

# **Concorso Concertino dei primi violini con obbligo della spalla, del terzo e della fila**

**PASSI**

# L. van Beethoven, Sinfonia n. 9

III. Andante moderato

Violino I

16

Stesso tempo  
arco  
*p dolce*

100

102 *cresc. . . . . dimin. p*

105

107

109 *cresc. . . . . p 6*

111 *meta* *cresc. . . . . p*

113

Detailed description: This page of a musical score for Violino I, measures 98-113, is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/8 time signature. The tempo is marked 'Andante moderato' and the performance style is 'Stesso tempo'. The music features a series of eighth-note patterns, often grouped in pairs and connected by slurs. Dynamic markings include 'p dolce' at the beginning, 'cresc.' (crescendo) and 'dimin.' (diminuendo) in measures 102 and 109, and 'p' (piano) in measures 102, 109, and 111. Performance instructions include 'arco' (arco) and 'meta' (trill). Measure numbers 100, 102, 105, 107, 109, 111, and 113 are clearly marked at the start of their respective staves. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

P. I. Cajkovsky, Lo schiaccianoci op. 71

Ouverture

Violino I

4

134 *cantabile*  
*p* pizz. *p* *grazioso* *p*

142 *cresc.* *f* *arco* *mf* *p* *cantabile* *p*

160 *grazioso* *p* *grazioso* *p* *mp* *mp*

167 *f* *pp*

169 *cresc.* *ff* *ff*

169 *H* *sempre ff* *sempre ff*

176 *pizz.* *pizz.*

Detailed description: This page of a musical score for Violino I, measures 134 to 180, is written in 3/4 time with a key signature of one flat (B-flat). The score is divided into six systems, each with a treble and bass staff. The first system (measures 134-141) features a melodic line in the treble staff marked 'cantabile' and 'pizz.' (pizzicato) in the bass staff. The second system (measures 142-156) includes dynamic markings like 'cresc.', 'f', 'arco', and 'mf', and a 'G' rehearsal mark. The third system (measures 160-166) is marked 'grazioso' and 'p'. The fourth system (measures 167-168) shows a forte 'f' dynamic. The fifth system (measures 169-175) features a 'cresc.' marking and a 'ff' (fortissimo) dynamic, with a 'H' rehearsal mark. The sixth system (measures 176-180) concludes with 'pizz.' markings. The score is characterized by intricate rhythmic patterns and dynamic contrasts.

# W. A. Mozart, Sinfonia n. 39

8

Violini I

FINALE

Allegro

IV

*p*

6

11

16

21

26

31

36

41

R. Strauss, Don Juan  
Violino I

Allegro, molto con brio

The musical score is written for Violino I and consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked "Allegro, molto con brio".

The score includes the following performance markings and annotations:

- Dynamic markings:** *ff* (fortissimo), *mf* (mezzo-forte), *fff* (fortississimo), *pp* (pianissimo), *p* (piano), and *f* (forte).
- Tempo/Character markings:** *tranquilla* and *1 C molto vivo* (Crescendo).
- Other markings:** *p flebile* (piano, flebile), *cresc.* (crescendo), and *1* (first ending).
- Structural markers:** Letters *A* and *B* are placed above the staves to indicate specific sections.
- Technical markings:** Fingerings (1-3), slurs, and accents are used throughout the score.

G. Puccini, Turandot  
Atto I- Finale

Violino I



119705

19

*sciolte*

*incalzando e cresc. sempre*

*sciolte*

*rall.*

*Largamente*

*fff*

*Energico-movendo*

*poco rall.* ——— *a tempo* *sostenendo*

*poco rall.* *con forza crescente*

*Fine dell'Atto I.*

# MADAMA BUTTERFLY

VIOLINO I.<sup>o</sup>

G. PUCCINI

ATTO 1.<sup>o</sup>

*ALLEGRO*

*ff*  
*vigoroso*

*meno f*

1 tr

2

3

2

1

Musical staff 1: Treble clef, key signature of two flats, 4/4 time. Contains a melodic line with slurs and accents.

