



**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 | Cobar spa

**La Fondazione Petruzzelli
pubblica i seguenti documenti PDF al solo fine delle audizioni.**

**L'utente si assume la responsabilità di ottenere le licenze necessarie
ad ogni altro uso delle opere protette da copyright.**

W. A. MOZART
REQUIEM

2. Tuba mirum

Andante

f *mf*

p *f* *fp*

5

28

Scheherazade OK

Nikolaj Rimsky-Korsakow

Molto moderato
Solo Pas. 2

Illegro molto

f *lunga* *f marc*

Russische Ostern OK

Nikolaj Rimsky-Korsakow

Maestoso - Recit. - Solo
(d = 76)

P *di piena voce e dolce*

IV. Symphonie

Peter I. Tschalkowsky

Moderato con anima

ff

II 0 TRB. 15

zur Oper „Wilhelm Tell“.

Tenorposanne I.

G. Rossini

Andante. (♩ = 64)

Allegro. (♩ = 108)

23 A 24 30 B 8 9 10

Viol. II.

11 12 13 14

ff

6

4

D

E 28 17 20 13 G 10 7

Andante. (♩ = 76)

fin 3

Gioacchino Rossini
La Gazza Ladra Overture

Posaune I.

Maestoso marziale.

Kl. Trommel. *ff*

8 *f*

16 *mf*

24 *A* *f* *ff*

34 *2*

42 *B* *f*

49 *acceler.* *p cresc. ff*

62 *Allegro. 16* *Bb* *poco rit. a tempo* *f marc.*

117 *sf*

124 *sf*

131 *sf*

Rossini — La Gazza Ladra Overture

Posaune I.

189 *f cresc.* *ff* *ff*

149 10 1 10 D 24 Vel. 19
G.P. 25 26 27 28 29

219 E 24 Ob.I. 3 Pus. III.
Hörner. 25 26 27 28 29 4 5

253 12 *acceler.* 8 F *Più mosso.*
6 7 *ff marc. sf*

280 *f* *f*

287 *poco rit. Tempo I.* 5 2 15

314 G 3 1
G.P. *pp* *pp*

328 *poco tranquillo* 23 Vel. 19
24 25 26 27 28

376 H 32 Pus. III. 12 *acceler.* 8 I 2 *Più mosso.*
Hörner. 33 34 35 36 *ff marc.*

434 *f* *f*

441 *Più allegro.* 1 18
f *f* *ff* *ff*

467 *f* *ff* *f*

477 *ff* 1

LE VALCHIRIE

R. WAGNER

CAVALCATA DELLE VALCHIRIE

III. Aufzug, 1. Szene.

Lebhaft.

Viuola.

The image shows a musical score for Violin, consisting of six systems of staves. The first system is marked with '1-2' and '3' on the left. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'ff'. The key signature is one sharp (F#) and the time signature is 3/4. The score is written for a single violin part.

3. Tannhäuser.

Zum 1. Male aufgeführt im Hoftheater zu Dresden am 19. Oktober 1845.

Ouvertüre. - Overture. - Ouverture.

Allegro. $\text{♩} = 80$
zu 3

f
(Gnadenheil-M.).

1. 2.

3. *ff*

Berlioz La Damnation

Trombone II.

2

38 9 1. 2. *f*

Musical staff 38-43: Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. Measure 38 starts with a 9-measure rest. First ending (1.) and second ending (2.) are marked above the staff. The music begins in measure 40 with a forte (*f*) dynamic. The staff contains eighth and sixteenth notes.

44 18 7 4 4 *ff p pp*

Musical staff 44-49: Bass clef, key signature of two sharps. Measure 44 starts with an 18-measure rest. Dynamics include *ff*, *p*, and *pp*. The staff contains eighth and sixteenth notes.

