

Symphonie [Nr. 4]

A-dur

(Italienische)

Violino I

Felix Mendelssohn Bartholdy [op. 90]
herausgegeben von Thomas Schmidt-Beste

Allegro vivace

pizz. arco

10

20

30

39

47

81

90

97

103

110

f *sf* *f* *sf* *p* *stacc.* *p* *cresc.* *mf* *f* *ff* *sf* *ff* *fpp* *sempre stacc.* *sempre pp e stacc.*

2

MENDELSSOHN

cresc. *sf* *f* *f* *sf* *sf*

sf *sf* *p*

sf *sf* *p* *sf*

sf *sf* *p* *sf*

sf *sf* *p* *sf*

sf *sf* *p* *sf*

26 27 13

f *sf* *poco a poco* *sf*

sf *sf*

sf *dim.* *stacc.* *p e leggero*

sf *sf*

sf *sf* *sempre stacc. e p*

sf *sf* *sempre stacc. e p*

sf *sf* *cresc.*

sf *sf* *cresc.* *sempre cresc.*

34 35

② MEDELSSCHIN

Handwritten musical score for Mendelssohn, measures 36-41. The score is written on six staves in treble clef with a key signature of two sharps (F# and C#). Measure numbers 36, 38, and 39 are circled in the original manuscript. The notation includes various rhythmic values, slurs, and dynamic markings such as *crese.*, *ff*, *f*, and *p*. A fermata is present over the final measure (41). The manuscript shows signs of being a working draft, with some ink bleed-through and corrections.

Symphonie Nr. 2

C - Dur / C major

Robert Schumann
op. 61

2. Satz: Scherzo
Violine I

Allegro vivace $\text{♩} = 144$

mf

5

9

12

16

20 *poco rit.* *a tempo*

25

29

33

37

41

45

cresc.

f

mf

p

f

cresc.

f

p

f

p

f

p

Richard Strauss
Don Juan, Op.20

VIOLINO I

Allegro, molto con brio

The musical score is written for Violino I and consists of six staves. The key signature is G major (one sharp) and the time signature is 2/4. The tempo and mood are indicated as "Allegro, molto con brio".

- Staff 1:** Starts with a forte (*ff*) dynamic. Features a series of sixteenth-note runs and trills. A slur covers the first two measures, and another slur covers the last two measures.
- Staff 2:** Continues the melodic line with a forte (*ff*) dynamic. Includes a trill in the second measure and a slur over the final measure.
- Staff 3:** The section labeled "A" begins here. It features a mezzo-forte (*mf*) dynamic followed by a forte (*f*) dynamic. The music is characterized by sixteenth-note patterns and slurs.
- Staff 4:** Continues the sixteenth-note patterns with a forte (*ff*) dynamic. Includes a slur over the final measure.
- Staff 5:** Features a fortissimo (*fff*) dynamic. The music is highly rhythmic with many sixteenth notes and slurs.
- Staff 6:** Continues the sixteenth-note patterns with a forte (*f*) dynamic. Includes a slur over the final measure.

Ein Heldenleben

Richard Strauss
op. 40

Erstes Zeitmaß
(lebhaft bewegt)

Lebhaft
2

Solo *p* *viel ruhiger*

mf *sfz* *poco calando* *sfz*

beinahe doppelt so schnell *heuchlerisch schmachtend* *f* *wieder sehr ruhig*

(lustig) *beinahe doppelt so schnell* *wieder sehr ruhig; voll Sehnsucht*

leichtfertig *mf* *3* *3* *3* *3* *p zart, etwas sentimental*

viel lebhafter *f* *(übermütig)*

cresc. *calando* *ff* *ff (sehr scharf)* *sehr ruhig*

dim. *3* *(getragen) mf* *doppelt so schnell* *dim.*

mf (spielend) *6* *6* *6* *6* *f*

wieder etwas ruhiger *1* *f dim.* *p* *allmählich wieder lebhafter* *6* *6* *6* *6* *6* *f*

wieder langsamer *2* *pp (liebenswert)* *poco ritard.*

31 *sehr ruhig* 1

p (*zart und liebevoll*) 3 6

pp 6 1 *p* 9

3 6

pp 6 *ppp* 6 6

(*Mäßig langsam*)
molto espress. *cresc.* *f* 8

8 36 *espr.* *cresc.*

37 8 (alle Violinen) *f*

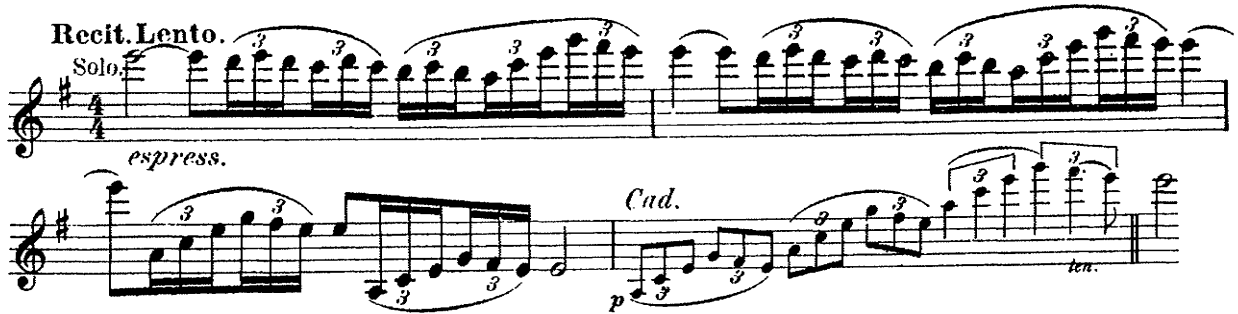
38 *ff* *dim.* *p*

beruhigend 39 *molto cresc.* *ff* *appassionato* *schnell* *dim.* *p*

Scheherazade

Nikolai Rimsky-Korsakow
op. 35

1. Satz

Recit. Lento.
Solo. 
espress. *Cad.* *p* *ten.*

94
Allegro non troppo $\text{♩} = 56$
Solo 
[p] **96** **99** **D** **f**
G **173** Solo **176** **179** **H** Tutti **f**

2. Satz

Recit. Lento

[1] Solo *espressivo*

[3] *rit. assai* *ten.* **Andantino**

Cad.

