

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 first two staves feature complex rhythmic patterns with slurs and accents. The third staff includes a *ff* dynamic marking and a fermata over a measure.

Allegretto.

The second system begins with a piano (*p*) dynamic and includes trills (*tr*) and accents. The tempo is marked *Allegretto*.

The third system features a *p* dynamic and a *poco rit.* marking. It includes slurs and accents.

a tempo.

The fourth system is marked *a tempo.* and includes trills (*tr*) and accents.

animato

The fifth system is marked *animato* and includes trills (*tr*) and accents.

The sixth system continues the rhythmic patterns with slurs and accents.

The seventh system continues the rhythmic patterns with slurs and accents.

Meno.

The eighth system is marked *Meno.* and ends with a fermata over a measure. A measure number '8' is indicated.

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

D. F. E. Auber.

Allegro vivace.

ff

divisi

divisi

4 mal
divisi

p

p

f

f

1. 2.

Ouverture zum Trauerspiel „Hamlet.“

Allegro rigoroso con fuoco.

E. Bach.

The musical score consists of 13 staves. The first staff begins with a first ending bracket labeled '1' and a dynamic marking of *p*. 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 second ending bracket labeled 'II.' with a first ending '1.' and a second ending '2.'. The eighth staff has a dynamic marking of *ff*. 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*. The thirteenth staff has a dynamic marking of *ff* and includes the instruction '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.

Con Elevazione e Vigore.

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

Musical score for the first section, consisting of six staves. The notation includes triplets, trills, and various dynamic markings such as *mf*, *p*, and *ff*. The tempo and mood are indicated by the text *Meno mosso. più tranquillo* and *Più animato.*

Ouverture zu „Ilka“

Franz Doppler.

Musical score for the Overture zu „Ilka“, consisting of six staves. The notation includes dynamic markings such as *ff* and *ff stacc.*, and tempo changes indicated by *Allegro molto.*, *Più mosso.*, and *Più Allegro.*

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 *sfz* dynamic and a first ending bracket. The second staff is marked *f*. The third staff is marked *p* and *senza sordino*. The fourth staff has a *fp* dynamic. The fifth and sixth staves have *f* and *p* dynamics. The seventh staff has a *ff* dynamic and a *div.* marking. The eighth staff has a *ff* dynamic. The ninth and tenth staves have *f* dynamics. The score includes various articulation marks such as accents, slurs, and first/second endings.

*) 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 one flat (B-flat). 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 grouped with slurs and accents.

This musical score consists of ten staves of music, likely for guitar. The notation includes various rhythmic patterns, accidentals, and dynamic markings. Key features include:

- Staff 1:** Starts with a treble clef and a key signature of two flats. It features a series of eighth notes with accents, followed by a *f* dynamic marking and a *div.* (divisi) marking over a chordal passage.
- Staff 2:** Continues the melodic line with *mf* and *f* dynamics, ending with a *sf* (sforzando) marking.
- Staff 3:** Shows a bass clef with a *p* (piano) dynamic and includes fingering numbers (1, 2, 4, 0, 2).
- Staff 4:** Features a *f* dynamic and a *divisi* marking over a chordal texture.
- Staff 5:** Includes a *f* dynamic and a *non riten.* (non ritenuto) instruction.
- Staff 6:** Contains a *p* dynamic and a *mf* dynamic, with fingering numbers (1, 2, 0, 2).
- Staff 7:** Starts with a *div.* marking and a *mf* dynamic, followed by a *p* dynamic.
- Staff 8:** Features a *f* dynamic and includes fingering numbers (4, 4, 3, 2).
- Staff 9:** Shows a *p* dynamic, a *f* dynamic, and another *p* dynamic.

Musical score for piano, page 13. The score consists of ten staves of music, primarily in the right hand. The key signature is B-flat major (two flats) and the time signature is 2/4. The dynamics range from *p* (piano) to *ff* (fortissimo). Performance directions include *un poco agitato*, *agitato*, *furioso*, *staccato*, and *tranquillo*. The score features various articulations such as accents, slurs, and fingerings (1-4). The piece concludes with a *p* dynamic.

„Das Heimchen am Herd.“*)

I. Akt.

Allegro moderato.

Carl Goldmark.

p

ruhig

unisono
pp

Solo.
dolce

Allegro.
f

p

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." and the dynamic *pp*. The first staff includes the performance instructions "pizz." and "arco". The tempo changes to "Allegro." in the second staff. The music is written in a key with one flat (Bb) and a 2/4 time signature. Dynamics range from *p* (piano) to *ff* (fortissimo).

Belebend.

Musical score for the third section, starting with the tempo marking "Belebend." and the dynamic *f*. The music is written in a key with one flat (Bb) and a 3/4 time signature. It features various dynamics including *f* and *ff*, and includes articulations such as slurs and accents. Fingerings are indicated with numbers 1-4.

cresc.
ff sf f

III. Akt. Vorspiel.
 Allegro.

f p

pizz. arco pizz. arco

f

f

unisono

f

Belebend. (Sehr schnell.)

ff

„Das Nachtlager von Granada.“

Ouverture.

Allegro à la chasse.

K. Kreutzer.

ff

f

mf

pp

cresc.

pp

f *pp*

cresc.

f *cresc.*

ff

Musical score for the first system, featuring two staves. The first staff begins with a piano (*pp*) dynamic and ends with a forte (*f*) dynamic. The second staff includes the instruction *più stretto* and a 4-measure rest.

I. Akt. N° 6.

Allegro moderato un poco string.

Musical score for the second system, featuring two staves. The first staff begins with a piano (*p*) dynamic. The second staff includes the instruction *cresc.* and the first staff ends with a forte (*f*) dynamic.

II. Akt. N° 9.

Allegro assai.

Musical score for the third system, featuring two staves. The first staff includes the instruction *4 mal.* and a 4-measure rest. The first staff begins with a piano (*p*) dynamic and ends with a fortissimo (*fp*) dynamic. The second staff ends with a forte (*f*) dynamic.

„Les Préludes.“*)
Symphonische Dichtung.

Franz Liszt.

Andante maestoso.

sempre stacc.

The first section of the score is marked "Andante maestoso" and "sempre stacc.". It begins with a forte (*ff*) dynamic. The music is written for piano and orchestra, featuring a complex texture with multiple staves. The tempo is slow and majestic, with a focus on staccato articulation. The key signature is one flat (B-flat major/D minor). The section concludes with a change in tempo and meter.

Allegro ma non troppo.

6 6 6 6

2

p

cresc. stringendo

Allegro tempestuoso.

sempre f

The second section of the score is marked "Allegro tempestuoso" and "sempre f". It begins with a piano (*p*) dynamic and a tempo of 12/8. The music is characterized by a driving, stormy character with frequent accents and dynamic markings. The key signature changes to two flats (B-flat major/D minor). The section concludes with a final cadence in 12/8 time.

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

am Frosch

sempre stacc.

poco rallent.

Allegretto pastorale.

dim.

pizz.

p

arco

p marcato

poco a poco più di moto sino al Allegro

Allegro marziale animato.

div. 4
cresc.

ff

ff

ff

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.

ff

Soli.

un poco ritenuto

p

3. Symphonie.

F. Mendelssohn-Bartholdy.

Vivace non troppo. ($\text{♩} = 126$)

Musical score for the first movement of the 3rd Symphony by Mendelssohn-Bartholdy. It consists of five staves of music in 2/2 time. The first staff is marked *ff* and *p*. The second and third staves are marked *ff*. The fourth and fifth staves are marked *ff*.

Allegro vivacissimo. ($\text{♩} = 120$)

Musical score for the second movement of the 3rd Symphony by Mendelssohn-Bartholdy. It consists of two staves of music in 3/4 time. The first staff is marked *ff* and *ff*. The second staff is marked *f*.

4. Symphonie.

F. Mendelssohn-Bartholdy.

Allegro vivace.

Musical score for the first movement of the 4th Symphony by Mendelssohn-Bartholdy. It consists of five staves of music in 2/2 time. The first staff is marked *p* and *cresc.*. The second staff is marked *f* and *ff*. The third staff is marked *ff* and *p*. The fourth staff is marked *sempre pp*. The fifth staff is marked *cresc.*

mf cresc.

f cresc.

f ff

ff

ff

Ouverture zu dem „Märchen von der schönen Melusine“

Allegro con moto.

