

Hector Berlioz  
Requiem, Op. 5

Contrabasso.

N° 1. Requiem et Kyrie.  
Introitus.

Andante un poco lento. (♩=69)

5 Silence. 5 Silence. 1 2

G.P. G.P. Viol.H. *poco f cresc. sf p*

*poco f p poco f p p sempre p*

*poco f*

*dim. p*

*pp ff ff dim. - - p pp*

*non stringendo 22* 4 5 1 Vcl. 2 3 4 5

2 1 pizz. 1

6 7 *ff* *p* *pp*

7 1 1 2 *atto* 7 9 Vcl. 8 9 *f*

*ppp p cresc. - - f*

8 11 Viol. 12 9 13

*dim. - - p*

*pizz. Un poco ritenuto. Un poco piu riten. a tempo*

*mf > p ppp cresc. - - f mf*

10 2 2 11 2

Contrabasso.

arco *p* *cresc.* *pizz.* *cresc. molto*

arco *ff* *p dim.*

N° 2. Dies iræ.

Prosa.

Moderato. (♩=96)

*poco f* *p*

12 12 9 10 11 12 8

Vel. *p* *f* *mf*

13 13 14 15 14 17

Vel. *cresc.* *ff* *p*

15 *pizz.* 1 2 3 4 5 6 7

18 19

8 9 10 1 *arco* 16 1 2 1 1 2

*mf cresc.* *ff*

17 2 2 *pizz.* 2 1 1

*f* *f* *f* *f* *f* *f* *cresc.*

*arco* 2 *f* *ff* *p* *cresc. molto*

18 Andante maestoso. (♩=72)

20 Più largo. Animato poco a poco. (♩=56)

11 19 7 8 9 1 21 2

*ff* *ff* 8 *Basso.* *omnes. cogetomnes an. ff*

22

*f* *ff* *pp*

*ff>p ff>p ff>p ff>p*

Musical notation for measures 22-23. Measure 22 starts with a forte (*f*) dynamic, followed by fortissimo (*ff*) and piano (*pp*). Measure 23 features a series of dynamic markings: *ff>p ff>p ff>p ff>p*.

23

*ff>p ff>p ff>p ff>p pp*

Musical notation for measures 23-24. Measure 23 continues with *ff>p ff>p ff>p ff>p* dynamics, ending with piano (*pp*). Measure 24 begins with a crescendo (*cresc.*) and features various dynamics including *ff* and *mf*.

Le mouvement, par une animation graduée et insensible, doit être parvenu ici à ♩=80.  
Das Zeitmass muss durch allmühliche und unmerkliche Belebung hier bis ♩=80 gesteigert sein.  
The tempo must be gradually and imperceptibly increased here up to ♩=80.

*cresc.*

24

*f* *ff* *mf*

Musical notation for measures 24-25. Measure 24 starts with forte (*f*) and fortissimo (*ff*). Measure 25 features mezzo-forte (*mf*) and fortissimo (*ff*) dynamics.

25

*f* *f* *ff*

Musical notation for measures 25-26. Measure 25 starts with forte (*f*) and fortissimo (*ff*). Measure 26 features forte (*f*) and fortissimo (*ff*) dynamics.

Le mouvement, qui a dû s'animer un peu, s'élargit ici et redevient comme au chiffre 20.  
Das bisher etwas bewegte Zeitmass verlangsamt sich wieder bis zum Tempo bei Ziffer 20.  
The tempo, which has hitherto been somewhat animated becomes gradually slow down to the tempo at Figure 20.

26

*ff*

Musical notation for measure 26, featuring fortissimo (*ff*) dynamics.

27

Musical notation for measure 27.

28

*pizz.* *poco ritenuto* *arco*

*p* *pp*

Musical notation for measure 28. It includes performance instructions: *pizz.* (pizzicato), *poco ritenuto* (slightly slower), and *arco* (arco). Dynamics include piano (*p*) and pianissimo (*pp*).

N° 3. Quid sum miser.

Andante un poco lento. (♩=76)

4 2 2 1 1  
p ppp f>p pp ppp dim.>ppp Vel. Vel.  
1 1  
p cresc. ed animando un poco poco f 1 pp riten. un poco rall.

