



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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Brahms op. 83 3^o tempo

Violoncell

Andante (M. M. ♩ = 84)
Tutti

Violoncell I Solo
mp espress.

Violoncell II III
div. p
p pizz.

4
f
mf arco
mp
p
pizz.

Vcell. I Solo
p

Vcell. II
p
cresc.

Vcell. III
p
cresc.

8
cresc.

13
Solo
mf
arco
pizz.
p
dolce
arco
mf

20
Solo
rit.
pp
dolce
pizz.
pp
rit.
in tempo 8
in tempo 8

Violoncell

Klav. **B** Alle arco

34 *f* *fp* *fp* *fp* *fp* *fp*

39 *cresc.* *f* *f* *f* *fp* *fp* *fp* *fp*

45 *fp* *f* *f* *fp* *f* *f*

52 *f* *mf* *pizz.* *p* *dim.* *arco* *rit. molto* *pp dim.* *ppp*

Più Adagio

53 *pp sempre* *rit.* *dim.*

Tempo I

Vcell. I Solo **D** Tutti

69 *p dolce* *p div.* *f* *p*

70 *pizz.* *mf arco*

Solo

75 *p* *dolce* *p* *pizz.*

Tutti **Solo**

79 *cresc.* *mf* *cresc.* *mf arco*

Violoncell

83 **E** Tutti *dolce* *pizz.*

88 *Solo* *arco* *cresc.* *f* *rit.* *dim.* *rit.* *mf* *p dim.*

93 *Più Adagio* *-pizz.* *arco* *ad lib.* *pizz.* *arco* *pp* *pp*

Detailed description: This musical score is for a cello part, spanning measures 83 to 93. It is written in a single system with two staves (treble and bass clefs). The key signature has one flat (B-flat). Measure 83 is marked with a boxed 'E' and 'Tutti', with dynamics *p* and *dolce*. Measure 88 is marked 'Solo' and features a dynamic crescendo from *p* to *f*, with *arco* and *pizz.* markings. Measure 93 is marked 'Più Adagio' and includes dynamics *pp*, *ad lib.*, and *pizz.*. The score includes various performance instructions such as *arco*, *pizz.*, *cresc.*, *f*, *rit.*, *dim.*, and *ad lib.*.

Ouverture zur Oper „Wilhelm Tell“.

Violoncell.

G. Rossini.
Bearbeitet von Fritz Hoffmann.

Andante. (♩=54)

1. Violoncell solo.

2. Violoncell solo.

3. Violoncell solo.

4. Violoncell solo.

5. Violoncell solo.

(Viola I.)

(Viola II.)

Musical score for five cellos and two violas, measures 7-12. The score is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Andante' with a metronome marking of 54 quarter notes per minute. The first staff (1. Violoncell solo) begins with a melodic line marked 'espress.' and 'H'. The second staff (2. Violoncell solo) is mostly rests. The third staff (3. Violoncell solo) is labeled '(Viola I.)' and the fourth staff (4. Violoncell solo) is labeled '(Viola II.)'. The fifth staff (5. Violoncell solo) has a 'p' dynamic marking. The bottom section (measures 7-12) shows the continuation of the parts, with 'Vols.' markings above the first and third staves. The notation includes various dynamics (p, p^o), articulation (accents, slurs), and phrasing slurs.

Violancell.

16/

dolce

p

p

p

22/

pp

pp

pp

pp

pp

29/

p

pp

pp

pp

Violoncell.

30/

espr.

Vel. 4.

Vel. a.

44/

Allegro. (♩ = 108)

unis. 19

unis. 19

pp

ppp

pp

pp

unis. 19

unis. 19

68

Viol. II.

Fl.

Viol. I.

Clar.

78

pp

cresc.

B 1 2 3 4 5 6 7 8 9 10 11

89

f

ff

C 12 13 14

95

Siebente Symphonie.

L. van Beethoven, Op. 92.

Allegretto. $\text{♩} = 70.$

VIOLONCELLO e BASSO.

The image shows the first system of a musical score for Violoncello and Bass. It consists of three systems of staves. The first system has two staves (violin and bass clef). The second system has two staves (violin and bass clef). The third system has two staves (violin and bass clef). The music is in 3/4 time and marked 'Allegretto' with a tempo of 70 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings like 'pp' and 'p'. There are also handwritten annotations: 'A' and 'V' above the first staff, 'V' and 'N' above the second staff, and 'B' above the third staff. An arrow points to the beginning of the first staff.

BEETHOVEN: V Sinfonia

VIOLONCELLO e BASSO.