F. Mendelssohn-Bartholdy.

cresc. ppp

cresc.

cresc. cresc.

cresc. cresc.

cresc. pizz.

Der Barbier von Sevilla.

Ouverture.

Allegro vivace.

G. Rossini.

p

p

ff *f* *p*

f *p* *f* *dim.*

pp *ff*

f

N° 8. Finale.

Allegro.

f

b

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 *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.

Musical score for N° 6, first part. It consists of four staves of music. The first two staves are in bass clef, and the last two are in treble clef. The music is marked with dynamics *f* and *sf*. Fingerings are indicated by numbers 1-4. The tempo is *Allegro*.

N° 9.

Ziemlich langsam.

Musical score for N° 9. It consists of two staves of music. The first staff is in bass clef, and the second is in treble clef. The music is marked with dynamics *p* and *sfz*. The tempo is *Ziemlich langsam*. The second staff includes the instruction *string. e cresc.*

Zweiter Teil. N° 11.

Lebhaft.

Musical score for N° 11, second part. It consists of four staves of music. The first two staves are in bass clef, and the last two are in treble clef. The music is marked with dynamics *sfp* and *p*. The tempo is *Lebhaft*. The first staff includes the instruction *III. Lage.* and the second staff includes *II. Lage.*. The music is marked with *3 mal* and *4* fingerings.

N° 15. Etwas bewegter. (Ziemlich schnell)

Musical score for N° 15. It consists of two staves of music. The first staff is in bass clef, and the second is in treble clef. The music is marked with dynamics *mf* and *f*. The tempo is *Etwas bewegter. (Ziemlich schnell)*. The second staff includes the instruction *cresc.*

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

Die beiden Quellen Vltavas.

Allegro (à 2 batt.) comodo non agitato.

sempre ondeggiante

B. Smetana.

The musical score is written for piano and consists of ten staves. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro (à 2 batt.) comodo non agitato' with the instruction 'sempre ondeggiante'. The dynamics are marked as follows: *p*, *sf*, *p*, *dim.*, *sempre ondeggiante*, *p*, *sf*, *p*, *mf cresc.*, *sf*, *ff*, *dim.*, *p*, and *p*. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 1, 0, 1).

6. Symphonie.*)

(Pathétique.)

I.

Allegro non troppo.

P. Tschaikowsky, Op. 74.

Solo. p p p

p pp

p mp

p mp $2. mal$ mp

p mp 3 $1. 0$ 3 mp

mf f pp $mp > ppp$

Un poco animando. **Soli. espress.** **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
p
mf
f
mf
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 2 1
pp cresc. mp
 V
f ff dim. mf
 1 2 3 4
pp pp
 pizz.
p mf
 pizz. 3
p mf pp
 3 V
sempre ff
 V V 7
ff

IV. (Finale.)
 Adagio.

2 3 3 3
fff sempre stringendo
 Vivace.
 6 6 6 7

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.

pp *cresc.* *mf*

mf *f*

mf *ff*

fff *fff*

fff

fff

fff

fff

pp *pp* *più f*

poco a poco cresc.

mf *détaché*

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 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. $\text{♩} = 96.$

dim.

Vivo assai. $\text{♩} = 120.$

p col canto *ff* *pp* *ppp stacc.* *pp stacc.*

IV. Akt. N^o 7.Allegro agitato. $\text{♩} = 144.$

Animato. $\text{♩} = 100.$

f *ff*

Più mosso. $\text{♩} = 120.$

ppp *un poco animato*

Ouverture zu „Maritana“

Vinc. Wallace.

Allegro

Allegro molto

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 forte (*f*) dynamic and an **Allegro** tempo. The second and third staves are in bass clef, with the second staff starting at a forte (*f*) dynamic and the third staff ending at a fortissimo (*ff*) dynamic. The music features a mix of eighth and sixteenth notes with various articulations.

