

Hector Berlioz  
Requiem, Op. 5

4 Tromboni.  
(Orchestra I.)

N° 1. Tacet.  
N° 2. Dies iræ.

Prosa.  
Poco animato.

Moderato. (♩ = 96)

(a 4.)

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

Fag. (tutte corde)

7 17 22 23 24

18 Andante maestoso. (♩ = 72) unis. ff

18

Poco a poco animato.

19

20 Più largo. (♩ = 56) cresc. molto ff

20

Animato poco a poco.

21

unis. ff

22 12 23 9

Berlioz — Requiem

4 Tromboni.  
(Orchestra I.)

(♩ = 60)  
Clar.

1 unis.

10 11

24

25

26

27

28 12

*cresc. molto*

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.

N° 4. Rex tremendæ.

Andante maestoso. (♩ = 66)

Poco animato.

Ancora un poco

Ancora animato.

(a 2.)

10 31 5 32 9 5 33 animato. 5

(♩ = 132)

13 Silence. 6 7 Clar. Ob. Fl. Fl.

Fl. Ob. Clar. 1 2 G. P. Fag. 8 9 10

34

35

36

37

38

11 12

11 12

10 Fl. Ob.

unis.

2 38 2

unis.

8

*poco rit.*

**Tempo I.**  
Andante maestoso. (♩ = 66)

N° 5. Tacet.

4 Tromboni.  
(Orchestra I.)

Nº 6. Lacrymosa.

Andante non troppo lento.

(♩ = 60)

(a 4.) 18 **45** 11 **46** 11 **47** 6 **48** 17 **49** 15 **50** 9 **51** 2

Viol. 3 4 5 6 7 8

**52** 2 *ff* *ff* *ff*

3 **53** 2 *ff* *ff*

1 **54** unis. *ff*

**55** 16 **56** 13 **57** 2 Fl. unis. 8 4

4 Fl. *sempre più f* **58** *ff*

1 **59** 6 unis. *ff*

**60** 8 *ff*

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4 Tromboni.  
(Orchestra I.)

4

[61]

N°7, N°8 & N°9 tacent.

N°10. Agnus Dei.

Orchestra principale.

Andante un poco lento. (♩ = 56)

(a 4.)

Hector Berlioz  
Requiem, Op. 5

4 Tromboni.  
(Orchestra II.)

N° 1. Tacet.

N° 2. Dies iræ.

Prosa.

Moderato. (♩ = 96)

Poco animato.

(a 4.)

Berlioz — Requiem

4 Tromboni.  
(Orchestra II.)

(♩ = 60)  
Clar. **24** unis.  
*f* *f*  
**25**  
*f* *f* *f* *cresc. molto* *f*

Le mouvement, qui a du 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** unis. *f* unis. *f*  
**27** unis. *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*  
**28** 12

N° 3. Tacet.

N° 4. Rex tremendæ.

Andante maestoso. (♩ = 66) Poco animato. Ancora un poco Ancora animato.  
10 **31** 5 **32** 9 5 **33** animato. 5

(a 2.) **34** (♩ = 132) **35** Silence. 6 7 Clar. Ob. Fl. 12  
Fl. Ob. Clar. 2 G. P. Fag. 8 9 10 11 12

**38** 1 *poco rit.* **37** 10 Fl. Ob. *f*  
**38** 2 *f* 8  
unis.

N° 5. Tacet.

4 Tromboni.  
(Orchestra II.)

N° 6. Lacrymosa.

Andante non troppo lento. (♩. = 60)

(a 4.)

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

51 Viol. 2 8 4 5 6 7 8

52 Orch. I. 1 5 1

53 1 2 2

54 unis. *f*

55 16 56 13 57 3 1 1 9 8 1 2

58 *sempre più f* - - - *f*

59 unis. 1 6

60 3

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4 Tromboni.  
(Orchestra II.)

81

N° 7, N° 8 & 9 tacent.

N° 10. Agnus Dei.

Orchestra principale.

