

HAROLD EN ITALIE

Symphonie en quatre parties.

Partition de Piano
de

F. LISZT.

Op. 1

HAROLD AUX MONTAGNES

HECTOR BERLIOZ

Op. 16

SCENE DE MÉLANCOLIE, DE BONHEUR ET DE JOIE.

Adagio. (♩ = 76 du métr. de Mœlzel)

ALTO. (8^{va}) (8^{va}) Solo. *espress. e largamente*

(Piano) *ff* *mf*

aussi doux que possible; presque rien. *ppp*

p cresc. *f* *p dim.* *pp* *cresc.* *f*

(Piano) *un peu retenu* *un peu retenu.*

1^o tempo *pp* *dim.* *ppp*

A

mf *pp* *cresc.* *mf* *sf* *cresc. molto* *Tutti* *sf* *p* *temu.* **Allegro** (104) *cresc. poco a poco.* *ff* *Solo.* *ff* (Piano) *espress.* *cresc. molto.* *riten.* *f espress. dissim.* *Solo.* *p* *f* *mf*

The musical score is written for an Alto voice part. It consists of ten staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). Section markers C, D, E, and G are placed above the staves. Fingerings are indicated by numbers 1 and 2. The score concludes with a final measure marked with a '6'.

C 3 2

f *p* *mf* *f*

f *mf* *pp*

cresc. poco a poco. **D** 1^o 2 2^o *p* *f*

1 1 1 *p*

pp *mf*

E 2 1 9

p *p* *p*

f **G** 6

ALTO.

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *mf*. The second staff ends with *p cresc.*. The third staff features a *sf* marking. The fourth staff includes a section marked with a large 'H' and a '4' above it. The fifth staff has a *mf* marking and a tempo change to *(Piano) pp* with a tempo marking of $(120 = \text{half note})$. Below the fifth staff is the instruction *Un peu plus vite. Encore un peu plus vite*. The sixth staff has a *p* marking and a measure number of 23. Below it is *animé un peu (Piano)*. The seventh staff has a *mf* marking and the instruction *Animé encore.*. The eighth staff has a *cresc.* marking. The ninth staff has a *sf* marking and a large 'K' above it. The tenth staff has a *sf* marking. The bottom of the page features four *sf* markings.

8 *mf* *cresc.* *animéz encore.*

ff

f

f

6 *L* 1 (Piano) *dimio.* *p*

1 *f*

p *P sans presser.*

1 *ff*

5(168=) *ff*

ff

MARCHE DE PÉLERINS

CHANTANT LA PRIÈRE DU SOIR.

Il faut observer un *crescendo* extrêmement ménagé depuis la lettre A jusqu'à la lettre F où le *forte* doit se faire sentir complètement pour la 1^{re} fois, et observant la progression inverse, aller en diminuant graduellement depuis la lettre F jusqu'à la fin, de manière cependant à atteindre le *pianissimo* général dès la lettre K.

Allegretto. (96 = $\frac{15}{15}$)

A 20 B 10 C 10 Canto.

D Thème de l'Adagio.

4 E 20 F 5 (Piano)

Le *diminuendo* commence ici, mais il

ne doit devenir apparent qu'à la lettre G.

ALTO

sal ponticello.

arpeggiato.

The musical score consists of ten staves. The first staff begins with a *p* dynamic and *sal ponticello* instruction, followed by *arpeggiato*. The second staff continues with a similar texture. The third and fourth staves show a steady accompaniment. The fifth staff introduces *cresc. poco.* and *p*. The sixth staff features *cresc. molto.* and *f*. The seventh staff shows a dynamic shift with *dim. p* and *ppp*. The eighth staff includes fingerings (6, 2, 6) and *p*. The ninth staff has fingerings (2, 6, 39) and *ppp*. The tenth staff concludes with *(Piano)*, *ppp*, *(Piano)*, *pp*, and *sostenuto perdendo.* (Son harmonique.)

ALTO
Op. 3
SÉRÉNADE

D'UN MONTAGNARD DES ABRUZZES A SA MAÎTRESSE.

Allegro assai (138 = ♩.)

(Piano)

mf

Allegretto (69 = ♩.)
Une mesure de ce mouvement équivaut à 2 du mouvement précédent.
21 A 6
(Piano)

Thème de l'Adagio.

p *press.*

mf double corde

1

poco f

leggieramente.

P

All^o assai (138 = ♩.)

(Piano)

Allegretto (169 = ♩.)
moitié moins vite

(Piano)

P

dim. poco a poco

perdendosi -

dimin. - pp

con sordini

ppp

un poco rit.

90 4

ORGIE DE BRIGANDS

SOUVENIRS DES SCÈNES PRÉCÉDENTES.

All.^o frenetico (104 = ♩)

10

Adagio (Souvenir de l'Introduction)

A (76 = ♩)

(Piano) *p*

8^o bassa

espress.

poco f

All.^o 1^o Tempo

10 (Piano.)

B

f 12

Même mouv!

P Souvenir de la Marche des Pèlerins

Même valeur de mesure

P Souvenir de la Sérénade du Montagnard.

4 **C** 1 *ff* *P* retenez un peu le mou!

Souvenir du 1^{er} All.^o

1^{er} Tempo. *con fuoco* 6 **D** 2 Un peu moins vite. 8-7 *(Piano)* *mol.* *P* Souvenir de l'Adagio.

1

1 1 **E** *pp* *ppp*

animé peu à peu le mou! jusqu'au T.^o

1^{er} Tempo. 10 **F** 120 Tempo 1^{er} 163 1^{er} Tempo. Sans presser. 38 24 *(Piano)*

ppp

cresc. *ff* *P dim.*

cresc. *ff* 78 **FIN.**