

1. Requiem aeternam (Introitus)

Jay Ducharme

Adagio (♩ = 68) Requiem in D Minor

Soprano

Alto

Tenor

Bass

Pipe Organ

mf Re-qui-em ae-ter-nam, _____

mf Re-qui-em ae-ter-nam, _____

mf Re-qui-em ae-ter-nam, _____

mp *mf*

p *mp*

9

S.

A.

T.

B.

Org.

mf Re - qui-em ae-ter-nam do-na eis, Do-mi - ne. Et lux per-pe-tu - a lu-ce-at eis. _____

Re - qui-em ae-ter-nam do-na eis, Do-mi - ne. Et lux per-pe-tu - a lu-ce-at eis. _____

Re - qui-em ae-ter-nam do-na eis, Do-mi - ne. Et lux per-pe-tu - a lu-ce-at eis. _____

Re - qui-em ae-ter-nam do-na eis, Do-mi - ne. Et lux per-pe-tu - a lu-ce-at eis. _____

15

mp

S. Te de-cet hym-nus, De - us, in Si - on,

A. *mp* Te de-cet hym-nus, De - us, in Si - on,

T. *mp* Te de-cet hym - nus, De - us, in Si - on,

B. *mp* Te de-cet hym-nus, De - us, in Si - on,

Org. *mp*

20

dim. *attacca*

S. Et ti-bi red-de-tur vo - tum in Je-ru-sa-lem Ex - au-di or-a-ti - o - nem meam Ad te om - nis ca - ro ve - ni-et.

A. *dim.* Ex ti-bi red-de-tur vo - tum in Je-ru-sa-lem Ex - au-di or-a-ti - o - nem meam Ad te om - nis ca - ro ve - ni-et.

T. *dim.* Ex ti-bi red-de-tur vo - tum in Je-ru-sa-lem Ex - au-di or-a-ti - o - nem meam Ad te om - nis ca - ro ve - ni-et.

B. *dim.* Ex ti-bi red-de-tur vo - tum in Je-ru-sa-lem Ex - au-di or-a-ti - o - nem meam Ad te om - nis ca - ro ve - ni-et.

Org. *dim.*

2. Kyrie

Requiem in D Minor

Jay Ducharme

Poco andante (♩ = 72)

Soprano *p* Ky-ri - e e - lei - son! _____

Alto *p* Ky-ri - e e - lei - son! _____

Tenor *p* Ky-ri - e e - _____

Bass _____

Contrabass *p* _____

13 S. *mp* Chri-ste e - lei-son! _____

A. *mp* Chri-ste e - lei-son! _____

T. *mp* lei - son! _____ Chri-ste e - _____

B. *mp* Ky-ri - e e - lei - son! _____

Cb. *mp* _____

24 *dim.*

S. Ky-ri-e, ky-ri-e e - lei - son! *dim.*

A. Ky-ri-e, ky-ri-e, ky-ri-e e - lei - son! *dim.*

T. lei-son! Ky-ri-e e - lei - son! *dim.*

B. *dim.*
Chri-ste e - lei - son, e - lei - son! *dim.*

Cb. *dim.*

34 *(dim.)* ----- *attacca*

S. *(dim.)* -----

A. *(dim.)* -----

T. *(dim.)* -----

B. *(dim.)* -----

Cb. *(dim.)* -----

3. Requiem aeternam (Graduale)

Requiem in D Minor

Jay Ducharme

Poco andante (♩ = 72)

mp *mf*

Soprano
ae-ter - nam Do-mi - ne:_____

p *mp*

Alto
Re-qui-em_____ do - na eis,_____

mp *mf*

Tenor
ae-ter - nam Do-mi - ne:_____

mp *mf*

Bass
ae-ter - nam Do-mi - ne:_____

p *mp*

Violin 1

Violin 2

Viola

Violoncello
mp

Contrabass
p *mp*

8

S. — et lux per - pe - tu - a lu - ce - at eis.

A. *mf* et lux per - pe - tu - a lu - ce - at eis. Solo *mf* In me - mor - i - a ae -

T. — et lux per - pe - tu - a lu - ce - at eis.

B. — et lux per - pe - tu - a lu - ce - at eis.

Vln. 1

Vln. 2 *mp*

Vla. *mp*

Vc.

Cb.

Detailed description: This page of a musical score contains measures 8 through 12. It features a SATB choir and an orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the Latin phrase "et lux per - pe - tu - a lu - ce - at eis." in measures 8-10. In measure 11, the Alto part has a solo section with the lyrics "In me - mor - i - a ae -". The instrumental parts include Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Violin 1 has a melodic line with a long note in measure 11. Violin 2 and Viola play sustained chords in measure 11, marked *mp*. The Viola part has a rhythmic pattern in measure 12, also marked *mp*. The Violoncello and Contrabass parts provide harmonic support with sustained notes and rhythmic patterns.

