

Hector Berlioz
Harold in Italy, Op. 16

Arpa.

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 melancoly, happiness and joy.

Adagio. (♩=76)

H. Berlioz, Op. 16.

Musical score for the beginning of the piece, measures 1-6. The score is in G major and 3/4 time. It features a piano accompaniment and a first violin part. The piano part has measures 13, 16, and 2. The violin part has measures 3, 4, 5, and 6. The tempo is Adagio (♩=76). The key signature is one sharp (F#).

Musical score for the second system, measures 7-12. The piano part is marked *poco f* and *p*. The violin part continues with sixteenth-note patterns.

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

Musical score for the third system, measures 13-18. The piano part is marked *ppp*. The violin part continues with sixteenth-note patterns.

Musical score for the fourth system, measures 19-24. The piano part is marked *cresc. poco a poco*. The violin part continues with sixteenth-note patterns.

Musical score for the fifth system, measures 25-30. The piano part is marked *mf*, *dim.*, and *pp*. The violin part continues with sixteenth-note patterns.

Arpa.

cresc.poco
mf
dim.

Viola-Solo.
poco rit.
pp

pp *dim.* *ppp*
Tempo I.
dim. *ppp*

f *dim.* *pp*

ff *dim.*
Viola-Solo.
3 4

sf *dim.*
Allegro.
1 *tacet*

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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.

20 Solo

22 **23** **24** Viola.

25 Viol. I.

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

Canto religioso.

27 **28** **29**

Arpa.

Flauto. Fag. e Viol. II. 8^{va}

30

p *pp*

Fag. *s* Viol. I. Viola-Solo.

31

p *p*

Fag. *s* Fl. Cor. Bassi. pizz.

pp *dim.*

Fl. Bassi.

p *ppp*

Fl. Bassi. Fl. Bassi. Cor. G.P. Fl.

p *pppp*

Viola.

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)

32

Fl. picc.

33

Arpa.

Allegro assai. (♩.=138) Fl. picc.

21 22 23 24 25 26

Fl. picc. Fl. *pp*

Allegretto. (♩.=69) *p*

dim. poco a poco

perdendo 17 17

IV. tacet.