75 19 11 Fag. 12 18 14 Viol. I. *p*

Musical staff 75-80: Bass clef, key signature of two sharps. Measure 75 starts with a 19-measure rest. A 'Fag.' (Fagotto) part is indicated. A 'Viol. I.' part is also shown. Dynamics include *p*. The staff contains eighth and sixteenth notes.

91 20 *poco cresc. mf cresc. ff ff*

Musical staff 91-96: Bass clef, key signature of two sharps. Measure 91 starts with a 20-measure rest. Dynamics include *poco cresc.*, *mf cresc.*, and *ff*. The staff contains eighth and sixteenth notes.

99 *ff*

Musical staff 99-103: Bass clef, key signature of two sharps. Measure 99 starts with a 99-measure rest. Dynamics include *ff*. The staff contains eighth and sixteenth notes.

104

Musical staff 104-109: Bass clef, key signature of two sharps. Measure 104 starts with a 104-measure rest. The staff contains eighth and sixteenth notes.

110 21

Musical staff 110-116: Bass clef, key signature of two sharps. Measure 110 starts with a 21-measure rest. The staff contains eighth and sixteenth notes.

117 5 *p p f f*

Musical staff 117-122: Bass clef, key signature of two sharps. Measure 117 starts with a 117-measure rest. Dynamics include *p*, *p*, *f*, and *f*. The staff contains eighth and sixteenth notes.

129 8 *f*

Musical staff 129-135: Bass clef, key signature of two sharps. Measure 129 starts with a 129-measure rest. Dynamics include *f*. The staff contains eighth and sixteenth notes.

136 22 *f*

Musical staff 136-142: Bass clef, key signature of two sharps. Measure 136 starts with a 136-measure rest. Dynamics include *f*. The staff contains eighth and sixteenth notes.

143

Musical staff 143-148: Bass clef, key signature of two sharps. Measure 143 starts with a 143-measure rest. The staff contains eighth and sixteenth notes.

149 *f*

Musical staff 149-154: Bass clef, key signature of two sharps. Measure 149 starts with a 149-measure rest. Dynamics include *f*. The staff contains eighth and sixteenth notes.

PINI DI ROMA

I. I pini di Villa Borghese - TACE

O. Respighi

II. Pini presso una Catacomba

TROMBONE II.

Lento

10

3

4

11

Più mosso

Ancora più mosso

(Fl. I.)

(Tr. ba interna.)

p

11

P cresc.

ff

12

f dim. a poco a poco

Poco meno

Più lento

rall.

Proprietà G. RICORDI & C., Editori - Stampatori, MILANO. (Copyright MCMXXV, by G. RICORDI & Co.)

Tutti i diritti sono riservati.

Tous droits d'exécution, de diffusion, de reproduction et d'arrangement réservés.

119882 - XXIV

(PRINTED IN ITALY)

anno di stampa 1925

(IMPRIMÉ EN ITALIE)

IV. I pini della Via Appia

Tempo di Marcia

The musical score is written in bass clef with a 4/4 time signature. It consists of several systems of staves. The first system includes measures 7, 10, 18, 19, and 11, with a rehearsal mark (C. Ing.) below. The second system includes measure 20, with a rehearsal mark (Cor. III. IV.) and dynamic markings *pp*, *p*, and *cresc.*. The following systems contain measures 21 and 22, with various dynamic markings such as *ff*, *fff*, and *stent.*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes performance instructions like accents and slurs.

119882 - XXIV

ANNO MCMXIV

11.11.84 Fran. Vent / o.
Succ. M. Bruchetti

1^o 2^o TRB

TROMBONE 1.^o 2.^o

OTELLO :
G. VERDI

ATTO 1.^o

(*) ALL.^o AGIT.^o

#5.
5/4 A

TROMBONE 1.^o

TROMBONE 2.^o

15

vela! Una vela! **A** Un vessillo! Un ves- sillo! È l'ala Le- **gn!**

23

B 2 Uno squillo! Uno squillo! 2 È la nave del

30

C Duce! 8 6 **mf** *tr.* *tr.*

48

D 3 **pppp** **pppp** **pppp** **pppp**

(*) (Il segno V serve per la respirazione)

57 **E**
legato
ff

64
ff

72
1 ff 1 ff 1 pp

79 **G**
1 9
ff

89
tutta forza
ff

96
1

101

Musical score for measures 101-105. The system consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and slurs. Dynamics include *ff* and *mf*.

