

Hector Berlioz  
Harold in Italy, Op. 16

Flauto I.

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.

Adagio. (♩ = 76) Clar.

8 9 10 11 *mf*

1 *mf* *ff*

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

2 5 11 3 4

*ff* *pp*

Viola-Solo.

5 6 7 8 9 10 11 *pp*

*poco rit.* 1 3 *p* *Tempo I.* 2 4 2 *mf*

*sf* *dim.* *Fl. II.* 3 4 *sf* *dim.*

Allegro. (♩ = 104) 1 8 *p*

**6** Viola-Solo. 1

*f*

*ff* *pp* *p*

*ff*

**7** Viola-Solo.

*p* *f* *ff*

**8** Viola-Solo.

*p* *f* *sf* *mf* *sf*

**9** Viola-Solo.

*ff* *p* *cresc. poco a poco*

**10** Viola-Solo.

*f* *p*

**Solo.**  
*p*

*pp* *pp*

*mf* *cresc.* *f* *p* *poco cresc.* *mf* *pp* *cresc.*

**11**

*ff*

**12**

G. P.

**13** *mf*

*cresc. poco a poco* *f* *p*

*poco più mosso* *f* *p* *1* *pp* **14** *poco animato* *5* **17**

*Fag.* **18** **19** **20** *mf* *f*

**15** *ancora animato* *mf* *3* *3*

16

*mf cresc. - - f - - ff*

*sf sf sf sf*

3 17 6

*mf*

3 18

*mf cresc. - - f - - ff*

*sf sf sf sf*

19 ( $\text{♩} = 160$ )

20 *più mosso* ( $\text{♩} = 168$ )

*p ff*

Viol. I.



*pp* *dim.*  
*dim.* *ppp*  
 G.P. *pppp*

**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.**

**Allegretto.** (♩.=69) (♩.=♩.)

♩.=138) 30 21 32 19 33 3 Ob.  
*p* *poco f*  
 34 *p* *cresc.*  
 5 *f* *mf* *pp*  
 35 4 *p* 10 **Allegro assai.** (♩.=138)  
 24 Fl. picc. 25  
 (♩.=69) (♩.=♩.) **Solo.**  
 26 27 28 29 30 1 *pp*  
*dim. poco a poco*  
 17 *perdendo*

# 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.** ( $\text{♩} = 104$ )

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

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

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

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.  
*poco riten. il tempo*

**Tempo I. con fuoco.**

Souvenir de l'Adagio.  
*Erinnerung an das Adagio.*  
A reminiscence of the Adagio.  
**poco meno mosso**

Flauto I.

CD-ROM LIBRARY

*poco animato il tempo al tempo I.*

Viol. I. b

Tempo I.

40 *ff*

41 *mf* *f* *mf*

42 *ff* *dim..* *mf* *senza accel.*

43 *ff* *mf cresc..* *senza accel.*

Measures 40-43 are shown in a single system with multiple staves. Measure numbers 40, 41, 42, and 43 are boxed. Dynamics include *ff*, *mf*, *f*, *dim..*, *mf*, *senza accel.*, and *mf cresc..*. Performance instructions include *Tempo I.* and *senza accel.*. The score includes various musical notations such as triplets, slurs, and accents.



This page contains the musical score for Flauto I, measures 44 through 49. The score is written in a single system with ten staves. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The music features a variety of rhythmic patterns, including triplets, sixteenth-note runs, and eighth-note passages. Dynamic markings range from *mf* to *ff*, with crescendos and decrescendos. Performance instructions include *poco ritenuto* and *a tempo*. Measure numbers 44, 45, 46, 47, 48, and 49 are clearly marked in boxes. Fingerings and breath marks are indicated throughout the score.

Flauto I.

*mf*  
*senza accel.*

*mf cresc.* *ff*

*f*

*f*

*f* *f* *f* *f* *f*

*f* *f* *f* *f* *f*

*p* *pp*

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

*ff*

48 50 51 52 53 54

This page of the musical score for Flauto I in Berlioz's *Harold in Italy* contains measures 55 through 60. The score is written for a single flute part and includes various musical notations such as dynamics, articulation, and fingerings.

**Measures 55-56:** The flute part begins with a *sf* (sforzando) dynamic. It features a melodic line with a triplet of eighth notes in measure 55 and a triplet of sixteenth notes in measure 56. The dynamic remains *sf*. Measure numbers 55, 56, and 57 are boxed in the score.

**Measures 57-58:** The dynamic changes to *p* (piano) in measure 57, then to *mf* (mezzo-forte) and *f* (forte) in measure 58. The music includes a triplet of eighth notes in measure 57 and a triplet of sixteenth notes in measure 58. Measure numbers 57 and 58 are boxed in the score.

**Measures 59-60:** The dynamic is *ff* (fortissimo) in measure 59 and remains *ff* in measure 60. The music consists of a triplet of eighth notes in measure 59 and a triplet of sixteenth notes in measure 60.

**Violin Parts:** Violin I and Violin II parts are also visible. In measure 55, Violin I and II play a triplet of eighth notes. In measure 56, Violin I and II play a triplet of sixteenth notes. In measure 57, Violin I and II play a triplet of eighth notes. In measure 58, Violin I and II play a triplet of sixteenth notes. In measure 59, Violin I and II play a triplet of eighth notes. In measure 60, Violin I and II play a triplet of sixteenth notes.

**Other Notations:** The score includes various dynamics such as *sf*, *p*, *mf*, *f*, and *ff*. It also features articulation marks like accents and slurs, and fingerings for the flute and violins. The tempo is marked *cresc.* (crescendo) between measures 56 and 57.

