford and preceding Hugh Allen (who in turn preceded Ralph Vaughan Williams). His compositions began garnering recognition, especially *Symphony in D*, though he continually composed church music.¹⁸²

The First World War created additional roles for Davies while he was still Organist at Temple Church. The first was his effort in the war. Given that he was in his late forties during the War, he was ineligible to fight. Instead, he decided to serve the troops by organizing music for their enjoyment. Along with Hubert Parry, he created Music in Wartime concerts to lift soldiers' spirits.¹⁸³ Feeling that this was not enough, however, he pushed to create a men's chorus that he called a "singing army," but this dream would not be realized until the 1918 formation of the Royal Air Force. The nascent branch did not have the obstacles of other military organizations, so he was successful,

¹⁷⁹ Colles, *Walford Davies*, 25

¹⁸⁰ Colles, *Walford Davies*, 28-31, 34.

¹⁸¹ Hugh Ottaway and Lewis Foreman, "Davies, Sir (Henry) Walford," in *Grove Music Online*, 2001, <http://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007302>.

¹⁸² Trend, *The Music Makers*, 89.

¹⁸³ Colles, *Walford Davies*, 104-107.

becoming the first director of music for the RAF and holding the rank of Major.¹⁸⁴ He was profoundly affected by the War, and it is as a result that he composed his Requiem. As part of his work with the RAF, he also composed the “Royal Air Force March Past,” which ultimately became his best-known composition.¹⁸⁵ In 1919, he took a position as the first music director at University of Wales, Professor of Music at Aberystwyth University College, and Chairman of the National Council of Music.¹⁸⁶ Through these roles, he is credited with increasing the access to music for the rural Welsh.¹⁸⁷

The role for which Davies was best known by most Britons during his life was that of British Broadcasting Company (BBC) announcer, which he began in 1924. His biographer surmises that his experience in rural Wales as well as with the troops of the RAF helped him to understand the music education needs of the common person.¹⁸⁸ This, combined with the burgeoning field of music appreciation (now sometimes referred to under the umbrella “public music theory”) and the technological advances in broadcasting, created a new professional outlet for Davies in which he explained music to children and the common person.¹⁸⁹ In 1924, he gained the Gresham Professorship at the University of London. This did not require leaving other positions, however, as it only required intermittent lectures.¹⁹⁰ Shortly thereafter, in 1927, Davies returned to Windsor and St. George’s Chapel, this time as Organist. His last full-time work, he continued this position until 1932.¹⁹¹ Following the death of Edward Elgar in 1934 and having been

¹⁸⁴ Colles, *Walford Davies*, 107.

¹⁸⁵ Ottaway and Foreman, “Davies, Sir (Henry) Walford.”

¹⁸⁶ Colles, *Walford Davies*, 117-119.

¹⁸⁷ Trend, *The Music Makers*, 90-91.

¹⁸⁸ Colles, *Walford Davies*, 130.

¹⁸⁹ Howes, *The English Musical Renaissance*, 291.

¹⁹⁰ Colles, *Walford Davies*, 127.

¹⁹¹ Jeremy Dibble, “Davies, Sir (Henry) Walford (1869–1941), Composer and Organist,” in *Oxford Dictionary of National Biography*, January 6, 2011, <https://doi.org/10.1093/ref:odnb/32738>.

knighted in 1922, Davies succeeded him as Master of the King's Music, a position he held until his death in 1941 when Arnold Bax (1883-1953) took over the position.¹⁹²

Despite the many prominent positions Davies held, his music is not as well known as many of his contemporaries'.¹⁹³ Much of his choral music reflects the practicality of his work as a church musician, with simple, homophonic/homorhythmic textures and familiar texts like the Evening Service (Magnificat and Nunc Dimittis). Such is the case with *A Short Requiem in D*, which is comprised of hymns, Anglican chant, and simple motets.¹⁹⁴

Composed in 1915, the Requiem is explicitly connected to the First World War. It bears the inscription "In sacred memory of all those who have fallen in the war."¹⁹⁵ The final text of the work, "Come on my friend, my brother most dear./ For thee I off'ered my blood in sacrifice./ Tarry no longer," furthers Davies's war-memorialization. Additionally, newspaper records indicate that Davies conducted his Requiem with Temple Choir in memory of men and women authors who died in the war.¹⁹⁶ Following the Second World War, the BBC used Davies's *Requiem* in a memorial to their employees who died during that war.¹⁹⁷

A Short Requiem in D demonstrates ties to the English Burial Service through its use of text. Although the movements are given Latin titles, the entire text is in English other than two movements (the third and fifth) that contain the opening sentences of the

¹⁹² Interestingly, prior to Elgar holding the position, Davies's teacher, Walter Parratt held it. Furthermore, a 1924 posting from *The Times* reveals that it had been rumored Davies was to become the Master of the King's Musick (as it was spelled) at that time instead of Elgar.

¹⁹³ Trend, *The Music Makers*, 88.

¹⁹⁴ Chase, *Dies Irae*, 574.

¹⁹⁵ Robertson, *Requiem: Music of Mourning and Consolation*, 209.

¹⁹⁶ "Deaths," *The Times*, December 23, 1918, The Times Digital Archive.

¹⁹⁷ "Deaths," *The Times*, November 19, 1948, The Times Digital Archive.

Introitus of the Latin Requiem Mass. The macaronic use of Latin titles with English texts is likely connected to a similar structure in the *Book of Common Prayer*. Only the sixth movement, *Audi Vocem* (I heard a voice), actually stems directly from the original Burial Service order of worship of the early Anglican Church found in the 1549 *Book of Common Prayer*. A 1913 revision, *A Prayer-Book Revised*, which expands the order of worship for the Burial of the Dead, includes the two psalms (*De Profundis*, Psalm 130, and *Levavi Oculos*, Psalm 121).¹⁹⁸ The first movement, *Salvator mundi* (O Saviour of the World) comes from the order of worship for the Visitation of the Sick, and it is included in the 1549 *Book of Common Prayer*.¹⁹⁹ This leaves only a hymn (movement seven), *Mors ultra non erit* (No more to sigh, no more to weep), the *Gloria Patri* (movement eight), commonly used in Anglican worship, and a poem (movement nine) *Vox ultima Crucis* (Tarry no longer). The text of the latter is by medieval poet John Lydgate (c.1370-c.1451). The source of the hymn text is less clear, but it appears in a 1913 American Catholic hymnal, attributed to “Rev. Fr. Campbell.”²⁰⁰ The text also appears in earlier sources, including an 1876 catalog of tombstones at St. Michael’s Church, Dumfries, Scotland and an 1876 hymnal supplement compiled by Rev. George Streynsham Jellicoe, though neither include author attribution for that particular text.²⁰¹ According to Alec

¹⁹⁸ *A Prayer-Book Revised* (London: Mowbray, 1913),
<http://archive.org/details/prayerbookrevise00unknuoft>.

¹⁹⁹ Charles Wohlers, “The 1549 Book of Common Prayer: Visitation of the Sick,” *The Book of Common Prayer*, accessed January 21, 2019,
http://justus.anglican.org/resources/bcp/1549/Visitation_Sick_1549.htm.

²⁰⁰ Marist Brothers, *American Catholic Hymnal* (New York: P. J. Kenedy and Sons, 1913), 183-184.

²⁰¹ William McDowall, *Memorials of St. Michael’s: The Old Parish Churchyard of Dumfries* (Adam and Charles Black, 1876), 414 and George Streynsham Jellicoe, *Songs of the Church: A Supplemental Hymnal, Compiled by the Rev. G. S. Jellicoe* (Novello & Company, 1867), 232-233.

Robertson, the structure of Anglican funeral services is commonly manipulated from the prescribed liturgy.²⁰²

As the title suggests, the entire work is short, lasting only about twenty minutes, and it is for unaccompanied choir, though an independent organ part is written for the *Gloria Patri*.²⁰³ The piece is tied to Anglican music history through the use of a verse anthem form (*Salvator Mundi*) and the two psalms, set as Anglican chant.²⁰⁴ The most harmonically adventuresome music is written for the two Latin movements, which begin similarly but develop differently. The second is longer and contains more harmonic complexity. The outer movements, *Salvator mundi* and *Vox ultima Crucis*, are treated as motets, though their harmonic language does not venture quite as far as the Latin movements. Robertson does not review the work in an entirely positive light: “This is not great music, but it is the work of a sensitive and deeply spiritual composer who never betrayed his high ideals.”²⁰⁵ Regardless, it is clear that it served as a model for Herbert Howells, whose *Requiem* follows the structure of Davies’s closely.

4.4 HERBERT HOWELLS: *REQUIEM*

Herbert Howells and Walford Davies share many traits. Both are children of local church organists who became fine church musicians themselves. Both were broadcasters for the BBC. Both studied and taught at the RCM, and Howells studied with Davies. Both composed instrumental works but are better known for their Anglican church music.

²⁰² Robertson, *Requiem: Music of Mourning and Consolation*, 209.

²⁰³ A note at the top of the score indicates that “The organ should be used sparingly if at all. It would seem best to restrict it to a few pedal notes, to playing over the Chants and Hymn, and to the use of its full tone for the Gloria [Requiem (2)].” Before the Gloria Patri, another note says, “In which all available voices and instruments should join.”

²⁰⁴ This is furthered through a prayer response that utilizes text from the original English Prayer Book from 1549, placed just before the hymn. It appears following “I heard a voice from heaven” in the prayer book, as well.

²⁰⁵ Robertson, *Requiem: Music of Mourning and Consolation*, 210.

Most importantly for this study, both composed Requiems, and it is clear that Howells's is based on Davies's.

Born at Lydney, Gloucestershire, a small town on the west bank of the River Severn, Howells was the youngest of eight children. His upbringing was modest, and his father Oliver, in fact, went bankrupt at one point.²⁰⁶ Howells said, "My father was a very humble businessman for six days of seven and a dreadful organist for the seventh."²⁰⁷ Still, Herbert's love of music and churches was encouraged by his father, and his older sister Florrie taught him the basics of piano.²⁰⁸ Composing was apparently an interest early on in life. Howells recounts, "In the Kindergarten, at the age of five, I was alleged to put up my hand long before it was time to go home, and say, 'Please, may I go home.' And when asked why, I had two stock answers. One was that I wanted a glass of mint sauce, and the other was that I wanted to compose."²⁰⁹ By age eleven, Howells professed a desire to leave his father's Baptist church for the Lydney parish church in order to have a richer musical experience.²¹⁰ At thirteen, the headmaster of his school had been in touch with the local Squire, and it was through this association that organ lessons with Dr. Herbert Brewer (1865-1928) at Gloucester Cathedral were arranged.²¹¹ After three years of study with Brewer, Howells eventually got a position as Articled Pupil (a position that trained the young organist both practically and academically) at the cathedral, and its association with the Three Choirs Festival provided important connections and education

²⁰⁶ Spicer, *Herbert Howells*, 8-9.

²⁰⁷ Robert Prizeman, "'Herbert Howells - Echoes of a Lifetime': BBC Radio Documentary 1982," September 19, 2017, <https://www.youtube.com/watch?v=WbXUz8FREas>.

²⁰⁸ Spicer, *Herbert Howells*, 15.

²⁰⁹ Prizeman, "'Herbert Howells - Echoes of a Lifetime': BBC Radio Documentary 1982."

²¹⁰ Spicer, *Herbert Howells*, 15.

²¹¹ Spicer, *Herbert Howells*, 17.

for the young musician.²¹² A seminal experience occurred at the 1910 Three Choirs Festival, when Howells heard the premiere of *Fantasia on a Theme by Thomas Tallis* by Ralph Vaughan Williams, an unknown composer at the time. Howells says of this experience,

I heard this wonderful work. I was thrilled. I didn't understand it, but I was moved, deeply. I think if I had to isolate from all the rest any one impression of a purely musical sort that mattered most to me in the whole of my life as a musician, it would be the hearing of that work, not knowing at all what I was going to hear, but knowing that what I had heard I should never forget.²¹³

It was at Gloucester that he met his long-time friend Ivor Gurney, and the two would often take long walks together in the English countryside. In 1982, the year before he died, Howells said in a documentary,

I used to sit with Ivor Gurney on a hill halfway between Gloucester and Cheltenham. And from there, on a clear April day, shall we say, when the visibility is second to none, you could see the whole outline of the Malvern hills thirty miles north of that hill. And Gurney said to me one day, "Look at that outline." He meant the outline of the Malverns. "Unless that influences you for the whole of your life in tune-making or tune-writing, it's failing in one of its chief essentials." And, of course, outlines of hills and things are tremendously important, especially if you're born in Gloucestershire, God bless it.²¹⁴

Howells thought highly of Gurney, saying that he was a composer "who I would think you would put among the six finest songwriters that this nation has ever produced."²¹⁵

Howells matriculated to the Royal College of Music on scholarship in 1911, studying composition with Stanford, who referred to him as his son in music.²¹⁶ He also studied with Hubert Parry (music history), Charles Wood (harmony and counterpoint),

²¹² Spicer, *Herbert Howells*, 17-19.

²¹³ Prizeman, "'Herbert Howells - Echoes of a Lifetime': BBC Radio Documentary 1982."

²¹⁴ Prizeman, "'Herbert Howells - Echoes of a Lifetime': BBC Radio Documentary 1982."

²¹⁵ Prizeman, "'Herbert Howells - Echoes of a Lifetime': BBC Radio Documentary 1982."

²¹⁶ Prizeman, "'Herbert Howells - Echoes of a Lifetime': BBC Radio Documentary 1982."

Walter Parratt (organ), and Walford Davies (choral techniques).²¹⁷ The relationship with Stanford was special, though, and Howells says that he promoted his music alongside his own. When submitting his own opera to the Carnegie Trust in 1916, Howells says that Stanford created an incredible opportunity for him:

I came into his room when he was just beginning to pack it up, and he said, 'Come and help me do this.' And I went around to Exhibition Road to post it and did post it and came back. And then it was, he said, 'Now you'll come with me tomorrow into this room, and I'll pack up your piano quartet, and I'll go to post with it.' And he jolly well did! And then there came a list of the six works [that won the Carnegie Trust] plus one extra one. The extra one was the quartet. I became more-or-less famous overnight!²¹⁸

Around this same time, Howells was diagnosed with Graves disease and given a six-month life expectancy. He was the first human to be treated with radium, which cured him, though dosing was difficult to estimate, and he was frequently burned with the treatment.²¹⁹ This kept Howells from serving in World War One alongside his classmates, and that became a source of guilt for him.²²⁰ Gurney served and developed shell-shock, resulting in his being institutionalized for the remainder of his life. Sources differ about Howells's response to this, but there is evidence that a refusal to assist in the organization of Gurney's songs created tension between him and Gerald and Joy Finzi.²²¹

Following the War, Howells's career accelerated. He returned to the RCM shortly after graduating, starting a professorship in 1920, simultaneous to his marriage to Dorothy Dawe.²²² His most notable works include *Requiem* (1932), *Hymnus Paradisi* (1938), services (Magnificat and Nunc dimittis), especially *Collegium regale* (1944-45),

²¹⁷ Spicer, *Herbert Howells*, 31.

²¹⁸ Prizeman, "'Herbert Howells - Echoes of a Lifetime': BBC Radio Documentary 1982."

²¹⁹ Spicer, *Herbert Howells*, 44.

²²⁰ Paul Spicer, "Howells, Herbert Norman (1892–1983), Composer," in *Oxford Dictionary of National Biography*, October 4, 2008, <https://doi.org/10.1093/ref:odnb/31257>.

²²¹ Spicer, *Herbert Howells*, 52-53.

²²² Spicer, *Herbert Howells*, 74.

“Gloucester” (1946), and “St. Paul’s” (1951), *Missa Sabrinesis* (1954), and *Stabat Mater* (1965), all of which are choral, though he composed fine instrumental music as well.²²³ He spent nearly the rest of his life at the RCM, but he also spent time lecturing on BBC broadcasts similarly to Walford Davies.²²⁴

Howells’s reputation is mixed. Biographer Paul Andrews writes, “Howells’s star rose early and seemed to wane in the late 1920s. Although the success of *Hymnus Paradisi* and the late outpouring of church music re-established his reputation – to the postwar generation, he was known for little else – he did not achieve the position at the pinnacle of English music that was predicted for him.”²²⁵ Organist Barry Rose, formerly of St. Paul’s Cathedral, disagrees, saying, “He’s a man whose music enriches this unique heritage that we have in England. Day in day out, there may be nobody there at all but the choir, or there may be hundreds of people there, but we do have this tradition, and the man who’s enriched it the most in this century is Herbert Howells.”²²⁶ Paul Spicer agrees, saying, “He was cremated at Putney Vale on 2 March, and his ashes were placed in the north aisle of Westminster Abbey at a service of thanksgiving on 3 June alongside those of friends, colleagues, and mentors, including Parry and Stanford: a roll call of those who gave English music a new identity for the twentieth century.”²²⁷ In an October 1982 BBC documentary, just months before his February 1983 death, Howells explained his love of music and composing: “I’ve composed out of sheer love of trying to make nice sounds. I’ve written really, to put it simply, the music I would like to write. For no other reason –

²²³ Spicer, “Howells, Herbert Norman (1892–1983), Composer.”

²²⁴ Spicer, *Herbert Howells*, 130.

²²⁵ Paul Andrews, “Howells, Herbert (Norman),” in *Grove Music Online*, 2001, <http://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013436>.

²²⁶ Prizeman, “‘Herbert Howells - Echoes of a Lifetime’: BBC Radio Documentary 1982.”

²²⁷ Spicer, “Howells, Herbert Norman (1892–1983), Composer.”

I love music, as a man can love a woman. The one thing now that keeps me alive and makes me want to be alive is just that I love music.”²²⁸

Requiem was composed in 1932 for King’s College Cambridge, but for unknown reasons, it was not delivered.²²⁹ Its connection as source material for *Hymnus Paradisi*, which Howells composed following the 1935 devastating loss of his nine-year-old son, Michael to polio, has yielded a spurious connection between the *Requiem* and Michael’s death. Adding to the confusion, *Hymnus Paradisi*, completed in 1938, was put away until 1950, first performed fifteen years to the day after Michael’s death.²³⁰ His daughter Ursula, recounts that Michael first showed symptoms on a family vacation. He quickly deteriorated, stopping at a doctor’s office in Gloucester, who encouraged them to get him to London, where he could receive better care. Before an iron lung could be acquired to treat him, however, he died; this was just three days from when he first showed symptoms.²³¹ Ursula urged her father to write music in order to deal with his paralyzing grief.²³²

Due to the almost fifty-year delay between the writing of *Requiem* in 1932 and its release to the public in 1980, it is not entirely clear what the piece meant to the composer, but some evidence suggests its connection to the Great War. It stands between two other works – Davies’s *A Short Requiem in D* and Howells’s *Hymnus Paradisi* – in that it is based on the former and was the basis of the latter. While Howells has always insisted that *Hymnus Paradisi* is a response to Michael’s death, many are left confused as to the

²²⁸ Prizeman, “‘Herbert Howells - Echoes of a Lifetime’: BBC Radio Documentary 1982.”

²²⁹ Spicer, *Herbert Howells*, 95.

²³⁰ Spicer, *Herbert Howells*, 100.

²³¹ Prizeman, “‘Herbert Howells - Echoes of a Lifetime’: BBC Radio Documentary 1982.”

²³² Spicer, *Herbert Howells*, 100.

intent of *Requiem*. Because of the direct and overt tie between the Davies work and World War I, it is not difficult to imagine that, given his guilt over not being able to serve, Howells's *Requiem* may have been some response to the War itself. Furthermore, like most Britons, Howells dealt with considerable loss from the War. In addition to Ivor Gurney being institutionalized, another dear friend, Francis Purcell "Bunny" Warren (1895-1916), also perished in the Battle of the Somme.²³³ Biographer Paul Spicer writes that Howells still felt guilt during the Second World War, though less so due to his age. Regardless, he did what he could toward the war effort.²³⁴ Further, in writing about the genesis of *Hymnus Paradisi*, Byron Adams writes, "...he may have refused to share his *Requiem* with the world in 1932 because of its connection, made through the use of the Davies score as a model, with the losses of the First World War, specifically the death of 'Bunny' Warren."²³⁵

Howells's musical style is perhaps sonically associated with extended tertian harmony. Avoiding traditional major-minor tonality, he frequently makes use of alternative pitch organization like modal, octatonic, and pentatonic pitch collections. Typically, his music is conceived linearly, not harmonically. In this way, it reflects the Tudor music that he considered to be so much a part of his musical heritage.²³⁶ Ursula remembers that *Hymnus Paradisi* and *Missa Sabrinesis* were both extremely difficult for the choirs of the premieres. She says they sounded "quite modern," rather than the

²³³ Adams, "Musical Cenotaph," 285–308, 294.

²³⁴ Spicer, *Herbert Howells*, 119-120.

²³⁵ Adams, "Musical Cenotaph," 296-297.

²³⁶ Trend, *The Music Makers*, 207.

pastoral melodiousness with which his music is sometimes associated.²³⁷ His

compositional process is also strongly tied to space. He says,

I've never been able to compose a note of music without either a place or a building in my mind. I was commissioned to write a work for St. Alban's Cathedral, but I didn't tell the dean that one day, I, as it were, sneaked into the cathedral, into St. Alban's 'cause I hadn't been in it for nearly fifty years. And there I sat, hoping that nobody would recognize, at the chapel, that I was going to write some music for them. I wanted to hear the choir – but more than that, I wanted to hear what it felt like, the feeling of that room, in which something of mine was going to be sung.²³⁸

Although clearly based on Davies's work, Howells's *Requiem* comprises six movements, not nine. Howells omits the *Gloria Patri*, the hymn, and the final motet, and he trades Psalm 23 for Psalm 130. Unlike Davies's work, Howells's unaccompanied choral texture never wavers, though he provides an organ accompaniment for rehearsal purposes.²³⁹ It does demand a larger ensemble, though, splitting into double-choir texture in movements one, three, and six, with momentary *divisi* elsewhere. The piece is of a similar temporal length as Davies's, but because he removed three portions of text, the individual movements are longer. Howells neither makes use of Anglican chant nor hymn textures, but there are moments, most notably the beginning of the second movement (Psalm 23), that are chant-inspired.

In addition to chant, Howells ties his music to the past through the use of modality and fleeting cross relations, though it is not applied in the same strict usage as Tudor composers like Tallis. His use of modality veils an overarching D tonal center, which

²³⁷ Prizeman, "'Herbert Howells - Echoes of a Lifetime': BBC Radio Documentary 1982."

²³⁸ Prizeman, "'Herbert Howells - Echoes of a Lifetime': BBC Radio Documentary 1982."

²³⁹ The score includes the instruction, "It is the composer's wish that it should be performed unaccompanied, but he has provided a limited organ part for rehearsal, though this may also be used in performance if absolutely necessary. The setting of Psalm 23 may only be sung unaccompanied, and Psalm 121 the organ may be used only where indicated."

could be another connection to the Davies piece. Formally, Howells favors structures that reintroduce material from the beginning of the movement at the end, found in movements two, three, four, and six. The third movement (*Requiem aeternam [1]*) can be classified more clearly as an ABA' formal construction while the other three simply reuse melodic information from the beginning of each movement.

