

Keith V. A. Bajura

Sinfonia da Requiem

Instrumentation:

Piccolo
2 Flutes
2 Oboes (2nd doubles English Horn)
2 Clarinets in Bb
2 Bassoons
Contra Bassoon

4 Horns in F
3 Trumpets in C
3 Trombones (3rd Bass Trombone)
Tuba

Timpani (and Whip)

2 Percussionists:

I= Vibraphone, Suspended Cymbal, Xylophone
II= Snare Drum, Suspended Cymbal,

Violins I
Violins II
Viola
Cellos
Double Bass

Score in C

(Piccolo sounds 8va Double Bass sounds 8vb)

Duration: approx. 8:00

Sinfonia da Requiem

Largo

Piccolo

Flute I, II

Oboe I, II

Bb Clarinet I, II

Bassoon I, II

Contra Bassoon

Largo

F. Horn I, II

F. Horn III, IV

C Trumpet I

C Trumpet II, III

Trombone I, II

Trmb. III/Tuba

con sord.

sfpp *niente*

Largo

Timpani

Percussion I

Percussion II

Vibes. L. V.

pp Motor On Motor Off

Largo

Violin I

Violin II

Viola

Cello

C.B.

pp *sf* *pp* *sf* *pp*

dolce

pp *sf* *pp*

6

Picc.

Fl. I, II

Ob. I, II

Cln. I, II

Bn. I, II

C. Bn.

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

Timp.

Perc. I

Perc. II

Vn. I

Vn. II

Vla.

Vc.

C.B.

Cor. Ing.

dolce

mp sf

dolce

mp

(stopped)

sfp > niente

(stopped)

sfp > niente

b \bar{a}

sfp > niente

sfp > niente

b \bar{b}

sfp > niente

sfz

sfz

sfz > niente

L. V.

p

Motor On

Motor Off

mp

Motor On

Motor Off

mp

Motor On

put towel on drum

p

3

con sord.

pp

mp

pp

mp

pp

Picc.

Fl. I, II

Ob. I, II

Cln. I, II

Bn. I, II

C. Bn.

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

Timp.

Perc. I

Perc. II

Vn. I

Vn. II

Vla.

Vc.

C.B.

Sus. Cym. w/ same mal.

pp \leftarrow *mp* \rightarrow *mf* \rightarrow *pp*

10

10

Poco a poco accel.

Picc.

Fl. I, II

Ob. I, II

Cln. I, II

Bn. I, I

C. Bn.

Poco a poco accel. 2. + (stopped)

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

Poco a poco accel.

Timp.

Perc. I

Perc. II

Poco a poco accel.

Vn. I

Vn. II

Vla.

Vc.

C.B.

Picc.

Fl. I, II

Ob. I, II

Cln. I, II

Bn. I, II

C. Bn.

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

Timp.

Perc. I

Perc. II

Vn. I

Vn. II

Vla.

Vc.

C.B.

1.

mf *cresc.*

mf *cresc.*

2. *mf* (open)

3. *mf* (open)

4. *mf*

con sord.

p

con sord. 2.

p

cresc.

tr

mp

espress.

mf

sf

sf

gliss.

17 *(tutti)*

20

Picc.
Fl. I, II
Ob. I, II
Cln. I, II
Bn. I, I
C. Bn.
Hn. I, II
Hn. III, IV
Trpt. I
Trpt. II, III
Trmb. I, II
III/Tuba
Timp.
Perc. I
Perc. II
Vn. I
Vn. II
Via.
Vc.
C.B.

20

6

23 $\sharp E$

Picc. $\sharp E$ *tr*

Fl. I, II $\sharp E$

Ob. I, II $\sharp E$ *tr*

Cln. I, II $\sharp E$ *tr* *(b)* *tr*

Bn. I, I $\sharp E$ *ff*

C. Bn. $\sharp E$ *ff*

Hn. I, II $\sharp E$

Hn. III, IV $\flat B$ *tr*

Trpt. I $\sharp E$

Trpt. II, III

Trmb. I, II

III/Tuba

Timp. *tr*

Perc. I *mp* *f*

Perc. II *8va*

Vn. I $\sharp E$

Vn. II $\sharp E$ *ff*

Vla. $\sharp E$ *ff*

Vc. $\sharp E$ *ff*

C.B. $\sharp E$ *ff*

23 *unis.*

Agitato peasante

25 **A**

Picc.

Fl. I, II

Ob. I, II

Cln. I, II

Bn. I, I

C. Bn.

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

Timp.

Perc. I

Perc. II

Vn. I

Vn. II

Vla.

Vc.

C.B.

mf

mf

f

A *f* *Agitato peasante*

ff

ff *senza sord.*

ff *senza sord.*

ff

A *fff*

fff *(to Xylo.)* *(w/ Hard Rubber)*

fff *f (very dry)*

(8va) *fff* *(very dry)* *p* *f* *mf* *p* *f*

Agitato peasante

25 *div.*

28

Picc.

Fl. I, II

Ob. I, II

Cln. I, II

Bn. I, I

C. Bn.

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

Timp.

Perc. I

Perc. II

Vn. I

Vn. II

Vla.

Vc.

