

BACH: Adagio dal Concerto per violino in Mi magg.

Adagio
sempre piano

5
9
14
19
25
31
39
45
51
54

A
B

STRETTA DELL'INTRODUZIONE

13 ALL.^o VIVO

1 2 3 4 5 6 7 8 9

p *mf* *cresc.*

pp

cres.

poco a poco

f *cres.* *ff*

14

15

G. Verdi Otello

POCO PIU MOSSO $\text{♩} = 80$
I SOLI CONTRABASSI, A 4 CORDS - CON SORDINA
legato

4ª Corda un po' marcato
più marcato f ppp
dim. p

VIOLONC.
Un po' marcato cresc.

BASSI
staccate

f cresc. ff
cresc. f ff
3
LEVARE LE SORDINE

G. Verdi

Rigoletto

N.º 3

DUETTO.

AND.^{te} MOSSO. $\text{♩} = 66$

pp

5

Quel

UNO SOLO - CON SORDINA

vecchio male - diva - mi!

GLI ALTRI

ppp

morendo

PIZZ.

pp

16

20

24

Handwritten markings: *V*, *π*

28

Printed markings: *dim.*, **ARCO**, *ppp*

Handwritten markings: *V*, *π*

32

Handwritten markings: *V*, *π*

35

Printed markings: *col canto*, *I. Tempo*, *ff*

Lyrics: E come puoi tanto sicuro o - prar?

Handwritten markings: *V*, *π*

39

PIZZ

pp

43

ARCO

ppp estremamente piano

46

49

52

PIZZ.

55

pp

ARCO

58

ppp

66

allarg. e morendo

SYMPHONY No. 5

L. VAN BEETHOVEN, Op. 67
(1770 - 1827)

Allegro $\text{♩} = 95$

The image displays the first movement of Beethoven's Symphony No. 5, starting with the iconic four-note motif. The score is written in bass clef with a key signature of one flat (B-flat major/D minor). The tempo is marked 'Allegro' with a quarter note equal to 95 beats per minute. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Tempo markings include *poco rit.* (slightly ritardando) and *a tempo*. The score features several slurs and phrasing marks. Fingerings are indicated by numbers 1-4. There are also some performance instructions like 'cresc.' (crescendo) and 'dimin. pp' (diminuendo pianissimo). The score is divided into systems, with some systems containing multiple staves.

pp
poco rit. *a tempo*
pp *ff*
poco rit. *a tempo*
pp
cresc.
f *sf* *sf* *sf* *sf* *sf* *dim. pp*
cresc. *ff*
p *f*
2 1 0
1 2

1 4 1

1 4 1

0

1 4 1 0

p

f

dim.

sempre più

pp

L. V. BEETHOVEN

IX SINFONIA in Re min

4 TEMPO

Presto

Musical notation for the first system of the Presto section. It consists of three staves of music in bass clef, 3/4 time. The first staff begins with a dynamic marking of *f*. The second staff includes markings for *dim.* and *p*. The third staff ends with a double bar line.

Tempo I

unis. b \flat

Musical notation for the second system, marked *Tempo I*. It consists of one staff of music in bass clef, 3/4 time. The key signature changes to one flat (B-flat). The staff begins with a dynamic marking of *f* and *ff*.

poco Adagio

rit.

Tempo I

Musical notation for the third system. It consists of one staff of music in bass clef, 3/4 time. The staff includes markings for *rit.*, *poco Adagio*, and *Tempo I*. The dynamic marking *dim.* is present at the beginning. The system ends with a double bar line.

Adagio cantabile

Musical notation for the fourth system, marked *Adagio cantabile*. It consists of one staff of music in bass clef, 3/4 time. The key signature changes to two flats (B-flat and E-flat). The staff includes markings for *dim.* and *Fag. I*.

Tempo I Allegro

Musical notation for the fifth system, marked *Tempo I Allegro*. It consists of one staff of music in bass clef, 3/4 time. The key signature changes to two sharps (F# and C#). The staff includes markings for *p* and *cresc.*.

Allegro assai $\text{♩} = 80$

Musical notation for the sixth system, marked *Allegro assai* with a tempo marking of $\text{♩} = 80$. It consists of one staff of music in bass clef, 3/4 time. The key signature changes to three sharps (F#, C#, G#). The staff includes markings for *ff* and *Fag. I*.

Tempo I Allegro

Musical notation for the seventh system, marked *Tempo I Allegro*. It consists of one staff of music in bass clef, 3/4 time. The key signature changes to three sharps (F#, C#, G#). The staff includes a dynamic marking of *f*.

Musical notation for the eighth system, marked *Tempo I Allegro*. It consists of one staff of music in bass clef, 3/4 time. The key signature changes to three sharps (F#, C#, G#). The staff includes a dynamic marking of *sf* and ends with a double bar line.

MOZART 40

21

ALLEGRO

1

7

13

18

2

2

C

V

SINFONIA KV 550 N° 40

W.A. MOZART

6

Basso

Allegro assai

IV

1
5
10
15
20
25
30
34
42
50
55
61
69
76
84
91
99

¹In der zweiten Fassung Cl. I.

107 *p* *f*

115

121 *f*

129

138

146 6

153 1

165 1

174

182 3

189 *f*

199 *f*

207

p *f* *p* *f* *f*

215

223

230

235

243

16 Ob. 1

p

265

273

f

281

p

289

f

296

303

¹In der zweiten Fassung Cl. I.

CONTRABBASSO

PULCINELLA (Ouverture dal balletto)

Pergolesi-Strawinsky

Vivo

ff

6 *sempre simile*

fff

14 *simile*

glissando

21

27

34 *très fort (détaché)*

41 *(dolce)*

47 3

55 4