

Hector Berlioz
Harold in Italy, Op. 16

Fagotti I e III.

I.

Harold in den Bergen.

Scenes der Melancholie, des Glückes und der Freude.

Harold aux Montagnes.

Harold in the Mountains.

Scènes de mélancolie, de bonheur et de joie. Scenes of melancholy, happiness and joy.

H. Berlioz, Op. 16.

Adagio. (♩=76)

1. Solo. *p* *espress.*

mf

ff *f* *p* *ff* *f* *p*

2 I. Solo. *p* *cresc.*

ff *poco rit.*

Tempo I.

p *mf*

pp *sf* *dim.*

Allegro. (♩=104)

sf *dim.* *p*

Fagotti I e III.

6 *a 2.* *f* *ff* *pp* *p* I.

3 *ff* *a 2.*

5 12 *Viola Solo.* 13 14 15 *ff* *a 2.*

1 *f* *f* *f*

1 *f* *mf*

7 I. *f* *p* *f* *p*

f *poco f*

ff *mf* *pp*

8 *cresc. poco a poco*

a 2. 1. *f* 2. *p* 3

a 2. 1 *ff* 1 *f* 1 *f* 5 *f* 9

2 10 I. *p* *a 2.* *f*

10 I. *pp*

1 *pp*

11^{a 2.} *pp* *mf* *cresc.* *f*

I. Solo. *p* *poco cresc.*

12^{a 2.} *mf* *pp* *cresc.* *ff*

G. P. 13 4 I. *p*

mf *mf*

cresc. poco a poco *f*

poco più mosso 2 *p* *f* *p* *poco più mosso* I. (♩ = 120) 3 *p*

14 *poco animato* 12 Clar. *p* I. Solo. 2 *mf* 7

Fagotti I e III.

15 *ancora animato*

I. *mf* *p*

16 *a 2.* *f* *ff*

cresc.

17 *2* *mf*

18 *a 2.* *f* *ff*

cresc.

19 *(♩.=160)* *13* *f* *dim.* *p*

I. Solo. *p* *1* *senza accel.* *p* *1* *pp*

più mosso *(♩.=168)* *a 2.* *5* *ff*

II.

Pilgerzug, das Abendgebet singend.

Marche de pèlerins Procession of pilgrims
chantant la prière du soir. singing the evening hymn.

*) Allegretto. (♩=96)

Fag. I.

Il faut observer un crescendo extrêmement ménagé depuis [20] jusqu'à [26].

Man achte auf ein äusserst mässiges Crescendo von [20] bis [26].

[20] The crescendo from [20] to [26] must be extremely moderate.

poco più f

Le diminuendo commence ici; mais il ne doit devenir apparent qu'à [27].

Das Diminuendo beginnt hier, darf aber vor [27] kaum bemerkbar werden.

[26] The diminuendo begins here, but it must hardly be perceptible before [27].

*) Für den 2^{ten} Satz ist eine besondere Stimme für Fagott III und IV.

Pour le 2^{me} mouvement il y a une partie séparée pour les 3^{me} et 4^{me} Bassons.

For the 2nd movement exist a separate orchestral part for the 3rd and 4th Bassoons.

Fagotti I e III.

Solo. 27 Canto religioso. 7 Viol. I.

mf *p* *poco sf* *pp* 8 9 10 11

28 15

12 18 14 15 16 *pp*

Viol. I. 29 11

16 17 18 19 20 *p* *poco cresc.* *sf* *p*

30 4

p *cresc. molto* *sf* *p* *p*

31 6

2 7 3 3 3 3

p

31 6

3 3 3 3 55

pp

III.

Serenade

eines Bergbewohners der Abruzzen an seine Geliebte.

Sérénade

Serenade

d'un Montagnard des Abruzzes à sa maîtresse. of an Abruzzi-mountaineer to his sweet-heart.

Allegro assai. (♩.=138) Allegretto. (♩.=69) (♩.=♩.)

30 10 I.

pp *p*

32

p

33 3 Oboe.

12 4 5 6 7 8

mf

Fl. Soli. 34 2

p *p*

mf *p* *cresc.*

Musical score for Fagotti I and III, measures 30-42. The score is written in bass clef with a key signature of one sharp (F#). It features dynamic markings of *f*, *mf*, and *p*. Measure numbers 5, 4, 35, and 6 are indicated. A section labeled "I. Solo." begins at measure 30. The tempo markings are "Allegro assai. (♩=138) 30" and "Allegretto. (♩=69) 42". The time signature changes from 6/8 to 3/4 at measure 42.

IV.

Orgie der Briganten.

Erinnerungen an die vorhergehenden Szenen.

Orgie de Brigands.

The brigand's Orgies.

Souvenirs des scènes précédentes.

