

2

Violine I

con sord.
arco

50

ppp leggiero

senza
sord.

54

cresc. poco a poco

59

pizz.

arco

60

pizz.

arco

mf > pp < ff ppp

mf > pp < ff ppp

Schumann

Symphony no. 2

8

VIOLINO I

SCHERZO

Allegro vivace $\text{♩} = 144$

mf

cresc.

f *mf* *p*

pp

poco rit. *a tempo* Viol. II

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

f

p

pp

Fl. *poco rit.* *a tempo* Viol. II

1. 2.

Fl.

Don Juan

[Symphonic Poem]

VIOLINO I 8

R. Strauss, Op. 20

Allegro molto con brio.

7

16

24

29

35

40

47

52

57

ff

mf

ff

ff

pp

ff

tranquillo

p fletibile

f

p

cresc.

ff

molto vivo

1

2

3

4

1

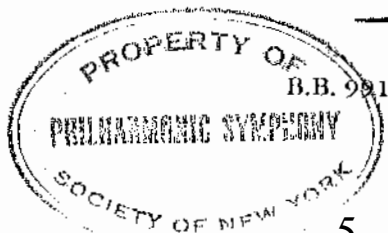
2

3

4

1

Broude Brothers
New York



Printed in U.S.A.

J. S. Bach

St. Matthew's Passion

Nr. 47 Arie (Erbarme dich, mein Gott)

Solo

tutti

piano sempre

4

6

711

A
(Erbarme dich)

pp

10

St. Matthew's Passion - p. 2

13

Musical notation for measures 13-15. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). Measure 13 starts with a whole rest in the upper staff and a half note in the lower staff. Measure 14 continues with quarter notes in both staves. Measure 15 features a half note in the upper staff and a half note in the lower staff, with a 'V' marking above the lower staff.

16

Musical notation for measures 16-18. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. Measure 16 has a half note in the upper staff and a half note in the lower staff, with a 'V' marking above the upper staff. Measure 17 has a half note in the upper staff and a half note in the lower staff, with a 'V' marking above the lower staff. Measure 18 has a half note in the upper staff and a half note in the lower staff.

19

Musical notation for measures 19-20. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. Measure 19 is marked with a box containing the letter 'B'. It features a half note in the upper staff and a half note in the lower staff. Measure 20 has a half note in the upper staff and a half note in the lower staff.

21

Musical notation for measures 21-22. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. Measure 21 has a half note in the upper staff and a half note in the lower staff, with a 'V' marking above the lower staff. Measure 22 has a half note in the upper staff and a half note in the lower staff. The word 'Solo' is written above the upper staff in measure 22, and a dynamic marking 'f' is at the end of the measure.

St. Matthew's Passion - p. 3

23

26 **C** (Schau hier)

29

31 **D** Solo (Erbarme)

35

38

41 **E**

Detailed description: This page of a musical score for St. Matthew's Passion, page 3, contains measures 23 through 41. The score is written for a single melodic line (likely a voice or violin) and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music is divided into systems of two staves each. Measure numbers 23, 26, 29, 31, 35, 38, and 41 are indicated on the left. Performance markings include a 'C' box above measure 26 with the instruction '(Schau hier)', a 'D' box above measure 31 with 'Solo' and '(Erbarme)', and an 'E' box above measure 41. There are also 'V' markings (likely for breath or bow) and '7' markings (likely for fingering) throughout the score.

St. Matthew's Passion - p. 4

44

46 Solo

49

51

53

p

tr

This musical score is for page 4 of St. Matthew's Passion. It consists of five systems of two staves each. The key signature is D major (two sharps). The first system (measures 44-45) features a complex, fast-moving melody in the upper voice with many sixteenth notes and slurs. The second system (measures 46-47) begins with a 'Solo' marking and a piano (*p*) dynamic. The upper voice has a more melodic line with some rests, while the lower voice provides a simple harmonic accompaniment. The third system (measures 48-49) continues the complex texture. The fourth system (measures 50-51) shows a similar fast-moving upper voice. The fifth system (measures 52-53) concludes with a trill (*tr*) in the upper voice and a final cadence in D major.

Nicolai Rimsky-Korsakov
Scheherazade, Op. 35

Violino I.

I.

Largo e maestoso.
ff pesante *franco*

Recit. Lento.
Solo. *G. P.* *G. P.*

espress. *Cad.* *p* *ten.*

Allegro non troppo.

II.

Recit. Lento.
Solo. *espressivo*

espressivo

Cad. *rit. assai.* *ten.*

Andantino.

