

Hector Berlioz
Harold in Italy, Op. 16

Violoncello.

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.

Adagio. (♩ = 76)

pp sf p mf p ff f p pp cresc. pizz. 11 3 4

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 *ff* *ff* *pp* *ppp*

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

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

Violoncello.

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1

10

p *ff*

p *ff*

pp *ff*

pp *f*

11

ff

2 *pizz.* *p*

2 *arco* *mf* *cresc.*

poco cresc. 12

ff

1 13 1

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

ppp *div.* *unis.*

p

Detailed description: This page of a musical score for the Violoncello part of Berlioz's 'Harold in Italy' contains measures 10 through 13. The music is written in bass clef with a key signature of one sharp (F#). Measure 10 begins with a dynamic of *p* and ends with *ff*. Measure 11 starts with *pp* and *f*. Measure 12 features a *poco cresc.* marking and a *ff* dynamic. Measure 13 includes a *G. P.* (Grave) marking, a *p cresc.* dynamic, and a *sf* (sforzando) dynamic. The score also includes performance instructions such as *pizz.* (pizzicato), *arco* (arco), *div.* (divisi), and *unis.* (unison). Measure numbers 1, 2, and 13 are indicated above the staves. The page number 4 is in the top left corner.

poco più mosso *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* *sf* *sf* *ff*

17 *pp* *cresc. poco a poco*

cresc. sempre

18

sf sf sf

sf sf ff

dim. 19 (♩. = 160) *p dim.*

ppp

senza accel.

più mosso (♩. = 168) *più pp pp cresc. poco a poco*

ff ff

II.

Pilgerzug, das Abendgebet singend.

Marche de pélerins 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)

arco

[20]

I.

[21]

[22]

unis. Canto.

Canto.

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

f *f*

Canto.

poco meno f e poco sf
dim. poco a poco

27 pizz.

div. mf *mf* *dim. pizz.* *dim.*

Canto religioso.

p *arco* *p*

28

pp

29

pp

pp

30

7

poco f *p*

31

pp *dim.*

div. ppp *dim.*

ppp *dim.* *unis.* *pizz.*

Arpa. *p* 2 3 2 5

1 4

pp

1

dim.

1 1 1 6 *arco* 3 *perdendo*

G. P. *ppp* *ppp* *sosten.*

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. (♩ = 138)

Fl. picc.

24

25 26 27 28 29 30

Allegretto. (♩ = 69) (♩ = ♩)

pizz.

mf *dim.* *pp*

4

Violoncello.

32

arco *pp* *p* 2 pizz. *p* arco *p dim.*

33

pp

34

pizz. *cresc.* *f* *p* 2 1 4 *cresc.* *ff*

35

arco *pp* 2 pizz. *p* *dim.* 2 *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)

ff mf f

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

Adagio. (♩ = 76)

div. unis.

p sf

Allegro. Tempo I.

I. II.

div. 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 3 3

cresc. f pp

L'istesso tempo. 5

Violoncello.

37

div.

mf *f* *ff*

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*

38

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

poco riten.
 10

Tempo I. con fuoco.

ff *mf* *cresc.* *poco meno mosso*

39

f *ff*

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

pizz. 3 3 7 8 9 *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.

div.

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 f sf

sf

44 3

sf

Detailed description: This page contains the cello part for measures 40 through 44 of Berlioz's 'Harold in Italy'. The music is written in bass clef with a key signature of one flat (B-flat). Measure 40 begins with a 'div.' (divisi) instruction. Measures 41 and 42 feature a complex rhythmic pattern of eighth and sixteenth notes, alternating between pizzicato and arco. Dynamics range from forte (f) to mezzo-forte (mf). Measure 43 includes a section with triplets and sixteenth notes, marked 'senza accel.' and 'cresc. molto', leading to a fortissimo (ff) dynamic. Measure 44 concludes with a triplet of eighth notes and a final dynamic of sf.

45

1

46

poco ritenuto a tempo

arco

unis.

47

ff

div.

ff

Two staves of musical notation in bass clef, B-flat major, 3/4 time. The music features a rhythmic pattern of eighth notes with various accidentals and dynamics.

48

unis. pizz. arco pizz. arco pizz. arco pizz. arco pizz.

f mf f mf f f f mf f

arco pizz. arco

mf f f

Two staves of musical notation in bass clef, B-flat major, 3/4 time. The music alternates between pizzicato and arco playing, with dynamic markings *f* and *mf*.

49

f f ff dim.

Two staves of musical notation in bass clef, B-flat major, 3/4 time. The music continues with dynamic markings *f*, *ff*, and *dim.*

p pp

Two staves of musical notation in bass clef, B-flat major, 3/4 time. The music features dynamic markings *p* and *pp*.

senza accel.

cresc.

Two staves of musical notation in bass clef, B-flat major, 3/4 time. The music includes the instruction *senza accel.* and dynamic marking *cresc.*

50

senza accel.

cresc. molto ff p f f

Two staves of musical notation in bass clef, B-flat major, 3/4 time. The music includes the instruction *senza accel.* and dynamic markings *cresc. molto*, *ff*, *p*, *f*, and *f*.

sf

Two staves of musical notation in bass clef, B-flat major, 3/4 time. The music features dynamic marking *sf*.

sf sf

Two staves of musical notation in bass clef, B-flat major, 3/4 time. The music features dynamic markings *sf* and *sf*.

sf

Two staves of musical notation in bass clef, B-flat major, 3/4 time. The music features dynamic marking *sf*.

51

f f

Two staves of musical notation in bass clef, B-flat major, 3/4 time. The music features dynamic markings *f* and *f*.

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

ppp

ppp

56

tutti

cresc. poco a poco - - - ff

div.

ff

57

p cresc. - - - f ff

ff

58

ff

Detailed description: This page of a musical score for Violoncello contains measures 54 through 60. The score is written in bass clef with a key signature of one sharp (F#). It features two staves per system. The first system (measures 54-55) includes dynamics *pp* and *ppp*, and a *dim.* marking. The second system (measures 56-57) includes the instruction *tutti*, *cresc. poco a poco*, *ff*, and *div.*. The third system (measures 58-59) includes *p*, *cresc.*, *f*, and *ff*. The fourth system (measures 60-61) includes *ff*. The score contains various musical notations such as triplets, slurs, and accents.