

Hector Berlioz
Harold in Italy, Op. 16

Viola.

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.

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

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

Viola Solo.

12 13 14 pp p

Viola.

arco *pp* 3 6 3 3 3 3 3 3 3 3 3 3

div. arco *pp* 3 6 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

p *p*

dim. *pp* *pp*

5 *p* *pp* *pp* 1 1 3 3 3 3 3 3 3 3 3 3

pizz. *p* *pizz.* *p* 3 3 3 3 3 3 3 3 3 3 3 3

unis. Allegro. (♩.=104) arco *p* *pp* 6 *poco f* *cresc. molto* *ff*

1 pizz.

arco

5

ff ff ff ff ff ff ff pp

ppp

riten. Tempo I.

sf p ff

1 pizz. arco

sf p f

f sf mf sf

p f p ff

dim. - - p - - pp

arco

f

1

pizz. arco

pp pp

1

8 *p cresc. poco a poco*

f f pp

2. 2. ppp ppp ff ff p ff p

1 1 9 1 2

f f f pp pp

Viola.

1

f *f* *pp*

2

p

1

ff

10

p

ff *pp*

ff *pp* *f*

11

ff

2

pizz. *p* *poco cresc.*

arco *pp* *cresc.*

Detailed description: This page of a musical score for the Viola part in Berlioz's 'Harold in Italy' contains ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings such as *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *p* (piano), and *pizz.* (pizzicato). It also features articulations like *arco* (arco) and *cresc.* (crescendo). Rehearsal marks 1, 10, and 11 are present. The music consists of a mix of melodic lines and rhythmic patterns, including some complex figures with slurs and accents.

12

ff

G.P. 13 1

1

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

p

f *f*

poco più mosso

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

poco più mosso (♩.=120)

5

5

div. *pp*

p

14 12

12

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'. Measures 16 and 17 feature complex rhythmic patterns with frequent accents and dynamic markings such as 'sf' and 'ff'. Measure 18 begins with a 'pp' dynamic and a 'cresc. poco a poco' instruction. The score includes first endings (marked '1') and various articulation marks like slurs and accents.

sf

sf *sf* *sf*

sf *ff*

19
(♩=160)

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

pp

senza accel.

1 1 1 2

più pp

più mosso (♩=168)

pp *cresc. poco a poco*

ff *ff*

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)

pppp *pizz.* 3 3 3 **20** arco *ppp* Canto. *ppp*
pp
poco sf **21** *p*
22 Canto. *mf* *p sempre*
23
24 *poco a poco cresc.*
 arco *mf* Canto.
 div. **25** unis. 3 3 *poco più f*

sf *cresc.* *div.* *unis.*

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* *f* *Canto.*

dim poco a poco *poco meno f* *poco sf* *mf*

mf *p* *poco sf* *p* *Canto.*

con sord. p *pp* *Canto religioso.*

pp *pp*

pp *pp*

poco f *p* *pp* *div. 3* *unis.*

ppp *dim.*

pp *p* *pizz.*

dim. *sostenuto perdendo*

ppp *ppp* *arco*

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 five systems of music. The top system shows the piano and violin parts. The piano part is marked *mf* and *div. mf*, while the violin part is marked *p*. The subsequent systems continue the melodic and harmonic development of the piece.

tenuto Allegretto. (♩.=69) (♩.=♩.)

The second section of the score is in 6/8 time and consists of two systems of music. It begins with a *tenuto* marking. The piano part is marked *mf*, and the violin part is marked *mf*. The section concludes with a *diminuendo* marking leading to a *pp* (pianissimo) dynamic.

