

# HAROLD EN ITALIE

1

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<sup>va</sup>) (8<sup>va</sup>) Solo. *espress. e largamente*

(Piano) *ff* *mf*

aussi doux que possible; presque rien. *ppp*

*p cresc.* *f* *diminu.* *pp* *cresc.* *f*

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

1<sup>o</sup> tempo *pp* *dim.* *ppp*

ALTO

**A**

*mf* *pp* *cresc.* *mf* *sf* *cresc. molto* *Tutti* *sf* *p* *temu.* **Allegro** (104) *cresc. poco a poco.* 2 3 4 **B** *ff* *Solo.* *ff (Piano)* *espress.* *cresc. molto.* *sf* *f espress. dissim.* *Solo.* *p* *f* *f* *mf*

**C** 3 2

*f* *p* *mf* *f*

*f* *mf* *pp*

*cresc. poco a poco.* **D** 1<sup>o</sup> 2 2<sup>o</sup> *p* *f*

1 1 1 *p*

*pp* *mf*

**E** 2 1 9 *p*

*p* *p* *tr* 2 2

*f* *p* **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 *ff* dynamic. The fourth staff is marked with a large **H** and a *mf* dynamic. The fifth staff includes a tempo change instruction: *Un peu plus vite. Encore un peu plus vite*, with a tempo marking of  $(120 = \text{half note})$  and a *pp* dynamic. The sixth staff has a *p* dynamic and a tempo change instruction: *rallez un peu (Piano)*. The seventh staff is marked with *mf* and includes the instruction *rallez un peu (Piano)*. The eighth staff features a *mf* dynamic and the instruction *rallez un peu (Piano)*. The ninth staff is marked with *mf* and includes the instruction *rallez un peu (Piano)*. The tenth staff is marked with *mf* and includes the instruction *rallez un peu (Piano)*. The score concludes with a *ff* dynamic marking.



# 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<sup>re</sup> 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.

(Piano)

D Thème de l'Adagio.

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 of music. The first staff begins with a *sal ponticello* instruction and a *p* dynamic. The second staff is marked *arpeggiato.* The third and fourth staves continue the arpeggiated texture. The fifth staff introduces a *cresc. poco.* dynamic. The sixth staff features a *cresc. molto.* dynamic. The seventh staff shows a *dim. p* dynamic followed by *ppp*. The eighth staff contains sixteenth-note passages with fingerings 6, 2, 6, and 39, and a *p* dynamic. The ninth staff has fingerings 2, 6, and 39, with a *ppp* dynamic and a *(Piano.)* marking. The tenth staff includes fingerings 1, 2, 2, and 3, with a *ppp* dynamic, a *(Piano)* marking, and a *pp* dynamic. The piece concludes with the instruction *sostenuto perdendo.* and the note *(Son harmonique.)*

ALTO  
Op. 3  
SÉRÉNADE

D'UN MONTAGNARD DES ABRUZZES A SA MAÎTRESSE.

Allegro assai (138 = ♩.)

(Piano)

mf

8

sostenuto

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.*

*f* *P* *cresc.*

This section begins with a piano introduction marked *f* and *P*. The music is written in a single staff with a treble clef and a key signature of one flat. It features a series of eighth-note patterns with slurs and accents. The dynamics transition from *f* to *P*, and then a *cresc.* marking appears towards the end of the section.

All<sup>o</sup> assai (138 = ♩.)

(Piano)

*mf* *mf*

This section is marked *All<sup>o</sup> assai* with a tempo of 138 beats per minute. It is in a 6/8 time signature and begins with a *mf* dynamic. The music consists of a series of eighth-note patterns with slurs and accents. A *Piano* dynamic marking appears later in the section. The score includes a first ending bracket labeled '1' and a second ending bracket labeled '4'.

Allegretto (169 = ♩.)  
moitié moins vite

(Piano)

*P*

This section is marked *Allegretto* with a tempo of 169 beats per minute, which is half the speed of the previous section. It is in a 6/8 time signature and begins with a *Piano* dynamic. The music consists of a series of eighth-note patterns with slurs and accents. A first ending bracket labeled '1' is present at the end of the section.

*dim. poco a poco*

*perdendosi -*

*dimin. - pp*

*con sordini*

*ppp*

*un poco rit.*

70 4

### ORGIE DE BRIGANDS

SOUVENIRS DES SCÈNES PRÉCÉDENTES.

All<sup>o</sup> frenetico (104 =  $\text{♩}$ )

10

Adagio (Souvenir de l'Introduction)

A (76 =  $\text{♩}$ )

(Piano) *p*

8<sup>e</sup> basse

*espress.*

*poco f*

All<sup>o</sup> 1<sup>o</sup> 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.

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

Souvenir du 1<sup>r</sup> All<sup>o</sup>

1<sup>r</sup> Tempo. *con fuoco* **D** 2 Un peu moins vite. *mol.* *P* Souvenir de l'Adagio.

1

*pp* **E** *ppp*

animé peu à peu le mou! jusqu'au T.<sup>o</sup>

1<sup>r</sup> Tempo. 10 **F** 120 Tempo 1<sup>o</sup> 163 1<sup>r</sup> Tempo. 38 Sans presser. 24 (Piano)

*ppp*

*cresc.* *ff* *P dim.*

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