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Symphony No. 3- Violin I - (pg. 2/18)

27-28 *mp* 31-32

33 *accel.* *rit.* **B** *a tempo* 35-41 *mf*

44 *accel.* *rit.* *a tempo*

49 *sub. p* *mf*

54 56-57 *f* *rit.*

60 **C** Heroically ♩ = 72 *ff*

65 *f*

68 *rit.* Heroically ♩ = 72 *fff*

Symphony No. 3- Violin I - (pg. 3/18)

11
12
13
14
15
16
17
18

linger... *a tempo* ♩ = 72 *rit.*

Measures 11-18 of the Violin I part. The score begins in 3/4 time and changes to 4/4 at measure 16. It includes various musical notations such as slurs, accents, and dynamic markings.

II. The World is Rarely Silent (and when it is, be wary)

D *attacca*
Pensive ♩ = 50

5 6

80-84 86-91

pp *p*

Measures 19-26 of the Violin I part. The score is in 3/4 time. It features a long melodic line with a slur, a double bar line, and a key signature change. The tempo is marked as 50 beats per minute. The dynamics range from *pp* to *p*.

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Symphony No. 3- Violin I - (pg. 4/18)

93-96

mp *mf*

arco

WB

100

pp *mf* *p*

pizz.

(for pizz.)

105

mf

arco

E More Motion ♩ = 60

109

f *mf*

div.

unis.

113

f *mf* *f*

div.

117

ff

F a tempo

unis.

121

mf

Symphony No. 3- Violin I - (pg. 5/18)

125 *for pizz.* *pizz.* *4* *UH arco* *127-130* *p*

3 *132-134* *mf* *div.* *2* *3* *v*

138 *rit.* *unis.* *WB → tip* *mp*

142 *accel.* *rit.* *G More Motion* *♩ = 60* *mp* *f* *mf*

147 *mp* *linger...* *3* *4* *4*

H *Romantically* *♩ = 64* *molto rit.* *a tempo* *f*

154 *molto rit.* *3* *3* *3*

I *Slightly Slower* *♩ = 62* *3* *4* *5/4* *p* *159-161* *163-166*

Symphony No. 3- Violin I - (pg. 6/18)

