

Requiem Prayers

Richard Toensing

♩ = 60 ; Serene

This musical score is for the 'Requiem Prayers' by Richard Toensing. It is in 4/4 time with a tempo of 60 beats per minute and a 'Serene' mood. The score is divided into two systems, with measures 5 and 10 marked at the beginning of each system. The instrumentation includes:

- Flute 1, 2, and 3 (with 'AFL.' marking for Flute 2)
- Oboe
- Clarinet 1, 2, and 3 (Bass Cl.)
- Bassoon 1, 2, and 3 (Contra)
- Horns 1&2 and 3&4
- Trumpet 1, 2, and 3 (marked 'practice mute')
- Trombone 1, 2, and Bass Trombone
- Tuba
- BDr (Bass Drum)
- Vib. (Vibraphone)
- Piano
- Vocalists: Soprano soli, Soprano tutti, Alto, Tenor, and Bass
- Solo Violin (Offstage)

The score features various dynamics such as *mf*, *pp*, *sim.*, *p*, *ppp*, and *ppp (= muted Trpts.)*. It also includes performance instructions like 'practice mute', 'Kyrie eleison (repeat 3x only)', and '2 soli'. The vocal parts have lyrics: 'Kyrie eleison', 'ri - e - i - son', 'Ky - e le - son', 'O Thou, div.', and 'O Thou,'. The score includes a variety of time signatures (4/4, 3/4, 2/4) and includes rehearsal marks at measures 5 and 10.

15 20

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

Ob.

Cl. 1 *pp* *mf* *pp* *mp*

Cl. 2 *pp* *mf* *pp* *mp*

Cl. 3 (BsCl.) *pp* *mf* *pp* *mp*

Bsn. 1 *pp* *mf* *pp* *mp*

Bsn. 2 *pp* *mf* *pp* *mp*

Bsn. 3 (Contra) *pp* *mf* *pp* *mp*

Hn. 1&2 *pp* *mf* *pp* *p* *pp*

Hn. 3&4 *pp* *mf* *pp* *p* *pp*

Tpt. 1 *st. mute* *p* *mf* *pp* *open* *p* *pp*

Tpt. 2 *st. mute* *p* *mf* *pp* *open* *p* *pp*

Tpt. 3 *st. mute* *p* *mf* *pp* *open* *p* *pp*

Tbn. 1 *st. mute* *p* *mf* *pp* *open* *p* *pp*

Tbn. 2 *st. mute* *p* *mf* *pp* *open* *p* *pp*

B. Tbn. *st. mute* *p* *mf* *pp* *open* *p* *pp*

Tuba *pp* *mf* *pp* *p* *pp*

1 *p* *pp*

2 *mp*

Pno. *8^{va}*

S tutti *p* *mp*
 who in thy prov-i-dence un fath-om-a-ble didst pre pare the world for e-ter-nal bles-sed-ness who ap-point-est times and

A *p unis.* *mp*
 who in thy prov-i-dence un - fath-om-a-ble didst pre - pare the world for e-ter-nal bles - sed - ness, who ap-point-est times and

T *p* *mp*
 who in thy prov-i-dence un fath-om-a-ble didst pre pare the world for e-ter-nal bles - sed - ness, who ap-point-est times and

B *p* *mp*
 who in thy prov-i-dence un - fath-om-a-ble, didst pre - pare the world for e-ter-nal bles - sed - ness

25 30

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *pp*

Ob.

Cl. 1 *pp* *p* *pp* *sim.*

Cl. 2 *pp* *p* *pp* *sim.*

Cl. 3 (BsCl.) *pp* *p* *pp* *sim.* to Cl.

Bsn. 1 *pp* *p* *pp* *sim.* *mp, legato*

Bsn. 2 *pp*

Bsn. 3 (Contra)

