

In memory of Julie Ince Thompson, 1951-2003

The Comforter, from "Requiem"

Transcribed for String Orchestra

Patricia Van Ness

The solo parts may be either a unison duet of viola and cello, or solo of one instrument,
at the discretion of the director.

$\text{♩} = 67$

Violin I

Violin II

Solo Viola

Viola I

Viola II

Solo Violoncello

Violoncello I

Violoncello II

Contrabass

mp sempre molto legato, espress., dolce

pp sempre molto legato

pp sempre molto legato

The Comforter, from "Requiem" (Transcribed for String Orchestra)

Musical score for string orchestra, page 2, measures 8-13. The score consists of eight staves:

- Vln. I**: Treble clef, key signature of two sharps. Measures 8-13 show rests.
- Vln. II**: Treble clef, key signature of two sharps. Measures 8-13 show rests.
- Solo Vla.**: Bass clef, key signature of three sharps. Measures 8-13 show rests. Dynamics: *mp*, *mf*, *pp*.
- Vla. I**: Bass clef, key signature of three sharps. Measures 8-13 show rests.
- Vla. II**: Bass clef, key signature of three sharps. Measures 8-13 show rests.
- Solo Vc.**: Bass clef, key signature of two sharps. Measures 8-13 show rests. Dynamics: *mp*, *mf*, *pp*.
- Vc. I**: Bass clef, key signature of two sharps. Measures 8-13 show rests.
- Vc. II**: Bass clef, key signature of two sharps. Measures 8-13 show rests.
- Cb.**: Bass clef, key signature of two sharps. Measures 8-13 show rests.

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3

14 $\text{♩} = 65$

Vln. I

Vln. II

Solo Vla.

Vla. I *mp* *mp sempre molto legato, dolce*

Vla. II *mp* *change bows as necessary* *mp sempre molto legato, dolce*

Solo Vc.

Vc. I *mp*

Vc. II *p* *change bows as necessary*

Cb. *p* *sempre molto legato, dolce*

The Comforter, from "Requiem" (Transcribed for String Orchestra)

23

Vln. I

Vln. II

Solo Vla.

Vla. I

Vla. II

Solo Vc.

Vc. I

Vc. II

Cb.

mf *sempre molto legato, dolce* *pp*

The Comforter, from "Requiem" (Transcribed for String Orchestra)

5

A

$\text{♩} = 60$

31

Vln. I

Vln. II

Solo Vla.

Vla. I

Vla. II

Solo Vc.

Vc. I

Vc. II

Cb.

mp sempre molto legato, dolce

mp sempre molto legato, dolce

mp

The Comforter, from "Requiem" (Transcribed for String Orchestra)

38

Vln. I

Vln. II

Solo Vla.

Vla. I

Vla. II

Solo Vc.

Vc. I

Vc. II

Cb.

mp legato

mf

mp

div.

The Comforter, from "Requiem" (Transcribed for String Orchestra)

 7
♩ = 67

43

Vln. I

Vln. II *non div.* *mf* *mp*

Solo Vla.

Vla. I

Vla. II

Solo Vc. *mp*

Vc. I

Vc. II

Cb.



The Comforter, from "Requiem" (Transcribed for String Orchestra)

49

Vln. I

Vln. II

Solo Vla.

Vla. I

Vla. II

Solo Vc.

Vc. I

Vc. II

Cb.

$\text{♩} = 65$

The musical score consists of eight staves, each representing a different instrument or section of the string orchestra. The instruments are: Violin I (Vln. I), Violin II (Vln. II), Solo Violoncello (Solo Vla.), Violoncello I (Vla. I), Violoncello II (Vla. II), Solo Cello (Solo Vc.), Cello I (Vc. I), and Double Bass (Cb.). The score is set in common time with a key signature of two sharps. Measure 49 begins with a rest followed by a series of eighth-note patterns. The Solo Violoncello and Solo Cello play melodic lines with dynamic markings: *mf*, *mp*, *mf*, *p*, and *mp*. The other instruments provide harmonic support with sustained notes. The tempo is indicated as $\text{♩} = 65$.

The Comforter, from "Requiem" (Transcribed for String Orchestra)

9

56

Vln. I

Vln. II

Solo Vla.

Vla. I

Vla. II

Solo Vc.

Vc. I

Vc. II

Cb.

$\text{♩} = 67$

mp dolce

pp

pp

pp

The Comforter, from "Requiem" (Transcribed for String Orchestra)

B

63

Vln. I 

Vln. II

Solo Vla.