Violino I.

Come prima. III

unis. arco *p* dolce e cantabile.

pp pizz. 2

Recit. Lent Solo. *p*

espress. Cadenza. *pp*

Tempo I. *L*

cantabile, con forza. Tutti. *M*

dim. Solo. a tempo *ff* allarg. assai.

colla parte.

colla parte.

Violino I.

IV.

Allegro molto.
Recit. Lento.
Cad. Solo
p capriccioso
rit. molto
G.P. mf G.P.

Allegro molto e frenetico.
Tutti
dim. cresc. p

Recit. Adagio.
Cad. Solo
con forza
rit. molto
lunga

Vivo.
Tutti. f
pizz.

Violino I.

IV.

6 Viol. Soli. *pp*

Lento. Recit.
1 Solo. *dolce e capriccioso*

pp

pp

pp

riten.

Alla breve. Tempo come prima.

2 Viol. Soli. *pp* **Tutti.** *pp*

1 Viol. Solo.

2 Viol. Soli.

1 Viol. Solo.

2 Viol. Soli.

1 Viol. Solo. *a piacere rit. assai.* *espress.* *ten.* *a tempo* *pizz.* *pp*

Shostakovich

Symphony no. 6

Finale

one Violin (Solo) V
p modo ordinario

Div. Solo Violin
altri Pizz.
pp

Div. à Solo and altri

The image shows a page of musical notation for the finale of Shostakovich's Symphony No. 6. It features seven staves of music. The top staff is a solo violin part, marked with a 'V' and the instruction 'one Violin (Solo) V'. The second staff is the beginning of the divided string section, marked 'p modo ordinario'. The subsequent staves continue the string parts, with various dynamics and articulations. The bottom staff is a divided string section, marked 'Div.' and 'Solo Violin' for the upper part, and 'altri Pizz.' for the lower part, with a dynamic marking of 'pp'. The notation includes various rhythmic values, accidentals, and phrasing slurs.

R. Strauss

Ein Heldenleben

Solo Viol. *viel ruhiger* *p* *Lebhaft.* *mf* *fz* *poco calando fz* *Wieder sehr ruhig.* *(lustig)*

22 23 24 25 26 27

3 3 3 3 3 3

3

The image shows a page of musical notation for a solo violin part. It consists of four staves of music. The first staff begins with the tempo marking 'Lebhaft.' and a dynamic of 'mf'. The second staff has a dynamic of 'p' and the instruction 'viel ruhiger'. The third staff has dynamics of 'fz' and 'poco calando fz'. The fourth staff has the instruction '(lustig)' and 'Wieder sehr ruhig.' with a tempo marking of '1/24'. The music features various rhythmic patterns, including triplets and sixteenth notes, and is marked with accents and slurs. The key signature has one flat (B-flat) and the time signature is 3/4.

1. Violinen.

beinahe doppelt so schnell

25 **Wieder sehr ruhig;
voll Sehnsucht.**

mf leichtfertig

p zart, etwas sentimental viel lebhafter (übermütig) f

cresc. ff ff sehr scharf

dim. sehr ruhig getragen mf

dim. p

mf (spielerisch) doppelt so schnell

f wieder etwas ruhiger. allmählich wieder lebhafter f dim.

p hafter pp (liebenswertig)

poco ritard. ff Wieder langsamer, poco accel. a tempo

p (lustig)

cresc. immer schneller und rasender ff

1. Violinen.

plötzlich wieder ruhig und sehr gefühlvoll

smorz.

29 *espr.* *f* *drängend*

(beruhigend) *p* 30 *drängend und zimmer heftiger* *ff* *(schnell)*

Solovioline. *(zornig)* *sfz* *pizz.* *sfz sfz sfz sfz* *fff*

die übrigen *ff* *pizz.*

geteilt *ff* *pizz.*

allmählich nachlassen *sfz sfz sfz* *dim:*

31 *sehr ruhig*

1. Violinen.

zart und liebevoll
p *pp*
ausdrucksvoll *poco calando*
ppp *dim.*

32 Mässig langsam.

Solovioline.

f *espress.*
 (geteilt)
 die übrigen *f* *pp* *mf* *f* *mf*

33

p *espress.*
dim. *p*
dim. *pp*
espress.
molto espr. *p*
molto espr. *p*

1. Violinen.

Measures 32-34. The first system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a measure marked '34'. The music features a melodic line with slurs and accents. The middle and bottom staves provide harmonic support with similar rhythmic patterns. Dynamics include *mf*.