Andante con moto. $\text{♩} = 102$.

The musical score is written for Violoncello and Bass. It consists of two staves per system, with the upper staff for Violoncello and the lower for Bass. The key signature is one flat (B-flat major for the strings), and the time signature is 3/4. The tempo is 'Andante con moto' with a metronome marking of 102. The score is divided into measures 1 through 102. Various performance instructions are provided throughout, including dynamics (p, f, ff, pp, cresc., decresc.), articulation (pizz., arco), and phrasing (Vol., V). Measure numbers 9, 30, 47, 68, 76, 88, 90, and 102 are clearly marked. The score includes a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests.

VOLONCELLO e BASSO.

107 *pizz.*

arco

114 *C unis.* *arco*

118

124 1 2 3 4 5 6 7 8 9 *pp sempre* *mf* *p* *ff*

148 *pizz.* *dimin.* *p*

168 *Vol. arco* *pp* *unis.* *pizz.* *cresc.*

176 *arco* *pp* *ore - - - - - soen. - - - - - do*

186

191

205 *Più moto.* *pp*

212 *Tempo I?* *cresc.* *f* *p cresc.* *f* *p cresc.* *ff*

VIOLONCELLO e BASSO.

125 *scen* *arco* *do* *f* *ff* *p*

140 *unis.* *f*

151 *f* 1.

160 2.

169

181 1 2 3 4 5 6

192 **B** *f* *dimin.* *f* *dimin.*

201 *unis.* *p*

211 *8* *sempre più piano* *pizz.* *p*

228 *arco* *pp* *poco rit. a tempo* *Vol. pizz.* *pp*

240 *poco rit.*

Symphonie Nr. 2

(D dur)

BRAHMS

Violoncello

Adagio non troppo

pp poco cresc.

The image shows the first 20 measures of the cello part for the second symphony by Brahms. The music is in D major and 4/4 time. It begins with a dynamic of *pp* and a *poco cresc.* marking. The first line (measures 1-4) features a melodic line with a slur and a crescendo hairpin. The second line (measures 5-8) continues the melodic line. The third line (measures 9-12) includes a *poco f* marking, a *dim.* marking, and a *p* dynamic. A boxed letter 'A' is placed above measure 11. The fourth line (measures 13-16) starts with a *p* dynamic, followed by a *dim.* marking and a *p orso.* marking. The fifth line (measures 17-20) continues with a *p* dynamic and a *dim.* marking.

OFFERTORIO

VIOLONCELLO E BASSO

G. VERDI

N.º 3.

VIOLONCELLO

AND.^{te} MOSSO (♩ = 66)

BASSO

(sul)

f.

p

6

13 *dolce*

cantabile.

ppp

un poco marcato

21

più marcato

f.

dim.

ppp

29

cantabile

f.

p

Pizz.

35

p

41

p

47

p

ARCO

dim.

56

dim.

tempo.

p

ancora più p

p

(Soprano di Concerto)

63

p

(v. 1^{to})

Pizz.

Mendelssohn

Sinfonia n°4

SALTARELLO \square \square
Presto

f *ff*

Vc. \square \square

1 2 3

simile

2 W

Violoncello u. Kontrabaß

18 4 5 *f*

23

26 *Bässe*
p cresc 1 2 3

30 4 5 6 7 *ff*

34 *ff* 4 2 3

38 *ff* 4 2 4 3 3

42 *f*

46

51 *ff* *p*

59 *f* 1 1 *f*

70 *f* 3 *pizz.* *cresc.*

62 *arco* *f* *ff* 3 1 1 *ff*

69 *simile* *ff* 1 3 3

84

99 *f* 10

Handwritten signature or initials in the top left corner.

Violoncello u. Kontrabaß

Musical score for Violoncello u. Kontrabaß, measures 167-180. The score is written in bass clef with a key signature of one flat (B-flat). It features several measures of complex rhythmic patterns, including triplets and sixteenth-note runs. Performance markings include *cruc.*, *ff*, *simile*, and various dynamic accents. Measure numbers 167, 173, 178, 182, and 180 are indicated at the start of their respective lines.