165 *mp* *mf*

167 *mf*

169 *mf*

171 *mf*

173 *mf*

175 *mf*

177 *mf*

179 *mf*

181 *mf*

183 *mf*

185 *mf*

187 *mf*

189 *mf*

191 *mf*

193 *mf*

195 *mf*

197 *mf*

199 *mf*

201 *mf*

203 *mf*

205 *mf*

207 *mf*

209 *mf*

211 *mf*

213 *mf*

215 *mf*

217 *mf*

219 *mf*

221 *mf*

223 *mf*

225 *mf*

227 *mf*

229 *mf*

231 *mf*

233 *mf*

235 *mf*

237 *mf*

239 *mf*

241 *mf*

243 *mf*

245 *mf*

247 *mf*

249 *mf*

251 *mf*

253 *mf*

255 *mf*

257 *mf*

259 *mf*

261 *mf*

263 *mf*

265 *mf*

267 *mf*

269 *mf*

271 *mf*

273 *mf*

275 *mf*

277 *mf*

279 *mf*

281 *mf*

283 *mf*

285 *mf*

287 *mf*

289 *mf*

291 *mf*

293 *mf*

295 *mf*

297 *mf*

299 *mf*

301 *mf*

303 *mf*

305 *mf*

307 *mf*

309 *mf*

311 *mf*

313 *mf*

315 *mf*

317 *mf*

319 *mf*

321 *mf*

323 *mf*

325 *mf*

327 *mf*

329 *mf*

331 *mf*

333 *mf*

335 *mf*

337 *mf*

339 *mf*

341 *mf*

343 *mf*

345 *mf*

347 *mf*

349 *mf*

351 *mf*

353 *mf*

355 *mf*

357 *mf*

359 *mf*

361 *mf*

363 *mf*

365 *mf*

367 *mf*

369 *mf*

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459 *mf*

461 *mf*

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1003 *mf*

1005 *mf*

1007 *mf*

1009 *mf*

1011 *mf*

1013 *mf*

1015 *mf*

1017 *mf*

1019 *mf*

1021 *mf*

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1097 *mf*

1099 *mf*

1101 *mf*

1103 *mf*

1105 *mf*

1107 *mf*

1109 *mf*

1111 *mf*

1113 *mf*

1115 *mf*

1117 *mf*

1119 *mf*

1121 *mf*

1123 *mf*

1125 *mf*

1127 *mf*

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1365 *mf*

1367 *mf*

1369 *mf*

1371 *mf*

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1387 *mf*

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1391 *mf*

1393 *mf*

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1397 *mf*

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1401 *mf*

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1407 *mf*

1409 *mf*

1411 *mf*

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1465 *mf*

1467 *mf*

1469 *mf*

1471 *mf*

1473 *mf*

1475 *mf*

1477 *mf*

