

Orchesterstudien für die Viola alta.

Solobuch für Viola (Viola alta, Altgeige)

Enthaltend die wichtigsten Soli der orchestralen
Literatur dieses Instrumentes.

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von

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☛ Schulen & Unterrichtswerke für alle Instrumente. ☛

Pas de Deux aus dem Ballett „Gisella“

A. K. Adam.

Andante.
Solo.

p *f* *p* *spiccato*

The first system of music consists of three staves. The top staff features a melodic line with slurs and accents. The middle staff contains a bass line with slurs and fingerings (3, 4, 6, 1). The bottom staff continues the bass line with slurs, fingerings (1, 6, 6, 1), and a forte (*ff*) dynamic marking.

Allegretto.

The second system begins with the tempo marking *Allegretto.* and a piano (*p*) dynamic. It features a melodic line with slurs, accents, and trills (*tr*).

The third system continues the melodic line with slurs and accents. It includes a piano (*p*) dynamic and a *poco rit.* (slightly ritardando) marking.

a tempo.

The fourth system begins with the tempo marking *a tempo.* and features a melodic line with slurs, accents, and trills (*tr*).

animato

The fifth system starts with the tempo marking *animato* and features a melodic line with slurs and accents.

The sixth system continues the melodic line with slurs and accents.

The seventh system continues the melodic line with slurs and accents.

Meno. 8

The eighth system begins with the tempo marking *Meno.* and a measure number of 8. It features a melodic line with slurs and accents.

Ouverture zu „Giralda“

A. K. Adam.

Allegro con fuoco.

Allegro non troppo.

Allegro non troppo.

Ouverture zu „Le Cheval de Bronze.“ (Das eherne Pferd.)

D. F. E. Auber.

Allegro vivace.

The musical score consists of several systems of staves. The first system includes a string part with a forte (*f*) dynamic and a woodwind part marked 'divisi'. The second system continues the woodwind part, also marked 'divisi'. The third system features a woodwind part with a '4 mal' (four times) instruction and a 'divisi' marking. The fourth system shows a piano part with a piano (*p*) dynamic. The fifth system continues the piano part. The sixth system features a woodwind part with a first ending ('1.') and a piano part with a forte (*f*) dynamic. The seventh system concludes with a woodwind part and a piano part, both with first and second endings ('1.' and '2.').

Ouverture zum Trauerspiel „Hamlet.“

Allegro rigoroso con fuoco.

E. Bach.

The musical score consists of 13 staves of music. The first staff begins with a dynamic marking of *p* and a first ending bracket labeled '1'. The second staff has dynamic markings of *sf* and *f*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *ff*. The sixth staff has a dynamic marking of *ff*. The seventh staff has a dynamic marking of *ff* and includes a section labeled 'II.' with a first ending bracket labeled '1.'. The eighth staff has a dynamic marking of *ff* and includes a section labeled '2.'. The ninth staff has a dynamic marking of *ff*. The tenth staff has a dynamic marking of *ff*. The eleventh staff has a dynamic marking of *ff*. The twelfth staff has a dynamic marking of *ff* and includes a section labeled '3.'. The thirteenth staff has a dynamic marking of *ff* and includes the instruction 'ff IV. Lage.'

„Martha.“

Ouverture.

Fr. v. Flotow.

Vivace, Più moto.

II. Akt. N° 7.

Allegro moderato.

N° 8. Duett.

Allegro. Più animato.

III. Akt. N° 14.

Più animato.

Soli.

„Eine Messe des Lebens.“ *)

Con moto. M. M. ♩ = 138-144.

Frederick Delius.

mf
f
sempre f
ff
stacc.
p

Con Elevazione e Vigore.

f
dim.

*) Mit Genehmigung des Verlags: „Harmonie“ München.

Meno mosso.
più tranquillo

mf

p

Più animato.

p

ff

Maestoso.

con tutta forza

Ouverture zu „Ilka“

Franz Doppler.

Allegro molto.

ff

ff stacc.

fz

fz

Più mosso.

f4

Più Allegro.

ff

Symphonia tragica. *)

Finale.

Allegro con brio.
con sordino

F. Draeseke. Op. 40.

The musical score is written for a piano and consists of ten staves. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piece begins with a piano introduction marked *sfz* and *con sordino*. The first staff has a dynamic of *sfz* and a first ending bracket. The second staff starts with a forte *f* dynamic. The third staff is marked *senza sordino* and *p*. The fourth staff has dynamics *fp*, *f*, and *p*. The fifth staff has *f* and *p*. The sixth staff has *ff* and *div.*. The seventh staff has dynamics *1*, *2*, and *3* with accents. The eighth staff has *ff*. The ninth staff has *f* and a *V* marking. The tenth staff continues with *f*.

