

# Requiem Prayers

Richard Toensing

♩ = 60 ; Serene

*ppp* rapid; chant-like, almost a whisper  
NOT together!

5

Soprano soli

Kyrie eleison  
(repeat 3x only)

*ppp* rapid; chant-like, almost a whisper NOT together!

Soprano tutti

Kyrie eleison  
(repeat 3x only)

*ppp* rapid; chant-like, almost a whisper NOT together!

Alto

Kyrie eleison  
(repeat 3x only)

Tenor

Bass

Piano

5

Solo Violin  
(offstage)

Violin I

Violin II

Viola

Cello

Bass

2 soli (Kyrie eleison)

S soli Ky - e le - son Ky - e  
 ri - e - - i - son ri - e -

S tutti

A

T

B

Pno.

Vln. I *pp* *div. à 2* *mf* *p* *pp*  
*sub*  
*led.*  
*unis.*

Vln. II *pp* *div.* *mf* *p* *pp*

Vla. *mf* *p* *pp*

Vc. *mf* *p* *pp*

D.B. *mf* *p* *pp*

10

S soli  
le - son  
- i - son

S tutti  
*p*  
O Thou, who in thy prov-i - dence un -

A  
*p* *div.*  
O Thou, who in thy prov-i - dence un -

T  
*p*  
O Thou, who in thy prov-i - dence un -

B  
*pp* *p*  
O Thou, who in thy prov-i - dence un -

Pno.  
*p* *mp*

Vln. I  
10  
*unis.* *sub* *led.*  
*mp* *pp* *div.* *p*

Vln. II  
*unis.*  
*mp* *pp* *div.* *p*

Vla.  
*mp* *pp* *p*

Vc.  
*mp* *pp*

D.B.  
*mp* *pp*

15

S tutti

4 fath - om - a - ble 5 didst pre 4 pare the world 3

A

4 fath - om - a - ble 4 didst pre - pare the world 2

T

4 fath - om - a - ble 5 didst pre - pare the world 3

B

4 fath - om - a - ble, 4 didst pre - pare the world 2

Pno.

4 mp 5 4 3

4 4 2

Vln. I

15

4 mp 5 pp 4 3

Vln. II

4 unis. 4 mp pp 4 2

Vla.

4 mp 5 pp 4 3

Vc.

4 mp 4 pp 4 2

D.B.

4 mp 5 pp

20

S tutti

for e - ter - nal bles - sed - ness

A

for e - ter - nal bles - sed - ness,

T

for e - ter - nal bles - sed - ness,

B

for e - ter - nal bles - sed - ness

Pno.

20

*p*

8<sup>vb</sup>

Vln. I

20 *div.*

*p* *pp*

Vln. II

*div.*

*p* *pp*

Vla.

*div.*

*p* *pp*

Vc.

*div.*

*p* *pp*

D.B.

*div.*

*p* *pp*

S tutti *p* ————— *mp* 25 *p*

who ap-point-est times and sea - sons and the man-ner \_\_\_\_\_ of our end, \_\_\_\_\_

A *p unis.* ————— *mp* *p div.*

who ap-point-est times and sea - sons and the man-ner \_\_\_\_\_ of our end, \_\_\_\_\_

T *p* ————— *mp* *p*

who ap-point-est times and sea - sons and the man-ner \_\_\_\_\_ of our end, \_\_\_\_\_

B

Pno. *mp* 25 *p* *p* *solo*

Vln. I *mp* ————— *pp* *p* ————— *pp* 25

Vln. II *mp* ————— *pp* *p* ————— *pp*

Vla. *mp* ————— *pp* *p* ————— *pp*

Vc. *mp* ————— *pp* *p* ————— *pp*

D.B. *mp* ————— *pp* *p* ————— *pp*

*p cresc.* 30

S tutti For-give the sins **3**

*unis. p cresc.* **4**

A For-give the sins

*p cresc.* **3**

T For-give the sins

*p cresc.* **4**

B For-give the sins

30 **3**

Pno. **4**

*col 8va bassa* 30 **3**

Vln. I **4**

Vln. II **4**

*unis. (on the string)* **3**

Vla. *p > pp sim. p, legato* **4**

Vc. *p > pp sim.*

D.B. *p > pp sim.*

**S tutti** **3** of **4** those who have died, *mp* Re -

**A** **4** *div.* **4** *mp* Re -

**T** **3** of **4** those who have died, *mp* Re -

**B** **4** *mp* Re -

**Pno.** **3** *mp* **4** *p*

**Vln. I** **3** **4** *div. (on the string)* *p, legato*

**Vln. II** **4** **4** *div. (on the string)* *p, legato*

**Vla.** **3** **4** *p, legato*

**Vc.** **4** **4** *div.* *p*

**D.B.** **4** *p*



35

*f*

(stagger breathing) — 3 — div.

