Orchestra Musician's
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Hector Berlioz

Harold in Italy, Op. 16

Fagotti I e III.

I.

Harold in den Bergen.

Scenen der Melancholie, des Glückes und der Freude.

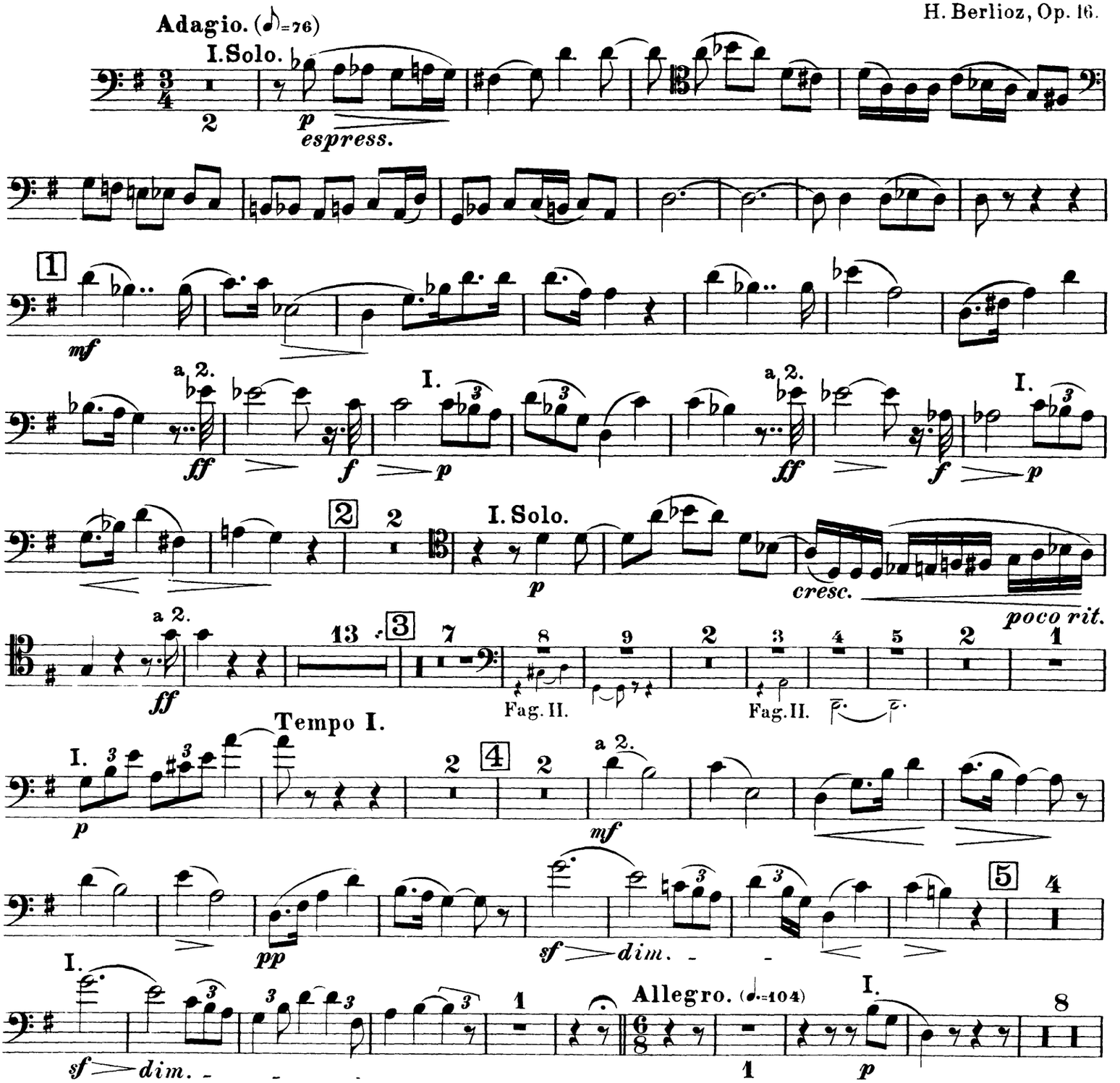
Harold aux Montagnes.

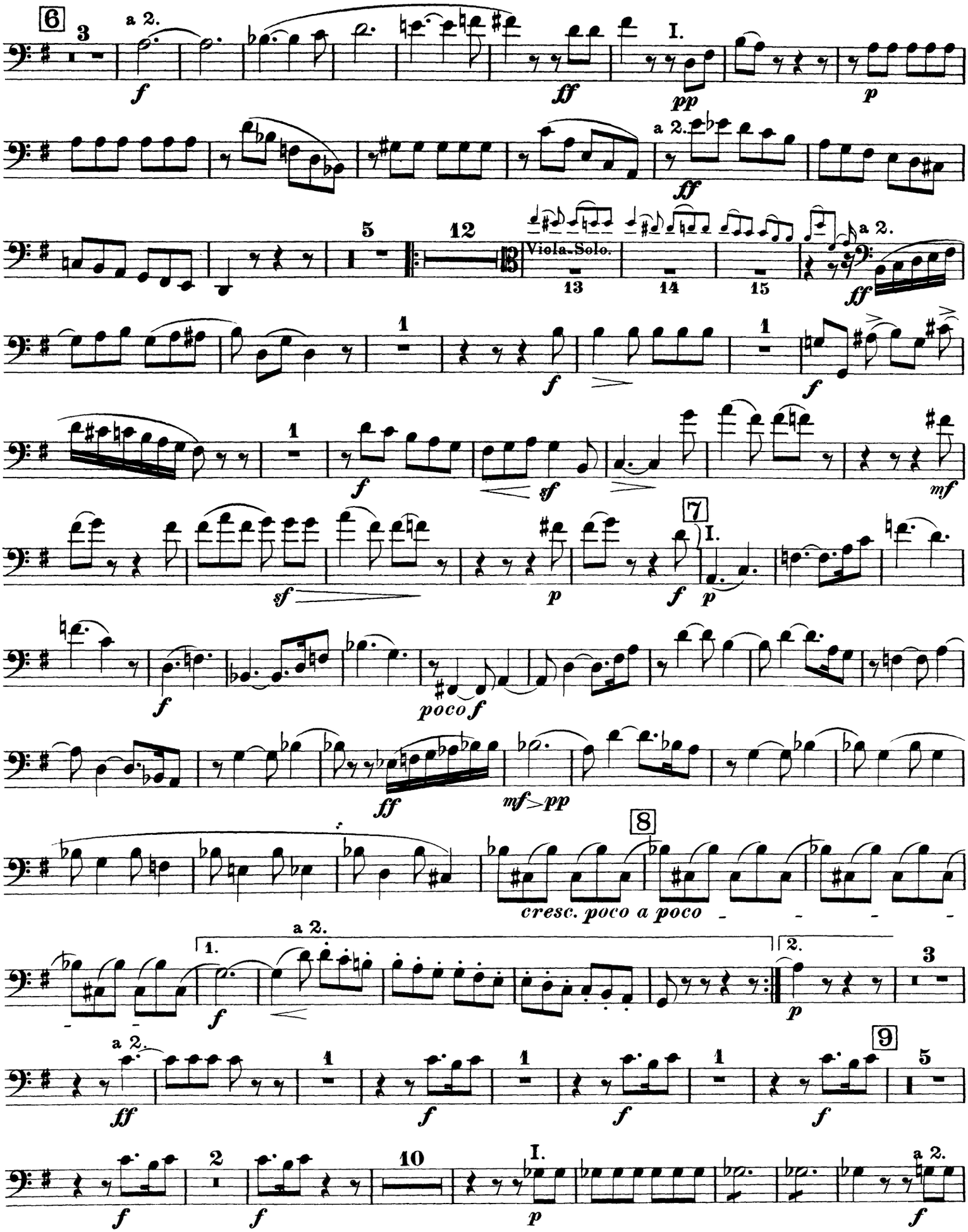
Scènes de mélancolie, de bonheur et de joie.

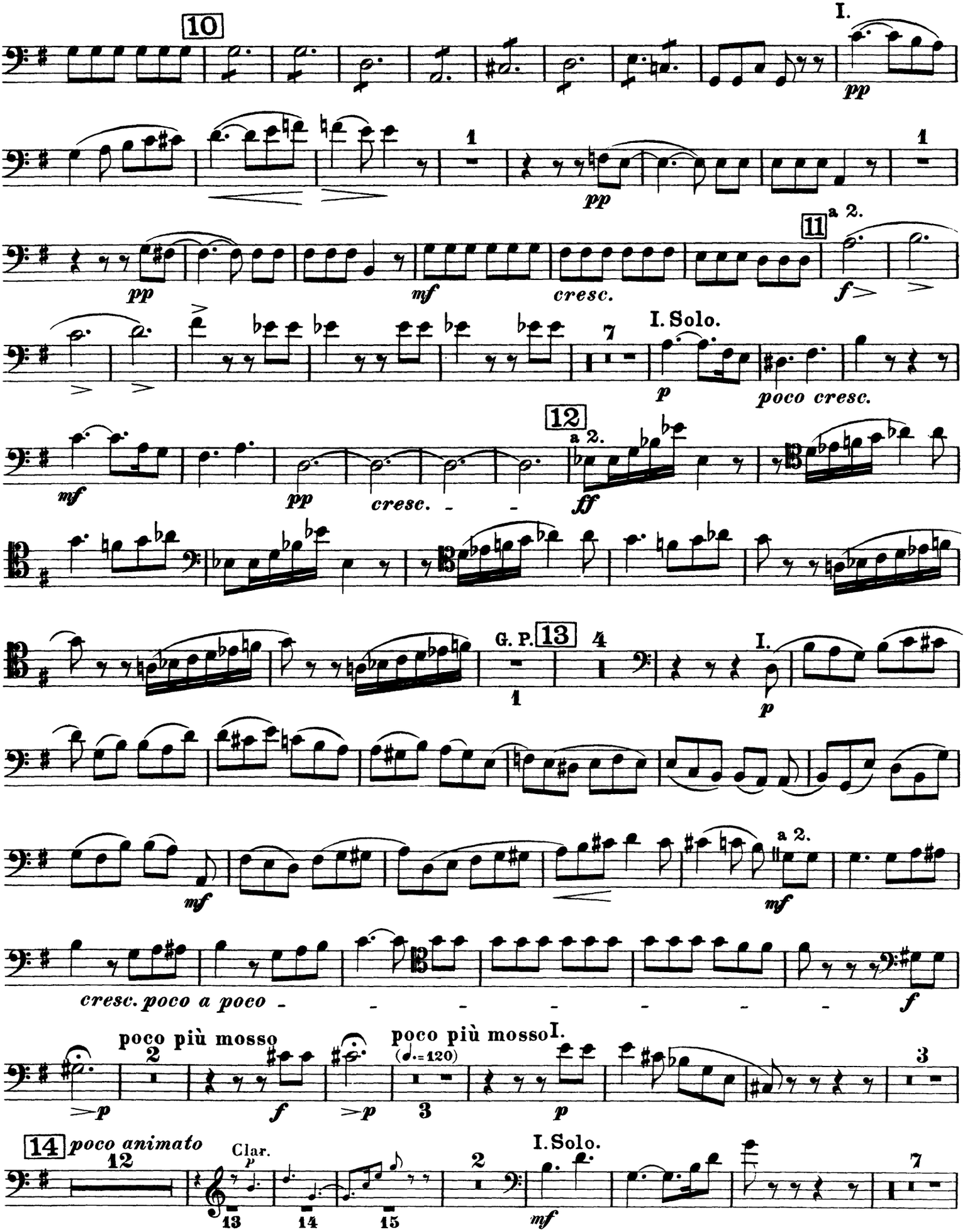
Harold in the Mountains.

Scenes of melancoly, happiness and joy.

H. Berlioz, Op. 16.




6
3
a 2.
f
ff
I.
pp
p
a 2.
ff
5
12
Viola Solo.
13
14
15
a 2.
ff
1
f
1
f
1
f
sf
mf
7
I.
sf
p
f
p
f
poco f
ff
mf > pp
8
cresc. poco a poco
a 2.
1.
f
2.
p
3
a 2.
ff
1
f
1
f
1
f
9
5
2
f
10
f
I.
p
a 2.
f


10
I.
pp
1
pp
1
pp
mf
cresc.
11
a 2.
f
I. Solo.
7
p
poco cresc.
12
a 2.
mf
pp
cresc.
ff
G. P.
13
4
1
I.
p
mf
a 2.
mf
cresc. poco a poco
f
poco più mosso
2
p
f
p
poco più mosso
(♩.= 120)
I.
3
3
p
14
poco animato
12
Clar.
p
13
14
15
I. Solo.
2
mf
7

Berlioz — Harold in Italy

Fagotti I e III.

