

VIOLINO "A SOLO" CONCORSO SPALLA VIOLINI I

PASSI A SOLO:

- J. S. Bach, *Erbarme dich* dalla Passione secondo Matteo
- W. A. Mozart, *Serenata n° 7* in re maggiore K 250 (Haffner)
- L. v. Beethoven, *Missa Solemnis*, nr.4 *Benedictus*
- G. Verdi, da *I lombardi alla prima crociata* Scena e terzetto
- J. Brahms, *Sinfonia n. 1* in do minore op. 68, II movimento
- P. I. Tchaikovsky, da *Il lago dei cigni* solo dell'Andante molto cantabile e non troppo mosso n r . 4 Scena (solo violino)
- R. Korsakov, *Shehèrazade*
- R. Strauss, *Ein Heldenleben* (Vita d'eroe)
- R. Strauss, *Der Bürger als Edelmann* (Il borghese gentiluomo)

39. Aria (Alto)

(Erbarme dich / Have mercy, Lord)

Violino solo

f

p sempre

4

The musical score is written for a solo violin. It consists of two systems of staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one sharp (F#) and the time signature is 12/8. The first system begins with a forte (*f*) dynamic marking. The second system also has a treble clef on the top staff and a bass clef on the bottom staff. It begins with a piano (*p*) dynamic marking and the instruction *sempre*. A four-measure rest is indicated by a '4' above the staff and a horizontal line with a vertical bar at the end. The score contains various musical notations including eighth and sixteenth notes, rests, and slurs.

BA 5038

Violino I - Chorus I

6

Violino I part for measures 6 and 7. The first staff features a complex rhythmic pattern with sixteenth and thirty-second notes. The second staff provides a harmonic accompaniment with sustained notes.

8

Violino I part for measures 8 and 9. Measure 8 contains a dense sixteenth-note passage. Measure 9 includes a dynamic marking of *p* (piano) and a *pp* (pianissimo) marking in the second staff.

10

Violino I part for measures 10 and 11. The first staff continues with intricate sixteenth-note patterns, while the second staff has a more melodic line.

13

Violino I part for measures 13 and 14. Measure 13 shows a change in the first staff's rhythm, and measure 14 features a melodic flourish in the first staff.

16

Violino I part for measures 16 and 17. Measure 16 has a melodic line in the first staff, and measure 17 features a sixteenth-note passage in the first staff.

19

Violino I part for measures 19 and 20. Measure 19 contains a sixteenth-note passage in the first staff, and measure 20 has a melodic line in the first staff.

21

Violino I part for measures 21 and 22. Measure 21 features a sixteenth-note passage in the first staff, and measure 22 includes a dynamic marking of *f* (forte) in the first staff.

23

Violino I - Chorus I, measures 23-25. The score is in G major (one sharp) and 4/4 time. Measure 23 features a complex melodic line with many beamed eighth notes in the upper voice, while the lower voice provides a steady accompaniment. Measures 24 and 25 continue this texture with some melodic development in the upper voice.

26

Violino I - Chorus I, measures 26-28. Measure 26 begins with a dynamic marking of *p* (piano). The upper voice has a more active melodic line with some grace notes, while the lower voice continues with a consistent accompaniment. Measures 27 and 28 show further melodic movement in the upper voice.

29

Violino I - Chorus I, measures 29-30. Measure 29 features a very active upper voice with many beamed eighth notes. The lower voice provides a steady accompaniment. Measure 30 continues this texture.

31

Violino I - Chorus I, measures 31-34. Measure 31 shows a melodic phrase in the upper voice. Measures 32-34 continue with a similar texture, featuring a more active upper voice and a steady lower voice accompaniment.

35

Violino I - Chorus I, measures 35-37. Measure 35 features a melodic phrase in the upper voice. Measures 36-37 continue with a similar texture, featuring a more active upper voice and a steady lower voice accompaniment.

38

Violino I - Chorus I, measures 38-40. Measure 38 features a melodic phrase in the upper voice. Measures 39-40 continue with a similar texture, featuring a more active upper voice and a steady lower voice accompaniment.

41

Violino I - Chorus I, measures 41-43. Measure 41 features a melodic phrase in the upper voice. Measures 42-43 continue with a similar texture, featuring a more active upper voice and a steady lower voice accompaniment.

Violino I - Chorus I

44

Violino I - Chorus I, measures 44-45. The music is in G major (one sharp) and 4/4 time. Measure 44 features a complex melodic line in the first staff with many sixteenth notes and slurs, and a more rhythmic accompaniment in the second staff. Measure 45 continues the melodic development with a trill (tr) in the first staff.

46

Violino I - Chorus I, measures 46-48. Measure 46 starts with a forte (f) dynamic. The first staff has a melodic line with slurs, while the second staff provides a harmonic accompaniment. Measure 47 continues the melodic line, and measure 48 concludes with a trill (tr) in the first staff.

49

Violino I - Chorus I, measures 49-51. Measure 49 features a melodic line with a trill (tr) in the first staff. Measure 50 continues the melodic development, and measure 51 concludes with a trill (tr) in the first staff.

52

Violino I - Chorus I, measures 52-54. Measure 52 features a melodic line with a trill (tr) in the first staff. Measure 53 continues the melodic development, and measure 54 concludes with a trill (tr) in the first staff.

53

Violino I - Chorus I, measures 53-55. Measure 53 features a melodic line with a trill (tr) in the first staff. Measure 54 continues the melodic development, and measure 55 concludes with a trill (tr) in the first staff.

Serenade

(Haffner-Serenade)

für Orchester

D-dur

Violino principale

Wolfgang Amadeus Mozart KV 250 (248b)

Allegro maestoso, Allegro molto *tacet*

Andante

8

14 Solo

20

26

32

40

45

49

52 Tutti

Violino principale

57 **B** Solo *tr*

63 1

70 *f* *p*

77 1

83 *tr* *tr*

88 1 *fp* *fp* *C* *tr*

94 *tr* *tr* *tr*

100 1 *tr* 1

107 *tr* *tr* *tr* *tr* *tr*

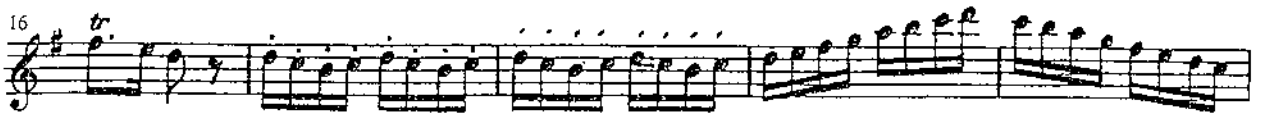
110 3

114 **D** 1

123 *tr* 2 4

Cad.

RONDO
Allegro
Solo



Violino principale

31 Solo SIMILE

37 SIMILE

43

48 3 B tr.

61

68

76

83 C

90

99

109 tr. Cad.

115 SIMILE SIMILE

120 2 tr. 2

129 *tr*

135 *D* *3* *3*

140

148 *4*

159 *SIMILE* *SIMILE*

165 *2* *E* *3* *3*

173

179

189


194 *Cad.*

201 *SIMILE*

Detailed description: This page of a musical score for the Violino principale part contains ten staves of music, numbered 129 to 201. The music is written in treble clef with a key signature of one sharp (F#). The score features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note patterns, and quarter-note passages. Performance markings include a trill (tr) at measure 129, dynamic markings like *SIMILE* at measures 159 and 201, and articulation such as accents and slurs. Specific notes are labeled with letters: 'D' at measure 135, 'E' at measure 165, and '4' at measure 148. Measure 194 is marked as a cadence (*Cad.*). The notation includes many slurs and accents, indicating phrasing and emphasis throughout the piece.

Violino principale

206 

216 *SIMILE* 

221 *SIMILE* 

232 

240 

249 *tr* 

257 

264 

269 

279 *SIMILE* 

284 

293 *tr*

299 *Tutti*

304

309 *Solo*
SIMILE

314

320

325 *3 K*

336 *tr*

344

352

359

361 *L*

Detailed description: This page of a musical score for the first violin (Violino principale) contains ten staves of music, numbered 293 to 361. The music is written in a treble clef with a key signature of one sharp (F#). The score includes various performance markings: *tr* (trill) at measure 293; *Tutti* at measure 299; *Solo* and *SIMILE* at measure 309; *3 K* (triple key signature change) at measure 325; *tr* at measure 336; and *L* (ritardando) at measure 361. The notation features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note passages, and slurred phrases. Some measures contain multiple beams, indicating complex rhythmic figures.