14 *Solo mf*

S. e - rit ius - tus, ab - au - di - ti - o - ne

A. ter - na e - rit ius - tus, ab - au - di - ti - o - ne

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score is for a vocal solo and instrumental accompaniment. It features five vocal parts (Soprano, Alto, Tenor, Bass) and five instrumental parts (Violin 1, Violin 2, Viola, Violoncello, and Contrabass). The key signature is B-flat major (two flats). The tempo and dynamics are marked 'Solo' and 'mf' (mezzo-forte). The vocal parts have lyrics: Soprano: 'e - rit ius - tus, ab - au - di - ti - o - ne'; Alto: 'ter - na e - rit ius - tus, ab - au - di - ti - o - ne'. The instrumental parts provide harmonic support, with the Viola and Cello/Contrabass playing sustained notes and the Violins playing chords. The Cello and Contrabass parts feature a rhythmic pattern of eighth notes.

19 attacca

S. ma - la non ti - me - bit.

A. ma - la non ti - me - bit.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

4. Absolve, Domine (Tractus)

Requiem in D Minor

Jay Ducharme

Moderato (♩ = 80)

Flute *mp*

Oboe *mp*

B♭ Clarinet *p*

Horn in F *mp*

Timpani *p* *mf*

Soprano

Alto

Tenor

Bass

Violin *p*

Violin *p*

Viola *p*

Violoncello *mp*

Contrabass *mp*

8

Fl.

Ob.

B♭ Cl.

F Hn.

Timp.

S. *mp* (Tutti)
Ab - sol - ve, Do - mi - ne, a - ni-mas

A. *mp* (Tutti)
Ab - sol - ve, Do - mi - ne, a - ni-mas

T.

B.

Vln. *p*

Vln. *p*

Vla.

Vc. *p*

Cb. *p*

Detailed description: This page of a musical score, numbered 10, features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B♭ Cl.), and French Horn (F Hn.), each with a dynamic hairpin. The percussion section includes Timpani (Timp.). The vocal soloists consist of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Alto parts are marked with *mp* and (Tutti), and include the lyrics "Ab - sol - ve, Do - mi - ne, a - ni-mas". The string section includes Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), with dynamic markings of *p*. The score is written in a key signature of two flats and a common time signature. The page number "10" is located at the top left, and a rehearsal mark "8" is at the top of the first staff.

14

Fl.

Ob.

Bb Cl.

F Hn.

Timp.

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

mp

mp

p

mf

mf

mp

mp

om - ni - um fi - de - li - um de - func - to - rum ab om - ni

om - ni - um fi - de - li - um de - func - to - rum ab om - ni

20

Fl.

Ob.

Bb Cl.

F Hn.

Timp.

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

vin-cu-lo de - lic-to-rumet gra-ti-a tu-a il-lis suc-cu-ren - te

me-re-an-ture-

me-re-an-ture-

mp

mf

mf

26

Fl.

Ob.

Bb Cl.

F Hn.

Timp.

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

-va-de-re iu-di - ci - umul - ti - o - nis, et lu - cisae - ter-nae

-va-de-re iu-di - ci - umul - ti - o - nis, et lu - cisae - ter-nae

31

Fl. *p*

Ob. *p*

Bb Cl.

F Hn.

Timp. *p*

S.

A.

T.
8
be - a - ti - tu - di - ne per - fru - i.

B.
be - a - ti - tu - di - ne per - fru - i.

Vln.

Vln.

Vla.

Vc.

Cb.

5. Dies irae (Sequentia)

Requiem in D Minor

Jay Ducharme

Allegro (♩ = 104)

Flute *mf*

Oboe *mf*

B♭ Clarinet *mf*

Bassoon *mf*

Horn in F *mp* *f* *mp*

B♭ Trumpet *mp* *f* *mp*

Trombone *mp* *f* *mp*

Timpani *mp* *f* *mp*

Concert Bass Drum *p* *f*

Cymbal *f*

Pipe Organ *mf*

Soprano *f* *ff* **Tutti**
Di-es i - rae,

Alto *ff* **Tutti**
Di-es i - rae,

Tenor *ff* **Tutti**
Di-es i - rae,

Bass *ff* **Tutti**
Di-es i - rae,

Violin 1 *f*

Violin 2 *f*

Viola *f*

Violoncello *mf*

Contrabass *mf*

Chimes *f*

7

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cme.

di - es il - la, Sol-vet sae - clum in fa - vil - la, Tes-te Da - vid cum Si -

di - es il - la, Sol-vet sae - clum in fa - vil - la, Tes-te Da - vid cum Si -

di - es il - la,

di - es il - la,

f *mp* *f* *mp* *f* *mp* *f* *mf* *mf* *mf*

13

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cme.

byl - la.

byl - la.

Quan-tus tre - mor est fu - tu - rus, Quan-do ju - dex est ven - tu - rus,

Quan-tus tre - mor est fu - tu - rus, Quan-do ju - dex est ven - tu - rus,

mp

mp

mp

mf

mp

mp

mp

mp

mp

mp

19

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

Cme.

mp

mf

f

Tu-ba mi-rum spar-gens so-num Per se-pul-cra re-gi-o-num, Co-get om-nes an-te thro-num.