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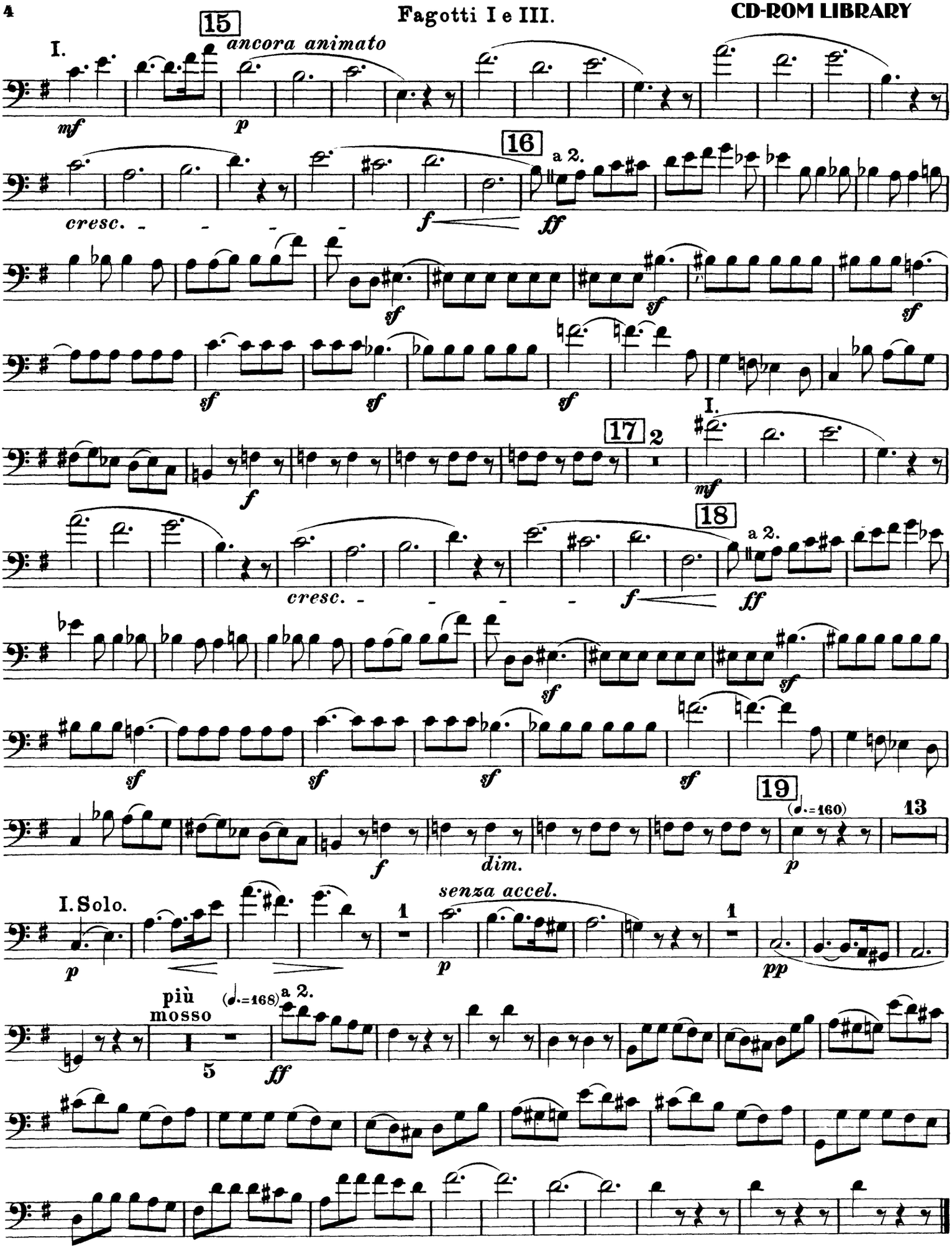
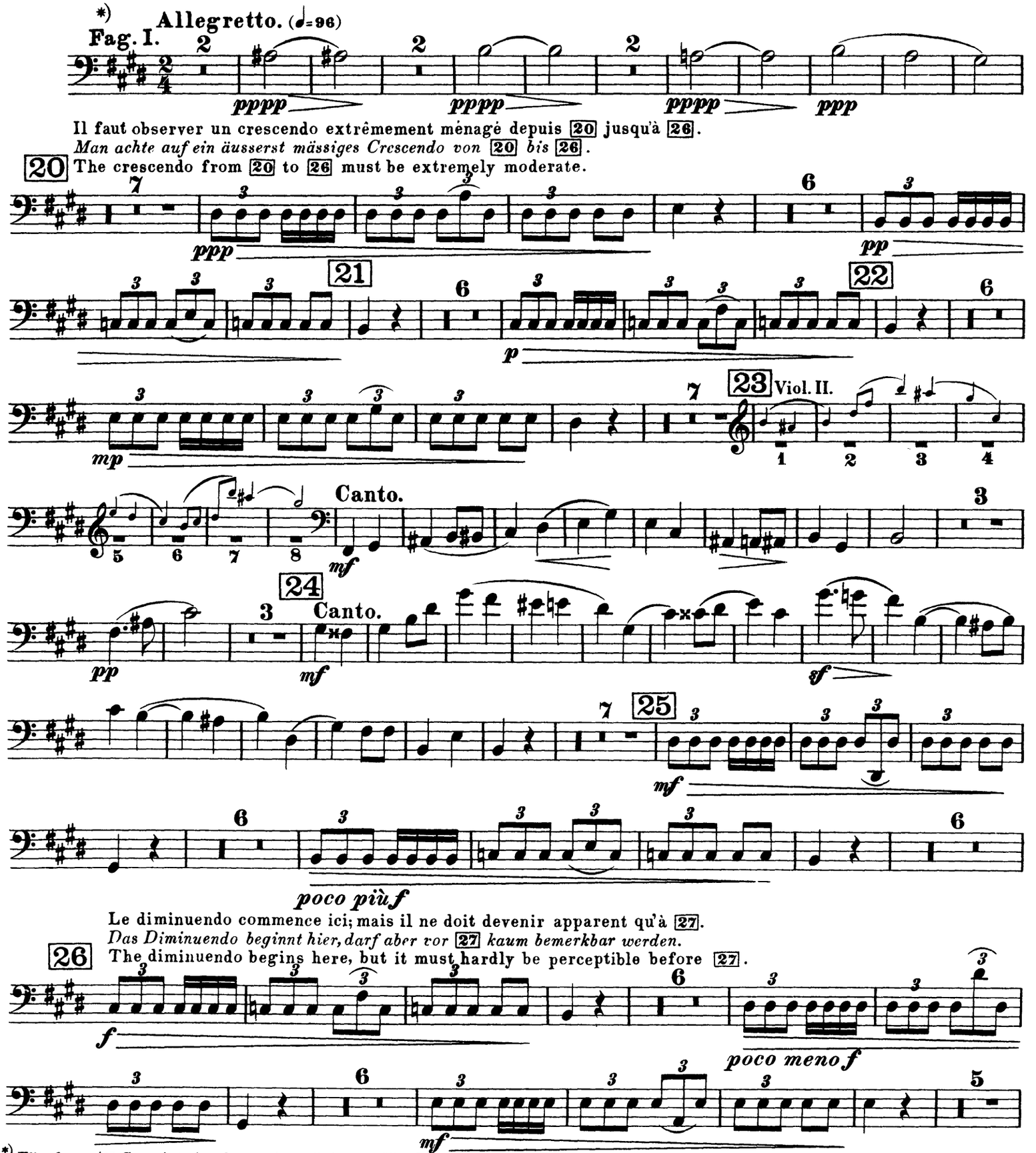


II.

Pilgerzug, das Abendgebet singend.

Marche de pélerins chantant la prière du soir.

Procession of pilgrims singing the evening hymn.



*) Für den 2ten Satz ist eine besondere Stimme für Fagott III und IV.
Pour le 2me mouvement il y a une partie séparée pour les 3me et 4me Bassons.
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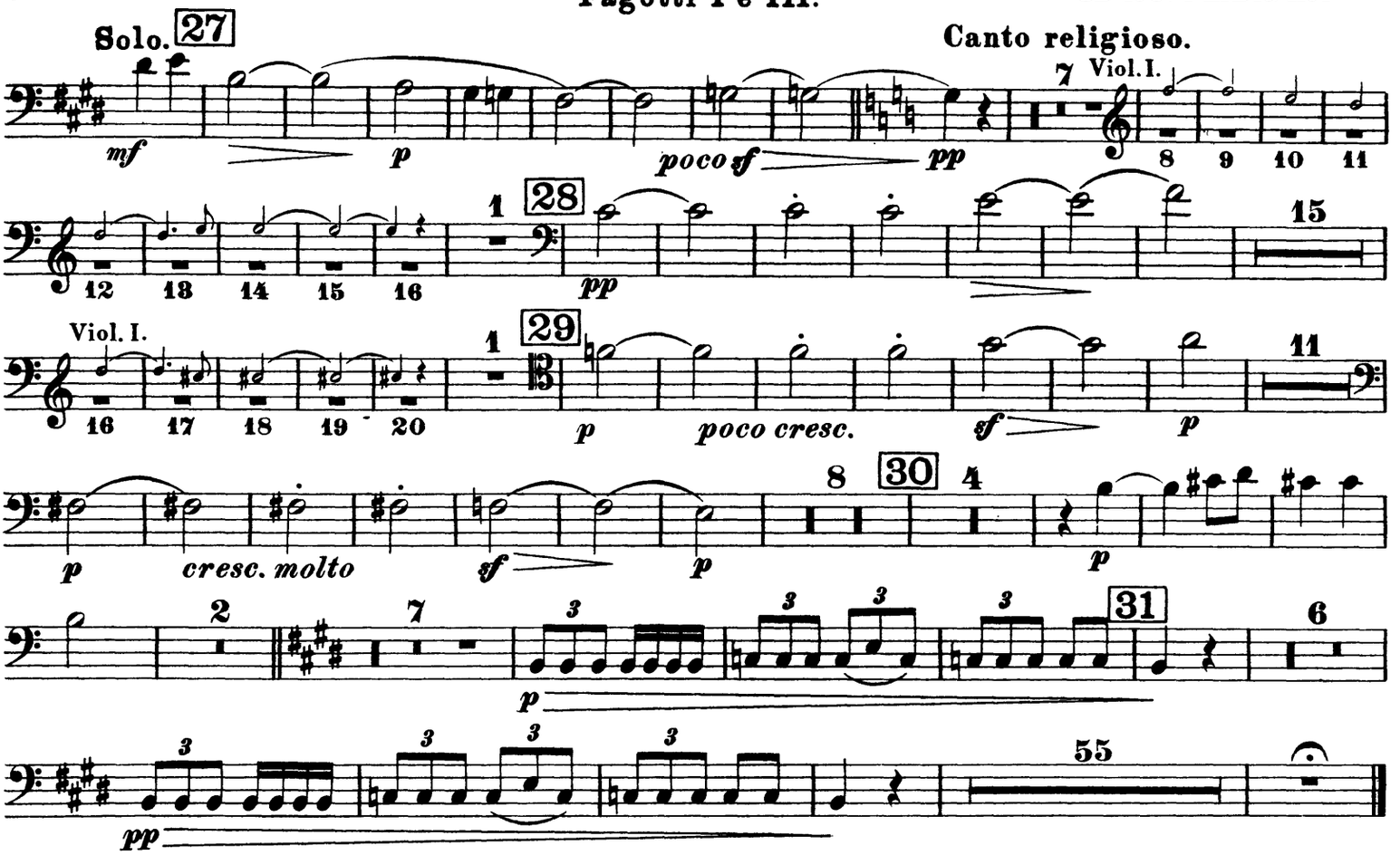


III.