Vla. I

Vla. II

Solo Vc.

Vc. I

Vc. II

Cb.

The Comforter, from "Requiem" (Transcribed for String Orchestra)

11

68

Vln. I

Vln. II

Solo Vla.

Vla. I

Vla. II

Solo Vc.

Vc. I

Vc. II

Cb.

tutti

mp

dolce,

legato

The Comforter, from "Requiem" (Transcribed for String Orchestra)

C

74

Vln. I

Vln. II

Solo Vla.

Vla. I

Vla. II

Solo Vc.

Vc. I

Vc. II

Cb.

The Comforter, from "Requiem" (Transcribed for String Orchestra)

13

80

div.

non div.

Vln. I

Vln. II

Solo Vla.

Vla. I

Vla. II

Solo Vc.

Vc. I

Vc. II

Cb.

The Comforter, from "Requiem" (Transcribed for String Orchestra)

85

Vln. I

Vln. II

Solo Vla.

Vla. I

Vla. II

Solo Vc.

Vc. I

Vc. II

Cb.

div.

The musical score consists of six staves of music for a string orchestra. The instruments are: Violin I, Violin II, Solo Violoncello, Double Bass, and Cello II. The key signature is A major (three sharps). The time signature changes between common time and 12/8 throughout the score. Measure 85 starts with a dynamic **p**. Measures 86-87 show sustained notes. Measure 88 begins with a dynamic **ff**. Measures 89-90 show sustained notes. Measure 91 begins with a dynamic **ff**. Measure 92 ends with a dynamic **ff**. The score is transcribed by Patricia Van Ness, copyright 2004.

The Comforter, from "Requiem" (Transcribed for String Orchestra)

15

90

Vln. I

Vln. II

Solo Vla.

Vla. I

Vla. II

Solo Vc.

Vc. I

Vc. II

Cb.

non div.

pp

non div. V

pp

V

pp

V

pp

V

pp

V

pp

The Comforter, from "Requiem" (Transcribed for String Orchestra)

94

Vln. I

Vln. II

Solo Vla.

Vla. I

Vla. II

Solo Vc.

Vc. I

Vc. II

Cb.

In memory of Julie Ince Thompson, 1951-2003

Violin I

The Comforter, from "Requiem"

Transcribed for String Orchestra

Patricia Van Ness

$\text{♩} = 67$

16 **6** **2** **2** **2** $\text{♩} = 65$

16 **9** **3** **2** **5** **2** **A** $\text{♩} = 60$

38 *mp sempre molto legato, dolce*

44 $\text{♩} = 67$

51 **3** **3** **2** **3** **5** **3**

65 **B**

65 *mp dolce, sempre molto legato*

71

77 **C**

77 *mf* *div.*

84 *non div.* ♩ *div.*

84 *p*

91 *non div.*

91 *pp*

91 *pp*

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Violin II

The Comforter, from "Requiem"

Transcribed for String Orchestra

Patricia Van Ness

$\text{♩} = 67$

6 3 2 13 2 3

$\text{♩} = 65$

mf

29

$\text{♩} = 60$

A

5

pp *mp* *sempre molto legato, dolce* *mf*

40

div. non div.

mp *mf* *mp*

47

$\text{♩} = 67$ 2 4 3 $\text{♩} = 65$ 2 3 $\text{♩} = 67$

2 3 2 3 5

63

B

mp

71

2 4 3 2 3 4

79

C *div.*

mf *p*

87

3 2 3 2 3 4

92

non div.

pp © 2004 Patricia Van Ness, transcription © 2006 *pp*

3 2 3 2 3 4

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The Comforter, from "Requiem"

Patricia Van Ness

Viola

$\text{♩} = 67$

Transcribed for String Orchestra

Solo Viola: Measure 1: Rest. Measure 2: $\frac{3}{4}$ time, $\text{♩} \#$, $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$. Measure 3: $\frac{3}{4}$ time, $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$. Measure 4: $\frac{2}{4}$ time, $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$. Measures 5-7: $\frac{3}{4}$ time, $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$. Viola I: Measures 1-7: Rest. Viola II: Measures 1-7: Rest.

Solo Vla.: Measure 8: Rest. Measure 9: $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$. Measure 10: $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$. Measure 11: $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$. Measure 12: $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$. Measure 13: $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$. Measure 14: $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$. Vla. I: Measures 10-13: Rest. Vla. II: Measures 10-13: Rest.