23

Fl. *mp*

Ob.

Bb Cl. *mp*

Bsn. *mf*

F Hn.

Bb Tpt.

Tbn. *mp*

Timp. *mf*

Con. BD

Cym. *mf*

Org. *mp*

S.

A. *f*

T. *mf* *f*

B. *f*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Cme.

Mors stu-pe-bit et na-tu-ra, Cum re-sur-get cre-a-tu-ra, Ju-di-can-ti re-spon-su-ra. Li-ber scrip-tus pro-fe-re-tur,

Mors stu-pe-bit et na-tu-ra, Cum re-sur-get cre-a-tu-ra, Ju-di-can-ti re-spon-su-ra. Li-ber scrip-tus pro-fe-re-tur,

31 **A** Adagio (♩ = 54)

FL. // *mp* Solo

Ob. // *mp* Solo

Bb Cl. //

Bsn. //

F Hn. // *mf*

Bb Tpt. // *f*

Tbn. // *mf*

Timp. //

Con. BD //

Cym. //

Org. //

S. // Nil in-ui-tum re-man-e-bit. *(cresc.)*

A. // Nil in-ui-tum re-man-e-bit. *(cresc.)*

T. // Nil in-ui-tum re-man-e-bit. *(cresc.)*

B. // Nil in-ui-tum re-man-e-bit. *(cresc.)*

Vln. 1 // *p*

Vln. 2 // *p*

Vla. // *p*

Vc. // *p*

Cb. // *p*

Cme. //

38

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.

A.

T. *Solo (rubato)*
mp
Quid sum mi-ser tunc dic-tu-rus? Quem pa-tro-num ro - ga-tu-rus, Cum vix jus-tus sit se-cu-rus?

B.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

Cme.
mf

48

Fl.

Ob. *Tutti*
mp

Bb Cl. *mp*

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.

A.

T. *mf*
Rex tre-men-dae ma-je - sta-tus Qui sal-van-dos sal-vas gra-tis

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cme.

58

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.

A.

T.
Sa-le-me, fons pi-e-ta - tis.

B.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

Cme.

mp

mp

mp

mp

67

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cme.

Re-cor-da-re, Je-su pi-e, Quod sum cau-sa tu-ae vi-ae: Ne me per-das il-la di-e.

B

Andante (♩ = 92)

77

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cme.

mp

mf

p

mp

mp

Quae-rens

Quae-rens

87

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.
me, Re-de-mis - ti Tan-tus la-bor non sit cas-sus.

A.
me, Re-de-mis - ti Tan-tus la-bor non sit cas-sus.

Tutti *mf*
T. se - des-ti, las-sus; cru-vern pas-sus;

mf
B. se - des-ti, las-sus; cru-vern pas-sus;

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cme.

99

Fl.
Ob.
Bb Cl.
Bsn.
F Hn.
Bb Tpt.
Tbn.
Timp.
Con. BD
Cym.
Org.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cme.

Jus-te Ju-dex ul-ti - o-nis, An-te di-em ra-ti-o - nis.
Jus-te Ju-dex ul-ti - o-nis, An-te di-em ra-ti-o - nis.
Do-num fac-re-mis-si - o-nis An-te di-em ra-ti-o - nis.
Do-num fac-re-mis-si - o-nis An-te di-em ra-ti-o - nis.

110

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cme.

C Adagio non troppo (♩ = 58)

123

Fl. *mp* Solo

Ob. *mp* Solo

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S. *sp* par-ce, De-us.

A. *sp* par-ce, De-us.

T. *sp* par-ce, De-us.

B. *sp* par-ce, De-us.

Vln. 1

Vln. 2

Vla. *mp*

Vc. *mp*

Cb. *mp*

Cme. *mp*

133

Fl.
Ob.
Bb Cl.
Bsn.
F Hn.
Bb Tpt.
Tbn.
Timp.
Con. BD
Cym.
Org.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cme.

Solo *mf*
Qui Ma - ri - am ab - sol - vis - ti, Et la - tro - nem ex - au - dis - ti,

Detailed description: This page of a musical score, numbered 133, features a variety of instruments and a vocal solo. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), B-flat Clarinet (Bb Cl.), Bassoon (Bsn.), French Horn (F Hn.), B-flat Trumpet (Bb Tpt.), Trombone (Tbn.), Timpani (Timp.), Conga/Bass Drum (Con. BD), Cymbal (Cym.), Organ (Org.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Cymbal/Euphonium (Cme.). The vocal solo for the Soprano part begins with the lyrics "Qui Ma - ri - am ab - sol - vis - ti, Et la - tro - nem ex - au - dis - ti," marked with a *Solo* and *mf* dynamic. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal line is accompanied by a piano accompaniment consisting of strings (Violins 1 and 2, Viola, Violoncello, and Contrabass) and a keyboard instrument (Organ). The strings play a rhythmic pattern of eighth notes, while the organ provides harmonic support. The vocal solo is marked with a *Solo* and *mf* dynamic. The lyrics are: "Qui Ma - ri - am ab - sol - vis - ti, Et la - tro - nem ex - au - dis - ti,". The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal solo is marked with a *Solo* and *mf* dynamic. The lyrics are: "Qui Ma - ri - am ab - sol - vis - ti, Et la - tro - nem ex - au - dis - ti,".

