

Hector Berlioz
Harold in Italy, Op. 16

Clarinetto I.

I.

Harold in den Bergen.

Scenen 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.

in C (Ut).

Adagio. (♩=76)

Solo. *espr.*

8 *mf*

1 *mf* *ff*

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

2 *ff* *pp* *ppp*

3 *cresc. poco a poco*

mf *pp* *ppp cresc. poco* *pp*

poco rit. Tempo I. 2 *p* *mf*

4 *pp* *sf* *dim.*

5 *Allegro.* (♩=104) *p*

Clar. II. *sf* *dim.*

Clarinetto I.

6 3 *f* *ff* *p*

5 12 Viola. 13 14 15 *ff*

p *f* *p* *f*

poco f *f* *sf* *mf* *sf* *mf*

7 4 *p* *f* *f* *poco f* *ff* *pp*

2 1 8 *p* *cresc. poco a poco*

1. 2. 4 *f* *ff*

1 1 1 1 9 *f* *f* *f* 5

2 1 *f* *f* *p*

p

10 *f*

p *pp*

11 *pp* *mf* *cresc.*

f *p*

poco cresc. *pp* *cresc.*

12 *ff*

G. P.

13 *mf*

cresc. poco a poco *f* *p*

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

f *p* *pp*

14 *poco animato*

Ob. *Vel.* *p* *solo*

15 *ancora animato*

mf *mf*

Detailed description: This page contains the musical score for the Clarinet I part of Berlioz's 'Harold in Italy', measures 10 through 15. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature. Measure 10 begins with a forte (*f*) dynamic and a sixteenth-note pattern. Measure 11 features a piano (*p*) dynamic followed by a pianissimo (*pp*) section with a first ending bracket. Measure 12 starts with a pianissimo (*pp*) dynamic, followed by a mezzo-forte (*mf*) section and a crescendo (*cresc.*). Measure 13 begins with a fortissimo (*ff*) dynamic and a sixteenth-note pattern. Measure 14 includes a 'poco più mosso' section with a tempo marking of quarter note = 120, followed by a fortissimo (*f*) section and a piano (*p*) section. Measure 15 starts with a mezzo-forte (*mf*) dynamic and a 'poco animato' section. The score includes various dynamics, articulations, and performance instructions such as 'solo' and 'ancora animato'.

Clarinetto I.

Musical score for Clarinet I, measures 16-19. The score is written in treble clef with a key signature of one sharp (F#).

- Measure 16:** Starts with a *cresc.* marking. The melody is marked *f* and *ff*. The accompaniment is marked *sf*.
- Measure 17:** Features a triplet of eighth notes marked *mf*. The measure number 17 is boxed.
- Measure 18:** Similar to measure 16, with a *cresc.* marking and dynamics *f* and *f*. The measure number 18 is boxed.
- Measure 19:** Marked *p* and *solo*. The tempo is *più mosso* (♩ = 168). The measure number 19 is boxed. The time signature changes to 4/4.

The score includes various musical notations such as slurs, accents, and dynamic markings. The bottom of the page shows the beginning of the Violin I part, marked *p* and *ff*.

II.

Pilgerzug, das Abendgebet singend.
Marche de pèlerins. Procession of pilgrims.
chantant la prière du soir. singing the evening hymn.

in A (La).

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.

Clarinetto I.

poco più f

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

[26] *Das Diminuendo beginnt hier, darf aber vor [27] kaum bemerkbar werden.*
The diminuendo begins here, but it must hardly be perceptible before [27].

poco meno f

[27] Viola.

Canto religioso.

Soli

Viol. I.

Clar II.

III.

Serenade

eines Bergbewohners der Abruzzen an seine Geliebte.

Sérénade

Serenade

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

in C (Ut) **Allegro assai.** (♩. = 138)

1 2 3 4 5 6 7 8 9 10 11 12 13

mf *p*

1 2 3 4 5 6 7

8 9 10 *ten.* **Allegretto.** (♩. = 69) (♩. = ♩.) 16 17 4 **32** 6 Cor. 7 8 9

10 11 *p* **33** *pp*

p *p* *mf*

p *p* **34** *p* *p*

mf 18 19 4 **35** 3 4 5 6

Clar. II. Clar. II.

