



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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DON PASQUALE

GAETANO DONIZETTI

SINFONIA

② Moderato *P staccato*

mp

p *leg* *rall.*

al tempo *sf* *calando*

f *f* *p*

The image shows a page of musical notation for the Sinfonia from Don Pasquale. It consists of five staves of music in G major, 2/4 time. The first staff is marked 'Moderato' and 'P staccato'. The second staff has a dynamic marking of 'mp'. The third staff has 'p' and 'leg' markings, and ends with 'rall.'. The fourth staff is marked 'al tempo' and includes 'sf' and 'calando' markings. The fifth staff has 'f' and 'p' markings. The notation includes various articulations such as slurs, accents, and staccato marks.

Leoncavallo
I Pagliacci

DUETTO-NEDDA, SILVIO

Sostenuto assai (con eleganza)

p scherzoso elegante

marcato

colla parte

colla parte

colla parte

Giuseppe Verdi (1813-1901)

MACBETH (1847)

ATTO III: BALLABILI

Allegro vivacissimo $\text{♩} = 112$

The musical score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro vivacissimo' with a tempo of 112. The music features various dynamics including forte (f), piano (p), and accents (>). It includes slurs, trills, and other musical ornaments. The notation is in treble clef with a key signature of one sharp (F#).

Poco più mosso *♩* = 60

mf

mf

mf

p *leggero*

cresc.

ff

p

mf

G. Puccini
Turandot
Finale Atto I



MOZART. SINF. N° 39 (IV MOVIMENTO)

Violine I

FINALE
Allegro

The musical score consists of ten staves of music in G major, 2/4 time. The key signature has one sharp (F#) and the time signature is 2/4. The piece is marked 'FINALE Allegro'. The score includes various dynamics: *p* (piano) at the beginning, *f* (forte) at measure 6, *mf* (mezzo-forte) at measure 21, *mp* (mezzo-piano) at measure 36, and *pp* (pianissimo) at measure 54. There are numerous handwritten annotations: 'V' and 'n' (accents) are placed above notes throughout; 'IV' is circled in a bubble above measure 4; '1', '2', and '3' are written above notes, likely indicating fingerings; and slurs and accents are used to guide phrasing and articulation. The piece concludes with a final cadence marked *f*.

Handwritten musical score for Violino I, measures 141 to 196. The score is written on ten staves in a key signature of two flats (B-flat and E-flat) and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include dynamics such as *pp*, *p*, *f*, *mf*, *mp*, and *sf*. There are also numerous articulation and phrasing markings, including slurs, accents, and breath marks (e.g., *vv*, *vn*, *nv*, *n*, *v*, *n*, *nv*, *v*, *n*, *nv*). Measure numbers 141, 147, 153, 159, 165, 170, 175, 180, 185, 190, and 196 are clearly marked at the beginning of their respective staves. The notation includes various note values, rests, and slurs, with some notes circled or underlined for emphasis.

Handwritten musical score for Violino I, measures 202-260. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include 'pp', 'f', 'p', 'n', 'v', and '1'.

Votta

Violini I e II

Die Zauberflöte

Ouvertüre
Violine I

Wolfgang Amadeus Mozart
KV 620

Adagio Allegro

The musical score is written for Violini I and II. It begins with a double bar line and a repeat sign. The first section is marked *Adagio* and the second *Allegro*. The key signature has one sharp (F#) and the time signature is 2/4. The score includes various dynamics such as *p* (piano), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also articulation marks like accents and slurs. The score is divided into measures, with measure numbers 20, 25, 30, 35, and 40 indicated in boxes. The first staff is labeled 'I' and the second 'II'. The score ends with a double bar line and repeat sign.

Mahler — Symphony No. 5 in C# Minor

Violino I.

III
4. Adagietto

Sehr langsam. molto rit. a tempo (sehr langsam)

1 *pp* *pp* seelenvoll. Nicht schlappen. (etwas flüssiger als zu Anfang.)

6 1 2 *rit. viol. I.* - - - Wieder äusserst langsam. *pp* mit Empfindung. etwas drängend.

pp *poco a* fließend. zurückhaltend *poco* *cresc.* *molto.* 3

ff Viel Bogen wechseln. *dim.* *p* *pp*

Mahler — Symphony No. 5 in C# Minor

Violino I.