N° 4. Rex tremendæ.

Andante maestoso. (♩=66)

6 31 32  
f ff mf p mf p mf p

Poco animato.

33 Ancora un poco animato.  
cresc. poco a poco - - - ff p cresc. poco  
Ancora animato.  
a poco - - - cresc. sempre - - -

34 (♩=132) 1 1 1 Silence.  
f cresc. - - - ff  
ff ff ff

35 1 2 3 4 5 6 G. P.  
p cresc. poco a poco - - -  
cresc. molto - - - ff

*poco riten.*

Andante maestoso. (♩=66)

pizz. 1 2

36

Musical notation for measures 36 and 37. Measure 36 features a melodic line with dynamics *mf dim.* and *p*. Measure 37 is marked *arco* and *ff*. Fingerings 3, 4, 5, 6, 7, 8, 9, and 2 are indicated below the notes.

37

38

Musical notation for measures 37 and 38. Measure 37 is marked *arco* and *ff*. Measure 38 features dynamics *pp*, *f*, *f > pp*, and *cresc. - ff*. Performance directions include *poco riten.* and *ancora riten.*. Dynamics *f > p* and *perdendo* are also present.

N° 5. Tacet.

N° 6. Lacrymosa.

Andante non troppo lento. (♩=60)

Musical notation for measures 39 through 48. The piece is marked *Andante non troppo lento. (♩=60)*. It features a complex texture with triplets and sixteenth-note passages. Dynamics include *ff*, *f*, and *ppp*. Performance directions include *pizz.* and *arco*. Measure 48 is marked *senza accel.*. Fingerings 1 and 2 are indicated at the end.

pizz. arco  
mf p

49 poco sf p

50 1 2 3 pp

4 5 6 7 8 9 51 1

2 3 4 5 6 7

52 ff

53

54

55 pizz. arco  
mf pp

1

pizz. arco

mf pp

1

56

poco sf >

57

poco sf > cresc.

f f f

semp

58

più f - - - ff

59

f f

ff

60

ff

61

ff

ff

ff

ff

N° 7. Offertorium.

Moderato. (♩=84)

Viol.

17 62 6

7 8 9 *p*

63

*f p*

64

*f p*

*f > p* *f > p*

*f > p* *mf*

65 *senza accel.* *un poco ritenuto*

*cresc.* *f* *p* *f*

Tempo I. 9 *Vel. #* 66 *un poco ritenuto*

*p* 10 *f* *f dim.*

Tempo I. 1 1

*pp* *p*

4 67

*p*

68 *ritenuto* Tempo I.

*f ff ff ff f > p* *p*



dim. poco a poco

69

1

1

pizz.

5

70

4

Vel.

pizz.

*f*

*p*

5

*mf*

1 arco

1

*pp*

*p*

*ppp*

N° 8. Hostias.

Andante non troppo lento. (♩=56)

10

71

5

4

72

10

73

5

2

74

7

pizz.

*f*>*p*

Vel.

*f*>*p*

Vel.

*p*

N° 9. Sanctus.

Andante un poco sostenuto e maestoso. (♩=52)

Allegro non troppo. (♩=56)

10

75

10

76

9

77

15

Viol. II.

5

arco

*f*

78

79

80

Tempo I.

Andante sostenuto. (♩=52)

85 Allegro non troppo. (♩=56)

Viol. II.

81 16 82 9 83 16 84 5

86

87

88

89

90

*Poco ritenuto.*

Nº 10. Agnus Dei.

Andante un poco lento. (♩=56)

1

91 25 Silence. 92 1 1 1 1 1 1 1

G. P.

93 28 94 3 4 5 18 95 1

Vcl.

Vcl. 2 3 4 5 6 7 ff

96 1 pizz. 1 97 1 1

p pp ppp

2 arco 7 8 9 Vcl. f >

p cresc. - - f

98 11

dim. - - - p

12 99 1 pizz. un poco rit. 1

mf > p PPP cresc. - - - f mf

un poco più riten. 100 a tempo arco

pp p p > p >

101 Un poco più lento. (♩=60) 4 102 pizz.

p > pp

1 arco pizz.

perdendo pp < f > pp