138

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

Cme.

mf

Tutti

mf

p

p

Mi - hi quo - que spem de - dis - ti.

143

Fl.
Ob.
Bb Cl.
Bsn.
F Hn.
Bb Tpt.
Tbn.
Timp.
Con. BD
Cym.
Org.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cme.

Pre - ces me - ae non sunt di - gne, Sed tu, bo - nus, fac be - ni - gne, Ne pe - ren - ni cre - mer i - gne.

152

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

Cme.

In - ter ov-es lo-cum prae-sta, Et ab hoe-dis mese-ques-tra, Sta - tu-ens in par-te dex -

pizz.

160 **D** Furioso (♩ = 92)

FL. Ob. B♭ Cl. Bsn. F Hn. B♭ Tpt. Tbn. Timp. Con. BD. Cym. Org. S. A. T. B. Vln. 1. Vln. 2. Vla. Vc. Cb. Cme.

tra... Con-fu - ta-tis mal-e-dic-tis
Con-fu - ta-tis mal-e-dic-tis
Con-fu - ta-tis mal-e-dic-tis
Con-fu - ta-tis mal-e-dic-tis

arco gliss. gliss.

mf *mp* *f* *ff* *Tutti f*

170

Fl.
Ob.
Bb Cl.
Bsn.
F Hn.
Bb Tpt.
Tbn.
Timp.
Con. BD
Cym.
Org.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cme.

Flam-mis a-cri-bus ad-dic-tis, Vo-ca me-cum be-ne-dic-tus.
Flam-mis a-cri-bus ad-dic-tis, Vo-ca me-cum be-ne-dic-tus.
Flam-mis a-cri-bus ad-dic-tis, Vo-ca me-cum be-ne-dic-tus.
Flam-mis a-cri-bus ad-dic-tis, Vo-ca me-cum be-ne-dic-tus.

p *f*
mf *ff*
mf *ff*
mf *ff*
mf *ff*
mf *ff*
f

206

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cme.

Ju - di - can-dus ho-mo re - us.

Ju - di - can-dus ho-mo re - us.

Ju - di - can-dus ho-mo re - us.

Ju - di - can-dus ho-mo re - us.

p *f*

mp

mf *ff*

mf *ff*

mf *ff*

mf *ff*

f

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org. *mp*

S. *mp*
Hu-ic er-go par-ce, De-us: Do-mi-ne: Do-na eis re-qui-

A. *mp*
Hu-ic er-go par-ce De-us: Do-mi-ne: Do-na eis re-qui-

T. *mp*
Pi-e-Je-su Do-mi-ne: Do-na eis re-qui-

B. *mp*
Pi-e-Je-su Do-mi-ne: Do-na eis re-qui-

Vln. 1

Vln. 2

Vla. *mp*

Vc. *mp*

Cb. *mp*

Cme.

6. Domine, Jesu Christe

Requiem in D Minor

Jay Ducharme

Moderato (♩ = 82)

Flute

Oboe

B♭ Clarinet

Bassoon

Horn in F

B♭ Trumpet

Trombone

Timpani

Concert Bass Drum

Cymbal

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

Contrabass

mp

Solo

p

mf

p

mf

tr

6

Fl. *Solo* *mf*

Ob. *Solo* *mp*

Bb Cl.

Bsn.

F Hn.

Bb Tpt. *Solo* *mp*

Tbn.

Timp. *f*

Con. BD

Cym.

S.

A.

T.

B.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

Detailed description: This page of a musical score, numbered 46, contains measures 6 through 10. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (Bb Cl.), Bassoon (Bsn.), French Horn (F Hn.), B-flat Trumpet (Bb Tpt.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.), Conga/Banjo Drum (Con. BD), and Cymbal (Cym.). The vocal section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features several solo passages: the Flute has a solo in measure 6 marked *mf*; the Oboe has a solo in measure 7 marked *mp*; and the B-flat Trumpet has a solo in measure 8 marked *mp*. The Timpani part begins in measure 6 with a forte (*f*) dynamic. The string parts are marked *p* (piano) throughout. The key signature has one flat (B-flat), and the time signature is 4/4. The page number '46' is in the top left corner, and the measure number '6' is at the start of the first staff.

15

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

p

Do-mi-ne, Je-su Chris-te, Rex glo-ri-ae, li-be-ra

Do-mi-ne, Je-su Chris-te, Rex glo-ri-ae,

19

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Timp.