Andante un poco lento. (♩ = 60)

(a. 4.)

91

Tromb. III. IV.

92

94

Tromb. III. IV.

97

Fl. Clar.

100 a tempo

Timp.

102

ppp



# Hector Berlioz Requiem, Op. 5

4 Tromboni.  
(Orchestra III.)

N° 1. Tacet.

N° 2. Dies iræ.  
Prosa.

Moderato. (♩=96)

Poco animato.

(a 4.)

(tutte corde)

Poco a poco animato.

Berlioz — Requiem

4 Tromboni.

(Orchestra III.)

(♩=80)  
Clar.

10 11 **24** 3 unis.

**25** 1 3 unis.

*cresc. molto* **26** *f*

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.

**27** 2 unis. *f* *f* *f* *f* *f* *f* *f* *f*

**28** 12

N° 3. Tacet.

N° 4. Rex tremendæ.

Andante maestoso. (♩=66)

Poco animato. **33** animato.

Ancora un poco animato. **34** animato.

(♩=132)

(a 2.) 10 **31** 5 **32** 9 5 7 5 1

Fl. Ob. Cl.

**35** 13 Silence. 6 Fag. Clar Ob. Fl.

G. P. 7 8 9 10 11 12 *f*

Tempo I.

poco riten. Andante maestoso. (♩=66)

**36** 1 1 10 **37**

Fl. Ob. Cl. Fag. T. *f*

**38** 2 *p*

*poco riten. ancora ritenuto* 2 3 *ppp*

N° 5. Tacet.

4 Tromboni.  
(Orchestra III.)

N° 6. Lacrymosa.

Andante non troppo lento. (♩ = 60)

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

(a 4.)

Viol. I.   
Tromb. Orch. I.

Orch. II.   
Sopr.   
La. crymo. sa

unis.

Tromboni. Orch. II.   
Trombe. 5

sempre più *f*.

unis.

unis.

N° 7. Tacet.

N° 8. Hostias.

Orchestra principale.

Andante non troppo lento. (♩=56)

(a 4.)

71 72 73 74

N° 9. Tacet.

Orchestra principale.

N° 10. Agnus Dei.

Andante un poco lento. (♩=56)

(a 4.)

Tenori.

peccata mun-

91 92 Silence. 93 Ten. pecca.ta mun-

94 un poco riten. Fl. Cl.

18 95 11 96 8 97 24 98 15 99 7

un poco più riten. 100 a tempo 101 (♩=60) 102

11 12 6 Timp. pp perdendo senza cresc. 1 ppp

Hector Berlioz  
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4 Tromboni.  
(Orchestra IV.)

N° 1. Tacet.

N° 2. Dies iræ.  
Prosa.

Moderato. (♩ = 96)

Poco animato.

(a 4.)

(tutte corde) 23

Andante maestoso. (♩ = 72)

Poco a poco animato.

Animato poco a poco.

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4 Tromboni.

(Orchestra IV.)

(♩ = 80)  
Clar.

24 4 25 26 unis. 27 28

*ff* *ff* *cresc. molto ff* *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.

26 The tempo, which has hitherto been somewhat animated becomes gradually slow down to the tempo at Figure 20.

26 unis. 27 28 12

*f* *ff* *ff* *ff* *ff* *ff* *ff*

N° 3. Tacet.

N° 4. Rex tremendæ.

Andante maestoso. (♩ = 66)

Poco animato. Ancora un poco

Ancora animato.

10 31 5 32 9 5 33 animato. 5

*ff* *ff* *animato*

(♩ = 132)

34 13 Silence. 6 7 8 9 10 11 12

Fl. Ob. Cl. 1 2 G.P. 7 Fag. 8 Clar. 9 Ob. Fl. 10 11 12

Tempo I.

Andante maestoso. (♩ = 66)

33 1 poco riten. 1 10 Fl. Ob. 11 12

37 38 2 2

*ff* *ff* *p* *ff* *ff* *ff*

N° 5. Tacet.