*) Mit Genehmigung des Verlags: Fr. Kistner, Leipzig.

The musical score consists of ten staves of music, primarily in the bass clef. The key signature is B-flat major (two flats). The dynamics range from *f* (forte) to *ff* (fortissimo), with *mf* (mezzo-forte) and *marcato* markings. The score includes various articulations such as accents (>), slurs, and fingerings (e.g., 2, 3, 4). A *risoluto* marking is present on the eighth staff. The music features a mix of eighth and sixteenth notes, often beamed together, and some chords. The overall texture is dense and rhythmic.

This musical score consists of ten staves of notation, likely for guitar. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte). Specific markings include *mf* (mezzo-forte), *div.* (divisi), *divisi*, and *non riten.* (non ritenuto). The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes fingering numbers (1-4) and breath marks (arcs) above the notes. The key signature is one flat (B-flat), and the time signature is 3/4. The piece concludes with a double bar line.

Musical score for a piece, page 13. The score consists of ten staves of music in bass clef with a key signature of two flats. The music features various dynamics (p, mf, f, ff) and performance instructions (un poco agitato, agitato, furioso, staccato, tranquillo, a tempo). Fingerings and articulation marks are present throughout.

Dynamics and performance markings include: *p*, *mf*, *f*, *ff*, *un poco agitato*, *agitato*, *furioso*, *staccato*, *tranquillo*, and *a tempo*.

„Das Heimchen am Herd.“*)

I. Akt.

Allegro moderato.

Carl Goldmark.

The musical score consists of several staves. The top staff is a piano part in 3/4 time, marked *p*. The second system is a violin part, marked *pruhig*. The third system is a cello part, marked *unisono* and *pp*. The fourth system is a solo cello part, marked *Solo.* and *dolce*. The fifth system is a piano part, marked *Allegro.* and *f*. The sixth system is a violin part, marked *p*. The seventh system is a cello part, marked *f*. The eighth system is a piano part, marked *f*.

*) Mit Genehmigung des Verlegers: Emil Berté, Wien.

Musical score for the first section, consisting of four staves. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. It features various dynamics including *f* (forte) and *pp* (pianissimo), and includes articulations such as accents and slurs. Fingerings are indicated with numbers 1-4. A *CRESC.* (crescendo) marking is present in the third staff.

II. Akt.

Langsam und gemessen.

Musical score for the second section, starting with the tempo marking **Langsam und gemessen.** The first two staves include performance instructions: *pizz.* (pizzicato) and *arco* (arco), and dynamics *pp* (pianissimo). The tempo then changes to **Allegro.** The section continues with four staves of music, featuring dynamics such as *p* (piano), *f* (forte), and *ff* (fortissimo). The key signature changes to one flat (Bb) and the time signature to 3/4.

Belebend.

Musical score for the third section, starting with the tempo marking **Belebend.** This section consists of four staves of music, all marked with a dynamic of *f* (forte). The key signature remains one flat (Bb) and the time signature is 3/4.

craso.

ff sf f

III. Akt. Vorspiel.
Allegro.

f p

3

pizz. arco pizz. arco

1

f

2 3 0 3 4 3

f

2 3

unisono

f

Belebend. (Sehr schnell.)

ff

2

f

4

Four staves of musical notation in G major, 3/4 time. The first staff has a '3' above it. The second staff has a '4' above it. The third staff has a '4' above it. The fourth staff has a '1' above it. The section ends with a double bar line and the dynamic marking *ff*.

I. Morgenstimmung.
Allegro pastorale.

„Peer Gynt.“
I. Orchestersuite. *)

E. Grieg, Op. 46.

Musical notation for the first movement, I. Morgenstimmung. It consists of four staves. The first staff is in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. It features various dynamics including *dim.*, *f*, *p*, and *ff*, and includes performance instructions like 'V. Lage.' and 'halbe Lage'. The second and third staves are also in treble clef, with dynamics like *resc. molto*, *ff*, and *dim.*. The fourth staff is in bass clef with dynamics *ff*, *p*, *trattissimo*, and *dim.*.

