

Hector Berlioz  
Harold in Italy, Op. 16

Corno 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 melancoly, happiness and joy.

in G (Sol).

Adagio. (♩=76)

*Sespr.*

mf *ff* *f* *p* *ff* *pp* *dim. pp* *p* *sfp* *dim.* *p* *f* *ff* *ff* *mf* *sf* *p* *f* *f* *f* *f* *ff*

Viola-Solo. Viola-Solo.

10

15

Musical staff 10: Treble clef, 2/4 time signature. Starts with a fermata. Dynamics: *f*. Includes accents and slurs.

11

Musical staff 11: Treble clef, 2/4 time signature. Dynamics: *f* with accents, then *p*. Includes slurs and accents.

12

Musical staff 12: Treble clef, 2/4 time signature. Dynamics: *poco cresc.*, *pp cresc.*, *ff*. Includes slurs and accents.

13

Musical staff 13: Treble clef, 2/4 time signature. Dynamics: *G. P.*, *Cornetto*. Includes slurs and accents.

15

16

Musical staff 15-16: Treble clef, 2/4 time signature. Dynamics: *mf*, *cresc. poco a poco*. Includes slurs and accents.

poco più mosso

poco più mosso

poco animato

(♩.=120)

9

14

29

Musical staff 14: Treble clef, 2/4 time signature. Dynamics: *f*, *p*, *f*, *p*. Includes slurs and accents.

15 ancora animato

7

8

9

1

2

3

Musical staff 15: Treble clef, 2/4 time signature. Dynamics: *mf cresc.*. Includes slurs and accents.

16

Musical staff 16: Treble clef, 2/4 time signature. Dynamics: *ff*, *sf*. Includes slurs and accents.

Musical staff 16 continuation: Treble clef, 2/4 time signature. Dynamics: *sf*. Includes slurs and accents.

17

8

9

10

Musical staff 17: Treble clef, 2/4 time signature. Dynamics: *f*, *mf cresc.*. Includes slurs and accents.

Cor. II.

18

Musical staff 18: Treble clef, 2/4 time signature. Dynamics: *ff*. Includes slurs and accents.

Musical staff 18 continuation: Treble clef, 2/4 time signature. Dynamics: *sf*. Includes slurs and accents.

19

28

Musical staff 19: Treble clef, 2/4 time signature. Dynamics: *f*, *dim.*. Includes slurs and accents.

più mosso (♩ = 168)

Viol. I. *ff*

## II.

Pilgerzug, das Abendgebet singend.

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

in E (Mi).  
Allegretto. (♩ = 96)

*pppp*      *pppp*      *pppp*      *ppp*

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] 20 [21] 10 [22] *mp*

[23] *mf*

[25] *poco sf*

[27] *sf*

[29] *pp*

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] 30 [27] 8 [28] 28 [29] 8 *Canto religioso*

[30] [31] *p*

Corno I.

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 (Ut).

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

30 16 Oboe. 17 18 19 20 21 *mf* *pp*

33 *p*

34 *p* *cresc.*

35 *pp* *mf* *pp* *p*

Allegro assai. Allegretto. (♩.=69)  
(♩.=138) 30 42

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 ES (Mi♭).

Allegro frenetico. (♩.=104)

Souvenir de l'introduction.

Erinnerung an die Einleitung.

A reminiscence of the introduction.

Adagio. (♩.=76)

Allegro Tempo I. 3 3 1 *pp* *sf* *p* *pp*

Corno I.

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

36 10 37 1

*cresc.* *mf* *f*

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

38 1 4

*ff*

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

6 7 1 39 3

Tempo I. con fuoco.

*f*

24 3 Viol. I. 4 5 6 7 8

poco meno mosso poco animato il tempo al tempo I.

*ff*

40 41

Tempo I.

*ff*

3 2 41

*mf* *f*

7 1 41

*f*

42 13 43 2 senza accel.