4.5 JULIUS HARRISON: *REQUIEM OF THE ARCHANGELS FOR THE WORLD*

Of all of the composers and works being examined here, the least known and written about is Julius Harrison and his *Requiem of the Archangels for the World*. Born in Worcestershire in 1885, like many of the other composers surveyed here, Harrison's musical training began at home. His father was a conductor and his mother taught him piano. He attended the Midland Institute School of Music in Birmingham from 1903-1907. Three years later, after moving to London, he conducted the London Symphony Orchestra in his tone poem *Night on the Mountains* at conductor Hans Richter's invitation.²⁴⁰ Soon after, Harrison started acquiring the majority of his work in opera. In 1913, he was hired as a pianist and coach by Covent Garden. Thus, he was there for the London premiere of Wagner's operas in 1914.²⁴¹ This continued during the War, and according to biographer Geoffrey Self, "...from 1915 to 1919, he conducted one hundred and ninety-three performances for the [Beecham Opera] company, including twenty-two of *Tristan and Isolde*."²⁴² Remarkably, during this time, he also found time to serve part-time in the Royal Flying Corps, to which he was commissioned in 1916, form a popular

²⁴⁰ Anne Pimlott Baker, "Harrison, Julius Allan Greenway (1885–1963), Conductor and Composer," in *Oxford Dictionary of National Biography*, September 23, 2004, <https://doi.org/10.1093/ref:odnb/67642>.

²⁴¹ Geoffrey Self, *Julius Harrison and the Importunate Muse*, 11.

²⁴² Self, *Julius Harrison and the Importunate Muse*, 12.

mixed choir associated with the Corps, and compose his earliest recognizable work, *Worcestershire Suite* (1917).²⁴³ Harrison destroyed many of his early compositions, so *Worcestershire Suite* stands out in his early output.²⁴⁴ His association with Thomas Beecham did not end in 1919, though. Following a three-year engagement conducting the Scottish Symphony, Harrison returned to London as principal conductor of the British National Opera Company (BNOC), which Beecham had founded.²⁴⁵ Amazingly, he exceeded his previous numbers of operas conducted with one-hundred seventy-five opera performances conducted in two and a half years at BNOC.²⁴⁶

Harrison's next major appointment was an academic one. In 1924, he was hired to direct the opera program and teach composition and harmony at the Royal Academy of Music. This was accompanied, however, with health problems. He began noticing hearing and duodenal troubles. He explained his hearing issues not simply as hearing loss, but rather as a condition in which he began hearing notes a twelfth above the pitch being sung or played.²⁴⁷ Despite these troubles, he persisted, taking one final position with the Hastings Municipal Orchestra, which he conducted from 1930 until his hearing troubles gave way to deafness in 1939. He then focused on his composition career, which yielded numerous popular works at the time, most notably *Bredon Hill* (1942) for violin and orchestra, *Mass in C* (1947), and a Latin *Requiem* (1947-57), dedicated to Edward Elgar and premiered at the 1957 Three Choirs Festival.²⁴⁸

²⁴³ Self, *Julius Harrison and the Importunate Muse*, 12-13.

²⁴⁴ Geoffrey Self, "Harrison, Julius," in *Grove Music Online*, 2001, <http://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000012445>.

²⁴⁵ Baker, "Harrison, Julius Allan Greenway (1885–1963), Conductor and Composer."

²⁴⁶ Self, *Julius Harrison and the Importunate Muse*, 26.

²⁴⁷ Self, *Julius Harrison and the Importunate Muse*, 26-27.

²⁴⁸ Baker, "Harrison, Julius Allan Greenway (1885–1963), Conductor and Composer."

In addition to his service with the Royal Flying Corps, Harrison had another direct connection to the First World War. His brother Rudolph died in 1917 while serving.²⁴⁹ It is clear that *Requiem of the Archangels for the World*, written in 1919, was a direct reaction to the conflict, but there is not clear evidence that it was related to his brother's death. Like *Worcestershire Suite*, the fact that the composer did not destroy the work is unusual among his early oeuvre. *Requiem of the Archangels for the World* is composed for mixed chorus and orchestra or organ, and it contains no solos. The single-movement piece harmonically begins in E-flat minor and ends in E-flat major, with numerous harmonic shifts along the way. Self writes of the piece "There were very few performances of this work and it has all but disappeared. It may be that the trouble is the relentless five-four metre – a tour de force technically, but one which requires great concentration from the choir, for it is generally very difficult to sing."²⁵⁰

Self also refers to the poetry as "somewhat pretentious," though he concedes that it reflects the postwar national mood.²⁵¹ A 1920 *Musical Herald* article takes a broader view of the poetry, opening with, "The poem is one of those gravely metaphysical pieces which in the history of English poetry stand[s] [*sic*] between the works of the great affirmative poets of the nineteenth century (Wordsworth, Browning Whitman) and the works of the twentieth."²⁵² Unlike any of the previously surveyed Requiems, Harrison's text source is completely secular. It first appears in a two-volume collection of poetry by Herbert Trench (1865-1923) entitled *Poems, with Fables in Prose*, and the poem is

²⁴⁹ Self, *Julius Harrison and the Importunate Muse*, 17.

²⁵⁰ Self, *Julius Harrison and the Importunate Muse*, 20.

²⁵¹ Self, *Julius Harrison and the Importunate Muse*, 19-20.

²⁵² Sydney Grew, "A PROGRAMME NOTE TO JULIUS HARRISON'S 'REQUIEM OF ARCHANGELS FOR THE WORLD,'" *The Musical Herald*, no. 870 (September 1, 1920): 405-406, 405.

grouped with three other poems to create a longer narrative.²⁵³ Trench was an Irish poet and playwright who lived in London during the early twentieth century, working at the Haymarket Theatre as artistic director from 1909 to 1911.²⁵⁴ As the collection of poetry was first published in 1919, the same year that Harrison composed the piece that utilizes the Trench text, it is unclear whether he and Trench were acquainted and he possibly had early access to the poem. Interestingly, at the front of the vocal score, Harrison includes the poem in not only in English, but also translated into Latin. The Latin does not appear with the English in the music.

Harrison's music is firmly planted in the English pastoralism school, and his name is often listed among the composers who wrote in that style such as Vaughan Williams, Howells, and Holst.²⁵⁵ This is evident even from the titles of his works such as *Bredon Hill* and *Worcestershire Suite*. Contrasting it with Stravinsky's *Mass*, Edmund Rubbra writes of Harrison's *Mass in C*, "...the work belongs to a definite and recognizable tradition in English music. This makes it, in a sense, doubly acceptable, for the listener has not to break down any initial difficulties with regard to style, but from the outset can pleasurably and movingly note the still vital possibilities of diatonic modes of thought."²⁵⁶ Although that quote is about a specific piece, the sentiment reflects his entire body of work. His obituary in London's *The Times* said that he "...was a musician who in a time of increasing specialization continued through a long, honourable and varied career to practise the art in several forms, of which the chief were composition and

²⁵³ Herbert Trench, *Poems, with Fables in Prose*, vol. 1, 2 vols. (London: Constable and Co, 1919), <http://archive.org/details/poemswithfablesi01trenchuoft/v>.

²⁵⁴ Katherine Mullin and H. Granville-Barker, "Trench, (Frederic) Herbert (1865–1923), Poet and Playwright," in *Oxford Dictionary of National Biography*, September 23, 2004, <https://doi.org/10.1093/ref:odnb/36551>.

²⁵⁵ Hughes and Stradling, *The English Musical Renaissance*, 200-201.

²⁵⁶ Edmund Rubbra, "Julius Harrison's *Mass*," *Music & Letters* 31, no. 2 (1950): 110–14, 110-111.

conducting. Though he did not reach the top rank in them his work was of sterling merit that commanded general respect.” It goes on to say, “As a composer he was correctly described in Grove’s *Dictionary* as ‘versatile and skilful [*sic*] rather than original’ and he never flirted with conscious modernism.”²⁵⁷

4.6 GERALD FINZI: *REQUIEM DA CAMERA*

Gerald Finzi was born to an affluent London family. Both of his parents were musical, but this was avocational rather than professional. As a child, Finzi was no stranger to misfortune. Jack Finzi, Gerald’s father, had cancer that resulted in a disfiguring surgical procedure leaving him without one eye and much of his jaw for the last two years of his life. He died in 1909, just before Gerald’s eighth birthday.²⁵⁸ The youngest of five children, Finzi and eldest sibling Kate were the only two to survive the First World War. The other three children, all boys, suffered their own tragedies. Eldest boy Felix committed suicide following “feelings of sexual degeneracy” in 1913, Douglas died of pneumonia at age 15 in 1912, and Edgar was killed in action during the War in 1918.²⁵⁹ Finzi’s mother Lizzi moved the family to Harrogate, in the north of England, sometime around 1915, likely due to aerial raids in London.²⁶⁰ It was in Harrogate that Finzi first acquired a composition teacher, Ernest Farrar (1885-1918). Farrar was educated at the Royal College of Music, where he studied with Stanford, and he was also friends with Frank Bridge and Ralph Vaughan Williams. This became an important aspect of his tutelage, as Farrar introduced Finzi’s early compositions to Vaughan

²⁵⁷ “Mr. Julius Harrison,” *The Times*, April 6, 1963, The Times Digital Archive.

²⁵⁸ Banfield, *Gerald Finzi*, 6.

²⁵⁹ Banfield, *Gerald Finzi*, 10-11.

²⁶⁰ Banfield, *Gerald Finzi*, 13.

Williams, who became a significant influence on his compositional style.²⁶¹ Farrar died in September 1918, about a month before Finzi learned of his brother's death, serving in the Grenadier Guards infantry of the British Army. This loss was profoundly devastating for the young composer, inspiring the composition of *Requiem da camera*.²⁶² Farrar was remembered as a "musician of the highest ideals" in the *Musical Times*.²⁶³ After Farrar left Harrogate for the War, Finzi began studying with Edward C. Bairstow (1876-1946). This arrangement, which lasted more than four years, was more out of geographical necessity than desire, though.²⁶⁴ He moved to Gloucestershire in 1922 and then on to London in 1926, where he studied with R.O. (Reginald Owen) Morris (1886-1948). He never studied formally, but he taught at the Royal Academy of Music from 1930-1933.²⁶⁵

The death of Farrar, following so many others, sent Finzi into a deep depression, but also inspired his love of English poetry. Finzi, primarily remembered as a song composer, engaged with English poetry, especially war poetry, throughout his life.²⁶⁶ His first setting of English poetry is from 1920, when he set "Tall nettles," a poem by Edward Thomas (1878-1917), who was killed in the Great War.²⁶⁷ In 1922, Finzi set Sir Walter Raleigh's (c.1552-1618) "The conclusion" (retitled "Epitaph") for unison men's choir. Although it predates the First World War by some three centuries, the text is easily

²⁶¹ Banfield, *Gerald Finzi*, 14-15.

²⁶² Banfield, *Gerald Finzi*, 16-21.

²⁶³ "Obituary: Ernest Bristow Farrar," *The Musical Times* 59, no. 909 (1918): 503.

²⁶⁴ Banfield, *Gerald Finzi*, 18.

²⁶⁵ Diana McVeagh, "Finzi, Gerald," in *Grove Music Online*, 2001, <http://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009689>.

²⁶⁶ McVeagh, "Finzi, Gerald Raphael (1901–1956), Composer," in *Oxford Dictionary of National Biography*, September 23, 2004, <https://doi.org/10.1093/ref:odnb/33136>.

²⁶⁷ Banfield, *Gerald Finzi*, 40.

reinterpreted as a response to the war.²⁶⁸ An allusion to the *Dies irae* chant underscores this as a lament for the dead.²⁶⁹ One of Finzi's greatest connections to English poetry was found in the writings of Thomas Hardy (1840-1928), whose verse he set more than fifty times. His first cycle of Hardy poetry, *By Footpath and Stile*, was written in 1921-22 and published in 1925.²⁷⁰ His association with Hardy's poetry continued throughout his life and even beyond, leaving two sets of songs composed to verse by Hardy when he died in 1956.²⁷¹ Finzi's most famous song set is the cantata *Dies natalis* (poetry of Thomas Traherne [c.1638-1674]), for soprano or tenor and orchestra, a piece that is difficult to date, but seems to have been started around 1926 and was completed and scheduled for performance on the Three Choirs Festival of 1939. That Festival was canceled due to the declaration of war, so the premiere was delayed.²⁷²

Finzi's compositional style strongly reflected the popular pastoralism associated with Vaughan Williams, and he found a deep connection with the elder composer. He and Howells shared a connection not only to Vaughan Williams and his modal pastoralism, but to a love of English poetry, English landscapes, and a particular affinity for Gloucestershire, even focusing their affection toward Chosen Hill, mentioned previously in the discussion of Gurney and Howells.²⁷³ In Frank Howes's *The English Musical Renaissance*, he says that in Finzi's music, "...one can hear the English pastoral note, which is to say the gentle, undramatic, but strong and persistent musical equivalent of the

²⁶⁸ The text of the poem is "Even such is Time, that takes in trust/ Our youth, our joys, our all we have,/ And pays us but with earth and dust;/ Who in the dark and silent grave,/ When we have wander'd all our ways,/ Shuts up the story of our days;/ But from this earth, this grave, this dust,/ My God shall raise me up, I trust."

²⁶⁹ Banfield, *Gerald Finzi*, 48-49.

²⁷⁰ Banfield, *Gerald Finzi*, 53.

²⁷¹ Banfield, *Gerald Finzi*, 485.

²⁷² Banfield, *Gerald Finzi*, 249-256.

²⁷³ Banfield, *Gerald Finzi*, 61-65.

English landscape.”²⁷⁴ Like others, he showed an interest in Cecil Sharp and the English folk-song and folk-dance movement.²⁷⁵ However, Finzi separates himself from other pastoral composers through his interest in neo-baroque gestures like dance forms, *da capo* song forms, contrapuntal textures, and imitation of the music of J. S. Bach.²⁷⁶

Although Finzi’s music reflected the mainstream pastoralism of England at the time, his personality did not. He is usually described as agnostic, not having any clear faith beliefs. He was interested in “conservation, farming, vegetarianism, and pacifism,” and he cultivated over 350 varieties of apples.²⁷⁷ Additionally, his Italian Jewish heritage created otherness among the English. Beyond that, however, he did not identify with his Jewish heritage, additionally separating him from the Jewish community.²⁷⁸ Biographer Stephen Banfield says that on the other hand, “At a fundamental level he was intensely English and intensely Jewish, perhaps also intensely Christian as well as intensely agnostic, dogmatic as well as liberal, puritan as well as free.”²⁷⁹

The *Requiem da camera* was composed in 1923-1924 as a response to Farrar’s death in the First World War. Due to allusions to *A Shropshire Lad*, an orchestral rhapsody by George Butterworth (1885-1916), who was also killed in the War, Finzi’s *Requiem* may have been intended more generally rather than as a memorial only for Farrar.²⁸⁰ The work is grouped with his better known *A Severn Rhapsody* into a collection called *English Pastorals and Elegies, op 3*.²⁸¹ The *Requiem* is comprised of four

²⁷⁴ Howes, *The English Musical Renaissance*, 261.

²⁷⁵ Banfield, *Gerald Finzi*, 72.

²⁷⁶ Banfield, *Gerald Finzi*, 131-137, 304.

²⁷⁷ Rayborn, *A New English Music*, 169.

²⁷⁸ Banfield, *Gerald Finzi*, 24-25.

²⁷⁹ Banfield, *Gerald Finzi*, 497.

²⁸⁰ Banfield, *Gerald Finzi*, 85-89.

²⁸¹ Banfield, *Gerald Finzi*, 79.

movements: the first, an instrumental prelude; the second and fourth for mixed chorus and orchestra; and the third for baritone solo and orchestra. Finzi only heard the first movement performed during his lifetime, and the orchestration of the third movement was incomplete at the time of his death, though a piano score and piano duet versions existed. It was first completed in 1984, and a newer edition was issued in 2013.²⁸² The choral forces required are minimal; Finzi intended the work for four vocal soloists or small mixed choir, so the vocal parts do not divide. The scoring is flute, oboe, English horn, B-flat clarinet (doubling bass clarinet), horn in F, harp, and strings. Musically, Finzi makes great use of modality, especially the Dorian mode. The progression of tonal centers from the second movement (when the voices begin) to the last is A-B-flat -C (each in a Dorian modality), representing an ascent. Parts of the text of the fourth movement (“We who are left, how shall we look again” and “and spent their all for us”) are each set with a sharp ascent, reinforcing this idea. While it is tempting to interpret this as text painting for a possible ascent into heaven, Finzi’s ambiguous religious beliefs, and the unsettled and unsettling second-inversion chord on which the piece ends, put such a reading into question.

The work demonstrates many of Finzi’s other compositional techniques. As Andrew Burn says in a preface to the 2013 edition, “the use of Bachian counterpoint, dissonant chromatic clashes between sharp and flat notes for vivid word-painting, and the slow, march-like tread of descending bass lines” all presage the composer’s mature style.²⁸³ Additionally, the use of poetry by John Masefield (1878-1967) (“August, 1914”),

²⁸² Christian Alexander, “Editorial Note,” in *Requiem Da Camera*, by Gerald Finzi, ed. Christian Alexander, 2013th ed. (London: Boosey & Hawkes, 2013), v.

²⁸³ Andrew Burn, “Preface,” in *Requiem da Camera*, by Gerald Finzi, ed. Christian Alexander, 2013th ed. (London: Boosey & Hawkes, 2013), iv.

Thomas Hardy (“In Time of ‘The Breaking of Nations’”), and Wilfrid Wilson Gibson (1878-1962) (“Lament”) points to his life-long occupation with English poetry. Further, he demonstrates his strength with text setting, both in terms of declamation and word-painting. Finally, his extraction of the Masfield poem, which is missing its final nine stanzas, creates a very intentional image of the soldier seeing his homeland in the distance as he leaves for war. Masfield’s original poem outlines some of the horrors of war, but Finzi’s edit leaves that to the audience’s imagination.

4.7 SUMMARY

The collection of works here represents the beginnings of the English Requiem subgenre. Interestingly, the three pairs of composers presented here each includes one well known composer (Delius, Howells, and Finzi) and one lesser-known composer (Foulds, Davies, and Harrison). The six English Requiems described are simultaneously both individualized works that represent a unique idea and perspective, and broader works that signal the beginning of a trend. As is evident from the preceding, however, these works were all problematical in some way. Either they were unpopular such as Delius’s work, they were not released for years as was the case with Howells’s and Finzi’s Requiems, they fell out of favor in the case of Foulds’s grand piece, or they were never in the mainstream of musical consciousness, as with Davies’s and Harrison’s smaller works. Regardless of the reason, the fact that each composer had a strong connection to the First World War, and all these works were composed in response to it gives evidence that the pieces were likely spawned from the composers’ attempt to work through complicated feelings about the War. It is no wonder that art produced from such introspection would yield little commercial success, especially considering the

complicated social and religious history in England at the time, as outlined in Chapter Three. Nevertheless, the works' position in English music history, especially as it relates to music written for memorialization or lament, demonstrates a shift in thinking among composers. In the following chapter, conclusions will be drawn, including a brief discussion of the continuation of the subgenre.

CHAPTER FIVE

ANALYSIS AND CONCLUSIONS

5.1 ANALYSIS

In Chapter Four, three trends in the English Requiem tradition were identified: 1) grand-scale English Requiems; 2) English Requiems that reference the English Burial Service tradition; and 3) English Requiems that make use of English poetry. For each trend, two works were identified, and all six works have some connection to the First World War. An examination of each of the three trends will be instructive to understanding the continuation of the subgenre.

The grand-scale English Requiem examples cited previously were of Frederick Delius and John Foulds. The large orchestration of the works demands large choruses. As cited in the previous chapter, Foulds's *A World Requiem* utilized over 1,200 performers. Delius's work is not quite as large, though the thick orchestral texture and *divisi* in the choral parts (the piece is often scored for double choir with *divisi* within the individual parts of each choir) suggests that a large ensemble is necessary.

These English Requiems share similarities in not only their vast orchestration, but also in their approach to text. Both composers crafted a text that conveys a particular philosophical idea or point-of-view. Delius's text, by his friend Heinrich Simon, appears to have been created specifically for the purpose of this work. It therefore conveys the particular Nietzschean perspective that Delius intended. Similarly, while Foulds's libretto makes much use of preexisting texts (the Bible including the Apocrypha, poetry of Hindu

writer Kabir, and a paraphrase of writing by John Bunyan), it also includes original text presumably by the composer and his wife, Maud MacCarthy. The two carefully fashioned the disparate texts into a specific narrative. Foulds's use of biblical scripture is reminiscent of Johannes Brahms in *Ein deutsches Requiem*, though Foulds is not quite as deliberate as Brahms in his avoidance of Christian dogma (e.g., Movement VI: "And the peace of God which passeth all understanding shall keep your hearts and minds through Christ Jesus"). The Requiems of Delius and Foulds both in some way eschew the traditional theological perspective of the Latin Requiem. Although the perspective they promote may not be immediately clear to the listener, it is evident that the works each have a particular point-of-view guiding their composition that differs from Roman Catholic Latin Requiem settings.

Robert Chase draws some structural parallels between the text of the movements in Foulds's work and the traditional Latin text.²⁸⁴ After the piece begins with the *Requiem aeternam* text, the Introit of the Latin Requiem, the second movement (*Pronuntiatio*, "The heathen raged; the kingdoms were moved") creates a parallel to the *Dies irae*. The next movements, which deal with praise and calls for peace, do not make as direct a correlation to the beginning of the *Domine Jesu Christe*, which describes the pits of hell. Instead, it is more related to the second part of the *Domine* text, *Hostias et preces tibi*, a call for praise. Following this, Foulds inserts movements about light, which in the Latin Requiem does not make an appearance until the end. This closes out the first part of the work. Following a collection of Psalm texts that opens the second part of the work, Foulds rejoins the Latin Requiem structure with a more overt structural connection

²⁸⁴ Chase, *Dies Irae*, 452-463.

through the use of a *Sanctus*. Then, in the movement *In Pace*, the text “I hear the voice of the dead speaking from before the Throne of God” correlates to the *Benedictus* (“Blessed is he who comes in the name of the Lord”). Within the same movement, the text makes a loose reference to the *Agnus Dei*, with phrases like “They have washed their robes and made them white in the Blood of the Lamb.” The Communion, *Lux aeterna*, can be found out of order as the last two movements of the first part, IX *Lux Veritatis* and X *Requiem*. He avoids the judgment of the *Libera me* text in his libretto, but a loose connection can be made to the eighteenth movement, with the text “And I, if I be lifted up, will draw all men unto Me. I will ransom them. I will redeem them. O Grave! I will be thy destruction.” This reverses the pleading “Deliver me, O Lord, from death eternal, on that dreadful day” to a feeling of assurance and pardon. A correlation to *In paradisum* can be found in two parts of the work: Movement XIV *Angeli*, which describes the Cherubim and Seraphim, and Movement XVI *Adventus*, with the text “Hereafter ye shall see heaven open, and the angels of God ascending and descending upon the Son of Man.” Although these references are present, it is clear that Foulds intended to transcend the Latin *Requiem* through the inclusion of additional text. To provide clarity to these references and correlations, please see Table 5.1 at the end of this chapter.

Delius’s *Requiem* does not follow as closely to the Latin *Requiem* text, though some parallels exist. He opens with the introspective text, “Our days here are numbered,” which reflects the solemnity and mortality of the Latin *Requiem*’s Introit. The bombastic opening of the second movement (“Hallelujah/La il Allah”) captures a similar frenzy as the wrath and judgment of the *Dies irae*. At this point, Delius turns away from the structure of the Latin *Requiem*. Instead of the pleading of the Offertory text, he chooses

text that conveys a sense of enjoyment of life. Movement Three does not have any obvious correlation to the Latin Requiem, but the fourth movement reverses the polarity of the judgment and peril in *Libera me* (“Deliver me, O Lord from death eternal on that dreadful day: when the heavens and the earth shall quake...”) into peacefulness, while still referencing the earth, which sleeps now instead of quaking:

I honour the man who dies alone and makes no lamentation. His soul has ascended to the mountain top.... The sun goes down and the evening spreads its hands in blessing o’er the world. Bestowing peace. And so creeps on the night that whelms and quenches all; the night that binds our eyes with cloths of darkness, binds them in long and dreamless sleep, thou art death’s twin brother. Long, dreamless sleep.

Finally, the fifth movement, with imagery that describes the spirit ascending the mountaintop and peering on the beauty of creation can easily be interpreted as mimicking the angels leading the departed into paradise in the Latin Requiem’s *In paradisum*. As opposed to Fould’s work, which uses biblical text and seems to more likely make intentional association to the texts of the Latin Requiem, Delius’s work, which overtly rejects Christian dogma altogether, is less likely to have been deliberately structured as such. All the same, these loose parallels, intentional or not, exist in these works, but they do not exist as clearly in the other English Requiems cited in this study.

The most similar pairing of Requiems is that of Walford Davies and Herbert Howells. This is no surprise, though, since Howells based his work on Davies’s. The nearly identical structure, the use of most of the same texts, and the shared “D” tonal center in both creates the strong similarities. Besides the previously addressed connection to the First World War, it seems that these similarities also indicate a trend in Anglican liturgical music at the time. Howells was already a significant composer of English church music, with important anthems and services published before he composed

Requiem. If his music did not set the trends of liturgical music of the time, it at least reflected them. Both Davies's and Howells's Requiems include an optional *ad libitum* organ part, though only in Davies's is there a movement in which instruments are intended to be used (the *Gloria patri*, which was omitted from Howells's work).

The pieces are not entirely similar, however. A notable difference is Davies's functional approach, including spoken responses, writing in simpler harmonic language, and making less use *divisi*. This is contrasted by Howells's greater complexity, with difficult harmonic language, long phrases, frequent *divisi* including occasional splits beyond double choir, and no spoken responses. It is clear from this that while Davies intended his work to be sung by a church choir of more modest abilities, Howells, who said he had composed it for the choir at Kings College, Cambridge, envisioned a choir with more specialized ability. It is even possible to conceive Howells's *Requiem* as transcending the Anglican religious tradition into the concert hall, as it is often performed today. Regardless, the omission from Howells's piece of the sunny *Gloria patri*, marked fortissimo and “(Joyously)” by Davies, reflects a less cheerful and overall more muted approach to the subject. Differences such as this one give the piece the introspective and private mood that certainly led to acceptance of the authenticity of the piece's now debunked relationship to Michael's death.

While not one of the groupings outlined in Chapter Four, the Requiems of Foulds, Davies, and Howells represent the only ones surveyed here that have a tie to religion. The other three, by Delius, Harrison, and Finzi, all rely on poetry or a newly composed libretto. Among the religiously oriented works, all three include the Latin phrase “Requiem aeternam” in the body of their text. Davies and Howells continue the Introit

text, “dona eis Domine, et lux perpetua luceat eis” but Foulds continues the sentence only in English. In the latter’s Requiem, he includes one other Latin phrase, “Lux veritatis.” The macaronic use of Latin and English reflects the complicated religious identity of Anglicans after the war. As outlined in Chapter Three, the Church of England faced harsh criticism that led to reforms following the mishandling of nearly all aspects of the war effort by both clergy and leadership. The use of Latin, specifically of adapting the Roman Catholic mass for Anglican purposes, echoes the soldiers who sought a more substantive and meaningful last rite on the battlefield. These three Requiems demonstrate the conflict between the religious traditions by not simply adopting the Catholic *Missa pro defunctis*, but rather shaping it to conform to an Anglican service.

The final pair of English Requiems, by Julius Harrison and Gerald Finzi, exhibit one of the most long-lasting traits of the subgenre: the use of English poetry. Both composers include contemporary poetry rather than utilizing older English verse. Furthermore, all of the poetry makes a reference to war, whether as an abstraction or specifically referencing World War I. The final movement of Finzi’s Requiem, in which “Lament” by W. W. Gibson is set, has the least overt reference to war, but the text “...they who went/ Ungrudgingly and spent/ Their lives for us...” clearly references the soldiers who died in service to their countrymen. Descriptive language and straightforward rhyme scheme permeate all the poetry set by both composers. Englishness is evident in the verse, too. In Herbert Trench’s poetry used by Harrison, this is manifested through Elizabethan pronouns and verb tense (e.g., “Sleep now ye great, high-shining Kings ... And all the ground Man laboureth.”). The texts in Finzi’s Requiem do not use Elizabethan vestiges; rather, they blatantly reference the beauty of England as

in the case of the Masfield poem: “So beautiful it is, I never saw/ So great a beauty on these English fields...” and “Then sadly rose and left the well-loved Downs,/ And so by ship to sea, and knew no more/ The fields of home the byres, the market towns,/ Nor the dear outline of the English shore.”

The English Requiems in this final pairing are also similar in size. The timing of these works is similar to that of Delius, Davies, and Howells, with all five of these works ranging from ten minutes at the shortest (Harrison) to thirty minutes (Delius). The Requiems of Davies, Howells, and Finzi are all around twenty minutes in length. Foulds’s *A World Requiem*, the outlier, lasts approximately 95 minutes. The Requiems of Harrison and Finzi also convey an intimacy that is not easily quantified. This is in part due to the use of poetry that comments on the specific feelings and experiences of soldiers and those left by soldiers rather than impersonal scripture or, even further removed, Latin phrases dating back centuries. Even Delius’s newly written libretto does not convey this mood. Finzi’s Requiem also suggests intimacy through its chamber orchestra scoring.

All six works have connections to the Great War, as discussed in Chapter Four. Each composer either served in the War or lost a close friend or family member in it. The Requiems of Foulds, Davies, Harrison, and Finzi have more overt ties to the War, with clear inscriptions, text usage, and performance history that links them. For Delius and Howells, however, the connection is subtler. Although Delius’s work includes an inscription that references “Artists fallen in the war,” it is not clear when that inscription was added, as discussed briefly in Chapter Four. For Howells’s work, the connection is

even less clear, with only speculation and inference creating the association to the War, since the composer's intent is not evident.

For subsequent works that contribute to the subgenre, a connection to the War is not necessary. Rather, the response to the First World War, in confluence with the English Musical Renaissance provided the optimal conditions for the English Requiem to be forged. Nevertheless, English Requiems referencing the First World War, now some one hundred years past, has not ended. Paul Mealor (b. 1975), a Welsh-born composer and conductor, has composed two English Requiems on the subject of World War I. *Gorffwysgan Hedd Wyn (Requiem for Hedd Wyn)*, composed in 2016, utilizes Welsh text by a poet who was killed in the War. Additionally, *Requiem: The Souls of the Righteous* is a memorial to the dead from the First World War, and it was premiered for the one-hundredth anniversary of the armistice, November 11, 2018.

Perhaps the most famous continuation of the English Requiem subgenre is the *War Requiem* of Benjamin Britten. Although written following the Second World War, this colossal work is tied to the First World War through its poetry by Wilfred Owen (1893-1918). Written in 1961, the *War Requiem* has been linked with Foulds's *A War Requiem* in its conception, though Britten's work far transcended Foulds's in popularity.²⁸⁵ In fact, the piece demonstrates characteristics of all three strands of initial English Requiems: grandeur, inclusion of liturgical texts (in this case, the Latin Requiem), and English poetry. Its importance in the body of choral literature cannot be overstated, but neither can its place within the body of English Requiems. Appendix C features a listing of funeral music composed and/or premiered in the United Kingdom

²⁸⁵ Foreman, *From Parry to Britten.*, 299

and Ireland. By surveying that list, one finds that the production of English Requiems rose drastically following Britten's famous work. Between Howells (the latest English Requiem surveyed in this study) and Britten, however, only a few Latin Requiems were composed in England (including one by Julius Harrison). Britten's fulfillment of the disparate strands found in the World War I-era pieces solidified and codified the subgenre. Without the *War Requiem*, given the unpopularity and unavailability of the six English Requiems that began the trend, it is entirely likely that the subgenre would not have continued.

Although Britten continued the tradition set forth from the three strands identified, not all composers wrote English Requiems that met all of these characteristics. Some continued the tradition of just one or two strands. For example, the 1985 *Requiem* of John Rutter (b. 1945) is squarely within the Davies/Howells liturgical tradition. It utilizes English Burial texts, Psalms, and the Latin Requiem text. Similarly, John Tavener (1944-2013) composed multiple English Requiems, implementing Latin, English, and Greek, reflecting the Orthodox tradition to which he converted.²⁸⁶

5.2 CONCLUSIONS

Based on the preceding information, the definition of the English Requiem found in Chapter One can be confirmed. The works highlighted in this study meet the characteristics described. The definition is descriptive, not prescriptive, as the subgenre continues to unfold, but with new ways of interpreting the criteria outlined in the definition. For example, the 2014 *Materna Requiem* by Rebecca Dale (b. 1985) utilizes

²⁸⁶ Ivan Moody, "Tavener, Sir John," in *Grove Music Online*, November 20, 2002, <http://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027569>.

some of the Latin Requiem text, the *Ave Maria* text (in Latin), and English poetry by Joyce Grenfell (1910-1979). It is not particularly grand in orchestration or production, and it does not contain English sacred texts, though it contains a non-normative Latin text. It relies heavily on the Latin Requiem text. It fulfills the English Requiem definition in its use of poetry by an English poet, but it does not follow the model of previous works. Still, it is squarely within the definition of an English Requiem. Similarly, the previously cited *Gorffwysgan Hedd Wyn (Requiem for Hedd Wyn)* by Paul Meallor broadens the definition of the English Requiem. While it does not include any of the previous criteria, its reliance on poetry by a Welsh writer creates a loose connection to the English Requiem subgenre.²⁸⁷ This is strengthened through its connection to the First World War. Finally, the 2018 *Da Vinci Requiem* by Cecilia McDowall (b. 1951) utilizes Latin Requiem texts and writings of Leonardo da Vinci (1452-1519) translated into English. As the writings utilized were not originally English, their inclusion in this work again broadens the definition of the English Requiem.

As is evident from the discussion of works that have recently broadened the definition of the English Requiem, the subgenre continues to be relevant to English composers today. Though the specific details that comprise the subgenre continue to evolve, the connection to a body of work that is representative of English music history in the twentieth and twenty-first centuries is demonstrable. Additionally, while the specific medium through which composers write a lament for the dead may change, the desire to do so remains a central part of musical life and has been for centuries. Musicologist K. Dawn Grapes notes the nearly forgotten tradition of secular funerary elegies written in

²⁸⁷ Although Meallor's work is in Welsh, not English, its association with the First World War and implementation of British poetry connects it to the English Requiem tradition.

the Elizabethan and early Jacobean eras for those of high social standing. Unlike the English Burial Service discussed earlier in this document, these elegies, which are musically more related to the English madrigal than the Latin Requiem, were possibly not even intended for performance and they were written in memory of a specific person.²⁸⁸ As reflected in these elegies, the common historical religious tradition on the island has resulted in the English developing a unique perspective on laments. For the reasons outlined in this document, it is clear that the English Requiem became a central vehicle for elegy in the twentieth century and has continued to this day. Although the ways in which the subgenre might be expanded in the future remains unknown, it is clear that it is a relevant and significant compositional vehicle of expression. It is likely that the English Requiem will remain important to the musical landscape in England for many years to come.

²⁸⁸ K. Dawn Grapes, *With Mornefull Musique: Funeral Elegies in Early Modern England*, NED-New edition (Boydell and Brewer, 2018), <http://www.jstor.org/stable/j.ctv1ntg2z>, 9-30.

Table 5.1 Correlations and References to the Latin Requiem in Foulds's *A World Requiem*

Movement of Latin Requiem	Text from Latin Requiem (with translation)	Movement of Foulds's <i>A World Requiem</i>	Text from Fould's Requiem
I. Introit	<i>Requiem aeternam, dona eis Domine et lux perpetua luceat eis.</i> (Rest eternal grant to them, O Lord, and let perpetual light shine upon them.)	I. Requiem	<i>Requiem aeternam,</i> Lord grant them rest eternal. ... Thy light perpetual shine down upon them.
II. Kyrie (not referenced by Foulds)			
III. Sequence	<i>Dies irae, dies illa solvet saeculum in favilla...</i> (Day of wrath, that day shall dissolve the world into embers)	II. <i>Pronuntiatio</i>	The heathen raged, the kingdoms were moved: He uttered His voice – the earth melted. ... He burneth the chariot with fire.
IV. Offertory	<i>Hostias et preces tibi, Domini, laudis offerimus</i> (Sacrifices and prayers of praise, O Lord, we offer to thee.)	III. <i>Confessio</i>	Lo! This is God! This is the Lord God! Omnipotent, immutable, omniscient, eternal, Alpha and Omega, creator, almighty! He is knowledge and wisdom and power: He is justice and truth...
		IV. <i>Jubilatio</i>	Blessed art Thou, O Lord the God of our fathers! Blessed is the holy name of Thy glory! ... Praise and exalt Him above all forever
V. Sanctus	<i>Sanctus, sanctus, sanctus</i> (Holy, holy, holy)	XII. <i>Elysium</i>	Holy! Holy! Holy!

VI. Benedictus	<i>Benedictus qui venit in 82eritat Domini.</i> (Blessed is he who comes in the name of the Lord.)	XIII. <i>In pace</i>	I hear the voice of the dead speaking from the Throne of God. Their ears are deaf to sounds of earthly sorrow: from their eyes the tears are wiped away.
VII. Agnus Dei	<i>Agnus Dei qui tollis peccata mundi</i> (Lamb of God, who takes away the sins of the world)	XIII. <i>In pace</i>	They have washed their robes and made them white in the Blood of the Lamb.
VIII. Communion	<i>Lux aeterna luceat eis, Domine: cum sanctis tuis in aeternam; quia pius es.</i> (May light eternal shine upon them, O Lord, in the company of thy saints forever and ever; for thou art merciful.)	IX. <i>Lux veritatis</i>	<i>Lux 82eritatis</i> , Light. The light that lighteth every man that cometh into the world... I am the light of the world. I will come to you.
		X. <i>Requiem</i>	Lord, Thy light perpetual shine down upon them. <i>Lux 82eritatis</i> . I am the light of the world. I will come to you.
IX. Responsory	Libera me, Domine, de morte aeterna, in die illa tremenda; Quando caeli movendi sunt et terra: Dum veneris judicare saeculum per ignem. (Deliver me, O Lord, from death eternal, on that dreadful day: when the heavens and the earth shall quake, when thou shalt come to judge the world by fire.)	XVIII. <i>Promissio et Invocatio</i>	[thematically reversed from Responsory] And I, if I be lifted up, will draw all men unto Me. I will ransom them. I will redeem them. O Grave! I will be thy destruction.
X. Antiphon	In paradisum deducant te Angeli;	XIV. <i>Angeli</i>	Behold! Under the firmament are the

	in tuo adventu suscipiant te Martyres, et perducant te in civitatem sanctam Jerusalem. (May the angels lead you into paradise; may the Martyrs welcome you upon your arrival, and lead you into the holy city of Jerusalem.)		Cherubim and the Seraphim. ... And He giveth His angels charge over thee, to keep thee in all thy ways.
		XVI. Adventus	Hereafter ye shall see heaven open, and the angels of God ascending and descending upon the Son of Man.

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APPENDIX A

TEXTS USED IN VARIOUS FUNERAL TRADITIONS

LATIN REQUIEM TEXT AND TRANSLATION²⁸⁹

Standard texts used in the Requiem Mass

Introit:

*Requiem aeternam dona eis, Domine
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi reddetur votum in Jerusalem:*

*exaudi orationem meam,
ad te omnis caro veniet.
[repeat Requiem aeternam...luceat eis]*

Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
A hymn befits thee, O God in Zion,
and to thee a vow shall be fulfilled in
Jerusalem.

Hear my prayer,
For unto thee all flesh shall come.
Rest eternal...shine upon them.]

Kyrie:

Kyrie eleison (repeat twice)
Christe eleison (repeat twice)
Kyrie eleison (repeat twice)

Lord have mercy (repeat twice)
Christ have mercy (repeat twice)
Lord have mercy (repeat twice)

Sequence:

*Dies irae, dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!
Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.
Mors stupebit, et natura,
Cum resurget creatura,
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,*

Day of wrath, that day
shall dissolve the world into embers,
As David prophesied with the Sibyl.
How great the trembling will be,
when the Judge shall come,
The rigorous investigator of all things!
The trumpet, spreading its wondrous sound
through the tombs of every land,
will summon all before the throne.
Death will be stunned, likewise nature,
when all creation shall rise again
to answer the One judging.
A written book will be brought forth,
in which all shall be continued,

²⁸⁹ Jeffers and Paine, *Translations and Annotations of Choral Repertoire*, 62-85

*Unde mundus judicetur.
Judex ergo cum sedebit,
Quid-quid latet apparebit:
Nil inultum remanebit.
Quid sum miser tunc dicturus?*

*Quem patronum rogaturus?
Cum vix Justus sit securus.
Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me fons pietatis.
Recordare Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me, sedisti lassus:
Redemisti crucem passus:*

*Tantus labor non sit cassus.
Juste judex ultionis,
Donum fac remissionis,
Ante diem rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus:
Supplici parce Deus.
Qui Mariam absolvisti,
Et latronum exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae:
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.
Confutatis maledictis,
Flammis acribus addictis
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.
Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
dona eis requiem.*

and from which the world shall be judged.
When therefore the Judge is seated,
whatever lies hidden shall be revealed,
no wrong shall remain unpunished.
What then am I, a poor wretch, going to say?

Which protector shall I ask for,
when even the just are scarcely secure?
King of terrifying majesty,
who freely saves the saved:
Save me, fount of pity.
Remember, merciful Jesus,
that I am the cause of your sojourn;
do not cast me out on that day.
Seeking me, you sat down weary;
having suffered the Cross, you redeemed me.

May such great labor not be in vain.
Just Judge of vengeance,
grant the gift of remission
Before the day of reckoning.
I groan, like one who is guilty;
my face blushes with guilt.
Spare thy suppliant, O God.
You who absolved Mary [Magdalene],
and heeded the thief,
Have also given hope to me.
My prayers are not worthy,
but Thou, good one, kindly grant
that I not burn in the everlasting fires.
Grant me a favored place among thy sheep,
and separate me from the goats,
placing me at thy right hand.
When the accursed are confounded,
consigned to the fierce flames:
Call me to be with the blessed.
I pray, suppliant and kneeling,
my heart contrite as if it were ashes:
Protect me in my final hour.
O how tearful that day,
on which the guilty shall rise
from the embers to be judged.
Spare them then, O God.
Merciful Lord Jesus,
grant them rest.

Offertory:

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum
de poenis inferni et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:
sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti,
Et semini ejus.
Hostias et preces tibi,
Domini, laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine,
de morte transire ad vitam.
Quam olim Abrahae promisisti,
et semini ejus.*

Sanctus:

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra
gloria tua.
Hosanna in excelsis.*

Benedictus:

*Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.*

Agnus Dei:

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

Communion:

Lux aeterna luceat eis, Domine:

Lord Jesus Christ, King of glory,
liberate the souls of all the faithful departed

from the pains of hell and from the deep pit;
deliver them from the lion's mouth;
let not hell swallow them up,
let them not fall into darkness:
but let Michael, the holy standard-bearer,
bring them into the holy light,
which once thou promised to Abraham
and to his seed.

Sacrifices and prayers of praise,
O Lord, we offer to thee.

Receive them, Lord, on behalf of those souls
we commemorate this day.

Grant them, O Lord,
to pass from death unto life,
which once thou promised to Abraham
and to his seed.

Holy, Holy Holy,
Lord God of Hosts.
Heaven and earth are full
of thy glory.
Hosanna in the highest.

Blessed is he who comes
In the name of the Lord.
Hosanna in the highest.

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

May light eternal shine upon them, O Lord,

Cum sanctis tuis in aeternum:

quia pius es.

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

in the company of thy saints forever and
ever;

for thou art merciful.

Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.

Responsory:

*Libera me, Domine, de morte aeterna,
in die illa tremenda:*

*Quando caeli movendi sunt et terra:
Dum veneris judicare saeculum per ignem.*

Deliver me, O Lord, from death eternal,
on that dreadful day:

when the heavens and the earth shall quake,
when thou shalt come to judge the world by
fire.

*Tremens factus sum ego, et timeo
dum discussio venerit,
atque ventura ira.*

*Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.*

Dum veneris judicare saeculum per ignem.

I am seized by trembling, and I fear
until the judgment should come,
and I also dread the coming wrath.

O that day, day of wrath,
day of calamity and misery,
Momentous day, and exceedingly bitter,
when thou shalt come to judge the world by
fire.

*Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.*

Eternal rest grant to them, O Lord,
and let perpetual light shine upon them.

Antiphon:

*In paradysum deducant te Angeli:
in tuo adventu suscipiant te Martyres,*

*et perducant te in civitatem sanctam
Jerusalem.*

*Chorus Angelorum te suscipiat,
et cum Lazaro quondam pauper
aeternam habeas requiem.*

May the angels lead you into paradise;
May the Martyrs welcome you upon your
arrival,
and lead you into the holy city of Jerusalem.

May a choir of angels welcome you,
and, with poor Lazarus of old,
may you have eternal rest.

Additional Latin texts from the Requiem Mass that are sometimes omitted²⁹⁰

Graduale:

*Requiem aeternam dona eis, Domine
et lux perpetua luceat eis.*

*In memoria aeterna erit Justus:
ab auditione mala non timebit.*

Grant them eternal rest, O Lord
Let perpetual light shine upon them.
The just shall be in everlasting memory
He shall not fear evil tidings.

[alternate graduale for French usage]

*Si ambulem in medio umbrae mortis
non timebo in mala:*

quoniam tu mecum es, Domine;

Though I walk through the shadow of death,
I shall fear no evil
for Thou art with me, O Lord.

²⁹⁰ Chase, *Dies Irae*, 3-4.

