

# 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

Musical score for measures 110-114. The top staff is for Solo and the bottom staff is for VI 1. Both are in 3/4 time with a key signature of one sharp (F#). Measure 110 starts with a dynamic of *p*. The Solo part features a melodic line with slurs and accents, including a triplet in measure 111. The VI 1 part provides harmonic support with chords and moving lines. Dynamics include *p*, *cresc.*, *dim.*, and *p* again.

115

Musical score for measures 115-119. The top staff continues the Solo part with a trill (*tr*) in measure 115. The bottom staff for VI 1 has a *pizz.* instruction in measure 117. Dynamics include *cresc.* and *dolce cantabile*.

120

Musical score for measures 120-124. The Solo part continues with a long melodic line. The VI 1 part has a *pizz.* instruction in measure 122.

125

Musical score for measures 125-129. The Solo part features a trill (*tr*) in measure 125. The VI 1 part has a *pizz.* instruction in measure 127. Dynamics include *espressivo* and *cresc.*

130

Musical score for measures 130-134. The Solo part continues with a melodic line. The VI 1 part has a *pizz.* instruction in measure 132. Dynamics include *cresc.*, *f*, *arco*, *f*, *p*, and *cresc.*

134

*p* *cresc.* *p*

141

*cresc.*

147

*cresc.* *arco sf* *pizz.* *cresc.* *arco sf* *cresc.* *mf*

151

*cresc. pizz.* *p cresc.*

155

*rf* *arco ff sf* *sf* *sf* *3*

159

*dolce* *pizz.* *p*

163

*cresc.*

*cresc.*

166

*cresc.*

*tr.*

170

*f* arco

*sf*

*f*

*tr*

174

*p*

pizz.

*p*

177

180

*cresc.*

arco

*f*

Sopr. Solo

no mi-ae colla voce

*cresc.*

*f*

*a tempo*

184 Alt *a tempo*

no mi-ne Domini qui

*[p]* *cresc.* arco *sf*

*colla voce* pizz. *f* *p* *cresc.* *mf*

189

*cresc.* arco *sf* *cresc.*

pizz. *p* [*cresc.* *mf*] *p* *cresc.*

192

195

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

*rf* *f* *ff* *ff*

199

*dolce* pizz. *p*

202

205

3  
3  
cresc.

212

tr  
cresc.  
f  
2  
2  
ben marcato arco  
f sf

219

sf sf ff p pizz.

224

227

tr  
dim. cresc.  
dim. cresc.

232

8  
f arco p pizz.  
f p

# Schwanensee

1. Akt

Nr. 5 Pas de deux

Peter I. Tschaikowsky

Andante

Solo

*mf molto espr.*

*f*

*mf*

*ff*

(46) *sul G*

*p*

*pp*

Musical score for measures 44-46. The music is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 44 starts with a dynamic marking of *f* and features a melodic line with slurs and a bass line with chords. Measure 45 begins with a dynamic marking of *p* and continues the melodic and harmonic development. Measure 46 features a melodic line with slurs and a bass line with chords, ending with a dynamic marking of *f*. The piece concludes with a *rit.* (ritardando) marking and a final *f* dynamic.

Musical score for measures 47-48. Measure 47 is marked with a circled number 47 and the tempo instruction **Allegro**. The music features a melodic line with slurs and a bass line with chords, including several trills marked *tr*. Measure 48 continues this pattern with more trills and a melodic line with slurs. The piece concludes with a double bar line and repeat dots.

Musical score for measure 49. The measure is marked with a circled number 48. It features a melodic line with slurs and a bass line with chords, starting with a dynamic marking of *f*. The piece concludes with a first ending bracket labeled *1.* and a final chord.

3. Akt  
Anhang, Nr. 6 Danse Russe

Moderato

Solo

① Cadenza

# Matthäus-Passion

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

Johann Sebastian Bach

The musical score consists of ten staves of music, numbered 4 through 26. The key signature is one sharp (F#) and the time signature is 12/8. The score includes various musical notations such as slurs, trills (tr), and dynamic markings like *f* (forte) and *p* (piano). Handwritten annotations in blue ink are present throughout, including numbers (1, 2, 3, 4, 7, 8, 11, 12, 17, 21, 22, 24, 25), arrows, and the word "Alt". The lyrics "Er - bar - me dich." are written below the staff at measure 8. The score concludes with a double bar line at measure 26.

