

Hector Berlioz
Requiem, Op. 5

4 Fagotti I.

N° 1. Requiem et Kyrie.

Introitus.

Andante un poco lento. (♩ = 69)

5 Silence. G.P. *p* poco cresc. *sf* *p* Silence. 2 G.P. poco *f* cresc.

sf *p* poco *f* *p* poco *f* *p* *pp*

p espr. *pp*

poco *sf* *pp* *ff*

ff *ff* *ff* dim.

4 non string. *p* *pp* *p* *p*

3 4 5 6 7 1 2 3 4 5 6 7

5 2 3 6 2 *mf* cresc. molto - - *f*

ff *p* *dim.* *pp* sempre più piano. -

4 5 6 1 2 3 4 5 6 7 8 12

f *sf* *sf*

4 Fagotti I.

Un poco ritenuto.

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

Un poco piu rit. *a tempo*

Tenori. Bassi.
Chris - te, e - le-i-son! Kyri-

e, e-le-i-son! Kyri-e, e-le-i-son! *pp* *cresc. poco a poco* *cresc.* *mf*

mf *cresc. molto* *ff* *p* *dim.*

N° 2. Dies iræ.

Prosa.

Moderato. (♩=96)

22 Sopr. *p*

in favil - la.

6 Sopr. *p*

tremor est fu-tu-rus,

mf *cresc.* *f* *p*

cresc. *f*

f

14 *f*

15

16 *cresc.* *ff* 17 18
f *f* *f* *p*
cresc. *ff*

18 **Andante maestoso.** *♩ = 72* **Poco a poco animato.**
4 6 19 5 Clar. Tuba. *ff*

20 **Più largo.** *♩ = 56* **Animato poco a poco.**
3 1 21 22 4
ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*
ii. *mf* *ff-p* *ff-p* *ff-p* *ff-p* *ff-p* *ff-p* *ff*

23 *p* *cresc.*

Le mouvement, par une animation graduée et insensible, doit être parvenu ici à $\text{♩} = 80$.
Das Zeitmass muss durch allmähliche und unmerkliche Belebung hier bis $\text{♩} = 80$ gesteigert sein.
The tempo must be gradually and imperceptibly increased here up to $\text{♩} = 80$.

24 25 5 Clar. unis. *f* *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.

26 3 27 28 1 *poco riten.* *pp*

4 Fagotti I.

N° 3. Quid sum miser.

Andante un poco lento. (♩ = 76)

Bassi. a 4.

Tenori.

riten.

un poco rall.

- tritum quasi cinis. *f* > *dim.*

p *f* *p* *p*

N° 4. Rex tremendæ.

Andante maestoso. (♩ = 66)

ff *f* *ff* *mf* *f*

31 32 6

Poco animato.

p *cresc. poco a poco* *ff*

Ancora un poco animato.

Ancora animato.

33 *cresc. poco a poco* *cresc. sempre* *f* *cresc.*

34 (♩ = 132)

ff *pp* *mf* *ff* *ff* *ff* *pp* *ff*

unis. unis.

35

Silence. 4

G.P. *poco f*

36

mf *cresc.* *ff* *mf dim.*

poco rit.

Tempo I.

Andante maestoso (♩ = 66)

p *p* *poco cresc.*

p

unis.

2 37 *ff* *ff* *f*

38 *p* *ff* *p*

f *poco rit.* *ancora riten.*

II. *ppp*

Detailed description: This block contains the musical notation for measures 37 through 48 of the first bassoon part. The key signature is two sharps (D major). The notation includes various dynamics such as *ff*, *f*, *p*, and *ppp*, along with performance instructions like *unis.*, *poco rit.*, and *ancora riten.*. Measure numbers 37, 38, 45, 46, 47, and 48 are clearly marked in boxes. The music features a mix of rhythmic patterns, including eighth and sixteenth notes, and rests.

N° 5. Tacet.

N° 6. Lacrymosa.

Andante non troppo lento. ($\text{♩} = 60$)

f

45

46

47

48 *senza accel.*

Detailed description: This block contains the musical notation for measures 49 through 58 of the first bassoon part. The key signature is two sharps (D major). The tempo is marked 'Andante non troppo lento' with a quarter note equal to 60 beats per minute. The music is characterized by a steady, rhythmic pattern of eighth notes. Dynamics include *f* and *sf*. Measure numbers 45, 46, 47, and 48 are marked in boxes. The notation includes various articulations and slurs.

