

Hector Berlioz  
Harold in Italy, Op. 16

Arpa.

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 melancoly, happiness and joy.

Adagio. (♩=76)

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Musical score for the beginning of the piece, measures 1-6. The score is in 3/4 time, key of D major. It features a piano accompaniment and a first violin part. The piano part has measures 13, 16, and 2. The violin part has measures 3, 4, 5, and 6. The tempo is Adagio (♩=76). The key signature is one sharp (F#).

Musical score for the second system, measures 7-12. The piano part continues with a *poco f* dynamic and a *p* dynamic. The violin part continues with a *p* dynamic. The tempo is Adagio (♩=76). The key signature is one sharp (F#).

Aussi doux que possible presque rien.  
So zart als möglich, kaum hörbar.  
As softly as possible-scarcely audible.

Musical score for the third system, measures 13-18. The piano part continues with a *ppp* dynamic. The violin part continues with a *ppp* dynamic. The tempo is Adagio (♩=76). The key signature is one sharp (F#).

Musical score for the fourth system, measures 19-24. The piano part continues with a *cresc. poco a poco* dynamic. The violin part continues with a *cresc. poco a poco* dynamic. The tempo is Adagio (♩=76). The key signature is one sharp (F#).

Musical score for the fifth system, measures 25-30. The piano part continues with a *mf* dynamic, then *dim.*, and finally *pp*. The violin part continues with a *mf* dynamic, then *dim.*, and finally *pp*. The tempo is Adagio (♩=76). The key signature is one sharp (F#).

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2

6  
*cresc. poco*  
*mf*  
*dim.*

Viola-Solo.

*poco rit.*  
*poco rit.*

*pp* *dim.* *ppp*  
**Tempo I.**  
*dim.* *ppp*  
4

*f*  
*dim.* *pp*

*ff* *dim.*  
5  
Viola-Solo.  
4

*sf* *dim.*  
**Allegro.**  
1  
tacet

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 II.

Pilgerzug, das Abendgebet singend.

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

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.  
 The crescendo from 20 to 26 must be extremely moderate.

**20** Solo

**22** **23** **24** Viola.

**25** Viol. I.

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**

Canto religioso.

**27** **28** **29**

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4

Flauto. Fag. e Viol. II. 8<sup>va</sup>

30

*pp* *ppp*

Fag. *s* Viol. I. Viola-Solo.

31

*p* *p*

Fag. *s* Fl. Cor. Bassi. pizz.

*pp* *dim.*

Fl. Bassi.

*ppp*

Fl. Bassi. Cor. G.P. Fl.

1 G.P. pppp

Arpa.

Viola.

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) (♩.=♩.)

(♩.=138)

32

Fl. picc.

33

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6

Allegro assai. (♩.=138) Fl. picc.

21 22 23 24 25 26

Fl. picc. Fl. *pp*

Allegretto. (♩.=69) *p*

*dim. poco a poco*

*perdendo* 17 17

IV. tacet.