374

387 *SIMILE*

387 *SIMILE* M 2

394 *tr.* 2 *tr.*

402

407 *tr.* *tr.*

412 2

420 *tr.* *tr.*

425 *N* 2

436 *tr.* *tr.* **Tutti**

443 *p*

450 *SIMILE*
crese. *f*

Menuetto galante, Andante, Menuetto, Adagio, Allegro assai tacet

VIOLON I SOLO

BEETHOVEN : Missa Solemnis en RE M. : Benedictus - p. 1/5

D Sostenuto ma non troppo
28
Preludium
28
Viola

Andante molto cantabile e non troppo mosso

111
cresc.
dim.
p

117
cresc.
dolce cantabile
pizz.
p

124
espressivo
cresc.
cresc.

130
cresc.
arco
pizz.
cresc.
p
cresc. p

VIOLON I SOLO

BEETHOVEN : Missa Solemnis en RE M. : Benedictus - p. 2/5

This musical score is for Violin I Solo, covering measures 135 to 157. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into five systems, each with a measure number at the beginning.

- System 1 (Measures 135-141):** Starts with measure 135. The right hand has a melodic line with a crescendo and a piano (*p*) dynamic. The left hand has a rhythmic accompaniment with a crescendo.
- System 2 (Measures 142-147):** Starts with measure 142. The right hand continues the melodic line with a piano (*p*) dynamic and a crescendo. The left hand continues the rhythmic accompaniment with a crescendo.
- System 3 (Measures 148-151):** Starts with measure 148. The right hand features a series of sixteenth-note runs, alternating between *arco* and *pizz.* (pizzicato) dynamics, with a crescendo. The left hand continues the rhythmic accompaniment with a piano (*p*) dynamic and a crescendo.
- System 4 (Measures 152-156):** Starts with measure 152. The right hand continues the sixteenth-note runs, alternating between *arco* and *pizz.* dynamics, with a crescendo. The left hand continues the rhythmic accompaniment with a piano (*p*) dynamic and a crescendo.
- System 5 (Measures 157-160):** Starts with measure 157. The right hand continues the sixteenth-note runs, alternating between *arco* and *pizz.* dynamics, with a piano (*p*) dynamic. The left hand continues the rhythmic accompaniment with a piano (*p*) dynamic.

VIOLON I SOLO

BEETHOVEN : Missa Solemnis en RE M. : Benedictus - p. 3/5

162

cresc.
cresc.

166

f
arco
f f f

171

p

176

pizz.
p

180

cresc.
arco
colla voce
colla voce

Sopr. Solo
a tempo
no mine au utur

cresc.

VIOLON I SOLO

BEETHOVEN : Missa Solemnis en RE M. : Benedictus - p. 4/5

185 *Domini qui* *a tempo* *p* *pizz.* *cresc.* *arco* *f* *cresc.*

190 *arco* *f* *cresc.* *pizz.* *mf* *p* *cresc.*

194 *sf* *arco*

197 *dolce*

201 *pizz.* *p*

205 *3* *cresc.* *cresc.*

VIOLON I SOLO

BEETHOVEN : Missa Solemnis en RE M. : Benedictus - p. 5/5

214

2

ben arco marcato

f f f f

222

p

pizz.

p

226

dim.

cresc.

cresc.

dim.

231

arco

p

pizz.

p

The image shows a page of musical notation for Violin I Solo, measures 214 to 231. The score is written in treble clef with a key signature of one sharp (F#). It consists of four systems of two staves each. The first system (measures 214-217) features a '2' in the second measure, indicating a second ending. The second system (measures 222-225) includes dynamic markings 'p' and 'pizz.'. The third system (measures 226-229) includes 'dim.' and 'cresc.' markings. The fourth system (measures 231-234) includes 'arco' and 'pizz.' markings. There are several handwritten annotations in pencil, including 'M', 'V', '3', and '8', and some bracketed markings over the notes.

