

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.

Berlioz — Harold in Italy

Corno I.

2

10

15

11

12

13

12

13

14

G. P.

Cornetto

15

16

poco più mosso

poco più mosso

poco animato

(♩.=120) 9

14

29

15 ancora animato

7

8

9

1

2

3

16

17

8

9

10

18

19

28

3

dim.

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.

Viola. *mp*

mf

poco sf

sf *pp* *mf*

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. *p*

Viol. I.

p *cresc. molto* *sf* *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 *f* *poco riten.*
il tempo

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

6 7 1 39 3

Tempo I. con fuoco.

ff *f* *ff*

24 3 4 5 6 7 8

poco meno mosso poco animato il tempo al tempo I.

ff *ff*

40 41

Tempo I.

ff *ff*

mf *f*

41 7 1

f *f*

42 13 43 2

senza accel.

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

43 1

f *f*

44 1 1 1 5

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

Berlioz — Harold in Italy

Corno I.

6

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

poco riten. *a tempo* 3 8 *p* 15

47 *ff*

ff *f*

48 7 *f* *f* 1

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

51 1 1 1

5 1 1

Detailed description: This page of a musical score for the first horn part of Berlioz's 'Harold in Italy' contains measures 45 through 51. The music is written in a single staff with a treble clef and a key signature of one sharp (F#). The score includes various dynamics such as *f* (forte), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo). It also features performance instructions like *poco riten.* (poco ritardando) and *a tempo*. Measure numbers 45, 46, 47, 48, 49, 50, and 51 are boxed at the beginning of their respective lines. Fingerings (1, 2, 3, 5, 8) and breath marks (>) are indicated throughout. The music consists of a series of eighth and sixteenth notes, often beamed together, with some rests and slurs. The key signature changes to two flats (Bb) in measure 47 and remains there through measure 51.

Berlioz — Harold in Italy

Corno I.

1

f

f

f

f

52 8

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

1

2 57 2 5 1 3 2

f *f* *ff*

58 1

ff *ff*

1

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Harold in Italy, Op. 16

Corno II.

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)

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

Viola-Solo

12 13 14 15 16

1 2 7 Cor. I. 7 4

f f sf f

6 7 8 9 8 3 1. 1

Viola-Solo.

2. 4 6 9 5 2 14

ff f f

10 15

Corno II.

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)

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.

Viola. *pp*

Cor. I. *mp* *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].

f *poco meno f*

Canto religioso *mf* *cresc. molto sf*

Viol. I.

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 Scenen.

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

Corno II.

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

Tempo I. con fuoco.

6 7 1

Viol. I. 2 3 *f* 39 3

poco meno mosso 24 poco animato il tempo al tempo I. 3 Viol. I. 4 5 6 7 8

40 Tempo I. ff

3 2 *mf* *f* *f*

41 7 Cor. I. 8 4 *f*

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

1 *f*

2 1

1 44 *f* 1 1

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

1 46 8 4 Cor. I.

Berlioz — Harold in Italy

Corno II.

6

poco riten. *a tempo* 15

p *f*

47 *ff*

ff

sf

mf *f.*

48 *f* Cor.I. 7 8 4

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

sf

51 *f*

f *f* *f* *f*

Detailed description: This page of a musical score for Corno II in Berlioz's 'Harold in Italy' contains measures 47 through 51. The music is written on a single staff in treble clef. Measure 47 begins with a piano (*p*) dynamic and a 'poco riten.' (slightly slower) marking, followed by an 'a tempo' marking. The dynamics range from piano (*p*) to fortissimo (*ff*). Measure 48 features a *mf* dynamic and a triplet of eighth notes. Measure 49 includes a *dim.* (diminuendo) marking and a *p* dynamic. Measure 50 is marked 'senza accel.' (without acceleration) and features a *f* dynamic. Measure 51 is marked with a *f* dynamic. The score includes various musical notations such as accents, slurs, and dynamic hairpins. Measure numbers 15, 47, 48, 49, 50, and 51 are clearly indicated. There are also some smaller numbers (7, 8, 13, 2) that likely refer to specific notes or groups of notes within the measures.

52 8 4 *poco riten.* 17 53 9 Oboe. 10 11

Cor. I. *p*

12 13 Cor. I. *f cresc.* - - - - *ff* 54 *senza accel.*

1 *f*

1 2 3 55 33 56 5

Viol. I. 6 7 8 *ff* 1 *f*

2 57 2 5

1 3 Cor. I. 2 4 5 *ff* *ff*

58 4 1

1

1

1

Hector Berlioz
Harold in Italy, Op. 16

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

f *p* *p* *poco rit.* *ff* **Tempo I.** 2 4 **Soli.**

12 13 14 2 1 *p* *mf* *pp*

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

6 6 6 5 4 1 6 1

sfz *dim.* *p*

8 6 3 8

f *ff*

Viola-Solo. 5 12 13 14 15 16 *ff*

ff 1 1 2 1

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

7 4 18

8 Fl. I. 1. 2. 4

1 2 3 *f* *f* *f* *f*

Berlioz — Harold in Italy

Corno III.

ff f f f

9 5

f f f

10 15 16 Viol. I. 1 2 f

11 15 f > > >

p mf pp cresc.

12 5 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 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].
 [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].

Corno III.

Canto religioso.

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) (♩.=♩.)

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.

[38]

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.

[39]

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

poco meno mosso poco animato il tempo al tempo I.

[40]

[41]

Berlioz — Harold in Italy

Corno III.

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

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

2 1 2 1

44 *f*

5 45 *f* *f* *f*

1 46 *f* *15 rit.*

a tempo
Viol. 1 2 3 4 *f* *ff* 15 47

ff

48 *f* *f* *f* *f*

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 3 1 3 *ff* *ff*

Detailed description: This page of a musical score for Corno III contains measures 51 through 58. The music is written on ten staves. Measures 51-52 are marked *f*. Measure 52 includes a 15-measure ritardando. Measure 53 is marked *Tempo I.* and *Cor. I.*, with dynamics *poco f* and *cresc.*. Measure 54 is marked *senza accel.*. Measure 55 is marked *Viol. I.* and includes dynamics *p*, *cresc.*, and *ff*. Measure 57 includes dynamics *mf* and *f*. Measure 58 includes dynamics *ff* and *ff*. The score includes various musical notations such as accents, slurs, and dynamic markings.

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 Fl. 1 2 3 4 5 6 *mf*

2 2 5 13

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

9 Viola-Solo. 10 11 *pp* 2 1 *p* *mf* *pp*

6 6 6 3 *pp* *dim.* *pp* *p*

5 4 *sfp* *dim.* *Allegro.* (♩ = 104) *Cor. III.* 1 2

8 6 3 *f* 8

Viola-Solo. 12 13 14 15 16 *ff*

5 1 1 2

5 *Cor. III.* 6 7 4 18

8 Fl. 1. 2. 4

1 2 3 *f* *f*

Berlioz — Harold in Italy

Corno IV.

ff f f f

1 1 1 9 5

f f

2 15 16 10

Viol. I. 1 2 f

15 11

f > > > >

11 12 13 12 6 1

Cor. III. pp cresc. - - ff G. P.

13 16 17 18 19 20 III. poco più mosso 2

poco più mosso poco animato ancora animato

(♩=120) 9 14 29 15 8 Cor. III. 3

9 10 11 mf mf cresc. f

16

ff sf sf sf

3

3

17 9 3 18

mf mf cresc. - - f ff

sf sf sf sf

II.

Pilgerzug, das Abendgebet singend.

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

in C. Allegretto. (♩.=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

Fl. **30**

1 2 3 4 5 6 7 8

8 **31** 8 1

pocolf *p* *pp*

1 1 1 1 2 3

dim.

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

(Mi)

21 Cor. III. *p*

3 **33** 20 **34** 7 Cor. III. *p*

10 **35** 9 10 11 Cor. III. *mf* *pp*

10 2 2 **Allegro assai.** **Allegretto.** (♩ = 69) (♩ = 138) **30** **42**

p *pp* *pp*

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 *f*

6

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

1 1 2

pp *f* *p* *pp* *mf*

Souvenir de la marche des pèlerins.
Erinnerung an den Pilgerzug.
 A reminiscence of the pilgrims procession.
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.
Erinnerung an das erste Allegro.
 A reminiscence of the first Allegro.

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

Tempo I.

Berlioz — Harold in Italy

Corno IV.

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

14 *f*

44 *f*

45 *f*

46 *15 rit.*

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

48 *f* *mf* *f* *ff*

49 *ff dim. - - p*

13 Cor. III. **50** *senza accel.*

14 *f*

51

1 1 1 5

1 1 1

Tempo I.

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

14 15

16 17 18 *f cresc.*

54 *senza accel.*

ff *f*

55 33

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

2 3 4 1 2

57 1 2

58 1 3 1

ff *ff* *ff*

4 3 5 1 3 1

4

1 3 3

1 1