20

mit Wärme *Fließender*
G-Saite
f *grosser Ton.*

Etwas drängend. *D-Saite* *(G-Saite)*
molto *f* *sempre cresc.*

p *sf* *p* *pp subito.*

pp *Fließend.* *cresc.* *pp subito* *pp*

espress. *cresc.* *p* *p* *p cresc.* *zurückströmend.*

pp subito *molto rit.* *D-Saite.* *glissando* *morendo*
sempre dim. *pp* *morendo.* *pppp*

Tempo I. (Molto Adagio) *2 3 rit* *zögernd (mit innigster Empfindung.)*
pp *1* *pp vibrato.* *Noch langsamer*
Breiter Strich.

poco *a* *poco* *cresc.*

drängend *lang.*

GIUSEPPE VERDI LA FORZA DEL DESTINO

VIOLINO I.

1. PRELUDIO O SINFONIA

Allegro **3** VUOTA **3** VUOTA *Allegro agitato e presto*

pp

cresc.

f

3 **1. Tempo** **2** VUOTA **3** VUOTA

B Andantino 2

First line of musical staff B, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andantino'. The music begins with a dynamic marking of *pp*. The first measure is a whole rest. The second measure contains a triplet of eighth notes, marked with a 'V' above and a '3' below. This is followed by two more triplet eighth notes, and the line ends with a quarter rest.

Second line of musical staff B, continuing the triplet eighth notes. It starts with a triplet eighth note marked with a 'V' above and a '3' below, followed by two more triplet eighth notes. The line ends with a quarter rest.

Third line of musical staff B, continuing the triplet eighth notes. It starts with a triplet eighth note marked with a 'V' above and a '3' below, followed by two more triplet eighth notes. The line ends with a quarter rest.

Fourth line of musical staff B, continuing the triplet eighth notes. It starts with a triplet eighth note marked with a 'V' above and a '3' below, followed by two more triplet eighth notes. The line ends with a quarter rest.

Fifth line of musical staff B, continuing the triplet eighth notes. It starts with a triplet eighth note marked with a 'V' above and a '3' below, followed by two more triplet eighth notes. The line ends with a quarter rest.

Sixth line of musical staff B, continuing the triplet eighth notes. It starts with a triplet eighth note marked with a 'V' above and a '3' below, followed by two more triplet eighth notes. The line ends with a quarter rest.

Seventh line of musical staff B, continuing the triplet eighth notes. It starts with a triplet eighth note marked with a 'V' above and a '3' below, followed by two more triplet eighth notes. The line ends with a quarter rest.

Eighth line of musical staff B, continuing the triplet eighth notes. It starts with a triplet eighth note marked with a 'V' above and a '3' below, followed by two more triplet eighth notes. The line ends with a quarter rest.

VUOTA

C Andante mosso

First line of musical staff C, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante mosso'. The music begins with a dynamic marking of *PPP con espressione*. The first measure contains a half note with a slur and a 'V' above. The second measure contains a half note with a slur and a 'V' above. The third measure contains a half note with a slur and a 'V' above. The fourth measure contains a half note with a slur and a 'V' above. The line ends with a quarter rest.

Second line of musical staff C, continuing the half notes with slurs and 'V' markings. The first measure contains a half note with a slur and a 'V' above. The second measure contains a half note with a slur and a 'V' above. The third measure contains a half note with a slur and a 'V' above. The fourth measure contains a half note with a slur and a 'V' above. The line ends with a quarter rest.

Third line of musical staff C, continuing the half notes with slurs and 'V' markings. The first measure contains a half note with a slur and a 'V' above. The second measure contains a half note with a slur and a 'V' above. The third measure contains a half note with a slur and a 'V' above. The fourth measure contains a half note with a slur and a 'V' above. The line ends with a quarter rest.

Presto come prima

D

Fourth line of musical staff C, continuing the half notes with slurs and 'V' markings. The first measure contains a half note with a slur and a 'V' above. The second measure contains a half note with a slur and a 'V' above. The third measure contains a half note with a slur and a 'V' above. The fourth measure contains a half note with a slur and a 'V' above. The line ends with a quarter rest.

cresc.

f

F Andante come prima

G Allegro brillante

19 H 6

(Trbe e Trbni)



34667

FF

V.S.!!