4 Tromboni.

(Orchestra IV.)

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.) Bass clef staff with notes and rests.

Viol. I. and Orch. I. staves with notes and dynamics.

Viol. II. staff with notes and dynamics.

Fl. Ob. staff with notes and dynamics.

Viol. III. staff with notes and dynamics.

Orch. II. Tromb. I. staff with notes and dynamics.

Orch. III. staff with notes and dynamics.

Viol. III. staff with notes and dynamics.

Viol. III. staff with notes and dynamics.

Viol. III. staff with notes and dynamics.

Viol. III. staff with notes and dynamics.

N° 7. Tacet.

4 Tromboni.  
(Orchestra IV.)

Orchestra principale.

N° 8. Hostias.

Andante non troppo lento. (♩ = 56)

a 4.)

71

72

73

74

N° 9. Tacet.

Orchestra princ.

N° 10. Agnus Dei.

Andante un poco lento. (♩ = 56)

(a 4.)

91

Tenori.

pecca-ta mun-

92

Silence. 1

G.P.

93

Ten.

pecca-ta mun-

94

95 18 96 11 97 8 98 24 99 15 7

un poco riten.

Fl. Cl.

100 un poco più riten.

101 a tempo

102 Un poco più lento. (♩ = 60)

11 12

Timp.

perdendo senza cresc.

ppp



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Requiem, Op. 5

2 Tube.  
(Orchestra I.)

N° 1. Tacet.

N° 2. Dies iræ.  
Prosa.

Moderato. (♩ = 96)

Poco animato.

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

16 4 2 Fag. 7 17 22

(tutte corde) 23 24 18 Andante maestoso. (♩ = 72) 4

(tutte corde) Poco a poco animato. 1 3 19 7 8

20 Più largo. (♩ = 56) 3 21 Animato poco a poco.

22 12 23 9

(♩ = 80) Clar. 24 5 3

25 5 Clar. 6 7 molto cresc. - - - ff

Berlioz — Requiem

2 Tube.  
(Orchestra I.)

Le mouvement, qui a dû s'animer 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].

Musical score for 2 Tubes (Orchestra I.). The score consists of two staves. The first staff begins with a measure marked '3' and contains several measures of music with a forte (*ff*) dynamic. The second staff begins with a measure marked '27' and contains several measures of music with a forte (*ff*) dynamic, ending with a measure marked '28' and a '12' measure rest. The tempo is marked as *Andante non troppo lento*.

N° 3, N° 4 & N° 5 tacent.

N° 6. Lacrymosa.

Andante non troppo lento. (♩ = 60)

Musical score for Trombones (Trombe. Tromboni.). The score consists of two staves. The first staff begins with a measure marked '13' and contains several measures of music with a forte (*ff*) dynamic. The second staff begins with a measure marked '45' and contains several measures of music with a forte (*ff*) dynamic. The tempo is marked as *Andante non troppo lento*.

Trombe.  
Tromboni.

Orch. I. II. III. IV.  
1 2 3 4

Musical score for Trombones (Trombe. Tromboni.). The score consists of two staves. The first staff begins with a measure marked '49' and contains several measures of music with a forte (*ff*) dynamic. The second staff begins with a measure marked '50' and contains several measures of music with a forte (*ff*) dynamic. The tempo is marked as *Andante non troppo lento*.

Musical score for Basses (Bassi.). The score consists of two staves. The first staff begins with a measure marked '54' and contains several measures of music with a forte (*ff*) dynamic. The second staff begins with a measure marked '55' and contains several measures of music with a forte (*ff*) dynamic. The tempo is marked as *Andante non troppo lento*.

Musical score for Flute, Oboe, Clarinet, and Cor Anglais (Fl. Ob. Clar. Cornetti.). The score consists of two staves. The first staff begins with a measure marked '58' and contains several measures of music with a forte (*ff*) dynamic. The second staff begins with a measure marked '59' and contains several measures of music with a forte (*ff*) dynamic. The tempo is marked as *Andante non troppo lento*.