B. Schott & Co.

Giuseppe Verdi
I Lombardi alla Prima Crociata

Preludio a Terzetto e Finale III

Violino solo

Allegro

f

1

v

Presto

a tempo *accl.*

rall.

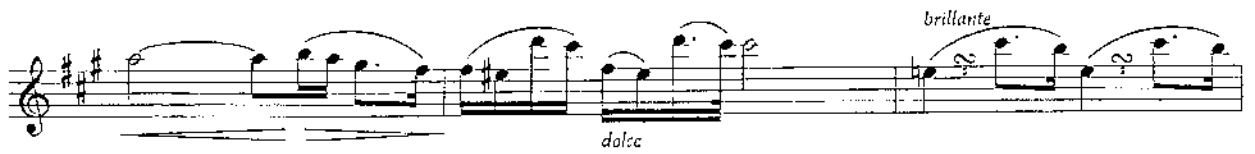
v

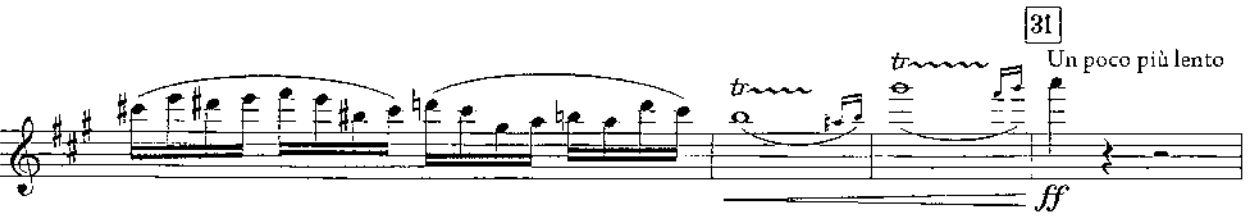
29

Moderato

espress.

v





Violine I
BRAHMS SINFONIA 1

74
f. dim. *p dim.* *dol.* *f*

80
p dim. *espress.*

90 *Violine Solo*
espress. *cresc.* *f*

p *cresc.* *f*

98 *f* *cresc.*

mf *p* *cre* *scen*

104 *do* *p* *espress.* *p* *dim.*

pp *mf* *pp* *mf*

114 *p* *pp* *mf*

120 *p* *pizz.* *arco*

p *pp* *pp*

VIOLON I SOLO

TCHAIKOVSKI : Le Lac des Cygnes - p.1/4

№ 4 Scene.

Violini I

Andante

7

Cadenza arpa riten. molto

1 Andante non troppo con sordino con molto espressione

Solo

Altri

Solo

poco cresc.

riten.

2 Più mosso (Violino solo)

7 f

VIOLON I SOLO

TCHAIKOVSKI : Le Lac des Cygnes - p. 2/4

The musical score is written for Violin I Solo and consists of five systems of two staves each. The key signature is three flats (B-flat major/C minor) and the time signature is 2/4. The score includes various performance markings and technical instructions:

- System 1:** The upper staff begins with a boxed '3' above the first measure. The lower staff has '(altri) pizz.' and 'p' written below it.
- System 2:** Similar to the first system, with triplets and slurs in both staves.
- System 3:** The upper staff has '3' written above the first measure. The lower staff has '3' written below it. There are additional markings 'V' and '2' above the upper staff.
- System 4:** The upper staff has 'A1' written above the first measure. The lower staff has '3' written below it. There are markings 'V' and '1' above the upper staff.
- System 5:** The upper staff has 'Te' written above the first measure. The lower staff has '3' written below it. There are markings 'V' and '1' above the upper staff.

VIOLON I SOLO

TCHAIKOVSKI : Le Lac des Cygnes - p.3/4

Handwritten annotations: V, 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.

Dynamic markings: *pizz.*, *p*, *mf*.

VIOLON I SOLO

TCHAIKOVSKI : Le Lac des Cygnes - p.4/4

Tempo I

con molto espressione

6

5

p
pizz.

pp

poco cresc.

poco cresc.

mf

poco f

riten.

pizz.

pp
pizz.

pp

VIOLON I SOLO

RIMSKY-KORSAKOW : Schéhérazade - Op.35 - p.1/5

SCHEHERAZADE.