Musical staff 2: Treble clef, key signature of two flats, 4/4 time. Starts with a boxed '2' and a forte 'f' dynamic. Includes the instruction 'string:'.

Musical staff 3: Treble clef, key signature of two flats, 4/4 time. Continuation of the melodic line from staff 1.

Musical staff 4: Treble clef, key signature of two flats, 4/4 time. Continuation of the melodic line with slurs and accents.

Musical staff 5: Treble clef, key signature of two flats, 4/4 time. Includes a boxed '3' and a 'ritornando a tempo' instruction.

Musical staff 6: Treble clef, key signature of two flats, 4/4 time. Includes 'tr' (trills), 'Pizz.' (pizzicato), and 'mf' (mezzo-forte) markings.

Musical staff 7: Treble clef, key signature of two flats, 4/4 time. Includes 'ARCO' (arco) marking.

Musical staff 8: Treble clef, key signature of two flats, 4/4 time. Includes a boxed '4', a forte 'f' dynamic, and a fortissimo 'ff' dynamic.



Violine I

89 *fpp* *stacc.*

96 *sempre pp e stacc.*  
*sempre stacc.*

103 *#7 2*

110

# Saltarello

1833

**Presto**  
arco

1-8 2 3 4

5 6 7

8 6

*f* *ff* *f*

*dim.* *p* *dim.* *pp*

*sfz*

Coda

BA 9094



Mendelssohn - A Midsummer Night's Dream

8

VIOLINO I.

Scherzo.  
Allegro vivace.

16

Nº 1.

A.

cresc.

B

cresc.

V

C

pp

D

p

cresc.

15

E.

dim. - al - pp

p

cresc.

ff

pizz.

arco

1

R. SCHUMANN, SINFONIA n. 2

8

VIOLINO I

SCHERZO

Allegro vivace  $\text{♩} = 144$

*mf*

*cresc.*

1. 2.

*f* *mf* *p*

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

*cresc.* *cresc.*

*f*

*p*

*f*

*p*

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

VIOLINO I

56 

62 

67 

72 

77 

82 

87 

92 

# I VESPRI SICILIANI

## VIOLIN I

2 Allegro agitato

The musical score is written for Violin I and consists of eight staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro agitato'. The score features a variety of musical techniques, including dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation marks like accents and slurs. The first staff starts with a fermata and a *ff* marking. The second staff contains a series of sixteenth-note runs with slurs and accents. The third staff continues with similar rhythmic patterns. The fourth staff features a long, sweeping slur over a series of notes, with a *f* marking. The fifth and sixth staves are filled with intricate sixteenth-note passages, often with slurs and accents. The seventh staff shows a continuation of these patterns, and the eighth staff concludes with a final flourish. The overall character is one of rapid, energetic movement.

VIOLIN I

The musical score for Violin I consists of eight staves. The first staff features a complex melodic line with various articulations, including accents (v), slurs, and dynamic markings such as *pp* and *ppp*. A *C* marking is present above the staff. The second staff continues the melodic line with a *ppp* marking and a handwritten *espr.* (espressivo) instruction. The third staff is marked *PIZZ.* (pizzicato) and includes a *VUOTA D* (vacua d) marking, with a *p* dynamic marking. The remaining five staves (4-8) show a consistent rhythmic accompaniment pattern, likely a tremolo or sixteenth-note accompaniment, with various dynamic markings and articulations.



VIIOLIN I

The musical score for Violin I consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. It starts with a *pp* dynamic and includes markings for *morendo* and *pp dolce, espress.*. The second staff continues the melodic line with various articulations. The third staff is also melodic. The fourth staff is marked *PIZZ.* (pizzicato) and features a rhythmic pattern of eighth notes. The fifth staff is marked *Arco* (arco) and continues the rhythmic pattern. The sixth staff features a *rall* (rallentando) marking and a *dim.* (diminuendo) dynamic. The seventh staff is marked *a tempò* (ad libitum) and *p* (piano). The eighth and ninth staves continue the melodic and rhythmic development. The tenth staff concludes the piece with a final cadence. A large 'X' is drawn across the middle staves of the score.