Hn. 1&2 *p* *pp* *sim.*

Hn. 3&4 *p* *pp* *sim.*

Tpt. 1 *p* *pp* *p* *pp* *st. mute*

Tpt. 2 *p* *pp*

Tpt. 3 *p* *pp*

Tbn. 1 *p* *pp*

Tbn. 2 *p* *pp*

B. Tbn. *p* *pp*

Tuba *p* *pp* *p* *pp* *sim.*

BDr

1 *p* 25 *p* *p* 30

2

Pno. *solo p* *solo mp*

S tutti *p* *p cresc.*

A *P div.* *unis. p cresc.* *div.*

T *p* *p cresc.*

B *p cresc.*

sea - sons and the man-ner of our end. For - give the sins of those who have

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3 4 4 4 3 4 3 4 3 4 3 4

35 40

Fl. 1 3 4 3 2

Fl. 2 4 4 2

Fl. 3 3 4 3 2

Ob. 4 4 2

Cl. 1 3 4 3 2

Cl. 2 4 4 2

Cl. 3 (BsCl.) 3 4 3 2

Bsn. 1 4 4 2

Bsn. 2 3 4 3 2

Bsn. 3 (Contra) 4 4 2

Hn. 1&2 3 4 3 2

Hn. 3&4 4 4 2

Tpt. 1 *p, legato* *pp* 3 4 3 2

Tpt. 2 *st. mute* *p, legato* *pp* 4 4 2

Tpt. 3 *st. mute* *p, legato* *pp* 3 4 3 2

Tbn. 1 *st. mute* *p, legato* *pp* 4 4 2

Tbn. 2 *st. mute* *p, legato* *pp* 3 4 3 2

B. Tbn. 4 4 2

Tuba 4 4 2

1 3 4 3 2

2 4 4 2

Pno. 3 4 3 2

S tutti *mp* *mp* *(stagger breathing)* *f* *pp*

A *mp* *mp* *(stagger breathing)* *f* *pp*

T *mp* *mp* *(stagger breathing)* *f* *pp*

B *mp* *mp* *(stagger breathing)* *f* *pp*

died, Re - ceive them in-to the realms of light and joy.

mf *f* *sim.*

6 6

45 50

Fl. 1 *p, legato* *pp* *p* *pp sim.*

Fl. 2 *p, legato* *pp* *p* *pp sim.*

Fl. 3 *p, legato* *pp* *p* *pp sim.*

Ob. *p* *pp sim.*

Cl. 1 *p, legato* *pp* *p* *pp sim.*

Cl. 2 *p, legato* *pp* *p* *pp sim.*

Cl. 3 (BsCl.) *p, legato* *pp* *p* *pp sim.*

Bsn. 1 *pp* *p* *pp sim.*

Bsn. 2 *pp* *p* *pp sim.*

Bsn. 3 (Contra) *pp* *p* *pp sim.*

Hn. 1&2 45 50

Hn. 3&4

Tpt. 1 *st. mute* *p* *st. mute* *p, legato* *pp sim.*

Tpt. 2 *st. mute* *p* *st. mute* *p, legato* *pp sim.*

Tpt. 3 *st. mute* *p, legato* *pp sim.*

Tbn. 1 *st. mute* *p*

Tbn. 2

B. Tbn.

Tuba

1 45 50 BDr *p*

2 *p*

Pno.

S tutti *mf* Has - ten, o - pen to them thy Fa - ther-ly arms, and hear us, who cel - e-brate their mem-o-ry and sing: *p*

A *mf* o - pen to them thy Fa - ther-ly arms, and hear us, who cel - e-brate their mem-o-ry and sing: *p*

T *mf* Has - ten, o - pen to them thy Fa - ther-ly arms, and hear us, who cel - e-brate their mem-o-ry and sing: *p*

B *mf* and hear us, who cel - e-brate their mem-o-ry and sing: *div. p*

55 60

Fl. 1 *p*

Fl. 2 *p*

Fl. 3

Ob.

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 (BsCl) to BsCl

Bsn. 1

Bsn. 2

Bsn. 3 (Contra)

Hn. 1&2

Hn. 3&4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

1

2 *p*

Pno. *mp* *mp*

S tutti *p*

A *p*

T *p*

B *unis. pp*

Solo Vln. *mp*

O Lord of un-uttr-a-ble love, re-mem-ber thy ser-vants who have fal-len a-sleep.

♩ = 72 ; Gently flowing

65

Tpt. 1

1

2

Pno.

S soli

S tutti

A

Solo Vln.

Marimba

p *pp*

pp

mp

2 soli *mf* (Byzantine Tone 5)

1 an an im - age of thy

ppp *

M n n m n n m n m n m n

ppp *

M n n m n m n n

mp

* The women should enter individually, singing in rapid free rhythm. Black notes without stems are to be sung as fast as possible; stemless white notes are to be long, filling up the time till the next collection of black notes. Breathing is free, ad lib. NO ATTEMPT SHOULD BE MADE TO SING TOGETHER!

70

Hn. 1&2

Hn. 3&4

Tpt. 1

Tbn. 1

Tuba

1

2

Pno.

S soli

S tutti

A

T

B

Solo Vln.

mute

p

mute

p

st. mute

p *pp*

st. mute

p *pp*

mute

p

70

70

glo - ry in - ef - fa - ble, though I bear the brands of trans - ges - sions

m n m n m n m n m n n m

pp

O Lord of un - utt' - a - ble love,

pp

O Lord of un - utt' - a - ble love,