S tutti  
ceive them in-to the realms of light and

**3** **4**

(stagger breathing)

A  
ceive them in-to the realms of light and

**4** **4**

unis.

T  
ceive them in-to the realms of light and

**3** **4**

(stagger breathing) — 3 —

B  
ceive them in-to the realms of light and

**4** **4**

(stagger breathing) — 3 —

*f*

35

Pno.

**3** **4**

**4** **4**

*mf*

35

Vln. I  
*pp*

**3** **4**

*mf* *f* *p*

Vln. II  
*pp*

**4** **4**

*mf* *f* *p*

Vla.  
*pp*

**3** **4**

*mf* *f* *p*

Vc.  
*pp*

**4** **4**

*mf* *f* *p*

D.B.  
*pp*

*unis.*

*mf* *f* *p*

**40** *pp*

S tutti joy.

A joy.

T joy.

B joy.

**3 4**

**2 4**

**3 4**

**2 4**

**40** *mf* *p*

Pno.

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp* *mf*

Vc. *mf* *pp* *mf*

D.B. *mf* *pp* *mf*

**3 4**

**2 4**

**3 4**

**2 4**

45

*mf*

S tutti **4** Has - ten, o - pen to them thy Fa - ther-ly arms, \_\_\_\_\_ and

A **4** *mf* o - pen to them thy Fa - ther-ly arms, \_\_\_\_\_ and

T **4** *mf* Has - ten, o - pen to them thy Fa - ther-ly arms, \_\_\_\_\_ and

B **4** \_\_\_\_\_ *mf* \_\_\_\_\_ and

45

Pno. **4**

45

Vln. I **4** \_\_\_\_\_ *p* \_\_\_\_\_ (on the string) \_\_\_\_\_ *pp*

Vln. II **4** \_\_\_\_\_ *p* \_\_\_\_\_ (on the string) \_\_\_\_\_ *pp*

Vla. **4** \_\_\_\_\_ *pp* \_\_\_\_\_ *p* \_\_\_\_\_ (on the string) \_\_\_\_\_ *pp*

Vc. **4** \_\_\_\_\_ *pp* \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_

D.B. **4** \_\_\_\_\_ *pp* \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_

50

S tutti

hear us, who cel - e - brate their mem - o - ry and sing: \_\_\_\_\_

A

hear us, who cel - e - brate their mem - o - ry and sing: \_\_\_\_\_

T

hear us, who cel - e - brate their mem - o - ry and sing: \_\_\_\_\_

B

hear us, who cel - e - brate their mem - o - ry and sing: \_\_\_\_\_

50

Pno.

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

S tutti *p* 55  
O Lord of un-utt'r-a-ble love, re - mem - ber thy ser - vants \_\_\_\_\_ who have

A *p*  
O Lord of un-utt'r-a-ble love, re - mem - ber thy ser - vants \_\_\_\_\_ who have

T *p*  
O Lord of un-utt'r-a-ble love, re - mem - ber thy ser - vants \_\_\_\_\_ who have

B *unis. pp*  
O \_\_\_\_\_ Lord of un-utt'r-a-ble love, re - mem - ber thy ser - vants \_\_\_\_\_ who have

Pno. 55

Vln. I 55  
*pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

D.B. *pp*

60

S tutti  
fal - len a - sleep. \_\_\_\_\_

A  
fal - len a - sleep. \_\_\_\_\_

T  
fal - len a - sleep. \_\_\_\_\_

B  
fal - len a - sleep. \_\_\_\_\_

Pno.  
*mp*

Solo Vln.  
(offstage)  
*mp*  
60 *And.*

Vln. I  
60

Vln. II

Vla.

Vc.

D.B.

S tutti

A

T

B

Pno.

*mp*

Solo Vln.  
(offstage)

Vln. I

Vln. II

Vla.

Vc.

D.B.

$\text{♩} = 72$  ; Gently flowing

65 *2 soli* *mf* (Byzantine Tone 5)

S soli *I* am an

S tutti *ppp* \* M n m n m n

A *ppp* \* M n m n m n m n

T

B

Pno. *mp*

Solo Vln. (offstage) 65

Vln. I 65

Vln. II 65

Vla.

Vc. *pizz.* *p*

D.B. 1. *p*

\* 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!