28

30

Picc. *pp*

Fl. I, II *pp*

Ob. I, II *pp*

Cl. I, II *pp*

Bn. I, I *pp*

C. Bn. *pp*

Hn. I, II *ff*

Hn. III, IV *ff*

Trpt. I *con sord.* *mf*

Trpt. II, III *con sord.* *mf*

Trmb. I, II *mf*

III/Tuba *mf*

Timp. *gliss.*

Perc. I *3* *fp* *f* *sfz*

Perc. II *mf* *ff* *mp* *f* *3* *ff* *mp*

Vn. I

Vn. II

Vla.

Vc.

C.B.

30

Picc.

Fl. I, II

Ob. I, II

Cln. I, II

Bn. I, I

C. Bn.

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

Timp.

p *f* *gliss.* *p* *ff* *f*

Perc. I

ff *ff*

Perc. II

f

Vn. I

Vn. II

Vla.

Vc.

C.B.

Picc.
Fl. I, II
Ob. I, II
Cln. I, II
Bn. I, I
C. Bn.

Hn. I, II
Hn. III, IV
Trpt. I
Trpt. II, III
Trmb. I, II
III/Tuba
Timp.
Perc. I
Perc. II

Vn. I
Vn. II
Vla.
Vc.
C.B.

Picc.

Hn. I,II

Timp.

Vn. I

40

Picc. *ff*

Fl. I, II *ff*

Ob. I, II *f*

Cln. I, II *f*

Bn. I, I *ff*

C. Bn. *ff*

Hn. I, II *ff* *3* *3* *ff* *3* *(figz.)*

Hn. III, IV *ff* *3* *(figz.)*

Trpt. I *ff* *3*

Trpt. II, III *ff* *à 2* *ff* *3* *(figz.)*

Trmb. I, II *ff* *3* *ff* *3* *(figz.)*

III/Tuba *ff* *3* *ff* *3* *(figz.)*

Timp. *ff*

Perc. I *ff*

Perc. II *ff*

Vn. I *ff*

Vn. II *ff*

Vla. *ff*

Vc. *ff* *3*

C.B. *ff* *3* *ff* *3* *ff*

♩. = 72-76

B *Furioso*

Picc.

Fl. I, II

Ob. I, II

Cln. I, II

Bn. I, I

C. Bn.

B *Furioso* *f*
à 2

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

Tuba

B *Furioso* *f*

Timp.

Perc. I

Perc. II

Vibes (Motor On)

Suspended Cymb.

with Wire Brushes

tr

♩. = 72-76

B *Furioso* *normal*

Vn. I

Vn. II

Vla.

Vc.

C.B.

ff *fortemente*

normal

pp

sfz

pp

mf

45

Picc.

Fl. I, II

Ob. I, II

Cln. I, II

Bn. I, I

C. Bn.

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

Timp.

Perc. I

Perc. II

Vn. I

Vn. II

Vla.

Vc.

C.B.

à 2

fp

f

p

sfz

mp

ff

pp

tr

gliss.

8va

45

Picc.

Fl. I, II

Ob. I, II

Cln. I, II

Bn. I, I

C. Bn.

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

Timp.

Perc. I

Perc. II

Vn. I

Vn. II

Vla.

Vc.

C.B.

This page of a musical score, numbered 48, contains staves for various instruments. The woodwind section includes Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Bassoon I, Contrabassoon, Horns I-IV, Trumpets I-III, Trombones I and II, and Tuba III. The brass section includes Trumpets I-III, Trombones I and II, and Tuba III. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani, Percussion I, and Percussion II. The score features complex rhythmic patterns, dynamic markings such as *sfz*, *ff*, *pp*, *mf*, *f*, and *p*, and articulation marks like accents and trills. The key signature has one flat, and the time signature is 3/4. The page number 48 is also written at the bottom left of the C.B. staff.

51

Picc.

Fl. I, II

Ob. I, II

Cln. I, II

Bn. I, I

C. Bn.

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

Timp.

Perc. I

Perc. II

Vn. I

Vn. II

Vla.

Vc.

C.B.

51

The image shows a page of a musical score for measures 51, 52, and 53. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Piccolo (Picc.), Flute I and II (Fl. I, II), Oboe I and II (Ob. I, II), Clarinet I and II (Cln. I, II), Bassoon I (Bn. I, I), Contrabassoon (C. Bn.), Horn I and II (Hn. I, II), Horn III and IV (Hn. III, IV), Trumpet I (Trpt. I), Trumpet II and III (Trpt. II, III), Trombone I and II (Trmb. I, II), III/Tuba, Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.). The key signature has one flat (B-flat), and the time signature is 4/4. The woodwind and string parts are active, with various articulations and dynamics. The brass section is mostly silent. The percussion section includes a timpani roll in measure 51 and a rhythmic pattern in measure 52. The string section provides harmonic support with sustained notes and some rhythmic movement.

54

Picc.

Fl. I, II

Ob. I, II

Cln. I, II

Bn. I, II

C. Bn.

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

Timp.

Perc. I

Perc. II

Vn. I

Vn. II

Vla.

Vc.

C.B.

54

pp

mp

pp

pp

pp

pp

pp

ppp

fff

fff

non divisi

loco sul e

gliss.

senza sord.

senza sord.

tr

à 2

L. V.

(8va)

56

tr (b)

Picc.