*ff* *dim.* *p* *mf* *f*

1 41

*sf*

1 1 1 41

*f*

1 44 1 1 5

*f*

45 *f* 1 *f* 1 *f* 1 *f*

*poco riten.* *a tempo* 8 *p* 15

47 *ff*

*ff* *f*

48 7 *f* *f* 1

49 13 2 *senza accel.*

*ff dim. - p mf f*

51 1 1 1

5 1 1

52 8

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

*p* *poco riten.* **Tempo I.** 17 53 9

Oboe. 10 11

12 13 *poco f* *cresc.*

54 *senza accel.* *ff*

1 *sf*

55 33 56 5

Viol. I. 6 7 8

*ff* *sf* *ff*

2 57 2 5 1 3 2

*f* *f* *ff*

58 1 *ff*

1

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Corno 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 G (Sol).

Adagio. (♩ = 76)

10 Cor. I.

1 1 8 2 1

11 12

ff f p ff

2 5 13 3 21 4 1 2

pp dim. pp p

Allegro. (♩ = 104)

1 8 6 3

f ff ff

12 13 14 15 16

1 2 7 4

6 7 8 9 8 3 1. 1

Viola-Solo.

2. 4 6 9 5 2 14

ff f f

10 15



Corno II.

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11 *f* *pp cresc.* Cor. I.

12 *ff*

13 *mf* *poco più mosso* Cornetto. G. P.

14 *cresc. poco a poco* *poco più mosso* *poco animato* (♩. = 120) 9 *mf* 2 Solo. 9

15 *ancora animato* *mf* 7 1 5 *f* 16 *ff*

17 *sf* 5 1 5

18 *f* *ff*

19 *sf* 3 28 *f* *dim.*

più mosso (♩ = 168)

## II.

Pilgerzug, das Abendgebet singend.

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

in E (Mi).

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].

[20] 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.

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

Corno II.

III.

Serenade

eines Bergbewohners der Abruzzes an seine Geliebte.

Sérénade

Serenade

d'un Montagnard des Abruzzes à sa maîtresse.

of an Abruzzi-mountaineer to his sweet-heart.

in C (Ut).

Allegro assai. (♩.=138) 30

Allegretto. (♩.=69) (♩.=♩.) 16

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.

in Es (Mib).

Allegro frenetico. (♩.=104) 8

Souvenir de l'introduction.

Erinnerung an die Einleitung.

A reminiscence of the introduction.

Adagio. (♩.=76) 3

Souvenir de la marche des pèlerins.

Erinnerung an den Pilgerzug.

A reminiscence of the pilgrims procession.

Listesso tempo. 10

Souvenir de la Sérénade du montagnard.

Erinnerung an die Serenade des Bergbewohners.

A reminiscence of the mountaineer's Serenade.

poco riten.  
il tempo

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Corno II.

Souvenir du premier Allegro.

Erinnerung an das erste Allegro.

A reminiscence of the first Allegro.

Tempo I. con fuoco.

6 7 1 2 3 **39** 3

Viol. I. *f*

poco meno mosso 24 poco animato il tempo al tempo I. 3 Viol. I.

**40** *ff* *ff* Tempo I.

3 2 *mf* *f* *f*

**41** 7 8 Cor. I. 4 *f*

**42** 13 **43** 2 *ff* *dim.* *p* *mf* *f* senza accel.

1 *f*

2 1

1 **44** *f*

5 **45** 1 1 *f* *f* *f*

1 **46** 8 4 *f* *f* *f* Cor. I.

*poco riten.* *a tempo* 15

47 *p* *f*

*ff*

*ff*

*mf* *f.*

48 7 Cor.I. 8 4

49 13 2 50 *senza accel.*

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

1

2 1

1 51 *f*

5 1 1

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

1



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Corno III.

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 D (Ré),  
Adagio. (♩ = 76)

13 1 6 7 8 2

Cor. IV. *ff* *f* *p* *ff*

2 13 3 11

12 13 14 2 1 *poco rit.* *ff* **Tempo I.** 2 4 **Soli.** *mf* *pp*

Cor. IV. *p* *mf* *pp*

6 6 6 *cresc.* *pp* *dim. pp* *p* **Allegro.** (♩ = 104)

5 4 1 6 1

8 6 3 *sfz* *dim.* *p*

Viola-Solo. *ff* 13 14 15 16 *ff*

5 12 1 2 1 2 1

8 7 4 18

8 Fl. I. 1. 2. 4

ff f f f

9 5

f f f f

10 15 16 Viol. I. 1 2 f

11 15 f > > >

p mf pp cresc.

12 5 1 13 16 G. P.

Viol. 17 18 19 20 mf cresc.

poco più mosso poco più mosso poco animato

f >p f >p 14 29 15 1 2 3 4 Ob. p.

mf mf cresc. mf cresc.

16 f ff

f sf sf sf

f mf 3

17 2 mf mf cresc.

18 mf cresc. f ff



## II.

### Pilgerzug, das Abendgebet singend.

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

in C (Ut) 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.  
 The diminuendo begins here, but it must hardly be perceptible before 27.

Canto religioso.

Viol. I. 18 **28** 22 23 24 25 26 27 1 **29** Ob. *p cresc. sf*

11 *p p cresc. molto sf p* 8 **30** Fl. 1 2 3 4 5

6 7 8 *poco f p pp dim.* **31** 8 1 1

1 1 1 2 3

2 2 2 3 15

*ppp*

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 F (Fa) Allegro assai. (♩.=138)

Allegretto. (♩.=69) (♩.=♩.)

30 **32** Cor. ingl. 1 2 3 4

5 6 7 8 9 *p* 5

**33** 18 **34** 4 Cor. ingl. 5

*p pp*

6 7 *Solo. mf* 1

3 4 **35** 7 Cor. I. II. 8 9

*pp mf pp*

8 *Allegro assai. (♩.=138)* 30 *Allegretto. (♩.=69)* 42

# 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 G. Allegro frenetico. (♩=104)

(Sol) 

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. [37]



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 ritenuto il tempo


Tempo I. con fuoco.

Viol. I.



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

poco meno mosso poco animato il tempo al tempo I.



[40] 

Tempo I.





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

13 43 *senza accel.* *p* *mf* *f* *sf*

2 1

44 *f*

5 45 *f* *f* *f*

1 46 *15 rit.*

*a tempo*  
Viol. *f* *f* *f* 15 47 *ff*

1 2 3 4

*ff*

2 3 48 *f* *f* *f*

3 1

49 *ff dim. - - p* *mf* *f* 13 2 50 *senza accel.*

1 2

51 *f*

52 15 rit.

Tempo I. 17 53 13 Cor. I. 14 *poco f* *cresc.*

54 *senza accel.*

55 33 56 2 Viol. I. 3 4 *p* *cresc.* *ff*

57 2 1 *mf* *f*

58 4 1 4 *ff*

Detailed description: This page contains the musical score for the third horn part of Berlioz's 'Harold in Italy'. It features ten staves of music. The first staff begins with measure 51, marked with a forte (*f*) dynamic and includes fingerings (1) and accents. The second staff continues with measure 52, featuring a 15-measure ritardando (*rit.*) and a forte (*f*) dynamic. The third staff is marked 'Tempo I.' and contains measures 17 and 53, with a first horn part ('Cor. I.') starting at measure 14, marked *poco f* and *cresc.*. Measure 54 is marked *senza accel.*. The fourth staff continues with measure 55, marked *ff*. The fifth staff is for the first violin ('Viol. I.') and contains measures 33 and 56, marked *p* and *cresc.* to *ff*. The sixth staff contains measure 57, marked *mf* and *f*. The seventh staff contains measure 58, marked *ff*. The eighth and ninth staves continue the horn part with various dynamics and articulations. The tenth staff concludes the page with a double bar line.

Hector Berlioz  
Harold in Italy, Op. 16

Corno IV.