Allegro assai. (♩. = 138)

10 1 2 3 4 5 6 7

8 9 10 11 12 13

1 2 3 4 5 6 7 8 9 10 **Allegretto.** (♩. = 69) 41

Clarinetto I.

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.

in C (Ut). Allegro frenetico. (♩=104)



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

Adagio. (♩=76) Allegro. Tempo I.



Souvenir de la Marche des Pèlerins.

Erinnerung an den Pilgerzug.

A reminiscence of the pilgrims procession.

Listesso 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.

soli poco meno mosso



poco animato il tempo al tempo I.



Viol. I.

40 **Tempo I.**

ff *Tempo I.* ff *f* *mf* *f* *mf* *ff dim. - - p* *1 senza accel.* *mf cresc.* **43** *senza accel.* *f* *f* **44** *f*

Berlioz — Harold in Italy
Clarinete I.

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Musical score for Clarinet I, measures 56-58. The score is written in treble clef with a key signature of one sharp (F#). Measure 56 begins with a dynamic of *ff* and features a triplet of eighth notes. Measure 57 includes dynamics of *p*, *mf*, and *f*, with a triplet of eighth notes. Measure 58 starts with a dynamic of *ff* and contains a triplet of eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

Hector Berlioz
Harold in Italy, Op. 16

Clarinetto II.

I.

Harold in den Bergen.

Scènes 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.

in C (Ut).

Adagio. (♩ = 76)

11 12 13 1

Clar. I. *mf*

2 5

ff *f* *p* *ff*

Aussi doux que possible, presque rien.
So zart als möglich, kaum hörbar.
As softly as possible—scarcely audible.

9 3 3 3

ppp

cresc. poco a poco *mf*

3 3 2 1

pp *ppp cresc. poco* *pp* *poco rit.*

Tempo I. 2 4 2

p *mf*

5 3 3

pp *sf* *dimin.* *mf*

Allegro. (♩ = 104)

sf *dim.* *p*

Berlioz — Harold in Italy
Clarinetto II.

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6 3 *f* *ff* *pp* *p*

1 1 *ff*

5 12 Viola-Solo. 13 14 15 *ff*

p *f* *p* *f*

poco f *f* *mf* *sf* *mf*

7 4 *f* *ff* *pp*

2 1 8 *p* *cresc. poco a poco*

1. 2. 4 *f* *ff*

1 1 1 1 9 5 *f* *f* *f* *f*

2 1 *f* *p*

p

10



11



12



13



poco più mosso

poco più mosso (♩.=120)



poco animato



Clar. I.

15

ancora animato



16 *cresc.* *ff*

f *f* *f* *f*

17 *mf*

18 *cresc.* *ff*

f *f* *f*

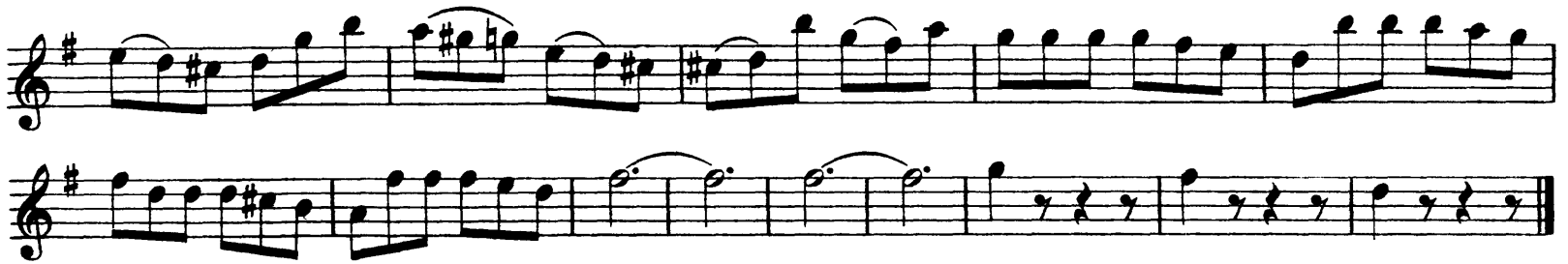
19 *ff*

più mosso (♩. = 168)

1 2 3 4 5

Viol. I.

