

Harold in Italy.

Op. 16

Violoncello.

Hector Berlioz

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.

Adagio. (♩ = 76)

The musical score is written for the Cello in 3/4 time, key of D major. It begins with a dynamic of *pp* and a hairpin crescendo leading to *sf*. The first measure is marked with a first ending bracket [1]. The piece features a variety of dynamics: *p*, *mf*, *p*, *ff*, *f*, *p*, *pp*, and *cresc.*. There are several slurs and accents throughout. The score concludes with a *pizz.* (pizzicato) instruction and a final dynamic of *mf*. The piece ends with a repeat sign and a second ending bracket [2] leading to a final measure marked with a third ending bracket [3] and a measure rest for 4 measures.

Violoncello.

Viola-Solo.

5 6 7 8 9 *cresc.* *pp* *sf* *pp*

pizz. *pp* *poco rit.* *pizz.* *p* **Tempo I.** *arco* *mf*

pp *pp* *sf* *dim.*

p *sf* *dim.*

pizz. **Allegro.** (♩ = 104) *arco* *p* *pp*

poco f *cresc.*

molto *ff* *pp* *pp*

pizz. *arco* *ff* *ff* *ff* *ff*

ff *pp* *ppp*

riten. **Tempo I.** *sf* *p*

Violoncello.

ff sf

pizz. arco p f

sf mf sf

p f p

ff dim. - p - pp pizz.

arco f

pp pp

8 p cresc. poco a poco - - f f < pp

ppp ppp ff

ff p ff p f f

9 f pp pp f pp

2

Berlioz — Harold in Italy

Violoncello.

4

1

10

p *ff*

p *ff*

pp *ff*

pp *f*

11

ff

pizz. *p*

2

poco cresc. *arco* *mf* *cresc.*

12

ff

1

13

G. P. *p cresc.* *sf* *pp*

ppp *div.* *unis.*

p

Detailed description: This page of a musical score for Violoncello contains measures 10 through 13. The music is in the key of D major (one sharp) and 3/4 time. Measure 10 begins with a dynamic of *p* and ends with *ff*. Measure 11 starts with *pp* and *f*. Measure 12 features a *pizz.* (pizzicato) section with a dynamic of *p*, followed by an *arco* (arco) section with a dynamic of *mf* and a *cresc.* (crescendo) marking. Measure 13 starts with a dynamic of *ppp* and includes markings for *div.* (divisi) and *unis.* (unison). The score includes various musical notations such as slurs, accents, and dynamic markings.

poco più mosso *f* *f*

poco più mosso ($\text{♩} = 120$) *p* *pp* *cresc. molto* *f* *p*

6 Viol. I. *p* *pp* **14** *poco animato* 5

poco a poco cresc.

15 *ancora animato* *mf* *cresc. poco a poco*

cresc. sempre

cresc. molto

16 *ff* *f* *ff*

17 *pp* *cresc. poco a poco*

Violoncello.

cresc. sempre

18

ff

sf *sf* *sf*

ff *ff* *ff*

dim. 19 ($\text{♩} = 160$) *p* *dim.*

ppp

senza accel.

più pp *pp* *cresc. poco a poco*

ff *ff*

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)



[20]

I.



[21]



[22]



unis. Canto.



Canto.



Violoncello.

24 Canto.

mf poco a poco cresc. sf

25 Canto.

poco sf poco più f sf cresc.

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**.

26 Canto.

f poco meno f e poco sf dim. poco a poco

27 pizz. *dim. pizz. dim.*

div. mf mf

Canto religioso.

28 *arco p pp*

29 *pp*

30 *pp*

30 7

poco f *p*

31 *pp* *dim.*

div. ppp *dim.*

ppp *dim.* unis. *pizz.*

Arpa. *p* 2 3 2 5 1 4 5 pp

dim.

1 1 1 6 arco 3 *perdendo* *sosten.*

G. P. *ppp* *ppp*

III.

Serenade

eines Bergbewohners der Abruzzen an seine Geliebte.

S é r é n a d e

S e r e n a d e

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

Allegro assai. (♩ = 138)

Fl. picc.

24 25 26 27 28 29 30

Allegretto. (♩ = 69) (♩ = ♩)

pizz.

mf *dim.* *pp*

4

Violoncello.

32

arco *pp* *pizz.* *p* *arco* *p dim.*

33

pp

34

pizz. *cresc.* *f* *p* *cresc.* *ff*

35

arco *pp* *pizz.* *p* *dim.* *pp*

Allegro assai. (♩. = 138)

24 con sord. Fl. picc. 25 26 27 28 29 30

Allegretto. (♩ = 69) (♩ = ♩)

arco con sord

ppp

dim. poco a poco

12 un poco riten.

ppp

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)

3

ff

mf

f

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

Adagio. (♩ = 76)

div.

unis.

p

sf

p

Allegro. Tempo I.

I.

div. II.

f

mf

f

f

mf

f

p

p

Souvenir de la Marche des Pèlerins.
 Erinnerung an den Pilgerzug.
 A reminiscence of the pilgrims procession.

unis.

