



**FONDAZIONE LIRICO SINFONICA
PETRUZZELLI E TEATRI DI BARI**

Ministero dei Beni e delle Attività Culturali e del Turismo | Comune di Bari | Città Metropolitana di Bari | Regione Puglia | Cobas spa

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Ophicléide I Symphonie fantastique

109 Fl., Hb. I **L** *mf* *cresc.* *sf*

121 *ff* **M** *ff*

128 **N** *dim.* *P* *pp* *ff* *ff* **3**

139 **O** *ff* *ff* *ff* **2** **2** **3** *P* **2**

154 *f* **4** *Q* *ff* *ff* **3** **R** **4**

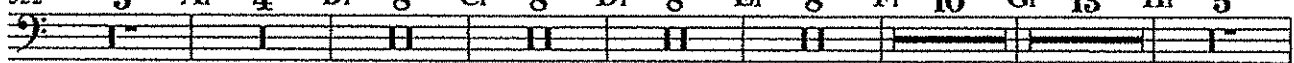
169 **S** *ff* *f* *ff*

21 **C** **5** *Allegro* ($\text{♩} = 112$) *tr* *tr* *tr* **Cl. II**

32 **D** *Allegro assai* ($\text{♩} = 76$) *ff* **2** *ff*

Symphonie fantastique Ophicléide I

322 5 A₁ 4 B₁ 8 C₁ 8 D₁ 8 E₁ 8 F₁ 10 G₁ 13 H₁ 5



391 Cor III, IV Vns I ^{8^{va}} *ff*



402 3 J₁ 6 Vns I K₁ *ff* Dies Irae et Ronde du Sabbat ensemble



419



433 L₁ 8 M₁ 16 N₁ 4 P. Fl. ⁷ *ff*



467 O₁ *ff* P₁ *ff* 1



480 *f* *cresc. molto* *ff* Q₁ 1



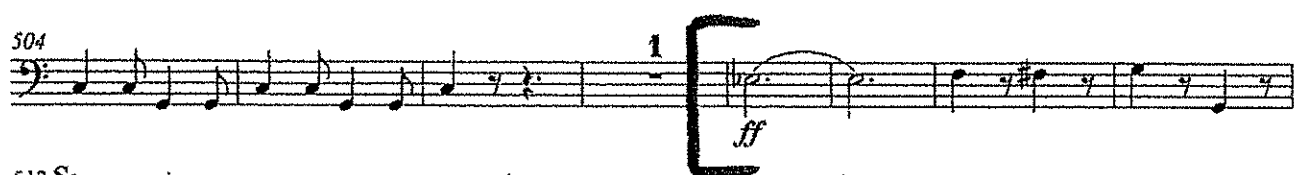
486 3 R₁ animez *ff*



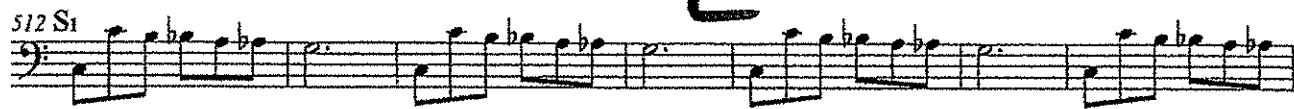
498



504 1 *ff*



512 S₁



519 tenu



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Marche Hongroise.
Ungarischer Marsch. Hungarian March.

Tuba.

H. Berlioz.
Aus Fausts Verdammung, Op. 24.

Allegro marcato. (♩=88)

The musical score is written in bass clef with a key signature of one sharp (F#). It consists of several staves. The top staff is for the Tuba, with measures 6, 8, 9, 14, 10, 10, 9, 4, and 4. The second staff is for Tromboni, with measures 14, 15, 16, 17, 18, 19, and 20. The third staff is for Tromba, with measures 18, 19, and 20. The score includes various dynamics such as *ff* and *p*, and articulations like accents and slurs. There are also numbered boxes (1-6) indicating specific measures or groups of measures. The bottom staff features a series of notes with accents and a final double bar line.