1479 *mf*

1481 *mf*

1483 *mf*

1485 *mf*

1487 *mf*

1489 *mf*

1491 *mf*

1493 *mf*

1495 *mf*

1497 *mf*

1499 *mf*

1501 *mf*

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1507 *mf*

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1595 *mf*

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1601 *mf*

1603 *mf*

1605 *mf*

1607 *mf*

1609 *mf*

1611 *mf*

1613 *mf*

1615 *mf*

1617 *mf*

1619 *mf*

1621 *mf*

1623 *mf*

1625 *mf*

1627 *mf*

1629 *mf*

1631 *mf*

1633 *mf*

1635 *mf*

1637 *mf*

1639 *mf*

1641 *mf*

1643 *mf*

1645 *mf*

1647 *mf*

1649 *mf*

1651 *mf*

1653 *mf*

1655 *mf*

1657 *mf*

1659 *mf*

1661 *mf*

1663 *mf*

1665 *mf*

1667 *mf*

1669 *mf*

1671 *mf*

1673 *mf*

1675 *mf*

1677 *mf*

1679 *mf*

1681 *mf*

1683 *mf*

1685 *mf*

1687 *mf*

1689 *mf*

1691 *mf*

1693 *mf*

1695 *mf*

1697 *mf*

1699 *mf*

1701 *mf*

1703 *mf*

1705 *mf*

1707 *mf*

1709 *mf*

1711 *mf*

1713 *mf*

1715 *mf*

1717 *mf*

1719 *mf*

1721 *mf*

1723 *mf*

1725 *mf*

1727 *mf*

1729 *mf*

1731 *mf*

1733 *mf*

1735 *mf*

1737 *mf*

1739 *mf*

1741 *mf*

1743 *mf*

1745 *mf*

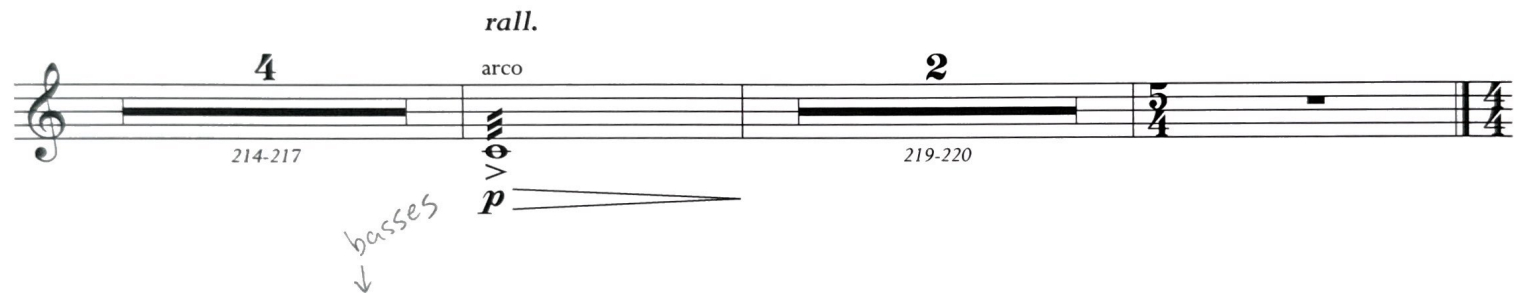
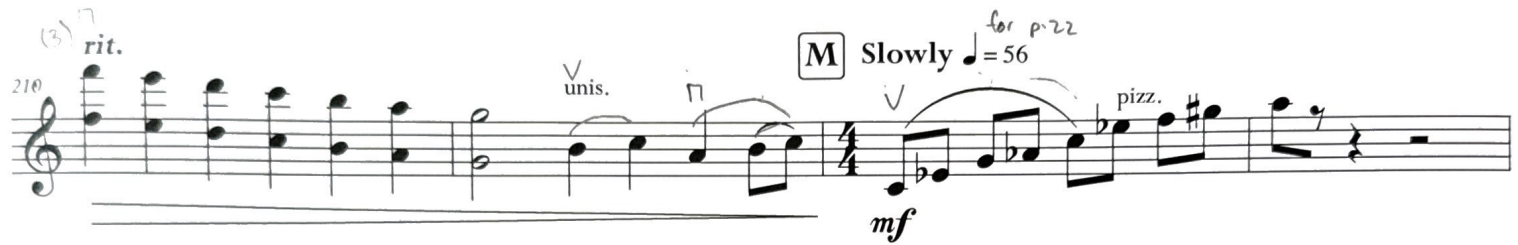
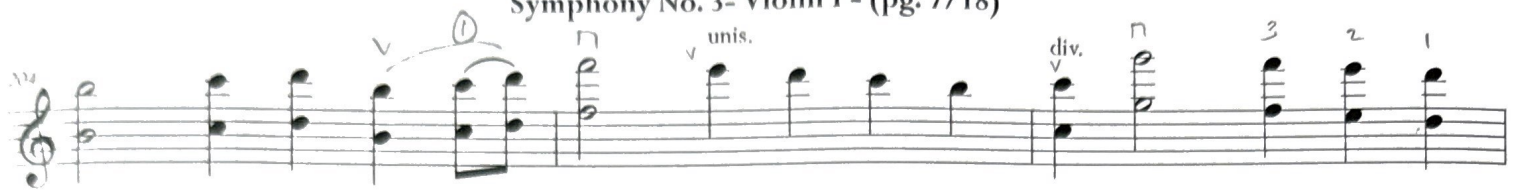
1747 *mf*

1749 *mf*

1751 *mf*

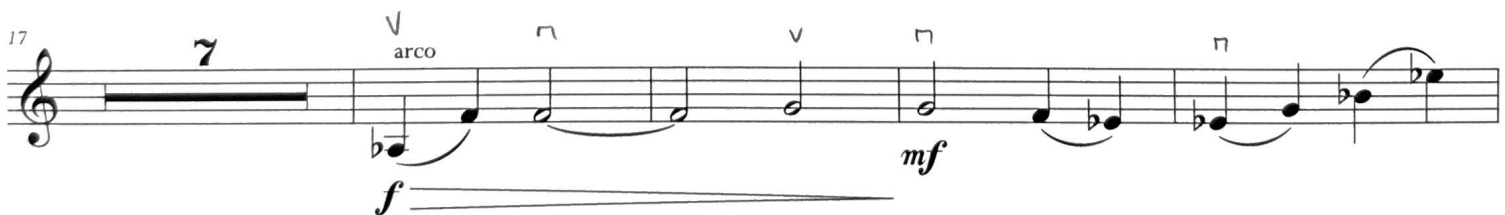
1753

Symphony No. 3- Violin I - (pg. 7/18)



III. The End of All Things

Allegro ♩ = 144 6 + 7



Symphony No. 3- Violin I - (pg. 8/18)

Handwritten musical score for "The Firebird" by Igor Stravinsky. The score is written on ten staves, with measures numbered 34, 38, 43, 48, 52, 54, 56, 58, 61, and 66. The music is in 4/4 time and features a variety of musical notations, including triplets, sixteenth notes, and slurs. Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated. Performance instructions include "unis." (unison), "div." (divisi), and "More Frantic" with a tempo marking of $\text{♩} = 152$. The score is marked with a "B" and a "C" in boxes, likely indicating different sections or movements. The handwriting is in black ink on white paper.

