

Hector Berlioz
Harold in Italy, Op. 16

Flauto 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 melancholy, happiness and joy.

Adagio. (♩=76) Clar. 8

mf ff f p ff f p ff pp

Viola-Solo. 5 6 7 8 9 10 11 pp

poco rit. 1 3 2 4 2 mf

pp

5 2 Fl. II. 3 4 sf dim..

Allegro. (♩=104) 1 8 p

Berlioz — Harold in Italy

Flauto I.

6 Viola-Solo. 1

ff pp p f

Viola-Solo.

ff p f

f sf mf sf

7 Viola-Solo.

p f sf

ff p cresc. poco a poco

8

f sf

9

f p

10

f p

Solo.
p

pp *pp*

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

11

ff

G. P.

12 *mf*

cresc. poco a poco *f* *p*

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

Fag. *mf* *f*

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

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Flauto I.

16 *mf cresc. - - f - - ff*

17 *mf*

18 *mf cresc. - - f - - ff*

19 (*♩ = 160*) *p* *ff*

20 *più mosso* (*♩ = 168*) *Viol. I.*

Detailed description: This page of a musical score for Flute I contains measures 16 through 20. The music is written in treble clef with a key signature of one sharp (F#). Measures 16-18 feature a melodic line with dynamic markings of *mf cresc.*, *f*, and *ff*. Measures 17-18 include triplet markings (3 and 6). Measures 19-20 are marked *più mosso* and include a tempo change to *♩ = 168*. Measure 19 starts with a *p* dynamic, while measure 20 begins with *ff*. The score also includes a Violin I part starting in measure 20.

Flauto 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.

Allegro assai.

Allegretto. (♩.=69) (♩.=♩.)

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.

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

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

Flauto I.

mf
senza accel.

mf cresc. **50** *senza accel.* *ff*

f

51 *f*

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

52 *p* *poco riten.*

Tempo I. *p* *pp*

53 *poco f* *cresc.*

54 *senza accel.* *ff*

Detailed description: This page of a musical score for Flute I contains measures 48 through 54. The music is written in a single staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The score includes various dynamic markings such as *mf*, *cresc.*, *ff*, *f*, *p*, and *pp*. Performance instructions include *senza accel.* and *poco riten.*. Measure numbers 48, 50, 51, 52, 53, and 54 are enclosed in boxes. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures contain triplets, indicated by a '3' over the notes. The score concludes with a double bar line and a key signature change to one sharp (F#).

This page of the musical score for Flauto I in Berlioz's *Harold in Italy* contains measures 55 through 58. The Flauto I part begins with a dynamic marking of *sf* (sforzando) and features a melodic line with several triplet markings. Measures 55 and 56 are boxed, and measure 57 is also boxed. The dynamic markings for the Flauto I part progress from *p* (piano) to *mf* (mezzo-forte), *f* (forte), and finally *ff* (fortissimo). The Violin I and Violin II parts are also present, with dynamic markings of *p* and *cresc.* (crescendo) leading to *ff*. The score includes various musical notations such as slurs, accents, and articulation marks.

Hector Berlioz
Harold in Italy, Op. 16

Flauto II.(Flauto piccolo.)

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) Fl.gr.

8 9 10 11

1

mf

ff f p

2 5 13 3 19

Viola-Solo

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

5

pp ff

Berlioz — Harold in Italy

Flauto II. (Flauto piccolo.)

2

Viola - Solo.

12

13 14 15

ff

f

f *sf* *mf*

7 4

Viola - Solo

4 5 6 7

ff

8 3

1.

f

2.

4

ff

1 1

f *f* *f* *f*

9 5 2 6

p

10

f

2 10

Fl. I.

11

f

11 12 13

p *poco cresc.*

7

12

mf pp cresc. - ff

Detailed description: This block contains the first two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a mezzo-forte (mf) dynamic and features a melodic line with quarter notes and eighth notes. The second staff continues the melodic line, with dynamics shifting to pianissimo (pp) and then crescendo (cresc.) leading to fortissimo (ff). A box containing the number '12' is placed above the first staff. The key signature changes to one flat (Bb) in the second staff.