Serenade

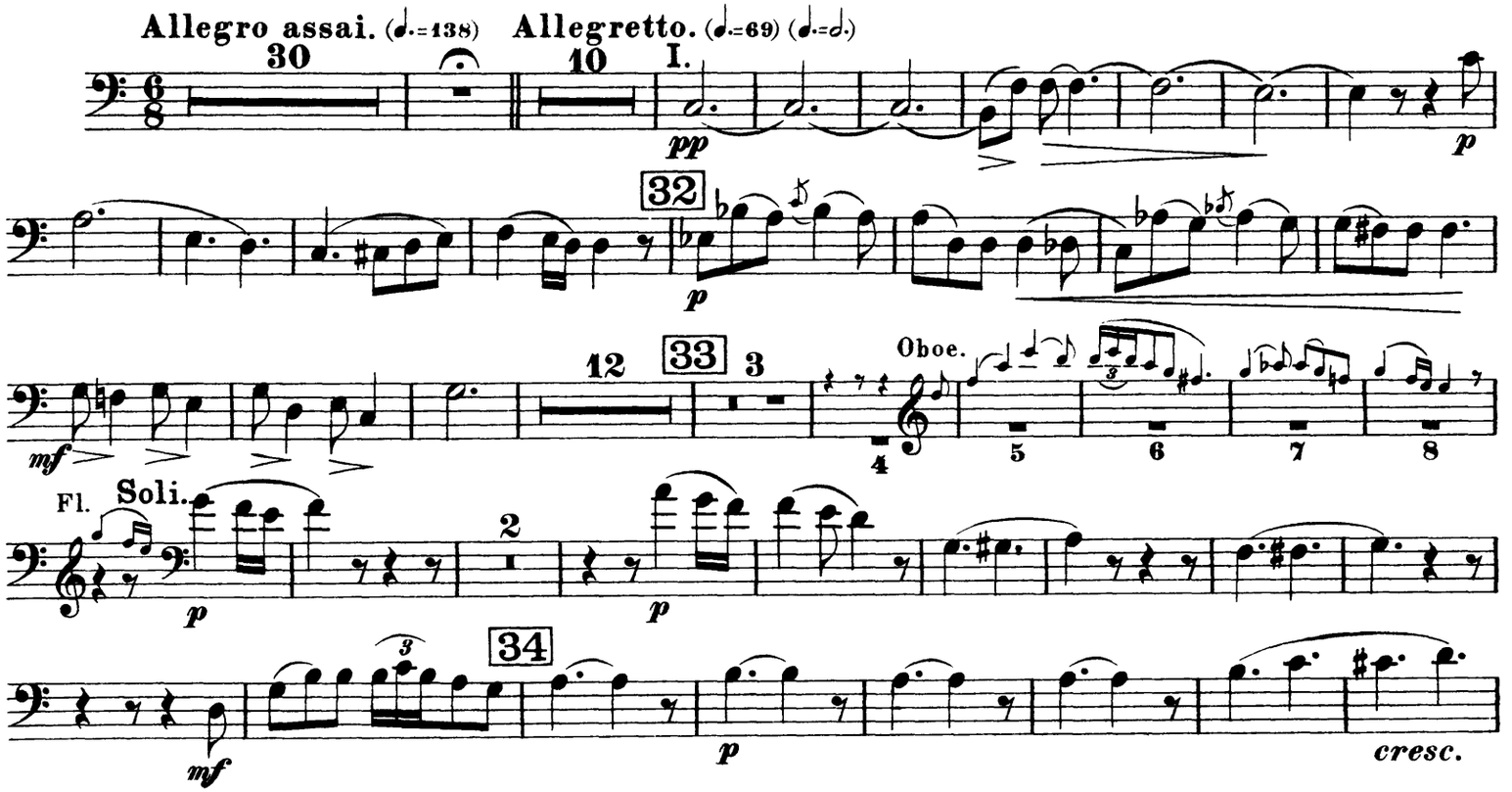
eines Bergbewohners der Abruzzen an seine Geliebte.

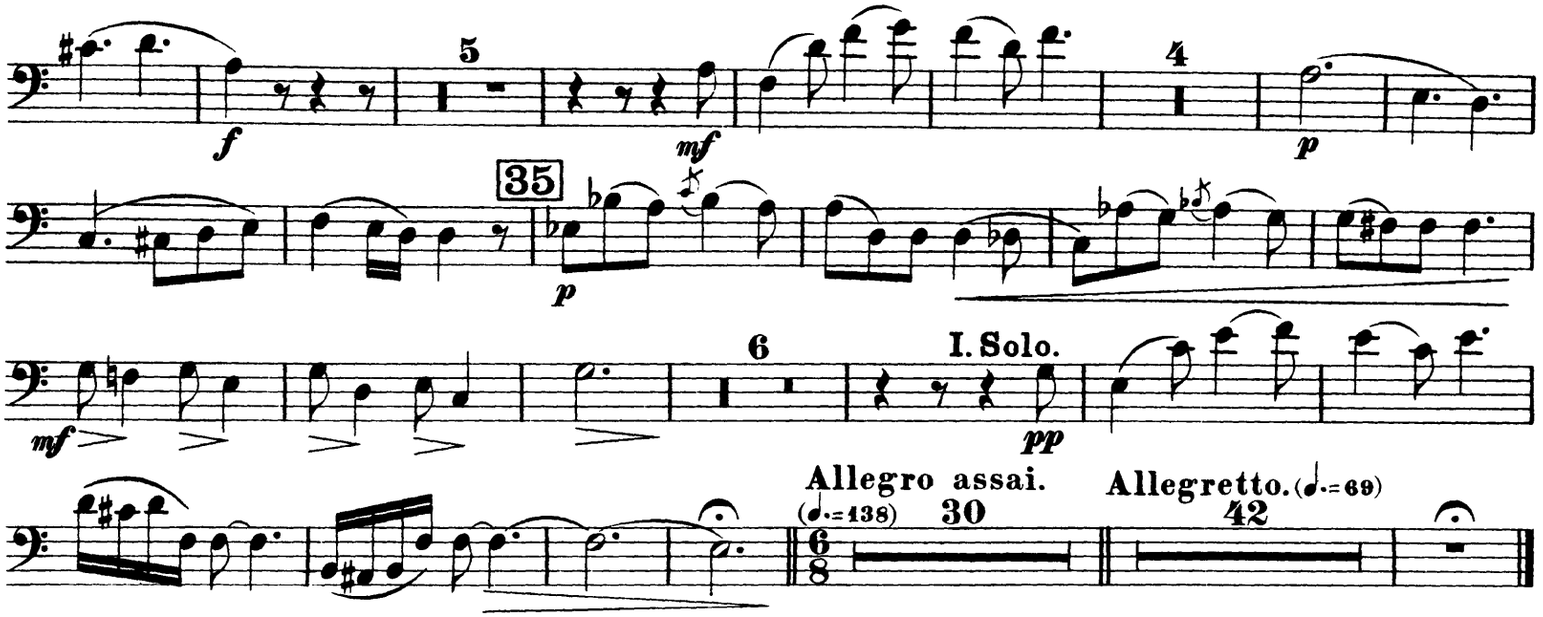
Sérénade

d'un Montagnard des Abruzzes à sa maîtresse.

Serenade

of an Abruzzi-mountaineer to his sweet-heart.





IV.

Orgie der Briganten.

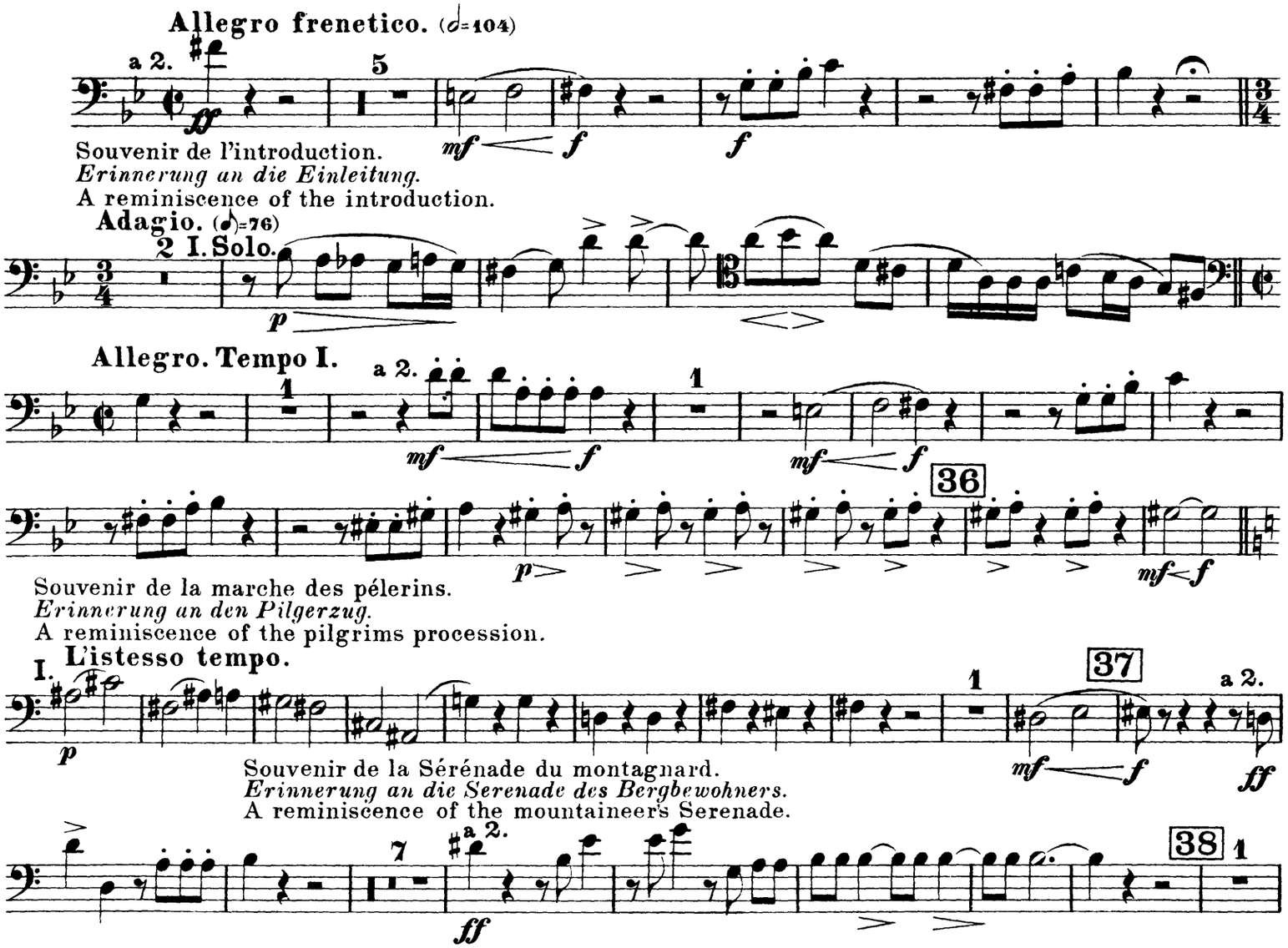
Erinnerungen an die vorhergehenden Scenen.

Orgie de Brigands.

Souvenirs des scènes précédentes.

The brigand's Orgies.

Reminiscences of the preceding scenes.



Souvenir du premier Allegro.
Erinnerung an das erste Allegro.
A reminiscence of the first Allegro.

poco ritenuto il tempo

I.

pp

Tempo I. con fuoco.

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

Viol. I.

40

a 2.

ff

Tempo I.

