



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

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BACH: Adagio dal Concerto per violino in Mi magg.

Adagio
sempre piano

5
9
14
19
25
34
39
43
47
51
54

A
B

4

Giuseppe Verdi (1813-1901)

LA FORZA DEL DESTINO (1862)

SINFONIA

Allegro brillante $\text{♩} = 120$

mf e staccato

mf

Arnold Schoenberg Verklärte Nacht, Op. 4

Kontrabass.

Sehr langsam.

Violino 1.

I. Pult **Alle**

I. II. Pult **I. II. III. Pult** **Alle** **rit.**

steigernd cresc. **accel.** **H** **molto rit.** **Etwas bewegter**

rit. **a tempo** **p** **dim.** **f**

45 **pizz.** **1** **rit. arco** **50** **pizz.** **4**

55 **arco** **mp** **f** **ppp** **60** **2** **rit.**

*V bedeutet kleine Luftpause
 H.....] bedeutet Hauptstimme
 N.....] bedeutet Nebenstimme.

Kontrabass.

1 65 *steigernd*
p sfmp > sfmp > sf > mp sf > mp p cresc. e accel.

Lebhafter. 70
ff

rit. 75 Etwas belebter.
p

Etwas zurückhaltend. 80 Wieder belebter. 85 Etwas zurückhaltend. 90
1 1 p dim. p pp dim. e rit.

Lebhafter. 95
p ff ff

100 Breiter.
ff molto rit. ff p pp

105 Etwas ruhiger. 110
ppp rit.

115
ppp rit.

120 Drängend, etwas unruhiger. 125 Rascher werdend.
1 4 1 3 *Violoncello.*

130 Lebhaft bewegt. 135 *rit.*
ff ff ff p ff

140
ff rit.

Kontrabass.

145 *ff* *mf* *ff* *ff* 1 1

150 *ff* *rit.* 6 *f* *rit.* *Noch bewegter.* *p* 1

155 *f* *pizz.* *p* 2 *f* *arco*

160 *pizz.* *p* 4 1 *arco* *f* *steigernd* *f* 3

170 *Rascher.* *ff* *p* *ff* *p* *ff* *molto cresc.*

175 *ff* *Schneller werdend* *ff* *Sehr breit.* *molto rit.*

180 *Sehr langsam.* *sf* *lff* *dim.* *dim. e rit.* 185

190 *f* *f* *p*

195 4 200 *Schwer betont.* *ff* 1 2

205 3 4 5 6 210

215 *etwas zurückhaltend* *sf* *dim.* *pp* 1 1 220 1

U. B. 6068

*) Die tiefen Töne sind nur vom 5 saitigen Kontrabass zu spielen, also nicht etwa einzelne erreichbare Töne, sondern alles oder garnichts.

Kontrabass.

1 1 1 225

230 Sehr breit und langsam. *pp*

235

240 *p* *p* *p* *cresc.*

245 3 *rit.* mit Dämpfer 250 *pizz.*

255 1 *arco* 2 *p* (weich und lang)

265

270 *am Steg* *p* *pp*

270 wieder gewöhnlich *pp rit.* *p*

cresc.

275 *rit.* die $\frac{1}{2}$ gleich den $\frac{1}{2}$ von früher *p rit.* 280 4

285 5 6

Detailed description: This is a page of a musical score for the Contrabass part of Schoenberg's 'Verklärte Nacht'. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a double bar line and a 2/4 time signature. The music is characterized by long, sustained notes and slow melodic lines. Performance instructions include 'Sehr breit und langsam.' (Very broad and slow), 'pp' (pianissimo), 'f' (forte), 'mf' (mezzo-forte), 'p' (piano), 'cresc.' (crescendo), 'rit.' (ritardando), 'mit Dämpfer' (with damper), 'pizz.' (pizzicato), 'arco' (arco), and 'am Steg' (on the bridge). There are several measures marked with box numbers: 225, 230, 235, 240, 245, 250, 255, 265, 270, 275, 280, and 285. The score includes various musical notations such as slurs, accents, and dynamic markings. The final staff ends with a double bar line and a 4/8 time signature.

Kontrabass.

290 *steigernd, beschleunigend*
p *cresc.* *f*

die *♩* langsamer als die früheren *rit.*
p *fp* *p*

P a tempo 300
p *f* *p*

ohne Dämpfer *steigernd* 305
poco a poco cresc. *cresc.* *cresc.*

310 *Etwas bewegter.*
p *mf* *mf*

315
p *cresc.* *f*

ff

ff

ff

rit. *rit.* 320 *Etwas bewegt.*
ff *p*

325 *steigernd*

330 *beschleunigend*
cresc. 1

Kontrabass.