13

G. P. mf

Detailed description: This block contains the third and fourth staves. The third staff starts with a treble clef and a key signature of one flat (Bb). It features a melodic line with eighth notes and quarter notes. A box containing the number '13' is placed above the staff. The dynamic is mezzo-forte (mf). The fourth staff continues the melodic line with a 'G. P.' (Grave) marking and a dynamic of mezzo-forte (mf).

cresc. poco a poco - poco più mosso

f > p f > p

Detailed description: This block contains the fifth and sixth staves. The fifth staff features a melodic line with eighth notes and quarter notes, with a dynamic of fortissimo (f). The sixth staff continues the melodic line with a dynamic of piano (p). The tempo marking 'poco più mosso' is present. The dynamics alternate between fortissimo (f) and piano (p) with accents.

poco più mosso (♩ = 120)

14

pp poco animato

18 19 20

Detailed description: This block contains the seventh and eighth staves. The seventh staff starts with a treble clef and a key signature of one flat (Bb). It features a melodic line with eighth notes and quarter notes, with a dynamic of pianissimo (pp). The tempo marking 'poco più mosso (♩ = 120)' is present. A box containing the number '14' is placed above the staff. The eighth staff continues the melodic line with a dynamic of poco animato. The dynamics alternate between fortissimo (f) and piano (p) with accents. The measures 18, 19, and 20 are indicated at the end of the staff.

15

mf f mf cresc. -

Detailed description: This block contains the ninth and tenth staves. The ninth staff starts with a treble clef and a key signature of one flat (Bb). It features a melodic line with eighth notes and quarter notes, with a dynamic of mezzo-forte (mf). A box containing the number '15' is placed above the staff. The dynamic shifts to fortissimo (f). The tenth staff continues the melodic line with a dynamic of mezzo-forte (mf) and a crescendo (cresc.) marking.

16

f ff

Detailed description: This block contains the eleventh and twelfth staves. The eleventh staff starts with a treble clef and a key signature of one flat (Bb). It features a melodic line with eighth notes and quarter notes, with a dynamic of fortissimo (f). A box containing the number '16' is placed above the staff. The dynamic shifts to fortissimo (ff). The twelfth staff continues the melodic line with a dynamic of fortissimo (ff).

sf sf

Detailed description: This block contains the thirteenth and fourteenth staves. The thirteenth staff starts with a treble clef and a key signature of one flat (Bb). It features a melodic line with eighth notes and quarter notes, with a dynamic of sf (sforzando). The fourteenth staff continues the melodic line with a dynamic of sf (sforzando).

sf sf sf sf

Detailed description: This block contains the fifteenth and sixteenth staves. The fifteenth staff starts with a treble clef and a key signature of one flat (Bb). It features a melodic line with eighth notes and quarter notes, with a dynamic of sf (sforzando). The sixteenth staff continues the melodic line with a dynamic of sf (sforzando).

17

3 10

Detailed description: This block contains the seventeenth and eighteenth staves. The seventeenth staff starts with a treble clef and a key signature of one flat (Bb). It features a melodic line with eighth notes and quarter notes, with a dynamic of sf (sforzando). A box containing the number '17' is placed above the staff. The dynamic shifts to piano (p). The eighteenth staff continues the melodic line with a dynamic of piano (p). The measures 3 and 10 are indicated at the end of the staff.

Flauto II. (Flauto piccolo.)

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* **6**

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].

26 *f* *poco meno f*

27 *p* Canto religioso.

28 *mf*

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

30 *p*

31 *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)

3 Solo. *mf*

tenuto

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.

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 36 37

mf < f ff

Souvenir de la Sérénade du Montagnard.

Erinnerung an die Serenade des Bergbewohners.

A reminiscence of the mountaineer's Serenade.

7 1 10 36 37 14 15

ff

Souvenir du 1^{er} 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 39 24 24 24 24

ff

poco animato il tempo al tempo I.

3 4 5 6 7 8 40 40 40 40 40

ff

Tempo I.

3 4

ff

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

48

49

50 *senza accel.*

51

52

Fl. I.

Tempo I.

Viol. I.

Viol. I.

ff *dim.* *f* *sf* *ff* *f*

16 17 18 19 20 16 17 18 15 9 10 11 12

Flauto II. (Flauto piccolo.)

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*

mf *f* *ff*

58

ff