*Virga tua et baculus tuus,
ipsa me consolata sunt.*

Thy rod and staff
They comfort me.

Tract:

*Absolve, Domine, animas omnium
fidelium defunctorum ab omni vinculo
Delictorum.*

Lord, release the souls of all the faithful
departed from every bond of sin.

*Et gratia tua illis succerente,
mereantur 96erita iudicium ultionis.
Et lucis aeternae beatitudine perfrui.*

By the help of your grace enable them to
Escape avenging judgment.
And to enjoy bliss in everlasting light.

[alternate tract]

*Sicut cervus desiderat ad fontes
acquarum, ita desiderat anima mea
ad te Deus.
Sitivit anima mea ad Deum vivum:
quando veniam at apparebo ante faciem
Dei mei?
Fuerunt mihi lacrimae mei panes
die ac nocte, dum dicitur mihi per
singulos dies:
Ubi erat Deus tuus?*

Like as the hart pants after the water
brooks, so pants my soul after Thee,
O God.
My soul thirsts for the living God:
When shall I come and appear before God?

My tears have been my meat day and
night, while they continually say unto me,

Where is thy God?

GERMAN REQUIEM TEXT AND TRANSLATION²⁹¹ SCHÜTZ: *MUSIKALISCHE EXEQUIEN*

Part One

*Nacket bin ich von Mutterleibe kommen,
nacket werde ich wiederum dahinfahren.
Der Herr hat's gegeben, der Herr hat's
genommen,
der Name des Herren sie gelobet.
(Job 1:21)*

Naked came I out of my mother's womb,
Naked shall I return.
The Lord gave and the Lord has taken away,

Blessed be the name of the Lord.

*Herr Gott, Vater im Himmel,
erbarm dich über uns!
(Kyrie eleison)
Christus ist mein Leben,
Sterben ist mein Gewinn.
Siehe, das ist Gottes Lamm,
das der Welt Sünde trägt.
(Philippians 1:21, John 1:29b)*

Lord God, Father in heaven,
Have mercy upon us!

Christ is my life
And to die is gain.
Look, this is the Lamb of God,
Which carries the sin of the world.

²⁹¹ Christine Brandes et al., Notes to *HEINRICH SCHÜTZ (1585-1672) MUSIKALISCHE EXEQUIEN - KLEINE GEISTLICHE KONZERTE - SYMPHONIAE SACRAE II*. American Bach Soloists, CD Baby, 2007.

*Jesu Christe, Gottes Sohn
erbarm dich über uns!*

(Christe eleison)

*Leben wir, so leben wir dem Herren;
sterben wir, so sterben wir dem Herren;
darum, wir leben oder sterben
so sind wir des Herren.*

(Romans 14:8)

*Herr Gott, Heiliger Geist
erbarm dich über uns!*

(Kyrie eleison)

*Also hat Gott die Welt geliebt,
daß er seinen eingebornen Sohn gab,
auf daß alle, die an ihn gläuben,
nicht verloren werden,
sondern das ewige Leben haben.*

(John 3:16)

*Er sprach zu seinem lieben Sohn:
die Zeit ist hie zu erbarmen;
fahr hin, mein's Herzens werte Kron,
und sei das Heil der Armen,
und hilf ihn' aus der Sünden Not,
erwürg für sie den bittern Tod
und laß sie mit dir leben.;*

(Martin Luther, 1523)

*Das Blut Jesu Christi,
des Sohnes Gottes,
machet uns rein von allen Sünden.*

(1 John 1:7b)

*Durch ihn ist uns vergeben die Sünd,
geschenkt das Leben.*

*Im Himmel soll'n wir haben,
o Gott, wie große Gaben!*

(Ludwig Helmbold, 1575)

*Unser Wandel is im Himmel,
von dannen wir auch warten des Heilandes
Jesu Christi, des Herren,
welcher unsern nichtigen Leib verklären
wird,
daß er ähnlich werde seinem verklärten*

Jesus Christ, Son of God,
Have mercy upon us!

When we live, we live for the Lord;
when we die, we die for the Lord:
therefore, whether we live or die,
We are the Lord's.

Lord God, Holy Spirit,
Have mercy upon us!

God loved the world so much,
that he gave his begotten son,
so that all who believed in him
would not be lost,
But have everlasting life.

He spoke to his beloved Son:
now is the time for mercy,
go, my heart's worthy crown,
and be the salvation of the poor
and help them from the distress of sin
take upon yourself the bitterness of death
and let them live with you.

The blood of Jesus Christ,
God's Son,
Cleanses us from all sin.

Through Him our sin is forgiven,
our life restored.
In heaven we shall have,
O God, what wondrous benefactions!

Our life is for heaven:
from there also we look for the Savior,
Lord Jesus Christ:
he will transfigure our futile body to become
similar
to His glorious body.

Leibe.

(Philippians 3:20- 21a)

*Es ist allhier ein Jammertal,
Angst, Not und Trübsal überall,
des Bleibens ist ein kleine Zeit,
voller Mühseligkeit, und wer's bedenkt,
ist immer im Streit.*

(Johann Leon, 1582/89)

Here all around is a vale of tears,
need and sorrow everywhere,
our stay here is for but a brief time
full of hardship, and if you think about it,
You are always in disharmony.

*Wenn eure Sünde gleich blutrot wäre,
soll sie doch schneeweiß werden;
wenn sie gleich ist wie rosinfarb,
soll sie doch wie Wolle werden.*

(Isaiah 1:18b)

If your sin were as red as blood,
it shall be as white as snow,
were it red like crimson,
it shall be as wool.

*Sein Wort, sein Tauf,
sein Nachtmahl dient wider allen Unfall,
der heilige Geist im Glauben
lehrt uns darauf vertrauen.*

(Ludwig Helmbold, 1575)

His word, His baptism,
His Eucharist serve against all misfortune;
belief in the Holy Spirit
Teaches us to have faith.

*Gehe hin, mein Wolk, in deine Kammer
und schleuß die Tür nach dir zu!
Verbirge dich einen kleinen Augenblick,
bis der Zorn vorübergehe.*

(Isaiah 26:20)

Go, my people into your chamber
And shut the door behind you!
Hide yourself for a little moment
Until the wrath has passed.

Der Gerechten Seelen sind in Gottes Hand,

*und keine Qual rühret sie an;
für den Unverständigen
werden sie angesehen,
als stürben sie, und ihr Abschied wird
für eine Pein gerechnet,
und ihr Hinfahren für Verderben,*

aber sie sind in Frieden.

Aber sie sind in Frieden.

(Wisdom of Solomon 3:1-3)

The souls of the righteous are in the hand of
God

and no torment shall touch them;
in the sight of the unwise
they seem to die,
and their departure is taken
for torment,
and their going away from us to be
destruction;

But they are in peace.

But they are in peace.

*Herr, wenn ich nur dich habe,
so frage ich nichts nach Himmel und Erden.
Wenn mir gleich Leib und Seele
verschmacht',*

so bist du, Gott, allzeit meines Herzens

Lord. If I have but You,
I ask neither for heaven nor earth.
And when my body and soul are dying,

You, God, are always the comfort of my

*Trost
und mein Teil.
(Psalm 73:25-6)*

*Er ist das Heil und selig
Licht für die Heiden, zu erleuchten,
die dich kennen nicht, und zu weiden.*

*Er ist seines Volks Israel der Preis,
Ehr, Freud und Wonne.
(Martin Luther, 1524)*

*Unser Leben währet siebenzig Jahr,
Und wenn's hoch kömmt,
so sind's achtzig Jahr,
und wenn es köstlich gewesen ist,
So ist es Müh und Arbeit gewesen.
(Psalm 90:10a)*

*Ach, wie elend ist unser Zeit
allhier auf dieser Erden,
Gar bald der Mensch darniederleit,
wir müssen alle sterben,
allhier in diesem Jammertal ist Müh
und Arbeit überall,
auch wenn dir's wohl gelinget.
(Johannes Gigas, 1566)*

*Ich weiß, daß mein Erlöser lebt,
und er wird mich hernach
aus der Erden auferwecken,
und werde darnach mit dieser
meiner Haut umgeben werden
und werde in meinem Fleisch Gott sehen.
(Job 19:25-6)*

*Weil du vom Tod erstanden bist,
werd ich im Grab nicht bleiben,
mein höchster Trost dein Auffahrt ist,
Todsurcht kannst du vertreiben,
denn wo du bist, da komm ich hin,
daß ich stets bei dir leb und bin,
drum fahr ich hin mit Freuden.
(Nikolaus Herman, 1560)*

heart
And part of me.

He is the salvation and blessed
light for the heathen, to enlighten
Those who don't know You and to tend
them.
He is of His people Israel the prize,
Honour, joy and delight.

We live for about seventy years.
and at best for eighty years,
and if it was delightful,
it was trouble and labour.

Ah, how wretched is our time
here on earth.
soon man lies down,
as we all must die:
Here, in this vale of tears, is everywhere
trouble
and labour,
Even if you prosper.

I know that my Redeemer lives,
and he shall make me then stand up
from the earth:
and this my skin
then shall cover my body
And in my flesh I shall see God.

Since You arose from death,
I shall not remain in the grave,
Your Ascension is my greatest comfort,
You can drive away the fear of death,
for where You are, I will go too,
so that I may live and be with You forever,
Therefore I die with Joy.

*Herr, ich lasse dich nicht,
du segnest mich denn.
(Genesis, 32:27b)*

Lord, I won't let You go,
Except if You bless me.

*Er sprach zu mir: Halt dich an mich,
es soll dir itzt gelingen,
ich geb mich selber ganz für dich,
da will ich für dich ringen.
Den Tod verschlingt das Leben mein,
mein Unschuld trägt die Sünden dein,
da bist du selig worden.
(Martin Luther, 1523)*

He said to me: Hold on to me,
you will succeed;
I give myself all for You,
And I struggle for you.
My life swallows up Death,
my innocence bears your sins,
And you found salvation.

Part Two: Motet

*Herr, wenn ich nur dich habe,
so frage ich nichts nach Himmel und Erden.
Wenn mir gleich Leib
und Seele verschmacht',
so bist du doch, Gott,
allezeit meines Herzens Trost und mein Teil.
(Psalm 73:25-6)*

Lord, if I have but You,
I ask neither for heaven nor earth.
And when my body
and soul are dying, You,
God, are always the comfort
Of my heart and part of me.

Part Three: Cantic of the Blessed Simeon (*Nunc dimittis*)

*Herr, nun lässest du deinen Diener
in Frieden fahren, wie du gesagt hast.
Denn meine Augen haben deinen Heiland
gesehen, welchen du bereitet hast
für allen Völkern, ein Licht,
zu erleuchten die Heiden,
und zum Preis deines Volks Israel.
(Luke 2:29-32)*

Lord, now You let Your servant
Go in peace, as You said.
For my eyes have seen Your salvation
which You offered for all people,
a light to enlighten all Gentiles,
and for the glory of
Your people Israel.

*Selig sind die Toten,
die in dem Herren sterben,
sie ruhen von ihrer Arbeit,
und ihre Werke folgen ihnen nach.
Sie sind in der Hand des Herren,
und keine Qual rühret sie.
(after Revelation 14:13 and Wisdom of Solomon 3:1)*

Blessed are the dead
who die in the Lord;
they rest from their labours,
and their works do follow them.
They are in the hand of the Lord,
And no torment touches them.

BRAHMS: *EIN DEUTSCHES REQUIEM*²⁹²

1. *Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.*

*Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen ihn und weinen,
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben.*
(Matthew 5:4; Psalm 126: 5-6)

Blessed are those who mourn,
for they shall be comforted.
Those who sow with tears
Will reap with joy.
They will go forth and weep,
bearing precious seeds,
and return rejoicing,
Bringing their sheaves.

2. *Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.*

For all flesh is like the grass,
and all the magnificence of mortals
Is like the flowers of the grass.
The grass has withered,
And the flower has fallen away.

*So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber, bis er empfahe
den Morgenregen und Abendregen.*

So now be patient, dear friends,
until the life hereafter.
Behold, a husbandman waits
for the precious fruit of the earth
and is patient until he receives
The early and later rain.

Aber des Herrn Wort bleibet in Ewigkeit.

But the word of the Lord endures forever.

*Die Erlöseten des Herrn werden wieder
kommen,
und gen Zion kommen mit Jauchzen;
ewige Freude wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen
und Schmerz und Seufzen wird weg müssen.*
(1 Peter 1:24; James 5:7, 8a; 1 Peter 1:25; Isaiah 35:10)

The redeemed of the Lord will return
and come to Zion with shouts of joy;
eternal joy will be upon their heads,
joy and delight will overcome them
and sorrow and sighing will have to depart.

3. *Herr, lehre doch mich,
daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat,
und ich davon muß.*

Lord, teach me
that I must have an end,
and that my life has an end,
And that I must pass away.

*Siehe, meine Tage sind
einer Hand breit vor dir,
und mein Leben ist wie nichts von dir.
Ach, wie gar nichts sind alle Menschen,
die doch so sicher leben.*

Behold, my days here
are put a handbreadth before you,
and my life is nothing before you.
Ah, how insignificant all mortals are,
and yet they live so confidently.

²⁹² Ron Jeffers and Gordon Paine, *Translations and Annotations of Choral Repertoire*, vol. 2: German Texts (Corvallis, Oregon: Earthsongs, 1988).

*Sie gehen daher wie ein Schemen,
und machen ihnen viel vergeliche Unruhe;
sie sammeln und wissen nicht
wer es kriegen wird.
Nun Herr, wes soll ich mich trösten?*

Ich hoffe auf dich.

*Der Gerechten Seelen sind in Gottes Hand,
und keine Qual rühret sie an.
(Psalm 39:4-7; Wisdom of Solomon 3:1)*

*4. Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.*

*Wohl denen, die in deinem Hause wohnen,
die loben dich immerdar.
(Psalm 84:1, 2, 4)*

*5. Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen
und eure Freude soll niemand von euch
Nehmen.*

*Sehet mich an:
Ich habe eine kleine Zeit Mühe und Arbeit
gehabt
und habe großen Trost gefunden.*

*Ich will euch trösten,
wie einen seine Mutter tröstet.*

*6. Denn wir haben hie kleine bleibende
Statt,
sondern die zukünftige suchen wir.*

*Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;*

They go about like a phantom
and create so much vain disquiet;
they gather things and know not
who will receive them.
Now, Lord, in whom I shall I find
consolation?
I trust in you.

The souls of the righteous are in God's
hands,
and no torment touches them.

How lovely are your dwellings,
O Lord of Hosts!
My soul yearns and longs
for the courts of the Lord;
my body and soul rejoice
in the living God.

Blessed are those who dwell in your house,
Those who praise you forever more.

You now have sorrow;
but I want to see you again,
and your heart shall rejoice,
and no one shall take your joy from you.

Look upon me:
I have toiled and labored a brief time,
and now I have found great comfort.

I want to comfort you,
as one is comforted by his mother.

For here we have no permanent place,
but we seek the one to come.

Behold, I tell you a mystery:
we will not all die,
but we will all be transformed,

*und dasselbige plötzlich in einem
Augenblick
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen
und die Toten werden auferstehen
unverweslich,
und wir werden verwandelt werden.
Dann wird erfüllet werden
Das Wort, das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo is dein Stachel?
Hölle, wo ist dein Sieg?*

*Herr, du bist würdig zu nehmen
Preis und Ehre und Kraft,
denn du hast alle Dinge geschaffen,
und durch deinen Willen haben sie
das Wesen und sind geschaffen.
(Hebrews 13:14; 1 Corinthians 15:51, 52, 54, 55; Revelation 4:11)*

*7. Selig sind die Toten,
die in dem Herren sterben
von nun an.
Ja, der Geist spricht,
daß sie ruhen von ihrer Arbeit,
denn ihre Werke folgen ihnen nach.*

and transformed suddenly, in an instant,
at the time of the last trumpet.
For the trumpet will sound,
and the dead will rise up incorruptible,

and we will be transformed.
Then will be fulfilled
the word that is written:
“Death is swallowed up in victory.
Death, where is your sting?
Hell, where is your victory?”

Lord, you are worthy to receive
praise and honor and might,
for you have created all things,
and by your will they have
their being and are created.

Blessed are the dead
who die in the Lord
from now on.
Yea, the Spirit says
that they may rest from their labor,
for their works follow after them.

ENGLISH BURIAL SERVICE

The following pages are images of the 1549 Burial Service²⁹³

²⁹³ Church of England, “The Booke of the Common Praier and Administratio[n] of the Sacramentes and Other Rytes and Ceremonies of the Church, after the vse of the Church of Englande.”

The communion of the sicke.

sacrament of the body and bloud: as shall serue the other sicke persons, and, sicke as be appoynted to communicate wyth them, yf ther be any. And shal immediatly cary it, & minister it vnto them.

¶ But if any man eyther by reason of extremite of syknesse, or for lacke of warnyng geuen in due time, to the curate, or by any other iust impedymēt do not receiue the sacramente of Christes bodye and bloud: then the curate shall instructe hym, that yf he doe trulye repente him of his synnes, and stedfastly beleue that Iesus Christe hath suffered death vpon the crosse for hym, and shed his bloud for his redemption, earnestly remembryng the benefices he hath thereby, and geuing hym hearty thanks therfore, he doeth receiue and drinke spirytually the body and bloude of our sauour Christ, profitably to his soules helthe, although he do not receiue the sacrament with his mouth.

¶ When the sicke person is visited, and receyue the holy communion, all at one tyme: then the priest for more expedition shal vse this ordre at the visitation.

The antheume:

Remember not lord. &c.

Lord haue mercy vpon vs.

Christ haue mercy vpon vs.

Lord haue mercy vpon vs.

¶ Our father whyche art in heauen. &c.

And leade vs not into temptation.

Answer.

But deliuer vs from euill. Amen.

Let vs pray.

¶ O lord loke downe from heauen, &c.

¶ With the first parte of the exhortation and all other thynges vnto the psalme.

In the O lord haue I put my trust.

And yf the sicke desire to be annointed, then shal the priest vse the appoynted prayer without any psalme.

The

✠ The order for ✠ the buryall of the dead.

The priest meeting the Corps at the Church stile, shall say
¶ els the priestes and clerkes shal syng, and so go cyther into the Church, or towards the graue.



¶ In the resurrection and the lyfe (say the
¶ Word) he beleueth in me. yea though
he were dead, yet shal he lyue. And who
soeuer lyueth and beleueth in me: shal not
dye for euer.

I knowe that my redemer liueth, & that I shall
lyse out of the earth in the last daye, and shall
be couered agayne with my skynne, and shal se
God in my fleshe. yea & I my selfe shal beholde him
not woth other, but with these same eyes.

¶ We brought nothyng into this world e, neither
maye we cary any thyng out of this worlde.
The lord geueth, and the lord taketh away. &
euen as it pleaseth the Lord, soo come thynges to
passe: blessed be the name of the lord.

When they come at the graue, whyles the Corps is made
ready to be layed into the earth the priest shal say, or els
the priest and clerkes shal syng.



¶ In that is bozne of a woman, hath but
a shorte tyme to lyue, and is ful of mis-
ery: he commeth vp and is cut downe
lyke a floure, he speth as it were a
dow, and neuer continueth in one stay.

Ge. iiii.

In

At the buriall.

In the myddell of lyfe we be in deathe. of whome may we seke for succoure but of the. O lord which for our synnes iustly art mouled. yet o lord god most holy. O lord most myghtye. O holy & most merciful sauour. deliuer vs not into the bytter paynes of eternal death. Thou knowest the secretes of our hertes. Shutte not up thy mercifull eyes to our prayers. But spare vs lord moste holre. O God most myghtye. O holpe and mercifull sauour. thou moit worthy uidge eternal suffre vs not at our last houre for any paynes of death. to fall from the.

Then the priest calling earth upon the Corps. shall say.

Commende thy soule to god the father almighty. and thy body to y^e ground. earth to earth. althes to althes. dulle to dulle. in sure and certayne hope of resurrection to eternall lyfe. through our lord Jesus Christe who shall chaunge oure hyle bodye. that it may be like to his glorious body. accordinge to the myghty workinge. wherby he is able to subdue all thynges to him selfe

Then shall be sayd or song.

Apoc. xliii

I heard a voice from heauen. sayng. vnto me. Wryte blessed are the dead which dye in the lord. Euen so saith the spirite. that they reyse from their labours.

Let vs praye.

we

At the buriall. fol. xxi.

We commend into thy handes of mercede (most mercifull father) the soule of thyss our brother departed. And his body we committe to y^e earth. beseeching thyne infinit goodnes to geue vs grace to liue in thy feare & loue. and to dy. in thy sauour: that when the iudgemēt shall come which thou hast committed to thy welbeloued sonne. both this our brother. & we may be found acceptable in thy sight. & receiue that blessing which thy welbeloued sonne shall the promise to al that loue & feare the. saying. Come ye blessed children of my father. Receiue the kingdom prepared for you before the beginning of y^e world. Graunt this mercifull father for the honour of Jesus Christ our onely sauour. mediator & aduocate. Amen.

This prayer shall also be added.

O mighty God. we geue the hearty thanks for this thy seruāt. whom thou hast deliuered from the miseries of this wretched world. from y^e body of death and all temptatio. And as we trust. hast brought his soule which he committed into thy holy handes. into sure consolation and rest: Graunte we beseeche the. that at the day of iudgemente his soule and al the soules of thy electe. departed out of this lyfe: maye wyth vs and we wyth them. fully receiue thy promyses and be made perfyte all together throughe the glorious resurrection of thy sonne Jesus Christe our Lord.

At the buryall

These psalmes with other suffrages followinge are to be sayd in the church, eyther before or after the buriall of the Corps.

Dilexi quoniam
niam Psal
Cxxvi.



I am wel pleased that the lord hath heard the voyce of my prayer.

That he hath enclined hys eare vnto me, therefore will I call vpon him as long as I lyue

The snares of death compassed me round about, and the paynes of hel. gat hold vpon me: I shal fynd trouble and heaumes: and I shal cal vpon the name of the lord (O lord) I beseeche the deliuer my soule.

Gracious is the lord, and righteous, yea our god is mercifull

The lord preserveth the simple: I was in misery and he helped me

Turne againe then vnto thy rest, O my soule, for the lord hath rewarded the

And why, thou hast deliuered my soule fro death mine eyes from teares, and my fete from fallng.

I wil walke before y lord, in the land of the living I belued and therefore wil I speake: but I was sore troubled

I sayd in my hart, all men are lyers What reward shall I geue vnto the lord, for all the benefites that he hath done vnto me.

I will receyue the cup of saluation, and cal vpon the name of the lord

I will paye my bowes now in the presence of all his people: ryght dere in the syght of the lord is the death of his saintes

Behold (O lord) how that I am thy seruant: I am

At the buryall.

Psal. cxxi.

am thy seruante and the sonne of thy handmayde thou hast broken my bondes in sunder.

I wil offer to the the sacrifice of thankes geuyng and wyl call vpon the name of the lord.

I will paye my bowes vnto the lord in the sight of all hys people, in the courtes of the lordes house, euen in the myddest of the, O Hierusalem.

Glorie to the father. &c.

