ABSTRACT

Title of Dissertation: REQUIEM FOR BOY SOPRANO, SOPRANO, BARITONE, CHORUS, AND ORCHESTRA

Alexandra Tyler Bryant, Doctor of Musical Arts, 2015

Dissertation directed by: Dr. Mark E. Wilson
Department of Theory and Composition

Requiem, for boy soprano, soprano, baritone, chorus, and full orchestra, was composed in honor of my mother and brother, both of whom passed away in the final fourteen months of my doctoral studies. The work highlights much of the traditional requiem text while incorporating Biblical texts as well as excerpts from Mary Sydney Herbert’s, O. The work lasts approximately 40 minutes and utilizes six movements from the standard canon – Introit, Kyrie, Dies Irae, Agnus Dei, Lux æterna, and In paradisum.

The genesis of this work initially envisioned a child soprano portraying a young version of the female soprano, intended to represent my mother as a child – the progression of an individual from childhood to adulthood almost conversing with each other. Unfortunately that vision changed when my brother passed away while in the early stages of composition. It is a powerful image, reminder, and homage to depict the young boy soprano as my brother alongside my mother, the soprano, in the company of the Lord, performed by the baritone.
Requiem opens with the Introit, which provides the tonal center of C# for the first and fourth movements. This contributes an important structural element, rather foundation, on which the work revolves.

Following the Introit is the Kyrie, which features the solo soprano highlighting the text of Herbert in addition to Kyrie Eleison – Lord have mercy.

Immediately contrasting the simple, open sonorities of the Kryie, the Dies Iræ is empowering in tone. Dense textures, colors, and harmonies create a tension heightened through the interaction of the baritone against the full orchestra and chorus.

The Agnus Dei provides a feeling of repose with rhapsodic and chant-like qualities, underscoring the boy soprano in stark contrast to the full chorus with a brief response from the soprano.

Following the Lux æterna is orchestrated similarly to the Kyrie focusing on strings and percussion with the addition of a few of the woodwinds to accompany the female voices and baritone.

Lastly, the In paradisum brings us back, not fully, to the somber yet empowering mood of the opening Introit, coupled with the air of trills and sonorous clusters.
REQUIEM FOR BOY SOPRANO, SOPRANO, BARITONE, CHORUS, AND ORCHESTRA

by

Alexandra Tyler Bryant

Thesis submitted to the Faculty of the Graduate School of the University of Maryland, College Park in partial fulfillment of the requirements for the degree of Doctor of Musical Arts 2015

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ACKNOWLEDGEMENTS

Thank you so much to the following people,

Dr. Wilson, for being a wonderful mentor and advisor, and for encouraging me throughout my time at the University of Maryland,

my “adopted Maryland family” (Don and Karen, Nora, and Lisa) for putting up with my late night composing,

the wonderful Tavani family (my parents-in-law and brothers-in-law) for always encouraging me and coming to performances,

my daddy, for all of his support and fatherly pride over the years,

my (late) mama, for being the best mommy I could have ever asked for, for always encouraging me, and for being continual support,

Andrew, my (late) brother, for always loving me and being the best brother,

my Christ and Savior,

and lastly, to my wonderful, loving, supportive husband, Nicholas, for telling me to never give-up and for being there for me at all times.
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Introit

Requiem æternam 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.
Requiem æternam dona eis, Domine, et lux perpetua luceat eis.

Kyrie eleison

The heavy weight of grief oppress me sore... Lord, raise me by the word!
What if my life lie naked in my hand, to every chance exposed!
Should I forget what thou dost me command?
My heart which still doth bend...
to do what thou dost will, and do it to the end. (Mary Sidney Herbert, excerpts from, O)
Kyrie eleison...

Dies Irae

Do not fear, for I have redeemed you;
I have summoned you by name; you are mine.
Dies iræ! dies illa Solvet sæclum in favilla: Teste David cum Sibylla!
When you pass through the waters, I will be with you;

Oro supplex et acclinis, Cor contritum quasi cinis: Gere curam mei finis.
and when you pass through the rivers, they will not sweep over you.

Then you will call on me and come and pray to me, and I will listen to you. (Jeremiah 29:12)

Lacrimosa dies illa, Qua resurget ex favilla...
When you walk through the fire, you will not be burned;
the flames will not set you ablaze.

Pie Jesu Domine, Dona eis requiem. Amen.

For I am the LORD your God, the Holy One of Israel, your Savior... (Isaiah 43:1b-3)
Agnus Dei
Agnus Dei, qui tollis peccata mundi,
The Sovereign LORD is my strength;
he makes my feet like the feet of a deer,
he enables me to tread on the heights. (Habakkuk 3:19)
Lamb of God, who takes away the sins of the world. (John 1:29b)
dona eis requiem sempiternam.

Lux æterna
Lux æterna luceat eis, Domine,
See, I am doing a new thing!
I am making a way in the wilderness
and streams in the wasteland. (Isaiah 43:19a,c,d)
Requiem æternam dona eis, Domine.

In paradisum
In paradisum deducant te Angeli:
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam Jerusalem,
Chorus Angelorum te suscipiat,
et cum Lazaro quondam...
....paupere æternam habeas requiem.
INSTRUMENTATION

Flute  I.I
Oboe  I.II (doubling English Horn)
Clarinet in Bb  I.II
Bassoon  I.II (doubling Contrabassoon)

Horn  I.II.III.IV
Trumpet in C  I.II.III
Trombone  I.II
Bass Trombone
Tuba

Timpani – plus Bass Drum, Maracas (2), Suspended Cymbals

Percussion I – Vibraphone, Glockenspiel, Crotales (bowed), Marimba, Tubular Bells,
  Tam-Tam, Suspended Cymbal, Slapstick, Bass Drum, Wind chimes
Percussion II – Tubular Bells, Suspended Cymbal, Tam-Tam, Vibraphone (bowed), Bass
  Drum, Thunder Sheet, Wind chimes, Crotales (bowed)

Boy Soprano
Soprano
Baritone

Chorus

Violin I
Violin II
Viola
Cello
Bass
I. Introit – 7’25”
II. Kyrie eleison – 5’35”
III. Dies Irae – 5’05”
IV. Agnus Dei – 8’25”
V. Lux Æterna – 6’50”
VI. In paradisum – 5’45”

total duration: approx. 40’00”
Requiem

for boy soprano, soprano, baritone, chorus, & full orchestra

Alexandra T Bryant

2015
Requiem

I. Introit

for my mother, Andrea Lynn Bryant,
d& my brother, Andrew David Bryant

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Introit
Introit
Introit

With a little more hesitation, as 52

flz
II. Kyrie eleison
Kyrie eleison
Dies Irae
Dies Irae

...and when you pass through the waters
When you walk through the you will not be
Agnus Dei
Lux aeterna
Bsn./Contra
Perc. II
Vln. II
Perc. I
Fl. I.II
B. Dr.
Vln. I
Bar.
Vla
Vc.

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VI. In paradisum
In paradisum
In paradisum

* Begin first beat with pattern, then allow patterns to deviate slightly, but only within the assigned pitches - as quickly and randomly as possible to create the maximum amount of texture and color.
In paradisum
In paradisum
In paradisum
In paradisum
In paradisum