Fl. I, II

Ob. I, II

Cl. I, II

Bn. I, I

C. Bn.

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

Timp.

Perc. I

Perc. II

Vn. I

Vn. II

Vla.

Vc.

C.B.

56

Largo

58 C

\flat α



8-10"

Picc. *sffff* > niente

Fl. I, II *sffff* > niente

Ob. I, II *sffff* > niente

Cl. I, II *sffff* > niente

Bn. I, II *sffff* *f* > niente

C. Bn. *sffff* *f* > niente

C

sffff
Largo



8-10"

Hn. I, II *sffff* > niente

Hn. III, IV *sffff* > niente

Trpt. I *sffff* > niente

Trpt. II, III *sffff* > niente

Trmb. I, II *sffff* > niente

Ill/Tuba *sffff* > niente

C

sffff
L. V.



8-10"

Timp. *sffff* > niente

Perc. I L. V.

Perc. II L. V.

C

Largo sul g gliss.



8-10"

Vn. I *sffff* sul g gliss. > niente

Vn. II *sffff* sul g gliss. > niente

Vla. *sffff* sul c gliss. > niente

Vc. *sffff* *ff* > niente *pp*

C.B. *sffff* *f* > niente *pp*

Picc.

Fl. I, II

Ob. I, II

Cln. I, II

Bn. I, I

C. Bn.

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

Timp.

Perc. I

Perc. II

Vn. I

Vn. II

Vla.

Vc.

C.B.

Picc.

Fl. I, II

Ob. I, II
p < *mf* > *p*

Cln. I, II

Bn. I, I

C. Bn.

Hn. I, II

Hn. III, IV

Trpt. I
Harmon Mute
1.
pp < *mf* > *p*

Trpt. II, III

Trmb. I, II
1. con sord.
p < *mf* > *p*

III/Tuba

Timp.

Perc. I

Perc. II

Vn. I
mf gliss.

Vn. II
mf div.

Vla.
mf div.

Vc.
mf con sord. gliss.

C.B.
p

Picc. *pp* *f*

Fl. I, II

Ob. I, II

Cln. I, II *pp* *f* *p*

Bn. I, I 1. *p* *f*

C. Bn.

Hn. I, II (*stopped*) *mf*

Hn. III, IV

Trpt. I *senza sord.* 1. *p* *f* *p*

Trpt. II, III

Trmb. I, II

III/Tuba

Timp.

Perc. I

Perc. II

Vn. I *p unis.* *ff* *unis.*

Vn. II *p unis.* *f*

Vla. *mf* *div. à 2* *p unis.* *f*

Vc. *mf* *3* *f* *gliss.* *sfz*

C.B. *pp* *mf*

Picc.

1. *p* \leftarrow *f* \rightarrow *p*

Hn. I, II

1. *pp* \leftarrow *ff* \rightarrow

Timp.

Vn. I

gliss. *ff* *mp* *mp* *ff* *mp*

D

78

Picc. *mp*

Fl. I, II

Ob. I, II 1. *mp* < *mf*

Cln. I, II 1. *mp* *à 2* 2. *mf*

Bn. I, I *p*

C. Bn. *p*

D

Hn. I, II 1. *mf*

Hn. III, IV 2. *mp* 3. *mf*

Trpt. I 4. *mp* *mf*

Trpt. II, III *mf* > *p*

Trmb. I, II *mf*

III/Tuba

D

Timp. *L. V.* *tr* *L. V.*

Perc. I *p* *L. V.* *pp* < *p* > *p* *L. V.* *pp*

Perc. II

D

Vn. I *pp* *mf* *p* *f* *p*

Vn. II *pp* *f* *p* *f* *p*

Vla. *pp*

Vc. *p* *senza sord.*

C.B. *p*

78

81

Picc. *sf*

Fl. I, II *mf*

Ob. I, II *mf* *à 2* 1. 2. *à 2*

Cl. I, II *mf* 1. 2. *à 2*

Bn. I, I *f*

C. Bn.

Hn. I, II 1. *mf* *f*

Hn. III, IV *p* 3. 4. *mp* *f*

Trpt. I *f*

Trpt. II, III *f*

Trmb. I, II *f*

III/Tuba *f*

Timp. *f* *tr*

Perc. I *p* *L.V.* *mp* *L.V.* *mf* *ff* *L.V.*

Perc. II *L.V.*

Vn. I *sf* *sf* *sf* *sf* *sf* *f*

Vn. II *f* *p* *f* *p* *sf* *f*

Vla. *sf* *f*

Vc. *f*

C.B. *f*

81

85

Picc. *p*

Fl. I, II

Ob. I, II

Cl. I, II

Bn. I, I

C. Bn.

Hn. I, II *p* *poco a poco cresc.* *ff*

Hn. III, IV *pp* *poco a poco cresc.* *ff*

Trpt. I

Trpt. II, III

Trmb. I, II *à 2*

III/Tuba *à 2*

Timp. *tr*

Perc. I *ff* *L. V.*

Perc. II *fp*

Vn. I *poco a poco cresc.* *fff*

Vn. II *poco a poco cresc.* *fff*

Vla. *poco a poco cresc.* *fff*

Vc. *fff*

C.B. 85

Picc.