N 3

PPP *leggerissimo e tutte staccate*

pp

pp

pp

pp AL.T. cresc.

f

ff 1

ff 1

pp P

pp

Beethoven — Symphony No. 5

Violino I

4

456 *f* Fl. I *ff*

469 *ff*

480 Viol. II *pp* *ff*

492

Andante con moto $\text{♩} = 92$

Viola e Vello 8^{va}basso

9 *f* *p* *p* *cresc.* *f* *p* *f*

21 *p* *p dolce* *pp* *ff* [A]

32 *sempre ff* *ff*

37 *pp* *sempre p* *cresc. f* *pizz.* *p*

51 *f* *p* *cresc.* *f* *p* arco Fl. I

61 *p* *cresc.* *f* *p* *f* *p* Fl. I

71 *dolce* *pp* *ff* [B]

81 *ff*

Beethoven — Symphony No. 5

Violino I

8

86 *pp* *sempre pp*

95 *cresc. f* *pizz.* *p* *pp*

106 *arco* *dolce* *sempre pp*

110

114 **C** *f* *pp*

124 1 2 3 4 5 *sempre pp* *f* *Fl. I*

136 *p* *Fl.* *Cor.*

147 **D** *ff* *p*

158 3 3 3 3 3 *più p* *pp*

164 *pp*

168

172 *cresc.*

176 **E** *f* *Fl. I* *p dolce* *Viola* *Viol. II*

Beethoven — Symphony No. 5

Violino I

6

183 *cresc.* *ff*

190 *f*

196 *p*

Più moto $\text{♩} = 116$

205 *pp*

212 *cresc.* *f* *p cresc.* *f* *p cresc.*

Tempo I

216 *ff* *p dolce cresc.* *f sf f sf > p pp*

229 *f* *ff* *p* *ff*

240 *f* *ff* *p* *ff*

Allegro $\text{♩} = 96$

Bassi-Soli *pp* *poco ritard.* *a tempo* Bassi

13 *pp* *poco ritard.* *a tempo* 1 2 3 4 5 Corni

25 *f*

37 *f* *f* *f* *f* *dim. pp* *pp* Bassi

50 *poco ritard.* *a tempo* Bassi *pp*

Scherzo

Felix Mendelssohn-Bartholdy, Op. 61

Allegro vivace **VIOLINO I**

Nº 1

16 *p*

cresc.

p

cresc.

sf *sf* *sf* *p*

sf *sf* *sf* *p*

pp

p *cresc.*

dim. *al* *pp* *p* **15** **E**

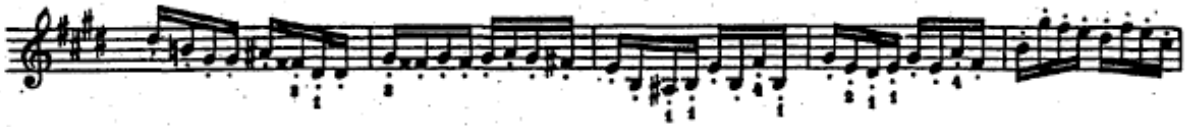
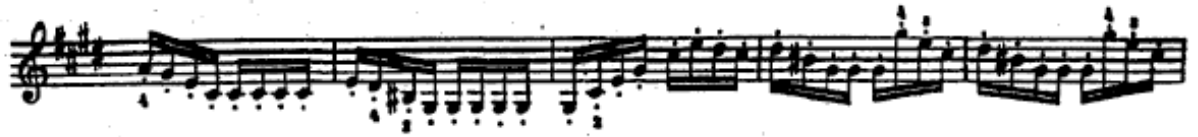
cresc. *f* *cresc.*

ff *sf* *dim.* *pizz.* *1* *arco* *p* *1*

G. Rossini - Guglielmo Tell - Ouverture

7 8

p *ff* *tutta forza* *p*



DON JUAN

Violino V

Richard Strauss, Op. 20.

Allegro molto con brio. V

The musical score for Violino V consists of ten staves. The first five staves are marked "Allegro molto con brio" and feature complex rhythmic patterns with many accents and slurs. The sixth staff is marked "B" and "pp". The seventh staff is marked "tranquillo" and "p flebile". The eighth staff is marked "1" and "molto vivo". The ninth and tenth staves continue the piece with various dynamics and articulations.