36

cresc.

f

pp

L'istesso tempo. 5

Violoncello.

37

mf *f* *ff* *div.*

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

unis. 1 pizz. 5 arco

p *ff*

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

38

ff *mf* *cresc.*

Tempo I. con fuoco.

39

ff *poco meno mosso*

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

pizz. 3 3 7 Viola. arco 1

pp *pp* *pp* *pp*

poco animato il tempo al tempo I.

pp *cresc. poco a poco*

40

mf cresc. *f* *ff*

Tempo I.

ff

div. unis.

ff

div.

ff

div.

41 pizz. arco pizz. arco
f mf f mf

unis. pizz. arco pizz. arco pizz. arco pizz. arco
f f f mf f mf f f

42
f f ff

dim. p pp

senza accel.
cresc.

43 senza accel.
cresc. molto ff

p < f sf

sf

44 3
sf

Violoncello.

This page contains the musical score for the Violoncello part, measures 45 through 50. The score is written in bass clef with a key signature of one flat (B-flat major/D minor). Measure 45 begins with a forte (*f*) dynamic and features a series of chords and a melodic line. Measure 46 starts with a piano (*p*) dynamic and includes a pizzicato (*pizz.*) section. Measure 47 is marked *ff* and features a *div.* (divisi) section. Measure 48 is marked *ff* and includes a *div.* section. Measure 49 is marked *ff* and includes a *div.* section. Measure 50 is marked *ff* and includes a *div.* section. The score includes various dynamics such as *f*, *ff*, *p*, *pp*, *mf*, and *sf*, as well as performance instructions like *arco*, *unis.*, *poco ritenuto*, and *a tempo*. The piece concludes with a *div.* section in measure 50.

Musical notation for measures 46 and 47. The piece is in the key of B-flat major (two flats) and 3/4 time. The notation consists of two staves. Measure 46 features a series of eighth notes with accents, and measure 47 continues with similar rhythmic patterns.

Musical notation for measures 48 and 49. Measure 48 is marked with a box containing the number 48. The notation includes dynamic markings such as *f*, *mf*, and *f*, and performance instructions like *unis.*, *pizz.*, and *arco*. Measure 49 begins with a *f* dynamic and ends with a *dim.* marking.

Musical notation for measures 50 and 51. Measure 50 is marked with a box containing the number 50. The notation includes dynamic markings such as *f*, *ff*, *dim.*, *p*, and *pp*. Measure 51 features a *p* dynamic and a *pp* dynamic.

Musical notation for measures 52 and 53. Measure 52 includes the instruction *senza accel.* and a *cresc.* marking. Measure 53 includes the instruction *senza accel.* and dynamic markings *cresc. molto*, *ff*, *p*, and *f*.

Musical notation for measures 54 and 55. Measure 54 includes a *sf* dynamic marking. Measure 55 includes a *sf* dynamic marking and a *sf* dynamic marking.

Musical notation for measures 56 and 57. Measure 56 is marked with a box containing the number 51. The notation includes dynamic markings such as *f* and *f*, and performance instructions like *3* and *4*.

Violoncello.

1 1 1

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

52

p *p* *pizz.* *pp*

poco riten.

sempre pizz. Tempo I.

pp *poco sf* *p*

arco

p

53

p

1 1

cresc.

cresc. *p* *mf* *cresc. molto*

54 *senza acceler.*

ff

sf *div.* *unis.*

55

ff *pp* *ppp*

(Dans la coulisse.)
 (Entfernt aufgestellt.)
 (From the wings.)

Solo.

Violoncello-Solo.

tutti. *p* *pp*

pp dim. ppp

Measures 54-55. The upper staff features a melodic line with triplets and a dynamic marking of *pp* that gradually decreases to *dim.* and finally *ppp*. The lower staff provides a rhythmic accompaniment with eighth notes.

56 ppp pp

Measures 56-57. Measure 56 begins with a *ppp* dynamic. The upper staff continues the melodic line, while the lower staff has a more active accompaniment. Measure 57 is marked with *pp*.

tutti cresc. poco a poco - - ff div. sf

Measures 58-59. The section begins with the instruction *tutti*. The upper staff shows a melodic line with a *cresc. poco a poco* marking, reaching *ff* by measure 59. The lower staff features a *div.* (divisi) section with *sf* dynamics.

57 p cresc. - - f ff

Measures 60-61. Measure 60 starts with a *p* dynamic and a *cresc.* marking. The upper staff has a melodic line that reaches *f* and *ff*. The lower staff has a rhythmic accompaniment.

ff

Measures 62-63. The upper staff continues the melodic line, and the lower staff has a rhythmic accompaniment. The dynamic is *ff*.

58 f

Measures 64-65. Measure 64 is marked with *f*. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment.

ff

Measures 66-67. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment. The dynamic is *ff*.

ff

Measures 68-69. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment. The dynamic is *ff*.

Measures 70-71. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment.