

Hector Berlioz  
Harold in Italy, Op. 16

Fagotti I e III.

I.

Harold in den Bergen.

Scenes 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.

H. Berlioz, Op. 16.

Adagio. (♩=76)

**I. Solo.**

2 *p* *espress.*

**1** *mf*

*a 2.* **I.** *a 2.* **I.**

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

**2** **I. Solo.** *p* *cresc.*

*a 2.* **13** **3** **7** **8** **9** **2** **3** **4** **5** **2** **1** *poco rit.*

*ff* **Fag. II.** **Fag. II.**

**I.** **3** **2** **4** **2** *a 2.* *mf*

*pp* *sf* *dim.*

**I.** **3** **3** **3** **3** **1** **Allegro.** (♩=104) **I.** **8**

*sf* *dim.* **1** *p*

Fagotti I e III.

6 3 a 2. *f* *ff* *pp* *p* I.

5 12 *ff* a 2. *ff* Viola Solo. 13 14 15

1 *f* *f* *f* *mf*

1 *f* *sf* *p* *f* *p* 7 I.

*f* *poco f*

*ff* *mf* *pp* 8 *cresc. poco a poco*

a 2. 1. 2. 3 *f* *p*

a 2. 1 1 1 5 9 *ff* *f* *f* *f*

2 10 I. a 2. *f* *p* *f*

Fagotti I e III.

10

I.

*pp*

1

*pp*

11<sup>a 2.</sup>

*pp* *mf* *cresc.* *f*

I. Solo.

*p* *poco cresc.*

12<sup>a 2.</sup>

*mf* *pp* *cresc.* *ff*

G. P. 13 4

1

I.

*p*

*mf*

*mf*

*cresc. poco a poco* *f*

*poco più mosso* 2 *f* *p* 3 *p*

*poco più mosso* I. (♩ = 120) 3

14 *poco animato* 12 Clar. *p* I. Solo. 2 *mf* 7

13 14 15

Fagotti I e III.

15

*ancora animato*

I. 

16

*cresc.* 

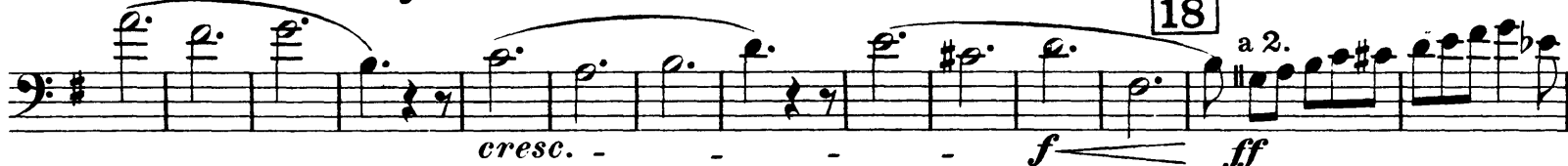




17



18

*cresc.* 





19



I. Solo.

*senza accel.*



*più mosso* (♩.=168) a 2.







## II.

## Pilgerzug, das Abendgebet singend.

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

\*) Allegretto. (♩=96)

Fag. I.

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.

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

\*) Für den 2<sup>ten</sup> Satz ist eine besondere Stimme für Fagott III und IV.Pour le 2<sup>me</sup> mouvement il y a une partie séparée pour les 3<sup>me</sup> et 4<sup>me</sup> Bassons.For the 2<sup>nd</sup> movement exist a separate orchestral part for the 3<sup>rd</sup> and 4<sup>th</sup> Bassoons.

Fagotti I e III.

Solo. 27 Canto religioso. 7 Viol. I.

mf p poco sf pp

12 18 14 15 16 1 28 15

Viol. I. 1 29 11

16 17 18 19 20 p poco cresc. sf p

p cresc. molto sf p p

8 30 4

2 7 3 3 3 3 31 6

pp 55

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

30 10 I.

pp p

32

12 33 3 Oboe.

mf p 4 5 6 7 8

Fl. Soli. 2 p

3 34 p cresc.

### 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.** (♩=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.

**I. 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. **Fagotti I e III.**

*Erinnerung an das erste Allegro.*

A reminiscence of the first Allegro.

*poco ritenuto il tempo*

4 I. *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 poco animato il tempo al tempo I.*

24 3 Viol. I. 4 5 6 7 8

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

**41** *mf*

**42** *f ff dim.*

2 I. *p mf*



Fagotti I e III.

2 *senza accel.* 43 2

*mf cresc.* - - - - -  
a 2. *senza accel.*  
*f*

*f*

44 2

*f* *lourdement*  
*schwer*  
*ponderously* 45 2

*p* *I.* *p* *I. Solo.* *p* 46 2

*poco riten.* *a tempo a 2.* *f*

*meno f* *pp* 2 6

Fagotti I e III.

