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Heftausgabe.

Für Viola und Pianoforte.

Jede Pianofortestimme 1 *M.*, mit + bez. 2 *M.*, mit ++ 3 *M.*. Jede Violastimme 30 *ſ.* mit + bez. 60 *ſ.*, mit ++ 90 *ſ.*

Bach, J. S., 7 Sonaten für Pianoforte und Violine. Violinstimme für Viola übertragen von Hermann: Nr. 1. Hm. — 2. A. — 3. E. — 4. Cm. — 5. Fm. — 6. G. — 7. Em.
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Bruch, Op. 55. Kanzone, B. ++
v. Brücken-Fock, Op. 5. Sonate, Bm. ++
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Grieg, Op. 13. Violin-Sonate, G. ++
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Schule, Die hohe des Violaspiels. Werke berühmter Meister des 17. und 18. Jahrhunderts. Nach F. David's Bearbeitung für Viola und Klavier von Fr. Hermann.

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|-----------------------------------|----------------------------------|
| 1. Biber, Sonate, C moll. + | 12. Tartini, Sonate, D dur. + |
| 2. Corelli, Fol. d'Espag., Dm. + | 13. Vitali, Ciacona, G moll. + |
| 3. Porpora, Sonate, G dur. + | 14. Locatelli, Sonate, G moll. + |
| 4. Vivaldi, Sonate, A dur. + | 15. Geminiani, Sonate, C moll. + |
| 5. Leclair, Son. (Le tombeau). + | 16. Sonate, A moll. + } Ohne |
| 6. Leclair, Sonate, G dur. + | 17. Sonate, Es dur. + } Autor- |
| 7. Nardini, Sonate, D dur. + | 18. Sonate, C moll. + } namen. |
| 8. Veracini, Sonate, E moll. ++ | 19. Händel, Sonate, G moll. |
| 9. Bach, J. S., Sonate, E moll. + | (F. A. Gevaert.) + |
| 10. Bach, Sonate, C moll. + | 20. Mozart, W. A., Andante, |
| 11. Händel, Sonate, A dur. + | Menuett und Rondo. ++ |
- Schumann**, Op. 113. Märchen-Bilder.
Spohr, Recitativ und Adagio, B, aus dem Violinkonzert Nr. 6.
Spohr, Adagio, B, aus dem Violinkonzert Nr. 9.
Tibbe, Op. 7. Albumblatt, Gm.
Volkman, Op. 7. Romanze, E.

Für Viola allein.

Bruni, Methode (nebst 25 Etüden). 3 *M.*
Campagnoli, Op. 22. 41 Capricen. 3 *M.*
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Hermann, Op. 22. Technische Studien. 3 *M.*
Klingensfeld, Violaschule für Violinisten. 2 *M.*
Meyer, Cl., Violaschule (nach Ferdinand David's Violinschule). 6 *M.*

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Sonate in A dur

für Klavier und Violine (oder Viola).

Joh. Seb. Bach.
Bearbeitung von Fr. Hermann.

Violine (oder Viola). *(Andante.)* *dol.* *cresc.* *tr.*

Pianoforte. *dolce* *tr.* *cresc.*

mf *dim.* *p* *tr.* *tr.*

mf *dim.* *p* *tr.* *cresc.* *tr.* *mf*

tr. *dim.* *p* *tr.* *tr.*

tr. *dim.* *p* *tr.* *tr.*

tr. *tr.* *tr.* *tr.* *tr.*

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The music features a melody in the upper voice with trills (tr) and a piano accompaniment in the lower voice. A common time signature 'C' is indicated at the end of the system.

Second system of musical notation, measures 5-8. The music continues with trills and a piano accompaniment. Dynamics include *cresc.* (crescendo) and *f* (forte). Trills (tr) are marked throughout.

Third system of musical notation, measures 9-12. The music continues with trills and a piano accompaniment. Dynamics include *p* (piano) and *f* (forte). Trills (tr) are marked throughout.

Allegro assai.

Fourth system of musical notation, measures 13-16. The tempo is marked **Allegro assai.** The music features a melody in the upper voice and a piano accompaniment in the lower voice. Dynamics include *f* (forte). The key signature remains two sharps.

Fifth system of musical notation, measures 17-20. The music continues with a melody in the upper voice and a piano accompaniment in the lower voice. A key signature change to one sharp (F#) is indicated at the beginning of the system. Dynamics include *f* (forte).

