



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
31
39
43
47
51
56

A
B

THE CREATION OF THE WORLD

DARIUS MILHAUD
(b. 1892)

p $\text{♩} = 62$

mp

mf

mp

mf

ff

Arnold Schoenberg Verklärte Nacht, Op. 4

Kontrabass.

Sehr langsam.

Etwas bewegter

*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* *p* *Noch bewegter.* 1

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

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

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

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

180 *Sehr langsam.* *fff* *sf* *fff* *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* *fff* *dim.* *sf* *dim.* *pp* 1 1 220 1

U. B. 6068 e

*) 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 1

230 Sehr breit und langsam. *pp* 235

f *mf* *p*

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

245 3 *rit.* mit Dämpfer 250 *pizz.* 1 2 *p* (weich und lang)

255 *arco* 260

265

Etwas gedehnt. *am Steg* *p* *pp*

270 *wieder gewöhnlich* *pp rit.* *p* 3 1 3 3 2 3

3 3 3 3 4 3 3 3 *cresc.*

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

285 5 6

Kontrabass.

290 *steigernd, beschleunigend*

p *cresc.* *f*

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

295 *p* *fp* *p*

P a tempo 300 *p* *f* *p*

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

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

315 *p* *cresc.* *f*

ff

ff

320 *rit.* *rit.* *Etwas bewegt.* *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* *p cresc.* *f* *ff* *steigernd* *molto rit.*

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

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

X *pizz.* 410 *pp*

415 *arco* 1 *ppp*

SYMPHONY No. 5

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

Allegro $\text{♩} = 96$

The musical score consists of nine staves of bass clef notation. The first staff begins with a tempo marking of *Allegro* and a quarter note equal to 96 (♩ = 96). The second staff includes markings for *poco rit.* and *a tempo*, with dynamics *pp* and *fp*. The third staff has *poco rit.* and *a tempo* markings, with dynamics *f sf*, *sf*, *sf*, *sf*, and *dim. pp*. The fourth staff includes *poco rit.* and *a tempo* markings, with dynamics *pp* and *cresc.*. The fifth staff has dynamics *f*, *sf*, *sf*, *sf*, *sf*, and *dim. pp*. The sixth staff includes *cresc.* and *ff*. The seventh staff has dynamics *p* and *f*, with fingering numbers 1, 4, 1, 0. The eighth and ninth staves continue the melodic line with dynamics *f* and include fingering numbers 2, 1, 0 and first/second endings.

This page of musical notation is for a bass instrument, likely a double bass, and consists of seven staves of music. The notation includes various dynamics and fingering instructions:

- Staff 1:** Features a sequence of eighth notes with fingering numbers 1 4 1 and 1 4 above the notes.
- Staff 2:** Continues the eighth-note pattern with fingering numbers 1 4 1 0 and a flat sign (b) below the notes.
- Staff 3:** Shows a series of eighth notes with a slur over the entire staff.
- Staff 4:** Contains eighth notes with fingering numbers 2 1 0 above the notes, followed by a dynamic marking of *f* (forte) and *dim.* (diminuendo).
- Staff 5:** Starts with a dynamic marking of *p* (piano) and continues with eighth notes.
- Staff 6:** Features eighth notes with a dynamic marking of *pp* (pianissimo) and the instruction *sempre più* (always more).
- Staff 7:** Shows a final melodic phrase with a slur and a fermata over the last note.

L. V. BEETHOVEN

IX SINFONIA in Re min

4 TEMPO

Presto

Musical notation for the first system of the IX Sinfonia in Re min, starting with Presto. The notation is in bass clef with a 3/4 time signature. It begins with a forte (f) dynamic and includes various melodic lines with slurs and accents. A dynamic change to *dim.* and *p* is indicated, followed by a double bar line and a return to *f*.

Tempo I

unis. b \flat

Musical notation for the second system of the IX Sinfonia in Re min, marked Tempo I. The notation is in bass clef with a 3/4 time signature. It begins with a forte (f) dynamic and includes various melodic lines with slurs and accents. A dynamic change to *ff* is indicated.

poco Adagio

rit.