# G. Rossini, Guglielmo Tell

## Ouverture

ff

ff

p

ff

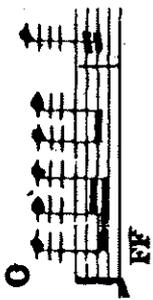
f

3

M  
7  
tutta forza

N  
pp

ff



For further information, please contact the publisher.

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B. BARTOK, CONCERTO PER ORCHESTRA

12

1st VIOLIN

V. FINALE

21 *p* *mf*  
punta d'arco  
*pp* poco a poco cresc. al *f*

28

36

\* Always non spiccato, (i.e., legato)

B. & H. 9131

1st VIOLIN



PRELUDE AND  
ISOLDE'S LOVE DEATH  
from  
TRISTAN AND ISOLDE

VIOLIN I.

Vorspiel.  
Langsam und schmachkend.

R. Wagner.

1 2 8 1 2 5

23 *poro rall. auf dem G* *riten. a tempo* *cresc.*  
*p cresc.* *f* *dim.* *p* *dim.* *p* *f*

30 *p cresc.* *f* *p più p* *pp* 6 7

42 *Belebend.* *rall. a tempo* 7 8 9  
*molto cresc.* *ff = p* *p cresc.*

58 *f* *più f* *meno f*

65 *sempre più f* *p* *f*

69 *p* *f* *più f*

72 *ff* *più f*

76 *sempre f* *più f*

81 *ff* *più f*

83 *allmählich im Zeitmaass etwas zurückhaltend* *dim.* *p* *p* 3

92 *p* *cresc.* *f dim.* *p* *p* 10 11  
*cresc. f* *Büssel* *attacca*

Violino I<sup>a</sup>

The musical score for Violino I consists of four systems of staves. Each system has a treble clef staff for the first violin and a bass clef staff for the second violin. The first system (measures 10-14) includes markings for '1. Pult.' and '2. 3. 4. P.' with dynamics like 'dim.' and 'cresc.'. The second system (measures 15-19) features 'cresc.', 'p', and 'gliss.' markings, along with the instruction 'etwas zurückhaltend'. The third system (measures 20-24) includes 'A Saiten', 'gliss', and 'ff' markings, with the instruction 'im Zeitmass, mit lebhaftem Schwung'. The fourth system (measures 25-31) starts with measure 31 and includes 'ff' and 'gliss' markings. The score is filled with complex rhythmic patterns, including triplets and sixteenth notes, and various articulation marks.

Violino I<sup>a</sup>

The image displays four systems of musical notation for Violino I. Each system consists of two staves: the upper staff for the first ending (1. P.) and the lower staff for the second ending (2. 3. 4. P.).

- System 1:** Features a melodic line with a trill-like figure in the first ending and a more rhythmic accompaniment in the second ending. A measure rest of 8 is indicated at the beginning.
- System 2:** Continues the melodic and accompanimental lines. The first ending includes a glissando (gliss.) marking.
- System 3:** The first ending is marked with a forte dynamic (ff) and includes the instruction "leicht u. elastisch." (lightly and elastically). The second ending also features a forte dynamic (ff).
- System 4:** The first ending is marked with a forte dynamic (ff) and includes a trill-like figure. The second ending is marked with a forte dynamic (ff).