This page contains the musical score for the first bassoon part of the Requiem, measures 48 through 55. The score is written in bass clef with a key signature of one flat (B-flat). The time signature is 4/4. The music begins with a *p* dynamic and a first ending bracket. Measure 49 features a *poco sf* dynamic marking. Measure 50 includes a *pp* dynamic marking. Measures 51 through 55 continue with various dynamics and articulations, including accents and slurs. The score concludes with a first ending bracket and a final measure marked with a *1*.

pp

56

57

poco sf *cresc.* *ff*

58

sempre più f. *ff*

sf *sf*

59

60

f *f* *ff*

61

Detailed description: This page contains the musical score for the first bassoon part of the Requiem, measures 56 through 61. The score is written in bass clef with a key signature of one sharp (F#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *pp*, *poco sf*, *cresc.*, *ff*, *sf*, and *f* are used to indicate changes in volume. Performance instructions like *sempre più f.* and *ff* are also present. Measure numbers 56 through 61 are enclosed in boxes above the staves. The notation includes slurs, accents, and dynamic hairpins.

Nº 7. Offertorium.

Moderato. (♩ = 84)

Viola

17 **62** 13 **63** 1

rex glo-ri-æ, *sf > p* *sf > p*

64 6 *sf > p* *sf p >* *sf p >* *sf p >*

65 *mf* *cresc.* *f f* *senza acceler.* 4

un poco ritenuto - - - - - **Tempo I.**

mf dim. - - - - - *p*

cresc. - - - - -

68 *ff* *un poco ritenuto* *sf*

sf dim. - - - - -

Tempo I. 12 **67** 5 *Viol.* 6 7 8 *pp* *ff ff ff ff ff*

68 *sf* *dim.* - - - - - *ritenuto* - - - - - **Tempo I.** 6 *p*

69 *dim. poco a poco*

70 *Fl. Clar.* 5 *pp* 1 2 3

1 2

p *pp* *ppp*

Ub

N° 8. Tacet.

N° 9. Sanctus.

Andante un poco sostenuto e maestoso.

Allegro non troppo. (♩ = 56)

(♩ = 52) 10 75 10 76 9 77 15 14 78 14 79 7 80 10

Tempo I.

Andante sostenuto. (♩ = 52)

Allegro non troppo. (♩ = 56)

81 16 82 9 83 16 84 5 85 7 86 3 Bassi:

in ex-cel-sis, ho-san-na, ho-san-na, ho-san-na in ex-

87

f

88

89

f

90

91

92

ff *poco ritenuto*

N° 10. Agnus Dei.

Andante un poco lento. (♩ = 56)

p

Tenori.

b₂ *e* *b₁*

91 20

Silence.

92

sem-pi - ter - nam! —

G. P.

pp

93 27

94 *unis.* 1 2 3 4 5 6 7
Vcl. *p*

1 2 3 4 5 6 7

95 *mf cresc. molto* **96** *f*

ff *p* *dim.*

97 1 2 3 4 5 6 *pp sempre più piano* *f*

f

98 12 **99** 13 14 *Viol.* *un poco riten.*

mf > p *ppp* *cresc.* *f > p* *pp*

un poco più rit. **100** *a tempo* *p* *p* *p*

101 *Un poco più lento. (♩=60)* **102** *pp*

perdendo *pp < sf > pp*

Un poco ritenuto.

Viol. *Un poco più rit. a tempo* *mf > p* *ppp* *cresc.* *sf > p*

13 11 9 1

10 2 1

Tenori. Bassi.

Chris - te, e - le - i - son! Kyri -

e, e - le - i - son! Kyri - e, e - le - i - son!

pp *pp* *pp* *cresc. poco a poco* *cresc.* *mf*

mf *cresc. molto* *ff* *p* *dim.*

N° 2. Dies iræ.
Prosa.

Moderato. (♩ = 96)

22 Sopr. *p*

12

in favil - la

6 Sopr. *p*

tremor est fu - tu - rus,

13 *mf* *cresc.* *f* *p*

Poco animato.

14 *f* *cresc.* *f*

15

Musical score for measures 16 and 17. Measure 16 starts with a **cresc.** marking and ends with **ff**. Measure 17 begins with **ff** and ends with **p**. The score is written in bass clef with a key signature of two flats and a 3/4 time signature.

Musical score for measures 18 and 19. Measure 18 is marked **Andante maestoso** (♩ = 72) and measure 19 is marked **Poco a poco animato**. The score includes parts for Clarinet (Clar.) and Tuba. Measure 18 ends with **ff** and measure 19 ends with **ff**.

Musical score for measures 20, 21, 22, and 23. Measure 20 is marked **Più largo** (♩ = 56) and measure 21 is marked **Animato poco a poco**. Measure 20 ends with **ff**. Measure 21 ends with **ff**. Measure 22 ends with **ff**. Measure 23 ends with **ff**. The score is written in bass clef with a key signature of two flats and a 3/4 time signature.

Le mouvement, par une animation graduée et insensible, doit être parvenu ici à ♩ = 80.
Das Zeitmass muss durch allmähliche und unmerkliche Beschleunigung hier bis ♩ = 80 gesteigert sein.
The tempo must be gradually and imperceptibly increased here up to ♩ = 80.