3. Satz

Recit. Lento

[142] *espressivo*

[145] *Cadenza*

p *pp*

[146] **Tempo I**

L

[149]

[152] *cantabile, con forza*

[155] *dim.* *Allargando assai.* **Tutti** *ff*

Solo *a tempo*

[159] *colla parte*

[163] *colla parte*

4. Satz

1 Allegro molto $\text{♩} = 152$

ff *tr* G.P.

6 Recit. Lento
Cad. Solo

mf G.P. *P capriccioso*

8

p *sf*

29 Recit. Lento
Cad. con forza

con forza *rit. molto* *lunga* *Vivo* *ff*

641 Lento Recit.

dolce e capriccioso

643

Cad. *riten.*

645 Alla breve Tempo come prima $\text{♩} = 48$

2 Viol. Soli *1 Viol. Solo* *2 Viol. Soli*

654

2 Viol. Soli *1 Viol. Solo* *a piacere rit. assai* *espress.* *ten.*

661

a tempo

Missa solemnis

D-Dur / D major

Sanctus

Benedictus

Ludwig van Beethoven
op. 123

110 Andante molto cantabile e non troppo mosso

Sostenuto ma non troppo

Solo

VI 1

Fl 1+2

p *cresc.* *dim.* *p*

115

tr *cresc.* *dolce cantabile* *pizz.* *p*

VI 1

120

125

espressivo *cresc.* *tr*

130

cresc. *f* *arco* *pizz.* *p* *cresc.*

134

p
p
cresc.
p

141

cresc.
p

147

cresc..
cresc..
arco sf
pizz. p
arco sf
mf

151

cresc. pizz.
p cresc.

155

tr
rf
arco ff sf
sf
f
f
f
3

159

dolce
pizz. p

163

cresc.

cresc.

Detailed description: This system contains measures 163, 164, and 165. The upper staff features a complex melodic line with many sixteenth notes, some beamed together, and slurs. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. Both staves include a *cresc.* (crescendo) marking.

166

tr.

Detailed description: This system contains measures 166, 167, 168, and 169. The upper staff continues with intricate melodic patterns, including a trill (*tr.*) in measure 169. The lower staff has a steady accompaniment. A double bar line is present between measures 168 and 169.

170

f arco *sf* *sf* *sf*

tr.

Detailed description: This system contains measures 170, 171, 172, and 173. The upper staff has a melodic line with a trill (*tr.*) in measure 171. The lower staff is marked *f* (forte) and *arco* (arco). Dynamic markings *sf* (sforzando) are placed under the lower staff in measures 170, 171, and 172.

174

p *pizz.* *p*

Detailed description: This system contains measures 174, 175, and 176. The upper staff features a melodic line with a *p* (piano) dynamic marking in measure 175. The lower staff has a *pizz.* (pizzicato) marking in measure 176 and another *p* marking below it.

177

Detailed description: This system contains measures 177, 178, and 179. The upper staff continues with a highly rhythmic melodic line. The lower staff provides a consistent accompaniment.

180

Sopr. Solo *f* *no* *mi-ne* *colla voce*

cresc. *arco* *cresc.*

Detailed description: This system contains measures 180, 181, and 182. The upper staff has a melodic line with a *f* (forte) dynamic marking in measure 181. The lower staff is marked *arco* and includes *cresc.* markings. The system concludes with a vocal line for Soprano Solo, with lyrics *no mi-ne colla voce*.



a tempo

184 Alt *a tempo*
no mi-ne Domini qui
colla voce
f p [p] cresc. arco sf

189
cresc. arco sf
pizz. p [cresc. mf] p cresc.

192

195
tr *rf* arco *f sf f sf f sf*

199
dolce pizz. p

202

205

3

3

cresc.

212

cresc..

- f

2

2

ben marcato
arco

f f

219

sf

sf

ff

p

pizz.

p

224

227

tr.

dim.

dim.

cresc...

cresc..

232

8

f

arco

p

pizz.

p

Matthäus-Passion



Nr. 39 Alt-Arie: Erbarme dich (Coro I)

Sebastian Bach

The musical score is written for a single voice part in G major, 4/8 time. It consists of 26 numbered measures. Measure 1 starts with a forte (*f*) dynamic and a trill on the first note. Measure 4 has a trill (*tr*) on the first note. Measure 8 has a trill (*tr*) on the eighth note. Measure 10 contains the lyrics "Er - bar - me dich,". Measure 13 has a first ending bracket (*I. VI.*) over measures 13-14. Measure 17 has a first ending bracket (*I. VI.*) over measures 17-18. Measure 21 has a first ending bracket (*I. VI.*) over measures 21-22. Measure 23 has a first ending bracket (*I. VI.*) over measures 23-24. Measure 26 ends with a piano (*p*) dynamic and a first ending bracket (*I. VI.*) over measures 26-27. The score includes various musical notations such as trills, slurs, and dynamic markings.

*) Ausführung

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