Fl. I, II

Ob. I, II

Cln. I, II

Bn. I, I

C. Bn.

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

Timp.

Perc. I

Perc. II

Detailed description: This section of the score covers woodwinds, brass, and percussion. The Piccolo (Picc.) part has rests. Flutes (Fl. I, II) play a melodic line starting with a first ending (1.) and a second ending (2.). Oboes (Ob. I, II) play a melodic line with dynamics ranging from *mp* to *f*. Clarinets (Cln. I, II) play a rhythmic pattern with accents and dynamics from *f* to *mp*. Bassoons (Bn. I, I) and Contrabassoons (C. Bn.) play a sustained bass line. Horns (Hn. I, II) play a melodic line with dynamics from *mp* to *f*. Horns III and IV (Hn. III, IV) play a rhythmic pattern. Trumpets (Trpt. I, II, III) and Trombones (Trmb. I, II) have rests. III/Tuba has a melodic line starting at measure 3. Timpani (Timp.) play a rhythmic pattern with a trill (*f tr*) and a glissando (*gliss. ad libitum*). Percussion I (Perc. I) plays a rhythmic pattern with dynamics from *mf* to *f*. Percussion II (Perc. II) has rests.

poco a poco cresc.

Vn. I

Vn. II

Vla.

Vc.

C.B.

Detailed description: This section of the score covers the string ensemble. Violins I (Vn. I) and Violins II (Vn. II) play a melodic line with dynamics from *mf* to *f*. Viola (Vla.) plays a melodic line with dynamics from *mf* to *f*. Violoncello (Vc.) and Contrabass (C.B.) play a sustained bass line with dynamics from *mf* to *f*. The page number 93 is written at the bottom left of this section.

Picc. *cresc.*

Fl. I, II

Ob. I, II

Cl. I, II

Bn. I, I

C. Bn.

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

Timp.

Perc. I *f* *p* *gliss.* *f* *mp* *ff*

Perc. II

Vn. I

Vn. II

Vla.

Vc.

C.B.

97

F *Furioso*

100 (8^{va}) Λ 1

Picc.

Fl. I, II

Ob. I, II

Cln. I, II

Bn. I, I

C. Bn.

F *Furioso*

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

F *Furioso*
sfz L. V.

Timp.

Perc. I

Perc. II

Snare Drum

F *Furioso*

Vn. I

Vn. II

Vla.

Vc.

C.B.

Picc.

Fl. I, II

Ob. I, II

Cln. I, II

Bn. I, I

C. Bn.

Hn. I, II

Hn. III, IV

Trpt. I

Trpt. II, III

Trmb. I, II

III/Tuba

Timp.

Perc. I

Perc. II

Vn. I

Vn. II

Vla.

Vc.

C.B.

f

tr

tr (b)

ff

p

f

ff

ff

ppp < *p* > *pp*

tr

L.V.

p < *mf* > *mp*

tr

non divisi

mf

mf

mf

103

ff

107

Picc. *tr* *mf* *f tr*

Fl. I, II *tr* *p* *f* *mf tr* *ff* *f* *à 2*

Ob. I, II *tr* *tr* *tr* *mf tr* *ff* *f* *à 2*

Cl. I, II *tr* *tr* *tr* *tr* *tr* *ff* *f* *à 2*

Bn. I, I *ff* *f* *f*

C. Bn. *ff* *f* *f*

Hn. I, II *à 2* *f* *à 2*

Hn. III, IV *f* *à 2*

Trpt. I *f* *à 2*

Trpt. II, III *f* *à 2*

Trmb. I, II *à 2* *ff* *f*

III/Tuba *ff* *f*

Timp. *gliss.* *f*

Perc. I *tr* *pp* *f* *ff*

Perc. II *tr* *pp* *f* *ff*

Vn. I *f*

Vn. II *f*

Vla. *f*

Vc. *ff* *f* *f*

C.B. *ff* *f* *f*

107

111 \wedge (opt. 8va)

Picc. *s ffff*

Fl. I, II *s ffff*

Ob. I, II *s ffff*

Cin. I, II *s ffff*

Bn. I, I *s ffff*

C. Bn. *s ffff*

Hn. I, II *s ffff*

Hn. III, IV *s ffff*

Trpt. I *s ffff*

Trpt. II, III *s ffff*

Trmb. I, II *s ffff*

III/Tuba *s ffff*

Timp. *s ffff* \wedge Stop immediately

Perc. I *s ffff* \wedge Stop immediately

Perc. II *s ffff* \wedge Rim Shot

Vn. I *s ffff*

Vn. II *s ffff*

Via. *s ffff*

Vc. *s ffff*

C.B. *s ffff*

Sinfonia da Requiem

Keith V. A. Bajura

Largo

21 *f* 3 *mf* *Agitato pesante* *tr* *tr* *tr* *tr* *tr* **A**

27 *mf*

34 *ff* *Furioso* *pp* **B** *fp* 6 3 2+2 3

46 *f* *tr* *b* *f*

53 *sffff* *Largo* *niente* **C** 8-10" 11

71 *pp* *f* **D** 1 3 2+2 2

81 *sf* *sf* *sf* *sf* *p* *mp*

87 *Furioso* *mp* *cresc.* **E** 6

98 *fff* *sfz* *f* **F** 8va 3

106

mf *f* *sffff*

tr *tr* *tr* *tr* \wedge (opt. 8va)

Sinfonia da Requiem

Keith V. A. Bajura

Largo

22 1. *f* *mf* **A** *Agitato peasante*

28 *f* *mf*

34 *f* *ff* *pp* **B** *Furioso*

43 *sfz* *mp* *fp* *fp* *f* *p* *f* *p* *f*

49 *p* *f*

54 *sffff* *niente* **C** *Largo* 8-10"

60 1. *p* *f* *p* **D** *mf*

84 *p* *f* *p* *mf*

E
89

mp < *f* *mf* >

1. 2.