ff

f

f

41

mf

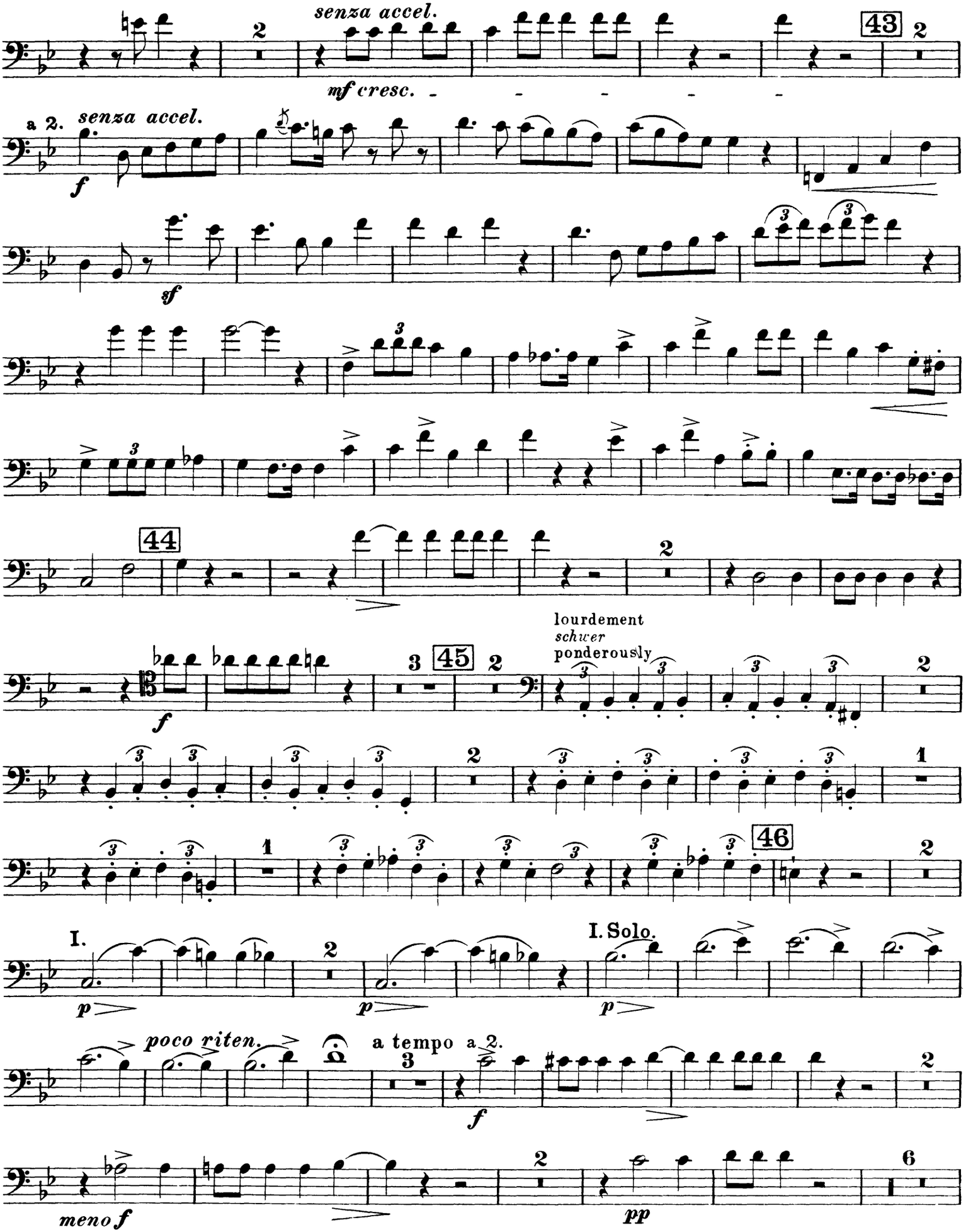
f *mf* *f* *f*

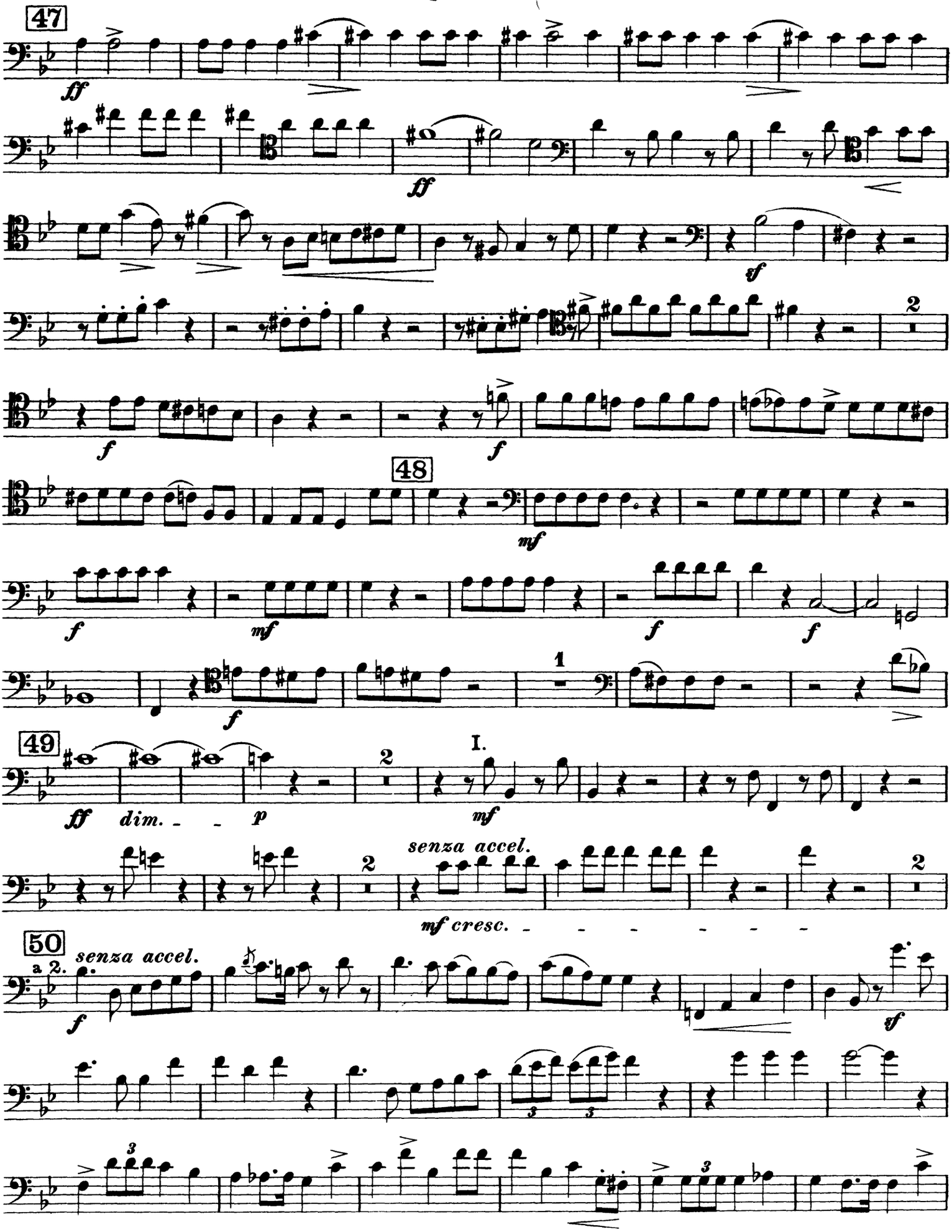
42

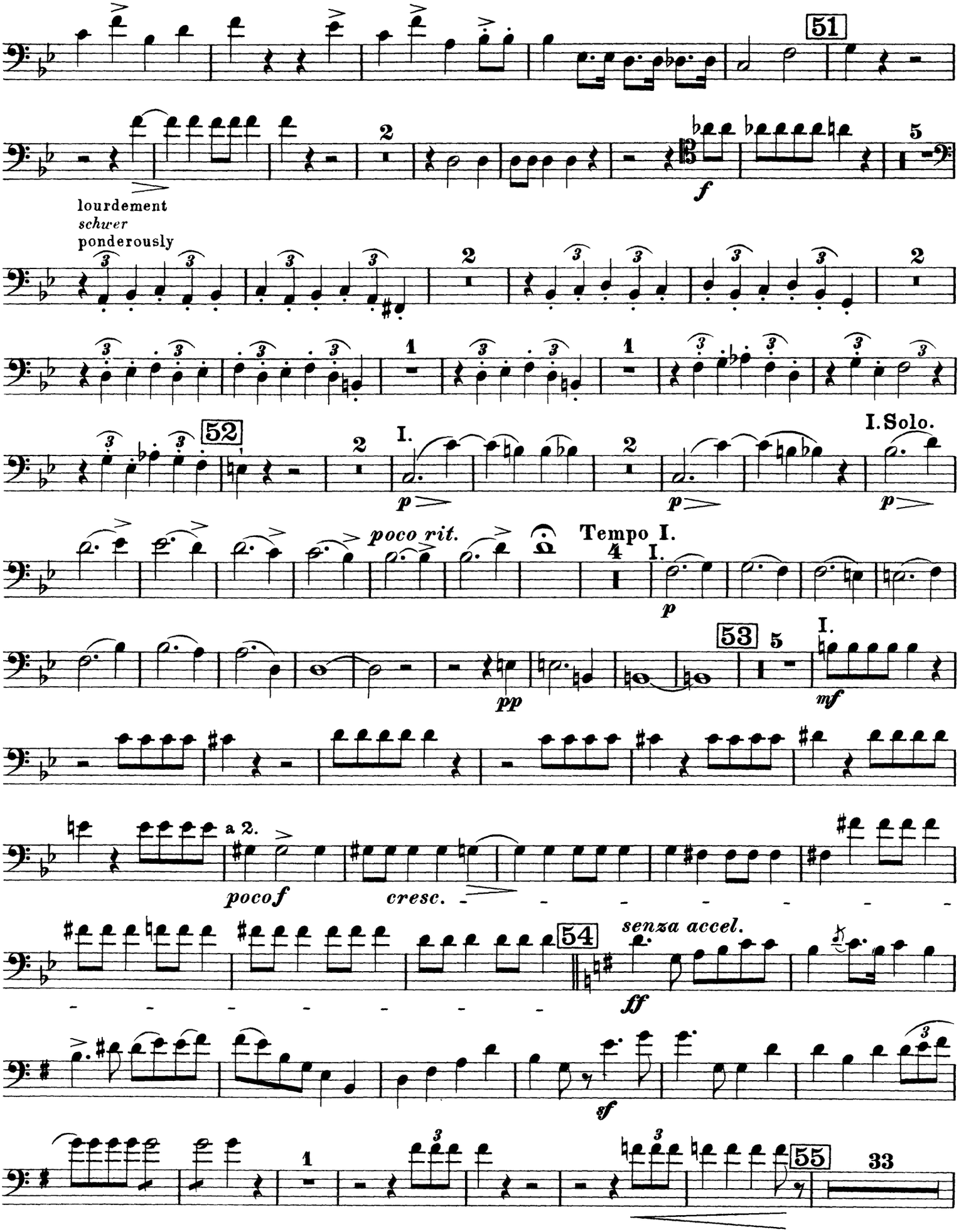
f *ff* *dim.*

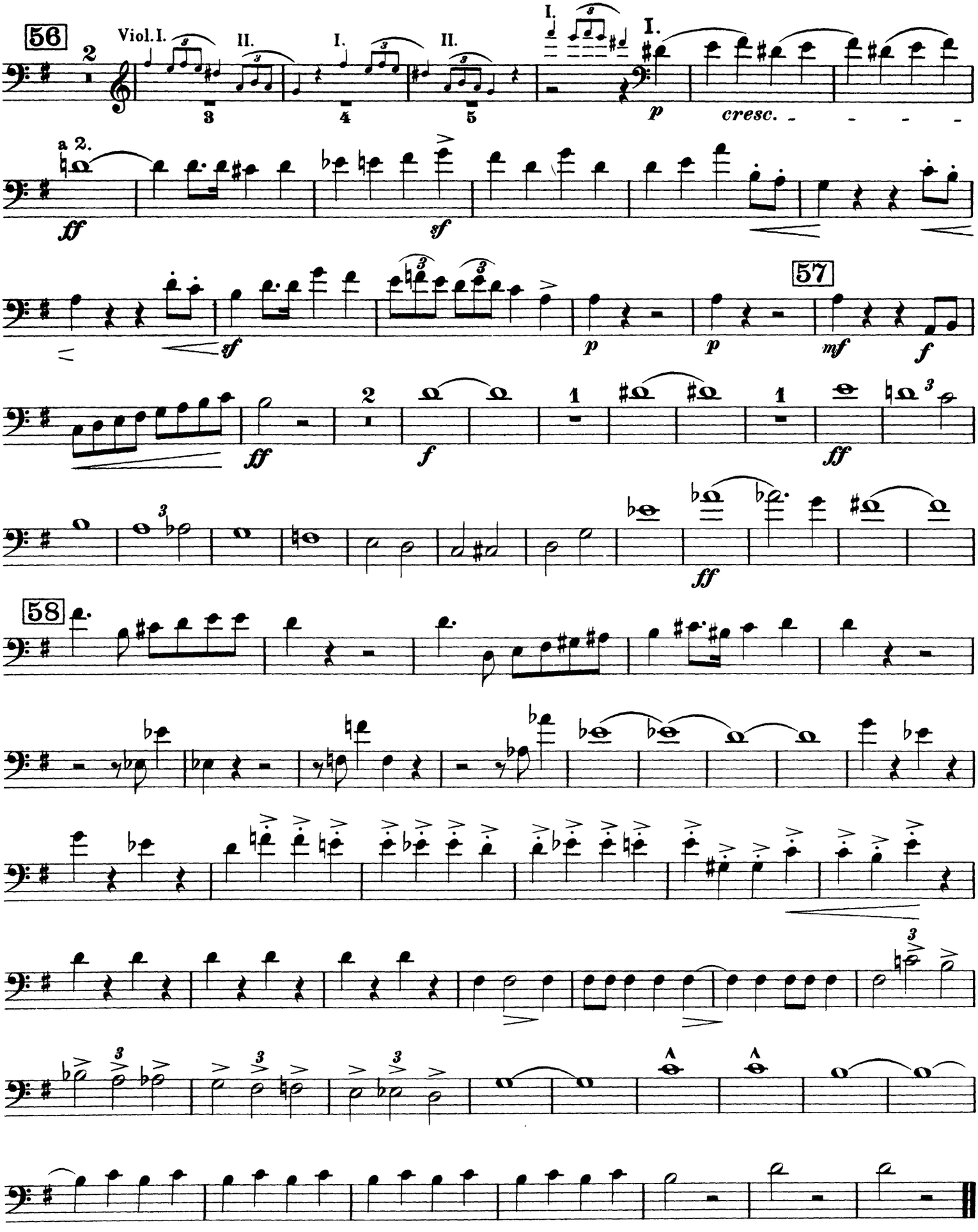
I.

p *mf*


senza accel.
mf cresc.
43
a 2. senza accel.
f
sf
44
lourdement
schwer
ponderously
45
46
I.
I. Solo.
p
poco riten.
a tempo a 2.
f
meno f
pp


47
ff
ff
sf
f
f
48
mf
f
mf
f
f
1
f
49
ff
dim.
p
2
I.
mf
senza accel.
mf cresc.
50
a 2.
senza accel.
f
sf


51
lourdement
schwer
ponderously
52
I.
I. Solo.
poco rit.
Tempo I.
53
pp
mf
a 2.
pocof
cresc.
54
senza accel.
ff
sf
55
33


56
Viol.I.
II.
I.
II.
I.
I.
p
cresc.
a 2.
ff
sf
sf
p
p
57
mf
f
ff
f
ff
ff
58

Orchestra Musician's
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Hector Berlioz

Harold in Italy, Op. 16

Fagotti II e IV.

