



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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# J. Brahms - Sinfonia n.4

33 *cresc.* **1** **1** *f*

43 **B** *f* **4** Hr. III *f* **1** *f*

57 **C** Solo *f*

68 *f* *sf* *sf* *sf*

78 *sf* *sf* *sf* **6** **D** *mf* *cresc.* *sf* *f*

92 Solo *dim.* *mf* *dolce* **1**

102 *p più dolce* *pp* **2** **E** *pp ma ben marc.*

112 **2**

Viol. 13 **B**

47 *f marc.*

55 **C**

63

72 *f marc. sf*

79 *mf cresc. sf* **D** 6 9

102 *pp* **E** 12 Hr. I II

# R. Strauss - Ein Heldenleben op. 40

Lebhaft bewegt.

The first system of the musical score consists of six staves. The first staff is in bass clef, and the remaining five are in treble clef. The music is in 4/4 time and begins with a key signature of one flat (B-flat). The first staff starts with a dynamic marking of *f* and includes a triplet of eighth notes. The second staff continues the melodic line with various dynamics and articulation. The third staff features a triplet of eighth notes and a dynamic marking of *ff*. The fourth staff has a dynamic marking of *f* and includes a triplet of eighth notes. The fifth staff is marked *dim. p* and includes a dynamic marking of *p cresc.* and the instruction *hervortretend*. The sixth staff begins with a dynamic marking of *p* and includes a dynamic marking of *cresc.* and fingerings 4, 5, and 7.

Lebhaft bewegt.

The second system of the musical score consists of five staves, all in treble clef. The music continues in 4/4 time and the key signature changes to two flats (B-flat and E-flat). The first staff starts with a dynamic marking of *f* and includes a triplet of eighth notes. The second staff begins with a dynamic marking of *pp* and includes a dynamic marking of *f* and a triplet of eighth notes. The third staff has a dynamic marking of *ff* and includes a dynamic marking of *f* and a triplet of eighth notes. The fourth staff has a dynamic marking of *mf* and includes a dynamic marking of *cresc.* and fingerings 4 and 4. The fifth staff begins with a dynamic marking of *ff* and includes fingerings 5 and 6.

7<sup>a</sup> SINFONIA. Op. 92 di L. van BEETHOVEN

1<sup>o</sup> 2<sup>o</sup> (In LA acuto)

(In LA acuto)

All<sup>o</sup> moderato

*p* *ff* con tutta l'orchestra | con toda la orquesta  
avec tout l'orchestre | with all the orchestra

Gioacchino Rossini  
The Barber of Seville Overture

Horn II. F

Andante maestoso.

1 5

*f* *f* *p dolce* *f*

11 A 1

19 B Allegro vivace. *f* 23 C

50 1 1

58 1 4 6

74 D 1 12 E 24 F *pp*

117 1 *cresc. poco*

124 2 3 4 5 6 *a poco*

129 7 8 9 10 11 *f e sempre cresc.*

134 12 G *ff*

Horn II. F

141

148 **H** **24** **Viol.** **25** **26**

177 **I** **2**

191 **3** **K** **pp**

204 **1** **2** *cresc. poco a poco*

211 **3** **4** **5** **6** **7**

216 **8** **9** **10** **11** **12** *f e sempre cresc.*

221 **Più mosso** **ff**

227 **3** **ff**

238 **L** **3** **ff**

249

256

Gioacchino Rossini  
The Barber of Seville Overture

Horn II.

in E.

Andante maestoso.

1

*f*

*f*

*p dolce*

*f*

11 **A**

*p*

*f*

*f*

19 **B**

*fp*

*dim.*

*pp*

*f*

*f*

Allegro vivace.

23 **C**

*f*

50

1

1

58

1

4

*f*

in G.

6

74 **D**

*f*

*f*

1

12 **E**

24 **F**

*pp*

117

1

*cresc. poco*

124

2

3

4

5

6

*a poco*

129

7

8

9

10

11

*f e sempre cresc.*

134

12

**G**

*ff*

Horn II.