106

Musical score for measures 106-111. The system consists of two staves. The upper staff contains a melodic line with slurs. The lower staff contains a bass line with chords and slurs. Dynamics include *ff* and *mf*.

112

Musical score for measures 112-119. The system consists of two staves. The upper staff contains a melodic line with slurs and dynamics like *pp* and *p*. The lower staff contains a bass line with chords and slurs.

120

Musical score for measures 120-124. The system consists of two staves. The upper staff contains a melodic line with slurs and dynamics like *fff* and *pp*. The lower staff contains a bass line with chords and slurs.

125

Musical score for measures 125-131. The system consists of two staves. The upper staff contains a melodic line with slurs and dynamics like *fff*. The lower staff contains a bass line with chords and slurs. There are markings "13" and "11" in the lower staff.

132

Musical score for measures 132-138. The system consists of two staves. The upper staff contains a melodic line with slurs and dynamics like *ff* and *dim.*. The lower staff contains a bass line with chords and slurs. The lyrics "Esul - fa - tel Dor." are written below the lower staff.

536 **HH** *Solo*
14 11 *pppp* *ppp*

565 *mf* 7

577

583 *ppp* *ppp* 3 *ff*

591 *ff* II 3 24

622 *cras.* II 3 24

Spqrk

731

736

742

749

ALL' SOSTO

Ab- bas- so le- spa- de

tracca

755

SOSTO

Q la turchesca rabbia è in voi tra - - sfusa da sbranarvi l'un

761

P'altro? Questo Jago, per quell'a - - mor che tu mi porti parla

Il Resto dell' Atto I.º TACET

517

1 *sempre* 10 *ff*

520

5 *stacc.* 1 *mf* *f*

534

5 *ff* 5 *f*

è pe-ri-gio per l'uni.

547

f 15 24 18 1 6

H LAND.ºº PIÙ ANIM.ºº

612

f 8 2 3 5

PIÙ MOSSO

6/8

PIÙ LENTO

ALL.º AGIT.º

11 lo vidi in man di Cassio

PIÙ MOSSO

11

MOLTO SOST.º

PIÙ lento.

M

l' idra m' av - vince!

14 ch' io levo e stendo **15** cruenti

allarg.

1 Si. pel

1^o Tempo

legato

702

ciel

legato

708

6

718

sub

723

Dio vendica tori.

729

Fine dell'Atto 1

Presto (ganze)

ff
Mlegro

p
ff

Die Sizilianische Vesper

2 Tenor

Giuseppe Verdi

Mlegro agitato

p
ff
p

p
ff

p
ff

b
a
b

p
ff

b
a
b

Ein Maskenhall

Trombone II

DER WUNDERBARE MANDARIN

Anführungszeit vertikal
Droits d'auteurs réservés

Suite aus der Musik zur gleichnamigen Pantomime

Béla Bartók, op. 19

71 *sempre vivace*

1. mf

72

gliss.

gliss.

73

poco allarg.

74 a tempo

Suite-Schluss

„ALSO“ SPRACH ZARATHUSTRA!

Todichtung
(frei nach Friedr. Nietzsche)

Richard Strauß, op. 30

II. Posaune

Sehr breit
Contrafag

pp *f* *p* *cresc.* *ff* **1**

noch, bewegter, sehr eifrig

f *ff* *marcato* *ff* etwas breiter

werden

mf *p marcato cresc.* **6**

allmählich wieder bewegter

ff *f* immer mehr steigern