Symphony No. 3- Violin I - (pg. 9/18)

D

hook crisply

72

77

80

83

86

89

92

95

98

arco

hook crisply

throw

E

Symphony No. 3- Violin I - (pg. 10/18)

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The first staff is in treble clef and the second staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten annotations in blue ink, including a '3' above a triplet of notes, a 'V' above a note, and a '4' above a note. The score is numbered 114 in the top left corner.

[illegible]

127

Example 127 is a single staff in treble clef. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter rest. The next measure contains a quarter note G4, a quarter note A4, and a quarter rest. The third measure features a quarter note G4, a quarter note A4, and a quarter rest. The fourth measure has a quarter note G4, a quarter note A4, and a quarter rest. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter rest. The sixth measure has a quarter note G4, a quarter note A4, and a quarter rest. The seventh measure features a quarter note G4, a quarter note A4, and a quarter rest. The eighth measure has a quarter note G4, a quarter note A4, and a quarter rest. The ninth measure contains a quarter note G4, a quarter note A4, and a quarter rest. The tenth measure has a quarter note G4, a quarter note A4, and a quarter rest. The piece concludes with a double bar line.

131

Exercise 131 is a single staff in treble clef with a 4/2 time signature. The notation includes various rhythmic values, accidentals, and articulation marks like accents and slurs.

Symphony No. 3- Violin I - (pg. 11/18)

G

mf

138

141

H

f

144

146

149

anchor

I

10

ff

Symphony No. 3- Violin I - (pg. 12/18)

Violin I score for measures 162-184. The score is written in treble clef with a key signature of one flat (B-flat). The time signature changes from 3/4 to 4/4 at measure 165. The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The score includes various musical notations such as triplets, slurs, and articulation marks. Specific markings include 'mp' at measure 162, 'ff' at measure 167, and 'arco' at measure 168. Measure numbers 162, 165, 168, 171, 175, 178, 181, and 184 are indicated at the start of their respective staves. A bracket labeled 'J' spans measures 165-167, and a bracket labeled 'K' spans measures 175-177. The score concludes with a double bar line at the end of measure 184.

Symphony No. 3- Violin I - (pg. 13/18)

187

191

L Slowly $\text{♩} = 56$

195

4

rall.

2

5

4

4

v^2 v^{10}
 $r + 3 + 5$

p

IV. and yet we must begin again

Pensive $\text{♩} = 72$

16

15 + 1

2nd Violin

pp pp pp

21

mf mp

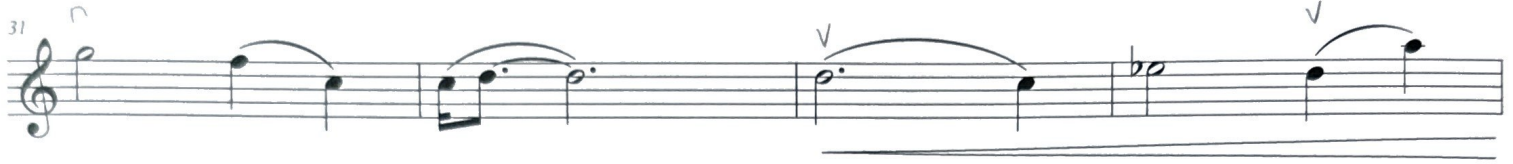
V.S.