98

Furioso

F

sfz *mf* *mf* 2. *f*

105

tr *tr* *tr* *p* *f*

108

tr *tr* *da2* *mf* *tr* *ff* *f* *sffff*

Sinfonia da Requiem

II. Cor. Ing.

dolce

Keith V. A. Bajura

Largo

11 *mp sf sf*

11 *Poco a poco accel.* II. Oboe

23 *mf sf* **A** *Agitato pesante*

30 *pp mf f*

42 **B** *Furioso* *à 2* *sfz mp fp f p f*

48 *p f p f*

52 *8-10"*

58 **C** *Largo* *sffff niente p mf p*

78 **D** *mp mf* *à 2* *1. mf*

84 *à 2*

89 **E**

1. *f* *p* *f* *mp* *f* *ff*

Detailed description: This staff contains measures 89 through 93. It begins with a treble clef and a key signature of one flat. The music features a series of eighth and sixteenth notes, with some rests. Dynamic markings include *f*, *p*, *f*, *mp*, *f*, and *ff*. A first ending bracket is present over measures 91 and 92.

94

mp *f* 1. *mp* *f*

Detailed description: This staff contains measures 94 through 98. It continues with eighth and sixteenth notes. Dynamic markings include *mp*, *f*, *mp*, and *f*. A first ending bracket is present over measures 96 and 97.

99 **F** *Furioso*

2. 1. *mf* *sfz* *mf* 2. *f*

Detailed description: This staff contains measures 99 through 104. It features a key change to two flats. The music includes eighth and sixteenth notes with various dynamics: *mf*, *sfz*, *mf*, and *f*. There are first and second ending brackets over measures 100-101 and 102-103 respectively.

105

tr *f*

Detailed description: This staff contains measures 105 through 108. It features a series of chords, each with a trill (tr) above it. The dynamics are *f* and *f*.

109

tr *mf* *ff* *f* *sffff*

Detailed description: This staff contains measures 109 through 112. It features a series of chords with trills (tr) above them. The dynamics are *mf*, *ff*, *f*, and *sffff*. There are accents (>) over some notes.

Sinfonia da Requiem

Keith V. A. Bajura

Largo

3 5 4 5 8

19 1. 1,2

mf *cresc.* *f*

23

mf *tr*

26

31

mf *f*

42 **B** Furioso

fp *sfz* *mp* *fp* *fp* *f* *p* *f*

47

p *f* *p* *f* *p* *f*

51

55 **C** Largo

sffff *niente*

Agitato pesante

8-10"

C Largo

73 **D** 1. *mf*

82 1. *à 2*

88 **E** *mp* *f*

94 *f* 1. *mp* *f*

Furioso 99 **F** *sfz* *mp*

102 *f* *tr* *tr*

107 *tr* *tr* *tr* *à 2* *f* *sffff*

Sinfonia da Requiem

Keith V. A. Bajura

Largo

23 **A** *Agitato pesante* f

30 pp ff *à 2*

42 **B** *Furioso* fp f *à 2* $8-10''$

53 **C** *Largo* $s ffff$ $f >$ niente

72 1. $p < f >$ 1. $p < f > p$ **D** $f >$ niente *à 2*

80 f **E**

90 mp f *à 2*

97 **F** *Furioso* ff *à 2*

103 ff ff

A musical score on a bass clef staff. The notation consists of four measures. The first measure contains a dotted quarter note on G2, a quarter note on F2, and a dotted quarter note on E2 with a sharp sign. The second measure contains a dotted quarter note on D2, a quarter note on C2, and a dotted quarter note on B1. The third measure contains a dotted quarter note on A1, a quarter note on G1, and a dotted quarter note on F1. The fourth measure contains a dotted quarter note on E1 with an accent (^), a quarter rest, another quarter rest, and a quarter rest. Dynamics include a forte (*f*) marking under the second measure and a fortissimo (*sffff*) marking under the fourth measure. A hairpin crescendo is shown between the second and third measures.