Suite symphonique.

Violino I.

I.

N. Rimsky - Korsakow, Op.35.

Largo e maestoso.

Recit. Lento.

Solo.

espress.

Allegro non troppo.

VIOLON I SOLO

RIMSKY-KORSAKOW : Schéhérazade - Op.35 - p.2/5

Solo



II.

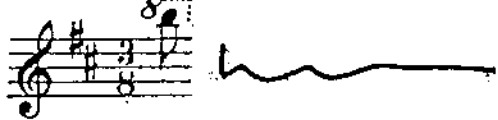
Recit. Lento.

Solo.

espressivo



Andantino.



VIOLON I SOLO

RIMSKY-KORSAKOW : Schéhérazade - Op.35 - p.3/5

Recit. Lento.
Solo.
espress.
Cadenza.
Tempo I.
L
8
dim.
cantabile, con forza.
Tutti.
Solo. a tempo
colla parte.
colla parte.
ff allarg. assai.

VIOLON I SOLO

RIMSKY-KORSAKOW : Schéhérazade - Op.35 - p.4/5

IV.

Allegro molto.

Recit. Lento.
Cad. Solo.
p capriccioso

rit. molto

Recit. Adagio.
Cad. Solo.
con forza

rit. molto

VIOLON I SOLO

RIMSKY-KORSAKOW : Schéhérazade - Op.35 - p.5/5

Lento. Recit.
Solo: *dolce e capriccioso*

riten.

Alla breve. Tempo come prima.
2 Viol. Soli. 1 Viol. Solo. 2 Viol. Soli.

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

The score is written for Violin I Solo. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first staff is marked "Lento. Recit." and "Solo: dolce e capriccioso". It features a melodic line with various ornaments, including slurs, accents, and triplets. The second staff is marked "Alla breve. Tempo come prima." and includes parts for "2 Viol. Soli." and "1 Viol. Solo.". The third staff continues the "1 Viol. Solo." part. The fourth staff is marked "1 Viol. Solo. a piacere rit. assai" and includes the instruction "espress." followed by "ten." and "a tempo". The score is heavily annotated with handwritten markings, including slurs, accents, and dynamic markings.

VIOLON I SOLO

STRAUSS : Ein Heldenleben – Op.40 – p. 1/3 (Extrait N°1/2)

Lebhaft bewegt

Soloviola. *viel ruhiger* *p* *Lebhaft* *mf* *2*

viel ruhiger *fz* *23* *poco calando fz*

beinahe doppelt so schnell *(heuchlerisch schmachend)* *f*

(lustig) *Wieder sehr* *124* *ruhig* *3*

(Solo) *beinahe doppelt so schnell* *leichtfertig* *Wieder sehr ruhig;* *25* *voll Sehnsucht* *3*

zart, etwas sentimental *viel lebhafter* *(übermütig)*

p *f* *26*

cresc. *ff* *ff sehr scharf*

calando *getragen mf*

dim. *sehr ruhig* *19* *8*

dim.

VIOLON I SOLO

STRAUSS : Ein Heldenleben – Op.40 – p. 2/3 (Extrait N°1/2)

doppelt so schnell
(spielend) *mf*

27 *wieder etwas ruhiger* *f* *1* *altmühtlich wieder leb-*

Aufter 8 *p* *ppp* (liebenswürdig)

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

p (lustig)

immer schneller und rasender *cresc.* *ff*

(Solo)

plötzlich wieder ruhig und sehr gefühlvoll *p* *smorz.*

29 *espr.* *f* *drängend*

(beruhigend) *p* 30 *drängend und immer heftiger* *ff*

VIOLON I SOLO

STRAUSS : Ein Heldenleben – Op.40 – p. 3/3 (Extrait N°1/2)

(schnell und keifend)

ff *sfz sfz sfz sfz fff*

allmählich nachlassen

sfz sfz sfz dim.

31 sehr ruhig

zart und liebevoll

p *pp*

p *pp*

ausdrucksvoll

ppp *poco rallento* *dim.*

32

VIOLON I SOLO

STRAUSS : Ein Heldenleben – Op.40 – p. 1/2 (Extrait N°2/2)

Langsam des vorigen Zeitmasses A-Saite 102

molto espr.