Measures 35-37. The second system continues the melodic and harmonic development. It includes dynamic markings such as *cresc.* and *dim.*. The notation includes slurs, accents, and some rests.

Measures 38-40. The third system shows a change in dynamics and texture. It includes markings for *p*, *pp*, and *molto espr.*. The melodic line continues with slurs and accents, while the lower staves provide accompaniment.

Measures 41-43. The fourth system concludes the passage with dynamic markings like *cresc.*, *f*, and *espr.*. The notation features complex slurs and accents across the melodic line.

105 *etwas breiter*

Solovioline. *pp*

die übrigen *pp*

106' *Langsam*

p *espress.*

Solovioline. *fp*

ff *dim.* *p*

V107 *espr.* *Alleg.* *p*

molto espr. *cresc.* *pp* *(immer ruhiger)*

Solo Viol. *molto espr.* *pod ritard.* *(geteilt)* *(träumend)*

die übrigen *2* *(mit Dämpfern)*

V108 *pp* *(hervortretend)*

cresc. *f*

Soloviol. *immer langsamer* *Festes Zeitmass. p* *mässig langsam.*

dim. *pp*

die übrigen *geteilt* *dim.* *pp*

dim. *pp*

WERTHER

J. MASSENET.

PRÉLUDE.

1^{rs} VIOLONS.

Modéré assez lent.

1^{re} Solo. **1** *ff* UNIS.

The first system consists of a piano accompaniment on the left and a first violin part on the right. The piano part is mostly obscured by a red box. The violin part begins with a solo marked '1' and 'ff' (fortissimo), with the instruction 'UNIS.' (unison). The tempo is 'Modéré assez lent.'.

ff *pp* *dim.* *ppp* *mf*

The second system continues the violin part with dynamic markings: *ff*, *pp*, *dim.*, *ppp*, and *mf*.

3 *rall.* **2** 1^{re} Mouv! modéré (sans trop de lenteur) *pp* *bien chanté*

The third system starts with a 3-measure rest, followed by a 'rall.' (rallentando) and a second first violin movement marked '2' and '1^{re} Mouv! modéré (sans trop de lenteur)'. The dynamic is *pp* (pianissimo) and the instruction is 'bien chanté'.

crest.

The fourth system continues the second first violin movement with a *crest.* (crescendo) marking.

3 *f* *pp* *p* *dolce.*

The fifth system continues the second first violin movement with dynamic markings: *f*, *pp*, *p*, and *dolce.* (dolce). It is marked with a boxed '3'.

cresc.

dol.
p *f*
en animant.

f *f*

4 **puis, peu à peu en animant**
mf *p*

le 1^{er} Violon Solo garde la sourdine. 1^{er} Solo, avec sourdine.

f *pp bien chanté.*
enlevez la sourdine.

p *cresc.* *expressif.* *f*

p *dol.* *f*
En élargissant.

Lent.
dim. *p* *dol.*

pp Enchaînez, le 1^{er} Violon Solo ôte la sourdine.

Shostakovich - Katerina Izmailova

40

Solo

Con sord.

Violini I

244

245

Solo

altri

Con sord.

div.

pp

Solo

8

246

Solo

578

Violini I

41

Solo

247

248 Moderato ♩=88
6

251

PUCCINI
LA BOHEME

Act III

The image shows a page of musical notation for Act III of Puccini's opera La Bohème. It consists of three staves of music. The first staff begins with a red box, followed by the marking *pp* and *Più Lento*. The music includes a triplet of eighth notes and a triplet of sixteenth notes. The second staff continues the melodic line with various ornaments and slurs. The third staff starts with the instruction *Sulla 4^a Corda* and *poco allarg.*, followed by a red box. The music features a triplet of eighth notes and a triplet of sixteenth notes. The page is framed by a red border.

Symphonie Nr. 6

F-dur · F major
"Pastorale"
op. 68

Ludwig van Beethoven

Angenehme, heitere Empfindungen, welche bei der Ankunft auf dem Lande im Menschen erwachen

Allegro ma non troppo

The musical score for Violino I consists of ten staves of music, numbered 1 through 102. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various dynamic markings such as *p*, *f*, *dimin.*, *mf*, *pp*, *cresc.*, and *ff*. There are also performance instructions like *1*, *1-9*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *5*, *A*, *B*, and *f³*. The notation includes slurs, accents, and other musical symbols. The piece is in F major and is titled "Pastorale".