III. Anitras Tanz.
Tempo di Mazurka.

Musical notation for the third movement, III. Anitras Tanz. It consists of two staves. The first staff is in bass clef with a 3/4 time signature, featuring dynamics *p*, *pizz.*, *f*, and *pp cantabile*, along with the instruction 'arco Soli.'. The second staff is also in bass clef with a 3/4 time signature, featuring dynamics *cresc.*, *Soli.*, and *pp cantabile*.

IV. Tanz in der Halle des Bergkönigs.
Äußerst schnell.

Musical notation for the fourth movement, IV. Tanz in der Halle des Bergkönigs. It consists of two staves. The first staff is in bass clef with a 3/4 time signature, featuring dynamics *Soli.* and *p*. The second staff is in bass clef with a 3/4 time signature, featuring dynamics *p* and *cresc. molto*.

*) Mit Genehmigung des Verlegers: C. F. Peters, Leipzig.

„Das Nachtlager von Granada.“

Ouverture.

Allegro à la chasse.

K. Kreutzer.

The musical score is written for a single melodic line in 6/8 time. It begins with a forte (*ff*) dynamic and a series of eighth-note patterns. The piece includes several dynamic shifts: *mf* (mezzo-forte), *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). Crescendo markings (*cresc.*) are used to indicate increasing volume. The score is annotated with numerous fingering numbers (1, 2, 3, 4) and slurs to guide the performer. The key signature has one sharp (F#), and the tempo is marked 'Allegro à la chasse'.

ff *f*

più stretto 4

I. Akt. N° 6.
Allegro moderato un poco string.

p

crese.

f

II. Akt. N° 9.
Allegro assai.

p 3 3 3 *fp* 4 mal. 1

f

f

„Les Préludes.“*)
Symphonische Dichtung.

Franz Liszt.

Andante maestoso.

sempre stacc.

Musical score for the first section of 'Les Préludes'. It consists of five staves of music. The first staff begins with a forte (*ff*) dynamic. The tempo is marked 'Andante maestoso' and the articulation is 'sempre stacc.'. The music features a series of descending and ascending eighth-note patterns. The key signature has one flat (B-flat). The score concludes with a double bar line and a 12/8 time signature.

Allegro ma non troppo.

Musical score for the second section of 'Les Préludes'. It consists of three staves of music. The tempo is marked 'Allegro ma non troppo'. The music begins with a piano (*p*) dynamic and features sixteenth-note patterns. The score includes dynamic markings such as *cresc. stringendo* and *ff*. The key signature has one flat. The section ends with a double bar line and a 12/8 time signature.

Allegro tempestuoso.

Musical score for the third section of 'Les Préludes'. It consists of four staves of music. The tempo is marked 'Allegro tempestuoso'. The music begins with a piano (*p*) dynamic and features sixteenth-note patterns. The score includes dynamic markings such as *sempre f* and *ff*. The key signature has one flat. The section ends with a double bar line and a 12/8 time signature.

*) Mit Genehmigung der Verleger: Breitkopf & Härtel, Leipzig.
O. 877 M.

The musical score consists of ten systems of music, each with a treble and bass staff. The piece is in 3/4 time and features a variety of rhythmic patterns and articulations. The first system includes the instruction *am Frosch*. The second system includes *sempre stacc.*. The third system includes *poco rallent.* and *Allegretto pastorale.*. The fourth system includes *dim.*, *pizz.*, and *p*. The fifth system includes *arco* and *p marcato*. The score is filled with notes, rests, and dynamic markings, ending with a double bar line.

poco a poco più di moto sino al Allegro

Allegro marziale animato.

1
3
div. 4
cresc.

ff

ff

halbe Lage

ff

halbe Lage

fp

fp

molto cresc.

rallentando

„Das Glöckchen des Eremiten.“

I. Akt. N° 1.
Allegro agitato.

L. A. Maillart.

ff

dim sempre molto

N° 6. Finale.
Allegro.

pp

II. Akt. N° 7.
Andantino.

ppp

III. Akt. N° 2.
Allegro vivo.

Moderato assai.

N° 15 bis. Melodrama.
Soli.

ff

un poco ritenuto

p

3. Symphonie.

F. Mendelssohn-Bartholdy.

Vivace non troppo. (♩ = 126.)

ff

ff

Allegro vivacissimo. (♩ = 120.)

ff

ff

4. Symphonie.

F. Mendelssohn-Bartholdy.

Allegro vivace.

p

f

ff

sempre pp

cresc.

cresc.

This section of the score consists of six staves of music. The first staff begins with a dynamic marking of *mf* and a *cresc.* instruction. The second staff starts with a forte *f* dynamic and also includes a *cresc.* instruction. The third and fourth staves both feature a fortissimo *ff* dynamic. The fifth and sixth staves continue the melodic and harmonic development with various rhythmic patterns and dynamics.