Tempo I

Musical notation for the third system of the IX Sinfonia in Re min, marked poco Adagio and Tempo I. The notation is in bass clef with a 3/4 time signature. It begins with a *dim.* dynamic and includes various melodic lines with slurs and accents. A dynamic change to *f* is indicated.

Adagio cantabile

dim.

Fag. I

Musical notation for the fourth system of the IX Sinfonia in Re min, marked Adagio cantabile. The notation is in bass clef with a 3/4 time signature. It begins with a *dim.* dynamic and includes various melodic lines with slurs and accents. A dynamic change to *f* is indicated.

Tempo I Allegro

p

cresc.

Musical notation for the fifth system of the IX Sinfonia in Re min, marked Tempo I Allegro. The notation is in bass clef with a 3/4 time signature. It begins with a *p* dynamic and includes various melodic lines with slurs and accents. A dynamic change to *cresc.* is indicated.

Allegro assai $\text{♩} = 80$

Fag. I

ff

Musical notation for the sixth system of the IX Sinfonia in Re min, marked Allegro assai. The notation is in bass clef with a 3/4 time signature. It begins with a *ff* dynamic and includes various melodic lines with slurs and accents. A dynamic change to *f* is indicated.

Tempo I Allegro

f

f

Musical notation for the seventh system of the IX Sinfonia in Re min, marked Tempo I Allegro. The notation is in bass clef with a 3/4 time signature. It begins with a *f* dynamic and includes various melodic lines with slurs and accents. A dynamic change to *f* is indicated.

sf

Musical notation for the eighth system of the IX Sinfonia in Re min, marked Tempo I Allegro. The notation is in bass clef with a 3/4 time signature. It begins with a *sf* dynamic and includes various melodic lines with slurs and accents.

MOZART 40

ALLEGRO

1 *f*

7

13

18 **C**

v

SINFONIA KV550 N° 40

W. A. MOZART

6

Basso

Allegro assai

IV

8

18

25

34

42

50

55

61

69

91

99

Ob. 1)¹⁾

p

f

p

f

p

f

p

f

p

f

f

¹⁾In der zweiten Fassung Cl. I.

107 Musical staff 107: Bass clef, key signature of two flats (B-flat, E-flat). Measures 107-114. Dynamics: *p* (piano) at measure 109, *f* (forte) at measure 113.

115 Musical staff 115: Bass clef, key signature of two flats. Measures 115-120.

121 Musical staff 121: Bass clef, key signature of two flats. Measures 121-128. Dynamics: *f* (forte) at measure 125. Includes a triplet of eighth notes at the end.

129 Musical staff 129: Bass clef, key signature of two flats. Measures 129-137. Dynamics: *p* (piano) at measure 131. Includes a second finger fingering (*2*) at measure 135.

138 Musical staff 138: Bass clef, key signature of two flats. Measures 138-145.

146 Musical staff 146: Bass clef, key signature of two flats. Measures 146-157. Dynamics: *f* (forte) at measure 149. Includes a sixth finger fingering (*6*) at measure 147.

158 Musical staff 158: Bass clef, key signature of two flats. Measures 158-164. Dynamics: *f* (forte) at measure 158. Includes a first finger fingering (*1*) at measure 163.

165 Musical staff 165: Bass clef, key signature of two flats. Measures 165-173. Dynamics: *f* (forte) at measure 165. Includes a first finger fingering (*1*) at measure 166.

174 Musical staff 174: Bass clef, key signature of two flats. Measures 174-181.

182 Musical staff 182: Bass clef, key signature of two flats. Measures 182-190. Dynamics: *f* (forte) at measure 182. Includes a third finger fingering (*3*) at measure 189.

191 Musical staff 191: Bass clef, key signature of two flats. Measures 191-198. Dynamics: *f* (forte) at measure 191.

199 Musical staff 199: Bass clef, key signature of two flats. Measures 199-206. Dynamics: *f* (forte) at measure 199. Includes checkmarks under measures 202, 204, and 205.

207 *p* *f* *p* *f* *f*

215 *f* *p* *f*

223

230

235

243 14 Ob. 1^o *p*

265 1 *p*

273 *f*

281 *p*

289 *f*

296

303

¹In der zweiten Fassung Cl. I.

