

Hector Berlioz
Requiem, Op. 5

4 Cornetti.
(Orchestra I.)

N° 1. Tacet.

N° 2. Dies iræ.

in B. (Sib).

Moderato. (♩ = 96)

Prosa.

Poco animato.

(a 4.)

24 12 24 13 15 4 14 20 15 12 18 4 2

Fag.

7 17 22 (tutte corde) 23 24

18 Andante maestoso. (♩ = 72)

18

Poco a poco animato.

19

19

1 1 1

1 1 1

Più largo. (♩ = 56)

20 2

20 2

Animato poco a poco.

21

21

22 12 23 9

22 12 23 9

Berlioz — Requiem

4 Cornetti.
(Orchestra I.)

2

(♩ = 80)
Clar. 10 11 **24** 1 unis. *ff*

ff *cresc. molto* *ff*

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 2 *f* *ff* *ff* *ff* *ff* *ff* *ff*

27 *ff* *ff* *ff* *ff* *ff* *ff* **28** 12

N° 3. Tacet.

in A (La).

N° 4. Rex tremendæ.

Andante maestoso. (♩ = 66)

Poco animato. Ancora un poco animato. Ancora animato.

(a 2.) 10 **31** 5 **32** 9 5 **33** animato. 5

(♩ = 132) **34** 13 **35** 7 Silence. Clar. Fl. Ob. 8 9 10 11 12

Fl. Ob. Clar. 1 2 G. P. 3 4 5 6 7 8 9 10 11 12

Tempo I. Andante maestoso. (♩ = 66)

unis. 1 **36** 1 *poco riten.* 10 Fl. Ob. 11 12

37 2 **38** 3 7

N° 5. Tacet.

in A (La).

N° 6. Lacrymosa.

Andante non troppo lento. (♩ = 60)

13 45 11 46 11 47 6 48 17 49 15 50 9

(a 4.)

51

Viol. 2.

52

53

54

unis.

55

16 58 13 57

Fl. unis.

58

59

Berlioz — Requiem

4 Cornetti.
(Orchestra I.)

4

Musical score for 4 Cornetti (Orchestra I.). The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music is marked with a forte dynamic (*ff*). The second staff contains measures 60 and 61, with the measure numbers boxed. The third and fourth staves continue the melodic line. The piece concludes with a double bar line.

Nº 7 & Nº 8 tacet.

Orchestra principale.

Nº 9. Sanctus.

in B (Si b).

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

Viol. I. (a 4.)

Musical score for Violin I (a 4.). The staff begins with a treble clef, a key signature of two flats, and a common time signature. The music is marked with a forte dynamic (*ff*). The score includes measures 8, 10, 9, and 15, with measure numbers boxed. The piece concludes with a double bar line.

Viol. II.

Musical score for Violin II. The staff begins with a treble clef, a key signature of two flats, and a common time signature. The music is marked with a forte dynamic (*ff*). The score includes measures 12, 14, 7, and 10, with measure numbers boxed. The piece concludes with a double bar line.

Tempo I.

81 Andante sostenuto. (♩ = 52)

1 Ten. Solo

Musical score for Tenor Solo. The staff begins with a treble clef, a key signature of two flats, and a common time signature. The music is marked with a forte dynamic (*ff*). The score includes measures 13, 9, 16, and 5, with measure numbers boxed. The lyrics "Sanctus sanctus." are written below the staff. The piece concludes with a double bar line.

Fl. Ob. Clar.

Musical score for Flute, Oboe, Clarinet. The staff begins with a treble clef, a key signature of two flats, and a common time signature. The music is marked with a forte dynamic (*ff*). The score includes measures 5, 7, 14, and 7, with measure numbers boxed. The piece concludes with a double bar line.

Fl. Ob. Clar.

Musical score for Flute, Oboe, Clarinet. The staff begins with a treble clef, a key signature of two flats, and a common time signature. The music is marked with a forte dynamic (*ff*). The score includes measures 16 and 1, with measure numbers boxed. The piece concludes with a double bar line.

Musical score for strings. The staff begins with a treble clef, a key signature of two flats, and a common time signature. The music is marked with a forte dynamic (*ff*). The score includes measures 8 and 8, with measure numbers boxed. The piece concludes with a double bar line.

Poco ritenuto.

Nº 10. tacet.

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4 Trombe.
(Orchestra II.)