Sinfonia da Requiem

Keith V. A. Bajura

Largo

dolce

mp

10

sf

15

Poco a poco accel.

mf cresc. f

25

A Agitato pesante

f pp

33

B Furioso

ff f

44

f

49

f

55

C Largo

8-10"

D

sffff f > niente p

80

E

f pp

90

mp f

98

F *Furioso*

Musical staff 98-103. Bass clef. Measure 98: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 99: quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 100: quarter note F1, quarter note E1, quarter note D1, quarter note C1. Measure 101: quarter note B0, quarter note A0, quarter note G0, quarter note F0. Measure 102: quarter note E0, quarter note D0, quarter note C0, quarter note B0. Measure 103: quarter note A0, quarter note G0, quarter note F0, quarter note E0. Dynamics: *ff*. Accents: >

104

Musical staff 104-107. Bass clef. Measure 104: quarter note D1, quarter note C1, quarter note B0, quarter note A0. Measure 105: quarter note G0, quarter note F0, quarter note E0, quarter note D0. Measure 106: quarter note C0, quarter note B0, quarter note A0, quarter note G0. Measure 107: quarter note F0, quarter note E0, quarter note D0, quarter note C0. Dynamics: *ff*

108

Musical staff 108-111. Bass clef. Measure 108: quarter note B0, quarter note A0, quarter note G0, quarter note F0. Measure 109: quarter note E0, quarter note D0, quarter note C0, quarter note B0. Measure 110: quarter note A0, quarter note G0, quarter note F0, quarter note E0. Measure 111: quarter note D0, quarter note C0, quarter note B0, quarter note A0. Dynamics: *ff*. *sffff*. Accents: ^

Sinfonia da Requiem

Keith V. A. Bajura

+ (stopped)

Largo

Musical score for F. Horn I, II in 4/4 time. The score includes various dynamics, articulations, and performance instructions.

- Measures 1-10:** Dynamics include *sfp* and *niente*. Includes a 3-measure rest.
- Measure 11:** Dynamics include *p*. Includes a 5-measure rest and a 2-measure rest with a *(stopped)* instruction.
- Measures 12-22:** Dynamics include *mf*. Includes a 3-measure rest with an *(open)* instruction.
- Measure 23:** Dynamics include *ff*. Section **A** begins with *Agitato pesante*.
- Measures 24-28:** Dynamics include *ff*. Includes a 1-measure rest.
- Measures 29-37:** Dynamics include *ff*. Includes a 1-measure rest.
- Measures 38-41:** Dynamics include *ff*. Includes a 3-measure rest and a 3-measure rest.
- Measures 42-46:** Dynamics include *sfp*, *mp*, and *sfz*. Section **B** begins with *Furioso*. Includes a 3+2+2 measure rest.
- Measures 47-56:** Dynamics include *sfz*, *pp*, *mp*, and *mf*. Includes a 5-measure rest and a 6-measure rest.
- Measures 57-77:** Dynamics include *f*, *sffff*, and *niente*. Section **C** begins with *Largo*. Includes a 10-measure rest and a 6-measure rest.
- Measures 78-84:** Dynamics include *mp* and *mf*. Section **D** begins. Includes a 2-measure rest.
- Measures 85-90:** Dynamics include *p* and *ff*. Section **E** begins. Includes a 2-measure rest.

92 *mf* *mp* *mf* *mf* *à 2* *mf*

97 *f* *f* *f* *f* *f* **F** *Furioso*

103 *p*

108 *f* *à 2* *sffff*

Sinfonia da Requiem

Keith V. A. Bajura

Largo

3 + (stopped) 5 4 3

sfp > niente

11 4. + (stopped) 3. + (open) 4. *mf* *mf*

p *tr* **A** *Agitato peasanie* *ff*

22

28 *ff* 4.

36 3. (flgz.) 4. 3

42 **B** *Furioso* *à 2* *sfp* *mp* *sfz* *sfz*

47 *pp* *mf* *mp* **D**

57 *f* **C** *Largo* 8-10" 18 3+2+2 3. *sffff* > niente *mp* *mf*

80 *p* 2 3. *p* 4. *mp* *f* *p* *poco a poco cresc.*

87 *ff* **E** *mp* *mp* *mf*

94 *f* ^{3.} *f* *mf*

F 100 *Furioso* *p*

107 *f* *sffff*

C Trumpet I

Sinfonia da Requiem

Keith V. A. Bajura

Largo

con sord.

sfpp > niente *sfpp* > niente *sfpp* > niente

9 *sfpp* > niente *con sord.* *p* *mf*

21 *senza sord.* **A** *Agitato peasante* *ff*

28 *con sord.* *mf*

33

37

40 **B** *Furioso* *sfp* *mp* *sfz* *mp* *sfz*

46 *senza sord.* *pp* < *mp* < *mf*

57 **C** *Largo* *8-10"* *Harmon Mute* *f* *sffff* > niente *pp* < *mf* > *p*

71 *senza sord.* **D** *p* < *f* > *p* *mf* > *p*

81 *Furioso*
Musical staff with treble clef, 3/4 time signature, and a 3-measure rest. It begins with a *f* dynamic and a fermata. A large **E** chord symbol is placed above the staff. The staff continues with notes and rests, including a *f* dynamic marking.

F 100
Musical staff with treble clef, starting with an accent (^) and a *mf* dynamic. It contains several measures of music with various dynamics, including a *f* dynamic.