47

Musical score for measures 47-48. The score consists of five staves. The first two staves are bass clefs, and the last three are alto clefs. The key signature has one flat (B-flat). Measure 47 starts with a forte (*ff*) dynamic. Measure 48 ends with a forte (*f*) dynamic. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several accents and slurs throughout the passage.

48

Musical score for measures 48-49. The score consists of four staves. The first two staves are bass clefs, and the last two are alto clefs. The key signature has one flat. Measure 48 starts with a mezzo-forte (*mf*) dynamic. Measure 49 ends with a mezzo-forte (*mf*) dynamic. The music continues with complex rhythmic patterns and includes first and second endings. Dynamics range from forte (*f*) to mezzo-forte (*mf*).

49

Musical score for measures 49-50. The score consists of three staves. The first two staves are bass clefs, and the last is an alto clef. The key signature has one flat. Measure 49 starts with a fortissimo (*ff*) dynamic, followed by a decrescendo (*dim.*) to piano (*p*), and then mezzo-forte (*mf*). Measure 50 starts with a mezzo-forte (*mf*) dynamic and includes the instruction "senza accel." (without acceleration). The music features complex rhythmic patterns and includes first and second endings. Dynamics range from fortissimo (*ff*) to piano (*p*).

50

Musical score for measures 50-51. The score consists of three staves. The first two staves are bass clefs, and the last is an alto clef. The key signature has one flat. Measure 50 starts with a forte (*f*) dynamic and includes the instruction "senza accel." (without acceleration). Measure 51 starts with a forte (*f*) dynamic. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from forte (*f*) to fortissimo (*ff*).

Musical staff 1, bass clef, key signature of two flats. It begins with a series of eighth notes, some with accents (>). A box containing the number 51 is located at the end of the staff.

Musical staff 2, bass clef, key signature of two flats. It features a sequence of eighth notes, some with slurs and fingerings (2, 5). A dynamic marking *f* is present.

lourdement  
schwer  
ponderously

Musical staff 3, bass clef, key signature of two flats. It contains several triplet markings (3) and fingerings (2).

Musical staff 4, bass clef, key signature of two flats. It contains several triplet markings (3) and fingerings (1).

Musical staff 5, bass clef, key signature of two flats. It contains triplet markings (3), fingerings (2, 1), and a box with the number 52. A dynamic marking *p* is present.

I. Solo.

Musical staff 6, bass clef, key signature of two flats. It features slurs, accents (>), and a dynamic marking *p*. A box with the number 53 is present.

*poco rit.*

Tempo I.

Musical staff 7, bass clef, key signature of two flats. It contains slurs, accents (>), and a dynamic marking *pp*. A box with the number 53 is present.

Musical staff 8, bass clef, key signature of two flats. It features a series of eighth notes with slurs and accents (>).

Musical staff 9, bass clef, key signature of two flats. It contains slurs, accents (>), and dynamic markings *poco f* and *cresc.*

Musical staff 10, bass clef, key signature of two flats. It contains slurs, accents (>), and a dynamic marking *ff*. A box with the number 54 is present.

senza accel.

Musical staff 11, bass clef, key signature of two flats. It contains slurs, accents (>), and a dynamic marking *f*.

Musical staff 12, bass clef, key signature of two flats. It contains slurs, accents (>), triplet markings (3), and fingerings (1). A box with the number 55 and the number 33 are present.

Berlioz — Harold in Italy

Fagotti I e III.

56 Viol. I. II. I. II. I. I. *p cresc.*

*ff sf p p mf f*

57 *ff f ff*

*ff*

58 *ff*

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Fagotti II e IV.

I.

Harold in den Bergen.

Scenes der Melancholie, des Glückes und der Freude.

Harold aux Montagnes.

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Scènes de mélancolie, de bonheur et de joie. Scenes of melancoly, happiness and joy.

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Adagio. (♩=76)

9 II. 1

13

3 Viola-Solo. II. 2 2 poco rit. 1

II. Tempo I. 2 4 2 a 2. pp

5 4 II. sf > dim. sf > dim.

Allegro. (♩=104) Fag. I. 8 6 3 a 2. f

4 II. p

a 2. ff 5

Berlioz — Harold in Italy

Fagotti II e IV.

Viola-Solo.

12

13 14 15

*ff*

*f*

*f*

*f*

*mf*

*sf*

*mf*

*p*

*f*

*f*

*poco f*

*ff*

*mf* *pp*

*cresc. poco a poco*

*f*

*p*

*ff*

*f*

*f*

*f*

*f*

*f*

*p*

*f*

*pp*

*f*

*mf*

*cresc.*

*f*

Fag. I.

*pp* *cresc.*

*ff*

G.P. 13

1

II. *p*

*mf*

*a 2.*  
*mf* *cresc. poco a poco*

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

*f* *>p* *f* *>p* *3* *p*

**14** *poco animato* **15** *ancora animato*

*17* *Fag. I.* *7* *II.* *2.* *3*

*18* *19* *20* *mf* *p*

*cresc.*

**16** *a 2.* *f* *ff*

*sf* *sf* *sf* *sf*

**17** *2* *II.* *mf* **18** *a 2.* *f* *ff*

*cresc.* *f* *ff*

*sf* *sf*

**19** (*♩.=160*) *23*

*f* *dim.* *p*

Fagotti II e IV.

24 25 26 27 *più mosso* (♩.=168) *a 2.*

Fag. 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. (♩.=96)

15 [20] 7 Fag. II. 3 3 3 3 6

3 3 3 3 [21] 6 3 3 3

3 [22] 6 3 3 3 7

[23] 8 Canto. 7 8 3 [24] Canto. I. 7 8 mf

Fag. I. 6 I. pp

7 [25] 3 3 3

3 6 3 3 3 6

*poco più f*

[26] 3 3 3 3 6 3 3 3

*f* *poco meno f* 6 [27] 8

3 6 3 3 3 3 3

*mf*

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



Fagotti II e IV.

Canto religioso.

8 Viol. I. 1 [28] 11

9 10 11 12 13 14 15 16 17 *pp*

15 Viol. I. 1 [29] 11

16 17 18 19 20 *p cresc. poco sf p*

8 [30] 4 2 7 3

*p cresc. molto sf p p*

3 3 3 [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.

Allegro assai. (♩=138)

II. Solo. 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 *ten.*

Allegretto. (♩=69) (♩=♩)

10 7 [32] 19 [33] 3 Oboe. 4 5 6

Fag. I. *p*

7 8 2 *p*

Fl. 2

1 [34] 5 *p cresc. f*

Fag. I. 4 [35] 19 II. Solo. 1 2 3

6 7 8 6 7 8 9 10 11 12 13 14 15 16 17 18 19 *f*

20 21 22 23 24 25 26 27 28 29 30 Allegretto. (♩=69) 41

# IV.

## Orgie der Briganten.

Erinnerungen an die vorhergehenden Scenen.

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Reminiscences of the preceding scenes.

**Allegro frenetico.** (♩=104)

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

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

(♩=76)

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.

*poco meno mosso* *poco animato il tempo al tempo I.*

First staff of music, bass clef, starting with a 7-measure rest, followed by a melodic line with a dynamic marking of *f* and a second ending bracket labeled '2'.

Second staff of music, alto clef, starting with a melodic line and ending with a dynamic marking of *mf*. A box containing the number '41' is placed above the staff.

Third staff of music, bass clef, starting with a melodic line and ending with a dynamic marking of *f*. A box containing the number '42' is placed above the staff.

Fourth staff of music, bass clef, starting with a melodic line and ending with a dynamic marking of *ff dim.* and a first ending bracket labeled '1'.

Fifth staff of music, bass clef, starting with a melodic line and ending with a dynamic marking of *mf*. It includes a second ending bracket labeled '2' and a section marked 'II.'.

Sixth staff of music, bass clef, starting with a melodic line and ending with a dynamic marking of *f*. It includes a box containing the number '43' and the instruction 'senza accel.'.

Seventh staff of music, bass clef, starting with a melodic line and ending with a dynamic marking of *f*.

Eighth staff of music, bass clef, starting with a melodic line and ending with a dynamic marking of *f*.

Ninth staff of music, bass clef, starting with a melodic line and ending with a dynamic marking of *f*.

Tenth staff of music, bass clef, starting with a melodic line and ending with a dynamic marking of *f*. A box containing the number '44' is placed above the staff.

Eleventh staff of music, alto clef, starting with a melodic line and ending with a dynamic marking of *f*. It includes the instruction 'lourdement schwer ponderously' and a box containing the number '45'.

Twelfth staff of music, bass clef, starting with a melodic line and ending with a dynamic marking of *f*. It includes a first ending bracket labeled '1'.

Thirteenth staff of music, bass clef, starting with a melodic line and ending with a dynamic marking of *p*. It includes a second ending bracket labeled '2', a section marked 'II.', and a box containing the number '46'.

Berlioz — Harold in Italy

Fagotti II e IV.