Musical score for Soprano (Sopr.). The score consists of two staves. The first staff begins with a measure marked '3' and contains several measures of music with a forte (*ff*) dynamic. The second staff begins with a measure marked '3' and contains several measures of music with a forte (*ff*) dynamic. The tempo is marked as *Andante non troppo lento*.

quà re - sur - get ex fa - vil - *ff*

Musical score for Trombones (Tr. Tromb.). The score consists of two staves. The first staff begins with a measure marked '60' and contains several measures of music with a forte (*ff*) dynamic. The second staff begins with a measure marked '61' and contains several measures of music with a forte (*ff*) dynamic. The tempo is marked as *Andante non troppo lento*.

Musical score for Trombones (Tr. Tromb.). The score consists of two staves. The first staff begins with a measure marked '4' and contains several measures of music with a forte (*ff*) dynamic. The second staff begins with a measure marked '5' and contains several measures of music with a forte (*ff*) dynamic. The tempo is marked as *Andante non troppo lento*.

Tacet al Fine.

# Hector Berlioz Requiem, Op. 5

4 Tube.  
(Orchestra IV.)

N° 1. Tacet.

N° 2. Dies iræ.

Prosa.

Moderato. (♩ = 96)

Poco animato.

(a 4.)

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

Fag. 7 17 22 (tutte corde) 23 24

3 4 5 6

18 Andante maestoso. (♩ = 72)

Poco a poco animato.

*ff* *ff*

19

unis.

1 1 unis. 1

Più largo. (♩ = 56)

20 2

*cresc. molto* - *ff* *f* *ff* *ff*

Animato poco a poco.

unis. 21

*ff* *ff* *ff* *ff* *ff* *ff*

(♩ = 80)  
Clar.

22 12 23 9 24 4

10 11

Berlioz — Requiem

4 Tube.  
(Orchestra IV.)

2

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.

N° 4. Rex tremendæ.

Andante maestoso. (♩ = 66)

Poco animato.

Ancora un poco

Ancora

34 (♩ = 132)

10 31 5 32 9

5

33 animato.

animato.

N° 5. Tacet.

N° 6. Lacrymosa.

Andante non troppo lento. (♩. = 60)

13 45 11 46 11 47 6 48 17 49 15 50 9 51 8

(a 4.)

Orch. I.  
Tromb. I. II. III.

Viol. Ob.

pp

pp

Trombe. Tromboni.  
4 2

N° 7. Offertorium.

Orchestra principale.

Moderato. (♩ = 84)

Viol. I. 1

(a 2.)

62 13 63 9 64 Fl.

6 65 senza un poco accel. riten. 10 66

un poco rit.

Tempo I. 12 67 8 Viol. Fl. 68

pp

Tempo I.

69 15 70 7 8 9 10 11 Fag. 1 2

dim. poco a poco

ppp

N° 8. Tacet.

N° 9. Sanctus.

Orchestra principale.

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

Viol.

(a 4.)

8 75 10 78 9 77 15

12 78 14 79 7 80 10 81

82 9 83 16 84 5 85

88

Allegro non troppo. (♩ = 56)

Tempo I. Andante sostenuto. (♩ = 52)

Viol. II.

1 Ten. Solo.

Sanc. tus, santus.

Fl. Ob. Clar.

4 Tube.  
(Orchestra IV.)

87

88

89

90

*Poco ritenuto.*

*ff*

N° 10. Agnus Dei.

Orchestra principale.

Andante un poco lento. (♩ = 56)

(a 4.)

91 25 Silence.

G. P.

92 93 28 94 23

95 11 96 8 97 24 98 16 99 7

un poco riten. Fl. Clar. un poco più rit.

100 a tempo Timp. 7 101 Un poco più lento. (♩ = 60) 6 7 102 1 2 3 4 5

Timp. Tromb. IV

6 7 8 9 10 *perdendo* *senza cresc.* 1

*pp* *ppp*