

# Violin C-1

## Overture "Prometheus" Ludwig van Beethoven, Op. 43

Allegro molto con brio

Violin

*pp*

4

7

10

13

*ff*

16

19

22

Detailed description: This is a page of a violin part for the first violin (Violin C-1) in the Overture "Prometheus" by Ludwig van Beethoven, Op. 43. The music is in C major and 2/4 time. The tempo is "Allegro molto con brio". The score consists of 24 measures, divided into eight systems of three measures each. The first system starts with a piano (*pp*) dynamic. The second system begins at measure 4. The third system begins at measure 7. The fourth system begins at measure 10. The fifth system begins at measure 13 and features a fortissimo (*ff*) dynamic. The sixth system begins at measure 16. The seventh system begins at measure 19. The eighth system begins at measure 22 and ends with a double bar line. The notation includes various rhythmic values (quarter and eighth notes), rests, and accidentals (sharps and naturals).

# Violin C-2

## Symphony No. 4

Franz Schubert

Allegro

Violin

*p* *cresc.*

5 *ff* *p*

9 *cresc.* *ff*

13 *fz* *fz*

16

20 *p*

Detailed description: This is a musical score for the Violin C-2 part of Franz Schubert's Symphony No. 4, first movement. The tempo is marked 'Allegro'. The score consists of six staves of music, numbered 1 through 20. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first staff (measures 1-4) begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second staff (measures 5-8) starts with fortissimo (*ff*) and then returns to piano (*p*). The third staff (measures 9-12) features a crescendo (*cresc.*) and fortissimo (*ff*) dynamics. The fourth staff (measures 13-15) is marked fortissimo (*fz*) throughout. The fifth staff (measures 16-19) continues with fortissimo (*fz*) dynamics. The sixth staff (measures 20) concludes with a piano (*p*) dynamic and a hairpin wedge indicating a decrescendo.

# Violin C-3

## Scheherazade

Nikolai Rimsky-Korsakov, Op. 35

Recit. Lento  $\text{♩} = 120$

Violin

Solo.

3

Cad.

*p*

ten.

Allegro non troppo

5

Solo.

7

9

11

13

*f*

# Violin C-4

## Symphony No. 3

Johannes Brahms, Op. 90

Allegro con brio

Violin

Musical notation for measures 1-3. The key signature has one flat (B-flat) and the time signature is 4/4. The music begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A slur covers measures 2 and 3, which contain a half note C5 and a half note Bb4. The dynamic marking *f* *passionato* is placed below the first measure.

Musical notation for measures 4-7. Measure 4 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A slur covers measures 5 and 6, which contain a half note C5 and a half note Bb4. Measure 7 contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The dynamic marking *cresc.* is placed below the end of measure 7.

Musical notation for measures 8-11. Measure 8 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A slur covers measures 9 and 10, which contain a half note C5 and a half note Bb4. Measure 11 contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The dynamic marking *f* is placed below the first measure, and *sf* is placed below the end of measure 11.

Musical notation for measures 12-15. Measure 12 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A slur covers measures 13 and 14, which contain a half note C5 and a half note Bb4. Measure 15 contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The dynamic marking *p* is placed below the first measure, and *cresc.* is placed below the end of measure 15.

Musical notation for measures 16-17. Measure 16 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A slur covers measures 17 and 18, which contain a half note C5 and a half note Bb4. Measure 17 contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The dynamic marking *f* is placed below the first measure. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' above it in measure 17.

Musical notation for measures 18-20. Measure 18 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A slur covers measures 19 and 20, which contain a half note C5 and a half note Bb4. Measure 19 contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The dynamic marking *sf* is placed below the first measure, *sf* is placed below the end of measure 19, and *fp* is placed below the end of measure 20. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' above it in measure 18.

# Violin C-5

## Overture "Romeo and Juliet"

Peter Tchaikovsky

**Allegro giusto**

Violin

*f cresc.*

3

5

*ff*

7

9

*ff*

12

14

Detailed description: This image shows the first 14 measures of the Violin part for the Overture "Romeo and Juliet" by Peter Tchaikovsky. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Allegro giusto". The score begins with a dynamic marking of *f cresc.* (forte, crescendo). The first measure contains a series of eighth notes. From measure 3, the music features a triplet of eighth notes. Measure 5 marks the beginning of a section with a dynamic marking of *ff* (fortissimo), consisting of a continuous eighth-note pattern. Measure 7 continues this pattern with some chromatic movement. Measure 9 shows a change in the rhythmic pattern, featuring dotted eighth notes. Measures 12 and 14 feature long, sweeping melodic lines with slurs, maintaining the *ff* dynamic.