Reminiscences of the preceding scenes.

Allegro frenetico. (♩=104)

Musical score for Fagotti I and III, measures 43-46. The score is written in bass clef with a key signature of one sharp (F#). It features dynamic markings of *mf* and *f*. Measure numbers 5 and 3 are indicated. The time signature is 3/4.

Souvenir de l'introduction.
Erinnerung an die Einleitung.
A reminiscence of the introduction.

Adagio. (♩=76)

Musical score for Fagotti I and III, measures 47-50. The score is written in bass clef with a key signature of one sharp (F#). It features dynamic markings of *p*. Measure numbers 2 and 1 are indicated. The time signature is 3/4.

Allegro. Tempo I.

Musical score for Fagotti I and III, measures 51-54. The score is written in bass clef with a key signature of one sharp (F#). It features dynamic markings of *mf* and *f*. Measure numbers 1 and 1 are indicated. The time signature is 3/4.

Souvenir de la marche des pèlerins.
Erinnerung an den Pilgerzug.
A reminiscence of the pilgrims procession.

I. Listesso tempo.

Musical score for Fagotti I and III, measures 55-58. The score is written in bass clef with a key signature of one sharp (F#). It features dynamic markings of *p*, *mf*, *f*, and *ff*. Measure numbers 1 and 1 are indicated. The time signature is 3/4.

Souvenir de la Sérénade du montagnard.
Erinnerung an die Serenade des Bergbewohners.
A reminiscence of the mountaineer's Serenade.

Musical score for Fagotti I and III, measures 59-62. The score is written in bass clef with a key signature of one sharp (F#). It features dynamic markings of *ff*. Measure numbers 7 and 1 are indicated. The time signature is 3/4.

Souvenir du premier Allegro. **Fagotti I e III.**
Erinnerung an das erste Allegro.
A reminiscence of the first Allegro.

poco ritenuto il tempo

4 I. **pp**

Tempo I. con fuoco.

4 a 2. **39** **f** **ff**

Souvenir de l'Adagio.
Erinnerung an das Adagio.
A reminiscence of the Adagio.

poco meno mosso poco animato il tempo al tempo I.

24 3 **Viol. I.** 4 5 6 7 8

40 a 2. **ff** **ff** **Tempo I.**

41 **mf**

42 **f** **ff** *dim.*

I. **p** **mf**

senza accel.

2 43 2

mf cresc.

a 2. *senza accel.*

f

f

f

f

44

2

*lourdement
schwer
ponderously*

f 45 2

3 2 3 3 3 3 1

3 3 1 3 3 3 3 3 46 2

I. *p*

2 *p* I. Solo. *p*

poco riten.

a tempo a 2.

f

meno f

2 *pp* 6

Fagotti I e III.

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47

ff

ff

f

f

48

mf

f

mf

f

f

f

f

49

ff dim. - - p

mf

senza accel.

mf cresc. - - - - -

50

a 2. senza accel.

f

f

Musical staff 1, measures 49-50. Bass clef, key signature of one flat. Measure 50 contains a boxed measure number 51.

Musical staff 2, measures 51-52. Bass clef, key signature of one flat. Measure 51 contains a boxed measure number 52. Dynamics include *f*.

lourdement
schwer
ponderously

Musical staff 3, measures 53-54. Bass clef, key signature of one flat. Includes triplets and dynamic markings.

Musical staff 4, measures 55-56. Bass clef, key signature of one flat. Includes triplets and dynamic markings.

Musical staff 5, measures 57-58. Bass clef, key signature of one flat. Measure 57 contains a boxed measure number 53. Includes first endings (I., 2.) and dynamic markings like *p*.

I. Solo.

Musical staff 6, measures 59-60. Bass clef, key signature of one flat. Includes first endings (I., 4.) and dynamic markings like *p*.

Musical staff 7, measures 61-62. Bass clef, key signature of one flat. Measure 61 contains a boxed measure number 54. Includes first ending (I., 5) and dynamic markings like *pp* and *mf*.

Musical staff 8, measures 63-64. Bass clef, key signature of one flat. Includes dynamic markings like *pp* and *mf*.

Musical staff 9, measures 65-66. Bass clef, key signature of one flat. Includes dynamic markings like *poco f* and *cresc.*

Musical staff 10, measures 67-68. Bass clef, key signature of one flat. Measure 67 contains a boxed measure number 55. Includes dynamic markings like *ff* and *senza accel.*

Musical staff 11, measures 69-70. Bass clef, key signature of one flat. Includes dynamic markings like *f*.

Musical staff 12, measures 71-72. Bass clef, key signature of one flat. Measure 71 contains a boxed measure number 56. Includes dynamic markings like *f* and *33*.

Fagotti I e III.