Ouverture zu dem „Märchen von der schönen Melusine“

Allegro con moto.

F. Mendelssohn-Bartholdy.

This section of the score consists of five staves of music. The first staff begins with a *cresc.* instruction and a *ppp* (pianissimo) dynamic. The second, third, and fourth staves all feature a *cresc.* instruction. The fifth staff includes a *cresc.* instruction and a *pizz.* (pizzicato) dynamic marking. The music is characterized by flowing melodic lines and rhythmic accompaniment.

Der Barbier von Sevilla.

Ouverture.

Allegro vivace.

G. Rossini.

p

p

ff *f* *p*

f *p* *dim.*

pp *ff*

f *f* *f* *f* *f* *f* *f*

N° 8. Finale.

Allegro.

f

Ouverture zu „Die diebische Elster“

G. Rossini.

Allegro.

p

ff

f

tr

V

4 mal

3 mal

4

2

2

4

4 mal

ff

Ouverture zu einem Lustspiel von Shakespeare.^{†)}

Allegro con spirito. (♩ = 138)

Paul Scheinpflug.

4 Violen

alle Violen

f *sf* *p* *mf*

cresc.

ff *mf* *cresc.*

f *cresc.* *sf*

p *espress.*

f

f

din. *pp* *f*

9 mal

*: Nur eventuell!

†) Mit Genehmigung von Heinrichshofens Verlag, Magdeburg.

„Das Paradies und die Peri.“

Erster Teil. N° 6.

Allegro.

Rob. Schumann, Op. 50.

N° 9.

Ziemlich langsam.

Zweiter Teil. N° 11.

Lebhaft.

N° 15. Etwas bewegter. (Ziemlich schnell)

Vltava. (Die Moldau)*)
Aus dem Cyklus „Ma Vlast.“

Die beiden Quellen Vltavas.

Allegro (à 2 batt.) comodo non agitato.

sempre ondeggiante

B. Smetana.

6. Symphonie.*)

(Pathétique.)

I.

Allegro non troppo.

P. Tschaikowsky, Op. 74.

Solo. p p p

p pp

p mp

p mp 2. mal 2 mp

p mp pp $mp > ppp$

Un poco animando. f *Soli. espress.* pp *Adagio.*

Allegro vivo. *feroce* ff

V come prima

*) Mit Genehmigung des Verlegers: Robert Forberg, Leipzig.

sempre *ff*

p

mf *cresc.*

f cresc.

ff

fff

f

II. Allegro con grazia.

mf

piu f

mf

f

pizz.

mf

f

III. Allegro molto vivace.

arco

mp

p

dim.

pp

arco

mp

p

dim.

pp

p

f

p

f

1 2 V
ff

4 *pp* *cresc.* *mp*

f *ff* *dim.* *mf*

pp 1 2 3 4 *pp*

pizz. *p* *mf*

pizz. 3 *p* *mf* *pp*

sempre ff

ff 6 7 7

IV. (Finale.)
Adagio.

fff sempre *stringendo*

Vivace.

Capriccio Italien.*)

P. Tschaikowsky, Op. 45.

Andante ma poco rubato. ♩ = 132.

p *cresc.* *ff allarg.*

Pochissimo più mosso. ♩ = 144.

dim. mf *f*

sempre pizz.

arco *ff*

1.

2.

1 2 3

1

1 2

1 2 3

cresc.

fff

Allegro moderato. ♩ = 120.

p *poco a poco cresc.*

f div.

* Mit Genehmigung des Verlegers: D. Rather, Leipzig.

mf *cresc.* *f* *mf* *cresc.*

Presto. ♩ = 192.

3 mal. *pp* *cresc.* *mf*

0 4 3 3 *mf* *f*

4 4 mal. *mf* *ff*

fff *fff*

fff

1. 3 3 1 3 2. 3 3

5 mal.

3 2 4 4

Presto.

pp *pp* *più f*

poco a poco cresc.

détaché *mf*

3 1 1 4 3 4 mal. 4 4 mal. 2

f cresc. *ff* *fff*

Più presto. 3 mal.

fff

1 1

1 1 1 0

5. Symphonie.*)

P. Tschaiakowsky, Op. 64.

III. Valse.
Allegro moderato.

p

spiccato assai

p

1. 2. *mf* *p* *mf*

div. *mf*

f

IV.
Allegro vivace. (Alla breve.)

1 2 4 2 3 4 3

1 2 3 4

* Mit Genehmigung des Verlegers: D. Rather, Leipzig.