U
18

MOZART 35 FINALE

Presto.

FINALE.

The musical score consists of six staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a dynamic marking of *pp* and includes a fermata over the first measure. The second staff is in the same key and time, featuring a series of eighth-note patterns. The third staff is in bass clef, continuing the eighth-note patterns. The fourth staff is also in bass clef, with similar rhythmic motifs. The fifth staff is in treble clef, showing a change in dynamics to *f* and includes first and second endings marked with '1' and '2' above the staff. The sixth staff is in bass clef, ending with a dynamic marking of *f* and a final chord marked with a triangle symbol (Δ).

MOZART 35 CONT'

19

(Presto)

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

p sempre

p

p

p

p

E

G. Verdi

Rigoletto

N.º 3

DUETTO

AND.^{te} MOSSO.
♩ = 66

pp

5

Quel.

UNO SOLO - CON SORDINA

vecchio male - diva - mi!

GLI ALTRI

morando

PIZZ.

pp

etc.

16

20

etc.

24

28

dim.

ARCO

ppp

32

35

col canto

I. Tempo

E come puoi tanto sicuro o - prar?

ff

39

PIZZ

pp

43

ARCO.

ppp *estremamente piano*

46

49

52

PIZZ.

55

pp

ARCO

58

ppp

65

allarg. e morendo

G. Verdi Otello

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

U legato *un po' marcato*

4^a Corda

più marcato **f** *morendo* **ppp**

X *dim.* **p**

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

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

3
LEVARE LE SORDINE

SYMPHONY No. 1

JOHANNES BRAHMS, Op. 68

Un poco sostenuto



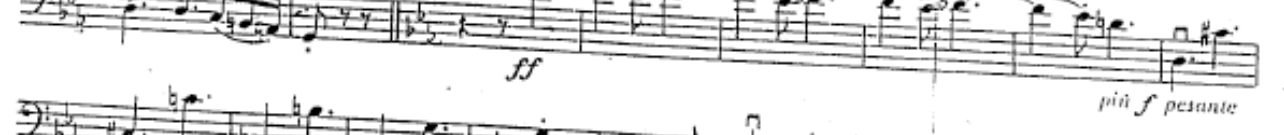
First staff of music. Tempo: *Un poco sostenuto*. Dynamics: *f pesante*. Key signature: two flats (B-flat and E-flat). The staff contains a melodic line with eighth and sixteenth notes.



Second staff of music. Dynamics: *f*, *p*, *p*, *cresc.*. Key signature: two flats. The staff contains a melodic line with eighth and sixteenth notes.



Third staff of music. Tempo: *Allegro*. Dynamics: *f*, *più f*. Key signature: two flats. The staff contains a melodic line with eighth and sixteenth notes.



Fourth staff of music. Dynamics: *ff*, *più f pesante*. Key signature: two flats. The staff contains a melodic line with eighth and sixteenth notes.



Fifth staff of music. Dynamics: *ff*, *p*, *cresc.*, *f*. Key signature: two flats. The staff contains a melodic line with eighth and sixteenth notes.



Sixth staff of music. Dynamics: *f*, *sf*. Key signature: two flats. The staff contains a melodic line with eighth and sixteenth notes.



Seventh staff of music. Dynamics: *f*, *ff*. Key signature: two flats. The staff contains a melodic line with eighth and sixteenth notes.



Eighth staff of music. Dynamics: *pizz.*, *cresc.*, *arco*, *ff*. Key signature: two flats. The staff contains a melodic line with eighth and sixteenth notes.



Ninth staff of music. Dynamics: *f*, *ff*. Key signature: two flats. The staff contains a melodic line with eighth and sixteenth notes.



Tenth staff of music. Dynamics: *ff*. Key signature: two flats. The staff contains a melodic line with eighth and sixteenth notes.



Eleventh staff of music. Dynamics: *ff*. Key signature: two flats. The staff contains a melodic line with eighth and sixteenth notes.



Twelfth staff of music. Dynamics: *ff*. Key signature: two flats. The staff contains a melodic line with eighth and sixteenth notes.



Thirteenth staff of music. Dynamics: *ff*. Key signature: two flats. The staff contains a melodic line with eighth and sixteenth notes.