56 Viol. I. II. I. II. I. I. *p cresc.*

ff sf

57 *f p p mf f*

ff f ff

ff

58

Hector Berlioz
Harold in Italy, Op. 16

Fagotti II e IV.

I.

Harold in den Bergen.

Scenes der Melancholie, des Glückes und der Freude.

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Adagio. (♩=76)

9 II. 1

p *mf*

a 2. II. *ff* *f* *p*

a 2. II. *ff* *f* *p* 13

3 Viola-Solo. II. 2 2 *pp* *pp* *poco rit.* 1

II. Tempo I. 2 4 2 a 2. *p* *mf* *pp*

sf *dim.* *sf* *dim.*

Allegro. (♩=104) Fag. I. 8 6 3 a 2. *f*

4 II. *ff* *p*

a 2. *ff* 5

Viola-Solo.

Fagotti II e IV.

12

13 14 15

a 2.

ff

1

f

f

f

mf

sf

mf

7 4 II.

p

f

f

poco f

ff

mf > *pp*

8

a 2.

cresc. poco a poco

1. a 2.

f

p

2. 3

a 2.

1

1

1

9 5

ff

f

f

2 10 II.

f

p

a 2.

10

f

II.

pp

8 II.

11 a 2.

mf

cresc.

f

11 Fag. I.

II.

12 13

pp cresc.

12 a 2.

ff

G.P. 13 4

1

II. *p*

mf

a 2.
mf *cresc. poco a poco*

poco più mosso *poco più mosso* (*♩.=120*)

f *>p* *f* *>p* *3* *p*

14 *poco animato* **15** *ancora animato*

17 *Fag. I.* *7* *II.* *2.* *3*

18 *19* *20* *mf* *p*

cresc.

16 *a 2.*
f *ff*

sf *sf* *sf*

sf *sf* *sf*

17 *2* *II.*
f *mf*

18 *a 2.*
cresc. *f* *ff*

sf *sf*

19 (*♩.=160*) *23*
f *dim.* *p*

Fagotti II e IV.

4

24 25 26 27 *più mosso* (♩ = 168) *a 2.*

Fag. I. *ff*

II.

Pilgerzug, das Abendgebet singend.

Marche de pèlerins Procession of pilgrims
chantant la prière du soir. singing the evening hymn.

*) Il faut observer un crescendo extrêmement ménagé depuis [20] jusqu'à [26].
Man achte auf ein äusserst mässiges Crescendo von [20] bis [26].
The crescendo from [20] to [26] must be extremely moderate.

Allegretto (♩ = 96)

15 [20] 7 Fag. II. 3 3 3 6

ppp

3 3 3 [21] 6 3 3

pp *p*

3 [22] 6 3 3 3 7

mp

[23] 8 Canto. 7 8 3 [24] Canto. I. *pp* *mf*

Fag. I. 6 I.

7 [25] 3 3 3 6

mf

3 6 3 3 3 6

poco più f

Le diminuendo commence ici; mais il ne doit devenir apparent qu'à [27].
Das Diminuendo beginnt hier, darf aber vor [27] kaum bemerkbar werden.
The diminuendo begins here, but it must hardly be perceptible before [27].

[26] *f* *poco meno f* 6 [27] 8

mf

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Pour le 2^{me} mouvement il y a une partie séparée pour les 3^{me} et 4^{me} Bassons.
For the 2nd movement exist a separate orchestral part for the 3rd and 4th Bassoons.

Viol. I. 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

pp p cresc. poco sf p

pp

III.

Serenade

eines Bergbewohners der Abruzzen an seine Geliebte.

Sérénade

Serenade

d'un Montagnard des Abruzzes à sa maîtresse.

of an Abruzzi-mountaineer to his sweet-heart.

II. Solo. 1 2 3 4 5 6 7 8 9 10 11 12 13 14

Allegro assai. (♩.=138)

mf p ten.

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

Allegretto. (♩.=69) (♩.=♩.)

Fag. I. p

Oboe. 4 5 6

Fl. 7 8

p

32 33 34 35 36 37 38 39 40 41

Fag. I. p

cresc. f

Allegro assai. (♩.=138)

II. Solo. 1 2 3

f

Allegretto. (♩.=69)

IV.

Orgie der Briganten.

Erinnerungen an die vorhergehenden Scenen.

Orgie de Brigands.

The brigand's Orgies.

Souvenirs des scènes précédentes.

Reminiscences of the preceding scenes.

Allegro frenetico. (♩=104)

Souvenir de l'introduction.

Erinnerung an die Einleitung.

A reminiscence of the introduction.

Adagio. **Allegro.** **Tempo I.**

(♩=76)

Souvenir de la marche des pèlerins.

Erinnerung an den Pilgerzug.

A reminiscence of the pilgrims procession.