Solo Vla.: Measure 14: $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$. Measures 15-17: $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$. Measures 18-20: $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$. Measures 21-22: $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$. Vla. I: Measures 15-22: Rest. Vla. II: Measures 15-22: Rest.

Solo Vla.: Measure 23: $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$. Measures 24-26: $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$. Measures 27-29: $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$. Vla. I: Measures 24-29: Rest. Vla. II: Measures 24-29: Rest.

The Comforter, from "Requiem" (Transcribed for String Orchestra)

2

Viola

A

$\text{♩} = 60$

31

Solo Vla.

Vla. I

Vla. II

38

Solo Vla.

Vla. I

Vla. II

44

Solo Vla.

Vla. I

Vla. II

51

Solo Vla.

Vla. I

Vla. II

The Comforter, from "Requiem" (Transcribed for String Orchestra)

3

59

Viola

Solo Vla. $\begin{smallmatrix} 13 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$

Vla. I $\begin{smallmatrix} 13 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} mp \\ dolce \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$

Vla. II $\begin{smallmatrix} 13 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} pp \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$

B

65

Solo Vla. $\begin{smallmatrix} 13 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 4 \end{smallmatrix}$ $\begin{smallmatrix} 4 \end{smallmatrix}$ $\begin{smallmatrix} 4 \end{smallmatrix}$ $\begin{smallmatrix} 4 \end{smallmatrix}$

Vla. I $\begin{smallmatrix} 13 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} - \end{smallmatrix}$ $\begin{smallmatrix} 4 \end{smallmatrix}$ $\begin{smallmatrix} mp \\ dolce, sempre molto legato \end{smallmatrix}$ $\begin{smallmatrix} 4 \end{smallmatrix}$

Tutti viola. Solo viola joins Viola I m.66 to end.

71

(tutti)

Vla. I $\begin{smallmatrix} 13 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 4 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 4 \end{smallmatrix}$ $\begin{smallmatrix} 4 \end{smallmatrix}$ $\begin{smallmatrix} 4 \end{smallmatrix}$ $\begin{smallmatrix} 4 \end{smallmatrix}$

C

77

Vla. I $\begin{smallmatrix} 13 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 4 \end{smallmatrix}$ $\begin{smallmatrix} - \end{smallmatrix}$ $\begin{smallmatrix} div \quad mf \end{smallmatrix}$ $\begin{smallmatrix} 4 \end{smallmatrix}$ $\begin{smallmatrix} 4 \end{smallmatrix}$ $\begin{smallmatrix} 4 \end{smallmatrix}$

Vla. II $\begin{smallmatrix} 13 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} - \end{smallmatrix}$ $\begin{smallmatrix} - \end{smallmatrix}$ $\begin{smallmatrix} - \end{smallmatrix}$ $\begin{smallmatrix} mf \end{smallmatrix}$ $\begin{smallmatrix} 4 \end{smallmatrix}$ $\begin{smallmatrix} 4 \end{smallmatrix}$

83

Vla. I $\begin{smallmatrix} 13 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} - \end{smallmatrix}$ $\begin{smallmatrix} - \end{smallmatrix}$ $\begin{smallmatrix} - \end{smallmatrix}$ $\begin{smallmatrix} p \end{smallmatrix}$ $\begin{smallmatrix} - \end{smallmatrix}$ $\begin{smallmatrix} - \end{smallmatrix}$

Vla. II $\begin{smallmatrix} 13 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} o \end{smallmatrix}$

89

Vla. I $\begin{smallmatrix} 13 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} o \end{smallmatrix}$

Vla. II $\begin{smallmatrix} 13 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} o \end{smallmatrix}$

93 tutti

Vla. I $\begin{smallmatrix} 13 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} pp \end{smallmatrix}$ $\begin{smallmatrix} - \end{smallmatrix}$ $\begin{smallmatrix} pp \end{smallmatrix}$

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Violoncello

The Comforter, from "Requiem"

Patricia Van Ness

$\text{♩} = 67$

Solo Violoncello

Violoncello I

Violoncello II

Transcribed for String Orchestra

mp sempre molto legato, espress., dolce

pp sempre molto legato

sempre molto legato

8

Solo Vc.

Vc. I

Vc. II

14

$\text{♩} = 65$

Solo Vc.

Vc. I

Vc. II

mp

mp

p

20

Solo Vc.