As it was in the beginning, &c.



Raise the lord (O my soule) while I lyue wil I praise the lord, yea as long as I haue any being, I wil sing praises vnto my god.

Put not your trust in princes, nor in a ny chyld of man, for there is no helpe in them.

For when the breath of man goeth forth, he shall turue agayne to hys earth, and then al his thoughtes perishe.

Blessed is he that hath the god of Jacob for hys helpe, and whose hope is in the lord hys god.

Which made heauen & earth, the sea, and all that there in is: which kepeth hys promise for ever.

Whych helpeth them to ryght that suffre wrong which fedeth the hungrer.

The lord looseth men out of prison, the lord giveth syght to the blinde.

The lord helpeth them vp that are fallen, y lord careth for the righteous.

The lord careth for the straungers, he defendeth the fatherles and widowes: as for the waye of the vngodly, he turneth it vpsyde downe.

f. i. d.

The

Lauds et
nima mea
Psal cxxvi
Note
that this
psalme is to
be said af-
ter the as-
ter that so
loweth.

At the buryall.
The lord thy god. O Sion. walbe kyng for euer
more and throughout al generations.

Glorie to the father. &c.
As it was in the begynnyng &c.

Domine pro
bail. Psal. C
xxix



O Lord thou hast searched me out and knowen me.
Thou knowest my downe sittynge and
myne bypysynge. thou vnderstandest my
thoughtes long before

Thou art about my pathe. and about my bed and
spicst out all my wayes

For lo. there is not a word in my tongue. but thou
(O lord) knowest it altogether

Thou hast fashioned me. behinde and before. and
laid thine hand vpon me

Suche knowledge is to wonderful and excellent
for me. I cannot attayne vnto it

Whither shall I go then from thy spiryte. or whi-
ther shall I go then from thy presence.

If I cline vp into heauē. thou art there. If I go
downe to hell thou art there also.

If I take the winges of a morning. and remaine
in the vttermoost partes of the sea

Euē there also thy hande leade me. & thy right
hand shall hold me

If I saye parad nenture the darkenes shall couer
me. then shall my nyght be turned to daye.

For the darkenesse is no darkenesse wyth the. but
the nyght is all cleare as the daythe. darkenes and
lyght to the are both a lyke

for

At the Buryall. fol. xxiii.
For my reines are thyne. thou hast couered me in
my mothers wombe. I wyl geue thanks vnto the
for I am fearefully and wonderously made. merua-
lous are thy workes. and my soule knoweth right
well.

My bones are not hid from thee. though I be made
secretely. and fashioned beneth in the earthe

Thine eyes did se my substance. yet being imper-
fecte. and in thy booke were all my members writtē

Whych day by day were fashioned. when as yet
there was none of them.

How deere are thy counceils vnto me. O god. O
how great is the summe of them.

If I tel them. they are mo in mumble then I can
when I wake vp. I am present wyth thee

Wilt thou not slepe O wicked O god. depart from
me ye bloud thyrsty men

For they speake vnrighteously agaynst the. and
thyne enemies take thy name in vayne

Do not I hate them. O lord. that hate thee. and
am not I grieved with those that rise vp agaynst the

yea I hate them right sore. euē as though they
were myne enemies

Crye me. O god. and seeke the grounde of myne
hearte proue me and examyne my thoughtes

Loke wel if there be any way of wickednes in me
and leade me in the waye euer lastyng

Glorie to the father. &c.
As it was in the begynnyng. &c.

fi. iii. Then

At the buriall.

Then shall folowe this lesson, taken out of the xv. Chapter to the Corinthyans, the first Epistle.

1. Cor. xv.

Chryst is risen from the dead, and become the fyrste fruytes of them that slepe. For by a man came death, and by a man came the resurrection of the dead. For as by Adam all dye: euen so by chryst shal all be made alpye, but every man in his owne ordre. The fyrst is chryst then they that are Chrystes at his comynge. Then cometh the ende, when he hath delyuered vp the kingdome to god & father, when he hath put doune al rule and authoryte & powere. For he must reygne tyll he haue put al his enemies vnder his fete. The last enemye that shall be destroyed, is death. For he hath put all thynges vnder his fete. But when he sayeth al thynges are put vnder him, it is manifeste that he is excepted, which did put all thynges vnder hym. When all thynges are subdued vnto him, then shall & sonne also him selfe be subiecte vnto him that put al thynges vnder hym, that god may be all in all. Elles what do they, which are Baptized ouer the dead, yf the dead rise not at all. Why are they then baptized ouer them? yea and why stande we alway then in teperdy? By our reioysing whiche I haue in Chryst Iesu our lord, I dye dayly. That I haue fought woth beastes at Ephesus after the maner of men, what auantage it me, if the dead rise not agayne. Let vs eate and drynke, for to morowe we shall dye. Be not ye deceyued: euyl wordes corrupt

good

At the burypall. fol. xxiij.

good maners. Awake trulpe out of slepe, and synne not. For some haue not the knowledg of God. I speake this to your shame. But some man wyl saye how arise & dead, with what body shal they come? Thou seest, that which thou sowest, is not quickened except it dye. And what sowest thou? Thou sowest not that body & shalbe, but bare corne, as of wheate or of some other, but god geueth it a bodye at his pleasure, to every seede his owne body. All fleshe is not one maner of fleshe, but there is one maner of fleshe of men an other maner of fleshe of beastes an other of fyfthes, an other of byrdes. There are al so celestiaall bodies and there are bodies terrestriall: but & glory of & celestiaall is one, & & glory of & terrestriall is an other. There is one maner glory of & some and an other glory of the moone, & an other glory of the starres. For one sterre differeth from an other in glory: So is the resurrection of the dead, it is sown in corruption, it riseth agayne in incorruptio. It is sown in dishonoure, it riseth agayne in honoure. It is sown in weakenes, it riseth agayne in powere. It is sown a naturall body, it riseth agayne a spirituall bodye. There is a naturall bodye, and there is a spirituall bodye, as it is also wrytten. The fyrste man Adam was made a liuing soule, and the last Adam was made a quickening spryte: Howbe it that is not fyrste whych is spirituall, but that whyche is naturall, and then that whych is spiritual. The first man is of the earth, yea earthy. The seconde manne is the Lord from heauen (heauenly) As is the case

f. i. iii. thy

The communion of the sicke.

thy suche are they that are yearthye. And as is the
heauenlye suche are they that are heauenlye. And as
we haue borne the ymage of the earthye so shall we
beare ymage of the heauenlye. This say I brethren
that fleshe and bloude can not inheryte the kyng-
dome of God. Ne pther doeth corruption inheryte
vncorruption. Beholde. I shewe you a mystery. We
shall not all slepe. but we shall all be chaunged. and
in a moment. in the twinkelyng of an eye by the last
trump. For the trumpe shall blowe. and the deade
shall rise in corruptyble. and we shall be chaunged.
For thys corruptible must put on incorruption. and
thys mortal must put on immortakite. When thys
corruptible hath put on incorruption. and this mor-
tal hath put on immortakite. then shall be brought
to passe the saying that is written. Death is swal-
wed vp in victorie. Death where is thy sting. Hel
where is thy victorie. The stinge of death is synne.
and the strength of synne is the law. But thanks be
vnto god. whiche hath geuen vs victorie. throughe
oure Lorde Iesus Christe. Therefore my dere bre-
thren. be ye stedfast and vnmouable. alwaies rich in
the worke of the lord. forasmuche as ye knowe how
that your labour is not in vaine. in the lord.

The lesson ended then shall the priest say.

Lord haue mercy vpon vs
Christ haue mercy vpon vs
Lord haue mercy vpon vs

Our

At the bitt pall.

fol. xxi.

Our father which art in heauen. &c.

And leade vs not into temptation.

But deliuer vs from euill. Amen.

Enter not (O lord) into iudgemēt with thy seruant

for in thy sight no liuynge creature shall be iustified

from the gates of hell.

Deliuer they soules. O lord.

I beleue to se the goodnes of the lord.

In the land of the liuynge.

O lord. graciously heare my prayer.

And let my crye come vnto thee.

Let vs praye.



Our Lorde. with whome do lyue the spirite
of them that be dead: and in whom s
les of them that be elected. after they bee
deliuered from the burden of the fleshe.
be in to a felicitie: Graunt vnto this thy seruante
that the synnes whiche he committed in this world
be not imputed vnto hym. but that he escapinge the
gates of hell and paynes of eternall darkenes: may
euer dwell in the region of light with Abraham. I-
saac and Jacob

G. i. in

At the buryall

in þe place where is no weptage, sorow, nor heauines
and when that day of the general resurrec-
tion shal come, make him to rise also with the iust &
righteous, & receiue this body againe to glory, then
made pure & incorruptible, set him on þe right hand
of thy sonne Iesus Christe, among thy holy &
electe, that then hee maye heare with them
these moste sweete & comfortable wordes

Come to me ye blessed of my father,
posses the kingdom which hath bene
prepared for you from the begin-
ning of þe worldes. Graunt this

we beseeche thee, O mercifull

father: through Iesus

Christ our mediator, to dwell with thee

and reueliner.

Amen.

And thus shall we praye for the soules of the

departed, that they maye rest in peace.

Amen.

¶ The second prayer for the departed.

¶ The third prayer for the departed.

¶ The fourth prayer for the departed.

¶ The fifth prayer for the departed.

¶ The sixth prayer for the departed.

¶ The seventh prayer for the departed.

¶ The eighth prayer for the departed.

¶ The ninth prayer for the departed.

¶ The tenth prayer for the departed.

¶ The eleventh prayer for the departed.

¶ The twelfth prayer for the departed.

✠ The celebration ✠

of the holy communion when
there is a buryall of the dead.

As the hart desireth the water brook,
so longeth my soule after thee, O god.
My soule is a hart for god, reaching
for the living god: when shal I come to ap-
peare before the presence of god?

My teares haue bene my meate day and nyght
while they daily say vnto me, where is now thy god?
Now when I thinke there vpon, I poure out my
heart by my teares: for I went with the multitude,
I brought them forth vnto the house of god, in a voice
of people, and thankesgiving among such as kepe
holpe day.

Why art thou so full of heauines? O my soule, and
why art thou so vnquiete within me?
But thy trust in god is false, I haue yet geue him than-
kes for the helpe of thy countenance.

O god, my soule is vexed within me: therefore
wyl I remember the conuulsing the lande of Ior-
dane, and the lytle hyl of Hermonium.

One depe vasseth another because of the noise of
thy water pipes, as thy waues and stormes are gone
ouer me.

The lord hath graunted his louyng kyndnes on
the daye tyme, and in the nyght season byd I synge
of hym, and made my prayer vnto the god of life.

I wyl say vnto the god of my strength, why hast thou

g. u. thou

Quem admo-
dum psal-
du.

Sung texts as included in the 1549 Book of Common Prayer²⁹⁴

Parenthetical attributions appear in the text, but bracketed text is editorial.

[1 – I am the resurrection]

I am the resurreccion and the life (sayth the Lord): he that beleveth in me, yea though he were dead, yet shall he live. And whosoever lyveth and beleveth in me: shall not dye for ever. (John xi)

[2 – I know that my redeemer liveth]

I knowe that my redemer lyveth, and that I shall ryse out of the yearth in the last daye, and shalbe covered again with my skinne and shall see God in my flesh: yea and I myself shall beholde hym, not with other but with these same iyes. (Job xix)

[3 – We brought nothing into this world]

We brought nothyng into this worlde, neyther may we carye any thyng out of this worlde. The Lord geveth, and the Lord taketh awaie. Even as it pleaseth the Lorde, so cummeth thynges to passe: blessed be the name of the Lorde. (1 Tim vi. Job i)

[4 – Man that is born of a woman]

Man that is borne of a woman, hath but a shorte tyme to lyve, and is full of miserye : he cummeth up and is cut downe lyke a floure; he flyeth as it were a shadowe, and never continueth in one staye. (Job ix) [found in Job 14:1-2 in modern Bibles]

[5 – In the midst of life]

In the myddest of lyfe we be in death, of whom may we seke for succor but of thee, o Lorde, whiche for our synnes justly art moved? yet o Lord God moste holy, o Lord moste mighty, o holy and moste merciful saviour, delyver us not into the bitter paines of eternal death. [This text is a translation of the Latin antiphon *Media vita in morte sumus*, attributed to Notker.²⁹⁵]

[6 – Thou knowest Lord the secrets of our hearts]

Thou knowest, Lord, the secretes of our hartes : shutte not up thy mercyfull iyes to our praiers : But spare us, Lord most holy, o God moste mighty, o holy and mercifull saviour, thou moste worthy judge eternal, suffer us not at our last houre for any paines of death to fal from the.

[7 – I heard a voice from heaven]

I hearde a voyce from heaven saying, unto me: Wryte, blessed are the dead whiche dye in the Lorde. Even so sayeth the spirite, that they rest from theyr labours. (Apoca. [Revelation] xiii)

²⁹⁴ Wohlers, "The 1549 Book of Common Prayer."

²⁹⁵ Geo A. Trevor, "Passage in the Burial Service," *Notes and Queries* s1-VIII, no. 199 (August 20, 1853): 177–78, <https://doi.org/10.1093/nq/s1-VIII.199.177b>.

The following pages are images of the 1662 Burial Service.²⁹⁶

²⁹⁶ Church of England, “The Book of Common Prayer and Administration of the Sacraments and Other Rites and Ceremonies of the Church According to the Use of the Church of England.”

...and the Lord God, who is a most strong tower to all them that put their trust in him, to whom all things in heaven, in earth, and under the earth do bow and obey, be now and evermore thy defence, and make thee know and feel, that there is none other name under heaven given to man, in whom, and through whom thou mayest receive health and salvation, but only the Name of our Lord Jesus Christ. Amen.

¶ And after that shall say.
O God, thy gracious mercy and protection we commit thee. The Lord bless thee and keep thee. The Lord make his face to shine upon thee, and be gracious unto thee. The Lord lift up his countenance upon thee, and give thee peace, both now and evermore. Amen.

A Prayer for a sick child.
O Almighty God and merciful Father, to whom alone belong the issues of life and death, Look down from heaven, we humbly beseech thee, with the eyes of mercy upon this child now lying upon the bed of sickness. Visit him, O Lord, with thy salvation; deliver him in thy good appointed time from his bodily pain, and save his soul for thy mercies sake. That if it shall be thy pleasure to prolong his days here on earth, he may live to thee, and be an instrument of thy glory, by serving thee faithfully, and doing good in his generation; or else receive him into those heavenly habitations, where the souls of them that sleep in the Lord Jesus enjoy perpetual rest and felicity. Grant this, O Lord, for thy mercies sake, in the name of thy Son our Lord Jesus Christ, who liveth and reigneth with thee and the holy Ghost, ever our God, without end. Amen.

¶ Adding this.
Saviour of the world, who by thy cross and precious blood hast redeemed us, save us and help us, we humbly beseech thee, O Lord.

¶ Then shall the Minister say.
The Almighty Lord, who is a most strong tower to all them that put their trust in him, to whom all things in heaven, in earth, and under the earth do bow and obey, be now and evermore thy defence, and make thee know and feel, that there is none other name under heaven given to man, in whom, and through whom thou mayest receive health and salvation, but only the Name of our Lord Jesus Christ. Amen.

¶ And after that shall say.
O God, thy gracious mercy and protection we commit thee. The Lord bless thee and keep thee. The Lord make his face to shine upon thee, and be gracious unto thee. The Lord lift up his countenance upon thee, and give thee peace, both now and evermore. Amen.

A Prayer for a sick person, when there appeareth small hope of recovery.
O Father of mercies, and God of all comfort, our only help in time of need; we flee unto thee for succour in behalf of this thy servant, here lying under thy hand in great weakness of body. Look graciously upon him, O Lord; and the more the outward man decayeth, strengthen him, we beseech thee, so much the more continually with thy grace and holy Spirit in the inner man. Give him unfeigned repentance for all the errors of his life past, and steadfast faith in thy Son Jesus, that his sins may be done away by thy mercy, and his pardon sealed in heaven, before he go hence, and be no more seen. We know, O Lord, that there is no word impossible with thee; and that if thou wilt, thou canst even yet raise him up, and grant him a longer continuance amongst us. Yet, forasmuch as in all appearance the time of his dissolution draweth near, so fit and prepare him, we beseech thee, against the hour of death, that after his departure hence in peace and in thy favour, his soul may be received into thine everlasting kingdom, through the merits and mediation of Jesus Christ thine only Son, our Lord and Saviour. Amen.

¶ A commendatory prayer for a sick person at the point of departure.
O Almighty God, with whom do live the spirits of just men made perfect, after they are delivered from their earthly prisons; We humbly commend the soul of this thy servant, our dear brother, into thy hands, as into the hands of a faithful Creator, and most merciful Saviour; most humbly beseeching thee that it may be precious in thy sight. Wash him, we pray thee, in the blood of that immaculate Lamb that was slain to take away the sins of the world; that whatsoever defilements it may have contracted in the midst of this miserable and naughty world, through the lusts of the flesh, or the wiles of Satan, being purged and done away, it may be preserved pure and without spot before thee. And teach us who survive, in this and other like daily practices of mortality, to see how frail and uncertain our own condition is, and so to number our days, that we may seriously apply our hearts to that holy and heavenly wisdom, whilst we live here, which may in the end bring us to life everlasting, through the merits of Jesus Christ thine only Son our Lord. Amen.

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in thee. Give him strength against all his temptations, and heal all his distempers. Break not the bruised reed, nor quench the smoking flax. Shut not up thy tender mercies in displeasure; but make him to hear of joy and gladness, that the bones which thou

The Communion of the Sick.

¶ Forasmuch as all mortal men be subject to many sudden perils, diseases, and sicknesses, and ever uncertain what time they shall depart out of this life; therefore, to the intent they may be always in a readiness to die, whensoever it shall please Almighty God to call them, the Curates shall diligently from time to time (but especially in the time of pestilence, or other infectious sickness) exhort their Parishioners to the often receiving of the holy Communion of the body and blood of our Saviour Christ, when it shall be publicly administered in the Church; that so doing, they may in case of sudden visitation, have the less cause to be disquieted for lack of the same. But if the sick person be not able to come to the Church, and yet is desirous to receive the Communion in his house; then he must give timely notice to the Curate, signifying also how many there are to communicate with him (which shall be three, or two at the least) and having a convenient place in the sick man's house, with all things necessary so prepared, that the Curate may reverently minister, he shall there celebrate the holy Communion, beginning with the Collect, Epistle and Gospel here following.

The Collect.
Almighty everliving God, maker of mankind, who dost comfort those whom thou dost love, and chastise everyone whom thou dost receive; We beseech thee to have mercy upon this thy servant visited with thine hand, and to grant that he may take his sickness patiently, and recover his bodily health (if it be thy gracious will) and whensoever his soul shall depart from the body, it may be without spot presented unto thee, through Jesus Christ our Lord. Amen.

The Epistle.
My son, despise not thou the chastening of the Lord, nor faint when thou art rebuked of him. For whom the Lord loveth, he chasteneth; and scourgeeth every son whom he receiveth.

The Gospel.
Verily I say unto you, He that heareth my word, and believeth on him that sent me, hath everlasting life, and shall not come into condemnation; but is passed from death unto life.

¶ After which, the Priest shall proceed according to the form before prescribed for the holy Communion, beginning at these words (Ye that do truly, &c.)

¶ At the time of the distribution of the holy Sacrament, the Priest shall first receive the Communion himself, and after minister unto them that are appointed to communicate with the sick, and last of all to the sick person.

¶ But if a man, either by reason of extremity of sickness, or for want of warning in due time to the Curate, or for lack of company to receive with him, or by any other just impediment, do not receive the Sacrament of Christ's body and blood, the Curate shall instruct him, that if he do truly repent him of his sins, and steadfastly believe that Jesus Christ hath suffered death upon the cross for him, and shed his blood for his redemption, earnestly remembering the benefits he hath thereby, and giving him hearty thanks therefore, he do eat and drink the body and blood of our Saviour Christ profitably to his soul's health, although he do not receive the Sacrament with his mouth.

¶ When the sick person is offered, and receiveth the holy Communion all at one time, then the Priest, for more expedition, shall cut off the form of the Visitation at the Psalm (In thee, O Lord, have I put my trust) and go straight to the Communion.

¶ In the time of the plague, spent, or such other like contagious times of sickness or distemper, when none of the Parish or neighbours can be gotten to communicate with the sick in their houses, for fear of the infection, upon special request of the diseased, the Minister may only communicate with him.

The ORDER for the Burial of the Dead.

¶ Here it is to be noted, that the Office ensuing is not to be used for any that die unbaptized, or excommunicate, or have laid violent hands upon themselves.

¶ The Priest and Clergy meeting the corpse at the entrance of the Church-yard, and going before it, either into the Church, or towards the grave, shall say, or sing.

I Am the resurrection and the life, faith in the Lord: he that believeth in me, though he were dead, yet shall he live. And whoever liveth and believeth in me, shall never die.

¶ Know that my Redeemer liveth, and that I shall stand at the latter day upon the earth. And though after my skin worms destroy this body, yet in my flesh shall I see God: whom I shall see for my self, and mine eyes shall behold, and not another.

¶ We brought nothing into this world, and it is certain we can carry nothing out. The Lord gave, and the Lord hath taken away; blessed be the Name of the Lord.

¶ After they are come into the Church, shall be read one or both of these Psalms following.

¶ Job 19.
25, 26, 27.

¶ 2 Tim. 4.
7.

hath broken may rejoice. Deliver him from fear of the enemy, and lift up the right of thy countenance upon him, and give him peace, through the merits and mediation of Jesus Christ our Lord. Amen.

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¶ But if a man, either by reason of extremity of sickness, or for want of warning in due time to the Curate, or for lack of company to receive with him, or by any other just impediment, do not receive the Sacrament of Christ's body and blood, the Curate shall instruct him, that if he do truly repent him of his sins, and steadfastly believe that Jesus Christ hath suffered death upon the cross for him, and shed his blood for his redemption, earnestly remembering the benefits he hath thereby, and giving him hearty thanks therefore, he do eat and drink the body and blood of our Saviour Christ profitably to his soul's health, although he do not receive the Sacrament with his mouth.

¶ When the sick person is offered, and receiveth the holy Communion all at one time, then the Priest, for more expedition, shall cut off the form of the Visitation at the Psalm (In thee, O Lord, have I put my trust) and go straight to the Communion.

¶ In the time of the plague, spent, or such other like contagious times of sickness or distemper, when none of the Parish or neighbours can be gotten to communicate with the sick in their houses, for fear of the infection, upon special request of the diseased, the Minister may only communicate with him.

The ORDER for the Burial of the Dead.

¶ Here it is to be noted, that the Office ensuing is not to be used for any that die unbaptized, or excommunicate, or have laid violent hands upon themselves.

¶ The Priest and Clergy meeting the corpse at the entrance of the Church-yard, and going before it, either into the Church, or towards the grave, shall say, or sing.

I Am the resurrection and the life, faith in the Lord: he that believeth in me, though he were dead, yet shall he live. And whoever liveth and believeth in me, shall never die.

