

Hector Berlioz
Requiem, Op. 5

Contrabasso.

Nº 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.* *ff* *p*

poco f *p* *poco f* *p* *p* *sempre p*

poco f

dim. p

pp *ff* *ff* *dim. - p* *pp*

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

ff *pizz.* *p* *pp*

ppp *p cresc. - f* *Vcl.* 8 9 *f*

dim. - p *Viol.* 11 12 *Un poco ritenuto.* *Un poco più riten.* *a tempo*

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

10 2 11 2

22

f *ff* *pp*

ff>p ff>p ff>p ff>p

23

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

Le mouvement, par une animation graduée et insensible, doit être parvenu ici à ♩=80.
 Das Zeitmass muss durch allmähliche 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*

ff *mf* *ff* *mf* *ff* *ff*

25

f *Tr.* *f* *f*

f *f* *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

ff

27

28

pizz. *poco ritenuto* *arco* *p* *pp*

N° 3. Quid sum miser.

Andante un poco lento. (♩ = 76)

Measures 29 and 30 of the musical score for Contrabasso. The key signature is two sharps (F# and C#). Measure 29 starts with a 4-measure rest, followed by a half note G2, a quarter note A2, and a half note B2. Measure 30 starts with a 2-measure rest, followed by a half note C3, a quarter note D3, and a half note E3. Dynamics include *p*, *ppp*, *f*, *pp*, *ppp*, *dim.*, and *ppp*. Performance markings include *Vel.*, *riten.*, and *un poco rall.*. Fingerings are indicated by numbers 1, 2, 4, 7, 8, 9, and 1.

Andante maestoso. N° 4. Rex tremendæ.

(♩ = 66)

Measures 31 and 32 of the musical score for Contrabasso. The key signature is two sharps. Measure 31 starts with a 6-measure rest, followed by a half note G2, a quarter note A2, and a half note B2. Measure 32 starts with a half note C3, a quarter note D3, and a half note E3. Dynamics include *f*, *ff*, *mf*, and *mf*. Performance markings include *p*, *mf*, and *p*. Fingerings are indicated by numbers 6 and 1.

Poco animato.

Measures 33 and 34 of the musical score for Contrabasso. The key signature is two sharps. Measure 33 starts with a half note G2, a quarter note A2, and a half note B2. Measure 34 starts with a half note C3, a quarter note D3, and a half note E3. Dynamics include *cresc. poco a poco*, *ff*, *p*, and *cresc. poco*. Performance markings include *Ancora un poco animato.* and *Ancora animato.*

Measures 35 and 36 of the musical score for Contrabasso. The key signature is two sharps. Measure 35 starts with a half note G2, a quarter note A2, and a half note B2. Measure 36 starts with a half note C3, a quarter note D3, and a half note E3. Dynamics include *a poco*, *cresc. sempre*, and *ff*. Performance markings include *Ancora animato.*

Measures 37 and 38 of the musical score for Contrabasso. The key signature is two sharps. Measure 37 starts with a half note G2, a quarter note A2, and a half note B2. Measure 38 starts with a half note C3, a quarter note D3, and a half note E3. Dynamics include *f cresc.*, *ff*, and *ff*. Performance markings include *Ancora animato.*

Measures 39 and 40 of the musical score for Contrabasso. The key signature is two sharps. Measure 39 starts with a half note G2, a quarter note A2, and a half note B2. Measure 40 starts with a half note C3, a quarter note D3, and a half note E3. Dynamics include *ff*, *ff*, and *ff*. Performance markings include *Ancora animato.*

Measures 41 and 42 of the musical score for Contrabasso. The key signature is two sharps. Measure 41 starts with a half note G2, a quarter note A2, and a half note B2. Measure 42 starts with a half note C3, a quarter note D3, and a half note E3. Dynamics include *ff*, *ff*, and *ff*. Performance markings include *Ancora animato.*

Measures 43 and 44 of the musical score for Contrabasso. The key signature is two sharps. Measure 43 starts with a half note G2, a quarter note A2, and a half note B2. Measure 44 starts with a half note C3, a quarter note D3, and a half note E3. Dynamics include *ff*, *ff*, and *ff*. Performance markings include *Ancora animato.*

Measures 45 and 46 of the musical score for Contrabasso. The key signature is two sharps. Measure 45 starts with a half note G2, a quarter note A2, and a half note B2. Measure 46 starts with a half note C3, a quarter note D3, and a half note E3. Dynamics include *ff*, *ff*, and *ff*. Performance markings include *Ancora animato.*

Contrabasso.

5

Tempo I.

poco riten. Andante maestoso. (♩ = 66)

36 *mf dim.* *pizz.* 1 2 *p*

3 4 5 6 7 8 9 2

37 *arco* 1 *ff* *ff* *pp* 38 *f* *f > pp* *cresc. - ff*

f > p perdendo *ppp* *poco riten.* *ancora riten.*

Nº 5. Tacet.

Nº 6. Lacrymosa.

Andante non troppo lento. (♩ = 60)

ff

45

46

47

48 *senza accel.*

pizz. *arco* 1 *mf* *p*

pizz. *arco*

mf *p*

49

poco f *p*

50

1 2 3

pp

4 5 6 7 8 9

51

1

2 3 4 5 6 7

52

ff *f* *ff*

53

54

55

pizz. *arco*

mf *pp*

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7

1

pizz. arco

mf *pp*

56

poco sf >

57

poco sf > *cresc.*

3/4

f *f* *f* *semp*

58

più f *ff*

59

f *f*

60

ff

61

ff *ff*

N° 7. Offertorium.

Moderato. (♩=84)

Viol.

17 62 6

7 8 9 *p*

63

64

f p *f p*

f > p *f > p*

f > p *mf*

65 *senza accel.* *un poco ritenuto*

cresc. *f* *p* *f*

Tempo I. 9 66 *un poco ritenuto*

p 10 *f* *dim.*

Tempo I. 1 1

pp *p*

4 67

p

68 *ritenuto* Tempo I.

f ff ff ff ff f > p p

dim. poco a poco

69

pizz.

70

pizz.

arco

pp *p* *mf* *ppp*

N° 8. Hostias.

Andante non troppo lento. (♩=56)

71

72

73

74

f > p *Vcl.* *f > p* *Vcl.* *pizz.* *p*

N° 9. Sanctus.

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

Allegro non troppo. (♩=56)

75

76

77

78

79

80

f *f* *arco*

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10

Tempo I.

Andante sostenuto. (♩=52)

85 Allegro non troppo. (♩=56)

Viol. II.

81 16 82 9 83 16 84 5

88

87

88

89

90

Poco ritenuto.

Nº 10. Agnus Dei.

Andante un poco lento. (♩=56)

1 1 1 1 1 1 1 1 1 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

p cresc. - - f Vcl. *f*

98 11

dim. - - - p

12 99 1 pizz. *un poco rit.* 1

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

un poco più riten. 100 a tempo arco

pp 1 *p* *p* *p*

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

p *pp*

1 arco pizz.

perdendo *pp* *f* *pp*