Vc. I

Vc. II

pp

pp

mp

mp

The Comforter, from "Requiem" (Transcribed for String Orchestra)
 Violoncello

2

26

Solo Vc.

Vc. I

Vc. II

A $\text{♩} = 60$

34

Solo Vc.

Vc. I

Vc. II

3

3

3

42

Solo Vc.

Vc. I

Vc. II

2

2

2

$\text{♩} = 67$

mp **mf**

50

Solo Vc.

Vc. I

Vc. II

mp

mf

p

mp

2

$\text{♩} = 65$

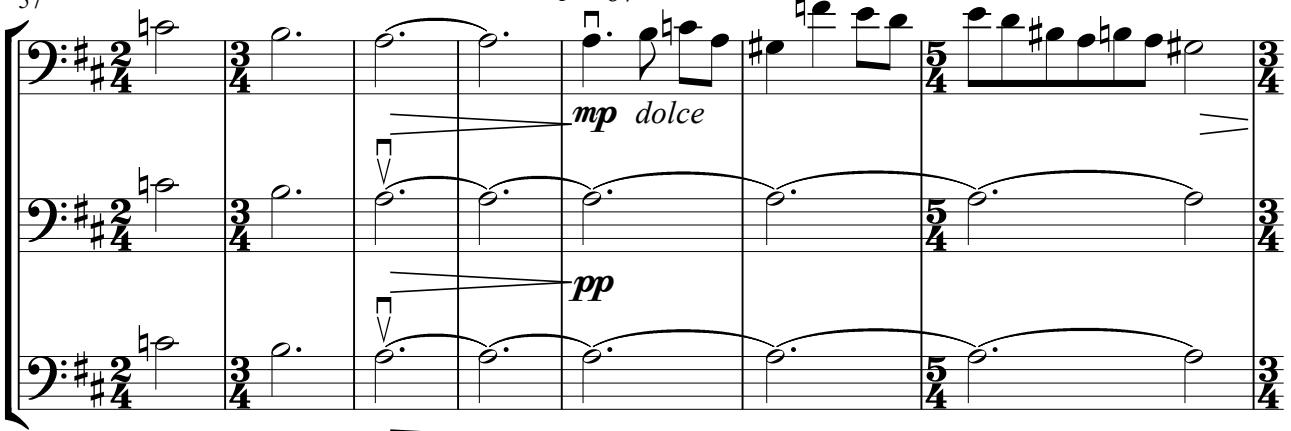
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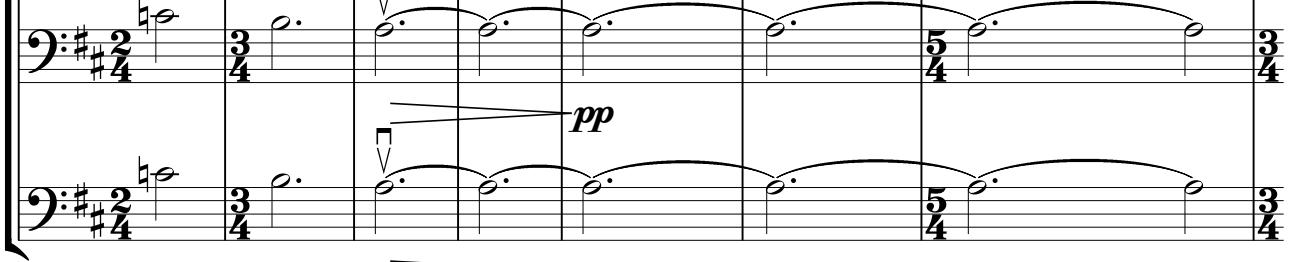
The Comforter, from "Requiem" (Transcribed for String Orchestra)

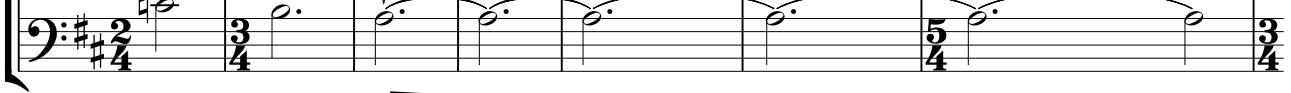
Violoncello

3

57

Solo Vc. 