¶ Know that my Redeemer liveth, and that I shall stand at the latter day upon the earth. And though after my skin worms destroy this body, yet in my flesh shall I see God: whom I shall see for my self, and mine eyes shall behold, and not another.

¶ We brought nothing into this world, and it is certain we can carry nothing out. The Lord gave, and the Lord hath taken away; blessed be the Name of the Lord.

¶ After they are come into the Church, shall be read one or both of these Psalms following.

¶ Job 19.
25, 26, 27.

¶ 2 Tim. 4.
7.

¶ Job 19.
25, 26, 27.

¶ 2 Tim. 4.
7.

¶ Job 19.
25, 26, 27.

¶ 2 Tim. 4.
7.

Psalm. Psal. 30.
I Said, I will take heed to my ways: that I offend not in my tongue.

I will keep my mouth as it were with a bridle while the ungodly is in my sight. I held my tongue, and spake nothing: I kept silence, yea even from good words: but it was pain and grief to me.

My heart was hot within me, and while I was thus musing, the fire kindled: and at the last I spake with my tongue.

Lord, let me know my end, and the number of my days: that I may be certified how long I have to live.

Behold, thou hast made my days as it were a span long: and mine age is even as nothing in respect of thee, and verily every man living is altogether vanity.

For man walketh in a vain shadow, and disquieteth himself in vain: he heareth up riches, and cannot tell who shall gather them.

And now, Lord, what is my hope: truly my hope is even in thee.

Deliver me from all mine offences: and make me not a rebuke unto the foolish.

I became dumb and opened not my mouth: for it was thy doing.

Take thy plague away from me: I am even consumed by means of thy heavy hand.

When thou wilt rebuke dost chasten man for sin, thou makest his beauty to come away, like as it were a moth fretting a garment: every man therefore is but vanity.

Hear my prayer, O Lord, and with thine ears consider my calling: hold not thy peace at my tears.

For I am a stranger with thee: and a sojourner as all my fathers were.

O spare me a little, that I may recover my strength: before I go hence, and be no more seen.

Glory be to the Father, and to the Son: and to the holy Ghost.

As it was in the beginning, is now, and ever shall be: to world without end. Amen.

Domine, refugium. Psal. 30.
Lord, thou hast been our refuge: from one generation to another.

Before the mountains were brought forth, or ever the earth and the world were made: thou art God from everlasting, and world without end.

Thou turnest man to destruction: again thou givest. Come again, ye children of men.

For a thousand years in thy sight are but as yesterday: fleeing that is past as a watch in the night.

As soon as thou scatterest them, they are even as a sleep: and fade away suddenly like the grass.

In the morning it is green, and groweth up: but in the evening it is cut down, dried up, and withered.

For we consume away in thy displeasure: and are afraid at thy wrathful indignation.

Thou hast set our misdeeds before thee: and our secret sins in the light of thy countenance.

For when thou art angry all our days are gone: we bring our years to an end, as it were a tale that is told.

The days of our age are threescore years and ten, and though men be so strong that they come to fourscore years: yet is their strength then but labour and sorrow: so soon passeth it away, and we are gone.

But who regardeth the power of thy wrath: for even thereafter as a man feareth, so is thy displeasure.

So teach us to number our days: that we may apply our hearts unto wisdom.

Turn thee again, O Lord, at the last: and be gracious unto thy servants.

O satisfy us with thy mercy, and that soon: so shall we rejoice, and be glad all the days of our life.

Comfort us again, now after the time that thou hast plagued us: and for the years wherein we have suffered adversity.

Show thy servants thy work: and their children thy glory.

And the glorious Majesty of the Lord our God be upon us: prosper thou our handy work.

Glory be to the Father, and to the Son: and to the holy Ghost.

As it was in the beginning, is now, and ever shall be: to world without end. Amen.

Then shall follow the Lesson taken out of the fifteenth Chapter of the former Epistle of Saint Paul to the Corinthians.

Now is Christ risen from the dead, and become the first-fruits of them that sleep.

For since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

But every man in his own order: Christ the first-fruits; afterward they that are Christs, at his coming.

Then cometh the end, when he shall have delivered up the kingdom to God, even the Father; when he shall have put down all rule, and all authority and power.

For he must reign till he hath put all enemies under his feet. The last enemy that shall be destroyed is death: for he hath put all things under his feet.

But when he saith all things are put under him, it is manifest that he is excepted which did put all things under him.

And when all things shall be subdued unto him, then shall the Son also himself be subject unto him that put all things under him, that God may be all in all.

Else what shall they do which are baptized for the dead, if the dead rise not at all? why are they then baptized for the dead?

And why stand we in jeopardy every hour? I protest by your rejoicing, which I have in Christ Jesus our Lord, I die daily.

If after the manner of men, I have fought with beasts at Ephesus, what advantage it me, if the dead rise not? Let us eat and drink, for to morrow we die.

Be not deceived; evil communications corrupt good manners. Awake to righteousness, and sin not; for some have not the knowledge of God. I speak this to your shame. But some man will say, How are the dead raised up?

and with what body do they come? Thou fool, that which thou sowest is not quickened, except it die.

And that which thou sowest, thou sowest not that body that shall be; but bare grain, it may chance of wheat, or of some other grain.

But God giveth it a body, as it hath pleased him, and to every seed his own body. All flesh is not the same flesh, but there is one kind of flesh of men, another flesh of beasts, another of fishes, and another of birds.

There are also celestial bodies, and bodies terrestrial; but the glory of the celestial is one, and the glory of the terrestrial is another. There is one glory of the sun, and another glory of the moon, and another glory of the stars; for one

one star differeth from another star in glory. So also is the resurrection of the dead: it is sown in corruption, it is raised in incorruption: it is sown in dishonour; it is raised in glory: it is sown in weakness; it is raised in power: it is sown a natural body; it is raised a spiritual body.

There is a natural body, and there is a spiritual body. And so it is written, The first man Adam was made a living soul, the last Adam was made a quickning Spirit.

Howbeit, that was not first which is spiritual; but that which is natural, and afterward that which is spiritual. The first man is of the earth, earthy: the second man is the Lord from heaven.

As is the earthy, such are they that are earthy: and as is the heavenly, such are they also that are heavenly. And as we have born the image of the earthy, we shall also bear the image of the heavenly.

Now this I say, brethren, that flesh and blood cannot inherit the kingdom of God; neither doth corruption inherit incorruption.

Behold, I shew you a mystery. We shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

For this corruptible must put on incorruption, and this mortal must put on immortality. So when this corruptible shall have put on incorruption, and this mortal shall have put on immortality, then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory?

The sting of death is sin, and the strength of sin is the law. But thanks be to God which giveth us the victory, through our Lord Jesus Christ.

Therefore, my beloved brethren, be ye steadfast, unmoveable, always abounding in the work of the Lord, forasmuch as ye know that your labour is not in vain in the Lord.

When they come to the grave, while the corpse is made ready to be laid into the earth, the Priest shall say, or the Priest and Clerks shall sing.

MAn that is born of a woman, hath but a short time to live, and is full of misery. He cometh up, and is cut down like a flower; he flourisheth as it were a shadow, and never continueth in one day.

In the midst of life we are in death: of whom may we seek for succour, but of thee, O Lord, who for our sins art justly displeased?

Yet, O Lord God most holy, O Lord most mighty, O holy and most merciful Saviour, deliver us not into the bitter pains of eternal death.

Thou knowest, Lord, the secrets of our hearts: shut not thy merciful ears to our prayers; but spare us, Lord most holy, O God most mighty, O holy and merciful Saviour, thou most worthy Judge eternal, suffer us not at our last hour for any pains of death to fall from thee.

Then while the earth shall be cast upon the body by some standing by, the Priest shall say.

Forasmuch as it hath pleased Almighty God of his great mercy to take unto himself the soul of our dear brother here departed, we

therefore commit his body to the ground; earth to earth, ashes to ashes, dust to dust, in sure and certain hope of the resurrection to eternal life, through our Lord Jesus Christ, who shall change our vile body, that it may be like unto his glorious body, according to the mighty working, whereby he is able to subdue all things to himself.

When shall be said or sung.

I Heard a voice from heaven, saying unto me, Write from henceforth blessed are the dead which die in the Lord: even so saith the Spirit; for they rest from their labours.

Then the Priest shall say.

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

Our Father which art in heaven, Hallow thy Name, thy Kingdom come. Thy will be done in earth, As it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive them that trespass against us. And lead us not into temptation: But deliver us from evil. Amen.

The Collect.

Merciful God, the Father of our Lord Jesus Christ, who is the resurrection and the life; in whom whosoever believeth shall live though he die; and whosoever liveth and believeth in him, shall not die eternally: who also hath taught us (by his Apostle Saint Paul) not to be sorry, as men without hope, for them that sleep in him; We meekly beseech thee, O Father, to raise us from the death of sin unto the life of righteousness; that when we shall depart this life, we may rest in him, as our hope is this our brother doth; and that at the general resurrection in the last day we may be found acceptable in thy sight, and receive that blessing which thy well-beloved Son shall then pronounce to all that love and fear thee, saying, Come, ye blessed children of my Father, receive the Kingdom prepared for you from the beginning of the world. Grant this, we beseech thee, O merciful Father, through Jesus Christ our Mediator and Redeemer. Amen.

He grace of our Lord Jesus Christ, and the love of God, and the fellowship of the holy Ghost, be with us all evermore. Amen.

Sung texts as included in the 1662 Book of Common Prayer²⁹⁷

Parenthetical attributions appear in the text, but bracketed text is editorial.

[1- I am the resurrection]

I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me shall never. (S. *John* 11. 25, 26.)

[2 – I know that my redeemer liveth]

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth. And though after my skin worms destroy this body; yet in my flesh shall I see God: whom I shall see for myself, and mine eyes shall behold, and not another (*Job* 19. 25, 26, 27.)

[3 – We brought nothing into this world]

We brought nothing into this world, and it is certain we can carry nothing out. The Lord gave, and the Lord hath taken away; blessed be the name of the Lord. (1 *Tim.* 6. 7. *Job* 1. 21.)

[4 – Man that is born of a woman]

Man that is born of a woman hath but a short time to live, and is full of misery. He cometh up, and is cut down, like a flower; he fleeth as it were a shadow, and never continueth in one stay. [unattributed in this version]

[5 – In the midst of life]

In the midst of life we are in death: of whom may we seek for succour, but of thee, O Lord., who for our sins art justly displeased?

Yet, O Lord God most holy, O Lord most mighty, O holy and most merciful Saviour, deliver us not into the bitter pains of eternal death.

[6 – Thou knowest Lord the secrets of our hearts]

Thou knowest, Lord, the secrets of our hearts: shut not up thy merciful eyes to our prayer: but spare us, Lord most holy, O God most mighty, O holy and merciful Saviour, thou most worthy Judge eternal, suffer us not, at our last hour for any pains of death, to fall from thee.

[7- I heard a voice from heaven]

I heard a voice from heaven, saying unto me, Write, From henceforth blessed are the dead which die in the Lord: Even so, saith the Spirit, for they rest from their labours. *Rev.* 14.13.

²⁹⁷ Charles Wohlers, "Burial of the Dead.," accessed April 22, 2018, <http://justus.anglican.org/resources/bcp/1662/baskerville.htm>.

APPENDIX B

TEXTS USED IN SELECTED REPERTOIRE

FREDERICK DELIUS *REQUIEM* (Heinrich Simon and the composer, based on the writings of Friedrich Nietzsche and Ecclesiastes)

[The only text that is provided here is the English translation created by Philip Heseltine for the premiere.²⁹⁸]

I. Our days here are as one day

[Chorus] Our days here are as one day, for all our days are rounded in a sleep they die and ne'er come back again.

[Baritone] Why then dissemble we with a tale of falsehoods? We are e'en as a day, that's young at morning and old at eventide, and departs and nevermore returns.

[Chorus] We are e'en as a day, that's young at morning and old at eventide, and comes again no more.

[Baritone] At this regard the weaklings waxed sore afraid, and drugged themselves with dreams and golden visions, and built themselves a house of lies to live in.

[Chorus] They drugged themselves with dreams and golden visions.

[Baritone] Then rose a storm with mighty winds and laid it low.

[Chorus] And laid it low.

[Baritone] And out of the storm the voice of truth resounded in trumpet tones: "Man, thou art mortal and needs must thou die."

[Chorus] "Man, thou art mortal and needs thou must die." Our days here are as one day, for all our days are rounded in a sleep, they die and ne'er come back again.

II. Hallelujah

[Female Chorus] Hallelujah!

[Male Chorus] Allah, il Allah.

[Baritone] And the highways of earth are full of cries, the ways of the earth bring forth gods and idols. Whoso awhile regards them turns from them, and keeps apart from all men, for fame and its glories seem but idle nothings. For all who are living know that Death is coming, but at the touch of Death we lose knowledge of all things, nor can they have any part in the ways and doings of men on the earth where they were.

[Chorus] For all who are living know that Death is coming, but at the touch of Death we lose knowledge of all things, nor can they have any part in the ways and doings of men on the earth where they were.

²⁹⁸ Elder, "1911-1914: Inspiration Unabated," 338.

[Baritone] Therefore eat thy bread in gladness and lift up thy heart and rejoice in thy wine. And take to thyself some woman whom thou lovest, and enjoy life. What task so e'er be thine, work with a will, For thou shalt know none of these things, when thou comest to thy journey's end.

[Chorus] For all who are living know that Death is coming, but at the touch of Death lose knowledge of all things.

III. My beloved whom I cherish

[Baritone] My beloved whom I cherished was like a flower whose fair buds were folded lightly, and she open'd her heart at the call of Love. Among her fragrant blossoms Love had his dwelling and to all who longed, her love she gave.

[Chorus] Among her fragrant blossoms Love had his dwelling.

[Baritone] I praise her above all other women who are poor in possessing, and so are poor in giving too. Were not the world the abode of dissemblers, and were not men's hearts so impure, then all the world would join me in praising my beloved. She gave to many, and yet was chaste and pure as a flower. My beloved whom I cherished was like a flower.

IV. I honour the man who can love life

[Soprano] I honour the man who can love life, yet without base fear can die. He has attained the heights and won the crown of life.

[Chorus] The crown!

[Soprano] I honour the man who dies alone and makes no lamentation. His soul has ascended to the mountain top, that is like a throne which towers above the great plains that roll far away into the distance.

The sun goes down and the evening spreads its hands in blessing o'er the world.

Bestowing peace. And so creeps on the night that whelms and quenches all; the night that binds our eyes with cloths of darkness, binds them in long and dreamless sleep, thou art death's twin brother.

[Chorus] Long, dreamless sleep.

[Soprano] And the passing spirit sings but this only: "Farewell, I loved ye all!" And the voices of nature answer him:

[Chorus] "Thou art our brother!"

[Soprano] And so the star of his life sinks down in the darkness whence it had risen.

V. The snow lingers yet

[Baritone] The snow lingers yet on the mountains, but yonder in the valley the buds are breaking on the trees and hedges.

[Soprano] Golden the willow branches and red the almond blossoms.

The little full-throated birds have already begun their singing. But hearken, they cannot cease for very joy from singing a song whose name is Springtime.

[Chorus] Springtime!

[Baritone] The woods and forests are full of coolness and silence, and silv'ry brooklets prattle round their borders.

[Chorus] The woods and forests are full of silence.

[Baritone] The golden corn awaits the hand of the reaper, for ripeness bids death come.

[Chorus] Ripeness bids death come.

[Baritone] Eternal renewing; everything on earth will return again.

[Chorus] Everything on earth will return again, ever return again.

[Baritone, Soprano, and Chorus] Springtime, Summer, Fall and Winter: And then comes Springtime – and then new Springtime.

JOHN FOULDS *A WORLD REQUIEM* (libretto compiled by the composer and Maud MacCarthy)

Part One

I. Requiem (Requiem text, original text by composer, Psalm 23)

[Chorus] *Requiem aeternam*. Lord, grant them rest eternal.

[Baritone] All those who have fallen in battle –

[Chorus] Grant them rest.

[Baritone] All who have perished by pestilence and famine –

[Chorus] Lord, grant them rest.

[Baritone] Men of all countries who died for their cause –

[Chorus] Lord grant them Thy rest eternal, and Thy light perpetual shine down upon them.

[Baritone] Yea, though I walk through the valley of the shadow of death, I will fear no evil; for Thou art with me.

[Chorus] *Requiem aeternam*. Lord grant them rest eternal. Amen.

II. Pronuntiatio (Psalm 46:1, 10; I Corinthians 15:55; Isaiah 2:4, 60:18)

[Chorus] The heathen raged; the kingdoms were moved: He uttered His voice – the earth melted. He maketh wars to cease unto the ends of the earth; He breaketh the bow and cutteth spear in sunder; He burneth the chariot with fire.

God is our refuge and strength.

[Baritone] He saith:- Be still and know that I am God.

[Chorus] He has scattered the nations that delight in war. Nation shall not lift up sword against nation, neither shall they learn war any more. Violence shall no more be heard in thy land: wasting nor destruction within thy borders.

But thou shalt call thy walls Salvation, and thy gates, Praise.

[Baritone] He saith:- Be still and know that I am God.

III. Confessio (paraphrase of Revelation 1:8; 1 John 1:5, 4:16; paraphrase Psalm 112; paraphrase of Prayer of Azariah 1:68; paraphrase of Isaiah 25:9, 25:3; Revelation 7:14, 21:4; paraphrase of Psalm 137; paraphrase of 2 Samuel 19:9; James 4:9)

[Baritone] Lo! This is God! This is the Lord God! Omnipotent, immutable, omniscient, eternal, Alpha and Omega, creator, almighty!

He is knowledge and wisdom and power: He is justice and truth; He is faithfulness and mercy.

God is Light.

He is gracious and gentle: the Comforter: He is vision and magic and beauty.

God is Love.

We have waited for Him. We have come out of great tribulation, and have endured grievous distress.

Many have been led away captive: many have fallen. For these things, I weep.
Yet the Lord delivered us; yea; the Lord delivered us. He will wipe away tears from all faces. We will be glad and rejoice in His salvation.

IV. Jubilatio (paraphrase of Prayer of Azariah, 1:29-63; Jeremiah 7:2; Psalm 55:17; paraphrase of Psalm 29:3; 2 Chronicles 30:5; Leviticus 19:37)

[Boys' chorus, distant] Blessed art Thou, O Lord the God of our fathers! Blessed is the holy name of Thy glory!

Blessed art Thou on the throne of Thy kingdom, and exceedingly to be praised, and exceedingly glorious forever!

Thou that beholdest the depths! Thou that sittest upon the Cherubim!

Blessed forever! –

[Boys and First Choruses] Praise Him.

[First Chorus] Blessed art Thou in the firmament of heaven! Blessed the holy name of Thy glory!

Blessed art Thou on the throne of thy kingdom, and exceedingly glorious forever!

Thou that sittest upon the Cherubim!

Blessed forever! –

[Boys and First Choruses] Praise Him.

Praise and exalt Him above all forever!

O ye stars of heaven! O ye spirits! O all ye powers! O ye angels! O ye sun and moon!

Every shower and dew! Fire and heat! Ice and cold! Light and darkness! Nights and days! –

[Second Chorus] Praise and exalt Him above all forever.

[Full Chorus] O ye mountains! O ye rivers! O ye fountains! O ye priests! O ye servants of the Lord! –

Praise Him.

Praise and exalt Him above all forever and ever.

Now proclaim ye His words. Cry aloud unto all. The God of glory thundereth: hear ye His words and obey. Make proclamation unto all His peoples.

Hear ye His words, and do them.

V. Audite (fanfare: original text understood to be by the composer; 1 Thessalonians 5:13-14; paraphrase of Isaiah 9:6; Psalm 85; Luke 1:79)

[Baritone] Give ear, all ye nations of the world! Give ear, all ye peoples of the earth!

Ye people of North:- (*fanfare to North*)

You Greenlander, Kamschatkan, Laplander – you Norwegian Russian, Iclander –

Let the peace of God rest in your hearts.

Ye people of South:- (*fanfare to South*)

You Australian, New Zealander, Tasmanian – you African, Roman, Abyssinian, Greek –

Have peace with one another. Follow peace with all men.

Ye people of West:- (*fanfare to West*)

You Canadian, Californian, Brazilian – you Missourian, Texan, Kentuckian, Mexican –

Be of one mind; live in peace, and the God of love and peace shall live with you.

Ye people of East:- (*fanfare to East*)

You Hindu, Buddhist, Parsi, Mohammedan – you Chinaman, Tartar, Armenian, Japanese

—

Live peaceably with all men. Keep the unity of the spirit in the bond of peace.

You men of all continents! (*fanfare to the four quarters*)

Be at peace among yourselves. Follow peace with all men; for the Prince of Peace cometh, and He will speak peace to His people. He will give light to the that sit in darkness and in the shadow of death: He will guide our feet into the way of peace.

VI. Pax (John 14:27, 13:34; Philippians 4:7)

[Boys' Chorus] Peace I leave with you. My peace I give unto you. Let not your hearts be troubled.

Love one another as I have loved you.

And the peace of God which passeth all understanding shall keep your hearts and minds through Christ Jesus.

[Orchestra] (*Meditation: Peace and War*)

VII. Consolatio (Psalm 34:18, 34:22; Revelation 14:13, Job 1:21; Psalm 30:5; Jeremiah 22:10; paraphrase of 1 Thessalonians 4:13; John 5:25, 14:18; Matthew 28:20; paraphrase of Psalm 34:18; paraphrase of Jeremiah 22:10; paraphrase of Matthew 28:20)

[Contralto] The Lord is nigh unto them that are of a broken heart, and none of them that trust in Him shall be desolate.

Blessed are the dead which die in the Lord, for they rest from their labours.

The Lord gave: the Lord taketh away. Blessed be the name of the Lord!

Weeping may endure for a night, but joy cometh in the morning.

Weep ye not for the dead, neither bemoan him. Sorrow not concerning them which are asleep; for the hour is coming, and now is, when the dead shall hear the voice of the Son of God, and they that hear shall live.

He saith:- I will not leave you comfortless: I will come to you. Lo! I am with you alway; even unto the end of the world.

Yea the Lord is nigh unto them. O why mourn ye? Weep ye not for the dead; sorrow not concerning them.

Weep not! Sorrow not! Lo! He is with them alway, even unto the end of the world.

VIII. Refutatio (1 Corinthians 15:55; Ephesians 5:14)

[Baritone] O Death! Where is thy sting? O Grave! Where is thy victory?

Awake! Thou that sleepest; and arise from the dead! And Christ shall give thee light.

IX. Lux Veritatis (John 8:12, 1:9, 11:25; Requiem text)

[Boys' Chorus (distant, with harps)] I am the Light of the world:

[Chorus] *Lux veritatis*, Light

[Boy's Chorus (distant)] the Light that lighteth every man that cometh into the world: the Resurrection and the Life.

He that believeth in Me, though he were dead, yet shall he live.

[Contralto with Baritone] Blessed are the dead which die in the Lord, for Christ shall give them light. Though they were dead, yet shall they live. They rest from their labours.