N° 1. Tacet.
N° 2. Dies iræ.
Prosa.

in F (Fa).
Moderato. (♩ = 96)

Poco animato.

(a 2.) I. 24 **12** 24 **13** 15 4 **14** 20 **15** 12 **16** 4 2

in ES (Mib).
24 24 15 4 20 12 4 2

(a 2.) II.

Fag. 7 **17** 22 (tutte corde)

8 4 5 6 7 22 23 24

in F (Fa).
18 Andante maestoso. (♩ = 72) Poco a poco animato.

in ES (Mib). 3

ff

19

ff

Più largo.

20 2

cresc. molto *ff*

Berlioz — Requiem

4 Trombe.
(Orchestra II.)

Animato poco a poco.

(♩ = 58)

1 21

22 12 23 9 (♩ = 80) Clar. 10 11 24

12 9

25 1

1

cresc. molto ff

ff

Le mouvement, qui a dû s'animer un peu, s'élargit et redevient comme au chiffre 20.

Das bisher etwas belegte 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.

Musical score for Trombones 2 and 3, measures 26-28. The score is in 2/4 time. Measure 26 starts with a forte (f) dynamic and a half note G4. Measure 27 continues with a fortissimo (ff) dynamic and a half note G4. Measure 28 continues with a fortissimo (ff) dynamic and a half note G4. The score includes various articulations and dynamics.

N° 3. Tacet.

N° 4. Rex tremendæ.

in D (Ré)

Andante maestoso. (♩ = 66)

Poco animato.

Ancora un poco animato.

Ancora animato.

(♩ = 132)

Fl. Ob. Clar.

Musical score for Flute, Oboe, and Clarinet, measures 31-34. The score is in 2/4 time. Measure 31 starts with a forte (f) dynamic and a half note G4. Measure 32 continues with a fortissimo (ff) dynamic and a half note G4. Measure 33 continues with a fortissimo (ff) dynamic and a half note G4. Measure 34 continues with a fortissimo (ff) dynamic and a half note G4. The score includes various articulations and dynamics.

Musical score for Trombones 1-4, measures 35-37. The score is in 2/4 time. Measure 35 starts with a forte (f) dynamic and a half note G4. Measure 36 continues with a fortissimo (ff) dynamic and a half note G4. Measure 37 continues with a fortissimo (ff) dynamic and a half note G4. The score includes various articulations and dynamics.

Tempo I.

poco riten.

Andante maestoso. (♩ = 66)

Musical score for Flute, Oboe, and Clarinet, measures 36-37. The score is in 2/4 time. Measure 36 starts with a forte (f) dynamic and a half note G4. Measure 37 continues with a fortissimo (ff) dynamic and a half note G4. The score includes various articulations and dynamics.

Musical score for Trombones 1-4, measures 38-40. The score is in 2/4 time. Measure 38 starts with a forte (f) dynamic and a half note G4. Measure 39 continues with a fortissimo (ff) dynamic and a half note G4. Measure 40 continues with a fortissimo (ff) dynamic and a half note G4. The score includes various articulations and dynamics.

N° 5. Tacet.

in E (Mi).

N° 6. Lacrymosa.

Andante non troppo lento. (♩ = 60)

Musical score for Trombones 1-4, measures 45-50. The score is in 2/4 time. Measure 45 starts with a forte (f) dynamic and a half note G4. Measure 46 continues with a fortissimo (ff) dynamic and a half note G4. Measure 47 continues with a fortissimo (ff) dynamic and a half note G4. Measure 48 continues with a fortissimo (ff) dynamic and a half note G4. Measure 49 continues with a fortissimo (ff) dynamic and a half note G4. Measure 50 continues with a fortissimo (ff) dynamic and a half note G4. The score includes various articulations and dynamics.

Musical score for Violin I, measures 51-58. The score is in 2/4 time. Measure 51 starts with a forte (f) dynamic and a half note G4. Measure 52 continues with a fortissimo (ff) dynamic and a half note G4. Measure 53 continues with a fortissimo (ff) dynamic and a half note G4. Measure 54 continues with a fortissimo (ff) dynamic and a half note G4. Measure 55 continues with a fortissimo (ff) dynamic and a half note G4. Measure 56 continues with a fortissimo (ff) dynamic and a half note G4. Measure 57 continues with a fortissimo (ff) dynamic and a half note G4. Measure 58 continues with a fortissimo (ff) dynamic and a half note G4. The score includes various articulations and dynamics.