space left blank to assist page turns

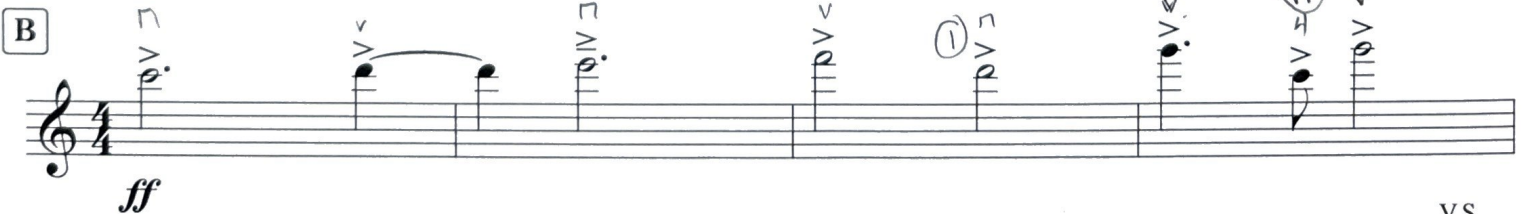
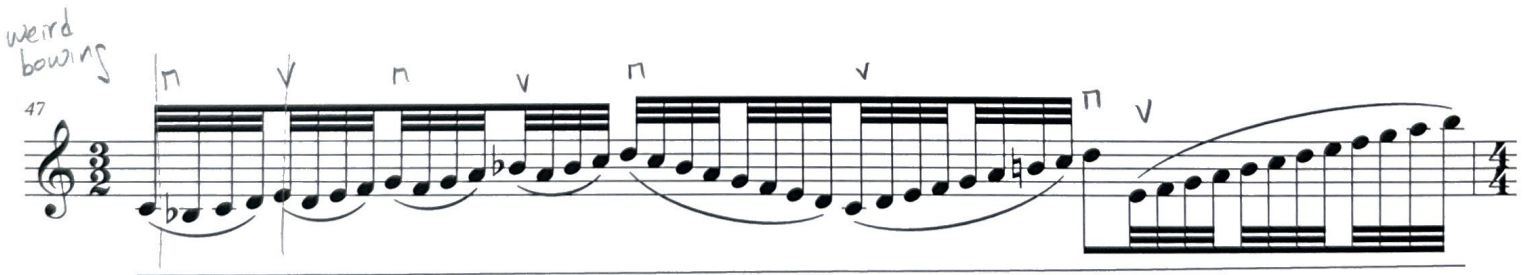
Symphony No. 3- Violin I - (pg. 14/18)

accel.

A Luscious, Broadly ♩ = 76



subdivide 8ths



Symphony No. 3- Violin I - (pg. 15/18)

Handwritten musical score for a piece titled "Spirited". The tempo is marked as $\text{♩} = 152$. The score is written on ten staves, starting with a treble clef and a key signature of one sharp (F#). The first staff begins with a measure rest, followed by a 10-measure rest, and then a series of eighth notes with accents and slurs. The tempo is marked "Spirited" with a quarter note equal to 152. Dynamics include "ff" (fortissimo) and "dim." (diminuendo). A section marked with a "C" in a box starts at measure 60. The score includes various musical notations such as accents, slurs, and dynamic markings like "mf" (mezzo-forte) and "f" (forte). The piece ends with a double bar line and a "VS" marking.

V.S.

Symphony No. 3- Violin I - (pg. 16/18)

84

(2) (2) 3 same (3) 4

D

ff

Luscious (half prior tempo) $\text{♩} = 76$

div. 2

f

94

rit.

a tempo

molto rit.

E *a tempo*

99

unis.

104

mf

111

116

accel.

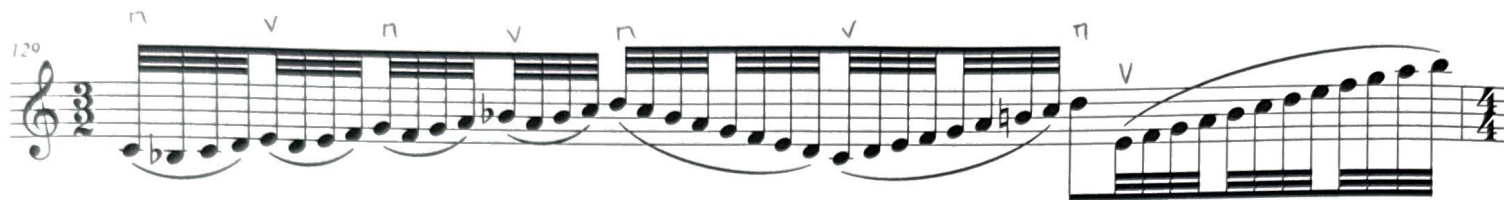
F Slightly faster than before $\text{♩} = 78$

mf

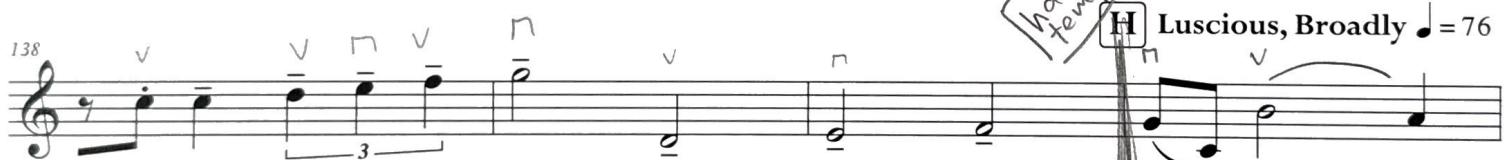
120

f

Symphony No. 3- Violin I - (pg. 17/18)