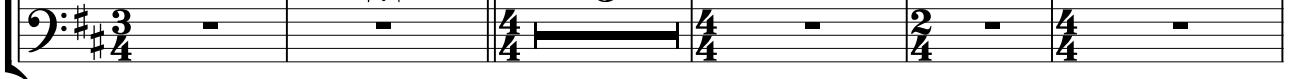
Vc. I 

Vc. II 

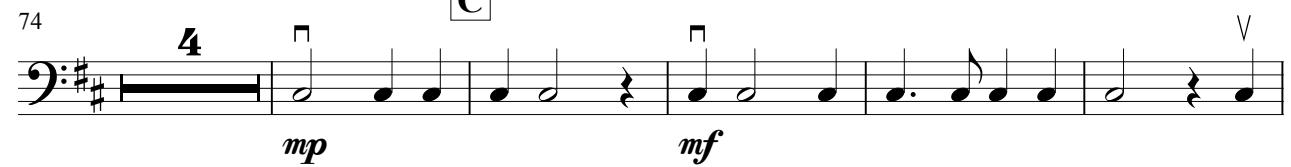
64

Solo Vc. 

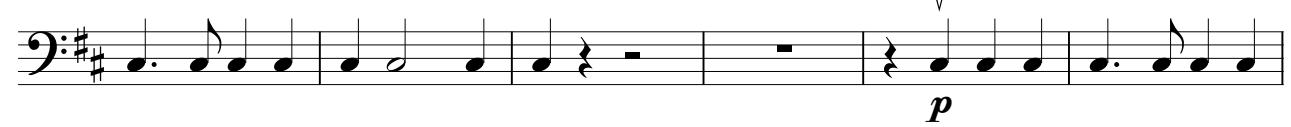
Vc. I 

Vc. II 

74

Vc. I 

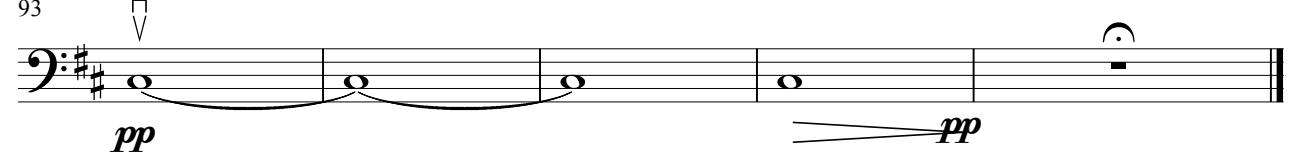
83

Vc. I 

89

Vc. I 

93

Vc. I 

Contrabass

In memory of Julie Ince Thompson, 1951-2003

The Comforter, from "Requiem"

Transcribed for String Orchestra

Patricia Van Ness

$\text{♩} = 67$

Violoncello I
Cue Staff

Contrabass

Violoncello I: $\text{♩} = 67$ (Measure 1: 3/4, Measure 2: 4/4)

Contrabass: $\text{♩} = 67$ (Measure 1: 3/4, Measure 2: 4/4)

8

Vc. I

Cb.

Vc. I: $\text{♩} = 67$ (Measure 8: 3/4, Measure 9: 4/4)

Cb.: $\text{♩} = 67$ (Measure 8: 3/4, Measure 9: 4/4)

14

$\text{♩} = 65$

Vc. I

Cb.

p *sempre molto legato, dolce*

Vc. I: $\text{♩} = 65$ (Measure 14: 3/4, Measure 15: 4/4)

Cb.: $\text{♩} = 65$ (Measure 14: 3/4, Measure 15: 4/4)

23

Vc. I

Cb.

Vc. I: $\text{♩} = 65$ (Measure 23: 3/4, Measure 24: 4/4)

Cb.: $\text{♩} = 65$ (Measure 23: 3/4, Measure 24: 4/4)

31

Vc. I

Cb.

A $\text{♩} = 60$

Vc. I: $\text{♩} = 60$ (Measure 31: 3/4, Measure 32: 4/4)

Cb.: $\text{♩} = 60$ (Measure 31: 3/4, Measure 32: 4/4)

The Comforter, from "Requiem" (Transcribed for String Orchestra)
Contrabass

38 $\text{♩} = 67$

Vc. I Cb.

3 2 2

48 $\text{♩} = 65$

Vc. I Cb.

2 3 2
 mp

58 $\text{♩} = 67$

Vc. I Cb.

pp

66 B

Vc. I Cb.

4 2 2

78 C

Vc. I Cb.

mp mf

mf

The Comforter, from "Requiem" (Transcribed for String Orchestra)
Contrabass

84

Vc. I Cb.

90

Vc. I Cb.