

Violon.

Concerto.

Violon.

I.

S. Wassilenco. Op. 25.
1914.

Allegro moderato. ♩ - 112.
espressivo

17

1

mf

v

3

2

3

1

3

1. 3

3

4

2

4 corde

pocopiù f

3

3

2

cresc.

poco rit.

a tempo pocoriten.

3

1

3

2

3

1

2

3

1

1

mf

p

v

1

mf

5

3

2

4

2

3

3

3

3

8

7

1

2

3

Vivace. ♩ = 132

5 *f* *p* *leggiero*

poco string. *ff* *poco ritard.* **Tempo I.** ♩ = 112

6 *dim.* *string.* *cresc.*

7 *cresc. molto* *ff* *simile*

poco sostenuto *affrettando*

string. *riten. e molto espressivo* *ritard.* *p*

8 *a tempo* *rit.* *a tempo* **Tranquillo.** ♩ = 92

6 *p* *Flauti* *riten.*

9 *a tempo*
Pamuroso

1 *a tempo, ma un poco più agitato*
poco rit.

10 *a tempo*
rit.
p

11 *affrettando*
f

poco a poco accelerando
p
cresc. sempre

accelerando molto
stringendo

riten. 12 *a tempo*
ff

sempre ff

1 2 1 1

ff *ff*

stringendo *riten.*

a tempo 13 (enh.)

string. molto

ritard. Tempo I. 4 corde

14 *stringendo*

Vivace. *Pleggiere spiccato* *poco più f*

p leggiero *poco più f*

pp leggiero

15 *poco allarg.*

Più mosso *poco sostenuto a tempo*

1 7 16 5

p leggiero

Più mosso. *poco sosten.*

1 1

mf

3 3 3 3 3 6 6 3

17 *a tempo*

riten. *p*

f

3/4

p

3/4

velocemente

3 3 3 3 3 3

simile

20 *a tempo*

f

a tempo. accelerando

rit. p

stringendo

simile

dimin.

ritard.

p

pp

21 *Tempo I.* $\text{♩} = 112$

molto

p

poco piu f

4 corde

poco riten.

cresc.

a tempo, poco riten.

a tempo

mf

p

mf

22

cresc.

f poco ritard.

a tempo Tranquillo *poco rit.*

p *rit.* *a tempo.* $\text{♩} = 92$ *poco rit.*

a tempo *dotce*

poco rit. amoroso *a tempo*

affrettando

rit.

a tempo *ff* *sempre ff*

ff *ff* *ff*

Poco sostenuto. *a tempo*

accelerando molto *Allegro assai.*

ritard. *sostenuto* *2*

Cadenza quasi in tempo

f *ff*

affrettando

riten. *f*

27 *Vivace.* ♩ = 132.

p spiccato *p*

dim. 28

cresc. molto

ff *dim. molto* pizz. 4 1 pp

II. Intermezzo.

Andante affettuoso. ♩=100.

8 29 *amorosamente*

arco *mp* poco riten. a tempo rit. *mp* *pp* *rit. p espressivo* *più p* *a tempo. Poco più mosso.* *Poco sostenuto.* *rit.* *morendo* *string.* *mf* *a tempo* *poco rit.* *Con moto.* *a tempo*

Sostenuto.

Con moto.

p *leggerissimo* *rit.* *Cadenza* *Velocissimo.* *f* *amoroso*

rit. **33** *Tempo I.* *mf* *poco rit.* **34** *a tempo*

tr. *riten.* *sul d.* **35** *a tempo*

p dolce *pp* *rit. molto* *a tempo* *rit.* *dim.* *pp* *Attacca.*

mf 1 *f* *espressivo*

44 *f* 3 3 3 3 3 3

simile

dim. *p* *cresc. molto* *sf*

45 *Tempo I.* *p* *cresc.*

f *p* *f* 6

f 6 *cresc.* *ff*

cresc. sempre
Più mosso.
ff

46

47 8 7
calando poco rit.

48 5
pp cresc. poco string.

a tempo
p

49
f p f p

simile

50 7
dim. molto

Musical notation for measures 48-50. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. The melody features a series of eighth notes, followed by a half note, and then a sixteenth-note run. A first ending bracket is shown above the final measure. The second staff contains a bass line with a similar rhythmic pattern. The dynamic marking *f espressivo* is placed at the end of the first staff.

Musical notation for measures 51-52. Measure 51 is marked with a box containing the number 51. The first staff features a treble clef, a key signature of one flat, and a dynamic marking of *f*. The melody consists of a series of eighth-note triplets. The second staff contains a bass line with a similar triplet pattern. The dynamic marking *simile* is placed at the end of the first staff.

Musical notation for measures 53-56. The first staff continues the triplet pattern from the previous section. A dynamic marking of *dim.* is placed below the first staff. The second staff contains a bass line with a similar triplet pattern. The dynamic marking *poco rit.* is placed at the end of the first staff. The first ending bracket is shown above the final measure.

Musical notation for measures 57-58. Measure 57 is marked with a box containing the number 52 and the tempo marking *Allegro vivace.* The first staff features a treble clef, a key signature of two sharps (D major), and a dynamic marking of *f ma leggero*. The melody begins with a quarter rest followed by a series of eighth notes. The second staff contains a bass line with a similar rhythmic pattern.

Musical notation for measures 59-60. Measure 59 is marked with a box containing the number 53. The first staff continues the eighth-note pattern from the previous section. The second staff contains a bass line with a similar rhythmic pattern.

Musical notation for measures 61-64. The first staff continues the eighth-note pattern from the previous section. The second staff contains a bass line with a similar rhythmic pattern.

Più mosso.