L'istesso tempo.

Souvenir de la Sérénade du montagnard.

Erinnerung an die Serenade des Bergbewohners.

A reminiscence of the mountaineer's Serenade.

Souvenir du premier Allegro.

Erinnerung an das erste Allegro.

A reminiscence of the first Allegro.

Tempo I. con fuoco.

Souvenir de l'Adagio.

Erinnerung an das Adagio.

A reminiscence of the Adagio.

poco meno mosso *poco animato il tempo al tempo I.*

2 *f* *f*

41 *mf*

f *mf* 42 *f*

f *f* *ff* *dim.*

2 II. *p* *mf* 2

43 *mf cresc.* 2 a 2. *senza accel.* *f*

f

f

f

44 2 *f* 3

45 *lourdement*
schwer
ponderously 2 3 2 3 3 3 2 3 3 3 2

1 3 3 1 3 3 3 3

46 2 II. 2 3 *p* *p*

Fagotti II e IV.

II. *poco rit.* *a tempo*

p *f* *3* *a 2.* *2*

meno f *pp* *ff* *6* **47**

ff *f*

f *f* *2* *f*

f **48**

mf *f* *mf*

f *f* *f* *1*

ff *dim.* *p* *mf* *II.* *2*

senza accel. *mf cresc.* *2* *2*

50 *a 2.* *senza accel.* *f* *f*

3 *3*

51

2 5

lourdement
schwer
ponderously

f

3 3 3 3 2 3 3 3 3 2

3 3 3 3 1 3 3 1 3 3 3

52 II. *p* *poco rit.* *Tempo I.* 17 53 5 II. *mf*

a 2. *poco f*

cresc.

54 *senza accel.* *ff*

sf

55 33

Detailed description: This page contains the musical score for Bassoon II and IV, measures 51 through 55. The score is written in bass clef with a key signature of one flat (B-flat). It features various musical notations including slurs, accents, and dynamic markings. Measure 51 starts with a forte (*f*) dynamic and includes the instruction 'lourdement' (schwer/ponderously). Measures 52-53 show a change in dynamics to piano (*p*) and mezzo-forte (*mf*), with a tempo change to 'Tempo I.' at measure 53. Measure 54 is marked 'senza accel.' and 'ff'. Measure 55 ends with a '33' marking. The score includes numerous triplets and slurs, and is divided into first and second endings (I. and II.) at several points.

Berlioz — Harold in Italy
Fagotti II e IV.

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Fag. I.

56

5 6 7 8 *ff* a 2. *f*

p *p* *mf* *f* 57

2 1 1 3 *ff* *f* *ff*

ff

58

Einlage zu Harold in Italien.

Partie séparée pour Harold en Italie. Separate part to Harold in Italy.

Fagotti III e IV.

II.

Pilgerzug, das Abendgebet singend.

Marche de pèlerins Procession of pilgrims
chantant la prière du soir. singing the evening hymn.

Il faut observer un crescendo extrêmement ménagé depuis [20] jusqu'à [26].
Man achte auf ein äusserst mässiges Crescendo von [20] bis [26].

Allegretto. The crescendo from [20] to [26] must be extremely moderate.

The musical score is presented in five systems, each with a grand staff (bass and treble clefs) and a single treble clef staff for Violin I. The key signature is D major (two sharps) and the time signature is 2/4. Measure numbers are indicated in boxes above the staves. Performance instructions include dynamics (ppp, mf, p, poco sf, poco più f) and articulation (triplets, accents). The score includes the following details:

- System 1:** Starts at measure 15. Bass clef staff has measure numbers 15 and 16. Treble clef staff has measure numbers 1, 2, 3, 4, 5, 6, 7. Dynamics: *ppp*.
- System 2:** Starts at measure 21. Bass clef staff has measure numbers 9, 10. Treble clef staff has measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Dynamics: *poco sf*, *mf*, *p*. Includes the instruction "Canto." above measure 22.
- System 3:** Starts at measure 23. Bass clef staff has measure numbers 1, 6. Treble clef staff has measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23. Dynamics: *mf*.
- System 4:** Starts at measure 24. Bass clef staff has measure numbers 14, 16, 17, 18, 19, 20, 21, 22, 23. Treble clef staff has measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23. Dynamics: *p*, *mf*. Includes the instruction "Canto." above measure 25.
- System 5:** Starts at measure 25. Bass clef staff has measure numbers 6, 6. Treble clef staff has measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23. Dynamics: *poco più f*.

Le diminuendo commence ici; mais il ne doit devenir apparent qu'à [27].
Das Diminuendo beginnt hier, darf aber vor [27] kaum bemerkbar werden.

[26] The diminuendo begins here, but it must hardly be perceptible before [27].

Canto religioso.

Canto.