Musical score for measures 24 and 25. Measure 24 ends with **ff**. Measure 25 ends with **f cresc. molto**. The score includes parts for Clarinet (Clar.).

Le mouvement, qui a dû s'animer un peu, se largit ici et redevient comme au chiffre 20.
Das bisher etwas bewegte Zeitmass erlangsamt 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 measures 26, 27, and 28. Measure 26 ends with **ff**. Measure 27 ends with **ff**. Measure 28 ends with **pp**. The score is written in bass clef with a key signature of two flats and a 3/4 time signature.

N° 3. Quid sum miser.

Andante un poco lento.

(♩=76) 12 **29** 5 Bassi. *f*

30 19 Tenori *riten.* *f* *un poco rall.* *p* *ppp*

tri-tum qua-si ci-nis; *sf* *dim.*

N° 4. Rex tremendæ.

Andante maestoso. (♩=66)

31 *ff* *f* *ff* *mf* *f* **32** 6

Poco animato.

p *cresc. poco a poco* *ff*

33 Ancora un poco animato.

Ancora animato.

div. *p* *cresc. poco a poco* *cresc. sempre* *f* *cresc.*

34 (♩=132)

ff *pp* *mf* *ff* *ff* *ff* *pp* *ff*

unis. *unis.*

35

Silence. *G.P.* *poco f*

36

mf *cresc.* *ff* *poco rit.* *mf dim.*

Tempo I.

Andante maestoso. (♩=66)

p *p* *poco cresc.* *p*

2 **37** unis.
ff ff f

38
p ff

2 *poco rit.*
2 *ancora riten.*
ppp

N° 5. Tacet.

N° 6. Lacrymosa.

Andante non troppo lento. (♩ = 60)

f

45

46

47

f f

48 *senza accel.*

4 Fagotti II.

This page contains the musical score for the second part of the bassoon section (4 Fagotti II.) in Berlioz's Requiem. The score is written in bass clef and consists of ten staves of music. The first staff begins with a dynamic marking of *p* and a first ending bracket labeled '1'. The second staff continues the melodic line. The third staff features a measure marked with a boxed number '49' and dynamic markings *poco sf* and *p*. The fourth staff includes a measure marked with a boxed number '50' and the instruction 'Fag. I. 8'. The fifth staff starts with a boxed number '51' and the instruction 'Fag. I. 4', followed by measures numbered 5, 6, and 7. The sixth staff begins with a boxed number '52'. The seventh staff has a boxed number '53'. The eighth staff has a boxed number '54'. The ninth and tenth staves continue the melodic development. The score includes various musical notations such as slurs, accents, and dynamic markings.

55 16 56 6 Fag. I. 7 8 9 10

p *poco sf* *cresc.*

f

58 *sempre più f* *ff*

f

59

f

60 61

f *ff*

2

Detailed description: This page contains the musical score for the second part of the 4 Bassoons. It consists of ten staves of music. The first staff begins with measure 55, which contains a 16-measure rest. The music starts in measure 56 with a sixteenth-note pattern. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various dynamics such as *p*, *poco sf*, *cresc.*, *f*, *ff*, and *sempre più f*. There are also performance markings like *Fag. I.* and *2*. The piece concludes with a double bar line at the end of the tenth staff.

N° 7. Offertorium.

Moderato. (♩ = 84)

Viola

17 [62] 13 [63] 1

rex glo-ri-a.

[64] 6

sf *p* *sf* *p* *sf* *p* *sf* *p*

[65] *senza acceler.*

mf *cresc.* *f* *f*

un poco ritenuto *Tempo I.*

mf dim. *p*

cresc.

[66] *ff* *un poco ritenuto* *sf*

sf dim.

Tempo I. 12 [67] 5 Viol. 6 7 8 *ff ff ff ff ff*

[68] *sf dim.* *ritenuto* *Tempo I.* 3 3 3 3 6 *p*

[69] *dim. poco à poco*

[70] Fl. Clar. 5 1 2 3

Ob. $\frac{4}{4}$ $\frac{5}{4}$ p pp ppp

N° 8. Tacet.

N° 9. Sanctus.

Andante un poco sostenuto e maestoso.

Allegro non troppo. ($\text{♩} = 58$)

($\text{♩} = 52$) 10 75 10 76 9 77 15 14 78 14 79 7 80 10

Tempo I.

Andante sostenuto. ($\text{♩} = 52$)

Allegro non troppo. ($\text{♩} = 58$)

81 16 82 9 83 16 84 5 Bassi.

in ex-cel-sis, ho-san-na, ho-san-na, ho-san-na in ex-

87 f

88

89 f

90

91

92 *poco ritenuto*

N° 10. Agnus Dei.

Andante un poco lento. ($\text{♩} = 58$)

p 91 20 Tenori. b_2 e b_2 1 Silence. 92

sem-pi-ter-nam!— G.P. pp 93 27

93 27