Con. BD

Cym.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a - ni - mas om - ni - um_ fi - de - li - um

li - be - ra a - ni - mas om - ni - um_ fi - de - li - um

de - func - to - rum de poe - nis_ in - fer - ni_

de - func - to - rum de poe - nis_ in - fer - ni_

mf

mp

mp

mp

B

23

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Timp.

Con. BD

Cym.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

f

f

mf

mf

mf

et de pro-fun - do la - cu.

et de pro-fun - do la - cu.

Tutti

27

Fl. *mp*

Ob. *mp*

Bb Cl. *mp*

Bsn.

F Hn. *mp*

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

S. *mf*
Li - be - ra e - as de o - re le - o - nis ne ab - sor - be - at e - as tar - ta - rus, — ne

A. *mf*
Li - be - ra e - as de o - re le - o - nis e - as tar - ta - rus, — ne

T. *mf*
ne ca-dant in ob-scu-rum;—

B. *mf*
ne ca-dant in ob-scu-rum;—

Vln. 1

Vln. 2

Vla.

Vc. *pizz.* *arco*

Cb. *pizz.* *arco*

30

Fl.

Ob.

Bb Cl. *mp*

Bsn. *mf*

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

S.
ca-dant in ob-scuro; Sed sig-ni-fer sanc-tus Mi-chael

A.
ca-dant in ob-scuro; Sed sig-ni-fer sanc-tus Mi-chael

T.
Sed sig-ni-fer sanc-tus Mi-chael

B.
Sed sig-ni-fer sanc-tus Mi-chael

Vln. 1

Vln. 2

Vla. *mf*

Vc.

Cb.

33

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

re-prae-sen-tet e-as in lu-cem sanc-tam,

re-prae-sen-tet e-as in lu-cem sanc-tam,

re-prae-sen-tet e-as in lu-cem sanc-tam, Quam o-lim A-bra-hae pro-mi-sis-ti

re-prae-sen-tet e-as in lu-cem sanc-tam, Quam o-lim A-bra-hae pro-mi-sis-ti

p

mp

mf

mf

37

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Timp.

Con. BD

Cym.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

C

mp

mp

mp

mp

mp

p

mf

mf

mf

mf

Hos-ti-as et pre-ces ti-bi, Do-mi-ne

Hos-ti - as et pre-ces ti-bi, Do-mi-ne

et se-mi-ni ei - us. Ho-sti-as et pre-ces ti-bi,

et se-mi-ni ei - us. Ho - sti - as et

41

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Timp.

Con. BD

Cym.

S.
lau - dis of - fer - i - mus tu su - sci - pe pro a - ni - ma - bus il - lis,

A.
lau - dis of - fer - i - mus tu su - sci - pe pro a - ni - ma - bus il - lis,

T.
Do - mi - ne lau - dis of - fer - i - mus tu su - sci - pe pro a - ni - ma - bus il - lis,

B.
pre - ces ti - bi, Do - mi - ne lau - dis of - fer - i - mus te su - sci - pe pro a - ni - ma - bus il - lis,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

44

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

qua-rum ho-die me-mo-ri-am fa-ci-mus. Fac e-as, Do-mi-ne, de mor-te tran-si-re ad vi-tam, ad vi-tam,

qua-rum ho-die me-mo-ri-am fa-ci-mus. Fac e-as, Do-mi-ne, de mor-te tran-si-re ad vi-tam, ad vi-tam,

qua-rum ho-die me-mo-ri-am fa-ci-mus. Fac e-as, Do-mi-ne, de mor-te tran-si-re ad vi-tam, ad vi-tam,

qua-rum ho-die me-mo-ri-am fa-ci-mus. Fac e-as, Do-mi-ne, de mor-te tran-si-re ad vi-tam,

48 **D**

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp *f* *p* *mp* *f* *mp* *mf* *mf* *mf* *mf* *mp* *mp* *mf* *mf* *mf* *mf* *mp* *mp* *mf* *mf* *mp* *mp*

ad vi - tam. Quam o-lim A-bra-hae pro-mi-sis-ti

ad vi - tam. Quam o-lim A-bra-hae pro-mi-sis-ti

ad vi - tam. Quam o-lim A-bra-hae pro-mi-sis-ti

ad vi - tam. Quam o-lim A-bra-hae pro-mi-sis-ti

52

Poco rit.

Fl.

mp

Ob.

mp

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

p

Tbn.

p

Timp.

Con. BD

Cym.

S.

A.

T.

et se-mi-ni ei - us.

B.

et se-mi-ni ei - us.

Vln. 1

p

Vln. 2

p

Vla.

p

Ve.

mp

Cb.

mp

15

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cme.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Do - mi-nus De - us Sa - ba - oth! Ple - ni sunt coe-li et

Do - mi-nus De - us Sa - ba - oth! Ple - ni sunt coe-li et

Do - mi-nus De - us Sa - ba - oth! Ple - ni sunt coe-li et

Do - mi-nus De - us Sa - ba - oth! Ple - ni sunt coe-li et

24

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.
glo - ri - a tu - a.