103

cresc. *dim.*

Viel bewegter *tremolo* 104

ff *dim.* *mf*

Solovioline 105 *etwas breiter*

die übrigen *pp* *ff dim. p* *ppress.* 106 *dim.* Langsam

Solovioline *sp* 2/1 3

107 *espr.* *Alto* *p* *molto espr.* *cresc.* 108 *pp*

VIOLON I SOLO

STRAUSS : Ein Heldenleben – Op.40 – p. 2/2 (Extrait N°2/2)

Solo Viol.
molto espr.
die übrigen
poco ritard.
geteilt
(immer ruhiger)
(träumerisch)
mit Dämpfer
pp
(hervortretend)
cresc.
f
Soloviol.
immer langsamer
Festes Zeitmass
mässig langsam
pp
5
5
pp
dim.
pp
pp
pp

Violino I^{tes} Pult (1^{ter} Spieler.)

Nº 4 Auftritt und Tanz der Schneider.

Schnell. Metr. $\text{♩} = 104$
(Vivace.)

8 10 7 44 4 Oboe I *p*

(Tanz des ersten Schneidergesellen)
1^{te} Solo Violine. *f* *sfz* *sfz*
Allo stesso tempo. $\text{♩} = \text{das } \Phi$

Solo Violine. *p*

Solo Violine. *cresc.* *mf* 45

Solo Violine.

Solo Violine. *f sfz* *sfz*

Solo Violine. *sfz*

Solo Violine. 46 3

Violino I tes Pult (1ter Spieler.)

Solo Violine. *ff* *staccato*

Solo Violine.

Solo Violine. **47** *ff*

Solo Violine. *staccato*

Solo Violine. **48** *dim.* *mf*

Solo Violine.

Solo Violine.

Solo Violine. **49** *cant.* *p*

Solo Violine. **50** *p*

Solo Violine. **51** *p*

Detailed description: This page contains ten staves of musical notation for the first violin part. The music is in G major and 3/4 time. It begins with a forte (*ff*) dynamic and a staccato articulation. Measures 47 and 48 feature dynamic changes from *ff* to *mf* and include a *dim.* (diminuendo) marking. Measure 49 is marked *cant.* (cantabile) and *p* (piano). Measure 50 is also marked *p*. Measure 51 is marked *p*. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 3, 6, 2, 1).

Violino I tes Pult (1ter Spieler)

Solo Violine.

cresc.

Solo Violine.

52

Solo Violine.

rit. *a tempo*

f *ff* *fz*

53

Solo Violine.

54

Solo Violine.

cresc.

Solo Violine.

55

fff *p* *cresc.*

Solo Violine.

f *p*

Solo Violine.

56 $d = \text{des } \frac{3}{4}$

3

Detailed description: This page contains the first six staves of a violin solo part. The music is in G major (one sharp) and 3/4 time. It begins with a *cresc.* marking. The first staff (measures 51-52) features a melodic line with slurs and a dynamic of *fz*. The second staff (measures 52-53) continues the melody with a dynamic of *ff*. The third staff (measures 53-54) includes a *rit.* and *a tempo* marking, with dynamics *f* and *ff*. The fourth staff (measures 54-55) contains a complex passage with triplets and sixteenth notes, marked *cresc.*. The fifth staff (measures 55-56) starts with a *fff* dynamic, followed by a *p* dynamic and another *cresc.* marking. The sixth staff (measures 56-57) concludes with a *f* dynamic and a *p* dynamic, ending with a 3-measure rest. A tempo change to $d = \text{des } \frac{3}{4}$ is indicated at the end of the sixth staff.

Violine I ^{tes} Part (1^{ter} Spieler.)

Solo Violine

$d = d \text{ des } \frac{3}{4}$

pp *mf*

57

Solo Violine

Solo Violine

Solo Violine

$d = d \text{ des } \frac{3}{4}$

p

58

Solo Violine

Solo Violine

Solo Violine

Solo Violine

dim. *pp*

Solo Violine

1

pizz.

pp