Hector Berlioz  
Harold in Italy, Op. 16

Flauto II.(Flauto piccolo.)

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 melancoly, happiness and joy.

Adagio. (♩ = 76)

8 Clar. Fl.gr. mf

9 10 11

1

mf

ff f p

2 5 13 3 19 Viola-Solob. 20 21

4

1 12 2 mf

5 2

pp sf dim.

Solo. p sf dim.

Allegro. Fl. piccolo. (♩ = 104)

1 8 6 3 Fl. I. 4 5 6 7 8 ff

pp ff

Viola - Solo.

12

13 14 15

*ff*

*f*

*f* *sf* *mf*

*sf* *p* *f* *f*

7 4

Viola - Solo

4 5 6 7

*ff*

8 3

1.

*f*

2.

4

*ff*

*f* *f* *f* *f*

1 9 5 2 6

*p*

10

*f*

2 10

Fl. I.

11

11 12 13

*f*

7

*p* *poco cresc.*

mf pp cresc. - - ff

12

1 12

G.P. mf

cresc. poco a poco - -

poco più mosso

2

f > p f > p

poco più mosso (♩ = 120)

1 5 14 17 Fag. ♩. ♩.

pp 18 19 20

15 ancora animato

mf f mf cresc. -

16

f ff

sf sf

3 17 10

Clar. 11 12 13 14 *mf cresc.* - - *f* **18** *ff*

*sf sf sf sf*

**19** ( $\text{♩} = 160$ ) *p* **20** *più mosso* ( $\text{♩} = 168$ ) **1** **2** **3** **4** **5**

Fl. I. *ff*

Viol. I.

## 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* ( $\text{♩} = 96$ ) **15** **20** **1** **2** **3** **4** **5** **6** **7** Flauto gr. *ppp*

Viol. I. *pp* **21** *p*

**22** *mp* **23** **24**

**24** **16** **17** **18** **19** **20** **21** **22** **23** **25** *mf*

Viol. I.

*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].

*f* *poco meno f*

*mf* *p* **Canto religioso.**

Viol. I. *pp*

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

Viol. II. *p*

*pp* G.P.

### 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.

Fl. picc. Allegro assai. (♩. = 138)

**Solo.**

*mf*

*tenuto*



Berlioz — Harold in Italy  
Flauto II. (Flauto piccolo.)

Orchestra Musician's  
CD-ROM LIBRARY

Allegretto. (♩. = 69) (♩. = ♩.)

21 32 6 Cor. *p*

*pp* 33 6

*p* 7 *p* 34 4 *p*

*cresc.* *f* *mf* 5

*pp* 35 4 *p* *tr* *tr* *tr* *tr*

*tr* *tr* 10 **Allegro assai.** (♩. = 138) *Viola.* 1 2 3

**Solo.** *mf*

**Allegretto.** (♩. = 69) 41

# 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.

Souvenir de l'Introduction.

Erinnerung an die Einleitung.

A reminiscence of the introduction.

Fl. picc.

Allegro frenetico. (♩ = 104)

Adagio. (♩ = 76) Allegro. Tempo I.

9 10 11 12 13

ff

Viol. I.

Souvenir de la Marche des Pèlerins.

Erinnerung an den Pilgerzug.

A reminiscence of the pilgrims procession.

L'istesso tempo.

14 10 37

mf < f ff

Souvenir de la Sérénade du Montagnard.

Erinnerung an die Sérénade des Bergbewohners.

A reminiscence of the mountaineer's Serenade.

7

ff

Souvenir du 1<sup>er</sup> Allegro.

Erinnerung an das erste Allegro.

A reminiscence of the first Allegro.

poco ritenuto il tempo Tempo I. con fuoco.

11 12 13 14 15

ff

Viol. I.

Souvenir de l'Adagio.

Erinnerung an das Adagio.

A reminiscence of the Adagio.

poco meno mosso

16 17 24

ff

poco animato il tempo al tempo I.

3 4 5 6 7 8 40

ff

Tempo I.

3 4

ff

Musical score for Flauto II (Flauto piccolo) from Berlioz's Harold in Italy, measures 41-47. The score is written in G minor (three flats) and 3/4 time. It consists of ten staves of music.

- Measure 41:** Starts with a forte (*f*) dynamic. Includes a box labeled "41".
- Measure 42:** Continues with *f* dynamics. Includes a box labeled "42".
- Measure 43:** Features a first violin (*Viol. I.*) entry at measure 15. The flute part includes a box labeled "43". Dynamics range from *f* to *ff*. Includes the instruction *senza accel.*
- Measure 44:** Continues with *ff* dynamics. Includes a box labeled "44".
- Measure 45:** Includes a first flute (*Fl. I.*) entry at measure 12. The flute part includes a box labeled "45". Dynamics range from *f* to *ff*.
- Measure 46:** Features a first violin (*Viol. I.*) entry at measure 15. The flute part includes a box labeled "46". Dynamics range from *ff* to *meno f*. Includes the instruction *a tempo*.
- Measure 47:** Continues with *ff* dynamics. Includes a box labeled "47".

The score includes various musical notations such as slurs, accents, and dynamic markings (*f*, *ff*, *meno f*, *pp*). Fingerings and breath marks are also indicated throughout the piece.



13 *poco f* *cresc.*

54 *senza accel.*

*ff*

55 33 56 Fl. I. 5 6 7 8

*ff*

*sf* *p* *p*

57 12 Fl. I. 13 14 15 16 17 *ff*

58

*mf* *f* *ff*

*ff*