A.
glo - ri - a tu - a.

T.
glo - ri - a tu - a.

B.
glo - ri - a tu - a.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cme.

mp

mp

mp

mp

mp

32 **A**

FL. *mf*

Ob. *mf*

Bb Cl. *mf*

Bsn. *mp* *mf*

F Hn. *mf*

Bb Tpt. *mp*

Tbn. *mp*

Timp. *p* *f*

Con. BD *p* *f*

Cym. *f*

Org. *mf*

S. *f*
Ho - san - na in ex - cel - sis, ho - san-na in ex - cel - sis!

A. *f*
Ho - san - na in ex - cel - sis, ho - san-na in ex - cel - sis!

T. *f*
Ho - san - na in ex - cel - sis, ho - san-na in ex - cel - sis!

B. *f*
Ho - san - na in ex - cel - sis, ho - san-na in ex - cel - sis!

Vln. 1 *mp* *mf*

Vln. 2 *mf*

Vla. *mf* *mp*

Vc. *mf*

Cb. *mf*

Cme. *mf*

51 **B** Poco andante (♩ = 78)

Fl.
Ob.
Bb Cl.
Bsn.
F Hn.
Bb Tpt.
Tbn.
Timp.
Con. BD
Cym.
Org.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Cme.

59

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cme.

mp

Be - ne - dic - tus qui ve - nit in no - mi - ne

Be - ne - dic - tus qui ve - nit in no - mi - ne

p

79

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cme.

p

mf

mp

pp

be - ne - dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

98

Fl. *mf*

Ob. *mf*

Bb Cl. *mf*

Bsn. *mf*

F Hn. *mf*

Bb Tpt. *mf*

Tbn. *mf*

Timp. *p* *f* *p*

Con. BD *p* *f* *p*

Cym. *f*

Org. *mp* *mf*

S. *f* *mf*
Ho - san - na in ex - cel - sis, ho - san-na in ex - cel - sis!

A. *f*
Ho - san - na in ex - cel - sis, ho - san-na in ex - cel - sis!

T. *f*
Ho - san - na in ex - cel - sis, ho - san-na in ex - cel - sis!

B. *f*
Ho - san - na in ex - cel - sis, ho - san-na in ex - cel - sis!

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mf*

Ve. *f*

Cb. *f*

Cme. *mf*

108

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cme.

mf

f

Ho - san - na, ho - san - na, ho - san - na in ex - cel - sis, ho - san - na in ex -

Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex -

Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex -

Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex -

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Bb Tpt.

Tbn.

Timp.

Con. BD

Cym.

Org.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

Cme.

mp *f* *mp* *f*

cel - - - sis!

cel - - - sis!

cel - - - sis!

cel - - - sis!

8. Agnus Dei

Requiem in D Minor

Jay Ducharme

Moderato (♩ = 72)

Alto solo

Flute solo *mp*

Oboe solo *mp*

B♭ Clarinet solo *mp*

Bassoon solo

Horn 1 *mp*

Horn 2

This system contains the first five measures of the score. The Alto solo part is silent. The Flute solo part begins with a melodic line in D minor, marked *mp*. The Oboe solo part has a melodic line starting in the second measure, also marked *mp*. The B♭ Clarinet solo part has a melodic line starting in the third measure, marked *mp*. The Bassoon solo part has a melodic line starting in the fifth measure. Horn 1 has a melodic line starting in the third measure, marked *mp*. Horn 2 is silent.

6

A.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1

Hn.2

This system contains measures 6 through 11. The Alto solo part (A.) is silent. The Flute (Fl.) part continues its melodic line. The Oboe (Ob.) part continues its melodic line. The B♭ Clarinet (B♭ Cl.) part continues its melodic line. The Bassoon (Bsn.) part continues its melodic line. Horn 1 (Hn.1) and Horn 2 (Hn.2) are silent.

13 *mf*

A. *mf*
Agn-us De-i, Agn - us De - i, qui tol - lis pe - cat - ta mun - di, do - na eis—

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1

Hn.2

18

A. *mp*
re - qui - em, do - na eis— re - qui - em.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.1

Hn.2 *mp*

23

Musical score for measures 23-26. The score includes parts for A. (Alto), Fl. (Flute), Ob. (Oboe), Bb Cl. (B-flat Clarinet), Bsn. (Bassoon), Hn.1 (Horn 1), and Hn.2 (Horn 2). The key signature is one sharp (F#). The music features various melodic lines with slurs and ties across the measures.

27

Musical score for measures 27-30. The score includes parts for A. (Alto), Fl. (Flute), Ob. (Oboe), Bb Cl. (B-flat Clarinet), Bsn. (Bassoon), Hn.1 (Horn 1), and Hn.2 (Horn 2). The key signature is one sharp (F#). The lyrics for the vocal part are: "Agn - us De - i, Agn - us De - i, qui tol - lis pe -".

32

A. cat - ta mun-di, do - na eis re - qui-em sem - pi -

Fl.

Ob.

Bb Cl.