112 *C*

121 *f* *dimin.* *p* *diminuendo sempre* *pp*

132 *3* *p* *f* *p* *cresc. molto*

144 *f* *p* *cresc. poco a poco* *D*

155

168 *ff*

182 *1* *dimin.* *p*

192 *ppp* *cresc. poco a poco* *E*

201

214 *ff*

227 *1* *1* *dimin.* *p*

236 *3*

247 *p*

253 *sfp* *sfp* *sfp* *sfp* *ff* **F 1-12**

264 2 3 4 5 6 7 8 9 10 11 12 *sf* *sf* *sf* *sf* *sf* *sf* *p*

282 *pp staccato*

292

300 *dimin.* *pp*

308 *cresc.* *ff* **G**

317

326 *p*

336 *pp*

346 *pp cresc.*

358

Handwritten annotations: V, n

369

Handwritten annotations: HV

Dynamic markings: f, p

379

Handwritten annotations: V, n, VAV

Dynamic markings: ff, f, p, cresc.

389

Handwritten annotations: V, n

Dynamic marking: f

397

Handwritten annotations: V, n

Dynamic marking: dimin.

405

Handwritten annotations: V, n

Dynamic markings: p, pp, f

Text: p diminuendo sempre

419

Handwritten annotations: V, n

Dynamic markings: pp, f, p

429

Handwritten annotations: V, n

Dynamic marking: pp

440

Handwritten annotations: V, n

Dynamic marking: f

448

Handwritten annotations: V, n

Dynamic marking: ff

457

Handwritten annotations: V, n

Dynamic marking: ff

466

Handwritten annotations: V, n, K

Dynamic markings: pp, f, pp

Text: dimin.

Musical score for Violino I, measures 479-494. The score is written on two staves in G major (one sharp) and 4/4 time. The first staff (measures 479-493) features a melodic line with dynamics *mf*, *mf*, *mf*, *mf*, *dimin.*, *dim.*, and *pp*. The second staff (measures 494-498) features a rhythmic accompaniment with dynamics *f*, *sf*, *sf*, *sf*, and *p*. Handwritten annotations include slurs, accents, and fingerings (e.g., '2', '6', 'V').

Symphonie Nr. 3

(Schottische Symphonie)

a-moll

Violine I

Felix Mendelssohn Bartholdy op. 56

Andante con moto $\text{♩} = 72$

12

Ob. I

f *p* *cresc.*

f *p* *f* *p* *f* *p* *f* *dim.*

p *pp*

pp *cresc.* *cresc.* *f* *pp*

cresc. *f* *pp*

cresc. *f* *cresc.*

più f sf ff sf atm. p dim.

p sf pp

sf dim. p pp

dim. pp

VS

VIOLINO I

185 *p* *dim.*

194 *sempre dim.* *pp* *perdendosi*

204 *pp* *pp sempre*

215 *pp* *p* *cresc.*

228 *f* *ff*

236 *p* *cresc.*

243 *f* *sf* *p*

251 *cresc.* *f*

257 *sf* *p* *cresc.*

265 *f* *p* *mf* *f* *sf* *piu f*

274 *sf* *ff*

281 *sf* *ff*

288 *ff* *sf* *p*

295 *p* *sf* *p*

Handwritten annotations include: *WDA Vibz*, *1.*, *2.*, *3.*, *4.*, *5.*, *6.*, *7.*, *8.*, *9.*, *10.*, *11.*, *12.*, *13.*, *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.*

VIOLINO I

306 *p* *dim.* *dim.*

313 *pp*

324 *dim.*

333 *pp*

340 *cresc.*

348 *dim.* *pp*

357 *p*

367 *sf* *pp* *cresc.* *f*

381 *sf* *sf*

388 *pia f* *ff*

403 *sf* *sf* *p*

403 *p* *p*

BRAHMS Symphony no. 1

Violine I

6

Andante sostenuto

p *pp* *cresc.* *f* *dim.* *p dim.* *dolce* *rf* *espr.* *pp* *rf* *p* *f* *mf* *sf* *p dolce* *sf* *p* *f* *dim.* *dim.* *p dolce* *dim.* *pp* *pp* *pizz.* *arco* *f* *f*

8 16 27 33 39 43 47 51 55 60 66

Ob. 3

A B C

pizz. *arco*

Violine I

74 *f dim.* *p dim.* *dolce* *f*

90 *espr.* *p dim.* *cresc.* *f*

98 *f* *mf* *p* *cresc.* *cresc.*

103 *espr.* *p*

109 *dim.* *pp* *pp*

118 *mf* *p* *pp* *pizz.* *arco* *pp*