

Hector Berlioz Requiem, Op. 5

Gran Cassa in B (Sib.)
(Caisse roulante.) | (Wirbeltrommel.) | (Drum roll.) *)

N° 1. Tacet.

N° 2. Dies iræ.

Prosa.

in **B (Sib.)**

Moderato. (♩ = 66)

Poco animato.

The musical score consists of several staves with measures numbered in boxes. The first staff shows measures 12, 13, 14, and 15. The second staff shows measures 16, 17, 22, and 23, with a *tutte corde* instruction. The third staff shows measures 18, 19, and 20, with *Andante maestoso* and *Poco a poco animato* markings. The fourth staff shows measures 21 and 22, with *Più largo* and *Animato poco a poco* markings. The fifth staff shows measures 23 and 24, with *mf cresc.* and *ff* markings. The sixth staff shows measures 25 and 26, with *mf cresc.* and *ff* markings. The seventh staff shows measures 27 and 28, with *mf cresc.* and *ff* markings. The eighth staff shows measures 29 and 30, with *mf cresc.* and *ff* markings.

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

Das bisher etwas bewegte Zeitmass verlangsamte 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.

Tacet al Fine.

*) Il faut placer cette Grosse Caisse debout et faire les roulements avec deux baguettes de Timbales.
Stehend aufgestellt und die Wirbel mit zwei Paukenschlägeln hervorgebracht.
In a standing position with two drum-sticks is the drum-roll to be beaten!

Hector Berlioz
Requiem, Op. 5

Gran Cassa.

N° 1. Tacet.

N° 2. Dies iræ.
Prosa.

Moderato. (♩ = 96) Poco animato.

24 [12] 24 [13] 15 4 [14] 20 [15] 12

[16] 4 13 [17] 22 (tutte corde) 23 24

[18] Andante maestoso. (♩ = 72) Poco a poco animato.

6 6 [19] 7 Tube.

*) 6 6 6 6 [20] 3 6 6

ff *dim.* *f*

6 6 6 6 6 6

p *f* *p* *f*

Animato poco a poco.

6 1 [21] 2 6 6 6 6

p *f* *dim.* *p*

6 6 6 6 6 6

f

[22] 12 [23] 9 (♩ = 80) [24] 12 [25] 8 Gr. C. in B.

9

*) Frappez avec deux tampons alternativement de chaque côté.
 Mit zwei Klöppeln abwechselnd auf jeder Seite geschlagen.
 Use two drum-sticks alternately on each side.

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Gran Cassa.

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.

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

4

f

27

6 6 6 6

28 12

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

7

34 (♩ = 132) 13 Silence. 7 Clar. Ob. Fl.

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

Tempo I. Andante maestoso. (♩ = 66)

(senza Cinelli) 2 36 1 poco riten. 1 12 37 6 38 16

f

N° 5. Tacet.

N° 6. Lacrymosa.

Andante non troppo lento. (♩ = 60)

Fl. 48 senza accel.

13 45 11 46 11 47 5 Fl. 48 senza accel. 7 7 7

6 Violini. *pp* *pp*

49 15 50 9 51 8 52 11 53 Timp. 8 Viol. Ob. 54

Avec 2 timpons. Mit zwei Klöppeln. With two drum-sticks. *f*

Musical score for Gran Cassa, measures 55-61. The score is written in bass clef with a 2/4 time signature. It features a series of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 55, 56, 57, 58, 59, 60, and 61 are indicated in boxes above the staff. Dynamics include *p* (piano) and *mf* (mezzo-forte). A *Timp. I. III. V.* (Tympani I, III, V) part is shown below the main staff, with measures 6, 8, 12, 5, and 5. The *mf* dynamic is also present for the timpani part.

N° 7 & N° 8 tacent.

N° 9. Sanctus.

Musical score for Sanctus, measures 75-90. The score is written in bass clef with a 2/4 time signature. It features a series of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 87, 88, 89, and 90 are indicated in boxes above the staff. Dynamics include *pp* (pianissimo) and *pp possibile sempre pp*. The tempo is marked *Andante un poco sostenuto e maestoso.* ($\text{♩} = 52$) and *Allegro non troppo.* ($\text{♩} = 56$). The *Tempo I.* section is marked *Andante sostenuto.* ($\text{♩} = 52$). The *Ten. Solo.* (Tenor Solo) part is shown below the main staff, with measures 1, 2, 1, 2, 1. The *rall. un poco* (rallentando un poco) marking is present at the end of the section.

N° 10. Tacet.

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4 Tamtam.

N° 1. Tacet.

N° 2. Dies iræ.
Prosa.

Moderato. (♩ = 96)

Poco animato.