Bsn.

Hn.1

Hn.2

36 **Piu allargando**

A. ter - nam,

Fl.

Ob.

Bb Cl.

Bsn.

Hn.1

Hn.2

41 *mp*

A. do - na eis_ re-qui-em, do - na eis_ re-qui-em

Fl.

Ob.

Bb Cl.

Bsn.

Hn.1

Hn.2

47

A. sem - pi - ter - nam, sem - pi - ter - nam.

Fl.

Ob.

Bb Cl.

Bsn.

Hn.1

Hn.2

9. Lux aeterna

Requiem in D Minor

Jay Ducharme

Adagio (♩ = 62)

Soprano *mp* Lux ae-ter - na lu-ce-at eis, Do - mi-ne, cum

Alto *mp* Lux ae-ter - na lu-ce-at eis, Do - mi-ne,

Tenor *mp* Lux ae-ter-na lu-ce-at eis, Do - mi-ne,

Bass *mp* Lux ae - ter - na, Do - mi-ne,

Pipe Organ *p* *mp*

Chimes *p* *mp*

9

S. sanc-tis tu - is in ae - ter-nam, qui - a pi - us es, qui - a pi - us

A. cum sanc-tis tu - is in ae - ter-nam, qui - a pi - us es, qui - a pi - us

T. cum sanc-tis tu - is in ae - ter - nam, qui - a pi - us es, qui - a pi - us

B. cum sanc-tis tu - is in ae-ter-nam, qui - a pi - us es, qu - a pi - us

Org.

Cme.

15

S. *mf*
es, qui - a pi - us es. Re - qui - em ae - ter - nam do - na eis, Do - mi -

A. *mf*
es, qui - a pi - us es. Re - qui - em ae - ter - nam do - na eis, Do - mi -

T. *mf*
es, qui - a pi - us es. Re - qui - em ae - ter - nam do - na eis, Do - mi -

B. *mf*
es, qui - a pi - us es. Re - qui - em ae - ter - nam do - na eis, Do - mi -

Org. *mf*

Cme. *mf*
f

21

S. *mp*
ne. Et lux per - pe - tu - a lu - ce - at eis, qui - a pi - us

A. *mp*
ne. Et lux per - pe - tu - a lu - ce - at eis, qui - a pi - us

T. *mp*
ne. Et lux per - pe - tu - a lu - ce - at eis, qui - a

B. *mp*
ne. Et lux per - pe - tu - a lu - ce - at eis, qui - a pi - us

Org. *mp*

Cme. *mf* *mp*

S. es, qui - a pi - us es. *p*

A. es, qui - a pi - us es. *p*

T. pi - us, qui - a pi - us es. *p*

B. es, qui - a pi - us es. *p*

Org. *p*

Cme. *p*

Detailed description: This is a musical score for a SATB choir, Organ, and Cello. The score is in G major and 4/4 time. It consists of six staves. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 'es, qui - a pi - us es.' The Organ part features sustained chords and a melodic line in the right hand. The Cello part has a rhythmic accompaniment. Dynamics include piano (*p*) and crescendo markings. The score ends with a double bar line.

10. Pie Jesu

Requiem in D Minor

Jay Ducharme

Moderato (♩ = 82)

Soprano solo
Alto solo
Tenor solo
Bass solo
Violin 1 solo
Violin 2 solo
Viola solo
Violoncello solo
Contrabass solo

mp
Pi - e

p

Detailed description: This system contains the first 17 measures of the score. It features vocal staves for Soprano, Alto, Tenor, and Bass, and instrumental staves for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature is D minor (three flats) and the time signature is 3/4. The tempo is Moderato with a quarter note equal to 82 beats per minute. The Soprano part begins with a half note 'Pi - e' in measure 17, marked *mp*. The instrumental parts start in measure 17 with a piano (*p*) dynamic.

18

S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Je - su, Do - mi - ne, Do - mi - ne, Pi - e Je - su,

mp
Pi - e Je - su, Do - mi - ne, Do - mi - ne, Pi - e Je - su,

Detailed description: This system contains measures 18 through 25. It continues the vocal and instrumental parts. The Soprano part has the lyrics 'Je - su, Do - mi - ne, Do - mi - ne, Pi - e Je - su,' in measures 18-20. The Alto part has the lyrics 'Pi - e Je - su, Do - mi - ne, Do - mi - ne, Pi - e Je - su,' in measures 21-23. The instrumental parts continue with their melodic lines. The dynamic *mp* is indicated for the vocal parts in measure 21.