141

148 **H** *in E. Viol.* **24** **25** **26**

177 **I** *p* **2**

191 **3 K** *pp*

204 **1** **2** *cresc. poco a poco*

211 **3** **4** **5** **6** **7**

216 **8** **9** **10** **11** **12** *f e sempre cresc.*

221 *Più mosso* *ff*

227 **3** *ff*

238 **L** **3** *ff*

248

256

# EIN HELDENLEBEN R. STRAUSS

**IN FA**

1-8 **in F** 78

13.5.7 79  
2.4.6.8

1.-2.  
3.-4. **IN FA**  
5.-7. su 2  
6.-8. su 2

su 2

IN FA

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *mf* and *orosc.*. A large bracket is positioned above the staff, and the text "IN FA" is written above it.

Second system of musical notation, continuing the piece with complex rhythmic patterns and dynamic markings like *pp*.

Third system of musical notation, concluding the piece with intricate musical notation and dynamic markings such as *orosc.* and *pp*.

# SYMPHONY No. 1

GUSTAV MAHLER

## IN FA

Vorwärts drängend

1.-3.  
5.-6.  
2.-4.  
7.

*f* *ff* *fff* *ff*

*fff* *ff*

*fff* *sempre ff* *sempre ff*

a Tempo (Hauptzeitmass)

1.3.5.  $\text{♩} = 84$

1.3.5.  $\text{♩} = 84$

2.6.  
4.7.

*f* *ff*

*f* *fp* *ff* *fp*



# Ouverture zu „Fidelio“

Adagio. in E. Allegro.

L.v. Beethoven.

Cor. I.

Cor. II.

*p dolce* *cresc.*

*p dolce* *cresc.* *p dolce*

*B* *dolce* *cresc.*

*B* *p* *cresc.* *p*

9ª SINFONIA Op. 125 de L. van BETHOVEN

Adagio

4ª (in Mib)

pp

4ª (in Mib)

The image shows a musical score for the first movement of Beethoven's Ninth Symphony. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in treble clef. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Adagio'. The first staff begins with a box around the first few notes. The bottom staff starts with a dynamic marking of 'pp' (pianissimo) and has a bracketed section in the middle with a '4ª (in Mib)' marking above it.

# Der Ring des Nibelungen.

## I.

### Das Rheingold.

Richard Wagner.

Vorspiel und erste Scene.

Horn 7.  
in Es.  
Horn 8.

The image shows a musical score for two horns, Horn 7 and Horn 8, in E-flat major. The score is written on two staves. Horn 7 is in the upper staff and Horn 8 is in the lower staff. The music is in 3/4 time and features a melodic line with a large slur over the first two measures. The notation includes various note values, rests, and dynamic markings. A large bracket on the left side of the staves indicates the key signature of E-flat major. The score is a page from a larger musical score, likely a conductor's score or a part for the horns.

# TSCHAIKOWSKY : SINFONIA N. 5

## CORNO II

### IV

Finale

Andante maestoso

12

A

Viol. I *pp* poco a poco cresc.

2 *ma marcato* *pp* *p* *più f* *mf* *f* *simile*

30

B

37 *simile* *ff*

45 C *mf* *p*

4

Detailed description: This is a page of a musical score for the second horn part of the finale of Tchaikovsky's Symphony No. 5. The music is in 3/4 time and begins at measure 12. The tempo is 'Andante maestoso'. The score is divided into four systems. The first system (measures 12-19) features a melodic line starting with a piano (*pp*) dynamic and a 'poco a poco cresc.' instruction. The second system (measures 20-36) is marked 'ma marcato' and includes dynamics from *pp* to *ff*, with a 'più f' marking. The third system (measures 37-44) is marked 'simile' and ends with a *ff* dynamic. The fourth system (measures 45-48) is marked 'C' and includes dynamics of *mf* and *p*. The score concludes with a final measure marked '4'.

SERGE PROKOFIEV  
ROMEO E GIULIETTA

(Balletto)  
Op. 64

Adagio drammatico

CORNO II.

Musical score for Horn II, measures 283-286. The score is written on five staves. Measure 285 is marked with a box and the number 285, and includes the instruction *espressivo*. Measure 283 is marked with a box and the number 283, and includes the instruction *espres.*. The score concludes with the instruction *Fine Atto 2°*.

Adagio (lo stesso tempo)

Musical score for Horn II, measures 309-311. The score is written on four staves. Measure 309 is marked with a box and the number 309, and includes the instruction *mp*. Measure 310 is marked with a box and the number 310. Measure 311 is marked with a box and the number 311, and includes the instruction *sf espress.*. The score concludes with the instruction *rit.*