II. *poco rit.* *a tempo*

*p* *f* *meno f* *pp* *ff* *ff* *f* *f* *mf* *f* *mf* *f* *ff*

3 a 2. 2 2 6 47 2 48 49 2 II. 2 2 50 a 2. senza accel. *mf cresc.*

Detailed description: This page of a musical score for Bassoon II and IV contains measures 47 through 50. The music is written in bass clef with a key signature of one flat (B-flat). Measure 47 begins with a piano (*p*) dynamic and a *poco rit.* marking, followed by a *a tempo* instruction. The dynamics fluctuate, reaching fortissimo (*ff*) in measure 48. Measure 49 features a *dim.* (diminuendo) leading to a piano (*p*) dynamic, then a *mf* dynamic. Measure 50 starts with a *f* dynamic and a *senza accel.* (without acceleration) marking, followed by a *mf cresc.* (mezzo-forte crescendo) instruction. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical staff 1: Bass clef, key signature of two flats. Contains a melodic line with accents and slurs.

Musical staff 2: Bass clef, key signature of two flats. Contains a melodic line with accents and slurs. Measure 51 is boxed.

Musical staff 3: Bass clef, key signature of two flats. Contains a melodic line with accents and slurs. Measure 52 is boxed. Dynamics include *f*.

lourdement  
schwer  
ponderously

Musical staff 4: Bass clef, key signature of two flats. Contains a melodic line with triplets and slurs. Measure 52 is boxed.

Musical staff 5: Bass clef, key signature of two flats. Contains a melodic line with triplets and slurs. Measure 52 is boxed.

Musical staff 6: Bass clef, key signature of two flats. Contains a melodic line with triplets and slurs. Measure 52 is boxed. Dynamics include *p*.

Musical staff 7: Bass clef, key signature of two flats. Contains a melodic line with triplets and slurs. Measure 52 is boxed. Dynamics include *p* and *mf*. Tempo markings include *poco rit.* and *Tempo I.*

Musical staff 8: Bass clef, key signature of two flats. Contains a melodic line with triplets and slurs. Measure 52 is boxed. Dynamics include *p* and *mf*. Tempo markings include *poco rit.* and *Tempo I.*

Musical staff 9: Bass clef, key signature of two flats. Contains a melodic line with triplets and slurs. Measure 52 is boxed. Dynamics include *p* and *mf*. Tempo markings include *poco rit.* and *Tempo I.*

Musical staff 10: Bass clef, key signature of two flats. Contains a melodic line with triplets and slurs. Measure 52 is boxed. Dynamics include *p* and *mf*. Tempo markings include *poco rit.* and *Tempo I.*

Musical staff 11: Bass clef, key signature of two flats. Contains a melodic line with triplets and slurs. Measure 52 is boxed. Dynamics include *p* and *mf*. Tempo markings include *poco rit.* and *Tempo I.*

Musical staff 12: Bass clef, key signature of two flats. Contains a melodic line with triplets and slurs. Measure 52 is boxed. Dynamics include *p* and *mf*. Tempo markings include *poco rit.* and *Tempo I.*

Fagotti II e IV.

Fag. I.

56

Musical staff 1: Bass clef, key signature of one sharp (F#). Measure 56 starts with a rest for 5 measures, then a sequence of eighth notes with accidentals (F#, G, A, B, C, D, E, F#). Dynamics include *ff* and *f*. A second ending bracket labeled 'a 2.' spans the final measures.

Musical staff 2: Continuation of the eighth-note sequence from staff 1, ending with a *f* dynamic.

Musical staff 3: Continuation of the eighth-note sequence, featuring triplets and dynamics *p*, *mf*, and *f*. Measure 57 is indicated.

Musical staff 4: Continuation of the eighth-note sequence, featuring dynamics *ff* and *f*. Fingerings 2, 1, 1, and 3 are indicated.

Musical staff 5: Continuation of the eighth-note sequence, ending with a *ff* dynamic.

58

Musical staff 6: Continuation of the eighth-note sequence, starting with measure 58.

Musical staff 7: Continuation of the eighth-note sequence, featuring dynamics *f* and *ff*.

Musical staff 8: Continuation of the eighth-note sequence, featuring accents and dynamics *f* and *ff*.

Musical staff 9: Continuation of the eighth-note sequence, featuring dynamics *f* and *ff*.

Musical staff 10: Continuation of the eighth-note sequence, featuring dynamics *f* and *ff*.

Musical staff 11: Continuation of the eighth-note sequence, ending with a *ff* dynamic.

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 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].

**Allegretto.** The crescendo from [20] to [26] must be extremely moderate.

(♩=96)

15 Viol. I. 1 2 3 4 5 6 7 *ppp*

20 *ppp*

21 Viol. I. 1 2 3 4 5 6 7 8 9 10 *poco sf*

22 Canto. *mf*

23 Canto. *mf*

24 Viol. I. 14 16 17 18 19 20 21 22 23 *mf*

25 *mf*

*poco più f*

*poco più f*

Fagotti III e IV.

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

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

Canto religioso.

Canto.