Violino I<sup>a</sup>

33

1. P.  
2.3.4.P. pizz.  
*p*  
*cresc.*  
*f*

1. P.  
2.3.4.P.  
*p*  
*cresc.*  
*f*

1. P.  
2.3.4.P.  
*mf*  
*f*  
*dim.*  
*p*

34  
1. P.  
2.3.4.P.  
*mf*  
*dim.*  
*cresc.*  
*dim.*

Violino I<sup>a</sup>

The image displays a musical score for Violino I, consisting of four systems of music. Each system is written for a single violin and includes first and second endings. The notation is in treble clef with a key signature of one sharp (F#). The first system begins with a first ending marked '1. P.' and a second ending marked '2. 3. 4. P.'. The first ending includes a 'cresc.' marking and a 'ff' dynamic. The second ending includes an 'arco' marking and a 'ff' dynamic. The second system continues the first ending with a 'ff' dynamic. The third system begins with a first ending marked '1. P.' and a second ending marked '2. 3. 4. P.'. The first ending includes a 'ff' dynamic. The second system includes a measure number '35' above the staff. The fourth system continues the first ending with a 'ff' dynamic.

### Violino I<sup>a</sup>.

*Sehr bewegt.*

1. Viol. *ff*  
2. 3. 4. Viol. *ff*

1. Viol. *dim.*  
(die übrigen) *dim.* *f* *ff*

1. Viol. *ff marcato*  
(die übrigen) *ff marcato* *dim.* *f*

1. Viol. *dim.* *p*  
(die übrigen) *dim.* *p*

38 40 1. Clar. (B)

1. Solovioline. *mf*  
bedeutungsvoll *etwas ruhiger* *p*

Solo.



5

3

*cres.*

**DUE SOLI**

*p*

Pronto è il

**TUTTI**

tutto? Miei cari, se - dete; è al con - vito che s'apre ogni cor. Ben di -  
 - ceste... (Coro)

*p legato*

4

15

5

*f*

*p*

DUE SOLI

*cres.*

TUTTI

*cres.*

*cres.*

Detailed description: This is a page of a musical score for a string ensemble, consisting of nine staves. The music is written in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a dynamic marking of *f* (forte) and a rehearsal mark '5'. It features a series of chords with accents and slurs. The second staff continues with similar chordal textures. The third and fourth staves show more fluid, melodic lines with slurs. The fifth and sixth staves continue this melodic development. The seventh staff has a dynamic marking of *p* (piano) and includes the instruction 'DUE SOLI'. The eighth and ninth staves feature more complex textures with accents and slurs, and include the instruction 'TUTTI' and a 'cres.' (crescendo) marking. The score concludes with a dotted line and the word 'cres.'.

# J. S. Bach, Passione secondo Matteo

## Nr. 47 Arie (Erbarme dich, mein Gott)

*Solo*  
*f*

*piano sempre*

The image shows a musical score for the Arie 'Erbarme dich, mein Gott' by J.S. Bach. It consists of three systems of music. The first system is a duet for violin and cello, with the violin part marked 'Solo' and 'f' (forte) and the cello part marked 'piano sempre'. The second system is a duet for violin and cello, with the violin part marked 'tr' (trillo) and the cello part marked 'piano sempre'. The third system is a duet for violin and cello, with the violin part marked '6' and the cello part marked 'piano sempre'. The score is written in G major and 3/8 time.

7II

**A**  
(Erbarme dich)

*tr*

*pp*

10

13

16

**B**

19

21

Solo

23

Musical notation for measures 23-24. The system consists of two staves. The upper staff features a complex melodic line with many sixteenth and thirty-second notes, while the lower staff provides a steady accompaniment with quarter and eighth notes.

26

(C) (Schau hier)

Musical notation for measures 26-27. Measure 26 includes a circled 'C' above the staff with the instruction '(Schau hier)'. The upper staff continues with intricate melodic patterns, and the lower staff maintains the accompaniment.

28

Musical notation for measures 28-29. The upper staff shows a continuation of the fast-moving melodic line, and the lower staff provides harmonic support.

31

(D) Solo (Erbarme)

Musical notation for measures 31-32. Measure 31 has a circled 'D' above it with the instruction 'Solo'. Measure 32 has '(Erbarme)' written above the staff. The upper staff features a more melodic and expressive line, while the lower staff continues the accompaniment.

