

Hector Berlioz  
Requiem, Op. 5

Violino I.

N° 1. Requiem et Kyrie.  
Introitus.

Andante un poco lento. (♩ = 69)

5 Silence. 5 Silence. 1 2 3

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

1 16 2 14 3 Bassi. Re - qui - em æ -

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

*ff* *ff* *ff*

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

4 non string. 15 Bassi. ex - au - di, ex - au - di o - ra - ti - o - nem *p*

5

2 6 1 pizz. arco *p* *pp*

7 pizz. arco *pp* *ppp* *ppp* *ppp*

*cresc. - - f*

1

Berlioz — Requiem

Violino I.

8 *sf* *dim.* - - - - *p*

1 2 3 4 5 6 1

2 3 4 5 9 *poco cresc.* - - - -

*Un poco ritenuto.* *Un poco più ritenuto.* a tempo *pizz.*

< *f* > *ppp* *cresc.* - - - - *f* > *p* *pp*

10 *arco* *ppp* *pizz.* 2

11 *pizz.* 4 *arco* *p* *cresc.* - - - - *mf* *cresc. molto* -

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

*perdendo* *pp* *ppp* *pppp*

Nº 2. Dies iræ.

Prosa.

Moderato. (♩ = 94)

Poco animato.

24 12 24 13 12 *Sopr.* *sol - vet aë - dum in fa - vil -* *mf* *ff*

14 16 *Sopr.* *cum - Si - byl - là.* 15 *pizz.* 1 2

3 4 5 6 7 8 9 10 1

16 *arco* *mf* *cresc.* - - - - *ff* *p*

**18** Andante maestoso. (♩=72) Piu largo. Animato poco a poco. (♩=56)

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.

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**.

Nº 4. Rex tremendæ.

Andante maestoso. (♩ = 66)

5

*f* *ff* *mf*

**31** **32**

*p dolce*

**Poco animato.**

*cresc. poco a poco - - - ff p*

**33 Ancora un poco animato.**

*cresc. poco a poco - - -*

**Ancora animato.**

*cresc. sempre - - - f cresc. -*

**34** (♩ = 132)

*ff ff*

*ff ff*

*f*

Silence. **35** 6

G. P.

*p* *cresc. poco a poco -*

*cresc. molto*

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

*p dolce*

**37** **ff** **ff** **pp**

**38** **f** **ppp** **cresc.** **ff**

*poco riten.* **pp** *ancora ritenuto*

N° 5. Tacet.

N° 6. Lacrymosa.

Andante non troppo lento.

(♩=60)

**ff**

**45**

**mf** **sf** **ff**

**48**

**49** **mf** **cresc.** **sf** **ff**

Berlioz — Requiem

Violino I.

48 *Senza acceler.*  
*ff* *pp dim.* *pppp*

49  
*poco sf > p*

50  
*ppp dolce assai*

51  
*cresc.*

52  
*ff*

53

54  
*mf* *cresc.* *sf* *ff*

55  
*p dolce assai*

Detailed description: This page of a musical score for Violino I contains measures 48 through 55. The music is written on a single staff in treble clef. Measure 48 begins with a forte (*ff*) dynamic and a 'Senza acceler.' instruction. The dynamics transition to *pp dim.* and then *pppp*. Measure 49 features a *poco sf > p* dynamic marking. Measure 50 is marked *ppp dolce assai*. Measure 51 includes a *cresc.* instruction. Measure 52 is marked *ff*. Measure 53 has no dynamic marking. Measure 54 includes *mf*, *cresc.*, *sf*, and *ff* markings. Measure 55 is marked *p dolce assai*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes with slurs and accents.

56

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents. Dynamics include *poco sf*.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents.

57

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents. Dynamics include *poco sf > cresc.*

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents. Dynamics include *f* and *sempre più f*.

58

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents. Dynamics include *ff*.

59

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents. Dynamics include *f*.

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents.

Musical staff 9: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents. Dynamics include *ff > mf* and *cresc. molto*.

Musical staff 10: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents. Dynamics include *ff*. Measure numbers 60 and 61 are indicated.

Musical staff 11: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents. Dynamics include *ff*.

Musical staff 12: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents. Dynamics include *ff*.

Nº 7. Offertorium.

Moderato. (♩ = 84)

Musical score for Violino I, Offertorium, measures 61-65. The score is written in G major (one sharp) and 4/4 time. It begins with a *Moderato* tempo marking and a metronome marking of ♩ = 84. The first measure (61) starts with a *p* dynamic. The score includes various dynamics such as *sf*, *p*, *poco cresc.*, *sempre p*, *senza accel.*, *f*, *f espressivo*, *dim.*, and *cresc. molto ff*. There are also performance instructions like *un poco ritenuto*. Measure numbers 62, 63, 64, and 65 are boxed in the score. The piece concludes with a *Tempo I.* marking and a *p* dynamic.



66 *un poco ritenuto*  
*f* *p* *cresc. f* *p* *pp*  
 Tempo I.  
*p*  
*dim. - - - ppp*  
 67  
 68 *ritenuto* Tempo I.  
*ff ff ff ff ff sf dim. - - - p*  
*dim. poco a poco - - -*  
 69 *pp*  
*pizz.* 5 **70** *pizz.* 2 3  
*f* *p.* *mf*  
 arco  
*pp* *mf* *pp* *p* *ppp*

N° 8. Hostias.

Andante non troppo lento.

(♩ = 56)

10 **71** 3 Tenori.  
*f > p* *me-mo-ri-am* *poco f*  
**72** 10 **73** 3 Tenori.  
*f > p* *me-mo-ri-am* *poco f* *p*  
**74** 6 *pizz.* *p*

N° 9. Sanctus.

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

I. Soli. II. Tutti.

Allegro non troppo. (♩=56)

Tempo I.

Andante sostenuto. (♩=52)

Viol. II.

83

Soli.

Tutti div. a 4.

84

rall. un poco

rall. un poco

con Sord.

con Sord.

pp

pp

Allegro non troppo. (♩ = 56)

85

86

I. Solo e Tutti.

II. Solo e Tutti.

III. Tutti div. a 4.

IV.

87

Soli.

Tutti div. a 4.

88

89

90 senza Sord.

*Poco ritenuto.*

Tutti unis. *ff*

