

Hector Berlioz  
Harold in Italy, Op. 16

Viola.

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)

6

mf < sf

p mf p

1

cresc.

ff > f > p > cresc.

ff > f > p > pp

2

pp cresc.

pizz. 3 arco 4 3 11

ff f mf pp

pizz. 3 3 3 3 3 3 poco rit. 1 pizz. # Tempo I. 3 4 2

Viola Solo.

12 13 14 pp p

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Viola.

2

The musical score for the Viola part consists of several systems of staves. The first system includes a grand staff with two staves, labeled 'arco' and 'div.' (divisi), with a dynamic marking of *pp*. The music features complex rhythmic patterns with triplets and sextuplets. The second system continues this texture. The third system introduces a dynamic marking of *p*. The fourth system includes a *dim.* (diminuendo) marking and a *pp* dynamic. The fifth system begins with a measure marked with a box containing the number '5', followed by a *p* dynamic and a *pp* dynamic. The sixth system includes a *pizz.* (pizzicato) marking and a *p* dynamic. The final system is labeled 'unis. Allegro. (♩.=104)' and includes a *p* dynamic, a *pp* dynamic, and a measure marked with a box containing the number '6'. The score concludes with a *poco f* dynamic, a *cresc. molto* (crescendo molto) instruction, and a *ff* (fortissimo) dynamic.

*ppp* *arco* *ff* *pp* *pp* *pizz.* **1**

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *pp* **5**

*ppp* *riten.* **Tempo I.** *sf* *p* *ff*

*sf* *pizz. arco* *p* *f* *mf* *sf* **1**

*f* *sf* *mf* *sf*

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

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

*arco* *f* **1**

*pizz.* *pp* *arco* *pp* **1**

**8** *p cresc. poco a poco* *f* *f* *pp*

*ppp* *ppp* *ff* *ff p* *ff p*

**9** *f* *f* *f* *pp* *pp* **1** **2**

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Viola.

4

1

*f* *f* *pp*

2

*p*

1

*ff*

10

*ff*

*p*

*ff* *pp*

*ff* *pp* *f*

11

*ff*

2

*p*

pizz.

*p* *poco cresc.*

arco

*pp* *cresc.*

12

*ff*

G.P. 13 1

*p cresc.* - - *sf* *pp* *ppp*

*poco più mosso*

*p* *pp* *cresc. molto* - - - *f* *p*

*poco più mosso* (♩.=120)

*poco animato*

5 *pp* *div.* *p* 14 12

5 *pp* *p* 12

Berlioz — Harold in Italy

Viola.

*pp* *poco a poco cresc.*

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

*cresc. poco a poco*

*cresc. sempre* *cresc. molto*

**16** *ff* *sf* *sf* *ff*

**17** *pp* *cresc. poco a poco*

*cresc. sempre*

**18** *cresc. molto* *ff*

Detailed description: This page of a musical score for the Viola part of Berlioz's 'Harold in Italy' contains measures 15 through 18. The music is written in G major and 3/4 time. Measure 15 is marked 'ancora animato' and 'mf'. The score features various dynamics including piano (pp), mezzo-forte (mf), fortissimo (ff), and sforzando (sf), along with crescendos. Fingerings (1) are indicated for several notes. The notation includes sixteenth-note runs, dotted rhythms, and slurs.

*f*

*f* *f* *f*

*f* *ff*

**19**  
(♩ = 160)

*f* *dim.* *p* *dimin.*

*pp*

*senza accel.*

*pp* *cresc. poco a poco*

*ff* *ff*

*pp* *cresc. poco a poco*

Viola.

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] pppp pizz. 3 3 3 arco ppp Canto. ppp  
 pp  
 [21] poco *sf* p Canto.  
 [22] mf p sempre pizz.  
 [23]  
 [24] poco a poco cresc.  
 arco mf Canto.  
 [25] div. unis. 3 3 poco più f  
 [26]



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].

Viola.

III.

Serenade

eines Bergbewohners der Abruzzen an seine Geliebte.

Sérénade

Serenade

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

Allegro assai. (♩.=138)

The first section of the score is in 6/8 time and consists of two systems of piano and violin parts. The piano part begins with a *div. mf* marking and a *p* marking later. The violin part also has a *p* marking. The music is characterized by a steady eighth-note accompaniment in the piano and a more melodic line in the violin.

tenuto Allegretto. (♩.=69) (♩.=♩.)

The second section of the score is in 6/8 time and consists of two systems of piano and violin parts. It begins with a *tenuto* marking. The piano part has dynamic markings of *mf*, *diminuendo*, and *pp*. The violin part also has *mf*, *diminuendo*, and *pp* markings. The tempo is marked *Allegretto*. The music features a more complex rhythmic pattern with accents and a gradual decrease in volume.

4 **32**

pp

4

pp

Detailed description: This system contains measures 32 and 33. It features two staves with a 4/4 time signature. The music consists of eighth-note patterns in the left hand and dotted half-note patterns in the right hand. Dynamic markings include *pp* (pianissimo) in both staves.

2

*p*

2

*p*

Detailed description: This system contains measures 34 and 35. It features two staves with a 4/4 time signature. The music consists of eighth-note patterns in the left hand and dotted half-note patterns in the right hand. Dynamic markings include *p* (piano) in both staves.

**33**

*pp*

*pp*

Detailed description: This system contains measures 36 and 37. It features two staves with a 4/4 time signature. The music consists of eighth-note patterns in the left hand and dotted half-note patterns in the right hand. Dynamic markings include *pp* (pianissimo) in both staves.

**34**

*poco f*

*poco f*

Detailed description: This system contains measures 38 and 39. It features two staves with a 4/4 time signature. The music consists of eighth-note patterns in the left hand and dotted half-note patterns in the right hand. Dynamic markings include *poco f* (poco fortissimo) in both staves.

*pizz.*

*p*

*cresc.*

*f*

*p*

2

1

2

1

Detailed description: This system contains measures 40 and 41. It features two staves with a 4/4 time signature. The music consists of eighth-note patterns in the left hand and dotted half-note patterns in the right hand. Dynamic markings include *pizz.* (pizzicato), *p* (piano), *cresc.* (crescendo), and *f* (forte). Fingerings are indicated by numbers 1 and 2.

**35**

*cresc.*

*ff*

*pp*

*arco*

*pp*

*arco*

2

2

Detailed description: This system contains measures 42 and 43. It features two staves with a 4/4 time signature. The music consists of eighth-note patterns in the left hand and dotted half-note patterns in the right hand. Dynamic markings include *cresc.* (crescendo), *ff* (fortissimo), and *pp* (pianissimo). The instruction *arco* (arco) is present in both staves.

*p*

*dim.*

*dim.*

2

2

Detailed description: This system contains measures 44 and 45. It features two staves with a 4/4 time signature. The music consists of eighth-note patterns in the left hand and dotted half-note patterns in the right hand. Dynamic markings include *p* (piano) and *dim.* (diminuendo).

Viola.

*ten.* Allegro assai. (♩.=138)

Allegretto. (♩.=69)

Flauto.

*pp*  
Les Altos seuls conservent le même mouvement.

Allegro assai. Die Bratschen bleiben im gleichen Zeitmass.  
(♩.=138) The violas retain the same tempo.

*diminuendo poco a poco*

*diminuendo poco a poco*

*perdendo*

*perdendo*

*perdendo*

*perdendo*

*perdendo*

*Soli.* *ppp*

*ppp*

*ppp*

*ppp*

11

11

Viola.

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.

L'istesso tempo. 3 3 3 3 6 6 6 6 mf 3 3

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.

pizz. 3 3 7 arco 1

pp pp pp pp pp

*poco animato il tempo al tempo I.*

cresc. poco a poco - - - mf cresc.

40 f ff

Tempo I.

div. ff

ff

unis.

41 pizz. arco pizz. arco pizz.

f mf f mf f

arco pizz. arco pizz. arco pizz. arco

f f mf f mf f f

42 ff dim. p pp

div. unis.

43 3 3 6 6 6 senza acceler.

cresc. - - - cresc. molto ff

Viola.

This musical score for Viola consists of ten staves of music. The first staff begins with a dynamic marking of *p* and *f*, followed by *sf*. It features several triplet markings (3) and a crescendo. The second staff continues with *sf* dynamics and triplet markings. The third staff also features *sf* dynamics and triplet markings. The fourth staff is marked with measure number 44 and *f* dynamics. The fifth staff is marked with measure number 45 and *f* dynamics. The sixth staff is marked with measure number 46 and *f* dynamics. The seventh staff is marked with *p* and *pp* dynamics, and includes the instruction *pizz.*. The eighth staff is marked with *poco ritenuto*. The ninth staff is marked with *a tempo* and *arco*, and includes *p* and *sf* dynamics. The tenth staff is marked with *mf* and *ff* dynamics, and includes measure number 47. The score concludes with *ff* dynamics and triplet markings.



div.

unis.

div.

unis.

48

pizz. arco pizz. arco pizz. arco pizz. arco

*f* *mf* *f* *mf* *f* *f* *f* *mf*

pizz. arco pizz. arco

*f* *mf* *f* *f*

49

*ff* *dim.* *p* *pp*

div. unis.

senza accel.

cresc.

cresc. molto

*ff*

3 3 6 6 6 50 senza accel. 1

Berlioz — Harold in Italy

Viola.

First system of musical notation for the Viola part. It begins with a dynamic marking of *p* (piano) and a hairpin crescendo leading to *f* (forte). The music contains several triplet markings (3) and ends with a dynamic marking of *sf* (sforzando).

Second system of musical notation. It begins with a dynamic marking of *sf* and ends with another *sf* marking.

Third system of musical notation, ending with a dynamic marking of *sf*.

Fourth system of musical notation, starting with measure 51 in a boxed number. It ends with a dynamic marking of *f*.

Fifth system of musical notation, featuring a 4-measure rest and ending with a dynamic marking of *f*.

Sixth system of musical notation, ending with a dynamic marking of *f*.

Seventh system of musical notation, starting with measure 52 in a boxed number. It ends with a dynamic marking of *pizz.* (pizzicato).

Eighth system of musical notation, consisting of a single line of notes.

Ninth system of musical notation. It includes the instruction *poco ritenuto* and *Tempo I. sempre pizz.*. The dynamic markings are *pp*, *poco sf*, and *p*.

Tenth system of musical notation, consisting of a single line of notes.

arco

*p*

53

*p*

*cresc.*

*cresc.*

*cresc.*

*p* *mf*

*cresc.* *cresc.*

*molto* *ff* *senza accel.*

*ff* *div.*

*unis.*

55

26

*ff* *pp*

Viola.

Vel. Solo.

56

27 28 29 30

*pp*

*cresc. poco a poco* - - - - - *ff*

57

*sf* *p* *cresc.* - - - - - *f*

*ff*

58

*ff* *f*

*div.* *unis.*