Mahler 1

III. Satz

Feierlich und gemessen, ohne zu schleppen

1 8 2 (i. Fag.)
pp

pp 3

1 2 3 4 4 5 6 7 8 9 10

Zurückhaltend 5 Ziemlich langsam 6 Nicht schleppen *rit.* 7 *a tempo* 6
ppp 3 *rit. a tempo* 6 4

Nicht schleppen 8 *Poco riten. a tempo* 9 10 Sehr einfach u. schlicht wie eine Volksweise 11 12 *poco rit.*
4 2 6 12 13 6 7 1
(Oboe) *ppp*

Wagner -- Die Meistersinger

Tuba.

mf marc. assai.

cresc. poco u poco

molto legato

f

sempre f

mf

più f

Pesante molto.

ff

sempre f

più f

ff

ff

ff

Bruckner 7. Sinfonie

Baß (Kontrabaß)-Tuba

93 **F** *schwer*
ff marc. sempre *marc.*

101 **G** *Breiter*
ff marc. sempre *mf marc.* **H**

110 *marc.* **L** *Ruhig* **M** *3 ruhig* *a tempo*
Tempo I 12 16 4 4
streng im Zeitmaß

159 *ruhig* **N** *Nur ruhig bewegt ritard. a tempo* **O** 12
4 6 2 4 *Viol. I*

191 **P** *schwer*
ff marc. *marc.*

199 **Q** *Breit und wuchtig*
ff marc.

207 **R** *Immer breiter* **S** *Tempo I* **T** 18 **U** *Tempo I*
mf 16 *Klar. I*

248 *ritard.* *a tempo* **V** *Breit*
ff marc. *dim.* 4 *ff marc. sempre*

261 *ff* *Fl. Ob. II Klar. I* *Viol. I*

273 **W** *Tempo I riten.* *a tempo ritard.* **X** *a tempo* **Y** 5
6 6 8 *ff marc.* *dim.* *ff*

305 *ff marc. sempre* *cresc.* *mf* *Sehr breit*

Tempo I, anfangs noch sehr ruhig

316 **Z** 9 *Tuba I*
ff marc.

330 *mf*

Mahler 5. Sinfonie

Basstuba

368 1. Tromp. *espress.* 6

382 5 [13] Nicht eilen 1. Ob. Fl. 1. Pos. 8 6 3 1 2 3

409 4 5 1 1 rit.

417 *verklingend* a tempo *molto rit.* a tempo *molto moderato* allmählich bewegter, ins Tempo I übergehend

[14] 7 2 6 1 2

442 5 1 [15] Tempo I 1.2. Pos. 12 1 Nicht schleppen f

465 Fl., Ob., Klar. [16] 7 1 2

478 1 4 Heftig drängend f

488 [17] [Tempo II] 26 [18] 11 [19] Ob., Klar. 14

541 1 2 3 4 3 [20] 3

DAS RHEINGOLD

Wagner — Das Rheingold

Tuba contrabassa.

Lento e sostenuto.
Solo.
p *p* *p*

Un poco più animato. *multo cresc.*
più f *ff*

Vivace. **Più lento.**
dim. *rit.*
38 6
Corni.

Un poco più animato. Vivace. **a tempo**
10 29
Bassi. Tromboni. *p*

Wagner — Die Walküre

C. B. Tuba.

III. Aufzug.

Vivace. 58 5 20 8 9 10 Tromba bassa.

20 14 7

ff

ff

ff

ff

f *più f* *f* *più f* *ff*

ff

f *ff* *f* *f*

ff *Più animato.* 16

ff *molto cresc.* *ff*

Vivace. 114 Poco lento. Molto vivace e furioso. Molto vivace.

p Cello

C.B. Tuba.

II. Aufzug.

VORSPIEL und I. SCENE.

Commodo e sostenuto.
Cello trem. 3 1

pp p p p p dolce
molto legato
sempre p
p sf dim. più p p p sf
dim. più p
f dim. più p p
Un poco animando. 8 p
un poco riten. Più animato. 6 2 *Fag.* Tempo I. dim.
Un poco animando. 15 p
Un poco animato. 19

Nachtschunders Wurmes Wür. ger?