35

Musical notation for measures 35-36. The upper staff continues with a melodic line, and the lower staff provides accompaniment.

38

Musical notation for measures 38-39. The upper staff continues with a melodic line, and the lower staff provides accompaniment.

41

(E)

Musical notation for measures 41-42. Measure 41 has a circled 'E' above it. The upper staff continues with a melodic line, and the lower staff provides accompaniment.

44

Musical notation for measures 44-45. The system consists of two staves. The upper staff features a complex melodic line with many sixteenth and thirty-second notes, including trills and slurs. The lower staff provides a harmonic accompaniment with longer note values and rests.

46

Solo

Musical notation for measures 46-47. The system consists of two staves. The upper staff begins with a 'Solo' instruction and contains a melodic line with slurs and trills. The lower staff has a bass line starting with a piano (*p*) dynamic marking.

49

Musical notation for measures 49-50. The system consists of two staves. The upper staff continues the melodic line with trills and slurs. The lower staff continues the accompaniment.

51

Musical notation for measures 51-52. The system consists of two staves. The upper staff features a dense texture of sixteenth notes. The lower staff continues the accompaniment.

53

Musical notation for measures 53-54. The system consists of two staves. The upper staff has a melodic line with trills and slurs. The lower staff continues the accompaniment. The system concludes with a double bar line and a key signature change to three sharps.

PO

# SCHEHERAZADE.

Suite symphonique.

Recit. Lento

Solo.

*espress.*

*Allegro non troppo.*

*Cad.*

*ten.*

- 1 17 -

Violino I.

Solo.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, many of which are grouped into triplets and slurred together. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, 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*Solo*

The image shows a handwritten musical score for guitar, consisting of three staves. The first staff is a guitar-specific notation with a treble clef, a G-clef, and a 3/4 time signature. It contains a melodic line with slurs and accents. The second and third staves are standard musical notation with treble clefs, containing a similar melodic line with slurs and accents. The notation is handwritten and includes various musical symbols like slurs, accents, and dynamic markings.

II.

Recit. Lento.

Solo. 2

*espressivo*

Cad.

*rit. assai.*

ten.

Andantino.

Recit. Lento

Solo.

*exp. press.*  
Cadenza.

*mp*

Tempo I.

*dim.*

*cantabile, con forza.*  
Tutti.

*ff allarg. assai.*

Solo. a tempo

colla parte.

Violino I.

colla parte.

**Recit. Lento.**  
*Cad. Solo.*

*p capriccioso* *rit. molto*

This musical score is for a recitative section in 4/4 time, marked "Recit. Lento." and "Cad. Solo." The tempo is "Lento" and the dynamics are "p" (piano). The piece is characterized by "capriccioso" (capricious) rhythms, featuring numerous triplets and slurs. The score concludes with a "rit. molto" (ritardando molto) marking.

**Recit. Adagio.**  
*Cad. Solo.*

*con forza* *rit. molto* *lunga*

This musical score is for a recitative section in 4/4 time, marked "Recit. Adagio." and "Cad. Solo." The tempo is "Adagio" and the dynamics are "con forza" (with force). The piece is marked "Vivo" and "rit. molto" (ritardando molto). The score concludes with a "lunga" (long) marking and a final cadence.

Lento. Recit.

lo.

*dolce e capriccioso*

*Alla breve. Tempo come prima.*

Ced.

*riten.*

2 Viol. Soli.

Tutti. *pp*

1 Viol. Solo.

2 Viol. Soli.

1 Viol. Solo. *a piacere rit. assai.*

*espress. a tempo pizz.*

*pp*

Concorso per Primo Violino dei Violini FRAMM

# 1 SINFONIA

J. Brahms

Solo II

*pr.* *orasso.* *orasso.*

*mf* *orasso.* *orasso.*

IV

*dim.* *ppp*

*mf* *p* *pizz.* *arco*

*pp*