IN RUHIG FLIESENDE BEWEGUNG [dal III mov.to di SINFONIA di L. Berio]

Violini A e B: da S a BB

Tempo dello Scherzo (III mov.) della II Sinfonia di G. Mahler
(♩ = ca. 84)

acc. - - - - ♩ = 104

S

The image shows three systems of handwritten musical notation for Violins A and B. The first system includes a tempo marking of ♩ = 56 and a 3/8 time signature. The second system has a tempo marking of ♩ = 104 and a box labeled 'S'. The third system includes various performance markings like 'div.' and 'pp'. The score is heavily annotated with blue ink, including circled numbers (1, 2, 3, 4, 5), wavy lines, and letters (M.I., M., V, RE, M). There are also green arrows pointing to the first staff of each system.

Handwritten musical score for Violin and Viola. The system includes a treble clef for Violin (Vln) and a bass clef for Viola (Vla). The tempo is marked "poco rallentando al tempo (♩ = 84)". Performance instructions include "gliss.", "ff dim. molto", "valli", and "poco rallentando al tempo". There are handwritten annotations: a box labeled "T" with "3" above it, and circled numbers "1" and "2" at the end of the system.

Handwritten musical score for Violin and Viola. The system includes a treble clef for Violin (Vln) and a bass clef for Viola (Vla). Performance instructions include "sord.", "p.", "f", and "p.p.". There are handwritten annotations: a box labeled "U", circled numbers "3", "4", "5", "6", and "7", and a circled word "PONT.". A green handwritten mark resembling a stylized "W" is on the right side.

Handwritten musical score for Violin and Viola. The system includes a treble clef for Violin (Vln) and a bass clef for Viola (Vla). Performance instructions include "via sord.", "legno", "arco", "p", and "ff". There are handwritten annotations: a box labeled "V", circled numbers "1" and "2", and circled words "H.S." and "H.I.". A green handwritten mark resembling a stylized "M" is on the right side. The page number "(-8-)" is written at the bottom right.

Handwritten musical score for Violin A and Violin B. The system includes circled numbers 2 through 7. Annotations include a green box with a triangle, a circled 'M.I.', and a circled 'W'. The score features complex rhythmic patterns and dynamic markings such as 'sord. Solo', 'V -2 0 2', and 'V -2 b 4'. A blue wavy line is drawn across the bottom of the staves.

Handwritten musical score for Violin A. The system includes various annotations such as '(Solo)', 'V', 'V(D)', and 'V 2 0 3'. It features complex rhythmic patterns and dynamic markings like 'p' and 'ff'. A blue wavy line is drawn across the bottom of the staff.

Handwritten musical score for Violin A and Violin B. The system includes a circled '1' and a circled 'X'. Annotations include 'via sord.', 'p', and 'ff'. The score features complex rhythmic patterns and dynamic markings. A blue wavy line is drawn across the bottom of the staves.

Handwritten musical score for Violin A and Violin B. The system includes circled numbers 2, 1, 2, 3, and 4. Annotations include 'V', 'ff', and '(♩ = 104)'. The score features complex rhythmic patterns and dynamic markings. A blue wavy line is drawn across the bottom of the staves.



Handwritten musical score for Violin A and B. The system includes dynamic markings such as *pp*, *f*, and *fff*. A circled number '4' is present in the right margin. Blue wavy lines are drawn across the staves, and a blue arrow points to the start of the system.

Handwritten musical score for Violin A and B. It features dynamic markings like *fff* and *pp*. The instruction "senza cedere!" is written above the staff. A circled number '1' is in the margin. Blue wavy lines and a blue arrow are present.

Handwritten musical score for Violin A and B. This system is characterized by frequent dynamic changes, with markings including *ppp*, *fff*, *pp*, and *ff*. Blue wavy lines and a blue arrow are present.

Handwritten musical score for Violin A and B. It includes dynamic markings such as *fff* and *pp*. The instruction "unliti" is written above the staff. A circled number '1' is in the margin. Blue wavy lines and a blue arrow are present.

Handwritten musical score for Violin A and B. It features dynamic markings like *fff* and *pp*. The instruction "arco" is written above the staff. A circled number '2' is in the margin. Blue wavy lines and a blue arrow are present.