RESPIGHI FOUNTAINS OF ROME

11 *Allegro vivace*

fff

12

13

14 *Più vivo*
(a uno)
(ritorno di battuta)

fff

8

Detailed description: This image shows a page of musical notation for the piece 'Fountains of Rome' by Ottorino Respighi. The score is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five systems of staves. The first system begins with a measure rest of 8 measures, followed by a bracketed section starting at measure 11, marked 'Allegro vivace' and 'fff'. The second system continues the melodic line. The third system starts at measure 12 and includes some slurs and accents. The fourth system starts at measure 13. The fifth system starts at measure 14, marked 'Più vivo (a uno)' and '(ritorno di battuta)', and ends with a measure rest of 8 measures, also marked 'fff'. The notation includes various rhythmic values, slurs, and dynamic markings.

AIDA

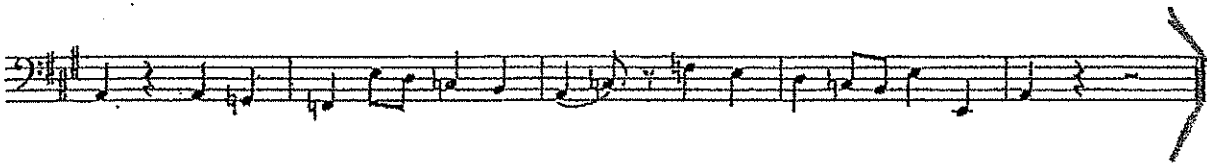
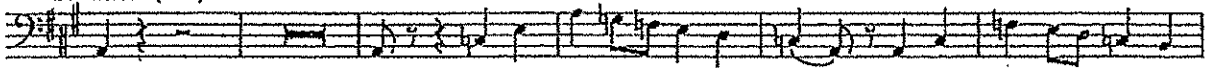
CIMBASSO

ATTO PRIMO

N. 1 Introduzione



Più mosso (in 2)

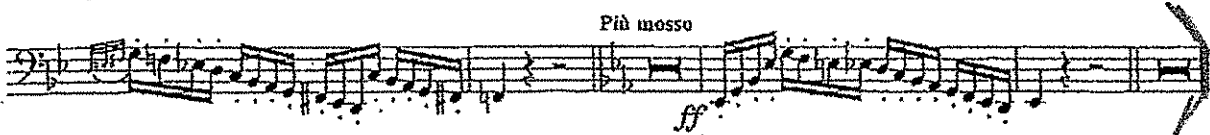


N. 3 Gran Scena Finale Primo

Andante



Più mosso

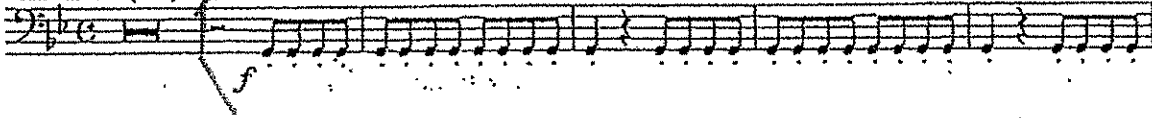




ATTO SECONDO

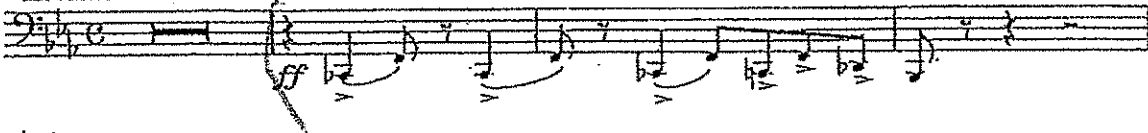
N. 4 Introduzione e Coro

All.^o mosso (in 2)