Detailed description: This page of a musical score for Clarinetto II contains measures 16 through 19. The music is written in treble clef with a key signature of one sharp (F#). Measure 16 begins with a *cresc.* marking and ends with *ff*. Measures 17 and 18 also feature *ff* dynamics. Measure 19 has a *mf* dynamic. The score includes various musical notations such as slurs, ties, and accents. Below the Clarinetto II part, the Violin I part is shown for measures 1 through 5, marked *più mosso* with a tempo of quarter note = 168. The Violin I part includes fingerings 1 through 5 and a *ff* dynamic.



II.

Pilgerzug, das Abendgebet singend.

Marche de pèlerins

Procession of pilgrims

chantant la prière du soir.

singing the evening hymn.

in A (La).

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.

15 [20] Viol. I. 1 2 3 4 5 6 7 ppp

3 3 3 6 3 3 3

[21] 6 3 3 3 [22] 6

3 3 3 6 [23] 24 [24] 16

Viol. I. 17 18 19 20 21 22 23 [25] 3 3 3 3 mf

6 poco più f 3 3 3 6

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

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

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

[26] poco meno f 6 3 3 3

3 3 3 6 3 3 3 6

mf

Clarinetto II.

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27 Viola Canto religioso.

11 28 8 Viol. I.

17 1 pp 6 29 4 11 poco sf p

8 30 p cresc. molto sf p

2 7 3 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.

in C. Allegro assai. (♩ = 138)

(Ut) 1 2 3 4 5 6 7 8 9 10 11

12 13 14 15 16 17 18 19 20 21 22 23

24 25 26 27 28 29 30 9 10 11 12

13 14 15 16 Cor. ingl. p

Musical staff with treble clef and a series of eighth notes.

32

Musical staff with treble clef, dynamic markings *mf*, *pp*, and *p*, and a fermata.

33

Musical staff with treble clef, dynamic markings *pp* and *p*, and a fermata.

Musical staff with treble clef, dynamic marking *mf*, and measures 8-12.

34

Musical staff with treble clef, dynamic marking *mf*, and measures 12-16.

Musical staff with treble clef, dynamic marking *p*, and measures 17-18.

Musical staff with treble clef and a series of eighth notes.

35

Musical staff with treble clef, dynamic markings *mf*, *pp*, and *p*, and a fermata.

Musical staff with treble clef, dynamic markings *f* and *p*, and measures 1-9.

Musical staff with treble clef and measures 10-21.

Musical staff with treble clef and measures 22-41.

Allegro assai. (♩.-138)

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.

in C (Ut). Allegro frenetico. (♩=104)

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

Adagio. (♩=76) Allegro. Tempo I.

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.
soli poco meno mosso

poco animato il tempo al tempo I.

40 **Tempo I.**

41

42 *ff dim. - - p* *mf* *mf cresc. - -* *senza accel.*

43 *senza accel.*

44

Clarinetto II.

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lourdement
schwer
ponderously

45

46

poco rit. *a tempo*

47

meno f *pp* *ff*

48

mf *f*

49

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

50 *senza accel.*

mf cresc. *f*

51

lourdement
schwer
ponderously

f

52

poco rit. **Tempo I.**

p *pp*

Clar. I.

53

mf

54 *poco f* *cresc.* *senza accel.*

ff

55 33

Detailed description: This page contains the musical score for the second clarinet part in Berlioz's 'Harold in Italy'. It features ten staves of music. The key signature is B-flat major (two flats). The score includes various musical notations such as triplets, slurs, and dynamic markings. Measure numbers 51, 52, 53, 54, and 55 are clearly marked in boxes. Performance instructions include 'lourdement', 'schwer', 'ponderously', 'poco rit.', 'Tempo I.', 'poco f', 'cresc.', 'senza accel.', and 'ff'. The part concludes with a double bar line and the number 33.

Clarinetto II.

Fl.

56

5 6 7 8

ff

57

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

2 1 1 2

ff *f* *ff*

58

es

Detailed description: This page contains the musical score for the second clarinet part in Berlioz's 'Harold in Italy', measures 56 through 58. The music is written on a single staff in treble clef with a key signature of one sharp (F#). Measure 56 begins with a dynamic of *ff* and features a series of eighth notes with slurs and accents, followed by triplet eighth notes. Measure 57 shows a dynamic shift from *ff* to *p*, then *mf*, and back to *f*, with various triplet and eighth-note patterns. Measure 58 starts with a dynamic of *ff* and includes a section marked *es* (accrescendo) with slurs and accents. The score concludes with a final measure in measure 58.