I. Akt. N° 6. „Der Troubadour.“

G. Verdi.

Allegro assai mosso.

ff

II. Akt. N° 15. Allegro vivo.

ff

H dur.....

III. Akt. N° 11. Allegro.

ff

Transposition nach B dur.

„Aida.“

G. Verdi.

Allegro. ♩ = 138.

f

marcatiss.

III. Akt. N° 6.

Andante mosso. ♩ = 60.

Soli.

sotto voce

3 mal.

*) Mit Erlaubnis der Verlagsfirma: G. Ricordi & Co., Mailand.

Allegro. ♩ = 96.

Vivo assai. ♩ = 120.

IV. Akt. № 7.

Allegro agitato. ♩ = 144.

Animato. ♩ = 100.

Più mosso. ♩ = 120.

Ouverture zu „Maritana.“

Vinc. Wallace.

Allegro

Allegro molto

f *ff*

This system contains the first three staves of the score. The first staff is in treble clef with a key signature of one flat and a common time signature. It begins with a dynamic marking of *f* and a **Allegro** tempo. The second and third staves are in bass clef. The second staff starts with **Allegro molto** and *f*. The third staff ends with a dynamic marking of *ff*.

Ouverture zu „Der Beherrscher der Geister.“

C. M. v. Weber.

Presto

ff *p* *ff*

This system contains the first eight staves of the score. The first staff is in treble clef with a key signature of one flat and a common time signature. It begins with a dynamic marking of *ff* and a **Presto** tempo. The second and third staves are in bass clef. The fourth staff is in treble clef. The fifth and sixth staves are in bass clef. The seventh staff is in treble clef. The eighth staff is in bass clef and includes a second ending marked **II.** with a dynamic marking of *ff*. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1 2 3, 2 4, 3, 4).

Ouverture zu „Preciosa“

Allegro con fuoco

C. M. v. Weber.

Italienische Serenade.*)

Äußerst lebhaft.

Hugo Wolf.

The musical score is written for a solo horn in G major, 3/4 time. It consists of ten staves of music. The piece begins with a dynamic of *p* and a *zart* (softly) marking. The first staff includes a *Solo.* marking and a *V* (vibrato) marking. The second staff features *dim.* (diminuendo) and *pp* (pianissimo) markings. The third staff includes *a tempo*, *rit.* (ritardando), and *p* markings. The fourth staff has *dim.* and *pp* markings, with a *sul D₃* instruction. The fifth staff is marked *p*. The sixth staff is marked *pp*. The seventh staff is marked *p*. The eighth staff is marked *p* and *f*. The ninth staff is marked *p* and *f*. The tenth staff is marked *f*, *p*, *cresc.* (crescendo), *f*, and *ff*. The piece concludes with a *mf* (mezzo-forte) marking.

NB. Die Solobratsche ist ursprünglich für Englisch Horn geschrieben.

*) Mit Genehmigung der Verleger: Ed. Bote & G. Bock, Berlin W. 8.

C. 877 M.

Seven staves of musical notation in bass clef. The first staff has a dynamic marking *f*. The second staff has a dynamic marking *f*. The third staff has a dynamic marking *mf*. The fourth staff has a dynamic marking *mf*. The fifth staff has a dynamic marking *mf*. The sixth staff has a dynamic marking *mf*. The seventh staff has a dynamic marking *mf*. The notation includes various rhythmic patterns, slurs, and dynamic markings.

Ouverture zu „Preciosa“

Allegro con fuoco

C. M. v. Weber.

Four staves of musical notation in bass clef. The first staff has a dynamic marking *f*. The notation includes various rhythmic patterns, slurs, and dynamic markings. The second staff has a dynamic marking *f*. The third staff has a dynamic marking *f*. The fourth staff has a dynamic marking *f*. The notation includes various rhythmic patterns, slurs, and dynamic markings.

The musical score consists of 12 staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical elements such as trills, slurs, and dynamic markings. Fingerings are indicated by numbers 1, 2, and 3. The score is marked with several dynamics: *f* (forte), *rit.* (ritardando), *p* (piano), *pp* (pianissimo), *piu f* (pianissimo forte), *f*, *pp*, *cresc.* (crescendo), *f*, *p molto cresc.*, *ff*, *p*, and *pp*. There are also markings for *a tempo* and *sul D*. The piece concludes with a *rit.* marking and a *p* dynamic.

Bratsche.

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