106
Musical staff with treble clef, starting with a *f* dynamic and ending with a *ffff* dynamic and an accent (^).

Sinfonia da Requiem

Keith V. A. Bajura

Largo
con sord.
sfpp > niente *sfpp* > niente *sfpp* > niente

9 *sfz* *con sord. 2.* *p* *mf*

22 *senza sord.* **A** *ff* *Agitato pesante*

29 *con sord.* *mf*

35 *mf*

39 *à 2* *3* *(flgz.)*

42 **B** *Furioso* *à 2* *sfp* *mp* *sfz* *mp* *sfz* *à 2*

47 *senza sord.* *pp* *pp* *3* *3*

56 **C** *Largo* *8-10* *18* *niente* *sffff*

78 **D** *mf* *f*

89 **E**

mf *f* *f* >

F *Furioso*

sfz *mf* *f* *f* >

2. 3.

106

f *f* > *sffff*

à 2 ^

Sinfonia da Requiem

Keith V. A. Bajura

Largo

11 **A** *Agitato pesante* *sfz*

28 *ff*

32

37

40 *(flgz.)* **B** *Furioso* *sfz* *pp* *mf* *f*

44 *à 2* *pp* *mf* *f*

58 **C** *Largo* *8-10"* *sfz* *1. con sord.* *1.* *pp* *mf* *p* *pp* *ff*

78 **D** *f* *à 2*

89 **E** *1.* *pp* *mp* *mf* *2. mp* *mf* *1.* *f* *à 2* *f*

97

F *Furioso*
sfz

104

ff *à 2*

108

ff *à 2* *f* *sfff*

Sinfonia da Requiem

Keith V. A. Bajura

Largo *à 2*

25 **A** *Agitato peasante* *sfp* *niente*

32

38

42 **B** *Furioso* *sfp* **Tuba**

47 **C** *Largo* 8-10"

60 **D** *sffff* *niente*

88 *à 2* **E** *pp* *f* *f*

98 **F** *Furioso* *à 2* *ff*

Detailed description of the musical score: The score is written for Tuba III in a bass clef. It begins with a *Largo* tempo and a *à 2* marking. The first system (measures 25-31) features a *sfp* dynamic and a *niente* marking, with various articulations. The second system (measures 32-37) continues with a *ff* dynamic. The third system (measures 38-41) includes triplet markings. The fourth system (measures 42-46) is marked *Furioso* and *sfp*, with a **Tuba** instruction. The fifth system (measures 47-59) is marked *Largo* and includes a *8-10"* marking. The sixth system (measures 60-77) is marked *sffff* and *niente*. The seventh system (measures 78-97) is marked *à 2* and includes *pp*, *f*, and *f* dynamics. The eighth system (measures 98-100) is marked *Furioso* and *à 2*, with *ff* dynamics.

104

Musical staff 104: Bass clef, 8 measures of music. The notation consists of eighth and quarter notes, some with slurs and accents. The dynamics are marked *ff* at the beginning.

107

Musical staff 107: Bass clef, 8 measures of music. The notation includes eighth notes, quarter notes, and a final measure with a fermata. Dynamics include *ff* at the start, *à 2* and Λ above the staff, and *sffff* at the end.

Timpani

Sinfonia da Requiem

Keith V. A. Bajura

Largo

16

20

25 **A**

36

42 **B**

48

55

60

86

92 *L. V.* *>* *tr* *tr*

pp *mf* *mf* *f* *<f>* *p*

gliss. ad libitum *gliss.* *Stop immediately*

98 **F** *Furioso* *L. V.* 9

p *<f>* *mp* *ff* *ff* *f* *sffff*

Stop immediately

Percussion

Sinfonia da Requiem

Soft Yarn Mallets

Keith V. A. Bajura

Largo

Perc. I *Vibes.* *L. V.* *L. V.*

pp *Motor On* *Motor Off* *p* *Motor On* *Motor Off*

Perc. II

8 *L. V.* *L. V.* *Sus. Cym. w/ same mal.*

mp *Motor On* *mp* *Motor On* *pp* *mp* *mf* *pp*

Snare Drum *Motor Off*

put towel on drum *p* *p*

13 *Poco a poco accel.*

pp *mf* *L. V.*

mp

19 *cresc.*

tr *tr* *pp* *p* *pp* *mp* *p* *mf*

23 **A** *Agitato peasante* *f* *3* (w/ Hard Rubber)

mp *f* *fff* (to Xylo.) *f* (very dry)

fff (very dry) *p* *f*

27

mf *f* *p*

29

f *p* *mf* *ff* *mp* *f*³

32

ff *mp* *f* *ff*

37

f *mf* *cresc.* *ff*

mf **B** *Furioso*
Vibes (Motor On) *pp* *poco a poco cresc.*

41

mf *pp* *sfz* *pp* *mf*

Suspended Cymb. *tr*

with Wire Brushes

45

ff *-2-pp* *sfz*

49

tr

p \curvearrowright *mf* \curvearrowright *ff*

54

C *Largo* **8-10"**

sfz *L.V.*

78

D *sffff* *L.V.* *Vibes (Motor On)*

pp *pp* *pp* *p* *mp*

(w/ Hard Rubber)

83

mf *ff* *ff*

L.V. *L.V.*

Suspended Cymb.