Fourteenth staff of music. Dynamics: *ff*. Key signature: two flats. The staff contains a melodic line with eighth and sixteenth notes.

This page of musical notation consists of ten staves, likely representing the four parts of a string quartet. The notation includes various dynamics such as *ff*, *f*, *mf*, *p*, and *pp*. Performance instructions include *Andante sostenuto*, *pizz.* (pizzicato), *arco* (arco), and *aspr.* (aspirato). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings like *ff* and *pp* are used to indicate extreme volume levels. The notation is written in a standard musical staff with a bass clef and a key signature of one flat.

Un poco Allegretto e grazioso

f *f* *dim.*

ppp *pp* *P dolce*

cresc. *mf*

mf *cresc.* *f* *mf*

cresc. *f*

f *f* *ff*

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

dim. *p* *p* *dolce*

arco
più tranquillo

2

The image shows a page of musical notation for a string quartet. It consists of nine staves. The top staff is the first violin part, starting with a forte (*f*) dynamic and a tempo marking of "Un poco Allegretto e grazioso". The second staff is the second violin part, starting with a pianissimo (*ppp*) dynamic. The third and fourth staves are the viola and cello parts, respectively, with dynamics ranging from mezzo-forte (*mf*) to forte (*f*). The fifth and sixth staves are the double bass part, starting with a forte (*f*) dynamic. The seventh staff is the first violin part again, showing a first and second ending. The eighth and ninth staves are the double bass part, ending with a tempo change to "più tranquillo" and a dynamic of *p dolce*. The page concludes with a double bar line and the number "2".

Musical score for a string ensemble, featuring multiple staves with complex rhythmic patterns and dynamic markings. The tempo is marked **Adagio**.

Key dynamic markings and performance instructions include:

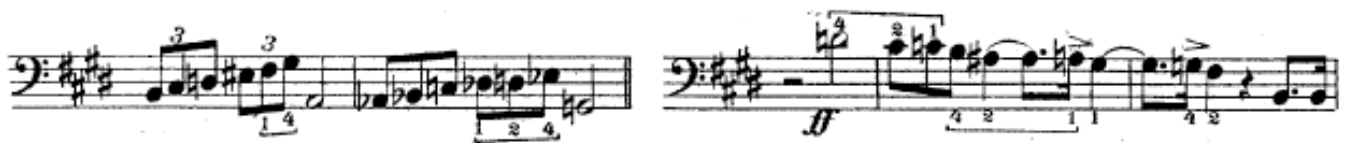
- cresc. poco a poco* (crescendo, little by little)
- dim.* (diminuendo)
- pp* (pianissimo)
- ff animato* (fortissimo, animated)
- pizz.* (pizzicato)
- aico* (arco)
- ff marc.* (fortissimo, marcato)

The score includes various musical notations such as triplets, slurs, and accents, indicating intricate rhythmic and melodic structures.

3. DON JUAN.

Allegro molto con brio.

Richard Strauss, Op. 20.



p grazioso

p *p grazioso*

pp

R
ff

S
ff

ff *f*

ff *f*

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

cresc. *f* *cresc.*

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

ff **Cc**

CONTRABBASSO

PULCINELLA (Ouverture dal balletto)

Vivo

Pergolesi-Strawinsky

ff

6 *fff* *sempre simile*

14 *simile* *glissando*

21

27

34 *très fort (détaché)*

41 *(dolce)*

47 3

55 4

G. Mahler

Sinfonia n. 1

III. Satz

Feierlich und gemessen, ohne zu schleppen

1 (Panken) Solo *pp* *p* mit Dämpfer 8 Dämpfer ab

The image shows a musical score for the third movement of Mahler's First Symphony. It consists of two staves. The top staff is for the piano, starting with a dynamic marking of *pp* and a tempo instruction of "Feierlich und gemessen, ohne zu schleppen". The piano part features a series of chords with a "Solo" marking. The bottom staff is for the cymbal, starting with a dynamic marking of *p* and the instruction "mit Dämpfer". The cymbal part consists of a series of chords, with a final measure marked "8" and the instruction "Dämpfer ab".