4 **32**



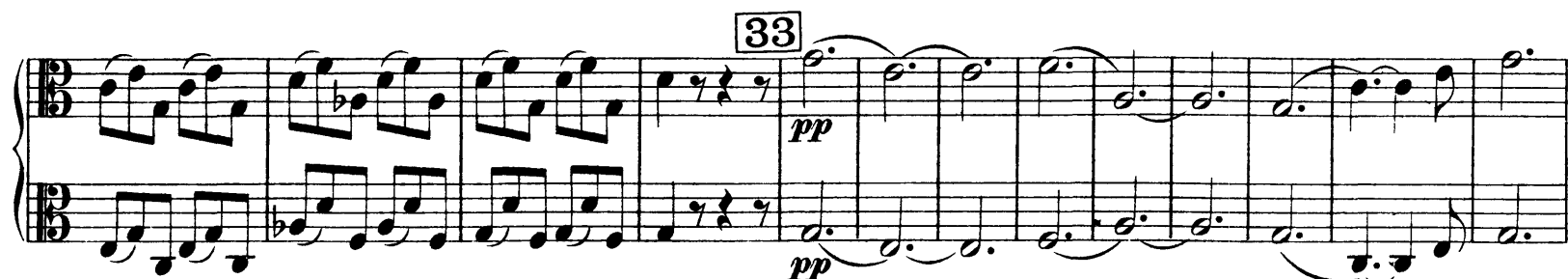
pp

2



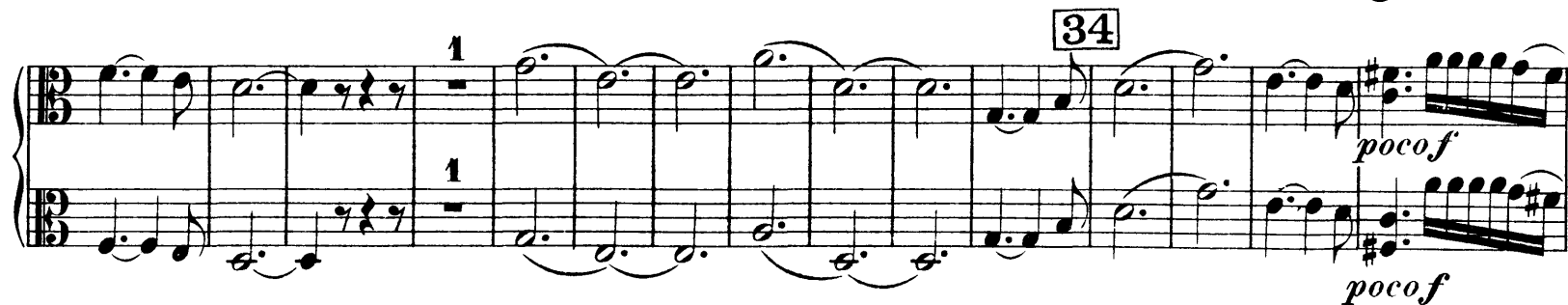
p

33



pp

34



poco f

pizz.



p *cresc.* *f* *p*

35



cresc. *ff* *pp* *arco*



p *dim.* *dim.*

Viola.

ten. Allegro assai. (♩=138)

pp *ten.* f p

Allegretto. (♩=69)

Flauto.

pp
 Les Altos seuls conservent le même mouvement.
 Die Bratschen bleiben im gleichen Zeitmass.
 The violas retain the same tempo.

Allegro assai. (♩=138)

mf

diminuendo poco a poco

diminuendo poco a poco

perdendo

perdendo

perdendo

Soli. ppp

ppp

ppp

ppp

11

11

Viola.

IV.

Orgie der Briganten.

Erinnerungen an die vorhergehenden Szenen.

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.

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Viola.

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

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 is in 3/4 time and features a variety of dynamic markings and articulations. It includes several measures of triplets, a section marked *pizz.* (pizzicato), and a section marked *poco ritenuto* (slightly slower). The score concludes with a section marked *a tempo* and *arco* (arco). Measure numbers 44, 45, 46, and 47 are clearly indicated in boxes.

Measures 44-47 include dynamic markings such as *p*, *f*, *sf*, *pp*, *mf*, and *ff*. Articulations include accents, slurs, and breath marks. The score also features various rhythmic patterns, including triplets and sixteenth-note runs.

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*

f *f*

49

ff *dim.* *p* *pp*

div. unis.

senza accel.

cresc.

3 *3* *6* *6* *6* 50 *senza accel.* 1

cresc. molto *ff*

First system of musical notation (measures 45-50). It features a treble clef, a key signature of one flat, and a 3/4 time signature. The music includes dynamic markings of *p*, *f*, and *sf*, and contains several triplet figures.

Second system of musical notation (measures 51-52). It continues with dynamic markings of *sf* and *sfz*, and includes triplet figures.

Third system of musical notation (measures 53-54). It features dynamic markings of *sf* and *sfz*, and includes triplet figures.

Fourth system of musical notation (measures 55-56). Measure 51 is boxed. It features dynamic markings of *f* and *f*, and includes triplet figures.

Fifth system of musical notation (measures 57-58). It features dynamic markings of *f* and *f*, and includes a 4-measure rest.

Sixth system of musical notation (measures 59-60). It features dynamic markings of *f* and *f*, and includes a 1-measure rest.

Seventh system of musical notation (measures 61-62). Measure 61 is boxed. It features dynamic markings of *p*, *p*, and *pp*, and includes a *pizz.* marking.

Eighth system of musical notation (measures 63-64). It features a 7-measure rest.

Ninth system of musical notation (measures 65-66). It includes the instruction *poco ritenuto* and *Tempo I. sempre pizz.* with dynamic markings of *pp*, *poco sf*, and *p*.

Tenth system of musical notation (measures 67-68). It continues with dynamic markings of *p*.

arco

p

53

p

cresc.

cresc.

p

mf

cresc.

cresc.

54

senza accel.

molto

ff

div.

ff

pp

26

55

26

pp

Detailed description: This page contains the musical score for the Viola part in Berlioz's 'Harold in Italy', measures 53 through 55. The score is written in bass clef with a key signature of one flat (B-flat major). Measure 53 begins with a dynamic marking of *p* and the instruction 'arco'. The music features a series of chords and moving lines with various articulations and slurs. Measure 54 starts with a dynamic of *molto* and *ff*, and includes the instruction 'senza accel.'. It contains several triplet markings and a 'div.' (divisi) instruction. Measure 55 begins with a dynamic of *ff* and ends with a dynamic of *pp*. The page number '19' is in the top right corner, and the measure numbers '53', '54', and '55' are boxed in their respective measures. A rehearsal mark '26' appears at the end of measure 55.

Viola.

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Vel. Solo.

56

27 28 29 30

pp

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

57

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

ff

58

ff *f*

div. *unis.*

ff