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, marked **Presto** and *ff*. It includes triplet markings (2 3, 2 4, 3, 4) and first/second ending brackets. The second and third staves are in bass clef, both starting with a forte (*f*) dynamic. The fourth and fifth staves are in bass clef, with the fourth staff starting at a fortissimo (*ff*) dynamic and the fifth staff at a piano (*p*) dynamic. The sixth and seventh staves are in bass clef, with the seventh staff starting at a fortissimo (*ff*) dynamic and including a second ending bracket. The eighth staff is in bass clef, starting at a fortissimo (*ff*) dynamic and including triplet markings (1 2 3, 1 2). The music is highly rhythmic and technically demanding.

Ouverture zu „Preciosa“

Allegro con fuoco

C. M. v. Weber.

Italienische Serenade.*)

Äußerst lebhaft.

Hugo Wolf.

Solo. *p* *zart*
dim. *pp*
a tempo *rit.* *p*
dim. *pp* *sul D*
p *pp*
p *pp*
p *f*
p *f*
f *p* *cresc.* *f* *ff.*
mf *p*

The score consists of ten staves of music. It begins with a solo horn part marked 'Solo.' and 'p zart'. The music features various dynamics including *dim.*, *pp*, *a tempo*, *rit.*, *p*, *pp*, *f*, *ff.*, and *mf*. There are several measures with fingerings (1, 2, 3, 4) and breath marks (V). The piece concludes with a double bar line.

NR. 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. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often grouped with slurs. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are also some articulation marks like accents and staccato markings.

Ouverture zu „Preciosa.“

Allegro con fuoco

C. M. v. Weber.

Four staves of musical notation for the Overture to 'Preciosa'. The tempo is marked *Allegro con fuoco*. The music is characterized by rapid sixteenth-note passages and slurs. Fingerings are indicated with numbers 1, 2, 3, and 4. The key signature remains one sharp (F#).

This page of musical notation consists of 12 staves of music in G major (one sharp). The piece is characterized by intricate fingerings and dynamic contrasts. Key performance instructions include:

- Staff 1:** Trills, slurs, and fingerings (2, 1, 1, 3, 1, 3). Includes a *V* (accents) marking.
- Staff 2:** Trills, *f rit.* (forte, ritardando), *a tempo*, and *V* markings.
- Staff 3:** *p* (piano), trills, and fingerings (3, 1, 2, 1).
- Staff 4:** Trills, *rit. f* (ritardando, forte), and fingerings (2, 1, 2, 2).
- Staff 5:** *piu f* (pianissimo, forte), *rit. f*, and fingerings (2, 1, 2, 2).
- Staff 6:** *pp* (pianissimo), *f* (forte), *pp*, and *V* markings.
- Staff 7:** *f*, *pp*, *cresc.* (crescendo), and fingerings (3, 2).
- Staff 8:** *f*, *p molto cresc.* (piano molto crescendo), *ff* (fortissimo), and fingerings (4, 0, 1, 3 mal).
- Staff 9:** *p*, *pp*, *sul D* (sul tasto), and fingerings (0, 2, 3, 1, 2).
- Staff 10:** *p*, *pp*, and fingerings (0, 1, 2).
- Staff 11:** Fingerings (1, 1, 3, 1, 3).
- Staff 12:** *rit.* (ritardando), *p*, and fingerings (1, 3).

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- Weber, C. M. v., Der Freischütz. Nr. 13.
- II. Auber, D. F. E., Maurer und Schlosser. Finalo. — Die Stimme von Partiel. Finalo des 5. Aktes.
- Bangiel, W., Op. 22. Medoa. Ouverture.
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- Bizet, O., Carmen. [alt. Solo.]
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- Goldmark, O., Die Königin von Saba. Ballet-Musik.
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- Rossini, G., Toll. Rubinstein, A., Op. 42. Sinfonie.
- Schumann, R., Op. 113. Nr. 2. Märchenbilder. — Genoveva. 1. Akt. 2. Akt.
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- Weber, C. M. v., Jubel-Ouverture. — Freischütz. Ouverture. — Euryanthe. Ouverture. 2. Akt. — Oberon. 2. Akt.
- Zenger, M., Kalm. Oratorium. 2. Teil. Introduction.
- III. Beethoven, L. v., Op. 59. Nr. 1. Streich-Quartett in F-dur. — Op. 59. Nr. 2. Streich-Quartett in E-moll. 1. Satz. — Op. 59. Nr. 3. Streich-Quart. in C-dur. 3. u. letzter S.
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