89

E *pp* *sfz* *pp* *mp* *mf* *mp* *mf* *mf*

L.V. *(w/ Hard Rubber)* *L.V.* *L.V.* *L.V.* *L.V.*

95

mf *f* *gliss.*

F *Furioso*

100 \wedge *L. V.*

sfz Snare Drum

mp

104 *tr* \sim *L. V.*

ppp \triangleleft *p* \triangleright *pp* *tr* \sim *tr* \sim *p* \triangleleft *mf* \triangleright *tr* \sim *mp*

pp

108 *tr* \sim \wedge *Stop immediately*

ppp \sim *f* \sim *ff* \wedge *sffff* *Rim Shot*

tr \sim \wedge *sffff*

Sinfonia da Requiem

Keith V. A. Bajura

Largo

espress.

19 *sf sf f*

(8va) *mf*

24 *ff* **A** *Agitato pesante*

38 *mf cresc. 3 f 3 cresc. ff fff sul pont.*

42 *ff* **B** *Furioso* *fortemente*

46 *ff* *loco sul e gliss.*

51 *3 3 3*

56 *3 sul a sul d 5* **C** *Largo sul g gliss.*

s ffff

59 *8-10"* *con sord.* *espress.* *p mp mf*

niente *gliss.*

68 *gliss.*
f *mf* *p*

73 *div.* *3* *gliss.* *unis.* *mp*

78 **D** *3+2+2* *pp* *mf* *p* *f* *p* *sf* *sf*

83 *sf* *sf* *sf* *f* *poco a poco cresc.* *8va*

(*8va*) 88 **E** *senza sord.* *fff* *mf*

93 *poco a poco cresc.* *mf* *f*

98 *8va* **F** *Furioso* *sfz* *p* *cresc.*

103 *non divisi* *mf*

107 *f* *sffff*

Sinfonia da Requiem

Keith V. A. Bajura

Largo

Poco a poco accel.

69 *div. à 3 div. à 2 div. à 3 unis.*

75 *f* *p* *f* **D** *ff* *mp* *pp* *f*

79 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

84 *sf* *f* *poco a poco cresc.* *fff*

E 89 *senza sord.* *mf*

94 *mf* *f*

99 **F** *Furioso* *sfz* *p* *cresc.*

103 *mf*

107 *f* *mf* *sffff*

Sinfonia da Requiem

Keith V. A. Bajura

Largo *con sord.* *pp*

10 *pp* *3* *pp*

13 *3* *tr (b)* *Poco a poco accel.*

19 *div. >*

23 **A** *Agitato pesante* *ff*

33 *senza sord.* *f* *cresc.* *ff* *sul pont.*

42 **B** *Furioso normal* *ff* *fortemente*

46

51 *non divisi*

56 **C** *Largo* *sul c gliss.* *s ffff* *ff* *niente* *3* *3* *3* *8-10"*

60 *con sord.* *pp* *p* *mp* *mf* *f* *div.* *div. à 3*

71 *mf* *div. à 2* *unis.* *f*

77 *pp* **D** *3+2+2*

83 *sf* *f* *poco a poco cresc.* *fff*

89 **E** *senza sord.* *mf*

94 *mf* *f*

99 **F** *Furioso* *sfz* *p* *cresc.*

103 *mf*

107 *f* *sffff*

Cello

Sinfonia da Requiem

Keith V. A. Bajura

Largo \vee *dolce*

pp *sf* *pp* *sf* *pp* *mp*

7 *pp* *sf* *pp* *sf*

13 *Poco a poco accel.*

19 *gliss.*

23 **A** *Agitato pesante* *ff*

34 *pp* *cresc.* *f* *cresc.* *ff*

41 **B** *Furioso* *fff* *ff* *fortemente*

46

51 **C** *Largo* 8-10" *s ffff* *f* *>* niente

60 *pp* *f* *mf* *delesc.*

66 *con sord. gliss.* **3**

71 *p* *mf* *f* *gliss. Λ* *sfz* *ff*

77 **D** *mp* *p* *senza sord.* *f*

86 **E** *pp* *mp*

94 **F Furioso** *mf* *f* *ff*

101 *ff*

106 *ff* *sffff*

Sinfonia da Requiem

Keith V. A. Bajura

Largo dolce

pp sf pp sf pp

6 *mp pp*

11 *pp sf pp* *Poco a poco accel.* (tutti)

18 *div. unis.* **A** *ff* *div.* **Agitato pesante**

33 *pp cresc. f cresc. 3*

40 *ff 3 3* **B** *ff* **Furioso** *ff fortemente*

44

49

55 **C** *Largo* *sffff f niente pp* 8-10"

63 *f mf decresc. p mf*

71

Musical staff 1: Bass clef, measures 71-79. Dynamics: *pp* < *mf*, *f*, *p*. Chord **D** above measure 79. A 3+2+2 triplet is indicated over the final notes of measure 79.

80

Musical staff 2: Bass clef, measures 80-89. Dynamics: *f*. Chord **E** above measure 89.

90

Musical staff 3: Bass clef, measures 90-97. Dynamics: *pp* < *mp*, *mf*, *f*.

98

Musical staff 4: Bass clef, measures 98-103. Dynamics: *ff*. Marking **F Furioso** above measure 98.

104

Musical staff 5: Bass clef, measures 104-106. Dynamics: *ff*.

107

Musical staff 6: Bass clef, measures 107-110. Dynamics: *ff*, *sffff*. A fermata is placed over the final note of measure 110.