[Boy's Chorus (distant)] I am the Light of the world. I will come to you.

X. Requiem (Requiem text; John 8:12, 14:18, Revelation 14:13)

[Chorus] Lord, Thy light perpetual shine down upon them. *Lux veritatis*.

[Boy's Chorus (distant)] I am the light of the world. I will come to you.

[Contralto with Baritone] Blessed are the dead which die in the Lord, For Christ shall give them Light. For they were dead yet shall they live, and they rest from their labours.

[Chorus] Grant them rest. *Requiem aeternam*. Lord grant them rest eternal.

[All] Amen.

Part Two

XI. Laudamus (Psalm 32:7, 150:3, 96:11, 98:8, 150:4-5, 147:3, 144:9, 47:1, 148:2; Revelation 19:6-7, 17:14; paraphrase of Prayer of Azariah 1:66; paraphrase of Psalm 147:5, 47:1)

[Soprano] Compass me about with songs of deliverance: praise the Lord with a loud noise.

Blow upon the trumpet!

Let the sea make a noise!

Let the floods clap their hands!

O! let the hills be joyful!

Praise the Lord with harp and shawm: with tabret and lute.

[Chorus] Alleluia! The Lord God reigneth!

Let us be glad and rejoice!

He health the broken heart: He hath delivered our souls from death and our feet from falling.

Great is the Lord our God alike in earth and heaven.

[Soprano] (It is like the voice of a great multitude: it is like the sound of many waters, and, as it were, a great thunder.)

Praise Him upon the strings and pipes!

Praise Him upon the loud cymbals!

Sing a new song before the Throne!

Shout unto God!

[Chorus] Praise ye Him, all ye angels!

Praise ye Him, all His hosts!

Shout unto God with voice of triumph, for He is King of Kings.

XII. Elysium (Isaiah 6:3; fragments of poetry of Kabir; paraphrase of John Bunyan)

[Female Chorus] Holy! Holy! Holy! Elysium!

[Tenor] There is a land where no sorrow nor doubt have rule, where the terror of death is no more.

[Female Chorus] Holy! Holy! Holy!

[Soprano and Tenor] There the woods are abloom, and fragrant scent is borne on the wind.

All the gardens and groves and bowers are abounding in blossom.

Sorrow is no more.

The terror of death is no more.

The sea of blue spreads in the sky: the air breaks forth into ripples of joy: a million suns are ablaze with light.

[Female Chorus] Holy! Holy! Holy! Elysium!

[Soprano and Tenor] The fever of life is stilled: all stains are washed away.

[Female Chorus] Holy! Holy! Holy! Elysium!

[Soprano and Tenor] It is the land of Beulah beyond the Delectable Mountains: the abode of the blessed – Elysium.

[Female Chorus] Holy! Holy! Holy! Holy!

XIII. In Pace (Revelation 7:5-17; paraphrase of Revelation 4:6; 2 Corinthians 5:8; Deuteronomy 33:27; paraphrase of Colossians 1:13; paraphrase of John 6:20, Luke 1:13, Deuteronomy 33:27)

[Tenor] I hear the voice of the dead speaking from before the Throne of God.

Their ears are deaf to sounds of earthly sorrow: from their eyes the tears are wiped away. They look upon the Throne of God.

They have stepped into the sea of glass like unto crystal, and behold the radiance of a million wings.

They hear the eternal music of a million suns.

Absent from the body, they are present with the Lord; for underneath are the Everlasting Arms.

[Soprano] These are they which came out of great tribulation. They have washed their robes and made them white in the Blood of the Lamb.

Therefore are they before the Throne of God, and serve him day and night in the Temple.

[Male Chorus] (*Hymn of the Redeemed*) The Father hath redeemed us. He hath delivered us from the power of darkness, and hath translated us into the kingdom of His dear Son.

Jesus our Saviour hath ransomed us: we take our rest.

Be not afraid: fear not. He giveth His beloved rest; and underneath are the Everlasting Arms.

XIV. Angeli (Ezekiel 1:22, 1:24; Revelation 5:11; Prayer of Azariah 1:37; Timothy 5:21; 1 Corinthians 4:1; Psalm 103:20; Matthew 4:6)

[Tenor] Behold! Under the firmament are the Cherubim and the Seraphim.

And the noise of their wings is as the noise of great waters.

And I hear the voice of angels round about the Throne,

And the number of them is ten thousand times ten thousand.

And thousands of thousands.

[Soprano] They are the angels of the Lord: His elect angels: stewards of the Mysteries of God: His angels that do His commandments.

[Boys' Chorus (distant)] And He giveth His angels charge over thee, to keep thee in all thy ways.

XV. Vox Dei (paraphrase of Ezekiel 1:26, 1:28; Ezekiel 1:28; Matthew 17:3; Isaiah 1:2)

[Tenor] And behold! Above the firmament is the likeness of a throne –

A brightness as the colour of amber and as the appearance of a rainbow of fire:

And a cloud of glory shineth round about within it.

[Soprano] This is the appearance of the likeness of the glory of the Lord, before Whom the Seraphim ever veil their faces.

[Tenor] And behold! Out of the fiery cloud a voice, saying:-

[Tenor with Chorus] This is My beloved Son, in Whom I am well pleased. Hear ye Him.

[Chorus] Hear, O heavens! And give ear, O earth! For the Lord hath spoken.

XVI. Adventus (Luke 21:25-26; paraphrase of Matthew 24:30; Isaiah 33:17; James 5:8)

[Tenor] And behold! Hereafter ye shall see heaven open, and the angels of God ascending and descending upon the Son of Man.

And there shall be signs in the sun and in the moon and in the stars, and upon earth distress of nations with perplexity and great tribulation, and the sea and the waves roaring.

And the powers of heaven shall be shaken.

[Chorus] Then shalt thou see the Son of Man coming in the clouds of the heavens with power and great glory, and all the holy angels with Him: His holy angels that excel in strength, that do His commandments.

[Contralto] Every eye shall see Him. Yea, thine eyes shall see the King in His beauty. Be ye patient, for the coming of the Lord draweth nigh.

XVII. Vigilate (Mark 13:35-36; Matthew 24:44, 24:46; Luke 11:28)

[Baritone] Watch ye therefore, lest coming suddenly He find you sleeping. Watch!

For the Son of Man cometh at an hour when ye think not.

Be ye therefore ready: be ye patient. Watch!

For blessed are those servants whom the Lord when He cometh shall find watching. Yea, blessed are they!

Watch ye therefore, for the Lord that said:-

XVIII. Promissio et Invocatio (Revelation 22:20, 21:5; Isaiah 49:26; paraphrase of Revelation 22:16; paraphrase of John 16:20, 14:3, 6:68, 14:6, 8:12; John 14:3, 12:32, 16:33, 8:28, 14:18; Hosea 13:14; 2 Timothy 1:10; paraphrase of Psalm 50:2; Sirach 17:10; paraphrase of 1 John 2:25, Revelation 17:8; Joel 2:28; Acts 2:17; 1 John 2:25; Luke 19:38; Psalm 145:21)

[Tenor] Surely I come quickly! And thou shalt know that I the Lord am thy Saviour and thy Redeemer.

I am the bright and morning Star. Behold! I make all things new.

I will come to you, and your hearts shall rejoice. Your sorrow shall be turned into joy.

I will receive you.

[Soprano, Contralto, and Baritone] Our Saviour Christ will receive us.

[Tenor] And I, if I be lifted up, will draw all men unto Me. I will ransom them. I will redeem them.

O Grave! I will be thy destruction.

[Soprano, Contralto, and Baritone] Our Saviour hath abolished death.

[Tenor] Yea! Because I live ye shall live also. Ye shall have eternal life, for I have overcome the world.

I am the Light of the world.

[Soprano, Contralto, Baritone, and Chorus] Through Him we have eternal life.
 Out of Zion God hath shined.
 Praise the Lord! Praise His holy Name!
 He is the Way, the Truth, and the Life:
 He is the Light of the World.
 From out the holy chalice of His heart wells forth love divine. For this is the promise He
 hath promised us from the foundation of the world:-
 [Tenor] I will pour out of My Spirit upon all flesh.
 [Soprano, Contralto, and Baritone] Amen! This is the promise he hath promised us.
 Blessed be the King! Praise Him! Praise His holy Name! For He hath said:-
 [Tenor] Yea, surely I will come to you.
 [Baritone] Amen! Even so, come Lord Christ!

XIX. Benedictio
(Orchestra alone)

XX. Consummatus (original text understood to be by the composer)
 [Chorus] He hath blessed us from Whom all blessing flows: the living, loving Father, in
 Whom, with Christ and the Holy Spirit, we are at peace for evermore.
 [Soprano, Contralto, and Tenor] Alleluia!
 [Chorus] He hath poured out His Spirit upon us,
 He hath blessed us. Amen.
 [Soprano, Contralto, Tenor, Baritone, and Chorus]
 Alleluia! Amen! Alleluia!

HENRY WALFORD DAVIES *A SHORT REQUIEM*

I. Salvator mundi

O Saviour of the World, who by Thy cross and precious blood hast redeemed us: Save us
 and help us, we humbly beseech Thee, O Lord.

II. De Profundis (Psalm 130)

Out of the deep have I called unto you, O Lord, Lord hear my voice.
 O let your ears consider well the voice of my complaint.
 If thou Lord will be extreme to mark what is done amiss, O Lord who may abide it?
 For there is mercy with thee, therefore shalt thou be feared.
 I look for the Lord, my soul doth wait for him; in his word is my trust.
 My soul fleeth unto the Lord, before the morning watch I say, before the morning watch.
 O Israel trust in the Lord, for with the Lord there is mercy, and with him is plenteous
 redemption.
 And he shall redeem Israel from all his sins.

III. Requiem aeternam (1)

Requiem aeternam dona eis.

Et lux perpetua luceat eis.

Requiem aeternam dona eis, Domine.

Rest eternal grant unto them.

And may light perpetual shine upon them.

Rest eternal grant unto them, O Lord.

IV. Levavi Oculos (Psalm 121)

I will lift up mine eyes unto the hills:
From whence cometh my help.
My help cometh even from the Lord:
Who hath made heaven and earth.
He will not suffer thy foot to be moved:
And he that keepeth thee will not sleep.
Behold, he that keepeth Israel:
Shall not slumber nor sleep.
The Lord himself is thy keeper:
He is thy defence upon thy right hand.
So that the sun shall not burn thee by day:
Neither the moon by night.
The Lord shall preserve thee from all evil:
Yea, it is even he that shall keep thy soul.
The Lord shall preserve thy going out, and thy coming in:
From this time forth and for evermore.

V. Requiem aeternam (2)

<i>Requiem aeternam dona eis.</i>	Rest eternal grant unto them.
<i>Et lux perpetua luceat eis.</i>	And may light perpetual shine upon them.
<i>Requiem aeternam dona eis, Domine.</i>	Rest eternal grant unto them, O Lord.

VI. Audi Vocem

I heard a voice from heaven, saying unto me: Write, from henceforth, Blessed are the dead Which die in the Lord. Even so saith the Spirit, for they rest from their labours.

VII. Hymn: Mors ultra non erit

No more to sigh, no more to weep,
The faithful dead in Jesus sleep:
Unfading, let their memory bloom,
While rest their bodies in the tomb;
Nor will the Lord their love distrust
That strews its garlands o'er their dust.

Though in the grave their clay is cold
They have not left the Christian fold;
Still we are sharers of their joy,
Companions of their blest employ;
And Thee in them O Lord most high
And them in Thee we magnify.
An angel sings that they are blest;
Yea saith the Spirit sweet their rest;
In bowers of Paradise they meet
Secure beneath their Saviour's feet,

Nor fear the trump that soon shall all
Before the throne of judgement call.

VIII. Gloria Patri

Glory to the Father and the Son and to the Holy Ghost. As it was in the beginning, is now
and ever shall be. World without end. Amen

IX. Vox ultima Crucis (John Lydgate)

Tarry no longer; toward thine heritage haste on thy way
And be of good cheer.
Go each day onward on the pilgrimage.
Think how short time thou shalt abide thee here.
Thy place is built above the starre's clear;
None earthly palace wrought in so stately wise.
Come on my friend, my brother most dear.
For thee I offered my blood in sacrifice.
Tarry no longer.

HERBERT HOWELLS *REQUIEM*

I. Salvator mundi

O saviour of the world, who by thy cross and thy precious blood has redeemed us, save
us and help us, we humbly beseech thee, O Lord.

II. Psalm 23

The Lord is my shepherd: therefore can I lack nothing.
He shall feed me in a green pasture: and lead me forth beside the waters of comfort.
He shall convert my soul: and bring me forth in the paths of righteousness, for his name's
sake.
Yea, though I walk in the valley of the shadow of death, I will fear no evil: thy rod and
thy staff comfort me.
Thou shalt prepare a table before me against them that trouble me: thou hast anointed my
head with oil, and my cup shall be full.
But thy loving-kindness and mercy shall follow me all the days of my life: and I will
dwell in the house of the Lord for ever.

III. Requiem aeternam (1)

Requiem aeternam dona eis.

Et lux perpetua luceat eis.

Requiem aeternam dona eis, Domine.

Rest eternal grant unto them.

And may light perpetual shine upon them.

Rest eternal grant unto them, O Lord.

IV. Psalm 121

I will lift up mine eyes unto the hills:
From whence cometh my help.
My help cometh even from the Lord:
Who hath made heaven and earth.

He will not suffer thy foot to be moved:
And he that keepeth thee will not sleep.
Behold, he that keepeth Israel:
Shall not slumber nor sleep.
The Lord himself is thy keeper:
He is thy defence upon thy right hand.
So that the sun shall not burn thee by day:
Neither the moon by night.
The Lord shall preserve thee from all evil:
Yea, it is even he that shall keep thy soul.
The Lord shall preserve thy going out, and thy coming in:
From this time forth and for evermore.

V. Requiem aeternam (2)

Requiem aeternam dona eis.

Rest eternal grant unto them.

Et lux perpetua luceat eis.

And may light perpetual shine upon them.

Requiem aeternam dona eis, Domine.

Rest eternal grant unto them, O Lord.

VI. Hymnus Paradisi

I heard a voice from heaven, saying unto me, Write, from henceforth blessed are the dead
which die in the Lord: even so saith the Spirit; for they rest from their labours.

JULIUS HARRISON *REQUIEM OF THE ARCHANGELS FOR THE WORLD*

(Herbert Trench)

Hearts, beat no more! Earth's Sleep has come!

All iron stands her wrinkled tree,

The streams that sang are stricken dumb,

The snowflake fades into the sea.

Hearts, throb no more! Your time is past!

Thousands of years for this pent field

Ye have done battle. Now at last

The flags may sink, the captains yield.

Sleep, ye great Wars, just or unjust!

Sleep takes the gate, and none defends.

Soft on your craters' fire and lust,

Civilizations, Sleep descends!

Time it is, time to cease carouse!

Let the nations and their noise grow dim!

Let the lights wane within the house

And darkness cover, limb by limb!

Across your passes, Alps and plains

A planetary vapour flows,
A last invader, and enchains
The vine, the woman, and the rose.

Sleep, Forests old! Sleep in your beds
Wild-muttering oceans and dark Wells!
Sleep be upon our shrunken heads,
Blind everlasting Pinnacles!

Sleep now ye great, high-shining Kings
Your torrent glories snapt in death.
Sleep, simple men – sunk water-springs
And all the ground Man laboureth.

Sleep, Heroes, in your mountain walls –
The trumpet shall not sound again
And ranged on sea-worn pedestals,
Sleep now, O sleepless Gods of men,

Nor keep wide your unchallenged orbs!
These troubled clans that make and mourn
Some heavy-lidded Cloud absorbs
And the lulling snows of the Unborn.

Make ready thou, tremendous Night,
Stoop to the Earth, and shroud her scars,
And bid with chanting to the rite
The torches of thy train of stars!

*

*

Gloriously hath she offered up
From the thousand heaving plains of time
Her sons, like incense from a cup,
Souls, that were made out of the slime.

They strove, the Many and the One,
And all their strivings interwolved
Enlarged Thy Self-dominion;
Absolute, let them be absolved!

Fount of the time-embranching fire,
O waneless One, that art the core
Of every heart's unknown desire
Take back the hearts that beat no more!

GERALD FINZI *REQUIEM DA CAMERA*

I. Prelude

(instrumental)

II. ["August 1914"] (John Masefield)

How still this quiet cornfield is to-night!
By an intenser glow the evening falls,
Bringing, not darkness, but a deeper light;
Among the stooks a partridge covey calls.

The windows glitter on the distant hill;
Beyond the hedge the sheep-bells in the fold
Stumble on sudden music and are still;
The forlorn pinewoods droop above the wold.

An endless quiet valley reaches out
Pat the blue hills into the evening sky;
Over the stubble, cawing, goes a rout
Of rooks from harvest, flagging as they fly.

So beautiful it is, I never saw
So great a beauty on these English fields,
Touched by the twilight's coming into awe,
Ripe to the soul and rich with summer's yields.

* * * * *

These homes, this valley spread below me here,
The rooks, the tilted stacks, the beasts in pen,
Have been the heartfelt things, past-speaking dear
To unknown generations of dead men,

Who, century after century, held these farms,
And, looking out to watch the changing sky,
Heard, as we hear, the rumours and alarms
Of war at hand and danger pressing nigh.

And knew, as we know, that the message meant
The breaking off of ties, the loss of friends,
Death, like a miser getting in his rent,
And no new stones laid where the trackway ends.

The harvest not yet won, the empty bin,
The friendly horses taken from the stalls,
The fallow on the hill not yet brought in,

The cracks unplastered in the leaking walls.

*Yet heard the news, and went discouraged home,
And brooded by the fire with heavy mind,
With such dumb loving of the Berkshire loam
As breaks the dumb hearts of the English kind,*²⁹⁹

Then sadly rose and left the well-loved Downs,
And so by ship to sea, and knew no more
The fields of home, the byres, the market towns,
Nor the dear outline of the English shore,

*But knew the misery of the soaking trench,
The freezing in the rigging, the despair
In the revolting second of the wrench
When the blind soul is flung upon the air,*

*And died (uncouthly, most) in foreign lands
For some idea but dimly understood
Of an English city never built by hands
Which love of England prompted and made good.*

*If there be any life beyond the grave,
It must be near the men and things we love,
Some power of quick suggestion how to save,
Touching the living soul as from above.*

*An influence from the Earth from those dead hearts
So passionate once, so deep, so truly kind,
That in the living child the spirit starts,
Feeling companioned still, not left behind.*

*Surely above these fields a spirit broods
A sense of many watchers muttering near
Of the lone Downland with the forlorn woods
Loved to the death, inestimably dear.*

*A muttering from beyond the veils of Death
From long-dead men, to whom this quiet scene
Came among blinding tears with the last breath,
The dying soldier's vision of his queen.*

*All the unspoken worship of those lives
Spent in forgotten wars at other calls
Glimmers upon these fields where evening drives*

²⁹⁹ Italicized text does not appear in Finzi's setting of the text.

Beauty like breath, so gently darkness falls.

*Darkness that makes the meadows holier still,
The elm-trees sadden in the hedge, a sigh
Moves in the beech-clump on the haunted hill,
The rising planets deepen in the sky,*

*And silence broods like spirit on the brae,
A glimmering moon begins, the moonlight runs
Over the grasses of the ancient way
Rutted this morning by the passing guns.*

III. ["In Time of 'The Breaking of Nations,'""] (Thomas Hardy)

Only a man harrowing clods
In a slow silent walk
With an old horse that stumbles and nods
Half asleep as they stalk.

Only thin smoke without flame
From the heaps of couch-grass;
Yet this will go onward the same
Though Dynasties pass.

Yonder a maid and her wight
Come whispering by:
War's annals will cloud into night
Ere their story die.

IV. ["Lament"] (Wilfrid Wilson Gibson)

We who are left, how shall we look again
Happily on the sun or feel the rain
Without remembering how they who went
Ungrudgingly and spent
Their lives for us loved, too, the sun and rain?

A bird among the rain-wet lilac sings –
But we, how shall we turn to little things
And listen to the birds and winds and streams
Made holy by their dreams,
Nor feel the heart-break in the heart of things?