24 [12] 24 [13] 15 4 [14] 20 [15] 12 [16] 4 13

Musical staff for measures 12-16. The staff is in bass clef with a 6/8 time signature. Measures 12, 13, 14, 15, and 16 are marked with boxed numbers. The tempo is Moderato (♩ = 96) and Poco animato.

[17] 24 [18] (♩ = 72) 6 6 [19] 7 Tube. 8 9 10

Musical staff for measures 17-20. The staff is in bass clef with a 6/8 time signature. Measures 17, 18, 19, and 20 are marked with boxed numbers. The tempo is Andante maestoso (♩ = 72) and Poco a poco animato. A tuba part is indicated for measures 19 and 20.

[20] Più largo. (♩ = 56) Animato poco a poco. 8 1 [21] 7 [22] 12 [23] 9 (♩ = 80) 2 [24] 12

Musical staff for measures 21-24. The staff is in bass clef with a 6/8 time signature. Measures 21, 22, 23, and 24 are marked with boxed numbers. The tempo is Più largo (♩ = 56) and Animato poco a poco. The tempo changes to (♩ = 80) for measures 23 and 24.

[25] 7 Tube. 8 9 ff [26] 9 [27] 7 [28] 12

Musical staff for measures 25-28. The staff is in bass clef with a 6/8 time signature. Measures 25, 26, 27, and 28 are marked with boxed numbers. A tuba part is indicated for measures 25 and 26. The dynamic is ff (fortissimo) for measures 26 and 27.

N° 3, N° 4 & N° 5 tacet.

N° 6. Lacrymosa.

Andante non troppo lento. (♩ = 60)

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

Musical staff for measures 45-50. The staff is in bass clef with a 6/8 time signature. Measures 45, 46, 47, 48, 49, and 50 are marked with boxed numbers. The tempo is Andante non troppo lento (♩ = 60).

[51] 8 [52] 11 [53] Timp. 10 [54] Gr. Cassa. 10 11

Musical staff for measures 51-54. The staff is in bass clef with a 6/8 time signature. Measures 51, 52, 53, and 54 are marked with boxed numbers. A timpani part is indicated for measure 53 and a grand cassa part for measure 54.

[55] 7 8 7 [56] 13 [57] 3 Bassi. 6 [58] 8

Musical staff for measures 55-58. The staff is in bass clef with a 6/8 time signature. Measures 55, 56, 57, and 58 are marked with boxed numbers. A bass part is indicated for measures 57 and 58.

[59] 5 Sopr. 3 [60] 5 [61] 5 8

Musical staff for measures 59-61. The staff is in bass clef with a 6/8 time signature. Measures 59, 60, and 61 are marked with boxed numbers. A soprano part is indicated for measures 59 and 60. The lyrics "get ex fa - vi" are written below the staff.

Tacet al Fine.

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Requiem, Op. 5

10 Cinelli.

N° 1. Tacet.

N° 2. Dies iræ.
Prosa.

Moderato. (♩ = 96)

Poco animato.

24 [12] 24 [13] 15 4 [14] 20 [15] 12 [16] 4 13

Andante maestoso. Poco a poco animato.

[17] 24 [18] (♩ = 72) 6 6 [19] 7 Tube.

[20] Più largo. (♩ = 60) Animato poco a poco. (♩ = 80) 8 1 [21] 7 [22] 12 [23] 9 2 [24] 12

[25] 7 Tube. *) [26] 9 [27] 7 [28] 12 ff

N° 3, N° 4 & N° 5 tacent.

N° 6. Lacrymosa.

Andante non troppo lento. (♩ = 60)

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

[51] 8 [52] 10 [53] Timp. 10 [54] Gr. Cassa. 10 11

[55] 7 8 7 [56] 13 [57] 3 Bassi. Viol. II e Viola. 6 [58] 8

Cassa. Timp.

[59] 5 Sopr. Baguettes d'éponge. Schwammschläg'l. Sponge-headed drum-sticks. 3 [60] 5 [61] 5 8

- get ex fa. vi - ff

*) Avec un tampon.
Mit einem Klöppel.
With a drum-stick.

N° 7 & N° 8 tacent.

Berlioz — Requiem

10 Cinelli.

N° 9. Sanctus.

3 Paio di Cinelli.

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

Viol. I.

Allegro non troppo. (♩ = 56)

Viol. II.

Tempo I.

Andante sostenuto. (♩ = 52)

Viol. II. Tenore-Solo.

Sanc - - tus

laissez vibrer
vibriren lassen
let the sound vibrate
)

pp possibile

sempre pp

rall. un poco

Allegro non troppo. (♩ = 56)

N° 10. Tacet.

) Les Cymbales frappées doucement l'une contre l'autre à la manière ordinaire.
Die Becken eine an die andre auf die gewöhnliche Weise sanft geschlagen.
Strike one cymbal against the other softly and in the ordinary manner.