

S. Moniuszko - Straszny Dwór - Aria Hamny z IV aktu

54

Più allegro

Violino I.

VI

Violino solo

Viol. I.

rall.

292 Tempo I.

mp

pizz.

p

arco

p

293

tr

p

fp

fp

fp

fp

Violino I.

294

Musical staff 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *fp*, *f*, *sf*, and *f*. A *tutti* marking is present above the staff.

Musical staff 2: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *p* and *p*.

295

Musical staff 3: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *sf*. A *tr* marking is present above the staff.

Musical staff 4: Treble clef. Dynamics include *tutti* and *pp molto stacc.*

296

Musical staff 5: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *f*.

Musical staff 6: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *f*, *cresc.*, *p*, *sf*, and *stacc.*

297

Musical staff 7: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *sf*. A *tutti* marking is present above the staff. A *arco* marking is present below the staff. A *pizz* marking is present below the staff.

Musical staff 8: Treble clef. Dynamics include *sf*. A *Recitativo* marking is present above the staff. Handwritten notes *Vn* and *Vi* are present above the staff. A blue bracket is drawn under the staff. A large handwritten scribble is present below the staff.

J. Massenet - Thais

132 *Al tempo.* I^{re} VIOLON. 35

rall.

cresc. rall. *fff* Allarg.

133 *Più lento.* VII^{te} PIZZ. *p* I^{re} VIOL. 4 VII^{te}

Fin du 2^e Tableau du 2^e Acte.

MÉDITATION.

And^{te} religioso.

134 VII^{te} SOLO. *p* bien chanté.

135 *Al tempo.* *p* *f* rall. *pp* 2^e Corde. *più f* *cresc.* 4^e Corde. 136 *Al tempo* *f* 2^e Corde. *p* *f* *expressif.* *p* rall.

TUTTI. *mf* *più f* *f* *Poco a poco appassionato.*

VII^{te} SOLO 137 *p* *cresc.* *ff* *Poco più appass.*

FINIS. 5

L. Bernstein - Candide

VIOLIN I

6. Candide's Lament

Andante

1 Fl.: *p dolce*

6 1. solo

12 (1. solo) *mf* *f cresc.* *ff* *8va* *fff*

gli altri 1 *f cresc.* *ff* *fff*

17 tutti (8va)⁻¹ *mf* *p* *rall.* *Adagio* *con sord.* *ppp*

31 *cresc.* *mf* *rall. a tempo*

38 1 1 3 (con sord.) *p* *mf* *poco accel.* *Andante*

47 *rall.* *a tempo* *pp* *mp*

55 1. solo *mf* *pp* *p, dolce* *tutti* *rall.* *f* *f*

60 *meno mosso sul pont.* *nat.* *rit.* *Adagio* *pp* *trem*

L. Bernstein - Candide nr 9

6

26

VIOLIN I

58

Musical staff 58-61: Treble clef, key signature of two flats. Starts with a piano (*p*) dynamic and a *cresc.* marking. The music consists of eighth notes with slurs and accents.

62

Musical staff 62-66: Treble clef, key signature of two flats. Starts with a *mf* dynamic and a *cresc.* marking. Includes slurs and accents.

67

Musical staff 67-70: Treble clef, key signature of two flats. Ends with a *ff marcato* marking circled in red.

71

Musical staff 71-75: Treble clef, key signature of two flats. Includes a *des* marking, a *a tempo* marking, and a *cresc.* marking.

76

Musical staff 76-79: Treble clef, key signature of two flats. Includes *poco rall.*, *div.*, and *unis.* markings, and a *fff* dynamic marking.

80

Musical staff 80-84: Treble clef, key signature of two flats. Continues with slurs and accents.

85

Musical staff 85-88: Treble clef, key signature of two flats. Includes a circled *pizz.* marking and a *ff* dynamic marking.

89

Musical staff 89-93: Treble clef, key signature of two flats. Includes an *arco* marking and a *f dim.* dynamic marking.

94

Musical staff 94-97: Treble clef, key signature of two flats. Includes a *mf* dynamic marking and a blue bracketed section with *rall. 1. solo con sord.* and a *pp* dynamic marking.

VIOLIN I

Poco meno mosso
(Tempo II)

98 (1. solo) Musical notation with fingerings and slurs.

103 (1. solo) Musical notation with fingerings and slurs.

107 (1. solo) Musical notation with fingerings and slurs.

a tempo
(più mosso)

112 (1. solo) Musical notation with dynamics *mp espr.* and tempo markings *rall.* and *Poco meno (Tempo II)*.

117 (1. solo) Musical notation with fingerings and slurs.

rall. a tempo, rubato

122 (1. solo) Musical notation with dynamics *pp* and tempo markings *rall.* and *a tempo, rubato*.

127 (1. solo) Musical notation with dynamics *pp* and fingerings.

131 (1. solo) Musical notation with fingerings and slurs.

135 (1. solo) Musical notation with dynamics *pp* and tempo markings *breve, poi attacca subito*.

(2. solo)

SEGUE

L. Bernstein - Candide nr 10

30

39

VIOLINI I

stentato

div. a3

pp espr.

rall.

sfzp

45

a tempo

rall.

Allegro molto (♩ = 132)

pp

p

unis. pizz.

51

arco

recit.

cresc.

mf

56

cresc.

f

pizz.

61

pizz.

arco

sfp

66

72

pp

cresc.

ff

77

Tempo primo

rall.

1

2

1

sfz

84

Meno mosso (colla voce)

1. solo con sord.

pp

91

(1. solo)

98

Allegro molto, come prima

(senza sord.)

tutti pizz.

p

L. Bernstein - Candide

VIOLIN I 16. Quiet

45

Andante trattenuto (in 8)

poco rall.

più rall.

Adagio

pizz.

ff

sempre ff

sf

Andante mod.,
ma trattenuto (in 4)

1. solo, arco, senza vibrato rall.

a tempo

non rall.

4 *pp*

8 *pp*

O.L.: doubt you'll think I'm giv-ing in To pet-u-lance and mal-ice, But in

1. solo, arco, senza vibrato

13 *pp*

O.L.: per-ish of com-fort and BORE-DOM.

poco più mosso

25 *p*

38 *p*

44 *cresc.* *p*

52 *Tempo I* *mf cresc.* *mf* *pp*

58 *tutti*

65 *cresc.* *pp* *f* *f*

Allegro molto (in 4), violente