Er - bar - me dich.

I. VI.

I. VI.

Alt

\*) Ausführung

Das widerrechtliche Kopieren von Noten ist gesetzlich verboten und kann privat- und strafrechtlich verfolgt werden.  
Unauthorized copying of music is forbidden by law, and may result in criminal or civil action.

# Ein Heldenleben

Richard Strauss  
op. 40

Erstes Zeitmaß  
(lebhaft bewegt)

Lebhaft  
2

*Solo*  
*viel ruhiger*  
*mf* *sfz* *poco calando* *sfz*  
*beinahe doppelt so schnell* *heuchlerisch schmachtend* *f* *wieder sehr ruhig*  
*(lustig)* *beinahe doppelt so schnell* *leichtfertig* *wieder sehr ruhig; voll Sehnsucht*  
*mf* *3* *3* *3* *3* *(übermütig)* *p zart, etwas sentimental*  
*viel lebhafter* *f* *6*  
*cresc.* *calando* *ff* *ff (sehr scharf)* *sehr ruhig*  
*dim.* *3* *(getragen)* *mf* *doppelt so schnell* *6* *6* *6* *6* *dim.*  
*mf (spielend)* *6* *6* *6* *6* *f*  
*wieder etwas ruhiger* *1* *f dim.* *p* *6* *6* *6* *6* *6*  
*allmählich wieder lebhafter* *6* *6* *6* *6* *6* *6* *6* *6* *6* *f*  
*PP (liebenswert)* *3* *wieder langsamer* *2*  
*poco ritard.*



31 *sehr ruhig* 1

*p (zart und liebevoll)* 3 6

*pp* 6 1 *p* 9

3 6

*ppp* 6 6 6 6

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

36 *espr.* *cresc.* 8

37 *f* 8 (alle Violinen)

38 *ff* *dim.* *p*

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

J. BRAHMS - Sinfonie Nr. 1, 2. Satz

Musical score for measures 8-15. The system consists of two staves. The upper staff begins with a dynamic marking of *ppp*. The lower staff includes markings for *p dolce*, *pizz.*, *arco*, and *dim.*. Measure numbers 8 and 15 are indicated at the beginning and end of the system.

Musical score for measures 16-30. The system consists of two staves. The upper staff has dynamic markings of *f dim.* and *p dim.*. The lower staff has markings for *p dolce* and *f*. Measure numbers 16, 21, 26, and 30 are indicated.

Musical score for measures 31-45. The system consists of two staves. The upper staff is marked *Solo* and *espr.*. The lower staff has markings for *cresc.* and *p*. Measure numbers 31, 36, and 45 are indicated.

Musical score for measures 46-60. The system consists of two staves. The upper staff has dynamic markings of *mf* and *f*. The lower staff has markings for *cresc.* and *p*. Measure numbers 46, 51, and 60 are indicated.

Musical score for measures 61-75. The system consists of two staves. The upper staff has dynamic markings of *p* and *espr.*. The lower staff has markings for *cresc.* and *p*. Measure numbers 61, 66, and 75 are indicated.

Musical score for measures 76-90. The system consists of two staves. The upper staff has dynamic markings of *dim.* and *pp*. The lower staff has markings for *pp* and *dal*. Measure numbers 76, 81, and 90 are indicated.

Musical score for measures 91-118. The system consists of two staves. The upper staff has dynamic markings of *mf* and *pp*. The lower staff has markings for *arco*, *pizz.*, and *dal*. Measure numbers 91, 96, and 118 are indicated.

stron 10. [R]

TH

# SHEHERAZADE.

Suite symphonique.

RTV SLOVENIJA  
89/1350  
nototeka

## Violino I.

Nikolai Rimsky-Korsakov, Op. 35  
Edited by Clinton F. Nieweg and Drew Holmes

Largo e maestoso.