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 **D** (Ré)  
Adagio. (♩ = 76)

13 **1** Fl. *mf*

**3** *ff* *f* *p* *ff* *f* *p* *poco rit.* *ff* *Tempo I.* **4** Soli. *mf* *pp*

*cresc.* **5** *sf* *dim.* *pp* **6** *pp* *dim.* *pp* *p* **7** *pp* *dim.* *pp* *p* **8** *pp* *dim.* *pp* *p* **9** *pp* *dim.* *pp* *p* **10** *pp* *dim.* *pp* *p* **11** *pp* *dim.* *pp* *p* **12** *pp* *dim.* *pp* *p* **13** *pp* *dim.* *pp* *p* **14** *pp* *dim.* *pp* *p* **15** *pp* *dim.* *pp* *p* **16** *pp* *dim.* *pp* *p* **17** *pp* *dim.* *pp* *p* **18** *pp* *dim.* *pp* *p*

**8** Fl. **1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18**

Musical score for Corno IV, Harold in Italy, page 2. The score consists of ten staves of music. Dynamics include *ff*, *f*, *pp cresc.*, *mf*, *mf cresc.*, and *ff*. Performance instructions include *poco più mosso*, *poco animato*, and *ancora animato*. The score includes measures 9 through 18, with some measures repeated. Rehearsal marks are numbered 9 through 18. Instrument labels include Viol. I., Cor. III., and G. P. (Glockenspiel).

19  $\text{♩} = 160$   
19

3

*f* *f* *dim.*

Cor. III. *pp* *ff*

20 21 22 23 6

*più mosso*  $\text{♩} = 168$

## II.

Pilgerzug, das Abendgebet singend.

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

in C. Allegretto.  $\text{♩} = 96$   
(Ut)

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

[20] *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].

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



Corno IV.

4

30 Fl.

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 E. Allegro assai. (♩ = 138) (♩ = 69) (♩ = ♩) 30 32 9 10 11

(Mi) 6/8 21 Cor. III. 33 20 34 7 8 9

10 35 9 10 11 Cor. III.

Allegro assai. Allegretto. (♩ = 69) (♩ = 138) 30 42

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 G. Allegro frenetico. (♩ = 104) 5 Cor. III. 1

(Sol) ff 6 f 3/4

(♩ = 76) Adagio. Souvenir de l'introduction. Erinnerung an die Einleitung. A reminiscence of the introduction. Allegro. Tempo I. 2

Musical staff 1: Treble clef, 2/4 time signature. Measures 1-10. Dynamics: *mf* to *f*. Accents and slurs are present.

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

Musical staff 2: Treble clef, 2/4 time signature. Measures 11-13. Dynamics: *mf* to *f*. Includes a **36** box and a **37** box. *Cor. III.* is written above measure 10.

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

Musical staff 3: Treble clef, 2/4 time signature. Measures 14-23. Dynamics: *ff*. Includes a **38** box.

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

Musical staff 4: Treble clef, 2/4 time signature. Measures 24-33. Dynamics: *f*. Includes a **39** box. *poco ritenuto il tempo* is written above measures 24-27. *Tempo I. con fuoco.* is written above measures 28-33. *Viol. I.* and *Cor. III.* are written above the staff.

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

Musical staff 5: Treble clef, 2/4 time signature. Measures 34-38. Dynamics: *ff*. Includes a **39** box. *poco meno mosso poco animato il tempo al tempo I.* is written above the staff.

Musical staff 6: Treble clef, 2/4 time signature. Measures 39-40. Dynamics: *ff*. Includes a **40** box.

**Tempo I.**

Musical staff 7: Treble clef, 2/4 time signature. Measures 41-43. Dynamics: *ff*.

Musical staff 8: Treble clef, 2/4 time signature. Measures 44-46. Dynamics: *mf* to *f*. Includes a **41** box.

Musical staff 9: Treble clef, 2/4 time signature. Measures 47-49. Dynamics: *f*. Includes a **41** box. *Cor. III.* is written above the staff.

Musical staff 10: Treble clef, 2/4 time signature. Measures 50-53. Dynamics: *f* to *dim.* to *p*. Includes a **42** box.

Corno IV.

Cor. III. **43** *senza accel.*

14 *f*

**44** *f*

**45** *f*

**46** *f* 15 *rit.*

*a tempo*  
Viol. **47** *ff*

**48** *f* *mf* *f* Cor. III. **49** *ff dim. - -p* **50** *senza accel.* *f*

13 Cor. III. **50** *f*

51

1 1 1 5

15 rit. 17 53 13 Cor. I. III.

14 15

16 17 18 *f cresc.*

54 *senza accel.* *ff*

55 33

56 Viol. I. *p cresc. - ff*

57 1 2

58 1