36

mf

S. Pi - e Je - su, Pi - e Je - su, Do - mi - ne, Do - mi - ne, Pi - e Je - su,

A. Pi - e Je - su, Pi - e Je - su, Do - mi - ne, Do - mi - ne, Pi - e Je - su,

T. do - na eis re - qui - em, do - na eis re - qui - em, do - na eis, do - na eis re - qui - em,

B. do - na eis re - qui - em, do - na eis re - qui - em do - na eis, do - na eis, re - qui - em,

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

53

mp

S. do - na eis, do - na eis, do - na eis, do - na eis, do - na eis,

A. do - na, do - na eis, do - na eis, do - na eis, do - na eis, do - na

T. do - na, do - na, do - na eis, do - na do - na eis, do - na, do - na, do - na

B. do - na, do - na do - na, do - na, do - na eis, do - na, do - na, do - na

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

64

S. *mf* re - qui - em, *p* sem - pi -

A. *mf* eis re - qui - em, *p* sem - pi -

T. *mf* eis re - qui - em, *p* sem - pi -

B. *mf* eis re - qui - em, *p* sem - pi -

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *mf* *p*

Vc. *f* *p*

Cb. *f* *p*

76

S. ter - nam, sem - pi - ter - nam, sem - pi - ter - nam, re - qui - em.

A. ter - nam, sem - pi - ter - nam, sem - pi - ter - nam, re - qui - em.

T. ter - nam, sem - pi - ter - nam, sem - pi - ter - nam, re - qui - em.

B. ter - nam, sem - pi - ter - nam, sem - pi - ter - nam, re - qui - em.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

11. Libera me

Requiem in D Minor

Jay Ducharme

Andante moderato (♩ = 92)

Bass solo *mf*

Li-be-re me, Do-mi - ne, — de mor-te ae - ter-na in

Pipe Organ *mp*

p *mp*

14

B. di - e il-la tre-men-da — quan-do coe-li mo-ven-di — sunt et ter - ra,

Org. *mf*

27

B. dum ve - ne-ris ju-di - ca-re — sae-cu-lum per ig-nem. —

Org. *mf* *mp*

mp

39

B.

Org.

46

B.

Tre-mens fac-tussum e-go et ti-me-o, dum dis-cus-si-on ve-ne-rit

Org.

55

B.

at-que ven-tu-re i-ra: quan-do coe-li mo-ven-di sunt et ter-ra:

Org.

12. In paradisum

Requiem in D Minor

Jay Ducharme

Adagio (♩ = 78) *mf*

Soprano
Alto
Tenor
Bass

In pa-ra-di - sum_ de-du-cant an - ge -
de-du-cant an - ge -

Pipe Organ *mp*

p

Violin 1
Violin 2
Viola
Violoncello
Contrabass

7

S. li, in pa-ra-di - sum; su - sci-pi-ant temar-ty-

A. li, in pa-ra-di - sum; su - sci-pi-ant temar-ty-

T. *mf* in tu - o ad-ven - tu su - sci-pi-ant temar-ty-

B. *mf* in tu - o ad-ven - tu su - sci-pi-ant temar-ty-

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a SATB choir and instruments. The score is in G major (one flat) and 8/8 time. It begins with a rehearsal mark '7'. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in Latin. The Soprano and Alto parts have a melodic line with a long note on 'li,' followed by a phrase. The Tenor and Bass parts have a similar melodic line but include the lyrics 'in tu - o ad-ven - tu' and 'su - sci-pi-ant temar-ty-'. The organ part consists of two staves with block chords. The string parts (Violins 1 and 2, Viola, Violoncello, and Contrabass) are currently silent, indicated by rests on their respective staves.

13

S. rus et per - du-cantte inci-vi - ta-tem

A. rus et per - du-cantte inci-vi - ta-tem

T. rus

B. rus

Org.

Vln. 1 Solo *mf*

Vln. 2 *mf* *mp* *p*

Vla. *mf* *mp* *p*

Vc. *mf* *mp*

Cb. *mf* *mp*

18

S.
sanc-tam Je-ru-sa - lem, sanc - tam Je - ru - sa - lem.

A.
sanc-tam Je-ru-sa - lem, sanc - tam Je - ru - sa - lem.

T.
8

B.
8

Org.
8

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

23

S. quon-dam pau-pe - re, —

A. quon - dampau - pe - re, —

T. Cho-rusan-ge-lo-rum te su-sci-pat — et cum La - za - ro, —

B. Cho-rusan-ge-lo-rum te su-sci-pat — et cum La - za - ro, —

Org.

Vln. 1 *Tutti* *p*

Vln. 2

Vla.

Vc.

Cb.

28

S. *mp*
ae - ter - nam___ ha - be - as___ re - qui - em,___

A. *mp*
ae - ter - nam___ ha - be - as___ re - qui - em,___

T. *mp*
re - qui - em,___

B. *mp*
re - qui - em,___

Org. *p*

Vln. 1 *p*

Vln. 2 *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

36 *p* *pp*

S. re - qui - em, re - qui - em.

p *pp*

A. re - qui - em, re - qui - em.

p *pp*

T. re - qui - em, re - qui - em.

p *pp*

B. re - qui - em, re - qui - em.

Org. *pp*

Vln. 1 *(dim.)* *pp*

Vln. 2 *(dim.)* *pp*

Vla. *(dim.)* *pp*

Vc. *(dim.)* *p*

Cb. *(dim.)* *p*