EM

Violoncello u. Kontrabaß

194

199

205

211

220

225

230

235

242 Vc. Bässe

248

264

p, *fp*, *cresc.*, *più f*, *sempre cresc.*, *ff*, *simile*, *f*, *dim.*, *pp*, *cresc.*, *f*

The musical score is for the Violoncello u. Kontrabaß part. It consists of several systems of two staves each. The first system (measures 194-199) features a melodic line with slurs and accents, starting with a *p* dynamic and moving to *fp*. The second system (measures 205-211) contains a series of triplet patterns with a *cresc.* dynamic marking, followed by a *più f* section and a *sempre cresc.* section. The third system (measures 211-220) shows triplet patterns with a *ff* dynamic, a *simile* marking, and a *f* dynamic. The fourth system (measures 225-230) continues with triplet patterns. The fifth system (measures 235-242) shows triplet patterns with a *dim.* marking. The sixth system (measures 242-248) is divided into two parts: 'Vc.' with a *dim.* marking and 'Bässe' with a *p* dynamic. The seventh system (measures 248-264) features a melodic line with slurs and accents, starting with a *pp* dynamic and moving to *cresc.* and finally *f*.

Symphonie Nr. 6

(Pathétique)

h-moll

Peter Iljitsch Tschaikowsky op. 74

II

Allegro con grazia

mf *mf* *f* *ff* *sempre mf* *mf* *pizz f* *mf* *f*

Tosca

CELLO-BASS

dolce, sostenuto e legato

1°
2°
3°
4°
4 VIOLONCELLI SOLI DIVISI
BASSI

Io lascio al mondo, una persona cara

pp legato

pp legato

Io lascio al mondo, una persona cara

pp legato

ppp

ppp

Consente ch'io le scriva un sol

ppp

ppp

Consente ch'io le scriva un sol

CELLO-BASS

dolce e legato

pp
p
motto
p
rit.
rit.
rit.
rit.
motto?

10
p
p
p
P PIZZ.

CELLO-BASS

MENO

p *dolcissimo espressivo*

p

p

p

MENO

cres. *allarg. p* *cres. ed allarg.* *f*

p *f*

cres. *allarg. p* *cres. ed allarg.* *f*

f *f*

PIZZ.

CELLO-BASS

p *rit.* *f* *rit.* *f* *rall. e dim.*

pp *rit.* *f* *rit.* *f* *rall. e dim.*

pp *rit.* *f* *rit.* *f* *rall. e dim.*

II

AND.^{te} LENTO
Appassionato molto

8 e un passo sfiorava la rena...

8

8 e un passo sfiorava la rena...

PIZZ.
pp

AND.^{te} LENTO *Appassionato molto*

Violoncello e Basso

No. 12 Aria

Andante grazioso

Violoncello obbligato

Violoncello e Basso

p

5

10

15

20

25

sfz

BA 4550

Violoncello e Basso

30 *sfp* *sfp*

36

42

47

52

57 *cresc.* *f* *cresc.* *f* Allegretto

Detailed description: This is a musical score for Violoncello and Bass, consisting of six systems of two staves each. The music is in a minor key, indicated by one flat in the key signature. The first system (measures 30-35) features a rapid sixteenth-note pattern in the upper staff, starting with a forte piano (*sfp*) dynamic. The lower staff provides a simple harmonic accompaniment. The second system (measures 36-41) continues the sixteenth-note pattern in the upper staff. The third system (measures 42-46) maintains the sixteenth-note texture. The fourth system (measures 47-51) shows the sixteenth-note pattern in the upper staff. The fifth system (measures 52-56) continues the sixteenth-note pattern. The sixth system (measures 57-60) concludes with a change in tempo to *Allegretto*. The upper staff's sixteenth-note pattern ends with a *f* dynamic, and the lower staff also ends with a *f* dynamic. The piece concludes with a double bar line.

BA 4550

Violoncello e Basso

61

p

65

69

73

77

VI-

BA 4550

Violoncello e Basso

81

85 -de

89

93

96

Recitativo: *tacet*

BA 4550

Schönberg: Verklärte Nacht

116

Violoncello I

Poco più mosso

310 *pp dolce* *p* *pp dolce*

313 *p* *p* *f* *f*

316 *ff* *ff* *ff* *rit.*

323 *p* *p* *mf*

327 *poco a poco accel.* *cresc.*

331

The musical score is written for Violoncello I in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It consists of three systems of music. The first system (measures 310-313) begins with the tempo marking 'Poco più mosso' and dynamic markings 'pp dolce', 'p', and 'pp dolce'. The second system (measures 313-316) includes dynamic markings 'p', 'p', 'f', and 'f'. The third system (measures 316-323) features 'ff' and 'rit.' markings. The fourth system (measures 323-327) includes 'p', 'p', and 'mf' dynamics, along with the instruction 'poco a poco accel.' and 'cresc.'. The fifth system (measures 327-331) continues the piece with various dynamics and articulations. The score is heavily annotated with slurs, accents, and other performance markings.