Berlioz — Requiem

4 Trombe.
(Orchestra II.)

Cornetti. *p*

53

54

unis.

55 16 56 13 57 2 Fl.

unis.

58

sempre più f - - - - *ff*

59

60

ff *ff* *ff*

Tacet al Fine.

Hector Berlioz
Requiem, Op. 5

4 Trombe.
(Orchestra III.)

N° 1. Tacet.

N° 2. Dies iræ.
Prosa.

in Es (Mib).

Moderato. (♩ = 96)

Poco animato.

(a 4.)

Fag.

18 Andante maestoso. (♩ = 72)

Poco a poco animato.

20 Più largo. (♩ = 56)

Animato poco a poco.

4 Trombe.
(Orchestra III.)

8

unis.

ff

25

ff

ff

unis.

cresc. molto

ff

Le mouvement, qui a dû s'aminer un peu, s'élargit ici et redevient comme au chiffre 20.

26 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

f

ff

ff

ff

ff

ff

ff

27

ff

ff

ff

ff

ff

ff

28

12

ff

N° 3. Tacet.

in D (Ré).

N° 4. Rex tremendæ.

Andante maestoso. (♩ = 66) Poco animato. Ancora un poco Ancora animato.

(♩ = 132)
Fl. Ob. Clar.

10 31 5 32 9 5 33 animato. 5 34

(a 2.)

35

Silence.

13

7

8

9

10

11

12

ff

G. P.

Clar. Ob. Fl.

Tempo I.

Andante maestoso. (♩ = 66)

36

1

poco riten.

1

10

37

1

unis.

2

38

2

8

ff

Fl. Ob.

11

12

ff

N° 5. Tacet.

in D (Ré).

N° 6. Lacrymosa.

Andante non troppo lento. (♩ = 60)

13 45 11 46 11 47 6 48 17 49 15 50 9 51 2

(a 4.)

45

11

46

11

47

6

48

17

49

15

50

9

51

2

4 Trombe.
(Orchestra III.)

Viol.

3 4 5 6 7 8

52 1 2 7 53 Sopr. 2

Orch. I. Orch. II. *ff* La - - cry-mo-sa

1 3

54 unis. *ff*

55 16 56 13 57 2 Fl. unis. 3 *f*

58 *ff*

1 59 6

60 *ff*

61

3 *ff*

Tacet al Fine.

Grosse Todtenmesse.

Grande Messe des Morts. Grand Death-Mass.

4 Trombe.
(Orchestra IV.)

N° 1. Tacet.

N° 2. Dies iræ.
Prosa.

H. Berlioz, Op. 5.

in B (Sib) basso.

Moderato. (♩ = 96)

Poco animato.

(a 4.)

24 12 24 13 15 4 14 20 15 12 16 4 2

Fag.

7 17 22 23 24

(tutte corde)

(♩ = 72)

18 Andante maestoso. Poco a poco animato.

18

19

19

unis.

20

cresc. molto ff

20 Più largo. (♩ = 56)

20

Animato poco a poco.

1 21

21

22 12 23 9 24 4

22 23 24

(♩ = 80) Clar.

Berlioz — Requiem

4 Trombe.
(Orchestra IV.)

2

25

unis.

cresc. molto

26

2

27

28

12

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.

N° 3. Tacet.

in C (Ut).

N° 4. Rex tremendæ.

Andante maestoso. (♩ = 66)

Poco animato. Ancora un poco animato. Ancora animato.
 5 5 5

(a 2.)

(♩ = 66)

31

32

33

34

35

36

37

38

Tempo I.

Andante maestoso. (♩ = 66)

poco rit.

Fl. Ob. Clar.

G. P.

Clar.

Ob.

Fl.

Fl. Ob.

N° 5. Tacet.

in C (Ut).

Nº 6. Lacrymosa.

Andante non troppo lento. (♩ = 60)

(a 4.)

13 45 46 47 48 49 50 51 2

Viol. I. 3 4 5 6 7 8

Orch. I. 1 2 Orch. II.

Orch. III. unis. ff ff

Viol. Ob. 53 2 6 7 54 unis. ff

unis. 55 16 56 13 57 2 Fl. unis. 3 4 3 4

58 ff sf sempre più f

59 1 6 ff ff

60 3 61 1 ff ff

3 ff ff ff

Tacet al Fine.