335 *ff* *ff* *fff* *fff* *molto rit.*

340 *p* *mf* *p*

345 *4* 350 *2*

355 *p cresc.* *mf cresc.* *cresc.* *ff*

360 *3* *fp* *fp* *fp* *p* *dim.* *rit.* *poco rit.*

365 *rit.* *1* *1* *2* *molto rit.* *Sehr ruhig.* 375 *pp*

380 *fp*

385 *pp* *steigernd* *p cresc.* *f* *ff* *molto rit.*

390 *molto rit.* *Sehr gross.* *ff sf* *dim* *pp* 395 *sf* *rit.*

400 *pp* 405 *dim.* *rit.*

X *pizz.* 410 *pp*

415 *arco* *ppp*

G. Verdi Otello

POCO PIÙ MOSSO $\text{♩} = 80$
I SOLI CONTRABASSI A 4 CORDE - CON SORDINA

U *legato* *un po' marcato* **TUTTI**

X *più marcato* *f* *ppp* *morendo* *dim.* *p*

VIOLONCI *Un po' staccate* *marcato* *cresc.* *f* *cresc.* *fff* *fff*

BASSI *3^a C.* *4^a C. 3^a C.* *cresc.* *f* *cresc.* *fff* *fff*

LEVARE LE SORDINE

Giuseppe Verdi (1813-1901)

LA TRAVIATA (1853)

ATTO I

Allegro vivo (in 2) $\text{♩} = 88$

The musical score consists of four staves of bass clef notation. The first staff begins with a *pp* dynamic marking and ends with a *cresc.* marking. The second staff continues the melodic line. The third staff is marked *poco a poco*. The fourth staff concludes with *cresc.* and *ff* markings. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

This page of musical notation consists of eight staves of music, likely for a string quartet. The notation includes various dynamics such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). Performance instructions include *Andante sostenuto*, *pizz.* (pizzicato), and *arco* (arco). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. A section of the music is marked with a key signature change to three sharps (F#, C#, G#) and a time signature change to 3/4. The notation is heavily annotated with slurs, accents, and dynamic markings.

Un poco Allegretto e grazioso

f *dim.*

ppp *pp* *p dolce*

cresc. *mf*

mf *cresc.* *f* *mf*

cresc. *f*

f *f* *ff*

f *f* *f* *p* *arco* *f* *pizz.*

dim. *p* *p* *dolce*

1 2

IX SINFONIA in Re min

4 TEMPO

Presto

First system of musical notation in bass clef, 3/4 time signature. It begins with a forte (*f*) dynamic and includes a *dim.* (diminuendo) section followed by a *p* (piano) section. The system concludes with a double bar line.

Tempo I

Second system of musical notation in bass clef, 3/4 time signature. It is marked *Tempo I* and *unis. b.* (unison bass). Dynamics include *f* and *ff* (fortissimo).

poco Adagio

Third system of musical notation in bass clef, 3/4 time signature. It is marked *poco Adagio* and includes a *rit.* (ritardando) section. Dynamics include *dim.* and *f*. The system ends with a double bar line.

Tempo I

Fourth system of musical notation in bass clef, 3/4 time signature. It is marked *Adagio cantabile* and includes a *Fag. I* (Fagotto I) part. Dynamics include *dim.* and *f*. The system ends with a double bar line.

Tempo I Allegro

Fifth system of musical notation in bass clef, 3/4 time signature. It is marked *Tempo I Allegro* and includes a *Fag. I* part. Dynamics include *p* and *cresc.* (crescendo).

Allegro assai $\text{♩} = 80$

Sixth system of musical notation in bass clef, 3/4 time signature. It is marked *Allegro assai* with a tempo marking of $\text{♩} = 80$. It includes a *Fag. I* part and a *ff* (fortissimo) dynamic.

Tempo I Allegro

Seventh system of musical notation in bass clef, 3/4 time signature. It is marked *Tempo I Allegro* and includes a *Fag. I* part. Dynamics include *f* and *sf* (sforzando).

Eighth system of musical notation in bass clef, 3/4 time signature. It is marked *Tempo I Allegro* and includes a *Fag. I* part. Dynamics include *sf*. The system ends with a double bar line.

SYMPHONY No. 5

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

Allegro $\text{♩} = 96$

pp

poco rit. *a tempo*

pp *sf*

poco rit. *f sf* *sf* *sf* *sf* *dimin. pp*

poco rit. *a tempo*

pp

cresc.

f *sf* *sf* *sf* *sf* *dim. pp*

cresc. *ff*

p *f*

1 4 1 0

2 1 0

1 2

f

1 4 1

1 4

0

1 4 1 0

2 1 0

p

f

dim.

sempre più

pp

MOZART 40

ALLEGRO

1 *f*

7

13

18 **C**

v

p *grazioso*

p *p* *grazioso*

pp

R *ff*

S *ff*

ff *f*

ff *f* **Xu** **o**

ff *espr.* *ff* *espr.* *f*

cresc. *f* *cresc.*

Y *ff* *ff* *espr.* *dim.* *f* *cresc.*

ff **Cc**

MAHLER: Sinfonia N° 2

1. Hälfte

pp

Die andere Hälfte

pp

Allmählich zu Tempo I zurückkehren. *unis.*

pp *sempre pp* *poco cresc.* *non legato* *f* *p* *f* *p* *f* *pp* *ff* *sempre ff* *f* *p* *f* *p*

div. fp *fp* *fp* *ppp* nicht eine Octav höher

Sehr langsam beginnend

pp nur die Hälfte

Von hier an allmählich bewegter.

sempre pp