**6**  
I.

*ff pesante*

*f*

*G.P. 1 G.P. 1*

*espress.*

*And.*

Allegro non troppo

1 Tutti Violini.

*pizz.*

B Trancuillo.  
12  
Time

A 1914  
Copyright ©2002 by EDWIN F. KALMUS & CO., LC  
All Rights Reserved  
Printed in the U.S.A.

Violino I.

Clar. I. A. Solo  
Hr. 8 9 10 11 12 p

Tutti Viol.

Solo p dim.

Tutti

II.

Recit. Lento.  
Solo espressivo

Cad.

rit. assai.

Andantino.  
19 a tempo 20  
rit. Oboe Vln 21 rit. 22  
Poco Più Moss. (Tempo giusto)  
Tutti. B Vln p grazioso.

rit. Oboe

Vln 21 rit. 22

Tutti. B Vln p grazioso.

Violino I.

unis. arco

*ff*

Come prima.

dolce e cantabile

*pp*

Vole pizz.

2

*pp*

Recit. Lento

*mp*

*pp*

Solo.

express.

*p*

Cadenza.

*L*

Tempo I.

*3*

*3*

*3*

*dim.*

Solo. a tempo

*p*

*alleg. assai.*

*3*

*dim.*

*alleg. assai.*

colla parte.

*3*

colla parte.



Violino I.

10

*V*  
poco più tranquillo  
sul A

*mp dolce*

1 2

6 Viol. Soli.

*pp*

*pp*

*pp*

1 Solo.

*Lento. Recit.*  
*dolce e capriccioso*

1 1

*pp*

*pp*

*pp*

*Cud.*

*riten.*

8

Alta breve. Tempo come prima.

2 Viol. Soli.

*pp*

Tutti.

1 Viol. Solo.

2 Viol. Soli.

8

1 Viol. Solo.

2 Viol. Soli.

8

1 Viol. Solo.

*a piacere rit. assai.*

*espress.*

*ten.*

*a tempo*

*pizz.*

*pp*

8

# Sinfonie Nr. 4

B - Dur / B $\flat$  major

4. Satz  
Violine I und II

Ludwig van Beethoven  
op. 60

Allegro ma non troppo  $\text{♩} = 80$

Violin I and II staves, measures 1-4. The key signature is B-flat major (two flats). The time signature is 2/4. The first violin part starts with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The second violin part provides harmonic support with a similar rhythmic pattern, ending with a forte (*f*) dynamic.

Violin I and II staves, measures 5-8. Both parts feature a continuous sixteenth-note pattern. The first violin part includes fingering numbers 2, 0, 2, 1. The second violin part includes fingering numbers 1, 1. The dynamic is pianissimo (*pp*).

Violin I and II staves, measures 9-12. The first violin part has a melodic line with a fermata on the final note, marked with a piano (*p*) dynamic. The second violin part continues with a sixteenth-note pattern, marked with a pianissimo (*pp*) dynamic. Fingering numbers 1, 0, 2, 1, 1 are present in the first violin part.

Violin I and II staves, measures 13-16. The first violin part has a melodic line with a fermata, ending with a double bar line. The second violin part continues with a sixteenth-note pattern, also ending with a double bar line.

14

Violine I

96



100



104



108

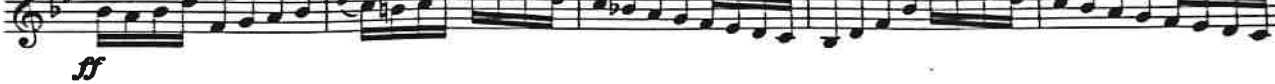


112



302 Violine II

302



307







VIOLINO I

2da kumpo 23:1

The musical score for Violino I consists of ten staves of music. It includes various performance markings such as *pp*, *poco a poco cresc.*, *cresc.*, *sf*, *ff*, and *subito p*. Handwritten annotations in pink ink include circled measure numbers (41, 42, 43, 44, 45, 46, 47), a large bracket under measures 41-47, and a large 'I' at the end of the score. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic shifts throughout the piece.