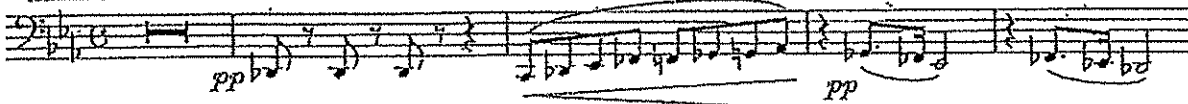


N. 5 Finalé Secondo

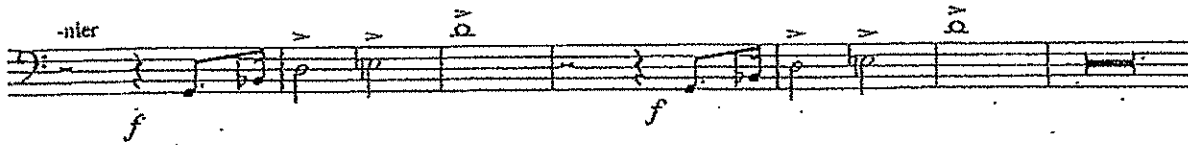
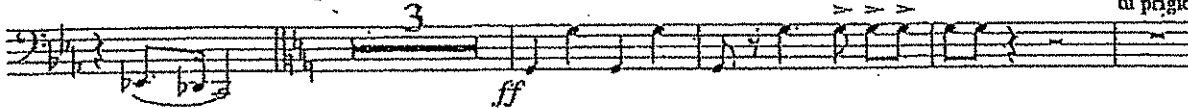
All.^o mosso



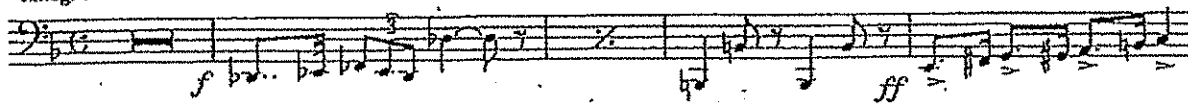
Andante



Allegro vivo



Allegro



I VESPRI SICILIANI

CIMBASSO

SINFONIA

All.^o agitato

The musical score is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and a hairpin indicating a crescendo to *ff*. The second staff continues with *ff*. The third staff starts with *ff*. The fourth staff has *ff*. The fifth staff has *ff*. The sixth staff has *ff*. The seventh staff is marked **Prestissimo** and *ff*. The eighth staff has *mf*. The ninth staff has *f*. The tenth staff has *f*. The score includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. There are also dynamic hairpins throughout the piece.

VERDI - OTELLO

The image shows a page of musical notation for Verdi's opera Otello. It consists of six systems of music, each with a piano accompaniment and a vocal line. The piano part includes chords, arpeggios, and dynamic markings such as *p*, *pp*, *f*, and *ff*. The vocal line includes lyrics in Italian and some performance instructions like "PIU MOSSO".

Lyrics and performance markings:

- System 1: *p* - dio *p*
- System 2: *f* *pp* *f* *f*
- System 3: *E* 1 2 sciagu - 10 *ff*
- System 4: *f* *f*
- System 5: 5 è peri - glio *f*
- System 6: *G* *f* *PIU MOSSO* II I 5 Per l'uni - verso 15 24 18

Giuseppe Verdi (1813-1901)

FALSTAFF (1893)

ATTO I: PARTE I, ARIA DI FALSTAFF

Moderato

T.B. Solo

The musical score is for a Tuba (T.B.) solo. It is in a moderate tempo and features a melodic line in the upper staff and a bass line in the lower staff. The upper staff includes slurs and accents, while the lower staff features triplets. The key signature has one flat, and the time signature is 3/4.

1. G. Verdi – Nabucco, overture (F-tuba)

Tuba
Cimbasso

Nabucco
Vinciguerra

G. Verdi

Andante

The image shows a handwritten musical score for F-tuba. It consists of three staves. The first staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The music begins with a dynamic marking of *p* and the tempo marking *maestoso*. The second staff is also a treble clef staff with the same key signature and time signature. It features a first ending bracket labeled with a circled '1' and a second ending bracket labeled with a circled '2'. The dynamic marking *sf* is placed below the first ending. The third staff is a bass clef staff with the same key signature and time signature, starting with a dynamic marking of *sub p*.

35) *Vivace* *(rit. un.)* 28
pp cresc. a poco

36) *Più mosso*
mf

32) *sf*

45) *#*