G Spirited ♩ = 152



Symphony No. 3- Violin I - (pg. 18/18)

150 *div.* *ff* *Heroically* $\text{♩} = 72$

[illegible]

Handwritten musical notation for a piano exercise. The notation is on a single staff with a treble clef, 4/4 time signature, and a key signature of one sharp (F#). The melody consists of quarter notes and half notes, with some notes beamed together. A forte (*f*) dynamic is indicated at the beginning. A 'rit.' (ritardando) marking is placed above the staff. A 'sustain f' instruction is written below the staff. A handwritten note 'delay decrease?' is written below the staff.

162 stay w/!

J Pensive ♩ = 50

3

5/4

4/4

mp

pp

As performed by Trans-Siberian Orchestra
Christmas Eve/Sarajevo 12/24

VIOLIN I

Music by Paul O'Neill and Robert Kinkel
Arranged by Bob Phillips

Handwritten notes: *2+1*, *airly*, *60*, *in 1*, *rit.*, *mf*, *p*, *f*, *dim.*, *pizz.*, *cresc.*, *arco*, *mp*, *f*, *mp*, *cresc.*

Rehearsal marks: 11, 19, 27, 35, 43, 55, 63, 75, 83, 91

Measure numbers: 23, 37, 45, 52, 60, 70, 80, 89

Tempo: Medium Rock

Dynamic markings: *mf*, *p*, *f*, *dim.*, *pizz.*, *cresc.*, *f*, *mp*, *cresc.*

Other markings: *rit.*, *arco*, *mp*

VIOLIN I - 2

99 107 *f*

115

123 *ff*

131

139

151

159

162

67 *div.*

This musical score for Violin I - 2 is written in treble clef with a key signature of one sharp (F#). The piece begins at measure 99 with a forte (*f*) dynamic. The first staff (measures 99-107) features a series of dotted eighth notes. The second staff (measures 115-123) contains a rapid sixteenth-note scale. The third staff (measures 123-131) is marked *ff* and continues the sixteenth-note scale. The fourth staff (measures 131-139) shows a continuation of the scale with some rests. The fifth staff (measures 139-151) includes a triplet of sixteenth notes. The sixth staff (measures 151-159) features a triplet of eighth notes. The seventh staff (measures 159-162) contains a triplet of sixteenth notes. The eighth staff (measures 162-67) is marked *div.* and features a series of dotted eighth notes. The piece concludes at measure 67.

THE POLAR EXPRESS

Featuring: BELIEVE, THE POLAR EXPRESS,
WHEN CHRISTMAS COMES TO TOWN, and SPIRIT OF THE SEASON

By ALAN SILVESTRI and GLEN BALLARD

Arranged by JERRY BRUBAKER

1st VIOLIN

"Believe"

Moderato ♩ = 120

1st VIOLIN

By ALAN SILVESTRI and GLEN BALLARD
Arranged by JERRY BRUBAKER

"Believe"
Moderato $\text{♩} = 120$

sw E in 2
div. $\times 3$
1 f 2 3 4
5 6 7 8
9 10 11 12 13
14 15 16 17 21
22 23 24 26
25
27 28 29 30
31 32 33 34
35
36 37
mf cresc. poco a poco

"The Polar Express"
Faster $\text{♩} = 165$

1st Violin - 2

This musical score is for the 1st Violin - 2 part, spanning measures 38 to 70. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 64, 65, 66, 67, 68, 69, and 70 are indicated. Dynamic markings include *f*, *ff*, *sfz*, *pizz.*, *arco*, and *mp*. There are also performance instructions like *sfz* and *mp*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and staccato. Some measures have circled numbers (1, 2, 3, 4) and some have a 'V' above them. The score ends with a double bar line and a repeat sign.