APPENDIX C

LIST OF REQUIEMS AND RELATED WORKS WRITTEN AND PREMIERED IN THE UNITED KINGDOM AND IRELAND, FIFTEENTH CENTURY TO PRESENT

Year(s) Composed	Composer (Dates)	Title	Forces	Length	Text(s)
15 th Century	Anonymous				
16 th century	Ludford, Nicolas (1485-1557)	Missa “Requiem Eternam [sic]” [not surviving]			Latin Requiem text
16 th century	John Merbecke (c.1510- c.1585)	Burial Service	1 voice		Complete English Burial Service
16 th century	Thomas Morley (c.1557- 1602)	Burial Service	4 voices		Complete English Burial Service
17 th century	Ferrabosco, John (1626- 1682)	Burial Service (g minor)	4 voices		Complete English Burial Service
17 th century	Alcock, John (fl. Before 1660)	Burial Service	4 voices		Complete Burial Service
17 th century	John Parsons (1563-1623)	Burial Service	4 voices		Complete Burial Service
17 th century	Leonard Woodson	Burial Service	6? Voices		Complete Burial Service

Year(s) Composed	Composer (Dates)	Title	Forces	Length	Text(s)
	(c.1565- c.1641)				
17 th century	Thomas Tompkins (1572-1656)	Burial Service	4 voices		Partial Burial Service [missing “Man that is born,” “In the midst of life,” and “Thou knowest Lord”]
17 th century	John Foster (c.1620- 1677)	Burial Service			Partial Burial Service [missing “Man that is born,” “In the midst of life,” and “Thou knowest Lord”]
17 th century	Michael East (c.1580- 1648)	Burial Service			Partial Burial Service [“I am the resurrection,” “I know that my redeemer liveth,” and “We brought nothing into this world”]
17 th century	Thomas Wilkinson (fl. 17 th century)	Burial Service	6 voices		Partial Burial Service [“I am the resurrection,” “I know that my redeemer liveth,” and “We brought nothing into this world”]
17 th century	John Holmes (d. 1629)	Burial Service			Partial Burial Service [“I am the resurrection,”

Year(s) Composed	Composer (Dates)	Title	Forces	Length	Text(s)
					“I know that my redeemer liveth,” and “We brought nothing into this world”]
17 th century	Thomas Wanless (d. 1712)	Burial Service	4 voices		Partial Burial Service [“I am the resurrection,” “I know that my redeemer liveth,” and “We brought nothing into this world”]
17 th century	Henry Loosemore (1607-1670)	Burial Service			Partial Burial Service [“Man that is born” “In the midst of life,” and “Thou knowest, Lord”]
17 th century	Adrian Batten (1591-1637)	Burial Service			Partial Burial Service [“I am the resurrection” and “I know that my redeemer liveth”]
17 th century	Orlando Gibbons (1583-1625)	I am the resurrection	5 voices		Partial Burial Service [“I am the resurrection”]
17 th century	Robert Luge (1620-?)	I am the resurrection	4 voices		Partial Burial Service [“I am the resurrection”]
17 th century	John Milton (c.1563-1647)	I am the resurrection	5 voices		Partial Burial Service [“I am the resurrection”]

Year(s) Composed	Composer (Dates)	Title	Forces	Length	Text(s)
17 th century	Robert Ramsey (d. 1644)	I heard a voice from heaven	5 voices		Partial Burial Service ["I am the resurrection"]
17 th century	William Child (c.1606-1697)	I heard a voice from heaven	4 voices		Partial Burial Service ["I heard a voice from heaven"]
17 th century	Randolph Jewett (c.1603-1675)	I heard a voice from heaven			Partial Burial Service ["I heard a voice from heaven"]
1657	George Jeffreys (c.1610-1685)	In the midst of life			Partial Burial Service ["In the midst of life"]
1695	Henry Purcell (1659-1695)	Funeral Music (Sentences) for Queen Mary	SATB, brass, organ	30'	Partial Burial Service ["Man that is born," "In the midst of life," "Thou knowest Lord"]
1724	William Croft (1678-1727)	Burial Sentences	SATB	12'	Complete Burial Service ["Thou knowest Lord" is missing]
1737	Handel, George Frederick (1685-1759)	Funeral Anthem for Queen Caroline, HWV 264	SATB soli, SATB, orchestra (2 ob, strings, continuo)	40'	Scripture from Lamentations, 2 Samuel, Job, Sirach, Philippians, Psalms, and Wisdom of Solomon [English]
1764	Philidor, Francois-Andre Danican (1726-1795)	Requiem [in memory of Rameau] (lost)			Latin Requiem text

Year(s) Composed	Composer (Dates)	Title	Forces	Length	Text(s)
c.1775	Hardington, Henry (1727-1816)	A Requiem: “I heard a voice from heaven”	3 voices		
1799, rev. 1823 (spurious)	Latrobe, Christian (1758-1836)	Dies Irae	SATB soli, SATB, orchestra	30’	English translation of “Dies irae” by Wentworth Dillon, Earl of Roscommon
1800	Wesley, Samuel (1766-1837)	Requiem aeternam. Introitus in Missa solemni pro Defunctis	SATB (also in manuscript SA, organ)		
	Wesley, Samuel (1766-1837)	Missa defunctorum	Plainchant, organ		
1827	Goss, John (1800-1880)	Requiem motet [also possibly spurious Burial Service]	SATTBB and organ [English arrangement is SATB and organ		Introit from Latin Requiem text. English text “The Souls of the Righteous” (Wisdom 3:1- 3) by Sir Frederick Bridge, 1910.
1853, rev. 1856	Pearsall, Robert (1795-1856)	Requiem	SATB, brass, organ	25’	Latin Requiem text
pub. 1864	Webbe, Samuel (1740-1816)	Requiem (G minor)	3 voices [arranged for 4 voices by Ivor Novello, 1864]		Latin Requiem text
pub. 1864	Webbe, Samuel (1740-1816)	Requiem (E minor)	3 voices [arranged for 4 voices by Ivor Novello, 1864]		Latin Requiem text
1890	Dvořák, Antonín (1841-1904)	Requiem, op. 89 (composed	SATB soli, SATB (<i>divisi</i>), orchestra	90’	Latin Requiem text

Year(s) Composed	Composer (Dates)	Title	Forces	Length	Text(s)
		for the Birmingham Choral Festival)			
1897	Stanford, Charles Villiers (1852-1924)	Requiem, op. 62	SATB soli, SATB (<i>divisi</i>), orchestra	82'	Latin Requiem text
1901-1926	Shore, Samuel Royle (1856-1946)	Requiem	S, SATB (<i>divisi</i>), organ		Latin Requiem text (unclear how complete)
1901	Henschel, George (1850-1934)	Requiem (Missa pro Defunctis), op. 59	SATB soli, SATB (<i>divisi</i>), orchestra	60'	Latin Requiem text
1907	Terry, Richard Runciman (1865-1938)	[A Short and Easy] Requiem Mass [for Four Voices, with the Absolution], op. 10	SATB, a cappella		
1913-1916 (premiered 1922)	Delius, Frederick (1862-1935)	Requiem	S, Bar solos, SATB/SATB, orchestra	31'	Texts by Heinrich Simon based on Nietzsche (non- religious) in German and English (plus “La il Allah” [Arabic])
1915	Davies, Henry Walford (1869-1941)	A Short Requiem	Solo, SATB (<i>divisi</i>) unaccompanied	18'	English Burial texts (with Latin titles but sung in English), Latin Requiem text (partial)

Year(s) Composed	Composer (Dates)	Title	Forces	Length	Text(s)
1918	Foulds, John (1880-1939)	A World Requiem, op. 60	SATB (soli), small chorus (youth), full chorus, orchestra, organ	90'	Latin Requiem text (partial), poetry of John Bunyan, poetry of Kabir, original text by composer, paraphrase of scripture by composer, and Scripture from Psalm, 1 Corinthians, Isaiah, Revelation, 1 John 1:5, Prayer of Azariah, 2 Samuel, James, 2 Chronicles, Leviticus, 1 Thessalonians, Luke, Philippians, Job, Jeremiah, Matthew, 2 Corinthians, Deuteronomy, Colossians, Ezekiel, Timothy, Mark, Hosea, 2 Timothy, Sirach, 1 John, Joel, Acts
1919	Harrison, Julius (1885-1963)	Requiem of the Archangels for the World	SATB, orchestra (or organ)	10'	Poetry by Herbert Trench

Year(s) Composed	Composer (Dates)	Title	Forces	Length	Text(s)
1923- 24/1930s/ 2013	Finzi, Gerald (1901-1956)	Requiem da Camera	Bar, choir, chamber orchestra (fl, ob, Ehn, cl, hn, hp, str)	24'	Poetry by John Masefield, Thomas Hardy, and Wilfrid Wilson Gibson [English]
1931	d'Erlanger, Frédéric Alfred d' (1868-1943)	Messe de Requiem	SATB soli, choir, orchestra		Latin Requiem text
1932 (released 1980)	Howells, Herbert (1892-1983)	Requiem	SATBar (soli), SATB/SATB, optional organ	20'	English Burial texts, Psalm 23 and 121, Latin Requiem text (partial)
1934	Lucas, Leighton (1903-1982)	Missa pro defunctis	Solo voices, choir, orchestra		Latin Requiem text
1952	Smith Brindle, Reginald (1917-2003)	Cantata da Requiem	S, B soloists, SSATTB, orchestra	16'	
1954	Demuth, Norman (1898-1968)	Requiem	SATB a cappella		Latin Requiem text
1957	Harrison, Julius (1885-1963)	Requiem	SATB soli, SATB, orchestra	82'	Latin Requiem text
1961	Britten, Benjamin (1913-1976)	War Requiem, op. 66	S, T, Bar solos, boy choir, SATB, chamber orchestra, orchestra, organ	85'	Latin Requiem text, poetry by Wilfred Owen.
1963	Josephs, Wilfred (1927-1997)	Requiem, op. 39	Bar, SATB/SATB, string quartet, orchestra	60'	Jewish Kaddish

Year(s) Composed	Composer (Dates)	Title	Forces	Length	Text(s)
1967	Dalby, Martin (b. 1942) [Scottish]	Requiem for Philip Sparrow	Mz, SATB, 3 ob, strings	22	Poetry by John Skelton
1967	Tate, Phyllis (1911-1987)	A Secular Requiem (The Phoenix and the Turtle)	SATB, orchestra (double winds, tpt, tbn, 4 cellos), organ	15'	(attributed to) Shakespeare
1969	Tavener, John (1944- 2013)	Celtic Requiem (A Requiem for Jenny Jones)	S, A, B soloists, children's choir, SATB, orchestra (cl, tpt, tbn, perc, timp, bagpipes, piano, org, elec. gtr, bass gtr, strings	23	Latin Requiem text, other texts by Henry Vaughan, John Henry Newman, Blathmac (translated by J. Carney), and children's games
1972	Tavener, John (1944- 2013)	Little Requiem for Father Malachy Lynch	SATB, 2 fl, tpt, string quintet, org Or 2 countertenors, tenor, 2 baritones, bass, orchestra	11'	Requiem aeternam, Dies irae (partial), and Libera me sections of Latin Requiem
1972, rev. 2010	Standford, Patric (1939-2014)	Christus Requiem, op. 41	Narrator, STB soloists, SATB, boy choir, orchestra	60'	Passion text, Latin hymns, German poetry, Hebrew text, Latin Requiem text, poetry by Gerard de Nerval [French], George Herbert, Jiri Wolker

Year(s) Composed	Composer (Dates)	Title	Forces	Length	Text(s)
					[English] and Russian poetry. 1972 version also includes Aramaic and Italian texts.
1973 to 75	Wiggins, Christopher (b. 1956)	Requiem	Mixed voices, orchestra		
1974	Patterson, Paul (b. 1947)	Requiem	SATB, (SA) boy choir, orchestra	40'	Latin Requiem text, passages from Ecclesiastes (English), Zephaniah 1:14-16 (early form of Dies irae, Latin)
1976	Burton, Geoffrey (1941-2010)	Requiem	S, T, Ct (or Mz and T) solos, SATB, orchestra	45'	Latin Requiem text (partial), additional text (in English) by St. John of the Cross
1979	Hamilton, Iain (1922-2000) [Scottish]	Requiem	SATB unaccompanied	40'	
1979 to 1981	Victory, Gerard (1921-1995) [Irish]	Ultima Rerum: Requiem Cantata	SATB soli, large SATB choir (<i>divisi</i>), small SATB choir (<i>divisi</i>), children's choir, orchestra	101'	Latin Requiem text, text from Koran, Norse Edda, Navaho Indian chant, poetry of William Blake, James Elroy Flecker, Giacomo Leopardi, Alfred

Year(s) Composed	Composer (Dates)	Title	Forces	Length	Text(s)
					Tennyson, Walt Whitman
1980	Tavener, John (1944- 2013)	Akhmatova Requiem	S, B soloists, brass, timpani, bells/perc, strings	50	Text [“Requiem”] by Anna Akhmatova (Russian)
	Wiggins, Christopher (b. 1956)	Requiem, Op. 3	SATB, brass, org, strings		
1981	Tavener, John (1944- 2013)	Funeral Ikos	SSATBBB	10’	Orthodox Church liturgy (English)
1985	Lloyd Webber, Andrew (b. 1948)	Requiem	S, T, boy S soloists, SATB (<i>divisi</i>), orchestra	44’	Latin Requiem text
1985	Rutter, John (1945-)	Requiem	S, SATB (<i>divisi</i>), orchestra, organ S, SATB (<i>divisi</i>), chamber orchestra	40’	Latin Requiem texts, Psalm 130 and 23 (English), English Burial texts
1986	Pehkonen, Elis (1942-)	Russian Requiem	SA soloists, SATB, orchestra	42’	Latin Requiem text, Dante’s <i>Inferno</i> , Revelation of St. John the Divine, aphorisms by Lenin, Boris Pasternak’s “Zhivago’s Poems”
1986	Tavener, John (1944- 2013)	Panikhida (Funeral Service)	B (priest), SATB	25’	Greek funeral
1988	Clucas, Humphrey (1941-)	Requiem	S, Mz, SSAATTBB, unaccompanied	19’	Latin Requiem text

Year(s) Composed	Composer (Dates)	Title	Forces	Length	Text(s)
1989	Bryars, Gavin (b. 1943)	Cadman Requiem	ATTB male quartet, string trio (optional quartet)	26'	Latin Requiem text, poetry by Caedmon (fl. 680) in early English, and Latin paraphrase of text by Caedmon by Venerable Bede (c. 673- 735)
1993	Archer, Malcolm (b. 1952)	Requiem	Soloists, SATB (<i>divisi</i>), organ	40'	Latin Requiem text
1993	Mawby, Colin (b. 1936)	Pie Jesu Domine	SATB (<i>divisi</i>)	4'	Latin Requiem text (portion)
1994	Churches, Richard (b. 1966) [Welsh]	Missa pro defunctis (Requiem Mass)	SATB soli, SATB unaccompanied		Latin Requiem text
1995 to 2002	Mawby, Colin (b. 1936)	Requiem of Hope	S solo, SATB (<i>divisi</i>), orchestra (strings, harp, 2 tpt, organ, perc) or organ	35'	Latin Requiem text, Celtic blessing (unknown author), poetry by Henry Vaughan and John Henry Newman
1996	Tavener, John (1944- 2013)	Funeral Canticle	T (or Bar) solo, SATB, strings	23'	Greek Orthodox funeral service (soloist in Greek, choir in English)
2000	Hugill, Robert (b. 1955)	Requiem for Butti: In memoriam Robert Buttimore	S solo, SATB	40'	Latin Requiem text

Year(s) Composed	Composer (Dates)	Title	Forces	Length	Text(s)
2002	Wood, Christopher (b.1945) [orchestrated by Jonathan Rathbone]	Requiem (The Wood Requiem)	SATB soli, SATB, orchestra	60'	Latin Requiem text
2003	Gray, Steve (1944-2008)	Requiem	SATB, big band	46'	Latin Requiem text
2005	Hawes, Patrick (b. 1958)	Lazarus Requiem	SATB soli, SATB semi chorus, SATB, orchestra	60'	Latin Requiem text, scriptural account of Lazarus being raised from dead, original poem by Andrew Hawes
2006	Knussen, Oliver (1952-2018)	Requiem – Songs for Sue	S solo, chamber ensemble	12'	Poetry by Auden, Rilke, Machado, Dickinson
2006 to 2013	Tavener, John (1944-2013)	Requiem (aka Requiem Fragments)	S, SATB, 2 tbn, Btbn, string quartet	35	Latin Requiem text, text from Koran, Sufi text, Hebrew text, Hindu text
2008	Goodall, Howard (b. 1958)	Eternal Light: A Requiem	S, T, B soloists, SATB (<i>divisi</i>), 2 kbd, hp, strings	40'	Latin Requiem text, poetry by Francis Quarles, Ann Thorp, John Henry Newman, (attrib) Mary Elizabeth Frye, John McCrae, Phineas Fletcher (English)

Year(s) Composed	Composer (Dates)	Title	Forces	Length	Text(s)
2010	Carr, Paul (b. 1961)	Requiem for an Angel	S, Bar soloists, SATB, orchestra	50'	Latin Requiem text (partial), poetry by St. Teresa of Avila and (love poem by) Jack Larson
2010	Chilcott, Bob (b. 1955)	Requiem	S, T soloists, SATB, orchestra Or Small ensemble (fl, ob, cl, hn, tmp, org)	35'	Latin Requiem text and "Thou Knowest Lord" from English Burial Service
2010	Whitbourn, James (b. 1963)	Requiem canticorum [Also released in combination of Whitbourn's Son of God Mass as the single entity Requiem]	SATB (<i>divisi</i>), soprano saxophone, organ	14' [40']	Latin Requiem text (partial), De profundis (Psalm 130) [Son of God Mass includes Mass Ordinary elements except altered Credo titled "Lava me" and added "Pax Domini"]
2012	Birtwistle, Harrison (b. 1934)	Moth Requiem	Twelve female singers, 3 harps, alto flute	19'	"The Moth Poem" by Robin Blaser (English), Latin names of moths
2014	Dale, Rebecca (b. 1985)	Materna Requiem (Requiem for My Mother)	S, T soloists, SATB, orchestra	45'	Latin Requiem texts, Ave Maria, and English poetry

Year(s) Composed	Composer (Dates)	Title	Forces	Length	Text(s)
					by Joyce Grenfell
2016	Mealor, Paul (b. 1975) [Welsh]	Requiem for Hedd Wyn (aka Gorffwysgan Hedd Wyn)	Children's choir, SATB (<i>divisi</i>), 2 perc, Strings	10'	Welsh text by Grahame Davies
2018	Mealor, Paul (b. 1975) [Welsh]	Requiem: The Souls of the Righteous	SATB, 3 perc, 4 wine glasses	40'	Text by Grahame Davies and Scripture
2018	McDowall, Cecilia (b. 1951)	Da Vinci Requiem	S, Bar, SATB, orchestra	35'	Latin Requiem text and writings of Leonardo da Vinci (translated to English)

APPENDIX D

DWIGHT DOCKERY DMA CONDUCTING RECITAL PROGRAMS



Colla Voce

Dwight Dockery, guest conductor
Ann Wilson, accompanist

presents

A Musical Celebration of the Reformation

Commemorating the 500th anniversary of the Protestant Reformation

Friday, October 20, 2017

7:30 p.m.

Shandon Presbyterian Church, Columbia, SC

Sunday, October 22, 2017

3:00 p.m.

Lenoir-Rhyne Southern Lutheran Seminary, Columbia, SC



Program

Reformation in German Tradition

Ein feste Burg (v. 1)	Martin Luther, harm. Hans Leo Hassler (1483-1546) (1564-1612)
<i>Lobet den Herrn</i> (Psalm 117), BWV 230	Johann Sebastian Bach (1685-1750)
Ein feste Burg (v. 2)	Georg Philipp Telemann (1681-1767)
Selig sind die Toten (Rev. 14:13), SWV 391	Heinrich Schütz (1585-1752)
Ein feste Burg (v. 3)	Johann Walter (1496-1570)
Praise to the Lord, the Almighty, Opus 6/II, No. 1	Hugo Distler (1908-1942)
Geistliches Lied, Opus 30	Johannes Brahms (1833-1897)
Ein feste Burg (v. 4) <i>chorale from BWV 80 Ein feste Burg</i>	J. S. Bach

Reformation in French/Swiss Tradition

Etans assis aux rives aquatiques (Psalm 137)	Claude Goudimel (1510-1572)
Vers toy, Seigneur nous (Psalm 130) <i>Shelley Maddox, soprano; Johannes Linnan, guitar</i>	Claude Le Jeune (1528-1600)
Chantez à Dieu (Psalm 96), SwWV 96	Jan Pieterszoon Sweelinck (1562-1621)

Reformation in English Tradition

Sing Joyfully (Psalm 81)	William Byrd (1543-1623)
Greater Love Hath No Man <i>Shelley Maddox, soprano; Nicholas Gosey, baritone</i>	John Ireland (1879-1962)
<i>Evening Service in C-minor</i> 1. Magnificat 2. Nunc Dimittis	George Dyson (1883-1964)
Like as the Hart (Psalm 42), from <i>Four Anthems</i> , 1941 <i>Kristi Meetze, soprano</i>	Herbert Howells (1892-1983)

A Mighty Fortress Is Our God	arr. John Ferguson (b. 1941)
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UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

V. DWIGHT DOCKERY, JR., conductor

in

DOCTORAL RECITAL

with

Graduate Vocal Ensemble
Caryn Ong and Chien-yi Li, piano
Isabel Ong, violin

Friday, December 8, 2017
7:30 PM Recital Hall

Mille Regretz	Josquin des Prez (1450-1521)
<i>Fünf Gesänge</i> , Opus 104	Johannes Brahms (1833-1897)
I. Nachtwache I	
II. Nachtwache II	
III. Letztes Glück	
IV. Verlorene Jugend	
V. Im Herbst	
<i>Six Chansons</i>	Paul Hindemith (1895-1963)
I. La biche	
II. Un cygne	
III. Puisque tout passe	
IV. Printemps	
V. En hiver	
VI. Verger	
<i>Three Folk Songs from the North Country</i>	Arr. Philip Wilby (b. 1949)
I. The Farmer's Boy	
II. Marianne	
III. Byker Hill	
<i>Three Scottish Folk Songs</i>	Arr. Mack Wilberg (b. 1955)
I. O Whistle and I'll Come to Ye	
II. My Love's in Germany	
III. I'll Ay Call in By Yon Town	
<i>Two Colonial Folk songs</i>	Arr. Dan Forrest (b. 1978)
I. The Nighthale	
II. The Girl I Left Behind Me	

*Mr. Dockery is a student of Dr. Larry Wyatt & Dr. Alicia Walker.
This recital is presented in partial fulfillment of the requirements
for the Doctor of Music Arts degree in Choral Conducting.*



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

V. DWIGHT DOCKERY, JR., *conductor*

in

DOCTORAL LECTURE RECITAL

TRACING THE TWENTIETH-CENTURY BRITISH REQUIEM
FROM ORIGINS TO MODERN APPLICATION

with

Graduate Vocal Ensemble
Caryn Ong, *piano*

Thursday, April 26, 2018
6:00 PM • Recital Hall

From <i>Missa pro defunctis</i> Introitus	Johannes Ockeghem (c.1410-1497)
From <i>Musikalische Exequien</i> Das Blut...Durch ihn ist uns vergeben	Heinrich Schütz (1585-1672)
Shelley Maddox, <i>soprano</i> ; Augusto Gil, <i>tenor</i>	
From <i>Ein deutsches Requiem</i> IV. Wie lieblich sind deine Wohnungen (excerpt)	Johannes Brahms (1833-1896)
From <i>Requiem</i> II. Hallelujah (excerpt)	Frederick Delius (1862-1934)
From <i>Requiem da Camera</i> IV. We Who Are Left	Gerald Finzi (1901-1957)
Keri Lee Pierson, <i>soprano</i>	
From <i>Requiem</i> II. Psalm 23 (The Lord Is My Shepherd)	Herbert Howells (1892-1983)
Shelley Maddox, <i>soprano</i> ; Yasmin Bradshaw, <i>alto</i> ; Jantsen Touchstone, <i>tenor</i>	
From <i>Requiem</i> II. Out of the Deep (excerpt)	John Rutter (b. 1945)
From <i>Eternal Light: A Requiem</i> V. Lacrymosa: Do Not Stand at My Grave and Weep	Howard Goodall (b. 1958)
Augusto Gil, <i>soloist</i>	



UNIVERSITY OF
SOUTH CAROLINA
School of Music

Summer Chorus I

Alicia W. Walker and Dwight Dockery, conductors
Chien-Yi Li, piano
Jared Johnson, organ
Matthew Jones, percussion

Presents

Mozart:
Missa Brevis in C
K220
“Sparrow Mass”

and

Bernstein:
Chichester Psalms
West Side Story Medley
Make Our Garden Grow

Friday, June 29, 2018, 7:30 p.m.
Sunday, July 1, 2018, 4:00 p.m.

USC School of Music Recital Hall

Program

Missa Brevis in C (KV 220) "Spatzen-Messe"

W.A. Mozart (1756-1791)

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei

Solo Quartet: AnnaBelle Lusk, Natalie Gilbert, Jantsen Touchstone, Andrew Mitchell

Chichester Psalms

Leonard Bernstein (1918-1990)

- I. Psalm 108, v.2
Psalm 100, entire
- II. Psalm 23, entire
Psalm 2, vs. 1-4
- III. Psalm 131, entire
Psalm 133, vs. 1

Solo Quartet: Yasmin Bradshaw, Sarah Clive, Augusto Gil, Levi Walker

West Side Story Medley

Leonard Bernstein

Make Our Garden Grow

Leonard Bernstein

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Text/Translations

Missa Brevis in C (KV 220) "Spatzen-Messe"

Kyrie

Kyrie eleison
Christe eleison.

Lord have mercy,
Christ have mercy.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.

Glory to God in the highest.
And on earth peace to all those of good will.