

Harold in Italy.

Op. 16

Violoncello.

Hector Berlioz

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.

Adagio. (♩ = 76)

The musical score is written for the Violoncello part of 'Harold in the Mountains' from 'Harold in Italy, Op. 16' by Hector Berlioz. It is marked 'Adagio' with a tempo of 76 quarter notes per minute. The piece is in 3/4 time and the key signature has one sharp (F#). The score consists of ten staves of music. It begins with a *pp* dynamic and includes various dynamic markings such as *p*, *mf*, *f*, *ff*, and *cresc.*. There are first and second endings marked with [1] and [2]. The piece concludes with a *pizz.* (pizzicato) marking and a final dynamic of *mf*. The page number '11' and a section marker '3' are visible at the end of the score.

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*

Violoncello.

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

Berlioz — Harold in Italy

Violoncello.

4

1

10

*p* *ff*

*p* *ff*

*pp* *ff*

*pp* *f*

11

*ff*

*pizz.* *p*

2

*poco cresc.* *arco* *mf* *cresc.*

12

*ff*

1

13

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

*ppp* *div.* *unis.*

*p*

Detailed description: This page of a cello score for 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.* leading to *mf* and *cresc.* with a *pizz.* marking. Measure 13 includes a *G. P.* (Grave) marking, a dynamic range from *p cresc.* to *sf* to *pp*, and a *div.* (divisi) marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

*poco più mosso* *f* *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* *f* *ff*

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

Violoncello.

*cresc. sempre*

18

*ff*

*sf* *sf* *sf*

*ff* *ff* *ff*

*dim.* 19 (♩. = 160) *p* *dim.*

*ppp*

*senza accel.*

*più pp* *pp* *cresc. poco a poco*

*ff* *ff*

*pp* *pp* *pp* *pp*

## 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)

arco

[20]

I.

[21]

[22]

unis. Canto.

Canto.

Violoncello.

**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** Canto.

*f poco meno f e poco sf dim. poco a poco*

**27** pizz. dim. pizz. dim.

*div. mf mf*

Canto religioso.

**28** arco p pp

*p pp*

**29** pp

*pp pp*



30 7

*poco f* *p*

31 *pp* *dim.*

*div. ppp* *dim.*

*ppp* *dim.* unis.

Arpa. *p* 2 3 2 5 pizz.

1 4 *pp*

1 1 1 6 arco 3 *perdendo*

*dim.* *ppp* *sosten.*

G. P. *ppp* *ppp*

### III.

### Serenade

eines Bergbewohners der Abruzzen an seine Geliebte.

S é r é n a d e

S e r e n a d e

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

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Violoncello.

32 *arco* *pp* *pizz.* *p* *arco* *p dim.*

33 *pp*

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

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

3

ff

mf

f

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

Adagio. (♩ = 76)

div.

unis.

p

sf

p

Allegro. Tempo I.

I.

div. II.

f

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

cresc.

f

pp

L'istesso tempo. 5

Violoncello.

37

*mf* *f* *ff* *div.*

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*

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

38

*ff* *mf* *cresc.*

Tempo I. con fuoco.

39

*ff* *poco meno mosso*

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

pizz. 3 3 7 Viola. 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 f*

42  
*f f ff*

*dim. p pp*

*senza accel. cresc.*

43 *cresc. molto ff*

*p < f f sf*

*sf*

44 *sf*

Violoncello.

45

1

46

pizz.

poco ritenuto

a tempo

arco

div.

unis.

cresc.

47

ff

ff

div.

div.

ff

div.

Two staves of musical notation in bass clef, key of B-flat major. The music consists of eighth and sixteenth notes with various articulations 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, key of B-flat major. The music features a rhythmic pattern of eighth notes with dynamic markings and articulations.

49

*f f ff dim.*

Two staves of musical notation in bass clef, key of B-flat major. The music includes a crescendo leading to a fortissimo section followed by a decrescendo.

*p pp*

Two staves of musical notation in bass clef, key of B-flat major. The music features a piano section with a decrescendo.

*senza accel. cresc.*

Two staves of musical notation in bass clef, key of B-flat major. The music includes a section marked 'senza accel.' followed by a 'cresc.'.

50

*senza accel. cresc. molto ff p < f f*

Two staves of musical notation in bass clef, key of B-flat major. The music features a section marked 'senza accel.' followed by 'cresc. molto' and 'ff', then a dynamic shift to 'p < f f'.

*sf*

Two staves of musical notation in bass clef, key of B-flat major. The music includes a section marked 'sf'.

*sf sf*

Two staves of musical notation in bass clef, key of B-flat major. The music includes a section marked 'sf'.

*sf*

Two staves of musical notation in bass clef, key of B-flat major. The music includes a section marked 'sf'.

51

*f f*

Two staves of musical notation in bass clef, key of B-flat major. The music includes a section marked '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 dim. ppp

Measures 54-55. The upper staff features a melodic line with triplets and a dynamic marking of *pp* that gradually diminishes to *dim.* and finally *ppp*. The lower staff provides a rhythmic accompaniment with eighth notes.

56 ppp pp

Measures 56-57. Measure 56 begins with a *ppp* dynamic. The upper staff continues the melodic line with triplets. Measure 57 shows a change in the lower staff's accompaniment.

tutti cresc. poco a poco - - ff div. sf

Measures 58-59. The section begins with the instruction *tutti*. The upper staff has a melodic line with triplets and a dynamic marking of *cresc. poco a poco* leading to *ff*. The lower staff features a more active accompaniment with a *div.* (divisi) marking and a dynamic of *sf*.

57 p cresc. - - f ff

Measures 60-61. Measure 60 starts with a *p* dynamic and a *cresc.* marking. The upper staff has a melodic line with triplets. Measure 61 features a *ff* dynamic and a *div.* marking.

ff

Measures 62-63. The upper staff continues the melodic line with triplets. The lower staff has a rhythmic accompaniment with eighth notes.

58 f

Measures 64-65. Measure 64 begins with a *f* dynamic. The upper staff has a melodic line with triplets. The lower staff has a rhythmic accompaniment with eighth notes.

ff

Measures 66-67. The upper staff has a melodic line with triplets. The lower staff has a rhythmic accompaniment with eighth notes.

ff

Measures 68-69. The upper staff has a melodic line with triplets. The lower staff has a rhythmic accompaniment with eighth notes.

ff

Measures 70-71. The upper staff has a melodic line with triplets. The lower staff has a rhythmic accompaniment with eighth notes.

ff

Measures 72-73. The upper staff has a melodic line with triplets. The lower staff has a rhythmic accompaniment with eighth notes.