I.

Harold in den Bergen.

Scenen der Melancholie, des Glückes und der Freude.

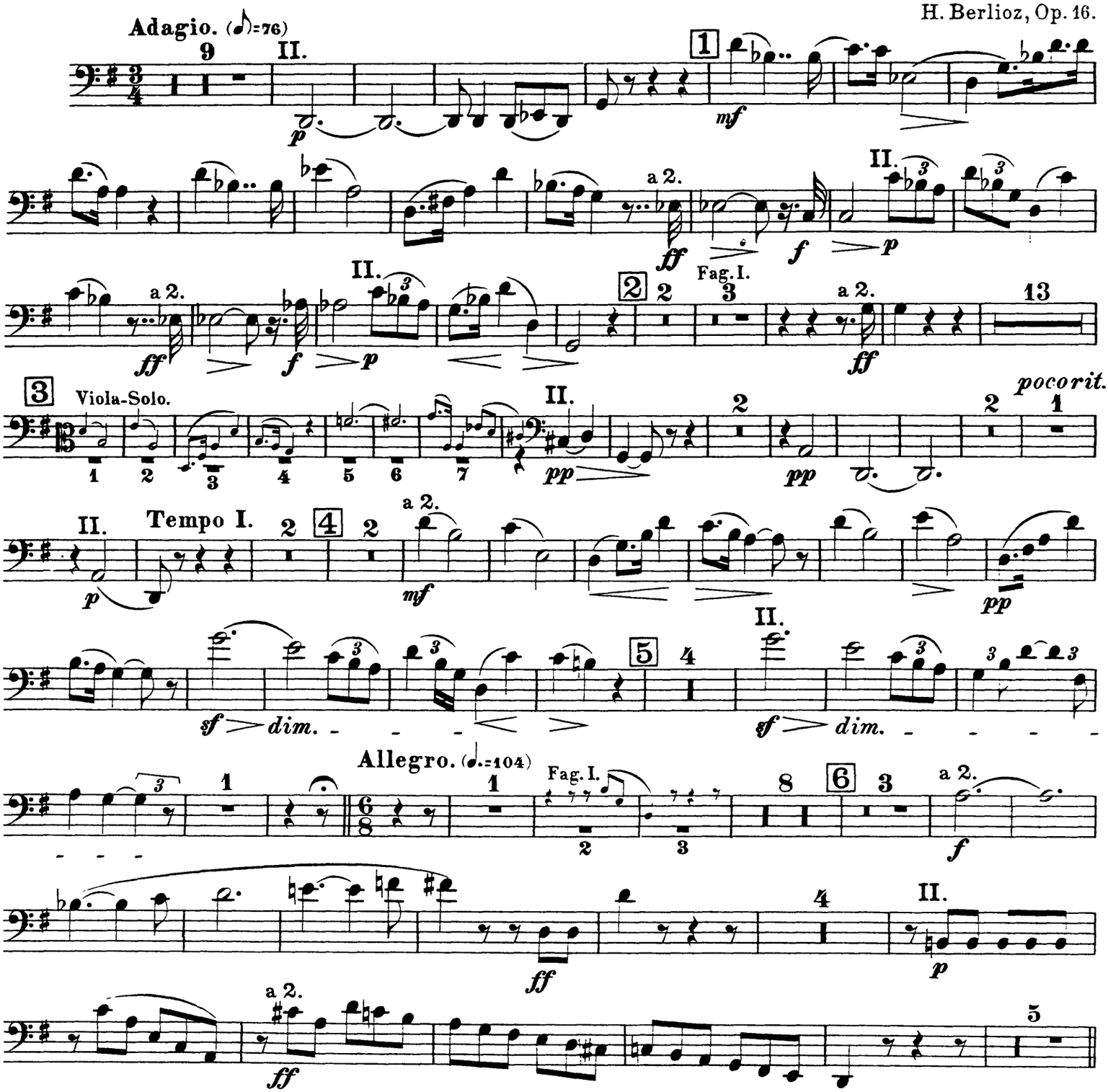
Harold aux Montagnes.

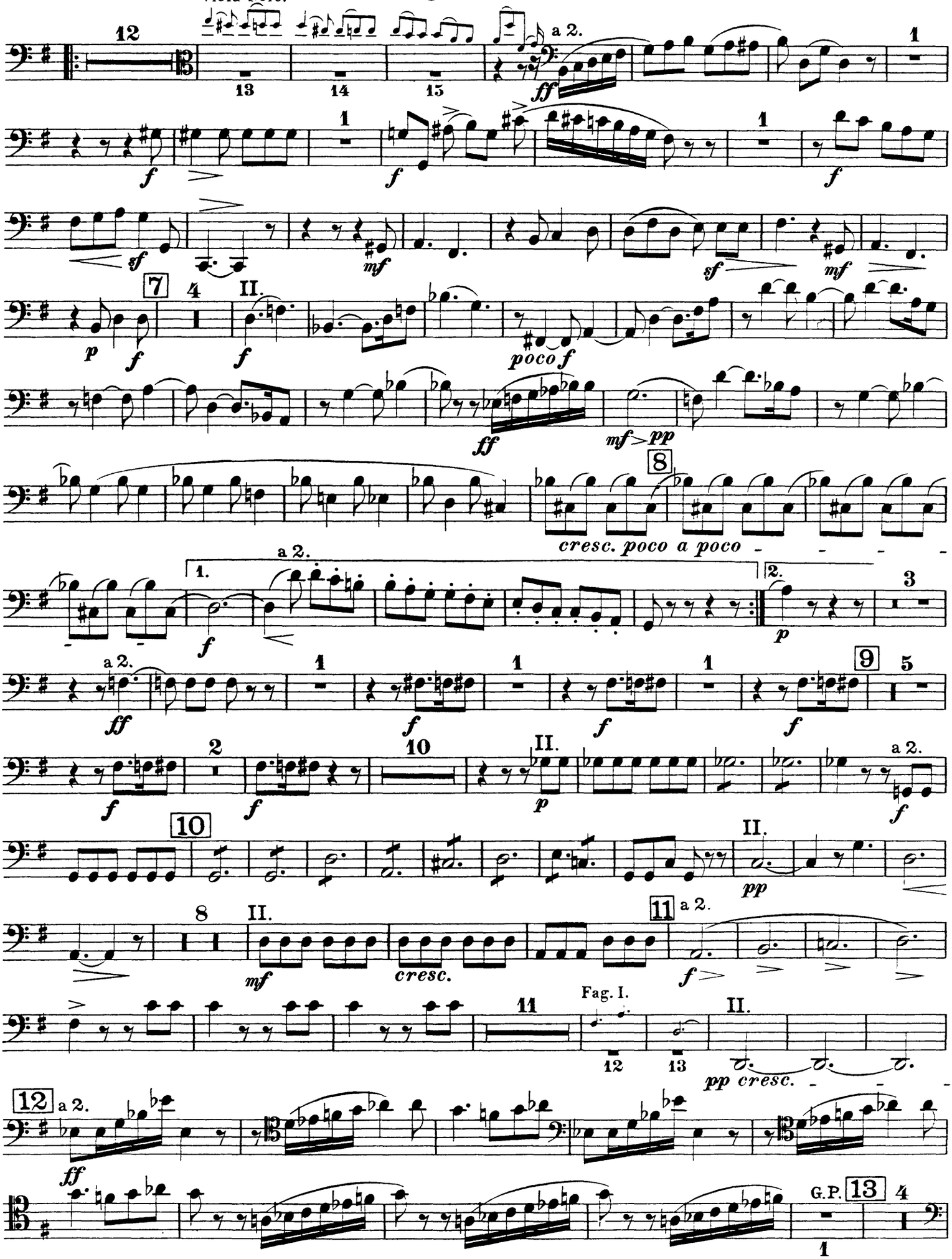
Scènes de mélancolie, de bonheur et de joie.

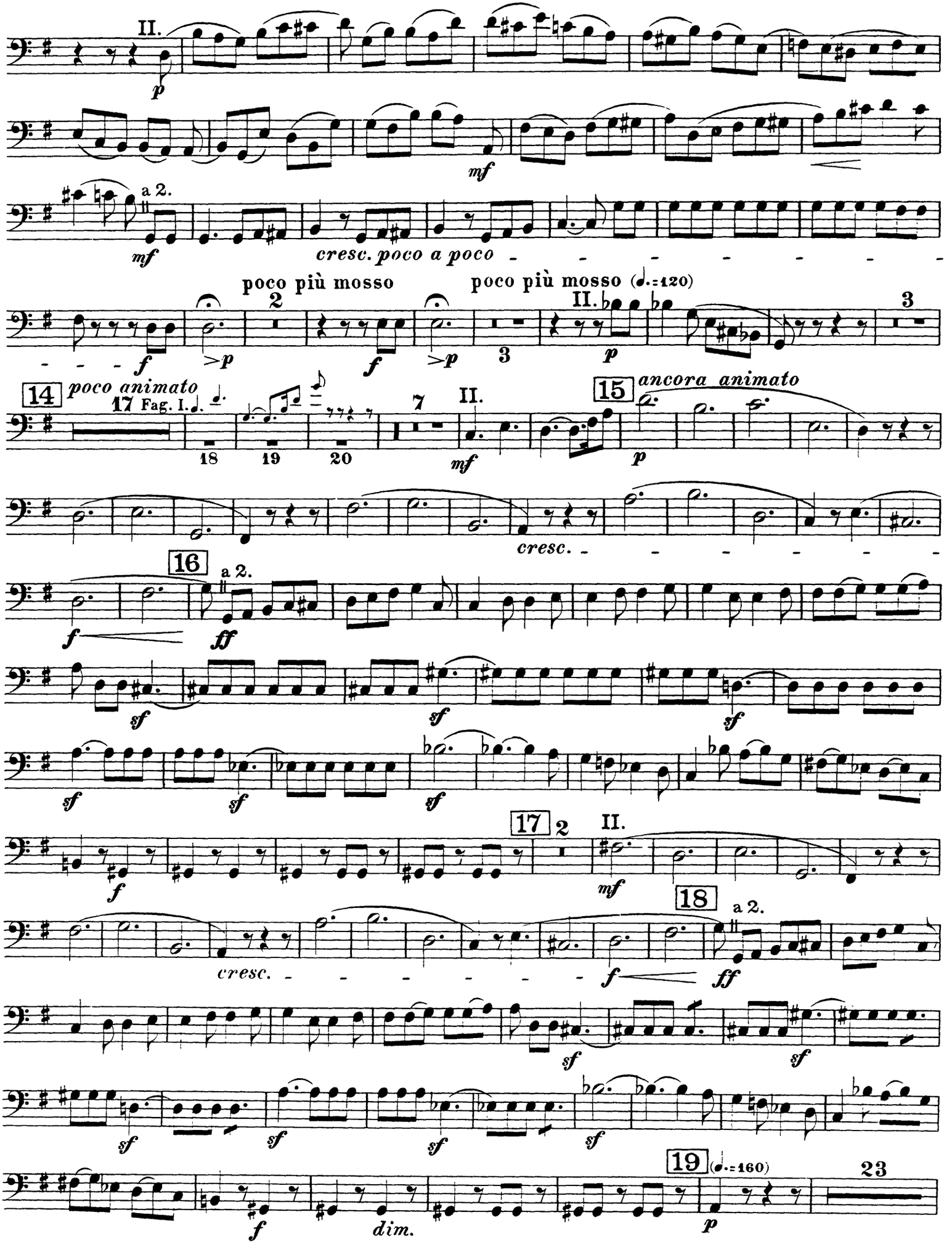
Harold in the Mountains.

Scenes of melancoly, happiness and joy.

H. Berlioz, Op. 16.




Viola-Solo.
a 2.
cresc. poco a poco
Fag. I.
G.P.


