

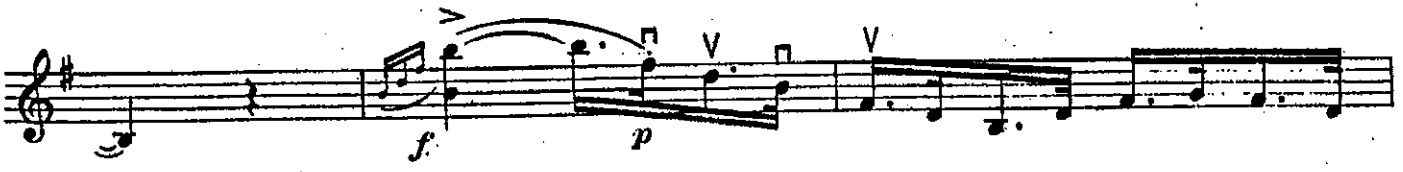


Giuseppe Verdi (1813-1901)

MACBETH (1847)

si
ATTO III: BALLABILI

Allegro vivacissimo $\text{♩} = 112$



Segue: MACBETH

Poco più mosso $d = 98$

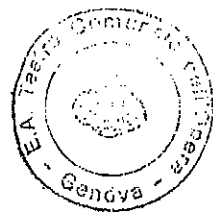


PASSI DIFFICILI E "A SOLO"

PER VIOLINO

da opere liriche italiane

(a cura di FRANCO FANTINI)



II Volume

Gioacchino Rossini (1792-1868)

L'ASSEDIO DI CORINTO (1826)

SINFONIA

Allegro assai

The image displays a page of violin sheet music for the first movement of Rossini's 'L'Assedio di Corinto'. The score is written on ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro assai'. The first staff starts with a 'V' marking above the first measure and a 'pp sottovoce' dynamic marking below. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout, including 'pp sottovoce', 'f', 'p', and 'ff'. The score includes numerous fingering numbers (1, 2, 3, 4) and bowing indications (V, V with a checkmark). The piece concludes with a 'ff' dynamic marking and a final 'V' marking above the last measure.

SCHUMANN Sinfonia N.2.

da 1 → 48

8

VIOLINO I

SCHERZO
Allegro vivace ♩ = 144

mf

cresc.

f

mf

p

Fl.

poco rit.

a tempo

Viol. II

cresc.

p

cresc.

f

Fl.

p

Fl.

poco rit.

a tempo

Viol. II



3. DON JUAN.

Richard Strauss, Op. 20.

Viol. I.
pag. 1.

Allegro molto con brio.

ff, *mf*, *pp*, *f*

tranquilla, *molto vivo*

Pf *lebile*



Scherzo aus Shakespeare's „Sommernachtstraum“.

Allegro vivace

VIOLINO I

Felix Mendelssohn Bartholdy, Op. 61.

Nº 1

16

p

cresc.

p

cresc.

p

pp

p

cresc.

dim. - - - *al. pp*

p

cresc.

cresc.

f

arto

dim.

p

A.

B.

D.

E.

15

This image shows a page of musical notation, likely a score for a piano or similar instrument. The notation is arranged in seven horizontal staves. The first staff begins with a large 'G' and contains several measures of music with a 'cresc.' (crescendo) marking. The second staff continues the musical line with various notes and rests. The third staff features a 'dim.' (diminuendo) marking and a handwritten 'H' above a note. The fourth staff has a 'pp' (pianissimo) marking. The fifth and sixth staves continue the musical progression with various dynamics and markings. The seventh staff concludes the page with a 'dim.' marking and some final notes. The notation is dense and includes many accidentals and dynamic markings.

VIOLENO I.

3 4 0 1 1 2 3 1 L 1 2 3 4 5

M 1 2 3 4 5

N

cresc.

cresc.

dim.

Detailed description: This is a page of musical notation for Violino I. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. Above the first staff, there are handwritten annotations: '3 4 0 1 1 2' and '3 1'. A bracket labeled 'L' spans the first two staves. The second staff has a bracket labeled 'M' above it, with numbers '1 2 3 4 5' underneath. The third staff has a bracket labeled 'N' above it. The fourth staff has a bracket labeled 'O' above it. The fifth staff has a bracket labeled 'P' above it. The sixth staff has a bracket labeled 'Q' above it. The seventh staff has a bracket labeled 'R' above it. The eighth staff has a bracket labeled 'S' above it. Dynamics include 'cresc.' (crescendo) and 'dim.' (diminuendo). There are also various musical markings such as accents, slurs, and fingerings.

LE NOZZE DI FIGARO

W. A. MOZART

Nº 2. Duettino.
Allegro.

7
17
24
30
44
47
55
67
73
79

p, *f*, *cresc.*, *dim.*, *Recit.*, *colla parte*, *sp*

(segue Finale)

(LE NOZZE DI FIGARO)

N. 29 - FINALE

Con un poco più di moto.

51
54
57
61
64
67
70
73
76
79
82
85
88

cresc.
f
p
f
p
cresc.
f
p
cresc.
f
p

The musical score is written for a single instrument, likely a keyboard or violin. It consists of 12 staves of music, numbered 51 to 88. The key signature is G major (one sharp) and the time signature is 3/4. The tempo/mood is indicated as "Con un poco più di moto." The music is characterized by a continuous, rhythmic pattern of sixteenth notes, often grouped in pairs or fours. Various dynamics are used throughout, including *cresc.* (crescendo), *f* (forte), and *p* (piano). There are also several accents and slurs. The piece concludes with a final *f* and *p* dynamic marking.