Sixth system of musical notation, measures 21-24. The music continues with a melody in the upper voice and a piano accompaniment in the lower voice. A key signature change to two sharps (F# and C#) is indicated at the beginning of the system. Dynamics include *f* (forte).

tr

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

cresc. *p*

cresc. *p*

cresc. *p* *cresc.* *f*
cresc. *p* *cresc.* *f*
p *cresc.*
tr *p* *cresc.*
G *f* *p* *f*
tr *tr* *tr*
f *p* *f*
tr *p* *f*
tr *p* *f*
H *p* *f*
tr *p* *f*
arpeggio
p

Musical score for Viola and Piano, measures 1-24. The score is in D major (two sharps) and 2/4 time. It features a complex piano accompaniment with many sixteenth and thirty-second notes, and a melodic line for the Viola. Dynamics include crescendos, fortissimo (ff), and forte (f). A key signature change to C major is indicated by a 'K' at measure 18. A 'Pw.' marking is present at measure 12, and a '*' marking is at measure 14. A fingering diagram (6 4 3 / 6 6 6 7) is shown at measure 14. The score ends with a double bar line at measure 24.

First system of musical notation, measures 1-8. The key signature is two sharps (F# and C#). The music features a melody in the upper voice and a piano accompaniment in the lower voice. A trill (tr) is marked above a note in measure 4. The system concludes with a double bar line.

Andante un poco.

Second system of musical notation, measures 9-16. The tempo marking "Andante un poco." is placed above the first measure. The key signature remains two sharps. The piano part is marked "staccato sempre" and "p" (piano). A trill (tr) is marked above a note in measure 14. The system concludes with a double bar line.

Third system of musical notation, measures 17-24. The key signature remains two sharps. The piano part continues with a staccato accompaniment. The system concludes with a double bar line.

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Fourth system of musical notation, measures 25-32. The key signature remains two sharps. The piano part continues with a staccato accompaniment. A dynamic marking "dim." (diminuendo) is placed above the piano part in measure 30. The system concludes with a double bar line.

Fifth system of musical notation, measures 33-40. The key signature remains two sharps. The piano part continues with a staccato accompaniment. Dynamic markings "dim." and "p" (piano) are present. The system concludes with a double bar line.

M

N

dim. *p* *dim.* *p*

Presto.

p *p*

(6) (6) (6) (6) (9 7) (7 6) (6 5) (7) (6 4 2)

This musical score is for a Viola and Piano arrangement, spanning measures 1 to 24. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is organized into six systems, each with a single staff for the Viola and a grand staff (treble and bass clef) for the Piano. The music features a variety of textures, including melodic lines in the Viola and dense, flowing accompaniment in the Piano. Notable features include:

- Measures 1-4: Introduction with a melodic line in the Viola and a rhythmic pattern in the Piano.
- Measures 5-8: Development of the Piano accompaniment with a steady eighth-note pattern.
- Measures 9-12: Introduction of a new melodic motif in the Viola.
- Measures 13-16: A section marked 'cresc.' (crescendo) in both parts, with increasing intensity.
- Measures 17-20: A section marked 'f' (forte) in both parts, featuring a more complex rhythmic pattern.
- Measures 21-24: A section marked 'tr' (trill) in the Viola, leading to a final cadence.

This musical score is for a Viola and Piano ensemble, spanning measures 1 through 12. The key signature is A major (three sharps: F#, C#, G#). The score is written in a grand staff format, with the Viola part on a single treble clef staff and the Piano accompaniment on a grand staff (treble and bass clefs). The music is characterized by intricate piano textures, including rapid sixteenth-note passages and arpeggiated figures. The Viola part features melodic lines with trills and slurs. Dynamic markings include *p* (piano), *f* (forte), *cresc.* (crescendo), and *tr.* (trill). Measure numbers 1 through 12 are indicated at the bottom of the piano staff. The score concludes with a double bar line in measure 12.

First system of musical notation, measures 1-4. The music is in A major (three sharps) and 4/4 time. It features a melody in the upper voice with a trill in measure 1, and a piano accompaniment with eighth-note patterns in the right hand and a more active bass line in the left hand.

Second system of musical notation, measures 5-8. Measure 7 contains a fermata over a whole note, marked with a 'p' (piano) dynamic. Measure 8 features a trill in the upper voice. The piano accompaniment continues with similar rhythmic patterns.

Third system of musical notation, measures 9-12. The melody in the upper voice continues with eighth-note runs. The piano accompaniment maintains a steady eighth-note accompaniment in the right hand and a walking bass line in the left hand.

Fourth system of musical notation, measures 13-16. Measure 14 includes a 'cresc.' (crescendo) marking. Measure 15 features a 'mf' (mezzo-forte) dynamic marking. The piano accompaniment shows increasing intensity in the right hand.

Fifth system of musical notation, measures 17-20. Measure 17 starts with a 'f' (forte) dynamic. The system concludes with a double bar line and two endings, labeled '1.' and '2.', both leading back to the beginning of the system.