II.
p
mf
a 2.
mf
cresc. poco a poco
poco più mosso
poco più mosso (♩.=120)
2
II.
3
f
>p
f
>p
3
p
14
poco animato
17 Fag. I.
18
19
20
7
II.
mf
15
ancora animato
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
sf
sf
sf
sf
19
(♩.=160)
23
f
dim.
p

Orchestra Musician's
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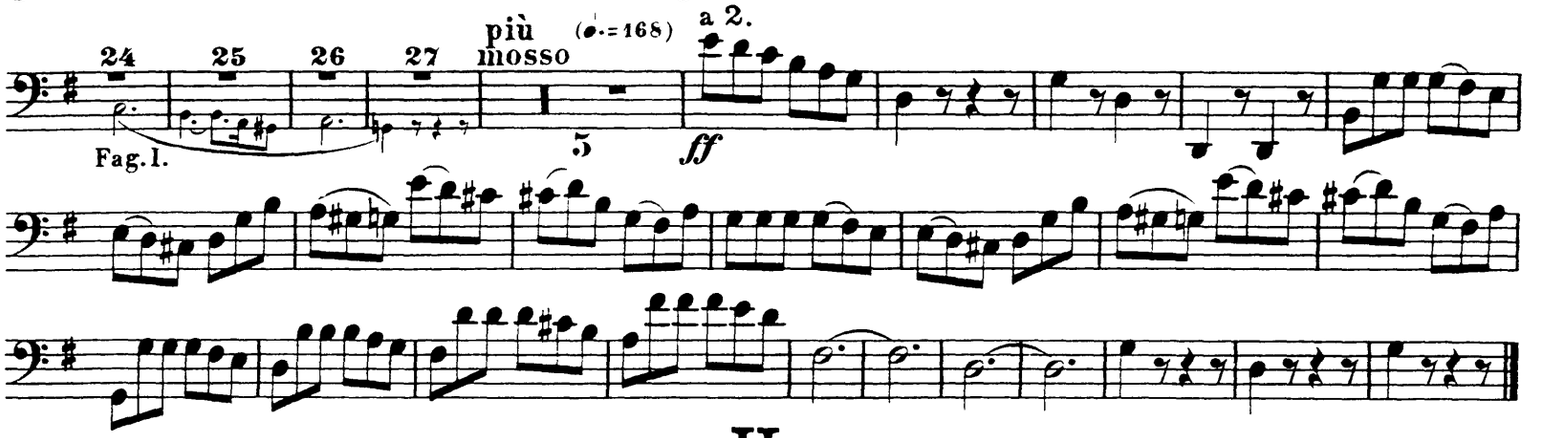


II.

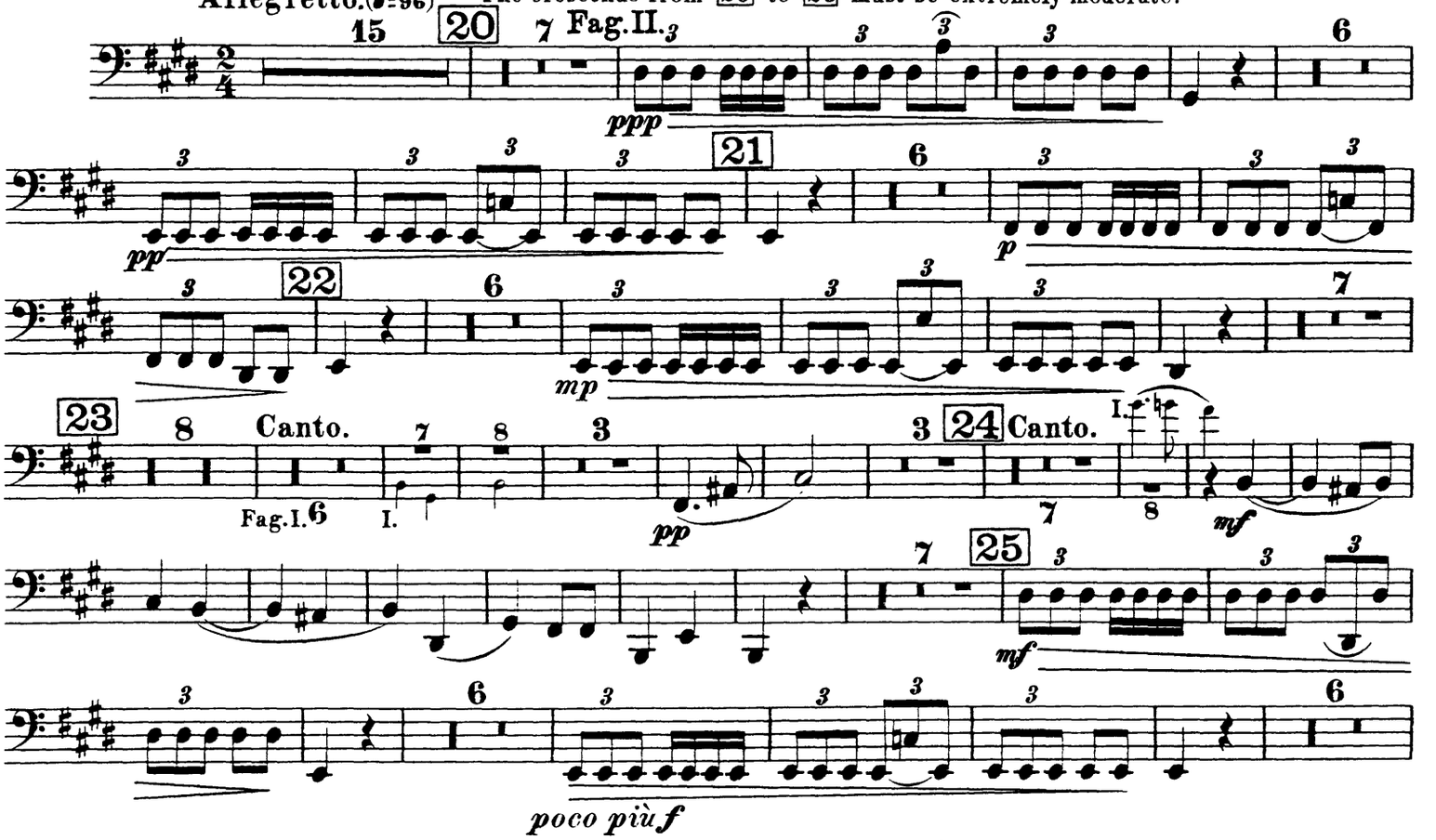
Pilgerzug, das Abendgebet singend.

Marche de pélerins chantant la prière du soir.

Procession of pilgrims singing the evening hymn.

*) Allegretto. (𝅗𝅥=96)

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.



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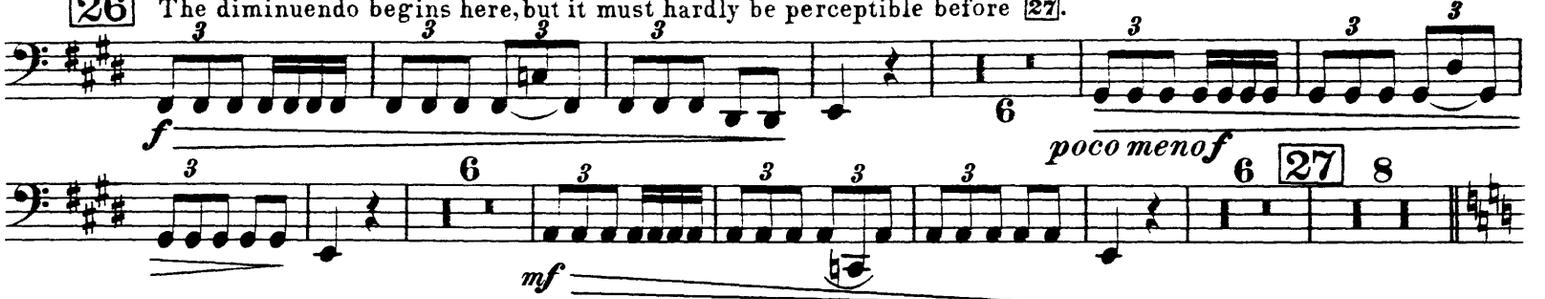

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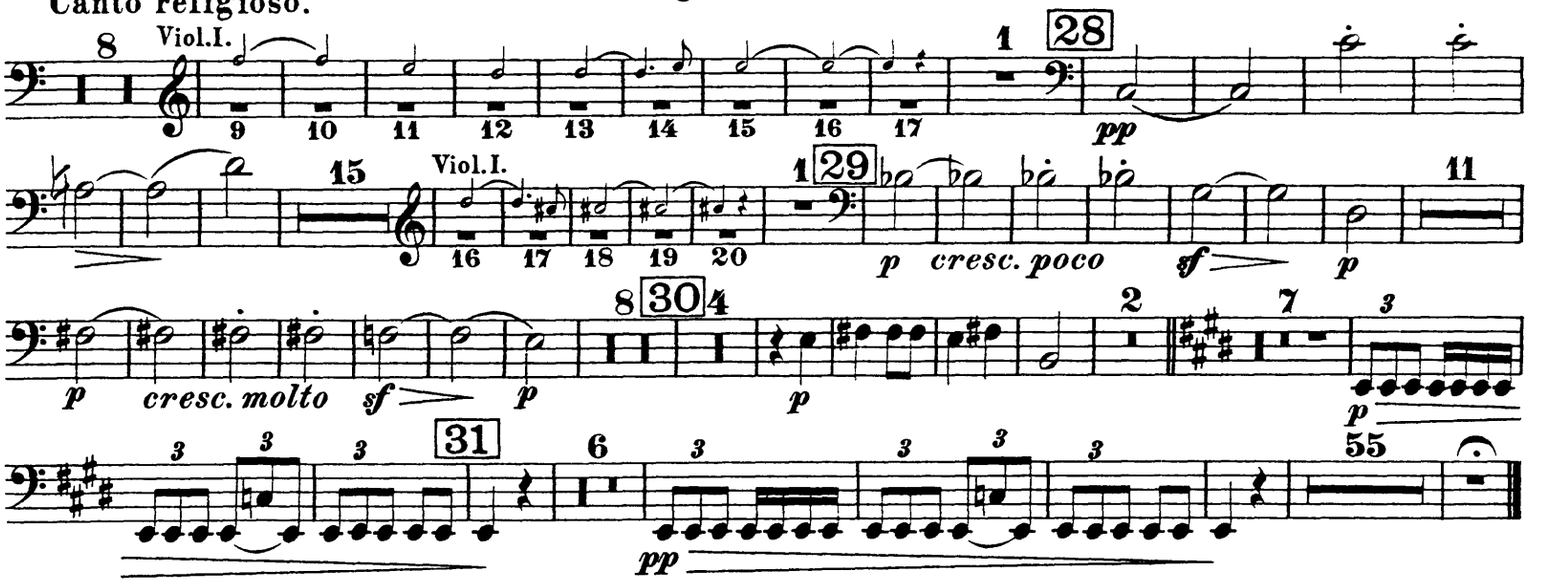
Pour le 2me mouvement il y a une partie séparée pour les 3me et 4me Bassons.
For the 2nd movement exist a separate orchestral part for the 3rd and 4th Bassoons.

Canto religioso.



III.

Serenade

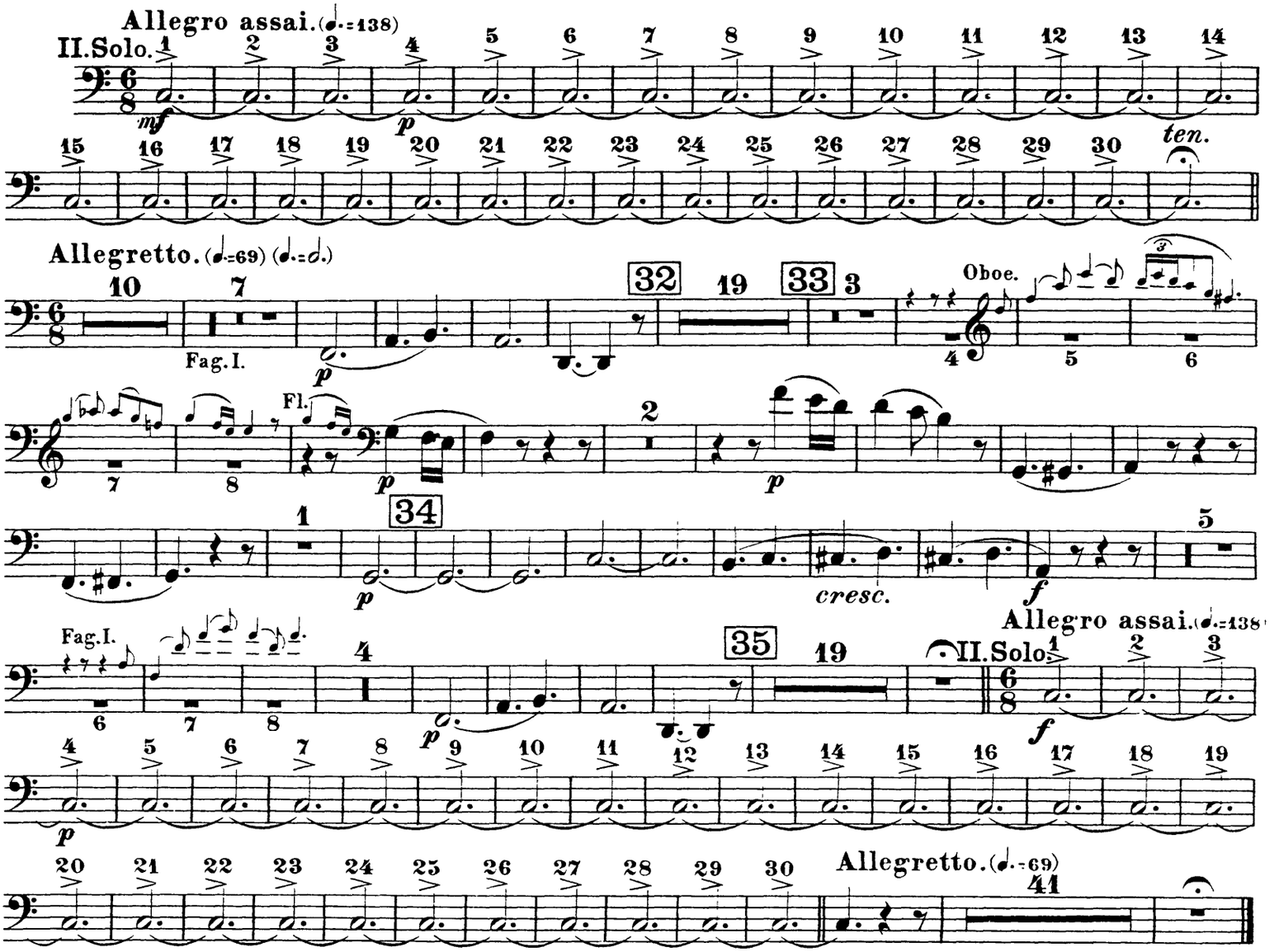
eines Bergbewohners der Abruzzen an seine Geliebte.