"When Christmas Comes to Town"

1st Violin - 3

70 Slowly $J = 84$

in 4

flute

oboe

5ul A
o cross
s

81

x4

mf

f

7

Faster $J = 170$

in 2

A2

1st Violin - 4

"Spirit of the Season"

106 3 3 3 3 107 3 3 3 3 108 3 3 3 3

109 3 3 110 div. *ff marc.*

111 112 113 unis. ②

114 115 116 117 118 2

120 121 122 123 124 *always in 2* div.

125 126 unis. ① 5 127 ① ④ Al ④

128 3 129 3 5 6 130 ④ ① ④ ① ④

131 ③ 4 ④ 4 4 1 4 3 ① 4 1 4 1 4

132 133 134 *mf*

135 136 137 138 *f*

1st Violin - 5

139 140 141 142

143 144 145 146

147 148 149 150 *ff*

151 152 153 154 *f* *div.*

155 156 *ff* 157 158

159 160 161 162

163 164 **Tempo I** ♩ = 120 165 166 167 *fff*

168 *ff* 169 170 171

172 **Broadly** *unis.* 173 174

175 178 179 180 *ff*

hold pos

count

3

4

x4

A Christmas Festival

LEROY ANDERSON

Andante maestoso

div. *f* *p* *cresc.*

unis. *f* *a tempo*

sf *f* *mf*

Allegro *p*

1 choir

2 (choir)

3 L'istesso tempo

f *mp* *cresc.*

mf *rall.*

4

Allegro

5

choir

Handwritten musical score for 1st Violin, measures 4 to 5. The tempo is **Allegro**. The key signature is one sharp (F#). The time signature is 4/4. The score includes dynamic markings *mp*, *mf*, and *sfz*, and performance instructions *dim e poco rall*. There are also handwritten notes "choir" and "n".

6

Andante con moto

choir

Handwritten musical score for 1st Violin, measures 6 to 7. The tempo is **Andante con moto**. The key signature is one sharp (F#). The time signature is 4/4. The score includes dynamic markings *p*, *mf*, and *sfz*, and performance instructions *dim e poco rall*. There are also handwritten notes "choir" and "n".

7

Andante

8

p dolce

Handwritten musical score for 1st Violin, measures 7 to 8. The tempo is **Andante**. The key signature is one sharp (F#). The time signature is 4/4. The score includes dynamic markings *p*, *mp*, *mf*, and *pp*, and performance instructions *sul A*, *sul D*, *sotto voce*, and *rall*. There are also handwritten notes "n" and "V".

9

Allegro
div. a 8

10

Handwritten musical score for 1st Violin, measures 9 to 10. The tempo is **Allegro div. a 8**. The key signature is one sharp (F#). The time signature is 4/4. The score includes dynamic markings *mp* and *p*, and performance instructions *rall*. There are also handwritten notes "V" and "P".

11 pizz. unis.
mf

arco
f

12 marcato
sfz

molto cresc.
mp

13 div.
f

sfz

cresc.
mf

14 Andante non troppo
f

sfz
mf

sfz
mf

15 Allegro vivo
f

sfz
mf

sfz
mf

sfz
mf

Allegro con ritmo

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1st Violin

1st Violin

1st Violin score, measures 1 through 10. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 1 through 10 are indicated in circles. The score is divided into sections labeled E, F, G, H, and I. Section E includes a *div. h.* (divisi) marking. Section F includes a *pos* (positivo) marking. Section G includes a *nondiv.* (non-divisi) marking. Section H includes a *w.w.* (wavy) marking. Section I includes a *p* (piano) marking. The score concludes with a *ff* (fortissimo) marking.

Viola

Viola score, measures 1 through 10. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked *f* (forte). The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 1 through 10 are indicated in circles. The score is divided into sections labeled E, F, G, H, and I. Section E includes a *div. h.* (divisi) marking. Section F includes a *pos* (positivo) marking. Section G includes a *nondiv.* (non-divisi) marking. Section H includes a *w.w.* (wavy) marking. Section I includes a *p* (piano) marking. The score concludes with a *ff* (fortissimo) marking.