Sérénade

d'un Montagnard des Abruzzes à sa maîtresse.

Serenade

of an Abruzzi-mountaineer to his sweet-heart.



IV.

Orgie der Briganten.

Erinnerungen an die vorhergehenden Scenen.

Orgie de Brigands.

Souvenirs des scènes précédentes.

The brigand's Orgies.

Reminiscences of the preceding scenes.

Allegro frenetico. (♩=104)

a 2. *ff* 5 *mf* *f* *f*

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

Adagio. (♩=76) **Allegro. Tempo I.**

2 a 2. *mf* *f* 1 *mf* *f* 36 *p* *mf* *f*

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

L'istesso tempo.

II. *p* 1 37 a 2. *mf* *f* *ff*

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

1 II. *pp* a 2. *ff*

Souvenir du premier Allegro.
Erinnerung an das erste Allegro.
A reminiscence of the first Allegro.

38 1 *poco ritenuto il tempo* 4 II. *pp*

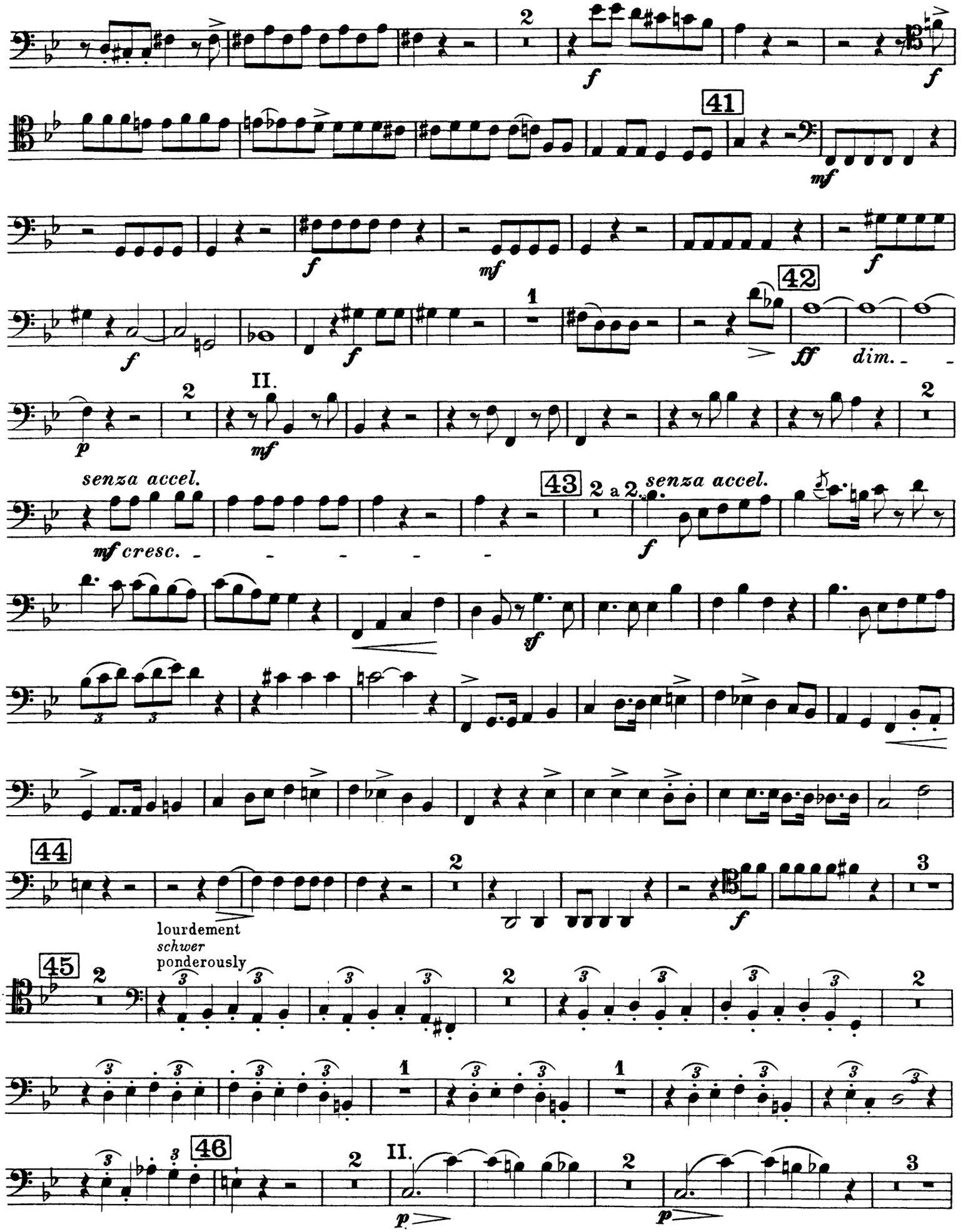
Tempo I. con fuoco.

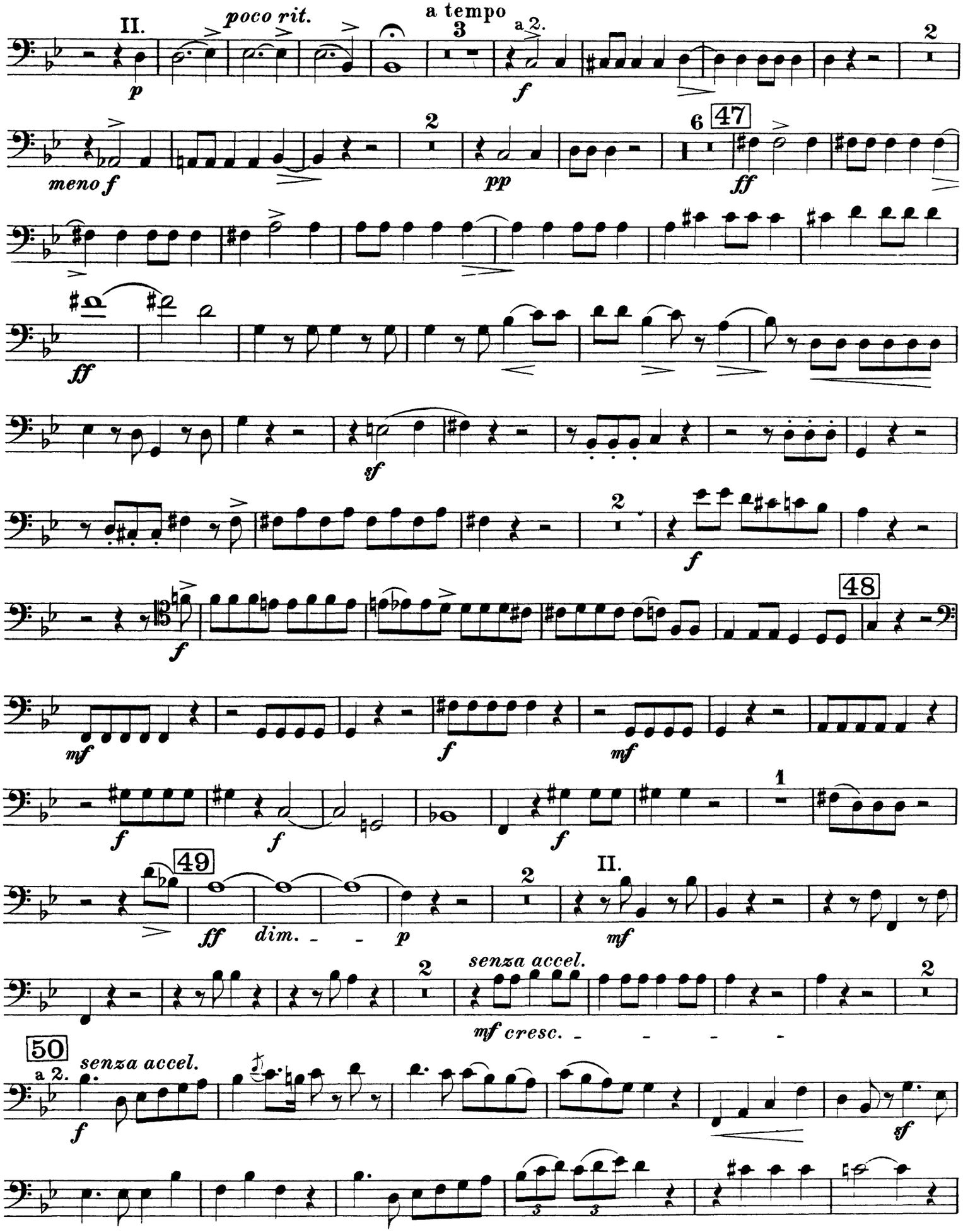
4 a 2. 39 *f* *ff*

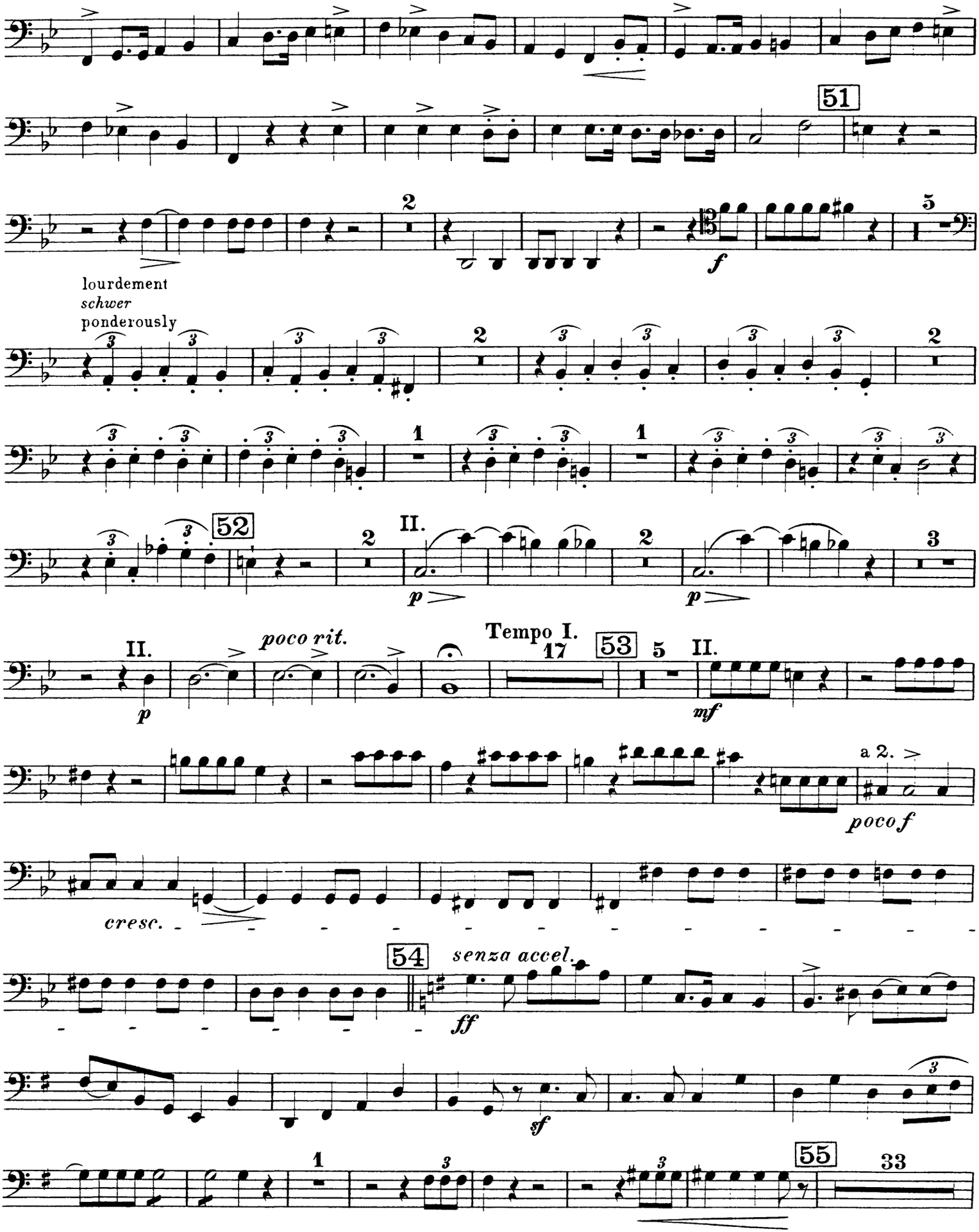
Souvenir de l'Adagio.
Erinnerung an das Adagio.
A reminiscence of the Adagio.

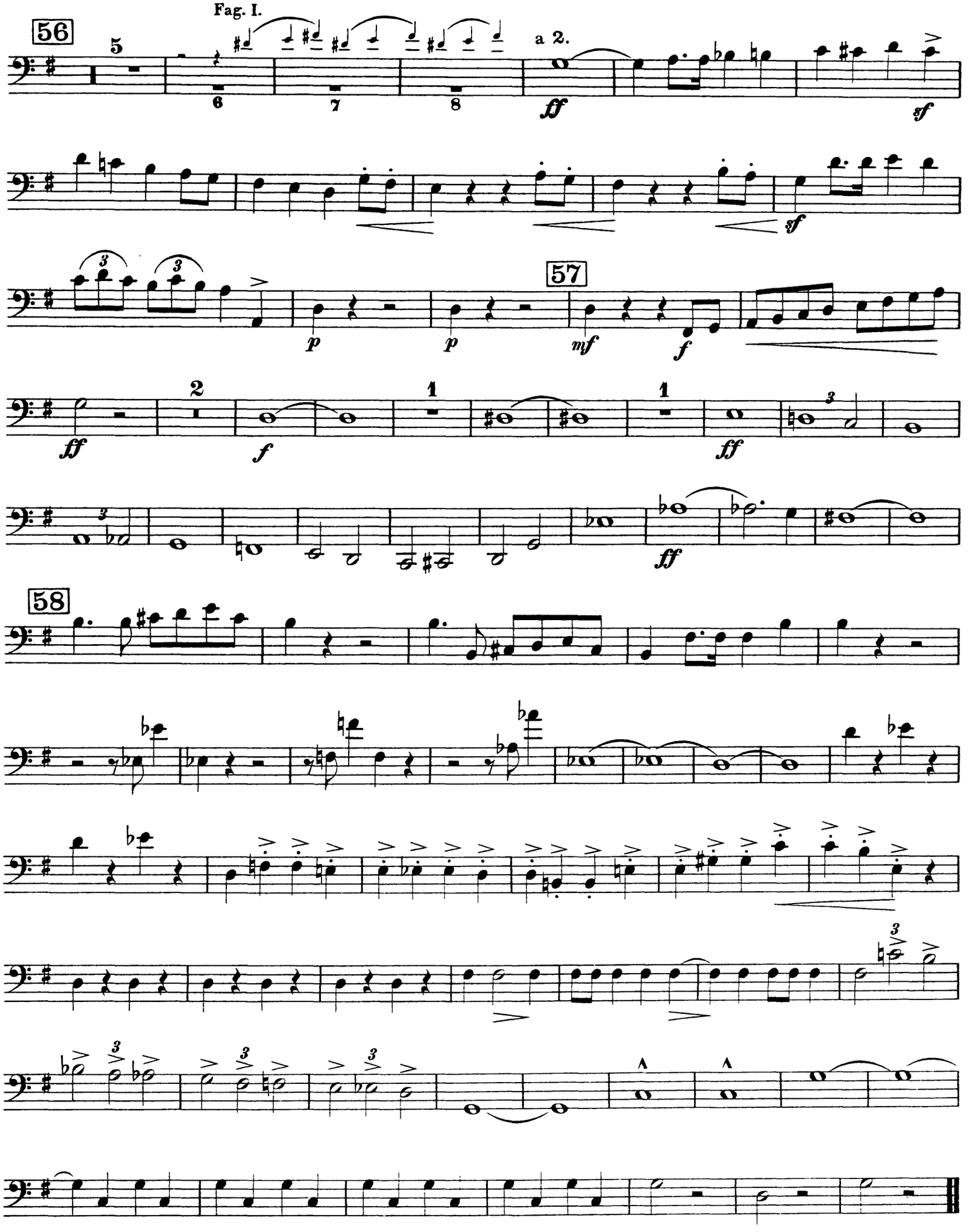
poco meno mosso 24 *poco animato il tempo al tempo I.* 3 Viol. I. 5 6 7 8

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


41
42
43
44
45
46
II.
senza accel.
mf cresc.
2 a 2.
lourdement
schwer
ponderously


II.
poco rit.
a tempo
3
a 2.
2
p
f
meno f
2
pp
6
47
ff
ff
sf
2
f
48
f
mf
f
mf
f
f
1
49
ff
dim.
p
2
II.
mf
2
senza accel.
mf cresc.
50
a 2.
senza accel.
f
sf


51
2
5
f
lourdement
schwer
ponderously
2
1
1
52
II.
2
p
2
p
3
II.
poco rit.
Tempo I.
17
53
5
II.
p
mf
a 2.
poco f
cresc.
54
senza accel.
ff
sf
1
55
33


Fag. I.
56
5
a 2.
6
7
8
ff
sf
sf
57
p
p
mf
f
ff
2
f
1
1
ff
ff
58

Einlage zu Harold in Italien.

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

Fagotti III e IV.

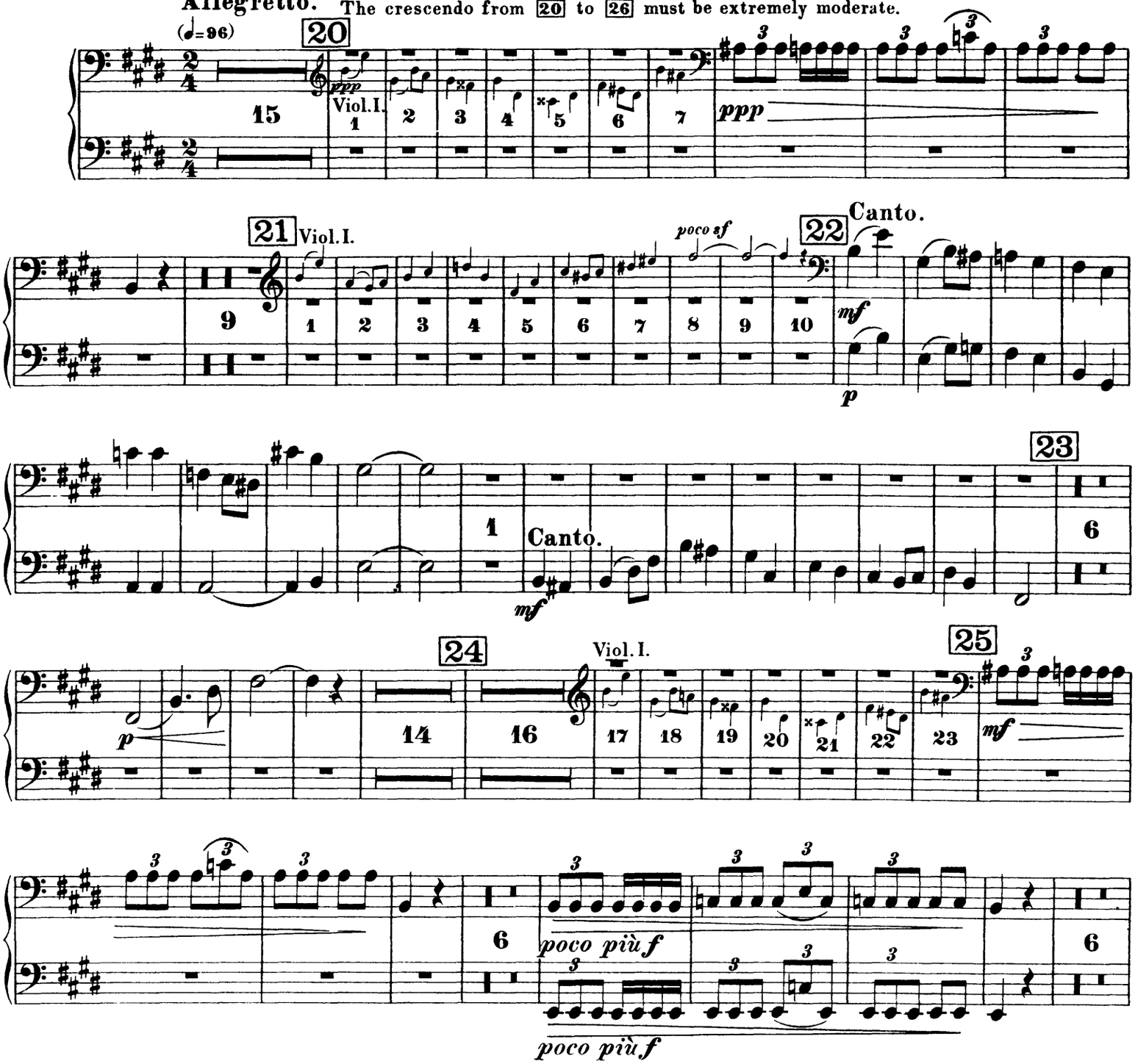
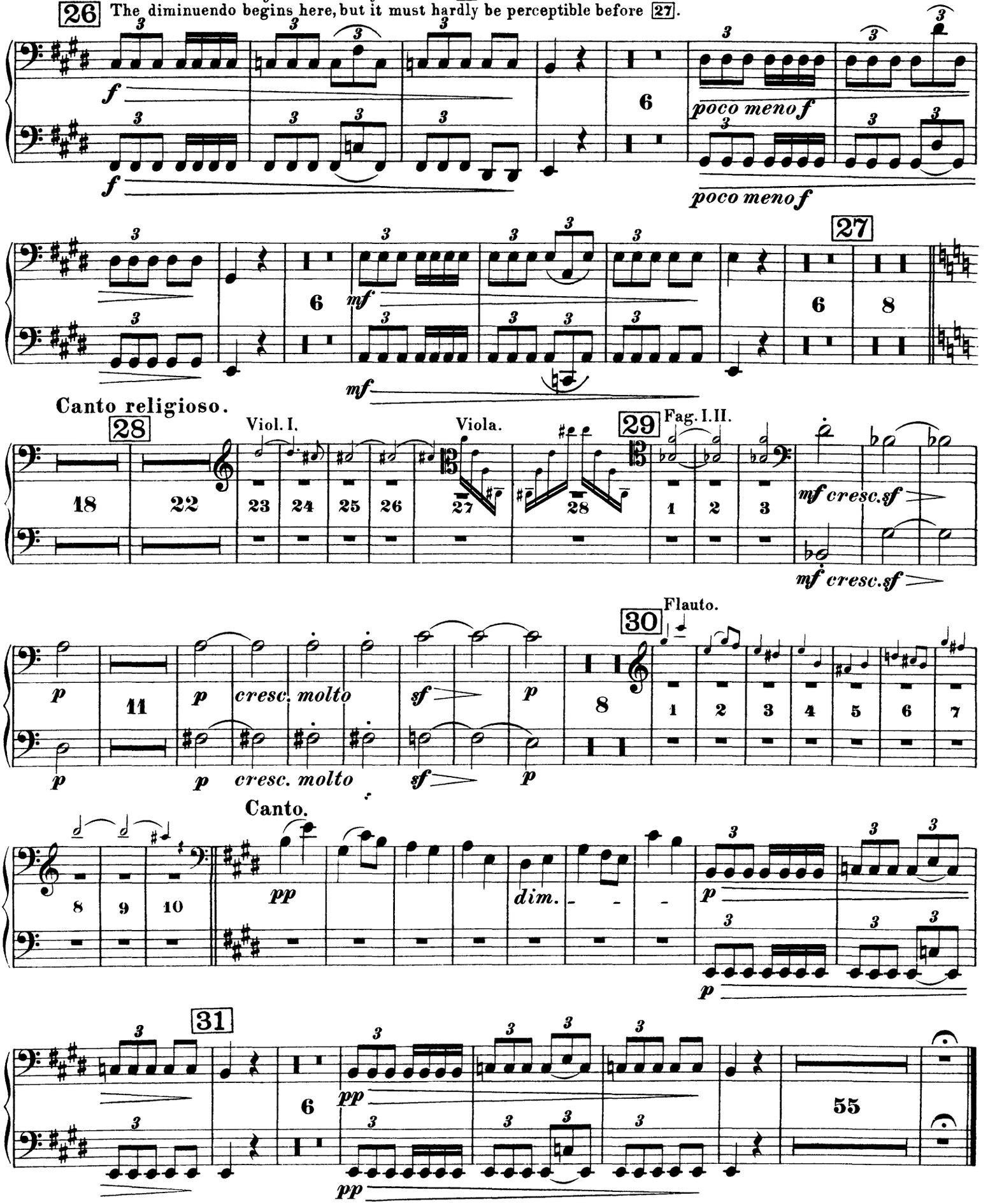
II.

Pilgerzug, das Abendgebet singend.

Marche de pélerins chantant la prière du soir.

Procession of pilgrims 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.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